

# arts

## Dynamic Dancers provide first class entertainment

The Winnipeg Contemporary Dancers lived up to their press release Monday night by giving a performance that was varied, dynamic and aesthetically pleasing.

The four part production was introduced by a light-hearted and lyrical section consisting of vignettes of backwoods country life. It might have been more appropriately called 'Ozark Country', but 'Bayou Country' captured audience interest and at the same time demonstrated some of the versatility of modern dance.

The last two dances in the work deserve mention because of the individual contributions of William Holahan. His solo in 'Lonesome Rubin' to the music of a long-necked Kentucky blue-grass banjo reminded me of the dancer with Perth County Conspiracy; both show truly individual creativity and style and both have a feel for the music which they translate smoothly into dance. Continuing in the pose of a backwoods hillbilly, Holahan gave an inspired performance in 'Orange Blossom Special'. The company kept pace with the increasing tempo of the music while Holahan, in quarter time, quizzical and confused, appeared left behind by it all.

While the first section was lyrical and light-hearted, the second work, 'Anerca', the Eskimo word for soul, was introspective and dramatic. (The study was an adaptation of some of the problems peculiar to the Eskimo but included situations common to all mankind).

Throughout the work the dancers interpreted the ancient Eskimo poetry convincingly and credit again must go to the creative musical score which evoked the emotions of each instance.

I was not impressed with the first two pieces, 'Morning' and 'Dreams' because the surrealism was lost on me but Jose Meier demonstrated his personal forte in 'The Hunt' by giving a realistic characterization of an Eskimo playing catch as catch can with a Polar Bear. Rachel Brown, the Creator of the Winnipeg Dancers, gave a very stirring and poignant study of old age. Her interpretation of an old woman remembering the days of her youth and living with her present loneliness demonstrated the personal

artistry that won her acclaim as a classical ballet soloist.

Her particular characterization included a great deal of ballet form and that this form adapts itself to the freer style of dance very well.

The final piece, 'Hunger' again very realistically portrayed the Eskimos eternal battle against their hostile environment.

Margorie Borne and William Holahan delivered an expressive performance in the third section as Columbine and Pierrot, supported by two of the girls playing the two faces of Harlequin. Marjorie Borne's talents of facial expression were well used to depict the grief-stricken Columbine although I felt that the mouthing of the words detracted from the characterization rather than added to it.

The fourth, and most involved work was an opportunity to see that group and individual dance can be combined to give an involved interpretation of a theme. Titled 'First Century Garden' the work displayed the promising qualities of today's youth in an age of crisis. Prominent among them was spiritual love, finding the child within oneself and fighting for causes. The second of these again featured Marjorie Borne in a delightful portrayal of the mischievous child supported by the tremendous strength of Larry Brinker who managed the lifts with little wavering. Jose Meier again contributed to the occasion fighting against Larry Brinker (who appeared twice his size) emphasizing the struggle for a cause. The final caricature of hear, see and speak no evil have the impression a timely bit of comic relief.

Artistically, the performance was a success. The music was unusual, creative and well composed (this was particularly true of the last piece). The choreography was brilliant although the dancers tended to wobble on balance, this could perhaps be reworked if it is caused by the rigors of the dancers performance schedule. Although I have remarked primarily on the individual highlights of the evening I hasten to add that this by no means should be interpreted to mean that the group as a whole was lacking. The company works



were uniformly excellent, again a reflection of the abilities of both dancers and choreographers.

My one disappointment was the size of the audience. At least on Monday night the student attendance was minimal which could have detrimental effects on the desire of such

groups as the Winnipeg Dancers to return. I feel that this is in part due to the misconception that modern dance is an art form that can be appreciated only by

those with a grounding in dance. One thing is certain, however, those people that were fortunate enough to see this particular performance will, at least have relegated this assumption to

where it properly belongs. The variety and versatility exhibited by the Winnipeg Contemporary Dancers places modern dance where it belongs - with art forms of the highest and most enjoyable order.

Michael O. MacNeil

## Audio Alley

### 'Not Fragile' BTO

Ah, good Canadian rock 'n roll! Bachman Turner Overdrive are back with their third album, *Not Fragile*. The record most certainly lives up to both the album title and the band name, Overdrive.

When Randy Bachman left the Guess Who he said he was tired of playing ballads and wanted to play some rock. Rock is what BTO is all about.

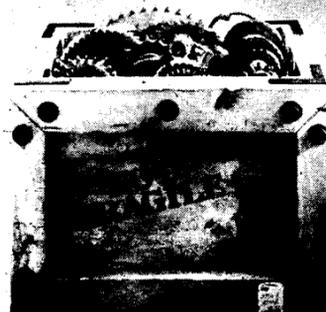
The Overdrive are probably the most popular Canadian band around these days. They have climbed to the top by playing hard driving rock music and by hitting the album market, more than just the rather unrepresentative Top 40 single's market.

*Not Fragile* starts off with the title track which has one of the best (though simple) introductions to a rock piece on the market. C. F. Turner's bass guitar plucks out a rather simple rhythm which is quickly overflowed with very amplified guitars. Plop the headphones on sometime and crank the volume up and listen to it so you will see what I mean.

The styles of the album are definitely not unique. At times

the band sounds like Black Sabbath, at times like The Rolling Stones, and even at times like Status Quo, my personal favorite loud rock

BACHMAN-TURNER OVERDRIVE NOT FRAGILE



band. Most of the songs are quite uncomplicated rhythms shored out on guitars that are played super loud through Marshalls.

Lyrical, the songs are about love and life and other things most people can identify with. The vocals feature either Randy Bachman or C.F. Turner yelling the words into a microphone.

I was quite impressed with the engineering and production on the album. It is all done very well, with a sound of true professionalism, a quality rare in most Canadian albums. The recording was clear and clean. Everything was in it's place.

Generally, Bachman and the boys have turned out another album that oozes energy from the grooves and is all in all quite a fine example of driving rock and roll. Simple and loud are the key words and they are there in full force.

By Dave Garrett

### TV Highlights

Sat. Oct. 12

CTV Academy Performance - Shamus - Burt Reynolds stars as the toughest private eye in New York in this tense action-drama. Dyan Cannon and Georgio Tozzi also star **Channel 3**

Mon. Oct. 14

Rollin' Through New Zealand - Kenny Rogers and The First Edition take a musical tour of picturesque New Zealand. **Channel 3**

Tues. Oct. 15

Cinema: "12 + 1" - Comedy produced by Nicolas Gessner, with Vittorio Gassman, Orson Welles and Sharon Tate.

A New York hairdresser goes to London to receive an

inheritance left to him by his aunt. He soon discovers that there is nothing but a dilapidated house and thirteen antique chairs. He sells the chairs to pay his return ticket and discovers too late, a letter from his aunt saying a fortune was hidden in one of them. (IT/FR 69) **Channel 11**

Wed. Oct. 16

Cinema: "Masculin-Feminin" - Sociological study produced by Jean-Luc Godard, with Jean-Pierre Leaud, chanted Goya and Marlene Jobert. A young man in search of a job, meets a woman who helps him to find work where she is employed. (FR 66) **Channel 11**

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### At the Hovel

Hovel Coffeehouse, 10907 - Jasper Avenue. Perth County Conspiracy will appear at the Hovel on October 11, 12, 13, 14, at 9:00 p.m. Admission is \$2.00 for members and \$2.50 for non-members.

Bluebird will play at the Hovel's Rock and Roll Night - Oct. 17 at 8:30 p.m. Members - \$1.50.

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