

arts/entertainment

String band performs women's viewpoint

By Kathryn Haugstatter

What is "Women's Music?"

"It's anything we want to do," Martha Haehl answers.

Haehl is a member of Rosy's Bar and Grill, a feminist trio that gave a benefit performance Saturday for the Women's Resource Center.

Rosy's is an acoustic string band from Kansas City, Mo. Martha, Carol Smith and Joyce Constant play the guitar, bass fiddle, dulcimer and flute.

Their program combines original material with folksongs from the women's movement, the labor union movement and jigs and reels from the British Isles.

"Most of the stuff we do is pretty obscure," Constant said, "because most well-known folksongs were written from the male point of view."

The women said it is hard to find tradi-

tional songs they can use, since so many are about women throwing themselves into a river for love.

Although the traditional folksongs might have been unfamiliar to the crowd at Jesse's 14th St. Lounge Saturday, the response was good. Especially popular was an anti-nuclear reactor song, and one Martha called "the original I Hate Housework song."

The group started almost three years ago, when the women, all members of a folk collective called "Foolkiller," decided to work together for one concert. They liked it so much they decided to continue.

Haehl said they wanted a name that would combine the members of the group but wouldn't be too heavy or too light. They finally chose "Haehl, Rejoyce, the Okay Kitchen Carolers from Rosy's Bar and Grill," which eventually was shortened to "Rosy's Bar and Grill."

Shortening the name made billing a little easier but problems still exist.

"In one place we were billed as an all-girl bluegrass band," Constant said. "People came in expecting girls in satin hot pants, white cowboy hats and fringed shirts."

Instead, audiences find women doing songs about women, songs that often are controversial.

"Our most requested song is 'Did Jesus Have a Baby Sister?' by Dory Previn," Haehl said. "But we are often asked not to do it."

The trio cut an album in August for the Biscuit City label. They expect it to be released around Christmas.

"It's a good representation of what we do in concert and we hope it does well," said Constant, "but given the kind of music we do, it's hard to see us becoming rich and famous."

Smith said she'd rather continue as they

are and be comfortable with what they do than go the way of other groups.

"Look at what happened to Reggae. When it started it was good. Political statements were made. But it was taken up and made slick. We don't want to be made slick."

The women said it is important to them to keep growing and challenging themselves musically. Once, singing was their main interest but they have branched out. They experiment with different instruments to obtain different effects.

They said there is a lot of work involved since the women do their own booking and publicity. They work mostly in the Missouri, Kansas and Nebraska area because they have other jobs. Haehl teaches business math part time at the University of Missouri in Kansas City. Constant teaches band and chorus in a grade school and Smith works in a women's bookstore.

Mime group sophisticated in Kimball Hall performance

By Penelope M. Smith

A mime gives his own imagined reality tangible form, but a successful mime does more with his art: he allows the members of the audience to integrate their own reality with his, creating an essential symbiotic relationship between performer and audience.

The Claude Kipnis Mime Theatre reached this level of sophistication in some of their pieces Friday night at Kimball Hall.

review

Alone on stage, Kipnis performed "The Party." We are treated to problems with preparatory grooming, the excessively enthusiastic handshakes of fellow guests and the dance partners who are never quite the right height. These are cliches we've seen a dozen times. The novelty is that the mime presents us with an invisible, highly malleable reality.

His world and our world operate on the Hitchcock premise that what we don't see is far more entertaining than what we do see.

"The Box" was an offering of a slightly different sort. It consists of the advances made by a small benevolent box with hands and feet toward a clown.

The overtures of the box are often comic. In one instance, the box rubs against the clown's leg as if begging for affection. There is a heart-tugging moment when the box seems hurt, but then all ends well when the lid of the box opens and the clown disappears inside.

