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Kaleidoscope

Section
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INGRID MARTIN, Features Editor: 456-6661 (Ext. 210)

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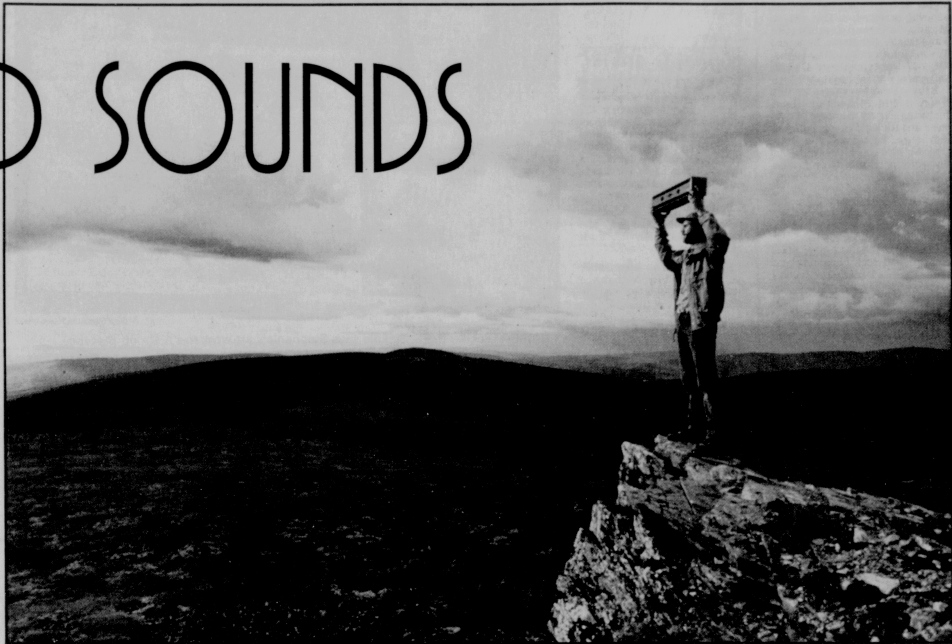
WILD SOUNDS

By KRIS CAPPS
Correspondent

Composer John Luther Adams scanned the ocean at Round Island, off the western coast of Alaska. The sea lay gentle and serene. Suddenly, an explosion of sound blared through his underwater microphone, as a herd of walrus clicked and chimed beneath the waves.

The raucous symphony reverberated with loud knocking and the ringing of what sounded like a Chinese gong, in sharp contrast to the peaceful day above the waves. Adams recorded those wild sounds, which were to become a valuable contribution to his ongoing Alaska Soundscape Project. Fairbanks will have the chance to hear how Adams has turned that wildness into music when "Earth and the Great Weather" premieres this weekend. Adams will unveil the masterpiece at the 20th Anniversary of the Festival of Native Arts, in the Wood Center ballroom at the University of Alaska Fairbanks this weekend. Additional performances are scheduled March 5 and 6.

The piece is described as "a journey through the physical, cultural and spiritual landscapes of the Arctic in music, language and sound." Since 1936-39, Adams has traveled the state, microphone in hand, recording natural sounds like candle ice tinkling, icebergs grumbling and cracking, sea lions roaring, and songbirds singing. He uses the recordings to inspire his own music, either including them in their raw state or transcribing



Fran Dunne/Anchorage Daily News

NATURE'S SYMPHONY—John Luther Adams raises an aerolian harp to the wind near Murphy Dome, hoping to capture sounds for inclusion in his "Alaska Soundscape Project." "Earth and the Great Weather," an offspring

of that ongoing project, premieres Saturday in conjunction with the Festival of Native Arts. The show encores Sunday, and again March 5 and 6. All shows will be in the Wood Center ballroom.

them into musical notation. The drumming of a grouse might be interpreted with an oboe solo. A piccolo may replicate the song of a Varied Thrush.

He views the 125 hours of recordings he has so far collected as just another instrument in his tool kit as a composer.

"For the last 20 years, the natural environment has been very important to my work," said Adams, an active environmentalist who

came to Alaska in the mid-1970s. "My work as a composer is deeply influenced by place."

Tall and slender, the bearded Adams sits in his small studio on the outskirts of Fairbanks. Fingerprintless gloves cover his hands, as he waits for the wood stove to warm the room. A Braumuller piano, where Adams spends most of his time, takes up one corner of the room.

