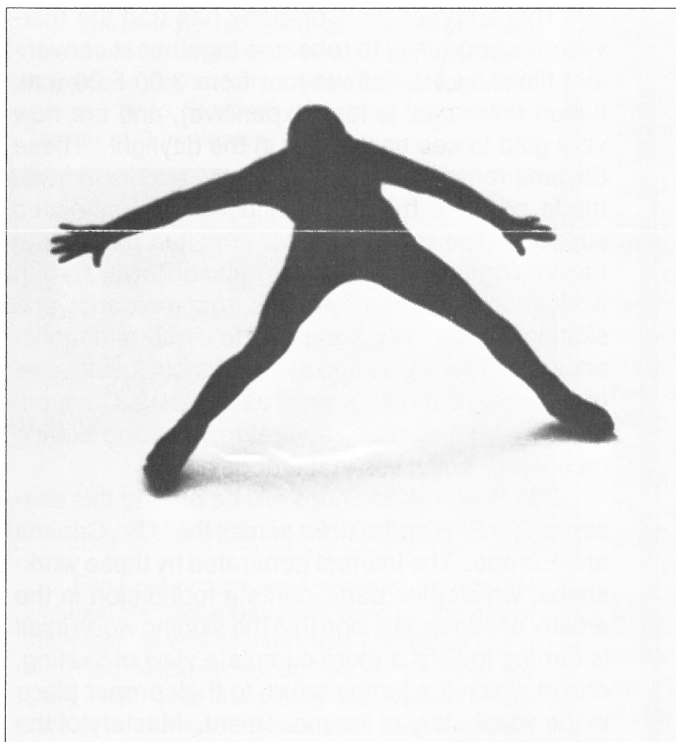


## Ice Theatre Halloween Gala Kicks Off 1990-1991 Season



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Ice Theatre of New York begins the 1990-1991 season  
with its annual  
Halloween Skating Party:

Saturday, October 27, 1990  
7:00 PM - 10:00 PM  
Sky Rink  
460 W. 33rd Street  
New York, NY

For ticket information, call (212) 349-6232  
To order tickets, see invitation enclosed in this  
newsletter

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It seems as if just yesterday we were writing about packing away the summer gear in our Fall 1989 debut newsletter. Yet here it is, Fall again, and this year Ice Theatre has planned its most active and exciting schedule yet. We will usher in this first full skating season of the new decade with our annual Halloween Skating Party, to be held at Sky Rink in New York City on Saturday, October 27.

In addition to a great buffet and open skating with skate rental included in the admission price, this year's party will feature a performance of new and evolving solo and ensemble pieces, including Gary Beacom, performing "Malevolent Landscape" (photo). At this time of great strides forward in skating as a dance form, this year's affair provides a preview of the many performances, workshops, and joint projects with other arts organizations we have planned for the season, as well as repertory-in-progress.

This gala event is merely the formal kickoff to our season. We will also be participating in Skating Awareness Day at Sky Rink on October 13th, and Ice Theatre's unique Plié Power workshops will be held throughout the area during the Fall. We will perform at Rockefeller Center in 1991 for our annual series of free ice concerts on January 23, February 27, and March 20. All three performances start at 1:00 PM, with rain dates the following day.

Join us as we usher in our busiest and most exciting season yet, setting a new standard for artistic skating in the nineties. To order tickets to the Halloween Skating Party, complete the enclosed invitation/reply card and return it with your check in the envelope provided. Tickets for orders received by October 17 will be mailed. All others will be held at the door the night of the event. For more information, call (212)349-6232.

# EVENTS Calendar

1990

\*Collaboration with Dancing in the Streets  
Outdoor Concerts in the Parks throughout season

## SEPTEMBER

15 Professional Skaters Guild seminar - Mennen, NJ

24 Weekly Rehearsals and Instructional Workshops  
(Plié Power: Intermediate/Advanced)

Weekly Instructional Workshops (Plié Power)  
Sun Valley, Idaho (through mid-month)

## OCTOBER

6 Instructional Workshop (Plié Power),  
South Mountain Arena, West Orange, NJ

13 Skating Awareness Day,  
SkyRink, New York, NY

27 Annual Halloween Skating Party  
SkyRink, New York, NY 7-10 p.m.

31 Ice Theatre Instructional Workshop (Plié Power: Basic)  
begins, 10:15 AM - 11:15 AM,  
Sky Rink, New York, NY (weekly)

