



Michelle Paulman/DN

Guest artists Lisa Dalton and Mario Camacho perform "Trio For One" during Sunday night's "Dancing the Classics," a benefit performance for the UNL Dance Program at Howell Theatre.

## Few witness magnificent dance

### Program benefits Howell Theatre

By Stacey McKenzie  
Senior Editor

Two incredibly performed traditional ballet works and an intensely human contemporary piece inspired a standing ovation Sunday night for "Dancing the Classics," a benefit performance for the UNL Dance Program.

### dance

Unfortunately, the magnificence of the performance was witnessed by few people.

World-renowned dancers Patricia Renzetti and Meelis Pakri, both of the Colorado Ballet, Mario Camacho of the Martha Graham Dance Company and Lisa Dalton, solo artist, gave much to a sparsely filled Howell Theatre.

Lisa Fusillo, head of the program, said, "I am extremely disappointed that the Lincoln community and the university community were not better represented."

Although tickets for the performance cost more than tickets for a standard Howell Theatre production, Fusillo said that shouldn't have made a difference.

"You will never ever again see a \$12 price," she said.

Most magnificent was the final performance by Renzetti and Pakri. A Pas de Deux from "Le Corsaire," showed off the dancers' technique, balance and beat. Called "bravura" because it is meant to inspire bravos from the audience, the dance allowed Pakri and Renzetti to follow through on the theme. Applause was often aroused between and even during each of the sections.

Emotionally powerful was the fourth performance "Trio For One," featuring Dalton and Camacho. Two diagonal white boxes on the stage floor outlined each dancer's

space. After the dancers encountered each other at the corners of the boxes, they merged in one box. The languid, sensual movement was powerful. Part of a reading that began and divided the performance characterized it as "calm, complete, connected — forever outside of time."

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Fusillo  
Head of UNL Dance Program

The program opened with "The Man Who Fell From the Moon," featuring Camacho, who danced with strength and balance in a per-

formance that featured slow, cautious movement. Choreographed by Austin Hartel to the music of Peter Gabriel, this dance hinted at movement laced with fear. Camacho at one point arched backward, as if shrinking from a greater power.

Next was Dalton, who performed "Asleep in the Desert," choreographed by herself and Hartel to the music of Billy Gibbons. This dance incorporated sequences that required incredible strength, balance and eloquence. Throughout most of the dance, Dalton moved about the floor on her knees, pivoting and rolling. At one breathtaking point, Dalton used the sheer strength of her bent arms to balance her entire body at a straight diagonal, feet pointing toward the theater ceiling.

The third performance was a Pas de Deux from "Giselle" featuring Renzetti and Pakri. The classical ballet movement showed off Renzetti's delicate and poised approach in a series of lifts supported by Pakri's strong, guiding technique.



Courtesy of Ace Books

## Underground classic novel re-released

"Stranger in a Strange Land"  
By Robert A. Heinlein  
Ace Books

By Bryan Peterson  
Senior Editor

Those who have always wanted to do a bit of time traveling now have the chance with the release of the original text of Robert Heinlein's classic science fiction novel, "Stranger in a Strange Land."

Thanks to Ace Books, folks now get a chance to "discover" and review one of the most important books in the field of science fiction.

First published in 1961, "Stranger" became a cult classic rivaled in underground popularity only by the works of J.R.R. Tolkien.

"Stranger" won Heinlein the third of his four Hugo awards and helped further establish the genre of science fiction as a legitimate field.

### book

At the time it was printed, "Stranger" was considered far too radical for readers. Heinlein's editors insisted that more than one third of the sizable novel be cut.

The resulting text was still lengthy and provocative and the book soon moved from underground status to that of a popular, award-winning book.

Now, Ace Books, with the help and consent of Heinlein's widow Virginia, has released the book in its original form, restoring some 60,000 words to an already sizable work.

The result is not as shocking to today's reader but does give a much fuller presentation of Heinlein's ideas. "Stranger" is the story of Michael Valentine Smith, a man orphaned and raised on Mars after the first Earth expedition to that planet.

A later expedition returns Smith to Earth, and it is immediately apparent that Smith is neither wholly human nor Martian, but a blend of both cultures.

From the Martians Smith has gained tremendous mental and physical abilities. He commences to teach his methods of meditation, control over bodily functions and sexually "growing closer."

Smith's attempts to lead humans to spiritual ascendency give Heinlein the opportunity to confront the readers of his time with the ridiculousness of many taboos associated with nudity, cannibalism, religion and altruism.

With the re-release of "Stranger," a new generation of readers may become familiar with grokking, water-sharing, and Smith's lingering message: "Thou art God."

## Debut features lighthearted folk beat

### Reviews



"Heather Mullen"  
Heather Mullen  
eastwest records america

Heather Mullen's debut album could be described as light folk music. The LP, which shares the artist's name, relies heavily on poetic lyrics and acoustic guitars to create musical effects.

However, its subject matter is less serious than the topics addressed by most folk albums. Also, its instrumentation, which includes electric guitars and pianos, is more complex than typical folk arrangements.

All this makes the album a refreshing change from the 1960s-influenced, somber, political folk music common today. Mullen, who co-arranged every song on the album, has created a work that presents a clear-eyed picture of modern relationships without praising or condemning them.

Mullen sings every piece with feel-

ing. She has a rich, alto voice and an excellent sense of timing and pitch. She's a pleasure to listen to, whether singing a sultry love song or an up-tempo ballad.

The first track, "Night by Night," addresses the simple theme of how a romantic relationship is built. The title is a play on the maxim of taking problems day by day. In the cut, Mullen sings that the only way to maintain love is to keep talking. This common-sense message is typical of the album.

Often, Mullen's songs seem to give advice that would be offered by a wise older sister. This is particularly true of "Be Who You Are."

Mullen croons, "Listen real close, real, real close to your heart/You have the answers, all the answers in your heart/Its never too late to listen real close to your heart/Just be who you are."

The LP changes pace with the up-tempo "Movin' On." In the cut, Mul-

len describes her need to leave middle-class America and do something meaningful with her life. Congas and bongos provide a complex, African-influenced rhythm that accentuates the vocalist's feelings. A blues-tinged guitar solo adds interest to the piece.

Mullen seems less sure of herself on "How Do You Know (When Dreams Come True)." The lyrics are a series of unanswered questions like, "When it is time to take a side?/How do you begin to know what's right?"

The best track on the album, "Drinking the Rainwater," returns to the fascinating rhythms of "Movin' On" to recreate the fleetingness of time. The lyrics of the cut are particularly descriptive.

Mullen shows off her marvelous ear with tracks like "You'll Never Be Alone," a ballad that gives the singer a chance to improvise, something she does beautifully. She sustains blue notes without going flat, returning to the melody with ease.

"Slipping Thru the Cracks 1990" is the obligatory political song on the album, and it seems out of place. Perhaps correct, but uncreative, the lyrics blame the troubles of the 1990s on the consumerism of the 1980s.

Mullen seems more comfortable



Courtesy of eastwest records america

addressing personal relationships than political ones. She sings about the drama of every day life with uncommon honesty. She is an excellent musician with a strong alto voice and a good ear. In short, she is an artist to listen to now and to keep track of in the future.

— Andrea Christensen