

Dancefest

by Suzette C. Chan

For over twenty years, Orchesis has given U of A students, staff and alumni the opportunity to strut their stuff. The PhysEd-funded dance group is anticipating a very hot annual show tonight and tomorrow night although it is looking to an uncertain future.

"It's all original choreography," Orchesis director Marsha Padfield said of this year's show. "It'll be really fun for the artists as well as the audience."

Padfield, a UCLA grad who has taught dance at the U of A for 15 years, described this year's program as a 50-50 offering of creative (or modern) dance and jazz dancing.

"Jazz is usually choreographed to rock or pop music; it's very rhythmic and up beat. There is a set vocabulary of jazz movements, just like ballet has certain movements. Modern dance tends to have a wide open vocabulary of movement."

Padfield said Frank Panych's "The Refugees", which will be performed tonight and Friday night, is an example of how modern dance is flexible enough to tackle complex social issues.

"Refugees are free in the sense that they have escaped from some place. But they feel pulled. They've left their culture so they have mixed feelings."

Padfield has advice for those who are afraid that, with a liberal vocabulary, modern dance is too abstract, too high-brow.

"When you listen to music, you don't pick it apart note by note. You get an overall feeling. You should watch dance the same way. You should go with the feeling. That should make it comprehensible."

Padfield is very confident about this year's show — which will include a world premiere of a Violet Archer composition Archer herself commissioned Jacqui Ogg to choreograph — but is worried about the future of Orchesis.

She explained that the university's PhysEd department assists the dance group by donating rehearsal facilities and teaching time. With the only other professor (who has worked on a part-time basis) involved with Orchesis on leave this year, much of the work for this year's show fell upon Padfield's

Padfield stressed that Orchesis is the only campus organization dance lovers can look to. It offers a series of about 30 lessons for \$40 each year for students at a beginning level upward. It provides for many dancers an opportunity to perform on stage and good experience for all performing artists. Padfield listed Phoenix Theatre artistic director Bob Baker, Nylons member Marc Connors, Lar Lubovitch dancer Penny Baker-Smith and Hollywood-based rock video director Gayle Fekete as Orchesis alumni.

"We'd always like more support," said Padfield. "What the PhysEd department is doing now is good, and it's important. I just hope they think it's important enough."

shoulders. And the situation may be worse next year, when Padfield is required to finish her doctorate.

"The crunch is going to come," said Padfield. "It's easy for them [the department] to say they'll support Orchesis while Marsha's there, but will they support it after she's gone?"



Orchesis dances up a storm.

Photo Alex Miller

A novel introduction to Naipaul

Finding the Centre

V.S. Naipaul

Andre Oeutesh Ltd.

review by Gary Dhillon

In his newest book, *Finding the Centre*, two narratives, V.S. Naipaul allows his long-time admirers a look at how closely his art mirrors his life. Those who are unfamiliar with Naipaul's work will find this book the perfect introduction to an excellent and prolific author's work.

Finding the Centre contains two narratives. The first narrative "Prologue to an Autobiography" looks back at Naipaul's beginnings. He recalls the first line of his first published novel:

"Every morning when he got up Hat would sit up on the bannister of his back verandah and shout across what's happening there Bogart."

Naipaul has followed this first line with a

number of fine novels, travel books, and journalistic pieces. He has garnered almost every major writing prize awarded in England. Yet all this success has not clouded his view of the past. He recalls, in his new book, all the anxieties of making his start as a writer with refreshing honesty.

Naipaul looks with this same honesty at the man who gave him the ambition to write, his father; a man who died in tragic circumstances: a frustrated writer trapped in the rural poverty of Trinidad. Naipaul escaped his father's fate and went on to transform his father's tragedy into the deeply moving, yet unsentimental, novel, *Mr. Biswas*.

As well as sharing the intimacies of his past, Naipaul explores the process of writing itself. This part of the book will, perhaps, be the most interesting to the uninitiated.

Naipaul attempts, and very nearly succeeds, to record those seemingly magical events which go on in an artist's mind. The result is an uncondescending look at the

process of writing; a look which should prove invaluable to aspiring writers who have fumbled with the highbrow mysticism of certain others who have written on the subject.

If Naipaul's first narrative is an examination of the writing process, then the second is a living example of his writing. "Crocodiles of Yamoussoukro", describes Naipaul's visit to a town on the Ivory Coast. It shows Naipaul at the height of his powers: the people he meets come alive; the descriptions of the setting inspire wonder; and the reader walks away with a rich sense of having actually visited the place he describes.

Finding the Centre offers a glimpse into a great writer's mind, but can be read for no other reason than pure entertainment — which is after all the best reason for reading any book.

You're Always
Somebody Special at
ANGELO'S

Angelo's

**ANGELO'S APOLOGIZES
for the inconvenience of
not opening on January 31**

**For reasons beyond our
control we were forced to delay
opening**

NOW OPEN

11712 - 87 Ave.

Across from Lister Hall

439-1331

**OPEN 24 HOURS
A DAY, 7 DAYS
A WEEK**

**Present your U of A
Student or Staff ID
Card for Special
Pizza Prices.
Ask for Blue Menu**

Street Dance

February 7 12:30 - 3:30



Free
Admission

Free
Admission

Ben
Serious

HUB MALL

89 Avenue & 112 Street • Right on the U of A Campus

Thursday, February 6, 1986