

Rogers, Parton give memorable show

By Robert Richardson
Staff Reporter

Singing the duet "Still the One," Kenny Rogers and Dolly Parton walked onstage and immediately took control of the crowd at the Bob Devaney Sports Center on Sunday night.

Surrounded by a crowd of 8,145 people, Rogers and Parton put on a

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diverse show by singing together and then splitting up to perform their own hits.

After a few short duets, Rogers left the stage, and Parton took charge. Dressed in a stunning white jumpsuit, Parton talked about her mother and father and what it was like growing up in the Great Smoky Mountains of east Tennessee. Parton said people in the Midwest remind her of people back home and that is why she likes coming here.

"We always look forward to coming to this part of the country. People are always so nice to us," she said.

Parton walked around the stage giving the four sides of the sports center equal time as she mixed her songs with down-home chats.

When Parton left and Rogers came

back, he warmed up the audience by picking out men who only came to see Parton. He also asked a woman in the second row to put down her binoculars. Rogers, like Parton, had a very conversational performing style. He made friends with the audience between songs like "Daytime Friends, Nighttime Lovers," "Lucille" and "The Gambler." Rogers spent a lot of time just talking with audience members, but they didn't seem to mind.

Gene Golden, who plays the keyboard and sings backup vocals in Rogers' band Bloodline, said he enjoys playing and traveling with the band. He said Kenny and Dolly's music falls between two categories.

"They are the bridge in between country and pop music," he said.

Rogers and Parton didn't just come out on stage, sing and leave. They gave audience members something more than pictures to take home with them. The two country music greats gave the audience a great memory.

And a chat after the show revealed that Rogers intends to keep doing just that.

"It's what I do for a living and it's something I enjoy more than anything else," Rogers said. "There are a lot of other things I can do, but this is what I really enjoy doing. I'll be in it as long as people show up."



Brian Shellito/Daily Nebraskan

'Playboy' gratifies audience with captivating Irish tale

By Julie Naughton
Senior Reporter

The Dublin-based Abbey Theatre, on its first U.S. tour in more than 50 years, presented its rendition of Irish playwright John Millington Synge's "The Playboy of the Western World" Saturday and Sunday at the Lied Center for Performing Arts.

The richly textured performance of the Synge classic was both a joy and a triumph for the talented company.

The Synge play has just finished a six-week sold-out engagement at Washington's Kennedy Center. The play, written just three years before the playwright died of Hodgkin's disease, tells the story of a young athlete who comes to a sparsely populated town in western Ireland. The hero of the play, Christopher "Christy" Mahon, (Frank McCusker) arrives in town with a shocking tale to tell: He has killed his father, "the old rotter."

In modern America, this would earn the young lad a one-way ticket to the nearest jail. In this town in early-1900 Ireland, it makes him a hero.

Christy glides through the next act or so, impressing the girls and women of the town, while avoiding the peelers (policemen) and skelping the stooks of the Dead Women (beating the low rocks

shaped like grain stacks near the shore.) He scratches the butt of his lug (the lobe of his ear.) He maintains a stream of streeleen (chatter) in the boreen (lane outside the house.) He also falls in love with Pegeen Mike, whom he wants to marry.

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Christy's captivating personality does not charm the men of the town. One townsman, also in love with Pegeen Mike, offers the young lad a ticket to the Western States (the U.S.), plus his new coat and hat, if Christy will just get the heck out of town forevermore.

Christy's reasoning: Why should he leave? He's having the time of his life.

Christy puts it best, when the young and beautiful heroine of the story, Pegeen Mike (Roma Downey) offers him a warm bed and a handmade quilt to sleep under: "I think I should have killed the old man years before."

Our hero's problems start when a member of his family shows up in the village and reveals that Christy's story is a complete lie. The townspeople then shun Christy.

The fascinating Irish expressions and melodious Irish brogues add an intriguing aspect to the already

interesting and enjoyable play.

