

arts

Doing it with feeling

by Beno John

Tournesol Dance Company is a two person dance company that works out of a Jehovah's Witness church that's been converted into a dance studio. Ernst and Carole Eder, the dance couple, have brought their art to Edmonton after a three-year history of tours throughout Canada, the U.S., Europe and North Africa. The Eders are currently in residence at the drama department of the U of A and the dance department of Grant MacEwan Community college.

Ernst and Carole Eder met in Toronto, just after his experience with the Paris Les Ballets Modernes, and her experience with the Toronto Dance Theatre.

Ernst: We formed our own company to do the things we wanted to do. When you work for a bigger company you are told what works to perform, and how to do them.

The dance couple have merged their individual styles and tried to get away from the traditional forms of ballet which they find confining in many respects.

Carole: Traditional ballet is patterned. The choreography of their dances is notated for every step, every finger position. The dancers can't do anything of their own.

Ernst: Its this approach that killed dancing as a live art.

Tournesol treats dance as a flexible expression of the human body. Their works are choreographed to a minimal

extent, the choreography functioning as an outline, within which a large amount of improvisation can take place, much like jazz which also works within a loose structure.

This allows for more intimate rapport with the audience as well as accounting for the varying emotions of the dancers. Both of the Eders feel that dance should be immediate, intimate and relevant.

Ernst: Dancing should reflect 1976. But every year around Christmas time, dance companies put on the Nutcracker Suite. Sure it looks nice, the dancers get to wear beautiful costumes, and the lead dancers get to leap around - but what does it mean to anybody watching it.

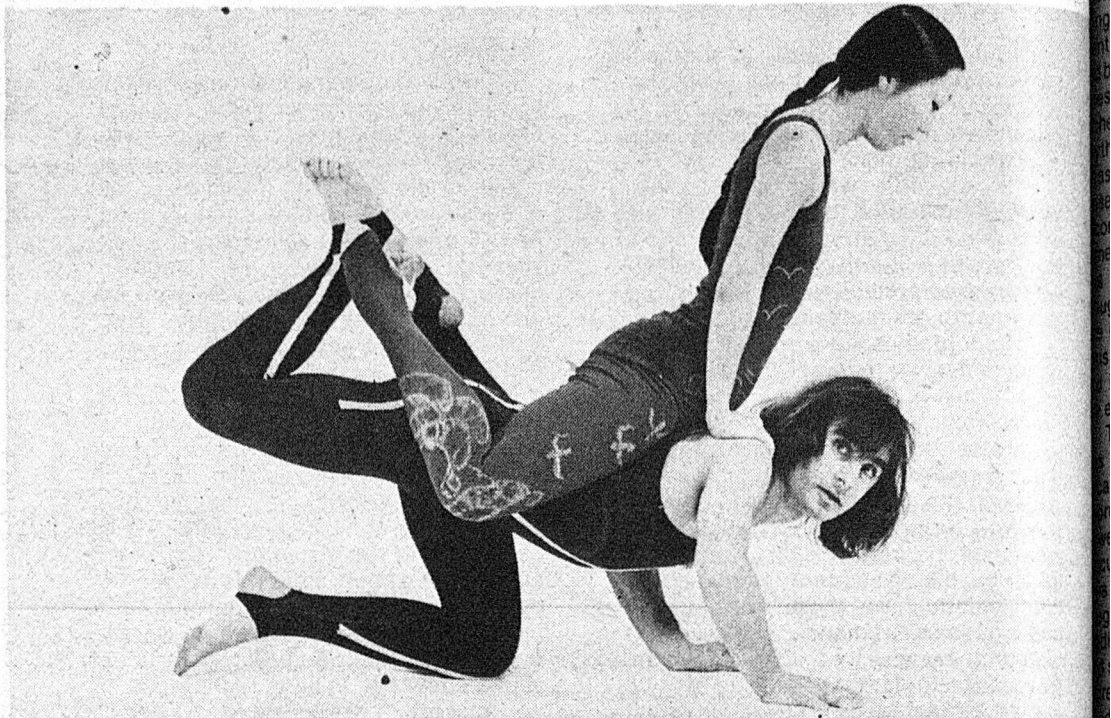
Tournesol's philosophy reflects the need for artists to be aggressive about their work, and to believe in what they are doing.

