

## At Burton last month

## Utah dance company shows great variety

By MARILYN M. BOUMA

To successfully recreate an art work without the original choreographer or without an artistic director is a difficult task but one which the Utah Repertory Dance Theatre attempted to do. Their performance on January 17, at the Burton Auditorium revealed this effort in the form of their first dance work called *There is a Time*.

The theme, which is a beautiful piece of prose taken from the third chapter of Ecclesiastes, was originally choreographed by José Limon in 1956. José Limon was one of the core developers of dance in the twentieth century and his passionate and extremely dramatic movement in his dance was a very specific and unique expression of himself.

The strength of this dance lies in its choreography, because of the power and expressiveness of Limon, but the flame burned rather low and sometimes not at all when this company performed it.

The dance began as twelve dancers moved in unison forming a circle of arms. The dance was basically a literal translation of each ensuing verse of the text. The imagery created by the movements were clear and precise. "A time to plant and a time to pluck up that which was planted" was strongly performed by three male dancers who danced with extreme precision and synchrony. "A Time to Kill" was portrayed by two men carrying a third man who held himself in a rigid cross formation. The immediate reaction was the association with the crucifixion of Christ and its own powerful symbolism.

The second dance called *My Brother's Keeper* was based on a literary source, John Steinbeck's *Of Mice and Men*. Lynne Wirmer, a member of the company, was the choreographer. This dance was more alive than the first because it was a more direct product of the company. Its strength lay not in the dancing but in the story.

Bootstomping, country music set the scene where a little young man with a plaid shirt and blue jeans supported by suspenders leaped and twirled on stage, accompanied by his walking stick. Following his entrance another man appeared, dressed in pin-striped overalls and a long sleeved undershirt. He was physically larger and stronger than the first man, being his mentally retarded, epileptic brother.

As the story unfolds a woman appears on the scene dressed in a satin red dress, a symbol of passion and seduction. Unaware of the condition of the giant idiot she proceeds to seduce him. He is intrigued by it but when he responds seriously the woman becomes frightened and in doing so moves him to try to quiet her. Unaware of his own strength, the wild struggle results in her death.

The story alone was powerful enough to make the dance a success. Its very literal choreography also strengthened the importance of the story. The performance was secondary to the plot but the work was still well performed and conveyed the story in a clear and effective way.

The third dance was the most audience-stimulating because the work was not only the product of a choreographer but a product of the

dancers as well. The choreographer was in fact one of the dancers.

The success of the final piece lay in its being contemporary and in the fact that the dance was important, not so much for the choreography or the story line, but for the dance itself. *A Piece for Evan* which centred around a boy, caught the audience off guard. A little boy was

seen sitting on bleachers holding a tennis racket as eight adults then appeared dressed in white jumpsuits. The dance consisted of each person attempting to attract attention by verbalizing words like "mine" or "here". The word would be picked up by the others in an echo form which gradually molded into everyone saying the word in unison. The dance was vivid and

the dancers made it come alive.

As the performance evolved there was revealed important aspects of art by the presence of energy levels communicated between the audience and the performers. The more direct the performance was, the more vivid the work became, as exemplified by the final piece.

## Holocaust recalled in York play



Maxine Kopel photo

By MAXINE KOPEL

"Only today, after the whirlwind of fire and blood that was the Holocaust, do we grasp the full range of implications of the murder of one man by his brother, the deeper meanings of a father's questions and disconcerting silences".

The words of Elie Wiesel and a cast of York students have banded together to produce a unique play and to ask questions about an unforgettable event in history.

*Ani Maamin*, an Elie Wiesel play which literally translated means "I believe", is set against the background of the Nazi Holocaust. Biblical characters are featured in

this philosophical examination of faith and God. The tale spans thousands of years of history, combining the past with the present, examining a people who more than once has been divided into victims and survivors.

Jeff Cipin, director of *Ani Maamin*, says, "I'm not out to shock people by only recreating Holocaust images. I'm more interested in intellectual questions the play raises." Wiesel is very serious, and his work demands a serious interpretation.

"The Holocaust is a subject most people have been exposed to. But because of the media which are used - films, photos, speakers - we have become desensitized to it. This play is a different approach. Has the Holocaust changed our conception of God? We're examining questions that go beyond the Holocaust."

Cipin, a second year York film major, feels the play is pertinent in today's society. "The play is especially important in an age where people seem to have lost faith in everything - religion, government, money... the play doesn't show a people trying to recover lost faith, but instead trying to reinterpret their faith with

the Holocaust in mind."

Cipin believes the growing amount of indifference in certain sectors of the Jewish community has become a serious problem. "Have we done enough since the Holocaust to regain our links with Judaism and God? Clearly, not only are the Nazis on trial in *Ani Maamin*, we are.

"I don't think it's enough to give money to Israel, and not to look at one's personal commitment to Judaism. It's important to have parents instill a sense of personal commitment in children right now. "After all, Abraham, Isaac, and Jacob didn't make it into the Bible because of their UJA pledge. They pledged a lot more."

Preliminary arrangements started last September and steady rehearsals followed in November. The six cast members - Aviva Busheikin, Wendy Berner, Shira Bernholtz, Jane Enkin, and Cheryl Zimmerman are all full-time York students.

At first he felt that three men were needed as the forefathers, but "there was very little interest expressed by men in acting".

