

Dance

Dance '81, which opened last week at Robinson Theatre, is, as a whole, a demonstration of artistic maturity. And each individual piece in the production stands as an independent artistic expression rather than mere entertainment.

The performance begins with groupings of dancers stretching, doing simple dance exercises and lounging while the house lights are still on. In this casual manner *Tuesday 5:30* or *Play It Again Pam* opens the evening accompanied by the dancers' laughter, low talking and light piano music.

The choreography (by Susan Zadoff) moves into frolicsome patterns when the music by Saint-Saens begins. The formal music and balletic line make an intriguing contrast with the casual, everyday movements.

Nothing and its possibilities by Janet Descutner is a very successful solo portrayal of the frustration and agony of psychological imprisonment. A bare lightbulb hanging above a single green straight-back chair contributes to the spiritual anguish of the piece.

Dancer Pat Knaus performs Descutner's demanding piece with sensitivity and force. Knaus begins seated on the chair, looking from side to side as if searching for something. With restrained urgency she goes toward one side of the stage and reaches out with her hands — they stop, as if pressed against an invisible wall. After several such frustrations she returns to the chair and sits beside it with her face on the seat. Then, with her bare foot she traces the

form of a circle on the floor in front of her, as if to express the confinements and restraints of emptiness in her life.

Roland Chesbro soothes the audience with her piece, the peaceful and rhythmic *Adrift*. The deep blue and green tones, the circular and ebbing movement and the enchanting music all work together to create a meditative and pulsating environment. The dancers, dressed in charcoal-blue and green leotards and tights, perform in groups of different sizes. At one point in the piece they run in a circular pattern; the pattering of their feet on the floor seems to become part of

the music.

In *Dazzlement*, Descutner combines her talent for psychologically powerful movement with the brilliance of colorful costuming and lighting. The movement seems more emotionally complex than simple dazzlement, and it is totally absorbing. It seems to express a searching and longing spirit.

Zadoff's *Partings* is captivating — a successful unity of sensitive choreography and performance. The collage tape that accompanies the piece is at times distracting, because the movement itself is so beautiful and powerful.

The Indian dance *Natanam*

Adimar, arranged by Indrani, takes the audience into the depths of another culture. Performed by three dancers, warmth flows from the dance and the tinkling bells and delicate cymbals, creating a magical feeling.

The program ends with Joan Lazarus' *Limited Editions II*. The elegant setting of a crystal chandelier, lavender music stands and the images of two tall windows on the backdrop creates a unified mood. Women dancers dressed in long white dresses appear and perform in duets and trios, creating a graceful and flowing movement. The piece is an expression of

purity and elegance of design. The choreography unfolds an experience of an almost rapturous occasion. There is no dramatic opposition to contrast the pervading optimism, and the program concludes on this happy note.

Dance '81 continues Thursday, Friday and Saturday at 8 p.m. in the Robinson Theatre. Tickets are \$4.50 for the general public, \$2.75 for university students and senior citizens and \$3.50 for other students. Tickets may be reserved by calling the box office at 686-4191 from noon to 4 p.m. Monday through Saturday.

By Ann Kelly

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