

# fringe NYC PROPAGANDA

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**BLINK**  
Loco-Motion Dance theater for  
Children; written by: Steven  
Tanenbaum, directed by: Lisa Pilato  
& Steven Tanenbaum  
University Settlement

One of my father's favorite all-occasion quotes comes straight from the mouth of Paul the Apostle: "When I was a child I spake as a child, I understood as a child, I thought as a child, but when I became a man, I put away childish things." After I got past the long years of eye-rolling whenever I heard this, I translated it into the more manageable "If I'd only known then what I know now." As is the case with many things one hears too often, I never bothered to explore the further complexities of this phrase; that is, until I saw Loco-Motion's introspectively interactive *Blink*.

*Blink* is the story of eight people told from a dual perspective. One portrays their intersecting adolescent years which take place circa 1969, and the other, their painful individual realities thirty years later. These two viewpoints are juxtaposed not only through differing times but through different mediums; the adults have all of their stage appearances on video, while their pubescent alter egos perform the live sections of the piece. As the audience experiences the respective and joint conflicts of growing up in the 60's through the live performances, they concurrently experience the jaded disappointment and faded dreams of the adults in the nineties, appropriately portrayed on the big screen.

This reciprocal perspective is utilized to its fullest: at its most effective, the videotaped adults engage in conversations with their youthful selves, effectively communicating their grief over the loss of a time when they still had endless possibilities.

*Blink's* weakest moments are in some distracting sound glitches and its overly facile treatment of some of the 60's most prominent social issues—racial questions, the cold war and space exploration make sudden unnatural appearances in the conversations of these otherwise quotidian teens. Its overall success, however, rides upon excellent directions, incredibly effective lighting and an extremely focused, talented group of young actors. Of particular note were Michi Osato who performed several dance sequences with an innate, plush sensuality that belied her age and Marianna McLellan who metamorphoses from a pretty girl into an unforgettable beauty in her first line. Overall, *Blink's* triumphs are far more compelling than its failures; it subtly imparts and translates the wisdom of St. Paul in the language of the 20th century.

—Amy Rodgers