

Dynamic dancing corps appears at Cohn

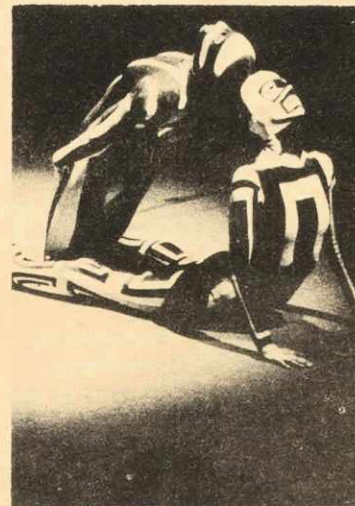
The dance has taken hold in Halifax and no more so than at the Rebecca Cohn Auditorium, Dalhousie Arts Centre. The dynamic company of the Anna Wyman Dance Theatre will present two performances at the Rebecca Cohn on Thursday, March 20 and Friday,

March 21. Curtain time for both performances will be 8:30 p.m.

This exciting company of nine dancers under the artistic direction of choreographer Anna Wyman made its professional debut at the Vancouver Art Gallery with a series of

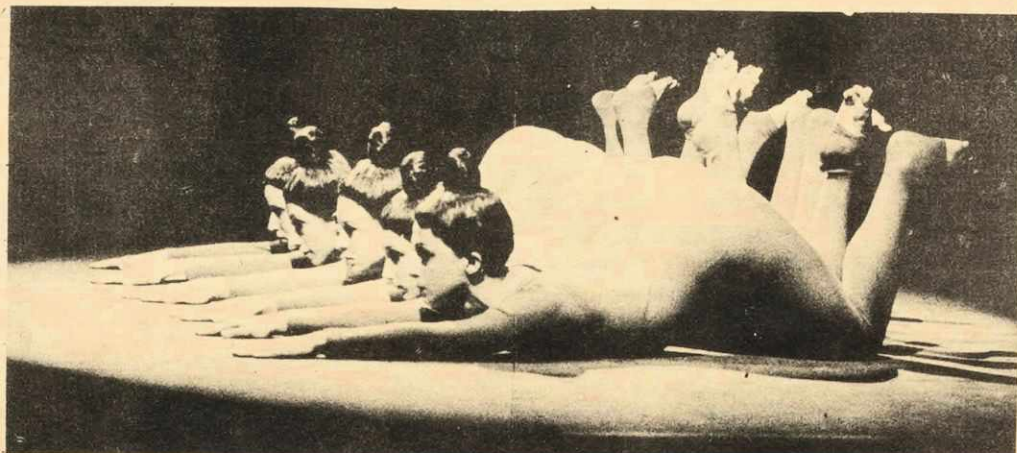
noon concerts in the fall of 1971, presented a further series at the Gallery in the Spring of 1972, performed at the North Vancouver Centennial Theatre, the Surrey Arts Festival and the Richmond Arts Festival and in the summer of 1972, opened at the British

Columbia International Festival of the Arts, with performances in Vancouver's Queen Elizabeth Playhouse, the McPherson Playhouse in Victoria and at Shawnigan Lake. The company opened its 1972-73 season with more Gallery performances, and in the Spring of 1973 was engaged by Festival Concert Society for a 40-performance tour of British Columbia, performing for 15,000 persons in 23 B.C. cities and communities. In addition to formal theatre presentations, the company (and the informal performing group from which it grew) has in the past three seasons presented an extensive programme of lecture-demonstrations, workshops and participation performances in B.C.'s public schools. The first B.C. dance company ever to receive a Canada Council grant, the Anna Wyman Dance Theatre was sent to Germany by the Canadian Government's Department of External Affairs in July 1973, to allow work of Anna Wyman to be entered in the International Young Choreographers' Competition at



Cologne, and followed this with a month in residence at the Shawnigan Lake International Summer School of the Arts, where Anna Wyman planned and launched the school's new Contemporary Dance department.

The company toured for seven weeks in the Lower Mainland and Vancouver Island schools sponsored by the British Columbia Cultural Fund. In addition to their regular season, they are now on a national tour which will take them coast-to-coast.



Audience Caught by Fancy

by Richard Whitby

Last Saturday night, **Ryan's Fancy** took time from their regular television show to do a live concert in Halifax at the Rebecca Cohn Auditorium. They drew a close to capacity crowd that was a pleasant cross section of all ages and types of people. The common denominator was the music which was a combination of Maritime, Scottish, English and Irish. The atmosphere was relaxed and generally happy, something that this type of music rarely fails to produce, and a pleasant change from the screaming electric impulse sounds that seem to be the rule in and around Dalhousie campus.

