

PHOTOGRAPH BY SUNG PARK

A trinity of wishes — funds, facilities and leadership — absorbs Austin artists and their fans.

"Yet, will the public actually increase spending on the arts?" asked Capitol City Playhouse's Mark Ramont. "I don't think so, especially when crime, health care and education scream out for immediate attention from

government and charities."

Faced with such budget rivals, arts leaders often prefer to identify long-term solutions to needs, especially facilities, rather than seeking



help with operating costs.

"Contributors are more likely to give money for capital investments like new buildings and renovations," said Dave Steakley, managing director of Zachary Scott Theatre, which plans to overhaul its main Kleberg Stage. "They can see the concrete results of their giving."

Since 1980, Seattle's citizens have earmarked about \$238 million for arts structures. In the same time, less than \$20 million has been set aside in Austin to build a museum and renovate performances spaces. Only one major project, Zachary Scott Theatre's Whisenhunt Stage, has been completed in recent years. Ground will be broken on another, Deborah Hay's Whole Point Space, in November.

With the cost of construction rising, some arts backers prefer to eye existing structures for renovation. No one wants to be stuck with a bill like the one Dallas met for the Meyerson Center, estimated to cost between \$100 million and \$140 million. (Determining an exact cost is impossible, but most observers split the differing estimates at \$120 million.)

In Austin, Palmer Auditorium, Seaholm Power Plant and other underutilized public buildings have been suggested as stop-gap spaces. Other planners have identified potential multi-use structures, such as the empty Stephen F. Austin Hotel, which could provide housing for artists along with performance and exhibition spaces.

But buildings take money to construct, renovate and operate. The one missing element that can be addressed with minds and words, not dollars, is leadership.

"We need stronger boards of directors," said Mari Marchbanks, who sits on Live Oak Theatre's board. "We need people from every area, with the breadth, depth, skill and commitment to make things happen. It



Staff photo by Sung Park

Alfred King spearheads backing for the proposed Austin Museum of Art, which has been held up in planning for nearly 10 years.

### A look at arts in other cities

Today's articles (see Page 1 and the story on this page) begin an eight-part series comparing arts funding in Austin to five other cities. The remaining stories will run in Wednesday's Entertainment sections:

■ **Nov. 9:** Minneapolis relies on old-fashioned philanthropy from individuals, foundations and corporate giants to build sturdy arts institutions.

■ **Nov. 16:** Portland, Ore., with a market size and community culture similar to Austin's, emphasizes existing resources and civic participation in a compact, planned city.

■ **Nov. 23:** Charleston, S.C., throws open its doors to an annual arts celebration, the Spoleto Festival of Two Worlds, which draws attention to its year-round activities.

■ **Nov. 30:** San Jose, Calif., after neglecting cultural assets for years, is banking on a redevelopment program to transform its central district with sports, arts and night-life offerings.

■ **Dec. 7 and 14:** Seattle combines sustained political leadership with massive private and public fund-raising, as well as an arts-friendly environment, to arrive at what might be the model, midsize arts city in the United States.

art. You must strive for higher quality, challenging the status quo, talking to the outside world, raising the playing field a couple of notches. Arts patrons too often feel comfortable within their own enclaves, but we have to explain to others why we like it, why the art is for all of us."

Indeed, only a handful of leaders — Alfred King would top the list — are trusted by a broad cross-section of the local arts community. After the so-called "arts wars" of the 1980s that put plans for the art museum on hold while various factions battled, the community is still divided, said citizen volunteers who serve on commissions, boards

wondered if the current cooperation between Laguna Gloria Art Museum, the Carver Museum and the Mexican-American Cultural Center to build the Austin Museum of Art will spawn more attempts at coalitions.

If other cities can find creative ways to support the arts, why can't Austin?

Austinites are reluctant to use private or public means to subsidize what they think should be left to market forces alone. Like most Texans, they believe in self-reliance above other qualities.

"That is short-sighted," said Sung Kwak, Austin Symphony Orchestra conductor. "Classical music is subsidized all over the world. It has been so always. But, realistically, we cannot expect government subsidy in this country. It is up to those who love art, the concertgoers, for instance, who recognize its value to make it happen through their contributions."

"Without outside funds, think how expensive the arts would be for the ordinary person," said Joe McClain, Austin Lyric Opera director. "Only a wealthy class of patrons could afford to hear music, attend a play or visit a museum. Our top tickets would be more than \$130 apiece, and we would have to eliminate all discounts."

Broadway offers a clear example of how market-driven forces exclude the ordinary theatergoer. With current top tickets at \$70 (and occasionally \$100), a visit to a Broadway musical has become a luxury few Americans can afford. And, because of that, the diversity of material on Broadway shrinks each season.

The tradition of self-reliance in Texas' arts has translated into a history of social exclusivity in some of its cities. A Dallas oilman may purchase a valuable painting, for example, but only he and his intimates may enjoy it unless it goes into a museum.

'It takes more than just a love of art'

# Austin artists need leaders, funds, facilities

By MICHAEL BARNES  
American-Statesman Staff

charge so much that only a relatively small part of the population sees the artwork.

The task is to make the arts more accessible to everyone. That takes some forms of private or public subsidy.

The nonprofit arts sector is where subsidy plays the largest role.

During the last season in which statistics were available, according to an *Austin American-Statesman* survey, Austin's nonprofit arts groups took in about \$24 million (see chart). More than half of that came from direct earnings, such as ticket sales and royalties, and the rest came from contributions. Of

those, \$3.35 million came from individuals, \$2.11 million from corporations, less than \$500,000 from foundations and \$5.39 million from government sources.

The University of Texas contributed the largest share of governmental support to the total, spending \$2 million keeping the Huntington Art Gallery and Performance Arts Center open.

In fact, many Austinites rely on UT almost solely for the arts. They expect the university to supply top-notch performances and exhibits, while they abdicate responsibility for building indigenous, independent arts groups. This historical dependence, residue from a time when

UT was the only game in town, is likely to change as Austin's population continues to grow and diversify.

Money does not equal quality in art, as Bay Area playwright Eric Ehn emphasized in a recent Austin symposium. Artistic vision and energy can overcome even the most dire economic circumstances.

Yet, after working with threadbare resources for decades, Austin artists look increasingly to the public for help in improving their efforts.

Statistics make the ordinary

See Artists, E9

# THE ARTS ENTERTAINMENT

Austin American-Statesman

Wednesday,  
November 2, 1994

E8

early 1994 by the *Austin American-Statesman*. Totals refer to the previously completed season or calendar year. Financial figures were collected in telephone interviews and from cultural contracts with the City of Austin.

## NONPROFIT SECTOR ECONOMIC ACTIVITY

Group	Earnings (primarily ticket sales)		Contributions			Total budgets
	Individuals	Corporations	Foundations	Govts.		
1. UT Performing Arts Center	\$2.9 mil.	\$129,000	\$128,000	\$8,000	\$1.3 mil.	\$4.46 mil.
2. Paramount Theatre	\$1.9 mil.	\$217,000	\$156,000	\$10,000	\$49,000	\$2.33 mil.
3. Austin Symphony Orchestra	\$1.3 mil.	**\$545,000	\$275,000	\$47,000	\$133,000	\$2.3 mil.
4. Austin Lyric Opera	\$745,000	**\$455,000	\$452,000	\$15,000	\$92,000	\$1.76 mil.
5. Huntington Art Gallery	\$718,000	\$23,000	—	\$45,000	\$775,000	\$1.56 mil.
6. Ballet Austin	\$1 mil.	\$88,000	\$73,000	\$8,000	\$74,000	\$1.24 mil.
7. Zachary Scott Theatre	\$972,000	\$47,000	\$29,000	\$6,000	\$131,000	\$1.18 mil.
8. Laguna Gloria Art Museum	\$407,000	**\$357,000	\$76,000	\$17,000	\$178,000	\$1.03 mil.
9. Austin Children's Museum	\$204,000	\$75,500	\$221,500	\$124,000	\$257,000	\$882,000
10. Live Oak Theatre	\$298,000	**\$54,000	\$71,000	—	\$42,000	\$465,000
11. Capitol City Playhouse	\$285,000	**\$44,000	\$8,000	\$15,000	\$41,000	\$393,000
12. Sharir Dance Company	\$95,500	\$85,000	\$29,500	\$10,000	\$168,000	\$388,000
13. Mexic-Arte Museum	\$74,000	\$5,000	\$35,000	\$44,000	\$213,000	\$371,000
14. Women and Their Work	\$67,000	\$73,000	\$12,000	\$15,000	*\$175,000	\$342,000
15. Dougherty Arts Center	\$14,000	—	—	—	\$326,000	\$340,000
16. KMFA	—	\$321,000	\$15,000	—	—	\$336,000
17. Texas Folklife Resources	\$80,000	\$3,000	\$21,000	\$65,000	\$102,000	\$271,000
18. Texas Fine Arts Association	\$125,000	\$38,000	\$54,000	—	\$32,000	\$249,000
19. Artists' Legal & Accounting Assistance	\$21,000	\$175,000	\$4,000	—	\$7,000	\$207,000
20. Dance Umbrella	\$33,000	\$1,000	\$1,000	\$10,000	*\$148,000	\$193,000
21. Tapestry Dance Company	\$82,000	\$8,000	\$62,000	—	\$14,000	\$166,000
22. La Peña	\$81,000	\$5,000	—	\$1,000	*\$74,000	\$161,000
23. Austin Writers' League	\$93,000	\$3,000	\$10,000	—	*\$49,000	\$155,000
24. Austin Circle of Theatres	\$21,000	\$13,000	—	\$1,000	*\$112,000	\$147,000
25. Austin Visual Arts Ass.	\$8,000	\$20,000	\$100,000	—	*\$17,000	\$145,000
26. AFM Live Music Outreach/ Jazz Festival	\$6,000	\$70,000	\$6,000	—	\$55,000	\$137,000
27. Austin Contemporary Ballet/TYB	\$77,000	\$14,000	\$20,000	—	\$20,000	\$131,000
28. Austin Choral Union	\$11,000	\$70,000	\$36,000	—	\$10,000	\$127,000
29. Art in Public Places	—	—	—	—	\$118,000	\$118,000
30. Zilker Summer Musical	\$15,000	**\$71,000	\$10,000	—	\$17,000	\$113,000
31. Creative Opportunity Orchestra	\$34,000	\$28,000	\$12,000	—	\$30,000	\$104,000
32. Black Arts Alliance	\$18,000	\$5,000	\$4,000	\$3,000	\$70,000	\$100,000
33. Elizabeth Ney Museum	—	—	\$500	—	\$88,500	\$89,000
34. The Robot Group	\$5,000	\$10,000	\$55,000	—	\$19,000	\$89,000
35. Umlauf Sculpture Garden & Museum	\$45,000	\$4,500	\$4,500	\$30,000	\$1,000	\$85,000
36. Mary Moody Northen Theatre	\$55,000	\$5,000	\$20,000	—	\$5,000	\$85,000
37. New Texas Festival	\$28,500	\$40,000	\$6,500	\$5,000	—\$80,000	\$75,000
38. G.W. Carver Museum	—	—	—	—	\$75,000	\$75,000
39. Austin League of Minority Artists	—	—	—	—	\$74,000	\$74,000
40. Vortex Repertory Company	\$57,000	\$2,000	\$1,000	—	\$11,000	\$71,000
41. Roy Lozano's Ballet Folklorico de Texas	\$30,000	\$5,000	—	—	\$30,000	\$65,000
42. Austin Civic Chorus	\$28,000	\$19,000	\$2,000	\$4,000	\$7,000	\$58,000
43. Texas Photographic Society	\$18,000	\$20,000	\$1,000	—	\$16,000	\$55,000
44. Austin Boys Choir	\$31,000	\$2,000	\$1,000	\$5,000	\$11,000	\$50,000
45. Austin Dance Ensemble/YBT	\$11,000	\$19,000	\$2,000	—	\$10,000	\$42,000
46. Austin Symphonic Band	\$30,000	\$4,000	\$1,000	—	\$6,000	\$41,000
47. Ballet East	\$1,000	\$6,000	—	—	\$31,000	\$38,000
48. Hyde Park Theatre	\$34,000	—	—	—	—	\$34,000
49. Austin Children's Choir	—	\$30,000	—	\$1,000	\$3,000	\$34,000
50. Austin Shakespeare Festival	\$8,000	\$10,000	\$5,000	\$3,000	\$5,000	\$31,000
Smaller theater companies (35)	\$225,000	\$100,000	\$75,000	—	\$100,000	\$500,000
Smaller dance companies (15)	\$60,000	\$25,000	\$10,000	\$1,000	\$34,000	\$130,000
Smaller music and art companies (8)	\$50,000	\$10,000	\$5,000	—	\$35,000	\$100,000
<b>Totals:</b>	<b>\$12.4 mil.</b>	<b>\$3.35 mil.</b>	<b>\$2.11 mil.</b>	<b>\$493,000</b>	<b>\$5.39 mil.</b>	<b>\$23.74 mil.</b>

