

Toller Cranston

## 'The face of a granite angel'

"Our show is designed for the serious skater". So said Toller Cranston of his "The Ice Show" here at the Aitken Centre last weekend. Each performer is constantly improving as a result of this entirely new brand of professional figure skating presentation.

One of the skaters in The Ice Show, Elizabeth Freeman, said that skating with Cranston is very stimulating. "Being with such a calibre of skaters inspires one to improve him/herself." Freeman stated that Cranston is very helpful when it comes to making changes in the choreography. Although most of the show is choreographed by Brian Foley, each skater is given the liberty to make changes in his/her own program. Individual skaters have no problems if they decide to vary their program while performing;

however, it is rather difficult for pairs to do this, as they must do the same thing at the same time.

Cranston is also constantly making changes in his programs. In fact, he never does his program the same twice. Being "hungry" to improve himself, he will get that "feeling" in the middle of a performance and will try something new. Freeman summed it up by saying "you can't help but change - it keeps it interesting. If you did the same thing show after show, you would go nuts."

What would Cranston do if the Ice Show ever folded? "I could do five television specials tomorrow. I have been asked to go to Europe; in fact, I am skating in Germany at Christmas." He also hopes to go to Red China to perform.

Although Cranston says he finds other ice shows (eg. Ice Capades) enjoyable as far as being a valid

form of entertainment he feels that these shows bring down the ability of the skater. Cranston cited that whereas "Karen Magnusson doesn't skate as well now as she did when she won the Worlds, each skater in The Ice Show is better than when he or she was an amateur."

Cranston said "I could not do 'Pagliacci' and be followed by skating chimps" In his first book, an autobiography entitled 'Toller', Cranston described the debut of his interpretation on ice of the opera 'I Pazzi', as "the most important statement I have ever made in skating. . . it was the beginning of a whole new era in my skating and in my life. A door had opened."

Since then the door has never closed although some people tried to push it shut. It has opened wider and wider. The result -- a



revolution in amateur figure skating. It seems now that everyone is trying to imitate Cranston's style but there always has and always will be only ONE Toller Cranston.

Besides skating, Cranston is a serious painter and an exhibition of his artwork is being held in Toronto at present. As well as his art, a new book is in the making. Cranston's "The Strawberry Plant" is a children's fairy tale and artwork for the book is his own. At 27, Cranston has everything

for him. Eva Oglanby, editor of 'Toller' describes him the following excerpt from the book:

"He has the face of a granite angel. That he is an artist on canvas is evident when one sees him perform on the ice. His images are so burning, so brilliant, that only when one ceases to try to understand them, can one even begin to appreciate the qualities they communicate. He is multifaceted, dedicated, driven by an incredible flood of creative energy. He is Toller Cranston."

'The Ice Show'

## Rare treat for audience

By P. SAUNDERS

One usually attends the performance of a well known artist with certain expectations, which may or may not be fulfilled. Toller Cranston is one performer who more than met my expectations. Having revolutionized the once prosaic world of amateur skating, he now carries his unique ideas into the realm of the ice show. Superb, almost flawless skating was artistically presented, unfettered by the clutter of props, blaring announcements and gimmicks characteristic of most ice shows. Nothing detracted from the power and grace of the skating.

Cranston's creative spirit dom-

inated the programme, evident in the expressiveness of the performances, and the integration of the skating with the music, lights, and brilliantly coloured costumes. However, each member in the company retained their own, individual style, and demonstrated that they are world class skaters in their own right.

The format of this ice show was unusual, as each of the fourteen members of the company was a soloist, and solos and duos were fluidly linked, with only a few ensembles. Act I consisted of a very brief solo and a Dance Medley that began with 'Rock Around the Clock' enthusiastically performed by Candy Jones and

Dan Fraser. Barbara Berezowski and David Porter, among the most expressive and polished of the dance pairs, demonstrated their maturity and confidence in "Sugar Blues" and "Vision".

Cranston made a dramatic appearance that ended the first half, appearing in a black costume highlighted with silver, and skating to dark and emotional music, "Lonliness of War". His sheer athletic ability was matched by a degree of personal involvement equaled by few skaters in the world. He constantly varies his routine from night to night, giving way to spontaneous impulses, unlike some others in the company. He concluded his performance by lying motionless on the ice.

During intermission various items of "Crantsonalia" were on sale including T-shirts, records and exorbitantly priced buttons, all of which seemed to be popular.

The second half of the Ice Show was better than the first, as the solos were longer and involved more technical difficulty. One tended to forget just how difficult the skaters routines really were, as they made them seem effortless. The moods as reflected in the music swing from the elegance of the "Blue Danube" to the beat of "A Fifth of Beethoven."

The Disco Finale involved the full company, and they created a spectacular climax to the evening, guaranteed to arouse the crowd. Cranston made a triumphant entrance and was given, in typical Fredericton fashion, a standing ovation. (Not just one standing ovation, but several in fact.)

It is to be hoped that the relatively small audience turnout, as compared to last year's show, will not deter the show's organizers from including Fredericton in future tours, for Toller Cranston's The Ice Show was a rare treat for Fredericton audiences.



By J. MAGGOT

We come after the fa pens and paper can only what they see as a result. just observers on the sce participants lie rotting.

There are ditches win every direction imaginabl come out of the blue, at towards some equally u place. Quite a metapho path in relation to his ex for it starts and ends, at r special, for no reason.

And it is apparent in th of this rather depressing r er of war, that mankind's d'existence lies somewh far away serving little n Have you ever seen a r They are porky little sausages that squirm open sores full of pus, or the sockets of eyeballs, as lies shriveled like a prun natural decay.

The smell of the stacke in the ditches is overw We have to wear other-wise puke. My ey tearing from the stench. f waddling around, incens the idea of their meal abo disposed of properly. . . if such a thing.

A British soldier in a bu is scraping up the corode and buttocks and trying them in mass graves grasping hold of a cruci repeating over and over, Jesus. . . sweet Jesus . . .

You can hear the cat tracks squeaking and crun the mud as the wind Barbed wire seems to be v around every possible There are four watch-t each corner. There is a German that is faded, b make out the word Jude

A chaplain is sitting make-shift desk in what o the commandants office. left, since the war p started, is a bible. It se small.

The commanding offic back and forth chain smac smelly Russian butts. A counter-part stands at the picking on his warts root in his fat chin.

Apparently the Americ British aren't the only ones come across this horrid place. Reports claim Russ far away as Romania, li such camps.

Make no mistake. This systematic plan. It didn't over night. It has its two e of crime, actus reas and r Men sat down for weeks p how to dispose of human At first shooting them in was fun. Eichman woul himself and blast a couple with his luger. They say though, some brains squ his SS ensigna on his causing him to turn g chicken-farmer turned m derer even has his mon fear .

You should see the o They say on peak days w were shoveling them in l on a ream train, a r covered the horizon. Smo burning corpses is thick ye Lots of carbon. Sme dreadful, makes even the of nazis, wrench away.

But then, it wasn't Germany with them, now Go anywhere in Europe, prison camps have lon