

Hubbard Street dancers energize Lied

Chicago company impresses with its flexible style

dance

By Stacey McKenzie
Senior Reporter

Watching the fluid lines and limbs of a dancer can be awesome enough to a society that relishes reclining — popcorn bowl in hand — in front of

the television. Hubbard Street Dance Company, known as Chicago's premiere dance company, did more than awe the people who filled the Lied Center for Performing Arts on Friday. It impressed them — again and again and again.

- The show provided almost 1 1/2 hours of dancing.
- The dancing stretched, as the dancers' bodies did, across many styles, including classical ballet, theatrical jazz and modern dance.
- And the musical choices were superb and spanned a good portion of the 20th century, from Fats Waller to

Willie Nelson. But the real sparkle of this more than 20-member dance company comes from its presentation. They put great gusto into each movement. Their style is downright Midwestern: tough, stylistic and with lots of muscle. Watching these dancers is like glimpsing at the defiance of normal body flexibility, speed and energy. The company opened up with "Line Drive," choreographed by Lou Conte and Claire Bataille. The music was by Pipo and Mingo Lewis. Then, Laura Elena Haney and Ron De Jesus performed "Georgia" to Willie Nelson's "Georgia on My

Mind." Haney was exquisite. Her movements were sharp, fluid and sensual. The third dance, "Super Straight is coming down," was performed by five dancers. It was the breakthrough dance of the night with its contemporary appearance and statement-making choreography. As the lights came up, the audience saw the dancers encased in human garment bags. The lighting made the dancers look as though they were frozen in crystal blocks, like something from Superman. The dancers were dressed in busi-

ness attire and as the clanking, steam engine-like music began, each one slid the rectangular garment bag off and began to dance. Jerky and sometimes writhing movements characterized this dance. The last two numbers, the longest of the five, were upbeat and a pleasure to watch. "Sue's Leg" featured the music of Fats Waller. It had a vaudeville flavor and was comic in some parts. Finally, "Nine Sinatra Songs" featured 14 dancers pairing off to waltz about to Frank's finest. The costuming and dancing were glamorous.

Author's 8th novel delves into curious juxtaposition of vacuum cleaner, man



Roger MacBride Allen
"The Modular Man"
Bantam Spectra Books

By Sam Kepfield
Staff Reporter

Roger MacBride Allen has been on the science fiction scene for roughly a decade now, and his career is showing signs of taking off. His 1988 novel, "Orphan of Creation," garnered much critical praise, and he began his "Hunted Earth" series last year. "The Modular Man," his eighth novel, is an impressive piece of work. It does what good science fiction should do — ask heavy questions and give mind-bending answers and illustrations. Allen takes one simple, basic question as the premise of this book: What is it to be a human being? Is it merely the carbon-based flesh and blood nature of our bodies? Or is it something more intangible, something in the brain or soul? Noted scientist David Bailey, a quadriplegic from a recent aircar crash who faces imminent death, resolves

to cheat the Grim Reaper. With all the mid-21st century technology available to him, he loads the contents of his mind into a modified vacuum cleaner named Herbert. The novel then proceeds to discuss and resolve whether the vacuum cleaner is human. Allen uses not only a cybernetic sciences hardware-oriented perspective, but also takes the case into a courtroom (and does a credible job recreating a trial atmosphere). Bailey's wife, Susanne Jantille, who uses a "remote personality" (sort of a radio-controlled body) due to injuries sustained in the same accident, defends Herbert/Bailey from murder charges. Sounds bizarre? At first blush, probably so. But Allen does such a believable job in characterization and presenting the issue, that the reader might think this kind of legal precedent is just around the corner. A final note — "The Modular Man" is the fourth in Bantam Spectra's "Next Wave" line of books. The format is to take a cutting-edge issue, get a hard science-oriented tale from an established author, and present a non-fiction essay by a noted scientist at the end. It works fairly well. "The Modular Man" essay is by the late Isaac Asimov — which could make a reader think it's a shame there wasn't a way for him to beat the inevitable.



Marky Mark and the Funky Bunch are, from left, Scottie Gee, Marky Mark, D.J.T. and Hector. The band's latest album, "You Gotta Believe" was produced by Donnie Wahlburg.

