

ENTERTAINMENT

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Toronto Dance well-received

JETHALO E. CABILETE
THE BRUNSWICKAN

The Toronto Dance Theatre (TDT) has been in the vanguard of dance performance since its inception in 1968. Dancers/choreographers Peter Randazzo, Patricia Beatty and David Earle co-founded the company and have collaborated with some of Canada's renowned composers, musicians and so forth. The establishment of the TDT as a modern dance troupe has met with success across Canada, the United States, Europe, South America and Asia.

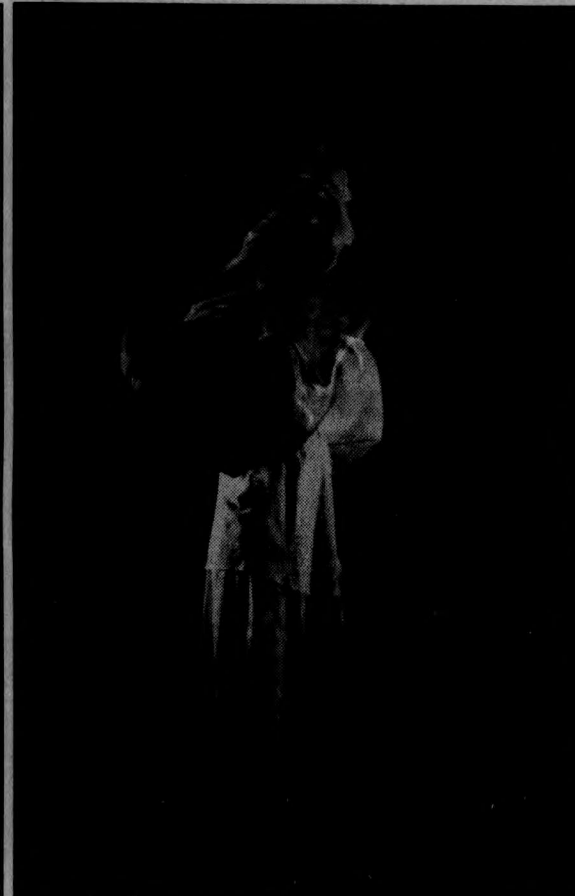
The dance company's 1996-1997 tour began with stopovers in Atlantic Canada. One of these events was held in Fredericton this past Saturday at The Playhouse. The current Artistic Director has provided a wonderful choreographic ensemble which was enjoyed by the audience. The entire performance was composed of four selected pieces featuring a Bach Suite, Igor Stravinsky's *Duo Concertant*, selections from Arvo Part's *Arbos* and Robert Moran's *Three Dances*. The dancers performed for a fair-sized audience and displayed their talents in stunning detail. The fluidity of movement and controlled dance styles highlights the complementary unity of sound and motion that is the hallmark of dance. The opening performance, *Visible Distance*,

involved the full company repertoire alternating from playfulness to serenity to *Bach's Suite*. The uniformity of the costumes drew attention away from the dancers and focused attention on the movements themselves. The mirroring effect of a number of the choreographed movements was beautiful to observe and is indicative of David Earle's choreography.

Artemis Madrigals, the performance highlighting Stravinsky's *Duo Concertant*, presented a different perspective of concerted motion. The vibrant costumes played well with the surge of wild sound from Stravinsky's piece. The dances in this section involved exaggerated actions which seemed frenetic at times. Within Artemis Madrigals, there appears to be a chaotic element — a wildness of motion balanced by the surety of the dancers' placement in the context of the dance. Arvo Part's *Arbos* was presented in a magnificent performance entitled *Fjeld* (meaning a barren plateau). The five section piece involved a flow of duos, trios and full company dances that showcase some interesting themes. One prominent theme appears to be that of protector/guide. The first two selections involved symbols of messianic presentations and then a duo of what may be a mother-daughter? Lover and lover? Teacher and student? The almost

spiritual aspect of these pieces was shattered by the middle selection's lunatic dance. This was a disconcerting performance to say the least. The last two pieces resonated with the themes of a message given and burdens shared. The poignant duet moved fluidly into the powerful trio of apparently moving sculpture; inspired by "...the paintings of El Greco and Caravaggio."

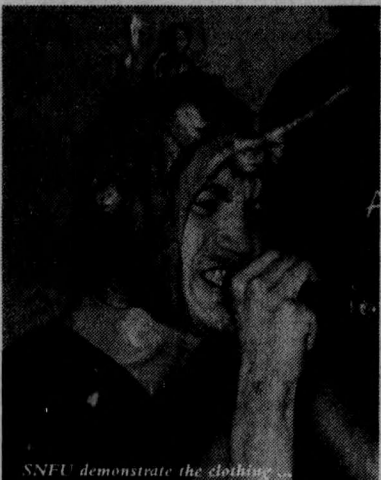
The final piece of the evening was *Pingo Slink*, a rather odd name that truly fit the music and the dancing of the entire company. This selection contains some rather amusing musical scores and energetic rhythms. The entire atmosphere of *Pingo Slink* is that of the whimsical; a carnival-esque dance sequence that was very breathtaking to see. Apparently the rehearsals for this section were performed in silence. Only after the dance routines were learned and mastered, was the music added to the complete number. According to one of the dancers, this was Christopher House's method of making sure that the dancers truly were working in unison, instead of relying on self-made mental notes concerning the dance steps. The entire company literally moved as one complete whole to the beat and measure of this upbeat and rambunctious musical score. This provided an upbeat finale to an excellent performance by the Toronto Dance Theatre.



