

Campus Extras

5

Clubs Corner

● **Assert Yourself!** Learn assertiveness skills which will help you in your relationships, in the classroom, and in your workplace. Today - Wed. Mar. 17 12 noon - 1 p.m. in Dogwood A. Presented by Stephanie Helms Harris.

● **Le Cercle Francais'** next meeting is this Friday, Mar. 19 at 10 a.m. in Joyner 215. Be there!

● **Don't Forget** - Angel's WINGS award nomination forms and eligible candidates lists are available in the Office of Continuing Education. Each 23+ student may nominate one person.

● **Hey Seniors!** Please turn in **SENIOR PICNIC INFO** as soon as possible - including senior superlatives and last will and testaments. Give information to Dana (109 Heilman) or Ann (111 Heilman). Questions call x2510 or x2512.

● **The Art Department seniors** will be having their Senior Exhibitions this weekend in Gaddy-Hamrick. The opening reception will be this Sunday, Mar. 21 from 2-4 p.m. The show will be up through Apr. 5 and features media by artists Allison DeRoeck, Juliana Bunn, Nikki Illingworth, Allison Lane, Lisa Bauer and Anna Taylor.

● **SGA Executive Board** is looking for a few good women. The following positions are available: Treasurer, Student Life Chair, Residence Hall Board Chair and Chief College Marshall. Stop by the Office of Student Activities to sign-up for an interview. Call Jennifer Ricks (x2572) with any questions.

● It's time for the **First Annual Junior-Senior Dinner** on Tuesday, Mar. 30 at 6 p.m. in Belk Dining Hall. Admission is FREE!! You must sign up in either Cate Center (Info. Desk) or in Belk Dining Hall by this Friday - Mar. 19! Questions? Call Erin Grant x2537.

Coming Events

LISA GILLIAM
Arts & Entertainment Editor

- March -

18 - The NC Symphony and Triangle Musicians 2nd Annual "Play with the Pros" Concert. Cary community Center. 8pm. No charge for the concert.

19 - At 7:30pm & 20-21 at 2pm. Raleigh Little Theatre Family Series Production. OPQRS, ETC.! Madge Miller's delightful comedy about the power of art and freedom of thought. Find yourself in Ottoville, where the alphabet starts with "OPQRS." \$6 for children; \$8 for adults. Call 821-3111.

20 - Cartooning. Learn Cartooning and drawing techniques in this workshop at the alker Arts and History Center. 1 session, 10-12. \$25. Call 460-4963 for more info.

21 - The Black Crowes in concert. Ovens Auditorium. Charlotte, NC. 8pm. \$25. Call 704-522-6500 for tickets.

23 - Timothy Sparks, tenor, and James Clyburn, piano. Faculty Recital. Carswell Concert Hall. Meredith College. 8pm. Admission Free.

26 - Big Band Concert / Dance. "Big Band Extravaganza," featuring Jim Miller and the Jimmy Dorsey Orchestra and Guy Lombardo with Al Pierson. 6:45pm. McKimmon Center. NC State. \$15. Call 515-1100.

- Briefs -

● College graduates with a strong interest in a career in community arts administration are invited to apply for a Community Arts Administration Internship sponsored by the NC Arts Council. the deadline for applications in May 3, 1999. For an application form and more info, please contact Viola Bullock at 919-733-7897 ext. 29.

Dance Theatre presents spring concert

TORY HOKE
Features Editor

It is a credit to Meredith Dance Theatre's talents and range of expression that they can produce a performance that can appeal to an audience with even the littlest knowledge of dance. The concert that MDT delivered on Mar. 4 and 5 was as professional and poised as an Ivory-Merchant film, yet each of its seven components made a gut-level connection with its crowded Jones Auditorium house that was as gripping as a De Palma finale.

This year is David Beadle's first at the helm of MDT, filling in for usual director Alyson Colwell-Waber, who had other commitments.

