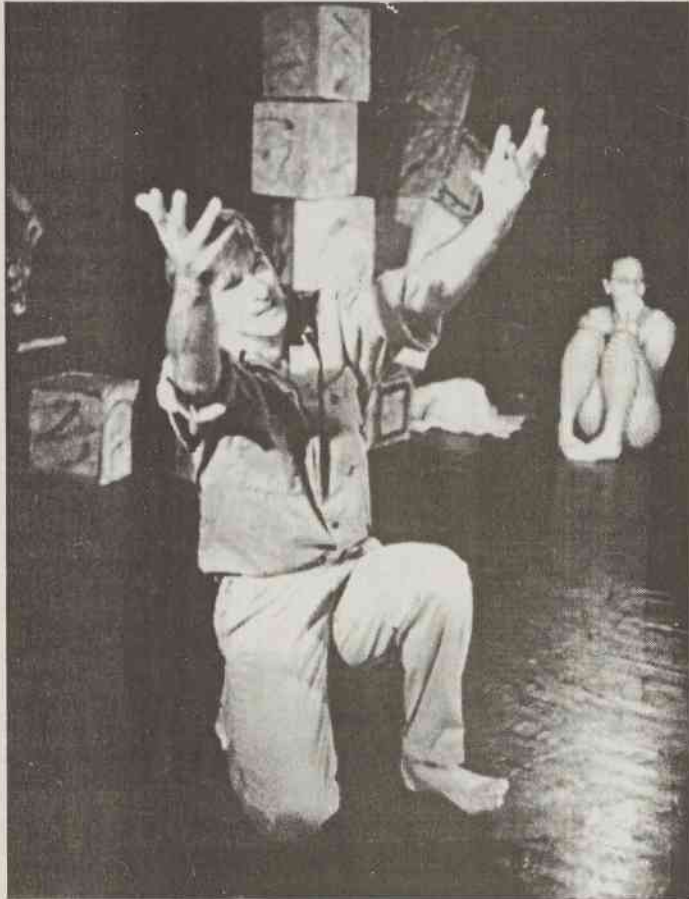


FEATURES

Cuban dance entertaining



SEAN STEVENS/ STAFF PHOTOGRAPHER

Giles Collard performs a piece entitled "Letting Go" for the Asheville Contemporary Dance Theatre's "Cuban Cabaret Moderne" Sept. 30.

Sarah-Vance Goodman
Features Reporter

Cuban culture invaded the Asheville Contemporary Dance Theatre Sept. 28 until Sept. 30. The performance was wonderfully entertaining, intensely different and nothing I would have expected.

The theater, located on Commerce Street, is a small hole-in-the-wall. I parked in a nearby church parking lot and followed the sound of bongo drums and cheering that emanated from outside the doors of the studio.

For a second, I wondered whether or not the dancers outside of the theater were part of the show. As I got closer, I realized the performers were dancing in the street along with the audience.

In full costume and faces carefully painted with makeup, the performers intermingled with casually dressed amateurs.

About 50 chairs sat on a series of platforms inside the theater. Ten minutes before show time, there were only eight seats filled. The stage, a small floor space, appeared meager for dancing. I began to wonder whether this performance was a mistake.

Later, I realized the audience played a continuous part in the performances, including the pre-show entertainment outside.

The lights went off and left viewers in a dark silence, and then a

spotlight abruptly shone on a dancing couple. Although the performers were skilled, this first dance did not impress me.

It was a seductive rendition with a Caribbean flair, multiple pelvic thrusts and hip rotations. It was a little slow to start the show.

The next act began with one young woman positioned on the latex floor, poetically talking to God. Her gestures were perfect as she expressed her dismay standing at the gates of heaven and wishing to return to earth.

By mirroring a diary entry, the piece, "Choosing a Life," struck a chord; it was simply truth to which I related.



SEAN STEVENS/ STAFF PHOTOGRAPHER

Erin Kinney dances with Nicholas Morrison.

"Tourist Trap," another act performed by one person on stage, depicted a girl protecting her suitcase. Meanwhile, she went through the suitcase and pulled out travel logs, money, toilet paper and a camera.

As difficult as it may seem, all of her motions were choreographed, but she pulled it off with smooth movements and circles around the travel bag.

Of course, the entire show concluded jubilantly in a song and dance, "Hecho En Cuba." Most of

the audience rose and joined the performers on stage for one last boogie.

