

**CAN'T  
CON-  
TAIN  
US!**

**HANCHER** 

  
THE  
UNIVERSITY  
OF IOWA

# HANCHER



**Taryn Kaschock Russell**

*Director  
Hubbard Street 2*

**Glenn Edgerton**

*Artistic Director  
Hubbard Street Dance Chicago*

**Jason D. Palmquist**

*Executive Director  
Hubbard Street Dance Chicago*

## THE DANCERS

ALICIA DELGADILLO  
NICHOLAS KORKOS  
EMILIE LERICHE  
FELICIA MCBRIDE  
JOHNNY MCMILLAN

HS2 APPRENTICES  
JUSTIN RONALD MOCK  
LISSA SMITH  
ANDREW WRIGHT

Kristen Brogdon  
*General Manager*

Ishanee DeVas  
*Company Manager*

Andy Brown  
*Production Manager*

Matt Miller  
*Lighting Director*

This program is partially supported by a City Arts Program 4 Grant from the City of Chicago Department of Cultural Affairs, the National Endowment for the Arts, and a grant from the Illinois Arts Council, a state agency.

Additional Hancher support from the Hancher Partners and the National Endowment for the Arts.



Iowa Center for the Arts  
The University of Iowa

# Program

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## ***never did run smooth***

Gabrielle Lamb, *Choreographer*

Mark Orton, Carla Kihlstedt, Tin Hat Trio, Rob Burger, *Music*

Matt Miller, *Lighting Design*

Rebecca Shouse, *Costume Design*

Alicia Delgadillo

Nick Korkos

Felicia McBride

Johnny McMillan

Emilie Leriche

Andrew Wright

*never did run smooth* is an exploration of the movement potential and imagery that stems from human and animal locomotion and gait. Inspired by the chronophotography of French physiologist Etienne-Jules Marey, Lamb adeptly melds this vision with movement generated by the individual stories of the dancers and the misunderstandings that happen between people.

Created for and premiered by Hubbard Street 2 on October 28, 2010 at the Alberta Bair Theatre in Billings, Montana as part of the National Choreographic Competition. Music by: Tin Hat Trio. From the albums *Book of Silk* (Ropeadope Records) and *The Sad Machinery of Spring* (Hannibal/Rykodisc) "The Comet" composed by Mark Orton; published by Camp Watertown Music and "Pablo Looks Back" composed by Carla Kihlstedt; published by Broca's Fold. Music by Rob Burger: "Falling Spaniels," from the album *City of Strangers* as recorded by Tzadik Records, and "Linguist for Latvia" from the album *Lost Photograph*.

### ***Pause***

## ***... and other stories of imperfection***

Alice Klock, *Choreographer*

Clint Mansell, *Music*

Matt Miller, *Lighting Design*

Alice Klock, *Costume Design*

Emilie Leriche   Nick Korkos

Created for and premiered by Hubbard Street 2 on June 17, 2011 as part of Hubbard Street's Inside/Out Choreographic Workshop.

### ***Pause***

## ***PACOPEPEPLUTO***

Alejandro Cerrudo, *Choreographer*

Dean Martin, *Music*

Matt Miller, *Lighting Design*

Rebecca Shouse, *Costume Design*

Nick Korkos

Johnny McMillan

Andrew Wright

Created for and premiered by Hubbard Street Dance Chicago on June 17, 2011 as part of Hubbard Street's Inside/Out Choreographic Workshop.

### ***Intermission***

## **Nessuno**

Dominic Walsh, *Choreographer*  
Various Artists, *Music*  
Rebecca Shouse, *Costume Design*  
Matt Miller, *Lighting Design*

Alicia Delgadillo      Nick Korkos  
Felicia McBride      Johnny McMillan  
Emilie Leriche      Andrew Wright

*Nessuno* is a work that travels through three chapters, each representing the non-sequential states of being when one discovers a place of belonging. “I think of the first like a sort of divinity of placement in a time and location and how one would fit into that environment,” notes Walsh. Walsh continues, “The second represents a kind of joy, youth, and playfulness within that discovered place, and the third continues the journey of maturation, fullness of one’s self and this is represented in the elegance and intricacy of the movement and music.”

Created for and premiered by Hubbard Street 2 at Theatre am Ring, Saarlouis, Germany. Music by Elliot Cole: “Pange Linguis.” Music by Mina: “Nessuno” from the album *Tutto Mina: Le Origin*, as released by Carosello Records. Music by Antonio Vivaldi: “Concerto No. 143 in B major for violin and strings “In due cori”: Andante” from the soundtrack *Io Non Ho Paura*.

