

# Current still moves with grace

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TAMPA — As Moving Current starts its 10th year, it would be facile to start a review by noting that the dance collective's artistry has grown over the years.

Facile, but inaccurate. The more-impressive truth, evidenced in this weekend's concert at the University of South Florida, is that Moving Current set a high standard for itself from the start, and has met it year after year.

The first concert of this 10th season is far from the best in the company's history, but even an average Moving Current concert is packed with grace and beauty, and features some awe-inspiring moments.

Titled decaDANCE (Moving Current gives one umbrella title for all the main performances in a season), the concert features five works by company regulars, most of whom have ties to Tampa but are now based elsewhere.

It starts with Paula Kramer's *View From a Hummingbird Heart*, a pretty solo danced by Shana Donahue to percussive music by Steven Reich. It's enjoyable but emotionally inconsequential.

Andy Noble and Dionne Sparkman Noble score with a piece called *small spaces*. It's dramatic, lyrical and mel-

## REVIEW

Moving Current presents decaDANCE at 2 p.m. and 8 p.m. today at Theater 1 on the University of South Florida Tampa campus. \$15 general admission, \$10 students and seniors. For information call (813) 237-0216.

ancholy and has a subtle narrative element that these choreographers often bring to their work. The highlight is a pas de deux featuring Erin Cardinal and Brian Fidalgo that has stunning moments of physical fluidity.

Cardinal and Fidalgo return in Cynthia Hennessy's heart-rendingly beautiful *Shifting Sands*, a reworking of a piece from 1999 with Moroccan-flavored music by Kronos Quartet.

The second act starts with Jennifer Salk's *Beast*, the most overtly inventive piece on the program. Cardinal, dancing solo, struggles with a Victorian-era gown, freeing herself from it as Nina Simone sings Duke Ellington, and then dancing sadly in silence.

Cardinal choreographed the final piece, a longish study of the human embrace titled *Up in Arms*. It's solid, but not one of her finest.