

Weekend Preview

The following is a brief list of events this weekend. For more information, call the venue.

CONCERTS:

Duffy's Tavern, 1412 O St.
(402) 474-3543
Sunday: Serum with Blue 88 \$4 10:30 p.m. (alt rock)

Duggan's Pub, 440 S. 11th St.
(402) 477-3513
All weekend: Boss Philly \$4

Knickerbocker's 901 O St.
(402) 476-6865
Friday Listening example #9, and Spelling Tuesday \$3 9 p.m. (alt rock)
Saturday: Gasshoper Takeover, Lucky Boys Confusion and The Aaron Zimmer Band \$5 in advance and \$7 at the door 10:30 p.m.

Pla-Mor Ballroom, 6600 W.O. St.
(402) 475-4030
Saturday: The Bobby Layne Orchestra \$10 (Big Band Swing)
Sunday: Sandy Creek and Blue Mesa 8-12 p.m. (country)
Dance lessons 7-8 p.m.

Royal Grove, 340 West Cornhusker Highway
(402) 474-2332
Friday & Saturday: Mushroom Bruise (rock)

The Zoo Bar, 136 N. 14th St.
(402) 435-8754
Friday: The Mezcal Brothers \$5 (rockabilly)
Saturday: Preston Shannon \$8 (blues)

THEATER:

Mary Riepma Ross Film Theater, 12th and R streets
(402) 472-9100
State and Main
Friday: 7 and 9 p.m.
Saturday: 1, 3, 7 and 9 p.m.
Sunday: 3, 5, 7 and 9 p.m.

The Star City Dinner Theatre and Comedy Cabaret, 839 Q St.
(402) 477-8277
All weekend: The King and I

Studio Theatre, UNL Temple Building, 12th and R streets
(402) 472-4747
"The Club," UNL Theatix

GALLERIES:

Doc's Place, 140 N. Eighth St.
(402) 476-3232
All month: Vonni Sparks

Haydon Gallery, 335 N. Eighth St.
(402) 475-5421
All month: Marcia Joffe Bouska "Hard Lessons/New Growth" Opening Friday at 7 p.m.

Noyes Gallery, 119 S. Ninth St.
(402) 475-1061
All month: Focus Gallery, Nebraska Mothers Association Annual Creative Arts Competition

Top 10 from 90.3 KRNU

1. Bablicon "Orange Tapered Moon" Noisy, jazzy experimental music as only an elephant 6 band would do
2. Le Tigre "From the Desk of Mr. Lady" Not as naughty but just as biting as Bikini Kill
3. Atticus Finch "Atticus Finch" Soft and lovely and hard to find
4. Frank Black & the Catholics "Dog in the Sand" Latest release from Balck Francis and his backing band
5. Stephen Malkmus "Stephen Malkmus" Confident and singing about real things (as opposed to Pavementisms)
6. Moon "Get it Through Your Heart" Their first proper release in almost 10 years
7. Spoon "Girls Can Tell" Following up last fall's brilliant "Love Ways" EP
8. Tram "Frequently Asked Questions" Much stronger and much more moving than their last album
9. Braille Driver "White Dwarves & Red Giants" Catchy indie power-pop
10. Tortoise "Standards" Post-rock pioneers return

Plato part of UNL band performance

BY BRAD T. COX

Listeners of the University of Nebraska-Lincoln's Symphonic Band should be prepared to be run through the gamut.

"The Gamut of Emotions," playing today in Kimball Hall at 3:15 p.m. promises "to cover the human condition: happiness, sorrow, questioning, and the transitions between these stages of emotion," Director Tony Falcone said.

The concert is actually part of the Nebraska State Bandmasters Association Festival being held this week from Thursday to Saturday.

The conference includes area middle school, high school, community, and college bands from UNL and Doane, and is proving to be a very successful citywide event.

The band will perform five pieces ranging from a

festive Russian overture to a musical interpretation of the thoughts of Plato named "Escape From Plato's Cave" by Stephen Melillo.

