

Dance troupe creates new style with mutable, fluid interpretation

By Paula Lavigne
Senior Reporter

In a halo of iridescent blue beams, a dancer walked into a strobe of white light from above. Other dancers joined her, as the unit created an eerie, alien environment of independently moving bodies in syncopation.

This paradox demonstrated the power of the Bella Lewitsky dancers at the Lied Center for Performing Arts Saturday night.

Lewitsky, a renowned international choreographer, said her dancers' manipulation of space and time did not comply to any known style. In fact, she despises the word.

"The word 'style' bothers me," she said. "I like to be without style. Style means only one look."

Lewitsky said her art form was neither ballet nor typical modern dance.

"I, as a company, have the purity of form to move into whatever the context dictates," she said.

She said the company's techniques differed because the dancers performed barefoot, and the movement originated from the torso and not the limbs.

"It's very gutsy," she said. "It does believe in right angles as well as curve. The ground is as important as the air."

Unlike ballet, the topic matter tries to be the period of which the piece was composed.

"We're newborn, against the 200-year-old ballets," she said. "There are very fundamental differences."

With those differences, The Bella Lewitsky Dance Company has received several commendations and awards for its work.

These awards include an honorary doctorate of fine arts from Juilliard in New York City.

"It was lovely to receive it," Lewitsky said. "My four honorary doctorates meant I was being accepted into a world which holds standards high."

Although Lewitsky's dance has received such recognition, she said dance had become a little known art form in the entertainment world of movies and television.

"It has a role to play that is overlooked," she said. Lewitsky said a PBS program called "Dance in America" gave some exposure to dance, but not as much as other arts.

"It receives little exposure in commercial forms," she said. "MTV outranks it in the

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trillions.”

Lewitsky said the only way dance could be brought back to the mainstream was to start dance education at the elementary level. On Friday, she and several of her dancers traveled to local elementary schools to give dance demonstrations.

"People cannot love what they know nothing about," she said. "The first time you hear classical music, it might not be something hummable like hits on MTV, but you have to devote time to it."

Lewitsky said dance was unique as an art form because it allowed change and participation. She fully utilized these elements during the performances Saturday.

Her first work, "Meta 4," featured four male and four female dancers moving to the music of a string quartet. The hostile music and broken, angular movements made the dancers move like four black notes on a staff. "Impressions #1 (Henry Moore)," her second piece, featured all female dancers in a celestial atmosphere they created on stage through the use of intermingling bodies in motion.

The third piece, "Episode #4 (Turf)" was a territorial piece, featuring male dancers "fighting" for domination by using isolationist movements and four wooden blocks as their property.

"Spaces Between," the final selection, was by far the most impressive. It was almost frightening, like a scene from an alien abduction. The eerie mechanical sounds, liquid lighting and pieces of glass suspended in the air added to the dancers' manipulation of all physical elements.

As if watching a painting or a musical score come alive on stage, the Bella Lewitsky Dancers succeeded in creating a moving piece of art.

JAN CALINGER

Dinner, movie for \$1,300

As Valentine's Day was coming up, I couldn't help thinking about some of my misadventures in the dating world.

I'm currently unattached.

But some weeks ago, I had a chance to change that unattachment for awhile. It all started with an innocent radio ad I was listening to while driving on an Omaha freeway.



The advertisement was for a local computer dating agency. Because the agency is a stickler for confidentiality, I can't reveal its name here. But it isn't especially hard to guess if you listen to KQKQ.

I hadn't really thought about a dating service before. It sounded like something only desperate people did (I was desperate, but that was beside the point). Besides, there were other ways to find dates—like school or a church group.

But curiosity won out. And so, I found myself calling the service and asking, "Uh, do you, say, have anything for a 19-year-old college student?"

"Why, sure," the answer came. "Could I ask you a few questions?"

The receptionist briefly interviewed me and then asked me to come in and fill out a few forms.

Upon coming out a few days later, I was given a barrage of information apparently meant to impress potential customers. According to my interviewer, the company was about 19 years old, the largest of its kind, and had a 92 percent successful-match rate.

I would have to fill out a survey, answer some questions, and in time I'd get "referred" to a woman, which meant I'd get a number. The woman whose number I'd get, would get my number, but setting up a date would be up to myself and the lady.

The survey I had to take consisted mainly of two parts: the fill-out form and a form that had you fill out boxes according to whether you agreed, strongly agreed, didn't care, or disagreed on a given statement.

I wanted to fill the boxes in to make the image of a skull, a la Beavis and Butt-head. But of course, that would have been bad humor, and anyway I might have been matched up with someone I didn't click with.

