

# PRESS REVIEWS

In  
June  
1990,  
the  
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## paris ROUEN et AGGLOMERATION normandie

dance company Phffft!, completed a remarkable presentation on the stage of the Centre d'Art d'Essai et Creation of Mont St. Aignan

Yesterday evening, Phffft! found itself again in the walls of "Marc-Sagnier" center, after several weeks of residence, allowing it to fine tune, *Junkidée*, a surprising show.

The troupe grew this time, moving from three to four dancers and changing entirely its cast of players, outside of its Artistic Director, Cyrus Khambatta.

Phffft!, as much as in 90, had a packed audience yesterday evening. It is true, it is hardly possible to do better in a comic mockery. The plot takes off to a wonderful start, unraveling itself in *Junkidée* to denounce, and then to illustrate, in the form of a satire, the consumer society.

Cyrus Khambatta has successfully executed an astonishing composition. Beyond the talent of the dancers - superb in the interaction of their bodies, using fast-paced movement, placing their bodies in opposition which then coil themselves up and push away, finding the floor once again in order to better spring into space - are the choreographic ideas, and an amazing use of space. Noting in particular, a final passage which calls to mind a Prevert-like inventory...

We find on stage simultaneously: a bed, a baby carriage, a microwave, a pressure cooker, a refrigerator, a T.V. set, a microwave, a pressure cooker, an iron, a doll, a toaster, an axe, some trash bags, a bidet, a car tire, a telephone, a bicycle, a certain number of electrical appliances, and some we are surely forgetting...

The discharge of the consumer society, or better, the saga of the junk heap... in this universe a bit crazy, mankind survives somewhat affected, if we judge by the character of the Phffft! dancers, sooner ready to fight than to tolerate each other, most of the time anyway.

The satire is more than effective, with a comical derision that often brings laughter. The public greatly appreciated these humorous, dancer-mime-singers, at the same time both relaxed and talented.

Add to this, a well-balanced sound track, and a video which is sewn every now and again onto what is happening on stage, and Phffft! wins its bet on a successful performance, out of the ordinary. A great success!

**-Jean Boedec**

## Le

## Provençal

Create, that's what they've made up their minds to do. Creating something...something that bears a close relationship with dance, their own, a new kind of dance, open to different inspirations, different sentiments.

Thus The Phffft! Company plays its' cards, betting on its' daring and its' originality. By mixing dance and theater, as well as humor, it portrays its version of daily life.

With an emphasis on movement, these three young Americans turn upside down all the usual points of reference. In their own words, they "physicalize the instinct of the actor."

From the outset, they astonish and they explode. They explode with quality of course, if one were to judge only from the very arm welcome of the public.

This new show, *Under America*, which they have brought to the festival, reveals a decaying society fighting to restore its belief in the American ideal.

After having conquered the great American capitals, as well as the Soviet Union, "Phffft! has already

## Le Monde

The last arrivals for a brief stay at the American Cultural Center, are the New Yorkers from the troupe Phffft! with *Under America* - three very personable young people who use dance and mime to "physicalize human conflict, dangerously exposing the instinct of the actor.."

As in many of the "off"

spectacles, the subversive intent produces only a good show, and some of the younger audience members may be inspired to take a spin on the carpet. In two years, they will shout Marivaux at the Big bang and in fifteen years, they will take some cloister by storm, if not the court of honor.

Bernadette Bost