

arts/entertainment

Dance fosters joy, pride in movement

By Penelope Smith

The relevance of dance and the important role it can play in education was presented Thursday at "Women in Dance", a luncheon sponsored by the Chancellor's Commission on the Status of Women.

The program after the luncheon was presented by Marie Sanwick, head of the dance division in the Physical Education Dept., and by Dee Hughes, associate professor.

"We live in a world of movement. To be alive is to move. What then does it mean to dance?" Sanwick said.

She said dance means different things to many people. "To some, the beauty and discipline of ballet alone is regarded as dance, while to others it is the freedom of modern dance in reaction to the restriction of ballet," she said.

Exciting

Sanwick said dance is exciting, but not

merely because it is a performing art. She said the body in movement can take a simple word such as "hi" and tell not only by gesture how one is feeling but also how one feels about the person one is addressing. Sanwick illustrated the sense of movement that everyone possesses by having her audience play a game.

"Shut your eyes. Now climb a rope—your body's heavier than that. Now knock on the ceiling overhead, that T.V. is too loud. Now play a flute."

Sanwick answered her audience's puzzlement by saying she was illustrating the kinesthetic sense which a dancer and everyone else uses.

"The kinesthetic sense allows the body without watching to know where a body part is, what it is doing, its tension, the time it takes for a movement and dynamics," Sanwick said.

She gave a short history of dance education in the United States, quoting the pioneer dance educator Margaret Doubler, who said everyone should have the opportunity to dance because it is a positive force in life and growth.

Education

Dee Hughes' presentation also concerned education in dance. Hughes is a former pupil of Virginia Tanner, a pioneer who advocated dancing as a social and creative developmental aid for children. Hughes

said that the Lincoln Project, an effort to bring dance to children in the schools which she helped create, believes that children learn through dance.

"To investigate and to persevere, to try, to a child, it fosters a joy and a pride in how he moves."

Sanwick and Hughes both voiced their pride in the Dance Division which can now certify dance teachers and give classes to over 700 university students a year. Upon graduation, dance majors from UNL have knowledge of dance history, aesthetics, choreography, physiology and anatomy. The Dance Division, which the Music Dept. and the College of Arts and Sciences, has cooperated to bring some of the outstanding dance teachers and performers to UNL.

Demonstrations

Students of Sanwick and Hughes then gave demonstrations of different types of dance. A piece choreographed by Sanwick, entitled "woman", had the theme that a woman is and can be everything and anything.

Gayle Kassing, assistant dance professor, staged a rendition of Marios Petipas' "The Lilac Fairy." A modern pas de deux was choreographed by an undergraduate dance major, Maureen McKenna, and a Russian and Rumanian folk dance was performed by four of Dee Hughes' folk dance students.



Photo by Mark Billingsley

Sheena Gibson was one of several dancers performing after a luncheon sponsored by the Chancellor's Commission on the Status of Women. The program, "Women in Dance," stressed the relevance of dance and the important role it can play in education.

Festival provides a break for bored Lincoln residents

By Scott Kleager

Tonight at the Hilton Ballroom, 8 p.m.-4 a.m., there will be a winter festival in the spirit and tradition of the German "Fasching", the Austrian "Fastnacht" or the Brazilian "Carneval". Tonight's celebration offers Lincolniters a break from the dullness of winter. The usual gray of February will be transformed into colorful costumes and insanity.

Originally, a pre-Christian holiday was observed throughout Europe as a way to dispense with the depressions of mid-winter. The tradition has become more timeless than the history of the continent. Called "Saturnalia" during the Roman

domination of Europe, the festival weathered the transition to Christianity. Both the Catholic and Protestant Churches have, since then, quietly allowed the partying to continue.

Festivals have flourished

"They simply couldn't help but have it," said Elizabeth Leinfellner, and one of the co-organizers of this year's ball. "I think they (the Church) would have liked to do away with it, but it didn't turn out that way."

Consequently the modern festivals have flourished. They are known as the biggest of celebrations from European Russia to South America.

Continued on page 9

Political activism and awareness behind 'No Nukes'

By Casey McCabe

There has been little political activism in music during the last decade, for the simple reason that few people believe there has been anything to warrant it.

At least until the rapidly changing developments of the last two months, the only movement that has successfully drawn the attention of a concerned generation of past, present, and future activists has been the threat of nuclear power.

album review

It was enough to bring together some of the music industry's biggest names to create MUSE, Musicians United For Safe Energy. Through a series of concert appearances, national press attention and a three-record live album called *No Nukes*, they hope to raise some consciousness and money for their effort.

Like much of the anti-nuke, pro-solar energy movement itself, *No Nukes* is firmly anchored by the people who were caught up in the activism of the late 60s and early 70s. Such elders as Crosby, Stills, and Nash; James Taylor, and Jesse Colin Young may take the listener to sounds of protests past. However, much of MUSE's financial success can be attributed to the efforts of The

Doobie Brothers, Bruce Springsteen and Tom Petty and the Heartbreakers, bands that are not known for taking social stands.

Not a protest

A 15-page booklet that accompanies *No Nukes* is a highly informative, factual but opinionated supplement that lets the buyer know the reasoning behind MUSE. But musically it would be hard to call *No Nukes* a protest album. More accurately it is a benefit album, like George Harrison's *Concert For Bangladesh*, though it never quite achieves the same caliber.

Only three songs attack the energy problem head on. John Hall, probably the most active member of MUSE, offers "Plutonium Is Forever", and "Power", tough lyrical statements that are unfortunately not as musically strong as most of the album. Gil Scott-Heron's "We Almost Lost Detroit" delivers the same concern for the future with smooth rhythmic jazz to produce one of the album's better combinations of music and social commentary.

But some of the LP's most interesting pleasures come from Crosby, Stills, and Nash, Jackson Browne, and Jesse Colin Young. With warm acknowledgment from the crowd, CSN launches into "Long Time Gone" and "Teach Your Children", Jackson Browne sings "Before The Deluge" and Jesse Colin Young performs the Youngblood's classic cover of "Get Together."

Even considering the time since the four songs were re-

corded and the new social context today, they all retain their relevance, and that is the most valuable lesson on the album. Perhaps the best example on *No Nukes* is Dylan's "The Times They Are A-Changin'" done with exceptional vocals by James Taylor, Carly Simon and Graham Nash.

Collaborations

No Nukes also offers a chance to hear some interesting collaborations, such as Bruce Springsteen and The E Street Band with Jackson Browne on "Stay", The Doobie Brothers with James Taylor on "Takin' It To The Streets" and Jackson Browne and Graham Nash in a nice combination on "The Crow On The Cradle". It was obviously a professional concert put on by some of the industry's best professionals and because of that, the success of the live album is ensured.

There is nothing terribly cohesive about all the music that appears on *No Nukes* other than the previously stated purpose of the artists. But, it seems to be enough to hold the album together with a diverse range of musicians. Other performers on the album include Bonnie Raitt, Raydio, Nicolette Larson, Poco, Chaka Khan, Ry Cooder, and the gospel group Sweet Honey In The Rock.

As a benefit, *No Nukes* should do well for MUSE, who has a movie of the concert on the way. As far as social protest through music, it is something like rediscovering the tip of an iceberg.