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# JACOBS' PILLOW

Volume I Number 3

The Oldest and Most Distinguished  
Dance Festival in North America

Ted Shawn (1891-1972), Founder  
Liz Thompson, Artistic Director



1891

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# Dance Plus II

August 11 through August 15

"This is a program of contrasts. Here are two very different approaches to making and performing dance. David's keen intelligence combined with his delicious wit allow us to see words move and pedestrian movements dance. His work doesn't fit into everybody's definition of dance, but as he plays with words perhaps we ought to play with our definition of dance. Loremil and his company on the other hand, represent the scintillating physicality of our art form. His traditional dances are staged with theatrical flair and performed at fever pitch."

Liz Thompson

In May of 1980, Dance in America included **David Gordon's** work in the broadcast "Beyond the Mainstream". In addition Gordon has been profiled in Sally Banes' book "Terpsichore in Sneakers" and he is one of the seven people featured in Michael Blackwood's documentary: "Making Dances."

"The PickUP 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 number of people at hand. It is meant to be expedient, economical and to keep me on my toes."

"I began dancing with James Waring's company in 1956. At that time I studied composition and choreographed my first work, a duet for myself and Valda Setterfield (now my wife) which appeared on a program at the Living Theatre. I have studied composition with Merce Cunningham and later I took a class taught by Judith and Robert Dunn which evolved into the Judson Dance Theatre. From 1966 to 1971 I danced with Yvonne Rainer's company and in 1970 I was one of the founding members of the Grand Union, a choreographer's collaborative which toured the United States and Europe until 1976."

"My first American tour as the PickUP Co. took place from March 23rd until April 26th, 1980. The material in that tour was culled from work made between 1972 and 1980. Each performance was a collage; overlays and juxtapositions that may or may not have had the same relationship before. I intended that no two performances be exactly alike and that the work shown would be organized to suit the performance space: repertory without format; a new puzzle to be solved for each show."

"I think of my work as an ongoing 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. Keeping the options open extends the lifespan of a work and my interest in it."

David Gordon

"To say that David Gordon/PickUP Co. investigated choreographic form, theatrical reality and relationships between words and movement would be true enough. But saying only that would ignore something very important. It was very funny. Mr. Gordon is not only a choreographic intellectual, he is a comedian."

Jack Anderson  
New York Times

"Intellect and imagination pervade his works. Cunning and respect for the uses of absurdity give them their distinctive cast. One leaves a performance of his spare pieces feeling as if one's brain has been tickled in a serious and enjoyable way."

Deborah Jowitt  
New York Village Voice

"Dance is a paradigm of Gordon's concerns: How do we look at movement and how do we assign it meaning?"

Sally Banes  
Soho Weekly News

**Loremil Machado** was born in Bahia, Brazil. He was the middle son in a family of ten, he was the boy who danced. At twelve years of age, Loremil began to study Capoeira at the Academia de Capoeira under the direction of Mestre Norival. Capoeira is a unique experience, an African derived Martial Art that blends dance and self-defense. In addition to Capoeira, Loremil began to study his own primitive Afro-Brazilian dance at the Escola de Ballet Teatro Castro-Alves. And while still a teenager, performing with Grupo Folklorico Afonja, his outstanding work led him to the role of principal dancer for Viva Bahia touring Africa, Europe and Asia.

One year later, Loremil received an invitation to teach Capoeira at The Place at the Royal Ballet and The Abraxas Club in London, England.

In 1975, he arrived in New York City to perform in the Off-Broadway play Parto followed by Joe Papp's production of *The Leaf People* on Broadway and Ed Bullin's *I Am Lucy Terry*. In less than a year, he was not only performing on and off Broadway but also giving master classes in Capoeira to the Dance Theater of Harlem. And he has been teaching Afro-Brazilian dance at Clark Center since 1976.

