



"the ultimate cool performer"

Cecilia Marta: dance as a way of life

by Carol Ostry

"I want to tickle someone, touch someone."

So speaks Cecilia Marta, a New York dancer/choreographer/teacher, in describing her need to dance. Marta visited Edmonton last weekend as a guest teacher and performer in **DANCE**extravaganza '87, a weekend of dance workshops and performances at the U of A campus.

Marta's career began at the late age of 15 when Marta was approached by her high school dance teacher after performing a Spanish dance. She became progressively more involved in dance — learning jazz; then taking up ballet at the even later age of

20 "because I wanted to grow and dance — and I got greedy." Thus, Marta performed in several companies and discovered the joys of teaching and choreography in San Francisco.

Three years ago, Marta made the "scary move" to New York City with 500 dollars in her pocket (which she spent in 2 weeks). In New York, Marta gained a reputation as a highly respected teacher at the Broadway Dance Centre and Steps, teaching a variety of students, mostly between 18 and 23 years. She describes teaching as "a give and take situation — some students inspire me and the lazy ones... I fight with them, I inspire them."

Marta finds joy in the choreography of

No nukes: songs, skits, sales pitch

by Dean Bennett

The perils of impending nuclear war got you down? Arms building giving you a queasy stomach? Well then step right up and try Bob Bossin's home remedy for nuclear war.

Canadian actor, singer, playwright Bob Bossin is bringing his one-man medicine show to the University of Alberta and a ninety minute pitch will try to sell you — for a mere one dollar per bottle — the cure for all your nuclear war anxieties.

"It (the show) is not about nuclear war, but the preventing of nuclear war," said Bossin. "I guess it's a musical comedy. We do a lot of satirical songs, but my purpose is not to preach, but to sell the medicine."

Bossin's *Home Remedy for Nuclear War* — two years in the making — was inspired by the author's disillusionment with the arms build up.

"As with everybody else, I'm worried about the state of the stupid arms race," he said. "It's a feeling of helplessness and it got me thinking about ways to stop it. I realized what we need is a miracle cure. So I bottled it

and now distribute it in the form of a show."

Bossin is just beginning the first leg of a 19 city western tour. He's setting out with about 1000 bottles and expects to sell more.

"I usually sell one bottle to every two people in the audience," he said.

Bossin is famous primarily for his work as a songwriter and, as a member of Stringband, has toured, among other places, the U.S., Mexico, and the USSR. Although he has worked as a playwright, stage acting is a relatively new field for him. He finds stage acting carries with it a new set of skills.

"It (his show) has a script and props, but it isn't like Shakespeare," he said. "I'm directly talking to the audience. It's something of a concert, play, and sales pitch."

In the course of rehearsal, Bossin has had to distinguish actor's skills from performer's skills. "As an actor you are more conscious of your body," he said. "But if you are performing (in Stringband, for instance), you're using the body naturally."

Bossin's medicine show, sponsored by Workshop West Theatre, comes to town this Thursday, 8 p.m. at SUB Theatre.

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dance. "(I) find the attraction to the music... and just starts moving to the music and ultimately lets the music create its own monster." Marta's solo performed at **DANCE**extravaganza '87 was choreographed by herself but she enlisted the aid of her roommate who "said 'uh-uh' to certain things and created more of a challenge."

The major attraction of dance to Marta is the joy it gives her. "(I) don't intellectualize dance. Technique means freedom but most important to me — is gut. Then something is coming from inside. If there's joy in what a person's doing — it's a whole new experience."

Marta demonstrated her talent at her **DANCE**extravaganza performance, "She Be." And she **WAS!** In my opinion, she was the ultimate cool performer — feeling the music, moving with a sinuous sizzle, defying gravity then casting knowing looks to the audience. She be impressive.

The future for Marta is promising and a possibility in the distant future is her own company. At present, though, she is not ready to have a company — she still wants to perform and is delighted to choreograph and teach, a fact her weekend in Edmonton no doubt highlighted.

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