"It has been a great experience," said Beadle, "both challenging and exciting because of MDT's many projects. This year has been designated Year of Dance by Meredith's Center for Women in the Arts, and we have been especially busy hosting the NC Dance Alliance's Annual Event in September and the NC Dance Festival concerts in January, in addition to our usual schedule of classes and rehearsals for the fall and spring concerts." MDT's work for this year is far from through, as in April it will host the High School Day of

Dance as well as Andrea Martinez-Allen's Senior Thesis Dance Concert. Next week is MDT's participation in the American College Dance Festival in Maryland, in which Martinez-Allen and the dancers in "Failing Grace" will perform their respective works for peers and dance professionals for feedback and conversation.

"Failing Grace," the centerpiece of the student and faculty works presented Mar. 4 and 5, was choreographed by artist-in-residence Keith Johnson and his assistant Stephanie Nugent, both of California State University, Long Beach. The piece contrasted natural movement with what Johnson called the "monster walk"—a brutal, lock-kneed walk, the shock of which made some members of the audience audibly draw breath.

Said "Failing Grace" dancer Tami Necrason, "[Johnson] choreographed it on us as we were there. It took two and a half weeks to learn. It gave us a chance to explore types of movement, allowed us to show strong emotion on our faces, allowed this intensity to come through."

The work that followed was an appropriate counterpoint to the tense and moving Johnson piece. Set to Willie Dixon's "All Your Love," performed by John Mayall and the Bluesbreakers, the loose and active "Double Take" had its

dancers, appropriately, in blue jeans. Choreographers Traci Monroe and Misty Squires matched the piece's movements to the music's difficult tempo changes.

Similarly active was "Backing the Bounce," a celebration of Duke Ellington that involved all of Meredith Dance Theatre's performers. In tuxedo shirts, MDT's women produced vivid improvised movements under the direction of Beadle. The piece effectively communicated the pleasure of dance, as well as the pleasures of performance and cool jazz.

Beadle's contribution, "Parallel 357," was the first of the evening to involve contact between dancers and therefore conveyed a sense of liveliness and intimacy that made a strong connection with the audience. Said Beadle, "'Parallel 357' was made from movement phrases created by the dancers. I directed the development and transformation of the material into longer phrases and partnering sections. [The dancers] had a lot of freedom in the movement they chose, while I provided the structure and sequencing."

Beadle explained that the title "implies a geographic location - an imaginary world where nomadic tribes or people travel, meet, mingle, share their cultures with one another, change, evolve

and continue traveling." According to Beadle, the piece's theme of the "prone figure," a dancer "lying down, rolling back and forth with one arm raised," expressed the "active state of dreaming where we create our own worlds."

Time spent on the floor was used to a very different effect in Kimberly Clendenen's solo work, "The Thin Line Between," which was so well matched to its music that it seemed Clendenen had commissioned Peter Gabriel for the piece. The spare stage, teamed with Clendenen's spare white tunic and black slacks, set a cold and remote tone for her dance that made the intimacy of Gabriel's lyrics and Clendenen's sudden gaze into the audience on the word "you" more deeply affecting for their contrast. There was a stunned silence after her piece that was followed with impassioned applause.

"Mujeril," a too-brief work in progress from NC State student Brianne Barrow, used four dancers performing similar motions at different speeds that conveyed how the same experience can affect people differently. The dancer's facial expressions and nuance of movement were at once subtle and strong, and the sample left hunger for the finished piece.

The evening's first piece, "Rite," stood out for its richness

and traditional dance structure. The ripeness of the lighting and the sleekness of Melody Eggen's jewel-toned costumes set apart the formalized movements and the repeated theme of circles.

Although MDT participation is open to all students, regardless of major, it is an uncommon student who has the commitment necessary to become a part of the company. As a class, MDT provides one hour of credit and demands four per week; as an experience, it demands an additional four hours a week for each individual piece the student dances.

"I've been a part of MDT all four years," said Martinez-Allen. "It sheds some light on how much goes into a dance major." Of course, the company is more than hard work. "We have a good time," she added. "We're really good friends. After all, we came up from being freshmen together."

Unfortunately, few students on campus know what the results of MDT's commitment and chemistry are.

"It's hard to get a lot of students involved," noted Martinez-Allen. "We got a lot of good comments, like 'I could really relate.' We'd like to get more of the campus involved, but these performances don't really attract a lot of students."