



Courtesy American Recordings

The Jim Rose Circus Sideshow will appear at Omaha's Ranch Bowl tonight. From left, Matt "The Tube" Crowley, The Enigma, Bebe the Circus Queen, Jim Rose, The Amazing Mr. Lifto and The Torture King.

## Rose

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ketchup and Pepto Bismol through his nose, into his stomach and back out.

Lucky members of the audience—the ones not yet sunken in their seats—volunteered to come on stage and drink the "bile beer."

To close the show, Rose invited another lucky audience member to join him on stage. After the woman hammered several glass bottles into pieces, Rose lay face-down in the pile, and she stepped on his head. He muttered his closing comments with his face embedded in the glass.

Rose and company combine an age-old tradition of "forbidden plea-

sure" circus sideshow performance with the modern push for the ultimate shock value, and, in that respect, they succeed.

The 35-minute video is well directed by Jonathan Dayton and Valerie Faris. They spare no gut-wrenching expense to get up close and personal with the performers, removing all doubt that the show is painfully real.

Monday night, Nebraskans have the chance to prove their abdominal endurance.

The Jim Rose Circus Sideshow will perform at Omaha's Ranch Bowl. There will be a 45-minute and a 60-minute set, followed by autographs. Doors open at 8 p.m. and tickets are \$11. Bring a barf bag.

— Glenn Antonucci

## Dance

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— a new myth for a modern era. In our modern world it becomes increasingly impossible to believe in a benevolent creator.

"Shijimi" is a glimpse into the pure essence of the universe that comes from darkness and returns to darkness—except for the human struggle to be born in spirit as well as in bodily form.

If "Shijima" is about anything, it's about this will to be born—and reborn.

It's about the human struggle to be more than chemicals in organic configurations.

The dancers: Ushio Amagatsu, Semimaru, Atsushi Ogata, Toru Iwashita and Sho Takeuchi—possess ultimate control of their bodies.

At times, in scenes that move in slow motion, it was impossible to remember this was live performance and not slow film—so perfect was their skill.

Other scenes seemed almost to be photographed—no longer flesh and blood, the dancers seemed carved of stone.

In this show, too, lighting was more than an element of the whole. It became more than a partner in the dance—giving away nothing until it was time and revealing only the essentials.

The music, composed by Yoichiro Yoshikawa, was the voice of a piece that had no other voice but the round and silent "O"s of the dancer's mouths as they slowly discovered the world around them.

The performance, in one act of seven scenes, was distorted somewhat by the reactions of the audience. The crowd applauded at the end of every scene except the first



Courtesy IPA

The Japanese dance group Sankai Juku performed Shijima (The Darkness Calms Down in Space) Sunday at the Lied Center for Performing Arts.

— where music played during the brief dark intermission.

The piece demanded silence in order to maintain the mood of the dance—which was all of-a-piece, cut from whole cloth.

This was obvious too, in that only a fraction of the audience broke the mood with their applause.

It is important to remember the

value of silence in a piece that has yet to conclude—more intuitive audiences will save their clapping until the very end.

Still, "Shijima" was a complete success. Let's hope it is not quite so long until their next visit.

— Mark Baldrige

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