

## Work keeps local musician jumpin'

Artist blends songs, students

### SPOTLIGHT

By Glenn Antonucci  
Staff Reporter

Katie Boner says she's a teacher, not a preacher.

Boner, better known as local musician Jumpin' Kate, has been playing her music in Lincoln and beyond for 10 years. She sings about the strength of women, about human rights, struggles within modern society and the perils of personal relationships.

In the same vein as folk singers of old, she sings about life.

"It's a social outcry, a plea for action, for contemplation, for what we and others have left behind," she said.

"I sing about tolerance for individual differences — checking in by checking out. I sing about things that frustrate me and things that make me happy, and I try to balloon that so I'm not the only one."

Musically, Boner describes her sound as a blend of roots rock, Latin, folk and jazz.

Assisted by an ever-changing lineup of local musicians, Boner has recorded five independent albums including "Loaded Gun" which was released Friday.

This time around, Boner's own guitar and vocals are backed by vocalist and percussionist Deanne Allison, and members of the Lincoln funk band, the Yardapes, including guitarist Glen Smith, bassist Mark Lee and drummer Casey Kinnan.

The result, she said, brings out a variety of musical styles that pumps a new diversity into "Loaded Gun."

And she said none of the songs made you want to headbang.

"It's hard to describe," she said. "We don't go for sheer volume — it's danceable — and it's not so quiet we ask everyone to sit down."

Although Boner said she received a lot of support from her local contemporaries, she admits to being a kind of misfit in the area music scene.

"I don't want to make it sound like I stand out in the class," she said, "but sometimes I feel like that. I'm not punk rock."

In fact, she literally does stand out in the class. By day, Boner teaches drama and speech communications at Lefler Junior High School.

The decision to teach, she said, came when she was forced to decide on a major while attending Wesleyan University. Her choice



Staci McKee/DN

Kate Boner is a local musician who recently released her fifth album, "Loaded Gun." Boner is also a teacher at Lefler Junior High School.

was one that involved "developing youth, something I could be really useful in," she said.

"I had no burning desire to be a teacher," she said.

Nonetheless, Boner has spent six years teaching, first in Catholic school and then as a substitute in public schools.

Substitute teaching requires a set of skills all its own, Boner said. "I'm good at shooting from the hip," she said.

Despite complaints about a limiting, "antiquated" education system and piles of paperwork, Boner

said she really enjoys her job.

"The kids bring me back," she said.

Students flocking to her classes prompted Lefler administrators to start a new class for Boner to teach. She said that was because she let students speak their minds as well as act out on them.

"I talk very plain-straight to kids," she said. "They want to feel in control, and I try to let them."

She said, for instance, she would take a class clown aside and say, "You're a comedian, did you know that? You're very funny."

Boner said her worlds of music and teaching, created a "nice merge." They both draw from "compassion, forgiveness and respect."

As if school and Jumpin' Kate aren't enough to keep her busy, Boner also heads up the local reggae band Cool Riddum.

Bassist Ken Winston, keyboardist Jeff Agler, multi-instrumentalist Tammy Van de Bogart and drummer Dave Novak join Boner's singing and guitar

See KATE on 10

## Wind sprints, lack of feeling deflate show

### DANCE Review

There was a lot of running. Running in place, running in circles, running on stage and off.

And there was a lot of collapsing into someone else's arms — makes sense after all that running.

David Dorfman Dance, in association with Lincoln Area Athletics — the name given in the program to the eighteen locals who performed with the six Dorfman Dancers — put on two two-hour shows this weekend, to sell-out crowds at the Johnny Carson Theater.

The show began with a tackle. Dorfman, a fat guy in shoulder pads and a jockstrap, deftly felled Robert Chumbley, the director of the Lied Center.

He then went on to do a little monologue about Superman and male vulnerability — looking as vulnerable as only a fat guy in a jockstrap can.

Then the Lincoln Area Athletics did their thing.

At first it seemed like the athletes were just going to choreograph around and never really get to dance.

