

The Stones flounder on 'Emotional Rescue'

BV PAUL BOYNTON Daily Collegian Stalf Writer

They exploited the lust that we could generally tame, although there are hints come on baby let's go!" only dream, not act out. The Rolling of leering madness on the album.

Stones did the acting for us. They rarely tried anything fancy with their music — they liked their music black, the rhythm and blues scene immersed in a driving rock beat. Their lyrics generally told tales of hedonistic pleasures in a cruel, sexist, cynical manner

rebellion brought to life in rock 'n' roll, sex and drugs. Parents detested the decadent values the Stones bluntly thrust out in their lyrics and grinding rock beat

But time has passed the Glimmer not shocking. "... I'm so hot for her, but be Roumanian, she could be Albanian

Mick Jagger doesn't shock us anymore. The Stones used to be bizarre and different, one step ahead of the rest, snickering at their fans' desire to be bad and at the pressures of societal restraints.

Indeed, the Stones have made being For nearly 18 years, The Rolling , bad fashionable. But because the Stones Stones have been the vanguard of youth have conditioned us to be bad, their music has lost some of its impact. Alas. ''Emotional Rescue'' is too damn

Even the crudest tune on the album is

predictable.

roll tantalized our innermost fantasies. sad truth. The music is bland and is cream so. Put your hand on the heat, her to me." Cute stuff. lvrics because we are inundated with sex where is your mama?/'There fighting

everywhere we look - magazine racks, for Mr. Castro in the streets of television and the movies.

Sugar, just like a black girl should!" stance on "Emotional Rescue." Besides Cubans struggling to exist under the being the best rocker on the album, oppressive rule of Castro? Jagger's cynicism is stinging.

pleeceease, let meeeeee go./I tried Stones once churned out so well is not giving you the velvet gloves, I tried -exciting on their latest album. you get it through your thick head?"

bars/and moooove to the west side of town.'

has made kinky cash, lots of it, by Rolling Stones. singing sexist, racist, drug-oriented

begging for cigarettes, down in the, "Emotional Rescue."

But the rest of the album is drivel. Nothing to take seriously. Jagger has The Stones' rhythm 'n' and blues just always said critics needlessly analyze doesn't click on "Emotional Rescue." his lyrics. He said rock 'n' roll should not They sound old and tired. The album on "Emotional Rescue."

Nothing more than a boogie cut, the called older generation and their inmusic could be heard in numerous sufferable values and laws. nightclubs. Uncle Mick, we need more We still have memories of the Stones "Send It To Me" is a harmless ditty in which Jagger shamelessly says he will for The Rolling Stones, remember the take any woman for himself. "She could old and try to forget the present

Twins and crew by. Their latest effort, she's so cold," Jagger laments in "She's she could be Bulgarian, she could be The pretentious bad boys of rock 'n' "Emotional Rescue," is evidence of that so cold." "... I'm so hot for her and Australian, she could be the Alien, send "Indian Girl" has political overtones: Radio censors won't bother with those "Indian girl, where is papa?/Indian girl,

> Angola!' But parents used to cringe, for Jagger knew what he was talking example, when their children blared the about in the 1968 song "Street Fighting vulgar "Brown Sugar": "Uh, Brown Man." He recognized that it was time for Sugar, how cum ya taste so good? Brown a revolution against governments gone passive and uncaring. But how much "Let Me Go" is the Stones' strongest does Jagger, a rich man, know about

> Perhaps the most disappointing aspect "You're gonna get it straight from the of "Emotional Rescue" is that the music shoulder, can't you see the party's over, itself lacks sparkle. The rock 'n' roll the

> giving you the knockout punch/...can't They seem burned out. The Stones have apparently lost their high pitch Jagger shows his lack of conviction or energy. Someone once said the Stones pride or caring or whatever: "Maybe I'll didn't play concerts, they played become a playboy, hang around the gay riots Now, the Stones are going through the motions or at least they sound like it. Drummer Charlie Watts is the only Perhaps the most telling tune of the band member who consistently plays Stones' state of mind is "Down in The well on the album. Watts has always Hole." The slow, bluesy song relays a been solid; he has held the band haunting truth that Jagger is frustrated, together. Indeed, lead guitarist Keith confused, scared. For 18 years Jagger Richards once said Charlie Watts is the

