

Limon Speaks on Dance

By NANCY EGAN

A series of "human experiences" were portrayed through the medium of modern dance by Jose Limon and his company Sunday night in Recreation Building.

"I dance human experience," Limon said after his performance. It is from this that he draws his inspiration, he said.

"There is a lot of treason in the world," according to Limon, and Judas Iscariot is used as a symbol of all traitors in Limon's dance "The Traitor."

"NIGHT SPELL," in which emotions evoked by the horrors of a nightmare were presented, and "The Moor's Pavana," Li-

mon's version of the story of Othello, completed Sunday's program.

Limon said that in "The Moor's Pavana" he has tried to find "another dimension" for the legend of Othello by showing him as a representative of all men enveloped in the pattern of tragic living.

In Limon's opinion, there is no need for performers of modern dance to search for a new audience. There is a "fantastic" audience for contemporary dance, he said. Although there are "rabid" admirers of "toe dancers," it seems that anyone who enjoys dance as an art form can appreciate

both modern dance and classical ballet.

LIMON AND his troupe tour for three months every year and do not vary their programs for different age groups or geographical areas. "I never play down to an audience," he said.

From the time when the idea of a dance is conceived to the time when the dance is first presented to an audience can take up to five years, Limon said. For three years the idea of a new dance must "germinate and gestate" before music, costumes, and lighting are adapted to it, he continued.

At least six months of rehearsal are then necessary before the dance is ready for a public performance, he said.

ALTHOUGH original costumes are created for each new dance, the music may or may not be specially composed for the work, Limon said. Music adapted for a dance need not even be contemporary, he added.

'Fantasticks' To Open Thursday; Last Center Stage Production

Take a stage with only four poles on it, two meddling fathers, douse with music, mix in a romantic plot and you have "The Fantasticks," the Tom Jones-Harvey Schmidt fantasy scheduled to open at 8 p.m. Thursday at Center Stage.

Under the direction of Robert Reifsnieder, the University Theatre production is the last play to be presented at Center Stage. Future productions will move to the new theatre-in-the-round.

JOSEPHINE SBARBARO and Frank Wilson star as the boy and girl neighbors who fall in love. A wall separating them leads them to believe that their fathers, played by David Armbruster and Allan Just, are feuding.

Actually, the two fathers, using

their own brand of psychology, have created the feud and the wall to make sure their children do fall in love. But in this sophisticated story about innocence, the child psychology backfires.

RON SLAWSON is cast as the narrator of "The Fantasticks." The cast also includes Art Sokolove, Lawrence Cameron, and Peter Norman.

Tickets for the production are now on sale from 11 a.m. to 1 p.m. and 4 to 6 p.m. through Friday, in the boxoffice in Schwab. The musical is scheduled to run through Feb. 17. Reservations may be made by calling UN 5-6309.

Ticket Distribution Will Begin Today For Opera Form of 'Turn of Screw'

Distribution of student tickets for the Artists Series presentation of "The Turn of the Screw" will begin at 1:30 p.m. today at the Hetzel Union desk.

Both general admission tickets, which cost \$1.50, and student tickets will be available from 9 a.m. to 5 p.m. tomorrow through Friday at the HUB desk.

The operatic version of the Henry James story — adapted by composer Benjamin Britten and librettist Myfanwy Piper — will be presented at 8:30 p.m. Friday and Saturday in Schwab.

Patricia Neway, who was the Mother Abbess in "Sound of Music," will star as the governess who tries to protect her two

charges from the torments they experience under the influence of evil.

In the opera, which has all the colors of a "ghost story," Richard Cassilly will co-star with Miss Neway.

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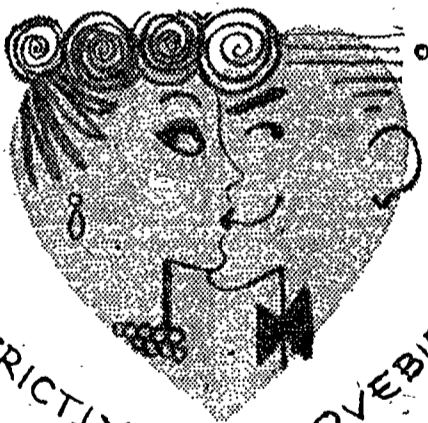
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