## **Pause**

### **Untitled**

Edgar Zendejas, *Choreographer*  
Matt Miller, *Lighting Design*  
Rebecca Shouse, *Costume Design*

Emilie Leriche      Johnny McMillan

Created for and premiered by Hubbard Street 2 with the Chicago Symphony Orchestra on May 6, 2011.

## **Pause**

### **New Work**

#### **World Premiere**

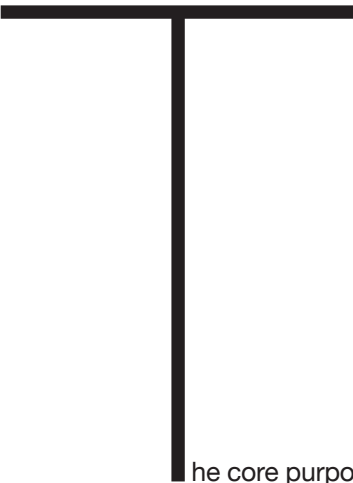
Clébio Oliveira, *Choreographer*  
Matt Miller, *Lighting Design*  
Rebecca Shouse, *Costume Design*

**The development of Clébio Oliveira’s new work was supported in part by Hancher Auditorium, The University of Iowa.**

Created for and premiered by Hubbard Street 2 at Space Place Theater in Iowa City, Iowa on September 22, 2011.



## HUBBARD STREET 2



The core purpose of Hubbard Street Dance Chicago is to bring artists, art, and audiences together to enrich, engage, educate, transform, and change lives through the experience of dance. Hubbard Street, under the artistic direction of Glenn Edgerton, celebrates 34 years as one of the most original forces in contemporary dance. Critically acclaimed for its exuberant, athletic, and innovative repertoire, the company presents performances that inspire, challenge, and engage audiences worldwide. Hubbard Street is one of the country's most important contemporary dance companies and holds a unique place within the American dance field.

Hubbard Street Dance Chicago encompasses a vast array of techniques and forms, as well as an understanding of abstract artistry and the emotional nuances of movement. While many contemporary dance peers are single choreographer organizations, Hubbard Street has always been a repertory company, representing numerous choreographers and styles. The company in its entirety has grown to be recognized as a leader in the creation and development of new choreography, unique collaborations, and innovative production concepts. Its importance is based both as a repository of work from some of the 20th and 21st century's best contemporary choreographers and as a commissioning agent of new works,

having commissioned and presented almost 200 new and acquired dance works throughout its history.

Hubbard Street Dance Chicago grew out of the Lou Conte Dance Studio, when in 1977 dance teacher/choreographer Lou Conte was approached to teach tap classes by several aspiring young artists. At the time, the studio was located at the corner of LaSalle Street and Hubbard Street, which is how the company acquired its name. Within a decade of its beginning it began to attract nationally known choreographers to create dances for Hubbard Street. Conte served the company for 23 years, during which he developed relationships with emerging and world-renowned choreographers including Lynne Taylor-Corbett, Margo Sappington, Daniel Ezralow, Nacho Duato, Jirí Kylián, and Twyla Tharp, all of whom helped shape Hubbard Street's repertoire into what it is today.

In 2000 Jim Vincent stepped into the role of Artistic Director. Vincent worked to further expand the company's programming, repertoire, and acclaim, while also building a legacy of new choreographic development. Vincent introduced initiatives that have become staples of Hubbard Street's programming including the *"Inside/Out" Choreography Workshop*, during which Hubbard Street dancers create original choreography for their peers; and the Choreographic Fellowship, which identifies and develops emerging choreographic talent from within the company. Dancers Alejandro Cerrudo and Robyn Mineko Williams, as well as Artistic Associate Terence Marling have all developed works for the company. In 2011, dancer Penny Saunders will be choreographing a work for HS2 through the National Choreographic Competition.

The 2008-09 season marked the beginning of a new era for Hubbard Street Dance Chicago. By presenting four distinct programs throughout the year at the Harris Theater for Music and Dance in Millennium Park, Hubbard Street has deepened patron

relationships and furthered its investment in the cultural life of Chicago. In 2009, then Associate Artistic Director Glenn Edgerton stepped into the role of Artistic Director. Soon after, he named Alejandro Cerrudo Hubbard Street's first Resident Choreographer who has now created eight works for the company. In 2011-12 season, Cerrudo will create two more works for the company. Edgerton's dynamic artistic vision for creating new works and strengthening the company's repertoire while cultivating and deepening relationships with collaborative partners has fast become a reality. Since becoming Artistic Director, Edgerton has secured new works by Master and notable choreographers including Jirí Kylián, Nacho Duato, William Forsythe, Twyla Tharp, Ohad Naharin, Victor Quijada, Aszure Barton, and Sharon Eyal.