Notes: \* includes sponsored projects, \*\* includes special events

Sources: Arts organizations, City of Austin

### COMMERCIAL SECTOR ECONOMIC ACTIVITY

Austin galleries, art festivals and comedy clubs were surveyed by phone to determine best estimates of activity — operating budgets or sales — in each area.

Austin art galleries	\$8.3 million
Comedy clubs	\$2 million
Art festivals, fairs	\$1.5 million
Corporate art collecting	\$500,000
<b>Total</b>	<b>\$12.3 million</b>

Sources: Arts organizations, Decor magazine

### EDUCATIONAL SECTOR ECONOMIC ACTIVITY

Educators estimated the expenditures on salaries of art music and dance teachers.

Universities	\$13 million
Middle & high schools	\$5 million
Elementary schools	\$4.5 million
Arts training schools	\$1 million
Independent teachers	\$500,000
<b>Total:</b>	<b>\$24 million</b>

Sources: AISD, University of Texas, St. Edward's University, Laguna Gloria Art School

Total economic activity in the arts: \$60 million

SHARIR DANCE COMPANY • 12TH ANNIVERSARY SEASON • NOVEMBER 11 & 12, 1994 • FEBRUARY 3, 4 & 5, 1995 • APRIL 28 & 29, 1995 • FOR TICKETS & INFORMATION, CALL 512 458 8158

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11th & 12th  
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josé luis  
bustamante  
andrea beckham  
&  
special guest  
llory wilson



photo: atelier wong

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supported in part by the National Endowment for the Arts, the Mid-America Arts Alliance, the Texas Commission on the Arts, and the City of Austin under the auspices of the state arts council.

4 November 10, 1994



Austin American-Statesman

quick  
**picks**

our recommendations  
for the week

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University of Texas' McCullough Theatre.  
— Sondra Lomax

**Arts**

— Michael Barnes

**Friday and Saturday** Sharir Dance Company remains perched on the cutting edge of modern dance. Austin choreographer Yacov Sharir explores ways to present the human body in motion at the

## DANCE

**SHARIR DANCE COMPANY** opens its 1994-95 season with new works of exhilarating variety. Company founder Yacov Sharir, José Luis Bustamante, and Andrea Beckham all contribute new dances, electronic music wizard Russell Pinkston offers his "musical" sensed floor, and acclaimed choreographer Llory Wilson tosses in her explosive, often humorous movement. **TWO PERFORMANCES ONLY!** Fri & Sat, Nov 11 & 12, 8pm, at the McCullough Theatre on the UT campus. Call 458-8158 for info.

## UT dance company honors lost performers

JENNIFER COSTELLO

Daily Texan Staff

The Sharir Dance Company, the University's resident dance troupe, celebrates the marriage of technology and human emotion in its 12th anniversary season production this weekend at McCullough Theatre.

Yakov Sharir, the choreographer and artistic director of the company, created and designed the production *Sine* in memory of his longtime colleague and friend, Woody McGriff. Stephen Marcello and McGriff, both of whom were students at the University of Texas, died of AIDS at the end of last year's season.

Sharir, touched by the loss of colleagues, produced *Sine* so that the dance community could pay its respects to these artists who selfless-

### dance

#### **SINE**

**Featuring:** The Sharir Dance Company

**Performing at:** The McCullough Theatre

**Date:** 8 p.m., Friday and Saturday

ly gave so much of themselves to the world of dance and expression.

The performance will consist of four dances that include Sharir's *Sine*, Laurie Wilson's *Falling Through*, Andrea Beckham's *Feminist Doormat* and Jose Luis Bustamante's *Memory of Absence*.

"It was McGriff's courage I appreciated most, the positiveness, the encouragement he gave everyone,

his accepting of a situation," Sharir said.

The performance will focus on the four temperaments of McGriff's character: optimism, adversity, serenity and energy. Sharir has chosen a dance medium called New Dance, which combines classical, traditional technique with novel, abstract forms of expression and choreography.

"New Dance draws out of any possible means of expression. It's more opportunistic. It doesn't matter if things look weird or different," Sharir said.

It is Sharir's willingness to experiment with different mediums that makes his work so captivating. Sharir's most recent projects include a compilation of art and technology.

Sharir is particularly interested in how virtual reality can be applied to the practice of dance.

"There is nothing literal about the work. There is content even in an abstract way of working. If you work with people, it's difficult to ignore content," Sharir said. "This project is about mood, ambience, gesture, the nodding of the head, the sensuality for fabric."

## Free tickets aid live Arts

**CHRIS RIEMENSCHNEIDER**

*Daily Texan Staff*

When was the last time you went to see a live theatrical production? When was the last time you did it free?

In an effort to spark interest in Austin's lesser known arts and entertainment opportunities, AusTix will be offering 2,000 free tickets starting at noon Saturday — tickets to plays, musical productions, comedy venues, staged dances, movies at the Paramount Theatre and practically anything else you can think of.

Titled Seats for the City, the event is being held at the Austin Visitor Information Center at Second Street and San Jacinto Boulevard. Tickets are limited to two per person and will be given on a first-come, first-served basis.

Betty Siegel, general manager for AusTix, said Wednesday that the sponsors of Seats for the City believe that the event will encourage Austinites to go out and see live entertainment.

"It should help give attention to the smaller theaters and companies that can't get coverage in the media," Siegel said. "And for the theaters that people already know about, it helps build their audiences."

Among the venues and companies offering tickets are the Zachary Scott, Hyde Park, Live Oak and Paramount theaters, the UT Performing Arts Center, Capitol City Playhouse, Chicago House, the Electric Lounge, Esther's Follies and the *Shirley Dence*, Different Stages, St. Edward's University and Frontera Productions theater companies.

Siegel said the value of all the tickets comes to an estimated \$20,000.

AusTix is a ticket box office sponsored by the Austin Circle of Theatres. It offers half-price admission to events around Austin on a regular basis.

For more information about Seats for the City or on AusTix, call 499-TIXS.

REVIEWS & PREVIEWS  
**ENTERTAINMENT**

Austin American-Statesman

Monday,  
November 14, 1994

# Sharir dances memories to life

■ Dance company premieres works in season dedicated to its late members

BY SONDRA LOMAX  
Special to the American-Statesman

Sharir Dance Company understands too well the tragedy of AIDS. The company is dedicating its 12th season to two former dancers, Heywood "Woody" McGriff and Stephen Marcello, who died from AIDS this year.

The company premiered three new works Friday night at the McCullough Theatre in a performance that included a special appearance by guest artist and choreographer Llory Wilson.

Wilson's premiere work *Falling Through/Part II* showcased the student dance troupe, Dance Repertory Theatre, from the University of Texas Department of Theatre and Dance. (Wilson currently oversees this troupe, which McGriff had directed until his death.)

Wilson's work revealed a profusion of bodies colliding and rebounding through space, accompanied by Fred Mitchim's soothing score. The stage looked as though an electric current surged through the performers, bouncing the movements from one dancer to another.

Wilson's second piece, *Choir Practice*, featured the choreographer and Carolyn Pavlik in a seated tour de force of synchronized upper body movements and forced exhalations of

## Review

breath. Dressed in white slips, the women sat side by side in two chairs. The only accompaniment was their gasps, delivered with the intensity of someone punching them in their stomachs. Wilson's cleverly constructed work was witty and engaging. The performance was as precise as it was grueling, with flailing arms that all too often concentrated energy into punches and slices.

Andrea Beckham's *Feminist Door-mat* drew the audience into a harsh, private world of frustration and determination. Marcia Dick, Pavlik and Beckham continuously threw themselves onto the floor, jumped or dragged themselves back on their feet, only to crash down again. *Door-mat* is Beckham's second work for Sharir, and an engrossing, kinesthetic one.

Jose Luis Bustamante premiered *Memory of Absence*, a highly theatrical solo incorporating text, movement and an electronically sensed set and score designed by composer Russell Pinkston. Bustamante's portrayal of a blind man, (a metaphor for wind, according to the text) showed him tapping a ski pole down a strip of sensed floor. Amarante Lucero's creative lighting designs captured Bustamante's movements in a cage of white light.

Artistic director Yacov Sharir's premiere of *Sine*, inspired by McGriff, seemed too long, but had its moments, such as Stephen Brown and Pavlik's touching duet. Sharir's accuracy in bringing McGriff's signature gestures alive was eerie. Michael Kapoulas provided the music.



Photo by AtelierWong Photography

Yacov Sharir, artistic director of Sharir Dance Company, premieres *Sine*, a work inspired by late company member Heywood McGriff.

## Sharir season opens in memory of colleagues lost to AIDS

By Rick Brown  
TRIANGLE Staff

AUSTIN — At this late date in the AIDS crisis, virtually every U.S. arts organizations from the largest New York troupe to the smallest midwestern community theatre has felt the grief of losing a member.

The community of Dance in Austin is no different. After the death last March of choreographer Roy Lozano, his troupe, Ballet Folklorico de Tejas, performed brilliantly and emotionally in the Austin Festival of Dance. It seemed as if company members were channeling their grief into a larger artistic statement.

