

Dancers mix classical music, modern ballet

By Julie Naughton
Senior Reporter

Classical music met modern ballet Saturday night, as the Montreal-based Les Grandes Ballets Canadiens took to the stage at the Lied Center for Performing Arts.

The ballet's first piece, "Misfits," combined Serge Prokofiev's Violin

ballet

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Concerto No. 2 in G Minor, Opus 63 with the choreography of James Kudelka.

Against a stark, one-color background, the dancers leaped and posed to the moody, dark, sometimes somber, music. The color of the backdrop changed for each of the three movements of the ballet. It was blue for the first movement, green for the second and dark red for the last.

Featured dancers for "Misfits" were Gianconda Barbuto, Andrew Giday, Jagna Mazur, Vanessa Convery, Adriana Jacinto, Francine Liboiron, Katrena Mareynch, Anne-Marie Masson, Renee Robert, Debra Salmon and Nadine Wright (first movement); Katia Breton and Sylvain Lafortune (second movement); and Andrea Boardman. David Co-

hen, James Hadley, Boaz Sade, Geoffrey Hipps and Derek Reid (third movement).

The ballet's second piece, "Na Floresta," was a mood piece and was created exclusively for the Les Grandes Ballets Canadiens. "Na Floresta" marks the first time that choreographer Nacho Duato has choreographed for anyone other than the Nederlands Dans Theatre.

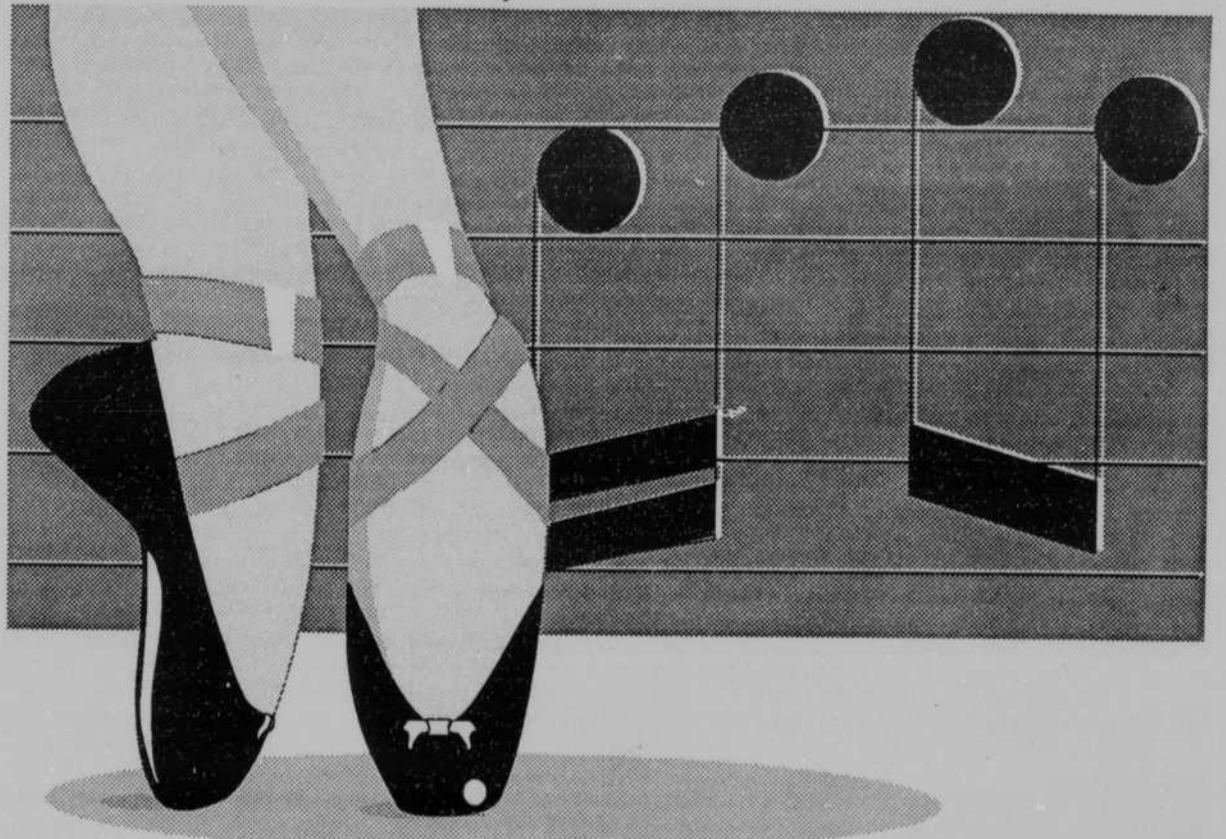
The South American-flavored piece features music by Joao Carlos Assis Brasil, Ney Matogrosso and Wagner Tiso after Heitor Villa-Lobos. The ballet is inspired by folklore.

People dressed in khaki and sand-colored outfits danced against a backdrop painted to look like a rain forest. The effect was striking.

Featured dancers were Catherine Lafortune, Leslie Jonas, Yvonne Cutaran, Gioconda Barbuto, Andrea Boardman, Kevin Irving, Nicolo Fonte, Min Hua Zhao, Louis Robataille and Kenneth Larson.

The ballet's last piece of the evening, "Petrouchka," is a burlesque in one act and four parts by Igor Stravinsky and Alexandre Benois. The music is by Stravinsky; the costumes and sets by Alexandre Benois. It was

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John Bruce/Daily Nebraskan

Censorship hurts artist, audience, director says

By Sean Green
Staff Reporter

When any government tries to control art, it is not only the artist who is threatened but the audience as well.

