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Dance '87 pieces capture magic

During the final moments of one Dance '87 piece, performer Kimberly Anderson reaches her hands toward the light and says, "Dancers, you are here to make magic. You must find the

**Review by
Barbara Sellers**

intensity, the overwhelming power of the movement."

Dance '87, a two-and-a-half-

hour faculty-choreographed concert, opened Friday and will continue the next two weekends at the University's Robinson Theatre. In this performance, the magic Anderson talks about is sometimes captured.

The concert's high point is Joellen Meglin's choreoplay, "Who's Afraid of Edward Albee?" In it, the audience is treated to a cleverly crafted work that considers the relationship between choreographer and the dancer, the drama, the character and the muse.

The concert concludes with an excellent piece simply called "For Nancy," dedicated to the sister of choreographer Janet Descutner.

Inspired by the New York City of the 1950s, it features bright, multi-colored costuming designed by Nancy Jillian and creative, ever-changing scenic design by Jerry Williams. The dancers prance, cavort, tap and gallop across the stage in a myriad of colors, combining gestures and behaviors that fit the image of hectic city life.

The most touching section, suggesting two women's shared love of the theater, is called "An Evening Blues." It uses upper-torso contractions that pull the dancers away from one another just as they are about to touch, and ends with two dancers sharing the intimate moment looking at the pro-

jected skyline.

The production is an annual collaboration between the University's dance department and University theater. Student members of the Concert Dance Theater were joined by guest performers from the community and the theater department as well as by faculty members Robin Collen and Jennifer Craig.

The concert's opening number, "Adrift," choreographed by Rolande Chesebro of Seattle, is a movement meditation. The simplicity of the music by Brian Eno and repeated use of sustained phrases causes the eye to relax into the constantly unfolding visual picture.

Another piece, "On the Face of It," with choreography, direction and set design by Robin Collen, appears to be an investigation of the communicative abilities of movement versus dialogue.

Short dialogues on the conflict of a woman trying to decide whether to have a child are followed by movement sequences that are supposed to represent decisions related to the dialogue.

Dance '87 will be performed again Jan 29, 30 and 31 and Feb. 6 and 7 with performances at 8 p.m. Tickets are \$3.50 for students, \$4.50 for seniors and \$5.50 for the general public.

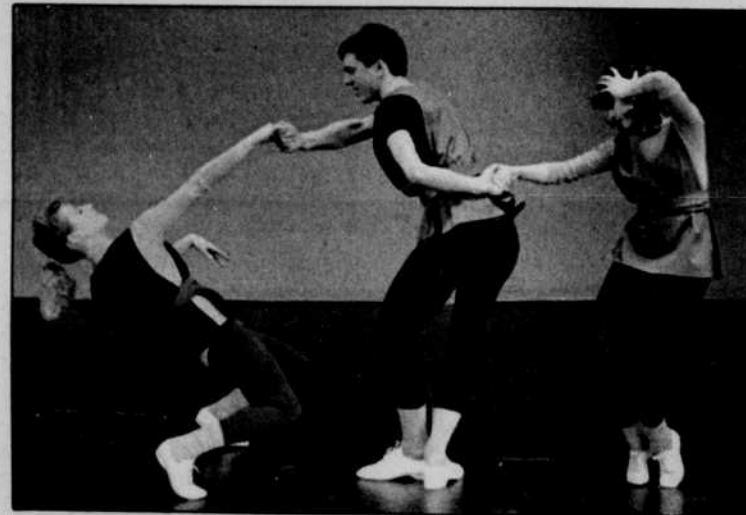


Photo by Derrel Hewitt

Julie Weinstein (left), Richard Steffensen (center) and Denise Barsby express themselves through movement in Dance '87.

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