

ARTS

Wiggly man is a sensitive guy

BY MIRIAM KORN

WE WERE TOLD to expect a treat, but who could have guessed it would be a triple decker delight!

DANCE

**Randy Glynn Dance Project
Sir James Dunn Theatre**

The Randy Glynn Dance Project's performance in the Sir James Dunn Theatre last weekend, was truly wonderful.

The performance opened with Randy Glynn, clad in a loose purple shirt and black slacks, under a single spotlight, telling us about the pieces we were about to enjoy. He explained that the first piece was about human interdependency and the contrast between nurturing and destructive forces throughout life.

He pointed out a number of images, such as "the wiggly man," whereby Glynn went onstage a number of times throughout the piece in what looked like spastic convulsions. This figure was meant to represent the awkward? clumsy? person in all of us (e.g. the one who spills red wine on the white carpet). He also pointed out a gesture where a dancer puts out his arm as if to rest on a friend's shoulder, but finds no one to rest it on. It was a very sensitive portrayal of loneliness. He added that the last two dances did not need much explanation.

The line-up was perfect: two light-hearted pieces following a more serious rather lengthy master-piece.

In the opening piece, the dancers, both female and male, often formed a line and then stepped out from it to do some action and then stepped back to form it once again. It was the line of humanity. This dance left me quite moved, for it touched upon our very human vulnerabilities.

One audience member said that she did not altogether like the piece: "I like some happy endings." However, the piece was positive in its own way, for it said that it was okay to be sad. Glynn confirmed that this was his intent. "It has a melancholy feel to it... it is opti-



upon dancing he answered, "I met a woman, and that steered me in that direction." Love is always the answer, isn't it?

Ever since his plunge into the dance world, Randy's career has been remarkably dynamic and diverse. He even works part-time with the Canadian Freestyle Ski Ballet Team, as a choreographer and movement coach.

His dance company definitely has a promising future, for it works are so innovative and insightful that it is only a matter of time before the arts world discovers this captivating talent.

YOUR WORST DAMNED NIGHTMARE

The Dalhousie Gazette

would like to hear about your nightmares, ghost stories and out-of-body experiences.

If you think you might be the next Edgar Allen Poe then we want you to scare us silly. Bring typed submissions to the Gazette by Monday, October 28.

P.S. **BOO!**

mistically sad."

The music, with its definite beat of a ticking clock, was very effective in creating the mood for this lengthy piece. Not to mention the skilfully played lighting, colourful costumes and, of course, ingenious choreography.

What is remarkable is that Randy Glynn, the artistic director of the group, did not begin dancing, until the age of 25. Before dancing he spent five years in Yellowknife in the Northwest Territories where his experiences spanned a wide spectrum: welder, carpenter, forms designer, truck driver, sign painter, mechanic, machinist, as well as running a rooming house for the years.

When asked how he finally fell

Hallowe'en Cleverness

from

MINDWORKS

Face and Clothes: Glow-in-the-dark stick-on stars. Glow-in-the-dark flies and ants. Bat T-shirts.

Accessories: Skeletal hands, feet and skulls. Rubber snakes. Iridescent stars and butterflies. Laser space glasses.

Parties: Spinning holograms. Merlin's Eye lenses. Giant bubble makers.

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