LETTERS TO THE EDITOR

Amen to Ancelet

Dear Editor:

Re: Your publication of Barry Ancelet's letter to the National Broadcasting Company's Audience Services Office, I have only this to say: Amen!!!

Sincerely,
A.C. Smith

Acadian University

Dear Editor:

I sit up all night today when a clipping of your December 15, 1983 article of our university (under "Acadiana" titled "Is that... Bayou Tech?" by Barry Yeoman) was handed to me.

I note with keen interest the observations put forth in the article to the effect that the rest of the state would not buy "University of Louisiana." There has never been any doubt in my mind about that—as it would surely be looked upon as an effort to upstage LSU (and the other area universities of the state, as you point out).

I am more convinced today than ever that Acadian University of America would be the name that would (1) best serve "Acadianism," (2) be the least objectionable to by the LSU people and other areas of the state, and (3) be the name most intriguing to the rest of the country.

Acadian University of America (and please don't neglect the "of America" element) would not only bypass any opposition in the legislature that I can clearly see with "University of Louisiana," but would accomplish far more in raising the horizons (and thus improving the image) of our university than any other name thus far proposed. If a need is seen (as it obviously is) to go from an image of being a small, regional, to a state institution—goodness, why not go whole hog and claim the nation as our stage? Is there anyone near or far who can seriously question the proposition that ours is, indeed, the singular institution of higher learning in the U.S.A. that was born of, by, and for Acadianism?

Peace to the fore, in eighty-four!

Chris Duplessis
Franklin

FOR THE WEDDING OF YOUR LIFE...

Brides & Formals

by Charisma

BRIDAL GOWNS • BRIDESMAIDS GOWNS • MOTHERS DRESSES • FLOWER GIRL DRESSES • PROM PARTY FORMALS • FORMALS • DEBUTANTE & PAGEANT GOWNS

HOURS: OPEN DAILY
9:30 AM - 5:00 PM

235-1902 OR 232-2703
2708 JOHNSTON STREET, LAFAYETTE, LA. 70503
"Friends call and ask me, 'What are you doing down there?' I figure dance is where you make it."

By James Edmunds

"One, two, three, four! Five, six, seven, eight!" "Do we point on seven?" "Do we run with our arm bent?" "You pivot on three. One, two, three! Four, five, six, seven, eight! Can we do it one more time? Becky, please!"

It's an early mid-week January evening, and dancers of Moving South are earnestly rehearsing for their Jan. 21 concert. Becky Valls, the choreographer for this particular piece, a tribute to the Beatles, is going over the fine points of the dance piece the group has already been rehearsing for weeks.

"You'll be taking more steps, Alycia, to get more steps downstage of Artie," she says. "How good are your transitions?" she addresses the group at large. "We'll be working a lot, so work on your transitions, to make them smooth and liquid.

A short section of Valls' piece is run through, punctuated by her answers to various dancers' quick questions about particular details of movement.

"It looks good until..." Valls surveys her dancers. "Let's start over again. When you start 'rocking out' don't do so much middle zone. Get some movement high and low.

By the time an hour has ended, rough spots in small sections of the piece have been smoothed, and the entire piece runs cleanly through once. Some of the dancers in Valls' piece retire to the studio next door for work of their own, but six remain for another grueling hour of rehearsal for dancer Kathy Burk's avant-garde looking "XO Cafe."

And while the whole, a costume specialist, a lighting designer and others in the group's performance look on intently. It's just a few weeks until the big concert, and the dances are looking good; there's a tension of creative excitement energizing everyone in the room.

Dance reunions

That any of the University of Southwestern Louisiana-trained dancers gathered for Moving South should be dancing for an emerging professional dance company isn't too surprising. Over the last several years, USL's dance department, under Muriel Moreland's direction, has churned out dozens of capable dance artists, many of whom, including Moving South members—have danced professionally in New York, California cities, or other urban centers. What is unique about Moving South is that it is struggling to provide a professional home for dancers right here in Lafayette, so that after trying their wings in major markets, dancers can move south.

"Friends call and ask me, 'What are you doing down there?" says Kathy Burk, one of the six co-founders of the company. "I figure dance is where you make it."