THE MAGIC lies in the Kipnis troupe's ability to turn an emotionally-void geometric object into one with the impulses and body language of a human. Without the recognizable form, the message of humanity still is apparent. "The Box" illustrates how much we depend upon our emotional gestures to accomplish successful communication of our feelings and desires and the mime's ability to

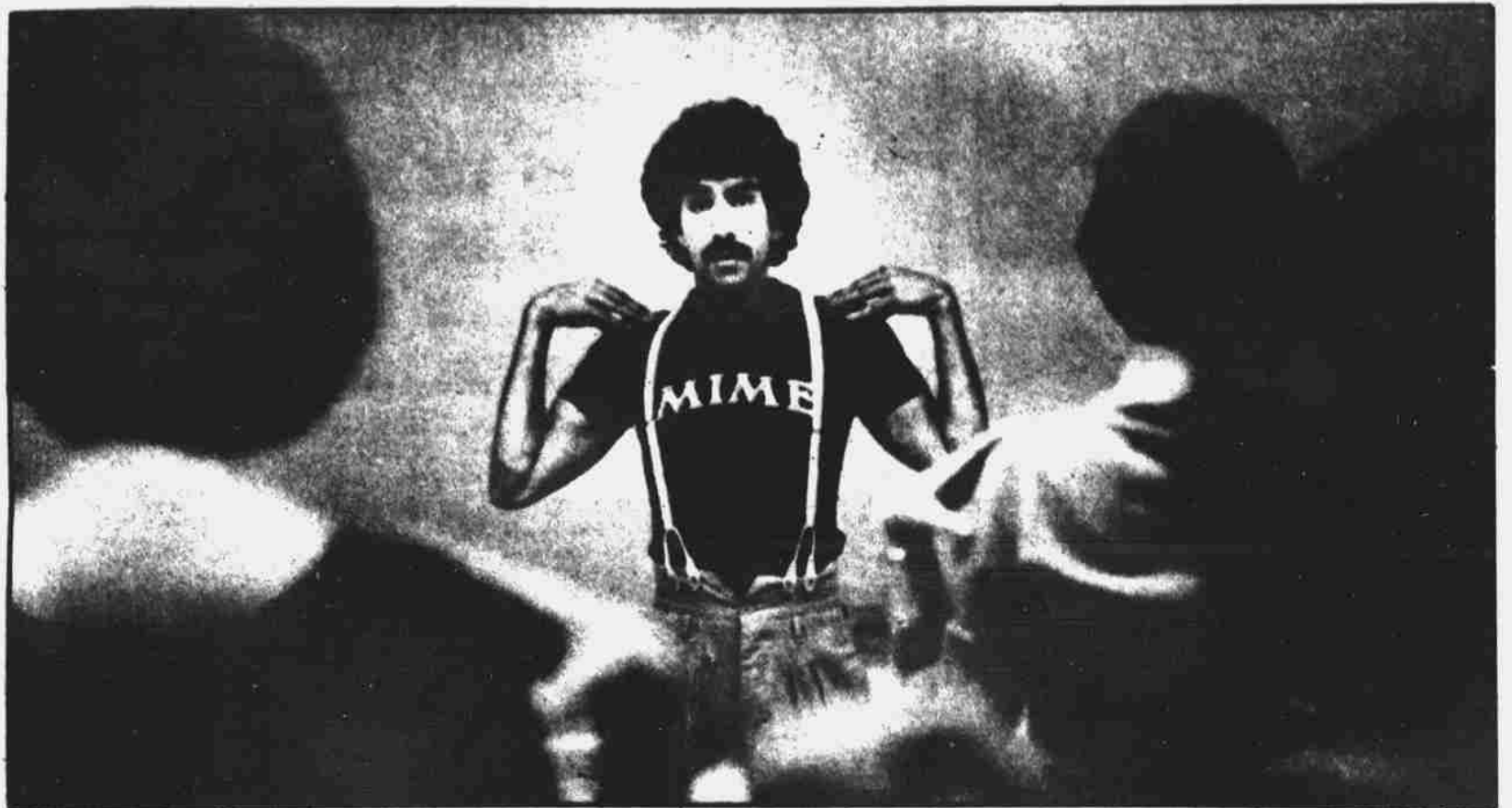


Photo by Mark Billingsley

A member of the Claude Kipnis mime troupe . . . shares some secrets with a UNL dance class Friday before the performance.

isolate them.

