

Polish Mime ballet theatre is modern, vital and erotic

By NANCY and ADRIAN HILL

The language of the Polish Mime Ballet Theatre is modern, vital, and frequently erotic.

So unusual is their union of mime, dance, and theatre that its very principles are strangely different to the new audience. Uniquely stylized movements generated convincing and spectacular auras of color, drama and sound, before a packed Burton house.

The Kimono, a mime drama, told the story of a strange love triangle. Two stiff-moving travelling monks played the roles of characters in the story as well as the role of "story-keeper" or movement narrator. Throughout the piece a strong reliance on gesture maintained an adapted Japanese style. Delicate face work was striking in its ability to hold the audience on a string. Excellent use was made of ingenious sliding-door sets finely synchronized with activity on stage to set new scenes and create new moods. The dancers sometimes elicited responses from the sets by miming a strong push or gesturing lightly. The demonstration of mime technique was breathtaking at times. It is rare indeed to see such clever and innovative use of simple gesture. By incorporating elements of dance, gymnastics, and ritual, a near magical language is created. The level of communication that is achieved is extraordinary.

The Labyrinth was an ensemble that featured an all male cast dressed in applique leotards that resembled ancient maps of the world. The group initiated individual movements which again initiated the group to form new patterns and designs in space. The attention of the audience was immediately drawn to the dancer who first generated the new sequence. The reversion from group

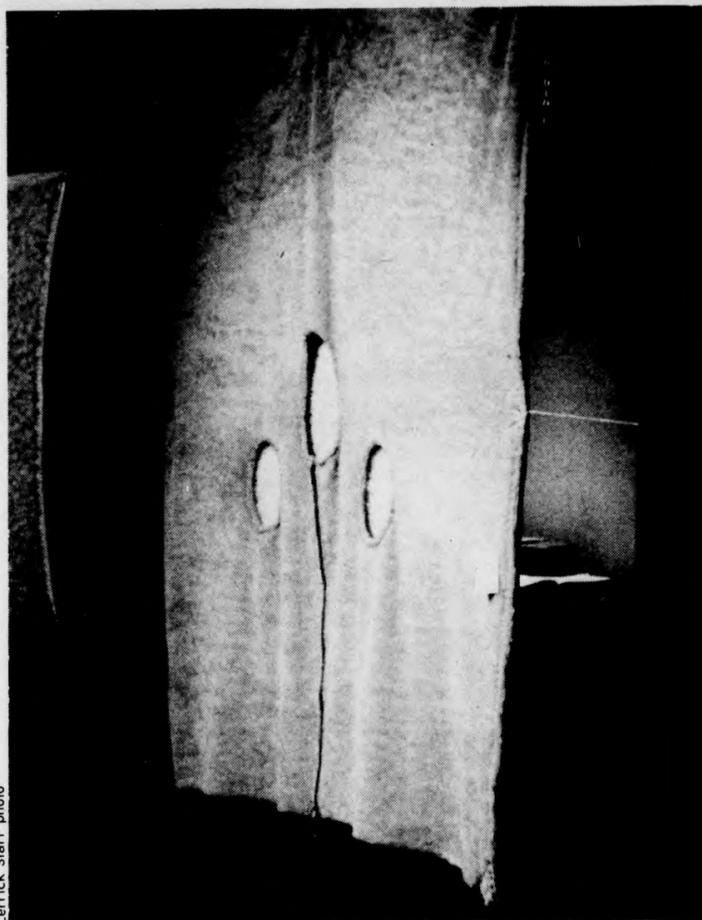
stimulation to individual stimulation gave the piece a fluid and coherent flow. An uneven level of ability was displayed as several of the dancers were well below the par of the bulk of the company.

The Departure Of Faust ended the evening with the epic story of Faust's fight with good and evil and the illusionary joys of his regained youth. Blazing colors draped the characters in splendid costumes extraordinary both for their dazzling appearance as well as their inventive design. Dr. Faust's cape was an adaptable set that transformed him from king to monk to sage. Its volume covered the stage only to be absorbed by the twist of an arm into a tight-fitting cloak.

