



Seventh Annual Halloween Skating Benefit
October 28, 1993

Dear Benefit Patrons,

The Ice Theatre of New York Company, its Trustees and Benefit Committee join in welcoming you to our benefit party at The Rink at Rockefeller Plaza and the American Festival Cafe.

We hope that you will particularly enjoy this event as we kick off our Winter 1993-94 season. This evening'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, with its enthusiasm and generosity, that makes the development of this fascinating dance form possible. We cannot thank you enough for it.

Sincerely,



Joan Scribner
Benefit Chairman

In support of
Ice Theatre of New York
1993-1994 Season



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Congratulations
to Ice Theatre

Janet & Len
Connolly

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by Jay Colton
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published in *Patinage*

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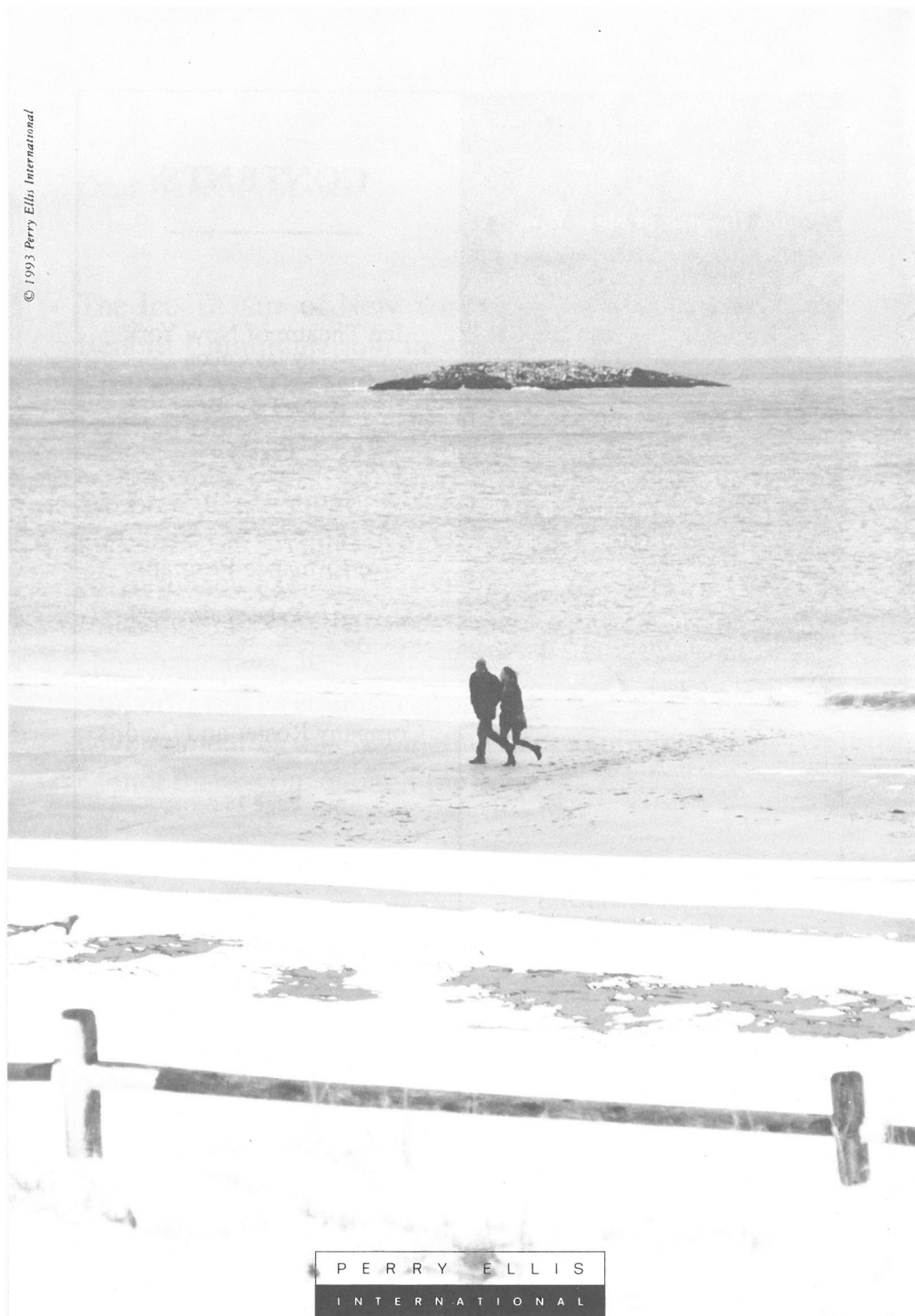
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Front cover:
courtesy Roy Blakey Collection

