

ARTS & ENTERTAINMENT

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Galás' jolts Lied Center with fiery, varied vocals

By Paula Lavigne
Senior Reporter

The forceful vocal talents of singer Diamanda Galás thundered through the Lied Center Sunday night and shocked a few wary audience members.

Galás, backed by ex-Led Zeppelin bassist John Paul Jones, sang as if a demon possessed her vocal chords and churned out a guttural growl of sound.

Her voice is like a roller coaster as it slowly crawls to a climax and thunders down winding curves until it plummets to a fiery depth.

If Nine Inch Nails' Trent Reznor had a long lost sister, Galás would be clawing at the branches of his family tree.

Like a panther in heat, Galás' carved a new niche in Lied Center programming with her shocking, incredible and revolutionary performance.

The raw timbre of her voice scorched the Lied audience with every screech and shout that emanated from her body, which was held tight in black leather pants and bikini top. But nothing could constrain her.

She screeched, moaned and yelled profanities from the stage during a song about AIDS awareness, prompting about 20 people to leave.

Not all of Jones and Galás' songs were meant to be musical shockers. Galás took a seat at her Hammond organ and sang a twisted, gospel-like rendition of "Dark End of the Street."

Although her talent soared, it was difficult at times to distinguish her lyrics because of her vocal distortion. It would have been pleasing to hear more of her soprano voice, which was actually beautiful and full of color.

Jones proved his talent as a living musical legend by building a strong pillar of sound on which Galás could stand and shout. Led Zeppelin fans may have been disappointed, though.

Although his reputation was stronger than Galás', Jones truly served as a foundation and never had a solo shot in which he could let loose.

Lincoln needed this performance. It needed the purplish-red-haired people in leather and denim and the balding men in suits and ties to mix together and open their minds to something not on album-oriented rock or easy listening radio stations.



Travis Hoying/DN

Lisa Fusillo, left, the director of UNL's department of dance, teaches a class in Mabel Lee Hall.

Director building dance program

By Paula Lavigne
Senior Reporter

Lisa Fusillo is on a mission: to make the UNL dance program as strong as it can be.

A native of Washington, D.C., Fusillo came to the University of Nebraska-Lincoln in January 1990 to direct the dance department. When she arrived, the department had only two full-time faculty members and 15 dance majors.

At that time, she said, the dance department faced three major problems: curriculum instability, lack of a facility and faculty shortage.

"The curriculum was on shaky grounds," Fusillo said. "I was brought in here to rejuvenate and strengthen the dance program."

Fusillo wanted to stabilize the curriculum by offering a progression of classes so students could take beginning, intermediate and advanced classes in order.

The dance program had moved from the physical education department to the Teach-

ers College and then to its present home in the Department of Theatre Arts and Dance.

This had caused another problem — the program didn't have a home. Classes are taught in Mabel Lee Hall, the Lied Center and the Howell Theatre in the Temple Building.

"In the winter, dancers have to take classes in one building and get all hot and sweaty, get their muscles warmed up and then go all the way across campus to another class," she said.

Unfortunately, Fusillo still hasn't been able to solve this problem. She has presented the department's problem to administrators to no avail.

Faculty shortage was her biggest obstacle.

One professor was teaching all of the technique classes, Fusillo said, and it was hard on the teacher and the students. Fusillo wanted to increase the number of full-time and part-time teachers so the program could offer more courses.

"There are as many styles of teaching as there are teachers," she said. "The students were only being exposed to one style."

Before she came to UNL, Fusillo said she required another faculty member to assist with classes and concerts. She managed to find quality dance teachers from Lincoln and Omaha, but she still is working toward getting another full-time faculty member.

"It's the only realistic thing we can accomplish in the immediate future," she said. "We are currently in a situation where faculty are under so much strain to teach all courses that without some additional help, it will be difficult to continue."

Fusillo eased the burden this semester by bringing in Anita Lemon as a visiting artist. Lemon has taught classes and choreographed part of the fall dance concert.

The visiting artist program will continue, Fusillo said, because it offers students a chance to work with a professional artist.

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Jean Reno is Leon, a hit man, and Natalie Portman is his protégé in "The Professional."

'Professional' no amateur flick

By Chad Johnson
Staff Reporter

With "The Professional," Luc Besson has proven that "La Femme Nikita" was no fluke. He has continued and improved upon the current European flavor in American action films and has raised the stakes in terms of quality.

With Jan De Bont directing "Speed" and James Cameron turning the French film "La Totale" into "True Lies," there has been a recent fascination with European style that Besson helped inspire when his "La Femme Nikita" was turned into the Bridget Fonda ve-

hicle "Point of No Return."

"The Professional" opens with assassin Leon (Jean Reno) blowing away the executive staff of a small-time drug dealer for a Little Italy boss (Danny Aiello). This hit sets the tone for a story that revolves around a man who knows only his work — work he does with frightening efficiency.

Soon Leon takes 12-year-old Matilda (Natalie Portman) under his wing after she survives a hit, led by corrupt Drug Enforcement Agency boss Stansfield (Gary Oldman), that wipes out her family. Vowing revenge for the death of her little brother, Matilda asks

that Leon instruct her in the fine art of "cleaning."

The inevitable confrontation between good and evil takes place in an absolutely thrilling climax. Imagine the pacing and action of "Speed" hemmed inside a two-bedroom apartment.

Besson shines brightly with his choice of camera angles and shot selection, leading the viewer to conclude that if imagination is not dead in Hollywood, it definitely is on life support. The freshness and ingenuity of the camera work enhance the overall flavor of the film

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