

Kinetically responsive dancing

By Alina Gildiner
 A good dancer gives everything he's got to a performance. In return, a good performance demands from an audience everything it has to give: an emotional, intellectual, and viscerally kinetic response. The Toronto Independent Dance

Enterprise (T.I.D.E.) is capable of evoking such a response. T.I.D.E.'s directors, Paula Ravitz, a graduate of York's dance department, and Denise Fujiwara, a current student there, envision the Enterprise as "a creative dance forum that collaborates with independent dancers and musicians on a freelance basis."

The company's recent show at 15 Dance Lab included the works of its directors, Jennifer Mascall (another York graduate), Tina Pearson and Paul Hodge (both former students of the music department), Stuart Shepard, and Joe Bietola (also now studying in the dance department). Their work has toured Canada and San Francisco, receiving much-deserved acclaim.

Jennifer Mascall's *Piebold and Duff*, danced by Fujiwara and Ravitz, combined imagination with deliberation, fluid softness with angular jabbing movements. The two dancers moved together and apart like resounding musical notes, now counterbalancing one another, now merging into harmony, dancing finally in twirling unison.

Restictions was choreographed and performed by Joe Bietola. A strong dancer, with a powerfully feline grace, Bietola danced against the jangle of an intermittently ringing telephone. The harsh ringing combined with Jim Plaxton's austere lighting to create an insomniac, dead-of-the-night ambience. Bietola cut through the claustrophobic air with terse, controlled drama.

Stuart Shepard's tap and music composition, *Banana Envy*, followed Bietola with Tina Pearson's rhythmic clapping and Ravitz's flamenco-like stamps emerging from the audience's clapping. Singing syllabic Indian rhythms in the dark, Pearson's

beautiful voice slowly moved from an alien chant to an increasingly intelligible English sound poem: "banana mama.... carry me banana home... come carry me mama chiquita... what a big banana!" The momentary flashes of light revealed Pearson walking and Ravitz gliding out her gypsy tattoo. Sliding easily from a quality of profundity to one of humour, *Banana Envy* produced a hybrid cross-breed: Ravi Shankar, Carmen Miranda, and a perverted Freudianism rolling around together.

The company's *coup*, however, was saved for last. *In Vitro*, collectively choreographed by the three dancers and two musicians, was a thought-provoking look at modern science's biomedical tampering with human reproduction. The piece worked itself around an ethos of timelessness. The dancing filled the space with movements varying from leaps, turns, lifts, and falls to praying and rubbing hands, intermingling pride, contrition, anxiety.

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Cinema

An exposition of contemporary independent French films will be shown in four programs on campus and at YUFAM on March 22 and 23. The exposition includes artists who use cinema as a working material, both for its make-up and its effects, and includes films that are among the most radical and most interesting French productions of recent years. Admission is Free.

At York in S137 Thursday March 22 Noon. Exhibition: Chromograms (Pigments Xerox) by Guy Fihman. Screening: Films by Guy Fihman, Edouard Beux and Pascal Auger. March 23-1:00 pm Exhibition: Plaques by Claudine Eizykman and Screening: Film by Claudine Eizykman.

At YUFAM March 22-8:00 pm. Exhibition: Structures by Pierre Rovere and Screening: Films by Pierre Rovere and Dominique Willoughby, March 23 - 8:00 pm. Exhibition: Serigraphs and Photographs by Jean-Michel Bouhours and Screening: Films by Jean-Michel Bouhours and Christian Lebrat.

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