One of Hubbard Street's many missions is to cultivate collaborative partnerships with Chicago's most significant cultural and community organizations. Since 2000, partnerships have been established with the Chicago Symphony Orchestra, presenting new and existing choreography set to orchestral music performed by the symphony; the Art Institute of Chicago, producing dance works within art exhibits and free information sessions to the public to explore the vital connection between dance and art; Illinois Institute of Technology School of Architecture, re-imagining the space in which dance is performed; and Rush University Medical Center, which helped establish the *HSDC Parkinson's Project*, using contemporary dance techniques to improve the mobility and quality of life for participants.

Hubbard Street Dance Chicago serves as an emblem of the city's international cultural profile and continues its role as a leader in the field of dance, pushing the art forward by creating new works, diversifying repertoire, and cultivating the next generation of dancers and choreographers.

## **Main Company**

Today, the main company is comprised of 17 dancers who display unparalleled versatility and virtuosity. One of the only American dance companies to operate year-round, Hubbard Street continues to produce bold and passionate performances – in Chicago, at national and international celebrated dance venues, and through some of the most cutting-edge dance programs at prestigious universities around the country. Hubbard Street is always changing and evolving while maintaining the highest artistic standards.

## **Hubbard Street 2**

Hubbard Street 2 (HS2) was formed in 1997 to prepare dancers ages 18-25 for the life of a professional dancer in a contemporary company. HS2 provides talented young dancers with a chance to develop their professional experience, fast becoming dynamic and bold dancers. The company's vibrant environment gives dancers the experiences necessary to develop strong technique and an individual voice. HS2 dancers are notorious for their athleticism and fearless dancing. Under the direction of Taryn Kaschock Russell, HS2's six dancers perform and tour to critical acclaim at venues around the world. To date, fifteen HS2 dancers have advanced to the main company and many more have joined other national and international companies. Annually, HS2 hosts the National Choreographic Competition, which gives three emerging choreographers chosen from hundreds of applicants to realize their artistic expression on the dancers of the second company. Almost 30 new works have been created for HS2 as part of the National Choreographic Competition.

## **Lou Conte Dance Studio**

Under the direction of Claire Bataille, one of the original four Hubbard Street dancers, LCDS attracts aspiring dancers from around the nation and dance enthusiasts in the Chicago area. Named "Best Dance Class for Adults" by *Chicago* magazine, LCDS

offers a wide variety of weekly classes in ballet, jazz, modern, tap, African, hip hop, yoga, Pilates and Zumba® at all levels from basic to professional, as well as workshops and master classes. As part of its commitment to providing quality training for the community, LCDS maintains a scholarship program for advanced dancers that provide a definitive step into the professional dance world. Additionally, Hubbard Street now offers a Summer Intensive, which provides concentrated training in ballet and modern technique classes, repertoire rehearsals, dance history lectures and health and wellness presentations to pre-professional dancers from across the nation. With a faculty of experienced performers, choreographers and musicians from the Chicago community and an exceptional facility, LCDS continues to be at the forefront of the nation's training institutions.

## **Education & Community Programs**

Hubbard Street's Education & Community Programs were formed in 1997 in order to offer movement-based arts experiences to students, teachers and families throughout the Chicago area, giving them opportunities to experience and participate in dance activities and to enhance their learning in other curricular areas. These programs, under the direction of Kathryn Humphreys, bring students into the world of dance by actively engaging them in perception, research, reflection and discussion, assisting them in strengthening basic proficiencies to develop analytical and abstract thinking, interpretation and problem-solving skills. Hubbard Street's partnerships with schools provide teaching artists and educators the opportunity to plan, teach and learn together to create exciting and meaningful integrated curriculum which challenges students and takes learning to new levels. Hubbard Street also offers family workshops and youth dance programs through its community partnerships at locations throughout the city and at the Hubbard Street Dance Center. ♦

# STAFF

**TARYN KASCHOCK RUSSELL** (*Director, HS2 and Artistic Associate*) was born in Harrisburg, Pennsylvania. She joined the Joffrey Ballet in 1995 and spent seven years performing and touring extensively with the company. During that time, she expanded her artistry by dancing the principal roles in classic works by Agnes DeMille, George Balanchine, Martha Graham and John Cranko. She was also the first woman outside of David Parsons company to dance his signature solo *Caught*. Kaschock Russell joined Hubbard Street Dance Chicago in 2002 and the following January was named one of *Dance Magazine's* "25 to Watch." Her repertoire, while dancing with Hubbard Street, included master works by Jiri Kylián, Nacho Duato, William Forsythe and Ohad Naharin. Kaschock Russell also found much growth and inspiration participating in numerous original creations while a member of the company. In 2007, she became a member of Hubbard Street's artistic staff and began teaching company class, conducting rehearsals and re-setting choreography. Named Director of Hubbard Street 2 in 2008, she also coordinates Hubbard Street's National Choreographic Competition. In 2010 Kaschock Russell conceived and directed the critically acclaimed Hubbard Street 2 family program *Harold and the Purple Crayon: A Dance Adventure*.