The Alaska Soundscape Project began four years ago, he said, when public radio commissioned Adams to create a piece for the series "New American Radio." His assignment? "Something to fire listeners' imagination." He decided to focus on the arctic and record sounds from there. So he loaded up his first recording kit and strode into the field.

"I wanted sounds that were an integral part of my experience of that place," he said. "Almost as soon as I began, I knew it was going to take a very, very long time. It was daunting and exhilarating."

From a technical standpoint, recording could also be frustrating. The wind, the squawking geese, the rain, or any number of factors, could interfere with capturing a specific sound, such as the lone call of a loon.

With time and patience, however, Adams eventually translated his wilderness experiences into

music reflecting the natural world. An expanded version of his public radio piece, "Earth and the Great Weather," will premiere this Sunday.

"It's a sonic geography, an attempt to take people there, on a

journey through the spiritual and physical landscape of the arctic," he said.

In particular, the performance piece centers on the Arctic National Wildlife Refuge, an area Adams calls "a sacred place."

"This comes from my 15 years of personal experience in that place," said the 40-year-old composer. "I have such a deep love for this place, I wanted to share that with everyone through my music."

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UAF production bridges two worlds



Genazet Barron photo

CONFLICT—Paul Asicksik plays a modern-day Inupiat who struggles to reconcile his heritage and contemporary influences in "The Eagle's Gift."

By PATRICIA JONES
Correspondent

Bridging modern and ancient cultures is the intent of "The Eagle's Gift," produced by the Tuma Theatre group at the University of Alaska Fairbanks. It achieves this goal, using an unconventional approach.

Tuma, a group whose name is Yup'ik for "pathway" or "trail," celebrates Native customs and lifestyles through non-traditional stage performances. This latest production is based on an Inupiat legend that evolved to inspire the song and dance festival known today as the Eagle-Wolf Messenger's Feast, still held in modern-day northern Alaska Inupiat villages.

Adapting the legend to communicate a contemporary message, director Thomas Riccio creates a journey for two Inupiat, who encounter mythological figures from their long-abandoned heritage. The jour-

ney is both educational and spiritual for the Native pair; they learn about their Native culture through exploration of this mystical world.

In addition to providing an understanding of the legend, the production explains how modern-day Natives can lose their sense of culture. On a more uplifting note, the production also shows that those values and customs can be rediscovered.

For the audience, the characterization of legendary figures comes across as though in a dream, and the imagery may not seem to make logical sense. Instead, the surreal atmosphere creates an emotional response, providing a primitive, inner understanding.

This dream world allows the audience to bridge the gap between ancient culture and modern-day influences. Several techniques are used to unite the two worlds, including the unique costumes worn by Fox people.

See TUMA, Page C-2

By CHRISTOPHER SMITH
Correspondent

Barb Carter waltzed her way into the world of country western dancing 2½ years ago, after seeing an advertisement for dance instruction.

"I grew up in Montana and used to go to 4-H dances," she said. "I always liked it, but I never had any structured lessons."

After mastering the two-step, the most basic of country western dances, Carter, 38, proceeded to learn more complex moves, like line dancing and various swing dances.

Today, Carter is addicted to the art. She and her husband Jim, whom she met in dance class, teach classes three nights a week, in addition to frequenting both informal dances and organized competitions.

Carter is among the growing numbers of people in Fairbanks being enticed to take lessons, participate in competitions and show off their moves at dances.

"Country music has gained a lot in the last couple of years," Carter

said. "The country dancing is a kind of offspring to the popularity of country music."

Part of the allure of country western dancing is the challenge of learning new dances, said James "Jim" Grimes, a five-year member of the Fairbanks Country Kickers, an organization of dancers that formed in the early 1980s.

"When people start dancing, they learn the basic two-step, then they learn some turns and then it snowballs from there," Grimes said.

So, I kinda got dragged into it real fast," he said. "But then I was hooked."

Grimes' current dance challenge is directing events for the Third Annual Farthest North Country Western Dance Festival, being organized by the Country Kickers, and slated for the Fairbanks Eagle Hall March 5-7.

"The festival is something the Kickers started two years ago and has been held on the first weekend of March every year," he said. "The idea is to bring new dances into the state. We fly up a set of instructors to bring new stuff into the area."

