

Gypsies Wander into Warm Springs

by Cynthia Stowell

It is not often that a dance company plans a performance in Warm Springs immediately following its hometown premier. But as soon as the Reed College Repertory Dance Company finished its first four nights in Portland, the dancers packed up their leotards and headed over the mountains to perform at the Warm Springs Community Center.

The "Gypsies" provided a unique evening of entertainment August 15 for the small but enthusiastic crowd in the community center gym. Even without their customary lighting and thirteen-piece chamber orchestra, the company captured the attention and imagination of the diverse audience of central Oregonians.

Three very different pieces and an encore were performed, each one well accepted for its particular mood and style. The show ended because "that's all we know" — a proud admission on the part of director-choreographer V. Keith Martin that the Gypsies are newborns — but solidly on their feet.

The company grew out of Martin's Summer Dance Workshop, in its fifth year at Reed College. Because many of the twelve dancers are studying in New York City, the company will be based in Portland during the summer and New York in the winter.

The Gypsies' wandering will not only take them from one coast to another, but also to communities where their art form is rarely seen. Last week's performance in Warm Springs was evidence of the company's commitment to take their music and dance beyond the urban cultural centers.

Dancing before a backdrop of white panels and to the accompaniment of a piano and recorded sound, the Gypsies offered simplicity — in staging if not in content.

The opening piece, choreographed by Keith Martin and entitled "Charon," was the most unusual of the works presented. To the music of Tangerine Dream and Krzysztof Penderecki, dancers moved slowly, struggling against what Martin

described as a water-like environment.

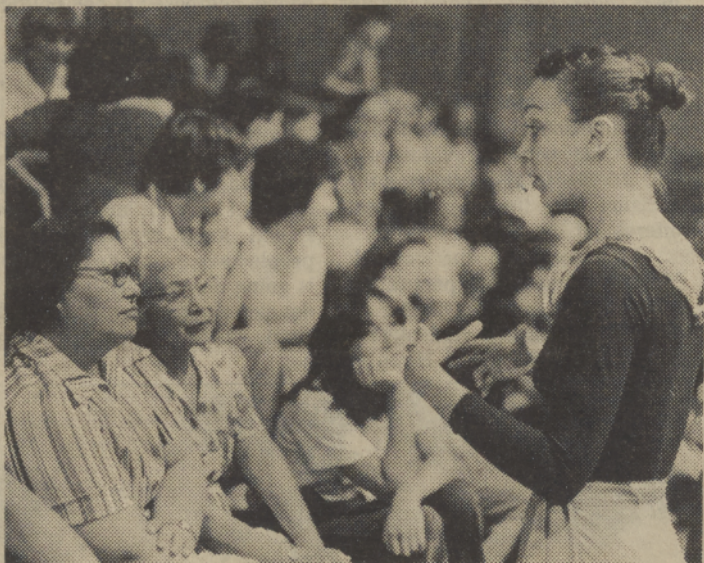
More conventional dance characterized the two segments of "Journey into the Wilderness," also Martin's work. Solo dancers brought a nightmare to life with an agonized dreamer encircled by harrasing figures. The second movement brought the dancers closer to a peaceful sleep state as they moved more in unison.

The heavy psychological drama shifted to flirtacious gaiety after the intermission when the company performed Charles Weidman's "Brahms Waltzes." Smile lit the dancers' faces and winks flashed from their eyes as they teased each other and the audience in a playful interpretation of the waltz.

When the lights went on, the Gypsies offered themselves to

the audience for a question and answer session. Dancer informed the crowd that they practice five to six hours a day and have danced anywhere from two to ten years.

An encore of Martin's "Concerto Grosso," which the pianist played without music, was warmly received, the Gypsies' spell having been cast successfully over the crowd.



(Above) "Charon" was the name of an unusual piece performed by the Reed College Repertory Dance Company. Dancers moved slowly in a water-like environment, explained choreographer V. Keith Martin.

(Left) "Gypsies" chatted with the audience at the end of the show, telling people about their rigorous hours of practice. They were persuaded to do an encore. CDS Photos

Earl Certified To Train Other Head Start Teachers

"HeadStart and the Head-Start-Day Care trailer need new things to stimulate the students and teachers" stated Dorothy Earl, recent recipient of a Child Development Associate certificate (CDA) "And I think the CDA certificates and training will help with that."

Dorothy, along with her family of four children and husband, Clayton, has lived in the Warm Springs area for 16 years. She has worked with an average class size of 20 four-year-olds per day for nine years. "For some reason there are less four-year-olds now, so Hazel Suppah and I teach some of the older three year olds," she commented.

By 1979, all Federally funded HeadStart programs will require that at least one head teacher per four classrooms have a CDA. And by 1971 all five head teachers in the Early Childhood Development programs will have to have or be working toward a CDA credential.

The procedure for acquiring a CDA is a long and seemingly endless process. Dorothy first applied to the National Consortium, a non-profit organization in Washington D.C. requesting assessment by a representative.

The consortium, in turn, sent information and suggestions for Dorothy to assemble a portfolio, justifying her competence in

order to receive the credential. Also sent were packets for a trainer and a parent representative listing guidelines to help with the portfolio.

After five months of hard work, Cody Soules, who served as trainer, and Jewel Minnick who was parent representative, along with Dorothy, felt assured that the portfolio was ready to be sent to the National Consortium. After the national office reviewed the brochure, they sent a consortium representative from their Portland office to perform the necessary assessment.

The assessment was a long and grueling one. The evaluator observed one session in the classroom which was followed by a two hour personal interview with the candidate and a team meeting lasting no less than four hours.

Dorothy, along with her trainer and parent representative had to prove to the consortium representative that she was competent to work in the area of Early Childhood Education. There were thirteen functional areas outlined by the consortium where excellence was required.

Dorothy said that on the day of her assessment, her assistant teacher was attending a funeral and her aide didn't come to work, making the whole day discoura-

ging and rather doubtful.

But five days later, Dorothy received word that she had been awarded her CDA credential. So far, she is the only head teacher at HeadStart to have received

her CDA, but 19 women working in the Early Childhood programs have requested they be trained for their CDA.

Dorothy's job, in addition to teaching every day, will be to help those women with their

training and portfolios. All staff members are welcome to seek their CDA, but this year, emphasis will be put on the head teachers of each room, so they can be certified before the end of 1979.



DOROTHY EARL — HEADSTART TEACHER AND TRAINER

QUIZ

- (1) Were there more or less Indians a hundred years ago than today?
- (2) Look closely at the portrait of Mona Lisa. She doesn't have something everyone else has. What is it?
- (3) Does it mean anything special when a cow moos while being milked?
- (4) Who always said, "Here's another fine mess you got me into"?
- (5) When Custer made his last stand, what state was he in? Montana, Wyoming, or South Dakota?
- (6) Roy Rogers owned the horse Trigger, Dale Evan's horse's name was Butter Milk. What was Zorro's horse's name?

ANSWERS

- (1) Less
- (2) Eyebrows
- (3) No special meaning
- (4) Oliver Hardy
- (5) Montana
- (6) Phantom