

Legendary Stones roll on in Phila.

The 'world's greatest rock 'n' roll band' kicked off a world tour last week with incendiary concerts

By MARC FREEMAN
Collegian Arts Writer

PHILADELPHIA — Rock music fans here needed an emotional rescue this July when the closure of JFK Stadium forced the temporary cancellation of the Rolling Stones first concert in eight years.

But fans' hopes weren't shattered for long.

The group many call "the greatest rock 'n' roll band in the world" exploded on stage Thursday and Friday nights in their new Veterans Stadium venue, firing off the beginning of their much hyped, \$50-60 million 36-city, end-of-the-decade *Steel Wheels* world tour.

CONCERT REVIEW

After a blaze of lights, the legendary band burst on stage with the apt 1981 hit "Start Me Up." Celebrating their 25th year, the aging Brits (vocalist Mick Jagger, guitarists Keith Richards and Ron Wood, bassist Bill Wyman and drummer Charlie Watts) wouldn't stop for about two-and-one-half hours.

Almost as majestic as the Stones' presence was their colossal stage. In the form of a dilapidated steel mill, the set takes three days to construct, is 100 feet high, 300 feet wide and 88 feet deep, and contains large steam vents that billow out smoke, various catwalks and rows of orange girders. Combine that with three video screens, state-of-the-art lighting and 55,000 screaming spectators each night, and you have magic.

The music wasn't bad either. Playing a varied 27-song selection of

tracks from the 1960s, 70s and 80s Friday night, the Stones had no problem appealing to the desires of a middle-aged to teen-aged crowd. Although the group certainly does not need an album to tour on, *Steel Wheels* — their 34th work, released by Columbia just days before the show — has been critically hailed as their best release since 1978's *Some Girls*.

The Stones performed only three songs from *Steel Wheels*, put together in just five weeks earlier this year in Barbados. The first single, "Mixed Emotions," a lyrically tough and hard-rocking mix that symbolizes the strained relationship of the Glimmer Twins (Mick and Keith,) sounded strong, but its newness seemed to confuse the fans. This problem surfaced with two other future hits, "Sad Sad Sad" and "Rock And A Hard Place," which both won applause, but not loud cheers.

This wasn't a problem for the 1969 hit "Honky Tonk Women," one of the biggest crowd pleasers of the night. While Jagger strutted around eliciting fan sing-a-long participation, two towering 55-foot scantily-clad inflatable women occupied both ends of the stage.

Other visual extras abounded, creating a complete concert experience. During "It's Only Rock And Roll" the video screens featured dozens of other famous performers including Elvis, the Beatles and Chuck Berry. And during several songs, a technical video wonder captured the transformation of live action into automated action.

The Stones were often successful in utilizing the stage to enhance their serious approach to the music. In the middle of the classic "Sympathy for the Devil," Jagger disappeared during Richards' and Wood's jam, only to reappear in an eerie cloud of smoke on a platform about 100 feet above the ground. And as the song's last chord



AP LaserPhoto

Mick Jagger gives the crowd satisfaction during the opening Stones concert in Philadelphia.



AP LaserPhoto

Mick Jagger and the rest of the Rolling Stones kicked off their *Steel Wheels* tour at Philadelphia's Veteran Stadium Thursday.

vibrated the building, the stage was shrouded in a dark red haze.

Inspired renditions of "Miss You," "Ruby Tuesday," "Tumbling Dice," "Brown Sugar" and a 10-minute treat of "Satisfaction" topped off the bill. With those numbers, favorite songs like "Angie," "Shattered," "Beast of Burden" and so many others could be innocently left out.

Throughout the show, the endurance of the Rolling Stones, now on their 11th U.S. tour, was somewhat surprising. The 46-year-old Jagger's energy level stayed on a high the entire night.

The band's sole encore, "Jumpin' Jack Flash," was an emotionally charged juggernaut which left everyone's wheels spinning. All of the fan-

fare ended with a short fireworks show after the Stones left the stage.

The Stones move on to Pittsburgh's Three Rivers Stadium tomorrow night. Fans are paying \$28.50 apiece for tickets; scalpers are reportedly getting as much as \$200 a ticket.

Preceding the Stones, the fairly new band Living Colour opened the show. While their radio hits "Cult of Personality" and "Glamour Boys" sound promising for the band's future, their stage bit needs help. Living Colour played, seemingly unaware of how distorted the music sounded because of an earache-causing volume. After 45 minutes of loud noise and cracking microphones, one could only hope they stay on MTV.

Compact discs slowly replacing records in production and sales

By SUSAN WATENPOOL
Collegian Style Writer

Lovers of old-time rock 'n' roll may soon have to learn to like new technology.