This year the festival will feature Bruce and Connie Hallenberg from Cincinnati, Ohio, and several dance categories, including the new "generic swing," for those who concentrate more on arm and upper body movement than on foot movement, Grimes said.

The two-step remains the most popular dance. It and the waltz are prerequisite basics for any serious country western dancer. The major differences between any given categories are mainly the music and the footwork, Grimes said.

For example, the four-count swing is an even-one-two-three-four step. The West Coast swing, meanwhile, has a triple step in it, changing the look of the dance and the music requirements.

Folks who like a dance that is a little more fun and a little less serious go for the tush push. The tush push is a line dance; dancers move along a line on the floor, shaking

standing of Native arts and cultural heritage. It is intended to help Natives of different cultural backgrounds better understand each other and give non-Natives the chance to learn about Native values.

Other goals are to encourage contemporary Native cultural development and provide Native students with a way to revitalize Native arts and cultural heritage. The festival is organized and planned by Native students, with the help of volunteers.

For more information, contact the Festival of Native Arts office at 474-6889.

DANCE SCHEDULE
Davis Concert Hall
Thursday
7:00 p.m.—Opening and welcome
7:30—UAF Native dancers, Fairbanks Native Association/Johnson O'Malley students

8:10—Stevens Village
8:30—Gwitch'in Dancers
9:30—Minto Dancers
10:10—Haines Dancers
10:50—Mount Juneau and Eagle Raven Dancers

Friday
7:10 p.m.—Gwitch'in Dancers
7:50—Stevens Village
8:30—Haines Dancers
9:00—Guest speaker: Robert Charlie

9:10—Minto
9:50—Mount Juneau and Eagle Raven Dancers
10:30—Tlingit/Haida
11:10—UAF

Saturday
7:10 p.m.—Minto
7:50—Tlingit/Haida
8:30—Mount Juneau and Eagle Raven Dancers
9:00—Robert Charlie
9:50—Stevens Village
10:30—Gwitch'in
10:50—Pow Wow
(Schedules subject to change)

Two-step, swing, tush push not just for cowboys anymore

their rears back and forth in a fashion that Grimes said resembles synchronized dancing.

Another favorite is the waltz. It is not to be confused with the common ballroom waltz, though, wherein couples move around in a defined square area. To do the country waltz, couples dance counterclockwise and travel all over the floor, Grimes said.

"Right now we have a partner dance called the El Paso cha-cha," he said. "The partner dance is a choreographed set of steps like a line dance, except the couples travel around the dance floor and do a cha-cha step."

Carter said she likes the waltz because of its romantic moves, but her favorite is the East Coast swing.

"The East Coast swing is a fun, not real structured dance, which makes it more fun and relaxed," she said.

Carter and her husband practice an average of five to six hours weekly in preparation for a major competition like the upcoming festival.

"We write down the moves we

See DANCE, Page C-3

NIGHT LIFE

Badger Den—Karaoke on Friday and Saturday nights, 3.1 Mile Badger Road. Information: 488-6757.

Big L—"Ta-Daa" every Monday night, with an open mike for all aspiring performers. This coming Monday's lineup features Ed VanArsdale, Lonesome Dove and Toyos. Information: Hap Ryder, 456-6437 (mornings), or 479-0282 (afternoons or for bookings).

Blues Breakers—(formerly Frank's Place) Sons of Blues, featuring Charly Hardage, David Peck and Hil Ratson, playing blues and boogie, Tuesdays 10 p.m.-until, Open 8 a.m.-5 a.m. Monday through Saturday, and 2 p.m. to 5 a.m. Sundays. 1708 S. Cushman St. Information: 457-4266 or 452-9690.

Cabaret—Features Still Smokin' Band, playing '50s to '90s rock and blues, including requests and originals. Information: 456-1663.

Chatanika Lodge—Zephyr plays country and rock beginning at 9 p.m., Theresa Bauer plays country and easy listening Sundays starting at 4 p.m. 28.5 Mile Steese Highway. Information: 389-2164.

Cheap Charley's—Rick Mensik and the All Stars take the stage beginning at 9 p.m. weekdays and 10 p.m. on Thursday, Friday and Saturday. Monday is jam night; Tuesday and Wednesday feature karaoke and open mike; Thursday through Saturday, the band plays classic rock. Information: 456-7010.

