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

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U.W.M. Dancers Perform At Governor's Mansion

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 outdoor 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 groupings, 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 profound, 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 integration 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 ceremonial 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 perform in the outdoor environment. I think it would be more effective in a smaller, chamber setting.