

The Weekend in Preview

The following is a brief guide to weekend events. Please call venues for more information.

CONCERTS:

Brass Rail, 1436 O St.

Friday: Baby Jason and the Spankers
Saturday: Shaking Tree

Duffy's Tavern, 1412 O St.

Sunday: American Mars, Crush the Clown

Duggan's Pub, 440 S. 11th St.

Friday and Saturday: Blue House

Guitars & Cadillacs, 5400 O St.

Friday: High Caliber
Saturday: Zwarte

Knickerbockers, 901 O St.

Friday: Retsin, Eric The Red, Bright Eyes
Saturday: Echo Farm, The Incontinentals

Lied Center for Performing Arts, 301 N. 12th St.

Friday: St. Petersburg Philharmonic Orchestra

Zoo Bar, 136 N. 14th St.

Friday afternoon: The Fab-Tones
Friday and Saturday evening: Caribe

THEATER:

Lincoln Community Playhouse, 2500 S. 56th St.

Friday, Saturday and Sunday: "Big River"

Mary Riepma Ross Film Theater, 12th & R streets

Friday, Saturday and Sunday: "Smoke Signals"

Star City Dinner Theatre, 803 Q St. Suite 100

Friday, Saturday and Sunday: "Little Shop Of Horrors"

UNL Department of Theatre Arts, Temple Building, 12th and R streets

Friday and Saturday: "Waiting for Godot"

Japan in motion



MIKA KUDL, a senior sociology major, beats on the drums during the Japan Festival Thursday evening. The festival celebrated Japanese culture with music, food and dance.

DAWN DIETRICH/DN

Japanese students share their culture

BY DANE STICKNEY
Staff Writer

The Nebraska Union proudly displayed the gleaming colors of red and white to a mob of excited students Thursday night.

But instead of focusing on Husker football, the event was celebrating a culture on the other side of the world.

The eighth-annual Japan Festival was held in the Nebraska Union's Centennial Room. The highlight of the daylong celebration was the Autumn Festival, sponsored by the Global Friends of Japan.

Starting a little after 6 p.m., a dance exhibition kicked off the activities, which drew a widely diverse crowd of about 150 people.

Spectators sampled traditional Japanese food while watching university students perform the ancient Bon Dance, which eventually consumed most of the crowd.

Mika Kudl, a senior sociology major, was one of the featured dancers.

"The Bon Dance is a dance that honors the dead," she said. "It is a way to worship our ancestors."

Kudl said the Bon Dance is common at seasonal Japanese Festivals. It combines fluid movements with the distinct beat of taiko drums.

The dancers wore yukatas, which Kudl described as casual kimonos. The yukatas are decorated with floral patterns and large colorful sashes.

"A festival like this is usually held in the summer," Kudl said. "The festival provides a way to escape the heat and humidity."

According to Kudl, it is usually celebrated with cool drinks, breezy clothes and during the twilight hours of hot summer days.

But the Global Friends of Japan decided to move the festival to autumn to commemorate the anniversary of the donation of the Kawasaki Reading Room in Oldfather Hall.

Kawasaki donated money and resources to establish the room for a Japanese studies center in 1992.

Kudl, a native of Tokyo, said the festival kindled memories of her homeland.

"It feels awkward to hear the music and do the dance without being in Japan," she said.

The spectators lined up to taste authentic Japanese food like teriyaki chicken, rice balls and noodles.

The most popular dish was the hand-made sushi. People queued around Tadashi Mizusaki to watch him make the classic Japanese treat.

Mizusaki, an anthropology and museum studies graduate student, first packed soaked rice into seaweed to create a shell. He then packed the shell with crab, cucumber and avocado.

"I worked in a sushi restaurant in San

Francisco for a year, so I have a pretty good idea of what I am doing," he said.

Mizusaki is a native of Sapporo, Japan. He has twice been in the United States for a total of almost five years.

"I hope that everybody enjoys the festival," he said. "I hope they got a positive feel for the Japanese culture."

"This festival is mainly for the people in the United States. It is meant to be an example of traditional Japanese celebration."

Another popular activity of the festival was the calligraphy booth, which showcased the art of traditional Japanese hand-writing.

Freshman business major Izumi Jinnai explained that the calligraphy is called Syodo in its native language and is an integral part of the Japanese culture.

"We learn how to write like this in elementary school," she said. "It must be perfect."

The art of Syodo is taken very seriously in Japan, and lazy or sloppy craftsmanship is not accepted, she said.

Jinnai said that Syodo consists of a 51-syllable alphabet. The main spiritual function of Syodo is to record dreams.

Jinnai, a native of Tokyo, said she plans to graduate with a business degree and return to Japan, where she hopes to work in the electronics field.

Jinnai thought the festival was very successful.

"I think that we have done a good job of introducing the Japanese culture to the university."

"The dancing is traditional, and the food is very authentic. It feels almost like home."

Music

Bob Dylan "Live 1966" Columbia Records Grade: A+

Long considered one of the great live recordings of all time, and perhaps the greatest unofficial release in rock 'n' roll history, Bob Dylan's 1966 "Royal Albert Hall" performance has been available on the sly for about a quarter of a decade.

But because of the copy-upon-copy nature of older bootlegs, recordings of the show have grown into a distorted, hissing, popping mess of sub-par sound.

"Live 1966" is the first official release of this famed bootleg recording. A two-disc set containing Dylan's entire performance from May 17, 1966, "Live 1966" also clears up the confusion surrounding the actual origin of the recording. Although past bootlegs have listed this show's

source as The Royal Albert Hall in London, the concert actually was recorded at the Free Trade Hall in Manchester, England.

The reason for this set's notoriety is not only the ferocity and emotion of Dylan's performance, but also its historical significance as one of the last shows in Dylan's first-ever electric tour.

In the early 1960s, Dylan made a name for himself as an uncompromising folk artist who sang political anthems and intensely personal ballads, accompanied by only an acoustic guitar and harmonica.

But, beginning in 1965, he started enraging folk audiences around the world by taking the stage with an electric guitar in hand and a full backing band, the Hawks (which would later gain fame on its own as The Band), behind him.

"Live 1966" reveals that audience response. Songs are interrupted by

slow clapping, catcalls and resonant booing from the unappreciative members of the crowd.

And in the face of it all, Dylan and the Hawks merely spit back with some of the rawest and tightest rock 'n' roll ever performed.

The first disc of this set contains Dylan's seven-song solo acoustic performance, highlighted by beautiful renditions of "Visions of Johanna," "Just Like a Woman" and the closer, "Mr. Tambourine Man."

Dylan's nasal voice and swelling harp encompass the entire room throughout the set, with the audience remaining respectfully silent.

But the second disc is where history is made.

Even before a note is played, the uneasiness of the crowd is audible as Dylan and the Hawks stroll onto the stage.

Please see DYLAN on 9



BOB DYLAN riled many of his fans when he began performing with a full band in 1965.