



DEANGELOProductions

December 2010



DEANGELODance



A Year of Magic!

Dear Friends:

2010 has been a quite a year! I choreographed a new musical in China. I devised a piece for the National Choreography Initiative. I created a dance based on a new song by Marvin Hamlisch for the Career Transitions For Dancers gala, which I directed and produced. And there was much more.

Below you will find some of the highlights. Follow the links for pictures and video. And let me know what you think!

Wishing you all the best this holiday season,

Ann Marie

DEANGELOon the Move

Creating a New Musical in China

This spring Ann Marie traveled to China to choreograph a musical for the Shanghai Expo 2010 called *The Promise*.

Ann Marie's docu-blog contains many details of her adventure, along with photos and video.

>>[Read the blog](#)

Video: Here is a short clip of some actual performance moments at the Expo.

>>[Watch the video](#)

Right: Gouzhuja (ak.a. "Tsu") in rehearsal for *The Promise*



DEANGELOIn the Media

Opera Travels from Mongolia to Expo, by Way of Broadway
by Yang Jian
May 25, 2010

"Part Broadway, part Asian steppes, the first modern opera from China's Inner Mongolia is getting its premiere at the World Expo. The Heart of Love [later renamed *The Promise*] opera combines traditional Mongolian songs and dances developed by generations of herders on grasslands with typical Broadway performances..... the story is about of a young Inner Mongolian man who leaves his lover to go to Shanghai for his career. He resists all kinds of temptations of the modern city and finally goes back to the grassland to marry."

DEANGELOAtWork

The Process: Discovery & Integration

Ann Marie spent the summer creating a work for the [National Choreographers Initiative](#). "The Process: Discovery & Integration" was a humorous and insightful dance-theater piece, about the process of creating a dance piece. The focus of the work was about how to realize "**I'm Really Dancing**," the new song Marvin Hamlisch wrote for the 25th Anniversary Career Transition For Dancers gala (see below).

Ann Marie used this workshop to not only develop the material for the Gala, but to work on a segment of a project still in development called *In the Mix*. This time she integrated herself into the piece as the storyteller, talking about the process of how to make work that enables a mix of styles to be integrated. Ann Marie refers to this form of theatre as "edutainment" - a cross between a scripted piece of theatre and a lecture or demonstration. The insight into her process took the audience on a journey of how she finds out what dancers are best at doing in dance styles other than ballet, and then begins to mix and integrate the various styles - drawing on each individuals unique expertise and talents to create work that is not only about the work itself, but about bringing out the best in each dancer. Part of the music was created by the dancers themselves. The "dancer band" consisted of hand slapping, stomping, and be-box voice; the rest was to music by Marvin Hamlisch with arrangements by David

Caldwell.

[>>Read Ann Marie's blog about creating this piece, and see videos.](#)

DEANGELO In The Spotlight

High-Wattage Dance at the 25th Annual CTFD Gala

By Ben Pesner

The annual Career Transition For Dancers (CTFD) Gala is always a high-energy, eye-popping celebration of dance and dancers' lives. This year's program, directed and produced by Ann Marie DeAngelo, was no exception. "The 25th Anniversary Silver Jubilee: A Star-Studded Retrospective" took place on November 8 at New York's City Center, and there was hardly an empty seat in the house.

DeAngelo expertly curated an evening that showed off the breadth and diversity of contemporary dance. Her selections thrilled the audience with performances from works that ranged from the traditional ballet to Broadway to modern classics. Many were masterworks of their genres, such as "Sinner Man" from Alvin Ailey's "Revelations." DeAngelo showcased pieces that seemed designed to bring to light revealing juxtapositions. For example, Yuriko Kajiya & Danil Simkin delivered a stately but exuberant series of *pas de deux* from *Don Quixote*, followed by Joffrey Ballet's sleek, sensual "Light Rain," which embodied the very subtext of the sublimated desire in the ritualized ballet steps of the "Quixote." Momix contributed an inventive exploration of prop-based moves (in this case, skis) with "Millennium Skiva," and Miguel Quinones seemed to suspend gravity thanks to the incorporeal assistance of a strobe light in Parsons Dance's "Caught." The two pieces made for a beautifully matched abstract investigation of time, light, and athleticism.