**JASON D. PALMQUIST** (*Executive Director*) joined Hubbard Street Dance Chicago in May 2007, after serving the arts community in Washington, D.C. for nearly 15 years. Palmquist began his career at the John F. Kennedy Center for the Performing Arts, completing his tenure there as vice president

of dance administration. At the Kennedy Center, he oversaw multiple world-premiere engagements of commissioned works in dance, the formation and growth of the Suzanne Farrell Ballet and the inception in 1997 of the Millennium Stage – an award-winning, free daily performance series that to date has served more than 3 million patrons. Deeply enriching the Kennedy Center's artistic programming, he successfully presented engagements with many of the world's most important dance companies including the Royal Ballet, Alvin Ailey American Dance Theatre, the Kirov Ballet, Paul Taylor Dance Company, American Ballet Theatre and New York City Ballet. Palmquist also managed the Kennedy Center's television initiatives, including the creation of the Mark Twain Prize for American Humor and a prime-time special on NBC memorializing the first anniversary of the September 11 attacks. In 2004, he accepted the position of executive director of the Washington Ballet. Under his leadership, the company presented full performance seasons annually at the Kennedy Center and the Warner Theater, and nurtured its world-renowned school and extensive education and outreach programs. A graduate of the University of Northern Iowa, Palmquist currently serves on the boards of the Arts Alliance of Illinois and the Harris Theater for Music and Dance.

**GLENN EDGERTON** (*Artistic Director*) joined Hubbard Street Dance Chicago after an international career as a dancer and director. He began his dancing career at The Joffrey Ballet where, mentored by Robert Joffrey, he performed leading roles in the company's contemporary and classical repertoire for 11 years. In 1989, Edgerton joined the acclaimed Nederlands Dans Theater,

and after dancing for five years retired from performing to become artistic director of the main company, leading NDT1 for a decade and presenting the works of Jiri Kylián, Hans van Manen, William Forsythe, Ohad Naharin, Mats Ek, Nacho Duato, Jorma Elo, Johan Inger, Paul Lightfoot and Sol Leon, among others. From 2006 to 2008, he directed The Colburn Dance Institute at The Colburn School of Performing Arts in Los Angeles. Glenn joined Hubbard Street's artistic leadership team full-time as associate artistic director in 2008. Since 2009, Edgerton has guided the company forward as artistic director, building on more than three decades of artistic leadership from both Lou Conte and Jim Vincent, whose extraordinary work has established the company as a leader in dance performance, education and appreciation.

**KRISTEN BROGDON** (*General Manager*) joined Hubbard Street Dance Chicago in July 2007, after nine years at the John F. Kennedy Center for the Performing Arts in Washington, D.C., where she first worked with Hubbard Street Executive Director Jason Palmquist. During her tenure at the Kennedy Center, Brogdon was responsible for programming the facility's unparalleled ballet and contemporary dance season. She managed The Suzanne Farrell Ballet from its inception in September 2001 and was instrumental in the creation and growth of the Metro D.C. Dance Awards. Brogdon also created and produced a commissioning program for local choreographers, facilitating work by 20 artists from D.C., Maryland and Virginia. Prior to the Kennedy Center, she was the company manager and publicist

# HUBBARD STREET 2 DANCERS

for Li Chiao-Ping Dance, a modern dance company based in Madison, Wisconsin. Brogdon holds a Masters of Arts in Business with a concentration in Arts Administration from the University of Wisconsin and a Bachelor of Arts in Economics from Duke University.

**TERENCE MARLING** (*Artistic Associate and Rehearsal Director*), from Chicago, Illinois, began his ballet training in 1982 at the Ruth Page School of Dance under the direction of Larry Long. In 1994, he joined the Pittsburgh Ballet Theater directed by Patricia Wilde, performing works by George Balanchine, Glen Tetley, Paul Taylor, Jirí Kylián, Ohad Naharin, Kevin O'Day, and Dwight Rhoden as well as many full length classical ballets. In 2003 Terence was invited to join the National Theatre Mannheim in Germany under the direction of Kevin O'Day where he participated in the creation of many new works. Marling joined Hubbard Street Dance Chicago in April of 2006 and danced with the company until December of 2009. He participated in the creation of new works with Jorma Elo, Toru Shimazaki, Jim Vincent, Lucas Crandall and Alejandro Cerrudo, and danced works by Susan Marshall, Nacho Duato, Ohad Naharin, Margarite Donlon, Jirí Kylián, and others. Marling became artistic associate and rehearsal director for Hubbard Street in January of 2010.

