



Dance, physical theatre and improv

Movement is art

by Nancy Minard

A painter friend of mine likens Wendell Beavers' *Solo Improvisation* to "the artist's process." Like a painter humbly approaching an empty canvas, the dancer Beavers walks unassumingly onto the floor and waits. He moves hesitantly at first, like a doubtful artist pulling a brush across a plane, to gather momentum. Then, coaxed by the music from Tango Argentino, he lapses into a folk dance montage, seizes the impulse, and holds it for the program's twenty-three minutes.



The Church on North Street provided the model setting for Friday night's performance. Almost religious in its intensity, Beavers' demonstration of self-control and self-expression through movement held the small Halifax audience engrossed. Beavers incorporated the spectators' intimate presence into his performance. The sound of a silent crowd became the music for an entire dance; and the mimic of a child's yawn was gestured in the improvisation. The audience observed intently, as if witnessing the dance of a modern shaman.

For a few seconds, Beavers would jolt along the floor's perimeters, then arch and sway in stage left, and finally be still, absorbed by his own quivering shoulder.

Beavers' dance is about "being in the moment". Every movement is rooted in a profound awareness of his environment and its influences. His movement is an attempt to reconcile himself, and his audience, within the moment. Like a painter approaching the uncertainty of a new canvas, Beavers approaches the moment, steps onto the floor, and slowly begins.

by Ellen Reynolds

While in Halifax last weekend, Wendell Beavers performed improvisational dance and he and Erika Berland gave workshops at the North End Church. Beavers, who teaches in the Experimental Theatre Wing of New York University, gave a workshop organized by the Naropa Institute on improvisation "for actors, movers, and dancers".

Coming from a competitive sports background himself, Beavers began dancing in 1975, when he was 24. He describes improv as "working from an awareness and, on the spot, turning it into dance. It's performing about performing. It becomes its own aesthetic."

Creating the proper performance setting is important to Beavers since this setting is where "1) the performer becomes a medium to express the environment, primarily through movement, 2) the unconscious is the subject, directly manifested by the performer and allowed to order itself naturally, and 3) the invisible becomes visible."

His performance and workshop brought that philosophy to life.

Movement and dance were

also the subject Erika Berland's *The Fundamentals of Movement*. Berland, who has taught and performed throughout the US for 13 years, now works in New York, teaching privately and at Plus-One Fitness Clinic.

"I'm teaching the principles which are common to anyone who moves, to help them become more efficient in movement, whatever they're doing," says Berland.

Her workshop focuses on coordination, inefficient movement patterns, breathing, and basic body awareness. Berland says she became interested in the anatomy and physiology behind movement to find out what made a dancer a dancer. "I'm looking at movement in its most basic form," she says.

Although her work at Plus-One caters to professional athletes, performers, and Wall Street executives, Berland says she is "trying to develop a program for mass consumption" by working with trainers and anyone who's interested.

Both Beavers and Berland provided an informal and cultural weekend for those Haligonians who participated.

Campus Jackets

- All Leather
- Melton and Leather
- Nylon

IN STOCK

Open Thurs. & Fri.
'til 8 p.m.



**Maritime Campus Store
(1985) Ltd.**

6238 Quinpool Rd., Halifax
Retail 423-6523 Wholesale 429-3391



The Alarm and The Doughboys

Waking up bread

by Andrew M. Duke

The Alarm are back, though they have left the big hairdos behind, and their new album is *Eye of the Hurricane* (I.R.S./MCA).

"Rain in the Summertime", the first single, has The Alarm attempting to mainstream their sound, filling it out with synths and programming so a Tom Cochrane/Bryan Adams sound emerges. Tracks such as "Rescue Me" and "Presence of Love" continue in this vein, leaving nothing to originality.

Fortunately, The Alarm have not completely traded style for major acceptance, as the title track along with "Shelter" and "One Step Closer to Home" prove. Though they cannot match the power of past anthems such as "Sixty-Eight Guns", they are fine songs in their own right.

Eye of the Hurricane has The Alarm tempted by the dreadful popularity monster, and though they come close to total compromise, they emerge battered yet proud in the end.

Take one ex-Asexual vocalist, a fascination with The Nils, a sound reminiscent of October Crisis, and a bunch of guys who feel the WWI soldiers who fought at the front ought to have a band named after them, and you have the Doughboys.

Chord-slasher John Kastner and skin-pounder Brock Pytel provide vocal annoyances, while Jonh (not a misspelling) Bond Head lays down the foundation with his big, bad bass.

Scott McCullough helps Mr. Kastner with his six-string duties.

Kastner, who left the Asexuals because of "musical differences", and Pytel say they sing about "what's going on around us, what we see," though they must be seeing something out there that most people don't. (The Asexuals were to have released their *Dish* LP months ago, but have not even begun recording it.)

The Doughboys have tried to make *Whatever* (Pipeline) a horrible record and failed, because hiding beneath the growling and post-hardcore thumping are some pleasing guitar riffs ("I Remember") and good songs (too numerous to mention). Better luck next time, guys.

'Tis the Season for

LEATHER

GLOVES
Kid Leather
Deer Skin
Sheepskin
Pigskin
From \$19.00

LUGGAGE
Attaches
Portfolios
Knapsacs
Suitcases
Garment Bags
Carry-ons
From \$120.00

SLIPPERS
Sheepskin
Deerskin
From \$34.95

LAYAWAY NOW

- Fine Leather Garments
- Men's Fashion Footwear
- Leather Luggage

429-4934
5472 Spring Garden Road.