

arts/entertainment

Ex-'jock' turns to dance

By Penelope Smith

Derryl Yeager is a young dancer, choreographer and teacher from Brigham Young University who wants to show that dancing is a viable male art.

Yeager is in Lincoln to set a reconstruction of the grand pas de deux from Petipa's *Don Quixote* on members of the Nebraska Dance Ensemble for their Feb. 15-16 performance at UNL's Kimball Recital Hall.

Like many male dancers, Yeager entered dance by accident. He started out in musicals at his high school in Amarillo, Texas with a theater teacher who "happened" to teach ballet. Yeager said his interest in dance also stemmed from a desire to be physically fit.

"I was pretty overweight so I tried all kinds of sports. I was really a jock. I couldn't find a sport that was really challenging so I decided to take first jazz and then ballet from the theater teacher," he said.

Found a place

Seven months later Yeager received a scholarship to the San Francisco Ballet School. On the way to San Francisco, he stopped at Salt Lake City to see the University of Utah's Dance program. He saw the Ballet West Company perform and decided that it was the place and the company for him. After attending the San Francisco Ballet School, he went to Ballet West and eventually became the principal dancer.

Last year, after six years with Ballet West, Yeager went to Brigham Young, where he teaches, choreographs, and dances.

He said he is pleased with his move to a university atmosphere. "I have the best of both worlds. The only thing that bothers me is the red tape," he said.

"I get to do so much more. With Ballet West I would just dance but the opportunities to choreograph were few and far between. Now I'm doing so much more than I ever did."

Growing, experimenting

Yeager is still growing and experiment-

ing with his choreography. He has choreographed many pieces that range from ballet to jazz to musicals.

He was pleased to be asked to set the *Don Quixote* pas de deux on the ensemble.

"It's a very virtuoso classical pas de deux. The male is able to choose a lot in his variation (in what he wants to do). It's a showcase more or less for technique and virtuosity. It was chosen because it's also exciting and strong."

Yeager said pas de deux like the *Don Quixote* do a great deal for dance.

"I really enjoy doing it, it has really masculine music and it's very macho. I'm all for changing the image of the male dancer," Yeager said.

Wearing tights

"The traditional concept is one of the effeminate male dancer but people like Baryshnikov and Nureyev are bringing the male dancer back to the forefront. We're not just guys who like to walk around and wear tights," he said. "Ballet is very hard to do well. If you do it correctly it's very, very masculine."

He said that male ballet masters help to change the image of ballet.

"It's really interesting. When you have a male teacher, all of a sudden things change. Now that I teach at Brigham Young we have at least two or three males in every ballet class and one men's beginning ballet class."

Yeager gave the young dancers of the ensemble the chance to learn what it's like to be a professional working under pressure.

"I taught the whole thing to them Saturday, they will work on it Monday night and Tuesday we will refine it, touching matters of style. The pace doesn't bother me but it may bother them; I try to do what I can. As a professional you learn something in one day and if someone is hurt may have to perform it that evening."

"Dancing is like reading music, in the classroom situation you're used to the teacher showing you the steps and it's in those memory plates, recording to where the recording is longer and longer and you can just lock it in."



Photo by Colin Hackley

Derryl Yeager

Hay Market schedules shows

These shows are scheduled at the Haymarket Art Gallery for 1980:

Jan. 13-27—Students of Anne Burkholder, Haymarket instructor; paintings.

Quartet of Doane College Students, Michael Hershey, inst: drawings.

Feb. 3-24—Carol Pettit, Greenwood, Ne.; paintings.

Anita Engberg, Lincoln; pottery.

Mar. 2-23—Michael Fowler, Lincoln; paintings.

Jerry Kessler, Castana, Ia.; pottery. Apr. 6-27—Prof. Reinhold Marxhausen, Concordia College, Seward; lint collages, stainless reliefs, flexcore sculpture.

April 6-20—Southeast Art Masters (Southeast High School's Art Club).

May 4-25—"Sink, Inc."

Judy Greff, Burwell, Ne.; acrylic paintings.

Sammy Lynn, Glenville, Ne.; batiks and soft sculpture.

LaDelle Stonecipher; polymer.

May 18—Haymarket Art Festival. (The art fair in the Parking Bldg. at 9th & O Hours 10 AM to 6 PM).

June 7-29—"Of Special Interest to Men" Jim Ryon, Raytown, Mo.; paintings. Dan Funk, Lincoln; pottery.

William H. Browne III; decorative wild fowl carvings.

July—no scheduling.

Aug.—no scheduling.

Sept. 7-28—Barbara Kastner, Lincoln; paintings.

Hanping Chang, Lincoln; Silverwork. Oct. 5-26—Chauncey Nelson, Omaha; batiks and paintings.

Jo Dickman-Nelson, Omaha; serigraphs. Nov. 2-23—Riscilla Steele, Omaha; engravings.