In many ways, the 29-year-old Burk's story is typical of the Moving South dancers. The Port Barre native is a 1976 USL dance graduate who went on to pass a Master of Arts in dance at Mills College in Oakland, Ca. Burk stayed in the Bay area for a time performing and teaching dance professionally, with several companies before moving on to the nation's Institute in Boulder, Colo., for more study.

Louisiana's State Division of the Arts invited her to return to Louisiana to work in a school program in Rapides Parish, and when that job finished, she set up a dance and theater program at Sacred Heart Academy in Grand Coteau. While at Sacred Heart she was also an adjunct faculty member at USL; for the past two years she has been a full-time faculty member there.

The creation of Moving South grew out of the way Burk's and others' careers were progressing. "We had these summer dance reunions," Burk explains. "Most teaching and performing in the east and west stops in the summer, and we'd get together when we were home. We'd get together and work, and we'd do a concert."

It was at the close of one of those summer dance reunions that the idea of Moving South was born.

"At the end of our last concert, in August of 1980," recalls Burk, "we began discussing our dreams, our ideas. We were here and could go to it here, or leave." Leave, of course, meant leave again.

Six dancers at that time decided to move their efforts south and formed Moving South.

Those six dancers all brought professional skills and experience to the group. Burk had her master's degree and her California professional background.

"We had all been living back from New York, where she'd danced and studied; Cissy Whipp was returned from similar experience in Washington, D.C. Jim Dorn, a USL faculty member, brought his years of experience; Lorraine Liebert had just earned a M.A. in dance in Houston; Cathy Dumais Castille had danced in New York and was now pursuing a fabric manipulation business."

The six decided to pool their talents and aspirations to form Moving South.

"That core group works everything out as a group," Burk says. "We're working in the collective interest of the artists."

The group began meeting for sharing technique in their own classes. In the Fall of 1981, Moving South had what Burk describes as its first "big gig"—dancing as part of the Festivals Acadiens.

This performance was a success, and more followed; Moving South even began to develop some repertoire of its own, notably its Cajun dance pieces.

Doing our art

More chances to perform came Moving South's way—dancing at Antler's, at schools, and especially developing the repertoire that helps anchor the group, as well as providing the opportunity to develop the working relationships that make the group work. Even this last year, the group put on a major concert—a full, well-honed, full-length complete evening of dance pieces.

That concert's purpose, Burk says, "was to give an overall view of what is offered in modern dance." Finely choreographed pieces were performed before elaborate specially-constructed sets on the stage at Lafayette's Municipal Auditorium. Almost a thousand concert-goers watched the dancing, some of which was accompanied by live, original music.

The success of that concert kicked off a year of growth for Moving South's support organization. There are now committees of volunteers who perform many functions of organizing the next concert—set for Jan. 21 at Municipal—as well as other business tasks of the group.

And as for the content of the upcoming concert, Burk says, "We're really doing our art in this concert. We're really doing our own pieces. I feel good about doing what I'm doing. It's me."

The development of the support group, headed by president Alanda Bennett, has meant the five dancers in the original "core group" (Brown has since moved from Lafayette), and the other dancers who appear with them on stage, can concentrate on choreography and artistic content of concerts and other performances.

Because Moving South truly aims to act as a collective, it has special problems of decision-making.

A key factor in making this delicate process work is Moving South's director, Carol Krantz, D.S., the Diocesan's Director of Pastoral Ministry. Directing Moving South is an activity quite separate from her diocesan jobs, one which allows her to fulfill her own artistic goals. But Krantz's human relationships skills are invaluable to Moving South.

"We've several very independent people," explains Burk. "We needed a facilitator. But who could we give that power to?" Krantz, who came to Louisiana from California, and had studied dance there, met some of the dancers in classes she taught here. Her skills, it seems, were just what Moving South needed in a director.

"Depending on whose piece it is being rehearsed, that's who's in charge," says Krantz. And what about decisions that must be made by the group—and which affect the whole group? "I provide the space," Krantz says simply, "for everybody to have their say."

And Krantz believes that there really is something special about the approach Moving South's dancers are taking to their aspirations. This collective approach, Krantz guesses, "wouldn't work in New York. The dancers here all have the USL bond, and like each other, and want this to be a professional success."
Moving South rehearsal: Becky Valls goes over choreographic fine points (left); director Carolyn Krantz discusses lighting with Michael Petrey (below); Kathy Bark rehearses in her number (right); several dancers rehearse Valls' piece (bottom).
An Evening Gown From Carlos' Will Get You Everywhere...

