

# Her Work Can Make Girdles Obsolete

By PAQUITA FINE

Dorothy Berea Silver, talented dancer and choreographer who now calls Chapel Hill home, believes that everyone should dance. "It's healthy and it would soon put the girdle people out of business," she claims.

Mrs. Silver knows what she is talking about. Her stomach is flat, her legs are shapely, and she can sail through a dance routine that would leave many of her young students gasping for breath.

Choreographer for "Anything Goes," which goes into its final performance this evening at the YMCA in Durham, Mrs. Silver staged ten numbers for the musical. "It nearly killed me," she said, "but there was the challenge of making the routines different while conforming to the dance styles of the 30's. It was so funny—I had to teach the dancers how to truck, shag, and even how to do the box-step."

Although Mrs. Silver is equally talented in choreographing exhibition dances, such as those in "Anything Goes," or classical dances, such as ballet, her forte is modern dance, in which the entire body is used to express anything that can be danced.

"Modern dance is a creative dance—like a poem or a piece of sculpture," she said. "It comes from within the dancer who creates his own movements and style according to the idea for the dance. It's not an 'alphabet' dance which conforms, but a personal and simple art."

"Most of the choreography I do can be defined in two ways: one is for musical comedy and I am usually dealing with the style and period of a certain time; the steps are not original but I take some and make up some to go with the music I'm using. The other is the art form such as modern dance and I try to find original movements to tell a story or express an idea. Dancing is often referred to as the 'Mother of the Arts,' and it should be expressive."

A native of New Orleans, Dorothy Berea began dancing when she was four and she cut her baby teeth on the most spectacular show of all — the annual New Orleans Mardi Gras, which turns every native into a natural-born showman.

"The Mardi Gras is such a big thing, especially for children," she said. "There's always a wrangle with parents over costumes and it's unthinkable to wear the same costume two years in a row. When I was in



Dorothy Silver At Work

high school, it was really fun. As students, we all dressed just alike — pirates and pirates or clowns and pierettes — and we rode in trucks behind the parade. At every stop, we'd all pop down and dance."

She recalls only one traumatic experience as a child dancer. She picked up a tack in her backside while performing but claims it "didn't hurt anywhere as much as having my grandmother turn me bottom-side-up to remove it in front of everyone backstage."

During her high school days, Dorothy not only sang and danced in a number of Gilbert and Sullivan operettas, she also excelled in swimming, track, and basketball. On the scholastic side, she was a good student and editor of the school magazine.

At Randolph-Macon College in Virginia, she was story editor of the literary magazine, president of the dance club, and a member of the varsity basketball team. She also appeared in productions presented by Stage Door, the college's dramatic club.

At some time during these years, she became interested

in modern dancing — so much so that she asked for a dance course under Martha Graham in New York as her graduation present. While in New York, she also took a dance course in composition from Louis Horst, and appeared in an operetta and in two concerts. Asked to take part in two more concerts in the Fall, she went home long enough to persuade her family into extending her "visit" for two more months.

"Then, in November, Martha Graham began preparing for a Broadway production at the Ziegfeld Theater and asked me to be an understudy, so I wrote home and asked if I could please stay," she said. "I took a little one-and-a-half room apartment in Greenwich Village, the same one Margaret Sullivan used during her Greenwich Village days. It was a great winter but I almost got malnutrition because I couldn't cook. I was glad to go home for the summer when it was over — but, the next year, I went right back to dance with Merce Cunningham's company and with concert groups. That was the year I also taught at the Beard School in New Jersey. I kept receiving offers to teach from Cornell and other schools but I didn't want to leave New York just then. I felt I had finally whipped the subway, the weather, and the city, and I was just too caught up in what I was doing."

She was a member of Martha Graham's company for three years, Merce Cunningham's company for five years, and Pearl Lang's company for two years. She danced at the Ziegfeld and Alvin theaters on Broadway, in Madison Square

Garden, and with the City Center Opera Company in Center City. She toured all the major cities in the east, south and mid-west. She also appeared on programs with singers Patricia Neway and Robert Roundsville, and actors Richard Boone, Dave Clark, Rod Steiger and Kim Stanley. For one summer, she was a resident artist at the Connecticut College for Women.

"Then, one day I got a desperate call from Sweet Briar to help them with their Art Festival" she said. Their teacher had left. That was in January and I thought it would be a great change from the New York weather."

Mrs. Silver didn't find a great "change" in the weather but she did meet the man who was to change her life. She met Marvin Silver, a New York University graduate student who was there to visit a friend. They were married shortly after he received his master's degree. Between having babies, Mrs. Silver continued to dance and teach while her husband worked on his Ph.D in physics. In 1958, the Silvers moved to Chapel Hill. Mr. Silver works with the Army Research Office at Duke University. He is also on the faculty at UNC on a program of research with graduate students.

Since her arrival in Chapel Hill, Mrs. Silver has appeared with the Carolina Playmakers in "Oklahoma," "Under Milkwood," and "Beggars' Opera." She also assisted Foster Fitzsimons in "Carousel," and "South Pacific." She staged and danced the "Can Can" for the Alliance Francaise Mardi Gras Ball, did the choreography for "Murder in the Cathedral" in Raleigh, and has done TV work for Channel 4. She has also been teaching adult classes at the Bounds Studio.