## NOVEMBER

20-24 Instructional Workshop (Plié Power)  
Mennen Sports Arena, Morristown, NJ

26 "Thanksgiving For Art" Benefit Performance/Participation  
Wollman Rink, New York, NY

Weekly Instructional Workshops (Plié Power: Basic/  
Intermediate/Advanced)  
Sky Rink, New York, NY

## DECEMBER

24- Christmas Festival in Andorra & Barcelona  
1/6/91 Andorra; Barcelona, Spain

Weekly Instructional Workshops (Plié Power: Basic)  
Sky Rink, New York, NY

## JANUARY 1991

mid- Aspen Winterskol  
month Aspen, CO

23 ITNY Repertory Concert 1:00 p.m.  
The Rink at Rockefeller Center, New York, NY  
(also on February 27 and March 20)

25- Winter Festival of Montreal  
2/3 Montreal, Quebec, Canada

30 Special Olympics  
Mennen Sports Arena, Morristown, NJ

*Calendar of Events reflects scheduled activities as of press time.  
Notice of additional activities will be forthcoming.*

## Message from the Artistic Director

The announcement of our grant from the National Endowment for the Arts came as a wonderful surprise. Due to the fact that figure skating has never been supported by the NEA Dance Panel, we had anticipated a longer struggle to "convince" panelists that skating is a dance form. Perhaps this means that the arts community is more ready than we thought to see the artistic potential in our glorious...sport(?). At any rate, the award is a tremendous encouragement to us in our work and has deepened our commitment to our endeavors and sharpened our sense of responsibility to skating itself.

This summer the Company has had the marvellous opportunity to rehearse together at convenient times. Last Fall we met from 3:00-5:00 a.m. (when rink rental is less expensive), and are now very glad to see each other in the daylight. These daytime rehearsals are very costly, and have been made possible by your continued and increased support. The rehearsals will continue throughout the coming season and will be focused toward group work choreographed by artists from the dance and skating worlds. We are eager to explore the influences of other styles and media without losing sight of our essential uniqueness as skaters. Our work must always begin with and return to strong skating technique, which lies in the edges.

Plié Power Workshops will be offered this season at Sky Rink and at rinks across the U.S., Canada and Europe. The interest generated by these workshops, which give participants a foundation in the artistry of edges, is a sign that the skating world itself is turning toward a more complete view of skating, one in which the jumps return to their proper place in the vocabulary of ice movement. Mastery of the edges not only facilitates the athletic elements of skating, such as the triple jumps, but also forms the only ground from which true artistry on ice can grow.

As you look at our schedule you will see a busy season ahead for us. We do hope to see you at performances and at workshops this season. I send with this message best wishes for a terrific skating season and also my gratitude for your support of this innovative arts group.

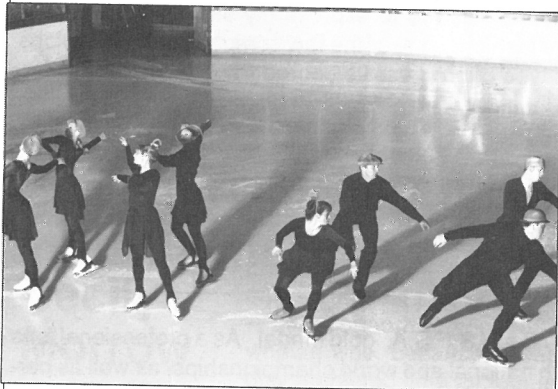
# Company Activities

## New Works Debut at July Performance

On a hot and humid July 19, Ice Theatre presented its "Salute to Sky Rink," a celebration of New York's only indoor Olympic-size ice arena.

Members of Ice Theatre's ensemble performed "Different Trains," a piece choreographed by Rob McBrien, which Hilary Osterle of the *Westsider* called "quirkily humorous...ice skating choreography at its most imaginative". Company members Valery Levine-Thomas and Cathy Martini premiered McBrien's "Shook Foil" set to music by Chopin; and Ken Moir delighted the audience with "In A Nutshell," a wobbly, comedic exploration of one man's personal discovery of ice skating. Patricia Dodd was outstanding as she skated her beautiful "Impromptu in F# Major."

