

# 'Maggie May' man wows 8,800 fans



## Concert review

For two hours, 23 songs and one encore, "forever young" British rock icon Rod Stewart sang, danced, joked and more than once surprised an estimated 8,800 fans at the Devaney Sports Center on Wednesday night.

When the curtain lifted, Stewart, wearing a red velvet suit coat, sat on a stool center stage and opened with the classic single "Hot Legs."

Looking decades younger than 48, with energy to match, Stewart shook the house with "Every Picture Tells A Story," "You Wear It Well," "Forever Young," "Stay With Me" and the sweet "Maggie May."

Occasionally, he stopped the music and encouraged fans to sing along, particularly during "Tonight's the Night" and "You're in my Heart." His own voice seemingly grew stronger with every note, climaxing with his recent "Unplugged... and Seated" hit "Have I Told You Lately" and the song "This Old Heart of Mine."

His non-stop show, part of his "A Night To Remember Tour," successfully blended sounds of an 18-piece orchestra, a 12-piece band, three male backup vocalists and pianist Ian McLagan.

McLagan played with Stewart in the legendary '60s band Faces. The musicianship and camara-

derie among band members was as tight as Stewart's black leather-studded pants.

During "People Get Ready," a song from Stewart's Humble Pie days, saxophonist Jimmy Roberts joined in an incredible jam with one of the guitarists while Stewart took a one-minute break and lay down, watching the duet from a prone position.

The crowd was a bit restrained but enthusiastic. It was a mixture of shrieking women, college-age listeners and Woodstock-age fans who even brought their children.

The restraint lasted only until Stewart got close enough to the edge of the stage to touch outstretched fingertips. And then the encore number, "Do You Think I'm Sexy," shifted hormones into high as Stewart began closing the distance between himself and fans.

During the last number, "Twisting the Night Away," Stewart and band members started pulling several women on stage and invited them to join their twisting train.

Women rushed to the front — in hopes of being among the chosen few — and a few even chose to climb onstage uninvited. No one was more surprised than the University Program Council security volunteers.

"It's scary being between a bunch of crazed women and Rod Stewart," UPC's Doug Chase said.

And, no doubt, "A Night to Remember."

— Jill O'Brien



Travis Haying/DN  
Rod Stewart bows during his show Wednesday night.

## Winter

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He said the two elements fall on a fine line and the balance is unique to each individual.

With a focus on this balance, De Grassi said he decided to take his knowledge of guitar and develop his own style of performing.

While playing as a street musician in London, De Grassi said he met up with his cousin and childhood friend, Will Ackerman, who was starting his own label - Windham Hill.

Since then, De Grassi said he has recorded seven albums under the label and plans to continue his work. In addition to recording, De Grassi said he taught his guitar style at workshops nationwide.

De Grassi was an honorary guest at the National Summer Guitar Workshop in Connecticut. He said he teaches at the Omega Institute in upstate New York during their summer arts week. De Grassi also does occasional workshops at colleges nationwide.

"I'm trying to make myself available to people who want to learn how to play guitar," he said. "I write out some technical exercises, and I let people learn what they want."

Although De Grassi has established himself as a nationally renowned guitarist, he said he still looks for new ideas for himself and the Windham Hill label.

"Hopefully, I've contributed both music to solo guitar repertoire and a unique approach to writing," he said.

He said he did some collaborated work with other Windham Hill artists for the Winter Solstice Concerts.

"I've written pieces and arranged a few parts for this tour," he said. "We're all performing some selections together as well as doing our own repertoire."

The Winter Solstice Concerts will be performed at the Lied Center on Sunday at 8:00 p.m. Tickets are \$25 and \$15 for students.

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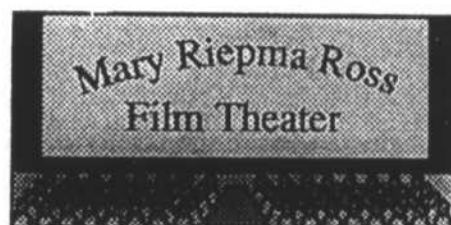
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## SOULS OF MISCHIEF



James Mehling/DN

## French film explores love myth



### "Un Coeur en Hiver"

Of course the poster shows a naked woman asleep in bed. It is, after all, a French film, right? But "Un Coeur en Hiver," now playing at the Mary Riepma Ross Film Theater, is something other than the erotic masterpiece the ads would have you believe.

There are some sexy moments, and the required willowy, doe-like woman, with big eyes and pouting mouth, is present and accounted for.

But that's all just French background. The French need a bedroom scene as American's need a car chase: It just fills space — without it you'd know something was missing.

Rather, "Un Coeur" is about the winter of the heart, as its title implies.

It's about love — and the impenetrable fortress some people build against it.

Stephan is such a person. A violin maker, he spends his days in his shop, working for Maxime, his friend. At night he makes delicate musical toys, puppets. He lives a bachelor's life.

When Maxime falls in love with the beautiful Camille, a blooming violinist, Stephan embarks on a program of seduction that will shatter all their lives.

Why seduce the lover of his friend? Not for love. Stephan wants to reject love. He wants to live free of the bounds of friendship — without responsibilities, without feeling.

He sees himself floating — free and without remorse — above the frozen terrain of his own heart.

His attempt to wrest Camille away from Maxime is like an affront to love, as he wants to show love for what it is, a myth, a fantasy.

But he is not the complete sociopath he makes himself out to be, and here lies the tragedy of the film.

Stephan is ruined by the lives he ruins; he is dragged down into the horror of losing the love he abjured for so long.

His coldness gives him the strength to take action when others are paralyzed by grief. But it leaves him unconnected and alone.

It's not uncommon in real life to see a woman attracted to just such a man, perhaps under the belief that there is a mystery at the center of him, an old wound, which she will, by the force of her own will and her power of love, have the strength to heal.

Something of the sort happens between Camille and Stephan, and he does not escape untouched by her. Still, he must carry out his deceit to the last, like a machine with no one at the controls.

Director Claude Sautet won a Cesar — France's Oscar — for this film.

It's a deep groping about in the darkness of the human heart. Over and over again his characters try to tell the truth about their situation, only to further cloud it for themselves.

The simple truth is nowhere apparent, and all must fumble through in their own way.

Light becomes darkness until, by the end of the film, no one has found what they want.

The film is a bit of an introspective downer, perhaps — but it is French.

— Mark Baldrige

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