

'Tanzspiel Vienna' opens tonight

By Lisa Nielsen
Staff Reporter

The University of Nebraska-Lincoln department of theater arts and dance opens its spring production tonight with "Tanzspiel Vienna," a ballet that will end internationally

Theater Preview

acclaimed choreographer and dancer Michael Thomas' five-week residency at UNL.

"Tanzspiel Vienna" uses German composers' romantic and expressionistic music. Some of the composers featured are Ludwig van Beethoven, Johannes Brahms, Richard Strauss and Arnold Schoenberg.

The first half of the program features classical ballet, which brings out the powerful essence of Vienna's past. The second half is modern and dramatic.

The ballet holds the attention of its audience members, challenges them and makes them pay attention to and think about what they're seeing and what it means. Even those who are unfamiliar with dance will come away with a clear idea of what happened. Boredom simply won't be an obstacle.

The choreography is imaginative, always conveys meaning and is

visually attractive. The pieces will constantly keep the audience refreshed and wanting to see what's next.

The technical aspects of the production deserve merit. The different lighting effects, scenery and props add to the production without taking away from the dancers. The dancers' costumes are unbelievable and stunning.

The dancers are still adding the finishing touches to the production and can't wait for it to open. It is the dancers who will see their hours of dedication pay off. It is evident from start to finish that this is a cast that has worked well together. Both the dancers and the choreographers alike are anxious to give credit where it's due.

"I think a great deal of credit goes to Jerry Bevington, Laura Milan and Michael Thomas, for not only did they have to choreograph, they also all perform in the show, in addition to the six hours of class each of them teach a day," said Chris Martin, a dancer in the production. "Everyone has been able to work together."

Bevington, artistic director for the production, said, "The majority of the credit must go to the dancers. They've given us a lot of their time, and every day we've challenged them more."

After seeing "The Outing," his

piece for "Tanzspiel Vienna," and talking to the students who worked with him, I think Thomas' success at UNL is evident.

"Michael Thomas is wonderful," said dancer Melissa Mapes. "His patience as a teacher is phenomenal. I always leave his ballet class on a high."

The dancers said they believe the production will be well-received.

"It has drama, modern, ballet, pax de deux (a dance for two people), corps dancing, solos, divertissements (dancers entering and exiting the stage at intervals during the piece); it has something for everyone," Mapes said.

"It's everything you'd want to see in a performance," said dancer Donna Scheiffer.

"They're absolutely right. "Tanzspiel Vienna" will appeal to most people. The best pieces are Thomas' "The Outing," Milan's "Three Pieces for Orchestra," and Bevington's "Lulu." They're all strong pieces that stand on their own merit.

"Tanzspiel Vienna" plays at the Howell Theatre on 12th and R streets, tonight, Saturday, and Wednesday through Feb. 27 at 8 p.m. There is also a show at 3 p.m. Saturday and Feb. 27. Tickets may be reserved at the Howell Theatre box office or by calling 472-2073.

Wolfgang, Tail Gators to inhabit the Zoo tonight and Saturday night at 9 p.m.

By Ken Havlat
Staff Reporter

Bands from Chicago and Austin, Texas, highlight the local weekend music scene.

Chicago's Eddie Shaw and the

Band Preview

Wolfgang, Howlin' Wolf's band, is making a return visit to the Zoo Bar, 136 N. 14th St., Friday night. The Tail Gators will appear there Saturday night.

Eddie Shaw has kept the music of

way."

Shaw has always been a prolific writer, having composed much of the Wolf's material. He also wrote material for Willie Dixon, a prolific blues writer for himself. Shaw is always entertaining to watch, and tonight should be no different.

Austin's Tail Gators have been pigeonholed by critics as "swampabilly." I have no idea what this refers to, but the band is well-known for providing loud, exciting shows. Guitarist Don Leady said the reason for this is the way the band wants to interject the bass and drums into its



Shaw courtesy of Rooster Records
Gators courtesy of Restless/Enigma Records

Eddie Shaw

Howlin' Wolf alive by keeping a band consisting of his son, Eddie Shaw Jr., on guitar, Shorty Gilbert on bass, Bobby Paunkett on drums and Shaw on saxophone. Together, they released an album, "King of the Road," on Rooster Blues Records, which is distributed by Flying Fish. It extends the legacy of the Wolf, for which Shaw has played a big part. Shaw continues to keep working and enjoying life on the road.

"We keep going out because everyone has respect for each other and I try to treat them right," Shaw said.

