



## Have cheeks, will trumpet

by Jim Miller

Dizzy Gillespie played SUB Theatre Saturday night to a capacity crowd of enthusiastic, expectant fans.

For the most part he didn't disappoint. At 65, Gillespie, one of the founders of bebop jazz, is as at home with an audience

as he is with his trumpet.

"I feel like you're just in my living room," he told them and introduced his all black band as though they were from Iceland and Saskatchewan!

I guess they don't call him Dizzy for nothing.

After the first unnamed tune, the band struck off into a tune picked up in Israel, called 'The Land of Milk and Honey.' This number featured Dizzy on conga, Bernard Purdy on drums and everyone else on their hands - clapping twice at the strategic time.

Finally on the third number, a tribute to Thelonius Monk, we got to some bebop and a chance to hear Gillespie really play. Great stuff! Here was that che, che, BOOM; che, che, BOOM rhythm that I had always associated with jazz and an incredible trumpet soaring in and out of it. Exceptional lead guitarist Ed Cherry soloed.

Dizzy's own tune 'A Night in Tunisia' was up next. Subtle and yet with dynamic changes in pace, 'A Night in Tunisia' evoked a multiple myriad of musical moods. Bassist Michael Howell was featured here.

To end the evening "Diddy Wah Diddy's" great beat had my head nodding and my feet pounding.

And then they were gone!

A standing ovation and thunderous applause brought them back to bow but not to play.

Don't stop, Dizzy! Don't stop!

SUB Theatre manager Peter Feldman told me Dizzy had done just what he agreed to do - play two 75 minute sets. In fact, according to Feldman, Dizzy played overtime on both shows.

Judging from what I saw and heard Saturday night getting a definitive understanding of Gillespie's music and style could take up a considerable portion of my time. But time flies when you're having fun.

## Eddy parle/ Toussaint speaks

*Je peux affirmer que bien avant de danser, je savais que j'inventerais des ballets... je ne me rallie pas a ceux qui tentent de demythifier l'art sublime de la danse: Je ne pense pas que las danse soit simplement un moyen theatral de faire las therapie de groupe.*

"Long before starting to dance, I knew that someday I would create ballets. I'm not one of those who tries to demythify the sublime art of dance. I don't think dance is simply a theatrical way of doing group therapy."

So says Eddy Toussaint, the Haitian-born Quebecois who founded the compagnie de danse which bears his name.

Ballet Eddy Toussaint de Montreal are appearing at SUB Theatre Friday and Saturday, January 21-22. Eddy spoke to the Gateway last Thursday:

Gateway: *Could you describe your style of dance?*

Toussaint: It's a contemporary ballet-ballet contemporain- the dancers are trained classically but do the dance of today. If you want to include a jazz step, or a modern step, you can.

I think dance is a very important art form. It's like a communion—the body has to be in communion with the music. C'est un facon de vivre. Dancers have "un vie speciale."

All your life you have to fight with your body. This gives you great discipline.

Gateway: *What numbers are you going to be performing here, what can audiences expect to see?*

Toussaint: We do four numbers. The first is *Missa Creolais*— a "creole mass" from my homeland. It features Brigitte Valette and Jean-Hugues Rochette.

In a pas de deux to the adagio d'Albinoni, *Un simple moment* has Anik Bisonette and Louis Robitaille. This goes against the rules a little bit, our youngest dancer with our most experienced, but it has turned out to be one of our most successful.

The next is *Mascarade*. It has music by Las Esmeralda. It's a variation on a devilish theme. It has a lot of different personages in it.

Finally, *Rose Latulipe* is a French-Canadian legend. An unexpected visitor stirs panic among the guests. It has Louis Robitaille as the devil.

It's a various program- for people who like all kinds of music and dance.

It's up to the audience to come and see us and start a new love affair.

## One Beautiful Evening an afternoon delight

by Karen Redford

Last Friday night I showed up at Theatre Network to see Small Change Theatre's revival of *One Beautiful Evening* and was both thrilled and disappointed to find myself turned away at the door with about ten other people. I was thrilled because I am always glad when I see one of the small theatre's in town being so enthusiastically supported.

For safety's sake I arrived early to the Sunday matinee, and fortunately so, for the theatre was once again full by the time Robert Clinton strode onto stage with his guitar to start the show. Full! Sunday matinee! and competing with *Smurfs on Ice* at that. Needless to say, after all these preliminaries I had great expectations for this play.

