

Dance concert appealing

"Dance '73" earned enthusiastic applause last week for an appealing and professionally-done program.

The Dance Department's annual concert at the University Theatre revealed an over-all improvement from last year. Credit for the program coordination goes to Production Director Terri Reeves, who put together a series of folk, modern, comic and classic dances that appeal to even the novice viewer of dance. But the dancers themselves should get credit for their improvement from last year when a few very talented performers dominated a mediocre company.

"Dance '73's" company as a whole has come closer to the level of its top dancers, producing a harmonious, rather than disjointed, concert.

The highlight of the concert had to be the mood-provoking piece choreographed by Terri Reeves for Leonard Bernstein's "Chichester Psalms." Ranging from quiet reverence to ecstatic joy, the dance celebrated an awe of life, the kind of awe one senses while standing alone on a beach, feeling the power of the ocean. Lead dancer Ann Rodiger focused the emotions of the dance. Her strength and flexibility were smoothly combined and controlled.

Vigorous dancing marked the four traditional folk suites: Russian, Balkan, Hungarian and Mexican. The male dancers were especially exciting to watch in the more acrobatic portions. The folk company displayed a polished and well-rehearsed technique, from the

quick-stepping, spur-jangling boys to the head-bobbing, kerchief-flirting girls.

Three clever pieces between the folk numbers showed a comic side of dance. The duets, called "Paris," featured couples in various mocking dances. Bringing the three duets together into one oddly gyrating number delighted the audience.

Another strange but appealing piece, "Going," was reconstructed from Ann Rodiger's Labanotation of Marion Scott's choreography. Dancers in bright tights, striped baseball stockings, hats and arm pads "gyred and gimble" across the stage via stomach and seat. Others, foot-hopping and arm-flopping, used whatever unorthodox method of "going" Marion Scott must have imagined.

The one classic number, the Grand Pas de Deux from the "Nutcracker Ballet" was well executed by Terri Reeves and Frank Coberly, but was a bit out of context with the other numbers. Another brief classic piece might have helped to balance the program in this area. Reeves, a University dance instructor, choreographed and appeared in much of the concert. Yet it seemed inappropriate to feature one instructor in a number like the Pas de Deux. The dance concert should feature students, not instructors. (A Faculty Dance Concert is scheduled for May 1-3.)

Lighting was adequate for "Dance '73" and helped highlight some beautiful and versatile costumes. Simple but elegant costumes in two tones were worn for the contemporary dances and added to the feeling of smoothness and control. Exciting and bright costumes for the folk numbers were appropriate for the lively and seemingly uninhibited dancing.

The next Student Dance Concert is April 12 and 13 in the Gerlinger Annex Studio Theatre.

Janet Newman



Photo by Greg Johnson

Dragons and magic on the main stage



Friar Bacon brings sorcery to UT

Fire-breathing dragons and sorcerer's magic will take over the University Theater's Main Stage this week-end.

They will be integral parts of "The Honorable History of Friar Bacon and Friar Bungay," being presented this Friday and Saturday and again March 30 and 31.

The play, which is being presented in conjunction with the Pacific Northwest Renaissance Conference, is an Elizabethan romantic comedy—a fantasy complete with lots of magic, sword fights, crystal balls, talking brass heads, lovely milkmaids, sorcerers, devils and of course the dragons, according to the play's director, Suzanne Stassevitch.

"The play has three plot lines—each being complicated by the magic of Friar Bacon. It also has the first true romantic heroine of Elizabethan drama," says Stassevitch.

She says she selected this play for production because "it was the first play to catch my fancy."

Stassevitch says "Magic seems to be something interesting to 1973 people—something they might want to see but don't get much of. Our supposed

twentieth century sophistication keeps such things away from us."

The play is quite theatrical and spectacular, she says.

The Pacific Northwest Renaissance Conference is part of a nationwide group composed of Elizabethan scholars. Stassevitch is expecting many of them on campus for the play because it "has hardly ever been produced elsewhere."

"That's because people don't realize there's a lot of Elizabethan literature besides Shakespeare we don't ever touch. And a lot of Shakespeare's work is based on this play," she says.

Leads in the play are performed by Dan Hays as Friar Bacon; Marsha Mollett as Margaret the country maid; Buzz Fraser as Prince Edward, and Gary Sullivan as Friar Bungay. The total cast includes 25 persons, according to Stassevitch.

Friday's curtain will be at 8:30 p.m. All other performances will begin at 8 p.m. Tickets are available at the University Theater box office for \$2.50 and \$3.50 and may be reserved by calling 686-4190. Student rush—for unclaimed tickets—will be held nightly at 7:45 p.m. and will offer tickets for \$1.50 to University students.

Photo by Peter Grant