

Ballet . . .

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The "tightrope" consisted of two male dancers and a female. Prior to their appearance on stage a dancer came on and drew an imaginary chalk line on the floor to represent the tightrope. The dancers then walked on with ludicrously arrogant struts, clutching parasols. The female wore a tutu and rather limp plumes in her hair that made her look like Pavlova after a ducking. The three dancers walked tenuously back and forth across the imaginary line, doing splits and wavering as if to fall off.

At one time they picked up the girl and balanced her on their shoulders with legs wobbling precariously. They were immensely pleased with themselves and were all set for what they felt was their well-deserved applause when a fourth dancer appeared and did effortless somersaults all the way down the imaginary line. The first three dancers left in a huff.

Comic break

This piece was a lovely comic interlude and you became so caught up in its humor that you didn't realize the difficulties of performing it. To dance "sports" is to perform one type of movement demanding a certain amount of tension and pressure with another type with totally different standards.

The third piece of the evening was perhaps the least successful. The work was "Adagio Hammerklavier," choreographed by Hans van Manen to Beethoven's "Adagio of the Hammerklaviersonate, Opus 106." The initial impression of the piece was one of softness. The blue flowing costumes for the women and white tights for the men accented this. But for some reason the designer, Jean-Paul Vroom, saw fit to accent the men's white tights with silver neck chains of the collar variety. This gave a hard metallic glint that seemed out of place and cut the smooth soft line of the male dressers off at the neck.

The work was probably the longest of the evening and was an adagio. There is some question though of when repetition is harmony and when it becomes monotonous. The piece was lovely and abstract but the lack of variety of movement and its length led to restlessness in the audience and they were glad at its conclusion.

The audience thoroughly enjoyed the "Pas de Dix" from the classic Petipa ballet "Raymonda." Raymonda is a ballet of saracens and damsels in distress set to the moorish Hungarian strains of Alexander Glazounov's wildly passionate score. This was a "divertissement" with a dash for the company to exhibit its fine virtuoso footwork.

Rangeland symposium scheduled for Friday

The UNL Range Management Club will be holding its first annual rangeland symposium on April 18, from 9-11:40 a.m. in the East Campus Union.

According to club president Dan Duncan, four speakers will be featured and each will cover a topic related to "Rangeland in the 80s," theme for the symposium.

Scheduled first is a welcome by T.E. Hartung, dean of the College of Agriculture, at 9 a.m. First speaker will be E. Mickey Stewart, director of the State Department of Agriculture from 9:10-9:40 a.m.

Second speaker will be Hartung from 10-10:30 a.m. Clenton Pat Reese, a district extension specialist in range management from Scottsbluff, will speak third from 10:30-11 a.m. Final speaker for the symposium will be Clenton Owensby, a professor in range science at

Kansas State University.

The Range Movement Club was formed last fall and currently has 25 members. It is a student chapter of the Nebraska Section, Society for Range Management.

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