To fatten out a quite short piece, the show begins with a half hour of guitar, song and poetry from Clinton. The audience is slow to warm up. Clinton's voice and picking are not strong; but with a combination of good music, warmth, humour and a little friendly coaxing Clinton draws the audience into the relaxed good feeling of coffee shops and the one-on-one entertainment of the early prairies that he talks about. He sets the scene for the play beautifully by tuning us in (pardon the pun) to a world of small towns, simple things and humorous details.

The audience breaks for intermission smiling at each other, chatting excitedly. Back in our seats we wait for the play to begin. The lights go down, and then up, and Flo shuffles onto stage with her oversized expressive mask. The audience waits and then bursts into the first of many

warm loving laughs as Flo tries to revive a jar of very dead flowers with a spray bottle and a watering can. For the remainder of the show no word is spoken by the characters on stage, only the voice of the caller over the speaker system is heard; but the audience comes to care very much for these two lonely old people (Flo and Max) whose only taste of excitement is the bingo games at the local community hall.

*One Beautiful Evening* was first done at the Fringe Theatre Festival last summer and represents the opportunities that the Fringe gave to young directors and writers in the city to be adventurous, to try other forms of theatre, to experiment, to be silly and to have fun.

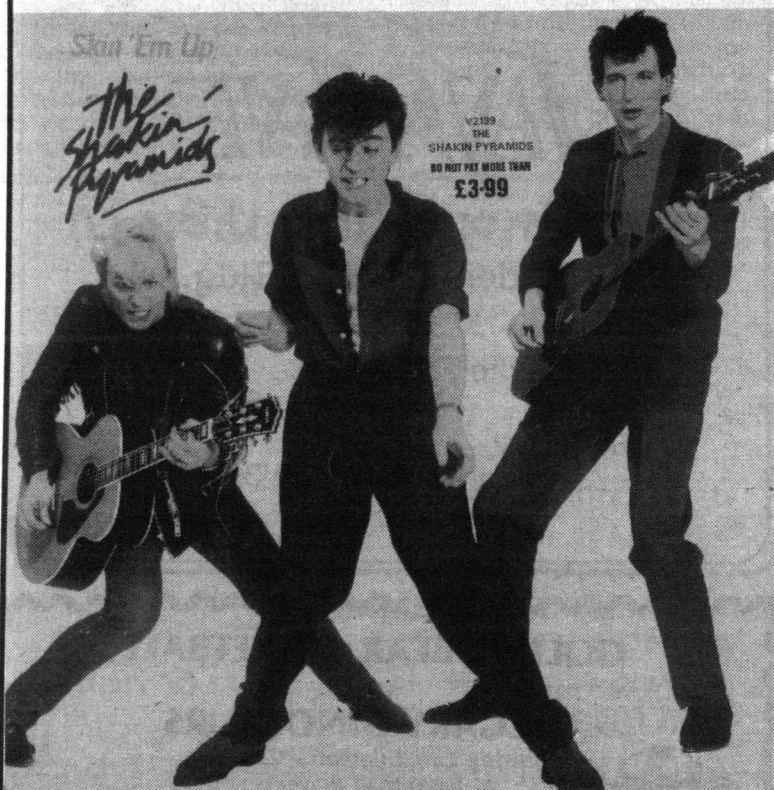
My hat off to the three very fine actors Robert Astle, Jan Henderson, and Frank C. Turner, who revealed themselves from behind the masks at curtain call.

# CABARETS

## DINWOODIE

Social Welfare Students' Society  
presents  
"Scottish Rockabilly"  
with

### The Shakin' Pyramids



with guests: DRAGNETTS

Sound  
by  
Allstar

Saturday, January 22; 8 PM

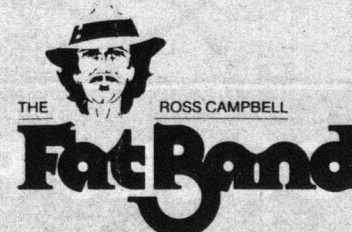
U of A Forest Society  
presents

## SNEAKERS

with guests: THE THIEVES

Friday, January 21; 8 PM

CJSR  
presents



with guests: ROUTE 66

Friday, January 28; 8 PM

U of A Hospital, School of Nursing  
presents



## DARKROOM

with guests: SILENT MOVIES

Saturday, January 29; 8 PM

Tickets are available from the SUB Box Office (2nd Floor SUB) and various club members.

NOTE: These events are open only to U of A students, staff, and guests.

Absolutely no minors admitted!