

Dance event shows linkage in arts

By Emo Sybert
Staff Reporter

Rhythm, line, color, symbolism, texture, space and mood came together in an intermarriage of art at Cross Connections, a celebration and exploration of the arts.

dance REVIEW

Dancers, artists and musicians came together at the Sheldon Memorial Art Gallery on Sunday to show and explain how the various forms of art were interrelated. The hour long event began at 1 p.m.

"Dancers and musicians and artists are all concerned with line and form and space and color and texture," said Kit Vorhees, coordinator of the event.

She said the purpose of the event was to show how artists of all types work with the same basic ingredients

to make a finished project.

Those who participated in Cross Connections were divided into three groups of about 30 people.

Each group was assigned to a separate gallery where participants saw a dance performance which was inspired by the visual arts displayed in the gallery. In two of the performances, music was used to further inspire the movements of the dancers. All of the dancers were dance majors at the University of Nebraska-Lincoln.

After viewing the performance, participants were encouraged to ask questions and make comments about what they had seen and heard and felt. Then the group would move to another gallery to view a different performance. In this way, all participants were able to view each of the three performances.

In the first gallery were paintings by Keith Jacobshagen. These paintings portrayed a vast Nebraska sky

looming over country roads. These paintings were the inspiration for "Landscapes," a composition by Randy Snyder.

At the opening of the piece, an image of a blue sky is implanted in the mind of the listener. The composition is a progression of weather patterns, and by the end of the composition, black storm clouds dominate the once sunny sky.

Heather Hetrick, senior dance major, and Diane Zornes, junior dance major, improvised while the tranquil music played.

Zornes swirled twirled and moved in circular, flowing movements which seemed to imitate a cool breeze.

"I was thinking of the open winds," she said.

In contrast, Hetrick based her improvisation on the vastness of the skies and country roads which seemed to stretch for miles across the horizon. Her movements were more angular than Zornes'. Hetrick reached out and stretched her limbs upward and outward to an unknown destination.

"I tried to visualize in my mind the roads," she said. Hetrick said that she tried to combine the mood of the sky and the structure of the roads.

The theme of the performances in the second gallery was spirituality. Three dance pieces were performed by Melissa Mapes-Raasch, senior dance major, and Deb Butcher and Phil Record, junior dance majors.

The dances were inspired by several sculptures and paintings which had the common theme of spirituality. They provided the dancers with an opportunity to express the relationship between mind, body and soul through dance.

The first two dance pieces seemed to be filled with introspection and

soul searching, but it was the third dance piece which really demonstrated the interaction of mind and body.

The three dancers intertwined and gracefully placed themselves in intricate positions requiring balance and concentration. Mapes-Raasch, Butcher and Record not only exercised their bodies, but exercised their minds as well. The three seemed to become a sculpture themselves.

The third gallery used rhythm created by the participants, as well as paintings and sculpture, to inspire the dancers. Assorted instruments were made available for the participants who played them as the dancers performed. Among the instruments were a tambourine, sand blocks, maracas, drums, bells, horns and a triangle.

Junior dance majors Tracy Houser and Donna Schieffer posed in imitation of the sculptures in the gallery and performed a piece inspired by three paintings with a theme of loneliness.

The dancers began to dance in their own separate planes, moving lethargically and writhing on the floor. They gradually moved closer together until they shared the same plane, but even then, the two moved as if they were unaware of the other's existence.

Houser and Schieffer also moved in a snake-like manner in imitation of "Snake on Arch," a moving sculpture by Alexander Calder. Participants used their instruments to produce accompanying creaks and rattles.

Cross Connections showed most clearly through actively involving the participants how the arts interrelate through their use of the same basic principles. Allowing participants to create their own music enabled them to experience the intermarriage of the arts first hand.

Reader will be ripped-off

CLIFF from Page 12

After that, the chapter is littered with anachronisms, Moby Dick jokes and an understandable loathing for Charles Dickens.

Between the book condensations are caricatures of famous people and their books. For instance, Richard Pryor reads "Firestarter," referring to his alleged drug accident while free-basing cocaine several years ago. Or there's the cartoon of subway vigilante Bernard Goetz reading "Shogun."

The main problem with these cartoons is that they won't last the test of time. The characters are not labeled, so in 10 years, no one will know what to make of the funny little guy reading a historical novel.

The authors review Hemingway's "The Old Man and the Sea," in a bumbling manner, then proceed to shoot spitwads at George Orwell's "Animal Farm."

Gina and Annette Cascone try very hard to be funny, and almost succeed, while recounting the conversion of the farm animals to communism to the tune of "Old McDonald."

But the story is just too long to fit into the lyrical scheme without boring the reader to tears. The Cascones acknowledge that and quit to tell the rest of the story in prose.

"Mice and Men," "Pygmalion," "The Grapes of Wrath" and countless "classics" of literature are parodied in a merciful, quick blur. Even the authors poop out.

The only entry under "War and Peace" was: "There was a war and eight-hundred-sixty gazillion pages later, there was peace."

Luckily, the reader only has to slog through 85 pages of muck and mire to reach the end of this poorly written piece of hog slop.

At the very end, the authors try to rally with their very own essay on Dr. Seuss's "One Fish, Two Fish, Red Fish, Blue Fish."

"If you can't dazzle 'em with brilliance, baffle 'em with bull—," they authors advise. Gina and Annette Cascone follow their advice, resulting in a rip-off and a disappointment for the reader.

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A102 Intro. to The Short Story

When Carla told me that my date was a little short, I thought she was talking dollars and cents, not feet and inches. So there I was at the door, in my spiked heels, staring at the top of my date's head.

All I could think was, how do I get myself out of this? I could imagine how my legs would ache if I had to walk around with my knees bent all evening.

So to stall for time, while figuring out how to fake malaria, I made us some Double Dutch Chocolate.

When I brought it into the living room, I discovered that Gary was a chocolate lover too. Ahh, a man after my own heart. Okay, I decided I'd give him a chance. So we sat down and saw each other face-to-face for the first time. He had a nice smile.

After some small talk—I mean conversation—I discovered that we both love Updike, hate the winter weather, and both have miniature schnauzers. So, we made a date to introduce Shadow and Schatzi next week.



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