

EAST HAMPTON DANCE FESTIVAL

AT GUILD HALL AUGUST 3-8, 1981

50 YEARS OF AMERICAN DANCE



50th ANNIVERSARY CELEBRATION



**DANCE AT THE
JOHN DREW THEATER
OF GUILD HALL**

Continuing its half-century tradition of providing significant and entertaining artistic events for our community, the trustees of Guild Hall have made an important commitment towards developing and expanding its activities in the field of dance. I was gratified that they have asked me to chair the new Dance Committee of Guild Hall.

As most of you know, Guild Hall is not embarking on a brand new endeavor in this regard, but, rather, an extension of a job already well done. The roster of companies and performers that have appeared at the John Drew Theater is impressive. But with the veritable 'explosion' of interest in dance nationally, and a corresponding interest in dance here in East Hampton, it is quite natural that we should take the next step forward towards increasing our involvement in dance.

The new Committee has barely had the opportunity to become a cohesive, organized, effective body, and is, to some extent, still in formation. This means that we are very open to any person with the interest, to either join the Dance Committee or to participate in any way.

Even in this formative stage, however, our goals are already apparent; beginning with the dance festival and continuing into the winter season with four dance residencies; the Acme Dance Company, the Ohio Ballet, the Joffrey II Ballet, and 5 X 2 Plus Dance Company, all partially funded by the National Endowment for the Arts and the New York State Council on the Arts. We are working to build a significant and knowledgeable audience for dance on a year-round basis, and to present the East Hampton Dance Festival every summer. We hope these events will help to place East Hampton on the "dance map" of the country, where professional participants and dance lovers will look with respect to what is happening in dance at the John Drew Theater. It is, and will continue to be, my pleasure to serve you in this regard.

John D. Goldman
Chairman
Guild Hall Dance Committee

Special thanks to Mr. Joseph Sedacca for the creation of the poster design, a facsimile of which is the program cover.

Guild Hall


presents

The East Hampton Dance Festival
50 YEARS OF AMERICAN DANCE

August 4, 5, 6, 7, & 8, 1981

GARY CHRYST

ELEANOR D'ANTUONO

DAVID GORDON/PICK  COMPANY

MAY O'DONNELL CONCERT DANCE COMPANY

CHITA RIVERA

CHRISTINE SARRY

RAYMOND SMITH

SYLVIA SYMS

John D. Goldman
Dance Committee Chairman

Anthony J. Stimac
Managing Director

Nancy S. Pittman
Festival Coordinator

Gary Chryst and Christine Sarry represented by Peter S. Diggins Associates

Raymond Smith courtesy of the National Ballet of Canada

Eleanor D'Antuono and Raymond Smith represented exclusively by Dube Zakin Management

May O'Donnell Concert Dance Company by arrangement with Bruce Michael/Neil Fleckman Associates

David Gordon/Pick-Up Co. management/administration by Performing Artservices, Inc. a non-profit, tax-exempt service organization

This event is partially funded by a grant from the New York State Council on the Arts

Tuesday, August 4, 1981 8:30 p.m.

May O'Donnell Concert Dance Company

DANCE ENERGIES (1959)

Revised 1972/Final Version 1978

Choreography May O'Donnell
Music Ray Green
Lighting Design Stefan Nowicki
Dancers Barbara Allegra, Alyce Bochette, David Christel, Alice Gill,
Nancy Lushington, Dale Orrin, Lauren Phillips, Kevin Stevens,
Sabatino Verlezza

1. Ensemble
2. Dale Orrin, Kevin Stevens
3. Barbara Allegra, Alyce Bochette, Lauren Phillips
4. Nancy Lushington, Dale Orrin
5. David Christel, Alyce Bochette, Nancy Lushington
6. Lauren Phillips
7. Alice Gill, David Christel, Dale Orrin
8. Barbara Allegra, Lauren Phillips, Kevin Stevens, Sabatino Verlezza
9. Ensemble
10. Ensemble

The music for Dance Energies uses the technique of controlled improvisation for solo flute, solo piano, and a percussion ensemble consisting of Chinese and Javanese gongs and cymbals as well as Chinese and Hindu drums and tabla.

