

Entertainment

Near Empty House Mars Burton Opening,

By Don McKay



Mme. LeSieur pictured above, starred in an excellent production of "Le Barbier de Seville" at Burton Theatre, last Sunday. The company had the misfortune to play to a near empty house. Why is the Burton only full during lectures? Why is attendance at the many excellent productions poor?

First. The opening productions were not well chosen to attract large audiences. The first play was presented in French. The first film is the least appealing of all the movies to be presented. It is realized that it is very difficult to co-ordinate

dates for twenty-four performances.

Second. Where were the faculty of the university? Our reporters saw only four faculty members. There may have been more. Most noticeable, however, was the lack of representatives of the French department.

Thirdly, where were the students? A production like this not only has great student appeal, because of the humour, but it is of some educational value.

Where were the people that should have been at the Burton? No one knows, but they will never know what they missed.

New York City Ballet

By Ann Dublin

For the first time in its history, the New York City Ballet has come to Toronto. It has brought with it a selection of ten works from its repertoire, 70 dancers, and 55 musicians, and will be at the O'Keefe Centre until Saturday October 29.

This company is unique, for its ballets have a modern, exciting flavour all their own. "The Cage", for example, is the story of female insects who prey upon the male, and was a shocker when first presented in 1951.

For those people with more conservative tastes, there's good old "Swan Lake" (Act II), worth comparing with the original Petipa-Ivanov choreography. "Afternoon of a Faun", which was originally don by Nijinsky to music by Debussy, is here presented in a modernized version. Where the original was the story of the meeting of a faun with a group of nymphs, we have here the meeting of two young dancers in their studio, and the conflict they face between love and artistic ideals.

"Midsummer Night's Dream", the only full-length ballet being presented by the company here, takes its story from the Shakespearean play, uses Mendelssohn's incidental music, 61 dancers and 26 children, elaborate sets and costumes--it will be performed Friday night and Saturday, and should prove well worth seeing.

As for the works presented on opening night: "Bugaku" opens upon an empty stage with a red and blue backdrop, and to the oriental music of Mayuzumi (which sounds like cats meowing!) The dancers, in austere white costumes and headresses, finally appear using balletic movements with an oriental flavour. But with

good ensemble work, wonderful technique and characterization by Edward Villella and Patricia McBride, this work was somehow endured by the audience, who seemed quite bored and puzzled with the whole thing.

"Agon", with choreography by Balanchine to Stravinsky music, is a brilliant piece of modern ballet. Balanchine uses the technique of classical ballet, but in his own complex and wonderful way. Against a blue backdrop, the dancers in black and white practice costumes present a study in pure, abstract form. No story-line here (not even a "contest" as the name suggests)--but very exciting nevertheless, with superb dancing by Melissa Hayden, Suzanne Farrell, and Conrad Ludlow.

"Brahms-Schoenberg Quartet", Balanchine's latest work, presents a relief from the previous two austere ballets. It is a more "romantic" ballet, using a blue backdrop with grey hanging veils, and more colourful costumes. Again, there is no story to it, but demonstrates Balanchine's sense of form, as well as his versatility in other dance forms besides ballet.

If you want to see one of the top ballet companies in the world (and certainly the most modern), the work of that master-choreographer George Balanchine, and the breathtaking dancing of some of the best dancers in the world, don't miss the New York City Ballet.

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Lysistrata at Hart House

By Frank Liebeck

Peace or no piece. That's the basic theme of "Lysistrata", a no holds barred comedy at Hart House Theatre on the U. of T. campus. It runs until October 29th and if this is read before the weekend, I urge you to see it for it's a rare occasion when an enjoyable satire hits the Toronto stage.

The play is two thousand years old, but as modern as yesterday's air raid. Written by a 'dirty old' Greek, Aristophanes, the play is anti-war, pro-sex (wheel), and the musical background con-

tains the best bongos ever heard in ancient Athens.

The Spartan and Athenian women decide to get together and refuse to go to bed with their husbands and/or lovers until the men stop their continual wars. The dear and sweet girls storm and take over the Acropolis to form their united front against the starving lechers outside. The story isn't bad but what a subplot.

Terry Tweed plays Lysistrata, the chief damsel who keeps the

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Students Say:

By Harvey Margel

IS C.U.S. WORTH 75¢ TO YOU?

It seems very ridiculous to me that a student organization which costs each student 75 cents should be so unknown in our university. The small amount of 75 cents per student does not stop traffic, but if you multiply that by about 2500 students at York then you realize exactly how much C.U.S. is costing us. I am not

75 cents is not too much for a student to give to an organization which represents an overall student government. But I believe that the proportion between C.U.S. and O.R.C.U.S. needs to be changed because education is a provincial matter.

Joane Rigler F3

saying that C.U.S. is not worth the money we are giving it because I cannot assail something which I do not know about. I found by asking students this week's question that the "I don't know what C.U.S. is" attitude is general with most students at York.

I only realize that for all the money we, as a collective student body are giving C.U.S., we deserve to be told exactly what C.U.S. is and exactly what benefits we are getting for our 75 cents.



I think so, though I don't know too much about it. I think that is the case with most students here.

Tim Dunn V2

NOW tell me what C.U.S. is?

Sally Hunter F1



No! I don't think we need it.

Donna Manson F1



I am not taking advantage of its services but it is probably worth supporting. I don't know too much about it, but its services are okay, such as trying to reduce fees for Expo.

Bruce White F2



It's worth it but not to me. I don't actively participate in it and since I'm in my final year it won't affect me.

Frank Wilson F3

WHAT'S A GLASS TURKEY?

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