

Final examination schedule, spring semester 1986

All 11:00 a.m. classes on TTH;	Mon. April 28,	9:00 a.m.
All 12 noon classes on MWF; *Chem 170L, 171L	Mon. April 28,	2:00 p.m.
All 3:30 p.m. classes on TTH; *Busi 72	Tuesday, April 29,	9:00 a.m.
All 9:00 a.m. classes on MWF;	Tuesday, April 29,	2:00 p.m.
All 2:00 p.m. classes on MWF;	Wednesday, April 30,	9:00 a.m.
All Fren, Germ, Ital Span and Port 1,2,3,4; Russ 1,2 *Busi 24		
*Jour 53; *Educ 41	Wednesday, April 30,	2:00 p.m.
All 8:00 a.m. classes on MWF; *Ling 30	Thursday, May 1,	9:00 a.m.
All 8:00 a.m. classes on TTH	Thursday, May 1,	2:00 p.m.
All 1:00 p.m. classes on MWF	Friday, May 2,	9:00 a.m.
All 9:30 a.m. classes on TTH; *Chem 181L	Friday, May 2,	2:00 p.m.
All 4:00 p.m. classes on MWF	Saturday, May 3,	9:00 a.m.
All 12:30 p.m. classes on TTH	Saturday, May 3,	2:00 p.m.
All 11:00 a.m. classes on MWF	Monday, May 5,	9:00 a.m.
All 5:00 p.m. classes on TTH; all classes not otherwise provided for in this schedule; and *Chem 41L, 62L; *Math 22, 30, 31, 32	Monday, May 5,	2:00 p.m.
All 10:00 a.m. classes on MWF; Busi 71	Tuesday, May 6,	9:00 a.m.
All 2:00 p.m. classes on TTH	Tuesday, May 6,	2:00 p.m.
All 3:00 p.m. classes on MWF	Wednesday, May 7,	9:00 a.m.
All 5:00 p.m. classes on MWF	Wednesday, May 7,	2:00 p.m.

*Common exams are indicated by an asterisk. In case of conflict, the regularly scheduled exam will take precedence over the common exam.

STAND

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very productive. Another Democrat, Rep. Walter Jones, also confirmed his support of the STAND concerns, she said.

Although the National Student Lobby was smaller this year than it has been in the past, Tiedemann said it was better organized. STAND's ability to

recruit students from around the state made meetings with the congressman more significant this year, he said.

STAND wants next year's student lobby to be scheduled further away from final exams, Tiedemann said. "We probably would have had twice as many members (from UNC) if . . . (the lobby)

was earlier in the term."

National Ucam, the disarmament group that helps organize the student lobby day, has asked STAND to be the national coordinator of the 1987 lobby, Brunk said. STAND will decide if it will accept the offer early in the fall semester. The group may also sponsor a convention at UNC of disarmament groups from universities around the state next semester.

STAND was unable to meet with North Carolina's Republican Sens. Jesse Helms and John East, but the organization presented Helms' office with over 200 proxies, Tiedemann said.

He said he was able to speak with Helms' appointment secretary for an hour. "We had a whole different conception of what reality is."

Although Brunk said she felt the effort was successful, she could not determine the results yet.

"It's often difficult to weigh the exact impact you have," she said. "They are politicians and they are going to smile at you."

"I understand at this point the need for a compromise, but to choose numbers for their political expedience is wrong," he said. He said \$1,120 was as low as he thought was reasonable.

The final proposal to set the Student Government appropriation to the CGLA at \$905 was approved 11-9 with one abstention.

Duley said the figure was totally unacceptable.

There was no good reason to cut CGLA's budget since the group had proven it was fiscally responsible and the congress was working with such a large surplus, Duley said.

CGLA

from page 1

they said.