The running dialogue between the musicians and the audience, an unusual occurrence in music today, gives one the feeling of

being in a much smaller hall, and I suppose to those in front it's akin to having a party in your living room. There were no great instrumental riffs, no hard hitting lyrics and no anguished moaning. Instead, the music was light and bouncy, the lyrics were clever, and **Ryan's Fancy** smiled throughout the concert as did the audience. What impressed me most about this was that there were no "put ons" and no trace of our plastic culture. As a child of the rock era I have found the hype of today's music, frequently turning me completely off. Hence, the appeal of "folk" music, which neither tries to fool the listener into superficial emotions nor present the outrageous simply because it is outrageous. The basic human emotions are there as in most music, but they are not disguised under

pancake makeup or drowned in two hundred decibels of pure feedback.

Another interesting point that must be made is that the music that **Ryan's Fancy** plays has served as the basis for much of our present pop music. This is especially true of country music. One might not notice the similarities at first but if you examine the more immediate roots of country and western, bluegrass and what is termed as old-time country, the connection becomes apparent, right down to the instruments used.

It was somewhat disappointing not to see more students there, but on the other hand it was nice to see such a homogeneous mixture of young and old, straight and hip. Also it was pleasant to see some imagination in music selection for the Cohn.

Jonah Jones: Jazz Giant

Jonah Jones "wailed" for the first time on the day he was born in Louisville, Kentucky in 1915. The wailing he's known for today is the popular muted trumpet sound heard on records, television, radio and in nightclubs and concert halls. Metro audiences can hear the Jonah Jones sound when Dalhousie Cultural Activities presents "**Jonah Jones and His Quartet**" in the Rebecca Cohn Auditorium, Dalhousie Arts Centre on Saturday, March 22, at 8:30 p.m.

Jonah Jones' first professional job was with Wallace Bryant's jazz band aboard a sternwheeler riverboat that sailed up and down the Ohio and Mississippi between Cincinnati and New Orleans. In the early 30's, while he was still in his teens, he left the riverboat to join Horace Henderson in Cleveland

and then to an up-and-coming aggregation led by Jimmie Lunceford. Jonah made the move to Stuff Smith's small group and an engagement at the Onyx Club in New York City that lasted for 18 months. They were pioneers in turning 52nd street into "Swing Street". Cab Calloway's big band beckoned in 1941 and Jonah remained with the Hi-De-Ho Man for 11 years. Jonah went to Europe for the first time in 1954 to play at the Paris Jazz Festival. Upon his return to the United States he was induced by agent Sam Berk to form his own group. A first job for "Jonah Jones and His Quartet" as the replacement band at "The Embers" (the polite jazz mecca in New York) brought such favorable reaction that a regular booking followed in 1955 and as the old cliché goes - "the rest is history".

Scottish Leader to Visit

by David Rollo

Mr. William Wolfe, Chairman of the Scottish National Party since 1969 and author of the book, **Scotland Lives** will arrive in Halifax on the 11th of March at 4:15 p.m. Halifax is his first port of call on a Canadian tour which will include visits to Sydney, Toronto, Ottawa and Guelph.

The purpose of Mr. Wolfe's visit is to inform people in Canada about the aims and philosophy of the Scottish National Party and to learn first hand about Canadian problems and policies in both the cultural and economic spheres.

The former is important since the Scottish National Party is now the second strongest political party in

Scotland, polling over 30 per cent of the Scottish vote at the General Election in October 1974. The Party is therefore within striking distance of its aim of establishing, by constitutional means, a Scottish Parliament possessing the sovereignty comparable to that enjoyed by other small self-governing European nations, such as Norway.

Mr. Wolfe also feels it important that he should learn about Canada, which shares with Scotland many of the problems and opportunities presented by the presence of oil resources which could be over-exploited by energy hungry southern neighbours. Mr. Wolfe believes that only with self-government will the Scottish people be able

to channel their resources into the creation of a just and compassionate social democracy.

Both Canada and Scotland face problems of national identity which are exacerbated by outside vested interests. It is therefore important that both learn from each other how to confront such problems.

On Friday 14th March, from 11:30 a.m. until 3:00 p.m. an open meeting will be held at the MacMechan auditorium, Killam Library. All interested people are invited to attend, to meet Mr. Wolfe and to discuss Scottish Nationalism and parallel issues with him and other Scottish Nationalists.

