

CHSR 700

By JOHN GEARY

In the previous, the public affairs shows which are currently being aired, were discussed; this week, a preview of programs "in-the-works" will be provided.

Feedback will be an open line phone-in show, dealing with topics of interest to the University Community. When it gets going, it will be aired on Tuesdays at 6:00 p.m. Also on Tuesdays, from 7:30 until 8:30, we will air *Seminar*, a series of recorded lectures and speeches of various subjects and topics.

Campus Candad and *Cultures* will be two alternating programs, aired on Mondays at 6:00 p.m. The former seeks to inform listeners on what is occurring at various universities and colleges across Canada, while the latter deals with the education of the audience with respect to the existence of other cultures, lifestyles and ideologies.

Two other alternating programs are *Picture without a Frame*, which deals with the performing arts, and *Radio Theatre*, which is, as its title suggests, drama on the radio. Once developed, these would be aired on Wednesdays at 8:00 p.m.

On Sundays, starting at 1:00 p.m. and running for an hour, a program entitled *Rocks and Water* is to be aired. This program consists of entertainment through the reading of prose, poetry and other writings.

As of now, all of these programs are "in-the-works", as I mentioned above. If anyone is interested in becoming involved in any way, in any of the above programs, please feel free to drop up to CHSR anytime.

NOTES OF INTEREST: CHSR will be broadcasting the AUSA soccer semi-final between UNB and SMU at 2:00 on Saturday; and if UNB wins that game, we will also be carrying the AUSA final on Sunday at 1:00 p.m.

Dance Company appealing

By VICKI FORRESTER

A physically small group of dance enthusiasts gave a large welcome to the Eddie Toussaint Dance Company Wednesday night. Starved for dance, this audience was treated to an evening of appetite-whetting yet never fully satisfying fare.

The style favored by Eddie Toussaint is reminiscent of that employed by the *Nederlands Dans Theatre*. It is a shame that this company is lacking in the conviction to make it a workable technique. The flexed-foot and balletically unnatural pointwork never seemed to fuse totally, resulting at times in a noticeable lack of cohesion.

Turbulence performed to the piece *Tubular Bells* by Mike Oldfield was an interesting amalgam of the mentioned approaches to modern dance. Straight flung legs and well-held lines emphasized the mechanical nature of the movements. The evolution through inserted length of silence of the emotionless motions was

achieved through Toussaint's use of rhythm. Repeated motifs of diagonal pirouettes and nervous leaps seemed to be the natural pulsing link to the next phase of the dance. The dominance of the stringed instruments here softened the austere lines. Most impressive perhaps, in this dance as in the pieces to follow was the synchronization of the corps work. Floor exercises placed the dancers in patters from which kaleidoscope effects were derived. The implied sense of placement in relation to other dancers was, in this instance, particularly commendable.

The last two pieces of the second Act were quite enjoyable and offered an opportunity to examine more closely the individual strengths and techniques of the leading dancers. *Femmes* was a joyful reminder that differing interpretations can be appreciated through a sharing of the common theme; in

this case, freedom. *Un Simple Moment*, hauntingly similar to the pas de deux *Belong* from the work *What to Do Til the Messiah Comes* was beautifully danced by the youngest dancer in the troupe Anik Bissonnette and her able partner Louis Robitaille. One lift seemed to melt into another with an effortlessness that suggested hidden backgrounds of levitation in magic acts.

Miss Bissonnette appeared to be the most comfortable in Toussaint's technique relying less upon strength than upon clarity of line as was the tendency for several of the other dances. As more Eddie Toussaint trained dances enter the company, there will no doubt be a greater understanding of what is danceable." Enthusiasm and a developing sense of direction should guarantee the Eddie Toussaint Dance Company a top ranking in the Canadian arena of modern dance.

Springsteen Review

(continued from p. 14)

his most sensual lyrics "But I remember riding in my brother's car/Her body tan and wet down at the reservoir/At night on them banks I'd lie awake/And pull her close just to feel each breath she'd take."

As on *Born to Run* Roy Bittan's piano is the pivot in many songs but increasingly Don Frederic's organ playing adds drama. The fast cuts are harder and brasher than any of Bruce's released works up to this point. This stems from the fact that Steve Van Zandt is now a full fledged co-producer in the studio. His guitar work has

the same intensity that Keith Richard's had when he was alive.

Very few artists have released a body of work as impressive and consistent as Springsteen's first five albums. The Beatles did it. Bob

Dylan did it. (But we're sure paying for it now). Jimi Hendrix might have had he lived longer. *The River* is the best album of 1980. Whether you like the man or not, you can't honestly deny that he possesses a lasting and immense talent.

Play this one loud and long! THE BOSS IS BACK!!

Dancemakers coming Nov. 8

By VICKI FORESTER

The *Maritime Contemporary Dance Company* will be welcoming the Toronto-based modern dance company, *Dancemakers* to Fredericton on November 8. Currently on tour in the Maritimes this innovative and technically strong company has for the offering an assortment of performances, workshops, and children's programs. While in the Fredericton

area *Dancemakers* will perform at The Playhouse on Nov. 8 with a children's presentation to follow in Oromocto on the afternoon of Nov. 9.

The *Maritime Contemporary Dance Company* has invited the group to give a series of classes on the morning of Nov. 9 in the Lady Beaverbrook Gymnasium complex. Experienced dancers are

welcome to attend the Intermediate/Advanced class from 9 a.m. to 10:30 a.m. in the Dance Studio. An advanced Repertoire class follows from 10:30 a.m. to 12 noon. Finally, a Beginner's class is scheduled to begin at 12 noon and will run until 1:30 p.m. Dance experience is not necessary. Anyone at all who is interested in the development of the technique which makes stage performance

look so effortless is welcome to attend this beginner's class in the West Gym. Admission will be only three dollars per class. This is a unique opportunity to learn more about that mysterious dance process through participation.

Thanks go to the UNB Faculty of Physical Education and to the Department of Youth, Recreation and Cultural Resources for their support.



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The UNB is travelling participate this week face St. Ma game tom victorious v Dalhousie UNB en playdowns team in Ca cer. They potent off stingiest de country. St also the AU eight goals

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