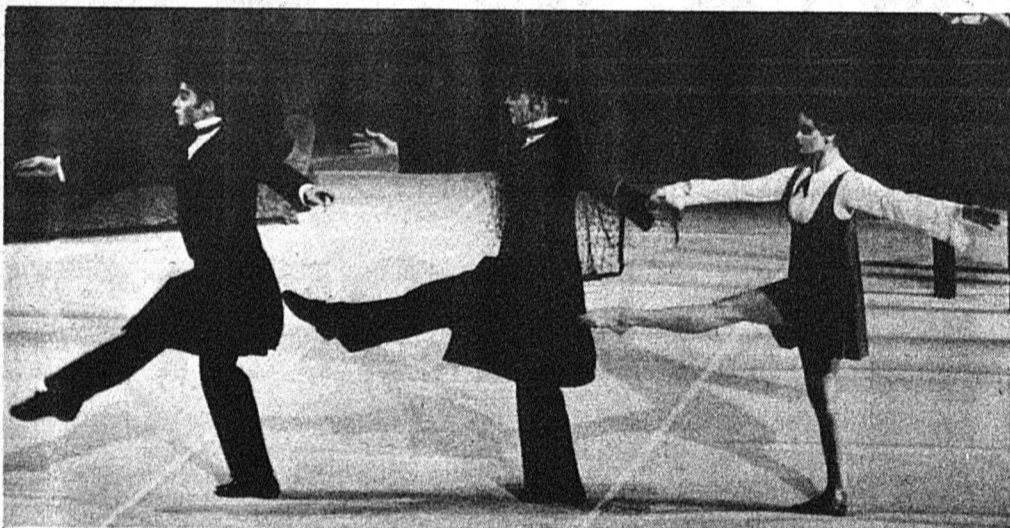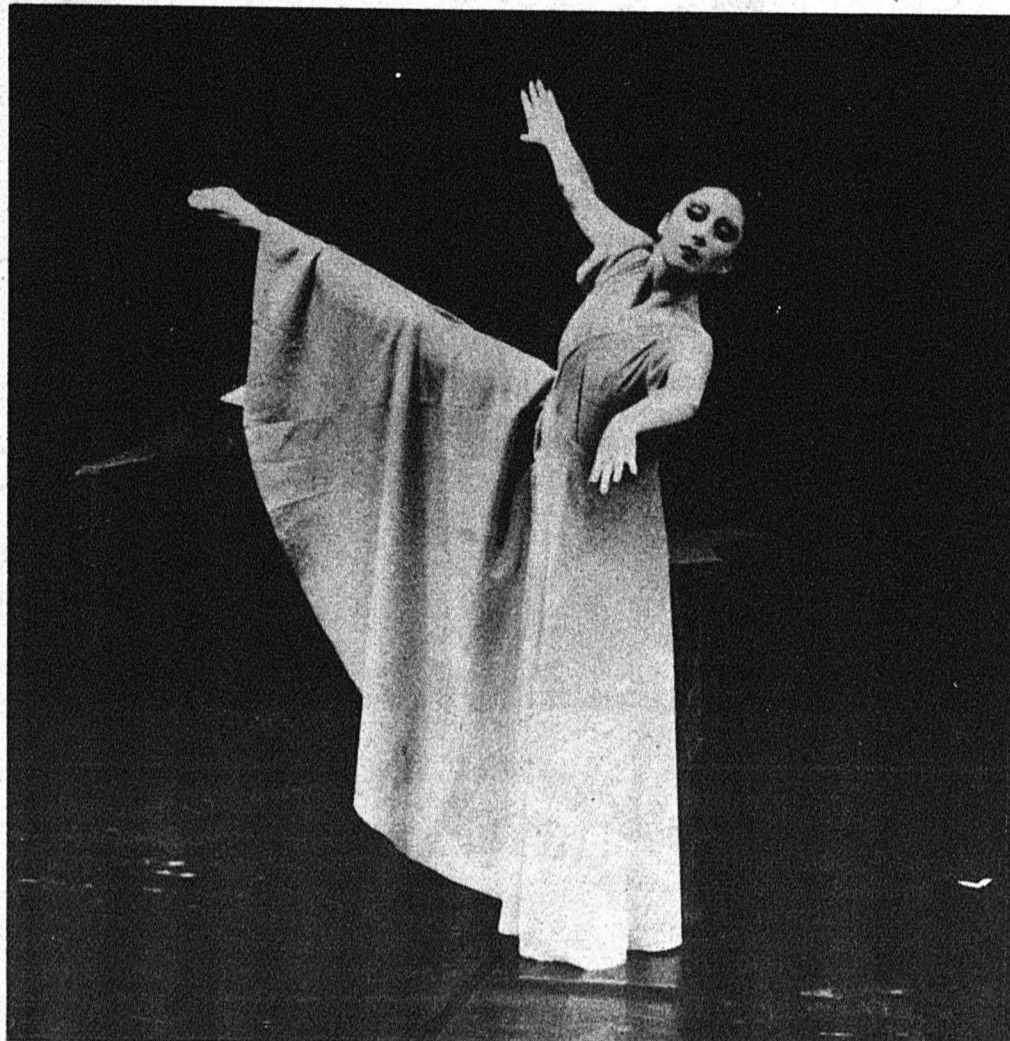## It seems like only yesterday...

