

Mime master a committed artist

By LINDA JANASZ

You cannot separate out totality. Education may tell us that we are made up of atoms. But really, we are made up of body and soul. I don't have a hand, I am a hand."

So says Yanci, the internationally acclaimed mime artist who is currently touring through Canada. Yanci, who was Marcel Marceau's performing partner for over eight years, decided in 1980 to create his own one-man show. While touring through Europe and the U.S., he garnered critical acclaim. An Austrian newspaper commented that "Yanci's art is so realistic and universal that only the greatest pantomime masters can achieve



Yanci was M. Marceau's understudy for eight years.

such stupendous technique."

His Canadian debut at the Harbourfront Dance Theatre drew standing ovations during his sold-out performance.

"One of the reasons I love mime so much," he says, "is that it is an international language. It is one of my greatest thrills to be able to work in front of a German, French or Japanese audience. There is no language barrier. Just pure communication."

"But although it breaks all barriers, it is the most difficult of the performing arts. Once you have taken away the words and the props there is nothing else to rely on. You must refine your body movements to an essence."

Yanci goes on to explain how mime as an art form is still a novelty in North America. "Marceau introduced mime here in 1955; essentially, there had been none before that. In Europe, it has been an art form for centuries. I want to close some of the gap."

"I am the next generation. Perhaps people will equate me with Marceau, but I only feel fortunate that there is a standard by which to rate me.

"But unlike many new artists, I do pay respect to past artists. I have taken the classics to the next generation, but I have also combined them with the present."

I am trying to bridge the art of the theatre and mime. Perhaps I see pantomime in a more universal way. I am not opposed to speaking on stage. You cannot deny the word."

His hands moved through the air and his eyes danced. "I love the art. It is really a whole new area. But when you see my show I think you will see something new. I sweat and work very hard. My body is my instrument."

Yanci will be performing at the Leah Posluns Theatre, 4588 Bathurst Street, for two performances on Saturday February 18 at 8:00 p.m. and Sunday February 19 at 2:00 p.m. Tickets are available at the theatre box office at 630-6752 and at all BASS outlets. Student and senior discounts, too.



The T.C.O.

Schumann concert

By VICTOR MIO

The Toronto Community Orchestra, directed by James McKay, performed an all-Schumann program this week at the Church of the Holy Trinity located behind the Eaton Centre. The TCO is in residence at York University.

Since its debut in 1968 as the Glendon Orchestra, the TCO has grown to a full 65 members, and is comprised of York students, faculty, and alumni as well as community amateurs and professional musicians. The works presented were: "Overture to Geneva, Op. 81," "Concerto in A Minor for Cello and Orchestra, Op. 129," and "Symphony no. 4 in D Minor, Op. 120."

The first piece was a short number that prepared the audience for the rest of the performance. The concerto for Cello and Orchestra featured a brilliant performance by Coenraad Bloemendal, a graduate of the Amsterdam Conservatory, and now head of the string program at York.

The fourth Symphony was the focus of the evening. The very full sound of this piece was almost too big for the church's limited acoustics.

The Raag-Mala Music Society of Toronto presents an evening of East/West percussion featuring

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Information: 762-3295 or 496-0080

Workshops dealing with various aspects of Western (jazz) and Hindustani music, will be conducted by Tom Evans, soprano saxophonist and shahna student, and by Bob Becker (of Nexus) advanced disciple of Pandit Sharda Sahar Mahara of the Banarsi tabla bar.

February 11, 1984, 3 to 5 pm OISE Room 212, 252 Bloor St. West, Toronto. Admission is free to the workshops.



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