The ten sections of the dance are for solo, duets, trios, quartet, ensemble, and the entire company, each section portraying the interplay of energy between the dancers.

Intermission

THREE NOCTURNES AND A QUARTET (1981)

“. . . footfalls echo in the memory down the passage we did not take...”

T.S. Eliot

Choreography May O'Donnell
Music Frederic Chopin
Lighting Design Stefan Nowicki
Costume Design Glenn Berenbeim

Dancers Barbara Allegra, David Christel,
Nancy Lushington, Sabatino Verlezza

Intermission

Tuesday, August 4, 1981 8:30 p.m.

Eleanor D'Antuono Christine Sarry

Raymond Smith Gary Chryst

ADAGIO

Dancers Christine Sarry and Gary Chryst

Choreography Francois Szony
Music Dmitri Shostokovich

Performed through courtesy of the American Dance Machine

[pause]

LE CORSAIRE (pas de deux)

Dancers Eleanor D'Antuono and Raymond Smith

Choreography Vakhtang Chabukiani & Marius Petipa
Music Ludwig Minkus & Riccardo Drigo

Based on Byron's poem, LE CORSAIRE was originally a three act ballet, choreographed by Mazilier to music by Adolphe Adam, that served as a useful vehicle for ballerinas such as Taglioni, Pavlova, and Karsavina. The story of the shipwrecked Slave and the beautiful Princess was first presented at the Theatre Imperial de l'Opera in Paris on January 23, 1856, and has long been in the repertory of the Russian theatres.

First American performance at Madison Square Garden, New York City, July 1959

[pause]

NEW YORK EXPORT OPUS JAZZ (pas de deux)

Dancers Christine Sarry and Gary Chryst

Choreography Jerome Robbins
Music Robert Price

Opus Jazz was first performed by Jerome Robbins' Ballets USA at the Festival of Two Worlds in Spoleto, Italy, in June 1958. It has been re-staged for this performance with the assistance of Wilma Curley.

Wednesday, August 5, 1981 - 8:30 p.m.

David Gordon/Pick ^{Up} Company

WITH VALDA SETTERFIELD

**SUSAN ESCHELBACH
MARGARET HOFFEL
KEITH MARSHALL
PAUL THOMPSON**

The Pick-Up Co. is a concept which allows me to work with the numbers of people that I need for any given project and in some instances to build a project around the numbers of people at hand. It is meant to be expedient, economical, and to keep me on my toes.

The material in these performances is culled from work made between 1972 and 1981. Each performance is a collage; overlays and juxtapositions that may or may not have had the same relationship as before, organized to suit the performance space and circumstance we encounter. I am trying to have my cake and eat it too. Repertory without predictable format. A new puzzle to be solved for each show.

I think of my work as ongoing; a process in which the materials I work with reappear under new circumstances. I support changes in context, the freedom to re-examine, to alter, to abandon materials or to re-use them for a good laugh at myself and my world. Keeping the options open extends the life span of a work and my interest in it.

Performance collage may be drawn from:

WHAT HAPPENED 1978
CHAIR 1974
DOUBLE IDENTITY PART I 1980
DOUBLE IDENTITY PART II 1981
INTERRUPTED CIRCLE (from NOT NECESSARILY RECOGNIZABLE
OBJECTIVES) 1978
DOROTHY AND EILEEN 1980

plus new material

David Gordon
Artistic Director

William Davis
Stage Manager

Intermission

Wednesday, August 5, 1981 8:30 p.m.

May O'Donnell Concert Dance Company

HOMAGE TO SHIVA (1980)

Choreography May O'Donnell
Music Classical Music of India
Lighting Design Stefan Nowicki
Costume Design Glenn Berenbeim

Shiva David Christel
Parvati Nancy Lushington
Sita Alice Gill

Dancers Barbara Allegra, Alyce Bochette, Dale Orrin
Lauren Phillips, Kevin Stevens, Sabatino Verlezza

The various aspects of the universal life force and rhythm are the central core of Homage to Shiva. The movement vocabulary is of today, the modern dance. The philosophy of the episodes in the dance is as ancient as space, time and eternity.

