

The Weekend in Preview

DANCE UNITE >>>

The following is a brief list of weekend events. Please call the venue for more information.

CONCERTS:

Duffy's, 1412 O St.
Sunday: The Frantic Flattops,
The Mezcal Brothers

Duggan's Pub, 440 S. 11th St.
Friday and Saturday: Bossphilly

Knickerbockers, 901 O St.
Friday: Trizomy, George Zip
Experience
Saturday: Strange Pleasures, The
Grateful Dudes

The Royal Grove, 340 W.
Cornhusker Highway
Friday: Burning Spear
Saturday: Shithook

Zoo Bar, 136 N. 14th St.
Friday and Saturday: Lil' Ed and
the Blues Imperials

THEATER:

Lincoln Community Playhouse,
2500 S. 56th St.
All weekend: "The Reluctant
Dragon"

Mary Riepma Ross Film Theater,
12th and R streets
All weekend: "Run Lola Run"

Mueller Planetarium, Morrill
Hall, 15th and U streets
Friday: The Doors
Saturday: Laser Fun
Sunday: Enya

Star City Dinner Theater, 8th and
Q streets
All weekend: "Sweeney Todd:
The Demon Barber of Fleet
Street"

GALLERIES:

The Burkholder Project, 719 P St.
All weekend: works by Carol
Gallion, Sammy Lynn, Patsy
Smith and mixed works by Prairie
7

Gallery 9, 124 S. Ninth St.
All weekend: "Masks," an all-
member theme show

Great Plains Art Collection, 215
Love Library
All weekend: photographs by
Laura Gilpin

Haydon Gallery, 335 N. Eighth
St.
All weekend: works by Judith
Ernst Cherry

Lentz Center, Morrill Hall, 14th
and U streets
All weekend: paintings by Shi Hu

Noyes Gallery, 119 S. Ninth St.
All weekend: "Roaring '20s,"
works by Sandy Meyers, LeRoy
Van Glan, Ray Anderson, Max
Cox and Ralph Spangler

Rotunda Gallery, Nebraska-
Student Union
All weekend: Art League Student
Exhibition

The Sheldon Memorial Art
Gallery, 12th and R streets
All weekend: "Black Image and
Identity," "Modern Masters,"
Charles Rain's "Magic Realism,"
"Robert Colescott: Recent
Paintings"

■ **Dance Liberation Front**
members take a break from
professional careers to do
what they love.

BY JASON HARDY
Senior staff writer

One of the 20-something defini-
tions of the term "front" is as follows:
"A broad movement in which differ-
ent groups are united for the achieve-
ment of certain common political or
social aims."

As with most definitions, it's a little
stuffy. But in the context of Lincoln's
Dance Liberation Front, the message is
clear (political and social aims aside):
These people want to dance and they
mean business.

The Dance Liberation Front is a
group of five or so friends. Most of them
have graduated from college, work reg-
ular 9-to-5 jobs and have an insatiable
urge to dance. So they do.

The group consists of Maribel Cruz,
Sandra Halpern, Elizabeth Maude, Gail
Ogden and Cat Steinweis. What makes
them different from anyone who goes to
a nightclub is the fact that these women
have the collective dance experience to
back up what they do.

Take Maude for example.

She has a bachelor of fine arts
degree from the University of
Oklahoma, spent two years in New York
City and then went to law school. She
now works as a trial lawyer for Vincent
and Powers and Associates during the
day and rehearses with the Dance
Liberation Front at night and on the
weekends. For her, it's just something
that makes sense.

"I started dancing when I was 5, and
there was never a time in my life that I
took a break," Maude said. "I've just
never not done it. I've been doing it for
30 years, and I can't imagine not having
that as part of my existence."

Cruz's story is very similar. She
started dancing when she was 3 and
grew up immersed in different forms of
dance, focusing on modern throughout
her teens and college years. She has a



SANDRA HALPERN, RIGHT, Guillermo Orti, middle, Cat Steinweis, left, and Elizabeth Maude, back, practice their dance, titled "Three to Tango" and choreographed by Halpern, on Saturday morning. They will be performing at the Lied Center for Performing Arts in Omaha at the end of October.

doctorate in psychology and works as a
consultant and executive coach for the
Gallup Organization.

But as with Maude, dancing is
almost as important as food, clothing
and shelter to Cruz.