**ALICIA DELGADILLO** (Charlotte, NC) was born in San Francisco, CA. She received her training in the Royal Academy of Dance and Cecchetti styles of ballet under the tutelage of Susan Hayward. After moving to Charlotte, NC she continued her studies with Gay Porter and Bridget Porter Young at the Charlotte School of Ballet. In 2004, Delgadillo began studying full time with Daniel and Rebecca Wiley at Piedmont School of Music and Dance. She has attended summer programs with Hubbard Street Dance Chicago, American Ballet Theatre, Juilliard, San Francisco Conservatory of Dance, and Springboard Danse Montreal. Most recently, Delgadillo had the opportunity to perform with Alvin Ailey American Dance Theater in Alvin Ailey's *Memoria*. Currently, she is finishing her degree in dance with the Ailey/Fordham BFA Program where she has performed works by Sidra Bell, Jennifer Muller, and Camille A. Brown. Delgadillo joined Hubbard Street 2 in August 2011.

**NICHOLAS KORKOS** (San Francisco, CA) trained predominantly at Alonzo King's LINES Ballet School, as well as San Francisco School of the Arts and Purchase College, SUNY. At age 15 Korkos performed in and toured "The Rite of Spring," with LINES. From 2008-2010, Korkos was a member of both Robert Moses' KIN and Kara Davis' Project Agora in San Francisco. During that time he also had the pleasure of performing in *Il Trovatore* with the San Francisco Opera. In addition to Davis, Moses, and King, Korkos has performed the works of Yannis Adoniou, Sidra Bell, and most recently Alex Ketley and Katie Faulkner. Korkos joined Hubbard Street 2 in September 2010.

**EMILIE LERICHE** (Santa Fe, NM) began her dance training at the age of eight. In 2007 she moved to the Boston area to study at Walnut Hill School for the Arts. She has attended summer programs at Magnus Midwest (formerly Joffrey Midwest), Complexions Contemporary Ballet, San Francisco Conservatory of Dance and Hubbard Street Dance Chicago. In 2009 she performed alongside the dancers of zoeljuniper in the *devil you know is better than the devil you don't*. Leriche joined Hubbard Street 2 as an apprentice in September 2010 and became a full company member in August 2011.

**FELICIA MCBRIDE** (San Antonio, TX) began her ballet training under the direction of Julie Morton Simpson in San Antonio, Texas. She attended summer programs at Houston Ballet, Chataqua Ballet, Tulsa Ballet and Ballet Austin. After spending her senior year as a trainee with North Carolina Dance Theater she danced with Ballet Austin 2 for one season. In 2009 McBride joined Dominic Walsh Dance Theater (DWDT) where she performed works by Jirí Kylián, Mats Ek, Mauro Bigonzetti, Vaclav Kunes and Dominic Walsh. After two seasons with DWDT, McBride joined Hubbard Street 2 in August 2011.

**JOHNNY MCMILLAN** (Sault Ste. Marie, ON) began his training in Sault Ste. Marie, Ontario at age 12. He graduated from Interlochen Arts Academy receiving the young artists' award in dance. He has attended summer programs at the San Francisco Conservatory, Bartholin International Ballet Seminar and

Hubbard Street. He has worked with Gleich Dances under the direction of Julia Gleich and was awarded 1st place at the 2010 American Ballet Competition in both the classical and contemporary divisions. He has performed roles in ballets such as Arthur Saint-Léon's *Coppelia*, August Bournonville's *La Sylphide* and Frederick Ashton's *Les Patineurs*; as well as works by Randy Duncan, Patrick Corbin, Kim Robards and Hannah Baumgarten. McMillan joined Hubbard Street 2 as an apprentice in September 2010 and became a full company member in August 2011.

**JUSTIN RONALD MOCK** (Pittsburg, PA) began his dance training at age 17 at The Lincoln Park Performing Arts Charter School. He has participated in summer dance programs at Hubbard Street Dance Chicago, Lou Conte Dance Studio and American Ballet Theatre. He received his B.A. from Point Park University in 2011, where he first became acquainted with Hubbard Street's repertoire while dancing *Bardo* by Toru Shimazaki. Mock joined Hubbard Street 2 as an apprentice in August 2011.

