

This dance company will knock your block off

by Dave Cox

Put up your dukes and dance! That's the challenge the Louis Falco Dance Company flings out when they come here February 28 and March 1.

Ranko Yokoyama, the beautiful dancer on Falco's poster, spoke to the Gateway Tuesday from Denver, Colorado.

Gateway: Could you tell me about your latest work, *Black and Blue*? I understand it's becoming kind of a signature for the group...

Yokoyama: It's based on boxing—the ring as society, boxers fighting through life, life interpreted in fight situations. Life is like a boxing match—you can destroy yourself. It has to do with the world.

Gateway: What challenges are involved in the role you play?

Yokoyama: For me personally? I'm the third contender, the underdog. The two main boxers have their own fights. They cater to me growing up, but I find out they've patronised me. It gives me a wide range of dancing. I give up boxing, but am drawn back to it, as we all are. We keep on boxing.

Gateway: And the other pieces in the show?

Yokoyama: *Black and Blue* is the centerpiece. The opening piece is *Hero*, about a man encountering new people, becoming part of the group, and then their leader. Divided into three parts (encounters) like *Black and Blue*, it is based on duets.

The other two pieces are *Imago*, and *Escargot* which has been done by Les Ballets Jazz and is sheer, upbeat, joyous dancing.

Gateway: What is the company's style like? It seems very future-directed.

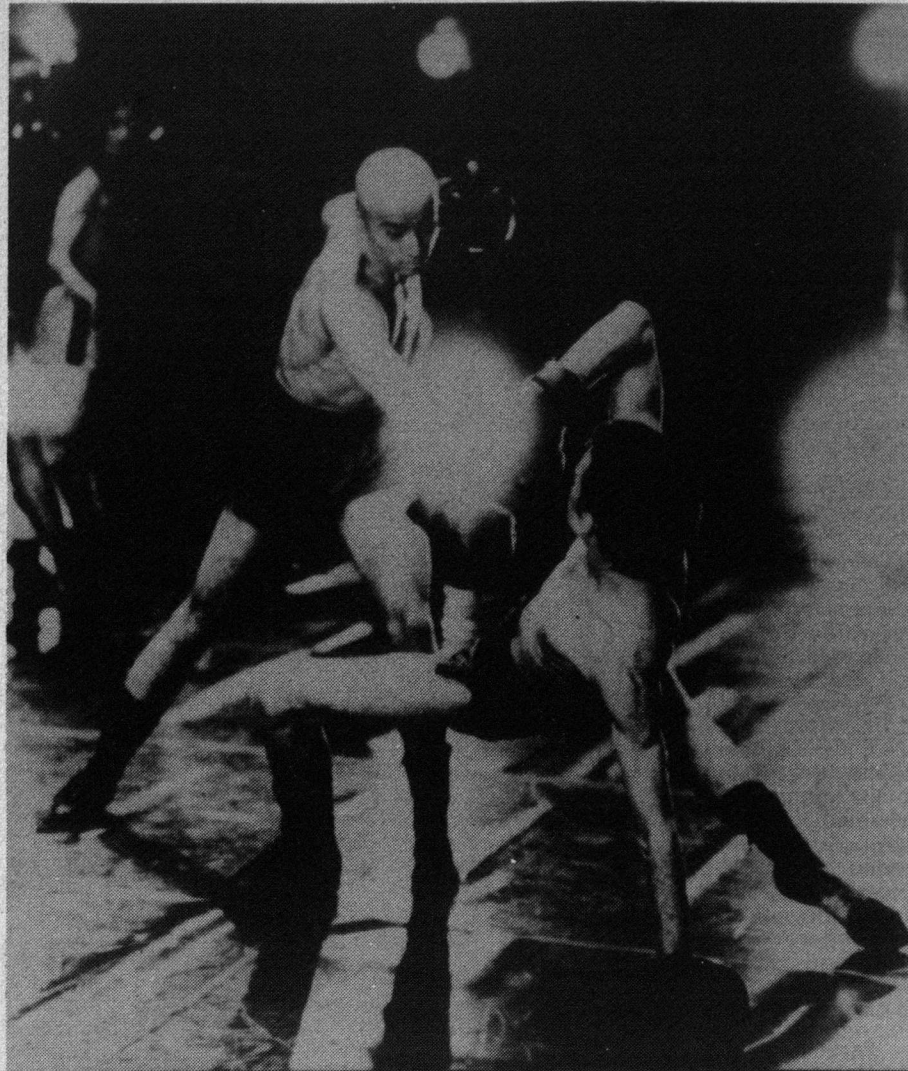
Yokoyama: It's difficult to describe—from almost classical to near jazz. Because of Louis' background, we are near the Limon style. Each dancer's individual style is incorporated. Basically it's modern, with a lot of variations.

