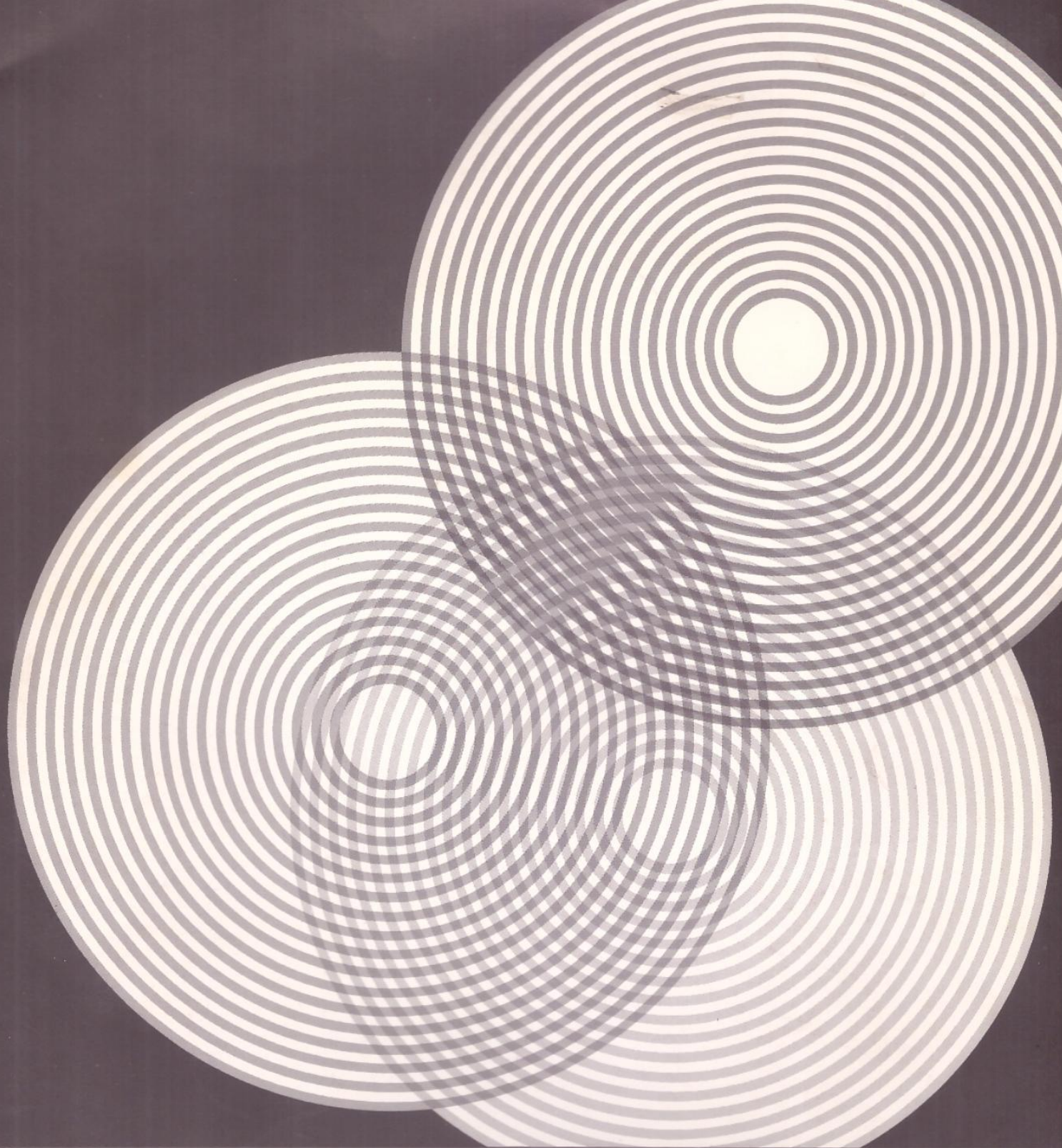




Dance Umbrella 90

Gala And Festival Programme

London's 12th International Festival of Contemporary Dance 7th October – 10th November



Dance Umbrella '90

Arts Council Funded

LONDON CONTEMPORARY DANCE THEATRE

*'Charged
with energy,
gleaming,
stylish'*

Financial Times

Photograph: Anthony Crickmay

PROGRAMME ONE 27 November - 1 December 7.30pm

GOES WITHOUT SAYING Choreography: Jonathan Lunn **NEW WORK*** Choreography: Dan Wagoner

CLOVEN KINGDOM Choreography: Paul Taylor

*London Premiere

PROGRAMME TWO 4 - 8 December 7.30pm

ORFEO (Winner - Laurence Olivier Award - Most Outstanding Achievement in Dance) Choreography: Kim Brandstrup

BENEATH THE SKIN* Choreography: Jonathan Lunn **TURTLES ALL THE WAY DOWN** Choreography: Dan Wagoner

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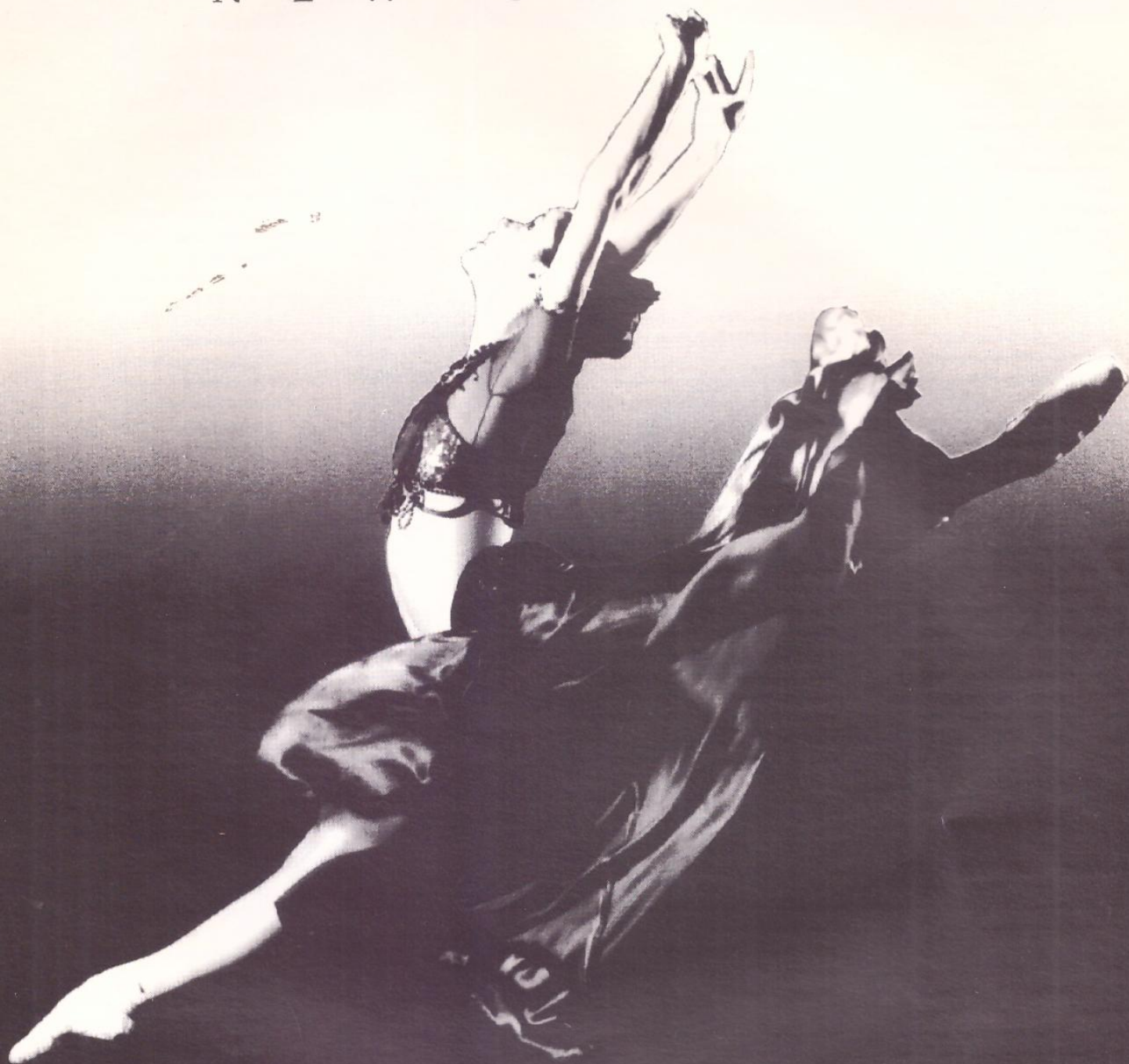
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19, 23, 31 October;
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Sponsored in 1984 by The British Printing and Communications Corporation plc and Heron International plc.