**LISSA SMITH** (Miami, FL) began her dance training in Miami, Florida. She graduated from New World School of the Arts High School and attended The Boston Conservatory. Smith danced in summer programs at Hubbard Street Dance Chicago, Jacob's Pillow, The Juilliard School, Alonzo King's Lines Ballet, Martha Graham, The Joffrey Ballet and The Joffrey Midwest Workshop. She has performed works by Martha Graham, José Limon, Gregory Dawson, Hofesh Shecter, Thang Dao, Peter London, Alwin Nikolais, and Uri Sands. In 2009, Smith won the "Arts For Life!" dance scholarship presented by Florida's Former First Lady Columba Bush. Smith joined Hubbard Street 2 as an apprentice in August 2011.

**ANDREW WRIGHT** (Burlington, ON) began his dance training at the age of eight. He has attended summer intensives with Hubbard Street Dance Chicago and River North Chicago Dance Company. He also attended Springboard Danse Montréal where he worked with Les Ballets Jazz de Montréal and Batsheva Dance Company performing repertoire by Aszure Barton and Ohad Naharin. He is currently pursuing his BFA in

dance at Point Park University where he received the "Rising Star in Dance" award and has performed works by Gerald Arpino, Trey McIntyre, Toru Shimazaki, and Kiesha Lalama. Wright joined Hubbard Street 2 as an apprentice in August 2011 and plans on finishing his degree in December 2011 while performing with the company. ♦

## THE STAFF

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 Karine Provost / *Manager of Pre-Professional Programs*  
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 Marisa Santiago / *Touring Coordinator*  
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 Quinlan Kyp-Johnson / *Videographer Intern*

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 Branimira Ivanova / *Draper*  
 Carol Miller / *Draper*  
 Nathan Rohrer / *First Hand*

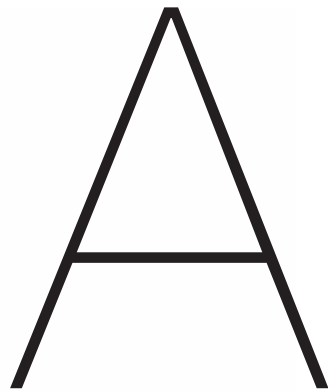
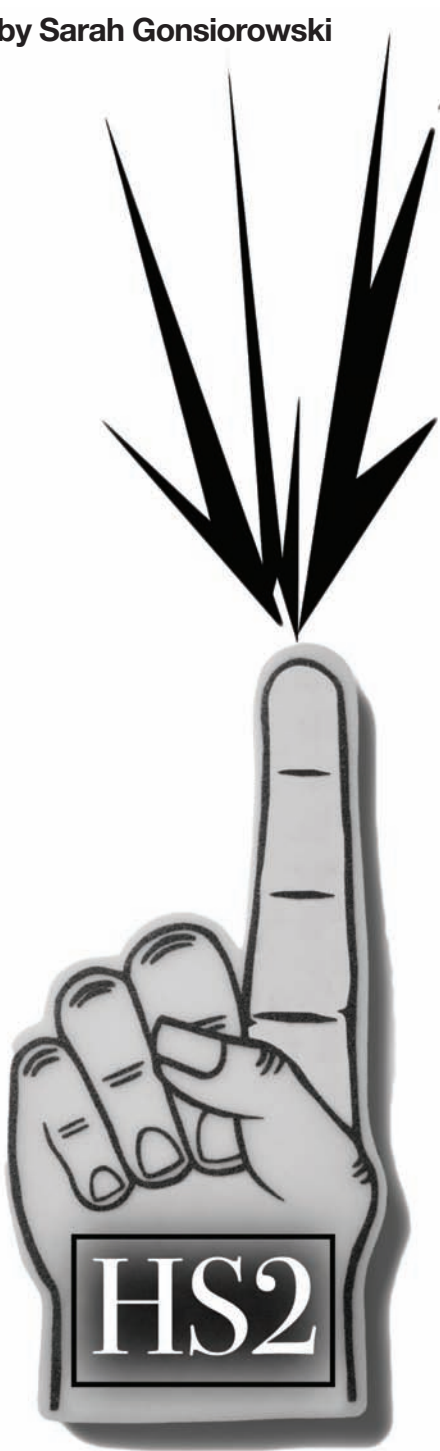
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# A Hubbard Street intensive offers an object lesson in admiration for UI dance grad

by Sarah Gonsiorowski



As a child, I experienced feelings of admiration in varying degrees and for unconventional oddities. Unfortunately, some were so extreme that my parents most likely inherited the blame for some of the things I told my friends—who then told their parents. Things like, “I want to be just like Julia Roberts in *Pretty Woman* when I grow up,” which needless to say, didn’t go over so well.

