

Musical sleaze to please

Blues band heats Grad Lounge



The alarming boys in blue at the Grad Lounge

WENDY WARD

The Cadillac Blues Band brought their particular brand of the blues to the Graduate Students Lounge Friday night. "There is nobody around to play blues the way we want to hear it so we do it ourselves." Not since Downchild played Grossman's ten years ago has the blues generated so much heat as this six-member York band; in fact, they were so hot that they took credit for continuously setting off the fire alarm throughout the evening.

The members of the Cadillac Blues Band are not unlike the Blues Brothers and their band. Although it is unlikely that their music is a mission from God, they would still like a greater following. The one-year-old band recently added an inspiring saxophone player, Richard Underhill, who was discovered playing on the street corner one morning around 3 a.m. That made him a perfect addition to this slightly sleazy band (Richard also owns the original tacky tie).

Excalibur's interview with the fellows was squeezed in between sets. The lot of us crammed into a tiny office and fought for the floor space available between scattered paper and guitar cases. Between their kidding around the band members took time out to discuss their repertoire which includes Willie Dixon, Muddy Waters, Howlin' Wolf and Elmore James.

The three-hour performance included a couple of cameo appearances by Jazz artist Laura Smith who sang "Flip, Flop, Fly" with Cadillac's Tom Carmichael.

For those interested in hearing the Cadillac Blues Band, you can catch them around town or on April 8th at the Grad Lounge.

Mario Scatoloni

York student dance concert has lost its divine madness

J. BRETT ABBEY

This was supposed to be the year the York Dance Department charted a different course. One that would lead them into a refreshing new world, where they would come face to face with madness. A *Fine Madness*.

They did it last November. At a time when the dance department's reputation lacked vibrancy, they shocked audiences. Last week, however, the York Dance department presented their end-of-the-year Spring concert which failed to live up to their newly elevated status. Student choreographer Skyelar Waters, seems to have come the closest with *Don't I Know You?*

Waters' piece comes to life by representing a chilling attack on the heart. It begins with the soothing improvised saxophone sounds of Johnny Bakan. Suddenly the audience is hit with a collage of dancers dressed in bold bright colours, who run, walk, and leap upon the stage. The momentum builds as the dancers embrace and loosen to break apart backwards. The spotlight soon fades on a lone figure in the corner, left smiling wryly.

Karen Koyanagi's *Equilibrium* sought to express the need for balance in life, to enable one to live life to its fullest. The use of contemporary music succeeded in creating additional problems filling in the awkward transitions between the scores. At times the movements did not fit the music, but dominated it with technical moves which only displayed the talents of Julia Tassonyi, Skyelar Waters, and Sherri Brass.

Even the presentation of *Sum*

Dance which was choreographed and danced by Pamela Johnson illustrated the difference between a mediocre performance and a good one. It is danced to silence much like Doris Humphrey's classic *Water Study*, but Johnson's attempt lacks both clarity and purpose.

Water Study, on the other hand, takes a simple idea and explores it magnificently. It is a uniquely focused look at natural motion in the successional movements of waves. First performed by the Humphrey-Weidman Company in 1928, York's presentation of *Water Study* was artistically reconstructed and coached by Ernestine Stodelle, a former principal dancer with the company. The artistic influence Stodelle had upon York students, could not have been finer. The students' performance created a totally combined natural fluidity, that is often very difficult to achieve between ten individual dancers upon the stage. *Water Study* was a memorable performance. The York dancers deserve praise.

The final piece *Songs for a Journey* choreographed by faculty member Judy Gregg is comparable in presentation to *Water Study*. Lubos Cerny's outstanding musical accompaniment on piano of such masters as Lizst, Satie, Debussy, and Schickel set the pace for this well-staged lyrical number. Containing everything from walks and leaps to sudden jerks, *Songs for a Journey* was a lively presentation on which to examine the students' performing capabilities.

They did quite well, too. Especially notable were the exuberant

continued on page 14

Winters

Spring Formal

Winters

reception at 5:00 jcr

athletic awards 6:00 dining hall

dinner 6:45 dining hall

dance 9:00 dining hall

tickets \$ 10.00 scrip or cash available from, Absinthe pub, S & E reps, or council office rm 116

last day for tickets April 5, 12 pm.

Featuring: 'GRAHAM HOWES SEXTET'

this is the last dinner/dance of the year

Winters
College

April 8th 1983