And read app Phttps://play apople.com/store/apps/details/?ducom.huffingtonpost.com/arts

| Section | Like |

\* Theater thisty://www.huffinotoropost.com/news/theaters/\* Music histor/news.huffinotoropost.com/news/theaters/\* Music histor/news.huffinotoropost.com/news/theaters/\* Music histor/news.huffinotoropost.com/news/theaters/\* (\* French Artists http://www.huffinotoropost.com/news/theaters/\* (\* Fr

Arian Photographs The Blood And Paint Shill Chi in Frida Kahlo Shome Dan Can Law Charles Chi Chi Chi Chi (2014) Ship Chi Chi Chi Chi Chi (2014) Ship Chi Chi Chi Chi Chi (2014) Ship Chi Chi Chi Chi (2014) Ship Chi Chi Chi







 Carla Escoda (/carla-escoda/)
 Become a fan (Jusers)
 (Juserbittp://hwitter.com//logint/linexpected/Solos)

 RecomeFan.php?of=hp\_biogger\_Carla Escoda/
 Ingint/linexpected/Solos)

The Changing Faces of Homelessness: Multiple Mary and Invisible Jane Descend on San Francisco

Posted: 09/18/2014 2:40 pm EDT Updated: 09/18/2014 4:59 pm EDT



(http://images.huffingtonpost.com/2014-09-18-MMIJ1photobyAustinForbord2.jpg)

As Jo Kreiter's astonishing aerial dancers came rappelling down the side of an 80-foot concrete and brick wall at 333 Golden Gate Avenue, to an inventive score that integrates fragments of stories told by homeless women with the sounds of industrial machinery, electronic music, and the voices of a spooly choir, a disgruntled resident of a neighboring building keaned out of his window and yelled "turn it down!" -- reminding us of the perils of performing in public spaces.

The music was not exactly soothing, but it was only 9:15 on a Friday night of a glorious Indian summer in San Francisco: surely the residents of this district that abuts the grim Tenderloin, and the posher environs of the Asian Art Museum, are used to the occasional racket?

The hundred-plus attendees gathered on an adjacent baskethall court – plus dozens of smartphone-wickling passers by who stopped to gavk and explure snippeds on video – ignored the uncivil outburst and craned their necks for the 35-minute duration of this breathtaking piece of whinsy, intended to call attention to the plight of elderly homeless women in San Francisco. (Niagare Falling, an earlier work by Kreiter highlighting the theme of urban decay and performed in a similarly sketchy neighborhood, received an Isadora Duncan award (http://irzies.org/2014/03/28th\_annual-isadon-duncan-dance-awards-ceremony-shines-with-a-stellar-list of-hosts-and-presenters/) for choreography and company performance.)

The pixe opened with Alayna Stroud, ManyStarr Hope and Erin Mei-Ling Stuart at the pinnace of the building, climbing down three metal ladders onto small platforms resembling tall-backed chairs. At that height, lit mainly by several harsh overhead spots that cast eric shadows, the dancers appars so small that you cart make out details or facial expressions, but still close enough to see the taut muscles in their legs and arms, their hair and the layered skirts of their long tunies floating or whipping in the fickle winds.

"You couldn't lie down, you had to sit up," a woman's voice explains, over and over again, like an incantation — explaining the "rules" of sleeping in a bus station. "It's not comfortable. You're fet begin to swell." The narrator's voice is increasingly drowned out by the sounds of ominous creaking and metal doors slamming, while the dancers flop like rag dolls, then fling themselves wildly off and under the chairs, as if desperately trying to find a more comfortable position. Transposing the discomfort and the stress of sleeping rough to the challenge of dangling from the end of a rope 80 feet from the ground, with no safety not below.



(http://images.huffingtonpost.com/2014-09-18-MMLJ2photobyAustinForbord2.jpg)

The weather gods conspired with set designer Josh St. John, lighting designer Matthew Antaly and costumer Miranda Caroline to deliver a sensational and chilling spectacle, particularly in the penultimate Umbrella segment — inspired, says Kreiter, by the image of a multitude of Mary Poppinses Boating down from the sky during the opening ceremony of the London Olympies. Esther Wmoebel, Becaro Daen and MaryStarr Hope wrestle with three deconstructed umbrella frames, pushing off the well and fiftying a speeds that Mary Poppins would hardly have considered decrous. They roll the umbrella fram like wheels against the wall, nestle inside or on top of the frames as they spin, and grip the umbrella shafts between their toes as they hop upside down. Their virtuosic union and counterpoint flying and spinning, catching

ADVERTISEMEN



The soundscape by Pamela Z is similarly at its most inspired in this segment, an unearthly mix of cellos, a celestial choir, and a buzz and crackle like that of sparks shooting off a Tesla Coil.

%3A%2F%2Fhuff.to%2FXMRcR2

http://www.pinterest.com/pin/create-button/?media-http://SA%2F%2F1.huffpost.com%2Fgen%2F1464944%2Fhumbs/ dess@toto-Ass-®-b-Vrceler%27s-astonishing-aerial-dancers-came-trapelling-down-the-side-tof-an-8D-bot-tooncele-and-horic-waith-to-an-inventive-score%2C1-adiagnated resident-of-an-engiatoring-building-team \$21,7222---terming-rus-sof-the-period-of-perioding-in-public-spaces-durinf%3A/www.huffingtonpost.com/ca \$40,000 b. 5844388.html%3Futm.hp.ref%3Der%26src%3Dep%26comm.ref%3Ddase)



(http://images.huffingtonnost.com/2014-00-18 MMIJ4EstherWroebelphotobyAustinForbord2.jpg)

Somewhat less imaginative from a choreographic perspective were the two Somewhat less magnature from a choreographic perspective were the two intervening solos, though coupled with the source they drove home their bilistering messages. In the first, Becca Dean climbs up the side of the building, laboriously tussling with metal cases of "stuff that glide up and down the wall on ropes and pulleys. Voices, accompanied by a thumping bassline, sing lists of what these homeless women consider their essentials ("a change of othese, a toothbrush...") and remind us "you gotta watch your belongings real carefully." In an absurd and poignant moment, the cases drift away from Dean and, 50 feet up, she peers frantically around the corner of the building.



