

# ENTERTAINMENT

## EXTRACKS

### MUSIC AND RHYTHM

Reviewed by Steve Hacker

This recording is part of the continuing efforts of western musicians like Peter Gabriel to bring attention to traditional and contemporary non-western music and culture, and to demonstrate how our musicians are responding to these influences.

The result is a diverse assortment of cultures and forms: XTC followed by a ceremonial drum group from Ghana, or the Beat followed by Prince Nico Mbarga and Rocafil Jazz, a Nigerian group whose music has been influenced by reggae and funk being rebounded back to Africa.

There's even a contribution by a Canadian: trumpeter and Enco cohort, Jon Hassell, in a live performance of his "Fourth World Music" from a recent Ontario College of Art concert.

Some may think that the album is just a superficial examination of world music, but it's really a great introduction to instruments, forms and fusions that many people never knew existed. The album jacket introduces the players and their music unpretentiously, and carries pictures of some of the more mysterious instruments.

The current fascination of western musicians with other cultures may just be a passing phase (like the sitar in sixties rock) so it would have been nice to include in this package people like Sun Ra, Randy Weston, and the Art Ensemble of Chicago, jazzmen who have been more than just dabbling in this for years with only a fraction of the recognition accorded to people like Peter Gabriel or David Byrne.

In any case, Music and Rhythm is a fine effort that deserves to be heard.

### SECURITY

Peter Gabriel

Reviewed by Ian Pedley

After releasing three albums, all of which are called "Peter Gabriel", Gabriel has finally found a title. *Security*, Peter Gabriel's new album out on the Warner Brother's label has to be his best to date.

Experimenting this time with a variety of African rhythms and assorted synthesizers, Gabriel challenges the currently dull music scene with some very fresh, creative and different sounds. Best cuts are "Shock the Monkey", "Kiss of Life" and "I Have the Touch." Watch out for this one.

### LOOKING OUT

McCoy Tyner

Reviewed by Howard Goldstein

Sooner or later every jazz musician, no matter what his or her stature within the art, realizes the inevitable: fame and fortune are not going to come their way, no matter how hard they play. Obscurity, relatively speaking, just seems to come with the territory. Knowing this, musicians have but two choices--to keep playing the music they love and remain unknown, or record a so-called "sell-out" album and hit the gold-paved road to riches.

*Looking Out* appears to be such a sell-out album for McCoy Tyner. It has all the right ingredients: strings, vocals, and musicians of impure background (such as rock guitarist Carlos Santana and funk bassist Stanley Clarke). Instead of being strictly a commercial venture, however, *Looking Out* is a tasteful fusion of funk and island rhythms with the heavy-handed piano playing of Tyner.

The compatibility of this mixture can be heard immediately on the album's first cut, "Love Surrounds Us Everywhere". Here strings and horns are strategically used to provide a lush funky background for Tyner's pounding piano and Phyllis Hyman's powerful vocals. Throw in a searing solo by Carlos Santana and you have a song that typifies the kind of energy and inventiveness on this album.

Until now, McCoy Tyner has been a living one-man memorial to John Coltrane, with whom he played until the saxophonist's premature death. With *Looking Out*, he has managed to finally strike out in a new direction: the result is an accessible album with a difference-integrity.

### SHEFFIELD STEEL

Joe Cocker

Reviewed by Howard Goldstein

Perhaps too much has been made of the idea that musicians need to pay their dues--perhaps not. But Joe Cocker is certainly one singer who has certainly paid his. Virtually a superstar during his "Mad Dogs and Englishmen" phase back in the days of Woodstock, Cocker went on to let the fine career he had created for himself be washed away in a wave of alcohol.

In recent years, Cocker has kept pretty much out of sight. There were occasional club appearances, but not enough to indicate that he was in condition to perform his music seriously, or consistently. After a supposed "drying out" period, Cocker is ready to perform again. With *Sheffield Steel*, he assures us that his voice hasn't lost a thing.

Throughout the album, it is his distinctive, raspy voice (admittedly borrowed heavily from Ray Charles) that dominates. That isn't to detract from the high levels of production and musical ability found here: veteran reggae stars Sly Dunbar (drums) and Robbie Shakespeare (bass), in particular, stand out in laying down a solid rhythmic base. But this is Cocker's show.