Peter Wright's production vividly brings to life the fairy-tale world of toy soldiers and sugar plum fairies in this memorable festive treat.

19, 22, 26, 27, 28 December;
1, 2, 3, 5, 8, 10 January at 7.30pm
21 December at 8.00pm
19, 22, 26, 27, December;
5 January at 2.30pm



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THE PLANETS

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David Bintley's thrilling response to Holst's famous orchestral suite featuring spectacular sets and costumes.

ENCLOSURE

21 year-old William Tuckett's dramatic debut work.

ELITE SYNCOPIATIONS

Kenneth MacMillan's brilliantly zany and colourful classic set to the ragtime music of Scott Joplin.

25, 26, 29 October;
1 November at 7.30pm



Introduction

The last two Dance Umbrella Festivals opened with the presentation of the prestigious London Dance and Performance Awards, created in 1988, in association with Time Out and NODM (National Organisation for Dance & Mime), to recognise outstanding achievement, on stage and behind the scenes, in the related fields of dance and performance.

This year, to mark the opening of Dance Umbrella 90 with a suitably celebratory evening, we have decided to combine the Awards Presentation ceremony with the annual Dance Umbrella Gala on stage at Sadler's Wells on Sunday 7 October.

The Gala programme will feature a number of past Award-winners, or their representative companies, including Suraya Hilal, Shobana Jeyasingh, The Featherstonehaughs, Adzido and the Siobhan Davies Company. Even the presenters of this year's Awards – Rose English, John Ashford and Nigel Charnock – are themselves participants. The line-up of other special guests is led by Michael Clark, making a most welcome return to the London stage, Stephen Petronio and Jeremy Nelson, offering a sneak preview of the programme to be seen at the Queen Elizabeth Hall later in the week, artists from Rambert Dance Company, Jonathan Burrows with fellow artists from The Royal Ballet, and Phoenix Dance Company, on the eve of its first Sadler's Wells season.

The Stephen Petronio Company is first in at the South Bank, followed by Groupe Emile Dubois from Grenoble, revisiting the scene of its 1989 success with Jean-Claude Gallotta's most recent creation. Meanwhile, over at The Place Theatre, Shobana Jeyasingh presents her company in a first collaboration with composer Kevin Volans, followed by Extemporary Dance Theatre in Sean Walsh's adaptation of the Faust legend. Two companies, the Cardiff-based Diversions and the Margaret Jenkins Company from San Francisco, make their Dance Umbrella debuts at The Place, which also invites you to **Dinner**, an innovative, international project conceived by Jonathan Stone of Ralf Ralf Productions.

Riverside Studios is hosting the New York-based Susan Marshall Company, in the premiere of a new work commissioned by the Next Wave Festival at Brooklyn Academy of Music, as well as a strong trio of British choreographers: Laurie Booth, in a further collaboration with sound artist Hans Peter Kuhn,

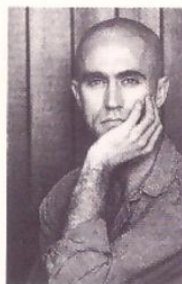
Yolande Snaith and her new group Dance Quorum, and Lea Anderson with the inimitable Cholmondeleys in their latest production.

Finally, it is back to Sadler's Wells in November with the Siobhan Davies Company in a programme which includes the premiere of **Different Trains**, inspired by Steve Reich's award-winning score of the same name, played live by The Smith Quartet.

DV8's Director, Lloyd Newson, is to be the Festival's first Artist-in-Residence, leading 'Meet the Artists' sessions after performances and holding week-end workshops for professional dancers, who can also take classes and workshops with other Festival artists.

The Portfolio Gallery is hosting an exhibition by Award-winning photographer Chris Nash and the Riverside Cinema is screening three fascinating film/video programmes on successive Saturdays during the Festival. Last but not least, and of prime importance to the numerous dance companies based in London, there is to be a seminar on the subject of delegation to Greater London Arts – a cause for concern or celebration?

Dance Umbrella 90 is itself a cause for celebration, thanks to the wealth of choreographic talent on display from both Britain and overseas. The Festival offers an unrivalled range of dance events, both for the public and the profession, so be sure to join us over the next five weeks!



Artistic Director
Val Bourne

Val Bourne

Merce Cunningham
John Drummond
Christopher Gable
David Gothard
Hanif Kureishi
Bob Lockyer
Monica Mason
Bruce McLean
Meredith Monk
Michael Nyman
Ashley Page
Bryan Robertson
Anthony Russell-Roberts
Angela Serota
Nicholas Serota
Marina Vaizey
Peter Wright

Gala Director: Hilary Westlake [Artistic Director, Lumiere & Son]
Technical Director: Julian Sleath
Stage Manager: Rebecca Hanson

The Gala presenters:
Nigel Charnock
Rose English
John Ashford

Dance Umbrella also wishes to acknowledge the support and help of the following with the Gala, as well as all the artists taking part and others whose contributions were made after this programme went to press and who cannot therefore receive the full acknowledgement they deserve:

Gerry Bertolotti
Julia Carruthers
Christine Cort
Dick Matchett
Chris de Marigny
Jane Place
Barclay Price
Caroline Roche
Tim Tubbs
Jo Wood

Marks and Spencer
Midland Group
Time Out

and of course **Sadler's Wells**, without whom this Gala would have been impossible.

London Dance and Performance Awards Selection Committee

John Ashford (Director: Place Theatre)
Ghislaine Boddington (Co-Director: Arts Producers & Consultants: Shinkansen)
Val Bourne (Director: Dance Umbrella)
David Hughes (Dance and Performance critic)
Lois Keidan (Independent Arts Administrator)
Chris de Marigny (Editor: Dance Theatre Journal)
Dick Matchett (Freelance Dance Consultant)
Nikki Milican (Director: National Review of Live Art)
Allen Robertson (Dance Editor: Time Out)

AWARDS 1990 GALA PATRONS
Richard Alston
Joan Bakewell
Trisha Brown
Lucinda Childs

Adzido

In 1984 George Dzikunu and Rikki Stein, the then administrator, established the first British education training programme in African Dance and Drumming with the assistance of the Manpower Services Commission. In the past six years, Adzido Pan African Dance Ensemble has grown to become the largest Black Dance Company in Britain and the most significant dance company presenting traditional African Dance and drumming in Europe.



Adzido's previous middle scale productions **In the Village of Africa** (1984) and **Coming Home** (1987), entertained audiences at home and abroad with dances and music rarely performed outside Africa. The company's first small scale production, **The Perseverance** (1989), has toured extensively throughout Britain. Adzido's current middle scale production **Under African Skies** was premiered in July 1990 at the South Bank Centre.

Jonathan Burrows

Jonathan Burrows was born in Bishop Auckland, Co. Durham but was brought up in nearby Gateshead. He began studying at the Royal Ballet School in 1970 and joined The Royal Ballet in 1979. He was promoted to Coryphée in 1985 and Soloist in 1986. He has created roles as the Doctor in **Different Drummer** (1984) and the Roustabout in **Le Baiser de la Fée** (1986). Other major roles include the Nutcracker in **The Nutcracker**, Steuart-Powell in **Enigma Variations**, Widow Simone in **La Fille Mal Gardée**, an Ugly Sister in **Cinderella**, Bratfish in **Mayerling**, Alaskan Rag in **Elite Syncopations** and the Shy Boy in **The Concert**.

While still at the Royal Ballet School he was winner of the 1978 Ursula Moreton Award for his ballet **3 Solos**, which was later shown as part of The Royal Ballet 50th anniversary performance at Covent Garden. He has created two ballets for Sadler's Wells Royal Ballet and has also made pieces for Spiral Dance Company and Extemporary Dance Company. Since then he has shown work independently in Holland, Yugoslavia, Leicester and London, both at The Place Theatre and at Riverside Studios.

Michael Clark

Michael Clark was born in Scotland in 1962. He trained at the Royal Ballet School and joined Ballet Rambert at the age of 17 where he quickly became a leading member of the company, and appeared in a number of works specially created for him by Richard Alston. In 1981 he left Ballet Rambert in order to pursue a career as an independent artist, and was appointed Choreographer-in-Residence at Riverside Studios in 1983.

Having already created a number of works before he left Ballet Rambert, between 1982 and 1984 he choreographed nine works both for himself and other small contemporary dance companies including Extemporary Dance Theatre and Mantis Dance Company, working with, among others, Karole Armitage.



He launched Michael Clark & Company in the summer of 1984 with a programme of two works: **New Puritans** and **Did You Me? I Did**. Subsequently the Company presented two further full evening programmes of works with which it toured internationally, making its US debut under the auspices of the Walker Arts Center in Minneapolis in 1985.