"It's my alternate life," Cruz said. "It
engages another part of my brain,
frankly. I'm cool and calm all day long,
and then I get to go play with my friends
a little while."

For each of the women in the Dance

Liberation Front, the desire was never a
question. They wanted to perform, but
there simply weren't any workable out-
lets for their creativity. So, a little more
than two years ago, they formed the
Dance Liberation Front, a dance com-
pany ... sort of.

The Dance Liberation Front is basi-
cally a name given to this group of
friends who rehearse and choreograph
with each other. They are not an incor-
porated group, nor do they have legal

status as a company. They usually don't
even make any money, but what they
lack in corporate support, they make up
for with talent and determination.

"We'd been to one too many perfor-
mances by outsiders where we thought,
'We're better than that. Why don't we
get it together?'" Cruz said. "We just
kind of realized that we were our own
support system."

Please see DANCE on 13

Reggae legend to play at Grove

■ **Burning Spear says he**
will deliver an energetic
live show tonight.

BY SHELLEY MIKA
Staff writer

Fall break may not be long enough
to take a trip to the Caribbean, but the
sounds of Jamaica are coming to
Lincoln.

Winston "Burning Spear" Rodney
will be bringing a 30-year history of
reggae to the Royal Grove tonight.

His historical roots sprouted in
1969 when he met reggae legend Bob
Marley in St. Ann's Parish, Jamaica -
Rodney's hometown.

Marley's belief in the young musi-
cian led him to refer Rodney to Sir
Coxson Dodd of Studio One Records in
Kingston. Dodd then helped Rodney
record several tracks between 1969 and
1973.

International acclaim found

Rodney in 1975 with the Island
Records release of "Marcus Garvey."
The title refers to Jamaican Marcus
Garvey, who encouraged Jamaicans to
take pride in their history.

Cecil Blake, associate professor of
communications studies and ethnic
studies, said that through his music,
Rodney is "recognizing the importance
of what Marcus Garvey tried to com-
municate."

With his international success,
Rodney has been able to spread
Garvey's teachings to a wider audience.

In reference to Rodney's influence
in Jamaica, Blake said, "I look at his
work as an attempt at African redefini-
tion for a society who has largely lost its
African ethos."

Even Rodney's name has historical
significance. It comes from Jomo
Kenyatta, the first president in post-
colonial Kenya from 1963 to 1978, who
was called "The Burning Spear."

If Kenyatta's moniker symbolizes
shedding light on the political path, then
the same is true for Burning Spear and
his music. The aim of Rodney's music is

to educate the mind and the soul.

"I deliver some strong music.
Music to really uplift the mind and the
thought of people. Music wherein (I
can) help people, comfort people, calm
people down," he said.

That's not to say that the show will
make eyelids droop across the crowd.
Rather, Rodney has been known to play
a high energy show generally lasting
more than two hours.

"People walk out at the end of the
night feeling good, strong," he said.

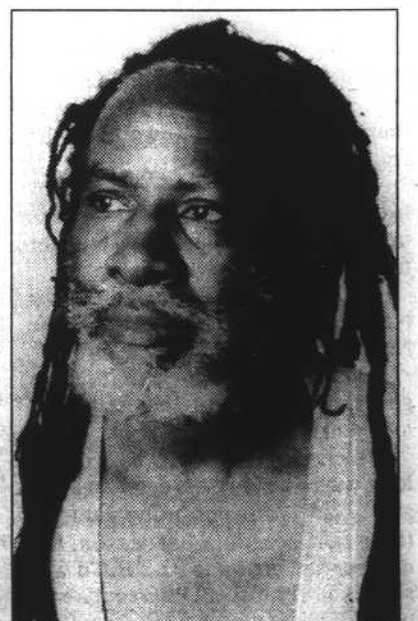
Rodney's fame has led him to seven
Grammy nominations. Even though he
has never won, he isn't disappointed.

"I've been nominated seven times,
never ended up a winner. But of course,
I've been winning since the first time I
got started in the business," he said.

Rodney's success has allowed him
to release 27 albums, a rarity for even
famed recording artists. His most recent
album is "Calling Rastafari."

Remarkably, Rodney has some-
times released two albums in a year.

Please see SPEAR on 13



COURTESY PHOTO
REGGAE LEGEND WINSTON "Burning
Spear" Rodney has been nominated
for seven Grammys. He performs
tonight at the Royal Grove.