Take Jimmy Cliff's "Many Rivers to Cross", for example; in the hands of another singer it might just be another song about being down and out. Cocker manages to bring it to life--to make it seem autobiographical. After hearing it, one is convinced that it would be better "Joe's Blues". For, while technically Joe Cocker is not a blues singer, spiritually it is hard to think of another popular rocker with more blues insight.

Joe Cocker has got the blues. Maybe paying your dues does mean something after all.

## Toronto Dance Theatre: Dancers have improved - repertory has not

W. Hurst

Toronto Dance Theatre's appearance at St. Lawrence Centre last weekend was a qualified success but success nevertheless.

Two years ago, TDT suffered a critical drubbing for a season at Ryerson Theatre and they retreated to their Winchester Street studios. To add injury to insult, the company was then forced to suspend operations for a short time because of financial problems.

With a programme that included both old and brand new works, Toronto Dance Theatre re-affirmed its traditions and offered a glimpse of the future.

In the weekend programme, *Legend* by David Earle appeared in its third incarnation since 1971. The choreography tells of an 'Indian Boy' who realises manhood through his interaction with creatures of the forest and their spirits.

### Animal images

Christopher House is appropriately young for the lead but he was dramatically unconvincing. His torso seemed unrelated to the percussive footwork, which was drawn from native dance styles.

Earle has choreographed three men as The Snake, The Deer and The Bird, and three women as spirits of these animals. The movement motifs conjure images of each animal, but the bounding Deer and the undulating snake are predictable. Another problem is the arbitrary role assignment that has men as physical presences and women as spiritual ones.

*Legend* resolves when the animals give the 'Indian Boy' musical instruments associated with their movements. However, this association was not sufficiently established earlier.

Moreover, the dancers lose their animal characteristics when they

walk across the stage to present the instruments. Any evocation *Legend* has attempted is quickly dispelled.

David Earle is one of the three artistic directors of TDT; the other two, Patricia Beatty and Peter Randazzo, also showed works at St. Lawrence Centre.

### Change unclear

Beatty's *Mas'harai* for two dancers fails to evoke the lion motif, suggested in the programme notes. The leads Grace Miyagawa and Michael Conway changed their focus constantly, as the choreography demanded but the reasons for these changes is unclear.

*Tango; So!* is Peter Randazzo's surreal farce to two couples who first appear in evening clothes. As the dance progresses the skirts get shorter and the men lose their pants. Movement changes abruptly and humourously as do the relationships of the couples. Latin Romeos tango with life-size dummies and a pasty-faced fop struggles through a heart attack.

Randazzo's pacing is very fast, but the piece is too long, especially since the choreographer never allows the

audience to catch its breath. The dancers maintain the frenetic energy Randazzo wants, but they finish *Tango; So!* looking harried.

The programme was filled out by *Boulevard* and *Fleeting* by Christopher House, the resident choreographer.

In *Boulevard*, House tries for a wry smile rather than a guffaw. Two women obviously enjoy each other's company and sighingly put up with the strutting man, played by House. The strutting man, played by House. The only awkwardness occurs when is intrusion of real time into the unreal time of the stage.

*Fleeting* for a cast of seven, is movement without narration and the dancers zip and bounce with obvious pleasure. However, Sherry Lanier is an exception. In an adage section, she looks like she is doing what has been assigned not what she feels.

Regardless of the piece, the dancers are strong and consume the stage area with ease. TDT has not yet climbed to the peak of its early days. However, with dancers like Grace Miyagawa and Julian Littleford and Karen Duplisea, the company doesn't have far to go.

