

ENTERTAINMENT

Orchesis celebrates 20th in style

Dance Motif '85
Orchesis Dance Group

story by Melanie Klimchuk

This past weekend, Orchesis, the University creative dance club, celebrated its twentieth anniversary in the SU theatre. "Dance Motif '85" was the combined effort of some 65 dancers and 11 choreographers in works old and new. The energy and color of a widely varied montage of dances helped to make the event a success.

The 12 short dances had a wide range of styles and tempos of music and dance. Themes ran from the purely abstract to the melodramatic. The number of dancers on stage shifted from groups, to solos, duets, and trios. And, yes, the ability of the dancers themselves varied as well. In general, playful drama grabbed the emotions and attention of the audience more than "artistic statements" simply because it is easier to overlook imperfections when one feels involved. But the overall effect was that of a shifting kaleidoscope of images, movement and sounds.

The dances all had some appeal just by the differences among them. "Fantasea," for example, was the dance of the purple fishies: all slithery and sparkly, and full of soft wavy lines. "ConCATcontations" included a fluorescent cat's cradle. "Praire Montage" was thoroughly Canadian in its rural ethnic theme. "Vision" looked like the initiation ceremony of yellow-clad cult. "Social Structures" brings to mind the uglier side of animal experiments to be: of someone sadistically tilting and shaking a cage full of malnourished rats.

Several interesting jazz numbers emerged. Suzanne Gove's "No Escape" was a cops and robbers duet featuring herself, and Linda Marianicz. Lindy Sisson's "Tomsboyz" was a tribute to beatniks.

"Pulse 85 and Rising" was a large group jazz number worthy of special note just for the obvious enjoyment of the performers. Jerky, machine-like breakdance-type movements broke out into spontaneous play. The costumes, neon splashes of cloth on black body suits, were simple, but effective.

Other highlights of the evening included Jacqueline Ogg's "Three Wealthy Sisters" a



Dance Motif '85: shifting kaleidoscope of images, movements, and sounds. Photo Bill St. John

delightful reading and dance melodrama of e.e. cummings' poem. In it, Heart, Mind and Soul, are three sisters who "swore they'd never part." Soul is the first to go, seduced by life. Her sister, Heart, becomes Mrs. Death. and Mind is left to ponder the whole

business, alone.

Michelle Mottola was engaging and magical as a frisky, wispy pink, free-spirited soul. Heart, Kim Armstrong, was a romantic fairy princess in a bright red velvet dress. Lindy Sisson was an angular, pristine, silvery grey

Mind with a tufted braid raising straight up off the top of her head. The brothers Life and Death, Johann Tan and Marek Kocielek, wore "superhero" capes of yellow and black. And Jeff Haslam admirably narrated the whole thing.

"Dance of the Imaginary Suns" involved moving three circles across a background of constantly changing geometrical shapes, the patterns being reflected and magnified in the circles. An interesting visual experiment, but even given its simplicity, it did not always work as the dancer's movements were often obscured.

They saved the bright red leopard-skin for last. "Doo Wah" was a strong finish. This triplet of high energy dances set to the music of The Nylons went from a devil dance, to a '50's bop, and finished with a three ring circus of perpetual motion.

The choreography for this event was derived from a number of sources. "Doo Wah," for example, is credited to a B.Y.U. Drama Department member. Kompany! is listed in the credits. "Triskelion" was commissioned for the U of A's 75th anniversary.

Many of the dances were choreographed by the students and staff members of Orchesis

Turk's not bad, just mediocre

Turk 182

Twentieth Century Fox

Review by Mike Evans

Turk 182! is the latest offering from Canadian director Bob Clark, the man with the checkered past who has brought us *Black Christmas*, *Murder by Decree* and *Porky's I and II*. This eclectic iconography leaves one uncertain of what to expect from Clark and so examination of his cast becomes an important element in gauging the quality of his films. There is no question about the talent signed for *Turk*: Timothy Hutton, Kim Cattrall (in her third appearance under Clark),

Robert Culp and Darren McGavin; Robert Urich, late of Vegas, even turns in a passable performance. But despite the above-mentioned actors, *Turk 182!* fails; fails miserably because it isn't ever bad, just mediocre.

Hutton's protagonist, Jimmy Lynch, "recalls Frank Capra heroes of the thirties," and suffers from incredibly sentimental, inane dialogue. Since the film revolves around Lynch's exploits, it also becomes lost in a quagmire of melodramatic, unconnected, implausible mush. Hutton's rebel redeemer character is strangely motivated and really seems too stupid to pull off the stunts attributed to him. It is not Hutton's fault the film fails however, it simply seems evident that this gifted actor should have consulted

another source before accepting his role.

Robert Culp as the villainous mayor provides the film's high point. He is malicious, coniving, deceitful and thoroughly charming. Kim Cattrall also turns in a fresh performance. However, these two are insufficient to save *Turk*.

A recent film of comparable mythic proportions, *The Natural*, in which McGavin also appeared, was an involving and engaging piece of cinema that worked because it so deliberately constructed its own reality in which to function. In comparison, *Turk 182!* seems haphazardly slapped together and is a big disappointment. If you really want to see it, wait for a while. There are several more worthwhile films to be seen in Edmonton.

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ADVANCE POLLS: Thursday, March 14, 1985

GENERAL POLLS: Friday, March 15, 1985

NOMINATIONS CLOSE: Thursday, March 7, 1985, 4:00 pm

Nomination forms available at: Science: U.S.S. office, M-142 Bio Sciences Building. Arts: A.S.A. office, 2-3 Humanities Building.