

Students of dance company to perform

Troupe creators
set own limits
in choreography

dance

REVIEW

By Stacey McKenzie
Senior Reporter

Lisa Dalton and Austin Hartel set their own limits in dance when they created Dalton-Hartel Dance in 1989.

In the past three weeks, the New York City-based couple has been teaching students at the University of Nebraska-Lincoln to push their own limits of physicality.

Twenty students will get to show their accomplishments in a 20-minute opening dance choreographed by Dalton and Hartel for "Dance Éclat," which opens Thursday at the Johnny Carson Theater.

The opening dance, to music by Enigma, will include Dalton, Hartel and Lynn Topovski, an assistant professor in the dance department.

Some movement in the piece may appear animal-like, or like it is taking place under water, Dalton said.

The biggest challenges for the students, Dalton said, have been with the physical nature of the choreography, which includes partnering, weight bearing, counterbalancing and leverage.

"It's very important for them to trust each other because they are in

positions where they have to," Hartel said. "And it's interesting to see that growth within the time that we are working... and just how much more confident they have become in the movement."

Following the student performance, Dalton and Hartel will perform three dances, and Hartel will perform a solo.

Dalton, 31, started dancing when she was 17. She attended Texas Christian University and majored in modern dance.

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Hartel
Dalton-Hartel Dance

After spending a summer at the American Dance Festival in North Carolina, she transferred to New York University, where she studied dance for one year. After attending the Alvin Ailey dance school in New York City, she opted not to finish college but to pursue her professional career, which included seven years with the Mark Dendy dance company.

Dalton met Hartel at Pilobolus Dance Theatre where she worked from

1987-89.

"There came a time when Austin and I wanted to dance with each other," she said, "and if you are in a company working for someone else, you dance with who they tell you to dance with."

So Dalton and Hartel formed their own company in 1989, and since then have toured the continental United States, Hawaii, Europe and South America.

Hartel, 32, has danced for about 22 years. He studied ballet at the North Carolina School for the Arts but switched to modern dance.

"I felt that modern allowed a greater range of expression and emotion," he said. "There's a greater possibility for movement discovery and exploration in modern dance."

Hartel has worked at three professional dance companies, including Pilobolus.

He said he wanted to create a company with Dalton because both loved to dance in a physical style.

"For myself as a choreographer, I was really very interested in trying to put together all of the different things I've learned from my background and develop a style that was very much my own out of that."

"Dance Éclat" will be performed at 8 p.m. on Thursday, Friday and Saturday, and at 3 p.m. Saturday and Sunday.

A reception to meet the artists will follow the 8 p.m. performance Saturday.

Tickets are \$8 for general admission and \$6 for students and senior citizens.



Michelle Paulman/DN

Austin Hartel and Lisa Dalton horse around while showing students a new move for "Dance Éclat."

Companionship and solitude make cats good traveling companions



I usually travel alone. I wanted some company, but most people talk too much for me while I'm driving, so I decided to take along my cat, whose name is O.K. Sometimes he goes by Mr. Peterson.

It made a good deal of sense to take him on this trip, because he was going to the vet anyhow. He was well behaved at the vet's office, so the cat got to go to the park as well.

Cats must have a special kind of radar. I think he knew we were going to the vet, because he stayed up all the night before playing with fun things like rolls of toilet paper and the trash can, and making a mess.

This may not sound like the stuff from which good traveling partners are made, but O.K. has his moments. More importantly, he does not make many demands nor intrude upon my driving reverie.

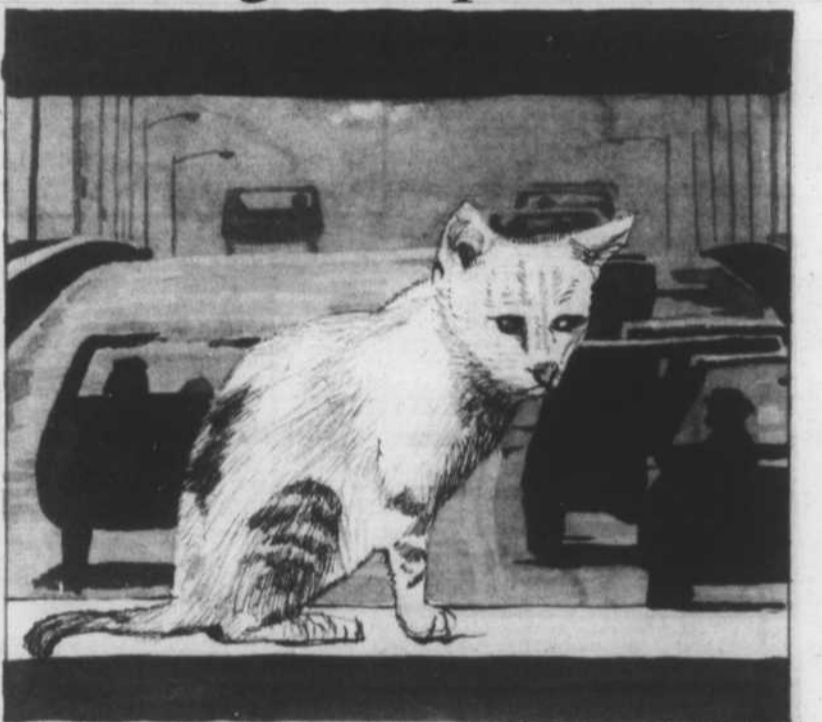
O.K. is about 5 months old, a stray taken in who has done quite well. He wavers between the adorable playfulness of a kitten and the snotty serenity of a full-grown cat. Somewhere in between those extremes is sure to lie the perfect traveling companion.