Mr. Machado was the co-founder of The Capoeiras of Bahia as choreographer for the group, his work was seen on the stages of Lincoln Center, Town Hall, La Mama, Harlem Performance Center, Clark Center Dance Festival and The International Dance Festival at the Habitate in Vancouver, Canada, at

the Jacob's Pillow Dance Festival's 1980 season and at the Pillow's *Celebration* at Springfield's Symphony Hall which initiated National Dance Week in Massachusetts.

*Capoeira*. Developed in the 16th and 17th centuries among African slaves in the Brazilian state of Bahia, Capoeira fighting was a weapon against slavery, a substitute for actual weapons, and a method for self-protection. The old African method of fighting with feet was used. With this skill, groups of slaves were able to escape and set up and defend independent republics in the jungle called *quilimbo*s probably the first Black revolutionary enclaves in South America. After the abolition of slavery, Capoeira became a martial art form. The Portuguese outlawed the practise of this art, but Capoeira was revived in street demonstrations by men, women and children as well as in contests by rival clans. An acrobatic dance/fight, Capoeira is performed mostly on the hands using a sequence of kicks and chops. It is set to music and the participants dance within a circle of instruments, principally the *berimbau*, a tribal harp-like instrument from Angola. It is made of a gourd on a bow, strung with wire and struck with a stick or coin. The musicians dictate the pace.

"It is a pleasant wonder to be suddenly confronted with the power and spirit of Brazil, with its abandonment and African soul."

Amsterdam News

"In pantomime they sing and stamp in soft circles that explode their torsos. The Audience was smitten with Capoeira."

New York Times

"CAPOEIRA IS A REVELATION . . . IT'S COMBAT LIKE SILK!"

Village Voice









# American Sampler

August 18 through August 22

**Annabelle Gamson** has been recognized by critics as a foremost performer in the United States and Europe for her solo concerts of reconstructed works originally created and performed by Isadora Duncan. Hailed as a "powerhouse . . . a dancer-actress of commanding energy," her repertory also includes the early works of modern dance pioneer Mary Wigman. The faithful preservation of these solo works—absent from the stage for decades—has not only established Miss Gamson as an important dance personality but has also influenced and inspired her own choreography which has been lauded for its creativity, its tenderness, defiance and earthy sensuousness.

Miss Gamson has performed at the most prestigious festivals, including Jacob's Pillow Dance Festival, the American Dance Festival, the Dance Umbrella, Charleston's Spoleto Festival USA and the Styrian Autumn Festival in Austria and has appeared at universities and colleges in major cities including Philadelphia, St. Louis, Seattle and most recently at the Kennedy Center in Washington, D.C.

*"Any account of the resurgence of interest in Isadora Duncan that has gripped the dance world in the past few years should give prominent attention to the powerhouse performer Annabelle Gamson. Miss Gamson, who seems to be part angel, part temptress, is a dancer-actress of commanding energy and accomplishment."*

Robert Kimball  
*The New York Post*

**Barton Mumaw** is an institution in the dance world.

He started dancing professionally in 1931—when he joined Ted Shawn and performed in a run of *Job*, a *Masque for Dancing* by Vaughan Williams in New York City, and then began touring that year with Ted Shawn and His Men Dancers.

It is Shawn who broke barriers and traditions by forming an all-male dance ensemble and touring both the U.S. and the world. Mumaw was there, for those seven tours, which established dance as a legitimate art form for men.

After World War II, he appeared in many stock and musical comedies, performed often at Jacob's Pillow in the Berkshires, and performed five years on Broadway with the original run of *My Fair Lady*. By 1969, Mumaw was the only member of Ted Shawn's Men Dancers still performing.

Since 1970, Mumaw has spent more and more time in St. Petersburg, Florida working and performing on the local dance scene. He teaches now with the Dancemakers and the Academy of Ballet Arts.

