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A '60s Trip Through a '90s Prism

Dance Review

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In a collaborative effort with music director Charlie Campagna and nine featured onstage musicians, Trip premiered "Exquisite Corpse," a 15-piece, full-evening work Saturday at the John Anson Ford Amphitheatre. And what a trip it was! Making use of the Ford's sylvan setting, Favand's 2½ hours felt at times like a '60s concert at San Francisco's famed Fillmore crossed with adrenaline-pumped, New Age sensibilities.

With set pieces bleeding into one another seamlessly, the performances were akin to a psychedelized union, a mind-blowing journey into the aural and physical: Campagna's crackling guitar work smacked of Jerry Garcia; the dancers, whether skittering on puffs of fabric or tossing off agile leaps, embodied a purity of movement.

The company-created "Lotus" set the tone, the musicians issuing forth a transfixing wall of sound. Sitarist Alope Das Gupta, tabla player Hemant Ek-

bott, guitarist Campagna, and Ron Bartlett on tambura, saw Favand and troupe—Koala Yip, Nina Kaufman, Elaine Wang, Rebecca Butala and Johnny Tu—incorporate back-arching yogic moves with Shiva-like arm patterns that resembled an exotic temple painting.

In his solo "Rocket," Tu proved a pliant force, commanding the stage with jet-propelled lunges to Bartlett's ferocious drumming. Tu's other solos, "Woven" and "Quiet," took gentler tacks, stillness at their cores.

"Deep Land—Veiled Eclipse," a fanciful "dance poem" by Yip, had the company cavort with balloons while discoursing on moon treks. Favand's rhythmically complex "Belly," in which the dancers alternated between one-legged stances and full-tilt whirling, were joined by a slew of Brazilian percussionists in this splashy finale.

—VICTORIA LOOSELEAF

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