The evening's special guests, Almut Lehmann and Herbert Wiesinger from West Germany, impressed the audience with their strength and grace. JoJo Starbuck was most eloquent as Master of Ceremonies.



Final rehearsals were featured on Fox TV Channel 5's "Good Day New York" on the day of the event, as well as interviews with Moira North and Rob McBrien, conducted by Channel 5's Larry Hoff, who, describing Ice Theatre's "ensemble of outstanding skaters", astutely noted the relationship between Ice Theatre's work and traditional dance forms.

"Salute to Sky Rink" was chaired by ITNY board member Jim Baxter, a former lawyer who is now Vice President in the Pension Services Group at Salomon Brothers. He was first introduced to Ice Theatre two years ago at Rockefeller Center, where he was "blown away" by the Company's artistry, drama and beauty. We thank Jim for his energy and support in organizing this event.

Sky Rink has been the home of Ice Theatre since the company's founding in 1984. ITNY welcomes Ken Shelley and his new management team, and wishes them the best as they renovate the facilities and initiate new programs.

Gia Guddat, the first accredited Plié Power instructor, taught the workshops from June 25 to August 25 as part of the Sun Valley, Idaho School's Skating Program.

This was Plié Power's first year as part of the regular skating program. Gia encouraged students to participate on a weekly basis so they could grasp the concept of the class. "Learning depth in the basics takes more than one class", she says. "Those students who took part all summer improved dramatically in all areas of the class."

This summer the class was geared more to competitive skaters, since they comprise the majority of students at the Sun Valley School. Some of the top skaters in the world participated in the classes on a regular basis, which encouraged many other skaters to participate. "The idea of developing depth in basic skating skills became very obvious when even Olympic champions had difficulty in holding a back inner edge," Gia told us. "The class filled a major void which existed in the skating program as a result of the elimination of many of the patches." She also envisions a more simplified form of the workshop concept to benefit the large community of adult and recreational skaters.

As well as providing an outlet for skaters to develop their skills, the Workshops at the outdoor rink also provided an opportunity for them to perform, providing regular entertainment for the hotel guests, those enjoying lunch on the terrace, and a regular audience of local residents and developing skaters, who seemed to reap as much benefit as the participants. The younger skaters watched with hopes of one day being proficient enough to participate, and the adult skaters watched to see what they could bring to their own skating, while others simply enjoyed the show.

Gia Guddat and Gary Beacom directed the season of 26 regular ice shows at Sun Valley this summer. Regular auditions for the show were held alternate weeks, which enabled the skaters to work with professionals to see a concrete example of the highest level of skating performance. Gary and Gia also developed a series of seven "mini-shows" of about 20 minutes in length for corporate groups seeking evening entertainment. These shows became a great inspiration to the corporate groups to try skating themselves at the open sessions which followed.

With an eye toward the future, Gia sees Sun Valley developing as a year-round performing venue for skaters. She is planning to produce a Christmas show in Sun Valley, which she hopes will develop as an annual event, and she has noted a great deal of interest in a video production of the Plié Power class, to provide skaters a reference point after their Sun Valley experience.

## Sun Valley Report

Gary Beacom  
and  
Gia Guddat  
in  
"Please  
Clarify"



## Profiles – Company Members

*"Ice Theatre's role in the development of artistic skating is critical. As other areas of art and dance have evolved, it has been difficult for skating to progress due to the constraints of its nature as a sport that seems to necessitate maintaining a certain status quo. Ice Theatre's role is also important for the development of the performer in terms of repertory. A repertory company such as Ice Theatre consistently offers a performer new works."*

Valery Levine-Thomas

### Summer 1990 Apprentice Program

Due to the new I.S.U. rules governing the status of amateur skaters, Ice Theatre was fortunate to be able to sponsor an apprentice program for promising young skaters during the summer of 1990. The new rules allow amateur skaters to earn money as performers and instructors, and to perform with and as professionals. It is in this capacity that the participants in the apprentice programs worked with Ice Theatre this summer, participating in rehearsals and enjoying the benefits of the Plié Power concept. The experience in the development of artistic repertory and development of technique was of great value to the young skaters, filling the void left by the elimination of compulsory figures from the competitive scene.

