

THIS IS A PICTURE OF A PERSON I DON'T KNOW

Until August 16 (not 11), 19:00.

Dance Base (venue 22).



Margaret Kirk is charmed by a rough guide to dating

Pere Faura begins with a simple premise, and a snatch of *Singin' in the Rain*. Dating, he notes, is like an audition in uncertainty, noting the willingness to tailor the self to another's need, the showing off and the hanging around.

Using musicals as inspiration and irritation, this sharp, short, humorous solo takes Faura on a journey to become the star of his own movie. Once he has established the theme, Faura

tells a story from his own life, segueing seamlessly into a comic recreation of a classic musical number. Mocked and distorted, the musical's jollity becomes a parody, the dark undercurrents of dependancy and anxiety undermining the cheerful tunes and tap-dance virtuosity. When Faura projects himself onto the screen, and chats to an earlier version of himself, his harsh loneliness is leavened by his cheeky resilience. The

force of the central metaphor sustains Faura through the half hour: he does not develop in great detail, only draws the comparison and illustrates with tremendous irony.

It is a beautiful idea, made potent by Faura's love-hate relationship with the musical. Obviously an experienced chorus-liner, he is trying to break away, find his choreographic voice, yet is lulled by the doomed romanticism. In the end, the images of

happy couples on the screen comment dolefully on Faura's single status. In the attempt to escape the audition, he has found himself dancing a solo. [Margaret Kirk]dancers - perhaps symbolising the blurring of gendered roles and the removal of the cumbersome clothing that can sometimes hinder the physicality of ballet. This piece alone is worth the price of a ticket.

[Rebecca King]