

'Man of La Mancha' like a Broadway show

LIED
CENTER

By Paula Lavigne
Senior Reporter

In the gallows of the human spirit, theater poet Miguel De Cervantes was thrust to face a court of fellow prisoners.

What transpired was a tale of how self-confidence and courage to believe in oneself can fulfill the "Impossible Dream."

Last weekend's Lied Center performance of the classic musical "Man of La Mancha" was equal to the caliber of many of today's Broadway performances.

With actor Ron Brown as Cervantes/Don Quixote and actress Susan Nock as Aldonza the kitchen wench, "Man of La Mancha" was as touching as it was comical.

Cervantes, a prisoner of the Spanish Inquisition, and his sidekick, Sancho, are thrown into a jail to await trial. While there, Cervantes creates this wild tale of a disillusioned old man pretending he's a regal knight named Don Quixote.

Quixote meets Aldonza and takes her for his "Dulcinea," or fair virgin

lady. In failing to convince Quixote that she is not his Dulcinea, Aldonza finally sees herself as he sees her. With this renewed faith in herself, Aldonza helps Quixote fulfill his dream.

Cervantes and the other prisoners act out this tale of Quixote and his ambiguous quest. In the end, Cervantes realizes he is much like Quixote with his undaunted courage to face the Spanish soldiers.

With the use of physical comedy and snapping dialogue, the play moved at a quick tempo, holding the interest of the audience throughout.

Brown was incredibly strong in his wacky portrayal of Quixote as he went off to battle an evil monster, which in reality was a large windmill. He also eliminated any confusion by easing the transitions between Cervantes and Quixote.

Nock may be in the running for the U.S. Olympic gymnastics team after her portrayal of the hard-hearted Aldonza, a sexual playtoy who was literally thrown, tossed, punched and swung by the Muleteers, a gang of male tyrants.

Nock showed equal strength with the abrasive and angry vocal force common to Aldonza's temperament.

The surging baritone voice of



Courtesy of the Lied Center/Gerry Goodstein

Aldonza, played by Susan Nock, is heckled by the Muleteers in "Man of La Mancha," which was performed at the Lied Center last weekend.

Brown resonated throughout the stage with the powerful and uplifting theme "To Dream the Impossible Dream." He had all the power and patriotism of someone singing "The Star-Spangled Banner" on Independence Day.

The foreboding and dismal gallows were highlighted by an ominous fog and a levitating staircase signaling the arrival of the soldiers. The crimson lighting during the abduction and rape of Aldonza added to the

horror.

"Man of La Mancha," a love story and a comic tale combined, showed how people could overcome despair once they realized that no dream was impossible.

Aftershock owner peeved by negative image of club

By Paula Lavigne
Senior Reporter

Three security agents met two young men at the door of the Aftershock Saturday night. One of the men was told to remove his Orlando Magic cap. He wouldn't, so he was told to leave.

Aftershock security agent Aundree Smith said aside from a few minor arguments at the door to the club, violence has not been a problem since the club opened last October.

Neon signs, black lighting and booming techno-pop music flooded Lincoln's only youth dance club, located on 13th and P streets.

It was the first weekend the club was in operation since the city council debated the issue of youth dance clubs. The council passed an amendment Jan. 10 changing the city ordinance imposing age limitations on dance club patrons.

The original ordinance, passed in 1965, prohibited dance club patrons between the ages of 14 and 18 from mixing with those 19 and above. The amendment changed the law to limit only those 14 to 17 from dancing with those 18 and older.

Although the amendment to the ordinance was minor, Don "Doc" Sanders, owner of Tone Def Productions and operator of the Aftershock, said it wasn't the main issue. He said he was angered by the negative feedback youth dance clubs received from some city council members and Lincoln Police Department officers.

Sanders said he didn't know why the police decided to suddenly enforce this ordinance on the Aftershock. Sanders was initially ticketed for not obtaining the correct permit to operate the club.

"Historically, we never had any problems. We've never had any fights," Sanders said. "This is here for people who want to have a good time."

Sanders said he thought his supervised non-alcoholic dance club was providing a safer gathering place for youth than fraternity parties or unsupervised house parties.

City council member Cindy Johnson said although she wasn't opposed to the operation of the Aftershock, without the ordinance there was a "tremendous problem with older people preying on younger people."

Sanders said concern about mixing the two age groups was unjustified because of the natural separation already present.

"The college students actually like the separation because they don't like to associate with these younger high school students," he said.

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— Sanders
Aftershock owner

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Area high school counselors and 90 percent of the parents Sanders has encountered support his club because they understand this socialization of teenagers, he said.

"A mom said to me instead of having her daughter sneak into a frat party, she'd rather have her here."

Sanders said it cost more to rent or attend a movie than go to his club. Admission to the Aftershock is \$3 before 10 p.m. and \$4 after.

Captain Jim Peschong said he didn't think the ordinance was going to affect how the Aftershock would operate.

"The only concern is whether this is creating an environment where people prey on young kids and introduce narcotics," Peschong said.

Sanders said this theory and the fear that his club would incite gang violence were false.

"This whole gang thing is as farfetched as you can get," he said. "If gangs want to get into a place, they'll get in. It's just like a shopping mall on Saturday."

"Trying to say a business will exemplify a problem is unfair to that business," Sanders said.

Stacey Stanner, a University of Nebraska-Lincoln sophomore elementary education major, said the club was a better form of socialization than movies.

"I love it. It's fun," she said. "They have good security, and it's close to campus."

A misinterpretation and misunderstanding of today's youth led to the breakdown of communication between the generations, Sanders said. He said this might be a reason people generally looked down upon establishments like his. He said the generation gap led people to believe all youth were overzealous.

"People have to stop being afraid of youth and realize that people under 25 are people with the same goals and ambitions as everyone else."



Courtesy of Wigwam Entertainment

The danceable group Monkey Meet will play at the Zoo Bar Monday and Tuesday night. From left: Chris White, Ted Grimes, Renard Luke, Arthur Thompson and Steve Biondo.

Monkey Meet is freed from a dream and captured by fans at the Zoo Bar

Concert
preview

By Joel Strauch
Senior Reporter

The "upwardly global funk-a-go-go" sound of Monkey Meet is returning to the Zoo Bar this Monday and Tuesday.

This Los Angeles band has performed more than 500 concerts in the United States, Canada and Europe in the last two years. The band has released the compact disc "Monkey Meet/Live" on its own Jungle Jive label.

Larry Boehmer, owner of the Zoo Bar, 136 N. 14th St., said, "They are a very interesting group. They're different, but they're very danceable."

"They've played here five or six times in the past and they always draw a good crowd," Boehmer said. "We usually get a solid

showing of at least 100."

The band was created five years ago from a vivid dream in the mind of lead vocalist and saxophonist Renard Luke. Luke dreamed the band was jammin' with Charles Darwin and a bunch of monkeys on a remote island. Darwin told Luke that he would let them off the island on one condition: that they carry on the name "Monkey Meet" forever.

The other members of the band include jazz/metal guitarist Ted Grimes, percussionist Stevie B., Oklahoma-raised drummer and lead vocalist Arthur Thompson and bassist Chris "King" White.

The band sings about a variety of socially conscious topics, ranging from homelessness and hunger to unity and the environment.

The blend of music they play is hard to describe, Boehmer said.

"It's kind of a mixture of R & B, funk and jazz. They're the only band like that," he said.

"They're a lot different from most groups we get here, but they are very professional and have really good showmanship," Boehmer said.