Ice Theatre of New York, Inc.
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PERRY ELLIS
INTERNATIONAL

Ice Theatre Of New York

— Jay Colton

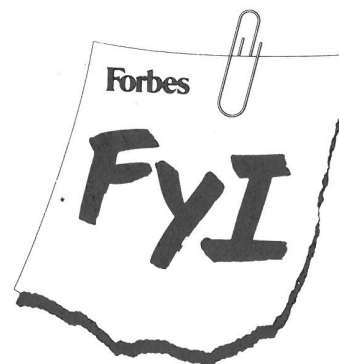
Seldom can the past and future meet. During a recent stay in New York the great Russian Pair skaters who captured two gold medals in the 1964 and 1968 Olympics, Oleg and Ludmila Protopopov, were being honored by the Ice Theatre of New York in their Past Masters Series. Three days later they were working with Mark Stanford and Rosemary Colletti, two talented apprentices on scholarship with Ice Theatre. Although experienced with the Death Spiral, they learned the Life, the Love, and the Cosmic Spirals from the creators, the Protopopovs. A perfect example of the synergistic goals of Ice Theatre.

In the past two years Ice Theatre has been reaching out and expanding both

its audience and participants. Programs like Figure Skating in Harlem allow underprivileged children the opportunity to experience the wonder of skating with instruction and equipment they could otherwise not afford. Giving back to the community is an example of the Win/Win philosophy of Ice Theatre.

As new pupils learn to skate they also learn to appreciate the artistry of performers like Rory Flack to Gershwin's Summertime or the eccentric trademark moves of Gary Beacom. As they are exposed to ice choreography and great performances, they are also encouraged to experiment as part of the learning process. Exposure to dance as a means

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of expression can inspire the future generation.

However important today's projects seem, tomorrow always poses unique challenges. Just as farmers must sow seeds for future crops, we must seed the present with opportunities for tomorrow's talents. Ice Theatre believes in cultivating developing talent and has various programs aimed at all ages. Ice Theatre is involved in the degree granting art school (PPAS) program where one can major in Ice Skating. They also offer classes for the very young such as their Tot Apprentice program. Their version of "Hair" on ice had the double benefit of allowing Ice Theatre's professional skaters to try their hands at choreography with children performing on ice (many for the first time). Children and teachers learn that dedication and desire can be rewarded with the joys of affirmation, approval, and applause.

Using visual and musical metaphors to convey a layer of meaning is demonstrated in the company's treatment of "The Hitchcock Suite", choreographed by Rob McBrien, to the music of Bernard Hermann. From "Psycho" to "Birds", the ensemble piece weaves the plots of Hitchcock films across the ice. The choreography meshes the memories of the movies with the tension of movement, paying homage to all those magical moments of suspense. Ice Theatre's depth as well as scope both in production and collaboration with well know choreographers is reflected by Laura Dean, whose second creation for Ice Theatre comes after accolades on her piece for the Joffrey Ballet, "Billboards", set to the music of Prince. The commitment of Ice Theatre to excellence and experimentation is demonstrated by

(continued on page 9



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Great Success

Fereydoun Nazem

Susie Gharib

Alexi and Taraneh

the pursuit of both original pieces (Bill Whitener of the Ballet Jazz de Montreal's "Duo" to music by Miles Davis) and pieces adapted to the ice (Ana Medeiros of the Martha Graham School adapting her "Impromptu" to a new setting for skaters in the Professional Performing Art School.