"In this piece based off the section of Plato's Republic entitled 'Allegory of the Cave,' audience members will hear the story of a people being moved out of the darkness of unintelligence and into the light of true, individual thought," Falcone said.

"The Allegory of the Cave" is a Garden of Eden style parable used by Plato to explain part of his Utopian philosophy to a colleague named Glaucon. Plato describes it as illustrating "the degrees in which our nature may be enlightened or unenlightened."

Its characters are permanently trapped inside a cave watching a sort of puppet show representing reality. The true reality is lost from them until they discover the light outside the cave, which they must be eased into or they will surely reject it.

Said Falcone: "The complication is that an individual comes to rescue the damned and leads them into the light."

Plato clearly believed that any individual who attempted this would indeed be killed, and so this piece represents not only an alteration in Platonic thinking, but a challenge to the audience as well.

Another piece Falcone chose was "Invictus" by Brian Balmages. The title, taken from a poem, is about the celebration of life. Balmages wrote the piece because of the special significance the poem had to his grandfather, and wanted to commemorate him after his death.

Falcone also mentioned "Voodoo" by Daniel Bukvich, in which the band members will use flashlights in a darkened concert hall to bring some theatrical flare to this strange piece.

"It's going to be a great show," Falcone said.



Josh Wolfe/DN

Amber Irvin was attracted to the University of Nebraska-Lincoln's graduate theater program because of the on-stage physical acting she will learn. Irvin, who recently starred in "Philadelphia Story," was cast this week in "Family Lessons," a play by UNL Theater Department Chairman Jeffery Scott Elwell that will play in Poland.

Irvin finds love of stage at UNL

BY ALEXIS EINERSON

University of Nebraska-Lincoln graduate student Amber Irvin has worked at theaters across 1,000 miles.

Irvin grew up in Pennsylvania. With a fraternal twin sister, Autumn, who also acted, they both strove to get good theater productions at their high school.

"High school drama was probably the lowest thing," Irvin said. "My sister and I really pushed for that, and by the end we had workshops coming and we were winning awards."

Irvin and her sister stayed close throughout undergraduate school, both going to Indiana University of Pennsylvania.

"Sometimes we were up for the same parts, and, generally, I got them," Irvin said. "But for the

most part, we knew what direction we were going."

When it came time for graduate school, however, they decided to go their separate ways. Amber chose UNL. Autumn chose Ohio University in Athens.

"There started to be a little tension there," Irvin said. "So we were like 'different grad schools, that would be good.'"

Graduate school wasn't always what Irvin had planned on, however. But, she said she felt graduate school would allow her other options, like teaching, if she wasn't successful as an actress.

"If someday down the line I want to get married, God forbid," Irvin said with a laugh. "I want to have kids. And I thought it would be good to have (teaching) and not be auditioning at night."

She said initially she had sec-

ond thoughts about coming to Lincoln because it was so far from home.

But one aspect of Lincoln's program that really grabbed Irvin, was the fact that she could learn on-stage combat and other physical aspects of acting.

"I'll be coming out of (UNL) with, basically, a stage combat card," Irvin said. "None of the other grad schools had that, and that interested me because I'm a very, very physical person."

"Even though I won't get to do too much of that because I'm always the victim."

In her first year, Irvin was cast as Tracy Lord, a role written specifically for Katherine Hepburn, in "The Philadelphia Story." But this wasn't too much of a surprise for her or the director, Virginia Smith.

"High school drama was probably the lowest thing."

Amber Irvin
UNL graduate student

"When I looked at our season I said 'I want (Tracy)'. So I kind of had that mind set," Irvin said. "I was up against people I really respected, so I was a little nervous, but really, really happy to get the part."

The most amazing thing to Smith, however, was how Irvin truly transformed herself for the role of Tracy.