The experience can best be described by some of the skaters who participated in the program. Rebekah Kennedy enthuses:

I love Ice Theatre because it is centered around artistic skating, instead of jumps. Ice Theatre expresses the joy and love people have of skating. It shows how a simple edge can be worth so much more than a triple jump. I work in freestyle, dance, and figures. I find that Ice Theatre blends all of these together, makes them overlap and the end product is bursting with creativity.

Beth Woronoff notes the program's benefits in giving "...competitors a chance to experience a transition into the professional world. At the same time, it improves the edge quality of the competitive programs."

July 1990's "Salute to Sky Rink" saw the premiere of "Shook Foil," a piece which combines the choreographic talents of Ice Theatre's Artistic Director, Rob McBrien, with the artistry and virtuosity of two of ITNY's most articulate skaters, Valery Levine-Thomas and Cathy Martini.

Valery finds the title "Shook Foil" particularly intriguing: "Initially Rob had suggested that Cathy and I were two gypsy sisters separated at birth. He later indicated that the image of light dancing and reflecting on the surface of a shiny object was a bit of what the title implies, but I think "shook foil" is a pun and must also relate to fencing and the dueling elements in the mirror section between Cathy and me."

Cathy notes the piece required "...an eclectic approach. It asked us to be at one moment a tight and twisting synchronized bond, at the next moment, jagged yet precise movements, and at the same time produce a lithe and liquid feeling."

Cathy and Valery offer Ice Theatre a wealth of experience and talent. At age 9, Cathy won a Gold Medal at North Atlantics in Juvenile Ladies, and competed for the next thirteen years. Since turning professional, she has taught both recreational and competitive skaters full-time at Sky Rink, as well as performing with Ice Theatre, Special Olympics, and in shows for JoJo Starbuck and Dick Button. Her coaches include Rob McBrien, Peter Burrows, Sonja Dunfield, and Kathy Casey.

Cathy is currently concentrating on her competitive students, who are entering upcoming regional competitions. She is also concentrating on the upcoming show season. She regards Ice Theatre as "one of the few artistic forums that allows me to express my skating abilities in a unique and innovative fashion...one of the few companies that develops and emphasizes this type of progressive choreography and skating."

Valery began skating at age four, and passed her preliminary figure test "about a year before I learned how to pronounce the word correctly." Her amateur competitive years included regional and sectional competitions and a U.S.F.S.A. gold medal. As a professional, she has competed in both national and world championships, as well as performing with Ice Capades and the John Curry Company, and has produced and directed her own skating event, "A New York City Ice Show."

In addition to "Shook Foil", Valery is currently working on a new solo with the dance choreographer Wendy Perron. The two are experimenting with building new movement vocabulary to combine with familiar ice language, using Leslie Gore's 1960's hit, "You Don't Own Me."

### Valery Levine-Thomas & Cathy Martini

Valery Levine-Thomas and Cathy Martini perform "Shook Foil" at Ice Theatre's July 19, 1990 "Salute to SkyRink"





## Friends — Business & Arts

One of the founders of Ice Theatre of New York, Cecily Morrow, is now at work ensuring the legacy of Gustave Lussi — perhaps this century's most influential figure in skating.

Morrow studied with Gus Lussi for a number of years in the early 1970's before turning to coaching herself. Several of Morrow's students accompanied her to Lake Placid, New York for lessons with Lussi during summer skating school (a phenomenon Lussi introduced in the 1940's).

Morrow and Lussi were collaborators when Lussi, then age 87, suggested to Morrow that she write a book detailing his teaching methods, before he retired, after sixty-five years of challenging the imaginations of young athletes.

Lussi originally conceived of a technical manual, but as Morrow transcribed a vast library of video and audiotaped lessons and interviews, it was clear that the book be more than a "how-to" manual; it had to capture the essence of a lesson itself, as much of Gustave Lussi's ability to lift a skater through a jump is embodied in the manner in which he imparts information to a skater. Morrow also felt that a video accompaniment to the book would help future generations of skaters see exactly how Gustave Lussi wanted a jump or spin performed.