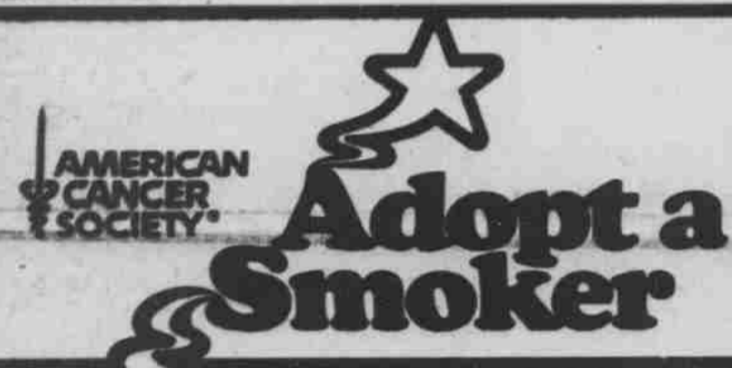
"They are very fiscally responsible, and it's ludicrous to sit here and tell them to raise money and raise money," Williams said.

CGLA opponents preferred an appropriation of \$674, saying it was all that could be justified given the amount of student opposition.

After a brief recess, Beasley proposed a compromise of \$900.

"It's between the \$1,200 we keep floating to and the \$674," he said. "Really, folks, this looks like what we want."

Torgan opposed Beasley's proposal, saying it was an arbitrary figure.



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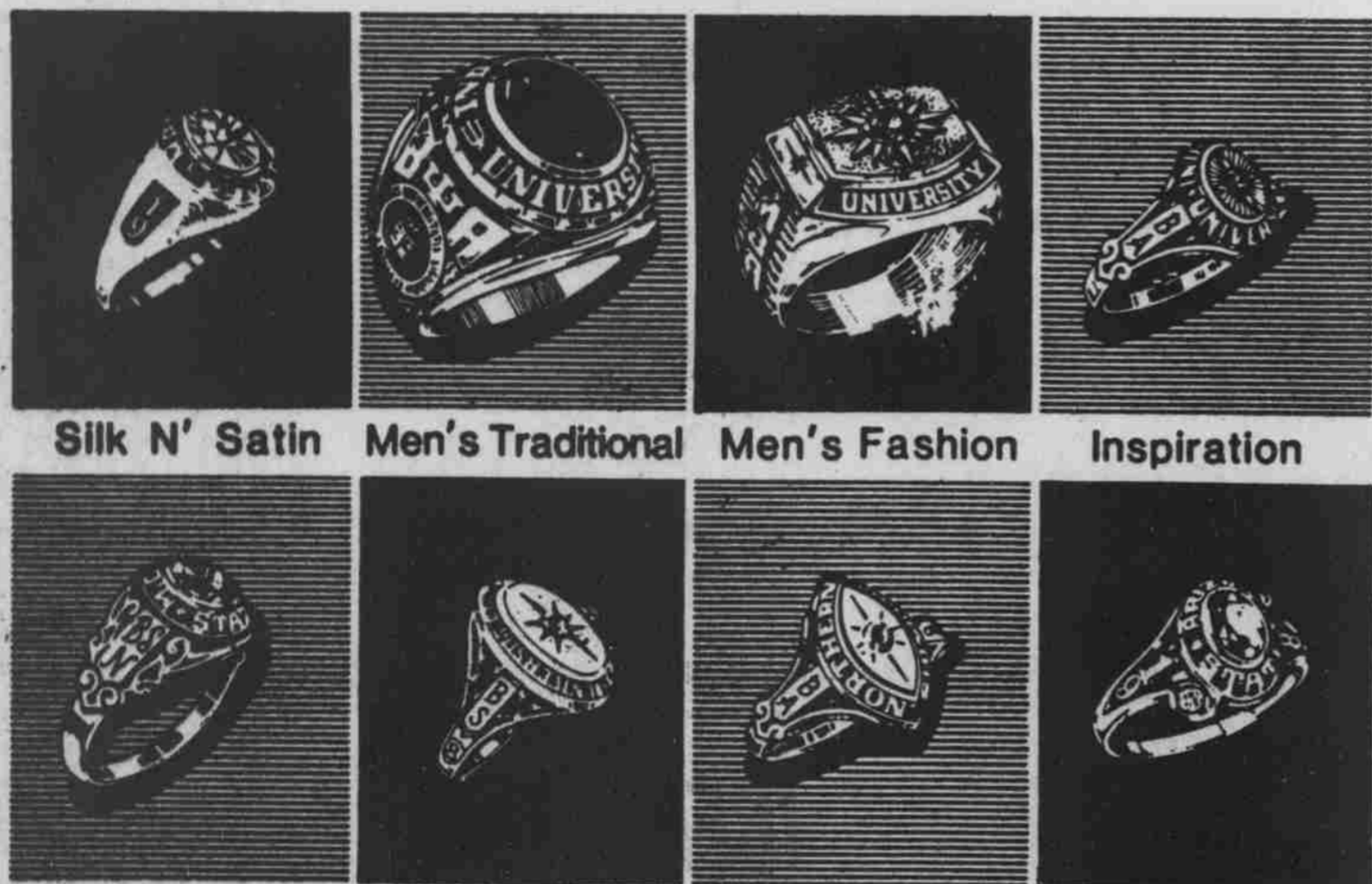
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Except for occasional sparks, Balletap's show lacks luster

