

Kain and Augustin captivate audience



A pensive look from Karen Kain during production of 'Don Quixote'.

by Danièle Gauvin

Last Thursday evening, The National Ballet of Canada captivated a full audience at the Cohn Arts Center with an innovative program of classical dance. A rather unprofessional start, featuring the Corps de Ballet's struggles to keep time with each other and the music, was soon forgiven by the appearance of Mary Jago and Thomas Schramek. These two soloists filled the stage with energy during their enchanted rendition of the courtship scene from the 'Bayaderka Ballet'. The next

piece, danced by a trio of Nadia Potts and two male figures, was a long, languid rearrangement of movement. Titled Monotones II, it was ideally costumed by Frederick Ashton's stark whites.

The total nudity of the stage in the first two dances made the multi-hued backdrops of the last two pieces a fully appreciated addition. These last arrangements, however, were danced with taped music, an unfortunate consequence of the company's extensive touring.

The evening's most ex-

hilarating moments were passed watching the Karen Kain / Frank Augustin 'Pas de Deux' from 'Don Quichotte'. Kain smiled radiantly as she flirted with Augustin in the famous 'fan' scene, taking full advantage of the lacy prop to heighten the dramatic tone of the scene. Both dancers added Latin expressions to their Spanish costumes, earning enthusiastic applause from their chic audience.

In the last piece, however, the audience appeared rather puzzled by a change in mood from romantic courtship to a savage ritual dance. The 'Rite of Spring', danced to a strong and rhythmic Stravinsky score, was backdropped by a giant spider's web and other dark things of the night. The Corps de Ballet writhed, swayed and leaped in primitive abandon while male principals alternately seduced and frightened the female dancers. There was a total, uninterrupted flow with the violent music, the whole sharpened by the eerie lighting and the flesh coloured body tights of the dancers. One could easily hate it or love it, but no one could be indifferent to its hypnotic character. Patsalas' choreography was the most innovative portion of the night though it couldn't equal the lyrical beauty of the 'Pas de Deux' or the restful grace of 'Monotones II'.

Despite Celia Franca's retirement from the post of Artistic Director for the company, it appears to be keeping its high standards of dance and rigorous dedication to the promotion of culture throughout the country. One can only wish a prompt return engagement from the National Ballet.



Karen Kain

movies



cinéma

DALHOUSIE FILM THEATRE

The 1978 / 79 season of the Dalhousie Film Theatre presents a varied program of international films with an inter-woven mini-series on four different themes. The themes, New Directors, Comedy and Comedians, Play on Film and The Fine Line are developed throughout the series.

Films by new directors include Taviani's Padre, Padre; Wim Wenders' The American Friend; Herzog's Stroszek and the well-reviewed B movie Citizen's Band from Jonathan Demme.

There is a generous helping of comedy: Buster Keaton's The General; the French farce Le Million; two classic Marx Brothers comedies and to end the series a couple of hilarious films from France.

The "play on film" series includes Greek drama modernized in Phaedra; Chekov's Uncle Vanya; Shakespeare's Henry V and G.B. Shaw's Major Barbara.

In the "fine line" series, the audience is expected to consider the ways in which the camera may focus on forms of human behaviour which are usually, but often wrongly, labeled mad. In Wiseman's Titled Follies, the camera explores the lives of those

incarcerated in a hospital for the criminally insane. In Bergman's Persona the camera focusses on a transference of personality between the two principal characters. With Perry's Play It As It Lays, the line becomes further blurred, as the effect is to reinforce the thesis that it is the world itself that is mad. Finally, in Altman's Images, the camera itself becomes a distorted eye, transcending the usual perceptions of reality.

The film for this Sunday, October 8, is Phaedra, a modern version of the ancient Greek drama of a woman who lusts for her stepson.

All screenings of the Dalhousie Film Theatre are held Sunday evenings at 8 o'clock in the Rebecca Cohn Auditorium of the Dalhousie Arts Centre, with the exception of double features which are screened at 7 p.m. and 9 p.m.

Memberships may be purchased at any time during the series at the Dalhousie Arts Centre Box Office. The purchase of a membership entitles the holder to the first film free, and a reduction in price on future ticket purchases. The 16 mm films are open to members only of the Dalhousie Film Theatre. Student memberships are \$3.00 and general memberships are \$4.00.

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