Gateway: What is Louis Falco like to work with?

Yokoyama: Very demanding, he's a very hard worker; but he's very caring. He holds each dancer on a high level. I enjoy

working with him, I have been for almost nine years now. You have to be in top shape all the time. He gets down to business very well, and when the business is over he's your friend.

Gateway: Anything more about the show? Yokoyama: I don't think it's a dance performance that caters only to the dance audience. The general public can appreciate it.



Put Up Your Dukes and Dance

...and you thought you knew what slam-dancing was

Without a Trace personal, emotional

by Gilbert Bouchard

Without a Trace for all its good points made me feel very uncomfortable. Watching this film is like peeking through somebody's window.

Kate Nelligan as Susan Selky plays an oversensitive, obsessed mother who through a twist of fate loses her six year old son. Torn through every possible psychological torture possible, Susan still stubbornly clings to the belief in her son's safety, even after everyone around her (including relatives and close personal friends who start to doubt her sanity) urges her to give up and accept the boy's death. This includes Judd Hirsch (as Al Meretti, the overworked detective in charge of the Selky disappearance), an insecure cop, a bit on the slack side who just can't do enough. But like any cops in a case he can't solve, no matter how efficiently he handles the situation he gets lambasted from all sides: press, family and friends.

Acting in this flick was believable, tense and very natural. Case in point is Stockard Channing giving perhaps the best performance in her career as Susan's laid-back best friend, a super foil to the over-zealous Selky. Keith McDermott handled his role as the homosexual houseboy Philippe with grace and extreme delicacy.

The flick pulled no emotional punches, yet didn't get slurpy, sentimental or really tearjerky. These aren't caricatures going through the motions. Hirsch, for example, is persecuted and hounded 'til in a fit of doubting insecurity slaps the charge for the boy's "murder" on the only person who seems to fit-Philippe — raising embarrassing questions on how just is our justice system, how many people are randomly charged with crimes if only to fill in embarrassing gaps in still open cases.

Nelligan is an irresistible force in this film. I was torn between admiration for her character and thinking that she was a real schmuck. In the end she and Hirsch tear through this movie, never clashing, always contrasting, like sleek supersonic trains on parallel tracks.

Director Stanley Jaffe (better known as producer of films such as *Goodbye Columbus*, *Taps*, and *Kramer vs. Kramer* pushes the camera into the background and makes it an unseen, unobtrusive visitor. Seamless editing and a tasteful score that underlines the acting rather than try and to create emotion on its own both add to a soft, silky finished product.

The flick focuses on insecurities; of parents, cops and neighbours. A highly personal, highly emotional film handling a touchy subject with respect and empathy.

Up & Coming

Thursday, February 17 at 12:30 pm in HC 2-42 the Salter Reading Series presents a reading by poet Robert Zend, author of *Beyond Labels*.

Get your submissions of short stories, poetry, and other literary efforts of a brief nature to the Gateway by March 1. The Literary Supplement (!!) comes out March 3.

Drama department in-house shows splendid

by Karen Redford

How many times have you wanted to go out and see some live entertainment and ended up stying home watching *Three's Company* after a sad look at the inside of your wallet? Weep no more! Almost every weekend of the school year there is a play going on in the fine arts building, absolutely free. These productions are never advertised outside the walls of that building, because they are what are known as in-house productions. They are mounted and performed as exercises for the various classes that students involved in drama take.

