

Modern dance brightens winter months

by Bryan Fantie

What would winter be without *Winter Dance*?

For four years Pat Richards has assembled an all-Dalhousie cast to present an eagerly awaited evening of modern dance. This year's evening in the Sir James Dunn Theatre in February was more somber than usual but nonetheless enjoyable.

Six newly choreographed pieces (five by Richards and one collaboration between Richards and guest choreographer Penny Evans), made up the bill of fare. Able and often excellent live accompaniment was supplied for three of the pieces by The Dalhousie Brass Ensemble led by Joe Riedel.

The musicians were deployed strategically throughout the theatre to great dramatic and acoustic effect during the opening number, *Tapestry* (1983). Six dancers smoothly riffled through a series of cascading patterns to Renaissance music by Giovanni Gabrieli.

In sharp contrast to this dignified and regal beginning, the next piece, *Raincoat, Umbrellas and things* (1983), took a slapstick look at humanity's dependency upon the dictates of weather. Taking up where last year's 'In the Park' left off (retitled 'South End Halifax — revisited?') with its gusty winds mercilessly battering yellow slickered puppets and snatched moments of soaking up the rays before the every-threatening precipitation thunders the command to move on.

The best piece of the evening was 'Me Myself' (1983) featuring Linda Kierstead and Alison Edwards as two portions of a schizoid "perfectionist performer who is monitored by herself, a resigned but amused realist." Visually, spatial and kinetic complements, the two dancers inspired, restrained, and supported

each other with a magic ease which can only be established through trust and respect for each other and their art.

'Waiting to be a Crow' (1983), inspired by the poetry of Fred Ward, followed the intermission. Notable were leads Alison Edwards, who has rich facial expressions, and Edward Hansen. Although Gary Ewer's music was interesting, something like "Rhapsody in Blue" would have provided a better vehicle for exploration of man-woman relationships. Any connection between the action and the poetry, which appeared to be presented randomly, was too cryptic.

Reminiscent of a classic mime piece, 'One' (1983) was performed by Pat Richards. Here was a master at work in full command as she led the audience on a tour through life from a baby's joyful fascination with fingers and toes to the helplessness and lonely terror of death, when an entity hangs limply in a void like a puppet with no one at the strings.

The finale 'Brass Cats' (1983) comprised a triplet of vignettes about Alley cats. The set and costumes were purr-fect. It was hard to choose where to focus attention as fourteen waggly-tailed felines slinked around the stage forming clusters as stable as drops of mercury. Wherever the eye settled it was pleased on the small scale as well as the entire panorama.

This year's *Winter Dance* was much more serious than usual and the choreography more ambitious and demanding. One complaint is the show was a little short. Perhaps a couple of solos more would have helped the evening last. All in all *Winter Dance IV* was a good show. Wait patiently for installment V.



A Voiceless Song has eloquent images

by Ken Burke

A *Voiceless Song*, John Paskievich's book of photographs "of the slavic lands", is a breathtaking distillation of the human spirit in Eastern Europe. It's also a book by a young Canadian photographer with genuine genius at the photographic art.

The photographs, all black and white with excellent reproductions, always contain the human figure. Paskievich had to obtain most of his work on the sly: "He photographed on his way to get food...he photographed while he looked for a room...he photographed hanging around in cafes..." - Martha Langford, from the Foreword. The pho-

tographs which result don't seem hurried or hurried in the least. Paskievich is a master of scene composition, as well as an artist of great insight into the human condition. In many of the works where landscapes occupy the eye's full scope save for one human character, it is that character which makes the shot worthwhile.

By labelling his pictures solely by place and country, Paskievich has created a human look at the countries he passed through in the creation of the book. His range of topic generally focuses on forms of adversity against an unmoving state. One chilling photograph in Czestochowa, Poland, consists of a

woman lying face down in a public hall with other citizens passing, one stifling an expression of...horror? Ridicule? It is impossible to say. Another, more humorous picture from Smolyan, Bulgaria, places a citizen of vaguely Leninish looks against a backdrop of an idealized poster of "the great leader" for a wistful, partially comic effect.

A Voiceless Song is a great testament to the power of the photographic image as a humanistic art form. This book is also politically sensitive to the problems of the people under the domination of the U.S.S.R., and a worthwhile addition to anyone's library - even if you're not a fan of photography.

Dalhousie Arts Society

General Meeting

Wednesday, March 16,

6 p.m. S.U.B.

Elections for President Vice-President, Secretary, Treasurer and Chairperson

Nomination forms available in
Council Offices
All Arts Students are urged to
attend
Coffee and donuts will be provided.

It's trivia time again

Trivia Quiz

1. An undercover detective who wears his gun on the back of his belt. Name the TV series, the detective, and the star.
2. He was called "El Gatto" and "The man who couldn't be killed." Name the character and the actor who portrayed him.
3. What cat burglar/detective series did the actor from #2 star in? What was his complete name in the series?
4. What actor started to make it big as a Disney Cowboy, then portrayed a clergyman in a film, and now writes novels? Name the actor, the cowboy portrayed, the clergyman film, and three of his novels.
5. What was the name of the people who built the machine that could release a monster from the Id? What planet did they inhabit? Name the film and its basic inspiration. (I consider this the first Star Trek episode).
6. What is Ross and Demelza's house called?
7. Who played a dual role on TV as identical cousins, one English and one American? Who played Coach Conklin?
8. Who wears a face that she keeps in a jar by the door?
9. Who sang about "an arty tart, on so la-dee-da"?
10. What is the name of the film that is constantly playing in the background (on TV usually) during *The Wall*? Name its star.

Last Week's Answers

1. René Auberjonois (movie) and George Morgan (TV) both played Father John Mulcahy. William

Christopher played Father Francis Mulcahy.

2. Richard Hooker (real name Dr. Richard Hornberger) wrote the book.
3. Hawkeye is a character in "The Last of the Mohicans" one of Ben Pierce's father's favourite books.
4. Wayne Rogers starred in the very short-lived *City of Angels*.
5. Alan Alda starred in *The Mephisto Waltz* with Jackie Bissett as his wife and Curt Jurgens and Barbara Parkins as the satanists plotting to steal his body.
6. Harry Morgan starred in *Pete & Gladys* which was spun-off from *December Bride* starring Spring Byington. Her photo serves as the portrait of Mrs. Potter.
7. In the movie a microphone was planted under her cot. The boys, and eventually the whole camp, listened to Margaret and Frank make whoopee or almost at least. During the course of events Margaret told Frank that her "lips were hot" and to "Kiss her hot lips."
8. Henry Blake attended the University of Illinois medical school.
9. The title song is *Suicide is Painless* by Johnny Mandel.
10. Loudan Wainwright III appeared semi-regularly. (Remember that classic song, There's a dead skunk in the middle of the road?)

Deadline for entries submitted to Gazette office — noon next Thursday.

Current Leaders:

- Stephen Allen — 36 pts
John Keigan — 31-5 pts
The Cincinatti Kid — 23 pts