Elizabeth Ellen
Dance

Making its premiere only two years ago, the tap-oriented dance company Balletap, U.S.A. is a young troupe. Perhaps this partially explains why the company's performance in Memorial Hall Thursday evening was lukewarm. There were certainly high points in the show sponsored by the Union's Triangle Dance Guild, but much of it was not too impressive.

Tap is by nature an unusual art form, as its distinguishing feature is the fact that the dancer's sound is as important as his motion. Aside from that consideration, the style of motion can vary widely. The troupe is still trying to discover what particular brand of tap it should embrace, as evidenced by the varying success of different numbers in the show.

The company's acappella warmup number demonstrated the company's major strength — performing precise and complex tap rhythms. The troupe members can tap, without a doubt. But as the next number, "Solea/Bando," showed, the dancers seem slightly amateurish. There was nothing original in this tango-style nightclub number, and artistic polish was not consistently present.

Ditto for the next piece, a trio of dances set to pop hits collectively titled "Michael! Michael! Michael!" The first dance, set to Michael Jackson's "Want to Be Startin' Something," was silly. Not that he of the one glove and glitter socks is serious, but at least he is exciting and stylish. This dance was not.

The second Michael was Michael Sembello. His "Maniac" was a hit song from the film "Flashdance," and it is to the company's credit that they did not attempt to recreate the famous dance workout sequence from the movie. However, their alternative "video" was not too good. Company co-founder Mercedes Ellington appeared as the bride of Frankenstein and proceeded to dance with her creators and run away from the monster himself. Silly, right?

The best of the trio was the final dance set to Michael McDonald's "Takin' it to the Streets." This dance was more exciting than the previous ones, and there was some really fine dancing involved. The concept behind it was not overly original. In this dance,

a cheap version of the "Beat It" video, two street gangs were set to dancing by a white knight in a jumpsuit cut to the navel.

The next number was by the Blake Brothers, two young men who did some break dancing and, for lack of a better term, some street dancing. The two should have done more breaking as they seemed to be very capable of performing the athletic feats of this form. While the rest of the company can be criticized for being amateurish, this pair's charm came largely from their unaffected grins and natural hamming ability. Break dancing does not call for the polished showmanship that tap dancing really needs, so their style worked.

"Bizz Bang Bong" was a number with some good tap dancing and yes, an interesting concept. The company represented the parts of a pinball machine while soloist Tiffney Lyn Myers was the ball. The costumes were very clever, but the dance suffered a bit from terminal cuteness.

The best of the evening came after intermission. Soloist John Fredo did a fantastic job in "A Tribute to Erroll Garner." He was a little goofy, but his moves were ultra-smooth. The dance, in the style of old stars like Gene Kelly, was set to a recording of Garner, standards such as "Misty" and "That's My Kick" played by the composer. Performed on a stage bare except for a piano, the tribute was simple but wonderful.

