

entertainment

dalhousie gazette/january 25, 1980

Margie Gillis vibrant dancer

by Andree Roy

Halgionians saluted Margie Gillis' unique dance performance at the Dunn Theatre Friday night with a standing ovation. Her dances proved her deep, vibrant love of life.

As a child, Margie Gillis was constantly dancing so that at the age of three her mother introduced her to dancing lessons. Although hoping to see Margie take more interest in gymnastics, Rhona Gillis did not discourage her daughter from dancing. In Margie's words, "She told me to follow my own heart."

Margie trained early in ballet, point, adagio, theatre, mime, and competitive gymnastics. She denounced jazz as being all "tits and bum" and ballet as being too restrictive. The superficial ballet classes convinced Margie at age 12 to dance independently.

Margie continued dancing on her own until age 18 when she began her formal dance training with Linda Sky-Raino. She emphasized that dancing is a financially insecure career. It was not a career she chose, but, as Margie said, "I was always dancing and it just happened!"

Dancing is Margie's means of communication as an individual. While performing she is very aware of the audiences' reactions—their initial response and the changes they experience while she dances. Margie sees her performances as an unspoken dialogue between herself and her audience.

Like her performances, Margie's practices are never routine. She compares her practices to watching a familiar play. Even though you know what will happen, the emotions expressed are always new and real, she explained.

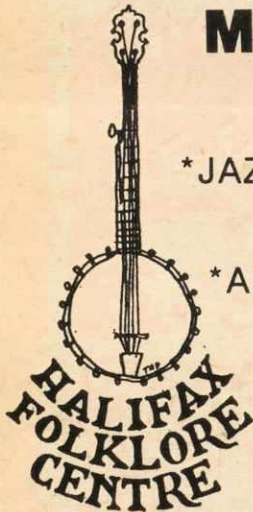
Margie's personality is sincere and vivacious. On stage she showed us how much alive she really is. Her dances cover a wide spectrum of emotions from hate, anger, frustrations and fear to happiness, love and contentment.

Margie never stands still. Movement is part of her life. "I love things that are changing, happening, rotating, moving," she said. Continually on the move in both her dances and on tours, Margie is doing what is in her heart—dancing!



MUSIC LESSONS BEGIN

* JAZZ, CLASSICAL and FOLK GUITAR *
* FLUTE * MANDOLIN *
* AUTOHARP * RECORDER *
(DAY & NIGHT)



WITHIN WALKING DISTANCE OF DALHOUSIE & ST. MARY'S

WARRANTY ON ALL INSTRUMENTS SOLD
1528 Brunswick St.
Halifax, N. S.
Canada
Ph. (902) 423-7946

NO REGISTRATION FEES
PRIVATE & GROUP TUITION
RENTAL/PURCHASE PLANS

JUST OFF SPRING GARDEN ROAD

Happening

ART. . . Exhibitions are storming around town—N.S. Art Gallery is showing "French Folk Art" and an exhibition by the National Art Gallery. While waiting for Act Two of **How the Other Half Loves** at Neptune Theatre—don't forget to glance at the art exhibition sponsored by the Manuge Art Gallery.

BOOK REVIEWS. . . will be seen in this section soon.

MOVIES. . . All Sci-Fi Fans: Be sure and see Star Trek before it leaves town. One good thing about it leaving—the Quadrophonia will take its place. It received rave reviews; a must for all Rock an' Rollers. . . Another film in town is Going in Style with George Burns, Art Carney, and Lee Strasberg. It's simply terrific. . . Look forward to Kramer vs. Kramer. It's a very good film, receiving all kinds of praise.

PLAYS. . . Go out and support Theatre 1707—the best spot to find talented young artists.

Neptune's play-funny

by Margaret Little

Reknown British comedian Alan Ayckbourn had Haligonians rolling with laughter at Neptune's opening night of his satire on the English language and society—**How The Other Half Loves**.

The actors love and we laugh. The three couples represent the three distinct levels of English society. The mixing of the three classes leads to chaos, tension, embarrassment, and ambiguity.

A secret love affair between the aristocratic lady and the lower class man impels the two classes to mix—or more precisely, **clash**. The self-made man, Featherstone, is promoted to the business world and he and his wife become the scapegoats for the other couples' extra-marital problems. Embarrassment climaxes when the Featherstones are invited to dinner at the other couples' houses.

Not only do the couples love each other but they also love

the eccentricities of the English language. Eric House as Frank Foster comically proves the ambiguities of his native tongue. He continually winds himself around his words. His love for the English language isolates him from his wife and society. Eric House delightfully shines in his portrayal of the typical British businessman isolated from all practicality. Vainly, he attempts to solve the secret love affair in a business meeting format. As events become more confusing the exasperated Foster cries, "If you didn't have an affair we'll have to change the whole agenda!"

Unfortunately love for the English language can only be completely understood by an Englishman. Canadians do not have the same deep loyalty to the subtleties of their language. This fact makes comic satire somewhat complex for the Haligonian. As a result, Act One is slow. The audience strains to catch the British

punch lines and the plot progresses subtly.

The setting is as equally confusing as the plot. Designer Arthur Penson attempted to solve a bizarre technical problem. All the action was performed in two living rooms—not side by side but interspersed. Unfortunately the elaborate and complex setting tends to distract the audience. Moving the furniture between acts only further complicated the action.

Act Two rescues the play from its minor flaws, making the actors and the plot obtrusively funny. The punch lines and plot are no longer subtle—but blatantly hysterical.

The comic satire ends on the same complications that introduced the actors. The language intricacies have continued to hide the now faded love affair. The actors remain intertwined in their love for the English language while we leave the theatre laughing.



ZAPATAS

ZAPATAS ROCK ROOM

PRESENTS THIS WEEK

TEQUILA

ZAPATAS
1591 South Park Street
422-1454