

New vitality to Halifax Dance Co-op

by Daniele Gauvin

Four years ago, the Halifax Dance Co-Op was formed with a threefold purpose in mind; it was to act as a co-ordinating center for the area's isolated dance teachers, to provide a variety of dance opportunities to as many people as possible and to foster the growth of a dance company in the metro area. Last March, with the help of a Canada Council grant, the co-op realized its last objective—the creation of its own touring company.

After a successful summer tour, the members of the young company have returned to the city and are now giving lecture-demonstrations for local schools. In addition, some of the performers spend the winter as teachers, helping to train the co-op's 200 members in a variety of disciplines. These range from tap dancing to the 'Highland' fling and include classical ballet, modern dance and jazz. Members agree that this diversification, combined with a central location, is the key to the co-operative's success.

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oversee the structure of classes. "It has given us new vitality," says Sally Thompson, who has been studying and teaching yoga for the past six years.

As a whole, the teachers involved have accumulated substantial credit. Alison Masters has trained and performed with the 'School of Russian Ballet' in Bermuda and with the 'New York City Ballet'. Sheilagh Hunt has studied jazz with Andre Denis, a noted French choreographer and Francine Boucher has studied with 'Les Grands Ballets Canadiens' and performed with 'Le Groupe de la Place Royale'.

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revealing anything yet. In the meantime, anyone interested in finding out more about the co-op should drop in to their main office at 1672 Barrington or call them at 422-2006.



Members of the Halifax Dance Co-op touring company in their Barrington St. studios.

how outrageous can we get?") you can bet it's not good music.

"High Love", "Transvested Express" and the slick "The Phonse" are great jazz-rock fusion songs, however. Coryell and rhythm player Philip Catherine handle acoustic guitars on "High Love", each of them doing brief solos high on the frets. Mouzon drums a solo with a few voltage control moves—he sounds like a drumming machine plugged into the wall, on which somebody gradually boosts the voltage. Mouzon will be carrying on frantically, then actually pick up speed as if stepping on the accelerator. With the very outre John Lee (ex of The Eleventh House) on bass, these four men at times are pretty radical, and really good.

Burnin' At The Stake
Domenic Troiano/Capitol

Troiano (as he used to call himself and his band) is back on the record shelves with an internationally-distributed jazz album. At last we can be sure that "we're going to be hearing a lot from this young man."

It's about time for Domenic Troiano to make the big break. Toronto, his native ground, is an excellent musical town, and Troiano has been called the best rock guitarist in it for 12 years. There has hardly ever been any dispute about it. Every so often a hot new band would pop up in Toronto with Troiano amazing everyone on guitar. No luck for him. He joined the James Gang in 1973 as lead man, but again no luck. The only difference now is that Troiano will tour with the musicians who appear on **Burnin' At The Stake** and, more significant, that Rolling Stone has approved of the record.



by Andrew Gillis

Even In the Quietest Moments Supertramp/A&M

Supertramp is a fine and very versatile group of British rock musicians. They have a flair for "oom-pah" sounding tunes which sound like Kurt Weill and Berlin in 1929. Their versatility is emphasized in concert where the switches between electric pianos, moogs and arps are frantic. (After their June performance at the Forum, the Barnacle was jammed with their admirers. The only complaint I heard was that the band's show was identical to the March 1, 1975 version.)

The 1977 Supertramp tour promoted their A & M album **Even In The Quietest Moments**. The album cover depicts a grand piano covered with snow on a mountaintop. And the significance of that picture is . . . I'm sorry, I have no idea. **Crime Of The Century's** album shot of man trapped within the prison bars of his universe was poignant; but the snowbound grand piano fools me. The album material is more of the same Supertramp most know, though perhaps not AM radio stuff.

The album is not rock and roll—it's still not danceable—but it is a good sample of what is happening with British bands, after the punkers and Renaissance have been discounted.

Back Together Again Coryell Mouzon/Atlantic

Larry Coryell, an evil heavy jazz guitarist, and his onetime employee in **The Eleventh House band**, **Alphonse Mouzon**, blare on this record almost without respite (respite - a word I have waited weeks to use). Coryell is a jazz guitar player, and "The Phonse" Mouzon is a jazz drummer, but you know that means these days the boys just want to rock and samba all night long, which Coryell and Mouzon do on this record.

"Reconciliation", "Get Up (We Gonna Boogie)" and "Beneath The Earth" are throwaway jazz rock tunes, the brow-beating, graceless acid moves which sound like Jeff Beck's "Led Boots". You have to be hot on guitar and drums to play it, but what else do you have to be - deaf? If it grates on your ears, time and again, without any sensible point to the grating (such as "O.K. -

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