When I was eight, I admired intellect—and wanted to be thought of as genius, like Thomas Edison or Johannes Gutenberg, for obvious reasons—so I checked out a book about the history of Maryland (which I pronounced “Mary-land”) from my Catholic school’s library and pretended to like and understand it. Bland, historical writing was the key to success, right? For a brief moment during my adolescence I thought, “Maybe books could be my thing,” which as it turns out—years later—they actually are. I did, after all, have previous experience as a basement librarian, loaning books to my mother on the afternoons she folded laundry—and to Sally, my invisible sister, who was three years younger than me and had an affinity for doing exactly what I told her to. When I began to age and sixth grade rolled around, I found myself reading nine whole pages of *Timeline* by Michael Crichton and learning about schizophrenia. I

pondered Voltaire’s *Candide* and—like all good active readers—I chose to look up the words I didn’t understand. When I had returned the book to the library, every third word from chapter one was circled. It was as far as I’d gotten on that ambitious and masochistic journey, and I still couldn’t tell you what the book is about. Not even chapter one.

Then I admired Tiger Woods and Pete Sampras. So, I challenged my friends to consecutive games of miniature golf and bought a tennis racket. My parents put up with it, and probably because these delusions were harmless distractions, preventing me from learning about other things like drugs, stealing, and the truth about sugar substitutes. I admired my sister’s shoe collection, Celine Dion, and the peculiarity of my childhood friends all having attractive older brothers (I couldn’t wrap my mind around it). And then a few years later, the gates of heaven were accidentally left unlocked, and my guardian angel escaped, flew down to tighten the screws of that tiny little light bulb above my head, and to teach me a thing or two about admiration. We had a brief conversation about role models, and suddenly I began to feel embarrassed about the whole Tiger Woods thing.

In approximately one month, I will turn twenty-three. And like most of my friends who have passed this milestone, I will cry briefly. Things have changed since mine and Sally’s librarian days—naturally, she went from being in charge of re-alphabetizing the “returns” to nonexistent—but my new experiences with “admiration” seem less backwards and more... inside-out. But not in the “put your t-shirt on in the dark” sort of way.

It’s mid-July, and I’m at the Hubbard Street Dance Chicago Summer

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Intensive, where I take class daily from either company members or the artistic staff, and sneak my way into the “staff only” lunchroom during my one-hour breaks. I share a toilet with women who have danced for Jiri Kylian and Sharon Eyal, and take a nap on the floor of their dressing room long enough to dream about how I’d decorate my locker if they offered me a contract. These artists are not gods or goddesses. They’re better! These are real people—humble and talented—and they have the job with the company that most of us dream of having. But what makes me like them even more is that I know this whole “dance thing” is no walk in the park. A barefoot hike up a mile-high-mound of venomous porcupines? That’s probably more like it. And each of them did it. Beautifully. And now they dance for HSDC.

So realizing I have multiple opportunities to talk to them about career choices, transitions, and the weather, I do the exact opposite. In the presence of my role models—for the entire month—all I can manage is a smile. A head nod. Because the sort of admiration I have for these people is one so sincere that it scares away the supposed adult, fluent in conversation and well-trained in proper social practices, and instead encourages the emergence of the wide-eyed, awe-struck toddler from my nostalgic youth, which ultimately dictates the way I spend the remainder of my summer: at the barre, of course, feeling lucky, eager, and paralyzed at the same time, knowing quite well that one of the other dancers in the room with me will spend next season dancing with these artists... and probably laughing at the same jokes in the lunchroom I eventually got kicked out of.

Company divisions are usually clear: Trainee, Apprentice, Corp, Soloist, and Principal. But Hubbard Street is different; it’s only real distinction being a number “2” to signify that the second company is its own entity. However, because of its progressivity and collectiveness, I tend to envision HSDC as one big, dynamic family; no harsh division—artistic staff and interns included. And I’m comfortable

having that as my fantasy. We all had questions for Artistic Director Glen Edgerton, like “What does it take to be in the company?” and round-about ways of asking, “Will you maybe, consider, think about, want to, ponder hiring me...maybe?” but what I remember distinctly was his confidence and assertiveness in discussing hiring tendencies. Some companies are obvious about no guarantees beyond a two-year contract as a trainee, and others are sneakier about it, lying to dancers about their potential. But Edgerton is neither of these things. To be frank, he’s just plain honest.

