



ARTS & LIFE

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D4 Fitness D6 Tip Sheet D7 Camilli D8 Movie listings D9 Television



TYREL FEATHERSTONE THE GAZETTE

At the Daffodil Ball, demi disco balls covering the first course made a dazzling table display.

ALBUM REVIEW

Bob Dylan tangled up in blues

A RICH TRADITION

Continues to climb his late-career peak

Bob Dylan

Together Through Life
Columbia
★★★★★ out of five

BERNARD PERUSSE
THE GAZETTE

Well, there goes the trilogy concept. After a stunning late-career peak with the hat trick of *Time Out of Mind*, *Love and Theft* and *Modern Times*, it seemed that Bob Dylan might finally stumble with the hastily released *Together Through Life* (in stores today).

And because the self-produced album is more conventionally blues-based than any of its predecessors, it will leave itself open to charges of underachieving. You can't miss the minor-key eeriness of Otis Rush's *All My Love in the Disc's* opener, *Beyond Here Lies Nothin'*, for example, nor is it possible not to hear the Leadbelly favourite *Midnight Special* in *If You Ever Go to Houston*. *My Wife's Home Town* uses the music of Muddy Waters's *I Just Want to Make Love to You* so brazenly that its composer, Willie Dixon, is given a co-writing credit. The closer, *It's All Good*, would sound very different if the distinctive riff associated with Slim Harpo's *Got Love If You Want It* didn't drive Dylan's song.

But to complain about these tracks being reminiscent of something else is to miss the point entirely. What has latter-day Dylan seemed to be but a grizzled old bluesman, albeit a particularly wise one? And in the blues tradition, who ever splits hairs about authorship? Certainly, Leadbelly's *Midnight Special* goes so far back, it's considered traditional. And Dylan is a carrier of that music's traditions.

Goosed along by a hot and loose Tex-Mex roadhouse sound, with David Hidalgo's accordion prominently supplementing Dylan's touring band, *Together Through Life* rocks mercilessly and joyously. The disc's ancient-sounding wonders carry the dust of authenticity with grace to spare: Just listen to the timeless crooner ballad *Life Is Hard*, written for Olivier Dahan's film *My Own Love Song*.

Please see DYLAN, Page D8

IT WILL SURVIVE

Glitter, spandex leggings and platform shoes: elements of disco style hit the limelight this spring

EVA FRIEDE
GAZETTE FASHION EDITOR

Disco night on *American Idol*, a tropical disco theme for Simons trendy Twik line, and disco fever at the Daffodil Ball: could the music-dance-spandex craze be making a comeback?

Some say it never died, especially the music.

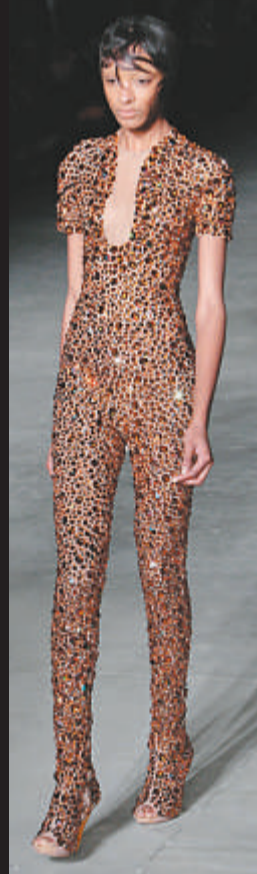
And in fashion, today's obsession with everything retro puts many elements of disco style right in the limelight.

Think glitter and shine, platform shoes, jumpsuits, spandex leggings and flowing jersey dresses and tops.

"Disco fashion is about being in a dark place with artificial light, and having a lot of shine and flow," said Thomas Hine, author of *The Great Funk: Styles of the Shaggy, Sexy, Shameless 1970s* (Farrar Straus and Giroux).

"Everything comes back all the time. Fashion is on a faster cycle."

Dick Walsh, who conceived the disco theme for the Daffodil Ball Thursday night, would take the bus to New York every weekend to party at Studio 54 after it opened in 1977.



FRANÇOIS GUILLOT
AFP/GETTY IMAGES
Alexander McQueen jewelled jumpsuit for spring 2009.