But there were moments that were surprisingly dance-like. The piece must have been a lot of work, even for these highly conditioned athletes.

Again, there was a lot of running.

Then there were some more tackles; tackling seemed a major motif of the evening. Tackles, wrestling holds and more running.

Then there was some more running.

They ran a lot.

The second and final pieces featured guest artist Dan Froot on saxophone.

Froot's "Loop" — one wonders if there's a pun in there, somewhere — was a stunning exhibition of what horn players call "circular breathing" — besides being something of a killer solo.

In the final piece, which was the best of the evening, Froot reappeared, along with Dorfman.

They performed a sax duet in kilts that will stick with the viewer long after all the running is forgotten.

This number, called "Horn," could have been a male competition/bonding ritual from the distant planet of Jazz, it was that cool.

And if Froot wasn't half bad as a dancer, Dorfman was petty sharp on sax himself — a true cross-pollination of the arts.

The evening was full of cool moments. Dorfman is a choreographer with nothing but interesting ideas — and that may be his biggest failing.

See DANCE REVIEW on 10

## Lack of convention takes lead, twists, turns in 'Tango'

### theater review



"Tango," the second show in the UNL Theatre Arts and Dance's 1993-94 season, is an avant-garde drama with more than a touch of the absurd. Like the dance of the same name, it changes direction time and time again within each of its three acts.

Staged in the University of Nebraska-Lincoln's Studio Theatre, located on the third floor of the Temple Building, 12th and R streets, and directed by UNL theatre professor Alexander Gelman, "Tango" is a busy show. Laughter erupts on the heels of serious statements and contemplative material. Not surprising for

material filled with political satire and social commentary.

Playwright Slawomir Mrozek sets convention on its ear with this play. In it, youth — usually portrayed as liberal and rebellious — is conservative, while the experiences of the older generation had rendered them wild and unconventional.

The main character is Arthur (Jonas Cohen), a 25-year-old man who is completely distressed by his family's lack of conventionality. His mother Eleanor (Kristi Lee Covey) has a free-wheeling love affair with the play's resident thug, Eddie (Jason Tucker Richards). His father Stomil (Mark A. Klemetsrud) does "experiments" with theater and science, grandmother Eugenia (Julie Fitzgerald) gambles with Eddie the thug and great-uncle Eugene (Jeremy H. Kendall) can't make up his mind where he belongs.

Arthur comes home completely fed up. He decides he must take action, he must return

"form and order" to the world in order to retain his sanity and set his family free from the decadence they've immersed themselves in.

He embarks on a ridiculous plan to marry his rather vacant cousin Ala (Michelle M. Eckley) in order to set the family back on track. Uncle Eugene joins him in his mission, reacting with a great deal of enthusiasm and drive.

But Arthur's vision of form and order is not to be, and therein lies just one of the play's many tragedies.

Playwright Mrozek was obviously a student of social change and political structure, and his feelings about conventions are thinly disguised.

It's a captivating play, albeit a bit confusing at times, and worth seeing. The ending is especially satisfying.

The set and costumes, by Master of Fine Arts students Tom Watson and Kristeen Chapman-Wendell, fit the feeling of the play. UNL student Marsha Mueller's lighting design makes an important contribution to the mood of the

entire show as well.

The competence of the acting is pivotal to moving this absurdist drama along, giving it meaning and humor.

Generally, the cast did a fine job. But Cohen has a particularly difficult job, as Arthur is the consummate impassioned conservative in the middle of a wacky family. Cohen's moral posturing is right on target, although sympathy for his character wanes in the third act. He does triumph again in his final scene.

Klemetsrud is terrific as Stomil, Arthur's father who turns a blind eye to Eleanor's affair. Stomil runs the gamut from firm belief in his lifestyle to a yearning for return to some kind of structure. His changes from confident and bluster, to bewildered and unhappy, are intriguing.

"Tango" continues its run Tuesday through Saturday. All performances begin at 8 p.m. Tickets are available at the Theatre/Dance Box office in Temple.

— Anne Steyer