This was the message of Stephen Weil, Deputy Director of the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden, who spoke Friday night at the Sheldon Memorial Art Gallery Auditorium.

Weil, who has published several books involving art and the law, spoke against censorship as a "doctrine of antiquity."

"Throughout history, those who have had authority have felt compelled to reduce, tame and wear down the arts until they are little more than dull instruments of the state," Weil said.

He began his lecture with two

quotations from the middle of this century which reflected the two opposing themes on censorship.

One source he quoted was John Maynard Keynes who is most famous for his work in economics but who also was involved in culture.

Keynes, in a radio address made in July, 1945, said "The task of an official body," concerning the artist, "is not to teach or to censor, but to give courage, confidence and opportunity."

Weil also quoted Anatoly Lunacharsky who was, under Lennon and Stalin, the first People's Commissar for Enlightenment in the U.S.S.R.

In 1933 Lunacharsky said, "To point out the direction in which the artistic forces, the artistic atten-

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Book spells out life at college, but misplaces definition of humor

By William Rudolph
Staff Reporter

"The Unofficial College Dictionary" by Larry Cohen and Steve Zweig
Meadowbrook Press

The Unofficial College Dictionary. (n) A thin paperback full of cutesy "definitions" of college life, designed by its college graduate authors to fleece students for lots of money for a measly amount of laughs. See also One-Joke Wonders.

Someone thought it would be a good idea: fill a bunch of pages with humorous definitions of college life, package it attractively and sell it to -- who else? -- college students as a send-up of university life today.

It would be a good idea -- if the humor in the Unofficial College Dictionary was consistently funny.

The dictionary's problem is that it

can't decide whether to be hearty (Breaks: Periodic stretches of time during the academic year when the rigors of eating and drinking too much become such a strain on students that they are given time off to relax), clever (Biology majors: "Students who like to dissect the main course at

book

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dinner before eating it") or mean (Ph.D.: "The kind of doctor who won't be married for his or her money;" "Pinning: A stalling tactic designed by frat guys that lets them continue sleeping with a girl without getting engaged").

Most of the time, the humor is just plain bad. Witness the definition for pizza: "A miracle substance upon which many students live almost exclusively for four years."

And UNL even makes an appear-

ance under the heading for suicide: "Singing 'Boomer Sooner' in a Lincoln, Nebraska, bar after an Oklahoma victory."

In its better moments, the dictionary is occasionally right on target with examples many college students will find pretty close to the truth. Like alumni: "Graduates who are willing to donate funds for a new library as long as the football team has a winning record." Or administration ("An organization that makes the U.S. Postal Service seem efficient by comparison,") "Bookstore: Where you get \$4.95 at the end of a term for an unopened book you bought at the beginning of the term for \$49.95." Or this reviewer's personal favorite: "Spring Break: The week you go to the beach and pray you don't catch any crabs."

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Unique, magical sounds flood senses

Cocteau Twins make more beautiful music

By Jeffrey Frey
Staff Reporter

Cocteau Twins
"Heaven or Las Vegas"
Capitol Records

Cocteau Twins is simply a band that makes some of the most consistently beautiful music that one will ever hear. Any attempt at writing them up and trying to stick them into a category is difficult. Comparisons and associations are insufficient. By the very nature of their music, putting into words what the Cocteau Twins' music is about is simply to scratch the surface.

Words like "ethereal" and "scintillant" come to mind, yet these do little to explain how Cocteau Twins' music floods the senses in a magical way -- the gorgeous melodies relieving the listener from thoughts, to drift off into a nondescript place and time. A consummate and naive beauty becomes the embodiment of their sound.

With their new release, "Heaven or Las Vegas," the Twins' unique and brilliant sounds are sure to draw many of the same eulogies that have been written for them in the eight years of their existence -- "Surely

this band is the voice of God," and, "The Cocteau Twins are to music what the impressionists were to painting in the late 19th century" are two that have been written.

"Heaven or Las Vegas" is an album of deep, echoing melodies that are magical and addictive. The music does not seem deliberate or calculated -- it



is just there and it represents something wholistic and enchanting.

A remarkable trait of Cocteau Twins is that there is no separation between the beautiful voice of Elizabeth Fraser and the fluid and penetrating guitars of Robin Guthrie. Fraser has created her own lyrical language that is barely discernible yet her voice sounds like an instrument played by angels.

"Iceblink Luck," the first single from "Heaven or Las Vegas," has all of the qualities of Cocteau Twins' music that evokes emotion and imagination. Fraser's voice cuts deep and affects without taking concentration

off the music which frames it so much like a work of art.

Other compositions, such as "Cherry-coloured Funk," and "Fotzopolitic," have the same affective qualities that are rapturous and soothing.

"Frou-frou Foxes in Midsummer Fires," the last of the 10 tracks on the album, is a delicate, swaying piece that climbs from subtlety to incredible power while manifesting Fraser's voice in a way that the word "singing" cannot describe.

The consistency of the tracks on "Heaven or Las Vegas" makes the album seem less like a collection of songs than an experience that leaves infinite room for the listener's imagination. The songs drift helplessly into one another with delicacy and persistence while never sounding identical.

In addition to Fraser's unique vocals and Guthrie on guitar, the Twins have a third -- Simon Raymonde on bass -- making the name of the group as interesting as many of the song titles.

Cocteau Twins make music that is not remotely connected to other pop genres. Their unique and innovative sound makes the band least suited to biographical explanations that can only

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Courtesy of Capitol Records

Cocteau Twins