Les Bruning, Omaha; sculpture.

Dec.—Christmas at Haymarket.

Opening Receptions are on the first date of the show (Sun. 2-4 PM).

Sheldon sales-rental puts art into homes

The Sheldon Memorial Art Gallery has reorganized and expanded its sales-rental program, putting more original works by regional artists on the walls of homes and small businesses.

The gallery initiated the program Tuesday evening with an opening exhibition of works by 30 artists. The program allows individuals to rent artworks for a three-month period with an option to buy the works or return them in exchange for others.

Although the gallery has offered a similar program to corporations who wanted to borrow works from the Sheldon's permanent collection and a small-scale rental program through the gallery's gift shop, this is the first large-scale offering to individuals, said Jackie Lipsky, a UNL senior in charge of the program.

For an initial registration fee of \$10 and a rental fee, one can choose a framed, original oil painting, watercolor, acrylic, drawing, graphic or original print.

The collection, which will change from year to year, includes several styles — abstract, representational, landscapes and photo-realism. "We're offering high quality, original art with recent works in the collection each year," Lipsky said.

The rental fees are based on the price of the artwork. A renter pays \$2 for every \$100 value, plus an additional \$4 for works valued from \$100 to \$400, \$6 for those valued from \$500 to \$1,000, and \$8 for those valued from \$1,100 to \$1,500.

After three months, if the renter chooses to purchase the work, he pays a monthly charge of 10 percent of the work's value until payments are completed. If he chooses not to buy, he may select another work from the collection.

The works will be displayed in six exhibits each year. The opening exhibit has works representing each artist in the program. The other five showings will each feature one or two of the artists.

Hollywood's more believable version

By Skip Volkmann

Paradoxical as it may seem, Hollywood's version of a black hole in space seems more reasonable and believable than what astronomers tell us about the celestial enigmas.

After seeing the movie *The Black Hole*, Kam-Ching Leung, UNL astronomer and *Star Wars* fan said, "*The Black Hole* uses some technical-sounding words which make it impressive, but it is reasonably accurate in what it says about black holes."

The movie could have been more sophisticated by explaining the kind of black hole the movie's space travelers were trying to fly through, Leung said, since there are thought to be three different kinds.

The only liberty taken in adapting the black hole theory to the big screen was to make the black hole visible.

It is impossible to see a black hole because the gravitational field around one is so strong that light can't escape it. In the movie, the black hole appeared as a swirling blue, green, and red vortex, much like the swirl of water above an open bathtub drain.

Correct terms

A number of terms describing black holes were correctly used in the movie, Leung said, though they were not explained fully.

The term "event horizon" was used to describe the edges of a black hole. It is the closest distance that light can come to a black hole without being pulled in.

An "Einstein-Rosen bridge," a term coined in 1916, also was used in the movie. It is thought to be the connection that a black hole makes with whatever is on the other side of it.

"We are not sure what is on the other side of a black hole," Leung said. "It may open into another universe, perhaps an anti-universe where everything is made up of anti-matter and where time goes backwards."

"It may open into another part of our universe, perhaps at some time in the future, perhaps a time in the past. If this is true, and we could make a spaceship strong enough to withstand a black hole's gravitational pressure, then you conceivably could travel back in time and visit

yourself when you were young. Then you could take the young you with you for a trip into the future," Leung said with a smile.

"There are at least four black holes located within our galaxy," he said.

Evolution of star

A black hole is thought to be the result of the evolution of a star three or more times the mass of the sun. A star starts as a cloud of hydrogen and helium gas. As the cloud of gasses gets larger, gravitational pressure causes the interior to heat up. When the temperature in the core reaches about six million degrees, the hydrogen undergoes nuclear fusion, and the cloud of gasses becomes a star.

The fusion processes combine hydrogen atoms to form helium atoms. Over millions of years the star's core changes to helium.

If the star has enough mass, the core will contract and heat up to a temperature at which helium can be used to fuel the star. Although the core has contracted, the diameter of the star actually has increased, and the outer temperatures are cooler.

Supernova

"A black hole is formed when a star three or more times the mass of the sun dies. It dies as a supernova and the inward kick of the explosion squeezes the core beyond the neutron limit. The contraction is so severe that the star's mass continues to contract until it no longer has a diameter. It becomes a point, and a point has no dimension," Leung said.

There are static black holes, black holes that have an electric charge, and rotating black holes, Leung said. "If the core of a rotating star increases its rate of rotation as it gets smaller, the way an ice skater increases her spin by pulling her arms in, the rotating black holes must be spinning like hell," he said.

It is this rotating type of black hole that was shown in the movie, Leung said. A rotating black hole forms a ring, not a point. If a spacecraft was to fly precisely through the middle of that ring, it supposedly would cross an Einstein-Rosen bridge and come out on the other side.