

# Dance of the light brigade wins praise for Orchesis

Dance Motif—presented by the university's creative dance club, Orchesis—was enjoyable, interesting, colorful, a pleasure to attend.

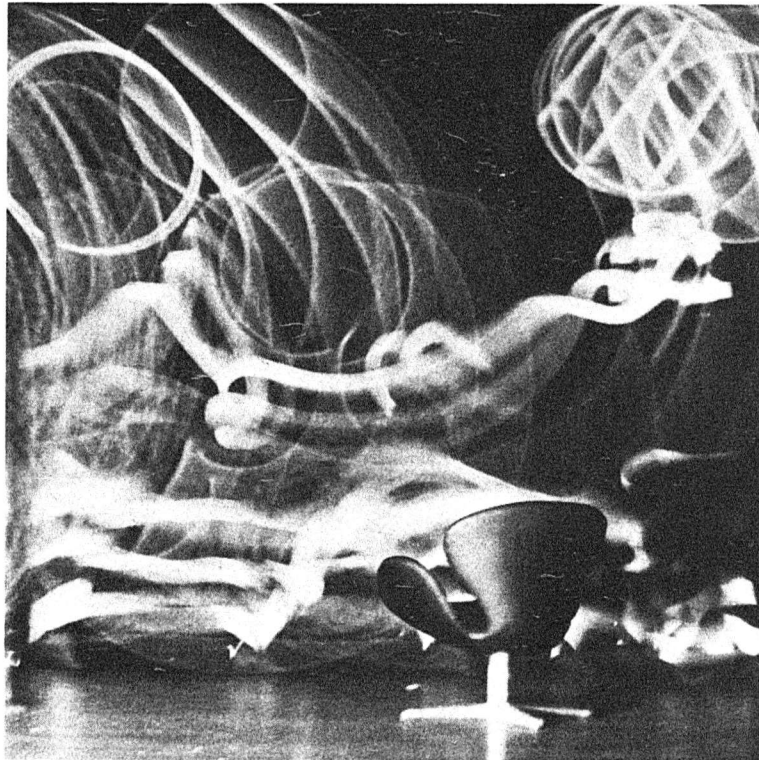
Orchesis presented a wide variety of themes, and unusual methods of expressing them. Costumes, props, taped music and sounds, spoken words, lights, projections on the back wall were all employed with skill. But most importantly, the dances were effectively choreographed within the technical abilities of the dancers, so that the disparity of experience between first year performers and professionals was not apparent.

The evening opened with "Hello" and closed, logically, with "Good-bye", two brief, lightly amusing numbers. "Wotundu" and "Black Aura", two starkly dramatic dances, followed. The first dealt as well as could be expected with our primitive beginnings, and contained some wonderful movements, especially an oozy crawl. The second left me completely unlightened. Then the mood shifted with "As You Have Done Before," a bright, happy dance. It made use of large playing blocks and colorful costumes, but the dancers were too coy to carry off the theme.

"Verse", consisting of several haikus and "The Hollow Men", were so bad they should have been left out of the program. Both the grace of Japanese kimmos and the maneuverability of leotards and tights, did not compensate for the incomprehensible dramatization of the poetry. Nothing worked in "The Hollow Men": the choreography did not grasp the feeling or texture of the poem, and the reading was unbearably slow and irritating.

The five studies in nonsense presented by Calgary Phys. Ed. students and Modern Dance Club were delightful. Effective use was made of costumes and props, including a sort-of-folding mattress, a lamp post and a strobe light.

The disappointment I felt during the first half disappeared after intermission. "And Man Shall Be



THE LINES OF A DANCE  
... florescence under black light

Free", a short ballet dealing with the modern theme of man's lack of freedom, used novel costumes and props, such as black mesh curtains, a barred house and car, jail-stripped costumes, and a rope. The dancers moved around stools and then, inventively, used them as masks and blinders; they later danced within cellophane skirts hanging from the ceiling. The work was completely effective, except that the strait-jacketed ending was a bit obvious.

The final presentation, "Chair Suite", was the most impressive of the evening. "Abstraction", the first theme, made wonderful use of fluorescent paint and black light. All manner of shapes and patterns created constantly changing spatial designs in this examination of depth as well as height and width.

Three couples, each of whom began and ended their dance segment in chairs, made stunning use of lights and floor work to express the second theme, "Attraction". This was the most poetic work on the program.

The funniest dance, "Extraction", followed. Its happy, vigorous dentist was a delight. The last theme, "Flea-Action", was pointless as part of a Chair Suite but gave an adequate satire of contemporary social dancing. These four segments made extensive use of the marvelous chairs in SUB Art Gallery.