Another chapter in the local saga unfolds this weekend, as the Sharir Dance Company begins its 12th season. Director Yacov Sharir has dedicated the season to choreographer and collaborator Woody McGriff — who also served as chairman of the University of Texas' Dance Department — and long-time company member Stephen Marcello. Both men succumbed to AIDS after the troupe finished its 1993-94 season.

"At the conclusion of last season, our lives and our art were profoundly

affected by the deaths of two of our dances and colleagues," said Sharir. "The AIDS crisis, which has devastated the Austin arts community, has truly hit home for Sharir Dance Company."

The troupe performs 8 p.m. Nov. 11-12 at McCullough Theatre on the University of Texas campus. The program of four dances includes a 22-minute piece Sharir choreographed in memory of McGriff, who had performed with the troupe as recently as last March's Festival of Dance.

Also on the bill are works by Jose Luis Bustamante, Andrea Beckham and Llory Wilson, and the company also will perform on a sensored light floor designed by electronic music composer Russell Pinkston.

The director of the yearly Austin Festival of Dance is Charles Santos, who also was McGriff's roommate. Santos said that before McGriff's death last May he was in the midst of a highly successful career. Prior to moving to Austin to head the university's dance department, he had worked with such modern American masters as Jennifer Meuller and Nina Wiener. He had also performed with the internationally respected Bill T. Jones/Arnie Zane

Dance Company.

Santos said next year's Austin Festival of Dance will expand its focus from Texas dance troupes to national ones, as many of the groups with which McGriff previously danced, including the Jones/Zane company, have agreed to perform in his memory.

Also a sure bet to appear on the bill after its premiere this weekend is Sharir's tribute. The choreographer said each of the piece's movements focuses on a different aspect of McGriff's temperament — first "thorough-like,"

then "in harmony and very profoundly creative," then "in dissonance," and

finally "a very knowing person."

Sharir said he also tried to incorporate a number of McGriff's idiosyncratic gestures into the work, although they might not be totally obvious. "When you're working abstract, you can only take gestures that make sense structurally," he said.

Sadly, the losses of McGriff and Marcello could create some holes in Sharir Dance Company's repertory, said Sharir, since both men had danced with the troupe for nearly eight years.

"It's like they're taking rep with them," he said. As a choreographer, "You look at the dancers you have and you make work for who you have." ▼



Sharir Dance Company

foto: J. Leatherwood

FRIDAY 11

## Dance as New Art

The innovative Sharir Dance Company, the University of Texas' dance company in residence, opens its new season 8 p.m. tonight at UT's McCullough Theatre. As part of the program, director Yakov Sharir premieres a new work inspired by his late colleague Woody McGriff.

Sharir Dance Company • McCullough Theatre at UT • 512/458-8158

THE TEXAS TRIANGLE

NOVEMBER 3 — NOVEMBER 9, 1994

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TRIANGLE Staff

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Sharir Dance Company

foto: J. Leatherwood

# Dance VS. MACHINE

Sharir Dance Company explores union of technology with human motions and emotions

Yacov Sharir is indignant at the suggestion that he produce more mainstream modern choreography.

"Me? Not be avant-garde? You've got to be kidding," exclaims the Israeli choreographer in his distinctive French-Hebrew accent.

Sharir's troupe, the Sharir Dance Company, remains perched on the cutting edge of modern dance. Sharir says he enjoys continually exploring ways to present the human body in motion.

For the past 12 years, he has contributed surprises to Austin dance audiences and fostered ongoing collaborations with composers, visual artists, other dance companies and, most recently, computer engineers.

Sharir's latest ventures involve combining arts and technology. He has spent the past two years researching virtual reality, cyberspace and computer-generated choreography. Despite his interest in computer technology, Sharir says the human elements (body, soul, expression and communication) form the foundation of his choreography. He also depends on his dancers for creative input.

When two former company members, Heywood "Woody" McGriff and Stephen Marcello died from AIDS this year, Sharir says he felt "as though part of me had been chopped off."

"The AIDS crisis, which has devastated Austin's arts community, truly hit home for the Sharir Dance Company," he says. "These two special artists touched our lives in ways too numerous to mention, and they are sorely missed. We are dedicating our entire season to them."



Sondra Iomax  
dance

Sharir's entire season is dedicated to Heywood "Woody" McGriff, standing below, and Stephen Marcello, two company members who died from AIDS this year.



photos by matthew davis

Dancers Carolyn Pavlik and Maydelle Sason prove Sharir Dan Company hasn't forsaken the human form for technology.



Sharir has focused his grief into creating *Sine*, a new work in memory of McGriff, which premieres tomorrow night.

"*Sine* is based abstractly on four of Woody's notable temperaments, which I've divided into optimism, adversity, serenity and energy," he explains. "He had the talent, tenacity, energy and savvy to make it in both professional dance and academia. He was so courageous, frank and honest, even when facing death."

Joining the performance will be the University of Texas Department of Theatre and Dance student company, Dance Repertory Theatre, the troupe McGriff directed until his death. Choreographer Llory Wilson, a guest faculty member at UT, premieres a new work, *Falling Through/Part II* for the student company.

"Most of the students started their college dance careers with Woody," Wilson says. "Woody trained them to express themselves as individuals, and I emphasize that quality in this piece. The main focus is mutual support and bouncing energy off each other."

Wilson, who directs her Seattle-based company when not guest-teaching around the United States, will also perform *Choir Practice* with Sharir dancer Carolyn Pavlik on this weekend's program. Wilson co-choreographed the piece with Rachel Brumer in 1986. Nine years later, she says she now approaches the work more theatrically.

"Dance is so bizarre as a performing art, because we don't talk. We act out our feelings and stories without words. I'm more interested these days in the motivation behind movements, which comes from the work I do with actors," Wilson says. "In a way, my

piece and Andrea's (Andrea Beckham's *Feminist Doorman*) both deal with the issue of nonverbal expression and suppression of women's feelings and frustrations."

Beckham, a veteran Sharir dancer and now, an emerging choreographer, will present *Doorman*, her second piece for the company. Like Wilson, she is a guest faculty member at UT. Both she and Wilson knew McGriff as colleague, fellow dancer and personal friend.

Beckham's latest choreography explores the dual qualities of the sexes; the association of "nurturing" with women and "power" or "strength" with men.

Part of Beckham's inspiration came from the writings of Sheila Firestone and a sociological experiment called "The Smile Boycott," which recorded people's reactions to unsmiling women.

"The experiment documented what happened when women dropped their cheerful facades and expressed facially and physically how they really felt," Beckham explains. "When women don't smile, they are no longer available to make other people feel good. It makes people uncomfortable. Nobody notices when men aren't smiling. Men aren't viewed as caretakers."

In contrast to the two women's dances, Jose Luis Bustamante, associate artistic director, will premiere *Memory of Absence*, a solo he performs on strips of sensored floor. The solo is the company's only technological offering this weekend, in the sense that the floor is a special piece of electronic equipment designed by composer Russell Pinkston.

"Russell has developed a composition for the piece which includes interactive strips of floor wired with electronic sensors. When I step on a sensor, a signal is transmitted to the computer, where a variety of sound or even lighting changes can occur. The possibilities are endless. My choreographic challenge is how to integrate the technology so that I'm not simply playing an electronic instrument," Bustamante says.

Although exploring technology and the arts remains a priority for Sharir Dance Company, the performances will continue to emphasize the human body in motion, human values, human emotions. As Sharir honors the memory of his colleagues whose lives were cut short by AIDS, he reminds audiences that as society plunges deeper into the age of technology, the human element in the arts becomes increasingly valuable.



Virtuosos

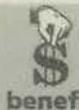
theater, comedy, dance, classical music and the visual arts

**Sharir Dance Company**  
Where: McCullough Theatre  
When: 8 p.m. Friday and Saturday  
Admission: \$8-\$12  
More information: 471-1444

dance

Ballet Gran Folklórico de Mexico 	Evans Auditorium, Southwest Texas State University in San Marcos	7:30 p.m. Friday	\$2-\$5	(512) 245-2030	Traditional dances of Mexico performed on the Southwest Texas State University campus
* Sharir Dance Company	University of Texas McCullough Theatre	8 p.m. Fri.-Sat.	\$8, \$12	458-8158	Choreographer Lloy Wilson performs with Yacov Sharir's modern dance troupe; choreography from Sharir, José Luis Bustamante and Andrea Beckham

**what it means:**



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 2833: Music auditions

PREVIEW: CONTEMPORARY DANCE/FORT WORTH



**DANCE OF TRIBUTE:** The Sharir Dance Company of Austin performs *Sine — To Woody for Your Courage* at Contemporary Dance/Fort Worth concerts Friday and Saturday.

## Dance that's sure to surprise

Contemporary Dance/Fort Worth isn't much given to repeating itself.

It regularly introduces innovative companies like Jan Erkert & Dancers from Chicago and David Dorfman from New York.

Erkert gave us elegant playfulness; Dorfman inspired nuttiness that reached dazzling heights of absurdity. Who could forget two men in kilts, playing saxophones while they jump, lie on their backs and hang upside down from one another's shoulders?

Slightly less memorable are showcases of local and out-of-town choreographers.

Finally, the company presents its own work, generally new stuff.

This weekend the company is doing all three. The Sharir Dance Company of Austin, one of the few that has appeared here before, will dance the first part of *Sine — To Woody for Your Courage* (the Fort Worth troupe will per-

form the second part).

The dance, set to an original score, is dedicated to Heywood "Woody" McGriff, a Sharir dancer who died of AIDS in May. Sharir will also perform *Dervishing*, inspired by photographs and descriptions of the Melevi order of dervishes, and set to traditional music and selections by Arvo Part and David Byrne.

Gus Solomons jr, noted for spare works that elaborate at length on rhythmic structures, will premiere a solo.

CD/FW premieres *Jazz Cafe*, set to five selections by Bill Evans, and reprises Kerry Kreiman's energetic *Echoes*, to music by the Cocteau Twins. — Margaret Putnam

**■ DETAILS:** Contemporary Dance/Fort Worth presents the Sharir Dance Company of Austin and Gus Solomons jr of New York, Friday at 8 p.m. and Saturday at 2 and 8 p.m. at Ed Landreth Auditorium, University and West Canteen, Texas Christian University, Fort Worth. \$6 to \$20. Call Central Ticket Office, (817) 335-9000.

