

Grossman worth watching

By RUSTY and O'MALLEY
Brunswickan Staff

If you didn't go to see the Danny Grossman Dance Company perform Tuesday night at the Playhouse, imagine this: the American national anthem is playing, eight dancers clad in red, white and blue are lying face down on the stage, one woman with her chin on a man's buttocks. Then the crescendo, all buttocks rise in unison, an index finger points heavenward. When the music drops - so do the buttocks. One foot remains shaking in the air when the spotlight dims. This was part of a modern dance number entitled National Spirit which opened the evening's performance.

Obviously modern dance is rather unusual if not outrageous (some would say outrageously funny, others, outrageously sensuous). Part of the evening entertainment was never knowing what would come next.

The second number was entitled "Curious Schools of Theatrical Dancing: Pt. I." This solo performance by Danny Grossman was inspired by a

17th Century dance manuscript. Grossman danced within a circle which represented one performer's world and prison. The difficult postures displaying intense muscular control were brilliantly executed by Grossman. His performance proved one of the highlights of the evening.

The second part of the program commenced with a number entitled "Nobody's Business." This routine captured the theme of the reversal of sexual roles through its sometimes absurdly erotic choreography. The three part performance was performed to the jazz/blues sound of Jelly Roll Morton and the Red Hot Peppers. The star performance in this number, however, was executed by dancers, Danny Grossman and Randy Glynn. The two cavorted about the stage as homosexuals to the apt lyrics of Joe Turner's tune "T'ain't Nobody's Business If I Do."

The next piece featured taut suppressed motion, its mood serious and dramatic. Entitled "Ecce Homo" or "Behold The Man," it drew its inspiration

from Michelangelo's Sistine Chapel paintings depicting Christ's passion. As minds were uplifted to the glorious strains of Bach's Cantata No. 78, bodies dressed in scant loincloths crawled, knelt and stretched out on the floor, while faces aided with expressions of horror, shame and fear. This beautifully executed number conveyed a sense of articulated motion and postural control. Sporadic moments of frozen motion served to emphasize bodily and facial expression.

The next number provided a change in tone. "Higher" was performed to the music of Ray

Charles and the repetitive lyrics "Let's Go Get Stoned." The set consisted of a ladder and two chairs about which a male and female dancer moved, eyes wide, assuming comic attitudes. It was meant to celebrate control, sex, humour and athleticism.

The closing number "Endangered Species" was the most fascinating and powerful. The music for this dance was the eerily haunting, composition for 52 violins by Penderecki entitled "Thienody to the Victims of Hiroshima." The theme of Death was dominant and was portrayed by a woman dressed in a tight black

costume. She wielded a flag pole with a blood red banner. Tattered dancers ran and recoiled from her in a nightmarish horror until in the end, she triumphed at their death. The dance was dedicated to all those working for International Disarmament.

"Endangered Species" like all the numbers in the evening program made a definite statement. The modern dancing of the Danny Grossman Company presented interesting, if cynical perspectives on patriotism, sex and life in general. It was well worth watching.

Zevon: unconventional and memorable

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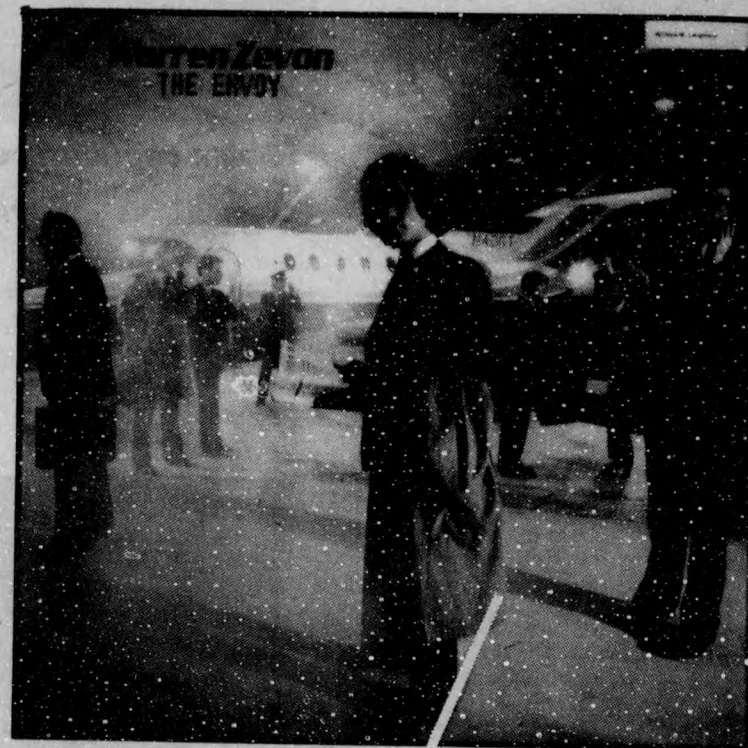
The albums *Excitable Boy* and *Bad Luck Streak in Dancing School* established Warren Zevon as one of rock music's more interesting spokesmen. After a two year wait, Zevon fans can now enjoy his fine new album *The Envoy*.

