

Arts & Entertainment

Unseasonal shenanigans

Trade Wind Dancers' wild show takes the edge off winter

By Charles Lieurance
Senior Reporter

With mid-winter temperatures soaring into the 60s, images of the tropics flit through the mind. Floral prints, Hawaiian shirts, leis, sunglasses, palm trees and other amenities of the South Pacific provide a perfect mental escape. In order to sustain this mirage before the climate plummets us back into the seasonal deep freeze, the Trade Wind Dancers, specializing in many forms of Polynesian dancing, offer their services for small groups and large parties.

The Trade Wind Dancers are Queenie Tobler and Ann Bowers of Lincoln and Bonnie Kaufman and Judy Evans from Omaha. The dancers also have an announcer.

Tobler said the dancers try to

keep their show as versatile as possible, so they have a program for most any event within any price range. Organizations or parties can book a show for as little as \$25 or as much as \$350. For \$25, audiences can thrill to one or two dances, lasting approximately 10 to 15 minutes. For \$350 an audience can get the full escape to the islands, a one-hour show with five costume changes, two audience-participation numbers (one for men and one for women), background music and a lei ceremony.

The Trade Wind Dancers began in 1981, when all four were belly dancing together, Tobler said. They shared a mutual interest in exotic dancing; Bowers had taken lessons in Polynesian dancing in Hawaii. Bowers is the only member who has visited the islands.

Tobler says that most of the dances are fairly simple and the quality of the performance lies mostly in the dancers' timing and finesse.

So far, the dancers have performed twice at the governor's mansion and have danced for organizations like the Junior Jaycees, the Eagles and the Elks.

The dancers will perform Thursday at the Cotner Center, 1640 N. Cotner. The show starts at 6:30 p.m. and last about 45 minutes. The troupe will present the dances, music and costumes of Hawaii, Tahiti, Samoa and New Zealand.

Like their namesake, the trade winds that offer consistency and warmth, the Trade Winds dancers hope to offer similar traits to anyone planning a gathering, party or organizational meeting.



John Bruce/Daily Nebraskan

Shoes, canned ships won't be seen on interstates, but in Hall's America

By Greg Neely
Staff Reviewer

"Rich Hall's Vanishing America," (Macmillan).

Rich Hall started on Letterman's daytime show making cute little di-

Book Review

ramas. He is a master of the sight gag. He is a stand-up comedian. Of course there is cable TV and those innovative sniglets. As if this isn't enough, he now delves into writing.

His task? To see America as it isn't seen from the interstate. He says, "I wanna go through construction for the next 200 miles; I wanna see roadside attractions, waving plastic hands in

Winnebago windows, porch gliders, and eateries where they don't have a sneezeguard over the salad bar."

He succeeds in this task, getting a glimpse at some of the cheesy and bizarre locations of America. I am disappointed that he didn't write about that wonderful tourist and souvenir mecca, that's right, I'm talking about Wall Drug, S.D., home of the mythical jackalope.

However, he does go to several other weird and esoteric places. There is Faust, home of the Texaco Tanhauser Orchestra. We go to Pocatello, Idaho, home of the 5 cent to \$1 store. He takes us to Wisconsin Dells, home of the Affy Tapple. We even go to Atlantic City, the "ugliest town in America."

What makes these strange places even stranger are the weirdos that live

there. We meet Fred Suss, builder of ships in a can. There is Pandi Neeb, a refugee who learns all his English from the product labels in his grocery store. There is Naydra Zundorf, driver of the Hot Wagon, a combination lunch counter, video station and library. These characters could only exist in a great country like America.

Besides weird people and places, Rich Hall muses on some other mysteries of the road. Questions like: How did that one shoe get on the side of the road? or, why is it if you hit someone from behind, it's automatically your fault? These are burning questions on my mind.

So if you have a wanderlust that needs satisfying or you just want to road trip, take the gas and beer money and buy this book.

NETV to air civil-rights struggle

In the 1950s and '60s, America fought a second revolution to secure "inalienable rights" and equal treatment under the law — a second revolution to make "liberty and justice for all" a reality for black Americans as well as white.

The fight was waged by blacks and whites in the streets, the churches, the courts and the schools of the American South. It was a struggle for racial integration and equal rights that changed the fabric of American life, a struggle

whose reverberations continue to be felt.