A year into writing the text, Morrow had already received offers from two small publishers and had interested a television producer in her endeavors. Joanne Taylor, from PBS affiliate WCFE-TV in Plattsburgh, New York, was sufficiently enthused with the importance of Lussi's legacy to do a documentary, but was unable to start taping at that time.

As work progressed, Morrow decided that she needed to hone her writing skills in order to properly write the book. She applied for and received a scholarship to Smith College as an Ada Comstock Scholar, a program for non-traditional-age women whose college careers had been interrupted.

Upon entering Smith in the fall of 1986, Morrow retired from teaching and concentrated on writing. At the end of three years, she became one of only six student writing assistants at Smith, — an enormous compliment to a young woman who, because of her skating, had only managed time for four months of high school.

Morrow continued efforts on her book with Lussi during vacations from Smith, time squeezed in between summer studies at Oxford University, and a winter break spent volunteering at a hospice for AIDS patients in Toronto. Despite the time constraints, Morrow concentrated on her goal, and received a grant to further her writing with Lussi. Yet she never lost her vision of a video accompaniment to the text. During winter break in her sophomore year, she again contacted Taylor at WCFR. A year and a half later, Morrow and Taylor had produced *Gustave Lussi: The Man Who Changed Skating*, which aired nationwide in April 1990.

The half-hour program profiled Gustave Lussi's life and his role in the history of figure skating. Several of his most influential students, such as Dick Button and Dorothy Hamill, were interviewed for the documentary, which had evolved into a tribute to Lussi, rather than a teaching document. This acclaimed profile was further selected by PBS for international distribution and requested by the U.S. Information Agency for viewing in their embassies worldwide.

Morrow never abandoned her dream of documenting Lussi's technique. Ten chapters with preliminary illustrations were

complete, and the video project had been endorsed by the PSGA and USFSA. Then, as the PBS profile was about to air nationally, Morrow heard from an excited, ninety-one-year-old Gus Lussi that Paul Wylie, a U.S. Olympic team member and student of two former Lussi students, Evy and Mary Scotvold, would be taking lessons with him in Lake Placid. In the spirit of preserving the Lussi technique, Wylie and the Scotvolds agreed to be taped.

As producer on the video, Morrow enlisted the help of Doug Wilson at ABC Sports, who had offered his assistance as director four years earlier. Dick Button enthusiastically volunteered his support, and continues to help raise funds (which are still being accepted through Ice Theatre) to cover production costs. With the help of many individuals, the Adirondack Media Press Services, the Olympic Regional Development Authority, and Ice Theatre, Morrow was able to complete the technical footage last June in Lake Placid, and hopes that the video will be ready for release in mid-1991.

Morrow graduated from Smith College last May, and plans to continue her producing career in New York, spending the next year working part-time for Ice Theatre while she finishes the book and video.

### Peck and Goodie

Peck and Goodie Skate Shop (917 Eighth Avenue), enjoys a long, distinguished history of service to the NYC skating community. Fifty years of skaters have shopped at Peck and Goodie, now one of the top five skate retailers in the world. Because they have watched Ice Theatre "breaking new ground in the world of figure skating," they plan to support our work with the following offer:

**On Saturday and Sunday  
October 27th and 28th,  
Peck and Goodie will contribute  
10% of their ice skate sales revenue to  
Ice Theatre of New York.**

If you have been putting off a purchase of boots or blades, this is the perfect opportunity! Mention this promotion, and you'll also receive a free pair of blade guards with your purchase.

Peck and Goodie stocks SP-Teri, Riedell, and Celebrity boots, along with M.K. and Wilson blades and a complete line of skating accessories and apparel.

Peck and Goodie serves skaters of all ages and skill levels. The salespeople, who are avid skaters themselves, take all the time necessary to fit every boot properly. Peck and Goodie also mounts and sharpens blades — many a skater has gone to P & G desperate to have their blades sharpened for an upcoming test or competition.

Peck and Goodie is open seven days a week. Hours are 10 a.m. - 8 p.m. Wednesday, Thursday, and Friday; all other days from 10 a.m. - 6 p.m. For more information call (212) 246-6123.

