

26 DEC 1984

## Scully's 'Warsaw' Dance

By Mark Kasel

Choreographer Patrick Scully is back in Minneapolis—again. To those who know Scully and his work that piece of information is hardly news.

Best known locally for his pieces "Nobody Gets Pregnant," "Not the Nutcracker" and the Shinders dance film, Scully has shuttled back and forth between Minneapolis, New York City and Washington, D.C. more times than he'd care to remember.

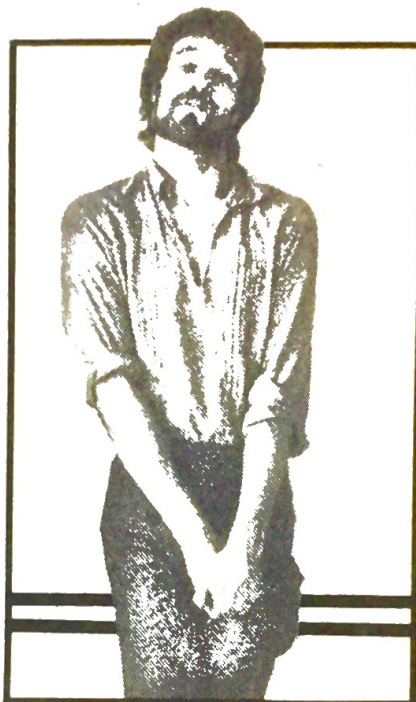
And yet, remembering and shuttling play a large part in what Scully is doing today. He's busily rehearsing a new version of his dance "Warsaw," last performed two years ago in Little Falls, Minnesota during his Artists in the schools residency there.

This time around, "Warsaw" is featured in an evening of modern dances created by members of the Minnesota Independent Choreographers Alliance (MICA), of which Scully is a member.

The MICA dances, along with works from the Minnesota Dance Theatre (MDT), will mark the opening of the inaugural dance season at the Ordway Music Theatre in St. Paul.

The concert is scheduled for 8:30 p.m. on January 9.

Other MICA choreographers whose work will be featured include Georgia Stephens, Rob Esposito and Diane Elliot. Call 224-4222 for ticket reservations.



Performing at the Ordway is a highly prestigious honor for Scully, MICA and the arts community as a whole. The Ordway is the new home of the internationally acclaimed St. Paul Chamber Orchestra and will also host performances by internationally renowned artists of all disciplines.

Marcia Esposito, who oversaw the panel's deliberations, said "Warsaw" was chosen because "the panel felt it was high quality work and deserved to be seen."

The panel received so many quality dance pieces that putting together the program was difficult, but said Esposito, "the panel worked hard to find a representative selection of dance pieces."

To other choreographers at MICA, "Warsaw" is one element in the total range of dance represented in the work of MICA members.

To Scully, the themes of destruction and rebuilding in "Warsaw" have personal and global meaning.

Scully was in Warsaw, Poland, six years ago when he was best man at a friend's wedding. While there he saw

movie footage depicting the aerial destruction of the city by the Nazis during World War II.

Scully was struck by the fact that the Nazis' reasons for engaging in such destruction dealt only with revenge. After seeing mile after mile of bombed out buildings in the film footage, Scully was impressed with how Warsaw had been rebuilt, some of it to original plans.

Years later when he heard the track "Warszawa" from the David Bowie/Brian Eno album *Low*, the music reminded him of the imagery he'd seen.

While the movie footage served as a jumping off point in inspiring the work, Scully said "in making the dance, I would begin from a more abstract theme. The basic core of the dance remains the same but I have to try to be much more efficient in working with essentially 20 male non-dancers than with the 13-15 students I used previously. It's really exciting for me to be working as a choreographer with this many people."

The nature of the movement in "Warsaw" is very pedestrian, as opposed to technical, reports Scully. "I'm looking for simple human movements that people will look at and realize they do them all the time."

"Warsaw" is of a different representation from that found in other modern dance pieces. "The dance deals more with the first cycle of destruction," said Scully.

"It's a chance to have the work seen by an audience different from the audience that has seen my work in the past. It's a prestigious occasion to be part of the Ordway opening."

Scully will create the second part of the "Warsaw" cycle in 1985. Other plans include "to make Minneapolis my home base and to continue to make my living as a performer and choreographer."