Tune into am/FM

by Dionne Drabek

The UNLV dance department opens its season with an exciting blend of faculty performances and choreography.

The program includes the faculty works of Margot Colbert, Louis Kavouras, Carol Rae and the UNLV Ballroom Dance Formation, but highlights the work of guest artist Kelly Michaels and his partner Lane Alexander, who make up the renown company alexander, michaels/Future Movement, am/FM.

The duo's unique approach to dance combines tap dance rhythm and modern dance sensibility to, as Michaels describes it, create an innovative style which is continually growing and expanding the dimensions of both .

A native of Chicago, Michaels is an expert in modern dance. He defines modern dance as movement with a message.

"All art," said Michaels, "should convey some message or feeling to its audience, whether or not the message is the intention of the artist or not."

About the cover:

The Opera Beggars open for Mary's Danish at the Huntridge Wednesday.

Mary's Danish story - page four

Micheals said the modern dance world often leaves him frustrated because it is avante guard, esoteric, and generally not accessible to the average audience. Yet to Michaels, accessibility is not a dirty word. In fact, it is exactly what he and Alexander are aiming for and it looks as if they are hitting their target.

Alexander, on the other hand comes from a strong tap background.

"Too often," said Alexander, "tap is seen as a cluster of rhythms which do not express anything. But by combining elements of the two styles, tap is able to stand on its own."

The duo is active in the surging and changing tap dance movement. Their choreography "concertizes" tap. This expression which is coming up regularly in the dance world refers to the augmentation of tap to other dance genres.

In one of the works to be performed. *331/3... 45...78...," a three-segment performance which has become their signature. Michaels and Alexander give homage to the old-style class acts.

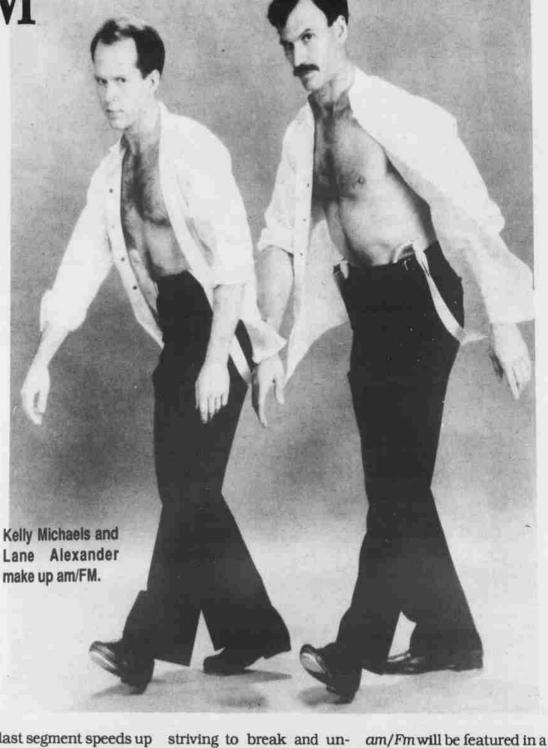
The first movement, "331/3," symbolizes the lost time of glamour and grace of the '30s and '40s. Their dance steps are described by Alexander as slow, intricate foot work.

The next segment, "45," adopts a faster pace. Removing their coats they suggest careless attitudes.

The last segment speeds up to a synthesized, relentless rhythm. Unbuttoning their shirts they assume the frenzied feelings our modern world has thrust upon us. By the end of the piece their free-flowing steps are confined to a single stream of light which proclaims the narrow boundaries our contemporary lives are limited to.

Boundaries are what Michaels and Alexander are bind, so that they as artists and teachers may grow and enable their students and art form to grow as well.

faculty concert Oct. 30 and 31 at 8 p.m. and Nov 1 at 2 p.m. Admission is \$8, \$5 for students with UNLV ID.



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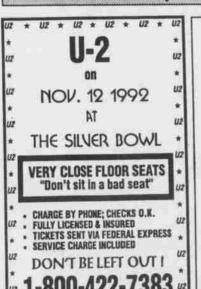
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> With sincere appreciation, Marcy J. Bruno 1992 Homecoming Queen