



The internationally noted exponent of classical dances of India, Menaka Thakkar, will present a programme of Bharatnatyam and Odissi dance at 8 p.m. tomorrow in the JCR of Stong College, as part of its Cultural Series.

An "intelligent mime," as well as dancer with "superb technique", as one Toronto dance critic referred to her, Ms. Thakkar has performed and given workshops in Canada, the US, and India. New costumes and special music will be featured as part of her programme tomorrow, results of a trip to India after an absence of two years.

Thakkar, who is an Associate Fellow of Stong college, has participated in the World Crafts Exhibition, India Week at York University, the festival of Women and the Arts in Canada, and among others, has appeared at the Universities of Montreal, McMaster, Wesleyan, Connecticut and the State University of California at Fresno.

Ms. Thakkar, who has studied and taught dance in India for eight years before coming to Canada, is offering a comprehensive training programme in her own dance school (Nrtyakala, the Canadian Academy of Indian Dance), free of charge, to the York community. The group meets at 5 p.m. Tuesdays in 216 Stong. The dance department gives credit to dance majors studying with Ms. Thakkar.

## Kubrick's Barry Lyndon hinges on intricate detail

By MICHELINA TRIGIANI

Someone once said, "to be born a gentleman is an accident; to die one, an achievement." Barry Lyndon, the hero of Stanley Kubrick's latest by the same name, just falls short of this. The film, still drawing curious crowds at the University Theatre, traces the 18th century Irishman's adventures and his attempts at acquiring style and a title.

Barry's story is presented in two parts. The first half follows his life from Ireland to England to France to Prussia with the Seven Years' War guiding his path. His marriage to Lady Lyndon (played by the rightly aloof Marisa Berenson) commences the second part. The narrator informs us that, "Barry has now arrived at the pitch of prosperity." The second half deals solely with his life as the newly-christened "Barry Lyndon" and the various methods he employs to squander his wife's money.

The film by no means depends on a strong plot to carry it through. Many incidents occur in Barry's life and some of them are quite momentous but the film's

merit is not here. The unprepared viewer may then wrongly assume that the film is primarily intended as a character study. It is not.

What Kubrick has done with Barry Lyndon, is given himself the opportunity to expose life among the nobles in an intricate fashion and presents us with the most beautiful images I have seen in a long while. And, he has given his audience its money's worth.

The entire film moves slowly and melodiously accompanied incessantly by the music of fife and drum, or moody, gloomy strings. It is this music that makes the film's many dialogue-free scenes work. Kubrick uses this silent film convention along with exaggerated, powdery make-up, and fidgeting eye-movements, to present an amazingly convincing portrait of 18th century manners and morals. Who could guess that during the entire courtship, Barry and Lady Lyndon, scarcely speak a word? It is the narrator who translates: "Six hours after they met, she fell in love."

To further slow down the film (and Kubrick does this so that we may absorb every detail), his camera often lingers on scenes of the countryside, various dwelling-places and mannequin-like individuals. These shots allow actual entrance into his country and retention of memories of people and places visited.

The authenticity of the film, often hinging on Kubrick's intricate detailing, cannot be matched. From costumes to castles, from make-up free rosy cheeks to a bruise on Ryan O'Neal's finger, from war games to bordellos, all seems 'as it was'. And the film's indoor scenes, by candle-light, are simply a minor technical miracle.

The director has exposed the less exciting and less romanticized slices of life or has added a new twist, more reality to the now-exhausted ones. The best example of this is the duel to end all duels which occurs at the end of the picture.

This scene, bubbling over with detail and determined to educate the masses on the art of civilized murder, surpasses any duel ever viewed on the screen. It bitingly ends the tale. I won't devolve the contestants or the outcome. All that can be said is that our hero, who was losing our admiration throughout the film, gains it again in a most unique way.

## Traditional values are upheld in exhibit

By SHEILA STANLEY

The artists of the traditionalist Salon and Academy, whose work is on view at the AGYU, saw radical changes in methods and

concepts of art.

They witnessed the rise of the avante-garde aesthetic (the philosophy that new art must constantly challenge what has gone before), but chose to retain the traditional values and attitudes. Impressionists, Post-Impressionists, Fauve, all dismissed Academic art as inevitably mediocre.

