

National Ballet comes

**Lois Smith, Earl Kraul
Star in Opulent
"Swan Lake",
"Nutteracker Suite"**

Next Thursday the National Ballet of Canada arrives in town with full-scale productions of Tchaikovsky's *Swan Lake* and *The Nutcracker*. Choreographed by Erik Bruhn, lead dancer of the Royal Danish Ballet and considered one of the two greatest male dancers in the world, the productions should be as opulent and technically perfect as audiences have come to expect of the National.

Under the artistic direction of Celia Franca, the National Ballet has in 17 years risen from a laughable dream to its present status alongside the Royal Ballet and the Royal Danish Ballet. Almost singlehandedly, Franca caajoled money and talent to support the fledgling company, supervised the company's mastery of much of the classical repertoire, and with Betty Oliphant founded the National Ballet School in 1959. She has expanded their repertoire to



THE SNOW QUEEN
... on a magical mystery tour

include the works of such great contemporary choreographers as Cranko, Balanchine and Petit, and

has attracted guest stars of the calibre of Erik Bruhn, Rudolf Nureyev and Melissa Hayden.

The National Ballet has grown from its original core of 24 dancers to where it can mount a touring company of 155 artists. Its production of *Romeo and Juliet* two years ago was considered by many as superior to that danced by Fontaine and Nureyev for the Royal Ballet. The high standards now demanded can be seen in that Czechoslovakian, Florentina Loje-kova, formerly prima ballerina of the Slovak National Theater, was last week rejected as a candidate for the Company because she was not good enough.

The present production includes many of the best dancers in the National Ballet. Lois Smith, prima ballerina of the Company, Veronica Tennant (seen last year in Festival's production of *Romeo and Juliet*), and principle dancer Martine van Hamel will alternate as the Snow Queen in *The Nutcracker*. Premiers dancers Jeremy Blanton, Mazaros Surejan and Earl Kraul (seen last year as Romeo) will alternate as the Nutcracker Prince.

Tickets are still available at the Allied Box Office, third floor of the Bay.



NEOPOLITAN DANCERS
... in the court of the swan

U of C faculty art show: those that can't do, teach

Currently running at the University art gallery is the Calgary Staff Show, and I must admit that it is somewhat of a disappointment. It is a collection of work by the staff in the Department of Art at the University of Calgary, which ranges in scope from two landscapes in oil, to an acrylic painting done on a three dimensional form.

After the exciting shows that Mr. Hammock has managed to arrange for the gallery to date, it is certainly a letdown to be confronted by a second rate exhibition. To be sure, all of these artists have a modicum of technical skill. They would not be staff members if they did not. However, I had the feeling that they were merely hashing over old ground. The works had the same quality as exercises done merely to preserve the artists skill, to keep a hand in, as it were.

It is of course difficult to judge an artist in a showing like this, where he may have only one or two paintings hanging. I would say though, that the U of C appears to be very eclectic, and rather uninspired.

Nevertheless, there were several interesting works, among these being the three dimensional painting

mentioned earlier, *Xenos*, by N. Roukes; a relief print by H. Becker, *The Oscillating Id*; and a work in ink and wash by C. Sayers. These artists seemed to be relatively imaginative, and I hope that we shall see more of their work.

The most unhappy part of the show, for me at least, was the dearth of sculpture, and the poor ceramics included in the show. There was only one sculpture, an unimpressive piece in stone by E. Dodd, and the ceramics by Chalke and Brosz struck me as being of surprisingly low quality.

However, for those who take the time to go this show, there is a bonus waiting for them upstairs. The gallery is displaying more of the University's permanent collection, which includes *Interference avec le cercle A*, a fascinating work in op-art by Yvral, a painting by Vasarely, and the *Electronic Pillar* by Ihle.

So far, we have only seen the permanent collection in bits and pieces, and they have been tantalizing fragments. Perhaps soon the complete collection will be put on display. In fact it might be a wise move to cut the Calgary show short, and replace it with the entire permanent collection.

—Bill Pasnak

What's new this time

The Fall edition of *Pluck Magazine* is now available at the Bookstore or Hurtig's.

Michael Dyne's *The Right Honorable Gentlemen* continues at the Citadel Theatre. 8:30 p.m.

Sculpture and graphics from the 11th Winnipeg Show continue through this week at the SUB Art Gallery.

January 23: The Collegium Musicum presents a program of early music for the Guild for Medieval and Renaissance Studies. Tory Lounge, 8:15. Tickets for non-Guild members at the door.

January 27: Showing of student photography selected from the work of U of A Photo Directorate and

NAIT students. SUB Art Gallery until February 10.

January 28: Con/Fusion, an annual arts festival on campus, begins five days of drama, poetry readings, dance, mixed media and mayhem.

January 29: Chamber Music Concert features the Schubert Quintet, the Lazarowich - Meyer - Butler Piano Trio, and the Faculty of Education String Quintet. Con Hall, 8:30 p.m.

January 30: The National Ballet of Canada hits town for a two-day run, featuring *Swan Lake* on Thursday, *The Nutcracker* on Friday. Not to be missed. Jubilee Auditorium, 8:30 p.m.

OPTOMETRISTS

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