

Dancer's movements altered by light

By Sarah Duey
Staff Reporter

New York-based Dana Reitz danced a duet this weekend. Light was her partner.

Performed at the Johnny Carson Theatre last Saturday, "Circumstantial Evidence," Reitz's hour-long, musicless dance, played with the way light alters the perception of movement.

"The same movement looks different in a different amount of light," she said.

The lighting, which was developed by Jennifer Tipton, changed frequently throughout the performance. Moving from full to blue to low lighting, the visual aesthetics of the performance made the experience dreamlike. Reitz said the clockwork of lights gave her the timing she needed to get from place to place.

The amount of time and the number of times she danced a certain movement, however, is all improvisation, she said.

Because no music exists in this

piece to cue her, Reitz said the primary thing she "listened" to was the timing.

"There is no music to say where I'm supposed to be at certain times," she said.

Intrigued by environment and movement, Reitz said the connection between her and the audience was important to her. She said performing was more interesting without music.

"I'm willing and interested in the sound that goes on in the audience," she said.

Another aspect of the performance that made it seem dreamlike was the non-linear time. At one point in the performance Reitz lays in "the grave."

"It's like the end is put three-fourths of the way through," she said.

Most of Reitz's movements centered on her arms and upper body. These movements were demonstrated through her fascination with gestures and the movement of animals.

The combination of unusual aspects in her performance, Reitz said, was her way to clean out the things in her past that restrained her.



Dana Reitz in her dance show "Circumstantial Evidence."

Courtesy of Nancy Campbell

New release flunks test

"Tales From Home"
Ciro Hurtado
ROM Records

Peruvian guitarist **Ciro Hurtado's** new album of mellow flamenco jazz brings to the listener an interesting paradox. It is filled with evocative music deeply rooted in a soulful Latin American heritage. Why, then, does it sound so much like something you'd hear in an elevator at a big office building or at a semiglitz mega-hotel?

I don't mean to be hard on Hurtado. It's just that I usually judge this type of music by the "elevator test." No matter how accomplished or professional the playing, if it sounds like it would be at home coming from the speakers in a plush, corporate elevator, it's probably not for me.

Unfortunately, "Tales From

Home" sounds like that; there's too much Kenny G-style saxophone and cheesy strings. Half the time, I expected Michael Bolton to start wailing uncontrollably (in Spanish, of course).

Despite failing the elevator test, "Tales From Home" does have its moments. There's no denying Hurtado's talent, especially during beautiful solo guitar pieces like "Amanda." Elsewhere, the album does make nice background music, probably good for studying, napping or enjoying a big Peruvian meal.

Really, the key word for "Tales From Home" is nice. If you find that your toes tap and fingers snap every time you hear music in the elevator, supermarket or dentist office, it's the album for you.

— Matt Silcock

Week jam-packed with music in surrounding area

Konzert Jump Band 7pm CALENDAR

Tonight — Gard at Red & Black Cafe; every night through Saturday, Johnny Quest at Royal Grove; Acoustic Night at Duffy's; bluesman Clarence "Gatemouth" Brown at Zoo Blues Bar; All-Star Blues Review at Howard Street Tavern in Omaha.

Tuesday — Nebraska Chamber Orchestra with violinist Charles Treger at Kimball Hall; Gooneybirds at Zoo; Megadeth at the Omaha Music Hall; Yard Apes/Mercy Rule/Culture Fire

at Howard Street; Tightfit at Ranch Bowl in Omaha.

Wednesday — UNL School of Music's Wind Ensemble free at Kimball Hall; Buttermilk at Duffy's; Urban Roots at Zoo; Acoustic Breakdown Night at Howard Street; Ice Cube and the Lynch Mob at Ranch.

Thursday — The bluegrass music of Special Consensus at Zoo; Mellin Jelly/Rattle Train at Edge; Wrex plays for the lingerie and fashion show at Rockin' Robin; Nebraska Brass at St. Paul United Methodist Church; Uncle Tupelo and Freddy Johnston at Ranch; an acoustic house concert features singer/flutist/pianist Ingrid Erickson

along with Shane Jackman, who also plays Friday, at Artspace.

Friday — Rhythm and blues with Bagdad Jones at Zoo; John Walker/Rain Like the Sound of Trains at Red & Black Cafe.

The following groups play Friday and Saturday nights: Epso Facto reggae at Rockin' Robin; the Linoma Mashers at Howard Street; Lie Awake at Ranch; singer Tony Bennett at Orpheum; Sandy Creek at Beatrice Getaway Club.

Saturday — St. Louis Symphony at Lied Center; Hanna's Porch with The Planet at Edge; Ethiopian reggae

with Baaro at Zoo; Mind Dive/Hour Slave at Red & Black Cafe.

Sunday — Happy Valentine's Day. The Return at Duffy's; Buckwheat Zydeco at Zoo; KZUM-sponsored Beatnik Benefit at The Mill; Izzy Stradlin (formerly of Guns N' Roses) at Ranch.

In the mood for a road trip?

Wednesday — Taj Mahal (two shows) at Hockenbury Tavern in Lawrence, Kan.

Saturday — Black Crowes at the Civic in Des Moines, Iowa.

— Compiled by Jill O'Brien

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