



Contemporary free form. (photo by mike smith)

A Review

# Avant - garde dancers move

by babette collins

The Murray Louis Company came to the Central Piedmont Community College Auditorium the weekend of October 23 and 24, and although their stay was a short one the impression made will be a long lasting one. There has never been much dance in Charlotte. Many students have never been to a ballet or dance event. But if the reaction of the audience to the Louis Company is anything of an indication, there will be much more in the future.

The company danced informally on Friday to the accompaniment of Mr. Louis' percussion instruments. They gave a complete program on improvisations, and improvise they did. Although Mr. Louis indicated the meaning and related what the dancers were going to express, even he did not know what the dancers themselves were going to perform. It proved to be a very exciting and intriguing evening. After the improvisations was an informal question and answer session with Mr. Louis answering anything asked. Very informative indeed!

Saturday afternoon a master class was given by Mr. Louis and about 25 people consisting of professionals, students, teachers attended and were put through their paces in the organized exercises that a contemporary dance student would have in any of the many schools that teach modern techniques. It was a new experience for the many who had the courage to try, as modern techniques are not taught to any great extent in Charlotte.

Saturday evening the auditorium filled with a steady stream of a very mixed audience. Students, teachers, children, teenagers, critics, and balletomanes were all buzzing with excitement, and the evening proved to live up to all expectations and more. The six dancers, Murray Louis, Michale Ballard, Raymond Johnson, Lyn Levene, Sara Shelton, Frances Tabor were all in complete control and were able to reproduce three times with complete accuracy the same section of a modern dance piece, literally picked apart to expose the inner meaning and intentions of the choreographer, and to relate in dance form the relation

between the movement and the music, a happening that one is usually unable to see. Everyone was captivated and learned from the immensely knowledgeable lecture that accompanied the dancers via a tape recorder. The complete piece was danced, concluding the first half of the program and to all was a joy.

The second half of the program consisted of four excerpts from two ballets choreographed by Murray Louis to electronic music by ALWIN NICOLAIS and a contemporary score by ALVIN WALKER. Two excerpts were danced impeccably by Mr. Louis and then joined by the company of five complete individuals who performed with excellent control and were able to mold their movements into a single idea through their special awareness of each other. The four dances represented the uninhibited free form techniques of contemporary dance—a style that has become world renowned through such pioneers as Doris Humphrey and Charles Wiedman. At the end of the performance there were at least 5 curtain calls and a standing ovation with bravos from all. The evening was a complete success, and the audience somewhat danced their way home...which all goes to prove that the introduction to contemporary dance was a good one.

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# Bradstreet, person writer - performer

by john oeland  
a guest reviewer

David Bradstreet—a performer, a song writer, a person.

UNCC saw one of the most professional folk singers to ever come to N.C. Dave writes almost all of the songs he sings. Each song makes the listener feel that he really wants to know the person who is singing each song. However, after talking with Dave, you find out that you cannot separate from the real person Dave Bradstreet because they are one in the same. Dave feels and relives each experience that he sings about. As Dave sings you notice a few clues that gives his secret away, of being better than great.

Number one-Dave is totally wrapped up in each song. You can

tell this by watching his feet dance as he sings.

Number two-Dave's guitar playing is a little more than unbelievably fantastic. The music which comes from that lone guitar sounds as though an entire group of guitarists were on stage.

Number three-Dave sings his songs for himself and by doing so he lays his soul upon the line for all to see. Thus, you become part of him because he wants you too.

Dave creates an atmosphere of being able to feel each line he sings. He more than communicates with the listeners, he becomes part of them.

"one man who becomes a little boy on stage because he is free and open with his music, his words and his soul."

If you missed this coffeehouse, you missed one of the best. Thank you, Judy, for a job well done.

Students on campus interested in finding answers on their own to some of our social and ecological problems might be interested in a new program sponsored by the National Science Foundation. Entitled "Student Originated Studies," the program offers financial support to student projects dealing with problems of the physical, biological, and/or social environment. These projects must be originated, planned, and directed by students and endorsed by the host college or university.

The NSF's deadline for receiving proposals is November 30, 1970; so you had better start planning now. The North Carolina Internship Office will provide to interested students additional information and technical assistance in developing a proposal. They can be reached at (919) 829-3147, or write Robert Lee Sigmon, Director; 130 E. Morgan St.; Raleigh, N.C.

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