



EXAMINATION SCHEDULE FACULTIES OF ARTS, EDUCATION, FINE ARTS, SCIENCE

PLEASE NOTE THE FOLLOWING CHANGES TO THE EXAM SCHEDULE DATED: November 18, 1982

ADD				
HISTORY				
AS 314.6	Mon. Dec. 13	10:00 a.m. - 12 Noon	119VC	
Psychology				
AS/SC 101.6H	Mon. Dec. 13	7:30 p.m. - 9:00 p.m.	Curtis G	
AS/SC 101.6J	Mon. Dec. 13	7:30 p.m. - 9:00 p.m.	Curtis H	
Sociology				
AS 466.3(F)	Wed. Dec. 22	7:00 p.m. - 10:00 p.m.	Curtis C	
DELETE				
Mathematics				
AS 158.3A(F)				
CHANGE TO READ				
Computer Science				
AS/SC 102.3A,B,C,D,E (F)	Mon. Dec. 20	3:30 p.m. - 6:30 p.m.	Curtis A,B,C,D,E	
AS 102.3G (F)	Mon. Dec. 20	3:30 p.m. - 6:30 p.m.	Curtis A,B,C,D,E	
Earth & Atmospheric Science				
SC 301.3(F)	Sat. Dec. 18	1:30 p.m. - 4:30 p.m.	Curtis 110	
Natural Science				
SC 161.6	Fri. Dec. 17	7:30 p.m. - 9:30 p.m.	Curtis I,L	
SC 162.6	Mon. Dec. 13	7:00 p.m. - 9:00 p.m.	Curtis A and Tait Small Gym	
SC 171.6	Fri. Dec. 10	6:00 p.m. - 8:00 p.m.	Stedman A,B,F	
SC 180.6	Fri. Dec. 10	3:00 p.m. - 4:00 p.m.	Stedman A,B	
Political Science				
AS 210.6 A,B,C,D	Tue. Dec. 21	12 noon - 2:00 p.m.	Curtis I,L	

National Ballet's mixed programme

Modern trappings disguise dance

Susan Trites
Andy Warhol described drag queens as 'ambulatory archives'; this wouldn't be a bad description of the National Ballet's mixed program presented on Friday night. The five pieces chosen for the performance had a modern look, not at all due to an updated philosophy, but rather to ballet's propensity for appropriating elements from other dance techniques.

Brian MacDonald's *Newcomers*, for instance, borrows a great deal of the modern dance techniques and 'looks' from Alwin Nikolais and Martha Graham, particularly the latter. The programme notes explain that this piece was inspired by the 'sheer upheaval' experienced by the diverse peoples who came to settle Canada. Evidently it was inspired, too, by works such as Graham's *Appalachian Spring*; and even the backdrops for *Newcomers* recall the sets of Graham collaborator, Isamu Noguchi.

But where Graham's pioneer women have strength and integrity, MacDonald's cower and cringe, or dance pretty country dances, or watch the men show off their virtuosity. They use Graham contractions to denote suffering and anguish, but their arms are flighty and shrill, like schoolgirl titters.

Because MacDonald opts for an impressionistic, rather than literal or narrative approach, the choreography is often confusing. We see the dancers drag their feet, as though they are somehow struggling, but nothing in the choreography suggests the motivation. Their fatigue seems to be more the result of arabesques and fancy spread-eagled lifts, than of

more complex or fundamental.

The second part of Friday's performance was comprised of three pas de deux. The first of these, Luk de Layress' *Three Easy Tangos*, was danced by Vanessa Harwood and David Nixon with an air of confident nonchalance. Harwood projects herself as an intelligent, mature dancer. She moves deliberately and dynamically, and in this piece, maintained a sensitive relationship with the music. David Nixon appeared a trifle unsteady in comparison, and at times seemed to destabilize Harwood with his partnering.

Veronica Tennant and Raymond Smith danced Vincente Nebrada's *Portrait of Love and Death*. There was a lot of running around and swooning in this dance, which could have more appropriately been named, *Sex*, and had done with it. Tennant uses Smith more as a bed or a backdrop than as a lover; Smith scurries after her so that he can carry her around in interesting positions. His dancing was heavy and lumpy; Tennant's had that slightly hysterical edge that she seems to favour.

Tightness in upper back

Watching Harwood and Tennant, one sees an important difference between their styles of dance that has to do with the distinct way each woman uses her upper back and neck to support, and expressively use her head. Harwood has a tightness in her upper back and neck which gives her head and, her movement a calm, controlled look. However, this tightness may sometimes work against the choreography. Tennant, on the other hand, exploits the

suppleness of her neck. She lets her head fly back as she runs, or having it duck or droop, or strain back in 'passion'. By seeming to relinquish control over her head (the centre of rational and deliberate action), Tennant presents herself as excessively vulnerable to external, as well as internal, emotional, forces. Rather than confronting the dance situation, Tennant appears pumelled by it.

Karen Kain, in the *Le Corsaire* pas de deux, danced with Frank Augustyn, was both expressive and controlled but lacking in dynamics. She sparkled next to Augustyn, nonetheless, with her directions clear and her energy consistently high. He danced inattentively and, like David Nixon, appeared unstable. This short brisk piece requires a clarity, focus, and texture which must be established immediately and carried to a quick climax. Kain did it; Augustyn didn't.

The final piece of the evening was the National's resident choreographer Constantin Patsalas' version of *The Rite of Spring*, a melange of mechanical, anonymous couplings which ends in the capture and tossing about of a nubile-danced well by Sabina Allemann. The Graham contractions are exploited once again, as the dancers roll on the floor and adopt animalistic postures. Male dancing is strong in this piece, a welcome change from the previous dances, and the difficult Stravinsky score did not present insurmountable problems.

Despite some modern trappings, the National Ballet seems intent on presenting a world where men are 'men' and women are male fantasies. Ballet could be something more.

THE REEL AND SCREEN

FRIDAY NOVEMBER 26



MEPHISTO

— 7:30

and

THE SECRET POLICEMAN'S OTHER BALL

- 9:45



SATURDAY NOVEMBER 27

"Aaargh!..."

ATTACK OF

THE KILLER TOMATOES

7:30

(Relax. It's only a movie.)



and



FLESH GORDON

9:45



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