> Jagger has brief interludes of exsongs. But what has the money done for cellence. The title cut is interesting because Jagger combines falsetto vocals "Money doesn't keep you from with his classic throaty snarl. His madness and sadness./Will money buy shivering growls on "She's So Cold" are you forgiveness?/No money, no jewelry, also good.Otherwise, mediocrity and no gold/... begging forgiveness, worse is the dominant theme of

> No guitar riff by either Richards or Ron Wood stands out as classic. be taken seriously. Jagger gets his wish would be a sad farewell to rock 'n' roll the music genre they once led on a "Dance" is a perfect example. fleeting path of conquest over the so-

> > Γhe band doesn't look to the past, but if you are to maintain respect



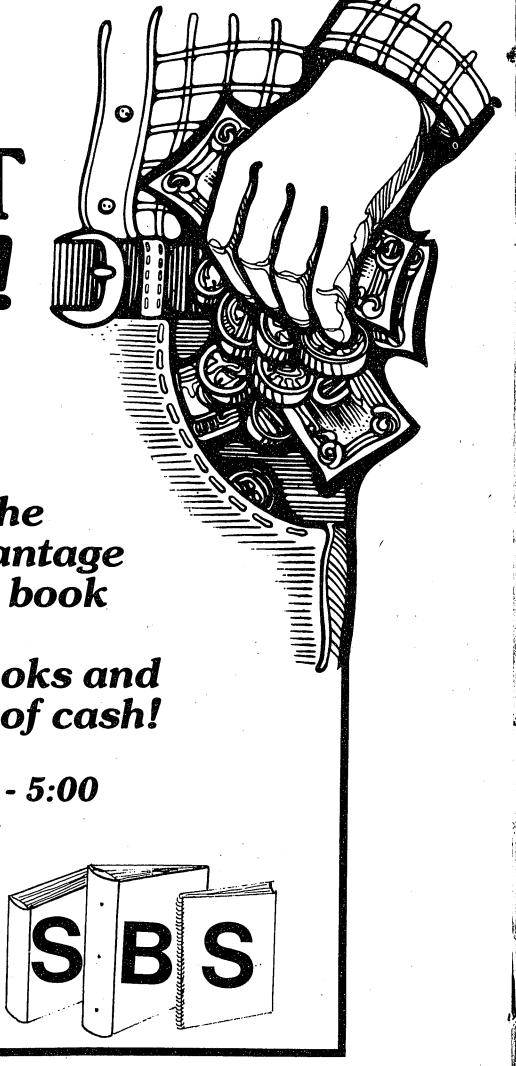


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'Robber Bridegroom' a fairy tale and more aggressive and all around likeable Papa was consistent throughout and doors, floorboards, forest fauna and

'Final Countdown' just doesn't add up

By SCOTT DUGAN For The Daily Collegian

What do you get when you cross '1941'' with ''Tora, Tora, Tora?'' You get "The Final Countdown." And if that sounds like a confused combination, that's because "The Final

Countdown'' is a confusing movie. First, a U.S. aircraft carrier is caught in a "time storm" just off the coast of Hawaii, and ends up in Dec. 6, 194l, just before the Japanese attack on Pearl Harbor. Kirk Douglas is the captain; Martin Sheen, a systems analyst; and Katherine Ross, a senator's assistant. James Farentino, who isn't given star billing, is a fighter pilot. So far, so

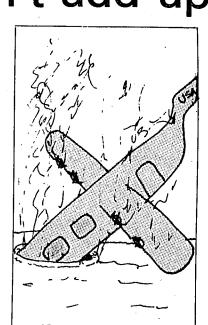
This could have been a fairly good science fiction film, either an intellectual study of time paradox and manipulative history, or a good gee whiz action flick. But it is neither. Maybe that is because Don Taylor's

direction is so bad. Or maybe it is because the actors are given roles they can do little more than walk through. Maybe it is because there are holes in the plot the size of an aircraftcarrier. Or maybe it is because most of the

shots look like Navy recruiting commercials. But for whatever reasons, this is a funny movie. Not a film like this. "Apocalypse Now" it that it was intended to be, but there's ain't. considerable humor in places where the director never intended.