Not everyone involved has an extensive theatre background. But, states Cipin, "All are very committed to the play itself... the play is very personal to them".

This one-act play is structured to allow the message to be conveyed by the whole group. "There are no stars. The hero is the Jewish people.

*Ani Maamin* will be performed February 20-23, Sunday through Wednesday at 8:30 P.M. Tickets can be obtained at S101 Ross, for \$2.50.

## Records

is that the liner notes are incomplete. We don't know who the musicians were, who obviously made this album a success, if it is. All these songs except for four have been previously recorded on her first album *Child of the Present*. The songs that are new include renditions of Phoebe Snow, Paul Anka, and Fleetwood Mac compositions, as well as one new song of her own. Attic is trying to sell the album based on one AM single. Not only was not the single one of her own creations (it was *Say You Love Me*, the Fleetwood Mac song), but it was not done with the energy that was given to the original version. The music is smooth and competent, to be sure, but it's really kind of lifeless, and good for little more than to fill Canadian content requirements.

George Harrison - *Thirty Three and One Third* (Dark Horse-WEA)

An album of this sort seldom comes along. The musicians are excellent. Harrison has chosen the best to help him on 33 1-3 such as Tom Scott, Billy Preston and Gary Wright, and the result is keyboard heavy music. It is an attractive album, being well produced and packaged to sell. The music content reflects much thoughtfulness on Harrison's part. It is unassuming - it has no false pretenses. There is a variety of Harrison on this album. He is making honest attempt to produce good quality music. There is some commercial material, blues, funk, and Ragga styled cuts on this recording. One cannot criticize this album because of the quality of the lyricist, George Harrison, and the musicians. The result of not taking himself too seriously leads to a relaxing, very listenable album.

Willhelm Furtwangler - *Brahms Symphony No. 1* (DG-Polydor)

This album is one in a series of what Deutsche Grammophon calls its "Historic" series. Although only

recently released, the album is a 1952 recording of the Brahms piece by the Berlin Philharmonic, under the guidance of Furtwangler. His interpretation of the score is superb. The only instance where his conducting could be questioned occurred in the first movement, where he might have gone too slow during some of the driving melodies. Otherwise he had full command of the performance, including a masterful job with the difficult fourth movement. The balance of the recordings were slightly off, and though the solos came through well, the brass was slightly muffled when the full orchestration was called for. A moderate amount of coughs and small noises were the only flaws in this recording. As in all DG records, surface noise was minimal, even though the performance is in mono, and done 22 years ago.

Dave Chodikoff  
Evan Leibovitch  
Dawn Valley

## CHRY-FM

Monday 8:00-11:00 pm: Jazz Notes - A show that promises to satisfy all jazz fanatics. Special feature this week will be on the music of Dave Brubeck. Hosted by Dave Chodikoff.

Tuesday 11:00 - 12:00 am - Earth Tones with Dennis Edwards. Interviews and thoughts of the seventies.

2:00 - 4:00 - Music Magazine expresses man's achievements and failures using the tools of radio such as music, interview and experimental radio. Mark Stevens is the creator of Tuesday's show.

Thursday 3:00 - 5:00 pm - Groovy Joe does Music of the Caribbean.



The Alpha Band (Arista-Capitol)

Listening to the album cut by cut, this album appears to be rather erratic. However, upon listening to the album as a whole, it becomes more cohesive, as the style of the band evolves. Though the material itself is erratic, and the lyrics range from useless to juvenile, the band's strength lies in its use of a limited range of instruments. Especially original is the rhythm section of the band, and drummer Matt Betton stands apart from the rest of the group through his innovative playing. The main drawbacks to the playing. If you can imagine a cross between the voices of Bruce Springsteen and Lou Reed, you can imagine the lead vocals; and despite the possibility that the band loves simplicity, a few well done horn arrangements in the right place could do wonders.

Shirley Eikhard - *Let Me Down Easy* (Attic-London)

In the case of Shirley Eikhard's new album "Let Me Down Easy", a Canadian girl does not make good. The first problem with this album

## Cheap Shots

Tonight's *Passport to Pimlico* is the first of the famous Ealing Studio comedies. It deals with the accidental explosion of a long-buried bond in Pimlico, England which brings to light a 15th Century Royal Charter. The second feature, *Kind Hearts and Overdrafts*, is considered to be the best of the Ealing Comedies. A young man vows vengeance on the d'Ascayne family who had spurned his mother when she married a commoner. The films are shown free of charge starting at 7 p.m. in Curtis L.

Peter Watzizname: The CBC tells me that previous buses that they chartered to see 90 Minutes Live were so successful that they're planning to do it again. Buses will leave Monday and Tuesday from Stong at 9, Vanier at 9:15, and make a special stop at Osgoode Tuesday only at 9:30 to see Judge Rob Clarche.

Theatre out East: Seneca College has been pumping a lot of hope into a play called *Breakaway*, written by third year student Cynthia Grech. It's playing until the tenth, and looks very promising.

Where is it? Guess which building this shot was taken in, as well as one other in the series (this one is the third of five), and send your name address and phone number to Excalibur. You may win the first prize of twelve albums from the Capitol-Arista-Chrysalis catalogue. There are other prizes as well. Further details are in the Jan. 20 edition.



Part 3 of the EXCALIBUR CONTEST