

The Weekend in Preview

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

CONCERTS:

Duffy's Tavern, 1412 O St.
Sunday: Immigrant Suns, the Mezcal Brothers

Duggan's Pub, 440 S. 11th St.
Friday and Saturday: The Rockin' Fossils

Knickerbockers, 901 O St.
Friday: Blacklight Sunshine, Fragile Porcelain Mice
Saturday: The Mediums, Saint Surreal

Royal Grove, 340 W. Cornhusker Highway
Friday and Saturday: Bossphilly

Zoo Bar, 136 N. 14th St.
Friday and Saturday: Lil' Ed and the Blues Imperials

Sokol Auditorium, 13th and Martha streets, Omaha
Friday: Semisonic, Guster

THEATER:

Mary Riepma Ross Film Theater, 12th and R streets
Sunday: "Character"

Lied Center for Performing Arts, 301 N. 12th St.
Friday and Saturday: "STOMP"

Howell Studio Theater, 12th and R streets
Friday and Saturday: "Picasso at the Lapin Agile"

7th Street Loft, 504 S. Seventh St.
Saturday and Sunday: "The Wooden Sun"

Sheldon Memorial Art Gallery, 12th and R streets
Saturday: American String Quartet

GALLERIES:

Joslyn Art Museum, 2200 Dodge St., Omaha
"Allure of the Exotic"

Burkholder Project, 719 P. St.
"Color Me Christmas"

Gallery 9, 124 S. Ninth St.
Oil paintings by Laura Nothorn, Opening reception from 7 p.m. to 9 p.m. Friday.

Sheldon Memorial Art Gallery, 12th and R streets
"Different Voices: New Textile Art from Poland"
"The Latino Spirit: Hispanic Icons and Images"
"Legible Forms: Contemporary Sculptural Books"
"One Hour Smile" video performance

BOOM Symphony

STOMP to bring unique musical brand to the Lied

BY SEAN MCCARTHY
Staff Writer

The swishing of brooms, the clanging of garbage cans and the sound of sinks draining will once again fill downtown Lincoln this weekend.

No, this isn't the sound of Memorial Stadium being cleaned out after last week's stomping. This is a totally different kind of STOMP.

"It's not like 'Les Miserables' or 'Miss Saigon,' where you have to do the same exact thing every night."

—Henry Shead
STOMP cast member

popular with audiences that all three separate troupes tour constantly throughout the United States, while two additional troupes also tour internationally.

Henry Shead, a member of the STOMP cast since 1995, said he was reluctant to classify his role in the show as only a dancer.

STOMP isn't a play, an opera, a musical or even a dance, Shead said. There is no speech or dialogue in STOMP, making it hard to classify, yet an extremely accessible piece.

Aside from clanging broomsticks, pounding on garbage cans and clacking crates together, the performers of STOMP mime and show individual characteristics.

"The chemistry of STOMP is like a jazz band," Shead said. "The structure is there, but we're free to improvise."

Improvisation comes fairly easy when the instrument inventory includes such items as wheel rims, mop heads, oil drums and a stainless steel sink. In one week, the troupe goes through 20 brooms, 30 pounds of sand, 10 garbage can lids and six ball-peen hammer handles.

Those who caught the group's performance at the Lied Center in 1996 can expect the same type of energy this weekend.

STOMP was not something created overnight; it took a number of years to become the success it is today.

In 1981, Luke Cresswell and Steve McNicholas formed a street band in Brighton, England, which would later become the basis for STOMP. Amassing 10 years' worth of critical acclaim and a successful Broadway run, STOMP opened off-Broadway in 1994.

Since then, STOMP has sold out in cities all over the world. In 1996, STOMP made "Brooms," a short film that was nominated for an Oscar.

The group also has performed on the Academy Awards, the

This weekend, STOMP, the internationally known drum-banging dance collective, returns to the Lied Center for five performances.

The phenomenon of STOMP has become so



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"Late Show With David Letterman," "The Tonight Show With Jay Leno," "Mad About You" and "The Kennedy Centers Honors."

They also were featured in a commercial for Coca-Cola doing what they do best: banging the ice off of pipes in a rhythmic fashion.

Two new pieces will be featured in this weekend's performances. One will include a piece involving wooden boxes and another will involve plastic barrels that will be assaulted by padded poles.

Shead said the physical demands of the show were extensive, especially toward the end of the show. For the last number, Shead walks on two huge oil drum canisters, each weighing 50 pounds.

"We're on stage for one hour and 45 minutes straight, constantly going," Shead said. "And you have to look like you're not tired."

Though Shead admitted he does get tired toward the end of the show, he said, he never gets bored performing, no matter how many times he has done it. One reason was because the show constantly changes every night.

"It's not like 'Les Miserables' or 'Miss Saigon,' where you have to do the same exact thing every night," he said.

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