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# Culture is revived in show; Dancers bring alive rituals

## Ceremonies, songs express Indian culture

By Staci Finch  
 Staff Writer

Native American culture has always held a fascination for many people. Obscure tales of ceremonies and rituals often shroud the practices of American Indian people in mystery. However, the Zuni Indian Dancers brought several rituals alive Thursday night as they performed native American dances from different New Mexico tribes.

The opening dance was a performance of "The Zuni Rainbow Dance." Although the song lyrics were unintelligible and the movements simple, the dance captured the audience's attention with its earthy style and colorful costumes.

The second dance was the "Turkey Dance," and symbolized the importance of the turkey to early Americans, not only as food, (don't forget that the Indians participated in Thanksgiving too), but as decoration, since the feathers served as ornaments for many Indian headresses.

The most impressive of the dances was the "Basket Dance." Long before modern technology and the advance of running water, the women in Indian pueblos car-

ried water from springs to the village in pots on their heads. Although this practice is no longer in use, the dance was performed in honor of the women who kept the villages supplied with fresh water. And if you think taking small hops across the stage with a small pottery bowl on your head is easy, try balancing a chemistry book while walking across campus and you'll think differently.

Also impressive were the bright ceremonial costumes worn by the performers. Handwoven, and patterned after clothes worn centuries ago, they added much to the performance. The jewelry was also handmade, and complimented the clothing as well as added flash to the performances.

But the highlight of the evening was in Fernando Cellion's flute performance. The leader of the Indian group is well-known for his renditions of native American songs, and the audience was spellbound by his solos of songs celebrating love and life. Unfortunately, the large number of restless young children combined with a less than perfect sound system detracted from the beauty of the songs, but the effect was still enthralling. Close your eyes, and you could be on a mesa watching a long-age sunset, playing to your lover.



Photo by Mike C. Mulvey

# Symphonic band performs well for first A&M concert of season

By Chuck Lovejoy  
 Staff Writer

In its first concert this semester, the Texas A&M Symphonic Band impressively performed a wide variety of music for an appreciative audience.

The concert also marked another first for the band. It was their first under the direction of Ray Toler, a retired Air Force Lt. Col. who joined the A&M faculty last spring.

While in the military, Toler was the conductor and commander for

six Air Force bands. He also served at the Pentagon as Chief of Band and Music for the U.S. Air Force.

Throughout the performance, Toler conducted with energy, leading the band's members through difficult pieces of music with ease.

According to David Hess, a computer science major and president of the band, it is much easier to play for an energetic and enthusiastic conductor such as Col. Toler. He is called by those in the band, "Col. Toler has a lot of energy when he directs," Hess said. "His energy seems to transfer to the band as we are playing."

This must be true, considering the quality of last night's concert.

Dr. Ken Dirks, president of the Bryan Rotary Club, the group sponsoring the event, opened the show with "The Star Spangled Banner." Following Dirks' opening remarks, Master of Ceremonies Roger Feldman introduced Toler, who began the concert by leading the crowd in singing "The Star Spangled Banner."

Toler then directed the band to play "American Overture" by J. W. Jenkins. The lyrical passages were handled well by the band's members, especially the French horn players.

The next selection, Johann Hanssen's "Valdres," featured trumpet soloist Mike Watson, who is a member of the Brazos Valley Symphony Orchestra. Watson played a Norwegian folk song with a wistful tone and completely by memory.

Companion pieces "Irish Tune from County Derry" and "Shepherd's Hey" by Percy Grainger were then performed. The melody of "Irish Tune" and the lively dance of "Shepherd's Hey" were delicately phrased by the group.

Alfred Reed's "El Camino Real" was performed following a powerful "Band of America March" by LaValle. Toler specially commissioned "El Camino Real" for the Band of Air Force Reserve in 1985. The work, consisting of variations of several Latin dances, was accurately described by Feldman as being composed by Reed, as "a veritable orgy of sound."

# Furniture seen as art form

By Shane Hall  
 Staff Writer

Most people probably think of the chair as something to sit on to avoid sitting on the floor. However, many architects and designers view the chair as a work of art.

The chair as art is the theme of "Furniture By Architects," an exhibit of chairs by various architects and designers of the 20th century. The exhibit, now on display in the gallery

of the Langford Architecture Center, features chairs from as far back as the early 1900s to the 1980s.

The modern age of art and architecture was a time when designers were beginning to work with new building materials. Appropriately, "Furniture by Architects" features some examples of what were new materials in early use. Dawn Rasmussen, the gallery director, said the "MR Chair," an armchair with a

curving frame by Ludwig Mies van der Rohe, was one of the first uses of tubular steel.

"This was one of the first chairs Mies designed," she said. "Here he used tubular steel for that cantilever effect."

"Chaise Lounge," designed in 1928 by the architect Le Corbusier, is another chair that uses tubular steel. Rasmussen said Le Corbusier was concerned with how a chair accommodates the human body.

Corbusier's "Chaise Lounge" and Mies van der Rohe's "MR Chair" appear to be the exhibit's most popular chairs.

"They're the classics of the show," Rasmussen said. Worth about \$5,000, Corbusier's chair is the most valuable in the exhibit, Rasmussen said.

Other chairs on display include the "Veronica Chair," a wooden chair designed in 1986 by the husband and wife team of Afra and Tobias Scarpa of Spain. Lou Alice Peveler, a student in Rasmussen's gallery management class, described the "Veronica Chair" as a design that is "reminiscent of the bull and the Spanish love for bullfighting." The form of the chair does seem to fit the motif, with its back shaped to resemble a horned bull's head.

"Quinta Armchair" is one of two steel chairs by Mario Botta. Despite the material, "Quinta Armchair," appears fragile. Rasmussen explained that Botta designs chairs so that every connection can be seen.

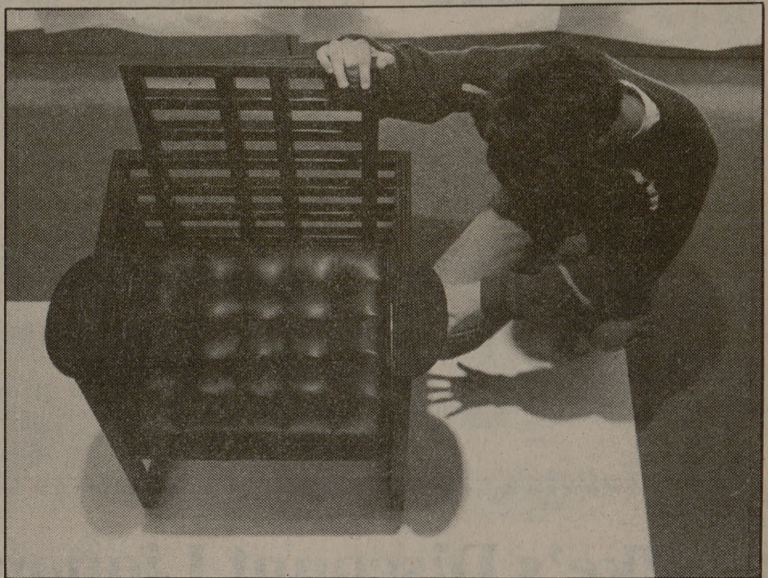


Photo by Fredrick D. Joe

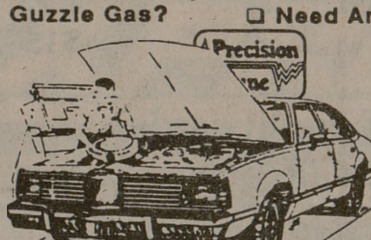
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