Most major record companies are letting record manufacturing machinery begin a slow descent into dormancy, and soon the record will only be a memory.

The decrease in vinyl production is a result of waning interest as opposed to a promotional or managerial decision, said Michelle Musarra, promotional secretary at CBS Records, Inc. "We're still selling it (vinyl) to a few of our accounts," Musarra said.

Consumers and retailers alike have differing opinions regarding the force behind the demise of vinyl.

"I think the record companies are really forcing the issue because they can make two times

as much money," said Josh Ferko, manager of Arboria Books and Records, 151 S. Allen St..

Record companies derive a \$5 profit from a CD sale and only \$2 from an album, said Ken Kubala, manager of City Lights Records, 316 E. College Ave. and a 1989 Penn State graduate.

Paul Newfeld, owner of Paul & Tony's Stereo, 121 S. Burrows St., believes the change is a matter of market demand.

"It's consumer demand that really changed it," he said.

Whatever the reason for the rise of the CD, the vinyl decline has opened the floodgates of debate and left music lovers on both sides of the format fence.

"There are definitely die-hard vinyl fans," Ferko said. "There's no reason not to have vinyl."

Kubala subscribes to that die-hard philosophy. "It's kind of like why people don't want to

switch to the metric system," he said, explaining his aversion to use CD's to supplement their record collections, said Bruce Shamma, owner of Blue Train Compact Disc, 418 E. College Ave..

"As for people who've sunk a lot of money into an LP collection, it shouldn't be dismaying," he said. "The industry's in that state of flux now, over time people will forget."

Kubala, along with co-worker Paul Bernard (senior-international politics), believe the compact disc was the catalyst in record rejection. "If there hadn't been a new format I don't think things would have changed," Bernard said.

"It's a form of brainwashing. Half the time CD's don't sound better," Kubala said vehemently. "People are all swept up in this 'I'm hip.' It's a status thing."

Whether status symbol or not, the CD is the format of the future.

"I have a turntable but I don't use it," said CD player owner Brian Walter (junior-engineering).

Newfeld said the ratio of CD players to turntables sold is about 30 to 1.

In the past, Paul and Tony's Stereo carried about 15 different turntable models, today there are only 5 or 6, and next year there will only be half that many.

"Nobody wants to spend a lot of money on a turntable because they realize records are on their way out," Newfeld said. "Some manufacturers don't even make turntables anymore. I haven't been into records for years."

Radio stations, too, are adapting to the technology.

"We initially signed on with as much CD as we could get," said Paul DeMille, B103-FM program director.

Because albums cannot be played directly on the air, they must be taped — unlike CD's that arrive air-ready.

"It cuts our labor in half," DeMille said. WPSU-FM incorporates both vinyl and CD, said station manager Dave Dzikowski.

The majority of the WPSU library consists of LP's, with the newer products arriving on disc. Dzikowski, said the station has no plans to revamp the two format formula.

"We see no point in getting rid of perfectly good vinyl to spend 16 bucks to get a CD of it," he said.

As for just when the extinction will be complete, there is only speculation.

Newfeld estimates 1990, while Ferko said it may take up to two years.

Kubala, too, realizes the end is near. "It's my hobby. It's my life, but I'll buy a CD player when I have to."

PSU dancers to perform in Israel

By TODD NILSON
Collegian Arts Writer

A new University modern/jazz dance company will travel to an Israeli university next May as part of an international cultural exchange.

Ten to 12 dancers will be chosen for the new company, which will stay about 15 miles north of Tel Aviv at Wingate Academy, said Kathryn Kearn, coordinator of the new program and assistant professor of exercise and sports science at Ogontz Campus.

While in Israel, the company will attend and instruct dance workshops, see sights and perform jazz and modern dance pieces from May 9-22.

In addition to performing, the students will visit the U.S. Embassy and be received by the U.S. ambassador for Israel, Kearn said.

To reciprocate the visit, a group of Israeli dancers are tentatively planning a stay at the University in January 1991.

University dance instructors will choreograph several pieces for the Israel trip.

"I think (the choreography) will have an American taste just because it's jazz," said Debbie Birrane (senior-social work), the company's student liaison.

However, \$25,000 must first be

raised to finance the trip. Most of the money is coming through private grants and from the Institute for International Sport at the University of Rhode Island, but Kearn said a monetary commitment still needs to be met.

"We need to raise the money to take the dancers there," Kearn quickly added. "It's not dropping out of the air."

The Institute, which sponsors foreign travel for sports-related groups to promote international and intercultural relations, will cover food, housing and travel expenses within Israel, Kearn said.

