

arts

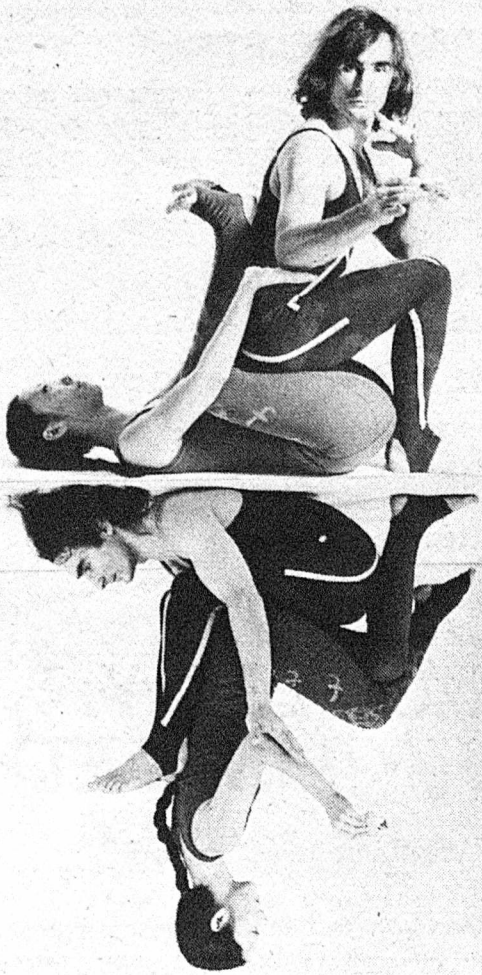
Ernst and Carole Eder in *Ricochet*.

Photo Trig Singer

Ricochet...

Dance reverberates in different plane

by Beno John

Edmonton audiences were treated to the inaugural performance of the Tournesol dance company, over the last weekend. Their dance *Ricochet* was performed in a reconverted Jehovah's Witness church to an empathetic audience.

Ernst and Carol Eder, the dance couple that make up the company, performed a dance that is billed as a "work based on the gradual changes and build up of energies generated by simple and repetitive motions of the human body." As a stranger to the style and technique of ballet, I found the description of the dance quite accurate. To the untrained eye, *Ricochet* was striking in its study of motion, by its abstraction of the idea to a form that conveyed the basic thing behind energy and its manifestation in the human form. The dancers achieved this by exploring every aspect of body motion; finger movements, leg movements, arm movements and facial expressions.

The dance began by "isolating these movements, and worked up to a combination of these movements into a pattern which served as a different motif for each of the dancers. This served as a thematic point of origin for everything else the

couple did, which could be described as embellishments around a structured pattern of movements. The choreography was impressive not only in the way each dancer developed their own style from the basic idea, but also in the precise way in which it fit the music.

One notable example of this was Carole Eder's solo, which began to the accompaniment of classical piece in the style of a nocturne, involving piano and flute. In the style of the piece, Eder displayed formal motions and stances reminiscent of classical ballet. Then as the piano and flute gave way to a less structured, synthesized form, Carole broke away from the formal style, to a loose, exuberant one.

The music *Tangerine Dream* was well suited to the dance; the music was almost entirely synthesized, and involved a recurrent motif which accen-

tuated the repetitious nature of the dance.

Ernst Eder displayed energy and stamina that was incredible. He put a dizzying amount of energy into the dance. *Ricochet* had a vibrance, and a sense of excitement about it, that I've found hard to associate with formal dance, which usually comes across as restrained and pretty stodgy to mention irrelevant, tinselly, cute. Fortunately *Ricochet* had none of this, on the contrary, it had an appeal that was intimate and exciting which, besides the dance itself, was largely due to the smallness of the studio, the nice touches like passing nuts and lemon tea between dancers. Bravo!

Tournesol's performance has been held over to include the following dates; Dec. 10, 11, 17, 18 and 19. Tickets can be obtained by calling 474-7169 (\$2.50). The studio is located at 11845-77 st.

The slider returns with some more dreams

by Lloyd Litke

Several things become immediately apparent when comparing Bim's new LP, *Raincheck on Misery* with his first effort, *Kid Full of Dreams*; the packaging hype is on a higher level (compare the album's bright, embossed cover with the rather drab appearance of *K.F.O.D.*); the quality of the re-mixing and pressing of the LP is much improved; and the music itself is clean, unpretentious, and dynamic.

Listening to *Raincheck on Misery*, I was quite taken with Bim's person to person approach. His lyrics are autobiographical, in an honest and even literal manner. The first cut, *Dance in the Sunlight*, for example, describes how Bim managed to survive "livin' on love and charity" while reaching out to a larger audience on the CBC airwaves. But there is a dark side to success: the country boy is disillusioned and feels isolated in *Fly Back North* and *Kid Full of Dreams*. The theme of these two songs is very familiar, but Bim manages to rise above the usual tired cliches.

Bim refurbishes another familiar theme in *The Farmer Needs the Rain*. This song is the latest in a series of "support your local farmer" songs, such as McLauchlan's *Farmer Song* and Ry Cooder's *The Farmer is the Man*, but it is an engaging soft-rock nonethless.

Rose Hip Woman is a pleasant little comedy/love stong: "When winter's waitin' 'round the corner/she comes around/

She's my cup of tea/ she cures cold..." Surely all you "Wild West Country" folk have heard about the use of ripe rose-hips in the as a medicinal tea rich in vitamin C? No? Well, that's too bad for you, you junk-food junkies!