Grand and magnificent music accompanied the hour long tale. An Italian aria told the story in elaborate form; the insertion of hard driving rock brought variation and vivacious drive into the score.

The most striking feature of Tomaszewski's dancers is their physiques. Gone is the willowy dancer as he is replaced by barrel-chested, bulging biceped gymnast. Many of the dancers come from unusual backgrounds. High jumpers, champion weight-lifters as well as ballet dancers fill the ranks. Leszek Czarnota danced the lead role in all the pieces and displayed the qualities that the company is trying to instill in all the dancers. The presence that he exerted on the stage was a major reason for the success of the evening.

Such performances have been rare this year. Many of the Burton performances have been unfortunately disappointing. It was a real pleasure to see a company with a new, exciting and highly stimulating technique; it is no surprise that the Polish Theatre has received such praise wherever it has played.



Lerrick Starr photo

The Art Gallery is featuring a travelling exhibition of 'feely' works by Jean-Marie Delavalle and Yvon Cozic, until tomorrow. The show is great fun and shouldn't be missed.

Brussel Sprouts boring

By RICHARD ANDREANSKY

At a time when many students are travelling in Europe, Brussel Sprouts at the Central Library Theatre depicts their experience comically.

The two adventurers, Ernie (David Rothberg) and Moby (Allan Harmon), settle in a damp hotel room in Brussels for a few days after a motorcycle accident. One of the humorous highlights of the play is provided at the beginning when the two fumble with the room key for about five minutes.

Moby represents the super male, motorcycle gang image who boasts of all his conquests. In contrast, Ernie is the meek and intellectual type who aspires to be like his friend. Both of them are homosexuals, yet this aspect of their characters is not emphasized in the play.

When the two leave the room for a few minutes, Charlotte (Patti Oatman), a 20-year-old itinerant enters the room and strips completely from her wet clothes. Upon Ernie's return, he is shocked but gradually gets used to the idea of a nude girl. So does the audience. Moby immediately tries to make advances to the girl. This scene was the funniest in the play because of David Rothberg's superior acting. All through the play the other actors act as foils to Rothberg's performance.

Unfortunately, the remainder of the play continues in a very boring manner. Charlotte spends the night with Ernie and later Moby joins in. After two days of love, Charlotte takes on a different attitude — very business like — and announces she has to leave. It almost sounds like a

continuous cycle that she undergoes, hopping from one man to another.

The point of the play may be to illustrate the revolution of the upper class or upper middle class student against the mores of the adult society. They rebel in a manner which is considered taboo by adults by turning into homosexuals and by walking around nude. At times it is questionable if nudity is really necessary to relate the message to the audience. However, the nudity in the play may symbolize the shedding of all hypocracies.

A few technical difficulties such as co-ordinating the music and the script can be overcome with a little more practice.

Brussel Sprouts, written by Larry Kardish and directed by Martin Kinch can be seen until March 24.

Culture Briefs

Series of six free concerts

Vibrations from the Electronic and Percussion Studios, a series of six free concerts, sponsored by the program in music will be presented in Stong Junior Common Room tomorrow, Saturday, and Sunday nights. Show times are 7 p.m. and 9:30 p.m. The participants are Anthony Sheppard and Haraldur Edgardsson playing tomorrow; Gunther Steudel and Robin Engelman playing Saturday; and the studio of David Rosenboom playing on Sunday. Everyone is welcome.

Two student films to premiere

For the first time the program in film will be presenting student films to the York community. Participants are Ivo Cristante, Daria Stermac, Jim Purdy, Dennis Zahoruk (winner of the Famous Players Student Film Competition) and Derek Best. Show times are 3 p.m. and 8 p.m. in Curtis Lecture Hall I. Admission is free and everyone is welcome.

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