Marky Mark's hip-hop flop sports overabundance of 'good vibrations'

Reviews



"You Gotta Believe"
Marky Mark and the Funky Bunch
Interscope Records

What can you do when you're the brother of someone famous? Marky Mark showed that he could get a pair of Top Ten gold singles and four MTV music video award nominations. Of course, Marky Mark is Donnie Wahlburg's brother (from New Kids On The Block). In rap circles, a debate goes on about which one is a bigger sucker. Many believe that Marky Mark is just living off his brother's juice. Is it because Donnie produced and arranged Marky's albums? Or is it because Donnie wrote 11 of the 14

tracks on the new album "You Gotta Believe?" For the lack of respect Marky Mark gets from the hip-hop community, he makes up for it in the pop music community. "You Gotta Believe" is the first release from the new album of the same name, and it's the "Good Vibrations" type of song that will probably end up a Top Ten single. "Gonna Have a Good Time" is another track in this same line. These songs have a woman wailing out the chorus, telling the listener what to do, the same formula that has succeeded for other dance-oriented pop cross-overs such as C+C Music Factory, Snap! and countless others. On "Don't Ya Sleep," Marky Mark tells the listeners, "Don't judge me by my shade." This takes on the issue of reverse racism in rap. But that's not the problem. It's songs like "I Want You," a love ballad geared down to teeny bopper mode.

The Donnie D/Marky Mark team shift into "Wildside" mode for "The American Dream." This slow rap tells stories about fallen dreams and is backed by an acoustic guitar. "Super Cool Mack Daddy" (an overused title in rap) has the best drums on the album, and the track has potential. However, as soon as Marky Mark declares that he's the "baddest white boy in Boston," it's all over for hip-hop realists. "I Run Rhymes (featuring the Funkiest Band Known to Man)" is funky. The rhymes are even decent. Marky Mark actually wrote this one himself, and the scratching and samples are the best on the album. Marky Mark won't make you believe that he can do it in the hip-hop nation, but pop music lovers will like this follow up to "Music for the People." If Marky Mark and Donnie D want to be the baddest white boys, they better not leave Boston. — Greg Schick

Irish group can satisfy ears with sedate sound

Reviews



"Anam"
Clannad
Atlantic Records

Listeners who are into head-banging, hip-hop or dance music should give this one a miss. If, however, they find their tastes run to something more sedate, something not commonly found on the Top 40, then Clannad's "Anam" is a must-buy. Clannad, hailing from Ireland, has become the premier Irish diva group of today, combining lyrics in Gaelic with those in English. "Anam" makes generous use of sometimes ethereal-sounding strings, a few saxophone riffs and lush, swelling background vocals. It's moody but not New Age. Two songs pop out immediately from the album after only one listen. "In a Lifetime" is a medium-tempo duet with U2's Bono, remi-

niscient of the Stevie Nicks and Don Henley "Leather and Lace" duet, and it's twice as fetching. "Harry's Game," from the motion picture "Patriot Games," is a Gregorian chant-like piece, done a capella that sends a shiver up the spine. Most of the other pieces on the release are down-tempo, with plenty of strings, echoing vocals and chorale-style backing vocals. "Ri Na Cruinne" and "Uirchill An Chreagain" are, as the titles suggest, sung in Gaelic, heightening the wistful quality of the music. Other tracks include the folk style "The Poison Glen," and the slower, slightly more conventional love tunes "You're the One" and "Love and Affection." String instrumentals end each side — "Wilderness" and "Dobhar." It is sure to please those devotees of Clannad, and her sister groups, such as Enya, and a surprising introduction for the uninitiated. — Sam Kepfield

PBS features show about native Nebraskan

From Staff Reports

A Nebraska ETV production, "Julie Wilson's Songbook," will have its nationwide premiere today on the Public Broadcasting Service. The University of Nebraska-Lincoln Television's Cultural Affairs unit produced the program that features

native Nebraskan Julie Wilson. Wilson, now a resident of New York City, has been a successful cabaret singer for nearly five decades. The program includes a variety of songs from many composers, but Wilson oftentimes devotes her performances to the works of single com-

posers such as Irving Berlin or Cole Porter. Viewers can expect to hear tunes such as "I'm Still Here," "Unlucky at Gamblin'" and a medley from "50 Million Frenchmen." "Julie Wilson's Songbook" will be broadcast at 9 p.m.