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**ALASTAIR  
MACAULAY**

**DANCE**

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The choreographer Doug Elkins's "Fräulein Maria" (seen on Saturday night) helps us to label this aspect of culture "Acknowledge Your Own Inner Julie



## Rhode Island Gallery Nears Completion

Construction continues on the Chace Center, above, the Rhode Island School of Design Museum's new gallery space. The five-story, 43,000-square-foot glass-and-brick center, designed by the Pritzker Prize-winning architect José Rafael Moneo, is scheduled to open on Sept. 27. Museum employees, left, are moving pastels and paintings from the museum's permanent collection to their new home.

"All the News  
That's Fit to Print"

# The New York Times

## Washington Edition

Today, mostly sunny, highs 90 to 95.  
Tonight, mainly clear, much cooler,  
lows 60 to 65. Tomorrow, plentiful  
sunshine, pleasant, highs 80 to 85.  
Weather map appears on Page A20.

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TUESDAY, AUGUST 19, 2008

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CHANEL

THE NEW YORK TIMES, TUESDAY, AUGUST 19, 2008

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**INSIDE THE TIMES:** August 19, 2008

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INTERNATIONAL

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U.S. Declines to Accelerate

NATIONAL

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Ethics Thicket for Conventions

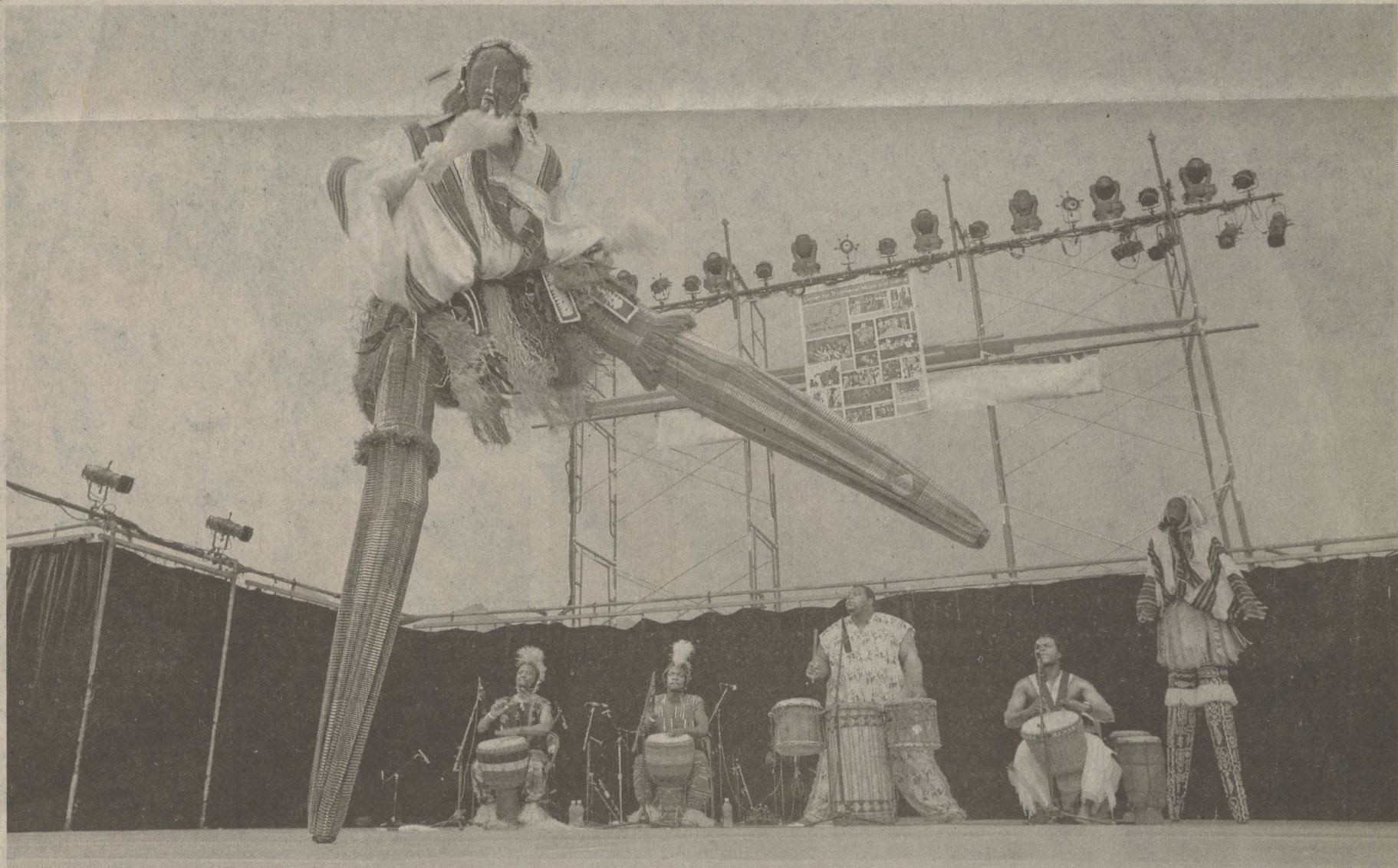
NEW YORK REPORT

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Where the Streets Teem

And the Streets Are Chilled





HIROKO MASUIKE FOR THE NEW YORK TIMES

The Kotchegna Dance Company performing an Ivory Coast stilt dance at Damrosch Park on Sunday as part of the Lincoln Center Out of Doors festival.

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From First Arts Page

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The Gaslight Anthem Brian Fallon, the band's lead singer, performing at the Knitting Factory on Saturday. The group, from New Jersey, is to release a new album, "The '59 Sound," on Tuesday.

## Telling Stories Inside Stories, in Songs With Shades of Punk

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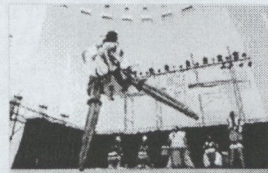