The ACDT players took a trip to Cuba this summer to experience the culture in its many flavors. They left the country with the culmination of spoken dialogue, poetry, prose, drama and dance movements.

The show was put on with wonderful gusto. I could tell the company had marvelous fun being on stage, and I admit, I too had a blast.

Anima brings Brazilian flavor to UNCA

Megan Fazekas
Features Reporter

Anima presented a cornucopia of diverse music styles blended with an authentic Brazilian sound to listeners in Lipinsky Auditorium Oct. 6.

They captured me and other members of the audience with their amazing music.

The performers consisted of six musicians whose different instruments and techniques defined the music. The instruments used were classical and 10-string guitars, Brazilian fiddles, harpsichord and drums.

Anima's quick rhythms and off-beat riffs impressed me. Sometimes the music rushed into a frenzy of noise after several lulling melodies with quiet vocals.

Anima had great stage presence. Arranged in a semicircle, I could see every member clearly. They dressed in fabrics of rich gold, green and red colors.

Even though the band members were bright and animated, they still maintained a humble, laid-back attitude.

Anima played mostly traditional Brazilian folk songs.

I loved it when the singer, Isa Taubé, a soprano, sang so quickly and rhythmically that it sounded almost like Portuguese-style rap music.

Even the drummer, Dalga Larrondo, played some funky beats that sounded like modern hip-hop.

Larrondo would slide his fingernails across the drum, and then slap it. It reminded me of the sound of spinning records. He also played a large terracotta jug that reminded me of old school bear boxing.

Each musician had his or her time in the spotlight for a solo or a small ensemble.

They had a chance to present their musical abilities without the other music interfering. I enjoyed guitarist Paulo Freric's classical guitar solo.

Valeria Bitrar had a large array of recorders. One was called the Kuluta, an indigenous wind instrument from the tribes of Brazil. She also used the Lebanon flute, mejuez. I was impressed when I saw her play two recorders at once.

Bitrar was friendly to the audience as she tried to explain the purpose of Anima.

Anima was originally arranged to play European Renaissance and Baroque music. Eventually, most of the European instruments, except the harpsichord and classical guitar, were phased out to include Brazilian instruments.

The classical fiddle was replaced with Brazilian fiddles, which have more earthy tones and vibrations than other fiddles or violins.

"Our decision to perform music of the oral tradition, drifting toward medieval and renaissance music, and also to work collectively



SEAN STEVENS/ STAFF PHOTOGRAPHER

Isa Taubé sings the lead vocals for Anima Oct. 6 in Lipinsky Auditorium. Anima blends traditional Brazilian and European music to create their electric sound.

on the arrangements, has made us experience and revive faded and distant values," said Bitrar.

My favorite songs were "Baiozim Calungo" and "Je Vivroie Liement." The songs were arranged beautifully. I particularly liked the fast pace drums and fiddle.

The songs each tell of traditions and the way of life for troubadours. Most of the songs had beautiful poetry that went along with them, but Anima turned it into vocals.

Even though I had never heard Anima's music before, there was something nostalgic about it that took me back in time.

At the same time, I was also think-

ing, what in the world is she singing about? I wish I understood Portuguese so that I could actually understand the depth of the lyrics.

Of course, there were times when she was singing so fast that I probably wouldn't have understood, even if I did speak Portuguese.

I felt a connection to the performers onstage.

The setting was very intimate because I was sitting up so close. I swear I could see them looking right back at me.

They are a world famous group, and UNCA was fortunate to have them play. I was glad to be supporting such a talented group.

Free Pizza and Coke!!

Movie Tickets!

CAREER FAIR

Tuesday, October 23, 2001
10:00 am - 1:00 pm at the
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Some of the Organizations Represented at the Fair:

<p>Education Buncombe County Schools Iredell-Statesville Schools Burke County Schools Catawba County Schools</p>	<p>Community Social Services Literacy Council of Buncombe Co. Eliada Homes, Inc.</p>	<p>Government City of Asheville Social Security Administration National Climatic Data Center Peace Corps</p>
<p>General Business Asheville Dodge APAC-Carolina Belk Inc. Enterprise Rent-a-Car</p>	<p>Youth Social Services Big Brothers/Big Sisters Inoads</p>	<p>Communications UNC-TV Asheville Citizen-Times</p>
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