



The Solomons Dance Company, led by Gus Solomons Jr., will perform at Burton Auditorium Tuesday night at 8:30 p.m. Their dances have been described as "titillating the mind at the same time as they caress the eye with a flow of long-limberd and neatly phrased images, by turns athletic and provocative". Solomons was a guest instructor last spring in York's dance department. Tickets are \$3.50 for students, \$5.50 for staff and faculty, and \$7 for the general public, and are available at Burton.

## Mime theatre fails to meet expectations

By AGNES KRUCHIO

I wish I could write a wildly enthusiastic review of the current show by the Canadian Mime Theatre, now running at the Central Library Theatre, but their performance is far too uneven in both quality and originality. We are offered so many glimpses of the style that they are noted for — a whimsical, gentle, simple poeticism — that when they do not live up to our expectations, the disappointment is all the more intense.

Directed by Adrian Pecknold, the troupe has four other competent members. Their forte seems to be the personification of inanimate objects. One such skit, *Pear*, is simplicity itself, and involves a member of the troupe dressed in yellow gold sac and a delightfully rounded white mask hanging on a ladder — er, tree.

The sketch involves the coming-to-terms of the pear with the facts of life, from the point of a view of a pear — one must leave the tree, no matter how high, when one is ripe.

Some of the skits, though funny and good, are old hat. *Vespers*, a skit about two monks tolling the church tower bells, could be replaced by something new. Similarly *Piano Forte*, about a self-centered piano virtuoso whose piano runs away with him, and *Doctor's Waiting Room*, with the itch that spreads, are well-done, but could use some renovating.

Some other pieces, though not new, could be successfully expanded. *Rival Wizards* was a skit I was sorry to see end mostly because the idea was far from exhausted.

In the instances that the troupe attempts to satirize contemporary life, the skits lack sufficient incisiveness to make the satire effective. "Vic Tanny's" and the "Gulping Gourmet" were far too simplistic to be cutting.

All of this is not to say that conventional and traditional mime is not needed. *The Hole*, for example, uses a twist where the hole in a two-dimensional sheet of paper becomes a three-dimensional hole in the ground,

and reverts back to two-dimensions with unfortunate consequences for a curious passer-by who has descended to explore the hole.

Harro Maskow adds a new dimension to movement in the skit *Samurai* when he imitates the war-noises of an oriental warrior.

This is an innovation and an experiment that raises an important question basic to mime — what is the limit to which sound can and should be used in this silent art? Music has been increasingly used in mime; in this instance the unintelligible gibberish was used to give the skit its backbone.

The high point of the show was the skit *Audience*, a jarring and uniquely absurd experience. For a full minute the members of the troupe, playing an audience, sit in a row and stare out at the audience, who watch the actors watching them watching them... The reversal of roles between actors and audience is momentary but devastating.



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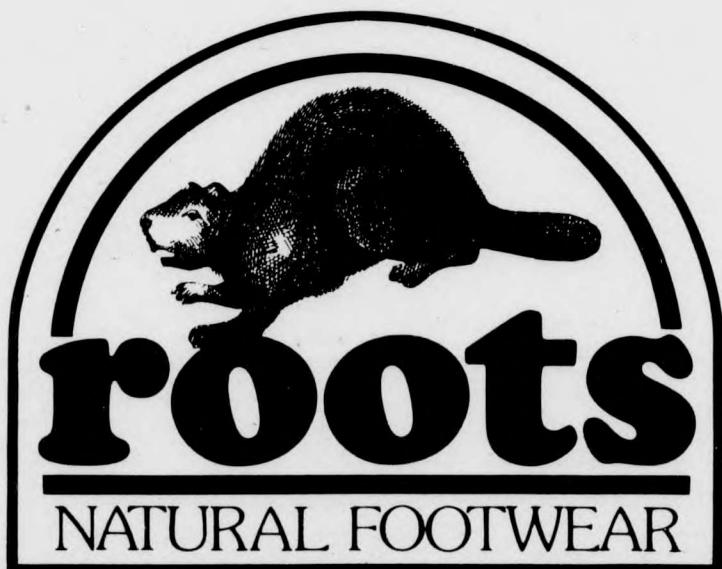
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