Combination of Ayler and the Elizabethans fails to inspire

(Continued from page 7)

comedian Lord Buckley. A regular grid re-
plated the eye and a giant cog was low-
ered on stage; Armitage seemingly went to pick it up and left with it. Thus the rules of the game were set: "The Elizabethan Plagiarizing" is eclectic, associative play, looking for its coherence to subdominant regions of the mind.

Buckley's voice returned later in the pro-
gram with a "Hipsters, Flipsters, and Fin-
regions of the mind.

Armitage had confirmed her choreogra-
phy to this diversity of inspiration. An af-
fety to classical ballet trampled, with
women on pointe and clear-cut traditional
gender displacements. The movement in-
volved a considerable number of quota-

tions, from folk dance patterns to Oriental
toils. There was an ambiguity through-
out as to the representational consistence of the choreography, which wavered between neutrality and maximal explicitness. Just as the dancing, the imagery pro-
duced by David Salle involved motorcycles on film, dated kitchen appliances, a
crocodile-like montr, and much more.

Whatever the other merits of this diver-
ity, it prevented the work from becoming
boring. Some passages clearly stood out.
The second scene of the first half, set to
music by Webern's First String SIXteens-
counter, with a backdrop featuring old
bumps in an appropriately pale yellow
field, was particularly attractive. A brisk
choreography communicated buoyly with
the dense atmosphere of the sound. But
then, the Webern pieces rank among the highest summits in 20th century music.

Shortly afterward, an ineditive Armitage
solo to a Japanese melody was accompa-
nied by footage of motorcycle racers
jumping their vehicles in a matching ca-
dence. This confrontation of staged re-
semblance and canted gurneys brought
the integration of design to its highest point
for the evening.

But choreographic and visual interest
decreased after the intermission, as the
ghost of Russian Ballets past seemed to have inspired a kind of "Petrouchka" pas-
Sifice. At the end, the big eye made a brief return, bending the work's tail toward its
head and thus—perhaps unintentionally—
pressing the overall coherence of

The latter issue was a crucial one, for
there was no plateau of loose ends. "The
Elizabethan Plagiarizing" is a cultural hodge-
-podge that barely exneds the sum of its
parts, mainly because, apart from some
insignificant passages, it fails to bring about
that alchemy of the imagination that
might glue together such a plethora of in-
tricacies. It is rich, but its richness resides mostly in a profusion of
meanings. No Poundonian heir for Diaghilev
yet, it seems.

Love and the leftist ideology

(Continued from page 6)

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