

**Toronto Dance Theatre
at the Sherman**

Dance from
abstract
to expository

By IFAN PAYNE

REVIEWS

THE Toronto Dance Theatre is not a company to puzzle you with ambiguity or to cause the viewer to struggle for meaning within the balletic message.

Rather, the company's strength is in presenting clearly-choreographed and sharply-delineated movement meticulously carried out by the well-disciplined group of dancers.

The works presented on Sunday evening ranged from the abstract pattern making of *Rewind* and *Glass Houses* to the expository *Radical Light* and *Green Evening, Clear and Warm*.

The pulses of movement diagonally across the stage which were perfectly expressive of the computer sound track, introduced in the opening *Rewind*, the characteristics of this company. These consist of a muscular body-type, athleticism, precision and strength of movement with particular attention to the tensile quality of

arm position and movement.

Christopher House, who choreographed the attractive and fluid abstractions of *Rewind* and the final *Glass House*, also choreographed and broad-humoured, neo-classically posed *Green Evening, Clear and Warm* to Mozart's *Clarinet Trio*.

The work scored easy points by alternating classical decorousness with quasi-slapstick incident

As with all the pieces this was attractively danced, here by Rene Highway and Karen du Plessis, who struck radical political poses until through the will of the spirit they strode head held high into the socialist democratic future.

Beautiful to look at, efficiently executed but as with all the dances, lacking intellectual toughness beneath the pleasant surface.