

# Artistic snare-bashing highlights cabaret

**Shakin Pyramids**  
**Dinwoodie Oct. 14**

review by Mark Roppel

Senseless violence - that's what the world needs more of.

Thus it was with great satisfaction that I watched Davie Duncan, lead singer and drummer for the Shakin Pyramids, suddenly lift his snare over his head and send the drum crashing to the stage Friday Night at Dinwoodie. Lead guitarist James G.

Creighton got into the act by kicking the drum a few times, then stormed off stage with Duncan.

This cause quite a bit of consternation for the roadies. After a few stunned seconds, one of them who was particularly quick-witted, managed to stumble up to the microphone and say "Five minutes." This was quite a feat when you consider that under normal circumstances all a roadie can say is "check, check" or "test, test."

Within a few minutes the offending piece of equipment was repaired and the pyramids resumed playing.

In terms of pure entertainment it's awfully hard to top equipment bashing but the band managed to retain everyone's interest and kept the capacity crowd dancing through two full sets and an extended encore.

OK, so the Shakin Pyramids are a good dance band, but now comes the big

question: "Is it art?"

This is a tough one. There is no denying that these lads from Scotland are good at what they do, but they are not exactly extending the frontiers of music. They are not even terribly authentic rockabilly revivalists - Duncan doesn't crack his voice nearly enough and they don't even use an acoustic bass.

The Pyramids' music is not hook-laden or flashy like that of the Stray Cats, and it captures none of the grittiness of early rock and roll. But it is solid.

Whether it be a cover of a classic or original material like Reeverbilly Boogie (a rather shameless rip-off of Robert Gordon's Rockabilly Boogie) Davie Duncan manages to take the melody right where we expect it to go, while Railroad Ken furiously bangs on his acoustic guitar creating a rhythm that moves feet as surely as a Zapper kills mosquitoes.



## Screenplay! Lights! Camera! Action!

Anyone interested in learning or improving skills at writing screenplays for television and film should mark Oct. 21, 22, and 23 on their calendars, when motion picture and television industry professionals visit the U of A for an instructional seminar.

The Television and Film Institute, a non-profit organization loosely affiliated with the U of A, sponsors the two and a half day workshop which focuses on writing and marketing scripts, and working with directors.

Among the distinguished speakers are Hollywood Director Andrew McLaglen, MGM Producer Paul Pompien, Artistic Director and founder of Theatre 3 Mark Schoenberg, CBC Director Don Williams,

Hollywood Agent David Warden, Producer Ira Englander, and psychologists Karen Caesar and Jim Beaubien.

While the cost of the seminar is \$150, TFI Board Member and U of A Drama Professor James McTeague feels the cost is well justified.

"We've been having these seminars for seven or eight years now," he said, "and each seminar is not only well attended, but each person who has attended has felt they've received some pretty damn good advice."

For more information about the seminar, and some of the other dozen film executives who will attend from throughout North America, call 437-5171.

## Dance displays rich traditions

**Diogin-Surcin Yugoslavian Folk Dance Troupe**  
**Jubilee Auditorium, Oct. 7**

Review By Patrice Struyk

The Yugoslavian Folk Dance Troupe Diogin-Surcin showcased the native costumes, melodies and dances of the six republics of Yugoslavia in their performance at the Jubilee Auditorium a week ago Friday.

Yugoslavia's folkloric dances reflect the influence of Turkish, Hungarian, Greek, Albanian and other cultures, and Diogin-Surcin presented a selection which emphasized this cultural richness.

The twenty-four member troupe, accompanied by six musicians, opened the performance with the well-known "Brankovo Kolo", a lyric in recognition of the brotherhood of the Yugoslavian people. The dance featured costumes and traditions of all of the country's nationalities. Proud posturing, energetic movement and vivid colour set the mood for the evening's program.

"Sopsko" highlighted the skill and strength of the male dancers, who are indeed the principal dancers in Yugoslavian culture. Grouped in threes, they leapt about in perfect synchrony to extremely fast music. The cossack-type jumps ex-

ecuted in "Kosovo" further emphasized their prowess, as well as revealing the Russian contribution to Yugoslavian heritage.

"Cikos", a dance of the famous horsemen of Northeastern Yugoslavia, was dramatically exciting; cracking whips and acrobatic moves reflected the Cikos' love of and life with horses.

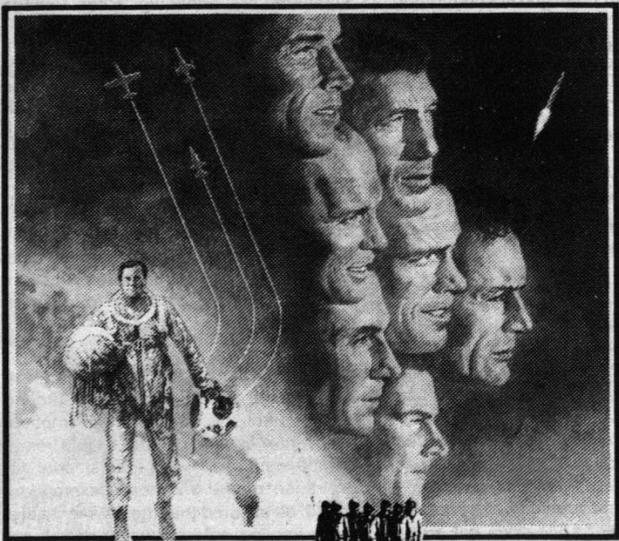
A strong Middle Eastern influence was evident in the southern Serbian "Vranje", which featured veiled dancers singing, a dancer dramatically sinking to his feet and arching his back as he beat a large drum, a tambourine player balancing on the others' backs, while at the same time the music became ever more hypnotic and insistent. Bright yellow and red and white costumes combined with large and exotic arm movements to produce a kaleidoscopic effect which brought the audience to their feet.

The crowd of 700 or so people was small but enthusiastic. Responding to favourite pieces, they whistled at one dance and clapped along with another. After the finale, children from Edmonton's Yugoslavian community ran up on stage to present the principals with flowers, which were promptly tossed back to a delighted audience. Diogin-Surcin was the perfect antidote to a chilly Edmonton night.

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