

## Theater

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this season will offer seven.

The first show of the theater's season will be "Play On," a play within a play directed by theater veteran Jan Edwards. Schmeling said the following six shows will cover many theatrical genres.

Lincoln Ensemble Theatre memberships, auditions and technical positions are open to the public. Volunteers make up the administrative positions, which are rotated every year. Fifteen volunteer members also comprise the board of directors.

"When it's a small group," Harvey said, "you're inclined to wear a lot of hats."

Harvey himself wears many hats. In addition to serving as the president of the theater, he also writes and designs programs and has organized fundraisers.

## Finley

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being raped."

At a slideshow presentation and discussion of her work on Friday night, Finley said she was drawn to performance art because she wanted to do something that almost anyone could afford.

"Our priorities are messed up," she said, speaking of government spending. "We have no-fault car insurance, but we don't have no-fault health insurance. Why? Because we care more about cars than people."

Finley's scope of criticism is massive and potentially overwhelming. The lasting power of her Sunday night performance comes not in its analysis but in its emotive content: anger at a society that she sees as continually dehumanizing and abusive.

# Reviews



## Vaughan's album at bluesy best

**"The Sky is Crying"**  
Stevie Ray Vaughan and  
Double Trouble  
Epic Records

Stevie Ray Vaughan cut just five solo albums during his brief career, but that was enough to earn him his rightful place among the blues greats.

While last year's "Family Style" showed Vaughan's more progressive guitar interests, "The Sky is Crying" gives us Stevie at his bluesy best.

Lovingly arranged by Vaughan's older brother Jimmie, "Sky" also serves as Stevie's posthumous tribute to the artists that went before him. Bluesmen Lonnie Mack and Willie Dixon, jazz guitarist Kenny Burrell and the man Vaughan was most closely associated to, Jimi Hendrix, all are remembered on "Sky."

In fact, only two of the LP's 10 tunes were written by Vaughan.

That isn't a huge drawback because "Sky" proves once again that Vaughan did some of his best work as an interpreter of other artists.

The best of the lot is his bold treatment of Hendrix's "Little Wing." A rambling, seven minute-plus instrumental, the tune allows Vaughan the freedom to experiment with Jimi's riffs. As he would later do with Hendrix's "Voodoo Chile," Stevie is able to rework a classic and let it stand on its own merit.

The three other instrumentals, especially Burrell's "Chitlins Con Corn" are in the same vein as Vaughan's final solo album, "In Step."

The title track, recorded in 1985 during the "Soul to Soul" sessions, finds Vaughan stretching Albert King's original licks with a fire equaled only by his work on "Texas Flood."

The most amazing thing about the songs on "Sky" is the fact that they were never released. According to the liner notes (written by author Dan Forte, who is working on a Stevie Ray Vaughan biography), Vaughan felt that the songs never quite fit in to any of his albums.

Together, they work fine. Though the LP is a compilation of material that was left on the cutting room floor (most of the songs are from the mid-1980s), no part of "Sky" sounds dated. That alone makes this a remarkable album, given the poor quality of so many studio outtake LPs.

The fact that "Sky" offers Vaughan's only acoustic recording, "Life By the Drop," is reason enough to make it a must for SRV collection. For hard-core blues fans, it will be Stevie's most satisfying work since "Texas Flood."

