

T.D.T. dances thru

By ALEX PILICHOS

"Animated Shorts" was just one of the lively scenes performed by the Toronto Dance Theatre that came to Halifax at the Cohn on February 21. Most of the company's dance influence is from the renowned modern dancer and choreographer Martha Graham.

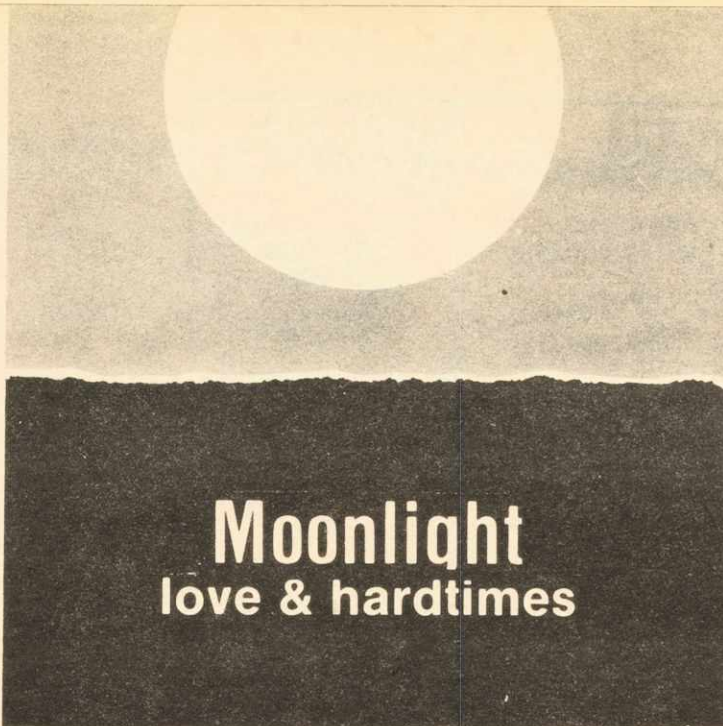
"Animated Shorts" was the first scene and it prepared the audience for what was to come. "Radical Light" was the second scene and it proved to be a very strong and compelling movement, depicting the subject of oppression, taking us through the reality, the dream, and the spirit of its struggle, and the hope and courage for change. It was performed by two dancers. Music was set to Carlos Chaves

The "Shubert Dances" incorporating ballet technique was performed solo by one of the male dancer, whose movements were light and delicate. The lighting set in purple was very dramatic.

"Green Evening, Clear and Warm" was elegant, yet had a light and playful scene that almost depicted the setting of a garden or champagne party. It was quite humorous and was performed with a bit of tease.

The finale "Sacra Conversazione" consisted of the dance ensemble and provided a powerful ending. The scene depicted the violent death and feeling of grief and anger that people have to struggle against to retain unity and to come to terms with mortality. In the end there was a small flame of hope and brilliance against the somber background of Death. The music was Mozart's dramatic "Requiem Mass".

The Toronto Dance Theatre was founded by David Earle, Patricia Beatty, and Peter Randazzo and the company's artistic director is Kenny Pearl. Most of the dancers are from Canada, the United States, and the West Indies.



Moonlight love & hardtimes

By BETH CUMMING

Salt Water Moon by Newfoundland playwright, David French tells the story of starry-eyed lovers re-kindling romance and in the telling throws some moonlight on life in Newfoundland just after WWI.

We eavesdrop on Jacob Mercer and Mary Snow while they spend a summer's evening discussing who said what, 'way back when; superstition; astronomy; baldness and Tom Mix.

Jacob waxes poetical on any

topic in an attempt to persuade Mary into sharing his life with him instead of his rival, the local school teacher who is educated but dull. "Give him a fish knife and he'd slit his own throat."

Mary, the practical one, reveals the economic restraints that have and do limit her choices like having to work as a maid since childhood, being indebted to her employer and not being able to leave her job, not even for a week's vacation.

Heroism is a running theme. Both characters hold in awe the dead and living heroes of WWI as well as the little people who stand up proud no matter what. As Mary advises her younger sister who is beaten in the orphanage — look 'em in the eye and try not to cry because cruel people respect them that they can't break.

This toughness of will is nothing to scoff at, but the Harlequin romance ending seemed to sentimentalize their hardships.

Salt Water Moon will be playing at the Neptune Theatre until March 29.

THRASHING REGGAE

By GEOFF
STONE

Bad Brains, a Washington D.C. hard core punk/reggae band, has put out their second album, *I against I*, which appears to be a tradeoff between the ultraloud punk and slow reggae of their first album.

As a Rastafarian band, the lyrics of this album talk about their religion. Working with images of their D.C. background, the band gives a strong voice against the American system. "I said who is gonna tell the youth the truth about the drugs, mugs, bugs and police thugs." But these lyrics, which are most often optimistic and sometimes humorous, do not have sweet reggae sounds behind them.

The largest part of the bands instrumentation is the guitar work of Dr. Know. The guitar is able to take up most of the sonic space, with skillful riffs, lots of change, and a fair bit of distortion.

The drummer for the band, Earl, puts out a strict four four time for all of the LP's songs, which sets the punk style. The bass line is strong throughout the album, but gets slightly overpowered by the "sonic grandeur" of the guitar and drums.

The whole band gives a smooth chorus to some of the songs, and lead singer H.R. provides unique accents to each of the songs, and there is always a feeling that the

band tries to experiment with all the songs.

The band is from a Jazz background, and there is no doubt when you hear the multiple melody changes, tight starts and stops, and the complex drum sounds. The biggest question is, why are they playing punk/hard rock when they could be playing jazz or reggae tunes. Could it be, "Oh where can Jah love be no? Oh my dear. It's here in the underground." think about it.

It's no album to dance to, but it's not simple music to say the least. The guitar and drums are the only parts that could bother you when, "Mr. Rhythm cut the Jive." Their fans love it strong.

