

arts/entertainment

Kimball Art Series books renowned performers

By Scott Kleager

The Kimball Performing Arts Series is now selling season tickets at the box office, Kimball 113.

Ron Bowlin, series director, said this year's schedule offers a list of artists just as strong as in previous years. He said those purchasing season tickets are required to buy a minimum of four performance reservations. Tickets are available for individual shows also.

The UNL student rate is again offered this year, which is below the regular series and door ticket prices.

If, for example, a student picks the four least expensive performances, a season ticket would run \$10.80. Choosing the most expensive four shows would be \$16.80. Thus, Bowlin said, is way below a comparable season ticket in New York, and yet the level of talent is the same. The box office will be open Monday through Friday 11 a.m. through 5 p.m.

Individual musicians headline this year's series. Shlomo Mintz, Russian-born Israeli violinist, will open the season Sept. 25 at 8 p.m. Mintz began playing as a boy, and at one time was the prize pupil of Isaac Stern. "Stern has worked very hard with him, developing his musicianship," Bowlin said.

Igor Kipnis performs Nov. 20 at 8 p.m. Considered to be among the best harpsichordists in America today, Kipnis was in Lincoln for the first time in the Spring of 1972. He gave performances at several dorms at the time.

The Houston Ballet will be the first dance ensemble to appear. According to Bowlin, the company is a reflection of the recent upsurge of the arts in Houston. They will be

in Lincoln Thursday, Friday and Saturday, Oct. 1 through 3. Each show will begin at 8 p.m.

The Nikolais Dance Theater follows at 8 p.m. on Saturday, Nov. 7, and at 3 at 8 p.m. the next day. Bowlin indicated that these particular performances may prove to be the most interesting of all the dance presentations. Alwin Nikolais, the artistic director of the company, is a creative genius who has been at the forefront of the dance scene for 25 years, Bowlin said. Each performance will be a singular experience combining progressive electronic music, slides on a huge screen behind the dancers with unique lighting, costumes and sets.

On Monday, Tuesday and Wednesday, Nov. 1 through 3 at 8 p.m. the Alvin Ailey Dance Theater will be at Kimball Hall. An expression of black culture, many might be familiar with the number *Revelations*. A combination of spiritual music and modern dance will comprise three performances.

Theater groups will be presented this season, beginning with The Acting Company, on Thursday through Sunday, Nov. 12 and 15. With John Houseman as artistic director, actresses and actors are classically trained in the repertory concept. The company will be doing *A Midsummer Night's Dream* the first two nights at 8 p.m., followed by Samuel Beckett's *Waiting for Godot* on Saturday night at *Venetian Comedy (Il Campiello)* by Carlo Goldoni the final night.

The Polish Chamber Orchestra will be the first major orchestral group to appear this year. Conducted by Jerzy Maksymiuk, they will play works by Vivaldi, Tchaikovsky, Handel, Haydn and Dvorak in two performances on Sunday, Oct. 11.



Photo courtesy of ICM Artists, Ltd.

Shlomo Mintz

The Fast promotes street gang look and sound

By Casey McCabe

The Fast is a band that proudly displays their leather and chains. They look like a street gang, and in a sense they are.

Guitarist Miki Zone is the undisputed leader of the pack. He sports several tatoos... a target, a pirate, a black widow spider, and an octopus. Everything he wears is black; his boots, his leather, his aborted mustache, his pulled-back hair. The flyers advertising his band's Monday night appearance at Lincoln's Drumstick feature a photo of the four piece group staring out with bold intimidation and an undisguised threat of violence.

But poised behind a bottle of Budweiser, Zone is actually quite tame, literate, and talkative. What does he think people should expect wandering into the bar with only

this visual image of the band?

"Sounds from the street," Zone quickly replies. The streets that have inspired Zone are those of New York City. He admits it's a jungle, but he wouldn't live anywhere else.

"Livin' in New York isn't like walking down Main Street in Lincoln," he astutely observes. "Daytime is just like midnight, you're subjected to the same element... People don't wait till dark to knife you. It really is a jungle. We survive it every day."

"But one thing is, I can't wait to get back to it. If I'm away for two days, I feel it."

In fact, The Fast is away from New York many days out of the year. Zone is a firm believer in touring, and is currently taking the band on the road for their third cross-country American tour this year. They travel in a van through a grueling schedule ("tonight Lincoln, tomorrow Madison, Wisconsin"), and play a mixture of halls to

audiences with varying degrees of familiarity with the group. It's all necessary, says Zone, to give The Fast the recognition he thinks they deserve.

Zone started The Fast in the early 70s along with his brother, lead singer Paul Zone. In 1976 they were one of the instrumental New York groups (along with Blondie, Television, The Talking Heads, and New York Dolls) in starting the American punk renaissance. Their contemporaries went on to various degrees of national prominence, but The Fast became a household word in a more select number of homes, limited mostly to the eastern seaboard.

"Some of those other bands on the scene kept developing, whereas we held back," says Zone. "We didn't go on to record contracts because we overlooked a few whereas they took some bad deals in the beginning."

"Maybe I regret that because maybe we could have done something and ended up better today," he reflects. "But the only reason I might feel slighted or degraded is because they have gone so far and I could have been in the same league at that point with what I'm doing now. I really don't think about it that way now because I've been developing myself and my band over these years."

Zone overcame some of the corporate headaches by establishing his own independent label, Recca Records. The label is a thinly disguised send-up of the much larger Decca Records, and the band's first album *The Fast For Sale* blatantly mocks the cover art of *The Who Sells Out* by the Who, one of Zone's most beloved influences.

"That kind of thing (parody) is something you can do with your own label," says Zone. "The major labels are scared to death of it."

Zone likes shaping his band into a full audio-visual experience. Their stage presence follows along the lines of Alice Cooper and The New York Dolls (two more major influences) and The Fast happily includes a newspaper clipping calling them "more wild and disgusting than the Plasmatics" in their press kit.

Actually The Fast keeps the on-stage theatrics at a consistent slow boil, avoiding the Wendy O. Williams school of prop destruction. Instead they hop, skip, and jerk around to the high-decibel intensity of Zone's songs, penned with a flare for both heavy metal and pure punk palates.

Occasionally they will do a cover. One is the Rolling Stones' "Paint It Black" which fits brother Paul's vindictive vocal quality. The other is "These Boots Were Made For Walking," which, not surprisingly sounds utterly more threatening coming from a leather-clad street gang than the vocal chords of Nancy Sinatra. That threatening West Side Story aura is a quality The Fast enjoy embracing.

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Photo courtesy of The Drumstick

The Fast bring their leather-and-chains look to The Drumstick.