

# IN THE SPOTLIGHT



Twin Citian Patrick Scully, left, and Chicagoan Poonie Dodson will collaborate in a dance program titled "Doppelgänger" today through Saturday at St. Stephen's School in Minneapolis.

## DOPPELGÄNGER

### Size of these guys belies dance ability

Powerful. Athletic. Imposing. Original.

Those are some of the adjectives that critics from a half dozen U.S. cities have used in reviews of dancers/choreographers Patrick Scully and Poonie Dodson.

Twin Citian Scully and Chicagoan Dodson got those good reviews from performances in New York, Washington, Los Angeles, San Diego, and, of course, their home towns.

The two modern dancers, who met several years ago in Chicago, were among the 10 men who danced in Remy Charlip's highly praised "Ten Men" in the "Next Wave" series last November in New York's Brooklyn Academy of Music.

They have decided to work together for the first time in a program titled "Doppelgänger," to be presented at 8 p.m. today, Friday and Saturday at St. Stephen's School, 22nd Street and Clinton Avenue South, Minneapolis.

The dictionary says doppelgänger means "the supposed ghostly double, or wraith, of a living person," but Scully, who speaks German fluently, says the strict translation is "double-doer."

"So, it could deal with someone who is just similar enough to you that he could pass for you, or it could deal with the more ghostly sense of the word," he said.

He and Dodson have their similarities. For one thing, both look more like basketball forwards than dancers. Scully is 6-foot-8; Dodson is 6-foot-7. "But he jumps higher," Scully said.

Both dancers feel good about their height. "I love being as tall as I am, and always use it to my advantage," Dodson said.

Scully agrees. "Being this size gives me a presence. Even on a subconscious level, it affects who I am and how I interact with the rest of the world. I'm sure it's part of who I am onstage," he said.

Another similarity in Scully and Dodson is that both prefer to do their own work.

Dodson collaborated with and danced in the company of the well-known and respected Bill T. Jones/Arnie Zane and Co. in New York and for a year of touring in the United States and Europe. He said he hated New York, and went home to Chicago primarily to be a solo performer.

Scully is perhaps best known here for his film/dance piece "Shinder's to Shinder's" performed in September 1982 at Seventh and Hennepin in downtown Minneapolis. He danced in the Twin Cities for 12 years before leaving two years ago for Washington and New York, where he studied, taught and performed.

"I've been on my own, too, for the most part. It made sense to me to be home to pursue my own vision more clearly," he said.

But now these two men who would rather be left alone are working together on five dances.

Both will dance solos, and there will be three duets, including an untitled, improvised performance. All the dances are premieres.

"My solo is definitely very athletic," Dodson said. "Then it changes to technical and improvised. My other work is more theatrical, performance oriented. My work tends to move in that direction — more theatric and performance than dance."

Scully said his choreography draws from dance and theater. "My solo piece ranges from very simple movement to use of performance art and theatrics. There's little highly technical dance.

"If you were to put Merce Cunningham onstage next to me, what I'm doing would look more like theater. But if there was a traditional stage production next to me, mine would be more movement oriented."

— Bob Protzman