

Students jive with disco-reminiscent club creation

By Lisa Donovan
Senior Reporter

Two University of Nebraska-Lincoln students think that Stayin' Alive means knowing how to jive -- the disco way.



Michele Sybert and Kati Tabor, two UNL freshmen, and 12 of their friends make up the Shake Your

Rump Disco/Funk Club, which formed last fall.

"We discoed before then, but not regularly," Sybert said.

Originally, the members of the group started listening to disco because it was funny.

"We truly like it though," Sybert said. "We're serious about disco, but we do it for fun."

According to Tabor, the group gathers at one of the members' houses about once a week and listens, dances or roller discoes to their col-

lection of disco albums.

"It is so uncool that it's funny," she said.

Both Tabor and Sybert agree that disco music is resurging.

"There's an ABBA revival going on right now," Sybert said.

"They're the greatest," she said.

"When we go to parties, we play ABBA albums. Others kind of laugh and then they join in," Sybert said.

ABBA, according to Sybert and Tabor, is a symbol of the 1970s.

Sybert describes the '70s as slick.

"It describes everything," Sybert said. "Slick polyester, slick collars and slick dance moves."

It's the disco beat that enables these slick dance moves, Sybert said.

"Disco music provides more for creative movement . . . it's very provocative," she said.

Besides dancing, Tabor and Sybert said the group enjoys roller-skating and "roller-discoing."

Sybert said group members try to wear short shorts when they skate.

Besides short shorts, Sybert said, sometimes members of the group dress in '70s attire.

"We like platform shoes and clogs," Sybert said. "Clogs are essential to the disco outfit."

Sybert and Tabor also listed tube tops, halter tops and flared pants as other favorite '70s clothing.

Although members of the group

wear '70s clothing, Sybert said most group members don't wear them in public because they're afraid people won't take them seriously.

A person is tagged "nerd," if he or she is associated with the '70s, Tabor said.

According to Sybert, it's funny that so many people are embarrassed about the '70s and that they tried to repress it.

"Everyone had fun (during the '70s)," Tabor said, "but they made fools out of themselves."

People have forgotten to have fun in the 1980s, Sybert said. She attributes this to the Yuppie rage and the self-conscious, cool attitude that goes along with being a "1980s person."

But, Sybert and Tabor recall how Barry Manilow and Donna Summer were once "cool."

According to Sybert, Manilow was on top of the world and "then one day he just fell; he was uncool."

"Everyone attacked his nose, his clothes . . ."

And though the two lament over the critics' attack on Manilow, they have happy thoughts and idolize Donna Summer.

"I think Donna Summer is the ideal woman," Sybert said. "She's sassy, she's slick, she's beautiful . . . she knows how to make music fun."

Sybert said Donna Summers' "Love to Love Ya Baby," is her

favorite '70s disco song.

Sybert said the song supposedly was recorded when Summers was having sexual intercourse.

"I'm trying to find the 16-minute version," she said.

According to Sybert, the group searches for 45s.

"It's not even cool to say '45s;' now they call them 'seven inches,'" she said.

But in this search for old music and places to roller disco, both Tabor and Sybert agree theirs is a remote social statement about '70s and disco music.

Because there was no AIDS scare in the '70s, promiscuity and sexual freedom were accepted.

"If sex isn't fun then how can dance and music (be)," Sybert said.

Although the 1987 movie "Dirty Dancing" revived some of that, the attitude of the '70s was conducive to free expression of sexuality.

"People were more comfortable with their sexuality (in the '70s)," Sybert said.

People were not as concerned with bodily perfection then as they are now, Tabor said.


Both see this as a new trend and say it will reach its peak in three or four years.

"I suppose we're five years ahead of our time or 15 years behind," Sybert said of the group.

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'70s musicals combined many styles, time periods

Musicals of the 1970s were a culmination of almost every style and time period which had come before them. The '60s style overlapped into the beginning of the new decade with the musicals "Oh, Calcutta!" (the first nude musical) and "Hair," a hippie's look at life and Vietnam.



