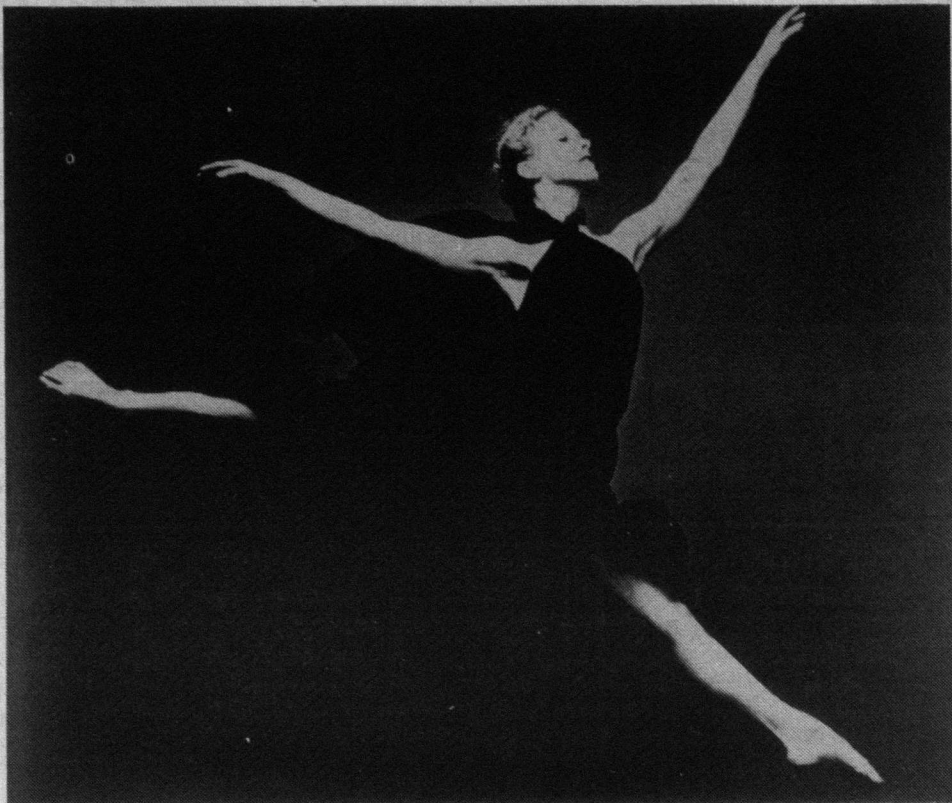


Toronto Dance Theatre dazzling



Toronto Dance Theatre: stunning, brilliant, innovative, exciting and evocative

by Ninette Gironella and Gunnar Blodgett

Toronto Dance Theatre has its special moments. It is transcendent, humorous, technically impressive, and creative. But it is rarely all of these things at once. When it works for group coordination, it excels in that area — at the loss of a certain performing spirit. When it allows for that spirit, some of the technical

discipline gives way to an innovative creativity in expression.

For example, *Octet*, choreographed by Peter Randazzo, gives us TDT at its technical best. The eight dancers executed some amazingly difficult moves with precision. This is a work which demands tight ensemble to watch. Unfortunately, the strength of this piece is also

its weakness. The technical discipline overwhelms this piece such that the group fails to establish that magical link with the audience so vital to the performing arts. *Octet* left us impressed but cold and uninspired.

On the flip side of the coin is Christopher House's *Boulevard*. This is a fun piece, for both the dancers and the audience. However, it seemed as if the dancers were only going half-out — their bodies did not follow through on the movements. This restraint made the performance less enjoyable than its evident potential to delight.

Certainly everything great about TDT comes together in *Legend*. The fabulous costuming by Joffre, Snippe's effective lighting, and the dramatic set design by Smith provided an excellent background for the piece. These elements complemented the strong technique and musical performance of the dancers, giving a rich medium for the marriage between David Earle's choreography and the heritage of our native people. *Legend* tells the story of an Indian boy reaching a new understanding of the forest creatures. From this understanding arises music — from the snake comes the rattle, the deer gives the drum, and from the bird is received the flute.