Characteristic of Academic painting is the exaltation of the subject. The subject matter is rarely treated as mundane or coarse, as did many Post-Impressionists. The subjects are idealized and often placed in historical and mythological contexts.

Greek references and mystic atmospheres were very popular, as in the work of Henner. Even banal portraits attempt historical-like pedestalling.

These painters chose to paint within a specific confine. They did not attempt to challenge taste and one hesitates to call them great.

In many instances, however, the artist has, within the Academic limitation, shown the creativity and ease of handling that constitute quality in painting.

The best paintings in the exhibit are those in which the subject does not eclipse the painting concerned. Academic painters seem to have a tendency to be somewhat obsessed with the subject.

In the most effective paintings such as Tissot's The Convalescent, Brymner's Carita, Bougereau's Study of a Girl's Head, the stylistic elements and paint handling strike a harmonious balance with the subject matter.

The Fan by Emile Carlson, for

example, has achieved the balance, serenity and simplicity of Greece though composition and handling, rather than by literally attempting to depict classical Greece as in Gerome's Antique Pottery Painter.

Even the more syrupy examples are interesting from a historical standpoint. Dream of the Knight Errant by Goetze so perfectly captures the Victorian sense of melodrama, that one can forgive the rather claustrophobic sentimentality.

It is interesting to note that in the later paintings, elements from the 'leprous' Impressionism have crept in. In Marshes at Grand Pré by O'Brien, we see almost Monet-like division of colour in the sky.

However reactionary in attitude, it cannot be said that the Academic painters were without inspiration. The viewer should be wary of flatly condemning or upholding any style, since creativity or mediocrity can be infused into any format.

### HAVE A VOICE IN THE FACULTY OF ARTS, BECOME A STUDENT COUNCILLOR

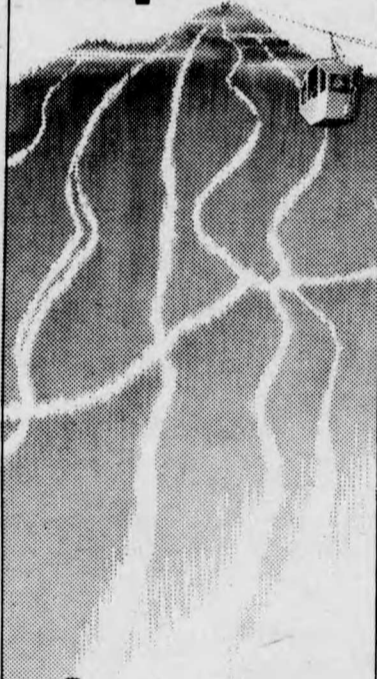
Nominations are open until January 30, 1976 for the remaining 40 student positions on the Council of the Faculty of Arts. The Council is a committee of the York University Senate and membership consists of 550 teaching staff and 55 students of whom at least 10 must be first year students.

Some of the areas in which the Council is active are: **ACADEMIC POLICY AND PLANNING, CURRICULUM DEVELOPMENT, PETITIONS, and TENURE AND PROMOTION.** The role of the student councillor is to attend meetings of Council as well as serving on Council committees. Students and faculty members have the same voting privileges on the Council.

Any student, part-time or full-time, enrolled in the Faculty of Arts who maintained standing in his/her previous year of study is eligible to nominate him/herself to the Council. Further information and nomination forms may be obtained from

- Information York • Office of Student Programmes
- York Enquiry Service • C.Y.S.F.
- Office of the Secretary of Council, S935 Ross
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## FACULTY OF EDUCATION ADMISSION APPLICATIONS

The Faculty of Education is now receiving applications for the 1976-77 academic session. Students currently registered in undergraduate faculties on both the Steeles campus and Glendon College campus are invited to apply. Since the number of spaces available is limited, candidates are encouraged to apply by February 13. Applications are available at the York Enquiry Service and at the Office of Student Programmes in all faculties.

Office of Student Programmes,  
Faculty of Education,  
Ross Building N802 (667-6305)