Mumaw's dancing and career are always linked to Ted Shawn. "In the beginning, there was hardly any dancing for males in higher educational institutions in America. By the end of the tours of Ted Shawn's Men Dancers, practically all such institutions had some form of dance related either artistically or aesthetically," he once told a reporter. "It is great fulfillment to me, for I feel it is the flowering of seeds planted by Shawn and his pioneer work."

**Clive Thompson**, born in Jamaica, began his training on the West Indian island and in August of 1960 moved to New York City and enrolled at the Martha Graham studio. A week later, Martha Graham saw Clive Thompson in class and placed him on scholarship. Six months later, he made his debut as a soloist with the company. Mr. Thompson was a mainstay of the Martha Graham Company until 1970, creating roles in her "Secular Games," "Circe" and "Cortege of Eagles."

He has appeared in the Broadway productions of "Baker Street" and "La Strada," "The King and I" at City Center, and in Vinette Carroll's "Black Nativity."

Mr. Thompson appeared as principal dancer for twelve years with the Alvin Ailey American Dance Theatre. He danced in "Fix Me Jesus" from "Revelations" with Mari Kajiwaru for President Carter's Inauguration, when the Ailey Company was chosen to represent dance for the event.

He has taught at Alfred University, Duke, Harvard, Sarah Lawrence and many others. He founded the Dance Department at Trinity College in Hartford, Connecticut and set up the Community Action Arts Program for the Connecticut Commission for the Arts.

Last September, Mr. Thompson founded and is the director of Staten Island's first professional dance center, The Clive Thompson Dancercenter.

**The Vanaver Caravan** has captivated audiences throughout North America, Europe, Great Britain and North Africa with its repertory of songs from America and abroad, and classical modern dance choreographed to original scores. At home in the concert hall, at outdoor festivals and in the classroom, the Vanaver Caravan specializes in the technically demanding and energetic dances of Appalachia, step dances of North America, as well as the Balkans, Greece, Israel and the Caucasus. The spirited ensemble of dancers and musicians is also known for its mastery of the lively, authentic vocal and instrumental accompaniment of each region's dances, and has made several tours under the auspices of the U.S. State Department. The Vanaver Caravan was brought together ten years ago by dancers/musicians Bill Vanaver and Livia Drapkin Vanaver, who have developed a unique and entertaining concert form, inspired by the rich folk traditions of the world.

*"Together they have toured the world since forming a partnership seven years ago—listening to and learning from the folk history of many lands. They present this material in its authentic form, but they also use it as a springboard for imaginative flights*



*into esoteric sights and sounds that are delightful. The entire company sings, they dance, and above all, they celebrate. The Vanaver Caravan fills the house with sound, color, and life."*

John Sloper  
*The Daily Freeman*

**The Berkshire Ballet** is an honor company in the Northeast Regional Ballet Association. The Association for Regional Ballet is celebrating its 25th anniversary this year and the Berkshire Ballet celebrates this occasion with Jacob's Pillow. Founded in 1960 by its artistic director, Madeline Cantarello Culp, the company has performed throughout the United States and Canada and has developed a strong home and touring program serving the northeast. The Berkshire Ballet's repertoire of classical and contemporary dances includes works by such well-known choreographers as George Balanchine, Igor Youskevitch, Michael Fokine and Doris Humphrey.

**The Jacob's Pillow Dancers**, an ensemble which has been selected by audition from the Jacob's Pillow School to perform a work by Paul Taylor. This performance is the result of a three week workshop conducted by Lila York, Linda Kent, Cathy McCann and Chris Gillis of The Paul Taylor Company.





