

**The Week
in Preview**

MUSIC

Duffy's Tavern, 1412 O St.
(all shows start around 10 p.m.)
Monday: Comedy Workshop
Tuesday: NIL 8 and Wide
Thursday: Live karaoke with Shithook

Knickerbockers, 901 O St.
(all shows start around 10:30 p.m.)
Tuesday: Shake Appeal and Happy Dog
Wednesday: Starla the Nudie Dancer and Mohawk Dog
Friday: Mr. McFeely and Swerve
Saturday: The Diffrents and Mediums

The Zoo Bar, 136 N. 14th St. (all shows start around 9 p.m.)
Monday: Ripple Effect
Tuesday: open stage
Wednesday: Alias Jane
Thursday: Duke Robillard
Friday and Saturday: Ashanti

**ART
GALLERIES**

Burkholder Project, 719 P St.
Tom Sheppard, "Hearts Have Reasons Too" and Lincoln Public Schools Art Teachers exhibition opens this month. A reception will be held Friday from 7-9 p.m.

Gallery 9, 124 S. Ninth St.
"Figuratively Speaking," all-member theme show, opens Wednesday. An opening reception and silent auction will be held Friday from 7 p.m. to 10 p.m.

Haydon Gallery, 335 N. Eighth St.
"The Woven Vessel," North American basketry exhibition, opens Friday. There will be an opening reception Friday from 7 p.m. to 9 p.m.

Noyes Art Gallery and Studios, 119 S. Ninth St.
Several collections, including jewelry by Bonnie Goochey, photography by Robert Mohler and paintings by Dorothy Dane, Helen Donlan, Jan Keller and Shirley McClure, will receive an opening reception Friday from 7 p.m. to 9 p.m.

University Place Art Center, 2601 N. 48th St.
"Partners in Art," a collection of works by artist couples, will open Friday. There will be an opening reception that night from 5:30 p.m. to 7 p.m.

The Week in Preview runs Mondays in the Daily Nebraskan and is compiled by members of the arts and entertainment staff. Send all listings to The Week in Preview c/o Daily Nebraskan, Nebraska Union 34, 1400 R St. Lincoln, NE 68588-0448

Lied Center

Ballet by the Bay

Oakland Ballet works to preserve art of dance

By LIZA HOLTMEIER
Staff Reporter

Imagine if the world lost its greatest inventions like the telephone, the computer or the car. Though this danger is far from imminent, a similar possibility faces the dance world every day. For years, dance has relied on the memory of past generations to preserve its greatest choreographic works; those works that were not performed were generally lost forever. While dance notation and video-recordings have helped remedy this problem, one company realizes dance can only truly live on in performance.

The Oakland Ballet, which performs in Lincoln this Thursday, has spent 32 years reconstructing works by some of the most influential ballet choreographers of the 20th century.

In particular, the company has devoted itself to choreographers associated with Serge Diaghilev's Ballets Russes.

The Ballets Russes was one of the most influential ballet companies during the 1920s, touring extensively in Europe. Its associates included such ballet greats as dancers Vaslav Nijinsky and Alexandra Danilova and choreographers George Balanchine and Michel Fokine.

Ronn Guidi, the company's artistic director, founded the Oakland Ballet in 1965 after extensive training in European ballet. He studied with Raoul Pause, a former student of Diaghilev, choreographer Adolph Bolm and the Royal Danish Ballet School.

His experiences engendered an appreciation of Diaghilev and his artistic associates.

"Diaghilev turned the ballet world around," Guidi said. "Ballet wasn't considered a serious art form. After him, it was."

For this reason, Guidi felt a need to help preserve the voluminous amount of works produced by the Diaghilevian choreographers.

One choreographer who has played a marked role in the repertoire is Bronislava Nijinska, sister to Vaslav Nijinsky.

"She is the greatest female choreographer to date," Guidi said. "In all ways, she is equal to Balanchine."

One of the first ballets the company reconstructed was Nijinska's 1924 piece "Le Train Bleu." The piece, which originally boasted costumes by Coco Chanel and a front drop by Pablo Picasso, took a hard look at society in the 1920s and the "trendism" of the upper class.

Since then, the company has re-staged two other Nijinska ballets - "Les Noces" and "Bolero."

"(Guidi) has created a very unique niche for us in the dance world," said Rick Gydesen, marketing director for Oakland Ballet. "There are only two companies in the United States who perform historical reconstructions of the Diaghilev era: us and the Joffrey."

Other famous choreographers who grace the company's repertoire include Fokine, Kurt Joss, Charles Weidman, Antony Tudor, Eugene Loring and Agnes de Mille.

While the Ballets Russes repertoire has put the Oakland Ballet on the world map, the company also boasts works by major West Coast choreographers like Tandy Beal, Margaret Jenkins, Remy Charlip, Emily Keeler and Betsy Erickson.

With such a diverse repertoire, Guidi said, his dancers receive an eclectic dance training that includes classical technique and acting skills.

"The Oakland Ballet is noted for its story ballets," Guidi said. "While the stylized Balanchine dancer is fine for neo-classical ballet, it's not good when you are doing story ballets. You need dancers

who can communicate."

Consequently, Guidi and Gydesen said the company's dancers are very human-looking.

"Our dancers come in all shapes and sizes, colors and body type," Gydesen said. "They have a tremendous amount of personality and character."