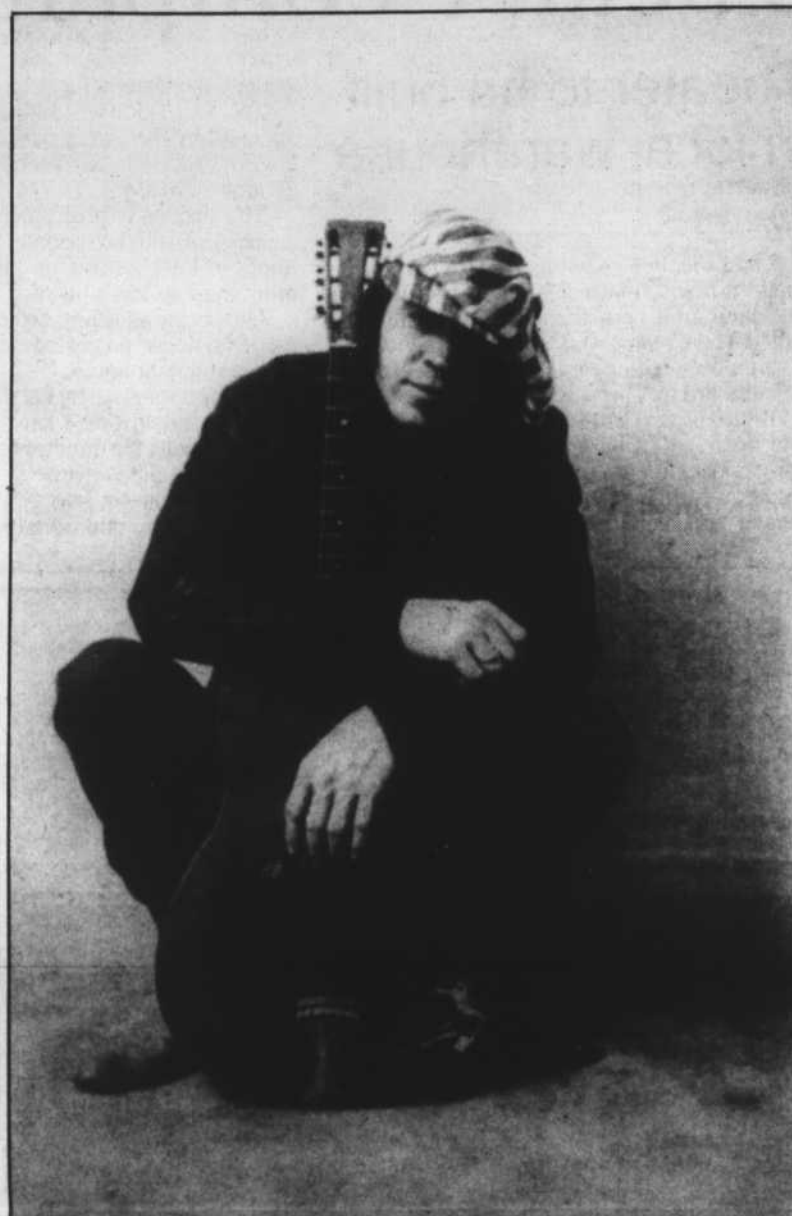
Maybe no one can bring Vaughan back, but if there is more unreleased material left for compilation, keep it coming.

— John Payne

**"Bed"**  
Five Thirty  
Atco Records

Who would have thought that a teenage subculture movement from the early sixties in England could have active band members in 1991?

Well, not too many people, probably, but when mod-gods The Who released the film "Quadrophenia" in 1979 it started a mod revival of sorts. Post-punk guys went and got French



Courtesy of Epic Records

The late Stevie Ray Vaughan is remembered with the compilation LP "The Sky is Crying."

crew cuts, sideburns, hound's tooth pants, boots and pop art T-shirts. For the gals, it was the bob, miniskirt and go-go boots.

This second mod movement should have been a sign that it would be back again someday.



Courtesy of Atco Records

Well, apparently, the time has come if Five-Thirty is any indication. This London three piece has just released their debut album, and man is it mod. Actually, make that MOD. Without a doubt, these guys have got the look, but more importantly, they've got the sound.

Their debut LP, "Bed" definitely has its roots in English middle-class modernism — not necessarily a bad thing, mind you. What separates this one from the hordes of British pop

wanna-bees are some downright good songs, good lyrics and good playing.

The first track, "Supernova," sets the tone for the album with grungy power chords from guitarist Paul Basset, clean effective drumming, and a bass line that's all over the place.

Songs like "Strange Kind of Urgency," and "You" epitomize a theme of domination that runs throughout the work — domination of one's self by one's desires. In "You," Basset sings, "Well, Someone gave me a photograph/And someone cut my chains/It's fruitless to enjoy my freedom/When all I want is you."

The album closes out with three of its strongest tunes. "Abstain" follows the same formula as "Supernova" with equal effectiveness.

The last track, "Mistress Daydream," gets back to a more sixties sound with an emphasis on electric lead guitar and silky smooth vocals.

It's really hard to say how much of a neo-modernist album this is, since it doesn't compare easily to many of its contemporaries, but maybe it will be a new musical standard for mods in the '90s.

Even if it doesn't, these guys will surely be remembered for having some really cool haircuts.

— Carter Van Pelt

## Breaking

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who don't catch French, I hope, feel something in the movement of the performance."

But Rist said that even audiences in his native country might have trouble understanding the complexities of Moliere.

The idea that Rist wants to get across to audiences is the story of a man who is trying to find truth. He falls in love with a woman and wants her to believe in the same

ideals that he believes.

Rist brings a perspective to "Le Misanthrope" that he says is unique. He got involved in acting at age 17 and now as a director he wants to teach others his craft.

"I would not say I am first a director," Rist said. "I would try to be first, homme de theatre — man of the theater. I'm being an actor, a director, a teacher. Theater is what is important, not us."

And what Rist wants is simplicity. He wants his actors and actresses to work together.

"The difficulty is not to under-

stand his (Moliere) ideas, it's to embody them," Rist said. "Give body to something. Put 10 or 11 bodies in coordination. Make people do something together. That's heroic, nobody wants to."

With Rist's combination of simple teamwork, the outcome can be different every time. That, he says, is the beauty of theater.

"Le Misanthrope" will be performed at 11 a.m. and 7 p.m. today at Howell Theatre, 12th and R streets.

Tickets are \$7 for students and \$15 for adults and are still available.

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