

# ENTERTAINMENT

*Energetic New York company*

## Lubovitch dancers create storm in Burton

By AGNES KRUCHIO

What characterizes Lar Lubovitch's work as a dancer and as a choreographer is boundless energy that carries his choreographical ideas forward relentlessly, this quality according to whether the viewer is sympathetic to them or not, is his greatest asset or his greatest liability. Judging from audience reactions to his performance at Burton last week, it is an asset as far as young viewers are concerned. He moved them alright: they hooted, shouted, laughed, stomped and at the end gave him a standing ovation.

Five pieces were presented by the 14 member New York troupe. Whirligogs was a fast-moving, jarring display of energy, for which the dancers were garbed in black tights and hoods, with the whites of their eyes, feet and hands providing a sharp contrast and creating an ominous impression. Their movements were swift jagged and mechanical, creating a

sense of unease. A mass of black hooded figures surrounded two lovers, Lar Lubovitch and Janet Wong, who brushed against each other, met momentarily, but were carried off and eventually engulfed by the current of relentless motion. Lubovitch's rough force and athletic motions nicely set off his partner's fragile vulnerability.

### OTHER PIECES

The other pieces were more conventional, even though most succeeded extremely well. In *Girl on Fire*, for instance, I would have been happier if another metaphor had been used than the over-worked one of a carefree clown, who encounters an impassioned solitary young woman. However, within these limitations, Lubovitch managed his chosen image well: a clown's red know-nose and a kite were all the props he used to communicate it.

A beautiful and quite eloquent

piece was a solo dance by Gerrie Houlihan, called *Air*. An extremely tall, and extremely thin dancer, with large, delicate eyes, Houlihan used of space and arm movements as if in flight, and suggested the image of an incorporeal bird or insect, who could not quite soar, but whose enjoyment of the medium was all the more intense.

### A PREMIERE

The final piece, *Session*, was a premiere, designed to be seen as an impromptu. Sharp collisions between some of the dancers, tight choreography and some intricate footwork testified to the amount of work that had gone into making the piece look casual.

In an interview, Lubovitch told Excalibur that most of the choreography in his company is a joint affair. "The members are very much in tune with one another. They trust me to use them as the instrument of choreography," he said. But, he said, most dance companies are autocratic.

"You cannot really have a democratic artistic creation," he says.

The process of creating from scratch is "allowing yourself to freefall through your ideas, and in the end to make a connection", Lubovitch says. Performance is more like a dancer using his brain as a playback mechanism.

Lubovitch thinks that many people have the wrong idea of dance as a non-thinking process. "Contrary to archaic beliefs, he says, dance is "a very cerebral process." Dance takes intense intellectual concentration, and total dedication as a way of life. "Dan-



Lar Lubovitch dance company has affinity with young audiences.

ce technique is very complicated and scientific," he says.

Is there a theme that interests him? Is there a direction in which he is going? "I'm trying to be myself," he says, "trying to locate that infinitesimal kernel that is at the centre of each of us," he says.

The one advice he has for young dancers and choreographers is to train to be eclectic in technique and in style, so "you are not ever hampered by not being able to do

something you might want to do, and so that you do not become limited to one mode of expression."

It is important for a young dancer not to be judgemental on him or herself during the process of learning, he says. "That halts the brain in its exploration and leads to guilt and paralysis," he explains. "You have to trust that nothing is going to happen to you," he adds.

## Miller steals Hill's show

By MARGOT FINLAYSON and EVAN LEIBOVITCH

The double concert of Dan Hill and Bruce Miller last Thursday at Burton Auditorium turned out to be a hot-and-cold affair, ranging from lighthearted fiddle to repetitious guitar.

Miller opened the show with a song from his A&M album, *Rude Awakening*, playing a style of guitar that boasted of his west coast origins. His music could best be described as disciplined, because of the near perfect execution of the instrumentals. He spoke little, except to introduce the songs, which he sang in his slightly raspy, but pleasing voice. The highlight of his set didn't come until he put down the frets and picked up his fiddle. He did a few superb numbers in this fashion, the standout being *Listen to the Mockingbird*. He left the stage amidst a huge ovation, and did an encore.

Then Hill took the stage, in what

proved to be an anti-climax. Although he started out grandly with his single, *You Make Me Want to Be*, the show started to get slightly antiseptic. People who had seen Hill at the Riverboat, were dismayed when they heard Hill perform an almost exact duplicate of his previous Toronto sets.

The ironic thing about the presentation was its colloquial and easy sound which in fact was a monologue that had much practice. Soon Hill's music even became tedious, and despite his voice being in top shape, it was obvious that Miller had been the star of the concert. To those that had never heard Hill before, it was more entertaining, but Miller's fiddle was definitely received more warmly than Hill's guitar.

To those that missed Miller at The Social Co-op's concert, they can catch him at the Absinthe on March 28.



**Dino's**  
ITALIAN VILLA

now appearing

**Benny Spada**

SUNDAYS: Free Spaghetti and Pizza

for children under 12 accompanied by parents

DINING AND DANCING  
FULLY LICENSED

PICK-UP AND FREE DELIVERY  
ON ORDERS \$3.50 AND UP

1027 Steeles West (at Bathurst)  
630-6300

## MASTERS OF PUBLIC ADMINISTRATION (M.P.A.)

The route through the Faculty of Administrative Studies  
**INFORMATION SEMINAR**

Subjects:

- Job Opportunities in Public Sector Management
- Philosophy of the Public Administration Programme
- Entrance Requirements
- Question and Answer Period

Speaker:

**Dr. Malcolm Taylor**

Room 034 Administrative Studies Building  
Tuesday March 9, 1976 - 12:00 - 1:30 p.m.