

# *Ice Theatre of New York, Inc.*

## *Fifth Annual Halloween Skating Benefit*

*at*

*The Rink and Savories Cafe  
Rockefeller Plaza*



*October 30, 1991*

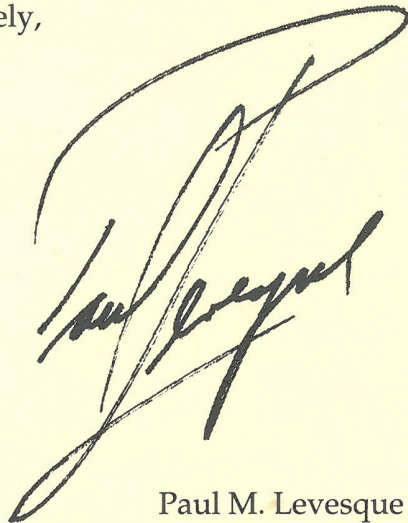
Dear Benefit Patrons,

The Ice Theatre of New York company, its Trustees and Benefit Committee join in welcoming you to our first benefit party at Rockefeller Center.

The support you provide us, with its enthusiasm and generosity, is at the heart of Ice Theatre's artistic ideals. We cannot thank you enough for it.

We hope that you will particularly enjoy this evening. Tonight's performance exemplifies why the work of the company, reflecting the skills and talents of its skaters and choreographers, has been critically acclaimed. It is your support that makes the development of this fascinating dance form possible.

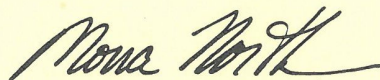
Sincerely,



Paul M. Levesque  
Benefit Chairman



Rob McBrien  
Artistic Director



Moira North  
Director

Best Wishes  
to  
Ice Theatre

**PRIMARK**

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*Best Wishes*  
**Ice Theatre of New York  
&  
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## ABOUT THE COMPANY

— R. Palmer Baker, Jr  
Vice Chairman, Ice Theatre of New York, Inc.

1984: A landmark year in the professional life of Moira North, and in the development of figure skating as a performing art.

Moira, a Canadian Gold Medalist, had toured with Holiday on Ice and Ice Follies. In 1984 she returned to skating as a member of the professional staff of New York City's Sky Rink and as Director of the Skating Club of New York's Junior Club. Along with Patrick Dean, another instructor at Sky Rink, she joined forces with ballet choreographer Mark Bogaerts\* to create "Heaven and Hell" with music by Vangelis, and went on to place first in the 1984 World Professional free dance competition

in Jaca, Spain. This collaboration with Bogaerts led later that year to the founding of Ice Theatre of New York, to which Moira now devotes her professional life, serving as Director.

Ice Theatre of New York was conceived as a dance company with ice as its dance medium. It is a non-profit company of skating artists, which from the beginning attracted not only a core troupe of professional skaters

\* Marc Bogaerts is currently choreographing for the State Opera Ballet in Berlin, Germany. He has worked extensively with competitive figure skaters throughout the United States and Canada since his initial work with Ice Theatre of New York.

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dedicated to the company's ideals, but also members and guest performers such as John Curry, JoJo Starbuck, Ken Shelley, Judy Blumberg, Michael Siebert, and Katherine Healy.

In 1988 the first of two events critical to the developing history of Ice Theatre took place. That spring, Moira secured the talents of Rob McBrien, who had been John Curry's ensemble director, to be Ice Theatre's Artistic Director. Two years later, she and Rob brought Gary Beacom to New York for his production of *Hard Edge*. This production established Gary's star status in the United States and began his continuing association with the Ice Theatre company, along with that of his partner, Gia Guddat.

The Ice Theatre ensemble has an original and sophisticated repertory that includes such pieces as "Different Trains", choreographed by Rob McBrien to music by Steve Reich, and "Angel: Part I", choreographed by Ann Carlson to a Tibetan chant, featuring large flags used as choreographic props by the skaters. The company's work has attracted a number of prominent modern dance choreographers, including Carlson, Laura Dean and Rick Merrill.

Ice Theatre features as its educational centerpiece the Plié Power Workshop, based on the ideas of John Curry and developed and directed by Rob McBrien. The essence of the workshop has been correctly described in the *New Yorker* magazine as "a concern with making the skater sensitive to the

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## Ice Theatre of New York, Inc.

### Fifth Annual Halloween Skating Benefit

Open Skating\* 6:30 p.m.

Cocktails 7:30 p.m.

Ice Theatre Performance  
8:15 p.m.