After years of watching theatre in Edmonton, both professional and amateur, I have spent some of the most satisfying theatrical evenings at these in-house productions. These plays include new plays by playwright students; classical and modern plays by directing and acting students; and can be seen at a whole variety of different theatre spaces in the fine arts building.

The largest of these is Media Room. Originally conceived as a sound stage for audio visual classes, its three stories of cement, metal mesh, and catwalks is now used to create some of the most unique,

bizarre theatrical settings you will ever see. Thrust Theatre is designed along the lines of Shakespeare's Globe Theatre and the Greek amphitheatre. It has a stage that "thrusts" out into the audience, a balcony, and tiered steps in a bowl shape for the audience to sit on. Bring a pillow, these sets are hard. Thrust is used mostly for Shakespearean, ancient Greek, and period plays. There are as well two rehearsal

rooms upstairs on the third floor also used for productions. The plays are free, but because there are so many people who attend them, tickets are given out the week before each production at the drama office, on the 3rd floor of the Fine Arts Bldg. Get them early, because they are often all gone on the first day. Even if you don't have a ticket, though, just show up at the door, and they can almost always squeeze you in.

There's no stories like POE stories

by Dave Cox

March 3-6 at Theatre Network, a captivating-looking one-man play in two acts is being put on. It is called *POE, the "highly" unusual life of Edgar A.*, and the author and sole performer is a Manitoba playwright names Brent Fidler.

"It's a one-man show," Fidler says, "I do my best to give people an idea what Poe went through, the incredible and bizzare experiences that made him the way he was."

"He wasn't insane, but had moments of insanity. When he was really stoned on opium, he could come back and observe it, and record his experience."

"He was a man with a very powerful vision... his vision took us into the unconscious, into the human psyche. Psychologically, I have painted a picture of 'Madness' (Poe's edge of sanity), not a result of the ill-reputed drinking and opium associations, but from constant exposure to death, poverty, disease, critical disdain, and loneliness."

Highlights of the play include readings from "The Masque of the Red Death" and "the Raven."

Shows are March 3-6 at 8:30 pm at Theatre Network (11845-77st.), matinees March 5 & 6 at 2:30 pm.

Endurance Marathon not quite worth it

by Pierre Mencke

Perseverance is a virtue. After reading "Marathon" by D.A. Smith the reader may well be left saying, "Yes, but at any cost?" Is it worth walking through hell just to prove that it can be done?

"Marathon" is a science fiction novel in which eleven people are engaged in a journey from Earth to a rendezvous point with representatives from the star Cygnus. In particular it is the story of these people during the crucial and tension-filled days just past the halfway point of their trek. An atmosphere of repressed madness and increasing emotional stress pervades the novel, all of which serves to give us an image of men and women passing through a psychological hell. Subjected to this torment some individuals find themselves unable or unwilling to cope. The result is disaster: a badly damaged ship and four dead bodies.

Against this backdrop D.A. Smith develops the theme that the only survivors are those who continue towards the

In the dying moments of "Marathon" one person says, "This voyage is just a long death-ritual..." Another replies, "I call it living." D.A. Smith has tried to reconcile these two statements by presenting to us an imaginary example of life which is indeed a death-ritual.

To me the novel "Marathon", despite a powerfully presented viewpoint, is distasteful because it so strongly advocates a willing resignation to pain.

assigned goal, whatever the hardships suffered. We are to believe that perseverance (or is it masochism?) is an ideal in itself, that what is being strived for is of secondary importance. I disagree. I do not think that the toll perseverance takes in "Marathon", which consists of suicide, murder, and a bomb massacre, are justifiable.

At some point pain is no longer a tolerable form of self-discipline, rather it has become an intolerable form of self-destruction.

Orchesis Creative Dance presents

DANCE MOTIF '83

March 3,4,5 1983 8:00 PM Students Union Theatre
Tickets: \$5.00 available at all BASS outlets
and through Orchesis members. Info: 432 5601