

Wild mod scene across the pond

By JAY AUSTIN
(Special to CUP)

The girl had a flintily attractive face, slightly debauched, and impossible to hang an accurate age on. And a pair of legs that stretched from her toes to her shoulders.

Around her tight little buttocks was a narrow band of leather. If you had an imagination it could have been called a skirt. But with something that scanty who needs an imagination?

She was a groupie.

Groupies are the latest in a long and dishonourable line of chicks that hang around groups.

These are the birds that make flogging your guts up and down the country in a sweaty, beer-stinking, fag-strewn van to sordid ill-equipped gigs run by fat little crooks in tatty evening dresses, mouthing their bad breath and making a quick quid all worth while for an hour, or maybe a night. These are the one-night lays.

A groupie will turn up at the gig. Make the member of her choice and hitch home. Sometimes she'll

British Student News staffer Jay Austin covers current pop with a run at the group scene backwash. *The National Union of Students of England, Wales, and Northern Ireland* publishes *Student News*.

travel a way with the group but generally there's no room. They're a strange phenomena of the pop world but by no means a new one. George Melly, for twelve years singer in the Mick Mulligan band, describes slugs in his book "Owning Up". In his day they were scrubbers. He says—"A scrubber was a girl who slept with the jazzman but for her own satisfaction as much as his . . . many of them travelled in pairs but each was individually faithful in her fashion to one member in any given band. In her fashion, because many of them were very experimental sexually and would take part in gang bangs but only with the permission and participation of her regular partner."

They make it

And so it is today. Many of the groupies attain a kind of prominence. The classic groupie being "The Bournemouth Boil", known by name groups the length and breadth of the country. Her broad boast is—"I had 'em all through me. All the big ones".

Just what she means by that I don't know.

There is a story, probably, apocryphal, about one young lady who tattoos the name of each group she has pleased on her body.

Mostly groupies and their activities are pretty aqua-lid. Some are young kids, starry-eyed with the glamour of being with a star and consequently easily and painfully seduced. Like one chick who had her first "experience" in the sixth row of an empty theatre. Others are washed-up, ritzed-out, clap-ridden bags.

And there are those who honestly enjoy being had in unlikely situations, who are frank and honest in their enjoyment and somewhat subtle in approach. These are the group's delight, young, not unattractive, experienced and yet naively gay in their outlook.

They enjoy the discomfort of vans, fields and floors and frequently have a genuine fondness for the boys they make.

Groupies liven a dull scene. They make much of group life bearable and many of them are great characters in their own right.

Next time you go to a dance take a look to the side of the stage and, if the group's got any sort of a name, I guarantee you will see a pair of groupies chewing gum, or puffing a cigarette in a worldly-wise manner and eyeing the rest of humanity with a condescending look of pity.

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—Laddie Ponich photo

GET THAT ZEPPELIN!—These fellows are members of the Civil Defence Corps who are taking time out to perform for the Edmonton Ballet Company. You can see them on Boxing Day in the Jubilee Auditorium. (See article below.)

Alberta Ballet Company set for Christmas bash

Bacchanalian revelries with wild Russian Tartars and captured Persian slaves—an anachronism? Not at all. Just one of the exciting new ballet excerpts to be presented by the Alberta Ballet Company December 26th at the Jubilee Auditorium.

The Polovtsian Dances from Borodin's opera *Prince Igor* is just one of the major works that will highlight the popular annual Christmas theatre event, now known traditionally as *Christmas Fantasy*.

Although *Prince Igor* does not rate with the most frequently performed operas, nevertheless, the dances from Borodin's masterpiece are always well recognized musically.

This is due to the fact that large segments of the music were "borrowed" to supply the melody line for many of the hit songs from the musical *Kismet*. Among them you'll remember "Stranger in Paradise."

WILD CAMP

Seen in their original setting, that of a wild Tartar camp on the Russian steppes, the Polovtsian Dances are among the most exciting ever staged.

Choreographer Ruth Carse, Artistic Director of the Alberta Ballet Company, previously collaborated with conductor Brian Priestman to stage these dances for a special Edmonton Symphony Program, in which both Symphony and Ballet shared the same stage.

December 26th, however, the dances are to be seen in their original intended form, with sets by Wadym Dobrolige, mood-creating lighting, and a full stage upon which to bring to life again the abandon and excitement of the Polovtsian Dances.

CLASSICAL TRADITION

Sound intriguing? then proceed, gentle reader; *Christmas Fantasy* has something for everybody.

In the classical tradition, the programme opens with a very beautiful work staged by guest choreographer Lynette Fry. Miss Fry, formerly a principal dancer with the Royal Winnipeg Ballet, has recently turned her attention to choreography, and one of the hap-

piest results is her new ballet, *Classique*, created especially for the Alberta Ballet Company to Mozart's delightful "Ein Kleine Nachtmusik".

For the esoterically-inclined "Classique" is a neo-classical abstract with strategic concessions to the baroque; for the rest of us it is twenty minutes of visual and aural enchantment, the perfect opening for an evening of Christmas theatre in the best traditions of the ballet.

NEW WORKS

Christmas Fantasy continues with two completely new works, with specially commissioned scores.

The first is the Rocky Mountain legend of *Miette's Wedding* with a scenario by well-known Edmonton author Tony Cashman and an original score by Prof. Claude Kenneson of the U of A. Professor Kenneson too was formerly connected with the Royal Winnipeg

Ballet, as conductor and Musical Director.

The other premier is a swinging jazz ballet, titled, just for the fun of it, "8 + 2", an equation that takes the sum of music and dance and adds up to a stage full of fun.

The Alberta Ballet Company has commissioned choreographer Bryan Toews and pianist-composer Tommy Banks to mold "8 + 2" into a work that is in tune with today's youth.

The intriguing title given to the ballet by Mr. Toews is, in fact, a literal translation of the work itself. There are eight youthful characters, plus two rather "square" types.

The setting is a modern high school, and the fast-paced story line is carried out in the highly popular modern jazz idiom of today.

It's the perfect Boxing Day date—*Christmas Fantasy*, at the Jubilee Auditorium on December 26th, at 8:30 p.m. Tickets, practically for free, at the Allied Arts Box Office.

Edmonton Pops performs

Arthur Fiedler! What happy visions that name conjures up! A kindly but vigorous old gentleman with snow-white hair dispensing musical goodies with his ultra-Popular Boston orchestra; a suave and mature old gentleman playing popular music at his symphony concerts, to the happy cries of all those who like popular music, and all those who don't like popular music but are afraid to admit it; an obviously knowledgeable old gentleman constructing ironclad arguments defending his choice of utterly disparate sorts of music for his programs; an urban Old-Testament gentleman annihilating with fire and sword all people who like one sort of music exclusively.

Arthur Fiedler is indeed an archetype figure of some sort or another. But the immediately important thing about him is that he will be conducting our very own Edmonton Symphony Orchestra at their concerts of December 10 and 11.

And better still, the program, on those occasions will be far and away the best the ESO has offered this year. Haydn's most popular symphony, the *Surprise*, and the *Nutcracker* Suite, but sans Walt Disney. Finally, and best of all, will be the Concerto for Two Pianos by Francis Poulenc, the man who discovered tonality.

Incredible as it may seem, I have it on good evidence that there actually exist persons who have never heard *The Messiah*! If you know such a person, turn him in to The Gateway office before 7:00 p.m. Wednesday, collect a reward beyond your wildest dreams, and hustle him off to the performance of a work that must be stupendously effective on first hearing (I don't know anyone who can remember all the way back to the first time he heard *The Messiah*).

—Bill Beard