

## the Fine Print

By Cliff Hicks and Emily Wray

### Surreal book incorporates sci-fi, religion

It's snowing—blech. Snow's OK, but the wind bugs us. That and the ice. This is the perfect time to go read a book—anything but endure this weather.

This week, the book was of my choosing. The name of the book is "Cyber Way" by Alan Dean Foster. It is, in my opinion, one of the most fascinating books ever.

Emily suggests not reading it before bedtime. It gave her weird dreams.

And this is a change?

OK, so it can be a bit—surreal. The book is set in the not-too-distant future, where technology has advanced somewhat, but life hasn't changed all that much.

The plot concerns a murder, a mystery and a sandpainting. This sandpainting is a lot more than it seems, though.

If you aren't familiar with the Navajo art of sandpainting, you will get a full lesson with this book. It involves applying different kinds of sand in many layers to form a coherent image.

Emily said she liked murder mysteries and religions, but even this book was pretty far-fetched.

Mmm. Maybe that's why it's science-fiction. I didn't find it all that far-fetched at all, but maybe I've just been rendered immune to sci-fi after years of reading it.

"Cyber Way" does deal with religion (specifically Navajo religion) in some points and waxes on human existence as well as the understanding of concepts that are far above our heads.

The sandpainting, without giving too much away, is like an alien version of the World Wide Web—fully interactive, and more so.

So when you read this book, you'll be able to draw parallels from where we are to where we might be going. It's not as far-fetched as it may seem, if you think about it.

OK, to get off philosophy—Foster's strength, like many of my favorite authors, is developing characters. The lead, Moody, is an overweight Tampa cop from Louisiana.

The murder of an art collector takes him from Tampa to the Southwest, where what seemed like a simple homicide gets a lot more complex very quickly.

In the Southwest he gets a partner, a man named Paul Ooljee, who works for the Navajo Department of Public Safety. Ooljee teaches Moody about a world far older than the one he is accustomed to.

The mystery thickens and then it delves into science and religion even further. Oh yeah, stuff blows up, too.

And it's an OK book, Emily adds, as long as you don't read it before bedtime.

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PHOTO ILLUSTRATION BY MARNI SPECK AND AARON STECKELBERG/DN

## UNL concert emphasizes contemporary dance

By Liza Holtmeier  
Staff Reporter

A varied range of modern dance styles and emotions will be performed during "Fast Track", an original concert presented by the UNL Department of Theatre Arts and Dance.

The evening will consist of five pieces which will feature choreography by UNL dance faculty and guest artist Gail Chodera, with performances by the UNL dancers.

The new director of the UNL dance program, assistant professor of theatre arts and dance Charlotte Adams, will present "I Need You." This piece, originally set by her former dance company, the Arizona-based 10th Street Dance Works, provides a humorous, though somewhat dark, look at obsessive love. The music in the piece ranges from James Brown to Purcell's "Dido and Aeneas."

Adams will also premiere her newest work, "Fast Track". This piece, set to rock 'n' roll music, revolves around the sensory overload that many experience in today's modern society.

Adams said she especially enjoyed "Fast Track" because of the role the dancers played in the creative process.

"I always like going to new styles. You expand your horizons in your body and in your mind."

Becky Drum  
senior dance major

"As we went along, they would create moves, and I would shape and mold and form them for the piece," she said.

According to the dancers, the rock 'n' roll music lends a very driving, athletic and exhausting energy to the piece.

"It's the hardest piece in the show," senior dance major James Farren said. He said the choreography allowed the dancers to experience the emotions felt by those overwhelmed in society.

"By the end...I'm almost in tears," he said. "It's a very painful piece."

Senior dance major Krisa Kamrath said adapting to Adams' choreographic style was easy because the dancers also had her for their technique classes.

"I especially like her style," Kamrath said. "She incorporates a lot of gymnastic and acrobatic movement into her choreography."

Visiting professor Ann Shea, from Chattanooga, Tenn., will present "Songs of the Spirit." The music for this piece revolves around Shaker hymns and gospel music; the piece itself centers on the idea of spiritual maturation.

Because Shea is new this year, none of the dancers had worked with her before. Many said the transition to her style was very smooth.

"Her movement comes very easy to my body," senior dance major Angela Robidoux said. "I don't feel a struggle. (The movement) is very soft and lyrical, and I am able to use my ballet technique and training."

Guest artist Chodera's piece "From the Wastelands" revolves around six female dancers and is based on the tales of Native Americans from the Vancouver Islands.

Adams said the dancers had to work hard to grasp Chodera's technique and

the nuances of her choreography in the short time frame.

"There was some really hard movement," Kamrath said. "There wasn't anything familiar to me."

The dancers said they have benefited from the experience.

"I always like going to new styles. You expand your horizons in your body and in your mind," said senior dance major Becky Drum.

Farren and Robidoux will perform a contemporary balletic duet, choreographed by professor Lisa Fusillo. Farren stressed the differences in the choreographic styles of Fusillo and Adams.

"Dr. Fusillo, coming from a very balletic background and being a professional ballet dancer, her piece is very lyrical," Farren said. "Charlotte's choreography is a lot more organic... a lot more grounded."

Because the evening's pieces consist mainly of modern dance, many of the new dancers had to make a transition.

Adams said that when most dancers come to UNL, their previous training consists mainly of ballet and jazz. For many, the university program is their first introduction to modern dance, she said.

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## Ex-band members form Starla the Nudie Dancer

By Bret Schulte  
Staff Reporter

Although he can no longer lay claim to "Millions," Harry Dingman is still working toward making it big.

The former guitarist for the Lincoln-based band The Millions, Dingman recently started a new band to replace the now-defunct group—Starla the Nudie Dancer.

Dingman teamed up with old friend Emily Madison (The Millions' bassist), who knew a friend from a class, Shaun Sparks. Sparks was the vocalist for the now-defunct band Gravy Train. Dingman then went on to recruit his

guitar student, Kelly Derscheid, as their drummer.

"She was a real good guitarist when I first met her," said Dingman. "Then it turned out that she could drum, too. So that worked out real nice."

Things quickly got underway for the new foursome, their sound evolving from the eclectic and high-stringed sounds of The Millions to a harsher and edgier feel which Dingman likens to a mix of Tool, Joy Division, and The Replacements. Despite these comparisons, Dingman said the band is tough to pinpoint on the plane of musical geography.



THE MEMBERS of Starla the Nudie Dancer are, from left, Emily Madison, Shaun Sparks, Harry Dingman and Kelly Derscheid.

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