

The Ruins of Timeless San Francisco

Delta Carnival:
Synergistic performance.



Filtered light and projected shadow forms through cloth screens suggest the distancing of time. **Delta Carnival** uses them to turn everyday recognition into timeless myth. The use of blurring soft-focus images gives distinct theatrical expression to the company's evolution away from formal dance preoccupations. The goal is synergistic performance.

The mythological lost continent of Atlantis is the illusive background for *Ruins*, which premieres in November at Berkeley's Julia Morgan Theatre. With light, shadow and sound, a San Francisco known only from an archeological perspective is evoked through the distorting fabric of time. **Delta Carnival** raises questions of perspective and understanding—the possibility that riddles, vagueries, are created by human limitations, warped by the transitory and inaccurate nature of present experience.

Ruins is the product of a dancer's

transitions, the expression of the synergic theatre created by Suzanne Manning in 1974 to unite the possibilities of movement with sound and light. Co-director David Manning acknowledges movement as central to *Delta*, a core of concern which causes it to differ intrinsically from performance art's sculptural genesis.

Performance art originated from static visuals, and *Delta's* intentions reject stasis. In *Ruins*, constantly evolving images thrown by rear-projected lights suggest animation rather than tableau. The shifting ground of enigma is the essence of the subject, although presented in a solid format of archeological chronology—pre-history, pre-classic, classic, and post-classic civilizations. *Maya*, *Artifacts*, *Ruins* and *Epilogue* are segments of *Ruins* that are but shadows in a dream-state of fable, a surreal dancing theatre.

Michael Kenna, Barbara Chrest, Sandy Lynch, Bruce Babski and

Bryan Babski perform as the **Delta Carnival** company, taking part in the malleable organization of the performance elements. *Ruins* was previously presented in this area in 1980; Allan Ulrich of the *Examiner* called it "intelligent and compulsively watchable." The possibilities inherent in *Delta's* combinations offer emotional reactions on a great variety of levels. **Delta Carnival** refers to itself as 'a multi-dimensional theatre/dance company,' and as the Synergic Foundation for the Arts they maintain studio 'lab' space, offering various movement classes, using the studio as an 'incubator' for social and professional relations among artist/elements of the synergy.

—Alice Thibeau

Delta Carnival performances at Julia Morgan Center, Berkeley, Friday Nov 27 through Sunday, Nov 29 and at Southern Exposure Gallery in SF Thursday Dec 3 through Sat Dec 5. Tickets \$5, performances 8:30pm. Call 552-2742.