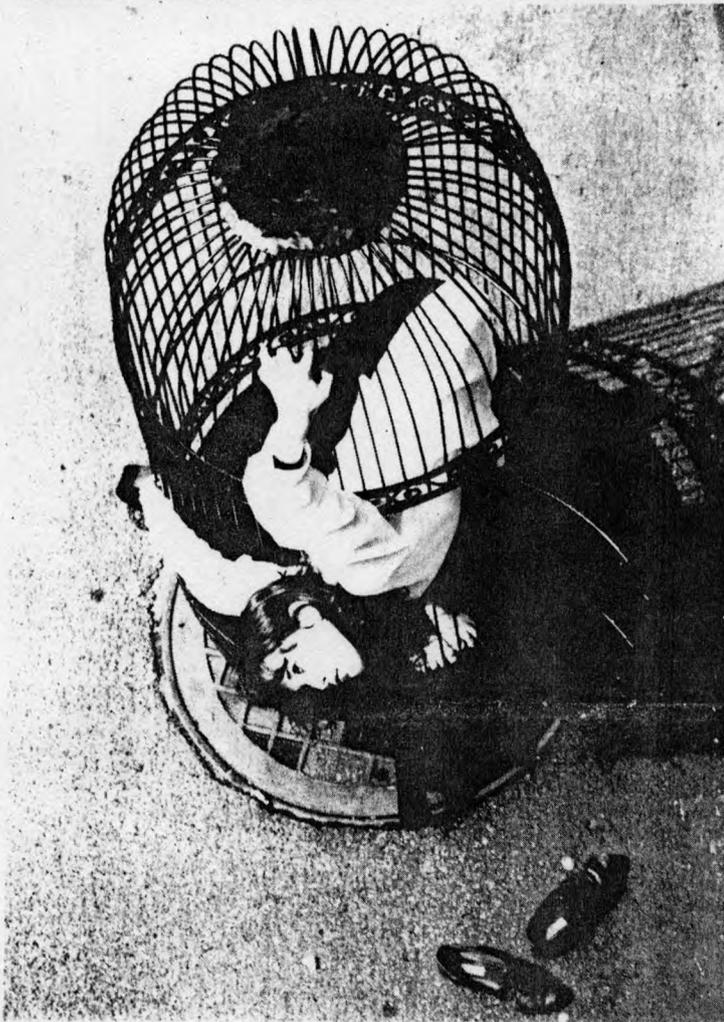


Week Ender **Vancouver's Complete Entertainment Guide**

Entertainment This Week



Sandra Lockwood shows what is to be trapped in her *Aviary* sequence in the performance art piece *Jojoka* which ran throughout the Fringe Festival at the Arcadian Hall. Mark Critchley composed and played most of the music for *Jojoka*.

Lockwood debuts in Jojoka

To be unusual in a festival brimming with the eccentric, and existing to showcase only that beyond the mainstream is no small feat, but it was easily managed by Sandra Lockwood with her piece *Jojoka* which ran throughout the Fringe Festival at the Arcadian Hall.

During the Fringe's run, Lockwood became known as "the girl who wears a fish" (as one person put it). For anyone who saw her one-hour piece, however, the huge salmon strapped to Lockwood's breast for part of the show was one of the least dramatic aspects of the Fringe Festival highlight.

Jojoka was described as "performance art," an ambiguous and ill-defined term, between artistic medium and combining a number of media.

With *Jojoka*, Lockwood used video, movement, words, actors and music to convey her vivid, haunting images. Her often-disturbing poetry guided the audience through various moods. While a video projected ambient images, two silent figures came and went from the stage—embodiments of words—and Mark Critchley did with his keyboards what Lockwood did with her words for an impact which was as devastating as it was mesmerizing.

Critchley, who has worked with bands like No Means No and numerous film projects, composed and played original music for all the pieces but one, *Dogs Awaiting*, which was a Japanese song. Hidden in the shadow behind his instruments for much of the show, Critchley took the spotlight to perform *Khodanea*, a dizzying instrumental which managed some

mood-altering of its own.

Although technical glitches plagued the show's debut, they remained largely relegated to the first night.

Along with her words, Lockwood brought a strong physical presence to the stage, with her long dark hair half hiding her face, and her waif-like physique performing movements which brought to mind a slightly more sedate Kate Bush.

The show's most dominant and dramatic prop was a six-foot antique bird cage which Lockwood curled inside, arched

around and climbed through during *Aviary*, a series of four poems using bird imagery.

The evening ended with *River*, a dark piece in which the river is depicted as a malevolent and vengeful force destroying all who entered its waters. It was during this piece that Lockwood changed from her plain white shirt to strap a fish to her breast and pile others in her arms, but by this time she had made everyone forget why this would have seemed so unusual in the first place.

—Clodagh O'Connell

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• **DOUG MILLEDGE**
and the
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Doors 8 p.m.

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Saturday, September 30
FOR RITA