## Ingenius Chilean artist at York show

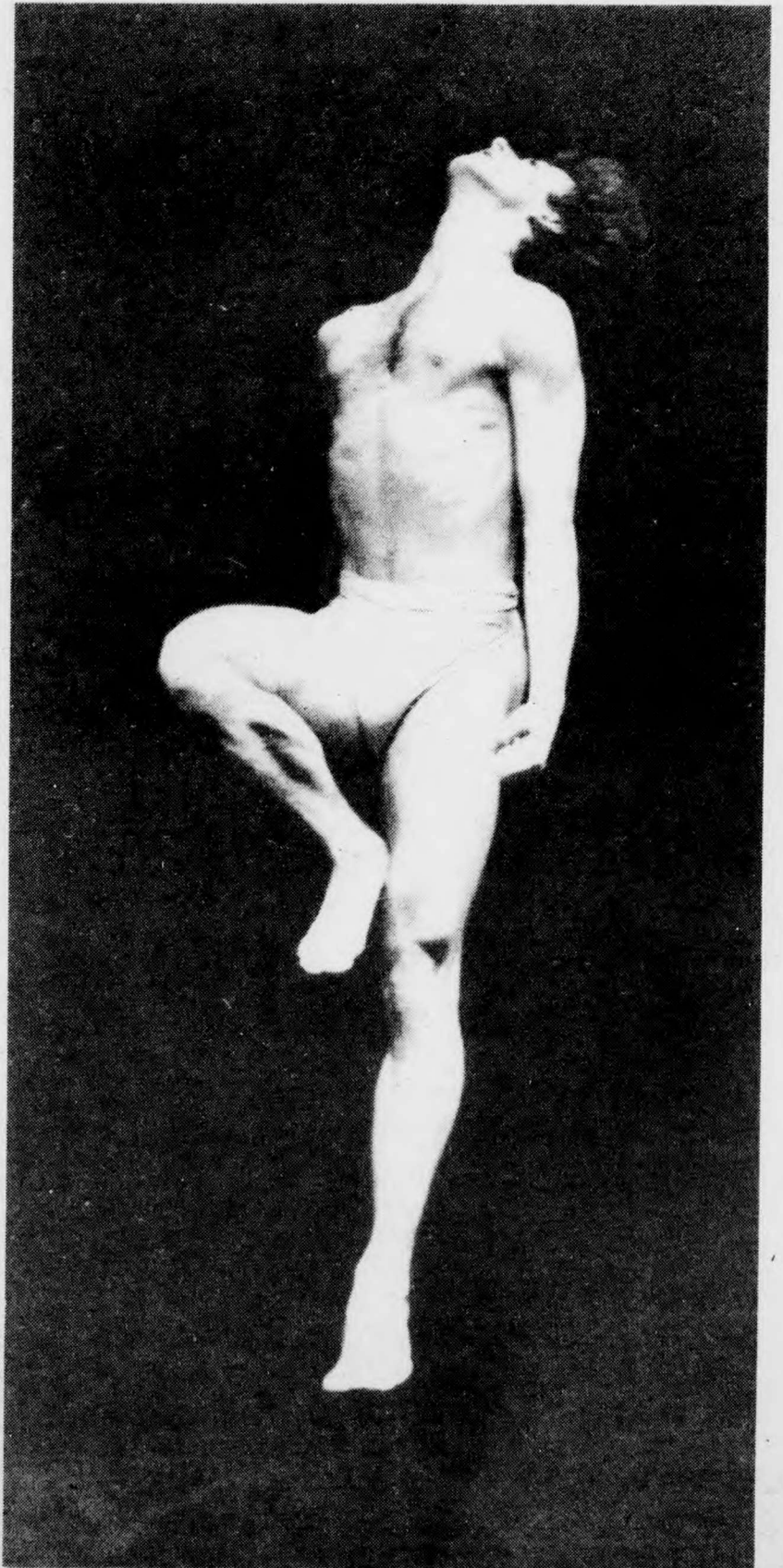
Sheree-Lee Olson

The invitations for Chilean artist Tatiana Alamos' *Magical Images of Latin America*, the current show at the Stong College Samuel Zacks Gallery, are ingenious. Made of bright turquoise or orange paper and folded with interlocking tongues to form small square packets, they demand to be opened. Inside are listed, among other things, the 12 countries in which Alamos has had *exposiciones*.

This one, her first major show in Canada, is jointly sponsored by the Faculty of Fine Arts, Stong and Atkinson Colleges, and the Centre of Research For Latin America and the Caribbean, but its presentation is primarily due to the efforts of Atkinson College professor and fellow Chilean, Claudio Duran. He has known the artist since she was a student and he a professor of Fine Arts at the University of Chile in 1967. That was when artists in Chile, a country which had long considered itself part of the European tradition had begun to experience a need for identity, the meaning of being Latin American.

Alamos, born in a mountain mining town, met the need with a return to heritage, and the

Photo: Andrew Oxenham



Christopher House in Toronto Dance Theatre's *Legend*.

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