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AUSTIN'S OLDEST MEXICAN-AMERICAN COMMUNITY NEWSPAPER

# ARRIBA

Art & Business News

Volume 14, No. 25

December 16, 1994

Free Since 1980



Pictured above: José Luis Bustamante. Photo by M. Aryeh Sharif

## Austin Dancer Honored by NEA

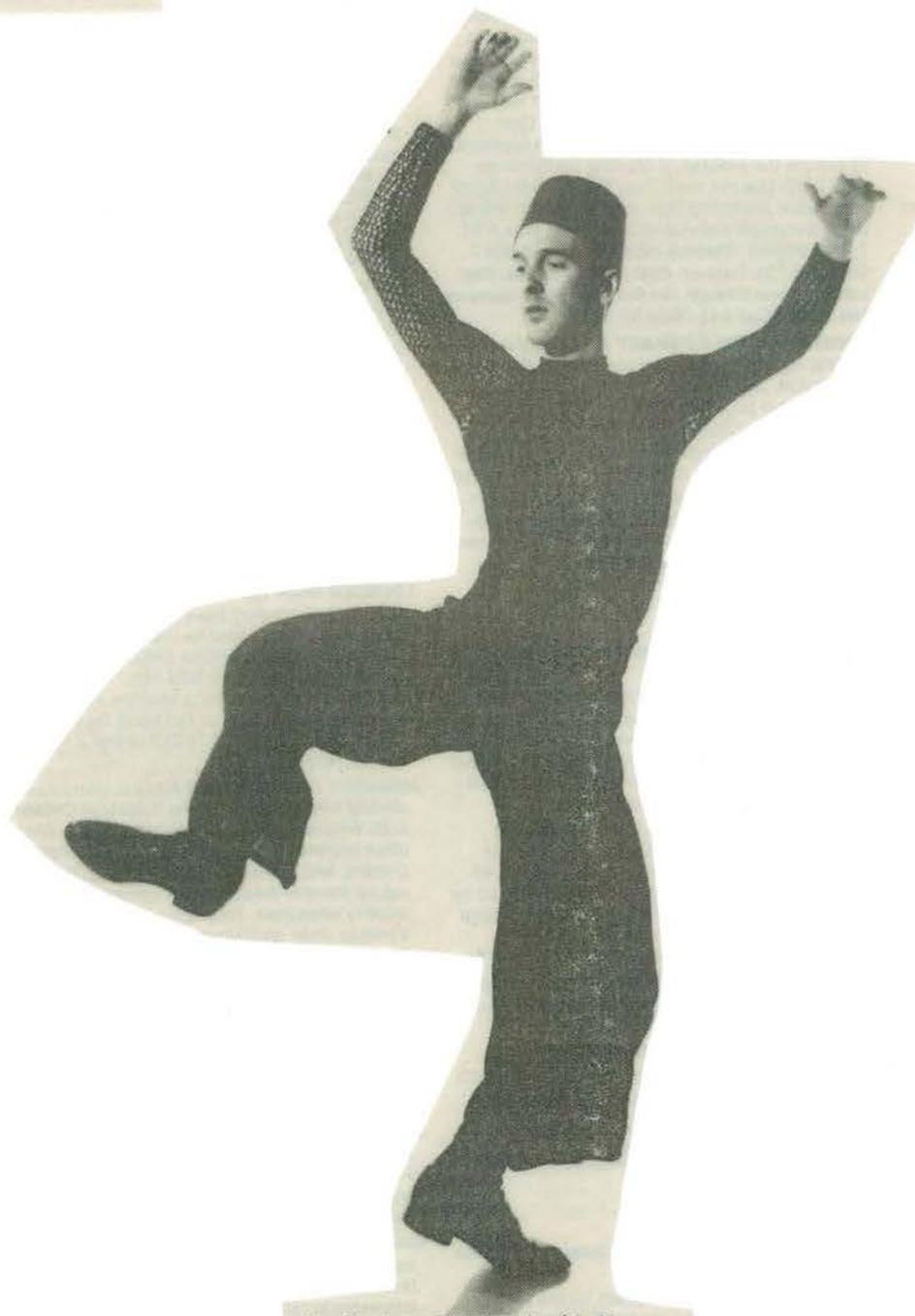
Austin's Sharir Dance Company recently announced the awarding of a two year National Endowment for the Arts Choreographer Fellowship to Associate Artistic Director, José Luis Bustamante. Bustamante is one of 50 choreographers selected nationwide from more than 500 applicants to receive the prestigious award. He is also one of only five Latinos among the 50 selected to receive the distinguished fellowship.

The Fellowship reflects national recognition for Bustamante's body of work in post modern and new dance, and the monetary award of \$10,000 per year will enable him to

continue creating work.

"I am very honored to have been recognized by the NEA because it was a selection from my peers throughout the country," stated Bustamante. "It is refreshing and reassuring for me."

Bustamante, who previously held a one year NEA Choreographer Fellowship, is a Mexico City native and has danced with SDC since 1984. He began creating pieces for the company in 1985 and was named Associate Artistic Director of the company in 1987. Bustamante will choreograph and perform in a new premier at Capitol City Playhouse February 3, 4 & 5, 1995.



Austin choreographer José Luis Bustamante is the recipient of a prestigious two-year fellowship from the NEA.

## DANCE

**CONGRATULATIONS, JOSE!** Sharir Dance Company Associate Artistic Director José Luis Bustamante is one of 50 choreographers nationwide who has been selected to receive a two-year National Endowment for the Arts Choreographer Fellowship. The honor not only recognizes Bustamante's body of work in post-modern and new dance, but awards him \$10,000 per year for the two years of the fellowship. It's a welcome and prestigious honor for one of our own. Bravo!

<i>A Chorus Line</i> and Other Works	Dougherty Arts Center, 1110 Barton Springs Road 335-8247	Jan. 20-21, 7 p.m.	\$5, \$7	Works by choreographers Lucretia Foust, Dawn Baker, Keith Clifton and Rhonda Miller	Dance Spectrum performs a variety of works, including a children's production of <i>A Chorus Line</i> 
<i>Cinderella</i> , a children's ballet	Synergy Studio, 1501 W. Fifth St. 454-2609	Fri.-Sat., Jan. 20-21, 7 p.m.; Sat.-Sun., Jan. 21-22, 2 p.m.	\$5, \$6	The Youth Ballet Theatre of Austin presents Arletta Howard-Logan's <i>Cinderella</i>	This is a ballet for children performed by children 
Mirage belly-dance troupe	UT Student Union Showroom 441-4645	Thursdays, Jan. 19-May 4, 7:30 p.m.	Free	Guest soloist Pat Taylor performs her Egyptian-style belly dancing Jan. 19	Belly dancers from the Mirage troupe, as well as student belly dancers, perform
<i>Where are the Elephants?</i>	Capitol City Playhouse, 214 W. Fourth St. 499-TIXS	Feb. 3-4, 8 p.m.; Feb. 5, 2 p.m.	\$12	Modern dance troupes Sharir Dance Company and Contemporary Dance Fort Worth perform	Abstract movement, folk dance, circus leitmotifs, Indonesian music ... almost everything but elephants is incorporated into this performance
Llory Wilson	McCullough Theatre, 24th Street and East Campus Drive 471-1444	Jan. 27-28, 8 p.m.	\$12	Wilson's Tallulah Dance Company performs <i>Lush Mechanique</i> 	This troupe of six women perform in an homage to the oncoming industrial era, from Mack Sennett's silent film beauties to Rosie's Riveters
Winter in the City	Dougherty Arts Center, 1110 Barton Springs Road 385-2838 or 478-8717	Fri.-Sat., 8 p.m.; Sun., 2 p.m.	\$4, \$6	Choreography from Deena Chavoya, Toni Bravo, Rodolfo Mendez and others	Small Austin dance troupe, Ballet East Dance Theater, presents material from a variety of choreographers

what it means:



benefit



for kids



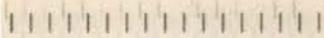
road show

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SHARIR DANCE COMPANY WITH  
CONTEMPORARY DANCE FORT WORTH  
FEBRUARY 3, 4 & 5, 1995  
CAPITOL CITY PLAYHOUSE, 214 W. 4TH ST.  
FRIDAY & SATURDAY 8PM  
SUNDAY MATINEE 2PM  
\$12 GENERAL, \$8 STUDENTS/SENIORS  
FOR TICKETS: 512.499.TIXS  
GENERAL INFO: 512.458.8158



*where are the elephants?*

# SHARIR DANCE COMPANY

SHARIR DANCE COMPANY IS IN RESIDENCE AT THE UNIVERSITY OF TEXAS COLLEGE OF FINE ARTS AND IS FUNDED IN PART BY THE NATIONAL ENDOWMENT FOR THE ARTS, THE MID-AMERICA ARTS ALLIANCE, THE TEXAS COMMISSION ON THE ARTS AND THE CITY OF AUSTIN UNDER THE AUSPICES OF THE AUSTIN ARTS COMMISSION.

SHARIR DANCE COMPANY WITH  
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*where are the elephants?*

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COMMISSION ON THE ARTS AND THE CITY OF AUSTIN  
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1/27/95

# Dance News

February 1995

## Texas Dance Maker Nationally Honored

Sharir Dance Company is pleased to announce the awarding of a two year National Endowment for the Arts Choreographer Fellowship to Associate Artistic Director, José Luis Bustamante. Bustamante is one of 50 choreographers selected nationwide from more than 500 applicants to receive the prestigious award.

The Fellowship reflects national recognition for Bustamante's body of work in post modern and new dance, and the monetary award of \$10,000 per year will enable him to continue creating work.

"I can give up my day job as a fish cleaner," joked Bustamante, "and spend more time in the studio." Seriously, cre-

ating dance is a fiscally difficult way of life. *Dancemakers*, a recent study report published by the NEA, gives the average annual income of a choreographer as \$6000...despite the fact 77% of them are college-educated with almost ten years experience in their field. Lack of monetary achievement makes awards such as this one all the more gratifying. "I am very honored to have been recognized by the NEA because it was a selection from my peers throughout the country," stated Bustamante. "It is refreshing and reassuring for me."

Bustamante, who previously held a one year NEA Choreographer Fellowship, is a Mexico City native and has danced

with SDC since 1984.

He began creating pieces for the company in 1985 and was named Associate Artistic Director of the company in 1987. Bustamante will choreograph and perform in a new premier for Sharir Dance Company at Capitol City Playhouse in Austin, Texas February 3, 4, & 5, 1995. For further information, contact Marene Gustin, Marketing/Development Director at (512) 458-8158.

**José Luis  
Bustamante**  
in "Lunar Motor"  
Photo by: M. Sharlot



# In the center ring

## Choreographer explores parallels between multiculturalism and circus life

To choreographer Jose Luis Bustamante, all the world is not a stage: It's a circus.

This weekend, Bustamante premieres his latest work in progress, *Where Are the Elephants?*, as the Sharir Dance Company returns to Capitol City Playhouse with special guest Contemporary Dance Fort Worth.

According to Bustamante, "Where are the elephants?" is the question asked most by children at the circus. Everyone expects to see elephants and anticipates the pachyderms' entrance into the circus arena. His concept behind constructing a modern dance

based on highly abstracted circus motifs is simply that he sees parallels between circus life and today's multicultural society.

As a child growing up in Mexico City, Bustamante found the circus intriguing. To him it was more than elephants, tigers and trapeze artists; it was an interesting and unusual community.

"There was a time in history when all these different animals, performers and freaks were held together by the circus," Bustamante said. "The circus was their family, their life and community. They traveled together, ate together, performed together."

Bustamante said he sees the circus as a humorous analogy to today's cultural diversity.

