

ABT PRESENTS PULCINELLA, GISELLE

BY SANDRA WILLIAMS

Though the snow was great in Winston-Salem last weekend and many events were canceled, American Ballet Theatre was able to perform at Reynolds Auditorium. Dancing to only three hundred people, the company presented "Pulcinella Variations" choreographed by Michael Smuin and "Giselle" staged for ABT by David Blair.

"Pulcinella Variations" opened the program with six variations. Each was cleverly done with a unique style that interested many. Some variations had a humorous tone to them with abstract lines and positions. The principles were very entertaining, especially Georgina Vidal or as everyone at NCSA knows her Gina Pandi. She made a special appearance with her former company by dancing "Serenta". It was a variation with six boys; laughter filled the auditorium. Everyone was thrilled to see such a beautiful dancer which they knew. The costumes were pink and white with the principles in white and the corps in white. "The white on the corps was very unflattering as a few extra pounds appeared here and there."

After a brief intermission, ABT presented "Giselle" with Eleanor D'Antuono as Giselle and Ivan Nagy making his debut as Count Albrecht. They danced nicely together in several pas de deux throughout "Giselle." "Each had a good technique, though at times Miss D'Antuono's

"Mozart Opera"

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vanni." The opera was performed for the first time on Jan. 26, 1790 at the Burgtheater in Vienna. The first New York performance did not take place until 1922.

According to a writer in a Berlin musical periodical in 1805, "The theme of the opera is a satire on the highly praised fidelity of the female sex and an innocent playing with the sanctity of love."

Nathan Broder, in an introduction to the score says, "...Mozart lavished on this work some of his most delightful music, his most exquisite craftsmanship.....the ensembles are wonderfully varied in style and construction. The orchestration is Mozart at his most sparkling - in other words, the finest to be found in 18th-century music."

The plot hinges on a wager which is made by Don Alfonso, the cynical philosopher, who tells his young friends Ferrando and Guglielmo that no women can be trusted, including their fiancées. He offers to prove it within 24 hours if they will follow his instructions unquestioningly.

The opera will be sung in English.

feet were distracting." Her polished style as well as acting ability, were extraordinary. The ethereal quality that she conveyed when she danced the second act as a Wili showed her versatility as a dancer, for in the first act she portrayed a young peasant dancer with the lightness but attack in her dancing. Ivan Nagy was a wonderful Albrecht; he was attractive, and his dancing was flawless. His beats and tours were beautiful, and he always had an awareness for his partner. They both danced very warmly toward each other.

Also to be noted was the pas de deux done by Susan Casey and Ted Kivitt. The dancers were good, but many wished that Miss Casey might have used more energy in her dancing. This may be controversial in that the style of the period when

"Mother Courage"

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ing), winks, makes tsk-tsk sounds, etc. Wood overdoes himself technically, and ultimately undoes the author, because his technique serves nobody but David Wood.

On the plus side of the acting, there are competent performances given by Chris Coan, Gary Enck, Roger Griffin, Jean Kuclar, Randall Rickman and the afore-mentioned David Sutor. Rae Randall gives a memorable singing performance that succeeds because of its sheer honesty. It must be noted that these people stand out because they do not try to. They serve their functions as interpreters of the playwright's words by committing themselves to the moment at hand. Gordon Minard, as Eilif, is strong and immediate in his attack and provides the production with an intelligent actor.

The triumph of the evening is Katrin, portrayed by Cynthia Darlow. Although the progression of Miss Darlow's character is not as clearly defined as it should be (we do not see the building of Katrin's disgust with war - Miss Darlow's fault; Scene Five is useless in this production because no focus has been put on Katrin's womanly development...Zuckerman's fault), the end result is an evocative, touching performance by the best student in the company. The girl has such an enormous range of truthful and playable emotions that she dwarfs the amateurish efforts of most of the cast.

In a school such as ours, one expects the feeling of ensemble from the company because of the contact made between the students throughout the school years. Instead, in this production we see attempts at star- turns. Irene Dailey, playing Mother

"Giselle" was choreographed (1841) is different from that of today, and perhaps Miss Casey was portraying the way it would have been done a century ago.

Some of the dancers on stage may have looked familiar, for, in fact, Anne Patton, Susan Moore, Buddy Smith, and Nolan T'Sani were in the performance Sunday. Small world isn't it?

ANOTHER LETTER TO THE EDITOR

STAMBLER'S ATTACKED

A minor portion of this week's Essay, which is perhaps always a somewhat better-founded hebdomadal newspaper than we would often like to imagine, has been reserved for some large-scale animadversion concerning that which was said by Stambler in his perversicacious article last week. That which Stambler has said has admittedly a great deal of partial truth to it. That is to say, he makes a few good stabs here and there, but resulting from his profound sociolism, he falls short of permeating the substance of the issue.

First of all, it seems that Stambler has contrived to clumsily misconstrue Miss Rosania's letter. That is to say, despite the fact that he was able to extract from it the basic topic of discussion, namely, servitude, he attributed this attitude to the incorrect provenance. This is not to say that the students see themselves as subservient; it is to say that the students are aware that the kakistocra-
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Courage, tries no such thing. At first, we see her as an ice-berg, nine-tenths of which is covered, but still possessing enormous natural power. But Miss Dailey, does not fulfill this initial image. She only succeeds partially because often when she plays understatement, there actually is no statement at all, as seen in her monologue about the Emperor and the Pope. Obviously, Miss Dailey trusts in the play completely but only occasionally does she act the written yet unsaid tensions that are created by the myriad aspects of the character dealing with themselves.

She succeeds in this respect when she is slapping Katrin because the mute cannot explain Swiss Cheese's capture intelligibly. As
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