

Contemporary tap dancers blend old with new

This weekend you can tap dance with the masters. No, Shirley Temple and Gene Kelly won't be on campus, but Lynn Dally and Dancers will.

The Los Angeles-based company infuses historical American and jazz dance styles with a vigor and enthusiasm that is strictly contemporary. Dally's repertoire includes vocal and percussion scores created especially for these performers.

Concerts are Saturday and Sunday at 8 p.m., in Dougherty Dance Theatre, Gerlinger Annex. Admission is \$3.50, \$2.50 for University students. Classes in tap and modern dance will be offered to students and the public for \$3 per class.

Master Classes by Lynn Dally and Dancers

Modern Technique

Saturday, Oct. 14

Lane Community College in the Auxiliary Gym

9:30-11:00 a.m. Beg./Int. taught by Gary Bates (acting Head of Dance, U.C. Riverside)

11:30-1:00 p.m. Int./Adv. taught by Linda Sohl-Donnell

Gerlinger Annex 353 & 354

2:30-4:00 p.m. Int./Adv. taught by Lynn Dally, Beg./Int. taught by Maureen Norvell

Accompanist — Marilyn Donadt/Percussionist

Tap Master Class

Sunday, Oct. 15

Gerlinger Hall 220

1:30-3:00 p.m. Beg./Int. Tap taught by Fred Strickler (Head of Dance U.C. Riverside, formerly with Bella Lewitsky)



Photo courtesy Lynn Dally & Dancers

Lynn Dally and Dancers will show and tell audiences how to be light on their feet in concerts and workshops Saturday and Sunday. These "flying" dancers are (left to right) Linda Sohl-Donnell, Gary Bates and Maureen Norvell.

Slow Buck steps out; band tunes for tour with farewell concert

Paying the rent playing music can be precarious. The bucks often aren't stable and it's a constant hustle for gigs. Some bands find it's hard to hustle fast enough in Eugene. There just aren't enough clubs.

Going on tour is one alternative and it's the course chosen by one local band, Slow Buck.

Shortly, the group leaves on a six-week trip through Idaho and Montana. A change of scenery is nice but money is the main impetus for the tour. The band draws well locally, but has had problems getting into Portland, the other

major market in the state.

So it's hit the road, but first they're scheduled for two appearances at The Place, this Sunday and Monday.

Slow Buck has been playing in its present incarnation since February, though the band formed two years ago. There were personnel changes in January and one reward of the shuffle is Rick Johnson, lead-guitar and reed player.

Johnson grew up in the Bay Area and the influence of 'Frisco guitarists like Jerry Garcia and John Cipollina show up in his playing. Johnson is a fanatic stu-

dent of music and has more musical knowledge than the other members of the band.

"But I don't want to be a centralized point," says Johnson. "I want the group to be varied; that's the advantage of the violin. There's a lot of music happening and it's nice to have that ping-pong kind of thing."

The violin, or more accurately the fiddle, is played by Michael Kane. He plays by ear, and combined with Johnson's more formalized style, his playing keeps the audience interested.

But most of the interest comes

from the improvisation that's part of the band's show. Rhythm guitarist Tom Sobieski writes most of the band's original tunes and calls the pieces written for the group open-ended and roomy.

"Ultimately the tunes are written by the band," Sobieski says. "I have the words, melody and chords, but after that it's up to each individual."

What each individual comes up with is enjoyable and merits a trip downtown to see the group. There's no cover charge for the performances. **By Glen Ozone-wood**

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