(http://images.huffingtonpost.com/2014-09-18-MMIJ5BeccaDeanphotobyAustinForbord2.jpg)

The faces of the homeless are changing, at least in the developed world: homelessness is increasingly viewed as a succession of repeated uprootings — "the end of the line in a series of personal disasters," says Dublin social researcher Brian Harvey. The oral histories gathered by journalist Rose Agullar for this collaboration chronicle some of the personal disasters that may resonate with many in the audience.

As the piece winds to a close, the women's voices introduce themselves by first name and age. I was evicted by Wells Fargo," we learn of one of the six women interviewed by Agullar, while Laura Ellis mounts a chair 80 feet in the air, wishly distraight and indignant, shaking her fists at us, her upper body convulsing. The three Umbrella dancers maintain absolute stillness, their faces to the wall as they assume a defensive crouch, as if fearful of being noticed.

There were no curtain calls. Five of the six dancers lowered themselves part way down the side of the building and, still tethered to the wall, stretched their arms out to the stunned crowd. Laura Ellis proudly continued to stake out her bus station chair.

As we trooped off the basketball court and back onto the street, volunteers held out buckets labeled "Donations." At which prompting. <u>Ballet to the People</u> (<a href="https://helletbuchepoile.com/marched across the street to a ship Wells Fargo ATM and withdrew a modest sum, thinking that perhaps an apt gesture for the occasion.

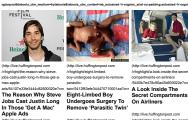
Multiple Mary and Invisible Jane (http://flyaueauproductions.com) winds up its run this Thursday to Saturday, September 18-20, at 333 Golden Gate Avenue (UC Hastings College of the Law) in San Francisco.

All photos by Austin Forbord, courtesy Flyaway Productions:

- Esther Wroebel, Becca Dean and MaryStarr Hope
   Esther Wroebel, Becca Dean and MaryStarr Hope
   Section Becca Dean
   Becca Dean

Follow Carla Escoda on Twitter: www.twitter.com/UnexpectedSolos

FOILOW CHITE EXCUSE OF TWEETHER STREET STREE













DBD

1. This Lions Player Is Going To Be Laughed At For A Long Time



(AOL) Michael HuffingtonPost.com (AOL) Michael Klopman Michael Klopman Stephen Tulloch celebrating

2. You Don't Have To Be A Millionaire To Buy This Private Irish



Osbourne: I Slit My Wrist



TheHollywoodReporter.com Leigh Blickley Leigh Blickley Sharon



4 days ago huffingtonpost.com huffingtonpost.com HuffingtonPost.com (AOL) Co Gentilia

HuffingtonPost.com (AOL) Jordan Schultz Jordan Schultz Third Metric 6. 12 Amazing TV Spinoffs That Almost Happened



huffingtonpost.com HuffingtonPost.com (AOL) Leigh Weingus Leigh Weingus how i met

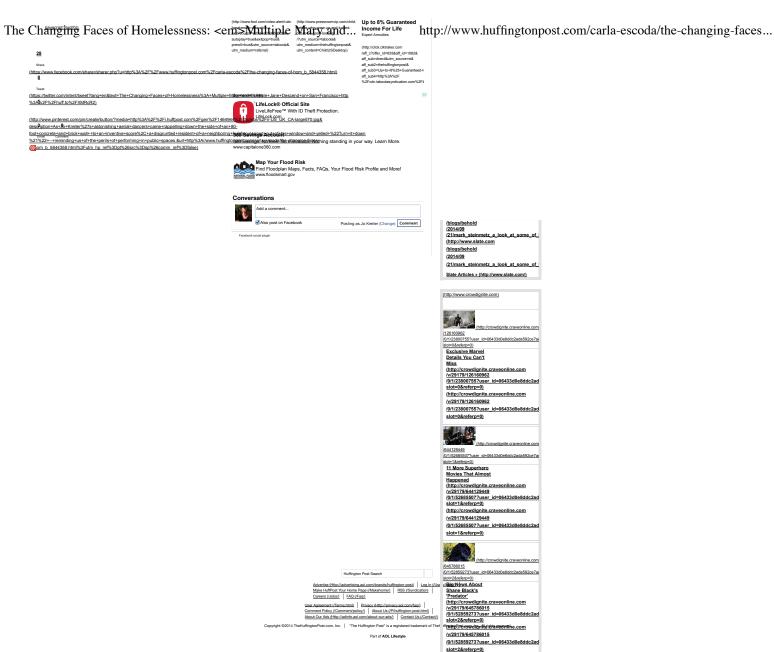


5 days ago <u>huffingtonpost.com</u> <u>huffingtonpost.com</u> <u>HuffingtonPost.com</u> (AOL.) David <u>Lohr</u> David Lohr Pennsylvania Crime • 8. Rosic O'Donnell Makes <u>Provocative Ray Rice Comments As</u> <u>The Visual Patterns</u>

The View' Returns

FOLLOW HUFFPOST	
Email Address	Sign me u
☑ The Morning Email ☑ Arts	

vz1icolin farrell cast in true detective the actor will Colin Farrell Will Star in True Detective \*\* Season (http://www.slate.com



3 of 3

Crowd Ignite »