"She seems kind of shy in real

Please see IRVIN on 6

Gardening concept turned into pieces of art

BY CASEY JOHNSON

■ Marcia Joffe-Bouska uses sculptures and drawings to show the relationship between man and earth.

Without seeing an artist's work it would be impossible to link the work with the title of an exhibition. This is the case with "Hard Lessons/New Growth" a complex interpretation of a rather simple concept: gardening.

This Friday at 7:00p.m. the Haydon Art Gallery will be opening the exhibition by Marcia Joffe-Bouska at its location in the Hardy building, Suite A 335 N. 8th St.

The main idea behind this exhibition is the relationship of earth and man and more specifically the practice of keeping a garden, a place that Joffe-Bouska describes as "often a buffer between ourselves and the frenetic demands and complexity of the outside world."

Drawing and sculpture are the mediums via which Joffe-Bouska recreates images

both from her past, and in her sculpture, hybrids of those images incorporated with copper, beading, wire and representations of living creatures.

The colorful drawings of vegetation are in a smaller format than normal, a concept that according to the artist is designed to "focus the viewer's attention in a manner similar to the gardener's own attention to the task."

Joffe-Bouska received a Bachelor of Arts Degree from Clarke College in Iowa and a Master of Arts from Northern Illinois University.

The artist has had multiple exhibitions various galleries such as Witter Gallery and has work in several corporate collections including the Peed Corporation of Lincoln.

Teliza V. Rodriguez, director of the Haydon Gallery said that the artist showed a maturity only gained from years of experience.

"You know maturity when you see it; you look at the artist's work. It transcends just the technical quality," Rodriguez said.



The music you've missed

Music Commentary

BY NEAL OBERMEYER

The semester is half over, so in celebration of that milestone, it's time for "The Best Albums You Might Have Missed of the Past Eight Weeks" (in no particular order).

Frank Black & the Catholics "Dog in the Sand" What Are Records

Frank Black will probably be forever best known as the guy from the Pixies, but with this album, he's getting close to releasing as many albums after they broke up as he did with them.

The Catholics, essentially a glorified session band, join Frank for the third time on this live, straight-to-two-track recording that continues a progression towards an alt-country sound with punky and doo-woppy elements thrown in just to maintain proper eclecticism (and to make some cool songs, too).

Low "Things We Lost in the Fire" Kranky

I reviewed this CD back when it came out, so I'll attempt not to re-tread too much territory, but this album is full of elements that are worthy of repeating.

It is the band's most sonically diverse album to date. The traditional acoustic guitar and echoing snare drums are there, but there are more strings and other percussion added to enrich the quiet backbone.

It is easily their most accomplished album, in terms of constructing their Specter-esque wall of sound with their traditional fragile/beautiful arrangements.

And in spite of its incredible quality, it is their most accessible album as well.

It keeps you suspended. Arab Strap "The Red Thread" Matador

After a two-year absence from Matador records (with the help of Jetset), Aidan Moffat and friends return with 10 songs about love. Love in an Arab Strap sense, of course.

Like Low, Arab Strap sacrifices tradition in the name of experimentation and turns the volume and intensity up a bit on this album. Although starting out soft and sedated, the album builds to a point where it could maybe be considered noisy (but in a good way).

The traditional simple beats with acoustic arpeggio leads are there, as are Aidan's spoken vocals. However, many songs feature much more prominent electronic bleeps and thumps in the vein of "Cherubs," the stand-out track from last year's Elephant Shoe LP.

And as always, pay attention to the lyrics. They have that "wow ... I wish I could have figured out how to say that" quality.

The New Year "Newness Ends" Touch & Go

Matt and Bubba Kadane led the band Bedhead up until 1998 when the band broke up. Having several songs all dressed up with nowhere to go, the brothers recruited three new members, called themselves The New Year and essentially released what would have been the fourth Bedhead album.

Following a pattern, this album is more upbeat and louder than a lot of what Bedhead produced, but the quality is there in full.