An evening of locally choreographed modern dance is something rarely seen in Edmonton. I was favorably impressed. Orchesis has mounted, with little money and much hard work, an inventive and very entertaining presentation.

"Three Faces of Eve" and "Chair Suite" will be presented again as an afternoon of dance during Con/Fusion, on January 30 in SUB Theater. I recommend you see it.  
—NANCY HENWOOD

## recordings

THE BEATLES: YELLOW SUBMARINE (Apple: SW 153)

Six of the tunes in this album are written and sung by the Beatles; the other five feature the Beatle's long-time producer George Martin.

Four of the songs on the vocal side are new; the other two are reminiscent of days gone by (*Yellow Submarine* and *All You Need is Love*), but I gather that they are all featured in the Beatle's movie "Yellow Submarine". The new Beatle tunes are rather anti-climactic after their brilliant double-album set, which is well on its way to establishing a new sales record. *Only a Northern Song*, a George Harrison composition, employs an East-Indian melody, and, like most of Harrison's songs, is interspersed with a lot of electronic gimmicks. It's a very catchy tune, though, and probably the highlight of side one. *All Together Now* is a simple children's song which, unfortunately, loses its appeal after about four playings. *Hey Bulldog* could best be omitted from the album; *It's All Too Much* is about 6 minutes and 27 seconds too much. However, the stereo effect on this song in particular is excellent. As a whole, side one of *Yellow Submarine*, with the possible exception of *Only a Northern Song*, sounds like an array of compositions that weren't quite good enough to make their last album.

Side two, however, is an entirely different story. Here George Martin demonstrates his vivid imagination and splendid ability at orchestration in a collection of six descriptive compositions designed as background music for

the movie. Though sometimes monotonous and often disjointed, the music succeeds in creating the atmosphere described by the titles; *Sea of Time and Sea of Holes*; *March of the Meanies*; *Pepperland Laid Waste*.

Particularly effective is the sudden entrance of the piano in *Pepperland*, and the variation of the title tune to create different moods in *Yellow Submarine* in *Pepperland*. It is unfortunate that George Martin is not as creative a writer as he is an arranger; if he were, side two of *Yellow Submarine* could be appreciated as much more than simply background music.

BURT BACHARACH PLAYS HIS HITS (Kapp KS 3577)

Burt Bacharach shows why he is one of the top music composers of the day. With the exception of his belabored *What's New, Pussycat*, sung by a pre-1960 style Rock'n Roll singer, the album makes for enjoyable listening.

JACKIE WILSON: I GET THE SWEETEST FEELING (Brunswick BL 754138)

As well as being a highly-rated soul singer, Jackie Wilson is also a fine interpreter of standards, such as *People* and *Who Can I Turn To*. Despite excellent orchestral arrangements, Wilson's powerful and highly resonant voice dominates, putting him in the same class as Jack Jones, Robert Goulet, Ed Ames, and other top-selling vocalists.

All records reviewed can be heard on CKSR student radio.

—LARRY SAIDMAN

## What's new this time

The torrid revelations of a Victorian statesman's vices and ambitions continue in the Citadel Theater's production of *The Right Honorable Gentleman*. 8:30 p.m.

SUB Art Gallery displays the work of three Montreal artists, as well as a showing of photography by students of NAIT and the University's Photo Directorate.

Con-Fusion continues for two more days, with a noon hour reading by some of Canada's best poets, today, and a four hour free-for-all Saturday noon.

January 31: The National Ballet of Canada presents *The Nutcracker*

on Friday. Jubilee Auditorium, at 8:30 p.m.

February 1 and 2: The Edmonton Symphony presents an all-Tchaikovsky program, including a suite from the *Nutcracker* and an overture from *Romeo and Juliet*.

February 2: The Chamber Music Society performs the Debussy Sonatas for violin. Convocation Hall, 8:30 p.m. Admission is free.

February 3: The U of A Symphony Orchestra, with conductor T. V. Kardash, plays in SUB Theater. 8:30 p.m.

February 4 and 5: Dale Reubart, visiting music professor from UBC, will give a piano recital Tuesday, at 8:30 p.m., Con Hall.

## TEACHERS WANTED

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**SEPTEMBER 1969**

Teachers who hold an Alberta teaching certificate or anticipate certification by September 1969 are being interviewed at the Student Placement Office, 4th Floor, Students' Union Building, Phone 432-4291 on January 21, 22, 23, 24, February 10, 11, 12, 13, 14, 1969; or any time at the School Board Office, 9807 - 106 Street. Please phone 429-2751 for an appointment.

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