

The Week In Preview

MUSIC

Duffy's Tavern, 1412 O St.
 Tuesday: Charlie Chesterman
 Wednesday: American Mars and Eric the Red
 Thursday: live karaoke with Shithook

Duggan's Pub, 440 S. 11th St.
 Monday: open stage with Dangerous Dan
 Tuesday: Terri Jo Dahlquist
 Wednesday: Paul Anderson Quartet
 Thursday: Dixon Jane
 Friday: Rockin' Fossils

Kimball Recital Hall, 11th and R streets
 Saturday: Scarlet and Cream Singers

Knickerbockers, 901 O St.
 Wednesday: Leon Russell with Soup

Lied Center for Performing Arts, 301 N. 12th St.
 Saturday: St. Petersburg Quartet

The Zoo Bar, 136 N. 14th St.
 Monday: Slobberbone
 Tuesday: China Digs and 8 Miles Down
 Wednesday: The Honeydogs
 Thursday: Blue Tango
 Friday: Radio King

THEATER

Lincoln Community Playhouse, 2500 S. 56th St.
 Thursday-Sunday: "Wait Until Dark" continues its run

Studio Theatre, Temple Building, 12th and R streets
 Thursday-Saturday: Theatrix presents "The Zoo Story."

Union College, 3800 S. 48th St.
 Saturday-Sunday: "You Can't Take it With You" continues its run.

ART GALLERIES

Gallery 9, 124 S. Ninth St.
 An exhibition of paintings by Leora Platte opens Wednesday.

Haydon Gallery, 335 N. Eighth St.
 An exhibition of paintings by Dan Boylan opens Friday.

Noyes Art Gallery, 119 S. Ninth St.
 A collection of works by several artists, including Janna Harsch, Lonna Keller, Keith Lowry, Ray Schultze, Jo Brown and Sheila Downey, opens Wednesday.

The Week in Preview runs Mondays in the Daily Nebraskan and is compiled by members of the arts and entertainment staff. Send all listings to The Week in Preview c/o Daily Nebraskan, Nebraska Union 34, 1400 R St. Lincoln, NE 68588-0448.

THE MISSING MUSICIAN

Piano duo increases awareness of composer

BY BARB CHURCHILL
 Assignment Reporter

Sometimes, rediscovering a little-known composer is the best way to get noticed.

At least, it worked for Mark Clinton and Nicole Narboni.

Clinton and Narboni are both assistant piano professors at the University of Nebraska-Lincoln, constituting half of the piano department at UNL. A married couple, they perform regularly as the Clinton/Narboni Piano Duo, and they have forged a career by promoting the work of 20th-century French composer Germaine Taillefaire.

The Clinton/Narboni Duo's latest recital is

tonight in Kimball Recital Hall, and is devoted to the works of Taillefaire. In addition, the three compact discs the Clinton/Narboni Duo have recorded (two are forthcoming) have featured Taillefaire prominently.

The emphasis on Taillefaire was not planned, Clinton said.

"We were very fortunate to stumble across this music," she said. "Through our acquaintances in Paris, we were hooked up with her estate. Most of her music was in manuscript and had never been published."

This was strange, Narboni said, because Taillefaire was friends with most of the leading composers of her generation. Taillefaire was among the influential group of French composers "Les Six," meaning she was considered one of the best

Please see DUO on 10

Bach's music made visual by Yo-Yo Ma

NEW YORK (AP) - Yo-Yo Ma, one of the world's most celebrated cellists, is known for taking creative risks. With a PBS series, he takes yet another. He tackles Bach's six unaccompanied cello suites for TV. Now, he makes Bach visual as well as musical.

Under Ma's risk taking, each suite mixes with a different art form, from modern dance to modern (and virtual) reality - just the right collaboration for an audience that Ma identifies as curious TV viewers who like to make connections.

In "Six Gestures," the series' opener, two prominent figure skaters dance on ice to Bach's Sixth Suite, which Ma lauds as doubly enjoyable - of music, of graceful movement.

And yet Ma's still aware of the risk.

"You think it may be laughed out of town," he concedes. "But I really don't regret one minute of this. I think it was worth it."

Beginning Tuesday, PBS will broadcast the first two of the cellist's six performances in "Yo-Yo Ma: Inspired by Bach." The two-hour segments, which include Ma's recordings for Sony, begin at 8 p.m. Wednesday and on April 8 and 15.

Also in the first program, actor Tom McCamus relays Bach's background, bits of biography about the 18th century German composer who made much-admired music for organ, other instruments and singers of church cantatas.

Ma obviously likes to extend himself beyond recitals in concert halls. About seven years ago, in what he calls his scariest memory, he headed to the Kalahari Desert to document Bushmen music and trance dances. Now he wants to research Asia's Silk Road of 2,000 years ago - the overland route for trade, with movements of people as well as religions.

Why?
 "I like to do things almost a little impossible."

Music



Ani DiFranco
 "Little Plastic Castle"
 Righteous Babe Records
 Grade: B

Ani DiFranco is known throughout the music industry as one of the premier female performers in the business, something the folk singer has no problem living up to on her latest release, "Little Plastic Castle."

"Castle," DiFranco's 10th solo album and 12th overall on her independently run Righteous Babe label, features outstanding backup musicians who help bring life to DiFranco's otherwise soul-baring songs.

Case in point: the title track that kicks off the album. It begins with only DiFranco's soft vocals and acoustic guitar, and then halfway through a horn section, bass and drums appear out of nowhere, as the song does an unexpected 180-degree turn. This same assembly of horn players comes back again on the bluesy "Deep Dish," but this time it doesn't wait around to contribute.

DiFranco's self-indulgent lyrics on "Castle" are nothing new for her and they are something that almost can be guaranteed from a singer-songwriter who also produces her own albums. DiFranco said that "Castle" was the most "light-hearted" record that she has made in a long time, and the human relationships that dominate everyday life are the album's main concern, even though DiFranco thinks the subject matter on "Castle" is much more diverse than on her previous releases.

The spoken-word tracks that surface on "Castle" are interesting at best, but are not as grasping as the other tracks.

"Pulse," the album's final track, is a



COURTESY PHOTO
 ANI DIFRANCO remains one of America's most successful DIY musicians, having released all of her music independently on her Righteous Babe label. "Little Plastic Castle" is her tenth solo album.

poem in which DiFranco decided to blend music along with her spoken word. The instruments take up a majority of the song, which drags on and on until finally finishing at more than 14 minutes.

The other song that features spoken word, "Fuel," includes DiFranco complaining about what she thinks are some of the problems with American society. "Except all the radios agree with all the TVs, and the magazines agree with all the radios, and I keep hearing that same damn song everywhere I go," she exclaims with a laugh on "Fuel."

The anger that DiFranco's lyrics contain make an exclamation point

during "Gravel," arguably the album's best song. It is about a former lover who comes back for forgiveness, and DiFranco's seductive voice emerges on the track as she plays her acoustic guitar and sings, "You came crawling back to say, that you want to make good in the end, oh let me count the ways that I abhor you, you were never a good lay, and you were never a good friend, but oh, what can I say, I adore you."

"Castle" leaves a good impression for first-time listeners of DiFranco's music, as she shows why her small community of followers is ever-present and ever-growing.

- Jim Zavodny