# North By Northwest: President's Report

*"The chief aim of the Modern Art Workers is to band together the efforts of the most creative and experimentive artists in order to make a solid impact upon the consciousness of the art public; thus to awaken it to a welcoming of growth in art forms."*

*-Barbara Johnson Morgan  
from "Dark & Light, October 1925 – UCLA Art Department"*

*Since the beginning of Ice Theatre, one of our focuses for the growth of our art form has been the emphasis and development of the collaborative aspect of our skating performances. One of the most essential collaborations for our skaters is with the choreographer. In this edition of "The Cutting Edge," I share with you some of Frank Nowosad's thoughts on his choreographic collaboration with skater Gary Beacom on a piece entitled "Alberta Biography."*

## IS THIS FRANK NOWOSAD, GARY BEACOM, OR SOMETHING MORE?

When Gary Beacom performed the choreography *Alberta Biography* at the Ice Theatre of New York's presentation of *HARD EDGE* in 1988, a woman came up to me at the post-performance reception and insisted that Mr. Beacom was "impersonating" (or perhaps "ornithating") various birds.

As the choreographer of the work in question, I suggested that this was not necessarily so. Undaunted, the woman called her husband over and demanded, "Now, Edward, you thought he was doing bird movements, didn't you? Tell this man."

Interpretations may all be in the eyes of the beholder, but I can still safely say that bird movements were only an incidental consideration in the crafting of *Alberta Biography*.

The skating choreography *Alberta Biography* arose out of an extended writing project. I had just spent a near-decade researching and writing a biography of a Viennese-Canadian painter, Richard Ciccimarra, and as the book approached publication, I was bothered by the persistent fear that my subject had eluded me, that despite my fanatical adherence to fact, I had created a fabrication, a fiction.

At approximately the same time, a friend suggested that I make a skating choreography based on Ciccimarra's life. Because I felt that I had failed to grasp truths from Ciccimarra's life through writing, I thought I might have a better chance with a more familiar existence – my own – and through a more familiar medium, skating. *Alberta Biography* was originally conceived as autobiography.

Suitable music was a puzzle, even the most remotely relevant tune seemed hopelessly pretentious. Then in the spring of 1987 I spent several weeks on the Canadian prairies in a place very similar to the small Alberta town where I grew up. While walking across a field one morning, I heard a meadowlark release its

incredibly sweet warble. Nothing could evoke my childhood better than that sound. It was the key to my score.

Several months before I was to begin work with Gary Beacom in Sun Valley, Idaho, I took Roger Tory Peterson's recordings, *Western Bird Songs*, out of the library and bought the book *Birds of Alberta* by W. Ray Salt and Jim R. Salt. Far from the dreary almanac one might expect from a field-guide, the writing is witty and charming: "... (the American Robin) is not secretive, its singing perch is on a branch or spire well out in the open. Of the many birds that have adapted to man's manipulation of their environment, the Robin is the best known and best loved. In the city it is the harbinger of spring."

During the first session on the ice at Sun Valley, both Gary and I felt so ridiculous that we couldn't stop laughing. I had prepared a tentative sequence of bird songs that I played on a small hand-held cassette player. It wasn't easy to give forth all those cheeps and chirps during the regular skating sessions on the outdoor ice, so we resorted to practicing at night. I don't know what the guests of the nearby watering hole in the lodge thought when at 11:00 p.m. they heard not only the nocturnal hoots of the owl, but also chick-a-dee-dee-dees, hawk screeches, and the rapturous burlings of the bobolink.

Although the meadowlark's song recurs throughout the score as a form of musical theme, the first sound is that of the robin and I think that this is the source of the opening movements, a marking of the four axes of the Earth, and as well, for the prompting of a cyclical structure for *Alberta Biography*. The work begins at dawn, there is a "night" passage, and it closes at dusk.

Quite unintentionally, I also believe I stumbled onto a musical score that strikes

every listener at the most fundamental level. Who can hear a bird's song and not feel wonder? At the premiere of *Alberta Biography* in Sun Valley, a woman nudged her companion and said, "That's a sparrow, you know."

Almost all of the motivation for the movement in *Alberta Biography* originates in the personal – in the facts of my life as a skater. The meadowlark song resonates with the personal, not only through sound, but through the fact that it is always accompanied by footwork (or variations thereof) first taught to me by one of my early teachers, Paul Thomas. There is acknowledgement of my troubled time as a hockey player and a small homage to Toller Cranston, who was the important name of my era. The Cranston fragment occurs in the "night section" and happens in a sequence of movement that I consider erotic and romantic. The first costume consisted of jeans and a plain white T-shirt, the closest I'll ever come to wearing a uniform.