The Ice Theatre of New York is currently developing several video projects such as their Plie Power Workshops. Plie Power workshops help skaters understand the dynamics of their edges and movement directly relating to dance choreography. Pioneered by John Curry and developed by Rob McBrien, the workshop focuses on depth in the basics: grounded knee bends, dynamic placement of the free leg, twisting and the use of the arms to shape space, and full use of the eyes for balance and style. The key element is the Plie, lowering the

center of gravity and placing one directly above the edges. Moira North, founder and Director of Ice Theatre, describes it as "a ballet barre on the ice", which improves balance, grace, and poise.

Ice Theatre's search for breaking new ground is best exemplified with its work with choreographers who are on the cutting edge of the modern dance world. Donlin Foreman, principal dancer with the Martha Graham company and Daniel Ezralow of Iso, are currently working on pieces for next season. Ice Theatre is also seeking funding for a major piece with Debbie Brown, choreographer for Cirque du Soleil of Quebec.

The scope of Ice Theatre's endeavors is due to a commitment to expand the boundaries of ice expression, finding new horizons while increasing the membership of its audience.

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-goethe

(anonymous donation)

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Ice Theatre of New York
Seventh Annual Halloween Skating Benefit

Open Skating* 6:30 p.m.
Cocktails and Hors d'oeuvres 7:00 p.m.
Ice Theatre Performance 8:00 p.m.

**Tonight's performance is dedicated to the memory of
Patrick Dean, one of Ice Theatre's founding members**

All Skate Class
Impromptu Plie Power Workshop
Benefit Guests, Apprentices, Company Members participating
Lead by Rob McBrien

The Swan
1993

Marina Kulbitskaya and Aleksander Esman

Choreography
Marina Kulbitskaya & Aleksander Esman

Music
Saints-Saens

How About This?
1993

Akop Manoukian and Ararat Zakarian

Choreography
Akop Manoukian & Ararat Zakarian

Music
Kenny G and Genesis

Primitive
New York Premiere

Judy Blumberg and Jim Yorke

Choreography
Judy Blumberg and Jim Yorke with
Rob McBrien

Music
Annie Lennox

Dinner
8:30 p.m. – 10:00 p.m.

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

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Director

Rob McBrien
Artistic Director

The Ensemble

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Alexander Esman
Debbie Gordon
Stefanie Hawkins
Marina Kulbitskaya
Akop Manoukian

Kenneth Moir
Iris Savernik
James Schilling
Mark Stanford
Julia Spieser

Robin Wagner
Doug Webster
Laurie Welch
Beth Woronoff
Ararat Zakarian

Apprentices

Alizah Allen Lindsay Bolonkin Rosemary Coletti Kristen Dubokowski Tammy Eisenberg
Joe Rigol Margaret Ross Stephanie Roth Samantha Teague Ariel Williams

Professional Performing Arts Students

Rosemary Colleti Damian Colligan Chandler Covile Arielle Freeman
Farah Ghoulamazad Zimbabwe Harison Rick Lunney Josh Patellis
Belle Marie Prudhomme Julian Rodriguez Dimitri Semenov
Jeanette Timmons Amanda Watson Vanessa Wilhelm

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Asst. to Moira North and Rob McBrien

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**We'd like to thank everyone who has helped
with this project from inception to date**

Ice Theatre of New York is supported in part with funds from the National Endowment for the Arts, the New York State Council on the Arts, the Lila Acheson Wallace Theater Fund, the Curtis McGraw Foundation, Morgan Guaranty Trust Company of New York Charitable Trust, Phillip Morris Companies, Inc., Telesector Resources Group, and through the generosity of individual supporters.

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Ice Theatre of New York, Inc. The Rehearsal Fund

The Rehearsal Fund has been established by resolution of the Ice Theatre of New York Board of Directors to help cover the ongoing cost of ice time for the rehearsal schedules that are fundamental to the company's performance success. We think of the subscribers to this fund as special friends of Ice Theatre, and we are pleased to recognize their contribution to our development.



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