My favorite song on *Raincheck on Misery* is *More than Ever*, a rock'n'roll tragicomedy concerned with the plight of the teeny bopper Saturday night in Small Town Canada. Who can forget the bootlegger who took all your money but never returned the booze? Or the school dance you couldn't go to because you had already blown your allowance?

Bim reminds us that initiation into the 'glorious' adult world is a process of years, not the temporary realization of one or two adult privileges.

Claire Lawrence of the *Chilliwick* is the producer of *Raincheck on Misery*. He plays tenor and alto sax, flute, organ, and electric piano on the LP. Bim plays electric and acoustic guitar, as well as acoustic guitar. On most of the cuts, Bim overdubbed a vocal harmony top of the melody line. The harmonies are sweet and forceful, adding a dynamic quality to the songs.

Although Bim would never be able to reproduce these songs while on tour, he possesses sufficient talent and enthusiasm to put a roomful of studio technicians out of work. Such ability is the hallmark of a gifted performer. We are all familiar with the other sort.

The Meal will feature dead birds

Dec. 9 - pub nite with Tacoy Ryde - Mem: \$2.50 and their guests \$3.50; Dec. 10, 11, 12, 13, 14 and maybe 15 - CLOSED.

Our intended weekend act had to cancel, and the E.J.S. is holding their concert at SUB this time around. So, we decided to make use of the opportunity to refinish the floors, open up the new bit of room on the second floor which we just acquired, and put the last touches on the almost finished new washrooms.

Open as usual on the 10th with Pontiac for a pub nite.

New Years tickets now on sale. \$12 mem, \$13 guests. Pontiac will be playing, a meal and dead birds will be featured, and cocktail bar.

The University Art Gallery and Museum will be closed during the Christmas season from Dec. 13 to Jan. 9, 1977.

Prairie flower blooms into a promising group

by Gary McGowan

The humble crocus is the spring blooming provincial flower of Manitoba, and it would seem to be difficult to associate with a rock band. In the spring of this year however, five Winnipeg musicians got together, changed the spelling to Crowcuss and began to produce one of the brightest sounds in Canadian rock.

The band is composed of guitarist Greg Leskiw, bassist Bill Wallace, keyboard players Herman Fruhm and Larry Pink, and drummer Marc LaFrance. "We all had some time free, so we got together to play," said Wallace, simplifying Crowcuss' complex roots. The bands Crowcuss members have been associated with in the past reads like a chapter from "Who's Who in Canadian Music."

LaFrance and Pink were in a group called Musical Odyssey which tore up the Edmonton bar scene on their last tour before breaking up. "Two of the guys went back to Medical School, they just couldn't stay with the band and go to school too," said Pink.

Leskiw and Wallace played with The Guess Who at varying times in its long career. Wallace joined the group towards the end of 1972 in time to play on the *Artificial Paradise* album. He remained until the group's demise in the fall of 1975, contributing songs like *Bye Bye Babe*, which Crowcuss does in concert, and co-writing many more. The experience with Canada's biggest rock band was not a happy one. "Other than being able to get into the studio

and record, it was a big waste of time," said Wallace. "The Guess Who would go into the studio on a week's rehearsal and then there would be no arrangements for the tunes," he said. "Crowcuss does live tapes which are almost good enough to put out," Wallace said, "but Guess Who live tapes off the mixer?, well..."

Greg Leskiw was one of the two guitarists who joined The Guess Who after the departure of Randy Bachman in the summer of 1970. "After Bachman left the band was directionless," said Leskiw. "No conscious moves were ever made, what we did just came out," he said. If some of the problems stemmed from erstwhile leader Burton Cummings, Leskiw isn't saying. "I think he's a nice guy," is the only comment he'll offer, and that comes with a big grin and much laughter.

After he left the Guess Who Leskiw formed Mood Jga Jga with another Crowcuss member Herman Fruhm. Despite an excellent debut album which remains an "underground classic" of Canadian rock, and a near hit single in *Queen Jealousy*, Mood Jga Jga never quite took off. "I really don't know why the group didn't," said Leskiw. "It just didn't turn out right. The album didn't get its American release, everyone lost interest in the group. When things go wrong there's so many 'ifs.' The band stuck together for four years and we were sort of burnt out. When Crowcuss came along we just decided that enough was enough," he said.

The decision was accelerated when Burton Cummings "borrowed" the bassist

and drummer from Mood Jga Jga to help him rehearse the material on his first solo album. The present membership of Crowcuss found themselves without any commitments, and decided to get together for a few weeks to make some music. But then, "everyone felt so strongly about the group that it just kept going," said Wallace.

"We play good original music which incorporates the influences of our past," said Leskiw. "Hopefully each song will be diversified and won't get too boring," he added. All five members exhibit a high level of enthusiasm for their music, which is at once a more complex sound than the straight ahead rock of the Guess Who, yet never seems to stray as far into jazz as much of Mood Jga Jga's work. Strains of country can be heard in many songs, topped with some fine vocal harmonies from LaFrance, Leskiw, and Wallace. Despite the diversity of the music, it never strays far enough from rock to turn off the beer drinkers the band usually plays for. Powered by the drumming of LaFrance, Crowcuss' original music kept the Dinwoodie crowd happily dancing during their November 20th campus appearance.

"Actually it's good to start out working in bars," said Fruhm. "It gives you an opportunity to refine the music," he said, "and we'll probably be doing it until we bring an album out."

If talent is any sort of indication, another group from Winnipeg may be about to make its mark on music.