Since 1984 Michael Clark has choreographed works for major European ballet companies, including the Paris Opera Ballet, The Scottish Ballet, London Festival Ballet and Ballet Rambert.

He has appeared in numerous films and videos including a number of works directed by Charles Atlas, most notably **Hail the New Puritan**, a 90 minute fantasy documentary co-produced by Channel 4 TV and WGBH TV, Boston. His most recent London performances were at the Anthony d'Offay Gallery with his company in **Heterospective** in October 1988.



Siobhan Davies Company

Siobhan Davies is one of the major figures of British contemporary dance. She was one of the first students at the London Contemporary Dance School and went on to be a leading dancer and choreographer for London Contemporary Dance Theatre, creating some 17 works for the company between 1972 and 1987. In the early 80s, with fellow choreographers Richard Alston and Ian Spink, she founded Second Stride, which was to have a major impact on the development of dance in Britain, and continues today under the direction of Ian Spink. More recently she has created works for Rambert Dance Company and has been appointed Associate Choreographer to the company.

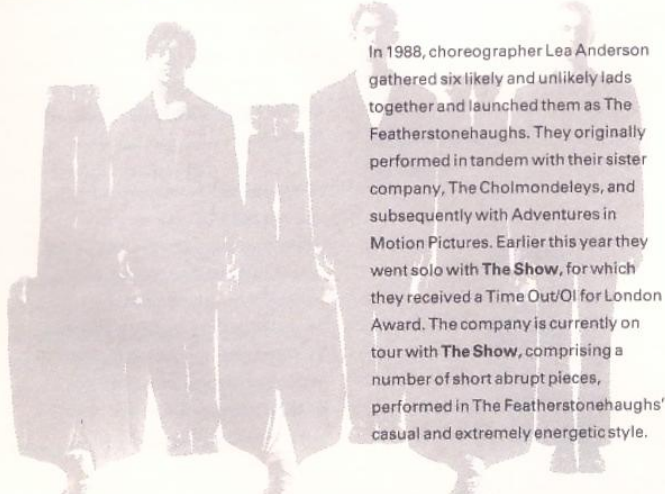
Siobhan Davies' recent works for Rambert Dance Company include **Embarque**, also to a Steve Reich score and nominated for an Olivier Award earlier this year, **Sounding** and **Signature**, commissioned by the Brighton Festival and premiered there in May of this year. **Dancing Ledge**, her first piece for English National Ballet, had its world premiere at the Coliseum in July 1990. Siobhan Davies received an O1 for London/Time Out Award in 1989 and is the recipient of three Digital Dance Awards.

Suraya Hilal



Suraya Hilal was born in Cairo and learned to dance in the traditional way, within the family circle. She completed her education in America and began to teach and perform Raqs Sharqi. She travelled throughout the Middle East, observing and researching different forms of dance. In 1979, Suraya made her home in Britain and founded the School of Raqs Sharqi. Since 1985, she has worked with the musicians of the Layali El Sharq Ensemble to bring Raqs Sharqi to the wider audiences it deserves. She received a GLA Dance Award in 1986, a Digital Award in 1988 and a Dance Umbrella/Time Out Award for performance in 1989. Granada TV and Channel 4 have both made programmes on her work.

The Featherstonehaughs



In 1988, choreographer Lea Anderson gathered six likely and unlikely lads together and launched them as The Featherstonehaughs. They originally performed in tandem with their sister company, The Cholmondeleys, and subsequently with Adventures in Motion Pictures. Earlier this year they went solo with **The Show**, for which they received a Time Out/O1 for London Award. The company is currently on tour with **The Show**, comprising a number of short abrupt pieces, performed in The Featherstonehaughs' casual and extremely energetic style.

Shobana

Jeyasingh

London-based Shobana Jeyasingh was born in Madras and trained in the Valluvoor style of Bharatha Natyam, the classical dance style from South India. She returns there yearly to work with the distinguished dance master and choreographer, Valluvoor Samaraj Pillai.

In June 1990 she was specially commissioned by the BBC's Late Show to make a piece with composer Orlando Gough. It receives its first stage presentation in the Dance Umbrella Gala.

Phoenix Dance Company

Leeds-based Phoenix is one of Britain's most popular young dance companies. It has forged a reputation for vivid and exhilarating performance combined with a bold policy of commissioning

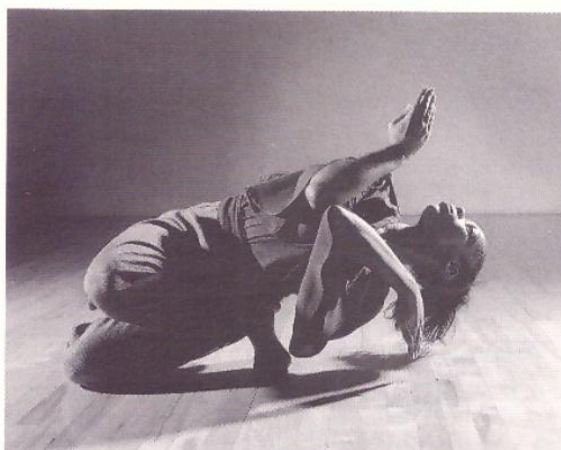
young British choreographers. In July 1990 the Company won the prestigious Bagnolet International Choreographic Competition, and is making its Sadler's Wells debut 9-13 October. The

programme will include new works by Tom Jobe and Darshan Singh Bhuller as well as by young Royal Ballet dancer/choreographer Simon Rice. Phoenix also performs two of its most recent successes: Michael Clark's **Rights** and Philip Taylor's **Haunted Passages**.

Stephen Petronio & Jeremy Nelson

Stephen Petronio began presenting his choreography in New York in 1979, founded the Stephen Petronio Company in 1984 and has since earned significant national recognition for his work. He has received fellowships from the National Endowment for the Arts from 1985 to 1988 and from the New York Foundation for the Arts. He has been commissioned to create new works for the Frankfurt Ballet and Rotterdamse Dansgroep of the Netherlands. Mr Petronio is the recipient of numerous awards, including a 1988 Guggenheim Fellowship, one of the first American Choreographer Awards in 1987, and a 'Bessie' New York Dance and Performance Award for his **Walk-In** in 1986. He was an acclaimed member of the Trisha Brown Company from 1979 to 1986, and has taught and performed throughout the United States, Europe and China. His work is featured in Michael Blackwood's documentary film **Retracing Steps** and in the PBS Alive from Off Center program **The Kitchen Presents II**.

Jeremy Nelson was born in New Zealand. He trained at the London School of Contemporary Dance and danced for Siobhan Davies and Dancers before leaving for the U.S. Since his arrival in New York he has performed with Hannah Kahn, Lisa Kraus, Jennifer Monson, Susan Braham and with the Stephen Petronio Company since 1984. He is presently studying with Susan Klein and Barbara Mahler.



Rambert

Dance

Company

Rambert has in the last five years forged particular links with post-modern dance makers in New York. New works have been commissioned from David Gordon **Mates** (1987) and Lucinda Childs **Four Elements**, to be premiered at the Apollo Theatre, Oxford on 16 November 1990. Existing works have been acquired from Merce Cunningham

(**Fielding Sixes**, **Septet** and **Doubles**) and Trisha Brown (**Opal Loop**). The repertoire also contains new work by young British choreographers, by Rambert's Associate Choreographer Siobhan Davies and by the Company's Artistic Director Richard Alston. A new work by Richard Alston will be premiered on December 7 as part of Newcastle Dance '90.



Stephen Petronio *Company*

Queen Elizabeth Hall

October 12 & 13 7.45pm

Choreography: Stephen Petronio
Artistic Director: Stephen Petronio
The Company: Kristen Borg,
Susan Braham, Rebecca Hilton,
Mia Lawrence, Jeremy Nelson,
Kevin Schroeder, Stephen Petronio
Lighting Designer: Ken Tabachnick
Production Manager: Leo Janks
Managing Director: Janet Stapleton
Assistant Director: Kristen Borg

#3 (1986)

Music by Lenny Pickett: 'Dance Music
for Borneo Horns #5'
Performed by Stephen Petronio

Surrender II (1989)

Music by David Linton
Costumes by H. Petal
Performed by Jeremy Nelson and
Stephen Petronio

Commissioned by SERIOUS FUN! at
the Lincoln Center, New York.

Middlesex Gorge (1990) British Premiere

Costumes: H. Petal

The piece was partially developed
during a residency at the Spirit Square
Center for the Arts in Charlotte, N.C.,
which was funded in part by the North
Carolina Arts Council.

