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**Review – *Waking/Still***

**SUSANNA HOOD “WAKING/STILL”**  
**Classical 96.3 by Paula Citron**  
**Dance Review – March 19, 2004**

Susanna Hood is an honoured member of Toronto’s independent avant-garde dance scene. Her current experimentation is linking movement and sound, which she does with dazzling imagination.

Hood works with experimental guitarist Nilan Perera, who is able to manipulate sound to astonishing degrees. He composes for tape, but during the actual performance, also controls Hood’s voice – recording as she speaks for instant playback, manipulating the reverberation and echo, and so on, until a bizarre soundtrack emerges, and one doesn’t know if what is being heard is reality or not. He also has his own solo gig on the program where he makes amazing sounds on the prepared guitar.

As a dancer, Hood is a compelling performer. In her first piece, “*Waking en-dessous*”, she is a woman going through a painful romantic separation. In the second piece “*still*”, she travels through a journey of dreams that reflects the nightmare of life. In each case, she uses pedestrian moves, taken from everyday life, but magnified to the max by repetition and intensity. It is a punishing performance – incessant series of plunges and rises, for example, or rolls on floors, all the while saying fragments of texts, or making sounds that come from some tangled swamp that lives within the heart of all of us. Hood rivets the eye, and her performances are like a primal scream.

Kudos to Rebecca Picherack for the brilliant lighting and Heather MacCrimmon for the clever costumes.

“*Waking/Still*” continues at Winchester Street Theatre until Saturday.

I’m Paula Citron, arts reviewer for CLASSICAL 96.3 FM.