



**2003 THEMES AND SCHEMES  
NINE PREMIERES HIGHLIGHT  
ALTOGETHER DIFFERENT  
AT THE JOYCE THEATER, JANUARY 3-19**

***Peter Boal, Doug Elkins, Keely Garfield, Zvi Gotheiner,  
Philip Hamilton, Sara Pearson, Donna Uchizono, Patrik Widrig,  
In collaboration with  
Albert Evans, Molissa Fenley, Wendy Perron, Ann Reinking,  
Andrea E. Woods and Kevin Wynn.***

*Imagination.* Imagination as an antidote to destruction; imagination as a celebration of optimism; imagination, also, as a unique programming device are among the themes and schemes that assure an Altogether Different 2003 at The Joyce Theater, January 3-19.

The nine premieres created by this year's wildly diverse band of choreographers include an unexpected setting for the Biblical tale of Lot (Sara Pearson/Patrik Widrig and Company); a clash of nature and "civilization" (ZviDance); a surprising erotic look at the relationship between Dorothy and the Wizard (Keely Garfield Sinister Slapstick); lessons learned from the ocean (Doug Elkins Dance Company); and a study of power gained through loss (Donna Uchizono Company).

There is also a newly formed creative team featuring New York City Ballet principal Peter Boal in a solo show of works he commissioned from modern dance choreographers Molissa Fenley, Wendy Perron and City Ballet principal Albert Evans. Add yet another difference to this year's festival: Composer/musician Philip Hamilton's newest work for which he selected as collaborators: Ann Reinking, Andrea E. Woods, Kevin Wynn and video artist George Larkins II.

In "I Hear Mermaids Singing," set to a mix of Hawaiian, Tahitian and Tonga music, Doug Elkins creates an intricately designed series of communal dances whose joyous play with speed and dynamics suggest the ebb and flow of the ocean.

**MORE**

**ALTOGETHER DIFFERENT  
ADD ONE**

Elkins will also present “The Look of Love,” premiered in 2001 and set to music by Burt Bacharach and Daniel Johnston. The engagement marks Doug Elkins Dance Company’s third appearance in the Altogether Different festival.

Keely Garfield’s “Deep” mines the choreographer’s response to the surreal horror of 9/11 and the personal and philosophic questions that erupted. How do we make sense out of chaos? “Deep” is Garfield’s response: A radically imaginative and witty evocation of the story of Dorothy posed as seductress of the Wizard of Oz. The music is by Marc Ribot. Also scheduled for Garfield’s Joyce Theater debut are her previous hits: “Free Drinks for Ladies with “Nuts” (2002) and “My Mother was a Four Alarm Fire” (1998).

Inspired by his kibbutz childhood, Zvi Gotheiner’s ongoing concern for the environment is revealed in his highly theatrical “Clearing.” The dance, created in 2001, will be paired with the New York premiere of “Condominium.” While much more “dancey” and less narrative than “Clearing,” “Condominium” also deals with the longing for things natural. The music for both works is by Gotheiner’s long-time collaborator Scott Killian.

In “Butterflies from my Hand,” a quartet set to music by Guy Yarden, Donna Uchizono explores the nature of vulnerability, examines surrender as a source of strength, and looks at power achieved through letting go. “Butterflies,” a New York premiere, will share the program with Uchizono’s 2002 Bessie Award-winning “Low,” whose use of the tango as a structural metaphor for relationships, produced one of the most unconventional sensual dances of the downtown scene. The music, again, is by Guy Yarden.

Sara Pearson and Patrik Widrig combine dance, music and text in “The Return of Lot’s Wife.” They relocate her confrontation with God to a 1950’s Brooklyn kitchen, where her spiritual questions are expressed in myriad witty, dark and earthy ways. The composer Carter Burwell will play the commissioned score and Iranian filmmaker Kouross Esmaeli, will recite the mystical poetry of 14<sup>th</sup> century Persian poet Sufi Hafiz.

Even as a premier ballet dancer, Peter Boal cannot choose his own repertory; but as an independent thinking artist, he has decided ideas about what else he wants to do.

**MORE**

## **ALTOGETHER DIFFERENT**

### **ADD TWO**

So he *decided to* do something about it this January. The result will be on display on The Joyce stage: Commissioned works by modern dance choreographers Wendy Perron and Molissa Fenley—with whom he had previously worked—and budding choreographer Albert Evans—with whom he had not yet worked. Perron’s work is entitled “The Man and the Echo;” Fenley’s dance is called “Waiting for rain” (sic); and Evans’s piece is titled “One Body.” All are, of course, premieres.

Philip Hamilton, one of the hottest composers and vocalists on the dance scene, has loved the art since he began accompanying dance classes to pay for his music lessons. This experience inspired “Vocalscapes: A Gathering,” an ongoing series for which he selects various artists with whom to work. For his Joyce Theater season, he invited choreographers Ann Reinking, Kevin Wynn and Andrea E. Woods, video artist George Larkins II and members of Ballet Austin. The evening promises to range from high energy to a soulful haunting journey of the spirit.

The Altogether Different series, which began in 1986 as *The Joyce Sampler*, was created to present exceptionally talented artists who are in the process of developing and expanding their companies and audiences. To date, over 137 premieres have been presented by 97 different dance companies led by such choreographers as Stephen Petronio, Doug Varone, Ralph Lemon, Neil Greenberg, Shapiro and Smith, and most recently Karole Armitage and John Jasperse.

Tickets for the individual performances are \$20, and are available at the box office, by calling 212-242-0800, or online at [www.joyce.org](http://www.joyce.org). The Joyce Theater is located at 175 Eighth Avenue at 19th Street.

## **BACKGROUND MATERIAL ON THE COMPANIES AND ARTISTS IS AVAILABLE UPON REQUEST.**

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