

SUPER SEASON IN ARTS CENTER

by JUDITH PLATT

The vaudvillian atmosphere of the Dalhousie Arts Centre's brochure for the fall season does not coincide with the first two events offered. Both are Canadian in the classical vein.

Tuesday September 28th marks the beginning of the fall season for

the Arts Centre with the return of Maureen Forrester to the Rebecca Cohn auditorium. This will be her third performance at the Arts Centre for another expected sold-out audience. Considered Canada's finest contralto by numerous critics and music lovers, Maureen Forrester will utilize the full range of her voice with her choice of

German lieder, which are German ballads. Included will be two pieces by Handel. For variety she has selected some Spanish songs as well. Accompanying her on all pieces will be John Newmark.

Judging from her past appearances at the Dalhousie Arts Centre, Forrester's performance in Halifax should again be one meriting a

standing ovation.

The National Ballet Company of Canada, featuring Karen Kain, will be making its return to Halifax with four different performances at the Arts Centre, from Wednesday September 29th to Saturday October 2nd. The opening night features a variety of music, beginning with a ballet choreographed to

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WED. SEPT. 29
THURS. SEPT. 30
2. THE CRANES ARE FLYING
WED. OCT. 13
3. THE IDIOT
THURS. OCT. 28
4. LENIN IN OCTOBER
THURS. NOV. 4
5. STORM OVER ASIA
THURS. NOV. 18
6. THE BATTLESHIP POTEMKIN
THURS. NOV. 25
7. ALEXANDER NEVSKY
THURS. DEC. 2

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Schumann's Opus 141, No. 3, danced by five couples and a solo male dancer. The dancers reflect Schumann's concern for intense human relationships. This performance achieves its historical importance by being the first occasion this ballet will be performed by a North American company. This ballet will also be presented on Friday and Saturday in a collection of different ballets.

Also on opening night will be featured **Black Angels** ("Surrealistic images from the dark land"), a ballet featuring highly dramatic intensity although no story line, creating a dance of extreme intellectual challenges.

Offenbach in the Underworld also illuminates the Ballet's first night. Set in a French cafe of the 1870's, this proven success paints vivid portraits of the crowds attracted to this night spot. Also, without a concrete plot, the dancers characterize the creatures lured out of their day-time hiding spots by the appeal of a well-frequented arena.

The second night, Thursday September 30th begins with **Kettentanz**, featuring music by Johann Strauss Sr. and Johann Mayer. This ballet is a series of dances set to the Viennese music, choreographed by the much acclaimed Gerald Arpino.

Also on Thursday is the ballet exploring different kinds of kisses, entitled simply **Kisses**. Among the modern music used are selections of

Laura Nyro's, and music ranging from erotic interludes to jolting African pieces.

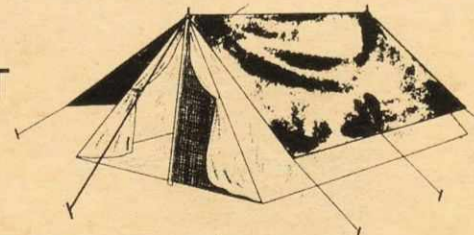
Friday offers the **Four Schumann Pieces**, **Kettentanz**, and **A Party**. The latter envelops the tensions mounting, resolving or exploding, at a party attended by noted socialites. The polite atmosphere is wrung with passionate potential which occasionally surfaces in this flamboyant piece.

On Saturday October 2nd, the National Ballet is offering, besides **Four Schumann Pieces**, and **Offenbach in the Underworld**, **Monument for a Dead Boy**, a psycho drama listed as "adult" in the fall season program. Bridging puberty, the boy is plagued by conflicting erotic drives, with which he must struggle to attempt to continue his search for innocence, lost in his past. The choreographer employs frequent flashbacks to frame the boy's present dilemma, and to silhouette his opinions, gathered from his past, guilt-ridden experiences.

Laura Bennet, head of public relations at the Arts Centre, is enthusiastic about this September program and stresses the one dollar student discount from the normal price of tickets for all performances. The Dalhousie Arts Centre offers a full and varied season this year and students are urged to order tickets in advance for shows, to avoid the disappointment of a sold-out performance.

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