

# Cornstock concerts captivate small crowd

## concert REVIEW

By Jill O'Brien  
Staff Reporter

They came from the University of Nebraska-Lincoln, City Campus, East Campus, the neighborhood, downtown, uptown and out-of-town. Bicyclists, motorcyclists, faculty and students. They came to hear Lucky Peterson, The Millions and rock star Roger McGuinn.

A micro-sized crowd of 60 people congregated at 1 p.m. Friday in an East Campus parking lot to hear the first musician on this year's Cornstock billing.

Amiable and smiling, blues musician Lucky Peterson, wearing a white baseball cap, rocked the crowd with fast-paced blues, including a couple of tunes by Muddy Waters.

For the first two hours of the festival, students and faculty filtered in gradually. The crowd stood a safe distance — 12 feet — from the stage, hands in pockets, hips swaying, heads bobbing and feet tapping to the music.

Nearby, a white Red Cross van stood parked and aqua-colored Trafcon portable potties dotted the horizon. Police and security volunteers from the University Programs Council almost outnumbered the crowd.

Rick Ossian, an English graduate student at UNL, worked security during the four-and-a-half hour festival.

"I love Lucky Peterson," he said. "And I'm an old fan of the Byrds."

By 2:30 p.m., the crowd had swelled to 100 to hear The Millions, an alternative music group originally from Lincoln.

Lori Allison, lead vocalist, dressed in black lace and black tights and boots, danced compulsively, sometimes hopping down from the stage to dance alone off to the side. She danced on the asphalt parking lot, twirling and swirling in front of the audience as she sang tunes from the band's latest release, "M is for Millions."

Allison's uncategorized voice was pleasing to hear, clear and high. For one song, she



Erik Unger/DN

Larry Jacoby, left and Lucky Peterson, right, bang out a riff at Cornstock. The concert was on East Campus and drew about 150 people by the day's end.

instructed the Cornstock crowd to close in and encircle her in the parking lot while she sang a sorrowful tune about death and love. Harry Dingman III accompanied her enchanting voice on his acoustic guitar.

By 3:25 p.m., The Millions had sufficiently warmed up the audience as a handful of brave, uninhibited souls danced to the rhythmical

guitar licks vibrating from the speakers.

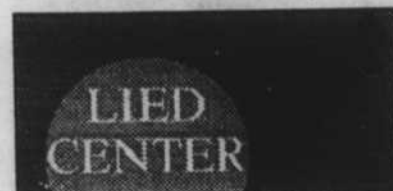
Derrick Dibbern, a local acoustic player, took the stage next with his guitar. He announced that his scheduled partner had just sold his guitar and would not be performing with Dibbern. Dibbern apologized for having to play solo.

No apology needed. Dibbern's originals were

as welcome as the sun — if there had been any sun. As gray clouds took precedence over a hopeful blue sky, Dibbern sang, "I'm a rain-droplet falling down/Fly from the heavens into the ground/Flow from the river out to the sea/That makes you and me."

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## Director announces new Lied schedule



From Staff Reports

The roundup of performers to grace next year's Lied Center stage was announced Friday by Robert Chumbley, executive and artistic director of the Lied.

The 1992-1993 season, which boasts 52 performances on the main stage alone, will feature both new and returning acts, Chumbley said.

"I got just about everything I wanted," he said.

The Lied Center's season will offer a balanced schedule similar to past years, he said, with four to six jazz and pop acts, three to four symphony orchestras, two Broadway shows and a three-to-four-performance family series.

University of Nebraska-Lincoln students might be most interested in performances by Pat Metheny, Kathy Mattea, Bobby McFerrin, the musical "Les Miserables," the Hubbard Street Dance Company and a one-woman show by internationally acclaimed British actress Claire Bloom.

One of the season's artistic highlights, Chumbley said, will be "Pilo-bolus" April 23-24. The modern dance group emerged from a college dance class and has been using human motion to forge a new vision of modern