And for that reason alone, I recommend it. If you'd like to see a manipulate history; playing God, near farce which never really in- with all the foresight of 40 years. But tended to be a farce, don't miss "The it is never really taken seriously --Final Countdown." There is plenty of not by the director, and not by the action, not too much dramatic human actors. conflict to slow things down, and enough hardware shots of F-l4 television show) handled the same Tomcats and Corsairs and God knows premise with a much better treat-

happy. In fact, the feeling that you are in the real Navy is so complete that you awards for "The Final Countdown. will swear some of the bit parts were It's ridiculous

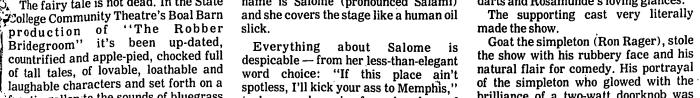


played by real Navy men. They certainly were not played by actors, not in the conventional sense of the word. Except for the real footage of U.S. "engines of war," the special effects are nothing to rave about. It's downright embarassing to see an actor of Martin Sheen's caliber in

Illustration by Cyndi Shou

There's a lot of potential in the premise: the ability, and the responsibility of being able to

Frankly, "Star Trek" (the what else to keep any military buff ment in one show more than 10 years ago, and it was nominated for a Hugo Award to boot. But there will be no



By JOE MATIVY

For The Daily Collegian

frantic gallop to the sounds of bluegrass fiddles and crowing ravens. At its most basic level, the story resembles a fairy tale, but after all, what's in a label? It's also an adventure

tale, a whodunit, a country musical extravaganza, a farce - and the most comedic rape since Harvey and Schmidt desensitized the concept in "The Fantasticks" in the early '60s. Fair maiden Rosamunde (Elizabeth Uhler) is a wide-eyed waif who conjours up 11-foot midnight blue panthers to Sawnson's songs were difficult and transport her from her monotone atypical but she pulled them off with

existence. when her doting papa (Robert Godfrey) though suited well enough to the counbrings her a gift from New Orleans - a try/western type musical, showed were done to square dance music dress in which she literally Elektra-fies unattained potential. At first relying him much to the jealousy of his second excessively on the debonair stereotype, wife. She is a tall trunk of a raucous, he slowly worked his way into an as a Greek-type chorus, a visual it's happening through Aug. 24 at the

wicked step-mother (Pat Swanson). Her exhibited a perfect board for Salome's flora. Monday, Aug. 18 10. The fairy tale is not dead. In the State name is Salome (pronounced Salami) darts and Rosamunde's loving glances. slick.

> Everything about Salome is despicable - from her less-than-elegant word choice: "If this place ain't spotless, I'll kick your ass to Memphis," to her cracker pie, from her love of skunk cabbage to her more-thanmaternal attraction to the title character, Jamie Lockhart (G. Brian zanily proportioned archvillains Little Kaufman).

Jamie has been contracted to marry Rosamunde without realizing they already know each other. Of course, boy gets girl, papa gets reward and stepmother gets what is coming to her - and how!

surprising ease; Kaufman, however, Her horedom is momentarily soothed took longer to fill his role. His voice. made the show.

Goat the simpleton (Ron Rager), stole the show with his rubbery face and his with the slightest ingenious and effective natural flair for comedy. His portrayal set changes. All in all, the production of the simpleton who glowed with the was technically well-balanced and brilliance of a two-watt doorknob was organized. undoubtably the most popular. Andy Bealer and Asa Berlin as the

Harp and Big Harp snorted and pawed like "a couple 'a pigs at a picnic." They maintained a high level of energy which started the momentum rolling toward the middle of the first act and kept it up in the second.

