Masked dance-drama staged at The Attic

"The Story of Kencana Wunggu," a masked dance-drama from the Island of Jave, will be performed at 2 p.m. May 10, 11 and 24 in The Attic Theatre, 525 E. Lalayette, Detroit.

The solo performance is given by The solo performance in the Solo performance and classes in International Institute, the first of its kind in the Detroit area. Her solo performance at The Attic is one of the programs scheduled for the theatre's "Performing Arts Festival" which runs through May 24. The festival performances include minne, musical control of the Solo performance in Company in the Solo performance in the Solo p

program.
"THE STORY" of Kencana Wunggu"

and of her exploits in the forest where she has gone into hiding.

"This is a lighthearted fable designed to please children as well as adults," Ms. Ross said.

All of the traditional dances from Java are performed with masks representing five main characters and their accompanying masks. The drama stems from the Ramayana and Mahabaharta, two Indian epic poems. Movements come out of the folk stories integrated into these poems.

folk stories integrated into these poems.
While in Java, Ms. Ross was a memprof "Topeng" mask theater. She also
studied mime with Leonard Pitt and
dance and dram at East Bay Music
Center in California and New York
University.
Before her return to Detroit for a
while she was a performing member
with Ramayana Dancers of New York.
Tickets for all performances in the
Attics "Performing Arts Festival" are
available by calling the box office, 9637789.



Laurie Ross will use the mask and character of Tembem for her performance of "The Story of Keneana Wunggu" in The Attic Theatre. Tembem is a female servant, humorous and sometimes silly.

Keyboard concert proves intriguing

By LAURA BUCH

By LAURA BUCH

Imagine a 17th century craftsman as he carves the Baroque intricacies of an elaborate altar pinee. Some he shapes into ornate scrollwork. Some he care the state of the stat

is measured. The effect is of a highly charged musical expressiveness.

charged musical expressiveness.

IT SCARCELY seems possible for a musican to put too much emotion into his music. Yet is is precisely his super-charged expressiveness that at times makes Leonhardt's interpretations confusing. This was the case with some pats of the French suites by Froberger and Couperin.

Stretching a phrase of a Gigue or integring between notes of a Courante can create a striking effect. Yet in pleess so strongly based on dance, such exaggeration of individual sonorities can also abscure the movement's larger attracture.

The Baroque sculptor may lovingly dwell on each scroll of his alter piece. Yet it is not until he steps back from it that he can see how one must flow into the next, that the can create a cohesive and unified work of art.

IN THE COUPERIN SUITE, it was at times easy to become so entranced by the time-stopped "noments" that one lost sight of the rhythms of the dance. Indeed, it wasn't until the more regular strokes of the Sarabande that I finally caught up with the piece. Thus, after the continuous tush intensity of the program's first half, J.S. Bach's Sonata in G Major offered something of a respite.

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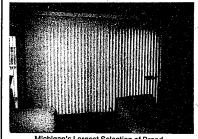
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