And then the big question came: What did I need a computer thingee-for? Wasn't I man enough to get a date without one? (Phrased more politely, of course).

Aside from answering that question, I was having a good time. I wanted to get to the part where they match me up and give me a woman's number.

Unfortunately, there was a small setback. The dating service began acting businesslike. The interviewer asked me: Did I have a Visa? No.

Did I have a MasterCard? No.

My interrogator looked worried. And so did I.

She then decided it was time to get the financial talk over with. I won't go over what all my choices were, but the most basic plan consisted of six referrals.

How much would you pay for a dating service to refer you to up to six different women? I had \$100 or so saved up for such a purpose. But my \$100 was not enough. I could sell my car and still not have enough. The six-referral plan would set me back \$1,300.

Of course, since I didn't have any credit cards, I could have a payment plan worked out for me, my interviewer said.

I wanted to ask a few different questions. First, where did they get off charging \$200 for each referral? Secondly, if I did pay, how would I be able to afford a date? And finally, why didn't they tell me this before so I could have saved myself the gas?

I found a way to ask the first question politely. It turned out I was paying for massive advertising, a large pool of clients and the company's 20-year-old name. That made me feel a LOT better.

Of course, I would have to look at my financial situation, I said. After my student loans came through and my scholarships came in, I would see if I could scrape together enough cash for the basic plan. I'd call back.

"I understand," my interviewer said.

And so, I'm still single and unmatched. Any ladies who take pity on me can write me in care of the Daily Nebraskan. Otherwise, I'll have to rely on more conventional ways to find dates.

I guess I could try a church group again.

Calinger is a sophomore news-editorial major and an Arts and Entertainment columnist.

'Name of the Father' reveals the true guilt



In the Name of the Father



night on a London park bench on October 5, 1974—the same night that bombs explode at two Guildford pubs, killing five people and injuring many others.

Due to the extreme pressure put on them to solve the bombings, British authorities enact the Prevention of Terrorism Act, which gives them the power to detain suspects for up to seven days without stating charges.

Gerry, Paul and two other friends, known as the "Guildford Four," are implicated in the bombings and tortured by British police into confessing. Several members of Gerry's family, including his father, are charged as co-conspirators in the crime.

They are all found guilty of terrorism, and Gerry and Paul are sentenced to life in prison. Gerry and his father are incarcerated together and have a hard time reconciling their differences.

Gradually they come together and work on Giuseppe's campaign for their freedom with British lawyer Gareth Pierce (Emma Thompson), who brings to light evidence, covered up by the British police, that shows their innocence.

British authorities refuse to admit to the cover-up, and Giuseppe dies before they can get an appeal. Gerry and Gareth finally manage to prove the innocence of the Guildford Four, but only after they have spent 15 years of their lives in prison.

"In the Name of the Father" is the true story of grave injustices that were committed under the cover of conflicts between Britain and the Irish Republican Army.

Gerry Conlon (Daniel Day-Lewis) is a young Irishman in Belfast who enjoys playing cat-and-mouse with British troops stationed there. Unfortunately, his mischief also angers the IRA, who threatens to blow off his kneecaps as a warning to other thieves and miscreants.

Gerry's father, Giuseppe (Pete Postlethwaite), manages to help Gerry escape to England where he meets up with his childhood friend, Paul Hill (John Lynch).

Penniless, Gerry and Paul spend a



Courtesy of Universal City Studios

Daniel Day-Lewis, right, stars as Gerry Conlon, and Pete Postlethwaite stars as his father Giuseppe in "In the Name of the Father."

This film's ability to enrage the audience about the many injustices committed by the British legal system is just one of its many strengths.

This show throws the audience into one of the current "hot-spots" of the world and forces them to look at the horrors of even a "civilized" war.

The emotional insights into the hearts of the wrongly accused characters are very well delivered by some intense acting. John Lynch, as Paul Hill, aptly demonstrates the futility felt by the Guildford Four as they are

tortured into their confessions.

Emma Thompson is not on screen very much, but she makes her presence known when she is.

Pete Postlethwaite is excellent as Giuseppe Conlon. He plays a character who is torn between his shame for Gerry's deeds and a father's love for his son.

Daniel Day-Lewis gives one of his best performances as Gerry, a rebellious kid who is in the wrong place and the wrong nationality. He is traumatized by the torture and discrimina-

tion he is subjected to and comes close to breaking down. Lewis shows how Gerry finally comes to terms with his father's Catholic morality and applies it to his disheveled life.

"In the Name of the Father" is an emotional show that reminds us of the many atrocities that are committed in this "modern" world of ours. It reminds us to be constantly ready to fight against them.

—Joel Strauch