

In case you haven't seen this - I thought you might be interested.

REVIEWS (Cont'd)

men (the nudity here was indispensable to the meaning) may be the man in all women (the idea that each sex contains elements of both) or the secret, naked lovers women keep and hide, reminding me of some of Faulkner's Southern tales. Regardless of one's interpretation of that aspect of the dance, it is clearly intended to be a biting comment on our sexual secrets, the suppressed sides of our selves, the suppressive nature of society.

Chase and Moses Pendleton's lyrical duet, "Alraune," made both light and serious of sex and partnering; sometimes he lifted her by the buttocks or the crotch, but once he wrapped his arms about her neck and clung to her, his head against her breast, his feet lifted from the floor. On this excellent program, too, was the funny, moving "Lost and Fauna," in which Chase propelled herself about in a ruffled red skirt which covered her torso and head and made her seem rather like a giant barnacle. And Clarke's tour de force, "Pagliaccio," was a simple-minded white clown who clatter-waddled about the stage wearing silver buckets for shoes.

The Troupe for Contemporary Music and Dance's gimmick is collaboration. The company is a union of composers and virtuoso musicians, but the choreographers involved generally have neither the stature nor the talent of their collaborators. In their program at the Manhattan School of Music in conjunction with the Contemporary Music Ensemble (March 3), the most sophisticated and enjoyable piece by far was Felice Lesser's dance to Charles Wuorinen's "Arabia Felix." Whereas the other choreographers not only ignored the presence of the musicians onstage but tried to pretend they weren't there, Lesser wisely incorporated the six-piece chamber ensemble into her dance, using the half moon of musicians and the piano as a set and making Wuorinen's presence and movement as conductor a part of the dance itself. The balletic, whimsical piece was filled with pirouettes, arabesques which occasionally popped up in unexpected places (behind the piano or the bassoon) and leaps which sometimes circled the whole ensemble. Wuorinen at stage center—bearded, serious—had his shoulder used as a barre as a small pert dancer accomplished an attitude; later she mimicked his conducting. If it made light of the seriousness of the contemporary music scene, it was all in good fun.

I liked, too, Evan Williams' simple, modest duet for two women to a Stravinsky string quartet; called "Links," the dance was about linking arms, linking tasks and rituals. But the other dances missed the mark. In Andrew Quinlan-Krichel's "Cold Mountain" (to music by Tobias Picker, Keith Romano and Alex Tooker), a girl came between two men who became inexplicably subservient to her—a cold, unconquerable mountain. At the beginning of Kathleen Quinlan-Krichel's excerpt from "Nightmares" (to Ives' "Largo for Violin and Piano"), she entered in boots, oversized raincoat, carrying a shopping bag, from which she drew some stuffed animals which she eventually flung about the stage; the dance was young, self-indulgent and empty. While Marianne Folin's "Crossplay" to Elliott Carter's "Sonata for Cello and Piano" used some very good dancers, it too lacked substance. At the beginning six dancers sidled forth from the wings looking cautiously about. Later they pranced about holding hands, a frolicsome image which didn't seem to belong in the piece, and still later they stared suspiciously at cellist Fred Sherry's back. I thought it erroneous, if unintentionally humorous, of Folin to make the musicians (including Wuorinen on piano) the focus of the dance's tension and conflict, since they were playing superbly.

The devices of the Mimi Garrard Dance Theater (Theatre of the Riverside Church, February 26-29) involve not the Nikolais-derivative movement, but the computerized lighting, projections and music which accompany the dance. Try as I might, I cannot shake the feeling that the other effects are more unusual and compelling as individual components and finally dominate the dancing; equally, I cannot shake the feeling that such is not really Garrard's intent.

In "Phosphores," two dancers worked somewhat mechanically in pools of light, later joined by other dancers. Eventually the lights themselves danced, flickering on and off in what looked at first viewing to be random manner, but which were actually computer-programmed. The movement emphasized grotesque, an-

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