

Conventions tossed out the window in favour of risk



Danse Musicale

Post-Moderne

by Patrice Struyk

Throw out your expectations! Forget the clichés! This is LALALA (Human Steps) we're dealing with. Guided by choreographer-dancer Edward Lock, the six-member troupe will be at SUB Theatre Jan. 26 to 28 to dispel the stereotyped ideas about dance held by we mortals.

Just when you thought you were starting to understand and appreciate the art, LALALA comes along and changes the rules. Or eliminates them.

It's not surprising that Edouard Lock's perceptions and subsequent creations don't conform to the norm. The Moroccan-born Montrealer didn't start dancing until he was 21, and started to choreograph a year later. As a result, he's relatively free of ingrained (read: traditional) ideas about dance.

"People come into the theatre with one set of ideas of what the human body can do," says Lock. "Painting is dance. Any kind of movement is filled with complications." Lock adds that his audiences "shouldn't look for a particular aesthetic reminiscent of ballet."

The natural assumption is, then, that if classical rules and standards have no place in LALALA's repertoire, the company's offerings must be rife with emotion. Lock rejects that. He doesn't believe in emotions on stage. To Lock, dance (as he creates it) is a portrayal of risk. "Risk is in everyone's life - you can't avoid it. And it's not just a physical thing. I view the world as an incredibly complex and risky place. Dance is an irrational art form that reflects our society."

Lock says, "the powers that be have made dance a very fragile sport." His belief is that people *should* consider the danger, sweat, risk and athletic skills involved in it. In fact, Lock feels that dance and sport are similar. Both can arouse, both create hope, and see hope accomplished.

If following Edouard Lock's philosophy is difficult, attempting to define the elements in his latest work is more so. "Businessman in the Process of Becoming an Angel" is billed as a post-Modern musical. It's a melange of athletic, exploratory movement, and original music and songs, done among about 50 cutout dog props - with new wave-punk overtones.

The dance apparently revolves around the concept of the businessman (or symbols of him) as the sex symbol of the 80's. But why the dog props? "I don't believe in having a clear relationship between a title and a piece," replies the choreographer. "Dogs have been tailored by genetics into very funny shapes. It connects to what I feel we do... look at something and imagine something greater or lesser than it is... imagining aesthetics that don't exist."

Are these the ramblings of a creator? Clever double-talk? Is Edouard Lock operating in his own private sphere? One thing is certain: "Businessman in the Process of Becoming an Angel" will be a new and exciting and even challenging dance experience. Is Edmonton ready for it?



DANSE MUSICALE POST-MODERNE

BUSINESSMAN
in the
PROCESS
of becoming an
angel

JAN 26/27/28 Thursday, Friday & Saturday 8:00 p.m. - SUB Theatre presents LA LA (Human Steps)/LOCK DANSEURS performing BUSINESSMAN IN THE PROCESS OF BECOMING AN ANGEL. Chalmers award winning choreographer Edouard Lock and his Montreal troupe present the newest in post-modern dance. Tickets \$10.00 Available at all BASS Outlets, charge-by-phone 424-3355.

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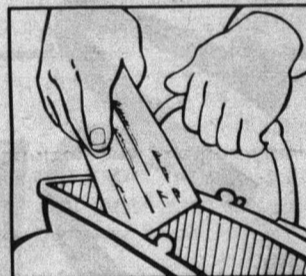


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