



Erik Unger/DN

Ronnie James Dio leads Black Sabbath in front of Monday's crowd of heavy metal fans at Omaha's Music Hall.

**Concert**

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enthusiastically played "Living on the Redline" and "Shake Down and Roll" on their first tour.

Although there is the new music of Skew Siskin and Exodus and the old music of Black Sabbath, people always will tend to find something new in something old.

**Groovehead to play Thursday**

From Staff Reports

Groovehead, a band from Lawrence, Kan., will perform Thursday evening at The Edge, 227 N. 9th St.

The band, which plays mostly origi-

nal songs, has received critical acclaim despite the fact it has been together for only about 15 months.

Groovehead has opened for bands such as Dread Zeppelin, The Hoodoo Gurus, Trip Shakespeare and The Millions.

**No one will escape watermelon showers at Gallagher's show**



By Jill O'Brien  
Senior Reporter

Gallagher, the king of pulp comedy and "Master of Mess," will be pulverizing the Pershing Municipal Auditorium with his garbage Saturday night.

This "melancholic" maniac has delighted crowds for 13 years with his blimps, rinds, remote-controlled watermelons and one-sided food fights.

On stage, Gallagher's props have included cans of Silly Foam, a stuffed flying moose, flying babies and seagulls, muscle suits, microphones with minds of their own, and anything squirtable.

His trademark invention, the Sledge-O-Matic, has showered audiences nationwide with the remains of apples, oranges, poundcakes and Big Maes—whatever was available when he came to town.

No one is safe from bombardment, even during intermission—especially anyone seated in the first five rows of Gallagher-land, dubbed "Death Rows." And surprisingly, most audiences love his slop props.

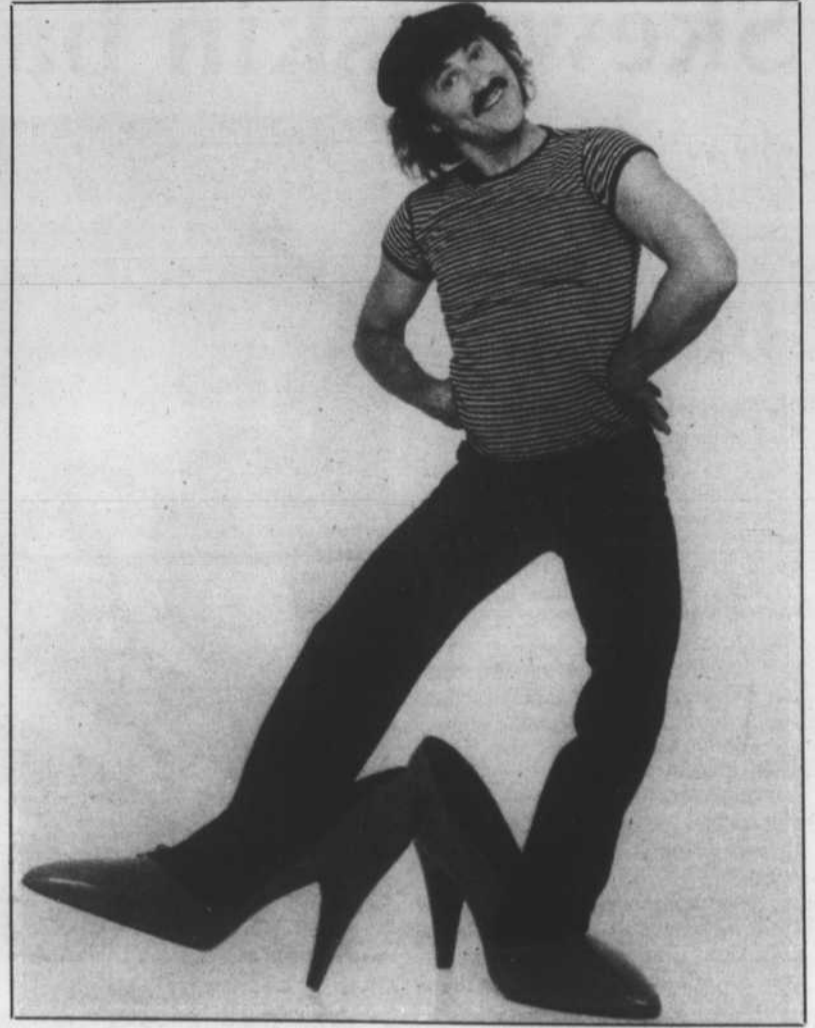
But props aren't Gallagher's only specialty.

During a performance, he's been known to throw in a few thought-provoking questions, such as "Why do we drive on the parkway and park in the driveway?"

"I want people to look more closely at this country and their lives—to see the humor and absurdity in it all..." Gallagher said.

To customize each two-hour show, Gallagher's homework has included learning the names of public officials and finding out what scandals or problems are linked to the city.

Gallagher's promoter, Ruth Ann Propper, said that one of the two crew men who travel with Gallagher is from Omaha. Gallagher is also mar-



Courtesy of Ruth Ann Propper

Gallagher brings his "prop and slop" comedy to Pershing Municipal Auditorium tonight.

ried to a native Nebraskan, she said. She hinted that Gallagher's wife was from a small town, but because Gallagher prefers to keep his personal life private, no other information was divulged.

When asked if Gallagher's "We Need a Hero" theme focused on the election, Propper answered, "No, it has nothing to do with the election year."

The focus of his theme, she said, depends on his state of mind at the time.

Then Gallagher's state of mind will soon be trashing the state of Nebraska.

Seats in the splash zone are already sold out, but seats are still available in the \$17.50 and \$15 sections.

One more warning: If you purchased tickets in the front rows, come "Gallagherized" with galoshes, raincoats and umbrellas. If you forget your Gallagher-proofed garments, rest easy. You can purchase T-shirts or raincoats for the 8 p.m. show.

**McKnight**

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capella group Take 6. Brian McKnight springs onto the scene without any fanfare, and he is here to be noticed.

Being the brother of someone famous actually hurts McKnight instead of helping him. In wanting to break into the music industry on his own merit, he suffers from obscurity.

McKnight opens with "Your," a nice up-tempo tune that does not have a lot of flash, but is catchy.

After "Yours," which gives the listener a sample of what McKnight is all about, he shifts gears and puts his

talent on display.

"The Way Love Goes," "Love Me, Hold Me" and "One Last Cry" are all ballads, and this is where McKnight excels. The ballads on this disc are far more superior than any of the up-tempo cuts he has to offer.

After listening to the first seven songs, one might think McKnight could not possibly top what he has already done, but he again turns it up a notch.

"Stay the Night" is again a ballad that has a tinge of jazz with the soft acoustic guitar playing in the background.

"Is the Feeling Gone" is another

tune that incorporates the jazz sound. McKnight gets some help from Take 6 and also gets some timely piano playing from Cedric Dent.

Time and time again, McKnight shows his versatility as a performer.

On "I Can't Go for That," a Hall and Oates cover, McKnight is able to thrust his talent onto this cut and bring it into the '90s by adding a new swing.

This is a good album. McKnight shows that he does not need his brother's help to show him the limelight.

— Anthony D. Speights

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