

# press release

## GRETHE HOLBY

May 23-26, Wed-Sat, 8:30pm  
 \$3.50 / \$2.00 members / TDF + 50¢  
 The Kitchen Center, 484 Broome Street  
 Reservations: 925-3615

On May 23-26, the Dancing In The Kitchen series will present choreographic works by Grethe Holby. Three pieces are included on the program: Beta HookUp (to Lou Reed's "Metal Machine Music"), the second half of which is a premiere, Steady State Turning Cycles (to a new score by Richard Peaslee) and the premiere of a work for six dancers, Ode. Dancers appearing with Grethe Holby are Holly Fairbank, Barbara Derecktor, Sarah Edgett, Lisa Ellyne, Diane Johnson, Julie Lachow and Patty Miller.

Steady State Turning Cycles is the earliest of the three pieces (June 1978). Like all of Grethe Holby's choreography, the dance was inspired by an internal state experienced while dancing, in this case, the experience of spinning. In the course of performing in Laura Dean's company (1974-75), Holby became fascinated with the initial disorientation and subsequent ecstatic state of the spinning dancer and how this experience might be communicated to an audience. From this primary experience, the choreographer drew on her extensive training in ballet and modern dance to develop movement phrases in which there was "no sense of front--only more and more of a center." The phrases were explored to create an almost systematic piece in three parts: a trio in canon form; a quartet in unison in which a basic phrase is expanded while shorter phrases accumulate in the interludes; and a final trio in which the expanding phrases are developed, employing the canon form of the initial trio. The choreographer's intention was to "create a delicate continuum, like a piece of stretched silk with a breeze underneath it." Steady State Turning Cycles was originally performed to the sound of a metronome; the performance at The Kitchen Center will introduce Richard Peaslee's score written expressly for the dance.

While dancing in Einstein on the Beach, Grethe Holby performed an improvisational section in which she moved from upstage left to downstage right in a high-energy diagonal; after hours of the contained, modulated movement of the opera, Holby would break into a fast improvisational burst. Section one of Beta HookUp grew from a desire to transform this "diagonal blitz" of unbridled energy into a choreographed piece. Four dancers perform the choreographed movement along the diagonal, which is subjected to spatial shifts as the piece evolves. Each dancer performs the movement to individual body rhythms, inflecting the movement in a personal way; the sheer physical demands of the pacing require the dancers to break through physical barriers to tap individual sources of energy. The choreographer notes that once more she is "choreographing to a sensation, not to a structure." Beta HookUp is performed to section 1 and 2 of Lou Reed's "Metal Machine Music." Upon seeing the choreography for section 1, Lou Reed remarked that the ecstatic quality of the dance precisely matched his vision of the music. Section 1 of Beta HookUp was first performed in Nov. 1978; section 2 is a premiere. Grethe Holby plans to choreograph the remaining two sections to create an evening-length piece.

**484 Broome Street between West Broadway and Wooster, New York City**

The primary movement experience behind Ode is the ballet allegro. The sextet of dancers performs in unison a basic phrase, which is alternately lengthened and ornamented. The basic and ornamented phrases are pushed into a contrapuntal section which then evolves into an exposition of the lengthening material. Near the end of this exposition, a coda incorporating time shifts brings the piece full circle to the opening. Once again, the structure of the piece evolves from working with the movement phrases, which in turn develop and grow as the structure reveals itself. Grethe Holby notes that "this is remarkably close to the architectural design process, which I thought I'd left behind." Ode was choreographed early this year and is presented as a premiere. The piece was choreographed to metronome and will be performed to a score for piano, vibraphone and two male voices composed especially for the piece by Ted Kalmon.

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Grethe Holby first presented her work in New York at the American Theatre Lab in a theatre/gallery piece entitled "Dancers (On View)", and has presented work at the Greene Street Dance Studio and the Merce Cunningham Studio, and in the Dance Theatre Workshop Choreographers' Showcase. She performed in the Wilson/Glass/deGroat production of Einstein on the Beach and has been a member of William Dunas' The Trust Co., The Katherine Litz Dance Company, Laura Dean and Dance Co. and Kathy Duncan's Transition. She studies ballet with Barbara Fallis.

Grethe Holby graduated with Bachelor and Master of Architecture degrees from the Massachusetts Institute of Technology. She has taught and choreographed at MIT and Ramapo College of New Jersey and has taught, choreographed and performed at La Mama ETC; she has also choreographed and directed for various opera companies. She was recently awarded a grant from the National Opera Institute for opera stage direction during the coming year.

For further information on events at The Kitchen Center, please call Joe Hannan at 925-3615.