

M.C.D.C. at St. John

The Fredericton-based Maritime Contemporary Dance Company will travel to St. John Sunday November 30 for its first performance of the season. The company, under the direction Kathleen Driscoll and Zsuzu Szabo, will present an exciting afternoon of dance in the intimate surroundings of the New Brunswick Museum. These works, choreographed by company members reflect the unique direction and ambitious development of this Maritime dance group. Dancers Kathleen Driscoll, Zsuzu Szabo, Janice Garnett, Leslee McGee, Judith George and Vicki Forrester will present a varied programme of new and revitalized pieces from their repertoire.

"Waiting" a major work choreographed to Mike Oldfield's music, "Tubular Bells" was created by Ms. Szabo last season and uses five of the group's dancers. Moods range from powerful calmness to playful conflict as the waiting continues. Szabo's "Conversations" a light-hearted, fast moving piece per-

formed by Driscoll and Szabo to music by Johann Anton Logy is an arrangement of dialogues in movement. "Paperbird" is a solo, choreographed and performed by Szabo. Inspired by Japanese

works of art it is accompanied by bamboo flutes and other traditional Japanese instruments.

Also included in the programme are "Still Centre" and "Witchdance" both choreographed by Ms. Driscoll. "Still Centre" is an evocation of sad moodiness, alleviated only occasionally by moments of contact. "Witchdance" a solo danced by Driscoll to music by Bela Bartok, focuses on images of eerie power conjured through

energy and strength. "Lines and Clumps" also choreographed by Driscoll is a playful piece involving the seeking and possessing of a multi-colored flag. The programme will close with "Sneaking Around," a frivolous sneaky piece created by Ms. Driscoll to music by Charles Mingus.

Tickets for the performance are 3.00, \$1.50 for children and students and will be available at the door. Curtain time is 3:00 p.m. at the New Brunswick Museum.



ANNE KILFOIL Photo

MCDC dancer Vicki Forrester

Poetry reading...reviewed?

By Peter f. kuitenbrouwer

A loud CLAP of Thunder
Tore the cloud to shreds
And the rain poured down
Drenching me.
It was Tuesday
November
Twenty-fifth, seven p.m.
I leaned with all my soaked
Weight

On the big door of Mem hall
And it creaked open.
I walked into the
Art Gallery
And pulled off my
Drenched, dripping
Coat.

I found a place just as
Sorestad
Started speaking
He spoke of pleasant
Moments while fishing
In Northern Saskatchewan
(He's from the flat part
of our land) with a deep,
Pleasant voice.

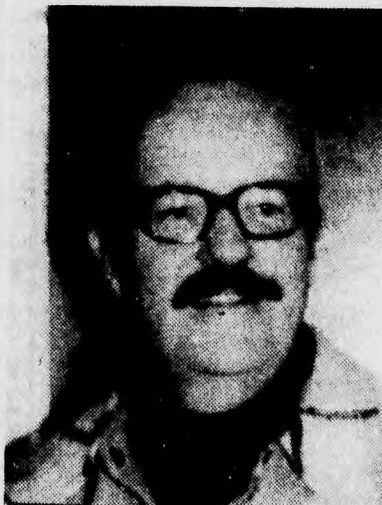
He spoke of his
Alienation (and all
the people of

Saskatchewan's alienation)
from the Metis and
Crees.
He read a poem
About Remembrance
Day
Observed over the

High School intercom.

This robbed the
Tradition of its
Feeling, he implied,
While those
Assembled
Dripped
And dripped
And Dripped.

When he was through
We knew a little about
This witty
and
Charming
Man.



Glen Sorestad

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We look forward to returning to your campus next year.

Cheap Shots and Old News

By Bruce Oliver



TROUSER PRESS: All round, this is the best of the bunch. It's a classy production covering a good balance of established and upcoming talent, leaning slightly to experimental and cult music. Both the British and American scenes are treated with respect. The editors have an obvious fondness for the sixties, and therefore for the so called New Wave. This is purely a rock magazine with special appeal to record collectors and trivia nuts. Highly professional, good writing and photography and a little bit expensive. You will have to look for it, but if you're dying to hear the latest about the "Dead Kennedys" or "The Residents" you can't afford to pass this up. Also hot leads on where to get those missing Yardbirds albums. Oh yes, don't confuse it with the English fanzine of the same name.

How did two different magazines come to share such an unusual name? I don't know, but the immortal Bonzo Dog Band, recorded a classic of its time entitled Trousers Press Rock. Does that help?

SHADES: This one is much better as a concept than as a hard reality. This Toronto based tabloid explores and glorifies the soft white underbelly of something or other, possibly the decadent artist scene in Toronto, possibly decadence in general. The magazine features other aspects of degenerate lifestyles aside from music, including bizarre fashion and graphic arts. There are interviews with unknown and unknowable bands, models, artists and hangers on, all with only one common trait: (you guessed it) degeneracy. This is a strange magazine. It is not the least bit concerned with reality as we know it.

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