McCusker, as Christopher Mahon, was charming and completely charismatic on his first visit to the United States. His Christy was a sweet-talking, think-on-his-feet kind of guy, ready to impress anyone. For such a young actor — McCusker has been with the Abbey barely two years — he turned in a first-rate performance.

Downey was also impressive as Pegeen Mike. Downey, an Irish-born actress, most recently has been seen on the New York stage and on the ABC soap, "One Life to Live." Her diverse acting experiences helped her bring depth and charm to the role of Pegeen Mike. The love scenes between Downey's and McCusker's characters were fun to watch.

The set and lighting designs, by Noel Sheridan and Tony Wakefield, supervised in Lincoln by Geraldine O'Malley and Ken Billington, added texture to the already rich fabric of the play. The set easily could have passed for an Irish soddie, while the lighting was completely realistic.

The Abbey Theatre created a warm, gratifying theater experience for its audience this weekend. Audiences will miss a gifted company if the Abbey Theatre waits another 50 years before embarking on its next U.S. tour.

An Emotional Fish's songs net the traditional rocker

By Stacey McKenzie
Staff Reporter

An Emotional Fish
"An Emotional Fish"
Atlantic Records

An Emotional Fish's self-titled debut is hook music for the traditional rocker.

A product of the London/Dublin music scene, Fish baits with grinding

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guitar and sliding bass yet does not shy away from head-snapping rhythms.

Gerard Whelan generates musical visions of the Irish sound scene with a voice that sounds hauntingly like the howls of U2's Bono. And An Emotional Fish is not unfamiliar to the Irish music world. The group declined offers to record a major-label album in favor of a single with U2's Mother Records. "Celebrate," a somewhat contrived tune, reached the Irish Top 10. Characterized by a fast, driving rhythm, "Celebrate" is a radio-ready song. But like most of the first few songs, it lacks the ingenuity found on the second half of the LP.

The only real loot found on side one is "Lace Virginia." Along with Whelan, members Enda Wyatt (bass), David Frew (guitars) and Martin

Murphy (drums), get with great success on this tune. They create a rhythmically heavyweight sound that is covered by a thin sheath of minor tones.

Fish forfeits its brawny guitar for a feeble sound on "Blue." With a slow, poppy beat, "Blue" sounds like it would be better used as soundtrack filler for a movie like "The Breakfast Club."

Fish seems more at ease as the album progresses. The members seem to break through commercial barriers and create a more unique sound.

"All I Am" has disassociated lyrics that, combined with the textured voice of Whelan, turns out to be a good effort. His vocals laid over the full guitar parts characterize the languid sounds of the LP's second half.

This unsmothered style brings visions of a more natural, onstage sound. "Change" and "Demon Jive" exhibit this uninhibited, exciting sound and shouldn't be overlooked, either.

Fish has moved toward success conservatively by starting with a small record company. Now that they've moved into the big time, they need keep their artistic basics in perspective and avoid the commercialized cult music that big record companies are looking for. With a little slow cooking, Fish should prove a future catch for rock audiences.

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Folk singer Yvart to spread word of peace and harmony to Lincoln

By Sean Green
Staff Reporter

French folk singer Jacques Yvart blends traditional sea-faring songs with a message of peace and world harmony both among people and with the sea.

To spread his message, Yvart has been performing at campuses all over the United States, and Lincoln is the next stop on his tour.

According to Tom Carr at the UNL

Department of Modern Languages, Yvart sings in the tradition of troubadours and chansonniers, and the words and story line are as important as the music itself.

According to Carr, Yvart was born in a small village on the North Sea and descends from a long line of seafarers.

In the 1970s, Yvart was a protégé of Georges Brassens who is the most famous contemporary chansonniers, Carr said.

The last time he visited Lincoln was during one of his first U.S. tours in the middle '70s.

Carr said that although Yvart's songs are in French, he often uses bilingual introductions, and the exposure to the music makes it well worth the effort of attending.

The concert will be tonight at 7:30 p.m. in the Centennial Room of the Nebraska Union. Tickets are on sale for \$2 in advance at the north desk of the union or \$3 at the door.