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It is usually a worthless pursuit to try and describe a dream to others. The private world of one's illogical unconscious mind isn't easily translated into words. This is what it feels like to write about "Aurelia's Oratorio," the frustratingly indescribable production currently showing at the Berkeley Repertory Theatre. Designed and directed by Victoria Thierree Chaplin, starring her daughter Aurelia Thierree, this beautiful performance is an invitation to step into another's passionate and bizarre dream. Aurelia's world is one in which time and space bend to suit her whimsy. Arms and legs seem unattached from any owner. Empty articles of clothing take on a will of their own to do battle with their human masters, such as when dancer Jaime Martinez is wrestled to the ground by his own coat. "Aurelia's Oratorio" was inspired by medieval drawings of things turned upside down and inside out-so a great portion of the show is devoted to portraying activities done backwards and things swapped out of their proper place. But as the audience laughs at these absurd sights, Thierree questions what is so "normal" about normal things at all. Some of the production's most beautiful moments are also some of its most simple. The dances between Martinez and Thierree manage to tell a captivating tale of tumultuous romance without resorting to words. A haunting soundtrack, also created by Victoria Thierree Chaplin, dwells in accordions and strings. Each vignette takes its time but never lags. Aurelia Thierree received her earliest training as a performer in her parents' circus, but the "Oratorio" goes beyond the thrills of that classic medium. At the circus, incredible acts thrill the crowd, but everyone already knows what will happen. That woman will eat those flames; that man will tame that lion; too many clowns will exit that car. People may be amazed, though not surprised. But when Thierree takes the stage, anything could happen. Half the wonder is this anticipation-no person's imagination could ever be wide enough to predict what happens next in the "Oratorio," where even the stage's curtains have a story and characters of their own. Another source of delight stems from thinking about the sheer number of things that could go wrong, but somehow don't. As Aurelia hangs from a red ribbon of fabric and an unknown number of invisible wires flit objects back and forth, the possibility of disaster is a constant source of suspense. But what thrills most of all about "Aurelia's Oratorio" is not what could go wrong, but all the things that go right. Thierree's performance is intensely passionate, as she fills a huge stage with her quirky charms. Even without dialogue or any coherent plot, the audience is moved to laughter over and over again. In this realm where the imagination rules all, it is best to enjoy the performance in baby steps, living each moment as it happens. "Aurelia's Oratorio" is a clever and imaginative show, inspiring a childlike awe in its spectators. It's the closest thing to a dream that can be lived out on stage