AnAmnesia (1988) London Premiere

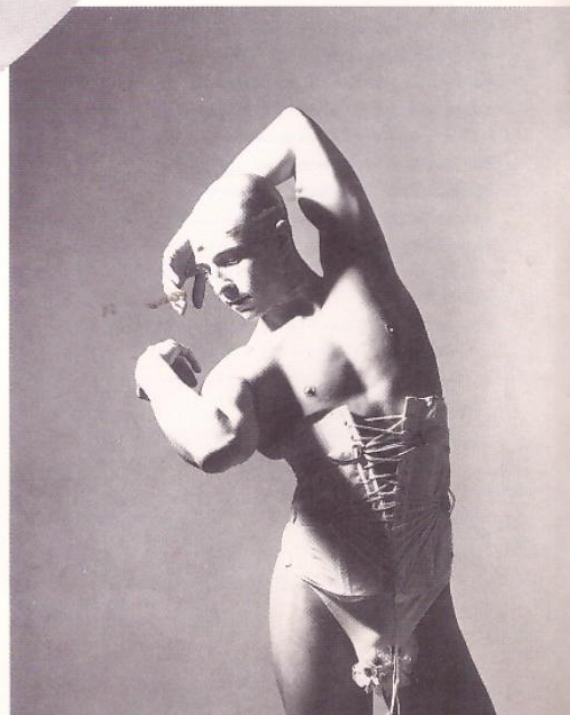
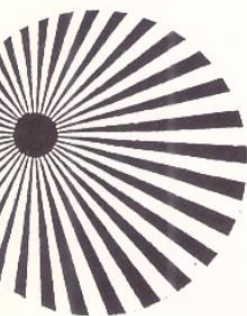
Music: Peter Gordon
Set: Justin Terzi
Costumes: Justin Terzi and
Sharon Graubard

Commissioned by the Holland Festival
and the Montpellier International
Dance Festival.

This performance season of the
Stephen Petronio Company is made
possible in part with public funds from
the National Endowment for the Arts
and the New York State Council on the
Arts. The Company has received
generous support from the JCT
Foundation, Jerome Foundation, Meet
The Composer, Metropolitan Life
Foundation, Morgan Guaranty Trust
Company, Rockefeller Foundation and
the Margaret C. Wray Charitable Trust
in 1988 and 1989.

The Stephen Petronio Company,
founded in 1984, has performed
extensively in the US, Europe and
Canada, including annual New York
City seasons and engagements at
theatres, universities and festivals,
including the Spoleto Festival, Jacob's
Pillow Dance Festival, Pepsico
Summerfare, [USA]; Dance Umbrella,
London; Festival d'Automne, Paris;
Gulbenkian Festival, Lisbon; Spring
Dance Festival and Holland Festival;
Sommerszene Festival, Salzburg; the
Montpellier International Dance
Festival, and the National Arts Centre,
Ottawa.

This autumn, Mr Petronio will choreo-
graph and his Company will perform in
Verdi's opera *Il Trovatore* directed by
Nicholas Muni for the Tulsa Opera, to be
premiered at the Tulsa Performing Arts
Center, Oklahoma, in November 1990.



Shobana Jeyasingh

The Place Theatre
October 16 – 19 8pm

Dance Company

Shobana Jeyasingh Dance Company's **Correspondences** is a Bharatha Natyam dance opera, inspired by the imaginative work and life of Indian mathematician Srinivasa Ramanujan. It evokes the romanticism of his life, placing him and his ideas in the tradition of classical Indian mathematics and captures the almost mythic nature of Ramanujan's life and work.

Correspondences

Artistic Director/Choreographer:
Shobana Jeyasingh
Director: Steve Shill
Composer: Kevin Volans
Contributing Librettist: Roger Clarke
Voiceover text: Steve Shill
Lighting Design: Steve Shill
Designer: David Blight
Dancers: Shobana Jeyasingh,
Girija Murali, Monisha Patil,
Subathra Shanteepan
Singer: Llewellyn Rayappen
Musicians: The Smith Quartet

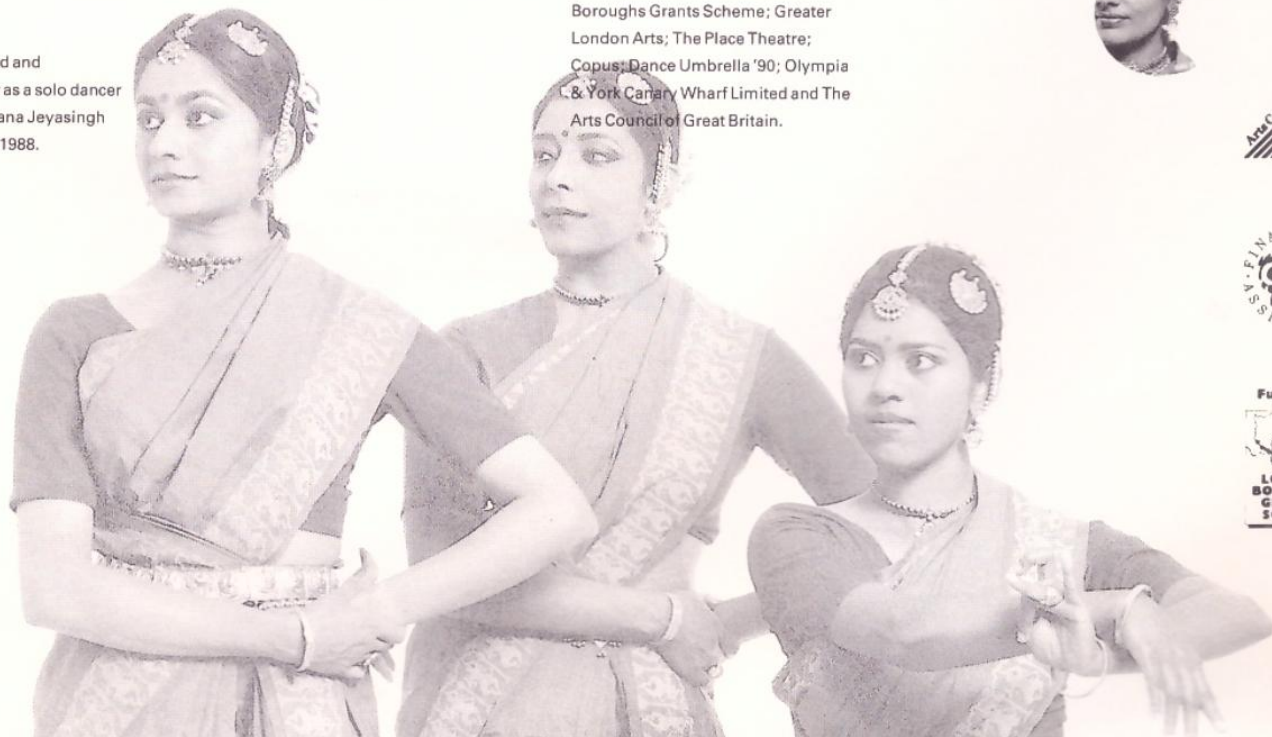
London-based Shobana Jeyasingh was born in Madras and trained in the Valluvoor style of Bharatha Natyam, the classical dance style from South India. She returns there yearly to work with the distinguished dance master and choreographer, Valluvoor Samaraj Pillai.

She has choreographed and performed extensively as a solo dancer and has directed Shobana Jeyasingh Dance Company since 1988.

Her 1988 collaboration with Michael Nyman, **Configurations**, has been widely acclaimed and in 1989, she choreographed **Janpath** for the NYDC and the Defilé for France's Bastille Day celebrations. In June 1990 she received her second Digital Dance award to commission a work from Indian master choreographer Chandrolekha from Madras, to be premiered by the company in the autumn of 1991. Her TV work includes the internationally acclaimed **Map of Dreams** (After Image productions for Channel 4 TV) and a documentary feature for Channel 4's Banding File about the making of **Miniatures**.

In June 1990 she was specially commissioned by the BBC's Late Show to make a piece with composer Orlando Gough. It receives its first stage presentation in the Dance Umbrella Gala.

Shobana Jeyasingh Dance Company received financial assistance for **Correspondences** from London Boroughs Grants Scheme; Greater London Arts; The Place Theatre; Copus; Dance Umbrella '90; Olympia & York Canary Wharf Limited and The Arts Council of Great Britain.



