

Synergic Theatre dancing production brilliant, stunning

By Barbra Burke

It needed to be said. For years dancers were warned that props and effects were supportive but subordinate to their performances, as though the dance itself would be demeaned by overdependence on these aspects. Last week the Synergic Theatre rightly demonstrated that the components of light, music, and movement are coequal in their contribution to a final piece.

The Synergic Theatre grew from the inspiration of Larry Tseng, Raymond Simone, Suzanne White, Nancy Powers and Deborah Pearce, respectively an electronic engineer/musician, art director, two dancers and a costume designer. They should be applauded for the spectacular fruits of their concept: "a visual/audio/kinesthetic art."

The first number, "Synchronisms No. One" was described as an "exploration of the individual's time space framework." The impression of the grey and white hooded figures, deep grey set, and continued jangling of chimes created an eerie yet oddly calming effect. In response to radio transmitted instructions, three white dancers traveled over the stage with largely pendular movements, reinforcing the notion of Time. The grey figures were shadows in movement as well as costume. Both the metallic spheres suspended in the back and the wind chimes were in continual motion. The overall impact was one of a slow but fluid space.

The second number, Cartoonik, was an easy pole at our less sophisticated dramatic productions. Here the sound effects stole the show as the animated background and characters played out the beloved good guy vs. bad guy melodrama.

The finale, Delata Carnival, was the strongest assertion of the "tripartite" idea. The dancers became silhouettes projected on a screen against incredible sound and light manipulation.

We were reminded of what we knew as children, that shadows can be terrifying as well as

playful. The proximity of the dancers to the screen determined their size and focus. The dancers far from the screen were gigantic and of diffused distorted dimensions. Their relation to the small confined figures next to the screen created a grotesque Alice in Wonderland fantasy.

The lights were stunning, the music "soundscapes" brilliant. The three elements—dance, light and sound—shifted in preeminence throughout the hour long number.

Although impossible to state The Meaning of "Delta Carnival," there were repeated images of dance, the Divinie, the Daemonic, and death (thank you, Mr. Agnew), never traditional strangers.

The handout states "this kind of idea just doesn't seem to lend itself to written description"...and so I've fallen into a taoist trap of sorts (He who says he knows, knows nothing). However, the concept of Synergy obviously extends beyond the performing arts and into society's daily performances. Our interdependence today is not a matter of choice, as our lives are "'an effect of which each is individually incapable.'"