"If we look at our communities today, we see the same sort of disparate groups of people all living together," he said.

*Where Are the Elephants?* has nothing to do with elephants, but contains choreographic references to the circus through what Bustamante calls "a mercado of movement."

"Each circus act holds its own type of movement dynamic. Clowns depend on timing and off-centered movements. Acrobats emphasize balance; the trapeze, smooth, swinging motions," he said. "My challenge was how to create a sense of circus with only six dancers. How could I manage that theatrically?"

Audiences will get a chance to see for themselves when the work premieres Friday with Bustamante's new duet, *Rain*.

As associate artistic director of the Sharir Dance Company, Bustamante choreographs constantly. He produces two or three new works each season for the company and notes that he "has been choreographing almost as long as I've been dancing."

He recently was awarded a two-year National Endowment for the Arts Choreographer Fellowship. Not only does the fellowship reflect national recognition of Bustamante's work, but the

Continued on page 48



photo: courtesy of atelier wong

The Sharir Dance Company takes the stage of the Capitol City Playhouse this weekend with new pieces from choreographer Jose Luis Bustamante and director Yacov Sharir.

### Sharir Dance Company/ Contemporary Dance Fort Worth



**When:** 8 p.m. Friday and Saturday; 2 p.m. Sunday

**Where:** Capitol City Playhouse

**How much:** \$12 general, \$8 students & seniors

**Information:** 499-8497

PATRICK WONG



Left to right, Bryan Green, Stephen Brown, and Carolyn Pavlik cavort in *Where Are the Elephants?*, a new work from Sharir Dance Company at Capitol City Playhouse Friday through Sunday, February 3-5.

**SHARIR DANCE COMPANY PRESENTS WHERE ARE THE ELEPHANTS?**, a parade of surprises featuring new work by company Associate Director and NEA Choreography Fellow, José Luis Bustamante, and guest artists Contemporary Dance Fort Worth. Sharir offers three works: *What, Why, How?*, a duet revived from 1987; *Rain*, a duet by Bustamante; and the title work, an ensemble piece reminiscent of the Mexican circuses Bustamante witnessed as a child. Contemporary Dance Fort Worth will present Sharir's *Sine I* and the somewhat jazzier *Echoes*, choreographed by the company's co-artistic director Kerry Kreiman. **THREE PERFORMANCES ONLY!** February 3-5, Friday & Saturday, 8pm, Sunday, 2pm, at Capitol City Playhouse. Tickets are \$12 (\$8 seniors & students). Call 499-TIXS for info.

# Sharir pairs dance with humor in show

By **SONDRA LOMAX**

Special to the American-Statesman

When the Sharir Dance Company plays Capitol City Playhouse, artistic director Yacov Sharir usually performs his most outrageous works. "Where Are the Elephants?" delivered more mainstream fare, however, as the group danced some highly entertaining choreography and showcased guest company Contemporary Dance/Fort Worth.

Lynne Grossman voiced her neuroses in Sharir's *What? Why? How?* with partner Stephen Brown, as the two matter-of-factly rolled through assorted dance maneuvers and improbable lifts.

Grossman is an engaging performer, and Brown played the perfect straight man to her stream-of-consciousness chatter. Performing a hilarious text about allergy tests, she interspersed suggestions such as "Can you go higher, Stephen?" and "I'm not a wimp. I can do this." While balancing over his head, she exclaimed, "It's so hard to talk without using my hands."

Timing is everything to a stand-up comic, and Grossman's delivery was impeccable. She danced quite well, too, even with her mouth shut.

Sharir excels in duets, and *What? Why? How?* is a winner. Talking while dancing (usually social/political text) was de rigueur on the postmodern circuit in the mid-'80s. Sharir updates the genre with humor and sensitivity.

Another top-notch duet was José Luis Bustamante's *Rain*, danced by the choreographer and Carolyn Pavlik. They swept across stage in a silky-smooth contact-improvements-ballroom pas de deux to Mozart.

The pièce de résistance, though, was the show's title work, *Where Are The Elephants?* This clever, in-

## Dance review

novative dance featured a series of vignettes based on circus motifs, each tinged with dry wit and distinctive dynamics. Bustamante created subtle references to elephants, ponies, trapeze artists and acrobats.

The capacity crowd Saturday night laughed out loud as the dancers — Bryan Green, Teresa Tipping, Liza Travis, Brown and Pavlik — scampered, preened and tumbled through their paces.

Another Bustamante mini-masterpiece, *Elephants?* is crafted with keen insight, humor and intelligence. Its abstraction and subtlety are crucial. Without them, the dance easily could slide into mere slapstick. Bustamante's choreographic talents spill forth with each new work, and the Sharir dancers, especially Brown and Pavlik, are superb interpreters.

Contemporary Dance/Fort Worth honored its host by performing Sharir's *Sine I*. Susan Douglas Roberts, Michelle Tyer Haberle, Kerry Kreemer and Alyson Jones performed a tentative rendition. The company seemed more at ease when dancing *Echoes* by co-artistic directors Roberts and Kreemer. The constant comings, goings and repeated movements quickly blurred but crystallized in the final unison section.

Monday,  
February 6, 1995

Austin American-Statesman

dance

Austin Festival of Dance



Paramount Theatre,  
713 Congress Ave.

8 p.m.  
March 10-11

\$10-  
\$50

477-6060 or  
472-5411

Performances by Jennifer Muller/The Works, Sharir  
Dance Company, Dallas Black Dance Theatre and a  
multitude of others benefit AIDS Services of Austin

Austin American-Statesman



March 2, 1995

49

# A&E

Texas Triangle Arts & Entertainment

## Acclaimed dancers to honor Woody McGriff

By Rick Brown  
TRIANGLE Staff

AUSTIN — An eclectic roster of nationally acclaimed dancers will gather in memory of one of Texas' best-loved performers and teachers this weekend for the fourth annual Austin Festival of Dance.

The accumulation of talent headed by performers from the hot Bill T. Jones/Arnie Zane Dance Company promises two evenings of state-of-the-art modern and classical movement Friday and Saturday nights at Austin's Paramount Theatre.

No doubt, the performances will achieve all the more power for their dedication to the memory of Woody McGriff, the late University of Texas-based dancer, choreographer and teacher whose affiliations with the Jones/Zane company and others on the bill provide the evenings' central theme.

On Tuesday, festival producer Charles Santos recalled watching from the wings as the HIV-positive McGriff danced during the festival's inaugural year. Moved by the performance, "I was crying because I knew then I would be dedicating a festival to him," Santos said.

"Last year, I knew that time had come," Santos said, recalling the preparations needed to help McGriff, in failing health, perform a piece called "Spirituals" in conjunction with Austin musician Tina Marsh.

As organizers worked to help McGriff conserve energy, "the choreography backstage was as intense as it was on stage," Santos said. McGriff's energy level rallied during the week prior to the festival, and he gave "a spectacular performance," recalled Santos, but he died soon after.

After speaking at a New York memorial service filled with dancers and choreographers, Santos said he approached Bill T. Jones with the idea of appearing at this year's festival and was surprised by his positive response.

Jones' company in December debuted a well-received new work called "Still/Here" at the Brooklyn Academy of Music in New York. The multimedia dance piece in part is based on workshops Jones conducted with terminally ill patients, including one workshop in Austin.

The dance writer for *The New Yorker* magazine touched off a controversy when she wrote she could not objectively review "Still/Here" because of its powerful subject matter.

Jones, who is the festival's honorary chairman this year, is unable to perform because of an important appointment in Lyon, France.

However, dancers who knew and worked with McGriff during his years with the Jones/Zane company will offer "The Gift/No God Logic." The piece was the last complete work choreographed by Jones' partner Arnie Zane, himself a victim of AIDS.

Danced to an aria from the Verdi opera, "The Force of Destiny," the 12-minute piece is set either for three men and a woman or three women and a man, said Sean Curren, who performed the dance originally with the Jones/Zane company and will help re-create it in Austin.

continued on page 15

## Dancers coming from all over

continued from page 13

Performing it again "feels very important not only because the original cast of this piece is getting back together, but it was also a piece that Woody did," Curren said. McGriff had danced the part of the single male in the company's alternate cast.

It is "a very mysterious and strange dance that makes people almost uncomfortable, it's so formal," said Curren, who joined the company at the same time McGriff did 12 years ago.

He recalled their relationship as almost brotherly, as the two were roommates during company tours. "He was a great friend. He was very close," said Curren.

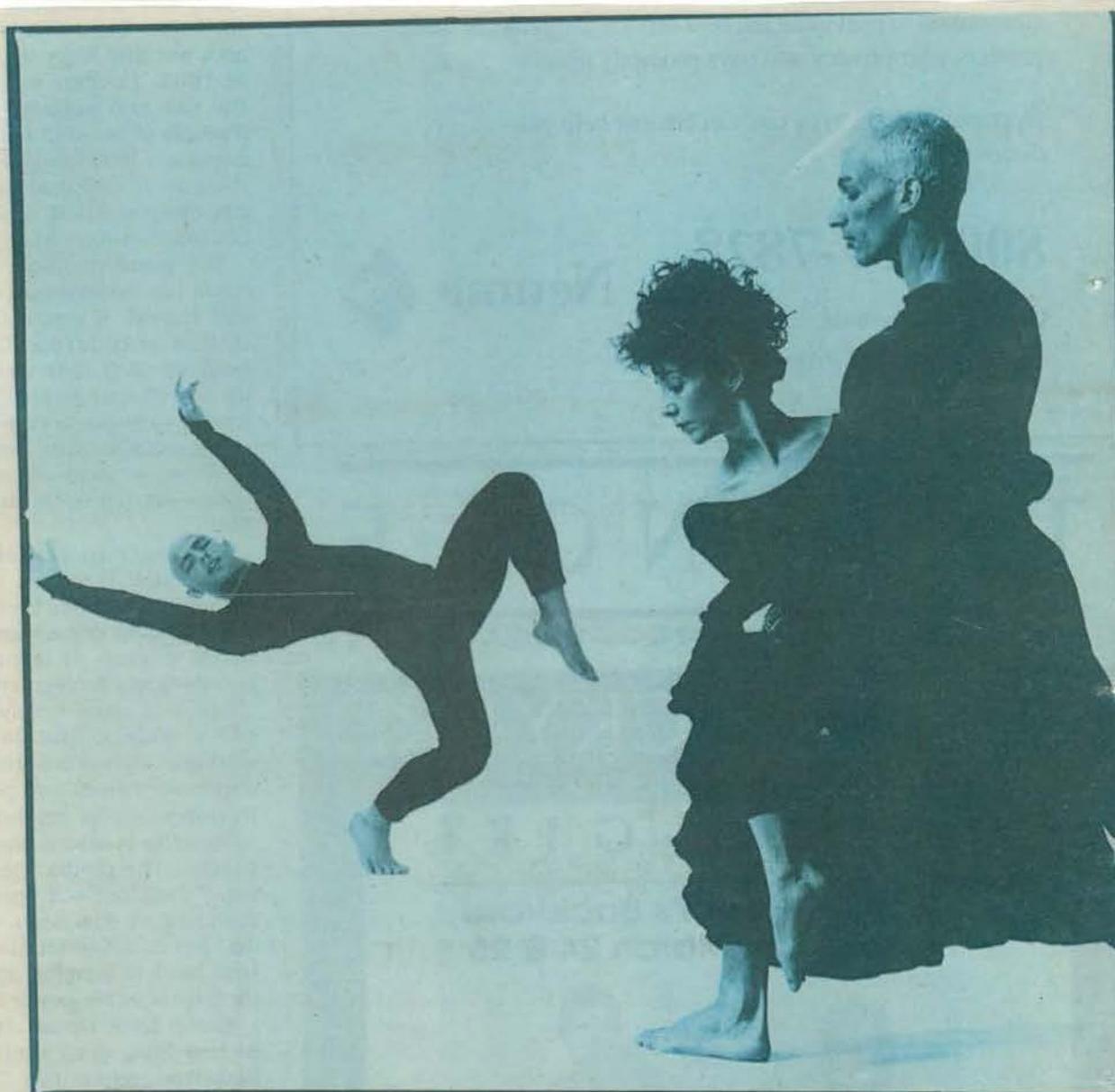
McGriff ultimately left the company to better pursue teaching. "He was very interested in making dancers," said Curren.