"The Bottle (A Fantasy on Alcohol)," another solo piece performed by Kipnis, is an initially humorous piece with a chilling conclusion of entrapment. As a drunken man dreams he is caught in a bottle, Kipnis, submerged in a shaft of green light, feels the sides of the "bottle," attempting to find his way out. The audience experiences a momentary feeling of relief when Kipnis awakens to discover the bottle was just a dream. This relief is shattered when Kipnis again is enveloped in the glass-green shaft, symbolic of his addiction.

"The Body," a six-part work in which the muscles, brain, lungs, heart, stomach and reproductive system all

are brought to life, could be considered the troupe's exhibition piece. Many of the technical aspects of mime were present, such as the difficult problem of whether one should personify (in the case of the body parts) an object or its function. Such standard fare as slow motion movement also was demonstrated when air sacs in the lungs slowly were choked to death by figures in black representing cigarette smoke. The piece was a marvelous demonstration of technique and thoroughly enjoyable, but was more instructive than conducive to constructive thought or emotions.

It is good entertainment but it lacked Kipnis' "from the heart" that is so apparent in the other works.

Pershing flea market booth features diverse collections

By Alice Hrnicek

The atmosphere was one of unhurried activity.

Toddlers accompanied by their parents and seasoned shoppers meandered through the rows of booths.

More diverse than the crowd itself were the subjects of their attention. The booths were piled with an odd collection of valuables, ranging from antique wicker lunchboxes to classic turquoise jewelry.

It was the opening hour of Pershing Auditorium's monthly flea market.

Pershing ticket manager John Grady estimated as many as 2,000 people viewed the assorted items last weekend. About 40 dealers participated, fewer than usual because of competition from nearby flea markets, one booth holder said.

LINCOLN'S FLEA markets are the third Sunday of each month. The show, which started a year ago last June, has hosted a continually changing array of sellers, as well as a number of circuit regulars, Grady said.

A regular at the flea markets, Joyce Mosier, described the experience as a fine art. Mosier and her husband, Kenneth, travel between Fremont, Yankton, S.D., and Cherokee, Iowa, with their collection of Depression-era glass. Between trips, she said, the two do not unpack their merchandise.

"We set up eight to ten tables in one to one-and-a-half hours and we've been traveling for six or seven years," she said.

Mosier said her husband has a full-time job in Norfolk, which limits preparation time for weekend excursions. The couple collects goods from other dealers and from sources in the East, she said.

"We meet tremendous people," she said. "They ask why prices go up. Teenagers buy to collect and young married couples collect sets. There's no way the bottom will fall out of the market."

The Mosiers said they prefer to set up at small flea markets because the booth rental fee is much less.

ALICE M. MILLER of Ashland cites a love of displaying and explaining to people about her wares as a reason for trying to

establish herself as a regular in her third appearance at the Pershing show.

She has added to a collection of valuables inherited from three families by purchasing plates from Denmark. The plates, along with a rusted iron schoolbell made in 1886 and other assorted odds and ends, are only part of the items she stores, some of which she said are too precious to sell.

Dot Williams and her son, Ed, of Lincoln, are another pair with a general collection. Like some of the other "regulars," they do not own a store. Their items run the gamut from antique to modern.

Coin collecting, the specialty of the younger Williams has a guaranteed market, he said.

"In fact, I sold \$300 worth in the first five minutes," he said.

He is majoring in public health and education at UNL and has been selling coins for about a year. It took him five years to gather his collection.

Dealers out for the first time said they didn't know the volume of business to expect.

J. David Rossi of Pennsylvania offered

three weeks' work of opaque watercolor paintings.

ROSSI, A RETIRED art instructor, concentrated on subjects from the era between 1800 to 1915. Common objects included carriages, racehorses, houses, cars and his favorite, a 1913 model firetruck.

In a booth next to Rossi's, another newcomer displayed clothing from the 1940s era. Sheila Murray of Las Cruces, N.M., said she had been selling objects for almost five years.

Most of the clothing she found in the older cities of New Mexico, she said. Typical of her collection were a pink synthetic silk blouse, a black cotton mourning dress, a black silk suit and a large pair of silk pants.

"I like the fabrics of the older times, because they are more pure," she said.

Booths across the market area were scattered with farm antiques, doll houses, an autoharp, afghans, pottery and more.

Dealers displayed signs stating that they would buy, sell or trade. The people moved in circles, caught between the variety. The day had just begun.