

arts/entertainment

Imagination center of dance

Show a concert of emotion

By Brian McManus

The Trudence Dance Education Organization will be presenting "Trudy and Friends" on Dec. 14-16. It is a concert of dances choreographed by Trudy Knisely, featuring the music of Elvis Presley, Lou Rawls, Leon Russell and Rossini.

"The program will present both literal and non-literal pieces," said Knisely. "The literal pieces are straightforward expressions of feelings and emotions. The non-literal pieces are more abstract. They work with line and design rather than motions."

Knisely said that the dance she teaches at Trudence is a more open, expressive form than most modern dance. Trudence is a non-profit, tax-exempt organization to teach people that dance is for everyone and shouldn't be restricted just to performers, she said.

"Anyone can move their body to express themselves. It is very therapeutic to be able to get up and move around, expressing your feelings. People find a great release by dancing at a local bar. Many would say that this isn't real dancing, but it's expression and creative."

"That is the purpose of Trudence. It is an attempt to get people to creatively express themselves."

Knisely added that the biggest problem with dance education is its restrictive tendencies.

"With most modern dance, there are a list of 'do's' and 'don't do's'. Education can often by inhibiting to creativity, because they try too hard in setting down form and structure, which inhibits freedom of expression."

"This is one thing that I love about the children that I teach. They don't have to be taught to be imaginative. Kids have a limitless store of imagination, all you have to do is encourage them."

Knisely's main source of income is from a program called Artists in Schools, which is financed by the National Endowment for the Arts and the Nebraska Arts Council. She travels to schools in outstate Nebraska, teaching large groups of students ranging from kindergarten through high school.



Photo courtesy of Trudy Knisely

Trudy Knisely

Knisely said the Trudence studio has supplied her with the opportunity to teach people in Lincoln to express their imagination and it has also given her the opportunity to organize and develop her own style and ideas.

The upcoming performances will be the first public presentation for the Trudence Organization. Performances will be at 8 p.m. on Friday, Saturday and Sunday with 2 p.m. matinees on Saturday and Sunday.

Starship flies on new album

By Casey McCabe

The torch has been passed to Paul Kantner. As the last surviving member of the original Jefferson Airplane, Kantner seems to be relishing the opportunity to start the Starship off with a clean and familiar slate as the band's curious evolution continues.

There are a lot of years in the business between people like Kantner, Pete Sears and David Freiberg. But on *Freedom At Point Zero* Jefferson Starship plays as though it has just been promoted to the majors and is anxious to show its stuff.

album review

If the urgency and hard edge on the album make it sound like the band just crawled out of hiding, it may not be too far from the truth. The departure of Marty Balin and Grace Slick after the band's eclectic effort on *Earth* certainly left the rest of the Starship with no responsibility to keep up with Balin's affection for radio-oriented love ballads.

While Balin was bringing in most of the group's revenue on the last three albums, it was becoming increasingly peculiar to think these members of the '60s most notorious psychedelic rock band were putting out music heard in doctors' offices and hummed by millions of housewives and businessmen daily.

WHILE FORMER Airplane members Jorma Kaukonen and Jack Casady went on to pursue their own outlets with Hot Tuna and solo efforts, Kantner stuck with the deteriorating Airplane and its rebirth as Jefferson Starship, although his status as a composer for the group dwindled to the point where he had only one song to his credit on *Earth*.

This may be why Kantner's re-emergence on *Freedom At Point Zero* is so welcome. It also may be why it takes only a little imagination to interpret the album's title as a suggestion that the band is glad to be free from Balin's shadow.

Kantner's title track, a song in the tradition of "Ride The Tiger," serves as the group's statement of purpose:

*"I got a note from the heart of the darkness
The melody isn't over
Steady as steel, I want to take the wheel
'n drive you like a rock 'n roller
Freedom at Point Zero
'n rock 'n roll isn't over"*

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Writer needed to produce verbal fertilizer

By Peg Sheldrick

As yet another semester wends its weary way to a close and the good ship G.P.A. sinks slowly on the horizon, it's the time of year for a number of termination rituals, for casting out the old, for clearing out the dead wood, for setting aflame the phoenix that will later rise renewed from the cleansed ashes of the purging fire. In short, the newspaper is hiring its staff for next semester.

Given that the position of humor columnist is a highly enviable one (garnering up to five fan letters a semester) and the wages of newspaper work are so astronomically

humor

high (up to 25 cents an hour and all the words you can eat), it seems likely that a great many of you might want to vie for the privilege and prestige of this job.

As a public service to all those who think they might be interested in doing the journalistic equivalent of dancing around with a lampshade on your head at parties, the following helpful hints on how to go about it are offered.

1. First, make a list of every little thing and everyone who ever made you mad, caused you grief, or got under your skin. Label this "Story Ideas."
2. Go get some coffee.
3. Begin writing. Be caustic, be wry, be cynical, and above all, be fearless. Don't be afraid to attack difficult targets. Speak out against the wrongdoers no one else ever

criticizes, like the Regents and the phone company. Just don't mention anybody's mother.

4. Get more coffee.
5. Never use the words "wild," "crazy" or "guy" in the same sentence.
6. Avoid relevance whenever possible.
7. Don't resort to cheap humor. . . It is beneath an insult to the reader and an unnecessary degradation of the noble art of comedy. So never, never do cheap humor. . . unless you can't think of anything else.
8. If you are indeed stuck for ideas, there are a number of alternatives open to you. You can
 - a) retreat behind a facade of jargon, obscure allusions, polysyllabic circumlocution, *references aux langues etranges, comme "menage a trois,"* and any other form of verbal fertilizer you can come up with.
 - b) write about the Regents and the phone company.
 - c) do a column that involves a list of ideas in outline form which, when verbally padded and triple-spaced will give you the sixty lines that you need.
9. Get more coffee.

10. Don't lose heart. Remember that at a university where the highest paid employees wear tennis shoes and sweat pants, comedy is a way of life, and that truth is often sillier than fiction.

It is sincerely hoped that these suggestions help. If you do by chance win this coveted post, you can look forward to a whole new world opening up for you. You will learn the fascinating terminology of the newspaper world—terms like "slug sheet" and "headline" and "late story" and "jerkface."

You will earn the praises of your friends, and learn how to respond to flatteries like, "Gee, loved your column today, but why do you write under the name 'ombudsman'?" and "Oh, do you write for the paper? I never read that piece of trash."

Above all, you will learn, like Blanche DuBois, to depend upon the kindness of strangers.

(And if all else fails, remember there are still many openings in the exciting new field of computer programming.)

Applications are now being taken. Only sincere megalomaniacs need apply.

Orchestra doubles your pleasure

The Lincoln Symphony Orchestra will inaugurate a new concept by repeating its Tuesday concert of January 22 on Wednesday January 23 at 8 p.m. in Kimball Hall. This is the first time in its 54 year history that the Orchestra has given concerts in pairs in two different sites in the city.

Robert Emile will conduct the performances, which will feature the winner of the Young Artist Competi-

tion, pianist David Abbott. He will play Concerto No. 1 in e-Minor, Opus 11 by Chopin. Also on the program are Variations on a Theme of Haydn by Brahms and Capriccio espagnol, Opus 34 by Rimsky-Korsakov. Student, senior citizens and adult tickets are available at the Symphony office, 1315 Sharp Building, 474-5610 and, after January 14 at the Kimball Hall box office.