

Acquisitions 06

**Touch Compass
Concert
Chamber-Auckland
3 May**

Touch Compass Dance Company's *Acquisitions 06* was a welcome return for this company after an absence of two years. Several of the works began as initial ideas in the recent lab project *Choreography* by Malia Johnston, Matt Gibbons, Suzanne Cowan, Alexa Wilson and Catherine Chappell plus the film *Beauty* by Bronwyn Hayward make up this varied show.

Malia's fascination with Ennio Morricone's music was captured in 'the work entitled *The Big, The Bad and The Beautiful*. This brought a wry smile to all of us who grew up on Westerns, be it film or television, although this work delved into a somewhat dark relationship between horse and man. A stunning opening image of bodies tied to a rope dragged diagonally across the floor was followed by Daniel Mullens describing his horsey tale embellished by the rest of the performers,

Throughout the piece the dancers were roped, tethered, hung, chased and caught. Lastly as the music and lights faded there was a final lingering image of a tethered rider-less wheelchair;

Sequential Roadkill was littered with metaphors and strong social commentary - a feature of Alexa's work. The piece involved a road journey and included a cacophony of sounds from Lusi Faiva and Sarah Campus, dressed to the hilt in loud glitzy costumes. They dissolved in and out of a picture frame, accompanied by road signs and a policeman (Tim Turner).

In sharp contrast *Cellular Guide* by Artistic Director Catherine Chappell is full of fluid dance movement. The pools of circle light dappled their costumes and gave a sense of connectedness to a very eclectic gene pool. Dancers slowly mapped one another; regrouped and continued the liquid movement conversation with someone else.

Daniel Kings performance in the duet *Hephaestus and Ares* was strong and physically demanding. The conflict between the two gods was physical and gritty.

Beauty captured on film Bronwyn Hayward's aspirations and struggles to dance, finding resolution the words "who needs legs to dance."

Sue Cheesman



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