INTO ALL OF THE CARNIVAL BALLS AND GALA OCCASIONS THIS SEASON... AND FOR YEARS TO COME. AND WITH A LITTLE LUCK — YOU MIGHT EVEN GET INTO TROUBLE.

FALL CLEARANCE CONTINUES

Carlos'

Special Grouping of Norma Mayeaux Original Heirloom Pieces
Artie Simon in rehearsal for Jan. 21 performance

"Doing our art" in this concert

Of that budget, about $1,000 will go to pay dancers (Municipal's fee, union stage crew costs, music and set expenses, postage, etc. eat up the rest) and a little more for choreographers. For the core group and other dancers (associate members Marlene Ziegler, Toni Brown and Artie Simon, and performing members Brother Smith, Alyssa Dasit, Julie Mitchell, and Adrien Moore), that's not much to split up. And it's a long way from being enough to meet another Moving South goal, to provide full-time jobs for dancers.

Even non-concert performance opportunities often net little more than dancers' gasoline expense money.

The Gardens Office Park

FOR SALE OR LEASE
- 1200 to 4800 sq. ft. units
- Competitive rates
- Option to purchase
- Spectacular working environment
- Ample parking
- Convenient location
- Flexible floor plans
- Negotiable terms
- Luxurious offices
- Acceptable for any profession

Your office for tomorrow is here today

1003 Hugh Wallis Road, Lafayette • Gabel Realty Company • 981-8250

1984 Adventure Tours
1. Caribbean/Panama Canal Cruise (Feb. 5-18). Exciting 10-day cruise aboard the Baha Solano.
2. Egypt (March 1-9). Spend 12 spectacular days absorbing the odor, history and enchantment of Egypt.
3. Mardi Gras Bike Trip (March 2-4). Our seventh annual departure to Copper Mountain, Colorado.
4.nettez Pilgrimage (March 10-15). Tour 11 homes and enjoy an enchanting visit into the past.
6. Washington, D.C. Express (May 1-9). Tour the White House, visit custom white-hanging, shopping, the hiring and more.
7. World's Fair '84 (May 29-31). Travel via Amtrak to New Orleans, stay at the Marine Antiques and spend 2 full days at the Fair.
8. The Best of Alaska (July 24-31). 7 day cruise from Anchorage to see the Alaska no other tour can show.
9. Canadian Extravagant (August 24-Sept. 2). Our perfect 3-week tour featuring the best of Nova Scotia, Montreal, Quebec City and more.
10. Best of Britain (Sept. 8-18). Spend two exciting interest packed weeks criss cross full of history, pageantry and entertainment.
11. Fall Festival (Oct. 28-29). 5 scenic motorcoach tours of the New England States during the Fair.
12. Wurstfest (Nov. 3-7). Texas' answer to the Munich Oktoberfest plus visit San Antonio and the LBJ Ranch.
13. World's Fair '84 (Nov. 9-19). A repeat of our May trip now that the weather's cool.

SUNDAY CHAMPAGNE BRUNCH

Come spend your Sunday with us in our lovely garden setting overlooking the river, and enjoy a splendid buffet and all the complimentary champagne you care to drink.
11:00 A.M. — 2:00 P.M.
$12.95 Per Person
Price does not include tax or gratuity.

THIS WEEK'S MENU

<table>
<thead>
<tr>
<th>Assorted Fresh Fruits</th>
<th>Scrambled Eggs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assorted Fresh</td>
<td>Bacon</td>
</tr>
<tr>
<td>Vegetables &amp; Relishes</td>
<td>Sausage</td>
</tr>
<tr>
<td>Assorted Tossed Salad</td>
<td>Roast Baron of Beef</td>
</tr>
<tr>
<td>Cheese Selection</td>
<td>Sliced Virginia Ham</td>
</tr>
<tr>
<td>Assorted Pates and</td>
<td>Chicken Picant</td>
</tr>
<tr>
<td>Mousse</td>
<td>Homemade Cookies &amp; Coffee Cake</td>
</tr>
<tr>
<td>Chef's Choice Fresh</td>
<td>Assorted Hilton</td>
</tr>
<tr>
<td>Vegetable</td>
<td>Assorted Fresh Fruit</td>
</tr>
<tr>
<td>Rice Pilaf</td>
<td>Desserts</td>
</tr>
</tbody>
</table>
| Assorted Quiches     | Blintzes

PUBLIC NOTICE

The Lafayette City-Parish Animal Control Consolidation code, states "The Animal Control Center, through its Animal Control Officers, are to patrol the streets of the City and Parish and impound any animal, dogs and cats in particular, running at large on public or private properties of others, without the pet owner or person in charge having direct physical control over said animal, whether tagged or untagged." This means your animal must be confined within your own yard by means of a fence, pen or leash.