Please see DISCO, Page D2
DISCO FILE, Page D3



ALLEN McINNIS THE GAZETTE

Twinkle twinkle, little dress. Model Victoire tries it on at the Parasuco boutique. It's \$110; spandex leggings are \$90.



TYREL FEATHERSTONE THE GAZETTE

Dance champ Nico Archambault strikes a pose at the Daffodil Ball.



GIUSEPPE CACACE AGENCE FRANCE-PRESSE/GETTY IMAGES

On the spring runways, Just Cavalli's playful platforms would fit in quite well 30 years ago.



ALESSANDRO GAROFALO REUTERS

Glitter does it — again — for Versace on the catwalk in Milan.



KARL WALTER GETTY IMAGES

Dylan: ancient-sounding wonders.

Philanthropist believes every life is precious

Diesel president Joey Adler says her husband's death spurred her to action

EVA FRIEDE
GAZETTE FASHION EDITOR

For a fashion executive, Joey Adler is not too worried about what to wear to the charity gala. Make that galas.

The Diesel Canada president and passionate philanthropist is a sponsor of both Hope and Cope's Denim and Diamonds soirée as well as the Montreal Museum of Fine Arts's Eyes Wide Open ball, both on Saturday night.

First on the agenda, though, was a whirlwind visit to Italy for business and to Rwanda to check up on the work of her charitable foundation, OneXOne, founded four years ago to honour her late husband, Louis Adler, who died in 2003.

It was her third trip in two years. "I see such a huge change in two years," she said, citing improved statistics in education and health care.

Adler and her group met with Rwandan President Paul Kagame, she said yesterday, a day after her return. "It was such an honour. He's a very progressive man."

In a recent interview in her spacious office in the garment district, with dozens of photos of friends, family and celebrities like Wyclef Jean and Brad Pitt among myriad knick-knacks and paraphernalia, including a large wall clock stuck at 5:45, Adler was irrepresible. She spoke of the rheumatic fever that afflicts children in Rwanda, a country of nine million with just 12 pediatricians; that country's 1994 genocide; the sorry statistics on cancer among young adults; and Millennium Promise villages — among other causes in which she is involved.

OneXOne operates in Africa, Haiti, the U.S. and Canada, where, with Pepsi, it operates a breakfast program for 1,700 First Nations children. So far, the foundation, which holds fundraising galas in Toronto and San Francisco, has raised more than \$10 million.

Adler, 49, who went to Lachine High School, says that from a young age, she couldn't tolerate injustice.

But it was the death of her husband at age 55, six years ago, that galvanized her to action.

At the Kigali Memorial Centre in Rwanda, a genocide museum built on the site of a mass grave of 250,000 people, Adler saw a saying from the Talmud: "To save one life is as if you have saved the world."

"That's the saying that propelled me to start my foundation," she said.

"I really wanted to promote the idea that every life is precious and every life has equal value."

"I think the world forgets that a lot of times."

Adler is concerned that we have become desensitized to violence, poverty and suffering. "We've lost the ability to genuinely care about people we don't necessarily have a link to," she said.

Her husband's death, she said, transformed her from a cheque-signer to becoming personally involved.

"Everyone should do something charitable, even if they can't afford it — they can go to a food kitchen. It's a very humbling and profound experience."

"After what happened with my husband, I had to physically get involved. That's a big difference."

He died of cancer. "It was a painful and tragic experience," Adler said.

Denim and Diamonds, which funds Hope and Cope, is an important cause, she added, because it has taken on the mission of supporting young adults — a demographic that falls between the cracks — with cancer.

The event has raised more



PHIL CARPENTER THE GAZETTE

Joey Adler, president of Diesel Canada, at an event last month to promote the Eyes Wide Open ball: models wore geisha-inspired tops, makeup and hair.

than \$800,000 since its inception in 2001.

It costs about \$1,500 to \$2,000 to support young adults and their families going through treatment, Adler said.

"Picking up these patients, sitting with them, holding their hands when they're having chemo, making sure they have money for groceries if they've lost their jobs..." This is the kind of support that can boost survival rates, she noted.

Diesel, the Italian megabrand known for its denim, is also on the roster of sponsors for the MMFA's Eyes Wide Open ball, for the first time

this season.

Adler and her husband brought Diesel to Canada. Last year, it opened its first Canadian flagship in Montreal. A Toronto store is to open soon.

