

# Dancers mix styles successfully

By Gretchen Boehr  
Senior Reporter

An unusual mix of classical and modern dance flavored the three pieces performed by the Lar Lubovitch Dance Company Saturday night at Kimball Recital Hall.

The 14-member company from New York was greeted by a full house on the University of Nebraska-Lincoln campus this weekend.

The dancing was fast-paced and it seemed that looking away for a mere second might mean missing something.

The Lubovitch dancers each have their own individual style and the dance was choreographed to allow their personalities to be expressed to the audience.

The first number, "Concerto Six Twenty-Two," combined classical with comical, modern movements.

Exaggerated jogging and other movements of a trio of one male and two female dancers gave unusual comic relief to an otherwise fluid dance.

## kimball

"North Star," the most modern of the three pieces, was chaotic and galactic yet maintained a sense of grace which Lubovitch is known for.

Lubovitch's choreography includes a lot of circular running movements and one can see how his style lends well to ice dancing.

Lubovitch has created ice dances for Olympic gold medalists John Curry, Peggy Fleming and Dorothy Hammill.

The Adagio piece in "Concerto Six Twenty-Two," danced by Sylvain Lafortune and Rick

Michalek, was one of the most interesting of the evening.

The two men performed a remarkable dance of symbolism and feeling.

Their performance featured lifts, which are unusual for a men's duo in ballet. The dance seemed symbolic of friends leaning on each other.

The black costumes in "North Star" appeared purple under the lights, as if the dancers were in outer space.

The dancers swirled around in groups holding hands and pulling other dancers into the center as if they were galaxies of stars.

A solo in "North Star" by Ronni Favors was the most unusual performance of the evening.

Under a spotlight, Favors jerked and flexed as if controlled by mystical forces not her own.

Space-age music by Phillip Glass was perfect for Favors' per-

formance, which lasted about 15 minutes.

The last dance was performed to Brahms' "Third Symphony."

Four dancers in colored costumes intermingled with the rest of the black-clad dancers.

At the finish, the dancers dramatically walked off the stage at different speeds as the music slowly faded.

On the technical side of the performance, the lighting was simple, yet effective.

At times during "North Star" the sound quality wasn't perfect, as crackling could be heard over the speaker.

But overall, the performance was enjoyable for both ballet and modern dance lovers. The company's style was unusual yet uncomplicated by story line and allowed more personal interpretation of expression in relation to symbolism.

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# Tragically Hip's album, 'Up To Here' falls tragically short of brash originality

By Dave Meister  
Staff Reporter

The Tragically Hip  
"Up To Here"  
MCA Records

The Tragically Hip's second album, "Up To Here," is more of the basic, mainstream, Rolling Stones-inspired music that falls short of the brash sound it tries to establish.

The five-member band churns out the simple, average bar band rock 'n' roll. Nothing special. The most original thing about it is its name, which actually is derived from a Michael Nesmith video called Elephant Parts.

All five members hail from Kingston, Ontario. The Tragically Hip are Bobby Baker, guitar; Gordon Downie, vocals; Johnny Fay, drums; Paul Langlois, guitar and vocals; and Gord Sinclair, bass and vocals.

The rhythm and instruments are a bland combination that disinterests a person after the first listening. The lyrics don't follow or flow well at all, but bits and pieces of songs spur temporary interest.

"Up To Here" begins with "Blow at High Dough," which is supposedly its stomping anthem. It

starts out slowly and then tries to kick in but leaves the vocals behind and fails to establish any type of atmosphere.

"I Believe In You" follows and is supposed to be the dedication-type love song. The lyrics are a catchy pun on words: I believe in you/ or I'd be leaving you tonight.

## album

The closing song is "She Didn't Know" which seems to be catchy enough to remind the listener to wake up and turn the album over. The song has a fast pace and is relatively slick and danceable. The vocal and instrumental blend of the chorus can carry even the passive listener into a sing-along.

However, it dies about halfway through the tune as do most of the songs on the album. There is just nothing interesting, no hooks, no changeups and no sense of humor or even emotion on the entire album.

The first song on side two, "Boots or Hearts," has a sound similar to the late-'60s, early-'70s Rolling Stones. Sometime this song may even take its place alongside "Honky Tonk

Woman" in jukeboxes all across Texas because of the way it applies to that type of atmosphere.

The following track "Every Time You Go" follows and again is nothing special except for its backing vocals and strong rhythm guitar.

Probably the best song on the release is "Trickle Down." The song draws many comparisons to John Cougar Mellencamp with its basic sound and deep meaning. The song depicts societal outcasts dealing with the anxiety and distress of waiting for the government or opportunities to come around like in Mellencamp's most recent material. It moves well and for once establishes the mood it tries to create.

The final two songs aren't even worth listening to as they are more of the same material as on side one.

The sound is tight and is a compliment to what they do but it's been done and redone by many generic bar bands.

"Up to Here" is a poor imitation of the fresh rockabilly sound of R.E.M. or the raw brashness of the Rolling Stones.

The band needs a lesson in creation, not imitation.

# Tryouts coming soon Lied looks for a few good singers

By Emily Rosenbaum  
Staff Reporter

Auditions will take place to fill a 200-voice choir that will perform at the Lied Center for the Performing Arts March 17 and 18.

Singers from across Nebraska are encouraged to try out, but the core of the choir will be University of Ne-

braska-Lincoln students, faculty and staff, said James Hejduk, associate professor of music and director of choral activities.

The choir will perform the choral finale to Beethoven's "Symphony No. 9" as part of an All-Nebraska Choral and Orchestral Festival with the Lincoln Symphony and Omaha Symphony Orchestras. Robert Shaw, Music Director Emeritus of the At-

lanta Symphony Orchestra, will direct the choir.

Students can receive one hour of academic credit for their participation in the choir, or may participate as an extra curricular activity.

Auditions will continue through the end of October and are scheduled for Saturdays, 10 a.m. to 2 p.m., and Sundays, 1 to 5 p.m. Tryouts also can be set up during the week.

All that is needed for the auditions is a warmed-up voice, Hejduk said.

Hejduk said a good singing voice is an important prerequisite for anyone wanting to be a part of the choir, but he's also looking for enthusiasm and commitment.

"No one should shy away from the auditions because they haven't had a lot of singing experience," he said.

Hejduk said he'll vocalize all those trying out, let them try German pronunciation and show them a few excerpts from the Beethoven piece.

The auditions are as "stressless as we can make them," he said.

Rehearsals will start Jan. 15 and continue every Monday and Thursday night until the week of the performance. Some practices will be sectional rehearsals so not all choir member will be required to be at rehearsal every Monday and Thursday.

Anyone interested in auditioning for the choir must schedule a time by stopping at Hejduk's office, 206 Westbrook Music Building or by calling his office, 472-2993.

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