ELISE CRAFT PHOTOS

"FIELD": The Toronto Dance Theatre played to an appreciative crowd at The Playhouse last Saturday night. Their energy and exuberant demonstration of dance theatre showed why the troupe has earned a reputation as an innovative and avant garde company. The lighting, music and dance were effectively intertwined as the choreographer communicated visions of human relationships and physical interpretations of emotion.

Monkey hats and baseball bats



SNFU demonstrate the clothing... and the attitude.

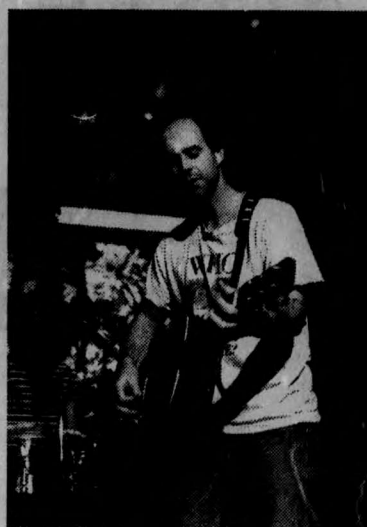
Ode to SNFU

In a warehouse out amidst nowhere, bodies flew throughout the air, landing harshly on the ground — no doubt — SNFU's in town. They sang in crazy monkey hats, and swung their burning baseball bats. With music cranked they really rocked — I suffered major hearing loss. Then in the cold I stumbled home, and somehow conjured up this poem. Please come again, SNFU, and don't forget those striped tutus.

DREW GILBERT PHOTOS



The sensation, Brent Mason



DREW GILBERT PHOTO AND STORY

A delightfully upbeat acoustic band with a very distinct sound. Their set included all original songs with the exception of a rendition they did of the classic "Knockin' On Heaven's Door" by Bob Dylan. The four members of the group worked together to produce a spectacular, melodic sound with some great vocals, phenomenal fiddle solos and a steady beat coming from the talented congo player. And with the up came the down — soft mellow ballads played with style and grace. The only thing that didn't go smoothly about this Saturday night was that Brent couldn't keep strings on his guitar. The good thing about this was while he was repairing his guitar the fiddle player played an awesome interlude for several minutes and then floated into song when Brent was finished. Great songs, great band and a cool bunch of guys.

Studying Romeo & Juliet

SHELLEY MORELL
THE BRUNSWICKAN

Starring: Leonardo DiCaprio and Claire Danes
Directed by Baz Luhrmann
Produced by Gabriella Martinelli and Baz Luhrmann
Music by Nellee Hooper

I'm not a die-hard William Shakespeare fan. In fact I've spent most of my scholastic Shakespearean day complaining about the fact that I had to study "that stuff." My second encounter with one of Shakespeare's most famous plays was the classic love story of a pair of "star cross'd lovers. For never was a story of more woe than this of Juliet and her Romeo." Not a bad play.

However, I must admit that *William Shakespeare's Romeo & Juliet* makes for a pretty good movie. I was quite skeptical going in about whether this movie —

starring Leonardo DiCaprio and Claire Danes — was going to be good or not. I really expected the worst. However, I didn't find the language all that difficult to

follow. It was hard to understand at some points because the words weren't pronounced all that well. It was a little awkward hearing that kind of language in the somewhat modern scene it was set in. However, the modern times approach really helped to keep my attention. The fancy cars and clothes all depicted a different era than was intended for this play.

The character of Mercutio, Romeo's best friend, was really entertaining. And the Verona Beach Choir breaking out into Prince's "When the Doves Cry" was a very nice touch.

DiCaprio plays the character of Romeo very well. The way Romeo showed his love for Juliet was enough to make any girl envious. DiCaprio's stunning looks and charm really added to his character.

Danes was really good as well. Her confession of her love for Romeo was entrancing. I thought *Romeo & Juliet* was very well done. However, I think that true Shakespearean scholars might not see it the same way. The scene it was set in is too modern for someone who really liked the play "as is." If you're going to see this version of *Romeo & Juliet* then do so with an open mind — otherwise you might be disappointed.



CLAIRE DANES



LEONARDO DICAPRIO



The recipe for a great soundtrack? Good artists combined with solid songs that fit the film perfectly and blended by the production talents of Nellee Hooper. And that's exactly what you'll find on *The Motion Picture Soundtrack for William Shakespeare's Romeo & Juliet*.

