

## The First Chamber Dance quartet to perform at Sherwood Hall

**January 17, 1963**

Four young dancers whose appearances as a group have evoked widespread acclaim from critics will present a recital in Sherwood Hall, Art Center in La Jolla, at 8:30 p.m. Thursday, February 7.

Appearing under the auspices of the University of California, the First Chamber Dance Quartet will present a program of dances that range from interpretations of Japanese folk music through classic ballet to parody.

The dancers are Lois Bewley, Janice Groman, Charles Bennett, and Bill Carter. All have appeared with what is generally regarded as the nation's finest ballet troupe-- the New York City Ballet.

In their performance at Sherwood Hall, the four will open the program with "Nagare," danced to Japanese folk music. Next follows "Eine Kleine Tanz," performed by Miss Bewley and Miss Groman to music by Johann Sebastian Bach. Carter then performs "Allegory," to music by Padre Antonio Soler. There follow two numbers danced by the entire Quartet, "Under Green Leaves to music by George Phillip Telemann," and "Inner Obstacle," to music by Dimitri Shostakovitch. Carter, Bennett, and Miss Bewley then perform a spoof of abstract ballet, done to electronic music.

Miss Groman is seen in "Para Hoy," to music by Frederico Mompou, and the program ends with the entire Quartet doing "Summer Pergola" to music by Luigi Boccherini.

Composition and costumes for the dances were designed by members of the Quartet.

This is the second concert in the All-University Concert Series, which opened earlier this month with a sell-out performance by pianist Eugene Istomin. Tickets for the event are \$1.50 general admission, \$1.00 for students. Until the night of the performance, they will be available only at the Office of the Cashier, room 108, Scripps Building, on the campus of the University. If any are available on the night of the performance, they will go on sale at 7:00 p.m. at the Sherwood Hall box office.

Telephone reservations will not be taken, but tickets may be purchased by mail. Such requests should be addressed to the Committee for Arts and Lectures, University of California, San Diego, P.O. Box 109, La Jolla, California. They should be accompanied by a money order or check made payable to The Regents of the University of California and by a stamped addressed return envelope.

The dancers for the Quartet have had a wide variety of experience, despite their youth. Lois Bewley, a native of Louisville, Kentucky, gained her first professional experience during her high school years. She then joined the Ballet Russe de Monte Carlo. She toured Europe with the American Ballet Theatre and appeared with that group at the Metropolitan Opera House.

She has appeared in a Broadway Musical, "First Impressions," and then joined the New York City Ballet.

Charles Bennett, from Wheaton, Illinois, made his professional debut at 19 with the Chicago Civic Opera Ballet. He later became a soloist with the American Ballet Theatre, touring South America and Europe. He has

appeared on television and on Broadway and was with the New York City Ballet before he turned to the more serious and demanding field of concert dance.

Bill Cartero, from Durant, Oklahoma, studied with Carmelita Maracci in Hollywood. He has appeared on Broadway and in television. In 1958 he was selected by Jerome Robbins to dance the part of one of three sailors in "Fancy Free" and the male lead in "Interplay" with the American Ballet Theatre on its tour of the U.S. and Europe. After another appearance on Broadway, he joined the New York City Ballet, where he was made a soloist.

Janice Groman of New Britain., Connecticut, was a scholarship student at the School of American Ballet. She performed with the New York City Ballet, understudying Melissa Hayden's title role of "Medea." She traveled with the Ballet to Japan., the Philippines, Australia., and Europe. In 1960 she joined the Ballet Theatre for its tour of Europe and Russia, thus becoming a member of the first American dance company to go behind the Iron Curtain.

The appearances of the group have evoked such comments as this from Dance News: "a healthy, invigorating breeze blowing through the choreographic hot house," and from Dance Magazine: "one left the theatre on a bright note of optimism."