

# arts

## Sax, dance and elastic bands



Photos Brad Keith

Dance Review Megan Collins

Orchesis, the U of A Creative Dance Club, gave their annual Dance Motif in SUB Theatre last Thursday, Friday and Saturday. The combined efforts of dancers and instructors produced some really inventive and delightful choreography as was shown by the Saturday evening performance.

"Galactic Dimensions" was perhaps the most ingenious in its exploration of movement. It included the contortions of two bodies bound inside a tube of stretch fabric, and the confused lurchings of a fantastic beast consisting of two bodies joined by an alternate arm and leg.

Some of the more sedate numbers included "Ocean," choreographed by Mary Gaddes, a study in grace which broke into a tempest of whirling arms and legs before spending itself in surging waves. "Fantasia," choreographed by Dorothy and Vanessa Harris, explored in more detail the horizontal plane, woven of supine bodies arcing spasmodically in imitation of ocean swells.

"Shifting," choreographed by Mary Moncrieff



and set to the music of the Shona people of Rhodesia, was a wonderful study of syncopated rhythms, including moods both festive and somber.

In a lighter vein, Orchesis offered us "Jiving Live for Five," a piece by Susan Aaron showing the slapstick antics of three young girls and a charmed and charming youth, the lot of them inspired by sax player Bill Jamieson's fluid swing.

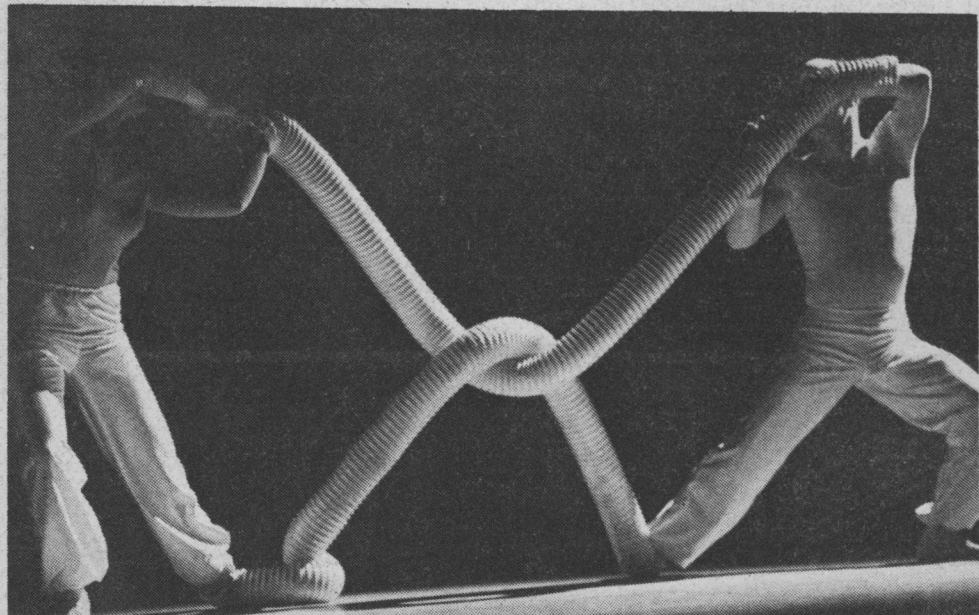
"Elastic Parameters" opened with the spastic movements of eerie fluorescent figures who proved to be contained at their extremities by giant elastic bands stretching and snapping to electric impulses.

There were some lengthy pieces of indeterminate inspiration and intent such as "City Nocturne" and "Resolved." But others, like Gail Fekete Schreiber's "Silent Run," created palpable tensions by the ominous silence and transfixing glares of its stealthy athletes. Likewise, "An Ageless Ohm" by Lauri Girling



included moments of flaring hostility among its motley figures, coming alive only in the final blow dealt one creature by another. Danced to the strains of Supertramp's "Fool's Overture," the piece had a bleak, almost apocalyptic, quality.

Although some of the pieces became tedious, Orchesis certainly put together a worthwhile performance. They were obviously pleased with their efforts and at many points the audience shared their enthusiasm.



## Canadian and English new wave coming to SUB

by Barry Lee

The growing wave of English "fringe" bands that have either recently visited, or are due to visit Edmonton (and in particular SUB Theatre) in the near future is largely responsible for the rise of Edmonton's appreciation of Canadian "fringe" talent. One example of this is 1978's Elvis Costello concert, when Toronto "punks," the Battered Wives, nearly stole the show with their raucous display of frenzied music.

March 6th at SUB Theatre may well be along the same lines. Heading the show will be XTC, who, incidentally, played a New Year's gig with the Talking Heads in New York. Well, XTC has been touted as Britain's answer to the Talking Heads, and their Canadian "drums and wires" tour has been a great success in the East. But the big surprise for the SUB show should be the opening act, a Vancouver band called The Young Canadians.

The Young Canadians released an EP maxi-single in 1979 called *Hawaii*, on Quintessence, the same label that first released two other Vancouver bands, The Pointed Sticks and D.O.A. The EP is largely WHO-

influenced, and at its best, raw and powerful, but certainly not mindless. Often, punk bands, especially Canadian ones, have been charged with being "energetic but talentless" — However, the Young Canadians can hardly be accused of this.

"Well Well Well," written by lead singer and guitarist Art Bergmann, demonstrates the trio's abilities. Bergmann laments the loneliness of the long-distance bank-teller who could care less:

*But I don't care;  
I'm just in training  
For a managership  
In the central Interior,  
In some stinky little town ...*

"No Escape" refers to the fascist hold of Vancouver City Police on the city ... as Bergmann says at the end, there's no answers. The Young Canadians are proof that rock music doesn't have to be complicated ... just good.

Tickets for their March 6th show are available at the HUB Box Office ...

