Flying K's bring sparkle to Strand's 70th celebration

By MICHAEL J. GARRISON

The Strand Theater celebrated its 70th anniversary last weekend with a remarkable variety of shows to entertain and delight theater-goers of all ages.

The evening began with the opening of the program, which consisted of a variety of performances, ranging from classical to contemporary. The audience was treated to a range of talents, from singing and dancing to juggling and acrobatics. The show was divided into several segments, each featuring a different act. This diversity of acts kept the audience engaged and entertained throughout the evening.

One of the highlights of the evening was the juggling act, which featured a group of skilled performers who dazzled the audience with their precision and coordination. The performers threw and caught balls, plates, and even fire, all with a level of skill that was truly令人印象深刻.

Another standout was the acrobatic performance, which included daring stunts and breathtaking feats of strength and agility. The performers defied gravity and captured the audience's attention with their intricate maneuvers.

The evening concluded with a performance by a local band, which played a mix of classic and modern music. The audience was captured by the lively energy and infectious rhythms of the music, which filled the theater with a sense of joy and celebration.

Overall, the Strand Theater's 70th anniversary celebration was a triumph of talent and community spirit, offering a diverse range of entertainment that delighted and engaged its audience. The1888-11-14 08:00:00

Friday, November 18, 1988
The Tech

ARTS

Soll & Co. explore tensions in recreation of Shaker dance

BETH SOLL AND COMPANY

Fitzgerald Theater, Cambridge Rindge and Latin School.

Friday, November 11.

By MARK ROBERTS

The show is part of the director's degree in MIT Dance Workshop, and her company performed four works, with a combination of Shaker Dance and Umbrella's Fall recent works. Three were revivals of previous Fitzgerald Theater, Cambridge Rindge and Latin School.

The product proved a suitable one for Soll, although there was much variety in the subjects and styles of dances, in all there seemed to be some common points of the tensity of the spirit in movement and its possibilities in space and time.

The first piece, Persona, for three dancers, placed tight, servient movements by Melinda Sullivan and Phillip Kanga with a geometrically bounded space from which the dancers could stave out into the distance. Jeffrey Pikes, the third dancer, swooned into movement later, and all three seemed to move toward some form of movement that would allow them to master the uncertainties of their bodies, which sometimes appeared to be hampered in ways that bewildered their owners.

To pursue this experience at the possibilities and limitations of the body, technical control by the dancer, and this was evident. At one point the dancers appeared to be drawn upwards from above, an exhilarating illusion that swelled to skill.

This seemed to encapsulate so much of the delight of dancing, as much in a musical time, not just a figure, dramatically cross-cut on the empty stage, exploring movements in the concentration of silence.

The second piece was an act of the world, a wondrous dance, solo by Soll herself. It started with the silhouette of Corrèa, to a strange figure, part silhouette in a smock, part casting her spells, darted on and began to spring and twist with an exhilarating abandon. Working from a foundation of technical excellence, Soll's piece was particularly effective because it was so deftly between different emotions, suggesting so many things, but always skipping one step ahead with a wit that reached the audience beyond.

Soll used a succession of different forms of movement and props to attempt to fly — from flogging the arms to bouncing on a trampoline. Other props were used, including a black umbrella with red polka dots, Sullivan into a skipping child or pickack Ashby into a group of dancers.

The final piece, a costume at one point. Again, there was a drama of the crossing that the audience encountered any complacency, here with an element of friction that was a splendid tour de force. Sullivan, which was emphasized by setting tall, the fourth movement from Beethoven's Symphomy No. 9, and left the stage to the sound of one more astonishing ovation.

A Shaker Dance itself bound the corson with ritualistic movement into something more overtly menacing, with the looming score of an American Loops as accompaniment. Soll took a little apart from the rest of the company, dressed in black and bearing with jarring neck around the perimeter of the circle she skated near by Katherine Killepferal, as though to limit the directions in which the spectacular, obsessive energies of the dance might take them. It was a thrilling climax in a full evening.