Ernst: You can be a great dancer in the studio, but you've got to get it out to the audiences.

Ernst Eder believes that the government's subsidiation of the arts is in some ways detrimental to the development of the artist.

He referred to artists who relied too much on grants, who end up doing little or nothing between subsidies. And once a grant is obtained, the company has to be accountable for the money, which means hiring managerial staff.

The usual result is the company gets bigger and in order to keep functioning, the emphasis shifts from artistic goals to ticket sales - which means doing works that will draw large crowds.



The Tournesol Dance Company; Ernst and Carole Eder.

Photo Trig Singer

Ernst: For a city to be artistically alive, it needs small companies (either theatre or dance). It needs an "underground" to explore new things.

Tournesol by their simple, resourceful approach point out some of the limitations of the 'established institutions' of art

with their emphasis on ticket sales and glittery 'edifice complexes.'

At any rate Tournesol will have a chance to prove their viability as an 'underground' alternate dance company at the opening of their new dance stage

on Dec 3, 4, and 5 with performance of *Ricochet* - a dance that studies energy and manifestation in the human body. The theatre, located on 118 St. seats about 60, so it's advisable to reserve tickets (which cost a modest \$2.50) by calling 474-7169.

EXAM / STUDY ANXIETY

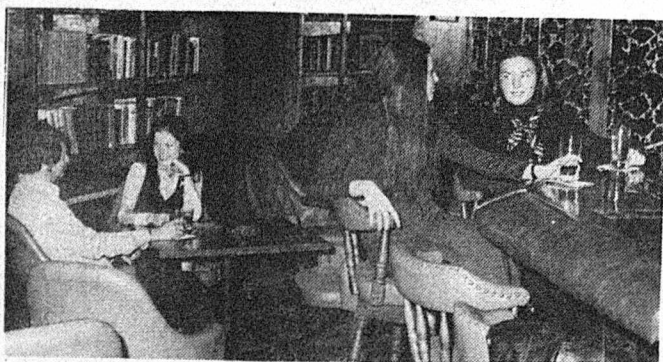
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I have decided that before the Motion Picture Academy in the United States make up what they call their minds on the best movies of 1976, I should voice my opinions on the subject. Being my last column before the Christmas break, it only seems right that the year of 1976 be summed up today.

Rather than picking one movie as the "best" of the year, I have created several categories. No doubt the best comedy of the year was Michael Ritchie's *The Bad News Bears*, a movie which starred Walter Matthau and Tatum O'Neal. Besides being the best of the year, I think the movie is perhaps one of the best since *The Magic Christian*.

The best actor award goes to Robert DeNiro for his outstan-

ding performance in *Taxi Driver*. DeNiro is a gifted actor, and *Driver* establishes him as a leading man in American movies.

The "One-Man-Show" Award belongs to Roman Polanski for his production direction, adaptation, and acting in the fine movie, *The Tenant*. Best Actress Award is a tough one to decide on, not because there is an abundance of nominees, but rather, because of an unfortunate lack of possibilities. The fairer sex has rather poorly this year. American movies at any rate, after much thought, I have been forced to bestow this honor upon Genevieve Bujold for *Obsession*. As will many other Taras, my stills photographer downtown, disagrees with my selection, and feels that the award should have gone to Isabelle Adjani for her performance in Truffaut's *The Story of Adele H.* In fact, Ms. Adjani would have received the award but for the problem that *Adele H.* was made in 1975.

No problem at all in deciding the winner of the Best Director Award. Obviously, Bernardo Bertolucci's *1900*. De Palma is a clear winner for two reasons; *Obsession* and *Carrie*. Although another critic, working for that other paper, thinks De Palma is excessive and heavy-handed to the point that his talents are lost, I feel that De Palma, like his mentor Alfred Hitchcock, directs with controlled conviction. *Carrie* especially, De Palma works wonders with a terrible story and a mediocre cast.

And now, the moment of truth. Deciding upon the Best Film of the Year is no real problem for me. After conferring with Taras, it seems fitting to present this award to Bernardo Bertolucci's *1900*. Some might question this decision, since I have not seen the movie yet, but with Donald Sutherland, Robert DeNiro, and Dominique Sanda appearing in a six-hour Bertolucci film, how can one go wrong?

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