Mrs. Silver believes that women should always do something creative but admits she would find it impossible without the support of her family. "My husband is a wonderful critic and he'll tell me when something isn't right while another person might tell me it was okay. My daughter Lin, who is 11, helps by playing the piano for me. I can't play a note."

The Silvers have two other children: Paul, 3; and Douglas, 1.

## Patricia Metzger Goes To U. Of R.

Mrs. Patricia P. Metzger of Chapel Hill, has accepted a position as an instructor in art history at Westhampton College, woman's division of the University of Richmond.

Mrs. Metzger, who has been teaching at the University here will join the faculty of the Virginia University in September. Prior to accepting the position in Richmond, Mrs. Metzger was curatorial assistant at the North Carolina Museum of Art, in addition to her teaching duties.



ANYTHING? — Cole Porter's musical comedy, "Anything Goes," will be performed by the Triangle Summer Theatre at the YWCA auditorium in Durham in a final showing tonight at

8:30 p.m. Above, Charles Hoyer as the Captain and Betty Setzer as Mrs. Harcourt are, respectively, amused and aghast at Public Enemy Number 1, Moon Face Martin, played by Bill Shawn.

# Police Overtime Is 1,500 Hours; More In Prospect

Chapel Hill's Police Department is shaking down for the prospect of continued demonstrations. While policemen are still piling up overtime, Chief W. D. Blake said "a few" had been able to take partial vacations.

Last month, midway the demonstrations against segregated businesses in Town, Chief Blake reported to the Board of Aldermen that the Police Department had run up a total of 777 hours of overtime, completely disrupting its normal vacation schedule.

The overtime figure for the entire force is now approximately double that of a month ago, about 1,500 hours. The patrolmen now have around 248 hours

more. Department officers a vastly larger amount. Chief Blake himself has quit keeping count of his extra hours. "I knew when I took the job that there would be a lot of overtime anyway," he said.

The demonstrations of the past several weeks have not been as difficult to handle as the earlier ones, and fewer patrolmen have been required. Following resumption of the demonstrations after a one-week moratorium beginning July 19, the bulk of the marches have been made on the sidewalks. This has lessened traffic difficulties. Street marches have also been less difficult also, because of smaller groups because of smaller numbers participating and more orderly demonstration procedures, Chief Blake said. The moratorium permitted three patrolmen to take vacations, and others are being granted partial leave as conditions permit.

Chief Blake said that on the average six policemen could handle a sidewalk demonstration. The six includes the chief, the sergeant and lieutenant on duty, and one patrolman on the Department's traffic scooter.

Eighteen police now cover street demonstrations, as opposed to almost the full force a month ago. Two shifts are called in, plus all policemen not normally assigned to patrol shifts — record clerks, traffic detectives and desk men.

No plan for compensating police for their overtime has been arrived at by Town authorities. The Board of Aldermen has

heard proposals that all or a portion of the overtime be compensated by paying patrolmen a bonus, and that additional patrolmen be added to the force to cut the overtime load in the future.

The Town presently compensates for overtime by granting an equal amount of time off, but the total hours are now such that time off could not be granted without completely normal schedules.

The matter is expected to be discussed further by the Aldermen.

When you have something to sell, always use the Weekly classified ads.

The Chapel Hill Weekly, issued every Sunday and Wednesday, and is entered as second-class matter February 28, 1923, at the post office at Chapel Hill, North Carolina, published by the Chapel Hill Publishing Company, Inc. is under the act of March 3, 1879.

## Milton's Pre-Fall FROGSTRANGLER

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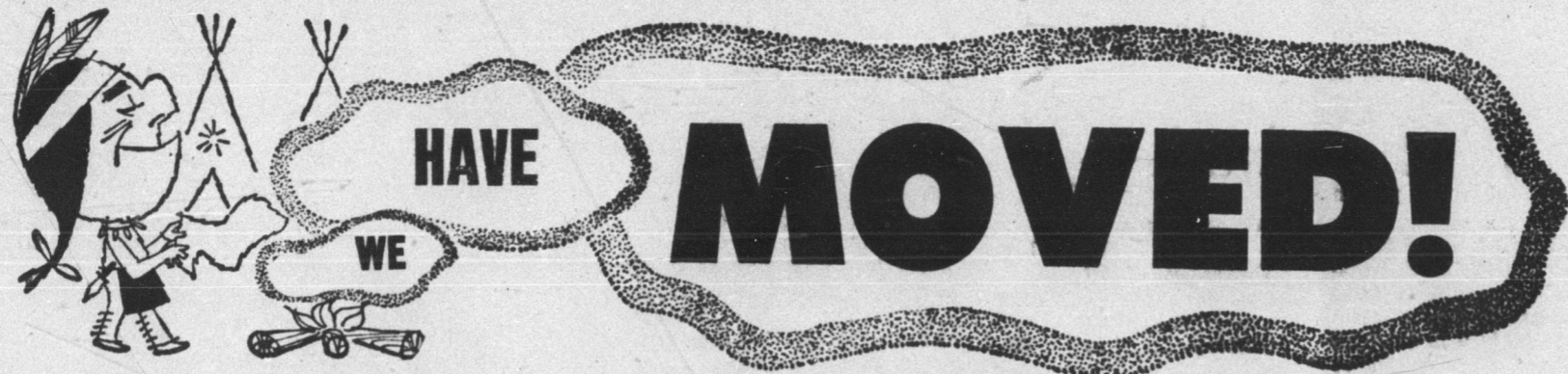
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