

ENTERTAINMENT

Winnipeg troupe shows why they're on top

Royal Winnipeg Ballet
Jubilee Auditorium, Nov. 29

Review by Patrice Struyk
and Lisa Sorenson

Though they started off somewhat

weakly, the Royal Winnipeg Ballet's performance proved that their reputation for excellence is no fluke. The 26-dancer company, under the artistic direction of Arnold Spohr, is capable of wonderful things.

The opening number, "Allegro Brillante", was not as "brilliant" as it should have been. With music by Tchaikovsky and choreography by George Balanchine, it is meant to be characterized by maximum classical movement to full

orchestral accompaniment and piano solo, in restricted time and space. While the male corps were physically well-matched to their task and unified in timing, the female corps were off-time in spots. The female lead noticeably lacked gusto where the music called for it.

More in the RWB's tradition of excellence was the "Blue Bird Pas de Deux" excerpt from *Sleeping Beauty*. Martin Schlaepfer demonstrated marvelous agility. Susan Bennet's performance was full of vitality and technically superb. As a pair, they (literally) made the audience catch their breaths.

The modern "Lento A Tempo and Apassionata" was appropriately titled. The backdrop was transformed into a starry sky. A lone pianist took to the stage. Two lithe forms in flesh-tone bodysuits lay intertwined on the floor — to ever so gracefully and passionately come to life in an agonizingly beautiful dance. Evelyn Hart's exquisite style was well supported by Andre Lewis. Night became dawn. The passion continued, freeform yet elegant and disciplined, until the two gracefully and slowly melded into one and ended, again, intertwined, on the floor.

The combination of Strauss's music and Toer van Schayk's earth-toned thunder-sky backdrop would have been too heavy for some if not for the choreography of Rudi van Dantzig. "Four Last Songs" portrayed death and separation. However, van Dantzig's use of classical and modern technique to deal with the subject was powerful and hopeful. John Kaminski, dancing the black role representing both death and unification, was explosive. His former training as a Ukrainian dancer was evident in his forceful leaps and turns.

In a more whimsical vein, "Les Patineurs" displayed the humorous side of choreography. On a mock skating-rink replete with pine trees and snow, the dancers slipped and slid and "skated" as only such accomplished interpreters of movement can. Svea Eklof (formerly of the Albertz) was delightful as a Blue Girl. The White Couple stood out because of their breathtaking costumes. And then David Peregrine, the Blue Boy, glided out, all light and air and cheer. Fluid in motion, smiling, personality exuded from every well-toned muscle. He captivated the audience. As good a mime as a dancer, Peregrine clowned to the end.

This programme will be repeated on Dec. 2 and 3. Another selection will be performed on Dec. 1 and 4, including the lovely "Le Corsaire" and a number called "The Hands" which utilizes music by Eric Clapton and the Beatles. And the ballet is accessible to poverty-stricken students, with rush seats available 1/2-hour before showtime for a mere \$5. That's money well spent to experience Canada's oldest and most renowned ballet troupe.



Royal Winnipeg Ballet principal dancers - Evelyn Hart, and David Peregrine.

Lack of funds puts publishers against the wall

Without a Canadian publishing industry there can be no on-going literary tradition in Canada.

As part of *Canadian Studies 300: The Politics of Arts in Canada* a forum of Canadian publishers and editors was presented on Campus on Monday Night. Guest speakers were Ann Wall of Toronto's Anansi Press, Allan Shute of Tree Frog Press, Jack Lewis of Newest Press and Jim Marsh Editor in Chief of the Canadian Encyclopedia.

From the outset it became clear that there is little profit to be made in publishing Canadian titles. The Canadian publishing industry survives largely with the help of government grants. Without financial support from the provincial governments

and the federal Canada Council Canadian Publishers cannot afford to publish books by Canadian authors.

The competition in the book market from foreign, principally American, publishers is fierce and often too strong to be overcome by the fledgling Canadian publishing industry.

Said Ann Wall, "Eighty per cent of all volume book sales in Canada go to foreign companies, but eighty per cent of all Canadian titles are published by Canadian publishers."

Jack Lewis said a lot of the problems arise from cost. Once printing and editing have been paid for there is little money left over for distribution and publicity.

Most of the speakers categorically stated that they did not wish to compromise their integrity by publishing cookbooks or pulp in order to make a profit to offset costs of printing Canadian

poetry or serious literature.

The one exception to this was Allan Shute of Edmonton's Tree Frog Press. He had been partially supported by grants in the past but "only enough to get into trouble."

He said that originally he had got into publishing in order to print Canadian Poetry, but, he had always had a bread and butter project on the side.

Shute said in the past he had done contract printing or taken in typesetting to earn money to keep financial ruin in the distance. He had also published Edmonton Access a guide to inexpensive living inside Edmonton.

Jim Marsh, said one solution to the financial problems of Canadian publishers determined to print Canadian titles might be in the printing of Canadian textbooks.

"If provincial governments would sponsor only Canadian publishers to print textbooks with a Canadian viewpoint, then we could have the profitability to support Canadian Literature," he said.

Studio Theatre opens second production of season tonight

Who's this slightly vampish looking woman, and doesn't she know that smoking could ruin her health?

In order to find out, you'll have to drop by Corbett Hall at 8:00 PM between tonight and December 10 when the U of A Drama Department Studio Theatre stages Jean Anouilh's *Thieve's Carnival*.

Anouilh's play is an excellent lark, loaded with humorous whims and masquerades. The scene is set in a palatial home where two attractive young girls reside. The home is invaded by three affectionate thieves on the one hand, and by a country bumpkin on the other.

A lovely romance blossoms instantly between one of the girls and the youngest thief. Being a very honest fellow, he cannot in conscience accept her love, and instead turns with a vengeance toward his job. But she is swifter in her wiles than he is in his.

Tickets are a steal at \$4.00 and are available at Studio Theatre Box Office, 432-2495, or Room 3-146, Fine Arts Centre.



photo Angela Wheelock

"Why don't ya come up and see me some time."

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