Laurie Booth

Riverside Studios
October 16 & 17 7.30pm

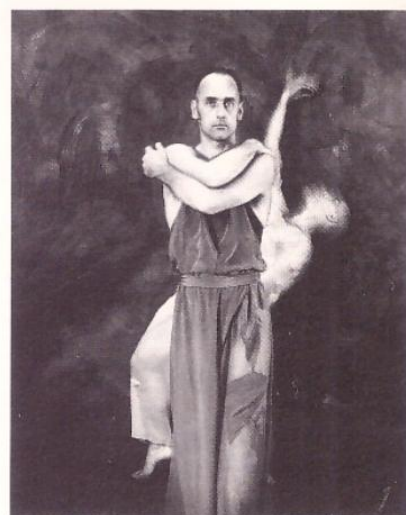
Directed and produced by Laurie Booth
Sound composition: Hans Peter Kuhn
Costume design: Jeanne Spaziani
Performers: Laurie Booth and
Russell Maliphant

Laurie Booth was born in London in 1954. He left school at the age of 17 and travelled for three years in Africa and India. In 1977 he went to Dartington School of Arts where he studied physical theatre and worked with artists including Mary Fulkerson and Steve Paxton. On graduating in 1979 he worked with various experimental theatre groups including Triple Action Theatre and Cardiff Laboratory, and toured extensively in Europe and America, before embarking on a career as an independent choreographer and performer.

Now one of Britain's leading choreographers, he has developed his work mainly in the form of collaborations, which allow considerable scope for improvisation. Among his best known works are: **Yip Yip Mix In The 20th Century** (1985) and **Totally Successful Amnesia** (1986) with composer Philip Jeck; **Euroshima** with music by Philip Jeck and designs by artist John Newton (1986); **Andi**, a work which he co-directed with Peter Zadek featuring music by the cult German band, Einstürzende Neubauten at the Deutsche Schauspielhaus in Hamburg (1987); **Suspect Terrain**, a large-scale collaborative piece made with Dana Reitz, Steve Paxton, and Polly Motley for Pepsico Summerfare in New York (1989) with a sound installation by Hans Peter Kuhn; **Terminus Terminux** (1989), based on J G Ballard's **The Atrocity Exhibition** and featuring an installation by artist Lol Sargent and music by Philip Jeck, which was originally commissioned by the Third Eye Centre in Glasgow and later performed in Dance Umbrella in London. Most recently he has presented two further collaborations with Hans Peter Kuhn: the solo 'Well-Known Worlds' and the duet **Spatial Decay** (1990).

He has worked in television and film including creating a piece for Channel 4's After Image series, and appearing in Peter Greenaway and Tom Phillips' realisation of **Dante's Inferno** for television.

Supported by the Goethe Institut, London



Susan Marshall & Company

Riverside Studios,

October 19 & 20 7.30pm

Contenders

Artistic Director/Choreographer:

Susan Marshall

Music: Pauline Oliveros

Environment Design: Tom Kamm

Lighting Design: Mitchell Bogard

The Company: Arthur Armijo,

Andrew Boynton, Kathy Casey,

David Dorfman, Jackie Goodrich,

Jeffrey Lepore, Susan Marshall,

Eileen Thomas.

Susan Marshall & Company has been performing the works of Artistic Director/Choreographer Susan Marshall in New York City theatres and dance spaces since 1983. The Company began touring in 1985 and has appeared in theatres and major dance festivals throughout the United States, Europe and Japan, including the Israel Festival '88, Vienna Tanz '88, Springdance Festival (The Netherlands), the Los Angeles Festival, the Spoleto Festival, Pepsico Summerfare, Jacob's Pillow Dance Festival, Dance Theater Workshop, Brooklyn Academy of Music's Next Wave festival (USA) and a Dance Umbrella sponsored British tour. In addition they have conducted teaching/performance residencies in several American cities, many under the auspices of the National Performance Network.

Marshall was doubly honoured in 1988 as one of the first to receive the newly inaugurated American Choreographer Award and as the recipient of the prestigious Brandeis University Creative Arts Citation. Following the company's concert at Dance Theater Workshop in 1985, Marshall received a 'Bessie' New York Dance and Performance Award for Outstanding Choreographic Achievement. She has also been granted fellowships from the National Endowment for the Arts (1986-90) and the New York Foundation for the Arts (1985).

Susan Marshall began choreographing in 1982. Since that time she has received commissions from both modern dance and ballet companies. In the 1986/7 season she made new works for the Boston Ballet, Dallas Ballet and the Paris Opera's GRCOP, which chose her as one of three choreographers for the France/American Dance Exchange.



Marshall's new work, to receive its first performances at Riverside Studios, is a commission from the Brooklyn Academy of Music's Next Wave Festival, which will present the company in November. The score is by award-winning, internationally acclaimed composer Pauline Oliveros, a leading figure in contemporary American music, known for her pioneering work in electronic techniques. She is pre-eminently concerned with the social implications of the sound environment. Born in Houston in 1932, Ms Oliveros has enjoyed a long and successful career in experimental music. She has collaborated with Robert Duncan, David Tudor, Merce Cunningham, Ann Halprin, Deborah Hay, Linda Montano and others. In 1985 she was honoured with a retrospective programme of her music at the Kennedy Center in Washington, D.C.

Participation of Susan Marshall in Dance Umbrella has been made possible in part through support from the Fund for US Artists at International Festivals, a joint initiative of the Rockefeller Foundation, Pew Charitable Trusts, the National Endowment for the Arts and the U.S. Information Agency.

National Youth Dance Company

The Place Theatre
October 20 5pm, 8pm

'1990 sees the emergence of the fifth National Youth Dance Company, meaning that over 150 young talented dancers have had the invaluable experience of being a part of this highly creative group. We have tried to keep a national identity, with our

dancers being representative of all corners of the UK and our rehearsal/creative sessions taking place in many regional venues. Some dancers return to their roots, some complete vocational training and are now members of top dance companies.

Some even enter competitions—since our first company in 1985, four winners of the Cosmopolitan Young Dancer of the Year have been members of the NYDC. The 1990 winner was Ben Wright, a member of our 1989 company, whilst third this year was Craig James, a member of the current company. Each year we face the daunting task of finding enough sponsorship to ensure the continuity of the company, so here is a toast to the future.'

John Chesworth, Artistic Director

1990 Repertoire

For her third work for the NYDC Janet Smith has revived a work from her own company repertoire—**Con Spirito** to the first movement of Tchaikovsky's *Serenade for Strings*.

Shobana Jeyasingh has revived her most successful **Janpath** seen in last year's repertoire. Earlier this year it was televised by the BBC in its Network East programme.

Chick Eldridge, choreographer-in-residence at The Place, has created, to a score by Matteo Fargion (commissioned by GLA) a new work for 10 dancers.

Mark Bruce, son of Christopher Bruce, has recreated two short works, one of which has a serious ecological comment to make. Mark is now working with Extemporary Dance as a dancer.

Matthew Hart, still at The Royal Ballet School, has also created two works for the 1990 NYDC. The first, a serious piece to the *Slow Movement* for *Strings* by Anton Webern, the second a fast and furious work for four girls to two piano pieces by Bartok.

Finally, two short works by NYDC dancers. The first is the solo by Craig James which won him third place in this year's Cosmopolitan Young Dancer of the Year competition. The second is a mime/speech piece called **Spiders** performed by its three creators—Mark Mitchell, Peter Anderson and Jonathan Mitchell.



Extemporary Dance Theatre

The Place Theatre

● October 22 - 24 8pm

A Flaming Desire

Artistic Director & Choreographer:
Sean Walsh
Design: Tim Hatley
Musical Director: Stephanie Nunn
Composers: Trevor Jones,
Stephanie Nunn
Lighting Design: David Lovett
Assistant Director: Ron Howell

A Flaming Desire explores the deadly sins of the 1990s through the story of Faust. Faust seems to have everything but is disillusioned and wants more. Mephistopheles, messenger of the devil, offers him sexual pleasure and eternal youth in return for his soul - Faust agrees. Faust relentlessly pursues his dreams with the aid of Mephistopheles; he falls in love and travels the world. But his soul had already been dammed, his happiness is temporary and illusory.

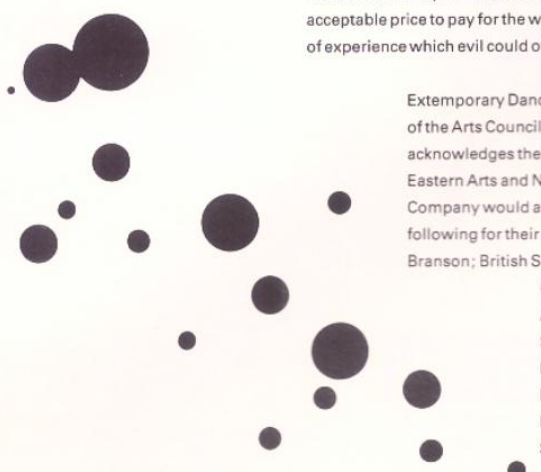
The legend of Faust is based upon a magician who lived around 1480 - 1540. He was a teacher of illicit arts

who mixed black and white magic. In an age obsessed by the search for knowledge and power, even a pact

with the devil may have been an acceptable price to pay for the wealth of experience which evil could offer.

