

# Arts & Entertainment

## Hey 'muttonheads' Stooges has returned

By Deb Pederson  
Senior Reporter

Stooges, the Lincoln bar at 826 P St., followed a marketing dance similar to old Coke — new Coke — classic Coke. Stooges changed to The Fizz last spring and then switched back to Stooges this fall.

The Lincoln marketplace wasn't big enough for two bars of the Lucky Lady type, Stooges manager Lois Sorenson said.

"Basically it was a financial decision," Sorenson said.

Stooges' regular customers liked the Stooges format better than The Fizz format, she said.

The Fizz format was aimed at blue collar workers, which was the Lucky Lady's target audience, she said. But Stooges' format is aimed at the college students, she said.

And business has picked up since going back to the Stooges format, she said.

But the format switch has kept the live band portion of The Fizz's format.

The Fizz brought in the Omaha bands High Heel and the Sneakers and Shades of Danger for once-a-month live band nights. Sorenson said.

"Having a live band once a month seemed to burn out the crowd fast so we'll probably have it once every two or three months instead," Sorenson said.

The "noted drink specials" also returned with the Stooges format as did the men dancers, she said.

"We definitely made the best decision," Sorenson said. "We just decided to go back to being a rowdy college bar."

## Oakey-Moroder combination produces techno-pop sound

By Randy Schummer  
Staff Reporter

"Phillip Oakey and Giorgio Moroder," A & M Virgin Records.

To list all the hit singles that Giorgio Moroder has either written or produced would easily fill this page, but a few of his best works have been Donna Summer's "Love To Love You Baby," Blondie's "Call Me," Irene Cara's "Flashdance...What A Feeling," Berlin's "No More Words," and Limahl's "Never Ending Story." One cannot argue that the man is extremely prolific and talented.

### Record Review

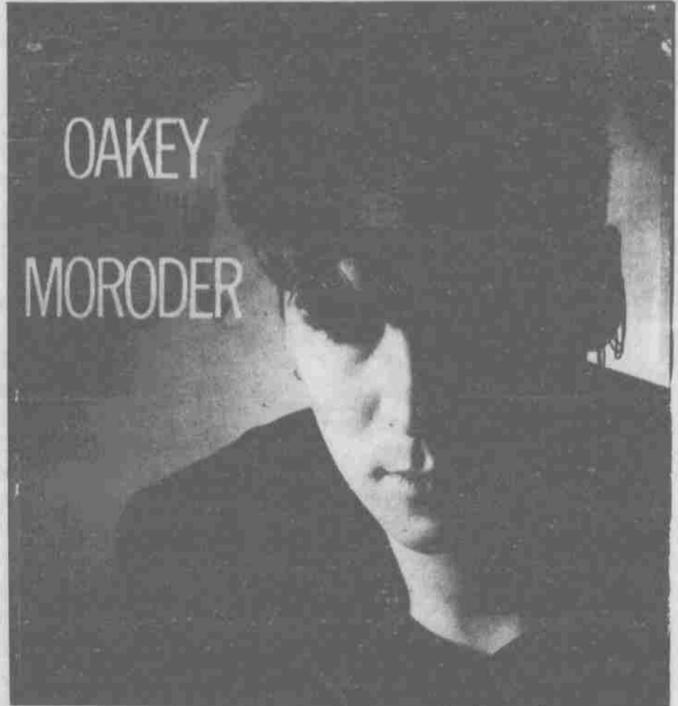
Philip Oakey was the founder, mind and lead vocalist behind the Human League. He was responsible for most of the Human League's intellectual lyrics.

These two men first met when they collaborated on a song to the soundtrack of "Electric Dreams," a movie released last year. I am surprised they decided to do an entire album together.

At first I had a premonition that this album would be an example of rushed work, slapped together, aimed only at making money. I am never going to trust my premonitions again. Moroder's natural talent for writing complex, dancible music seemingly combined effortlessly with Oakey's wit in writing deeprooted lyrics.

Oakey did have a challenge here because Giorgio's music is almost impossible to write intelligent lyrics to, because of its complex nature.