Since the film was adapted for a more fresh and modern teenage hormonal overload, it would only make sense for the soundtrack to follow suit, right? Wrong. The soundtrack has a tight grip on exactly what the listener should experience. At no time does it get sloppy, and there are no songs used to fill space. The majority of the songs are originals that blend together wonderfully, which is actually a difficult task to accomplish when you are using the soulful

Des'ree love theme "Kissing You" as the filling in a Butthole Surfers and One Inch Punch sandwich. Which is exactly where Hooper's superb production skills come into play. The soundtrack coos, slithers and rocks back and forth without losing a step along the way. From the opening tack, Garbage's obsession-fueled "#1 Crush," with lead Shirley Manson sounding a lot like a zombie in heat ("I would die for you/I'd do time for you"), to the closer "You and Me Song" by the Wannadies, this is a soundtrack that does what it's supposed to do: entertain the listener as well as remind you of the film itself. And hey, it's an interactive CD as well, so it's double the fun.

• KENNY FITZPATRICK

Drama classes take the stage

BRUNSWICKAN ENTERTAINMENT

Theatre UNB's 2170 and 3170 drama classes begin their 1996-1997 season with two comedic performances: Norm Foster's *The Sitter* and Jean Anouilh's *Episode in the Life of an Author*. These two humorous one act theatrical pieces play upon the notions of ordered comedy and chaotic comedy, the humour in realism versus the humour in comic pretending and role-play.

The first performance is Norm Foster's *The Sitter*, a wry look at the interesting observation of a particular couple's eventful day. Robert Langtree (Ben Hong) and Kate Langtree (Kerri Michalica) are a well-to-do couple about to embark on a night on the town. When their sitter, Mrs. Petrovich (Lisa Ott) arrives, the twist in the turn of regular events comes undone. The ordered placement of the Langtrees' preparation for an evening on the town with Mr. Langtree's associate and wife comes to a halt as Mrs. Petrovich recounts a rather unusual situation in her apartment. What becomes apparent throughout the play is that fact that Mrs. Petrovich owns the building and is a widow with money. As her story unfolds, it becomes clear that the Langtrees are more than what they appear to be. This sets up a series of humorous conundrums which downplay the seriousness of Mrs. Petrovich's situation. There are some good performances in the 3170 drama performance of *The Sitter*, most notably Lisa Ott. The highly organized life portrayed in *The*

Sitter is a marked contrast to the life in *Episode in the Life of an Author*.

Jean Anouilh's writings play with the realism of the world by emphasizing the absurd, the artifice of regular structures and expectations of the characters in his plays. *Episode in the Life of an Author* brings about a hilariously chaotic day in the life of the author in question (Darren Cummings). Throughout the day he is inundated with numerous visits by a host of people and the interplay with each person brings him closer and closer to Anouilh's love of absurdity. The author's wife (Laura Guay) threatens to leave him, his maid (Jennifer Elaine MacArthur) is pregnant and a Romanian journalist (Amy Lavoie) and her photographer (Keri Douglass) constantly badger him. What's more, plumbers (Wesley Surrett and Vaughn MacDonald) arrive to fix a leak, and a drunken woman (Rebecca Moffatt) constantly incorrectly calls him along with an author friend (Dave LeBlanc), the author's mother (Amy Patterson) persists in treating him like a little boy and a housing inspector (Cam MacLeod) suddenly makes a surprise visit. To top it all off, an old war buddy (Derek Surrett) mooches off him and an old friend (Daniel Perley) passes out in his living room. The ultimate finale of sheer chaos merely continues the farcical themes throughout this play.

The performances are tonight and tomorrow night at Memorial Hall. Starting time is 8 pm, and tickets are \$4 for students, \$5 for others.

KNOW WHERE TO GO?

- *Wrap It Up!* at Memorial Hall. Craft sale with musical performances and *Intricate Legacies* exhibition. Dec 1, 12-5 pm.
- Theatre UNB presents Norm Foster's *The Sitter* and Jean Anouilh's *Episode in the Life of an Author*. Tonight and Saturday, 8 pm. \$4 students, \$5 others.
- *The Trojan Women* at STU's Black Box Theatre. Until Nov 23.
- The Beaverbrook Art Gallery
Jack Humphrey: *Compartmentalized Space*. Now - Jan 5/97
Saturated Fields: *Colourfield Painting in the Permanent Collection*. Nov 9 - March 16/97
Exotic Foreign Locations. Nov 9 - March 16/97
- *Exfoliation* at Gallery Connexion. Donna Nield. Now - Dec 15. Info: 454-1433.
- Capital Film Society presents *Welcome to the Doll House* at Tilley Hall 102. Nov 25, 8 pm. \$3 members, \$5 non-members.
- *The Mahones* at The Dock. Nov 29.