*Alberta Biography* lasts close to seven minutes. I don't know why the life of the piece is this long, only that it seems right. Neither do I know at which point I could no longer stand to set a response to every single chirp (the tyranny of the beat) and discovered that I could make passages of movement that were, in effect, visual rather than auditory melodies.

The intent of each movement was minutely considered, although not always explained or justified to the performer. This fastidious building of one detail upon another imparts an inexplicable logic to *Alberta Biography*, and this is one of the aspects of the work that I still find compelling.

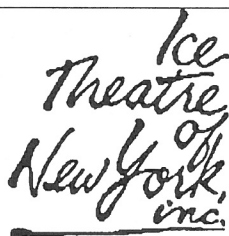
Although the source material for the work is personal, I was well aware that I was working with a strong-willed performer with an idiosyncratic style. Moves were drawn from Beacom's unique repertoire and there are at least two Beacom quotes which, in the context of the piece, suspend the personal and acknowledge him directly: one set to the sounds of the Great Horned Owl, a tribute to Beacom's intelligence, and the other to the mating calls of the Willow Ptarmigan, an acknowledgment of his quirky humor.

Because I did not perform *Alberta Biography*, it became another's interpretation of what I regard as personal facts – thus, biography and not autobiography. If the spectator is to try to glean information about my life from Gary Beacom's reading of this work, he or she might be accessing fiction rather than fact. Mr. Beacom might go so far as to say that *Alberta Biography* is really *Beacom's Biography*.

Another performer and you would have another story.

*Frank Nowosad is a skating coach, writer, choreographer, and Co-Director of the Canada Ice Dance Theater.*

*Note: In the next issue, Gary Beacom will be giving us his impressions of the process in the creation of this same piece.*



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**ABOUT THE COMPANY**

Ice Theatre of New York was formed in 1984 as the nation's first not-for-profit skating performance ensemble. Modeled on the structure of contemporary dance and theatre companies, Ice Theatre of New York has three primary aims: the creation of a popular repertory of skating performance pieces, the training of an ensemble of skilled professional skaters and the formation of a broader educational arm which reaches out to competitive and recreational skaters of all ages. With ongoing presentations at Manhattan's Sky Rink and The Rink at Rockefeller Plaza, Ice Theatre brings together a wealth of artistic talents from musicians, artists and designers to skaters, dancers and choreographers.

In addition to creating artistic projects for performance, Ice Theatre is dedicated to the implementation of Ice Theatre Workshops. These classes focus on ensemble work, incorporating elements of dance and theatre and emphasizing musicality. ITNY Workshops are currently sponsored by Manhattan's Sky Rink and a workshop-demonstration format has toured the U.S., providing an audition base for the company roster. Generating great enthusiasm in the skating community, these workshops are attended regularly by acclaimed professionals including Michael Seibert, Judy Blumberg, Gary Beacom, and JoJo Starbuck, along with developing skaters - both amateur and recreational.

**ACKNOWLEDGMENTS**

Ice Theatre of New York wishes to thank the contributions of all its members. We especially wish to acknowledge the continuing support of the following:

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**The Cutting Edge**

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|---|--|
| <input type="checkbox"/> Friend (\$50)                      | <input type="checkbox"/> Sponsor (\$100) |
| <input type="checkbox"/> Benefactor (\$500)                 | <input type="checkbox"/> Donor (\$1,000) |
| <input type="checkbox"/> Corporate Contributor (\$2,500 up) |  |

### ...more friends

- ☐ Enclosed please find a list of names, addresses and telephone numbers to add to your mailing list

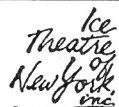
### ...volunteers

- ☐ Yes, I would like to be placed on your Volunteer List. Please inform me of activities where I can be of help.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

TEL \_\_\_\_\_



## T-SHIRTS AND SWEATSHIRTS

### Available to members:

T-Shirts (\$12 each); Sweatshirts (\$20 each)  
Colors: Black with White Logo; White with Black Logo  
Sizes: Small, Medium, Large, Extra Large  
Add Postage and Handling: \$2.50

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