

DANCE UMBRELLA

VARIOUS VENUES

LONDON, UNITED KINGDOM

SEPTEMBER 28-NOVEMBER 8, 2003

Reviewed by Donald Hutera

BRITAIN'S highest-profile contemporary dance festival pulled out all the stops for its twenty-fifth anniversary. Hailing mainly from the United States and Europe, the nearly three dozen soloists or companies involved in this special edition of Dance Umbrella ranged from Michael Clark to Merce Cunningham. The emphasis throughout the six-week schedule was on several generations of established artists, all of whom have enjoyed fruitful associations with Umbrella.

The other chief world premiere was Stephen Petronio's *The Island of Misfit Toys*, a one-act adorned with monstrously large-scale doll sculptures by Cindy Sherman and a score culled mainly from Lou Reed's recent Poe-inspired recording of *The Raven*. The

Poe connection is detectable in the work's hallucinatory and melancholic tone, tainted by a more contemporary note of repulsive infantile sexuality. Wearing summery pajamas, and made up as if they'd raided mommy's cosmetics, the dancers come across like a gang of blankly naughty overgrown children whose decadent behavior is reducing them to wobble-headed automatons. Perhaps they're Petronio's playthings. He makes a parenthetical cameo as a creepy avuncular figure. When the other eight dancers seethe near him, his pedophilic impulses get the best of him. Eventually he's flung off-stage, washing up later in the lap of an oversized faceless doll. Cued to Reed's varied soundtrack, Petronio's step-laden and sinister comedy adheres to a buffeting pace. His trademark broken, barefoot classicism is much in evidence. The cast bursts into and out of the wings with jerky, angular jumps, as if someone were pulling hard on their strings. Their awkward, hobbling rhythms have an atom-splitting speed, and the dance itself has a sad, sickening force.

March 2004

Deeply Rooted Productions
Professional Training Program
Summer Intensive

June 28–July 23, 2004
Professional Dance Workshop



"...a tradition of inspirational dancing filled with passion as well as technical skill."
—Jennifer Dunning, New York Times

Photo: "Mimic," Choreography: Gary Abbott, Photo: Marketh Schwarz

About the Summer Intensive Workshop

Workshop participants will focus on honing technical and performance skills with study in classical modern and ballet techniques. Using Dance Theater as their medium, students will learn choreography from current repertory, repertory revivals and newly created work. The workshop culminates with a performance.

Please refer to www.deeplyrootedproductions.org for fees and a complete class schedule.

Instructors

Gary Abbott
Elana D. Anderson
Daniel Duel
Krystal Hall-Glass
Andrea Haynes Johnson
Kevin Iega Jeff

Training Director: Andrea Haynes Johnson
Artistic Director: Kevin Iega Jeff
Co-Artistic Director: Gary Abbott

Are you dying to be thin?

5–10 million women and girls in the United States are struggling with an eating disorder. As many as 10% of those who have anorexia will die as a result of their illness.

Dieting obsessively when not overweight, excessive concern about weight, strict dieting followed by eating binges, denial of hunger, use of laxatives, diuretics, vigorous exercise, and/or vomiting to control weight...Is it worth it?

Research shows that dancers with eating disorders fatigue at a greater rate, have increased muscle weakness, stress fractures, and other injuries.

We can help. Remuda Ranch provides Biblically based expert care in a healing, positive, and encouraging environment. Let our compassionate professionals support you by providing the tools you need to live a healthy productive life.

REMUDA
Nourishment for Life *Ranch*

Programs for Anorexia and Bulimia
www.remudaranch.com

1-800-445-1900

Prince, who must renounce artifice to win the pure Cinderella. His transformation is conflicted and confusing, causing the ballet, which unravels nicely during the first act, to bog down in detail after intermission. Ultimately the Prince and Cinderella wobble off into darkness, leaving one wondering what sort of future—if any—they face.

While *Celle qui, dit-on, aurait perdu sa chaussure* has highs—committed dancing, effervescent wit, and some well-drawn characters—it also has huge problems. Besides pacing failures, many of which come from an overabundance of symbolism, there are also a failed puppet show; the endless performance-art sequence involving peeling and eating an orange; the too-small sets, deformed pieces of furniture, and a bizarre inflatable “mountain”; and such contrived metaphors for good memories as oranges and orange-colored costumes or props. But since company artistic director Gradimir Pankov believes that work on a ballet continues after its premiere, changes began during and after the run. This *Cinderella* expects a long life.

