

Ballet celebrates contrasts

By KATHLEEN PAVELKO
Collegian Arts Writer

The Pennsylvania Ballet's first performance at Nittany Mountain Summer was a celebration of contrasts — the romanticism of 19th-century ballet with the vigor of 20th-century dance.

In the romantic tradition, the program featured the pas de deux from the "Nutcracker" and Michael Fokine's "Les Sylphides;" "Eakins' View" and "Continuum" reflected the 20th-century style.

"Eakins' View," a series of dance vignettes from the life and paintings of Thomas Eakins, was the least successful of the four works performed. The work opened with Eakins' playful courtship of his wife (danced by Gretchen Warren), and his relationship with other women (Tamara Hadley was particularly fine as Margaret), but the ballet's other scenes varied in quality.

dance review

In one of the work's best scenes, the boxers fought as little boys would, with churning fists and little hops, and David Kloss as Eakins danced a poignant sparring match with the water-boy (Barry Leon).

The other scenes with the rowers and the lady with the parasol lacked the sprightliness and humor of the boxing scene and the ballet as a whole lacks a unifying theme.

Contrasting "Eakins' View" in the first half was the familiar pas de deux from the "Nutcracker," a standard in the repertoire of most ballet companies. In this classical pairing, the dancers' leaps seemed to lift the audience's heart; breath was suspended along with the ballerina's body.

The audience seemed especially impressed with the athletic aspects of the ballet; there was applause during the dance after each difficult maneuver. It was as if the audience was waiting for the dancer to make his requisite numbers of turns, and after they were accomplished, ably or not, it applauded. It gave the pas de deux an unfortunate circus-like atmosphere.

"Les Sylphides" suffered fewer interruptions for applause than did the "Nutcracker" pas de deux because "Les Sylphides" has several natural pauses. Here is ballet as the public usually envisions it, with lavish costumes and lush music. The 19 sylphs of the corps de ballet wore diaphanous ankle-length tulle skirts through which the pink of their flesh glowed prettily.

"Pretty," in fact, is the most appropriate description of "Les Sylphides." The work is a series of visually-balanced tableaux in which the members of the corps de ballet arrange themselves. The sylphs have languid arms and bodies and seem like wisps of smoke blown across the stage.

It is a tribute to the power of "Continuum" that the work was performed without interruption by the audience. Artistic Director Benjamin Harkarvy choreographed this fine work, an oriental allegory about the continuance of life despite conflict.

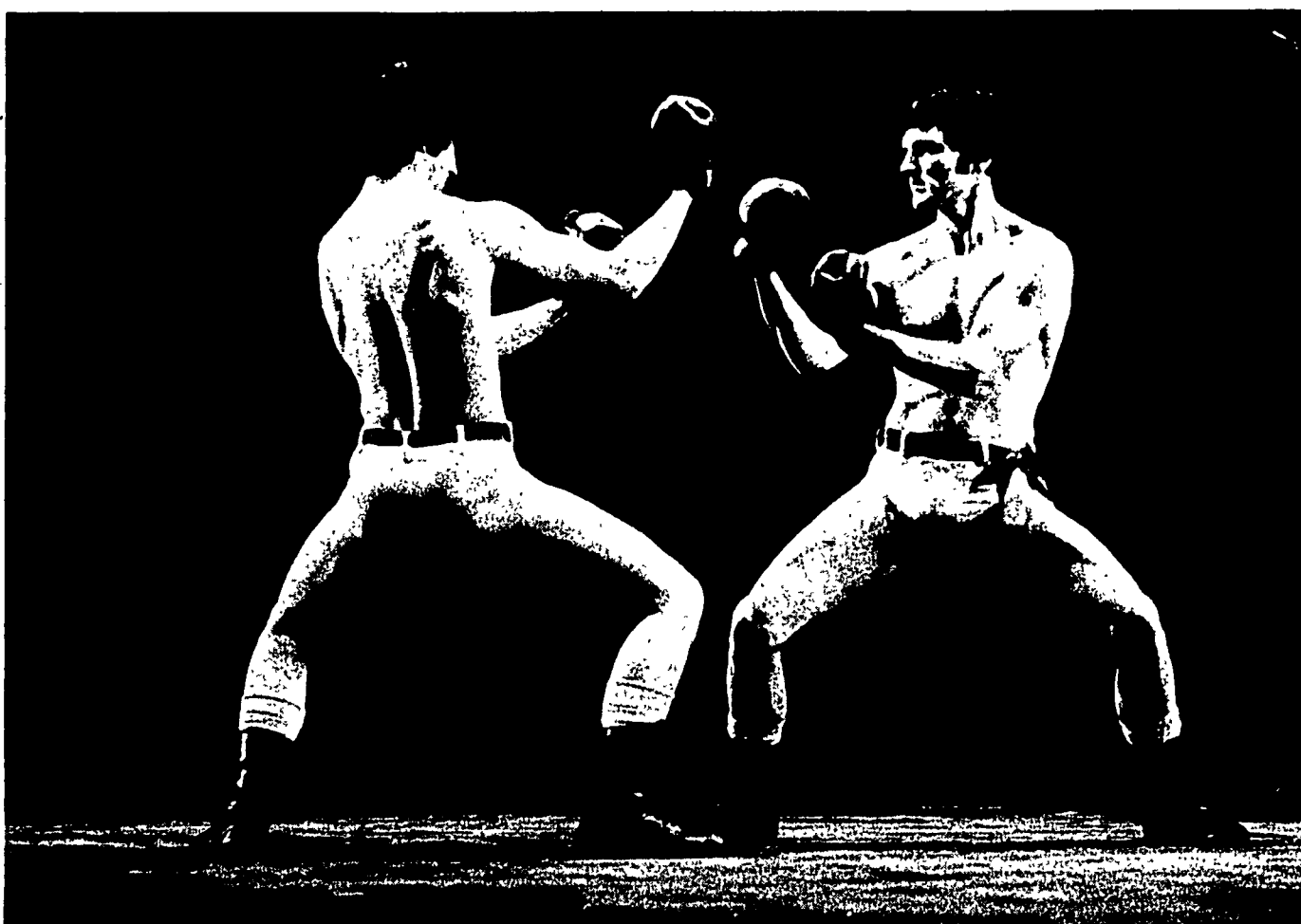
In one sphere of light are the teacher and his disciples. In the other sphere waits a watchful, curious hunter. Dancing, standing on his head, the hunter tries to seduce the obedient students from their teacher's careful lessons. First one disciple succumbs to the hunter's worldly blandishments; the other wavers, then she, too, is carried off.

