

Show to revive spirit of baroque period with dance, music

By ELIZABETH ELLEN
Arts Editor

Baroque music has recently come back into vogue, and many musicians are playing authentic instruments and experimenting with period performance techniques. Another 18th century art form, Baroque dance, is also experiencing a revival, although it is not as well known.

One of the more active interpreters of this old dance style is Catherine Turocy. She and her husband, harpsichordist James Richman, will perform this weekend in Chapel Hill concerts by the Society for Performance on Original Instruments.

Turocy is a co-founder and soloist with the New York Baroque Dance Company. The troupe presents theatrical dances originally choreographed between 1680 and 1750. Some dances in the repertoire have been preserved more or less intact in notation invented at the end of the 17th century. Other dances, like "Les Caracteres de la Danse" which Turocy will perform on the Chapel Hill program, she has reconstructed from available information.

Other dances on the program include "Folies D'Espagne," set to music by Marais, and "Passacaille d'Armide," set to music by Lully.

Baroque dance is a precursor of ballet, said Turocy in a phone

interview Monday. The five basic positions are employed in Baroque choreography, as are certain ballet steps such as the bourree and assemblé.

A major part of classical ballet choreography, partnering, is not incorporated in the Baroque style, Turocy said. "The male does not lift the female and carry her around the stage," she said. "Nor does she fling herself into his arms. There is more equality between the sexes."

Whereas Baroque music can be performed with more recent techniques and on modern instruments, Baroque dance does not lend itself to modernization, Turocy said. "Baroque dance is an entire style that doesn't exist anymore," she said. "It must be presented in the most informed authentic way, or it will simply become 20th century dance."

Turocy said Baroque dance has gone through several cycles of revival as an art form. Turocy credits Melusine Wood with renewing interest in the form in the 20th century. Wood worked mainly in England, and the American revival has occurred only within the last 25 years, she said.

More than a primitive, underdeveloped type of ballet, Baroque dance is a special form in itself. "It has a sense of sophistication complete in its own context for its own period,"



Catherine Turocy, New York Baroque Dance Company director

Turocy said.

As an art form, Baroque dance is valuable beyond its beauty and expressive potential. "Aesthetics, what is considered beautiful, tells a lot about a civilization in general," Turocy said.

The Society for Performance on

Original Instruments will perform with dancer Catherine Turocy and harpsichordist James Richman at 8 p.m. Friday and Saturday in Playmakers Theatre. Other guest artists include sopranos Penelope Jensen and Susan Klebanow and bass Fredric Moses. Call 962-1039 for ticket information.

Divest

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Marguerite Fletcher, a group spokeswoman.

Shanties built in protest

Fletcher said student protests have maintained public interest in the divestment issue since the Trans-Africa protests. "Students have played a very strong role. They have helped to get the word out across the country," she said.

After a year of aggressive student protests in 1985, shantytowns began to appear on campuses nationwide in 1986 as symbols of the oppression endured by the South African blacks living under apartheid. The construction of these shanties and the refusal of students to evacuate or dismantle them have led to many highly publicized arrests nationwide.

This movement was initiated January 1986 at Dartmouth College, in Hanover, N.H., as protestors erected shanties that conservative students later destroyed. When the structures were rebuilt, the city of Hanover declared them a zoning violation, and 17 students were arrested in a protest as the shanties were dismantled.

By April 1986, similar protests appeared nationwide. In the first week of April, more than 150 demonstrators were arrested at the University of California at Berkeley. During the same week, 40 students were arrested at Wellesley College, Massachusetts; 35 at Georgetown University, Washington, D.C.; 22 at Purdue University, Indiana; and 20 at the University of Wisconsin.

The surge of protest also caught on at UNC during this time, as University Police arrested five students April 7 for refusing to leave

their South Building shanties to be torn down.

Shantytown protests and arrests continued into May, including the arrests of 12 protestors at the University of Maryland.

Officials at these universities based their decisions to prohibit shanties on several concerns. They said the structures were dangerous if protestors were living inside them, they were a zoning violation or they encouraged violent clashes between anti-apartheid students and right-wing students.

Student protestors have been effective in pressuring universities to divest, said Dee Johnson, assistant director of student activities at Dartmouth College. "I think they have been effective in this country, especially to make people responsive and aware of the problem," she said.

Dartmouth was already in the process of partially divesting when the protests occurred, but they forced the endowment board to act earlier than it would have otherwise, Johnson said.

Chapel Hill students rally

At UNC, the movement resurfaced in November 1986, when nine apartheid protestors were arrested for refusing to evacuate South Building, where they had chained themselves.

