

# Arts & Entertainment

## Capitol Punishment tapes its mouth shut

Review by Patty Pryor

Capitol Punishment has accomplished what it set out to do, says its creator, and now it's time to move on to other things.

The Star City fanzine, honed out of the underground/garage band scene three years ago by local visionary Jim Jones and his brother Bill, is on its way out with the release of the 12th edition and a second tape.

The tape, *Pioneer Songs and Hymns*, presents a diverse smattering of local and regional bands, only one of which appeared on the first CP tape. This growing diversity is a contributing factor to CP's demise, Jones said.

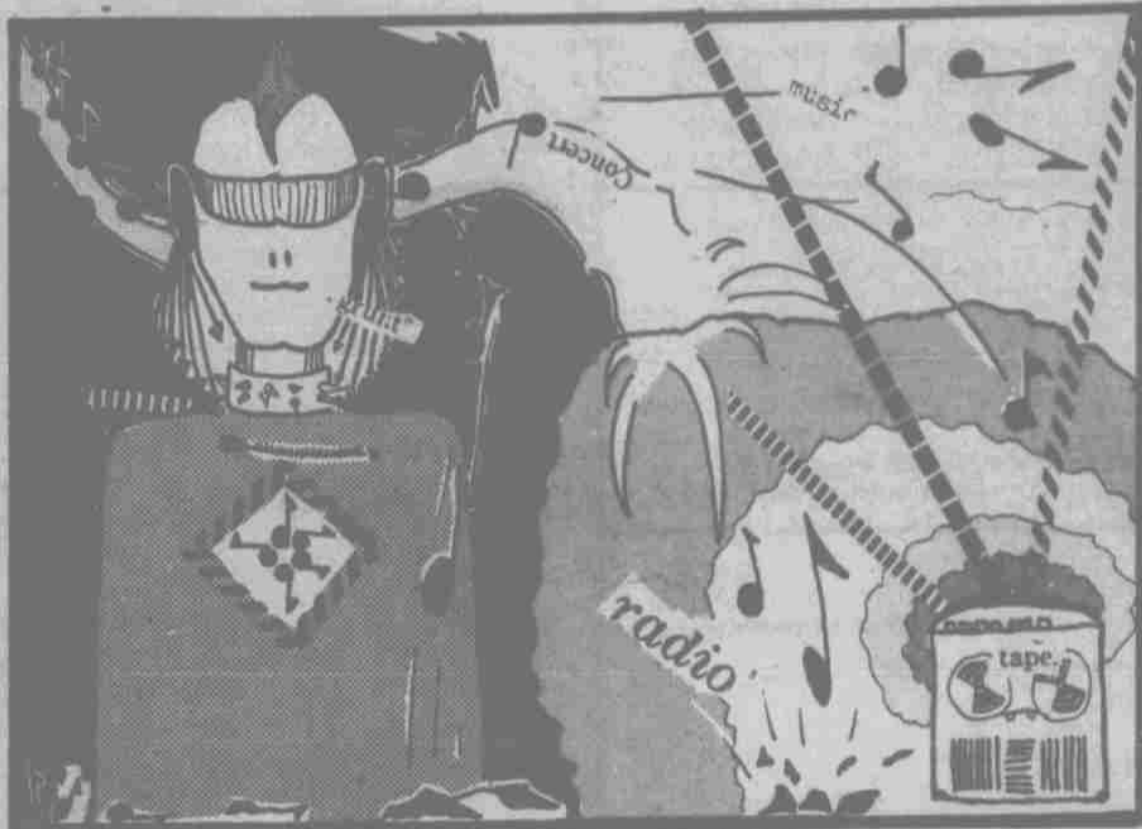
"The scene is becoming so large and splintered, and there's been a lot of little bickering going on between the different groups — the hardcores, the synth/pop groups or whoever," he said. "And that's really discouraging. I can't really aim my magazine at the whole large group. It's beyond that point."

The fact that CP has grown beyond its reach, however, is at the same time indicative of its influence, Jones said.

"I thought it was just going to be a fad," he said. "I'm surprised it's lasted so long."

Jones said there really wasn't enough local music on which to base the publication at first.

"We were kind of stretching things with the first couple issues, making it sound like there was more going on than there actually was," he said. "But we just wanted to let people know that it was OK to do something different and that it was OK to play music whether or not you knew how to."



Nita Mickelsen/Daily Nebraskan

The magazine was more outrageous and shocking in its beginnings, Jones said. Its controversial bent attracted a good share of irate parents and very nearly a libel suit about the second issue, which sported a "creatively" defaced yearbook photo of a local high school bully.

The publication came out about every other month, Jones said, or "whenever we had the money."

He and other CP devotees tried to raise the necessary funds through a series of benefits with local bands, only the last of which Jones termed successful.

The first two shows were broken up by police, some say too violently, at a fairly early hour.

Ironically enough, Jones said the best place they've found for benefits, the Brickyard, is right across from UNL Police headquarters at 17th and Holdrege streets. The last benefit took place there.

The turnout at the shows surprised Jones.

"People really crawl out of the woodwork for those," he said, "and there are some strange people out there. You never see them out on the street or anywhere else."

The benefits raised about \$350, Jones said, \$100 short of the cost of putting out the last tape. Jones himself paid the remainder out of his pocket, but plans to make it up in sales.