"Why Must The Show Go On" is a perfect example of this, and an ideal song to start the album off with: "Did you think this love would last forever?/Did you always have somewhere to go?/Did you tell your lies for entertainment?/Did you ever let your feeling go?/Would you ever tell the truth from



Courtesy of Virgin Records

fiction?/Did you even let your lovers know?/Did you think that life is an addiction?/And love has to be killed or it may grow./Why must the show go on?/After the crowd is gone./After the battle's won./Why must the show go on, on through the night?"

The five songs on side one are intermixed together, meaning there are no breaks between songs. Moroder hasn't done this since his Donna Summer days. What is even more surprising is that it came off sounding polished. "In Transit" is only 56 seconds long, and serves only as a connector between "Why Must The Show Go On" and "Good-Bye Bad Times."

Richie Zito, (producer of The Motels'

record "Shock") and longtime friend of Moroder, appears as one of the band members. He didn't, however, collaborate on the production of this album.

The music on the album, I classify as Techno-pop, others may refer to it as disco. Whatever you want to call it, the album is extremely well done. I had a hard time not tapping my shoe while listening.

As of yet there have been no releases off the album, but my guess is that "Brand New Love (Take A Chance)," or "Be My Lover Now" should be on the charts at any time now. Both of these songs have a floating synthesizer track that can only be described as captivating.

G.P.A. — 3.93.

## Lincoln duo performs folk concert at Joslyn

Fall Music in the Court luncheon/concerts continue at Joslyn Art Museum during October on Wednesdays from noon to 1 p.m. in the Storz Fountain Court.

Five programs featuring local performers are scheduled for October. Accompanying each concert is a complete Gallery Buffet luncheon selection of soups, salads, entrees, desserts and beverages. People may also brown bag it.

The music is free with Museum admission of \$2 for adults and \$1 for children under 12 and senior citizens. Lunch from the Buffet spread is extra.

The Lincoln duo of Dan Newton and Chris Sayre will perform a special con-

cert of American frontier folk music Wednesday in conjunction with two exhibitions of the Old West on display at Joslyn.

Newton and Sayre's program is inspired by the temporary exhibitions "Art for Hire" and "Peace and Friendship: The Indian Peace Medal in the United States," which run through November 10.

The folk duo blends vocal harmonies with their skills on several instruments, including Newton on the piano, guitar, hammer dulcimer, pennywhistle and accordion and Sayre on the guitar, ukulele and musical saw. They have won numerous awards for their instrumental and singing talents.

## Jordan album key to label's comeback

By David Fraley  
Staff Reporter

Stanley Jordan, "Magic Touch," Blue Note Records.

If you've been watching the evening news lately, you've surely heard of the congressional hearings on the possibility of warning labels or ratings on albums with obscene lyrical content.

### Record Review

Good news for moral majority persons. Finally, an album with a warning label.

I'm sorry to disappoint the conservative mothers, but this album has no obscene lyrics. In fact, there's no lyrics at all; only some real nasty guitar playing by a phenomenal young artist named Stanley Jordan.

The warning label reads: "WARN-

ING: Do not be deceived. Despite what your ears might tell you, there is only one guitarist on this album. There are no guitar overdubs whatsoever. This may be somewhat difficult to grasp upon first hearing since there are clearly separate and independent guitar lines on the nine cuts herein."

I couldn't have said it better myself. I don't want to give the impression that I'm skimping on my journalistic duties and letting other people write this review, but it's only fair to quote a couple of "big-guns" from the world of jazz. After all, they have much more expertise in the subject than I. Michael Brecker said Jordan "is seriously redefining guitar technique and still making good music."

George Benson, the grandfather of jazz guitar, said Jordan is "very refreshing, innovative and in a class by himself. He belongs to the elite guitar players club."

That is quite a compliment coming

from the president of the club.

These, along with other favorable comments by Quincy Jones and Nile Rogers, are right alongside the warning label. The whole issue of warning labels is really ironic in retrospect, considering that years ago jazz was considered lewd and "naughty" music.