Representing that aspect of McGriff's career is the University of Texas student troupe Dance Repertory Theatre, which he directed. Others performing at the festival from inside Texas are Dallas Black Dance Theatre, Sharir Dance Company, Ballet Austin, Andrea Beckham & Co., and Tina Marsh.

From outside Texas, performers are Jennifer Muller/The Works, Janet Lilly, Ron Brown and Byron Richard in addition to members of the Jones/Zane troupe.

The festival is a benefit for AIDS Services of Austin, but producer Santos wants the festival's focus to remain on "great art," he said. "I never wanted it to be a forum for big political speeches."

This is the first year performers will come from around the country to participate, a precedent Santos wants to maintain in future years while continuing to present the eclectic mix of Texas-based dance. ▼



Bill T. Jones / Arnie Zane & Co.

photo: Lots Greenfield

A U S T I N

# *Festival of Dance*

A GALA BENEFITING AIDS SERVICES OF AUSTIN

March 10 & 11 1995

Paramount Theatre

8 p.m. curtain

## *artists*

Bill T. Jones/Arnie Zane Dance Co. New York  
Dallas Black Dance Theatre Texas  
Jennifer Muller/THE WORKS New York  
Janet Lilly New York  
Ron Brown New York  
Byron Richard New York  
Sharir Dance Company Texas  
Ballet Austin Texas  
Andrea Beckham Texas  
Tina Marsh & Co. Texas  
Dance Repertory Theatre Texas

Tickets available through UTTM Charge-A-Ticket at 477-6060  
For information regarding the Festival call 406-6401

Honorary Chair Bill T. Jones  
Festival Chair Chancellor Bill Cunningham  
Dr. Isabella Cunningham  
Artistic Director/Producer Charles Santos

A Celebration OF THE HUMAN SPIRIT

# Dance fest combines talents in tribute

By SONDR LOMAX

Special to the American-Statesman

With references to angels, the cycle of life and the indomitable human spirit, dance professionals from across the country performed this weekend to honor one of their own. The fourth annual Austin Festival of Dance was dedicated to Heywood "Woody" McGriff, a highly talented and respected dancer, choreographer and teacher, who died from AIDS last May.

One of the best aspects of the festival is that no two programs are ever the same. Each year, producer-director Charles Santos gathers a unique combination of talents to provide an entertaining evening of eclectic works while raising money for AIDS Services of Austin. For this year's program, Santos invited companies and performers with whom McGriff had worked during his career.

Eleven companies and artists from New York, Minnesota, Wisconsin and Texas donated their time and talents to pay tribute to Mc-

---

## Dance review

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Griff. The choreography spanned postmodern to contemporary ballet, performed by two generations of dancers ranging from seasoned pros to college students. The diversity on-stage mirrored the diversity of the capacity crowd as people from all walks of life gathered for Saturday night's performance at the Paramount Theatre.

Two significant New York troupes made their festival debuts: Jennifer Muller/THE WORKS and the Bill T. Jones/Arnie Zane Dance Company. Muller's dancers performed *Speeds*, a series of tender and fun duets. The Bill T. Jones/Arnie Zane dancers provided the evening's wittiest offering, Zane's *The Gift/No God Logic*, an absurdist romp for four.

Ron Brown danced McGriff's choreography for *Angelitos Negros* in a highly physical and moving solo, while Byron Richard performed

his own solo work, *Defiance*, Ohio, a folksy reminiscence of childhood days.

Andrea Beckham's *Naked Umbrella* combined John Christensen's set and props in a meditative, poignant solo. In contrast, Janet Lilly's solo *Glacial Milk* provided a funny frolic by a disheveled prom queen.

Tina Marsh & Company performed a plaintive, collaborative work, *River of Light*, conceived by Sally Jacques. Marsh sang from an elevated platform while Jacques and Mike Arnold danced below, manipulating two long strips of white fabric that flowed from the ceiling to belts on their waists.

The University of Texas Dance Repertory Theatre performed Llory Wilson's *Loving You, in the Space You've Left Behind* and the Dallas Black Dance Theatre presented Darryl B. Sneed's *Tides*.

Sharir Dance Company offered two duets: *Jose Luis Bustamante's Rain* and an excerpt from Yacov Sharir's *Sine*. Ballet Austin provided the evening's only ballet, the premiere of Stephen Mills' *Four Mortal Men*.

by Marc Savlov

Fusing Art and Technology at RoboFest 6

## Unstage

It's time again for the future, time for the Mechanical Pit Bull, the Shark Blimp, the ProtoAndroid, and all the other techno-things that go bump in the cyber-night, to clank and roll toward City Coliseum for Austin's annual date with things to come. Yes, Robofest is back, and with it more appearances by the artificial entities named above, displays of electronically enhanced environments, mind-bending computer resources, and another look at the fusion of art and technology as practiced by the forward-looking members of the Robot Group.

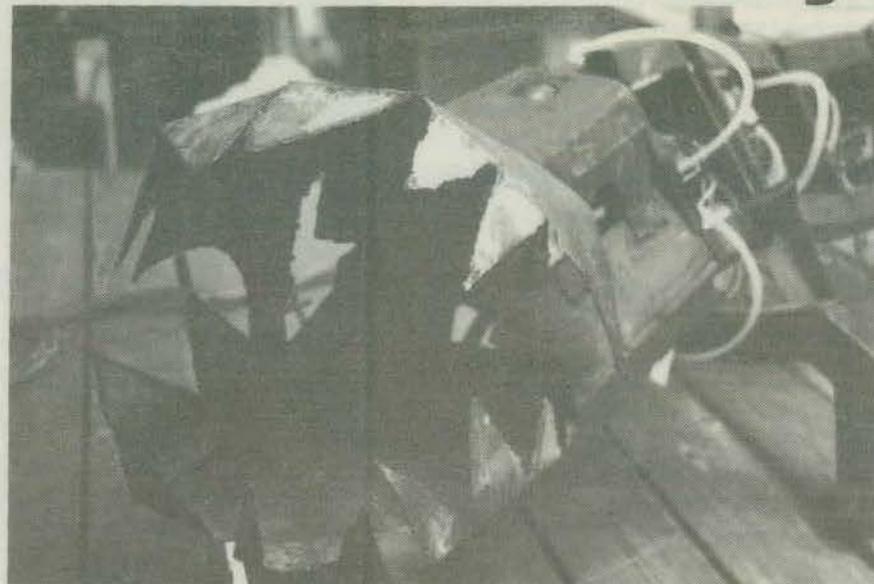
Founded in the spring of 1989 by a group of artists and engineers with a passion for guerrilla robotics and interactive art, Austin's Robot Group is an eclectic, ever-expanding cadre of high-tech hackers, engineers, and artists that, for the past six years, have been promoting "excellence and innovation in the integrations of advanced technology with the arts."

Which is to say they've created everything from David Santos' "Bipedal Ornithopter" (a 12-foot long blimp with tiny, bird-like legs that flail about as directional fans and a pair of small, gauzy wings float it on its remote-controlled way) to Brooks Coleman's ferocious, toothy "Mechanical Pit Bull," which is exactly what it sounds like, only more so.

**"One mission of the Robot Group is to combat technophobia. People should not be afraid to surf the Net or design something on their system..."**  
— Holly Iles

"The Robot Group started out as a kind of loosely knit collection of artists and engineers. As we tried to initiate fundraising to help fund the

# The Robot Way



Brooks Coleman's Mechanical Pit Bull

projects, like Robofest, we became a non-profit corporation, which is where we are now," says Glenn R. Currie, the group's secretary. "I think the true nature of the group is really just a bunch of individuals who cooperate in different ways on different projects. We have a pretty eclectic membership—we've talked to robot groups in other parts of the country and they seem to have a much more narrow focus in their membership. There really aren't that many groups like this, and the real distinction has to do with the combination of art and technology.

"A lot of times you'll find art groups around in different places that do what you might call techno-art, and then you have robot hackers that almost always include very strict and narrow-focused techno-types. To have the combination of the artists and the technologists working together is kind of a unique feature of the group."

Imagine Survival Research Labs with less chaos and more humor (and more fingers).

"It's a very Austin sort of thing," continues Currie. "You have all the high-tech companies here in town and you have all the artists with the music and the film industry.... Then all this stuff starts to come together—the computers, the art, all of it. Austin is a very

interesting and natural place for this to happen, I think. It's the reason it came together the way it did. The kind of laid-back nature that Austin has, [has] made it acceptable for these radically different types of people to get together and to interact in some little restaurant." (The Robot Group holds its informal, weekly meetings at Ted's Greek Corner and has done so for years.)

Robofest is the group's flagship project, an annual gathering/festival of not only the members of the Robot Group, but anyone interested in developing technology. The edition taking place this weekend at Austin City Coliseum is the sixth the Group has hosted, and the keynote speakers for the event are cyber-journalist Bruce Sterling, Origin founder Richard Garriott, Secret Service foe and game designer Steve Jackson, and Fringeware's Paco X. Nathan. With sponsors ranging from Motorola to the aforementioned Origin and Ted's Greek Corner, Robofest 6 is a veritable feast for cyber- and techno-enthusiasts. As in the past, the work of various members of the group will be on display, such as Brooks Coleman's "Great Wall of Gizmos" and the "Shark Blimp" (What is it with Coleman and robots that could maim you, anyway?), David Santos'

"ProtoAndroid," and Karen Pittman and John Witham's "Mandala Games."

Of special interest this year is a performance by the Sharir Dance Company atop a Singing Floor created by Russell Pinkston. Ostensibly a MIDI-controlled dance space, the Floor controls both the music and lighting as the dancers move about the area. Choreographer Yacov Sharir's interactive computerized choreography/animation program Lifeforms will also be on display.