For Service Call 261-8344
An Attitude and An Approach

Your acknowledgement of Woman's Hospital's leadership in the technology of obstetrics and gynecology has been overwhelming. From our level III newborn intensive care nursery to the latest in intra-abdominal laser surgery, we are setting the standard for women's health care.

Obstetrics

At Woman's Hospital of Acadiana, we make sure that having a baby is the happy, exciting time it should be. From the deluxe comfort and privacy of each room to the postpartum instruction for the mother and sleeping accommodations for the father, both patient and family are given special, individualized care and attention. We've even scheduled special visiting hours for siblings.

Before check-in time, Woman's Hospital makes childbirth as easy as possible. Tours are available to familiarize the entire family with our facilities. Classes are offered in childbirth preparation, caesarian birth, infant care, nutrition and exercise, and sibling instruction.

Our private labor rooms are comfortably designed and equipped with cable television and telephone. If an instructed father so desires, he may be with his wife and baby during the delivery. As an alternative to delivery room birth, our birthing room is available for home-like delivery.

As we enter 1984, the staff at Woman's Hospital looks forward to serving you with the caring, personalized attitude and advanced approach that you have come to expect and rely upon. When you begin thinking about childbirth, talk to the families who have been here.

To make your decision, call the physician in whom you've placed your trust. At Woman's Hospital of Acadiana, we set the standard...and we're proud of your enthusiastic support!

Woman's Hospital
of Acadiana

4500 Ambassador Caffery Parkway
Lafayette, Louisiana • (318) 981-0150

That's why, Burk says, "One of our goals after this concert is to get a business agent to represent us in several markets." The possibility of becoming a full-time professional troupe, she says, will become a reality "when we start doing big concerts for $5,000. When we start touring.

That goal may not be too far away. Moving South is pursuing a contract with the New Orleans world's fair that would have dancers performing there five days a month through the fair. And contracts for touring visits are under consideration in other cities.

After next week's artistic leap of "doing our own in concert, Moving South will be looking to make a similar leap in its business life. "After this concert," Krantz says, "we'll get our business in order. We'll be looking for a building, where we can have classes—a space that can also serve as our studio.

Krantz adds that since so many dance companies disappear almost as soon as they emerge, Moving South's staying power is a factor that adds credibility to its presentation to potential booking agents. This could be a year, especially if the world's fair contract is won, in which Moving South takes some giant strides.

Artistic Intent

The Jan. 21 concert, meanwhile, promises to be an important one for the dancers and choreographers of Moving South. Krantz points out that the group has received accomodation and assistance from a number of individuals, groups, and organizations.

The rest of the local dance world has been helpful (Moving South often rehearses, for instance, at Ceramah's School of Dance's studios, under an accommodating arrangement there), too. "Why do people do that for us?" asks Krantz rhetorically. "I believe it's because of our professionalism and artistic intent.

Next week's concert will feature a range of materials, including Cindy Whipp's "Country Nights" that includes Darrell Bourque's poem; the Valls and Burk pieces; Cajun dances, and other facades. And it will be the greatest degree of involvement to date of other artists and professional technicians. Tickets to the concert, scaled from $6 to $12, are available at the Acadia Arta Council and at all three locations of the Camera Center.

Just create

To Burk and other Moving South dancers, being near home and being part of a growing dance organization are worth the relative isolation from major dance centers. "Why do I live in Lafayette? How do I live this here?" asks she. "It's just part of my spirit. I feel freer. I feel more growth can occur down here because of the amount of artistic freedom."

Now that Burk and the other dancers have moved their dance careers south, they can look back on their big-market experience and concentrate on their own work. "We've all been there and done that," she says. "We've gotten that out of our system—we can compete, over and above the norm."

"But here," she says, "I just get to create."