

ALUMNI NEWS: MUSIC AND DANCE

SMITH JOINS AMERICAN BALLET

STUDENTS VISIT....

(Con't. from page 2)

The State Student Legislature has been meeting for thirty-three years, passing bills and resolutions students feel relevant to the state of North Carolina. Though their body is mock and in no way official, all their bills and resolutions are entered into the N.C. State Legislature, and in the past years 44 per cent of SSL's business has been made into state laws.

BEATLES (Con't. from page 2) BEATLES

electronics to implement their own sound, along with classical and Indian influence, the group actually started a new wave of creativity in rock music, making rock serious music and business. Along with Bob Dylan, they are certainly responsible for the rock revolution which occurred in America and all over the world.

Other projects included two films: *A Hard Day's Night* and *Help*. They also produced a raw, but creative "home movie", *Magical Mystery Tour*.

In 1968, they created Apple Corps., a company which was to offer unknown artists an opportunity to create without the usual hassles of dealing with companies. But Apple wasn't what it was supposed to be, as the Beatles found themselves ill-equipped to handle the business end of creativity. Although Apple still exists (and apparently will continue), it began much of the ego-tripping that split the Beatles.

Constantly in the news, as a group or individuals, the Beatles probably had more written about them than any other artists in the 1960's. Although their image changed, their general public seemed to have affection for them. But incidents such as dope busts, John & Yoko's "Two Virgins" snapshot, change in physical appearance and attitude, and various statements (We're more popular than Jesus!), alienated many original followers. Also, their change of musical direction was misunderstood by many listeners. Yet, they were, throughout their existence, rock's most creative entity.

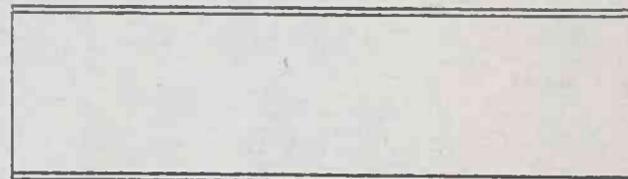
One more LP is due for release, *Let It Be*, supposedly sometime this month. Also, there is rumor that their last Shea Stadium concert will be in album form. But, for all practical purposes, it appears that the Beatles have ended.

With their passing from the scene, an era ends. No group currently on the scene seems capable of replacing them, in terms of creativity and appeal. Few artists have had the effect on a generation as the Beatles did in the 1960's. As Aaron Copland said: "When we want to recall the music and mood of the 1960's, we will play the Beatles."

Once there was a way to get back homeward, but it seems that that time has now passed.

After all is said and done, broke and starved, and tired and behind in school work, I'm sure the unanimous opinion of the NCSA delegation is one of a job worthwhile, well done, and important to us, our school, and better yet, to a great many more across the state. Personally, and I'm again confident my fellow delegates will again agree, I highly recommend we attend next year with a full delegation (five), taking bills prepared by our own warped left-winged hippie-type liberals, and give the congressmen attending the '71 session of the N. C. State Legislature a few things to think about.

GENE JOHNSON



TWO NEW BALLETS

(Con't. from page 1)

Although the play has only three characters, the ballet uses 18 dancers. The three main characters each have dancers depicting their "double" or "other half".

The play is Sartre's conception of hell. In the ballet, dancers interpret episodes in the lives of the three main characters which lead them to the central room, which is hell. Miss Bettis said that she hopes the ballet will be equally interesting to those who do not know the play because the story line is clearly defined.

Closed Door was originally commissioned by the Juilliard Dance Company in New York and was performed there in 1959.

These two ballets will be added to the School of Dance repertory which now numbers 26 ballets. All but seven were choreographed by members of the School of the Arts dance faculty.

Friday's program will include: *Concertina*, choreographed by Pauline Koner, music by Pergolesi; *Pour Les Oiseaux*, *Closed Door*, and *Flick-Flack*, choreographed by Duncan Noble, music by Benjamin Britten.

Saturday's matinee program will be *Symphony Thirteen*, choreographed by Duncan Noble, music by Joseph Hayden, *Pour Les Oiseaux*, *Closed Door*, and *Raymonda*, choreographed by G. Balanchine and A. Danilova, music by A. Glazounov.

Saturday's evening program will be *Concertina*, *Fugitive Visions*, choreographed by Job Sanders, music by Serge Prokofiev, *Closed Door*, and *Flick-Flack*.

Another former NCSA dancer can be listed on the roster of those alumni who have joined a professional company. Buddy Smith, a student of the School of the Arts for four years has been accepted into the American Ballet Theatre.

Mr. Smith who is from Southern Pines, North Carolina, studied and trained with the North Carolina State Ballet Company before attending NCSA. He performed in numerous ballets, including the Cavalier in the *Nutcracker*. This year he again visited NCSA to dance the role as a guest dancer. Before joining the Ballet Theatre, Mr. Smith was a scholarship student at the School of American Ballet.

The American Ballet Theatre ranks among the great international companies of the 20th century. The principle of the company, as stated by Miss Lucia Chase, director, is "to serve as a gallery of the dance wherein the ballet masterpieces of all periods and all countries are displayed together with the contemporary works of American artists." Such dancers as John Kriza, Nora Kaye, Toni Lander, Lupe Serrano, Eric Bruhn and Gina Vidal (Mrs. Pandi) have danced with American Ballet Theatre.

Andrew Cordle, former NCSA student, gave a Bassoon Recital Friday, March 6, 1970, in the C. Michael Paul Hall, Lincoln Center Plaza, New York City. His harp-sichord accompanist was Glen Wilson, also a former student at the School of the Arts. The program included a Sonata for Clarinet and Bassoon with Esther Lamneck playing clarinet. Esther also studied several years with Robert Listokin at the School of the Arts.

Glen Wilson, another Juilliard student and under the instruction of Albert Fuller performed Friday February 27, in the C. Michael Paul Hall at Lincoln Center Plaza, New York City. The all-Bach program included Concerto for Harpsichord, d minor; Concerto for Two Harpsichords in C Major; and Brandenburg Concerto No. 5.

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Ramson Wilson, flutist, and student at the Juilliard School, performed February 25, in the Alice Tully Hall, Lincoln Center. Ransom studied at the School of the Arts for three years with Philip Dunigan.