

Anjali: Secrets of Moving Sculpture

By PATRICIA LYONS
 Entertainment Editor

Why would a Canadian with a background in ballet and modern dance and with a university degree be performing Classical Indian Dance? In an exclusive interview, Anjali (Anne-Marie Groves-Gaston) who gave a dance performance last Monday night, provided the answer.

Born in Ottawa, Ms. Groves-Gaston, first went to India as a volunteer teacher with CUSO (Canadian University Science Overseas). Because she wanted to study dance in her free time, as she had formerly done in Canada, she took up Bharata Natyam (a strain of Indian Classical Dance). She had never seen a performance of Indian Dance before she started her training and comments "if I had seen a performance I might not have started." To Western eyes Indian Dancing is far from familiar — the music itself is alienating. But once these factors are overcome—approximately half an hour into the viewer's first performance—the beauty of Indian dancing can be appreciated. Exemplified by subtlety of movement and rhythmic emphasis Anjali defines the dif-

ferences between this type of dance and Western dance. "Indian Dance is dominated by rhythms rather than phrases of music as well the hands, feet and eyes are used much more. Movement on the stage is predominately horizontal due to the limited use of torso which creates an image of a piece of sculpture moving. Western dance is characterized by its athleticism as a result of more torso movement and the dancers attempting to raise their centre of gravity."

Anjali studied Indian drumming as well, which helped her to understand the music better since "the drumming is full of symbolism and pushes the music." This rhythmic idea exemplified in her piece "Lady Forest" (which combines Kathakali and Chhau dance styles). The music for this piece is traditional Kathakali drumming together with Stravinsky's *Rite of Spring*, a piece of music not unfamiliar to Western audiences and characterized by its complicated rhythms. Anjali comments "I have choreographed this piece for either one or three dancers. The other two dancers I work with are Western-trained and had a very difficult time understanding and working out the



Leaning the Tiger: Anjali and Patricia Lyons
 below: Anjali demonstrates the power of expression.

Photos by Mike Dubrule

rhythms of the Stravinsky music while I found I could apply my rhythmic techniques and understand the music with little difficulty."

Ms. Groves-Gaston's career is not restricted to Indian Classical Dance. She is off to India to work on her thesis on the Sociology of Religion for her PhD from Oxford. She holds a M Litt from Oxford University and lectures fre-

quently at the Oriental Institute, Oxford University on Indian Art and Culture as well as at various universities in Canada, USA and England.

She finds her academics and dancing a good combination "especially since Indian dancing has an intellectual tradition." Commenting on her schedule; "I train for at least two hours a day, seven days a week. you can always find two

hours in your day instead of watching T.V. or laying around feeling dragged-out."

It is no wonder that Ms. Groves-Gaston would have an affinity with Classical Indian Dance. The grace, subtlety and dignity of this art form mirrors the spirit of Anjali.

Ms. Gaston would like to thank Ron Lees and Jeff Kay. I will take this opportunity to thank Anjali, the Creative Arts Council and Mike Dubrule.



Pianist with a difference

By ALAN BURK

A rather unusual pianoforte recital will be presented on Monday next, under the auspices of the Creative Arts Committee. There will be no Chopin, no Beethoven, no Liszt, no Rachmaninoff. All the composers represented are alive, (except one who died ten years ago), and the recital will give a rare opportunity to see just what serious composers do with the piano in the late twentieth century.

The enterprising pianist is Timothy Blackmore, thirty years old, born in Halifax, brought up in Moncton. In 1973, when he was eighteen, he was "Star" of the New Brunswick Festival, and that fall he played the Rachmaninoff Paganini Rhapsody six times with the Atlantic Symphony Orchestra. In 1974 he graduated from the Conservatoire de Musique in Mon-



treil, with First Prize in Piano. He then went to Acadia University to study clarinet, and within a year he was representing Nova Scotia as finalist in the Woodwind Class of the National Competitive Festival of Music in Toronto, and had obtained a scholarship to study clarinet at the Curtis Institute in Philadelphia.

Two years later, Tim Blackmore went to the

Guildhall School of Music in London, where he studied both clarinet and piano. From then on he has specialized in his first instrument, the piano, and has a number of bursaries, scholarships, diplomas and prizes to his credit. For one year he studied at the Banff Centre, developing his particular speciality: contemporary music. He has given several first performances, and has introduced many Canadian works to British audiences.

Timothy Blackmore's programme on Monday is a repeat of a concert he gave in Toronto last week-end. Mr. Blackmore will talk a little about the music he has chosen. Anyone with a sense of musical adventure should make a point of coming along to Memorial Hall for 8 p.m.. Admission is free to UNB/STU students with I.D.

Upcoming: Wednesday, Feb. 20, at the Playhouse, 8:00 p.m.; concert of early eighteenth-century music by TAFFLEMUSIK.

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