Nine months ago, Kearn was approached by the Institute to take a group of dancers to Israel. She decided to make the auditions available only to full-time university students.

Membership in the company will be open to graduate or undergraduate students throughout the Penn State system. University Park auditions will be held 7-9 p.m. Sept. 8, 9 a.m. to 1 p.m. Sept. 9 and 10 a.m.-noon Sept. 10 in 132 White Building.

"Probably, most people coming (to the audition) will have taken or be taking dance," Birrane said, but noted such experience is not required.

The number of candidates will be narrowed Sept. 8 and 9 until final membership decisions are made. Saturday auditions will also include a personal interview with each candidate.

Birrane said the interviews will be just as important as the dance auditions. "When we go to Israel, you have to be able to communicate to the students there," Birrane said, though there is no language requirement.

The company will be the first dance group to participate in the exchange program. Every month, the group will visit the Ogontz Campus for a weekend of rehearsals. Kearn said traveling expenses will be reimbursed and accommodations will be provided if necessary.

Rehearsals at University Park will be held Friday evenings and Saturday mornings. Kearn is proposing that rehearsals for company members be offered as a three-credit course. She explained that participating students will be covered by the University's insurance policy if the program is granted course status.

Kearn said she hopes three performances will help pay for the trip. One show will be held at the Ogontz Campus, one in the Philadelphia area and one at University Park.

If the program is successful this year, Kearn said she would like to see it continue and broaden. "I'd like to go to all sorts of foreign countries."

Artist George Segal adds new themes and styles to his famous plaster works

By RAF CASERT
Associated Press Writer

KNOKKE, Belgium — George Segal, whose life-size sculptures turned him into a pop art icon in the 1960s, is molding his plaster into other shapes.

The 64-year-old American artist is adding color and religious themes to his work and is even trying theater designs.

In his first major European show of the decade, at a seafood restaurant in this beach resort, Segal has included his trademark plasters, but this time in either rusty or vivid tones to add contrast. A series of pastel paintings is also on show, revealing a new side the artist perfected in the 1980s.

Biblical themes such as the Expulsion and Abraham's farewell to Ishmael are on show alongside his ghostly plasters, which seem to sleepwalk through modern society.

The soft-spoken sculptor avoids questions about these changes. "You have to follow your own logic," he said in an interview in the garden of the Knokke casino owners.

Segal made a stopover here to open his show following a three-week stay in Moscow, where he designed his first theater set for director Maximilian Schell.

He said he never felt trapped by the plaster sculptures that shot him to fame with such pop artists as Andy Warhol, Claes Oldenburg, Jasper Johns and Roy Lichtenstein.

"When pop art first became noticed, I felt I was sitting on the tail of a rocket," said Segal. "Amazingly, it still flies."

And it is still spanning the globe. He said interest in Japan had increased in the 1980s to the extent that he had to reduce his presence in Europe, where he made his first international breakthrough at the Parisian gallery of Beana Sonnabend in 1963. In the '70s, the West German contemporary art museums stocked their showrooms with his plasters.

Now he is back on the Continent, even making a rare detour

to the Soviet Union. Schell lured him into a Moscow theater to create the decor for "Faith, Love, Hope," a 1936 play by Austrian Odon Von Horvath, because the stage director thought "the dark, gray, grim mood of the sculptures was similar to the mood of the play," Segal said.

Returning to the Soviet Union for the first time in 15 years brought equally bleak visions of Soviet society to life for Segal, despite the spirit of glasnost. "It is just as grim. There is less food and more cars."

His return there also proves his appeal has remained undiminished. "I never expected to be so popular over such a large part of the world," he said.

Segal still uses his chicken farm in New Jersey as a studio and he continues to work at a steady pace, not pressured by increasing demands and prizes.

"I just refused to accelerate production," he said, explaining that it could have changed his art.

Segal was first a painter, pursuing the impressionistic style of Matisse, before a nagging insecurity pushed him toward experimenting with plaster and wire in the late '50s. He soon started making molds of models and placed them in real settings.

His work was lauded by other pop art greats. "We all knew each other. We went in and out of each other's studio. We all shared basic ideas," he said. "We were in reaction against pure abstraction and wanted to reintroduce the real world."

Instead of abstract expressionist drippings of Jackson Pollock, pop art produced such pieces of "reality" as Warhol's Campbell's soup cans, Lichtenstein's blown-up cartoons and Segal's sculptures.

Segal has gone on from there, and his pieces now increasingly resemble the academic works of 19th-century sculptors such as Rodin, another master in creating theatrical composition.