The theme of the fifth annual museum ball is Geisha, with appropriate decor and delights. A cocktail party at the Diesel store on Mountain St. last month to publicize the event featured a sumo wrestler, sushi, shrimp tubs and models in Diesel jeans and geisha-inspired tops, makeup and hair.

So what will Adler wear on Saturday night? "Probably a

pair of jeans and a shirt or top."

Denim & Diamonds, with Deborah Cox, Eva Avila, JD Fortune, and host Sonia Benzra, is on at 7 p.m. at the Just for Laughs Museum, 2111 St. Laurent Blvd. Tickets are \$125 each and can be purchased by calling 514-696-6543.

Eyes Wide Open, at the Montreal Museum of Fine Arts, is on at 9:30 p.m. Tickets, \$150, are sold out.

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Summer Movie Preview: We help you navigate all the good robots, bad robots, wizards, mutants, hangers and Romulans crowding up this summer's slate of films. Get the guide at dose.ca/summermovies

And Now For Something Completely Peter Bjorn and John: The indie rockers wanted to create the opposite of "Young Folks" 2.0 on their new LP, and daring to be different is just one thing that makes it quintessentially PBJ. Read the interview at dose.ca/pbj

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WORD OF THE DAY

symbiosis
\sim-bee-OH-sis\ (noun)

DEFINITION: a cooperative relationship

A perfect symbiosis was at work between the restaurant's co-owners, with Stephanie creating the menu and Maria doing the bookkeeping.

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DISCO The '70s were a time of rebellion, and dance-fever fashion began as a revolt

CONTINUED FROM D1

Walsh described the cultural shift that took place: "I went from granaola to disco — Cat Stevens to Donna Summer, in two months."

And fashion went from loose tweeds to tight and shiny, with Le Château the only place to shop, he added. In New York, Fiorucci was the boutique of choice.

"It was very sexy, colourful, glamorous, Latin," Walsh said. Some of the hallmarks of the styles of the time: tight pants for the guys, hot pants for the gals, lamé, glitter and paillettes, platforms, leggings, and later, neon.

Bianca Jagger famously rode into Studio 54 on a white horse for her 32nd birthday soon after it opened, establishing it as celebrity central.

But he had no trouble getting by the bouncers, Walsh said. "We were young and extremely stylish. You had to play the part or you didn't get in."

Denis Desro, fashion editor of Elle and also a denizen of Studio 54 with Walsh, was skeptical of the notion of a disco renaissance.

"People trip on retro," he said. "There's a revival for the '70s, for the '80s. We're in a revival era."

There's been a disco revival for perhaps 10 years, he said.

"Now it's more relaxed. In the 1980s, it was the whole kit. Today, it's a legging with an easy top."

Then, hair and makeup were exaggerated — now, it's about natural hair and makeup, Desro said.

"For this winter," he noted, "the look will be super-disco, the '80s with big shoulders — very Montana, Mugler."

Hine said there are significant social and political similarities between now and then. Disco began as an outsider fashion. But the discotheque of the '60s was about rich and famous celebrities, and in the '70s, it was a black urban phenomenon that wasn't mentioned in the media until it had been going for several years.

"Then it was basically taken up by gays, and got marketed by gays," Hine said.

By the time John Travolta shimmed to the top in 1977's Saturday Night Fever, disco was everywhere, including your local Holiday Inn, he said.

There are two factors that inspire a disco fashion comeback: styles often come back after enough younger people are around who don't remember why it went out

of style.

"For a deep revival you have this generational moment," Hine said.

Also, we're in a moment of cultural bankruptcy, according to Hine. "Disco grew out of such a moment of cultural bankruptcy, along with other cultural phenomena of the '70s."

The failures of the '70s — the political system, Nixon's corruption, high inflation, high unemployment and oil shock — unleashed all sorts of movements: evangelical, people going into the countryside with guns, and the beginning of the gay rights movement.

"Suddenly, there was this sense that this big idea (of a national consensus) had failed and you have to find your way," Hine said.

Finding your own way in fashion was one of those changes.

At the time, Vogue, Paris and Seventh Avenue decreed that skirts had to become longer.