We were doing the watusi!

Entertaining in its originality and refreshing in its variety, these are apt descriptions of the performances in SUB Theatre last weekend by the Toronto Dance Theatre.

The music, arranged especially for the contemporary dance sequences displayed, could not have been better suited to the innovative, though at times disconcerting, choreography. Cleverly designed sets and novel props helped to create the mysterious other-world atmosphere of the presentation.

In "United Solo" for instance, a brown, formless sack undergoes amoebic-like transformations until in the end, like a butterfly emerging from a chrysalis, the female dancer shakes off the cover and appears completely nude.

Also of not was "L'Assasin Menace", a sequence based on a painting of the same title by Rene Magritte. It featured a surrealistic set and some bizarre though often humorous antics on the part of the dancers.

The performance was well-executed and, for the novice, the Toronto Dance Theatre was a surprising and mysterious experience in all respects.

Photos by Gerhard Hiob.

Bob Simpson

And now...a new kind of rebellion

Few writers are capable of using words to reflect a real condition of life and, in so doing, pull a reader into that twilight region where emotion and reason blend into the true realm of human experience. Canadian author Ernest Buckler is one of those few.

In his collection of short stories released earlier this year by McLelland and Stewart entitled *The Rebellion of Young David*, Buckler provides his reader with 14 stories which reflect, first and foremost, his skill at narrating a good story.

As with all good stories, these center around some area of conflict, moving from the personal sphere to reflect the conflicts of a world. Brother against brother, son against father, country against city - his stories sometimes reflect a curelty and a harshness that is often all-too-human, but which never degenerates to offer mere cynicism and despair. Buckler may touch and perhaps even scar us with the truth behind his stories, but he is careful, at all times, to leave the philosophy of hope and human endurance as the framework for his reflections.

The fact that his stories are so powerful and so moving is a tribute to author Buckler's proficiency with his craft. Writing with a diaphanous quality and easy, flowing manner, Buckler skims a subtle cover over what is some of the most polished and lucid prose written in North America today. He writes in his dialogues the way people actually speak. This is especially well reflected in his uncanny use of rural dialect and phrasing for his characters' conversations, lending verisimilitude to his stories and colouring them in a distinctive manner.

His skill with wildlife imagery is considered by some to be a distinctly Canadian trait, but Buckler's work actually has that universal 'idyllic' rural background that one can associate with no particular area of the world and with no specific time period, save the last century.

The skills listed reflect Buckler's own background quite well. He has spent all but five years of his life on the family farm located in the Annapolis Valley in Nova Scotia. During the five year interval he took a B.A. in English at Dalhousie University and an M.A. in Philosophy at the University of Toronto.

In his own words, he writes "because writing is a kind of itch that is inborn and forever incurable" and as a result he has written and published four major prose works and a very large number of shorter works in Canadian and American periodicals. He has been awarded a number of honours for what can only be termed an outstanding contribution to Canadian letters.

But, in the final analysis, it is to his work and to his work alone that one must turn in order to judge the success or lack thereof which he enjoys. If *The Rebellion of Young David* is to be an indicator, one can only conclude that Ernest Buckler is not only an author possession proficiency in his work but an artist of the highest merit.

Kevin Gillese

Do it like the French

On November 21, 22, 23, 28, 29 and 30, the "Theatre Francais d'Edmonton" presents an Anton Tchekhov play: *La Mouette*.

First staged in French in 1921, the play immerses the spectator in the latter XIXth century Russian atmosphere. These everyday people seen in such an analytical and discriminating light, display an intensive and often shocking side of their personality.

Trigorine, an established novelist (played by Ronald Aubin) and Treplev, (Maurice Arpin) a young playwright, question as leitmotiv the very essence of art and creativity. Set against the background of emotional struggles, the plot evolves slowly, climaxing in an explosive conclusion.

The performances start at 8:30 at College St-Jean's auditorium. Tickets will be on sale at the door for $1.50 (students) and $3.00 (adults) For group reservations and more information, phone 469-0829.

In the chamber

The Edmonton Chamber Music Society presents the famed Guarneri String Quartet in concert Wednesday at 8:30 p.m. in Convocation Hall, playing Haydn's Quartet in A, Op. 20, No. 6; Beethoven's Quartet in F minor, Opus 95; and Schumann's Quartet in A minor, Opus 41.

The Guarneri ensemble was founded at Vermont's Marlboro Music Festival at the suggestion of the Budapest Quartet's second violinist, Alexander Schneider in 1964 and took its name from the family of Italian makers of stringed instruments: first violinst Arnold Steinhardt and cellist David Soyer both now play Guarneri instruments (made in 1740 and 1669).

Since its debut in New York in 1965 the Quartet has been regarded as the most popular and praised quartet of the era, acclaimed world-wide for its absolute mastery of quartet playing.

The Guarneri Quartet celebrated its tenth anniversary in the spring of 1975 with a series of sold-out concerts at Alice Tully Hall at Lincoln Center.

Admission to the Guarneri Quartet concert is by membership in the Chamber Music Society, and the subscription series is completely sold out for this year.