The Anti-Gravity Room, by Tom Giebink, is another coup for Robofest this year. From the outside, the room can be viewed through monitors connected to video cameras inside, where, through forced perspective and "other perceptual illusions," the interior appears to defy the laws of physics.

Treasurer Holly Iles: "The mission of the Robot Group is to combat technophobia, intermesh arts and technology, and provide an umbrella for artists to do their thing. We want to present to the public a non-manufacturing concept regarding technologies.

"Your everyday, average home computer is not just a tool to do business. It's also a tool for fun and enjoyment and learning. People should not be afraid to sit down and surf the Net, or design something on their system, solder things together, learn what a transistor is or a servo, or what those things do. It should be enjoyable; it should be a hands-on experience.

"We [the Robot Group] are looking at getting an arts and technology museum going eventually. The Texas Commission on the Arts has shown some interest in it, as has the City of Austin, unofficially. Austin is the perfect breeding ground for this, too, because of the thriving music and arts scene. And with Motorola, Dell, and other companies here, we're only half-jokingly being referred to as 'the next Silicon Valley.' Or the 'Silicon Hill Country.' That's us.

"Austin has always been a breeding ground for good art, and now with all the technology that's popping up all over the place, it's inevitable that the two should meet and produce something like the offspring it has, the Robot Group, where you have artists and engineers actually communicating together in the same language and coming up with really cool stuff like the Mechanical Pit Bull. It's very cool." ■

Robofest 6 will be held Saturday, April 1, 10 am - 6 pm and Sunday, April 2, Noon - 5 pm at the Austin City Coliseum. Call 288-9135 for info.

### **FESTIVALS**

**Austin Festival of Dance**, an annual benefit for AIDS Services of Austin, was slated to be held at the Paramount Theatre in Austin, March 10–11. Scheduled to participate were **Ballet Austin**, **Andrea Beckham**, **Ron**

**Brown**, **Dallas Black Dance Theatre**, **Bill T. Jones/Arnie Zane Dance Company**, **Janet Lilly**, **Tina Marsh**, **Jennifer Muller/The Works**, **Byron Richard**, **Sharir Dance Company**, and **University of Texas Dance Repertory Theatre**.

News for the April Hotline was reported by Ann Barzel (Chicago), Gigi Berardi (Anchorage), Karen Dacko (Pittsburgh), Sondra Lomax (Austin), Hilary Ostlere (New York City), Eileen Sondak (San Diego), Basilio Esteban Villaruz (Manila), and Margaret Willis (London).

*DANCE MAGAZINE April 1995*

**TEXAS**

Austin

**Ballet Austin**, April 6-8.

**On Common Ground**, April 21-23, Synergy Studio Theater, 1501 W. 5 St.

**Sharir Dance Company**, April 28 & 29, Payne Theatre, University of Texas.

Dallas

**Command Performance Gala**, April 7, Music Hall at Fair Park, (214) 528-5576.

**Pieces**, April 7-9, Hoblitzelle Auditorium, 11600 Welch Rd., (214) 601-9832.

**Ampersand Dance**, April 20-22, Theatre on Elm St., 3202 Elm St., (214) 388-8946.

**Fort Worth Dallas Ballet**, April 20 & 21 & 23, Music Hall at Fair Park, (800) 654-9545.

**Ballet Dallas**, April 21-23, Majestic Theatre, 1925 Elm.

**Nikolais and Murray Louis Dance**, April 28 & 29, McFarlin Auditorium, Southern Methodist University, (214) 528-5576.

DIVERSEARTS MONTHLY ART AND CULTURE MAGAZINE

# Austin Arts

Vol. 1. No.4

downtown

April, 1995



photo by Patrick Wong

Stephen Brown, Carolyn Pavlik and Brian Green of the Sharir Dance Company.

Sunday, April 23, 1995



**sharir dance co. &  
repertory dance  
theatre**

present  
***where are the elephants?***  
and  
***landscape***  
friday & saturday  
**April 28 & 29**  
8pm

at B. Iden Payne Theatre,  
23rd & San Jacinto

*Tickets cost \$12 for adults, \$8 for students & seniors*

**For More Information, Enter 3550**

Austin American-Statesman

# COMMUNITY SERVICE EVENTS

The Community Service Events page represents events occurring around Austin that benefit non-profit organizations in our community. The space is provided by the American-Statesman at no cost to the organization. For more information about a specific event, please call **Inside Line** at 416-5700 and enter the code listed in the ad.

\* Repertory Dance  
Theatre of Utah and the  
Sharir Dance Company



Payne Theatre,  
23rd Street and  
San Jacinto Boulevard

8 p.m. Fri.-Sat.

\$12

477-6060,  
471-1444 or  
458-8158

The Utah modern dance troupe performs  
*Landscapes*, a dance with an ecological message.  
Austin modern dance masters also perform

Austin American-Statesman  April 27, 1995

modern

# Landscapes



photos by patrick wong

Yacov Sharir and Andrea Beckham choreograph and perform a new duet, *Earth Verses*, which includes sculptures by visual artist John Christensen.

by sondra lomax

special to the american-statesman

Mention Utah, and few people think of modern dance.

However, the state of Utah is home base for Repertory Dance Theatre, the first successful modern dance company established outside of New York City. Founded in 1966 by the Rockefeller Foundation, RDT is known both as a repository for the works of early modern dance pioneers and as a company which performs contemporary choreography.

The troupe performs in Austin this weekend as a guest of the Sharir Dance Company. The two groups will share the performance, each dancing its own repertoire. RDT brings the first two sections of its *Landscape* series, an environmental piece commissioned to foster an appreciation for the natural beauty of the Earth.

"We hope to bring (through *Landscape*) an increased awareness and sensitivity toward issues and events that both threaten and preserve our natural environment," said RDT dancer Brent Schneider.

To many, *Landscape* seems an appropriate choice of rep for a performance so close to the 25th anniversary of Earth Day.

*Erosion-Landscape I*, by Zvi Gotheiner, brings distinctive images of desert rock formations and sandstone cliffs. Gotheiner's choreography is framed by John Telford's photographs of desert landscapes.

*Liquid Interiors-Landscape II*, by Margaret Jenkins, also reflects nature in both sound and movement. The abstract work is danced to an electronic score by Philip Bimstein that in-

cludes manipulated sounds of actual frogs, crickets and flowing water.

The *Landscape* series is but a small part of RDT's extensive repertoire.

"Repertory Dance Theatre is committed to preserving American modern dance, from Ruth St. Denis to the avant-garde," said Yacov Sharir, artistic director of the Sharir Dance Company. "They research, preserve, reconstruct, yet still commission new exciting works like *Landscape*. It is remarkable to have a company dedicated to the whole range of modern dance."

Sharir says his company is staunchly committed to new dance, but he has always tried to present other troupes from around the country and state as well.

"Companies with home seasons can help each other by sharing venues," he explained. "The relationship can be very fruitful. We've invited RDT to perform with us now, and we will travel to Utah next fall to perform with them. It's a good, pragmatic way to bring new, different works into your community."

Sharir is premiering a new duet this weekend, *Earth Verses*, which he choreographed with Andrea Beckham. Beckham, who has performed with the company for more than 10 years, is now becoming a choreographer in her own right. The two will also dance the work, which includes sculptures by visual artist John Christensen and a score by composer Michael Kapoulas.

"Creating and performing a work with Andrea is a humbling experience," Sharir said. "Keeping up with her is like keeping up with the best. She's such a superb performer, and I'm scared to tears that I will look bad on stage next to her."

Performing and technical qualities aside, Sharir says the collaborative process of choreographing a joint work is a growing experience that every choreographer needs.



"When you collaborate, you have to start from zero and build. Each of us has our own ideas, but the ability to compromise and change is crucial, and sometimes very difficult. It can crush your ego, but you usually end up with better results," he said.

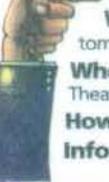
Associate artistic director José Luis Bustamanté unveils his latest, *Where Are The Elephants?*, a piece which he presented as a work-in-progress in February. The comical work features a circus motif, and in this final version, acrobatic dancers use balloons as both partners and costumes.

According to the choreographer, lots of balloons popped during rehearsals.

"We had to do a lot of experimenting with the balloons," he said. "A lot of balloons didn't make it. Finally, I found the right kind, 'Animal Twisty,' which are used to make balloon art. We have a lot of surprises in the dance with the way we use the balloons. Hopefully, none will pop during the show."

A post-performance question/answer session will follow each show. In addition, RDT is offering a free modern master class at 11 a.m. Saturday at the Austin Contemporary Ballet Studios. For more information or to reserve a space in the class, call 458-8158.

## Repertory Dance Theatre/Sharir Dance Company



**When:** 8 p.m., tomorrow and Saturday  
**Where:** B. Iden Payne Theatre  
**How much:** \$8-\$12  
**Information:** 471-1444

Dance troupe molds sounds, images to mirror Earth's natural beauty

by Robert Faires

On Finishing a Dance

# Polishing Elephants

**W**hen is a work of art finished? When the words "The End" are typed? When the brush is set down? When it's first performed for the public?

In some cases, yes. But in many instances, perhaps most, a work of art will be reviewed and revised many times before its creator considers it complete. The refinement of a work of art is a complex process, one which may find the artist incorporating input from outside sources — editors, directors, audiences, spouses — or taking the piece in directions in revised versions never explored in the original.

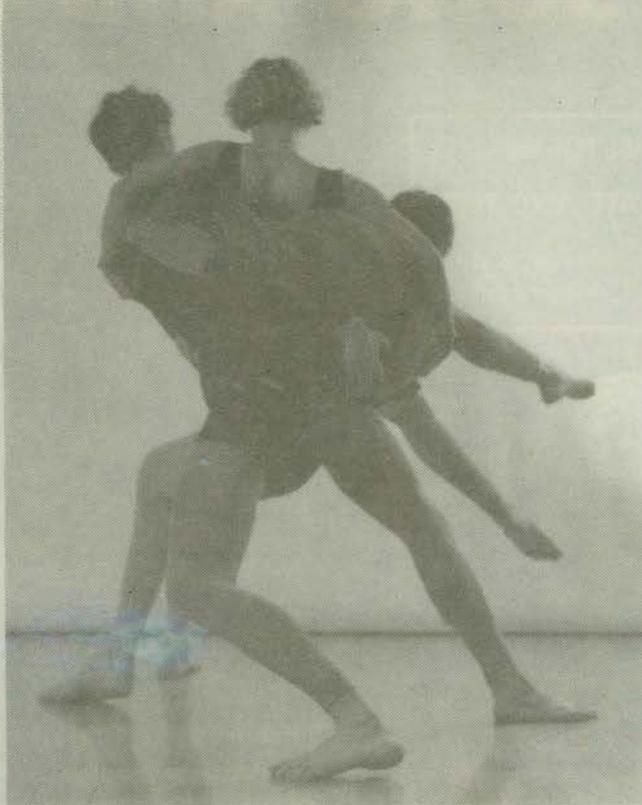
One artist with recent experience in both areas is Jose Luis Bustamante, associate artistic director of Sharir Dance Company and the recipient of a 1995 Choreography Fellowship from the National Endowment for the Arts. At a company performance in February, Bustamante presented a new dance, *Where Are the Elephants?*, as a work-in-progress. In the time since, Bustamante has continued developing the piece, and this week, he offers an expanded version when Sharir performs with Repertory Dance Theatre at UT's B. Iden Payne Theatre.