FOR MORE INFORMATION

www.grandsballets.qc.ca; 514.849.8681

UPCOMING PERFORMANCES

February 19–21, April 21–24, 2004

DANCE UMBRELLA

VARIOUS VENUES

LONDON, UNITED KINGDOM

SEPTEMBER 28–NOVEMBER 8, 2003

Reviewed by Donald Hutera

BRITAIN'S highest-profile contemporary dance festival pulled out all the stops for its twenty-fifth anniversary. Hailing mainly from the United States and Europe, the nearly three dozen soloists or companies involved in this special edition of Dance Umbrella ranged from Michael Clark to Merce Cunningham. The emphasis throughout the six-week schedule was on several generations of established artists, all of whom have enjoyed fruitful associations with Umbrella. The roster included a starry opening night gala, a fascinating video installation from festivals past, and an omnibus program titled *Silver Celebration* that was stolen by David Gordon and Valda Setterfield in a wry,

captivating duet from their *Private Lives of Dancers*. That bill also included a sneak preview of Siobhan Davies's *Bird Song*, an ensemble piece due to be premiered in 2004. Here the featured dancers were the wonderful long-time Davies dancers Henry Montes and Deborah Saxon.

Cunningham's promenade-style *Anniversary Events* were a joyous, awesome salute to both Umbrella and the half-century mark of the maestro's own company. Staged in the great, sloping-floored Turbine Hall of the Tate Modern museum, the forty-five-minute perform-

ances were a spectacular expansion of Cunningham's concepts of decentralized space and ever-shifting perspective. The Hall is as long as a football field and several stories high. Cunningham and a trio of musicians were stationed atop a wide, central viewing bridge, an area off-limits to the public. A runway beneath it separated two adjoining dance areas from a third. The Hall was dominated at one end by a gigantic artificial sun—the work of Icelandic/Danish artist Olafur Eliasson, a specialist in elemental sculptures and installations. The audience, free to roam in the glowing light, could view the dancing close-up, from afar, or, thanks to a reflective ceiling, from below but as if from above. There was simply no way to see everything, a philosophical stance bound to tantalize some while frustrating others. True to Cunningham's "events"

tradition, the movement material was a collage of his repertoire that showed his current crop of fifteen dancers to be in superbly articulate shape.

Among the Umbrella commissions were Charles Linehan's *Disintegration Loops*, a quartet quite up to this low-key choreographer's usual high of intense yet subtly nuanced human interaction, and fellow Brit Russell Maliphant's *Choice*, a quintet of lapidary craftsmanship danced with molten cool and enhanced no end by the lighting genius of regular collaborator Michael Hulls.

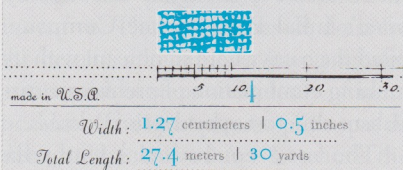
The other chief world premiere was Stephen Petronio's *The Island of Misfit Toys*, a one-act adorned with monstrously large-scale doll sculptures by Cindy Sherman and a score culled mainly from Lou Reed's recent Poe-inspired recording of *The Raven*. The



Pointe Bleue™
Professional dance gauze series

Performance

Pointe Bleue dance tape conforms to the shape of the toe and allows freedom of movement while protecting the skin. This cotton gauze tape breathes and is not affected by perspiration. It adheres only to itself ~ NOT TO SKIN, HAIR OR CLOTHING. It is easy to apply, painless to remove and leaves no gummy residue.



Contact: 1.866.TOE.TAPE | www.pointebleue.com

Joffrey Ballet School

American Ballet Center

434 Avenue of the Americas
New York, NY 10011
212-254-8520

PLEASE CALL TO ARRANGE FOR AN AUDITION FOR THE TRAINEE PROGRAM AND OPEN CLASSES. A PRE-PROFESSIONAL CERTIFICATE PROGRAM AND A TEACHER'S TRAINING COURSE IS AVAILABLE

GRADED CHILDREN'S CLASSES

Baldwin is the official piano of the Joffrey Ballet School. The Joffrey Ballet School-American Ballet Center is accredited by The National Association of School of Dance. The school is approved by the Government for Foreign Students.

Write for Brochure

Dena MOSS
Trinette Singleton
Guest Teachers

Technique in Taos

july 25-aug 8 2004

one or two weeks

teachers and adults

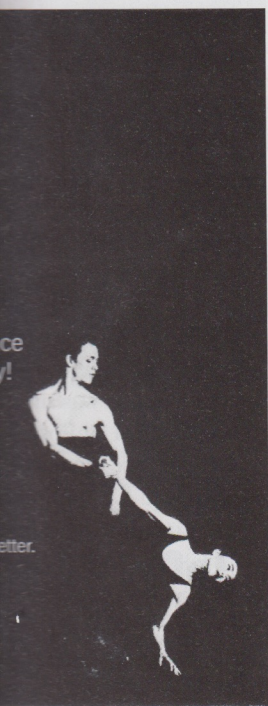
Balanchine Technique® - pointe - variations - repertory - modern - pilates - lectures

director: Jillana authorized teacher of the Balanchine Technique® & Balanchine Style®

located in beautiful Taos Ski Valley, NM

info: 3406 park west lane, SD CA 92117

ph/fax 858-270-8248 techintaos@jillanaschool.com www.techniqueintaos.com



black goo
dance floor.
an knows
round it.

my dark residue was
or. But it's oxidized
m tap shoes. How can
thing be prevented?
Michael Sean Graves
ent Flooring Systems.TM
It's his business
to know all about
bring, and to put that
work for you.

