

# Elfin Mime a hit

*elfin Theatre*  
- a performance of mime

## Review by Chris Armstrong

As I was leaving a recent concert at the Dal Arts Centre, with the final thundering of applause still ringing in my ears, I heard someone remark that standing ovations today were too easily given. Upon reflection, I found that I agreed. The concert had been enjoyable, but it was by no means brilliant, and the audience's final response had been basically disproportionate to the show's merit.

Recently, I had reason to remember again those reflections of the week before. The occasion was *elfin Theatre's* mime performance, and once again, the show ended in a loud and appreciative ovation. This time, however, there was no question in my mind that the response was fully deserved, both for the exuberant beauty of the production itself, and for the great progress of the group since their last local productions at the SMU art gallery and Dal SUB.

*elfin Theatre*, for those who didn't make it to the show and somehow missed the pre-performance poster blitz around town, consists of four young mimists: Sherry Lee Hunter, Christian Murray, Mary Ellen

MacLean, and Kris Rogers, plus pianist/composer John MacMullin. Although the name of the company is new, its members have worked together (in various configurations) on such diverse projects as Mary Ellen and Christians's "Rubberheads" and Sherry Lee's creation "Instar Variations." The rapport of the group is immediately apparent, and seems to have been intensified by their recent work with Maine master mime, Tony Montanaro.

Mime requires a full suspension of disbelief on the part of its audience, and mime well done can be a mind-bending experience, drawing the watcher into a world of impossibilities made possible: topsy-turvy perspectives, time compressed, men and women transformed into cats and seals ... a fantasy world made alive by theatrical convention and the creative imagination of the players. All of this was fully realised in Saturday's performance, which in its best and most creative moments was breathtaking.

Such a moment, in fact, brought the evening into stride with the first piece, entitled "The Race." Imagine, if you will, the two leading runners in this great marathon, coming around the bend on the fifth grueling mile, pounding down the straightaway ... at which point the two are actually running in place, in an



exaggerated show of teeth-gritting determination, last-ounce exertion and imminent heat stroke. Suddenly, the cheering fans (both of them, doing a wonderful imitation of a mob) come into view, and the runners, still basically in the same place, though one and then the other takes the lead, pass by the cheering fans, and leave them far behind through the magic of mime ... at which point the real fans, in the real audience, break into spontaneous cheering, completely taken into the illusion, loving every minute of it.

Next, Sherry Lee presented an extremely difficult solo piece, a mime narrative of a babysitter's evening, complete with every comedic near-disaster possible to the premised situation. At times events came on with such a rush that it became a little hard to follow, but at its best moments (had the lost baby been, perhaps, sucked up the vacuum cleaner??) it was uproariously funny.

"Kitty," one of the two pieces of the evening that I had seen before, is most deservedly a local favourite. In a sort of interspecies Punch and Judy show, Christian plays the feline protagonist for every drop of kitty idiosyncrasy, and Mary Ellen bellows, screeches, and brandishes a broom above her head at the frowzy, frazzled antagonist. It was once again a hit, proving that slapstick, while maybe not the highest form of humour, is great fun when properly done.

I could go on to describe the whole show, but rather than divulge their repertory to those who've missed them so far, I urge anybody with a taste for theatrics of any sort to catch *elfin Theatre* the next time they surface for a show. Between the well-crafted choreography, an often cartoon-like sense of visual fun, and the great exuberance of the group, it should be easy to see what Saturday's ovation was all about.

# Cohn Calendar

## Stan Getz

Saturday, March 24, 8 pm

Regular \$12/\$11, Students/Sr. Citizens \$11/\$10

The name Stan Getz has been synonymous with great jazz for many years. Getz continues to introduce new styles and interpret them with his personal style and distinctive sound. His ability to discern and nurture talent and bring new material to the forefront has hardly been paralleled by anyone in today's music world.

## Rita MacNeil

Thursday, March 29, 8 pm

Regular \$7/\$6, Students/Sr. Citizens \$6/\$5

Rita MacNeil writes and sings about the things she feels and sees. Her performances are hypnotic, assured, exciting and powerful.

## Carlos Montoya

Friday, March 30, 8 pm

Regular \$14/\$12, Students/Sr. Citizens \$12/\$10

The first flamenco guitarist ever to dare to display his artistry in a solo concert, Carlos Montoya has been hailed by aficionados everywhere as one of the truly great masters of our time. His advanced technique, his flair for inventive innovation and his infinitely varied repertoire represent creative playing in the fullest sense of the term.

## Royal Winnipeg Ballet

Wednesday through Saturday, April 4-7, 8 pm

Regular \$14/\$12, Students/Sr. Citizens \$12/\$10

On April 4 and 5, the company will perform: *Allegro Brillante* (Balanchine); *Bluebird pas de deux*; *Corsaire pas de deux*; *Translucent Tones* (Nils Christie); *Les Patineurs* (Ashton). On April 6 & 7, the company will perform: *l'Estro Armonico* (Cranko); *Don Quixote*; *The Still Pointe* (Bolander); *Lento, A Tempo E Apassionato* (Nebrada); *Pas d'Action* (MacDonald).



*Einsturzende Neubauten*  
80 = 83 Strategien Gegen Architekturen

Mute Stumm 14

## by Moritz Gaede

*Einsturzende Neubauten* are an ensemble from Berlin whose music could be called industrial primitivism. They gave their first concerts inside a concrete highway bridge; in a hollow space too cramped to allow the spectators, who were led there blindfolded, to stand upright. Most of the instruments they use are metal objects they have found or constructed.

*Strategies Against Architecture* is a compilation of pieces recorded by *Einsturzende Neubauten* since 1980. Only a few of the pieces are held together by

identifiable rhythms—most evolve around primal thuds, squeals and crashes.

The music is comparable to that of SPK; it deals with pain and insanity and has the slow intensity of a skull splitting apart.

Surprisingly, the song "Kalte Sterne" (Cold Stars) evokes strains of Kraftwerk's *Radioactivity* album—just as in "Antenna" and "Radio Stars" Kraftwerk tune into the sounds of space and "catch the sounds that no one has heard." *Einsturzende Neubauten* in this song look inside a universe made visible through machinery, and express what they see, images of emptiness, cold horror, and doom.

For an aural review of *Strategies Against Architecture*, listen to CKDU's *Hot Off The Presses*, Monday, March 26 at 8:00 p.m.

# quadrivium

## Quadrivium - Quiz 8409

- Whose voice was used to dub the singing for Natalie Wood in *West Side Story* and Audrey Hepburn in *My Fair Lady*? What is her musician son's name?
- What actor has Ann Landers as a mother-in-law? How are Ann Landers and Abigail Van Buren related?
- What was unusual about Sal Mineo's wardrobe at the conclusion of *Rebel Without a Cause*?
- What is Buzz Sapien best known for?
- What Canadian bands recorded singles titled "Train" and "Oh, What a Feeling"?
- What TV star had a bit-part in *A Mirror Cracked* in which he was snuggled in Elizabeth Taylor's bosom?
- Who was April Dancer?
- Where were the secret Nazi fuel caches in *Five Graves to Cairo*?
- Who performed the marriage ceremony for the Owl and the Pussycat?
- Name the singing chipmunks.

## Answers to Quiz 8408

- 9
- Carry on Sergeant

- Cutters
- Esinore Brewery
- Demon Seed
- "Overture to Death"
- HNK 999C
- Sir John Knight of Knight Industries
- Prof. Keller
- Sam Shepherd

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