Now the teacher must battle the powerful hunter for his last disciple. In the best choreography of the evening, the weak teacher struggles bravely with the barbarian but is vanquished. His body is dragged away by the hunter like a carcass of a slain animal.

Left alone is the single disciple who has resisted the hunter. And she becomes the teacher to begin the cycle anew.

"Continuum" was the simplest, yet the most expressive work of the evening and is an indication of what we can expect from Harkarvy's other dances. (On July 23 and 24, Harkarvy's "For Fred, Gene, and M.G.M." will be featured.)

Under the direction of Benjamin Harkarvy, the Pennsylvania Ballet has emerged in recent years as a national company. But the summer residency of the Ballet at Nittany Mountain Summer is an event in which all Pennsylvanians may take pride.



Boxing at the Ballet

Mark Hochman and Jerry Schwender dance the "Boxing Scene" from "Eakins' View" as part of the Pennsylvania Ballet performance this weekend.

Dancer a delight

Footwork of the fanciest kind and facial expressions of the most alluring type delighted an audience at the Music Recital Hall Saturday night as Rao Tejaswini, the classical Indian dancer, told stories through dance.

Tejaswini's recital, supplemented by her own explanations of the intricate symbolism involved with precise hand motions, eye movements and body positions, was performed to the high-pitched, sitar-like music of southern India. Tejaswini's feet, with bells attached, thumped out the percussion for the music.

Impressions

Through dance, Tejaswini told of a frog who became a beautiful maiden, only to then be abducted by a jealous villain.

But she saved the greatest choreographic feat of the evening for her last dance. With a brass jug of water balanced on her head and with her feet atop the rim of a brass plate, Tejaswini maintained the same poise and precise gesturing that had the audience in awe the entire evening.

Tejaswini is an internationally renowned dancer who received a doctorate in foods and nutrition from Penn State in 1974.

—M.J.

Collegian arts Festival crowd has variety of reactions



Tejaswini

Photo by C. Millard Brown

By BOB HAMILTON
Collegian Arts Writer

The tenth annual Central Pennsylvania Festival of the Arts brought to State College much color, many pieces of art, and a temporary new face for a block of Allen Street. But above all, it brought people. A lot of people. So many that State College and University police couldn't begin to give a reasonable estimate.

One person who was very aware of the crowds that invaded town was Dianne Long, a waitress at the Corner Room.

"There's so many people here that you can't do a good job," Long said. "I'm frustrated — rich, but frustrated."

Many of the people who attended the festival, though, found it impressive in terms of size and the quality of the things for sale.

Mr. and Mrs. Arnold Cohen from Elkins Park, Pa., who learned of the festival from its mention on a July 4 special on Philadelphia's Public television, said they bought a lot of things.

"Some of the things here I've never seen anywhere else," Mrs. Cohen said.

"This is bigger and less expensive than most other festivals we've been to," Mr. Cohen added.

Judy Ober, a Penn State graduate who now lives in Beleville, Mich., said this year's festival was bigger than any she could remember.