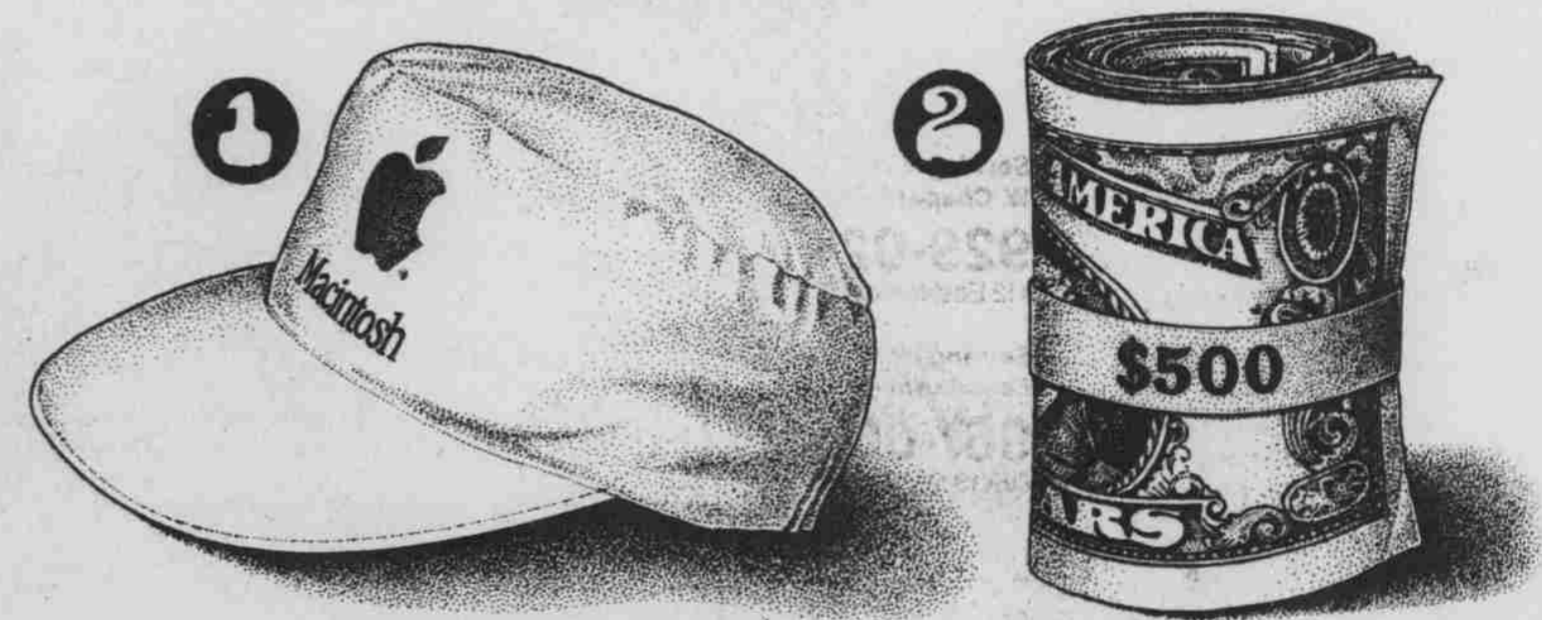
Luckily, guest artist Obba Babatunde was worth waiting to see, for the audience had to wait about 15 minutes while technical problems held up the show. When he got on stage, though,

Babatunde showed the company what professionalism is all about. He sang and danced through numbers from the musicals "Golden Boy," "Dreamgirls" and "Grind" with more style than the law allows. It is easy to see why the man has succeeded on Broadway; not only can he dance and sing, but he has that certain spark that makes him irresistible.

The final number was "Pretty and the Wolf," a jazzy tap version of the Little Red Riding Hood tale. Ellington took the female lead role while Fredo played the wolf. This dance was quite enjoyable and showed the company to great advantage. Even though the piece was a little too long, the music of Duke Ellington and some impressive dancing kept it going.

Balletap, U.S.A. is definitely not a bad company; it is just bogged down with problems like cuteness and ragged edges. The show was often fun to watch, but at certain points, one almost got the feeling of watching a dance school spring recital, albeit a recital put on by outstanding students. In trying to be accessible and to bring tap to the public's attention, Balletap, U.S.A. has sacrificed some artistic purity and come up with a watered-down repertoire.

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