"We don't dress the blues up," he said. "I don't believe in the exotic changes. We attempt to keep it high energy and keep it in the right perspective. We do the blues the right way in the manner that Muddy Waters would do it, the Eddie Shaw

The Tail Gators

sound. Their last official album, "Mumbo Jumbo," sold a respectable 17,000 copies, Leady said. (Wrestler recently released a Tail Gators album of out-takes.)

With the attention they've received, they moved from their old label Wrestler to Restless/Enigma, where they plan to record in April with hopes of selling at least 30,000 copies.

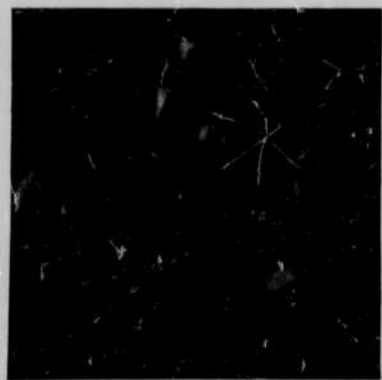
Their music is rock stripped down to its basic twitch and brought up to the level where it belongs, showing grit and determination to keep it in a natural mode. Keith Ferguson on bass and drummer Gary Smith anchor the powerful rhythm section.

Cover for each show is \$3, and each band is scheduled to begin at about 9 p.m.



John Bruce/Daily Nebraskan

FIREHOSE album shows extension; Gene Loves Jezebel is eerie, radiating



Courtesy Geffen Records

Gene Loves Jezebel, "The House of Dolls" (Geffen Records)

They're Welsh (or is it Scottish? English?). They're brothers (but which one is which?), and they have one of the most original names ever to

appear on a record label. They are Gene Loves Jezebel, and whatever else one can or won't say about them, they definitely have an air about them. From their appearances — the last time I saw so many art nouveau features, they were on an antique Coca-Cola tray — to their album title and lack of identification of who plays and does what, this is a band that wants to play with your mind.

Musically, Gene Loves Jezebel seem to like a lot of guitars mixed in with a strong percussion background — a very strong one, at that. This doesn't stand out as extraordinary in itself, but when they sing, that's it. There's really no comparison. No doubt about it, Gene Loves Jezebel are quite eerie. Their voices radiate over the speakers like two evil banshees, a summons from the grave, a

slippery snake that's going to get you no matter how far you run. You're down the hallway and to the door, but they're still behind you, and then their voices have you by the ankles and are pulling you backward, about to slink up your spinal column and bite you on the medulla oblongata until you die. The snakes mix with the guitars and drums to hypnotize the listener. Time and space is moving past you; make sure your tray table's in the upright position before you take off on this ride.

The best songs to experience the effect I've tried to describe are "Suspicion" on side one and "Message" on side two. As a matter of fact, "Message" to me is by far the album's showpiece.

— William Rudolph



Courtesy SST Records

FIREHOSE, "If n" (SST Records)

When FIREHOSE appeared in Lincoln last October, it was under the assumption that a new album would be out to coincide with the he infamous James Worthy tour. Unfortunately, because mixing down the LP took longer than expected, no album appeared until the first of the year.

Fortunately, the album is worth the wait. While the band's previous LP, "Ragin' Full On," won the hearts of many critics, Mike Watt's bass guitar overran too much of the LP, and Ed Crawford's vocals and guitar were in their first stage of development. This is not to slam that LP, but to indicate how far FIREHOSE is progressing within the framework they have allowed themselves.

Now, after touring incessantly for the past year, their second LP, "If n," shows growth in the abilities of edFROMOHIO's (Ed Crawford) guitar playing and confidence in his sing-

ing ability. George Hurley's drumming is steady as always. Crawford's infusion of rock stylings from such artists as REM and Sonic Youth has increased their knowledge of rock and has taken them away from the path the Minutemen were going down — that of a rock-jazz hybrid, a direction most of their contemporaries were headed.

Many probably know the whole story about the Minutemen by now, so there isn't any need to go into it here. What is interesting on this album is listening to Watt doing some spoken-word singing and actually having every song for once be longer than two minutes, something that allows for more ideas to be fulfilled.

One of the 14 songs on the album, "Hear Me," is about allowing people to express themselves in these late days of Reaganism. "For the Singer of REM" is a tongue-in-cheek satire of how many vocalists try to sound like Michael Stipe, REM's lead singer. "Windmilling" takes a look at friendships. "Me and You Remembering" seems like Led Zeppelin's "The Crudge."

The album gets help from Ethan James' minimal production. he isn't heavy-handed with his devices, allowing FIREHOSE to grow and make listeners feel a part of his production. FIREHOSE isn't going to be the next big thing, but it is a band that demands watching and waiting for whatever product or device it decides to deliver to the listening public.

— Ken Havlat

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