Extemporary Dance Theatre is a client of the Arts Council, and gratefully acknowledges the financial support of Eastern Arts and North West Arts. The Company would also like to thank the following for their support: Richard Branson; British Satellite Broadcasting;

Gould Mattinson Associates; DJC Associates; Trevor Jones; Deborah Shaer of Carolco Pictures Inc.; Paul Hulme; Victoria Seale; Alan Parker; Richard Neil; Zomba Music Publishers; Ltd; Lawrence Wright Music Co. Ltd; Steve Harrington; English National Opera.



Yolande Snaith

Dance Quorum

Riverside Studios
October 24 - 27 7.30pm

Court by the Tale

"If we take away from the present the moment that is just gone by and the moment that is next to come, the solid basis of sense and reality will reduce itself to a pin's point, a hairline, on which we will have some difficulty to maintain our footing without falling over on either side." William Hazlitt, Victorian essayist.

This latest work introduces Yolande Snaith's new dance theatre company, Dance Quorum.

Doors open on enclosed spaces where we experience a disturbing confusion of time and place. The future infests the past, the past invades the future. In a world composed of fragments of text, objects and film, games and rituals leave the performers precariously caught in-between conflicting times.

Artistic Director and Performer:
Yolande Snaith
Performers: Christianne Brown,
Kathy Crick, Constantine Parks,
Shou Chuan Wang, Jamie Walton
Film Maker: Peter Carlton
Costume Designer: Allison Amin
Lighting Designer: Anthony Bowne
Props Designer: David Bodiley

"Themes and fascinations that constantly recur in my work are concerned with masculine and feminine attributes, repression, domesticity, obsessive behaviour, ritual, ceremony, military and religious figures, morality, archetypal images, power struggle and personal crisis. These often become synthesised within one image.

"The subject matter begins to work for me when I feel an engaging tension between two or more elements, when there is both affinity and contradiction, the sweet and the sour, the beauty and the beast. This is when meaning ensues. I search for the absurdities, the ridiculous, an irresistible uncomfortable-ness. If it feels too nice then I know it is wrong. An image has the possibility of being simultaneously very funny and very disturbing, erotic and grotesque, dark and inviting. This work has many starting points. Various initial research processes travel alongside each other until I have to make compositional decisions. Then the synthesis begins, the fusion of one process with another, the layering of images, the choreography weaving the journey from one set of concerns to another, the image informing the movement, the movement animating the images."

Dance Quorum's work is assisted by funding from the Arts Council of Great Britain and Greater London Arts.



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THIS NEW WORK WAS MADE
POSSIBLE BY
A 1989 DIGITAL DANCE
PRODUCTION AWARD

THE DIGITAL DANCE AWARDS
ARE ADMINISTERED BY THE
NATIONAL ORGANISATION
FOR DANCE AND MIME



Diversions *Dance Company*

The Place Theatre
October 26 & 27 8pm

Diversions Dance Company, founded in 1983, is now one of Wales' leading artistic companies. Touring the length and breadth of the UK and increasingly abroad, this company has developed a popular reputation with its international repertory programmes of contemporary dance. This current year has seen a major increase in its public and private funding, which has enabled the company to dramatically increase the quality of its productions.

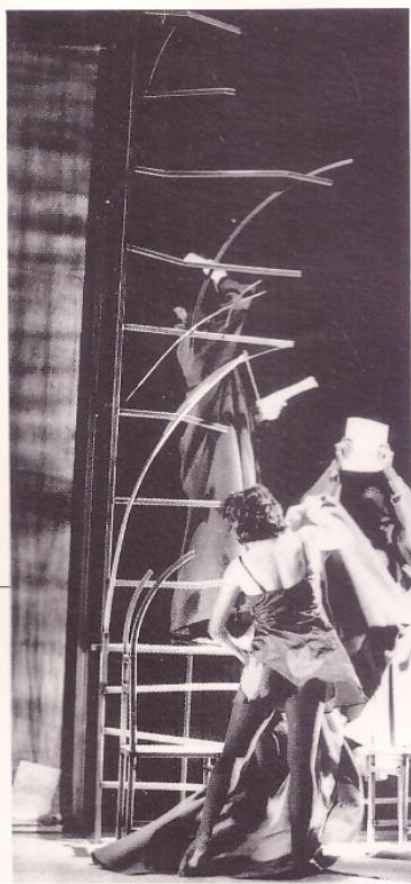
For the Dance Umbrella 90 appearance at The Place, Artistic Director Roy Campbell-Moore has chosen a programme of dance which reflects the company's popular appeal. Heading the programme is ex-Ballet Rambert dancer Quinny Sack's **Over the Edge**. This fiery and dramatic piece has been an outstanding success with its topical themes of repression, rebellion and freedom. **Caprice** is a new work by Roy Campbell-Moore and is performed to one of Liszt's most romantic piano scores. In this work, contemporary characters are caught up in the swoop and movement of the music.



As a contrast, New Yorker David Dorfman's breathtaking yet humorous duet **Oakfield Ridge** gives a glimpse of the underside of the relationship of a suburban couple.

In the forthcoming year, Diversions will be honoured with a Digital Dance Award for the renowned American choreographer Bill T. Jones. With this and its other new productions, Diversions will be a company to look out for in the future.

Diversions acknowledges financial support from the Welsh Arts Council, the Arts Council of Great Britain, National and Provincial Building Society and Welsh Brewers. Wardrobe care by Lever Bros.



Groupe Emile Dubois

October 27 & 28 7.45pm
Queen Elizabeth Hall,

Les Mystères de Subal

Choreography: Jean-Claude Gallotta
Performers: Jean-Claude Gallotta,
Mathilde Altaraz, Muriel Boulay,
Deborah Salmirs, Viviane Serry,
Pascal Gravat, Robert Seyfried,
Jean-Pierre Costanziello, Eric Alfieri
Design: Jean-Yves Langleis
Music: Henry Torgue and
Serge Houppin
Lighting Design: Manuel Bernard
Production: Centre Choreographique
National de Grenoble in co-production
with Le Cargo (Grenoble), Théâtre de la
Ville (Paris) and Festival d'Été GREC '90
de Barcelona.

"SUBAL is an elegy for all wayfarers,
from the sailor who falls from grace
with the sea to the inward journeyings
of the mind.

Don't overwork your powers of reason
in approaching this performance; let
your imagination run riot and you're
bound to be astonished.

Don't worry if your powers of imagina-
tion are blocked, for the dancers have
given their blood, sweat and tears to
inspire you.

If you're on the same wavelength as
the performance, then welcome to
Subal's paradise.

Subal is a mysterious no-man's-land
which evokes a world of ceremony,
nostalgia, journeys and the unknown.

Some of Subal's tribe have returned
and are here to tell us their story."
Jean Claude Gallotta.

The Mysteries of Subal consists of
twenty-one episodes.

Groupe Emile Dubois wishes to thank
the Association Française d'Action
Artistique for its generous support of
these performances.

Ralf Ralf

The Place Theatre

October 30 & 31 8pm

Dinner (a Ralf Ralf Production)

Conceived and Directed by Jonathan Stone

Performers: Pilar Alamo, Luc Favrou, Marcela Hederra Kingman, Sharon Mack, Randy Miles, Miqueias Jose Da Paz

Set/Costume Design: Rae Smith

Lighting Design: Sallyanne Santos

Costume Construction: Becky Thomas (Scotland), Susan J Slack (USA)

Scene Painters: Stephen Found (USA), Rae Smith

Executive Producers: Liz Thompson

(USA) Sharon Flindell (UK)

Company Management (USA):

Cynthia Wassell

Dinner is a British American Co-production

In the UK, **Dinner** has been produced by Sharon Flindell in association with the Third Eye Centre and with funds from Glasgow District Council's Festival Budget, Glasgow Donors and Benefactors Scheme, and the International Initiatives Fund of the Arts Council of Great Britain.

In the USA, **Dinner** has been produced by Jacob's Pillow Dance Festival, in association with Spoleto USA and Walker Arts Center with support from the National Endowment for the Arts, Inter-Arts, New Forms Program.

"The idea for **Dinner** evolved out of the work I did with Ralf Ralf in collaboration with my brother Barnaby and Lars Goran Persson between 1986 and 89. The work we did around rhythmic breathing, gesture and invented language resulted in a performance – **The Summit** – on superpower politics that we played in twenty countries and seemed to be understood wherever we played it, hinting at a near universal language of gesture, facial expression, music of speech, a language that can communicate relationship, emotion, status and character.