There was a spontaneous uprising against longer skirts, Hine said. The so-called midi skirt is a famous failure — "like the Edsel, a thing introduced with great fanfare that people objected to."

On the other hand, he added, skirts actually did become longer so they could swirl a bit on the dance floor to heighten the movement of the body.

"Right at that point, it was a shock to the fashion establishment that people were fighting back. It wasn't just hippies out on the street. People were saying, 'No, I don't have to follow fashion.'"

"The new fashion of 1972 was anti-fashion."

On a lighter note — and disco is variably called "all about light" and "all about night" — dance fever, DJs and the green movement share cultural currency now and then.

In *The Great Funk*, Hine draws a dichotomy between the disco ball and Earth itself, the view of which from space galvanized efforts to save the planet.

"Both of these spherical icons — the disco ball and the glowing Earth — seem to represent contradictory visions," he writes. "Glitter doesn't go with mud, but both were big in the '70s."

"The dazzling disco ball symbolizes the many different directions in which people were taking their lives, or permitting themselves to be led. Earth is a reminder of profound commonality."

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DISCO FILE

OBJECTS OF DESIRE

Fashion flashback

Everything that goes around comes around. If you plan to party like it's 1977, here are some options to help you glow in the dark.

EVA FRIEDE



Disco ball earrings and matching bracelet, \$55 and \$75 at Agatha, 1054 Laurier Ave. W.



Gold wedges by Moschino Cheap & Chic, \$282.50 at Boutique Lyla, 400 Laurier Ave. W.



Robert Rodriguez sequin skirt with stretchy waistband, \$470 at Lyla Boutique.



Vince bodysuit, \$98, at Lyla Boutique.



PHOTOS, MARIE FRANCE COALLIER THE GAZETTE
Molten copper dress by Ports 1961, \$875 at Ogilvy's.

Page D1: Parasuco dress and leggings available at Parasuco Boutique, 1414 Crescent St

'A call to have fun'

Sparkly green platform boots filled with daffodils lined the grand staircase to Windsor Station at the Daffodil Ball Thursday evening.

Models and dancers wore fuchsia wigs, white platform boots and hot pants or bell bottoms, in spandex, naturally.

Guests to the annual Canadian Cancer Society fundraiser made an effort, but were far more classic, shall we say, than the glittering, garish costumes of the staff.

Why disco? Dick Walsh, who conceived the theme, said this is not the time for an elaborate production for the ball, a fundraiser for the Canadian Cancer Society, which raised \$1.06 million this season.

Last year, the tally was more than \$2 million.

"It's a sign of the times," said event producer Alison Silcoff. Still, everybody is pleased with the results, she added, noting high-end fundraising events are suffering.

"It's not the time right now to do Madame de Pompadour," Walsh said of the theme from 2003. "I wanted a theme that is not about riches.

"Disco is an ambience. It's a matter of light, movement. The music is loud. It's an energy. It's light, light, light."

Walsh, and other key players for the evening, were no strangers to the disco scene. Silcoff was marketing director of Régine's in Montreal from 1978 to 1982. And DJ Robert Ouimet spun at the Lime-light from 1972 to 1981.

The Limelight was just like New



GAZETTE PHOTOS: TYREL FEATHERSTONE

Disco boots as vases greeted guests as last week's Daffodil Ball.

York, Ouimet said, recalling costumes from the crazy '70s of a plastic sheet with a birdcage headpiece and a candy-striped body leotard.

Régine's was the upscale counterpart to the Limelight's funky, gay (and straight) cutting-edge crowd, Silcoff noted.

We asked several guests, including Nico Archambault - winner of the first So You Think You Can Dance Canada competition - what disco means to them:

Archambault: "As a dancer, disco is a big part of my life. It's some-

thing that comes back on a regular basis," he said, adding that he danced in a disco show in Quebec City - and in appropriate costume.

Ariane Bourque, in white satin Marciano with feathered flourishes: "It means Studio 54."

Dominique Bertrand, in a luminous gown by Suzanne Tétrault: "I love disco. I'm not in shape, but when it's disco I can dance through the night. It's a call to have fun."

Micheline Beaudet, in black: "I loved the '80s. We danced all night."

EVA FRIEDE



Some guests at the Daffodil Ball: Ariane Bourque (left), Micheline Beaudet and Dominique Bertrand.

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