*Where Are the Elephants?* focuses on the circus, that strange, sometimes magical home of wild beasts, daredevils, and fools. The choreographer had strong memories of the circuses of Mexico from his youth, and he felt an urge to translate the spirit of what he remembered into dance. He was not, however, driven by feelings of nostalgia.

"It was inspired by my childhood memories," Bustamante says, "but in the sense that when I look back at that now, I see how interesting a structure a circus can be. It can hold many different things, some of them very dissonant. The circus is a big community that seems very diverse. You have the handsome trapeze artists and the clowns and bearded ladies. Everything seems to be there, and there is something about the energy of the circus that holds them there.

"Then the circus as a kinetic event is very interesting. When you go, regardless of whether you like it or think the animals stink or whatever, when the elephants come there is a definite kinetic feeling, this slow walk, and you wonder if they're ever going to get past. Then there are the acrobats, who have a different kinetic feeling, then the trapeze artists, who have this tension about them but also a slow swinging movement. The circus is a rich source for inspiration for movement. So in my mind all of that trans-

PATRICK WONG / ATELIER WONG



lated into different subjects for the dance."

Bustamante was not far into work on the piece when he realized the subject was greater in scope than he had imagined. "We had been working on it for four or five weeks" he recalls, "and I found there was a lot of room for exploring the subject. A circus can be very large. I kept having images and didn't feel that it was a work that was finished. I wanted to go on and explore other areas." He opted to proceed with a preliminary presentation in February, with more work on the piece to follow.

Initially, the piece was composed of five sections, ranging from two-and-a-half to six-and-a-half minutes, performed to, Bustamante says, "very idiosyncratic music: some of it is classical, some traditional." The response to the piece was positive, he says: "There was a lot of laughter. Most of these pieces come out very funny. The two words we hear most are fun and funny."

Bustamante acknowledges that whimsy wasn't the only mood of the circus he sought to evoke. "Part of me wanted to explore that edge to these characters, for instance, the clowns. Historically, there is the clown that is hit by tragedy or sorrow. Then there is the aspect of the circus that is a little bit scary, the part with freak shows or sideshows or

that deal with the amazing or the strange." But the response assured him that his piece was at least "true to the spirit of the circus."

He resumed work on *Elephants*, only to have the piece take an unexpected turn. "I happened to be at Texas French Bread and I saw a kid with a yo-yo. I was considering objects I wanted to work into the piece because I was looking for a motif. I was thinking, *Where did he get that?* Terra Toys, he said, so I went to Terra Toys, and that was the last yo-yo they had. Then I see these little elephants made out of wood, so I get them, then I see these little balloons. I brought the

balloons to rehearsal, and we did so many things with them and had so many laughs it was unbelievable. I realized, I need to speak to this. So I started exploring... they call them twisties. They're balloons that blow into elongated shapes and you twist them into animal shapes or whatever. The dancers and I got into exploring what we could do with those." The balloons became objects for juggling, props for clowns, arms. "We came up with four sections that involve the balloons and use them in different ways."

That means virtually half of the version of *Where Are the Elephants?* being presented this week is new, testament to the radical changes that can occur as a work of art is revised. The artist behind this particular work is pleased with its development — "I feel now that it's a little more rich, that the sections are threaded together in a way that I consider to be the best order," he says — but is he ready to proclaim the work finished? Don't count on it. "I still believe the piece could grow," Bustamante says. "In the future it can be a very good shell for other pieces. The theme of the piece opens itself up to more and to different things. And the structure is such that it could accept other developments. Maybe a few years down the line..." and the choreographer begins

spinning images of dances about animals, of dances by other choreographers, of a piece that is ever evolving. When is a work of art finished? In this case, maybe never.

"What is it they say?" Bustamante asks. "And the band played on!"

*Where Are the Elephants?* will be presented by the Sharir Dance Company April 28 & 29 at the B. Iden Payne Theatre on the UT campus.

The Austin Chronicle April 28, 1995

## Sharir dancers take flight in 'Elephants'

By **SONDRA LOMAX**

Special to the American-Statesman

As hokey as it sounds, balloons and post-modern dance do mix.

Choreographer José Luis Bustamanté has created another hit, *Where Are the Elephants?*, by combining long, narrow bal-

### Dance review

loons, circus antics and liquid movements. First seen as a work in progress in February, the completed version premiered this weekend on a joint program of the Sharir Dance Company and Utah's Repertory Dance Theatre.

*Where Are The Elephants?* is a witty, tongue-in-cheek examination of circus motifs, ranging from elephants (of course) to trapeze artists. Balloons form a unifying thread, with dancers using the sleek transparent props as rings, tubes and breakaway nooses. Like a master tailor, Bustamanté constructs the dance seamlessly, with transitions artfully blended into the main fabric of movement. *Where Are The Elephants?* is another Bustamanté jewel, a brilliantly crafted work which was performed beautifully by the Sharir troupe.

Artistic director Yacov Sharir and dancer-choreographer Andrea Beckham pooled their talents in their joint creation, *Earth Verses*. Sharir does not perform often, and it was good to see him actually dancing again (as opposed to simply gesturing or walking). His eerie opening solo, in which he lumbered across stage planting his knuckles onto the floor, provided sharp contrast to Beckham's beautifully floating solo in a red ball gown. Beauty and the Beast? Well, maybe at first, but in the following sections, the two met as equals,

Sharir ably partnering petite Beckham around an abstracted Buddha sculpture.

The visual aspects of Sharir's productions were striking, from Amarante Lucero's fanciful, computerized lighting designs for *Elephants?* to John Christensen's soft "Buddha" sculptures in *Earth Verses*.

Repertory Dance Theatre's two selections seemed more mainstream by comparison. RDT's offerings Saturday night at the B. Iden Payne Theatre included Zvi Gotheiner's *Erosion — Landscape I* and Margaret Jenkins' *Liquid Interior — Landscape II*.

Of the two pieces, I found *Erosion* to be more satisfying, a group work of shifting patterns and orange-red lights, reminiscent of sand blowing across the desert. One memorable moment included dancers ever-so-slowly stretching red elastic bands from the wings, then releasing the strips with a snap and falling to the ground.

*Liquid Interior* featured the troupe in a disjointed mixture of movement phrases backed by a shrill electronic score, which sounded, in places, like so much radio static. Toward the end, the dancers melded into some unison sections, which brought more cohesion and focus to the work. The white tattered costumes with ruffled necklines and open armpits did nothing but distract. The dancers' bodies seemed indistinct under the flying strips of fabric and dangling sleeves.

RDT is the oldest modern dance troupe outside New York City and one best known for its extensive repertoire. The dancers are fluid, versatile and delightful to watch in spite of choreography or costuming.

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Austin American-Statesman

Monday,  
May 1, 1995

*Celebrate!*



# SHARIR DANCE COMPANY

*12th Anniversary Party*

*And Annual Fundraising*

## *Auction*

*Saturday, June 3rd, 1995 7:00-11:00 PM*

*3303 Hickory Creek Cove*

*7 PM - Cocktail Buffet & Silent Auction 8:30 PM - Live Auction*

*Tickets - \$25 per person*

*Call 458-8158 for more information*

**Sharir Dance Company**  
**PO Box 339**  
**Austin, TX 78767**

Non-Profit  
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Permit 1537

Dear Patron of the Arts:

As members of the Sharir Dance Company Board of Directors, we would like to invite you to attend our annual celebration and fundraising event, including a cocktail buffet, silent auction, and live auction at the fabulous home of Lee Cunningham in the Estates of Barton Creek. Auction items include fine art, travel packages, crafts and glassware, spa and salon services, recreation, and entertainment. Tickets are \$25 per person and can be ordered by sending a check payable to Sharir Dance Company to the address above. For further information please call 458-8158. We hope you will join us!

**Sharir Dance Company Board of Directors**

Margaret Perry, President

Annie McKinnon, Auction Chair

Sue Hammer Chris Adams Kathryn Lewis Janet Hyde

Carolyn Manosevitz Patti Clayton Carl Creeger

Linda Dumont Hal Weiner Irma Guerra-Scott

Laura Evans Lee Cunningham Patrick Wong

Patty Eason Winn Winer Rob Abraham

Yacov Sharir, Artistic Director

Carol Smith Adams, Executive Director

**Directions to 3303 Hickory Creek Cove:**

Go west on Bee Cave Road past Loop 360 and turn left onto Barton Creek Blvd. Go about 3 miles and turn left onto Lost Creek Blvd. Turn left at Hickory Creek Drive, and then look for Hickory Creek Cove.

## BENEFIT CALENDAR

<b>FRI 26</b>	Libby Roderick in Concert benefits participants in the United Nations Women's Forum, at First Unitarian Church, 4700 Grover, 7:30pm. \$15 (\$10 student). 444-9469.
<b>SUN 28</b>	The Coffee Exchange Java 5K Fun Run to benefit HIV Wellness Center, at Coffee Exchange, Sam. \$10. 472-2753.
<b>WED 31</b>	Whole Foods North will donate 5% of two days' sales to benefit KUT 90.5 FM, at Whole Foods, Gateway Plaza, 183 & Loop 360, Sam-11am. 471-1831.
<b>THU 1</b>	
<b>SAT 3</b>	5th Annual Fundraising Auction to benefit Sherri Dance Company, at Barton Creek Estates private residence, 7pm. \$25 per person. 458-8158.
<b>SUN 4</b>	The 1995 Inter-Generational Fashion Show to benefit Community Residences for the Elderly, at Austin Marriott at the Capitol, 704 E. 11th, 2-8pm. \$20 adults/\$10 children under 12. 452-1406.

*The Chronicle benefits database extends a year or more into the future, providing the dates of various benefits/events around town. Individuals and organizations may call in their event with dates, times, etc., and/or see if there are other scheduled benefits which could conflict with their own. Call Julie Weaver at 454-5768; you may leave information about your event on her voice mail, ext. 124, at any time. Deadline is Friday at 5pm, one week previous to the issue you want it in.*

**A SHARIR DANCE CO. SUMMER WORKSHOP**

focuses on technique, repertory, and new choreography for intermediate and advanced dancers. The five-day intensive program includes evening classes with company artistic director Yacov Sharir and dancer/choreographer Andrea Beckham and culminates in an in-studio performance on Jun 9, Fri, 7pm. Class size is limited; dancers encouraged to register early. The workshop will be held Jun 5-9, Mon-Fri, 5-8pm, at Austin Contemporary Ballet Academy Studios, 4601 S. Lamar Blvd., Ste. #110. Cost is \$90/\$10 class. Call 458-8158 for info.

The Austin Chronicle May 26, 1995