## 1992-93 season for the Lied Center for the Performing Arts

- Sept. 16 - The Incomparable Red Stars Red Army Chorus and Dance Ensemble, 130-member music and dance company from the Commonwealth of Independent States.
- Sept. 26 - Pat Metheny, guitarist, composer, producer, synthesizer pioneer and Grammy Award winner.
- Oct. 11 - Kathy Mattea, two-time Best Female Country Vocal Performance Grammy winner.
- Oct. 17 - Minnesota Opera, with newly commissioned creation "From the Towers of the Moon."
- Oct. 23 and 27 - American String Quartet, UNL's quartet in residence.
- Oct. 24-25 - "An Evening With Claire Bloom," internationally acclaimed British actress Claire Bloom will perform a different drama each evening—the world of women as seen by William Shakespeare and Charlotte Bronte.
- Oct. 30-31 - Hubbard Street Dance Company, a jazz-dance company.
- Nov. 4-5 - Stars of the Bolshoi Ballet, featuring Prima Ballerina Assoluta Ekaterina Maximova and her partner Premier Dansuer and leading choreographer of the Bolshoi Vladimir Vasiliev.
- Nov. 12 - Royal Philharmonic Orchestra, the Queen's own orchestra under the direction of Vladimir Ashkenazy.
- Nov. 20 - American Indian Dance Theater, the first to present the American Indian culture in a professional theatrical environment.
- Dec. 10-13 - The Christmas Carol, the classic Dickens tale.
- Jan. 8-9 - The Jungle Book, has been adapted from the book for the stage.
- Jan. 23 - Bobby McFerrin, vocal performer.
- Feb. 10 - Ballet Folclorico Nacional de Mexico, considered the most authentic exponent of Mexico's folk dance and musical heritage.
- Feb. 13 - St. Louis Symphony Orchestra, under the direction of Music Director and Conductor Leonard Slatkin.
- Feb. 14-15 - Fiddler on the Roof, a Tony award-winning musical from New York.
- Feb. 20-21 - Pickle Family Circus, a San Francisco-based traveling troupe.
- Feb. 22 - Vienna Chamber Orchestra, with star soloist, Philippe Entremont.
- Feb. 26 - Leontyne Price, soprano singer.
- March 6-7 - Mark Morris Company, dance company.
- March 9-14 - "Les Miserables," epic saga based on Victor Hugo's novel.
- March 21 - "The Hobbit," based on J.R.R. Tolkien's tale of goblins and gnomes and performed by Montreal's Theatre Sans Fil (Theater Without Strings).
- April 13 - String musicians Isaac Stern, Cho-Liang Lin, Jaime Laredo, Michael Tree, Yo-Yo Ma, Sharon Robinson.
- April 18 - Sonny Rollins, tenor saxophonist.
- April 23-24 - "Pilo-bolus," modern dance group.

Scott Maurer/DN

dance, daring physicality, wit and imagery.

Also a highlight will be an adaptation of James Joyce's "Finnegan's Wake," which was commissioned by UNL and the universities of Iowa, Minnesota and Arizona. The show will be developed in New York City and Iowa.

"Finnegan's Wake" is a huge, internationally visible project that will be an educational experience for the universities involved, Chumbley said. For UNL specifically, Chumbley

said the UNL dance department may have the opportunity to watch the performers of "Finnegan's Wake" develop a new piece.

Only season subscriptions will be available through the summer. Remaining individual event tickets will go on sale at a later date in August. The first week of the fall semester has been set aside as a time when only students can purchase single tickets.

For more information on the upcoming season call the Lied Center Box Office.

## Author tells stories in urgent, fury tone



The Boy Without a Flag  
Abraham Rodriguez, Jr.  
Milkweed Editions

By Bryan Peterson  
Staff Reporter

"The Boy Without a Flag" is a collection of seven short stories by South Bronx resident Abraham Rodriguez, Jr., better known as the guitarist of the punk rock band Urgent Fury.

Rodriguez's stories all are set in the South Bronx neighborhood where he lived his entire life. They are filled with violence and despair, but are also accurate portrayals of the characters involved, revealing all the hopes and fears one might find among characters in a more familiar setting.

Milkweed Editions is a small press in Minneapolis much respected for the consistently high quality of the books and writers it presents.

This collection of stories is not at all typical for a small press, since its urban war zone setting and upfront style are far from the usual serene, suburban prose of most contemporary American short fiction writers.

Rodriguez's success lies in his ability to do more than create a series of portraits of despair. The unceasing presence of violence, drug abuse and poverty in this collection easily can overwhelm the reader, but beneath these surface currents lies a piercing glimpse into the lives of the characters trapped in this neighborhood.

The sense of being trapped runs

through these stories and even helps lure the reader on to the next tale. From outside, the reader can look into this world and wonder why people do not leave such a concentration of misery.

The characters do try to escape, but escape only in the most temporary of manners, turning to gambling, drugs, sex and violence — things which only serve to further enmesh them in their misery and hopelessness.

The reader wonders at first why the characters do not try to make the big escape, to permanently leave their neighborhood. As the book progresses, Rodriguez makes this clear.

As much as it pains him and hurts the people around him, Rodriguez loves his neighborhood. These are his people, his abandoned buildings, his littered alleys. He is too much a part of it to leave, as are the people in Rodriguez's stories.

If there is a flaw in this collection, it is Rodriguez's tendency to be too strong or blunt in his writing, occasionally spelling things out too clearly for the reader rather than allowing for the subtleties needed to enrich writing.

But this may not be a flaw, considering Rodriguez's background. The name of his band, Urgent Fury, fills these tales with its passionate anger. And that is the whole punk approach: being direct and angry, leaving nothing unsaid or compromised.

Punk rock is not subtle, nor are the living conditions of the South Bronx. Poverty and crime are immediate and call for being handled in a direct, immediate manner.

The tone of these stories, like the punk rock sound, may restrict them to a limited audience, but those willing

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