EFsTM
ENTERTAINMENT
FLOORING SYSTEMS
Experience shows.
www.flooradvice.com

Poe connection is detectable in the work's hallucinatory and melancholic tone, tainted by a more contemporary note of repulsive infantile sexuality. Wearing summery pajamas, and made up as if they'd raided mommy's cosmetics, the dancers come across like a gang of blankly naughty overgrown children whose decadent behavior is reducing them to wobble-headed automatons. Perhaps they're Petronio's playthings. He makes a parenthetical cameo as a creepy avuncular figure. When the other eight dancers seethe near him, his pedophilic impulses get the best of him. Eventually he's flung off-stage, washing up later in the lap of an oversized faceless doll. Cued to Reed's varied soundtrack, Petronio's step-laden and sinister comedy adheres to a buffet pace. His trademark broken, barefoot classicism is much in evidence. The cast bursts into and out of the wings with jerky, angular jumps, as if someone were pulling hard on their strings. Their awkward, hobbling rhythms have an atom-splitting speed, and the dance itself has a sad, sickening force.

The clever gimmicks littering Saburo Teshigawara's *Luminous*, for his company KARAS, were swept away for an extended finale that movingly contrasted the liquid yet cutting Japanese dancer-choreographer and the young, avid, and blind British dancer Stuart Jackson.

Other Umbrella highlights were the stunning South African soloist Vincent Mantsoe, Anne Teresa De Keersmaecker's brave, engaging anti-war solo *Once*, to the music of Joan Baez, and the Czech-Italian company Deja Donne in a vital study of sexual appetite and humiliation titled *In Bella Copia*.

Festival disappointments included the thin mysteries of Trisha Brown's *Geometry of Quiet* and an uninspired rendition of *Groove and Countermove*, the last part of her jazz trilogy to the music of Dave Douglas. *Boobies*, by Israel's Inbal Pinto Dance Company, failed to go anywhere significant with its cunning combination of prehistoric surrealism and post-apocalyptic darkness.

The most controversial Umbrella performance was Ballett Frankfurt's *Kammer/Kammer*, a hugely intriguing blend of movement, live film, and

spoken text that challenged conventional notions of what dance-as-theater can—and cannot—do.

NATIONAL BALLET OF CHINA

SADLER'S WELLS THEATRE
LONDON, UNITED KINGDOM
NOVEMBER 11–15, 2003
Reviewed by Kevin Ng

FOR ITS return tour to London after an absence of seventeen years, the National Ballet of China brought a uniquely Chinese full-length ballet that was premiered in Beijing in 2001, and was slightly revised earlier this year. *Raise the Red Lantern* was based on the 1991 award-winning film of the same name directed by Zhang Yimou, who is also the director of this ballet. The choreography is a joint effort by Yimou, Wang Xinpeng, and Wang Yuanyuan. The score blends Chinese and Western music composed by Qigang Chen.

The story, which was modified by Zhang for this ballet, takes place in still-feudal society in China in the 1920s, and centers on the life of a beautiful girl, who is sold by her mother to a much older man to be his third wife. A row of red lanterns is lit outside the home of one of the master's wives every night, to designate which wife the master is honoring with his presence. The jealous second wife tips off the master about the new wife's secret liaison with a Peking Opera actor, and the master condemns all three to death in a fit of rage.

The drama is clearly narrated in two acts in the ballet. The first act is tight, but the second act has some obvious padding, and suffers from longueurs as well as moments that are simply not believable, especially a scene in which the second wife begs for forgiveness from the betrayed.

The choreography overall is sound though not particularly inspired or inventive. The several pas de deux for the heroine and her lover have a limited assortment of steps and plenty of identical lifts. The most pleasing is the pas de deux at the end of Act 1, where the dancing is mirrored by a couple of Peking opera singers who are performing for the master. This scene is ideal to

show a Western audience some distance from traditional Peking Opera. The cent of the opera solo in MacMillan's ballet *Mayerling*

Fortunately Zhang Yimou are more impressive than the raphy. The scene when the raped by the master on the we is cleverly depicted in a sh Shadows of the master and his are projected onto a big white which the bride later break several times to escape from band. But then the bride emer vast red fabric totally emotion not a hair out of place. And the game scene at the end of the simply ridiculous, with dance on top of the game tables. The scene at the end of the ballet

florida dance a

Duende Ballet Español
John Jasperse Company
AXIS Dance Company (S)
Pat Graney Company (S)

Photo: Pat Graney Company © Thomas Schworer

BALLET
www.footstretch.co

Do you want
to improve