

arts/entertainment

Orchesis fundraiser

Dancers skate, boogie for fashion

By Cheryl Kisting

Despite typical first performance troubles, the UNL dance group, Orchesis, presented a fashion show Tuesday at Harper-Schramm-Smith residence halls that was anything but typical.

Orchesis, a dance group composed of and run by students, modeled fashions by dancing and roller skating to disco music.

The show was directed and choreographed by Pat Williams, group vice president. He said he once did a similar show at a Lincoln country club, but used more dancing in this production.

One of the problems directing the fashion show was only three of the 15 dancers knew how to disco dance, Williams said.

"For most, this was the first time with this kind of dance," he said. "They pulled off a fantastic job for the first time."

But Williams had other problems. Two people dropped out because of illness and one male performer did not come back from Florida in time for the show Tuesday night. Williams filled in for the missing dancers.

In addition, Orchesis had limited rehearsal time. The group meets every Wednesday night, which was the only time they practiced the show, Williams said. Dancers re-

hearsed about 25 hours, but not everyone could attend all the meetings, he added.

Cathy Wheeler, president of Orchesis, said there were "unbelievable problems" finding an area to have the fashion show.

"Because we're amateur models, not professionals, it's only natural that merchants aren't as excited about us as we are," Wheeler said. "We are proving ourselves to those who take us up on the offer."

Businesses in the Atrium were the most cooperative supplying fashions, Wheeler said. Four of the five merchants were from the Atrium.

One of the main purposes for creating the fashion show was to raise money for Orchesis annual spring dance performance.

"This is a real learning experience. Nothing teaches you like performing in front of people," Wheeler said.

Orchesis might do another fashion show in the spring and go to local high schools to introduce the group to potential UNL students, she said. Performing is advertising, she said, and the group encourages any students interested in dancing to join.

"We are the only dancing group on campus that is entirely run by students. It's nice to be able to say and do this," Wheeler said.

Orchesis has scheduled two more fashion shows at the Atrium on Saturday and Sunday afternoon.



Photo by Mike Sweeney

Orchesis dancer Pat Williams (right) twirls an unidentified dancer in the group's disco fashion show Tuesday evening.

Harmonica riffs founded on blues

By Michael Wiest

When it comes to white harmonica players, two names are usually mentioned first—Paul Butterfield and Charlie Musselwhite. The latter played at the Zoo Bar Monday night.

Musselwhite's life story reads like a blues ballad, and if this isn't directly responsible for some of the harmonica riffs he produces, it at least shows that he knows firsthand what he sings and plays about.

Musselwhite was born in Mississippi in 1944. When he was three years old his family moved to Memphis, Tenn., in a dump truck, no less. There in the late 1950s he learned the blues from black veterans such as Furry Lewis and Will Shade. In 1962, at age 18, Musselwhite journeyed up Highway 51 to Chicago in search of work, not music.

By coincidence, he found himself in the south side ghetto among legendary blues artists. Soon he met Big Joe Williams, who talked him into dropping the guitar for the blues harp, and after that, Little Walter Jacobs and Shakey Walter Horton, pioneers of the Chicago blues harp, with whom he served a sort of apprenticeship.

It was then that the recording career of Charles Douglas Musselwhite III began with the classic album, *Stand Back! Her Comes Charley Musselwhite and His Blues Band*.

In years since, Musselwhite has toured the United States, Canada and Europe, has nearly 20 albums to his credit, rightfully earning a reputation as a legend on the harmonica. In the mid-1970s he overcame drug addiction and a four-year performing slump to come back on the road and to publish a book and an album titled *The Harmonica According to Charlie Musselwhite*.

At the Zoo Bar Monday night, he showed what it has all been about. Staying true to his roots, Musselwhite played good and bad-time blues, backed up by his band featuring Tom Watson on lead guitar, Johnny Ace on bass and Walter Shuffles on drums.

The full sound produced by this minimal band, lacking the usually rhythm guitar, testified to the talent of Musselwhite's musicians. Musselwhite's harmonica playing and vocals sounded as strong and soulful as ever.

The highlight of the performance was Musselwhite's slow blues instrumental number "Stranger," which spoke powerfully of alienation and hard times. This was communicated not only by the music, but by the presence of Musselwhite, a man who knows what it feels like.

Dance workshop

A series of workshops on folk dancing will be sponsored by the School of Health, Physical Education and Recreation at UNL Friday and Saturday.

The workshops will be directed by Don Allen, assistant director and choreographer for the Brigham Young University International Folk Dancers.

The program, hosted by Dorothy Hughes, assistant professor of Health, Physical Education and Recreation, will be at Mabel Lee Hall, Room 119. Friday's session will include square dance, contra dance and line dance. Friday evening, the Appalachian Clog dance will be taught at beginning and intermediate levels.

'Apocalypse Now' study of human evils and instincts

By Pete Schmitz

... Human life is reduced to real suffering, to hell, only when two ages, two cultures and religions overlap. A man of the Classical Age who had to live in medieval times would suffocate miserably just as a savage does in the midst of our civilization. Now there are times when a whole generation is caught in this way between two ages, two modes of life, with the consequence that it loses all power to understand itself and has no standard, no security, no simple acquiescence. Naturally, every one does not feel this equally strongly. A nature such as Nietzsche's had to suffer our present ills more than a generation in advance. What he had to go through alone and misunderstood, thousand suffer today.

Hermann Hesse from his novel *Steppenwolf*

The above passage, although it is not from *Heart of Darkness*, the main source for Francis Ford Coppola's ambitious effort *Apocalypse Now*, succinctly describes the dilemma of the film's most intriguing character, Col.

Walter E. Kurtz.

Kurtz is a brilliant graduate of West Point, and a recognized humanist as well. His career has been heavily laden with honors, and he has been channeled by the top brass to one day acquire a powerful position in the military.

But his future is ruined once he learns the supposed secrets of human evil and carries his war methods too far. Then it is up to Captain Willard to "terminate Kurtz's command with extreme prejudice."

Willard's journey takes him through the river into Cambodia and the 'bowels of the earth'. It is a nightmare which exposes the madness and cruelty of civilized technocracy (evident at the start of the journey) and primitive culture.

After the adventures of Willard and his four crewmates on the P.B.R. boat, the Captain's long-awaited confrontation with Kurtz and what ensues afterward will strike many as anticlimatic. Part of the reason for this surprising lack of intensity at the end is the director's attempt to portray what he views as the determination of humankind

to annihilate itself. But the anticlimax also is because of the accidental blundering of Marlon Brando's interpretation of Kurtz. Although Kurtz is to have no purpose in his life by the time we see him, Brando still should have emanated a charismatic appeal that partially was responsible for the awe he inspired among the natives and other renegade soldiers.

WHAT COPPOLA AND co-writers John Milius and Michael Herr attempt to do is to create a myth that one hopes will render greater understanding among audiences about human nature. The Vietnam War (and this is where things get real touchy) is not the subject of the film, nor is it merely a contextual backdrop for this story. The Vietnam war, to Coppola, is a unit of an ongoing pattern of the inevitably brutal nature and actions of people, and no race or nation, in the writers' view, is exempted from this pattern.

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