Clinkerlager—The Kuhler Brothers play rock and country music Wednesday and Thursday nights from 7:10 p.m. and Fridays and Saturdays 8 p.m.-until, Julie Jordan and karaoke on Tuesdays and Wednesdays, 6-9 p.m. Dance to favorites and requests, 24 College Road. Information: 452-2756.

Club Alaskan—Band AK plays rock 'n' country Friday and Saturday from midnight-4:30 a.m. Trainer Gate Road and Steese Highway. Information: 456-7777.

Gordo's Restaurant—Toyos plays Bolivian music Friday nights beginning at 8 p.m. Information: 451-0384.

Greyhound Lounge—Drivin' Sideway plays '50s through '90s rock 'n' roll. Airport and Cushman Street. Information: 452-7977.

Ivory Jack's—The Flyers will play "roots rock" and blues from 10 a.m.-1 p.m. on Saturday, Feb. 27. Information: 455-6666.

Plate and Palette Gallery Cafe—"Friday Night Live" entertainment beginning at 8 p.m. This Friday the band "Savage Beats" will play acoustic soul, rock, and folk. Information: 451-9294.

Ranch Dinner House—"Tony" plays '50s and '60s music for dining and dancing, 2223 S. Cushman St. Information: 456-6600.

Refinery Lounge—Chill plays rock 'n' roll Wednesday, Thursday and Saturday this week, 10 p.m.-3 a.m. Sixth Avenue and Richardson Highway. Information: 488-0335.

Regency Fairbanks Hotel—Conie Logan plays from 6:45 p.m. Tuesday through Thursday, Charly Hardage plays from 8:10 p.m. Tuesday, 8 until Wednesday and Thursday, and 6 p.m. until on Friday and Saturday. Joy Hardage and Mr. D join Charly after 8 p.m. on weekends, 95 10th Ave. Information: 452-3200.

Tiki Cove—Joel Mattson sings easy-listening music Fridays beginning at 6 p.m., and performs "The Songs and Legends of Alaska" upon request. Information: 452-1484.

Tommy's Elbow Room—Features Slo Moe and the Kayakers, playing true Alaskan fiddler's music, 410 Second Ave. Information: 452-3051.

Sunset Inn—The New World Band plays Wednesday through Sunday 10 p.m.-4 a.m. 345 Old Richardson Highway. Information: 456-4754.

Schedule changes for Night Life should be submitted in writing, or called in, no later than noon Monday for publication Thursday. Mail to P.O. Box 70710, Fairbanks, 99776-0710, or call 456-6661, Ext. 210.

Budding artist wins recognition in contest

Staff report
An art class Stephanie Nichols took last year proved the turning point for the budding artist, whose work has since earned her a spot as a national finalist in the 1993 Scholastic Art Awards Competition.

student artist OF THE WEEK

That the Monroe High School senior has won such recognition is no surprise to her art teacher, Betsy Sinkola. Nichols, 18, is a talented painter who has produced numerous successful pieces, according to Sinkola. "She is able to see important value and color changes," she said. "Consequently her work has a strong presence."

She said Nichols approaches her artwork with a good balance between the intellectual and the emotional. "She is free and creative as well as aware of the importance of technique and practice," Sinkola said.

"I have always enjoyed art, especially drawing, but I was never really interested in painting until I took my first art class last year," Nichols said. "For me, painting is more of a free expression of art. If I make a mistake, I can easily correct it." Nichols particularly favors



Rob Stapleton/News-Miner

PRaise—Teacher Betsy Sinkola says Stephanie's art work has a strong presence.

surrealism and impressionism, she said. "My favorite artists are Monet and Salvador Dali," she said. "For now, art is primarily a hobby for Nichols, although she plans to pursue graphic art in college. Next year, she plans to

go to college out of state, most likely in Spokane, Wash. Other current hobbies range from playing basketball to involvement in student council—she is student body president this year. At the same time, she is a Natural Helper (a student who volunteers to provide peer

counseling) and secretary/treasurer of the Environmental Club. Other interests include music—she likes "all kinds," she said, from Def Leppard to Shostakovich. Nichols' parents are Doris and Thomas Nichols.

TUMA

Continued from Page C-1
the Root Woman, and the Blood Woman. In visual juxtaposition, their attire includes both authentic Native design and man-made disposable items—soda cans, potato chip bags, and other empty containers.