Not to compare jazz with contemporary rock 'n' roll music, but it's interesting that in any era, the middle-aged bulk of society has to complain about something that they can't relate to. They don't complain about jazz anymore. Jazz just goes about its own way in its own little tasteful world.

Blue Note records helped jazz reach out to the populous with such great artists as Charlie Parker, Miles Davis, Clifford Brown and others.

Then Blue Notes digressed as a company and for the most part stopped production in the late '60s. Recently re-established, Blue Note has chosen the right man and the right album for a

comeback into the jazz market.

This is one of the best albums I've ever heard in my life. The album is titled "Magic Touch" and Jordan truly does have a magic touch. Jordan plays the guitar in a most unconventional manner. He plays the guitar like he has four arms and four hands. He plays the guitar with two hands on the fretboard, a bit reminiscent of the late Jimi Hendrix.

Jordan doesn't invert a right-handed guitar but he does play a Hendrix tune on the album, a beautiful arrangement of Hendrix's "Angel" in fantastic jazz guitar fashion.

He has also included a superb version of "Eleanor Rigby" written by Paul McCartney and the late John Lennon. It is mind-boggling listening to this cut and imagining that only one person is playing the guitar. The melody line is played in a sharp, staccato, almost classical style, textured with counter-

melodies and concise, punctual chords. It is polyphony that would have awed J. S. Bach.

Also included on the album is the classic Miles Davis tune "Freddie Freeloader." Jordan wrote three of the nine cuts on the album. The other songs are arranged and performed in such a splendid manner as to truly edify the original compositions.

The album is produced by Al Dimeola and a list of fine musicians accompany Jordan on bass, keyboards and percussion.

This album is a must for guitar players. It is as much a necessity as strings. And for the cultured connoisseurs of jazz, "Magic Touch" will make a classic addition to their repertoire. If you've never really been exposed to jazz, this album will be an introduction to the wonderful circle of true musicianship at its finest.

G.P.A. rating: 4.0

## Jazz greats vitalize Sting solo effort

By Chris McCubbin  
Staff Reporter

Sting, "The Dream of the Blue Turtles," A & M Records.

### Record Review

Sting really thinks he's hot stuff. It's been obvious since the earliest Police albums that this guy has an attitude problem.

In the last couple years I've given up on Sting. "Synchronicity," the last

Police album, was OK, but Sting's performance was lackluster. And as for his movie career...I don't even want to talk about it.

That's why "The Dream Of The Blue Turtles," Sting's first solo album, surprised me. The album is clever, shimmering, trenchant and most importantly, it succeeds in showing us the artist in a new light.

Sting's single greatest stroke of genius on "Blue Turtles" was picking the right band. Instead of doing as expected and recruiting rock 'n' roll or reggae artists,

Sting brought together some of the world's finest jazz musicians.

The band on "Blue Turtles" is Omar Hakim on drums; Kenny Kirkland, keyboards; Darryl Jones, bass, and Branford Marsalis (brother of trumpeter Wynton Marsalis) on saxophone.

Sting sets aside his bass and plays guitar on most of the album. (He does play double bass on "Moon Over Bourbon Street".)

The songs on this album are a mixed bag. Anyone who's been within 15 feet of a radio in the last couple of months

has heard "If You Love Somebody Set Them Free," a catchy pop tune based on the popular cliché.

"Love Is The Seventh Wave" is a bouncy ska number, Sting's only return to his reggae roots on this album. This is an awfully cheerful song, for Sting. I liked it.

"Russians" is a quirky, openly sentimental song against nuclear war. The tag line, "I hope the Russians love their children too," is one of the few original statements on nuclear war to come out of a pop song in years.

Like "Russians," "Children's Crusade" is against war. Unlike "Russians," this song is musically and lyrically overdone. These two songs should not be on the same album, certainly not back-to-back.

"Shadows in the Rain" is the album's most outstanding track. The band charges into a flawless funk groove that has to be heard to be believed. Sting's voice cracks and crackles with energy. I think this is his single best vocal since "Roxanne."

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