

Voodoo Dance Tops Artists Series Show

The Katherine Flowers Dancers promise to perform the famous Voodoo Ritual Dance of the Black Magic Snake Worship when they appear in the Union ballroom, Wednesday, July 19, at eight o'clock as the finale in the 1950 Summer Artist Series.

Katherine Flowers, the director of the company says, "The Voodoo Ritual Dance was the weirdest and most exciting of all slave dances." The Voodoo cult believed in charms and black magic, and the dances had a definite purpose behind them: the "initiate" to dance frantically until he became "possessed of the spirit" of the snake they worshiped.

"The Voodoo dances were never done in public because true Voodoo was a strictly private ritual, centered around snake worship. It has been said that many unduly curious people died through violation of this sacred privacy, as they died in performance."

"Voodoo dancing is still going on in some parts of the world as a serious ritual, but in the United States today, probably no one believes the dances have any power other than the magic of exciting entertainment."

The study of Negro dance has been Mrs. Flowers' hobby ever since undergraduate days at Northwestern University. Interviewed, she said about them, "It is the purpose of our Katherine Flowers Dancers not only to entertain, but also to show the evolution of Negro dancing in the United States, and the contribution the Negro has made to American dancing. We begin with some of the early slave dances and from there demonstrate the most famous dances of each period, down to the current Be-Bop. Most of all, we try to demonstrate that in the field of dancing, as well as music, the American Negro has come a long way from his original primitive source."

"Our story begins back in 1619 when the first slaves were taken to Virginia and Carolina. These ancestors of ours brought with them from Africa many primitive dances such as the Bamboula and the Congo."

"The Eastern colony slave owners, however, felt these dances were sacrilegious and so they were suppressed. These primitive dances might never have become known

in the United States, except that in 1712 when the slaves were imported into the Louisiana Territory, they were given the freedom to express the folklore which they brought with them. For a century, these dances were kept alive and passed down from parents to their children. Then in 1805, the Mayor of New Orleans set aside a special plot of ground called the Congo Plains. There, on Sunday afternoons, the slaves were permitted to dance, and we recreate four of their dances. Since none of them are being performed in the United States today, we have re-constructed them from descriptions found in old documents and tales of old folks."

"Our first dance in the July 19 performance, the Bamboula, derived its name from the Bamboo drums which were used in Africa as the musical accompaniment. In contrast to the Bamboula which is fast, furious, and violent, our third number is the Calenda, a minuet type of dance, showing the French influence from Martinique. Our costuming of the Calenda is based on the fact that at Congo Plains it was not unusual to see the slaves dancing in their master's cast-off finery."

"Congo plains is still in existence in New Orleans today, but is now called Beauregard Square. No dancing is going on there now, but way back 150 years ago when the crowds gathered to watch the slaves on their afternoons off, they saw essentially what we perform, and the Bamboula was their favorite."

Poetry Recital Feature Of Interpretation Class

The interpretation class of the Speech department, under the direction of Dallas Williams, will present a poetry reading recital today, July 14, in Room 201, Temple.

There will be readings given from Poe, Sandberg, Runyon, Thomas Hardy, and Emily Bronte.

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YM to Show 'Rossini' Film In Library

"Rossini," produced in Italy to commemorate the 150th anniversary of the musician Gioacchino Rossini, composer of "The Barber of Seville," "Othello," "Moses in Egypt," "William Tell," and many other selections, will be shown twice, once at 3 p.m. and again at 8 p.m. in Love Library auditorium, Tuesday, July 18. Admission price is 50 cents.

A Musician

The film begins in the early part of Rossini's career in Italy. His music is scoffed at by many, but his good friend, the impresario Barbaia, realizes that he has a great talent.

Barbaia arranges a reception in his honor at the Court of Naples. Barbaia introduces Rossini to the prima ballerina, Margherita Coralli, who is at once infatuated with him. Next he is introduced to the renowned and beautiful contralto, Isabella Colbran, and a vicious rivalry for the affections of Rossini develops between the two.

Draft...

(Continued from Page 1.)
The exact wording of the draft law follows.

Class I

Class 1-A: Available for military service.

Class 1-A-0: Conscientious ob-

On the following day Rossini is presented to the King. As a test of his ability the King hands him a libretto and commands him to compose an aria on the spot within 20 minutes. He composes a beautiful little melody, which is sung by Isabella, much to the delight of the King. In spite of this the King orders him to compose an opera within 15 days. Rossini writes the opera "Queen Elizabeth," and it is a smashing success.

Riches to Rags

The picture continues with the story of Rossini's rise to riches and prominence, and, finally, his downfall, during which he writes "William Tell."

Rossini is played by Nino Bexozzi, Isabella by Paola Barbara, Barbaia by Camillo Pilotto and Ballerina Coralli by Greta Gonda.

Etude magazine calls "Rossini," "A genuinely distinguished and moving biography of the great genius."

jector available for non-combatant service only.

Class I-C: Member of the Armed Forces of the United States, Coast Guard, Coast and Geodetic Survey or the Public Health Service, and certain registrants separated therefrom.

Class I-D: Member of the reserve component or student taking military training.

Class II

Class II-A: Deferred because of civilian employment (except agriculture).

Class II-C: Deferred because of employment in agriculture.

Class III

Class III-A: Deferred because of dependents.

Class IV

Class IV-A: Registrant who has completed service; sole surviving son.

Class IV-B: Official deferred by law.

Class IV-C: Aliens.

Class IV-D: Minister of religion or divinity student.

Class IV-E: Conscientious objector opposed to both combatant and non-combatant military service.

Class IV-F: Physically, mentally or morally unfit.

Class V

Class V-A: Registrant over age of liability for military service.

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