

# Entre-six excells

by Daniele Gauvin

Last Thursday evening, the Entre-six Dance Company was at the Cohn performing for a small but enthusiastic audience. They presented a varied and highly innovative program, which ranged from children's ballet to a classical period piece. These and the company's entire repertoire are the product of Lawrence Gradus' dynamic choreography, which incorporates both classical and contemporary movements with stunning acrobatics.

Gradus, founder, director and choreographer of the young troupe has said of **Entre-six**, "conscious of an audience's eagerness for frank, human communication, we are unconsciously drawn together as an elective family. My aim is to communicate the warmth of this family." Indeed, the warm feeling of camaraderie which the dancers generated on stage was communicated throughout the house and gave a cold evening a friendlier tone. Unlike theatre, there is usually little audience participation at a ballet and the atmosphere is often much cooler.

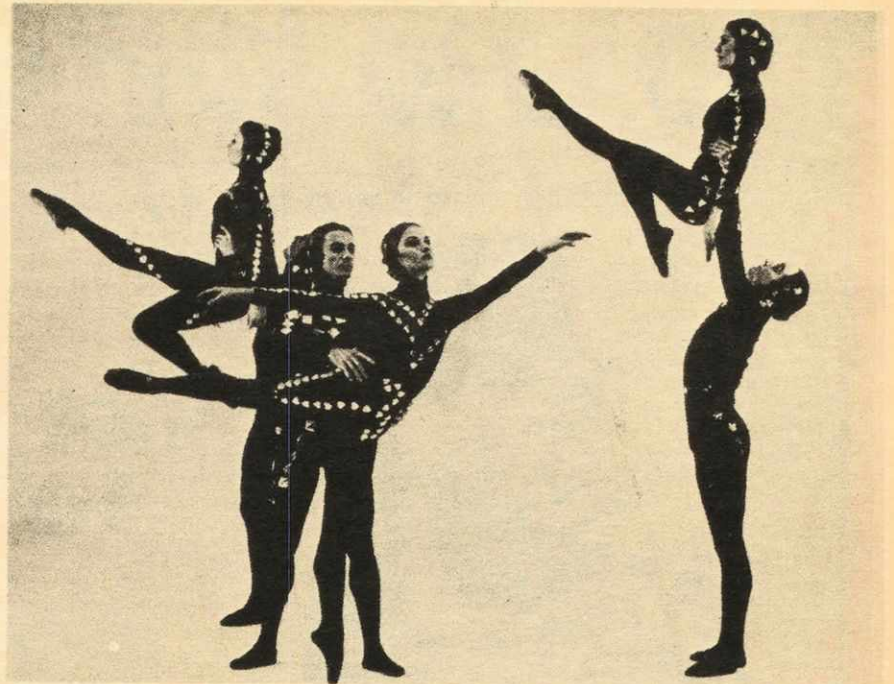
Audience involvement was particularly high during one of the 3 **Children's Programs** pieces. The lights went up to reveal two delightfully-costumed, furry-headed monkeys miming and dancing to the sound of the **Blue Danube**. Their clowning antics and breathtaking agility earned them the evening's heartiest applause. The other chil-

dren's pieces were less comical but equally well costumed and full of fantasy.

Another of the program's high points was the electrifying series of acrobatics which accompanied the more traditional movements in **Toccata**. It was in this dance, more than in any other, that the ease and enjoyment the dancers feel dancing in a small group was most visible. Their daring leaps and aerial spins were dangerous movements, requiring a high degree of mutual trust for their flawless execution. They were ideally suited for a small, close-knit group.

In **Toccata**, as in all the other dances, the bright, simple costumes enhanced but did not distract from the dancers' movements. In other areas, the lighting was adequate and the scenery minimal.

Finally, the only real disappointment of the night was the piece **En Mouvement**, which the dancers themselves did not seem to care for. It was a simplified and repetitious series of 'free movements', punctuated by machine-like noises. Despite this brief lag, however, the dancers kept up their energy and exuberance until the very end and performed **Divertissement**, a ballet created for the opera **Die Fledermaus**, with wit and dramatic flair. It was a spirited ending from a spirited and talented young company.



Entre-six Dance Company perform the contemporary ballet *Feu d'artifice* music by Igor Stravinsky, choreography by Lawrence Gradus.

## Ellington orchestra performance excellent

with a few people standing in ovation at the end.

Mercer Ellington, dressed in various dazzling outfits throughout the evening, demonstrated the remarkable virtuosity of his 17-member orchestra together as well as in numerous solos. Dave Young's long sax solo was one particularly impressive example of the latter. Later, with guitarist, pianist, bass player and percussionist providing backup, Mercer led the band in his father's arrangements of tunes we all know from the musical **Guys and Dolls**.