Tamara Hemmelburger deserves mention too, not only for her role (she played a raven) but also for her grace and style.

The music never stopped. The costume changes and scene changes complete with caller and squares.

The supporting cast and chorus served over-sexed, lascivious, conniving, amiable and spirited characterization. distraction and a living set, becoming



The choreography by Barbra Bruno was light and rustic, imaginative and almost perfectly executed. The small theatre in the round took on many faces

One observation should be made, however. There is no room for feminists in this play, be they male or female. he point of view concerning the treatment of women on the whole could be offensive to some. What's important is that one realize the framework of the

offense. This is, after all, a harmless musical play, not an overt statement on the treatment of women. Context, therefore, is an essential consideration. The result of the evening is loads of fun. So, if you want to see a girl who dances so hard she breaks off at the bellybutton, a talking head and a

grandmother who changes the temperature of the moon just by sleeping raw, then v'all come down to the Nat chez Trace, 'cause that's exactly how Boal Barn.

The artist's eye "On the waterfront" is one of the laser photographs by Chandra Swami on display in the East Corridor Gallery of Pattee through Sept. 6.

'Xanadu' is a dream that flops

By MARY JO SANTILLI Daily Collegian Staff Writer

Producer Lawrence Gordon and director Robert Greenwald recycle that age-old Hollywood concept of "Making Dreams Come True," just one more time with their film "Xanadu."

Olivia Newton-John is cast as Kira the He meets Sonny on the beach one day, on roller skates.

Yes, every '80s gimmick is used in this film, from space-age special effects

who once fronted a Big Band in the '40s. by John's limited abilities. He owned his own club in those days, but he threw it all away in grief for a lost love. He spends most of his time now clarinet.

muse, one of the nine daughters of Zeus and they become freinds. Danny's who is sent to earth to inspire a young dream is to one day open up another artist, Sonny. Micheal Beck as Sonny is club, Sonny dreams of being able to quit pretty to look at, and that's just about it. his dreary, compromising job copying However, Beck does the best he can album covers for advertisments to colorless, he neither sings nor dances in friends and quickly decide to join forces sonic settings of "Xanadu." this musical, he mostly hangs around to make "Xanadu" the Club, a reality. and gapes at the beautiful Kira.Indeed This is where Newton-John comes in.She he spends the better part of the first half is sent by Zeus to help make "Xanadu," of the film chasing Newton-John around happen at which time she is supposed to return to her father, only, as you might imagine, she falls in love with Sonny . . . need I go on?

It attempts to dredge up nostalgia for dance number with Kelly is stilted and the "Good Old Days" in its casting of uneasy looking, in fact the choreography

Gene Kelly as Danny, an aging musician in general is dull, seemingly held back

Terrific dancing was an important ingredient in those old films and it just isn't present in "Xanadu." Even the bit sitting on the beach blowing tunes on his of hoofing that Kelly does in this film seems to be merely token, but apparently he had to be coaxed into doing any dancing at all, having hung up his dancing shoes at this stage of the game.

Poor Kelly looks so out of place in this film! Though he still has that winning smile and easy charm, he looks within a limited role. His character is freelance on his own. They become anachronistic at best among the super-

'40s romantisism just doesn't translate effectivly into an '80s milieu of space age special effects. blatant sexuality. and quickie gimmicks. For all of its allusions to "Love" and "Magic," Xanadu comes off sterile and plastic. The bloodless score, performed by, Electric Light (that border on the tacky side) to the And there is "Xanadu's major Orchestra (which ran out of creative roller skating and disco craze, in order problem: Newton-John. She can neither ideas five years ago, and have been to emphasize the film's contemporary act nor dance, and that quivering, churning out formulas ever since), The flavor. But "Xanadu" is not merely a breathy singing voice that catapulted Tubes, and Newton-John don't help modernization of the Hollywood her to the top of the charts just doesn't either. An update of the '40s musical is cept in theory, but "Xanadu"'s attempt at melding the with the new just doesn'tcut it.





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