"I've never lost any money, but I've never made any either," he said. "And some people think I'm a real capitalist, exploiting these bands. If I didn't laugh about it, I'd get real upset about it."

He's always received good responses from bands appearing on the tapes, he said. If nothing else, the recordings provide the bands with demo tapes to use in pursuing bookings.

The overall quality of the tape is better this time, because of clearer reproduction and a wider variety of styles.

Among the gems is the opener from French Leave, "The Things You Have to Do." Nothing terribly outstanding jumps out of this cut — just simple, basic melodies and unassuming lyrics providing a straightforward, danceable sound.

Highlighting the tape is the Sacred Cows, who hail from Kearney. By far the most interesting group, the Cows display quite a bit of versatility in their four cuts.

The first of these, "Problems in the Sack," is reminiscent of Tom Waits' rambling lament, "In the Neighborhood," and Andy Summer's maniacal "Mother" on the Police's *Synchronicity*.

Lead vocalist Pete Vandenberg's sarcastic sneer is effective and engaging, particularly when he vows, "I should try to focus in on what's important to my fellow man" in the song "Abandoned by History."

The tape also includes some worth-

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## Ensemble performs well, but saves its best for last

By Lauri Hopple

Although it performed competently Friday night, the Nebraska Dance Ensemble didn't stir up its Kimball Hall audience until its series of Russian folk dances, the last of the show.

### Review

Maybe it was the bright red peasant skirts and boots of the women, or the ribbons and flowers in their hair. Maybe it was the blousy white shirts or the ballooning black knickers that the men wore.

More likely, it was the way the skirts whirled as the women twirled around their partners and the way the men's figures bobbed or circled as they did traditional Russian kicks and pepper grinders.

The dancers' energy and excitement zapped the audience in the last series which had four parts: an all-female dance, an all-male dance, two duets and a type of grande finale. The all-male dance and the last of the duets particularly provoked audience response.

The men showed outstanding strength with stunts like two-man cartwheels across the stage. In another across-the-stage trick, one dancer walked with two other men hooked to his stomach and back at right angles.

Treva Lenore Tegmeir played a domineering Russian woman in a duet with Sam Harris, who is from the Deborah Carr Theatre Dance Ensemble and in residency at UNL. Harris, a former UNL student, played a pillow-fat scaredy-cat peasant who galumphed around as he tried to win his lady. He dropped her in pain when he finally managed to pick her up in a semi-balletic pose. Choreographer Marie Sanwick, a UNL professor of dance, succeeded wonderfully with these dancers.

One possible exception to the ensemble's ability to enliven the audience came with the night's third piece, called "The Mattress." Choreographed by Shirley Ririe, it opened to the sound of slow, twangy Southern banjos and four sets of feet sticking out from under a blanket. The piece followed the fumbblings of four patchwork countrified hicks as they tried to wake up. The audience looked up and laughed at its "Three Stooges" antics. "Loud mime," instead of dance, was what my culture cohort called it. Indeed, four UNL theater majors, not dancers, performed it.

"The Mattress," however, seemed to last too long. Length also detracted from other dances, including the two that the ensemble picked to have judged at its upcoming Regional Conference of American College Dance Festival Association in Stevens Point, Wisc., from March 8 to 11.

"Movaldi Vivaldi," choreographed by UNL senior dance major Teresa Field, and "Even Sevens," choreographed by Robin Johnson, were performed well, but had the audience members squirming in their seats. "Even Sevens" had the best effect on the crowd, since the dancers hit their steps with more confidence and precision. The dancers' skirts spun into bells as the dancers themselves spun, creating a wonderful visual effect to go with the bell-filled music.

Costumes for Marianne Ariyanto's "Kaleidoscope" also created a visual effect that completed the piece. This dance got the short end of the deal when the ensemble picked its dances for competition. Although it, too, seemed to lull in the middle, "Kaleidoscope" outshone the rest of the dances with its fast-paced precision. The dancers' leg extensions and their ability to hold those extensions was impressive. The piece matched its name perfectly at the end, when arms and legs blurred into bits and pieces of seething, jerking, twirling colors.

## NOTSPOTS



Roger Daltrey (lower left) highlights the cast of *Comedy of Errors*. Other members include (clockwise from lower right) Michael Kitchen, Dame Wendy Hiller and Cyril Cuckack.

### Television

• A *Comedy of Errors*, the latest in PBS' long-running *The Shakespeare Plays* series, is noteworthy not only because of the presence of distinguished British actress Dame Wendy Hiller, but also by the presence of Roger Daltrey. Daltrey has done some acting — the motion picture *Tommy* for example — but is best known as lead singer for The Who. The program will air at 8 p.m. on Channel 12.

### Radio

• Andrew Davis leads violinist Cho-

Liang-Lin on tonight's edition of the New York Philharmonic (8 p.m., KUCV, 90.9 FM). Selections include Mercure's "Triptych," Sibelius' "Violin Concerto in D," and Nelson's *Symphony #5*.

### On Stage

• *Meg* will resume its run in the Studio Theatre of the Temple Building, 12th and R streets. The play will be staged through Saturday. Reservations may be obtained by calling the box office, 472-2073, between noon and 5 p.m. A review of the play will appear in tomorrow's *Daily Nebraskan*.