Zevon's lyrics and vocals are anything but conventional. When you combine his somber and often ominous lyrics with his quavering, Springsteen-like baritone voice, you have songs which make the listener be attentive and think. For instance, after examining many highly-regarded things in the world, Zevon comes to a cynical conclusion in "Ain't That Pretty At All."

The lover with no fidelity while on vacation with her man makes "The Hula Hula Boys" a song which certainly does not cheer up the listener. Neither do "The Overdraft", which makes no attempt to be subtle, or the odd acoustic number "Jesus Mentioned," where Zevon thinks about exhuming Elvis Presley's body ("digging up the King", as he puts it) and asking him what heaven is like.

The closest Zevon comes to being downright cheery on the album is "Let Nothing Come Between You." The almost-poppish sound of this song coupled with Zevon's distinctive vocals is a strange combination that works.

Zevon had some personal problems, including a bout with alcoholism, which peaked



during the two-year period since the release of *Bad Luck Streak in Dancing School*. Hints of this come out in the album, particularly in "Charlie's Medicine," the tale of a man who learns that Charlie, who "dealt in pharmaceuticals" and "sold those expensive drugs," has just been murdered. Upon reflection, he realizes "I gave Charlie all my money/What the hell was I thinking of?"

The fact that Zevon now has his act back together is seen in "Looking For The Next Best Thing." It is good to hear him sing "I appreciate the best, but I'm settling for less/I'm looking for the next best thing" with a refreshing outlook on life absent in his previous albums.

Everything comes together for Zevon in the title track "The Envoy." The self-penned lyrics are nothing short of superb in

this song about the figure which is becoming so important in the compromise-seeking world political arena. Zevon's tremulous voice and the stark minor chord based rock instrumentation are the perfect additional ingredients which help make this song a real winner. The excellent album cover is designed around the theme of this title track as well.

Zevon has surrounded himself with an all-star cast in *The Envoy*. Name artists such as Jeff Porcaro, Lindsey Buckingham, Graham Nash, and J.D. Souther all contribute.

The Envoy is a truly memorable album. It could well be the comeback album which makes the career of Warren Zevon propel to new heights.

Chamber orchestra at Mem Hall

The Fredericton Chamber Orchestra's Fall Concert will take place Sunday, November 28, at 3:00 p.m. in Memorial Hall on the UNB campus.

Conducted by Douglas Hodgkinson, orchestral works will be the sixth Symphony of William Boyce and Pachebel's Cannon.

The featured soloist will be John Hansen, Artist - Teacher in Piano at Acadia University. Works featuring Mr. Hansen include Haydn's Piano Concerto in D Major, Beethoven's

"Moonlight" Sonata and Chopin's First Ballade.

Tickets for the concert will be available at the door. Mr. Hansen will be conducting three master classes in piano prior to the concert. These will be held: Thursday, at J.M. Hill Collegiate in Chatham - Friday, at Woodstock High School and Saturday, at Cathedral Hall, Fredericton.

Participants, good students showing promise, will be selected by area music teachers.

Heat and Passion

A flame, I weld into your heart, My blood, You freeze in time.	A fire, I light with every glance, Our pulse, You taste its wine.
A spark, I ignite inside your soul, Some blood, You drink with mine.	A torch, I shine within your eyes, The hemorrhage, You heal and realign.

Tomo