Legend is stunning. It is brilliant, innovative, exciting, and evocative of racial memories. When the boy dances with the animals and their spirits, it is poetry on stage. From the energy of the bodies comes a new covenant, written by the dance, witnessed by the race, sealed by the soul. It glows with emotive power, leading to an incredibly dynamic climax.

Toronto Dance Theatre is working hard to explore the realm of modern dance. Their repertoire ranges from powerfully effective to technically capable. It is to their credit that they concluded Friday's performance with a selection on the most positive end of their choreographic spectrum.



Special treat from Down Under

The Towne Cinema's Australian Film Festival is off to a smashing start, having shown *Gallipoli*, *My Brilliant Career*, *The Getting of Wisdom*, *Breaker Morant* and until tonight *The Road Warrior*.

Capsule reviews are in order for those who may be interested in attending:

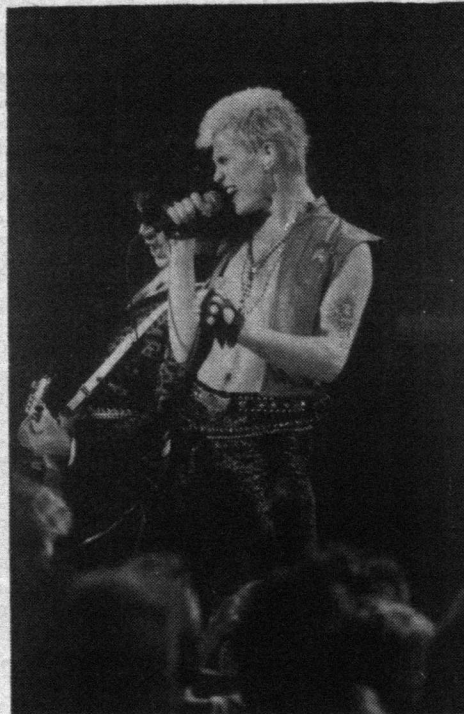
Gallipoli: a film by the ingenious Peter Weir, this deals with the relationship between two young Australian athletes (runners) who are sent off to the Crimean war to fight for the glory of the British Empire, a subject of some ambivalent feelings on their part. A marvelous exploration of "grace under pressure," and the bitter futility of war. Showing again December 8-9.

My Brilliant Career: an exploration of nascent feminism at the turn of the century and much more. A young woman (played sensationally by Judy Davis) refuses to be forced into limiting stereotypes of the role of women because she has in mind a "brilliant career".

Breaker Morant: although it preceded the Viet Nam war by more than 60 years, Bruce Beresford's outstanding depiction of the Boer War is eerily similar. The film deals with the problems of a war where soldiers and civilians are indistinguishable. As one of the soldiers prophesies, "A new kind of war for a new century." *Breaker Morant* is based on reality, the war trial proceedings against three Australian soldiers who become scapegoats for the atrocities of the entire Boer War. The film explores the grey area of "war criminal" and the hypocrisy of the subsequent court martial. *Breaker Morant* is well assembled, and most important, very moving. While the film is tragic, the treatment of the Australians at the hands of the Empire will leave you with a sense of frustration. For the message of the film is that war is not so much hell as it is a con job. Showing again December 15-16.

The Road Warrior: A little ultraviolent scenario of a post-holocaust world where gasoline is worth killing for. In the middle of the desert is a fortified refinery; the task of Max (the road warrior) is to truck a load of fuel through a gauntlet of motorcycle crazies. Showing tomorrow: *The Chant of Jimmie Blacksmith*, about which some very favorable reviews have been written.

Photo: Bill Ingles



Billy Idol, late of Generation X, rocked SUB Theatre last Thursday night.

Tre Fratelli deeply moving

by Dave Cox

Francesco Rosi's film *Three Brothers (Tre Fratelli)* is very sad, very wise, and at the same time very hopeful.

