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ROGERS from Page 5

Finally the band entered and began to play. The surging mass of humanity in front of me began to surge all the more, hopping about and running into one another. I was informed that "slam dancing" is its appropriate title, but when some of the more altruistic "dancers" decided to include the rest of us in the "fun," I determined that tactical retreat would be a prudent move. After the first number, "F--ing Hipie, Get Out of the Way," I clapped politely, wondering if I would be forever more unable to discern an unamplified Vivaldi.

Actually, the crowd was quite a bit tamer than I had expected. But then there were a number of police — big police — hanging about. And Chesterfield's management periodically halted the concert and instructed the crowd to keep behind a quite imaginary line ostensibly in front of the bandstand. All of this, I suppose, prevented the energy level from reaching a critical mass and exploding.

That is, all this prevented it if there was even the remotest chance of that happening in the first place. Although there were clenched fists in the air and some sense of "raw" energy, I felt that the young crowd was, at most, play-acting at anger and social frustration.

The scene brought to my mind if I might expect an aerobics class for hyperactive teens to look like.

Except under the most unusual of circumstances, the lyrics of the "tunes" were unrecognizable. On occasion I took recourse to a translator and discovered that some lyrics included such parental admonitions as "I don't want you to party all night." (Though I don't think the admonition was intended seriously, the band did stop early enough for the kiddies to get plenty of sleep.)

Actually, the level of dynamics and the sound system mutilated human sounds beyond recognition to all but those who had memorized the lyrics beforehand.

To aver that the music was an assault on the ears seems rather trite after 30 years or so of rock. I suppose several musical themes were discernible — well, at least one, and that repeated in every number.

The concert ended a little over an hour after it had begun. I thought it to be a rather short time to perform given the cost of admission, but then I've no concept of appropriate lengths for such things.

I found Charles again after the concert. He tried to pull an insight or two from me, but I had none. Sadly, I discovered no big lesson about America as Will did at the Boss's concert. I didn't even get a little lesson.

The experience was . . . well, . . . underwhelming. Save for the interest in the concert as a rather deformed version of Jazzercise, I can discern no compelling reason for attending the concert — certainly no aesthetic reason.

It struck me that many of the young were there simply because it was expected of them, expected of a certain subculture of Lincoln youth. Not the best and the brightest, but not the worst and the dumbest either. Rather those in the middle who feel a need to differentiate themselves by playing at rebellion, alienation and anger.

Oh sure, for some youths there, the feelings were probably earnestly felt. But for most, it was an entertaining role to play, but a role without an authentic ring to it.

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