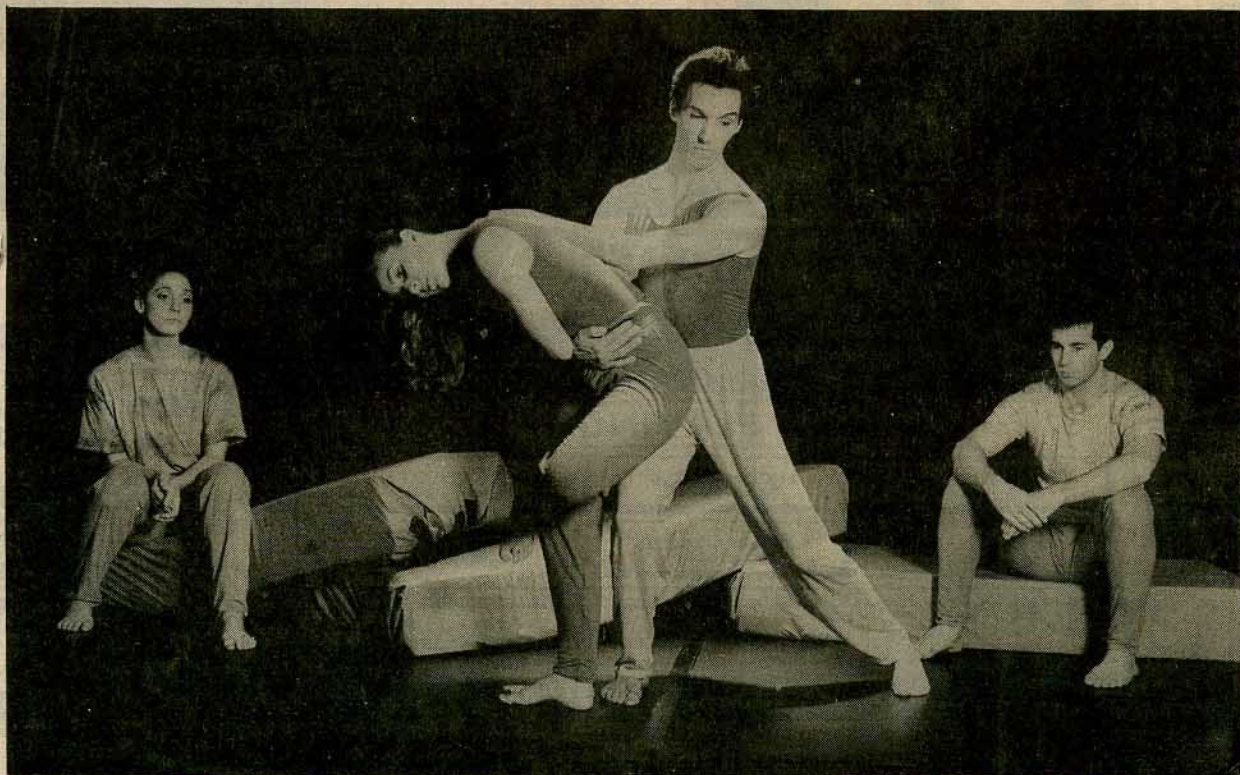


Entertainment



From left, Annette Williams-Opoein, Kerry Rapp, Michael Howerton and David Grenke perform Wingrove's "Shatterings."

Weaving webs of experience

Enterprising Wingrove program explores wealth of human emotions

BY PAUL HERTELENDY
Mercury News Dance Writer

DANCE REVIEW

Margaret Wingrove Dance Company of San Jose

■ **When:** Tonight at 8; Sunday, 2 p.m. and 7:30 p.m.

■ **Where:** Stage Theater, 490 S. First St., San Jose

■ **Tickets:** \$15-\$20. For information, call (408) 993-9233

THE eight-member Margaret Wingrove Dance Company of San Jose is reflecting the powerful forces of intertwined emotions in an ambitious program currently at the Stage Theater in San Jose.

The programs being repeated tonight and Sunday feature seven works, four of them new: Annette Williams-Opoein's "Corners Turned," Lori Seymour's "Mirage," Joe Goode's "Five Meditations on the Death of a Gentle Woman" and Wingrove's "Rivers of Living Water."

The modern-dance ensemble traces through the webs of human experience, built around the core group of interpreters comprising Michael Howerton, Williams-Opoein, Kerry Rapp and Seymour. Their long service in the company has helped achieve an interactive rapport, keeping the element of theater near the forefront of each composition.

Seymour's "Mirage" is a formidable allegory on symbolism, mysticism and passion, with the central figure monk (José Ibarra) who finds his spirituality

when he renounces his robes and rejoins a mixed society.

Seymour's cast comprising the entire company explores unorthodoxy in relationships, in behavior, in roles. The monk is tossed about by the liberated women, while those "free" in the secular society become automatons, reflecting regimented lives.

Seymour's eye for juxtaposition and the unexpected is superb. This is one of the most arresting dance-theater pieces to have emerged from these dancers, suggesting that Seymour still has many ideas to construct elaborate dance ritu-

als commenting on the maladjustments in our society.

"Corners Turned" also looks at relationships, but in a beach scene of fits, misfits, incompatibles and requited ones. Here the contrasts are in the psychological extremes hit by the five players, never realized, never fulfilled, ever groping for the unattainable route toward love.

Mercy Sidbury's "Living Gracefully in Paradox" is a satire on Southern gentility, with the guest soloist Claire Whistler whimsically playing out roles in counterpoint to a monologue of social pretension. Whistler is angular and percussive, never predictable from one segment to the next.

"Tryst" revives Wingrove's ardent "Romeo and Juliet" love scene. The jumble of interactions never take shape, because the dance postures digress from the magnetism drawing the Renaissance lovers together.

Wingrove's new "Rivers of Living Water" confirms the end of the drought in a beautiful language of dance.