

Spring Arts fun on slopes



Photos by Lynn Boone



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day Thursday, Friday and Saturday. Some of the workshops were held in the Studio, some in the RUB and some outside on the lawn. He also performed and taught at local public schools. At all of these, he taught basic techniques such as rope-pulling, walking, and talked about mime as an art.

Watching T. Daniel, Saturday night, it appeared that mime was a simple technique. Already though, through the workshops, members of the audience had learned how difficult it is to create and maintain illusions. It requires strength, agility and the ability to isolate movements. The action of "pulling a rope" involves the isolation and coordination of the hands, arms and hips, as well as the creation of tension to produce the illusion that there really is a rope. To T. Daniel, there is no illusion. At one workshop he told us about practicing with ropes under Marceau's direction. While at a standstill in a tug of war with his partner, he had eased the tension between them very slightly. Feeling this, his partner yanked the imaginary rope. He fell and nearly hurt himself because of it. His point was very clear: with practice the illusion disappears, and imaginary objects become tangible.

The strong, slender young man

in the navy blue corduroy suit told his inquirers of his studio at the Illinois State University where he obtained a degree in Theater. This is also where, after a performance, he met Marcel Marceau, who took him to Paris to study mime.

As a former student of Marcel Marceau, T. Daniel is aware of the danger and annoyance of copying another person's act. He has seen poor imitations of his own work and Marceau's. But, he continues to come up with new ideas, developing his own style and set of characters.

Although his techniques are near perfect, his style is neither pure nor traditional. His costumes and makeup would almost be considered avant-garde. He uses some props, which is fairly unconventional. And he incorporates magic into his act. During the Saturday night show, he did several tricks with scarves and thimbles which were impressive. He also does not ignore the comic element. In every sketch, there was at least one laugh. Some scenes, such as "The Museum," where people could identify themselves and others in the characters, were unbearably funny.

On the whole, having T. Daniel as artist in residence created a spectacular weekend, which no one should have missed.