

The Following Activities Are Open To All College and High School Men and Women Students:

2:30	6:00	2:00	5:00	2:30	5:00	2:30	9:00	2:30	9:00	2:00	5:00
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday						
Archery	Volleyball	Softball	Archery	Softball	Record Session						
Basketball	Soccer	Basketball	Basketball	Basketball	Fencing						
Tennis	Badminton	Fencing	Horseshoes	Volleyball	Archery						

On Sunday All Of The Above Are Open From 3:00 Till 6:00, Including Bowling.

DANCE PRODUCTIONS REVIEWED by Sandy Williams

Last week I saw two professional ballet companies, The National Ballet of Canada and Pennsylvania Ballet Company. On Friday, October 31, I observed An Evening of Dance by the NCSA Dance Department and considered this performance as professional as the above mentioned. All the dancers executed the various works superbly and also the Production staff should be commended on their excellent job. I was disappointed, however, that such beautiful works should have to be performed in the Drama Theatre. I feel one loses the perspective of the performer to audience in a room where one hears the breathing, sees the perspiration, and feels the slight tension of the dancers. Of course these behaviors are only human but they are magnified when performed on a "stage" so close to the audience. Also certain lines that the dancer tries so hard to perfect are lost on such a "stage".

The program opened with *Impressions*, choreographed by Job Sanders. The dance is based on *Seven Studies on Themes by Paul Klee*, music by Gunther Schiller. Six dancers appear in seven segments varying from comic to purely abstract. The lighting was most impressive as was the dancing. I feel, though, that in several pieces the choreography became boring. Many times the ideas were clever and unique, but lost their enjoyment because they were too long.

After an intermission, the lights came up on Pauline Koner's *Fragments*, premiered last year. This modern piece with music by Igor Stravinsky is in three movements, *The Celebration*, *The Dreamer*, and *Comic Strip*. *The Celebration* was technically danced to perfection, notably the boys, but as to performing the work each dancer lacked the ability to focus on the audience. I felt extreme concentration and tension in their performance. The second movement, *The Dreamer*, was danced beautifully by Georgina Vidal, Leeland Schwantes, and Gyula Pandi. Miss Koner has choreographed a

movement of many lifts which succeed in creating the thick hazy atmosphere of a dreamer. *Comic Strip* is still another fragment of the work which viewed the topic of war protest and the farce of it. This satire of the military department completed the work.

The world premiere of *Fugitive Visions*, also choreographed by Job Sanders, is one of the most satisfying and exquisite ballets I have seen performed at the school. Each of the six couples danced with much feeling and emotion. This work of art had moments of sheer ecstasy where different moods were created. Many times the moods were made possible by the dancers doing different movements at the same time. At other times however, this was frustrating because I was constantly switching my attention from one group of dancers to another and was unable to find a focal point. But the next series of interesting variations was totally satisfying. To conclude I will say that *Fugitive Visions* is an exceptional ballet with many complements for a good performance.

Also to be given complements should be the closing ballet *Flic Flac*, choreographed by Duncan Noble. *Flic Flac*, which was premiered last night was a good change of pace ballet. This lively group of dances brought well earned applause to the dancers. Mr. Noble can always put two steps together and add his certain seasoning to them to create charming light dances. I was especially impressed with several of the steps in the "gutsy" boys variation. *Flic Flac* was the only ballet also where I felt the boys really got to dance and I may add danced very well. The girls also displayed many pleasant moments especially in the Tyrolean dance. Jan Horn's March variation was most exciting with her spark and determination while turning and hopping on point. Also worth mentioning was the Bolero danced by Gwen Spear, James Boyd, and Eric McCullough. This dance possessed a Spanish style of humor and sophistication.

YEARBOOK PLANNED

Plans are now being made for a yearbook at NCSA. This project does require almost a full year of work and preparation, however, many students have expressed a desire to have a yearbook and many have volunteered to serve in one way or another on the staff. Many people feel that a school of this nature should be able to turn out a unique and artistic yearbook quite different from the normal college annual. A meeting is scheduled for Tuesday afternoon, Nov. 4 at 4:30 p.m. in the lobby of the college women's dorm to discuss the possibilities of a yearbook and to appoint an editor.

Anyone interested in serving as editor or contributing in any way should plan to be present. If you are interested but cannot attend the meeting, please contact Tony Senter, Box 170, NCSA.

WARD DIRECTS

(cont. from page 1)

every tree, by Thomas Weelkes; Adieu, sweet Amarillis, by John Wilbye; Fair Phyllis I Saw, by John Farmer; April is in my mistress' face, and Sing we, and chant it, both by Thomas Morley). This portion of the program will be conducted by Buhler.

Buchanan will next conduct the brass ensemble which will play Two Intradas, by Melchior Frank; Sonata Piane Forte, by Giovanni Gabrieli and five Interludes from Music for a Festival, by Gordon Jacob.

Following an intermission, Ward will conduct the final portion of the concert which will include five English folk songs by Ralph Vaughn Williams to be sung by the chorus (*The Dark Eyed Sailor*, *The Spring-time of the Year*, *Wassail Song*, *The Lover's Ghost*, *Just as the Tide was Flowing*) and three selections to be sung by the chorus with the brass ensemble - Swell the Full Chorus, by G.F. Händel; Funeral Music for Queen Mary, by Henry Purcell, and Festival Magnificat, by Daniel Pinkham.