

Richards' Winter Dance does it again



PHOTO: Marion Petite

Great timing, vicarious music, and then vicarious dance, were reviewed by an audience within the set of performers. Alternate rave reviews and raspberries led the troupe to "hide behind their music" again, involving the audience in a rapport beyond empathy with the high tech of rapid double-take—a riot!

The guest choreographer (P. Evans) presented the next piece, *Dolphins*. I had seen this before with other dancers and enjoyed it thoroughly, so I was looking forward to it and was not disappointed. Richards and Richard danced together impressively, and truly captured the easy, playful exuberance of these sentient beings (who just happen to be free in three dimensions). It made one envious of the timelessness of such an existence.



After a brief intermission, a religious experience of harmony in song and dance was presented in *It's All Right Now* (P. Richards, 1983). Ten singers, three musicians, and four dancers joined their voices and their bodies in celebration. For me this turned out to be a complicated exercise. I feel that live entertainment as dance accompaniment can sometimes be distracting, particularly with a stage presence like that of Anne Johnson in front of you, but I recovered during the dancer-singer co-operation; the choreography that I did see was uplifting, and beautifully in keeping with the spirit of the piece.

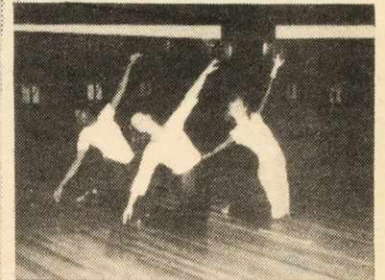
The next piece was the *pièce de résistance* of the evening. This was Pat Richards' solo, *Finding Herself* (1983). Again, I had seen this previously, but by this time had forgotten how powerful it was.



First, there was a slide presentation of Sarah Jackson's xero-graphs, then Richards rose from the murk and gloom to show us



The show ended with a reflection of the first piece as it someday might be. *Earth Beat* (P. Richards) revealed primal moods and combinations in "modern times." Wild costumes and lighting effects emphasized the evil of cold automatons, meshing as gears in some purposeless



machine. This was a smash ending for a really great show, one in which the audience was left wanting for nothing but more—certainly the best Winter Dance I ever witnessed.



the blackness and doom of disguise. From this, she moved on to the frenzy of disguise, while bordering on the macabre with a burial of the old self. The beauty of disguise gave way to the unveiling of the Truth, only to reveal the Truly Mysterious. Richards showed how one can develop from the Ideal to an ever-powerful Real. This piece ended with a shattering presentation of selves and darkness; I will certainly look for it again.



Winter Dance V
At the Sir James Dunn Theatre

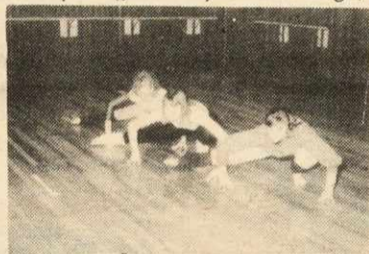
Review by Edward Hansen

For the last four years, Patricia Richards' presentations of Winter Dance have been successful pot-pourris of modern and other existing dance forms. This year was no exception, with original choreography that was exciting and challenging for both audiences and performers alike. *Winter Dance V*, with a company of 14 talented dancers, and guest choreographer Penelope Evans, was presented the evenings of the 17, 18, and 19 February at the Sir James Dunn Theatre.

The show opened with *Primal Moods* (P. Richards, 1983), a mirror of the mystery of the jungle, showing the layers of life in such a habitat, and the intricate interactions among organisms. The flat searching faces of harried primates, sinuous reptilian creepings (shudder!), and a triple *pas de deux* held together by animal magnetism made us witness to a day-in-the-life of a total

environment.

The next piece, *Numbers 4 X 1* (P. Richards, 1983), changed the pace entirely. Richards painted a complex geometry on the stage,



embellishing the corners with a series of beautiful pictures. Enter the catalyst, a dancer moving as if to a different drummer, with disturbance in mind. She shifted the relationship of the four originals through repolarization, and then left them on their own. After their gradual re-formation, she returned to work again, but this time, thwarted, was compelled to join with them in tracing the figures.

Following this came *Walkman* (P. Richards, 1984), the comedic favourite of the evening.

all-too-common affection for simplistic analysis and solutions.

Since it is an election year, nothing will help a book more than an endorsement from a prominent Presidential contender. In *Prescriptions for Prosperity*, by Elliot Janeway (endorsed by Democratic hopeful Ernest Hollings), we are given prescriptions for national and, failing that, personal prosperity on an unprecedented scale. Janeway's hypothesis—that economics and foreign policy are inextricably linked—is not bad, and some of his prescriptions, like selling mobile homes to the Russians and Chinese, border on the laughable.

Janeway's major weakness is that he does not see the need for any serious changes in the U.S. economy.

On the subject of serious

changes to the U.S. economic and social system, Robert Reich (*The Next American Frontier*) and Carnoy, Shearer and Rumberger (*A New Social Contract*) appear with solutions.

The major difference between the two books is that *A New Social Contract* is a more all-encompassing critique of the American, and by association Canadian, economy, while *The Next American Frontier* sees the major problem in the form of the deterioration of North American industry, which can only be revitalized, Reich tells us, by a movement to "flexible systems production" (FSP).

FSP will utilize American standards of education and be immune to low wage competition from countries like Korea and Taiwan.

If the recent experiences of

Japan and Western Europe are of any benefit, then Reich is right—North American industry must move away from the "mindless" assembly-line and towards production of *custom, precision, and high quality products*.

While Reich is a centrist or just slightly left of centre, *A New Social Contract* is a statement which is clearly on the left.

The authors, great believers in *industrial democracy*, see the decline in the American economy in 1965 as largely the result of the struggle between workers, minorities and women against big business and a complacent government.

They are calling for more participation on the part of ordinary citizens as the only solution to the present problems. They favour an economy in which both government and private

corporations are involved, but they argue in favour of more democratic control of both corporations and the government(s).

They propose publicly financed work programs, public ownership of large investment institutions, more democratic control of the *Federal Reserve* (i.e., the money supply), a better industrial policy, and improved social welfare.

At the same time, they call for economic and political decentralization to better serve the needs of democracy.

And in many cases, they point to developments in Canada as positive and as potential models for the United States to follow, especially in the areas of provincial resource development and the federal method of investing in the company.

CKDU STAY TUNED

CLASSIC ROCK

Tuesday, March 13, 6-8 pm: **Brian Eno** with Ken Burke (part 3)

Thursday, March 15, 6-8 pm: **Talking Heads** with Christian Murray (part 1)

HOT OFF THE PRESSES

Monday, March 12, 8-9 pm: **Siouxsie And The Banshees' Nocturne** with Thom Mason

Wednesday, March 14, 8-9 pm: **Specimen's Batastrophe** with Kenny Synide

IN CONCERT

Tuesday, March 13, 8-9 pm: **Profile: Paul McCartney's Pipes of Peace** (part 1)