

danced the poetic MacMillan excerpt from *Concerto* but also an adapted version of the *Sylvia* Pas de Deux originally created for Maria Tallchief by Balanchine. Since both Lander and Marks are virtuosi, the *Sylvia* is an ideal, and not overworked, showpiece for dancers who can spin like tops, bound like rubber balls, balance in defiance of Newton's law, and, in general, move with a celerity not given to ordinary mortals.

Sharing this Jacob's Pillow bill with the ballet stars were Norman Walker, with Cora Cahan, and his company of modern dancers. The juxtaposition of the two dance units made for fascinating contrasts, both esthetic and historic. For, by chance, Miss Cahan and Mr. Marks, though dancing separately, were on the same bill on a stage which had witnessed their joint debuts at Jacob's Pillow as child dancers a good many years ago. They had played the boy and the girl being initiated by the tribe into adulthood in Pearl Lang's *Rites*, a modern dance work of great distinction.

From *Rites*, Mr. Marks grew up to become Miss Lang's partner and then, in a carefully planned change, to become, through rigorous training, a classical premier danseur. Miss Cahan stayed with modern dance and emerged not only as Mr. Walker's radiant partner but also as a modern dance star of remarkable gifts both as a mistress of lyric action and as a fine dramatic dancer.

This was the historic contrast. The esthetic one had to do with the Walker-Cahan version of a romantic duet, a serenade in movement, Walker's *Meditation of Orpheus* (to music of Hovhanness). The tenderness, the mutual love, the touchings of hands and limbs and bodies present in the MacMillan ballet adagio were to be found in a totally different style in Walker's haunting and emotionally powerful distillation of the Orpheus-Eurydice myth.

Another contrasting relationship was to be found in the Walker company's revival of May O'Donnell's *Suspension*, an abstract study in movement to a score composed by Miss O'Donnell's husband, Ray Green. It was created nearly a quarter of a century ago and until this revival had never been danced by anyone other than Miss O'Donnell. Miss Cahan, representing a new dance generation, assumed the leading role and performed it with brilliance, in reflecting myriads of body suspensions in space, which quite matched the suspenseful balances on *pointe* of the ballet's dazzling Toni Lander.

And where but at the Jacob's Pillow Dance Festival, presided over by the dean of American dancers, Ted Shawn, could you find history echoed and history made, contrasts and similarities defined, education and entertainment so astutely mingled? —WALTER TERRY.



## TV AND RADIO

## A Harmless Deception?

**D**ID NBC NEWS and Soviet authorities harmlessly deceive American television viewers in the network's recent one-hour special, *Khrushchev in Exile—His Opinions and Revelations*? NBC News has been less than candid in explaining how it came by the film and sound tapes showing the former Soviet Premier in retirement. The circumstances behind the program, consequently, take on an air of mystery and invite journalistic conjecture. They overshadow the show itself, which was a mild, interesting, and useful clue to the puzzle, "Whatever became of Nikita?" If the theory expounded here is correct, it suggests that we are currently on an upbeat bounce of our yo-yo relations with Russia, which is comforting. If the theory is incorrect, mark it up to summer fantasy inspired by the liveliest foreign intrigue story of the dull re-run season.

NBC News said that it "obtained the film and other materials for the documentary from private sources inside the Soviet Union and in other countries. . . ." The film that updated us on Khrushchev showed him bored, lonely, and rather sad at his country home near Moscow—living with his wife, a few servants, a dog, practicing amateur photography, and occasionally receiving visits from children. Of sharper interest were family photographs of his early days as a farmhand's child, revealing poverty, struggle, and tragedy.

Khrushchev's reminiscences, on sound tape with translation, traced briefly his rise to power, with Edwin Newman in the NBC reporter's seat judiciously balancing accounts with just the right amount of knowing criticism. The ex-Premier's translated comments on Eisenhower, Nixon, Lodge, Kennedy, and Mao Tse-tung revealed him, not surprisingly, to be an astute judge of men. His version of the Cuba crisis portrayed him as a courageous defender of a Socialist country, eager at the same time for peace in a nuclear world. The image of Khrushchev, in spite of the NBC weighting, was distinctly favorable to the man, and inseparably to the Soviet Union.

For the current Soviet leaders, the program said, in effect: See how liberal conditions are in Russia; it was possible to smuggle out of the country, without our knowledge, such outspoken reminiscences of a leader who was deposed with civility. This viewer, having been, in 1962, a member of an ABC Television team that shot the first American net-

work documentary in Russia, suggests that it is unrealistic to suppose that the relevant authorities were unaware of what Nikita was up to. Print media accounts have identified Victor Louis, a Russian journalist in Moscow, as the man who secured the crucial film and sound tapes. It is unlikely that he would jeopardize his situation for this one exploit: Mr. Louis has profitably served other American media in the past by securing material with the cooperation of the Soviet authorities.

Khrushchev's restraint in his remarks serves as another argument against the notion that he deliberately challenged Communist leaders by giving out his material without their knowledge. His comments were all on past events and Americans out of office. Conspicuous by their absence were any remarks about contemporary Russian or American politicians, or about his own deposition.

NBC News has been careful, in attributing the material to "private sources inside the Soviet Union," to ignore whether the authorities did or did not know about the arrangements. The inference, in the absence of the truth, is that they did not know—this is intriguing and helps to build audiences. Thus, the network, for its own promotional purposes, and the Soviet Union, for its propaganda purposes, permitted the deception. In any good *I Spy* intrigue, there must be a good cover. In this show, there was. Novosti Press Agency [See "Contacts for Sale," SR, May 13] announced in Moscow the morning after the first NBC showing of the program that a planned NBC production on Soviet prisons was being postponed because of *Khrushchev in Exile*. The network's wrist was being slapped; but it was a gentle slap. The NBC producer who cabled the rebuke said: "I have the clear impression that NBC-Novosti relations in general are not in jeopardy."

The Soviet Union has not yet reached the level of relative freedom of expression where American television cameras could come to Khrushchev and transmit his uncensored and uninhibited reminiscences. Short of that, a carefully controlled exposure of the political exile, serving the Russian purpose by its content and manner of communication, is a step in the right direction. As for NBC, a mature news organization doesn't really need a cloak and dagger; but in a sacred war with that capitalist, A.C. Nielsen, the blandishment is forgivable.

—ROBERT LEWIS SHAYON.

NBC comment on above filed 2 Sept.

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