Speaking to a few hard-core Ellington aficionados after the concert provided a general consensus that, although the orchestra was excellent, nothing could compare with the late Duke's style and personality. Nevertheless, the orchestra rendered the Ellington composition **The Three Black Kings** (Solomon the gift bearer to Christ from the east and Martin Luther King) with good effect. The transition from gospel jazz to outright jazz was a highlight of the evening.

Another highlight of the evening was the beautiful female vocalist who appeared on the second half of the set. Her voice shone as she ranged from tremulous cries to deep, throaty blues—truly a fine electric lady.

With the **Ellington Orchestra** under Mercer's leadership, it is certain that the great music by the first royalty of jazz will enjoy a long and happy reign.



by Mark Simkins

Last Friday's performance of big band jazz at the Rebecca Cohn proved to be an excellent concert. The **Duke Ellington Orchestra**, conducted by Ellington's son, Mercer Kennedy, provided an excellent opportunity to hear some famous Ellington compositions and arrangements as well as some lesser-known items.

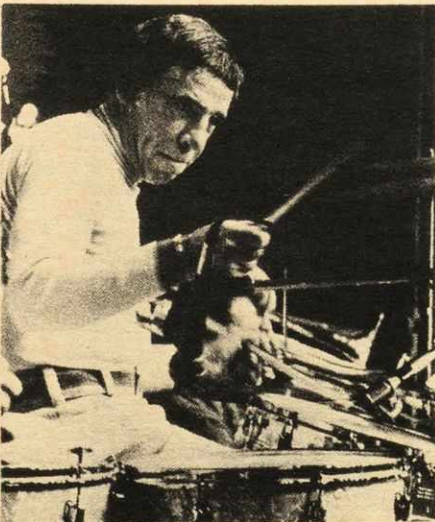
Unfortunately, a large crowd was not in attendance at the concert, partly because it was a holiday weekend and also because of high ticket prices. The crowd that was there, however, responded warmly to the music and there was enough sustained applause for an encore



## Buddy Rich here

The world's undisputed "KING OF THE DRUMS", BUDDY RICH, with his JAZZ TRIO (Barry Kiener, Piano, and Tom Warrington, Bass) team up with one of North America's most respected celebrity conductors, SKITCH HENDERSON.

BUDDY RICH is deservedly known as "The King of the Drums". Even before his renowned "battle of the drums" with Gene Krupa, Buddy has been in the forefront of the Jazz and Percussion field. A "natural



"King Of The Drums," Buddy Rich

musician," Buddy had paid his dues in the Big Band Era with such swing luminaries as Harry James, Arte Shaw, Tommy Dorsey, and Joe Marsala at New York's Jazz palace, the Hickory House.

SKITCH HENDERSON is best remembered in past television seasons as the upbeat conductor of Johnny Carson's "Tonight Show" orchestra. And even having attained the music directorship of the NBC Television network, Skitch Henderson still found himself dissatisfied following only the "show business" side of his considerable musical talent.

Skitch has since gone on to guest conduct most of the major American symphonies as well as the orchestras of England, Germany, Canada and France. One cannot switch off one's abilities, however, and Skitch is now happily entrenched in both the Pop and Classical musical fields, bringing professionalism and polish to every symphony performance.

SKITCH and the BUDDY RICH TRIO bring drums, high voltage energy, and whirlwind Jazz Piano to the bigger-than-ever duMAURIER SUPER\*POPS season opener at the Rebecca Cohn Auditorium.

## Tupper Chorale resumes rehearsals

The Tupper Chorale, the Tupper buildings official choir, resumed rehearsals Sept. 15 and is on its way for another great year. This is the fifth season for the chorale, which was formed to give students, professors, and others associated with medicine and other health professions a chance to get together weekly and have fun singing.

During its first two years, the chorale was directed by Dennis Farrell of the Dal music department.

The following year, Eleanor May, also of the department, took over, and last year we were fortunate to secure the services of the capable Jim Farmer, who is back with us again this season.

The accomplishments of the Tupper Chorale include several hospital concerts, annual Christmas recitals, and performances at Euphoria—The Med School's variety show. We perform everything from madrigals to operetta excerpts,

to popular music like "Godspell."

The Tupper Chorale receives financial support from the student union, the Dal Medical Students Society, and from the Dalhousie Medical Alumni.

So anyone in the health field (or any other field) who's interested, join us at 5:15 to 6:15 on Thursdays, at the Isaac Walton Killam Hospital auditorium. Remember, music is good medicine.