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## U.W.M. Dancers Perform at Governor's Mansion

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by Curtis L. Carter

Art and politics are in partnership today on many different levels. Governor and Mrs. Martin Schreiber have joined in the trend by their performance-exhibitions at the Governor's mansion in Madison. A group of dancers from the University of Wisconsin-Madison performed

four works in a concert of "Dance-  
artworks in the Environment,"  
July 30, at the the mansion.

The beautiful site on the lake  
front offered a natural setting  
equalled only by the planned out-  
door theaters of ancient Greece.  
Audience members included not  
only the governor and invited  
guests from around the state, but  
also the Sunday afternoon boaters  
who happened to be sailing on the  
lake. Of the four works performed  
I saw only the last two, "Zero,  
19/8" by C. James Wright and Lonnie  
Gordon's "Phrases for Louise."

"Zero" is a processional ritual  
performed by six dancers in white,  
carrying long poles with banners.  
They begin at the dock and process  
along the lower bank, eventually  
arriving on the lawn, before the  
guests seated on the south patio  
of the governor's mansion. Each  
dancer undertakes a series of spins,  
and then the ensemble dances and  
creates a series of formations with  
poles moving high in the air. For  
several minutes the dancers arrange  
their props into different group-  
ings, some very somber, some  
showing lightness. At the end the  
dancers exit over the bank and  
disappear. The effect is quietly  
moving. It is not especially pro-  
found, but the images are very  
clear. The setting is especially  
suitable for this work. (See the  
score for this work, opposite  
page.)

*Fall, 1978*

"Phrases for Louise, 1968-75" is  
intended as a tribute to Louise  
Kloepper, former chairman and  
teacher at U. W. Madison. Gordon  
states that the piece is built on  
the process of selecting a phrase  
or gesture of movement from every  
dance created by him since 1968.  
The dance consists of an integra-  
tion of these various phrases and  
gestures. Gordon appears in a  
green bathing suit carrying a  
Japanese parasol and a mat. He  
rolls out the mat deliberately,  
opens the green parasol and begins  
to walk. He turns, faces the  
audience, spreads his arms, bows.  
He then turns to a tree, and raises  
his arms in reverence. Leaps,  
sculpturesque postures, and hand  
springs, follow. Near the middle  
of the dance, the sail and motor  
boats on the lake begin to move  
quietly away. Returning to the  
mat, Gordon calls out, "Louise,  
Louise." He completes the cere-  
monial with Japanese-like economy  
of movement. Gesturing with a  
sense of homage, he throws a pen-  
sive kiss, picks up the props, and  
departs over the hill.

Gordon's work is polished, complete,  
and well thought out. There is no  
mistaking the mood and the character  
of the piece. It carries strong  
tones of homage and retrospection.  
It is questionable, however, whether  
the intimate, reflective character  
of this work was suitable to per-  
form in the outdoor environment.  
I think it would be more effective  
in a smaller, chamber setting.