

# Belgian dance troupe wins the audience with high speed and daring

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Special to the P-I

Belgian Wim Vandekeybus is a choreographer/dancer/actor/photographer/filmmaker who, along with his performing group Ultima Vez, produces works of startling physical impact.

The troupe returned to Seattle this year as part of On the Boards' New Performance Series, opening Thursday evening with the recently created "Immer das Selbe Gelogen" ("Always the Same Lies").

Based on the recollected life of 88-year-old Carlo Wegener, the evening is one of humor and daring physicality.

It's difficult to convey an accurate sense of the piece's impact.

Mixing together hammocks, hundreds of eggs, suspended chairs, along with more traditional stage effects such as serims and projected film, "Immer das Selbe" manages to rivet audience atten-

## Review

**Wim Vandekeybus and his company Ultima Vez** performing "Immer das Selbe Gelogen" ("Always the Same Lies"). Part of On the Boards' New Performance Series. Moore Theater. Performances tonight at 8 and tomorrow at 3 p.m.

tion.

The show is an uninterrupted 90 minutes of highlighting the talents of the five men and four women, Vandekeybus among them. While very much an ensemble, the performers nevertheless project very different personae.

But one would be hard pressed to say exactly what these characters are doing, beyond the immediate action.

There is no readily apparent narrative, no ongoing relation-

ships, no handy frame within which to place the entertaining stage happenings.

Among the more startling effects are two of the men prone on a bed of eggs, three women rocking themselves back and forth in hammocks, someone frying eggs on a wooden chair, the raising of a backdrop composed of women's skirts, and some wonderfully wacky dancing.

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graphed style that thrives on near misses, high suspended jumps, and quick catches. The speed and

sudden redirections off each others' bodies have an improvisational shading that's all artifice. These performers know exactly what happens next.

The audience hears at any given time English, German and Italian. It doesn't require a multilingual perspective, however, to catch the general drift of getting

old while all the usual distractions and passions continue.

The end has one of the women distractedly pouring water into her jacket pocket while methodically reciting in German how to make a cup of coffee. It is this image of the everyday surrealized that perhaps best captures the work's general effect.