"I think they're paying more attention to quality, but I'd like to see more paintings as opposed to leather work and pottery," Ober said.

Some of the people here displayed a certain amount of chauvinism for their hometowns.

"It's nice," a middle-aged woman from New York's Greenwich Village sniffed, "but nothing new to me. I guess that sounds pretty snobbish," she said, declining to give her name.

Jack and Anita Parker, who just recently moved to Lewistown from Kansas, said they thought the festival was "fantastic, but we have things just like it in Country Club Park in Kansas City."

Mr. and Mrs. Dick Cramer, also from Lewistown, were surprised at the number of out-of-state artists and, in defense of Pennsylvania artists, said, "A lot of the out-of-state stuff looks too commercial."

The festival also drew some criticism.

"I like it, but it's too crowded," said Ellen Pfeifer, graduate student in English and theatre.

"The really fine stuff, as far as form — the real art does not sell. People at Penn State don't seem to know much about art," Pfeifer said.

Margaret Klein, a State College resident, said the festival was getting too big.

"I feel it's losing some of its charm," Klein said.

Donna Bernardin of Altoona said she couldn't get excited about it any more.

"A couple of years ago I got really excited about it, but

now I take it for granted," Bernardin said.

But there were others at the festival who still found it exciting.

"I can't believe all the things; it's like a big bazaar," said Terry Pezzota, (7th-Individual and Family Studies).

"I like it. I like all the toys," said Sue Eiseaman, a State College resident, who couldn't decide whether she was going to give the stuffed mouse she

bought to her young cousin or keep it herself.

Bernadette Meyers, a local travel agent, thought the festival has improved.

"I'm glad there is less junk here than last year, like little things with bouncing eyes," Meyer's said.

Six-year-old Heather Weeks of State College, also enjoyed the festival.

"I bought a bird. It can walk, and it can fly, and it's a puppet," Heather said.

Fiddler subdues audience

By JIM LOCKHART
Collegian Arts Writer

The Fiddlers' Competition had already begun when George decided to enter. He was a tall, slightly stooped, man with wavy gray hair. He wore a yellow fisherman's cap and carried an ancient violin case.

George ambled up to Matthew Guntharp, who, along with Bob Doyle, was coordinating the competition. Explaining that he was very nervous, George asked if he could still enter the contest and hopefully play early in the program. Guntharp penciled him in fourth on the program.

Guntharp arranged for a young guitarist to play back up for George. George and his new partner wandered off to some trees behind the stage to get in a little quick practice. Their heads bent together as they softly played their instruments. All too soon, Guntharp came running up to tell them they were next.

George climbed the few stairs to the stage and stood for a few seconds looking out at the crowd of 500 scattered across Old Main lawn. Then he approached the microphone and announced he was going to play a lullaby. The music until this point had been foot-stomping bluegrass and down-home ballads.

George's lullaby, almost mournful in its tone, subdued the audience.

For his second number, George played "Listen to the Mockingbird," and just to make things a little more interesting, he threw in a few whippoorwill calls. After a third number, George waved to the crowd and left the stage.

His deeply lined face wore a smile that bespoke his pride in playing his set. Some of the younger fiddlers congratulated him. One asked him if he knew a certain song, and they began improvising. If possible, George looked even happier than when he had been on stage.

A little later, George put away his fiddle and moved into the audience to listen to the other contestants. He nodded approvingly when somebody else played the mockingbird song.

George was not the best fiddler of the day and did not win one of the cash prizes — the top honor went to Fiddlin' Red Stewart, who won with "The D and A Polka." But nobody could beat George when it came to the real purpose of the Fiddlers' Competition: he played the music and the instrument he loved and had a grand old time doing it.

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UNIVERSITY CALENDAR
Monday - Tuesday, July 19 - 20

SPECIAL EVENTS

Monday, July 19
Color Slide Club meeting, 7:30 p.m., Room 112 Kern.

Tuesday, July 20
Shavers Creek Nature Center, "Frogs, Toads and Snakes," 7 p.m., Stone Valley.

COLLOQUIUM

Monday, July 19
Colloquium Series (Workshop) on Factor Analysis, 11 a.m.-12:30 p.m., Room 351 Willard. Dr. Karg G. Joreskog, Department of Statistics, Uppsala University.

MEETING

Monday, July 19
Penn State Overcomers, 7 p.m., Room 110 Sackett.

EXHIBITS

Museum of Art: American Paintings and Furniture from the Permanent Collection.
Central Pennsylvania Festival of the Arts Juried Crafts Show. Prints by Pennsylvania Artists.
HUB Gallery: Central Pennsylvania Festival of the Arts: Elementary and Junior High Art.
Kern Gallery: Constantine Kermes, Multi-Media Amish Theme. Ann Fisher, Paintings and Drawings of Central Pennsylvania Amish.