There had been calls for the divestment at the University before the Anti-Apartheid Support Group formed in 1985, but the movement was never forceful enough to attract much student or administrative attention, said Dale McKinley, group member.

McKinley said he thought the nationwide student protests have had an important impact on administrative officials and public opinion. "A lot of universities have divested as a result of the protests. Students have forced . . . not only the university but also the whole state to divest," he said, referring to the action taken by students at the University of California at Berkeley.

The students' vocal protests have been important in keeping the divestment issue in the public spotlight, he said. "On that score, it definitely has had an impact. Students have kept the issues alive in the community where they would have otherwise only read about it in the papers," he said.

UNC had \$6.2 million invested in U.S. corporations doing business in South Africa until Eastman Kodak announced Nov. 19 that it would withdraw from South Africa. The 19,300 Kodak shares accounted for one-sixth of the University's South African holdings, which amounted to \$1,027,725.

The University Endowment Board has issued guidelines to control South African investment policies. The guidelines require the board to invest only in companies that adhere to the Sullivan Principles and prohibit investment in any company that does a majority of its business in South Africa.

U.S. stronghold in South Africa

There are now 238 U.S. corporations active in South Africa with holdings valued at \$1.3 billion, according to Alison Cooper, a spokeswoman for the Investor Responsibility Research Center. U.S. investment peaked in 1981 at \$2.6 billion. In 1982, the United States overtook Britain as a primary trader with South Africa and became its most important source of corporate investment.

Multi-national corporations were active in South Africa as early as the 1920s, but the rise in investment occurred in the 1960s, Nessen said.

U.S. corporations in South Africa claim that investment encourages positive changes within the apartheid regime because they provide job opportunities to the black majority, according to a report of the Africa Fund (associated with the American Committee on Africa).

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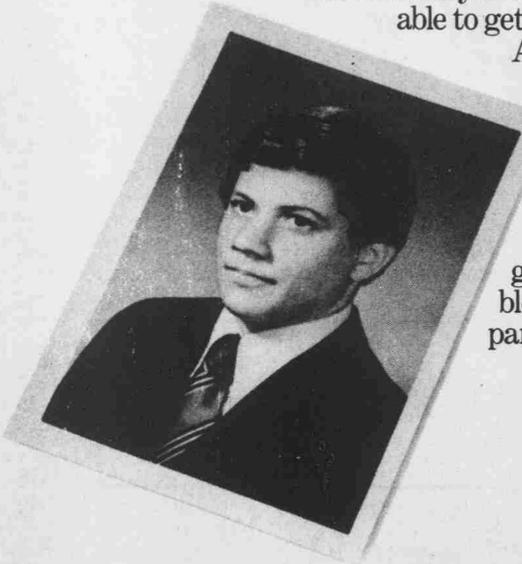
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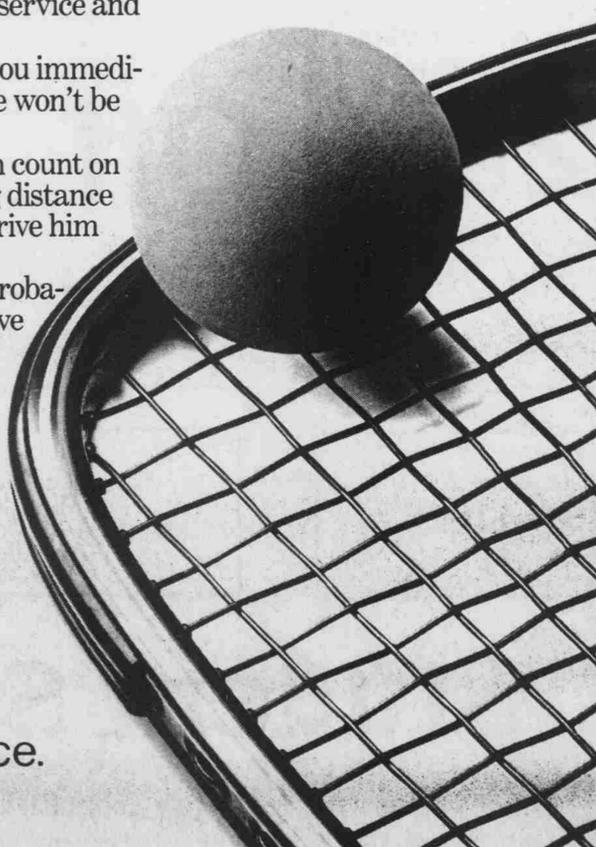
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