

Showing off the dance

# Trial run for National Ballet's creative sparks



The National Ballet of Canada as they appeared performing Solitaire, one of their recent pieces.

By AGNES KRUCHIO

The National Ballet's choreographic workshop, now in its third season, was received by a full house two weeks ago at the Bathurst United Church.

The workshop is presented each year to give the dancers a chance to stretch their creative muscles and to have their works produced with the full support of the stage crew. If at any time a noteworthy creation emerges, it may well become part of the National's repertoire.

This year, the money (Canada Council's) and effort paid off. A choreographer of much creativity and intensity may have emerged in the person of Constatin Pastalas.

A new dancer, only a year and half out of his native Greece, Patsalas created two pieces that would be an asset to any ballet company. Inventions, a vital mystical, primordial dance in eight parts, is the answer to any charge that ballet may face of being an "effete", "esoteric" or "feminine" form of expression.

Costumes, lighting and music (by Miloslav Kabelac) combined in an intelligent, organic presentation of Patsalas' dynamic fantasies. Under dim lights, in sand-coloured costumes, the dancers gave an enthusiastic interpretation that brought the audience to its feet.

Another workshop talent, Anne Ditchburn, though a member (of sorts) of the company, does not dance

very often. Her forte is choreography.

### SPOOF OF MONKS

Her Pilgrimage is a hilarious spoof of a troop of black-cloaked monks on a pilgrimage, while in their midst a formally dressed couple is having an orgy a deux. They don't live to see it through, though; someone up there strikes 'em dead. Each to his own kind of pilgrimage. . . .

The company was present in full force: Karen Kain, Mary Jago and Nadia Potts, with an appearance by Veronica Tennant. Kathleen Trick and Stephen Greenston made a promising appearance in Greenston's Monique; both are strong, confident dancers who possess a youthful style well-suited to the nature of the piece.

A sensitive though less confident dancer is Maria Barrios, who danced the part of a gloomy aristocratic lady in Gloria Luoma's Contessa.

The National Ballet will present the perennial favourite, The Nutcracker, from Dec. 21 through 29 at the O'Keefe Centre. Their spring season, with Rudolf Nureyev, will run from Feb. 13 to March 2, presenting the Sleeping Beauty of Erik Bruhn, the company's resident producer for the season. Also on the bill are Don Juan, and perhaps Le Loup, Giselle or Solitaire.

From there they will begin an eight-week tour of the U.S., winding up in New York on April 23.

## Quixote, Bach in Xmas dance

The student and faculty of the dance department have been organizing their annual Christmas concert since the start of the year, and will present the three-day programme next week.

El Retablo de Maese Pedro (Master Peter's Puppet Show), staged by guest choreographer Helen McGehee, is based on an episode of Cervantes' Don Quixote, as rewritten by Falla.

Ricercare, a ballet set to J.S. Bach's Musical Offering, is choreographed by dance department chairman Grant Strate.

Images, a ballet to music by George Crumb, is choreographed by mime and ballet teacher Yves Cousineau.

"Sleep's a shell, to break and spurn", after a quotation from Goethe, is a dream quartet to Serenata by Bruno Maderna. Tai chi and Oriental theatre professor Al Huang choreographed this one.

And finally, Fragment Suite is a modern work choreographed by fourth-year student Slade Lander.

The show will be held December 18, 19 and 20 at 8 p.m. in Burton Auditorium. Admission is free.

## Birth, death, erosion in visual arts photos

Two photographic exhibitions are currently on show in the instructional display area of the new Fine Arts building.

Birth, Death and Other Realities is the work of York photography lecturer John Phillips, who founded Canada's first privately-operated gallery for photography, Toronto's Baldwin Street Gallery. Philips also has done cinematography for such films as the NFB's Paperboy. Photographic technician Kan Azuma produced Erosion, the second display.

The exhibit, sponsored by the visual arts department, is free, and open weekdays from 9 a.m. to 5 p.m.

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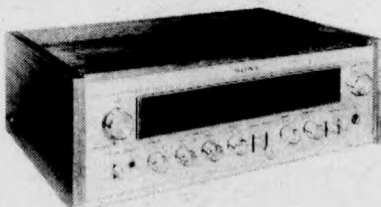
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