"The original conception of **Dinner** was to have six people from six different countries, not having a word in common, sitting down to dinner and to work the old idea of lack of communication between them. The more I lived with this idea, the more ha ha ha and glib it began to seem. My flesh began to creep at the potential scenario of a smug audience sitting back and laughing at a bunch of foreigners up there on stage not communicating. Hahaha. I became more involved in thinking about an audience's expectation when going to see performance of another culture. It builds an expectation of exoticism and strangeness. I got more involved in thinking of the performer as an exotic and how he/she deals with the audience expectation – do I gratify them by parading my exotic dance/my culture? are they guests or are they intruders? The encounter between the audience and the performers becomes a paradigm for the encounter between strangers. As we worked on the piece the scenario was changed to: "Six people from different places,

having not met in a long time, arrange to meet in a room to talk and party, in front of (they are surprised to find) an audience, **you**, of uninvited guests staring at them like they are some exotic odd thing.

"There are two sets of stories going on. There are the stories of the relationships between the performers and there is the story of the relationship between the performers and the audience."

Jonathan Stone

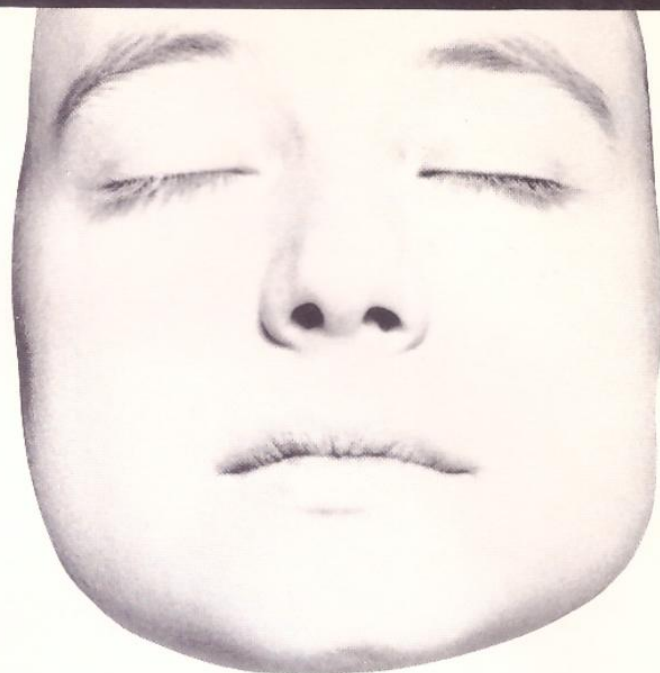


The Cholmondeleys

Riverside Studios

October 31 – November 3 7.30pm

Since their formation in 1984, the Cholmondeleys have translated talent and potential into a place at the very forefront of British dance. Their unique style of presentation and performance is both diverse and distinctive. Based in identifiable human behaviour, the movement is marked by an unflinching eye for detail, gesture and a subtle sense of the absurd.



Cold Sweat is a performance of contrast and opposites set in a landscape of changing climates. Images of sun and shade, hot and cold, wet and dry, are shaped as metaphors to explore patterns of behaviour and shifts in mood against a backdrop of desert and rain dances, mirages and exhaust fumes. Choreographed by Lea Anderson for seven women, the piece is divided into two sections with two specially commissioned music scores. A soundtrack of new work by Drostan Madden is followed by live music composed by Steve Blake and played by a brass quartet.

Choreography: Lea Anderson
Dancers: Lea Anderson, Teresa Barker, Gaynor Coward, Emma Gladstone, Liz Lauren, Alexandra Reynolds, Marisa Zanotti

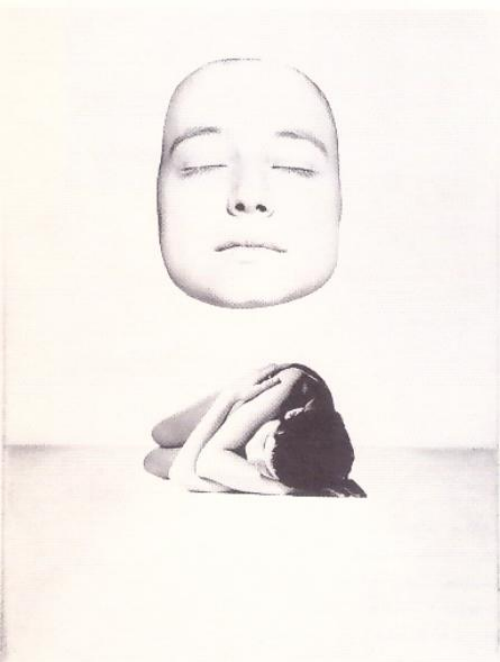
Taped music composed by:
Drostan Madden
Live music composed by: Steve Blake

Brass quartet: Steve Blake (saxophone), Stephen Clark (tuba), Matthew Dowse (trombone), Ben Searle (trumpet)

Costumes designed by: Sandy Powell
Lighting designed by: Chris Nash and Luke Sapsed

Commissioned by Arnolfini Live! Bristol and South West Arts. The Cholmondeleys gratefully acknowledge financial assistance from the Conseil General de Seine Saint-Denis Rencontres Choreographiques International de Bagnolet.

Commissioned by Arnolfini Live, Bristol



Margaret Jenkins Dance Company

The Place Theatre
November 2 & 3 8pm

Award-winning collaborators, 'adventurous and magnificent' dancers, a rich and varied repertory from intimate and compelling solos and duets to major, multi-media full company collaborations - the Margaret Jenkins Dance Company is not just extraordinary dancing, it is a complete theatrical experience.

Shelf Life (1987)

Choreographic Direction:
Margaret Jenkins
Composer: Paul Dresher
Text/Narration: Rinde Eckert
Lighting Design: Sara Linnie Slocum
Costume Design & Realisation:
Sandra Woodall
Score performed by the Paul Dresher
Ensemble

The elements of **Shelf Life** were inspired by works of fiction, selected by the dancers, which contained characters of particular interest to them. 'A Taste of Time' by Ferol Egan, 'Death is a Lonely Business' by Ray Bradbury, 'Even Cowgirls Get the Blues' by Tom Robbins, 'Places in the World a Woman Could Walk' by Janet Kauffman, 'Sometimes a Great Notion' by Ken Kesey and 'Valley of the Horses' by Jean Auel contributed characters.

Or, in the words of the text - Note: Ours is an arranged marriage in an accidental community.

A cross-country traveller/raconteur offers a translation.

Woman Window Square (1990)

Choreographic Direction:
Margaret Jenkins
Text and Score: Rinde Eckert
Projected Images: John Sanborn
Set & Lighting Design: Sandra Woodall
Still Photography: Christine Alecino
Video Photography: Skip Sweeney,
Video Free America
Sound Engineering: Jay Cloidt

Miss Jacobi Weeps (1989)

Choreographic Direction:
Margaret Jenkins
Music composed by: Miguel Frasconi
Music performed by: Miguel Frasconi/
Gene Reffkin
Lighting Design: Alex Nicholas
Costume Design & Realisation:
Sandra Woodall

Participation of Margaret Jenkins in Dance Umbrella has been made possible in part through support from the Fund for U.S. Artists at International Festivals, a joint initiative of the Rockefeller Foundation, Pew Charitable Trusts, the National Endowment for the Arts and the U.S. Information Agency.



Siobhan Davies

Dance Company

Sadler's Wells

November 8-10 7.30pm

Director & Choreographer:

Siobhan Davies

Dancers: Scott Clark, Gill Clarke,

Paul Douglas, Michael Fulwell,

Lauren Potter, Lizie Saunderson

Musicians: The Smith Quartet

Steven Smith (violin) Clive Hughes

(violin) Nic Pendlebury (viola)

Sophie Harris (cello)

Lighting Design: Peter Mumford

Stage Design: David Buckland

Technical Director: Ian Beswick

Stage Manager: Oliver Brown

Costumes made by: Penny Thompson

Sound: Chris Ekers, Paul Bull

A former leading dancer and choreographer with London Contemporary Dance Theatre, a co-founder of Second Stride and now Associate Choreographer with Rambert Dance Company, Siobhan Davies launched her own company to great critical acclaim in November 1988, as part of that year's Dance Umbrella festival.

The 1990 programme features **White Man Sleeps**, from that first season, alongside a major new work, **Different Trains**, which brings together two extraordinary talents, Siobhan Davies and internationally renowned composer Steve Reich. The award-winning score for **Different Trains** was premiered by the Kronos Quartet in London in 1988 and marks a fascinating new direction for Reich. Speech samples are notated as melodies, combining with train sounds and four string quartets, live and on tape, to create what the composer describes as documentary/music theatre.