The acting and dancing of the characters is extremely convincing. The Eagle Mother, played by Karen Kielsen, undergoes a dramatic transformation. Kielsen's dancing is hypnotic and communicative, as she evolves from a grieving old woman to an energetic healing shaman.

Both the Root Woman (Melanie Brown) and the Blood Woman (Ransom Amaranthal) add to the confusing coexistence of the ancient and modern world. Brown effectively communicates her character's pain and anguish, and her appearance and disappearance in a smoldering fire are excellent visual effects.

Other convincing roles are played by Amber Best, Kathy Bolak, Paul Mountain, and Andrea Yee (the Underworld People) and Peter Dillingham and Olivia Hill (the Snakes). They add to the dreamy quality of the production, evoking a sense of eeriness and wonderment of the unknown.

Paul Asickisk and Wilma Brown, who play the Inupiat couple, do an excellent job portraying Natives struggling to reconcile their modern identities and their heritage.

Remaining performances of "The Eagle's Gift" are scheduled at 8:15 p.m. today, Friday and Saturday, with matinees at 4 p.m. Saturday and Sunday only. Tickets are \$10 for adults, and \$5 for students, seniors, military and Festival of Native Arts participants. For more information, call 474-7551.

Seagal to begin filming March 15

The Associated Press
ANCHORAGE—The Alaska Film Office and Warner Brothers said Tuesday filming will begin in Alaska March 15 for "Spirit Warrior," an action picture starring and directed by Steven Seagal.

Seagal, best known for martial arts films such as "Marked For Death," has already begun scouting filming locations in Nome and Valdez. Film office officials say Fairbanks and Anchorage locations are also being considered.

Warner Brothers officials have described the films as an "eco-themed, action adventure" about an oil worker who's rescued by a tribe of Natives.

The writers regard Seagal's character as a mythic figure, a Spirit Warrior. The state's film office said the movie will be the 12th shot in Alaska. Filming this summer is expected to inject \$5 million into the state's economy.

More than 100 Alaskans are to be hired to work on the film, the film office said.

COMPOSER

Continued from Page C-1

Adams even spoke his wedding vows in the Refuge's Okplak River Valley. Musical accompaniment was by an aereolek harp, an instrument that sings when wind strums its strings.

The Alaska Soundscape Project will continue even after this latest work is complete. Adams is a hunter of sound, of new sonic experiences that will seep deep into the listener's consciousness and linger there.

Just as Native hunters never presume they will "bag a moose" when they walk into the wilderness, Adams never presumes he will record a certain sound. Like the hunter, he journeys into wild places to listen and experience.

"My work is about listening with heightened attentiveness to things I've never heard before," he said.

Adams also harbors a deep love of and fascination with silence, particularly in this age of sound pollution. "In a spiritual sense, silence has a sacred sound," he said. "Silence haunts a lot of my music."

To keep his ear sharp, he avoids listening to music in his spare time—even his own music. "I ration it in order to savor it," he said.

He savors sound. He savors music. Both are his life's work. "It's an incredible blessing to be able to do what I feel called upon to do with my life," he said. "I cannot imagine doing anything else."

The premiere performance of "Earth and the Great Weather" will be at 7 p.m. Saturday in the Wood Center ballroom on campus, in celebration of the 20th anniversary of the Festival of Na-

tive Arts. The show encores at 4 p.m. Sunday. Additional performances will be at 7 p.m. March 5 and at 8 p.m. March 6.

Directed by Dave Hunsaker, it will feature Inupiat performers James Nageak and Doreen Simmonds. Gwich'in performers include Lincoln Tritt and Adeline Raboff.

Tickets are available at the Wood Center, the Fairbanks Arts Association, New Horizons Gallery, Baker and Baker Booksellers, Institute of Alaska Native Arts, Artworks and Hot Licks.

Prices are \$12 for adults, and \$10 for students and senior citizens. For more information, call 456-6485.

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Public Meeting The public is invited to attend a presentation of the wastewater sludge disposal alternatives studied by FMUS. Information on landfilling, incineration, co-firing, soil enhancement, and composting will be discussed. In addition, FMUS will discuss a RFP to provide Sludge Disposal Service for the City of Fairbanks. For additional information contact John Miko, FMUS Water/Wastewater Utility Superintendent at 459-6259. DATE: Wednesday, March 3, 1993 TIME: 7:00 P.M. PLACE: Fairbanks City Council Chambers City Hall 640 Fifth Avenue

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