Alas, one problem arose: O.K. is generally not fond of being in the car, probably because he only goes into the car on the way to that horrible, nasty place with big needles and cold tables. And dogs.

But he has gotten better with each trip, so a longer excursion than usual seemed to be in order, even if it would begin with a journey to the vet's office.

I tried to forget about the first few such excursions, during which he roamed freely about the car, clawing me and trying to hide under the brake pedal. After one lurching stop, he opted for the secure darkness underneath my seat.

Later, someone gave him a traveling box previously used by her pet ferret. O.K. was skeptical, but gave in because there were numerous new things to sniff.



It did not work well at first, for he yowled constantly once inside. I let him out and he sat next to the box for a few minutes, then reverted to the old ways.

As long as I held him on one arm, things were fine. But I often drive a friend's car to the vet, and shifting gears led to unexpected problems.

This day, though, O.K. was wonderful. He walked into the box by himself and was quiet the entire drive, just arching and craning his neck inside the cage-like box, trying to watch the passing cars.

It was a fine day for driving, and my companion turned out to be quite alright. We shared the sights and enjoyed the autumn weather together, yet left each other to our own thoughts.

This car, unlike my own, has a tape deck. I cringed upon realizing that the only tape I had was by Nine Inch Nails and thought again about getting O.K. declawed.

But how could I possibly imagine treating my docile traveling companion in such a manner? A single vaccination would be bad enough. I settled back to enjoy the drive and toyed with the cat, twisting my arm at impossible

angles and drawing minor looks of alarm from those passengers in nearby cars.

I felt like driving all afternoon, but we made the vet's office in short time. He was so good there that I took O.K. along to the park, where we sat and wrote and watched leaves blowing along the ground. He did not seem to want out of his box while at the park, so everything was fine.

Back in the car, all was well. O.K. made only one sound, registering a complaint upon realizing that the Nine Inch Nails cassette was a maxi-single and that the tape player had auto-reverse. Even a cat can only listen to a cover of Queen's "Get Down Make Love" so many times, no matter how compelling the rhythm.

To make up for imposing my music upon him, I let O.K. out of the box at a stop light. After a quick trip through the car, he returned to the box and joined me in contemplation.

I turned off the tape, rolled down the windows, and pondered driving in this way for hours, balanced between solitude and companionship.

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Courtesy of Third Stone Records

Nona Gaye, the 18-year-old daughter of the late Marvin Gaye, has released her debut album.

Marvin Gaye's little girl matures with debut album

Reviews



"Love for the Future"
Nona Gaye
Third Stone Records

When Marvin Gaye left us in 1984, he not only left a legacy, but he left his 9-year-old daughter Nona who now, at the age of 18, is trying to make some of her own sweet music.

"Love for the Future" is done with the help of various producers who have come up with positive results in the past. Bernard Belle (Michael Jackson), Keith Crouch (El DeBarge), Wolf and Epic (Bell Biv DeVoe, Prince) help Nona Gaye put together a terrific first effort.

"Love for the Future" starts off in high gear with "Natural Motion," a slamming track of sexy up-tempo funk that lets the listener know from the start that this LP is going to be good.

"I'm Overjoyed" is a mid-tempo cut on the pop tip that has a distinct Janet Jackson flavor.

Listening to the first half of "Love for the Future," it is obvious that Gaye has put a lot of time and energy into creating a product the listener can enjoy.

The mixture of up-tempo, mid-tempo and ballad tracks offer a good

balance. Gaye is able to flow with each style effectively without having a letdown.

"The Things That We All Do for Love" is by far the best song on this album. Gaye just lets everything go on this one.

"Forever" is an up-tempo slinky groovin' track that features the sounds of former Gap Band member Charlie Wilson. What makes this song successful is Wilson, who brings funk that only he can bring.

"Forever" is followed up by "Give Me Something Good," another slamming tune that has a touch of new jack swing.

"Love Is All You Need for the Future" puts a fitting ending to Gaye's debut effort. Her message comes through loud and clear: If you have love nothing else matters.

"Love for the Future" is a big winner. Gaye has come out with a product that her father would be very proud of.

Even though Gaye is only 18, she shows amazing instincts for a music newcomer. There are 11 tracks that offer a little bit of music for everybody from the hip-hop junkie to the ballad seekers.

Watch out for Gaye because her star is on the rise.

— Anthony D. Speights