

**JAZZ CLASSES
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SUMMER SCHEDULE

CLASSES DAILY

MONDAY THRU FRIDAY

Intermediate — 11:00 to 12:30

Intermediate — 1:00 to 2:30

Advanced Professional — 3:00 to 4:30

Beginners — 7:00 to 8:30

SATURDAY:

Intermediate — 1:00 to 2:30

Advanced Professional — 3:00 to 4:30

Intermediate

Monday, Wednesday, Friday — 5:30 to 6:45

Techniques —

Tuesday and Thursday — 5:00 to 6:30

TEACHERS: Private Work & Routines
by Appointment

A Sarah Lawrence dance major takes a look at dance in Minneapolis, he

**DON'T
SPLINTER
THE
DANCE!**

Open letter

Minneapolis last year made its first, very welcome move toward promoting creative interaction between members of its dance community. The Walker Art Center, a private gallery, in conjunction with the Sir Tyrone Guthrie Theatre, began a summer program for fifty dancers of the area. Advanced students from several Minneapolis dance companies and different schools joined together in a common, no, uncommon effort. Paul Taylor and company instructed for a month of classes, also performing at the Guthrie Theatre. This month, Alwin Nikolais and company are here, giving classes in technique and composition, as well as performances.

These city-wide collaborations are the latest dance developments in the Minneapolis-St. Paul area, an area which is increasingly becoming a stimulating center for regional dance of many types, and which now boasts a potential audience of approximately two million people. But this collaboration is only a tiny step in an effort long overdue and vitally essential.

The Andahazy Ballet Borealis, a fine ballet company, existing since the early '50s, directed by Mr. and Mrs. Lorand Andahazy, performs at moderately frequent intervals and has begun pioneer work in local television filming of dance. The Dance Guild, a modern dance group directed by Nancy Hauser (for more about the company, see pp. 48 to 50), performs occasional concerts in the area. Newest of the dance companies is the Contemporary Dancers, directed by Loyce Houlton, which has appeared at the University of Minnesota and other colleges throughout the state. And there are other private studios which also offer dance training of high quality. Having just completed my first year of study as a dance major at Sarah Lawrence College, I am aware that in Minneapolis I received an excellent foundation on which to base advanced dance training. Indeed, I would say that the level of instruction and performance in the Twin Cities is, generally,

a very high one.

But the serious Minneapolis student has a need for performing opportunities which is not fulfilled. Once the scenery for a local concert is struck and the performance ends, the local dancer is isolated in a studio, cut off from other dance activities in the community, and the victim of a dance world torn by outmoded old rivalries between ballet and modern dance, and even between differing styles within the area of modern dance. Many performance opportunities are just about stifled by the tensions and jealousies which exist among individual dance figures in the community.

It appears that teachers, who should be most aware of the richness and variety of dance, view with suspicion a student's participation in any form of dance other than that which they teach themselves. Instead of having clear space to run in, the young dancer here is hampered by the cumbersome old factionalism that splinters the dance world.

I say these things, not because I want to cite Minneapolis as a reprehensible example of a city in which individual studios are excellent, while community cooperation is minimal. Rather, I say this because I suspect that Minneapolis, far from being an unusually bad example, is, instead, a *typical* example. From talking to students from other cities it seems to me that comparable factionalism cripples the dance scene in many other large American cities. And, since I know that Minneapolis *could* be a very exciting dance center, perhaps those other cities could be, too—provided that the prevailing artistic "segregationist" policies are abandoned.

If only the dancer could be part of a community of artists who respect and value each other's work! Interaction between the distinct groups through artistic collaborations, dialogues, symposiums, and the sharing of existing theatrical facilities (usually limited to begin with)—all these could do much to encourage and

stimulate the dancer, and build a larger dance audience.

For a few weeks this summer, the students at Minneapolis' Walker Art Center project are learning together about current styles of technique and performance in an atmosphere freed of bitterness and needless competition. I hope that this new cooperation can eventually sustain a small, yet to be created, dance company of dancers trained in diverse styles. Presenting both original and established works, such a company could permit the inclusion of many facets of dance within a single repertoire.

Dance can be a vital cultural reality only if the schisms and disharmonies can be transcended, permitting young dancers to come together to learn and perform.

IN THE NEWS



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