It is about the reunion of three Italian brothers at their mother's funeral. While the brothers are very different in their views on many subjects, the film manages to show how the family has enduring qualities of character that transcend the death of any individual.

The brothers are a fifty-year-old judge in Rome, a forty-year-old teacher in a reform school in Naples, and a thirty-year-old worker in Turin; played by (respectively) Phillippe Noiret, Vittorio Mezzogiorno, and Michele Placido. The actors do a remarkable job portraying brothers since none of them look alike, and yet the performance is convincing.

The movie touches on many current issues in Italian life through the brothers' sometimes heated conversations and through vivid dreams that each has. The movie opens with a nightmare the middle brother has of being overrun with rats. Later in the film he has a

utopian dream - vision of the children in his reform school sweeping up all the guns and drugs in the streets into a large bonfire.

The eldest brother has a nightmare of terrorists getting on his bus and assassinating him, and his family wailing over his corpse. He and the youngest brother have widely divergent views on the purpose of laws and enforcement, since the youngest brother is a union activist in a Fiat factory in the North (where Southerners are not exactly loved).

The youngest brother also has a dream—of being reunited with his wife, from whom he is separated. He comes to the funeral with his young daughter, who acts as a visible symbol of the family's continuity.

The family values and feelings that this film explores are powerful, but director Rosi is capable of the task.

As another reviewer put it: "After watching *Three Brothers* I'm convinced that Rosi could paint the Old Testament and *Das Kapital*, interspersed with *Remembrance of Things Past*, in fresco on the Sistine Chapel ceiling." I thoroughly agree.

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

DINWOODIE

2nd Floor SUB

Note: These events are open only to U of A students, staff, and guests. Absolutely no minors admitted!

DARKROOM with special guests **The Citizens**
Friday, December 3
Sponsored by Bash-on-a-Budget Ski Club
\$4.00 advance ticket includes chance
at Free Ski Trip and Oiler tickets.

SLASH and the BLEEDING HEARTS
Saturday, December 4
Sponsored by Tae Kwon Do Club

SANTA STOMP
Friday, December 10; 3 - 6 pm. only
featuring **TOKYO VOGUE** from Winnipeg

Sponsored by Engineering Students' Society
All proceeds to charity



Up & Coming

Tonight at 5:00 pm in the Old Arts Building, Con. Hall, a piano recital by Constantine Shandro.

Thursday, December 2 at 3:30 pm in HCL-3 a public lecture by Robert Kroetsch titled "Carnival and Violence." One of his seven novels, *The Studhorse Man* (1969) won the Governor-General's Award for Fiction; his other novels include *The Words of My Roaring*, *Gone Indian*, *Badlands*, and *What the Crow Said*.

December 3-4: The legacy of E.K. Broadus and F.M. Salter: readings and talks by Lovat Dickson, W.O. Mitchell, Robert Kroetsch and Rudy Wiebe.

December 6: *The Nylons*. More next issue...
December 7: Edmonton Folk Festival presents Brian Bowers and Joanie McIsaac.

December 8-11: Old Scona Fine Arts offers a pair of Christies for Christmas, with two Agatha Christie plays, *The Hollow* and *The Mousetrap*. 8:00 pm at 10523-84 ave. Tickets at the door. On December 8 and 9 the stage is set for the spine-chilling mystery of *The Hollow*. December 10 and 11 are reserved for the classic tale, *The Mousetrap*. Come see a Christie or two for Christmas.

December 10-11: Canada's newest dance company, Formolo & Urban Dance, will premiere in Edmonton, 8:00 pm at SUB Theatre. Founded in Edmonton by Artistic Directors Maria Formolo and Keith Urban, the company consists of Miss Formolo, Mr. Urban, Louise Lemonde and Garry Semeniuk. "The collaboration of composers, visual artists and choreographers make this program a feast for the eyes and the ears, as well as the spirit."