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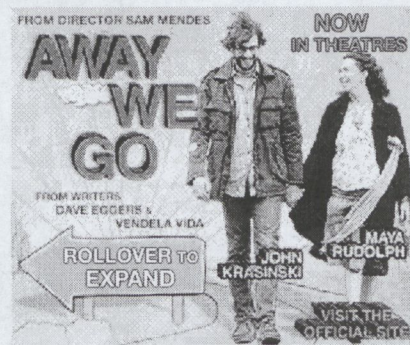
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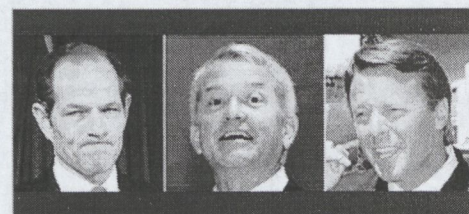
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celebrating both its 40th anniversary and its 10th year of performing outdoors at Lincoln Center: "Heritage Sunday" was presented under its aegis.

I'm happy to learn about forms of music and dance about which I know little, and I like best the lessons that come from live performance. The stepping of Step Afrika! is fun for its physical intricacy. Even when the performers maintain a steady meter, they make it intricate by their mixture of tapping, clapping, slapping different body parts, and — a regular trick — clapping hands under a raised thigh.

Sunday's three companies were as obviously different from one another in sound and dance as you would expect from troupes representing the African-Brazilian culture of Salvador, the part-African culture of Haiti, and the African culture of the Ivory Coast. But they all tended to produce a complex intensity of drum rhythms that was seldom if ever matched by the dancing.

At the end of the Kotchegna troupe's performance of Ivory Coast pieces, the dancers actually became a backing group behind the drummers, who moved to center stage, an order that seemed much more appropriate. These drummers, like the Brazilian and Haitian ones, were the real core of the performance.

Listening to and watching the African-Brazilian Ologundê ensemble, I often found it hard to trace the rhythmic connection of dance to music, and sometimes of one drum to another. We were shown candomblé, maculêlê, the relatively familiar and acrobatic capoeira and the samba de roda (whose roots are traced to Angola).

All of them proved vividly picturesque. The samba de roda, for example, had three women in huge, bright-colored crinolines (when these swirled high, you could see their pantaloons above their bare feet), circling, stepping and occasionally bumping bellies. In the maculêlê, the men wore long grass skirts. You saw brisk footwork, and yet often you couldn't feel it because it seemed lost amid the maze of drum noise.

1 2 [NEXT PAGE »](#)

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