Despite the presence of such noted dance veterans on the program—Cynthia Gregory, Edward Villella, and Twyla Tharp were among



Above: Ben Needham-Wood in "I'm Really Dancing," choreographed by Ann Marie DeAngelo



David Warren Gibson and Ann Reinking in "I'm Really Dancing"

the presenters and award recipients, along with host Angela Lansbury—DeAngelo looked to the future by showcasing young performers. The National Dance Institute's contemporary reworking of Richard Rodgers's "Shall We Dance" from *The King and I*, among other works, illustrated that there is a robust crop of teens and tweens out there on the horizon ready to tap, sashay and cartwheel right into the next generation of dance leaders



Marvin Hamlisch and Chita Rivera in "I'm Really Dancing"

Photos by Richard Termaine



Above: Natalie Enterline in "I'm Really Dancing"



Ann Marie took to the stage during the CTFD Gala.

Broadway was represented by a pair of well received crowd-pleasers: Bebe Neuwirth joined cast members from *Chicago* to reprise her Tony Award-winning performance in Ann Reinking's Fosse-inspired moves in the show's opening number, "All That Jazz." And Randy Skinner staged and danced in the dazzling tap-crazy "Audition" from *42nd Street*.

The evening culminated with a delightful *pièce d'occasion* choreographed by DeAngelo to a song she commissioned from Marvin Hamlisch. The composer who so memorably celebrated Broadway gypsies in *A Chorus Line* teamed with lyricist Rupert Holmes to concoct "**I'm Really Dancing**," a sweet and witty anthem to the inner jitterbugging that stays alive whether a dancer transitions within the field or out of it. Hamlisch himself accompanied Lansbury on the first verse. The evening's special guests sang joined the fun, including the legendary Chita Rivera, Charlotte d'Amboise, Ann Reinking, Karen Ziemba, and more. Marge Champion even provided a special cameo, right at the moment where her name popped up in the lyric. The song itself would have been a fitting finale to the evening, but DeAngelo didn't stop there. She transformed the song into a piece that reveled in all different kinds of movement-based performance. There were

Photos by Richard Termaine

cheerleaders and baton-twirlers on stage along with the talented young ballet soloist Ben Needham-Wood. Tap, break dancing, acrobats and Broadway dazzle all came together in a glorious climax, celebrating both the dance and the unbreakable spirit of the dancer.

[Read more about "I'm Really Dancing" on Ann Marie's blog](#)

[Another blog - spotlight on how Ann Marie created the "I'm Really Dancing" dance break segment](#)

DeAngeloNext

Stay tuned for news about exciting projects in development....the growth of old ones, and what's new on the horizon!



A True Creative Force in Dance

By Guy Adams

Ann Marie DeAngelo was pegged by *Backstage* as “a multiple career artist.” Her dance career with the Joffrey Ballet spanned 10 years, and she later became the company’s Associate Director. Before that, she was the founding Artistic Director of Ballet de Monterrey (1990), and of her own experimental company, which toured Europe extensively in the late 1980s. She has been the producer and director for seven Gala benefit evenings for Career Transition For Dancers, at City Center in NYC.

As a choreographer, Ms. DeAngelo’s *Bell Witch*, a one-act ghost story, was nominated for a *Benois de la Danse* award in 2004. She has created more than 40 ballets, including participating in *Dance Break 2006*, a high-profile showcase in the Broadway community.

She has taught at numerous universities, summer dance programs, and schools, and has been movement coach to Bette Midler. She holds a certificate in Arts Administration from New York University.



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