The outstanding young musicians of The Smith Quartet play both **Different Trains** and Kevin Volans' compelling score for **White Man Sleeps**. The six dancers who perform the two pieces are recognised as being amongst the best in Britain today and, with original stage and lighting designs by the international artist David Buckland and the film maker Peter Mumford, this programme promises to be one of the highlights of the coming season.

The Siobhan Davies Dance Company gratefully acknowledges financial support from the Arts Council of Great Britain and the Digital Equipment Co. Limited. The Company would also like to thank Boosey and Hawkes for permission to use the score of **Different Trains**.



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Dance and Film

Twyla Tharp: Making TV Dance

[USA 1990, 58m]

Saturday 20 October 4.00pm

Choreographer Twyla Tharp at work with dancers and video makers. Tapping into the urban energy of New York, Tharp experiments with links between movement, dance and video, showing what can be done with this exciting combination. + Supporting programme

Memories of Jazz [80m approx]

Saturday 27 October 4.00pm

An extraordinary record of jazz performances from the collection of Jo Milgram. The performers include Sammy Davis Jr, Betty Boop, Fats Waller, Louis Armstrong, Duke Ellington and Slim and Slam. + extract from THE SPIRIT MOVES [1950, Dir: Mura Dehn 20m approx] A record of the Saturday night lindy hop dance competitions at the Savoy Ballroom, Harlem.

Taped: Dance and Videos in Education

Saturday 3 November 4.00pm

For the second year, the Arts Council and the British Council have supported a scheme to encourage the making of high quality dance videos for use in education. This year's prize winners are shown here for the first time.

Flesh and Blood: The Cholmondeleys

[1990 Dir: Margaret Williams]

Flesh and Blood is a video re-working of the group's last, highly acclaimed show.

Jazz Dance: The Jiving Lindy Hoppers [1990 Dir: Yossi Bal]

The Jiving Lindy Hoppers perform a whole range of authentic jazz dance. This video explores the history and cultural origins of jazz dance and also features the Nigerian group, Ibile.

Egg Dances: Rosemary Lee [1990 Dir: Peter Anderson]

Rosemary Lee has gained recognition for her projects across the country, working with both professionals and amateurs. **Egg Dances** is a unique performance event bringing together a cast ranging in age from 8 to 70.

Lea Anderson, choreographer for The Cholmondeleys, will be present for discussion at this screening. Thanks to La Cinemathèque de la Danse at the Cinemathèque Française, Paris, and to Will Bell, Film Education Officer at the Arts Council.

Exhibition

Chris Nash — Beyond Dance

October 10 – November 3

Portfolio Gallery, 345 Portobello Road, London W10

Tuesday/Wednesday/Thursday

11am-6pm

Friday/Saturday 9.30am-5.30pm

Closed Sunday/Monday

Since 1980, award-winning photographer Chris Nash has, with wit and wisdom, chronicled the most exciting developments in contemporary dance in Britain and, increasingly, overseas.

This, his latest exhibition, features a selection of recent commissions from British, French and Spanish dance companies, plus the results of collaborative projects with, amongst others, Lauren Potter [currently dancing with DV8 and Siobhan Davies], Jonathan Lunn [Associate Director, London Contemporary Dance Theatre] and Viviana Durante [principal with The Royal Ballet].

Seminar

Devolution to Greater London Arts: Cause for concern or celebration?

Riverside Studios Sunday 28 October 2pm

Excluding the 'flagships' – The Royal Ballet, English National Ballet and presumably Rambert Dance Company and London Contemporary Dance Theatre – there are 150 dance companies and independent artists based in London.

At present, the Arts Council funds 60 of these via revenue and project grants, while GLA funds some of the rest. However, if Whitehall has its way, most London based companies will soon be funded by GLA. Whitehall's decision begs many questions. Will GLA broaden its criteria to encompass former Arts Council clients? Will it be able to service the new influx? The National Organisation for Dance and Mime is hosting this debate, chaired by David Pratley*, when it is hoped these issues will be addressed and artists' fears assuaged. The Panel will include Timothy Mason, Trevor Vibert [Director: GLA], and Sue Hoyle [Dance Director, Arts Council].

*Chair of the National Campaign for the Arts, former Director of GLA and Regional Director of the Arts Council.



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In accordance with the requirement of
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performance by all exit doors and such
doors must at that time be open. 2) All
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must be kept entirely free from chairs
or any other obstructions. 3) Persons
shall not in any circumstances be
permitted to stand or sit in any of the
gangways intersecting the seating. If
standing be permitted in the gangways
at the side and rear of seating, it shall
be strictly limited to the number
indicated in the presence of each
audience. The Management reserves
the right to refuse admission and to
make any alteration to the programme
without previous notice.

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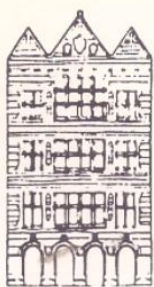
The Arts Council, Visiting Arts, The
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Dance Umbrella would also like to
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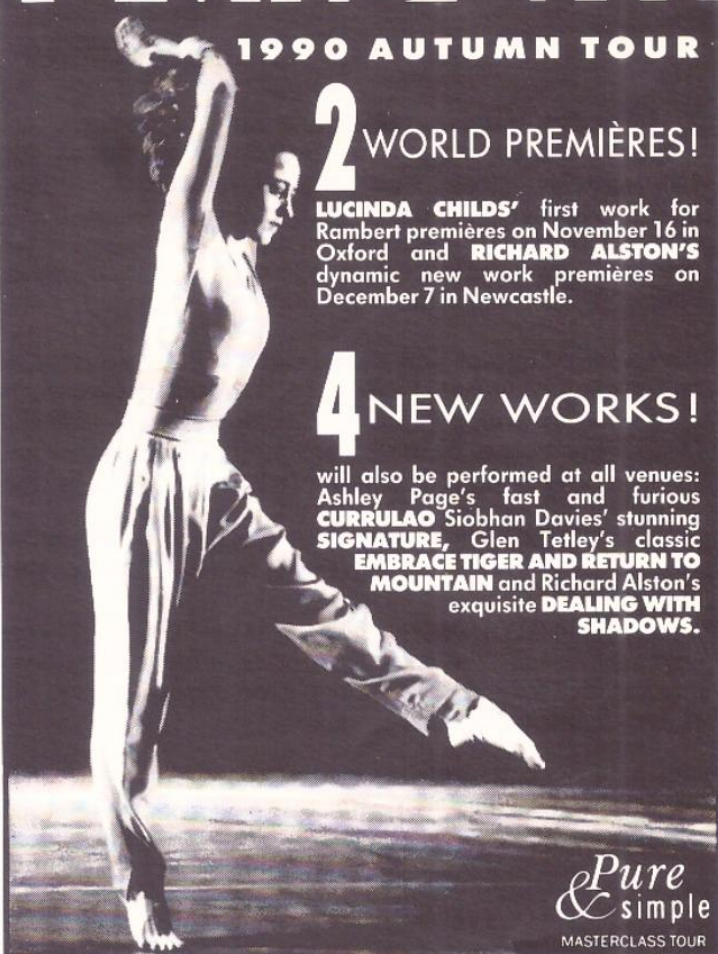
1990 AUTUMN TOUR

2 WORLD PREMIÈRES!

LUCINDA CHILDS' first work for Rambert premieres on November 16 in Oxford and RICHARD ALSTON'S dynamic new work premieres on December 7 in Newcastle.

4 NEW WORKS!

will also be performed at all venues: Ashley Page's fast and furious **CURRULAO** Siobhan Davies' stunning **SIGNATURE**, Glen Tetley's classic **EMBRACE TIGER AND RETURN TO MOUNTAIN** and Richard Alston's exquisite **DEALING WITH SHADOWS**.



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Lon·don' ('lʌndən) *n.* 1. the capital of the United Kingdom, a port in S England on the River Thames near its estuary on the North Sea; consists of the City (the financial quarter), the West End (the entertainment and major shopping centre), the East End (the industrial and dock area), and extensive suburbs.



Time Out

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DAYS
A
WEEK

week·ly ('wi:kli) *adj.* 1. happening or taking place once a week or every week. 2. determined or calculated by the week. *~adv.* 3. once a week or every week. *~n., pl. -lies.* 4. a newspaper or magazine issued every week.

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cabaret

children

dance and film

gay, music and poetry

politics, sport and theatre

night life, TV and broadcast

guide (gaɪd) *vb.* 1. to lead the way for (a person). **guidebook.** a handbook with information for visitors to a place, as a foreign country. 10. a book that instructs or explains the fundamentals of a subject or skill: a guide to better living.

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