In the early '70s (1970-73), history was a popular theme in musicals, such as in "Jesus Christ Superstar," "A Funny Thing Happened on the Way to the Forum," and "Pippin." These all dealt with characters and locations from ancient history.

Musical plots also dealt with more recent history in various cultures, such as the ever-popular "The King and I." Other musicals in this category include "The Fiddler on the Roof" and "The Sound of Music." "Follies," "A Little Night Mu-

sic," "No, No, Nanette" and "Grease," (a musical about youth in the 1950s; made into a movie later) also dealt with a variety of modern themes.

Later musicals like "Working," "A Chorus Line" and "Side by Side by Sondheim" (a musical review) addressed issues of realism in society with touches of humor.

Musicals also progressed in a non-realistic way by using a universally timeless and sometimes magical setting.

Musicals of this genre include "The Wiz," "Candide" and "The Fantastiks." "Pippin," an earlier musical, also could be included in this category.

Other "hit" musicals of this era that dealt with recent history in various cultures are "Chicago," "Annie," "Evita," "Best Little Whorehouse in Texas," "Sweeney Todd," "Ain't Misbehavin'" and "Sugar Babies."

-- Shaun Harner

**SEVENTIES
DIGEST**

March 21, 1973 -- Wednesday

The big news in the Daily Nebraskan was a speaker who said a build-up of Soviet troops on the Sino-Soviet border was responsible for the warm-up between China and the United States. Lucian W. Pye, professor of political science at the Massachusetts Institute of Technology, was the visiting scholar.

Bill Freudenburg, Unity and Progress candidate for ASUN president, lost by 11 votes to Get Off Your Apathy candidate Ann Henry.

About 20 UNL juniors were going to study in Europe and Latin America with various exchange programs. Summer trips to Mex-

ico and Japan were also mentioned.


"Today's youth have no respect for taboos. They smoke dope openly and engage in other illicit activities," said Bob Russell in a column about the demise of the drive-in.

"Paul Williams reminds one of an over-sized, over-aged elf, whose only duty on this earth is to act silly, consume large amounts of alcohol, and entertain folks with his songs," said Larry Kubert in a raving album review of Williams' "Life Goes On."

In sports, senior Hoppy Batten, a horizontal bar champion, anticipated the Big Eight gymnastics meet that weekend.

'70s Quotes

"I know that you believe you understand what you think I said, but I'm not sure you realize that what you heard is not what I meant." -Richard Nixon




Andy Manhart/Daily Nebraskan

'77 Travolta film epitomizes '70s

Every decade produces a film that is representative of its youth culture: the 1950s had "Rebel Without a Cause," the '60s had "Beach Blanket Bingo" and the '70s had "Saturday Night Fever."

John Badham's 1977 film is repulsive and unnerving, yet it captures the period well.



The film follows the life of 19-year-old Tony Manero (John Travolta), a working-class kid from Brooklyn. Tony comes from poor social conditions and a miserable family life; he only feels good when he is dancing at the 2001, a local disco.

There, Tony spots Stephanie (Karen Lynn Gorney) and he sets out to make her his new partner. Stephanie seems sophisticated and smooth to Tony, unlike his former partner Annette (Donna Pescow).

Annette, however, is in love with Tony and does everything in her power to get him to reciprocate her feelings.

The film is the epitome of the stereotypical '70s: bell-bottoms, clogs and disco, disco, disco. It brings together the music of the Bee Gees (who can forget "Stayin' Alive" and "More Than a Woman?") and Travolta's then-considered-sexy moves.

Travolta, in fact, was one of the main reasons for the film's huge success. His portrayal of Tony is believable and his dancing is fairly agile.

As we move into the '90s, one might stop to consider what the youth film of the '80s is -- possibly "The Breakfast Club."

-- Sarah Knight