#### **Lumiere**

premiere

Choreography  
Moira North

Music  
Erik Satie

Costumes  
Perry Ellis International

Robin Wagner

Brenda Muth

Beth Woronoff

#### **Malevolent Landscape**

(1989)

Choreography  
Gary Beacom

Music  
Patrick O'Hearn

Costume  
Gary Beacom

Gary Beacom

#### **Sedona Sunrise**

premiere

Choreography  
Laura Dean

Music  
Sedona Sunrise

Costumes  
Cathy Martini-Williams

Cathy Martini-Williams  
Kenneth Moir

Dana Sheill  
Doug Webster



Buffet & Dancing  
8:30 p.m. - 9:30 p.m.

\*Skate rentals compliments of The Rink at Rockefeller Plaza  
Program and casting subject to change without notice

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for its  
1991-92 Season**

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edges of the skating blade as instruments for the projection of expression' and by dance critic Anita Finkel as "...the foundation upon which a real art of skating can be built" (*New Dance Quarterly*). This theme carries also into the essence of the ensemble performances.

In talking about her vision for Ice Theatre, Moira likes to refer to an article by the dance critic John Martin in the March 13, 1938 edition of the *New York Times*. Martin notes:

"With the ice ballets of Sonja Henie, Maribel Vinsion, Karl Schaeffer and scores of others attracting tremendous audiences on the screen, in Madison Square Garden, in armories all over the country, and even in semi-tropical Florida, a strong suspicion arises that the rink is producing dance developments which may be of considerable interest before they are through."

Moira is fascinated at Martin's prescience of what she and Rob believe is the heart of their philosophy of skating when he observed that, "in effect, the addition of the blade under the foot serves to increase the dancer's range in terms of horizontal space, in something of the same way that the addition of the box-toe to the ballet slipper in the last century increased her range in terms of vertical space." Moira and Rob believe that Ice Theatre is today doing what Martin called for over fifty years ago. Drawing other creative choreographers from both the dance and figure skating disciplines to work with Rob, Ice Theatre has in fact pro-

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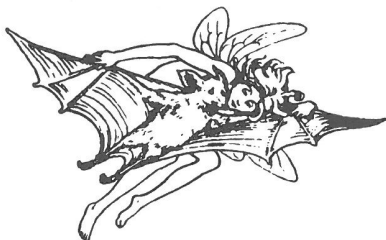
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duced "a repertoire of distinction."

The same standards of artistic vision and technical skill are applied in Ice Theatre's apprentice program, which is not only an extension of the company's educational mission, but also a source of new performers for the company. Beth Woronoff is a talented young apprentice who participated in the program this past summer, who will perform this evening in "Lumiere". She writes about her experiences:

"I look at the ice as a medium which holds in infinite number of unexplored channels. Once there is a basic understanding of what the ice and one's body can do, and a trust in that body's memory is established, creativity can flourish... Ice Theatre of New York has taken me beyond my single form and its contact with the ice. I am now part of an ensemble, which interacts not only with the ice, but with the other bodies around me... In unison, more people create more power."

Ice Theatre's 1991-92 schedule includes performances in a concert series at the Rink at Rockefeller Plaza; other performances in New York City at Sky Rink, with Dancing in the Streets, and at the city's public rinks; performances at the Walter Brown Arena in Boston with the Dance Umbrella; and at the Flynn Theatre in Burlington, Vermont. Plans are also under way for performances at winter festivals in Andorra and in Canada. This 1991-92 performance schedule will be accompanied by the development of a television production for the 1992-93 season.

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## Ice Theatre of New York, Inc.

**Moira North**  
Director

**Rob McBrien**  
Artistic Director

### The Ensemble

Gary Beacom	Adam Leib	Iris Savernik
Judy Blumberg	Cathy Martini-Williams	James Schilling
John Brancato	Kenneth Moir	Dana Sheill
Patrick Dean	Cecily Morrow	JoJo Starbuck
Patricia Dodd	Brenda Muth	Robin Wagner
Stephanie Grosscup	Nina Newby	Doug Webster
Gia Guddat	Deborah Page-Hickey	Beth Woronoff

### Apprentices

Elizah Allen	Catherine Chalmers	Rosemary Coletti	Laura Garvey
Stephanie Hawkins	Steven Lu	Mark Stanford	

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Ice Theatre is supported in part by funds from the National Endowment for the Arts, the New York State Council on the Arts, the Lila Acheson Wallace Fund, and the Curtis W. McGraw Foundation.

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