Intermission

PURSUIT OF HAPPINESS (1977)

Choreography May O'Donnell
Music Big Bands of the 30's & 40's
Lighting Design Stefan Nowicki
Costume Design Glenn Berenbeim

Dancers Barbara Allegra, Alyce Bochette, David Christel, Alice Gill
Nancy Lushington, Dale Orrin, Lauren Phillips

- | | |
|--|--------------------------------|
| 1. In the Mood | Ensemble |
| 2. Sunrise Serenade | Alice Gill |
| 3. Moon Glow | Alyce Bochette, David Christel |
| 4. Bugle Call Rag | Barbara Allegra |
| 5. Tuxedo Junction | Ensemble |
| 6. I'm Getting Sentimental
Over You | Nancy Lushington |
| 7. Blues on Parade | Ensemble |

The Pursuit of Happiness being from a Trilogy, we want to say this:

"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness."
—Declaration of Independence in Congress, July 4, 1776

Thursday, August 6, 1981 8:30 p.m.

David Gordon/Pick ^{Up} Company

WITH VALDA SETTERFIELD

SUSAN ESCHELBACH
MARGARET HOEFFEL
KEITH MARSHALL
PAUL THOMPSON

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plus new material

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Artistic Director

William Davis
Stage Manager

Intermission

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Eleanor D'Antuono

Christine Sarry

Raymond Smith

Gary Chryst

ADAGIO

Dancers Christine Sarry and Gary Chryst

Choreography Francois Szony
Music Dmitri Shostokovich

Performed through courtesy of the American Dance Machine

[pause]

THE DYING SWAN

Dancer Eleanor D'Antuono

Choreography Michael Fokine
Music Camille Saint-Saens

The Dying Swan was undoubtedly Pavlova's most famous role, and the one for which she is remembered by the entire world. Created almost by chance for a benefit performance, it immediately became Pavlova's trademark.

[pause]

NEW YORK EXPORT OPUS JAZZ (pas de deux)

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[pause]

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Friday, August 7, 1981 8:30 p.m.

The Great White Way Cabaret

presents

Chita Rivera

&

Sylvia Syms

SYLVIA SYMS SINGS

Speak Low

Pick Yourself Up

It Amazes Me

Cole Porter Medley

More Than You Know

I was Beautiful

Skylark

My Shining Hour

Some Other Time

Kurt Weill & Ogden Nash

Jerome Kerns & Dorothy Fields

Cy Coleman & Carolyn Leigh

Cole Porter

Billy Rose

Murray Grand

Johnny Mercer & Hoagy Carmichael

Johnny Mercer & Harold Arlen

Leonard Bernstein & Comden & Green

Musical Director

Michael Abene

Piano/Conductor	Mark Hummel
Drums	David Pancredi
Guitar	Brian Koonan
Bass	David Rinehimer
Reeds	Ralph Olsen
Trombone	Bob Smith
Trumpet	Dany Cahn

Intermission

Friday, August 7, 1981 8:30 p.m.

The Chita Rivera Show

Written and Produced by Fred Ebb

With special material by John Kander & Fred Ebb

PROGRAM

Haven't Stopped Dancing Yet

I Go to Rio

Isn't This Better

Thank God I'm a Country Girl

Pain

Clear Blue Morning

Old-Fashioned Strut

Mama, A Rainbow

Haven't Stopped Dancing Yet (reprise)

Staged by Alan Johnson

Musical Coordinator: Larry Grossman

Musical Arrangements: Michael Abene, Ralph Burns, Michael Gibson, Jay Hill

Musical Director: Mark Hummel

Production Manager: Armando Del Rivero

Miss Rivera's Dancers: Frank De Sal, Leland Schwantes

Miss Rivera's Clothes: Halston, Marion Rogner

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Assistant to Director & Publicity Director Mildred Granitz

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Production Supervisor Robert Baldwin
Business Manager Nancy S. Pittman
Assistant to Managing Director Kathy Behringer
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Box Office Assistants Brian Benson, Tracey Parsons, Carol Saltzman
Theater Secretary Mary M. Metz
Technical Director Chester T. Hartwell
Master Carpenter Larry Mandelker
Electrician Linda Essig
Stage Manager Gregory Husinko
House Manager Marilyn Stimac
Graphics Designer Nicole de Jurenev

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Kay Mazzo (Mrs. Albert Bellas)	Margaret Wood

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