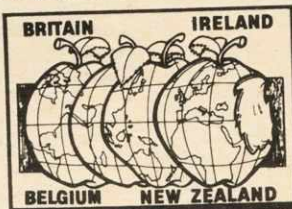


Going Your Way!

TRAVEL CUTS

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-- FOR A TASTE OF THE WORLD?



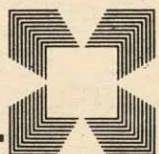
STUDENT WORK ABROAD PROGRAM

S.W.A.P. ANOTHER HO-HUM SUMMER IN CANADA FOR A WORKING HOLIDAY IN BRITAIN, IRELAND, BELGIUM OR NEW ZEALAND

DAVID SMITH OF THE LONDON (U.K.) S.W.A.P. CENTRE WILL BE ON CAMPUS TO TELL YOU ALL ABOUT IT.

DATE: November 17 PLACE: Multi Purpose Rm

TIME: 7:00 pm Dal S.U.B.



Mime still here with Sherry Lee

Review by Chris Armstrong

When I think of mime, I generally never get past the idea of men and women in white-face doing short, humorous skits and standardized tricks and illusions such as "the imaginary wall" or "the invisible rope." This is indeed one kind of mime, but as I recently found out, not the only kind.

Mime Still Here with mimists Sherry Lee Hunter, Christian Murray and Mary Ellen MacLean presented material which needed no white-face and went far beyond the old rope-trick firmly rooted in traditional mime.

The Nov. 4 show at the St. Mary's Art Gallery was a sort of visual jazz, with each sketch being a mixture of arranged and improvised effects. Some were done with speech, some without, and each scene was tied to the next by the supportive piano-work of John MacMullin.

During the four years of the **Lunch with Art** series the SMU gallery has proved to be admirably suited to many different kinds of stage set-up. Friday, however, may stand as the first time paintings were removed from the walls for fear of damage from flying vegetables. Large screens were set up and one of the two gallery grands had been moved to the side. Children occupied the front two rows and a good

portion of the floor at the edge of the performance area.

The first piece, **Blind Sight in the Small Hours**, proved this wasn't a kids-only show and, yes, choreography did indeed fit with mime, with results alternately bizarre and beautiful. This was a heavy, symbol-laden piece, a dance of communion and confrontation performed with two long dowels (swords? Japanese staves?) as props. The rods performed a magnetic function, first repelling and then attracting the two dancers.

The performance continued to be a mixture of symbol and slapstick. The children watching were lost and wandering within the first thirty seconds of **Hand Dance**, a simple two-person communication focussing on the movements and signals of the fingers and hands of the two. It seemed at times almost a complement to the background of recorded music by west-coast piano impressionist Liz Story. But **Set Change** and **Kitty** featured clowning, acrobatics and humorous exaggeration that brought an immediate and enthusiastic response from the front rows.

Of the three performers, Sherry Lee has a special rapport with children which suggests years of experience as a clown. Her portrayal of the child driven to TV as an only friend in the

masterful sketch **Child in Danger** shows she is well in touch with her own childhood. An element of play throughout her work is one of the strongest threads of her performance.

This sense of play came out most specifically and exuberantly in Sherry's short, madcap piece **Tossed Salad**, which used flying vegetables and scrambling humans to an effect not unlike Norman McLaren's best animated shorts. You had to be there.

Christian hit his peak as the cat in **Kitty** with his accurate and very funny exaggeration of feline gestures and expressions. All three shone throughout the whole performance, and were provided with a rich mine of material in Sherry Lee's writing and choreography.

The show would have been a little too eclectic and disjointed for a finished evening's performance, but as a presentation of new works by a newly-formed group, it was a tasty preview of things to come.

All **Lunch with Art** performances will be advertised in advance campus-wide, so keep your eyes open for posters bearing yellow triangles. Don't miss a bit of the free lunchtime entertainment happening at the St. Mary's Art Gallery.

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NEVER CRY WOLF

A TRUE STORY

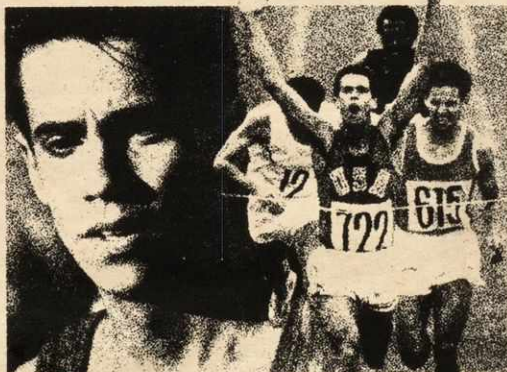


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