

**Plagued by accidents**

# Sleeping Beauty wavers from top to bottom

By AGNES KRUCHIO

I suppose it was because it was the end of the season, and because they had been touring for several weeks and were tired, but little went right with the Saturday performance of the National Ballet's Sleeping Beauty.

Sets creaked the 'vine' growing around Sleeping Beauty's Castle threatened to come tumbling down, the crown whipped off the head of the evil fairy's head — these were some of the minor

mishaps. Things started to go really wrong when Vanessa Harwood nearly lost her balance during a particularly difficult movement, and was only saved by the wooer next in line, who grabbed her hand. Worst of all was a ballerina from the corps who went flying, and wound up on the floor during a dignified court scene in the first act.

Some of these mishaps can perhaps be excused; the production is an immense undertaking,

with some 61 dancers and 30 'supers' (the extras hired to "fill out the stage").

The sets and costumes (by) Nicholas Georgiadis, a designer who also works for the Royal Ballet of London) make this production a visual treat. Tchaikovsky's music, in the Symphony Orchestra's able rendition, make this production also an aural treat.

The choreography arranged by Rudolf Nureyev after Marius Petipa, is another matter. While there are truly brilliant moments, especially the pas de deux of Prince Floriumd and Princess Aurora in the last act, there are real

weaknesses in it.

The effort of the National Ballet was directed at recreating the entire ballet, according to tradition, and Nureyev made only small changes: he added solos for the Prince in the second act, for example.

Even these solos, however, could not satisfactorily fill out the traditionally short second act. The magic kiss of the prince and the subsequent awakening of the entire court, the highpoint of Perrault's fairytale, is especially given short shrift, and the act ends abruptly. This is in contrast with a lengthy treatment given the nup-

tials in the act immediately following.

The role of Princess Aurora is rotated among Veronica Tennant, Karen Kain, Nadia Potts and Vanessa Harwood, while Frank Augustyn shares the role of Prince with Gary Norman. Harwood gave a good performance in a role which is quite demanding. Gary Norman came to the National from the Australian Ballet, at the beginning of this year, where he had been a principal dancer. He gave the role, which offers a dancer few opportunities to show off his skill, a poetic quality, especially in his melancholy solos in the forest.



Vanessa Harwood and Frank Augustyn in 'Beauty'

**Virtuoso performance**

## Composer generates high voltage

By IAN BALFOUR

York University Music Department is most fortunate in having David Rosenboom as a faculty member. A promising young composer and exciting performer, Rosenboom was the focus of a concert Friday evening surveying "recent trends in composition for soloists". Aside from a Carmon Shearer composition played by Carol Shearer, Rosenboom was either the composer or performer of all the works featured in the concert.

Rosenboom's performance of piano works was marked by great bravura. In his opening piece, *Is Art Is*, he was very forceful in rendering this improvisational piece of driving, insistent rhythms and ostinato figures. Rosenboom improvised with a good sense of direction and seemed aided rather

than hampered by the structural framework in which he operated.

Rosenboom proceeded with a selection of recent Japanese piano works, such as Yoriaki Matsudaira's *Etudes for Piano*. The pieces, like most modern works preoccupied with formal aspects of music, explored the potential of the piano, studying pizzicato and mute effects and the possibilities for composition based on a single note.

One of the best vehicle's for David Rosenboom's expression of the piano was Marion Brown's *Sunday Come Down*. The piece is an improvisational one in which a very simple theme links a series of passages of widely varying textures.

The concert also spotlighted the world premiere of a Rosenboom work, *The Seduction of Sapientia*, for viola da gamba and voltage-controlled resonator. Commissioned by the Canada Council for the York music department's Peggy Sampson, it is a fascinating work which makes great demands on the performer. Sampson's virtuosity was particularly evident in the very challenging presto movement, a lengthy, relentless one in which the listeners could admire endurance as well as precise execution.

The program closed with Rosenboom's *Toronto Solo*, a piano composition which aptly demonstrated his technical prowess. But there

was much more than technique to Rosenboom's performance; it was also marked by strong personal involvement with his music throughout the evening. He never seemed to be merely going through the motions, but rather embodied the romantic ideal of the artist as a second creator.

**Nuclear Family**

**convenes in play**

Storytime Theatre, in conjunction with Bethune College, presents adult entertainment, *The Nuclear Family* by Derik Burke.

The show will run on Tuesday, March 11, at 7 p.m. and March 12, at 12 noon, in Room 122 Stong College.

Thursday and Friday, March 12 and 13, the show will go on at 9 and 10:30 p.m. in the Cabaret Open End Pub, Vanier. Licenced and free.

**Bethune Films**

**go with the wind**

Gone with the Wind stars in the Bethune Films series this Saturday and Sunday at 8 p.m. in CLH L. Admission, even to this extravaganza, is \$1.50 with University I.D., \$1.25 with Bethune I.D. Bring your hankie.

**State of Siege**

**besets Winters**

Winters presents a *State of Siege* by Costa Gravas, of Z fame, tomorrow and Sunday night a 8:30 p.m. in CLH I. Admission with University I.D. \$1.50, with Winters I.D. \$1.15.

**In a nutty mood**

I'm in the mood for coconuts, aren't you glad you're you? is the titillating title for the latest Cabaret invention, a musical comedy about love. In the Open End, tonight and tomorrow night at 9 and 10:30 p.m. Free, as ever, and the End is licenced.

**beth tikvah drama guild** 3080 Bayview Avenue (South of Finch)  
 Presents *one flew over the cuckoo's nest* 8:15 p.m. Saturday, March 8  
 Adults \$3.50 Sunday, March 9  
 Students \$2.00 Tuesday, March 11  
 Thursday, March 13  
 Saturday, March 15  
 By Dale Wasserman Directed by Reva Tward  
 For tickets call 226-2261

**SUNDAYS 6:10 p.m.**  
**"LET'S DISCUSS IT!"**  
 Dial Radio 1010 for CFRB's erudite panel discussion of contemporary Canadian events ... with the newsmakers.  
**CFRB 1010**

**The Wine Cellar**  
  
 Discover Us Before The Rest Of Toronto Does ...  
 Dinner for 2 for less than \$10.00  
 It's worth the drive.  
 1212 Weston Rd. (a block North of Eglinton downstairs at the Queensbury Arms) 762-8695

**ROUND RECORDS**  
**ONE FLIGHT HIGH 46 BLOOR WEST TORONTO, CANADA 921-6555**

**HOMEMADE THEATRE**  
 Improvisational Extravaganza  
 "Marvelous tonic for whatever ail." Urjo kareda  
**SHOW OF SHOWS NOW PLAYING**  
**STUDENT PRICES:** \$2.50 Wed. & Thurs. 8:30 p.m. Pay what you can  
 — Tues. 8:30 p.m. & Sun. 2:30 p.m.  
 — \$3 Fri & Sat. 8:30 p.m. **FACTORY THEATRE LAB**  
**RESERVATIONS 864-9971 207 Adelaide Street East**

**AGYU**  
 ART GALLERY OF YORK UNIVERSITY  
 Ross N145 Mon Fri 10:4:30 Sun 2:5  
**DIALOGUES: African Sculpture from Toronto Collections**  
 Fifty-two outstanding examples selected by Professor Zdenka Volavka Faculty of Fine Arts, York University  
**FEBRUARY 17 TO MARCH 16, 1975**