

# ALL THE RIGHT MOVES

## Alvin Ailey Dance Theater to electrify the Hult

Of the three great African-American choreographers who established their work as the tour de force in the early 60s dance world, one stands out — the late Alvin Ailey, whose unstoppable courage left a legacy of power and exuberance in American dance.

Ailey forged an enduring repertory company that showcased his talents as well as those of other prominent choreographers and dancers. The acute sense of rhythm and boundless passion of Ailey's dances surged the company into popularity, and the athletic prowess of his dancers gives them the strength to hold up that reputation 35 years later.

The Alvin Ailey American Dance Theater, founded in 1958, is a multiracial company dedicated to enriching the American modern dance heritage by emphasizing black cultural expression.

After Ailey's death in 1989, his prodigious star and longtime friend, Judith Jamison, took over as artistic director and, according to *The Boston Globe*, "has scrubbed the show-business veneer off the Alvin Ailey American Dance Theater and let its soul shine through."

Jamison maintains Ailey's legacy by

reviving his greatest works and keeps the company's repertoire fresh and alive by opening the floor to new works by diverse artists.

At the Hult Center Tuesday, May 4, the Ailey dance theater will open the evening with a revival of the comic hit, "Fontessa and Friends," a lighthearted tale about a raving beauty obsessed with The Man, a bodybuilder who, in turn, is obsessed with flexing his muscles.

The company then cuts to the heart of serious social issues with "Shelter," a new work by Jawole Willa Jo Zollar about the emotional and physical deprivation of homeless people, specifically homeless women.

The ever-popular Ailey classic "Revelations" crowns the show in a three-part suite that swings with joy and hope, set to the fervent beat of traditional spirituals. Glorious style under a fluttering white silk parasol in "Wading in the Water," palms outstretched in "I Been 'Buked," and the crowd-rousing, stage-shaking spiritual "Rocka My Soul in the Bosom of Abraham" make this classic one of the great tributes to black America.

The Ailey tradition fuses classical bal-



The Alvin Ailey Dance Theater in Jawole Willa Jo Zollar's "Shelter," a powerful piece that addresses the life situations of homeless women.

let, ethnic stylizations and jazz dance with the modern dance idioms of Martha Graham and Lester Horton, set to music that ranges from jazz and classical to blues and pop.

Through his numerous engagements coast-to-coast and around the world, Ailey won fame as an international ambassador of African-American culture. Among his

awards are the 1988 Kennedy Center Honor and the Handel Medalion, the 1987 Samuel H. Scripps American Dance Festival Award given for lifetime contributions to the field, the 198 United Nations Peace Medal, the 1976 NAACP Spingarn Medal and the 1977 New York Mayor's Award of Arts and Culture.

Highlights of the company's 1993 itiner-

ary include an appearance at President Clinton's inaugural celebration and an upcoming appearance in an unprecedented eight-part documentary, "Dancing," to air on OPB this May.

The May 4 performance in the Hult Center's Silva Concert Hall begins at 8 p.m. Tickets are available at the EMU Main Desk or at the Hult Center Box Office.

## On the cutting edge of the chamber music scene

Say goodbye to stuffy elegance — San Francisco's cutting edge Kronos Quartet returns to the Hult Center tonight to shake up the chamber music scene.

The three men and one woman of Kronos have tossed away their long black gowns and tuxedos to opt instead for spandex and spiked hair.

On the same note, their music is not that of an every-day string quartet: They have

been known to throw contemporary composer Peter Sculthorpe on the same program as a raw, slashing arrangement of Jimi Hendrix's "Purple Haze."

First violinist David Harrington, violinist John Sherba, cellist Joan Jeanrenaud and Hank Dutt on viola have been performing together since 1978, playing everything from Bartok and Webern to James Brown and Howlin' Wolf.

Harrington founded Kronos because he wanted to have a bigger hand in determining the way music is shaped in our country. His vision of cutting-edge classical music was only realized after nearly two decades of lean times and struggle, during which his group took on the Titan task of introducing the world to untried vistas of sound.

In addition to working closely with modern masters, Kro-

nos commissions new works from today's most innovative composers and mines the wealth of musical cultures around the world. For more than a decade, Kronos has been earning a reputation for itself as a leading voice for new work.

Tickets for the Friday, April 30, show are \$11 for students and \$15-18 for general admission. The show begins at 8 p.m. in the Hult Center.



Hammerbox (above) joins Adickdid and Lincoln Brigade tonight.

## Hammerbox delivers anything but musical moderation for a generation that's All Numbered Out

By Carrie Fenelon  
For the Oregon Daily Emerald

"Sometimes it appears that we are reaching a period when our senses and our minds will no longer respond to moderate stimulation."

So begins the song "Sleep" off *Numb*, the new album from emerging Seattle rockers Hammerbox. After attending their show at John Henry's tonight, this statement might take on a new meaning.

The band — made up of guitarist Harris Thurmond, bassist James Atkins and drummer/singer Dave Bosch — is an incredible combination of energy and talent. Those talents, combined with lead singer Carrie Akre's growling, grinding vocals, make the album a powerful fury from first song to last. (It has been written that Akre "could probably wrench bitterness, elation, mourning and lust out of the Farmer's Home Almanac.")

Thurmond's guitar stylings

have been called "crisp but unpredictable," and he has said that he is "trying not to play so much." Interestingly enough, Thurmond was once a resident of Eugene, and rumor has it that he was so good that those-in-the-know told him he should move to Seattle or he would be wasting his talent. Just a word of advice for Eugene's aspiring musicians: It just proves once again that S-e-a-t-t-l-e really spells ROCK.

*Numb* is Hammerbox's major-label debut on A&M Records. It follows the self-titled *Hammerbox*, which was released on Seattle's CZ label. The premier album sold 15,000 copies and turned them into Seattle's biggest live draw. Judging from the enthusiastic reception at the bands' opening performance at Firehouse last April, they could quickly become Eugene's favorite as well.

Hammerbox has also gained recognition outside the Northwest through two six-week US tours, three weeks in Europe, and

appearances at the New Music Seminar and CMJ Convention. In Fall of 1992 the foursome appeared at a Rock For Choice benefit show with such "alternative" favorites as L7, Red Hot Chili Peppers and Mudhoney.

Accompanying Hammerbox will be locals Adickdid and Lincoln Brigade. Adickdid has just released their first single on Imp Records of Portland and has recorded tracks for an upcoming Kill Rock Stars compilation album. If for some odd reason anyone has missed an Adickdid show (if, for instance, you stayed home to listen to the new Bruce Springsteen album) catch them now before they get big and move to Portland.

Here is a heartfelt "sorry" to those under-21ers out there who might have had the slightest interest in any of these bands — Hammerbox will be playing at John Henry's. Doors open at 10 p.m. The cost is \$8.



The Kronos Quartet (left to right): John Sherba, Hank Dutt, Joan Jeanrenaud and David Harrington.

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