Guidi said the dancers' personalities have helped the company evolve and progress.

And with 32 years as founding artistic director under his belt, Guidi knows a great deal about progression and evolution in the dance world.

"When I was growing up, there was the Ballets Russes and the American Ballet Theatre. Now, there are local ballet companies everywhere," he said. "The art is more diversified. I think that decentralization is healthy."

However, Guidi said the gradual decline in governmental support for the arts worries him.

"It seems very illogical that the wealthiest country in the world does not support the arts," he said. "The federal government sends a very chilling message when they say federal tax dollars should not support the arts."

"But art feeds the soul and can equal the religious experience."

Thursday's performance is indicative of Guidi's attitude toward dance. The pieces to be performed are infused with passion, spectacle and truth.

The evening begins with Eugene Loring's "Billy the Kid" with music by Aaron Copland. The piece, which premiered in 1938, tells the tale of the outlaw Billy the Kid, who began his notorious career after his mother was murdered.

The performance of "Billy the Kid" is important to Guidi because of a promise he made to Copland.

"On his deathbed, he begged me not to let classical dancers dance 'Billy the Kid,'" Guidi said. "He didn't want dancers who don't think they're dancing unless they're doing fouettés."

The middle section of the performance includes three *pas de deux*. The first, "Hand of Fate" is a piece choreographed by George Balanchine to music by Emmanuel Chabrier. It is a duet from Balanchine's larger ballet "Cotillon." Guidi said the piece depicts Balanchine's continuous search for his muse and his lament that the women in his life loved his work more than him.

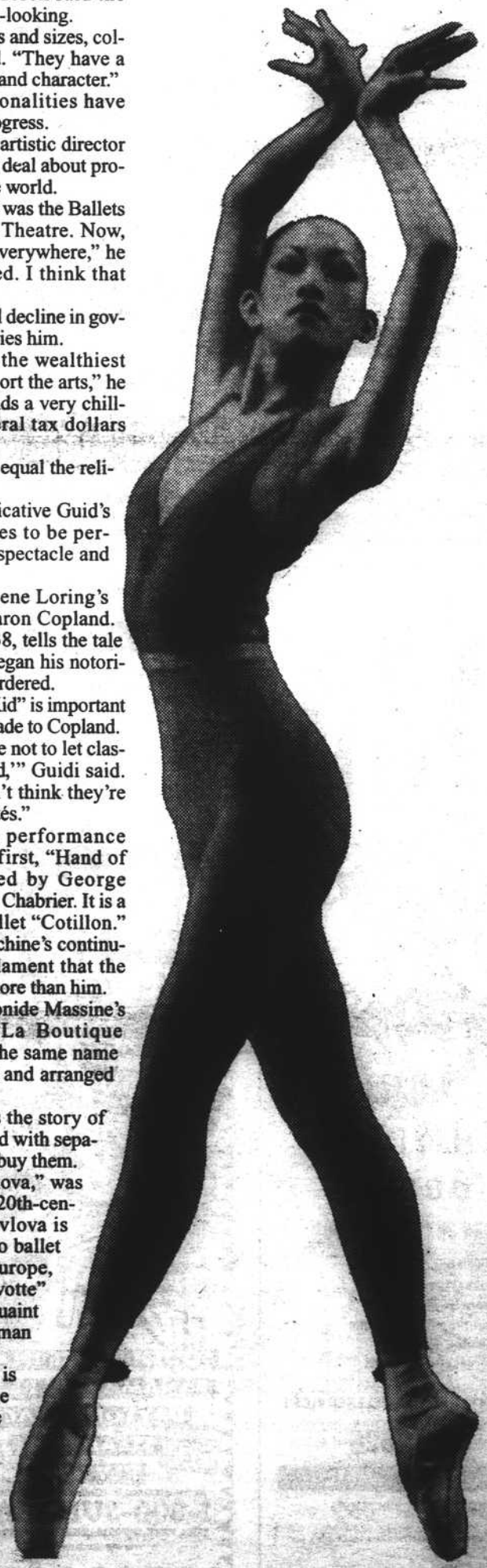
The second *pas de deux* is Leonide Massine's "Can-Can" from his ballet "La Boutique Fantasque." It is set to music by the same name composed by Gioacchino Rossini and arranged by Ottorino Respighi.

"La Boutique Fantasque" tells the story of two dolls in love who are threatened with separation when two different families buy them.

The final duet, "Gavotte Pavlova," was choreographed by the great early 20th-century ballerina Anna Pavlova. Pavlova is credited with opening the world to ballet through her extensive tours of Europe, India and the Americas. The "Gavotte" set to the "Glow Worm Idyll" is a quaint duet about a coquettish, young woman who meets the man of her dreams.

The final piece of the evening is "Bolero" by Marc Wilde. It will be set to music by Ravel. The piece consists of a group of dancers getting together after a performance. Guidi described it as rousing and attention-grabbing.

The Thursday performance begins at 8 p.m. at the Lied Center for Performing Arts. Tickets are \$28, \$24 and \$20, half-price for students. To order, call the Lied Box Office at (402) 472-4747.



JOY GIM will perform Thursday evening at the Lied Center for Performing Arts. Gim is with the Oakland Ballet. COURTESY PHOTO