

Students direct all aspects of dance performance

Modern dancers directed by students will perform at 8 tonight and Friday night when Orchesis celebrates its 50th anniversary.

Orchesis, a UNL modern dance group, meets weekly and allows students to improvise, said senior Connie O'Nele, Orchesis president. Each spring the 30 members choreograph and perform their works, she said.

"Almost everything we do is from student input instead of faculty (input)," O'Nele added.

In addition to the choreography, she said, students set the lighting, make the costumes and do their own make-up.

In the piece "Transcending," Edson Gibson edited a friend's saxophone improvisation, added his own percussion tracts and choreographed the piece, O'Nele said.

Dance instructor Barbara Ball Mason said Orchesis is different from the UNL Dance Ensemble which performed last month. The Ensemble was directed by faculty

members and Orchesis is directed by students, she said. Mason, one of Orchesis' advisers, said the spring concert is a learning experience for the students.

"The important part is in learning how to work with other people and put on a dance production," she said.

Mason defines modern dance as "a more personal way of moving." She said modern dance originally broke away from classical ballet so dancers could experiment with different kinds of movement.

Yet modern dance is not always improvisational and can be structured as ballet, she said.

Another adviser, Dee Hughes, has choreographed "The Waltz" and "Lament," which represent modern dance works from the past. These are in honor of the 50th anniversary and are the only pieces choreographed by a faculty member.

Other pieces will be "Aviary" by Mary Beth Foy, "Manipulations" by Susie Whipp, "Barnyard Stomp" by

Jolaine Kaminaki and "Handel with a Twist" by Shawn Farley.

The two-hour program will be in the dance studio, Mabel Lee Hall 304. Admission is \$1 at the door.

Rape victim...

Continued from p. 12

Anne Mundstuk, Coolidge's roommate at the time of the rape, plays the part of herself in the film. In a curiously out of place but highly significant interview, she tells Coolidge that her perception and characterization of her (Anne's) adolescent personality was incomplete.

Perhaps this was included to smooth over and rationalize some of the dramatization, if nothing else it shows Coolidge's willingness to explore her own perceptions.

It is this willingness to explore that makes the film worth while. Coolidge indicates that rape is an infinitely complex thing, and her film is an honest attempt to deal with that.

Appearing along with *Not a Pretty Picture* is another film dealing with rape, *Rape Culture*. It deals with rape and how it is perpetuated in our society. It combines interviews with startling film clips from popular films as varied as *Gone With The Wind* to *Last Tango in Paris*.

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