Both Edgerton and Karine Provost, Manager of Pre-Professional Programs, put together the HSDC Summer Intensive approximately four years ago, and while it is meant to challenge dancers and promote artistic growth, it is also an opportunity for showcasing talent—it’s how some dancers get hired. Of course there is no rule stating that Hubbard Street 2 dancers must be selected from the intensive, but it feels wrong to say that they’re not. So unlike other places, HS2 really is a stepping-stone for achieving work with the company.

HSDC and HS2 dancers encompass a particular aesthetic: they have strong ballet technique, a powerful movement quality, and perhaps most importantly, an open-mind. “No egos,” said Edgerton during the intensive’s career talk, “The whole point is to evolve.”

He also added (and no, I’m not making this up... I took notes!), “Pretty dancing... I’m not interested in it. Pretty dancing is superficial.” In speaking specifically about HS2 and promotion into the company, he admitted to it being circumstantial. Auditions will always be posted on the website—and only if positions are available. He commented on Taryn Russell’s honesty and her willingness to let HS2 dancers know after two or three years if they do, in fact, have a possible future with HSDC. When hearing this aloud, I felt like I could hug him, because even though I didn’t work for the man, it was obvious that he takes care of his dancers—and respects the ones who dance elsewhere.

So yes, if HSDC asked for my

hand in marriage, I’d say “I do” in as many languages as possible to avoid any misconceptions. And if I haven’t already made this clear, my feelings are not solely dependent upon a so-called finished product. I like that the HSDC family values are not about “what you look like,” but rather about “what you project.” It’s what makes their performance authentic... and exciting! I was sure all the math would be over after my sophomore year statistics class, but now I’m counting candles like never before, one eye shut hoping a few of them magically disappear. At twenty-something, we’re expected to idolize the legacy of the Audrey Hepburns or the successes of Woody Allens, but what if bangs give me acne and I’m not cut out for a Manhattan murder mystery... or an affair? I’m interested in connectivity! Which is why it’s entirely possible that my big, foam finger reads “HS2!” I feel like the contemporary dance version of a pre-season football fanatic: Yes, I’ve got my picks ready for the fantasy league and the big screen alternating between SportsCenter and whatever pro-game is on for the next three hours, but college ball—my metaphorical HS2—is where my loyalties lie and my heart resides. And it’s for one simple reason: they’ve got heart. They’ve got potential, a desire for experience, and a much smaller paycheck (if any)—and that’s what I can relate to.

For the first time in years, I wasn’t allowed to return to school this fall (because they don’t let you do that once you’ve graduated), and so far it’s turned out okay...because my career in dance is beginning. Just beginning. This is an exhilarating time, especially for HS2 dancers because it signifies their closeness to an outstanding company, and dancers like myself—colleagues of a kind—couldn’t be more excited for them. And why? Well, because it feels good to admire someone who’s embarking upon a journey so similar to our own. And it is only then that admiration begins to feel truly ageless. ♦

*Sarah Gonsiorowski is a Hancher Marketing Intern Emeritus. The staff would have gladly kept her around, even though she graduated.*

# PREVIEW

## Turning Up the Kaleidoscope Factor: **THE NATIONAL ACROBATS OF THE PEOPLE'S REPUBLIC OF CHINA**

Wednesday, October 19, 7:30 pm / Englert Theatre

by Amy Dalkoff

Like jumping down the rabbit hole, the start of a performance by the National Acrobats of the People's Republic of China transports you to another world. When these performers take the stage, they seem to turn off the gravity and turn up the kaleidoscope factor, bringing new meaning to the word entertainment with an attention-holding, death-defying, seemingly impossible set.

Since their founding in 1950 by the Government of the People's Republic of China, the National Acrobats have combined thousands of years of traditional Chinese folk art with modern-day dazzle for an art form like none other. The National Acrobats mix agile and impressive movement with the traditional use of household dishes as props. Couple this act with beautiful and exotic traditional Chinese music and costumes, and an eye-popping, breathtaking, wondrous performance is born.

Beyond the acrobatics Americans are accustomed to seeing at the circus, the National Acrobats feature something for everyone in the audience. For those who appreciate the fast-paced martial arts, the National Acrobats incorporate this traditional discipline into their performances, upping the action and drama. If you prefer something more classical, traditional Chinese dance is infused amongst the stunts and daring feats. And then there is theatricality, showmanship, and pure talent to capture the attention of even the most skeptical audience member. This visual spectacle will amaze people of all ages.

For tickets, call the Hancher Box Office at 319-335-1160 or 1-800-HANCHER, or order online at [www.hancher.uiowa.edu](http://www.hancher.uiowa.edu). ♦

*Amy Dalkoff is a senior UI Communications Studies and English major, and a member of the Hancher Marketing Intern team.*

