

La La Human Steps at SUB last Thursday

# Lock's Human Steps to physical abstraction

review by Suzette C. Chan

"Hey, kid," the tall, angular man in black says. "What are you doing?"

From the centre of a gigantic spider-like machine, the white noise from a treated guitar stops and a small voice floats up, carried by billows of artificial fog: "I'm trying to find a new form of expression."

The man in black is Eduoard Lock, who guides the audience through a dialogue with his consciousness, and the kid is a member of La La La Human Steps, the human symbols Lock uses in his latest performance extravaganza, *Human Sex*.

While *Human Sex* is not really about sex, Lock, (the Montreal native who created the work) using his stick-like body to imitate geometric angles, admits at the beginning of the show that he has "desires."

Like the desire to express himself through allegories, to push the limits of the human

body like he pushes the limits of his imagination.

The star of his consciousness is a hybrid of conflicting human traits embodied by the star of *Human Steps*, Louise Lecavalier.

Lecavalier is a human gyroscope, spinning into the arms of another dancer then out again, rolling just centimetres below falling bodies, shaking her head so that her white rope-like hair lashes out in every direction.

She is unexpectedly strong, too. Besides soloing like a dervish on speed, Lecavalier repeatedly caught men who hurtled toward her, threw them over her head, carried them on her shoulders the length of the stage.

But she, like the other three dancers in *Human Steps*, were not jumping into the air like they were being manipulated by cosmic marionette puppeteers or like they were jumping toward an impossible goal.

Rather, Lock made no pretensions that

their energy came from within. When they weren't whirling and tossing themselves to/against loud electric and electronic music approaching white noise, the music came from within them as they repeated hand and body signals in silence.

Sometimes they used their inner energy to bounce off (figuratively and literally) each other and they often used the floor as a crutch, seemingly portraying Lock's creative process.

Lock and his dancers also interacted with machines. The aforementioned "spider" contraption shot laser beams which sounded like fireworks whenever someone or something interrupted the light. There was a smaller machine with a likeness to a harp which could sound like a mechanized koto or fireworks or a human voice when "a socially acceptable part of the body" blocked the beams.

But *Human Sex* is not about technocracy; it was about expectations: what happens when they fall down, what happens when you release your consciousness.

Through the amazing acrobatics, Lock constantly asked the audience how far we were willing to trust, how much we were willing to risk.

With *Human Sex*, Lock showed he was willing to risk abandoning formula. He trusted his dancers to convey his vision; his dancers trusted each other not to let the other get hurt.

I trust that Louise Lecavalier and Eduoard Lock will once again win international best dancer and best choreographer awards for *Human Sex* and that La La La Human Steps will be back next year with another beautiful, daring composition of physicality and abstraction.

# Edmonton Film Society launches new series

by James MacDonald

This Monday marks the start of the Edmonton Film Society's International Film Series. Featuring works by Pasolini and Fellini, the series has as a highlight the Edmonton premiere of *The Flavour of Green Tea Over Rice*.

"We wanted to concentrate on choosing films which Edmontonians had not had a chance to see before, or not very often," says series organizer Michael Tilleard. "The main idea is to give people a chance to see something new and different."

"We also wanted to choose one or two that people know already, that people can identify, like *Yol*".

Tilleard is speaking of the Turkish film which won the Palme d'Or at the Cannes Film Festival in 1982. It is a film which enjoyed rave reviews, but a short run in this city. Written in prison by filmmaker Yilmaz Guney, *Yol* portrays the discoveries made by five prisoners when they are given a week's pass to visit their families. *Yol* plays Mar. 17th.

Following are the other films in the series: *System Without Shadows* (Feb. 3)

This thriller originates from West Germany, and stars the excellent Bruno Ganz. Ganz is a computer programmer involved in a scheme to channel funds to a Swiss bank account. Directed by Rudolf Thome, it features a cameo concert appearance by Laurie Anderson.

*I Married a Shadow* (Feb. 10)

A new slant on an old theme, this French film concerns a young, pregnant woman who assumes the identity of a wealthy friend after that friend is killed in a train wreck. She continues the deception, but is endangered by an unknown person who knows her secret. It was made in 1983 and was directed by Robin Davis.

*Medea* (Feb. 17)

This 1969 film by Pasolini stars diva Maria Callas as the Greek enchantress who aids Jason and leaves her homeland, eventually finding tragedy. Pasolini provides a unique version of the ancient tragedy.

*A Nos Amours* (Feb. 24)

France's Best Picture of 1983, *A Nos*

*Amours* deals with a teenage girl, alienated from her family, who searches for oblivion in sex. Judged as best film of the year by Village Voice 1983, it was directed by Maurice Pialat.

*The Flavour of Green Tea Over Rice* (Mar. 3)

E.F.S. program coordinator Ralph Horak called this film "the reason for the series". Made by poetic Japanese filmmaker Yosujiro Ozu, *Green Tea* is a domestic drama depicting the break-up of the marriage of a childless couple approaching middle age. It is the oldest film in the series, made in 1952, though this is its Edmonton premiere.

*A Taste of Water (The Hes Case)* (Mar. 10)

This Dutch film won the Critics Prize at the Toronto Festival of Festivals in 1982. It focuses on a social worker who gives up his ordered lifestyle to care for a wild child discovered living in an abandoned house.

*And the Ship Sails On* (Mar. 24)

Fellini's recent film focuses on a group of operatic luminaries gathered aboard a luxury liner on the eve of World War I. The film shows the indulgences and foolishness of the passengers, intent on scattering the ashes of a deceased diva off the coast of her native

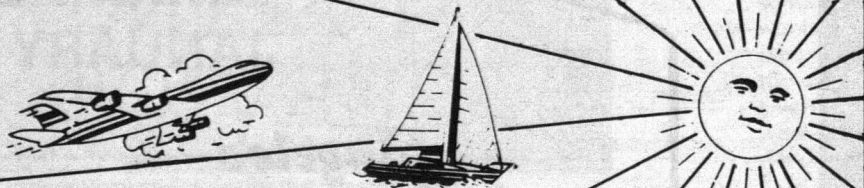
island in the Adriatic. Funny and lively, the Film Society calls it one of Fellini's best works.

One of the Film Society's goals for this series was to get a good cross-section of films from different countries, with six different nations represented.

"An International Series has traditionally been part of the Film Society's season," says Tilleard. From its foundation in 1936 to the openings of the Princess and the now-defunct NFT downtown, the E.F.S. was the only outlet for international films in the city. In the past few years, the International Series have not enjoyed great popularity, but Tilleard is confident of success this time around.

The venue for the series remains the same, Tory Lecture Theatre 11, as do the time and day of the showings, Mondays at 8:00 p.m. The Film Society is a non-profit organization which cites as its mandate "the study and appreciation of the film art." The series commences February 3 and runs until March 24. Series tickets are available from SU tickets for \$22, with single admissions going at the door for \$4. All films are subtitled in English.

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