"Eyes on the Prize: America's Civil Rights Years, 1954-1965," airing Wednesdays at 8 p.m. beginning Jan. 21 on the Nebraska ETV Network, is a six-part documentary series that tells the human stories of the movement for social change in the words of both famous and less-known participants. "Eyes on the Prize" is close captioned for hearing-impaired viewers.

Through contemporary interviews and historical footage — much of it never before broadcast — "Eyes on the Prize" traces the civil rights movement from early acts of individual courage through the flowering mass movement and its eventual split into factions.

"Eyes on the Prize" chronicles the civil-rights years through the individual stories of people compelled by a meeting of conscience and circumstance to play a role in history.



Courtesy of Samuel Goldwyn

Sid (Gary Oldman) and Nancy (Chloe Webb) smooch outside a London club in "Sid and Nancy."

'Sid and Nancy': a film of vicious love and death in post-punk generation

By Stew Magnuson
Senior Reporter

"Sid and Nancy" is the story of the birth and death of punk. It's the terrifying story of heroin junkies, and most of all, it's the romantic story of Sid Vicious, the angry bassist for the Sex Pistols, and his clinging groupie lover, Nancy Spungen. It's the story of two people who loved each other, but not themselves.

Movie Review

Director Alex Cox is now two for two. If director John Hughes is the voice of the future yuppie suburbanite kids, then Cox has firmly established himself as the filmmaker for the post-punks. Cox established himself with the excellent "Repoman," and now tells the story of Sid and Nancy — lovers, punks and symbols.

Cox has a talent for creating memorable images. Some scenes from "Sid and Nancy" will stick in my mind forever. The two lovers walking through a riot of battling police and punks, smiling and untouched. Sid engraved the name "Nancy" on his chest with a razor blade. From their bed, Sid and Nancy, strung out on dope watched their New York hotel room go up in flames, not bothering to get up and run for safety.

"We're so pretty/Oh so pretty — Vacant! And we don't care!"

"Sid and Nancy" begins when Sid meets the blond American professional groupie at a friend's apartment. Sid and pal Johnny Rotten enjoy destroying Rolls Royces, spray-painting apartments with naughty words and spitting on their audiences while pounding out revolutionary, gut-crunching rock'n'roll. Nancy scores some smack for Sid, and

they fall in love.

Sid, already well on the road to self-destruction, lets Nancy hop on for a ride.

Malcolm McLaren, the Sex Pistols' sleazy manager, watches Sid fall around on stage, too stoned to play a simple chord. The more stumbling the better for Malcolm: Sid Vicious is a symbol, a star, the ultimate nihilistic punk. That sells records and concert tickets for Malcolm. But Malcolm's plan backfires. Sid's self-destruction breaks up the band in the middle of a U.S. tour.

The film's recreations of the Sex Pistols' gigs are stunning. Drew Schofield, who plays Johnny Rotten, looks and sings like the Pistols' frontman. And his acting offstage is also great. Gary Oldman and Chloe Webb are also more than look-a-like actors. They make Sid and Nancy come alive on screen.

The acting, directing and music are great. That leaves the script. Some of "Sid and Nancy" is based on documented occurrences. Other parts are pure speculation by Cox and his co-writer Abbe Wool. Whether Nancy's death was truly accidental is a matter of speculation. The final scene is pure fantasy, an ending that rivals the ending of "Repoman."

How one interprets the lives and deaths of Sid and Nancy is up to the individual viewer. But Cox makes little effort to glorify them. He simply creates two real characters in love. Yes, even nihilistic punks fall in love.

"Sid and Nancy" is a total success. It recreates two memorable characters, a time and an attitude through brilliant directing and acting. Don't miss this film.

"Sid and Nancy" plays one final weekend at Sheldon Film Theatre starting Thursday through Sunday, with nightly showings at 7 and 9 p.m. There are matinees Saturday at 3 p.m. and Sunday at 5 p.m.

Auditions end tonight

Tonight is the last night of auditions for the Gay Community's Theatre production of "Torch Song Trilogy." The auditions begin at 7:30 p.m. at the UNL Gay/Lesbian Resource Center, Nebraska Union 342. There are parts for five men and

two women (one younger and one older).

The cast decisions will be posted outside the center at 9 tonight. Call 472-5644 for more information. The Theatre will not discriminate against anyone.