JACOB'S PILLOW

DANCE PLUS II

DAVID GORDON PICK UP CO.

with Valda Setterfield

Susan Eschelbach  
Margaret Hoeffel  
Keith Marshall  
Paul Thompson

LOREMIL MACHADO AFRO-BRAZILIAN DANCE COMPANY

PROGRAM

August 11 - 15, 1981

DAVID GORDON PICK UP CO.

with Valda Setterfield

*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

- intermission -

LOREMIL MACHADO  
AFRO-BRAZILIAN DANCE COMPANY

Programs to be selected from the following

CANDOMBLE

This presentation is a condensed theatrical interpretation of the full Candomble ceremony, a religious experience, during which the Mother of all the Saints, Orishas, calls upon them to enter the bodies of the worshippers. The full ceremony in a Bahian center, lasts from eight o'clock in the evening until dawn. One by one each dancer receives his or her divinity and changes into the costume representing that god or spirit. The last person to receive an Orisha is the Initiate (Iao). He is ritually prepared for this initiation by shaving his head and painting his body with the religious marks of his tribe. He then dons pink and gold garments and the initiation begins with a procession of fire. Animals for the sacrifice are presented to the Mother and homage is paid to the Initiate by dancing of various Orishas. The Alaba (head drummer) controls the rhythm of the ceremony. With his drum he welcomes the Initiate and prepares him for the sacrifices. Xango, God of Fire, approaches to salute the Iao, followed by a variety of saints and spirits, including Ogum, God of Metal, and Iansa, Goddess of the Storm. The ceremony concludes with a stately procession and a blessing by the Mother.

Choreography: Loremil Machado

Costumes: Maria Contessa Lighting: Paul Merwin

Mother of all the Saints.....Clarice Taylor  
Iao.....Xiomara Arriaga  
Musicians.....Bradley Simmons, James Cherry, Kimati Dinizulu  
Xango.....Ensemble  
Pambo Gira, Exu and their Slaves.....Mbewe Escobar, Loremil Machado,  
Ligia Barreto, Amy Pivar, Ronald Burton,  
Marshall Blake  
Song for Oxun.....Roberto Do Santos  
Ogum.....Mbewe Escobar  
Iansa.....Ligia Barreto

PUXADA DE REDE

The Puxada de Rede -- Net Dance -- is inspired by the fishing season activities in Salvador, Bahia, when the nets are let out for the big catch. When the moon is full, women come out with lanterns to collect shrimp and marisco, left on the beach by the receding tide, which are then used for bait by the deep-water fishermen. The next day, men lower huge nets into the water, and then put out to sea. Two days later they return singing, their boats filled with their catch. Now it is time to pull in the giant nets filled with fish. Hundreds of men, women and children join, pulling and singing, creating a wonderful synchronized rhythm. Finally, the work completed, everyone joins in celebration, offering gifts to Janaina, Goddess of the Sea, who it is believed has been watching over them very carefully.

Choreography: Loremil Machado

Props: Loremil Machado, Cliff A. Brown  
Costume conception and execution: Loremil Machado, Richard Smith  
Lighting: Paul Merwin

Singer.....Clarice Taylor  
Women fishing in the night-time.....Xiomara Arriaga, Mbewe Escobar,  
Ligia Barreto, Amy Pivar  
The dawn brings a fisherman and his tarrafa, followed by a companion who calls the boats going out to sea.... Roberto Do Santos, Kimati Dinizulu  
A fisherman advances the fishing crowd, looking for a good spot to find fish..... Loremil Machado  
The Net Dance.....Company  
Janaina, Goddess of the Sea, appears and is then gifted by the fisherwomen.....Mbewe Escobar, Amy Pivar, Ligia Barreto, Xiomara Arriaga  
Musicians.....Bradley Simmons, James Cherry, Kimati Dinizulu

MACULELE

A dance in which sticks of sugar cane are used as swords, and later in the dance replaced by actual machete.

Choreography: Loremil Machado  
Lighting: Paul Merwin

Costume design: Richard Smith; execution: Company

DRUM INTERLUDE

Bradley Simmons, Kimati Dinizulu, James Cherry

SAMBA

A Brazilian dance of joy and liberation that dates back to the 17th century.

Choreography: Loremil Machado  
Costumes: Maria Contessa  
Lighting: Paul Merwin

Musicians.....Bradley Simmons, Kimati Dinizulu, James Cherry,  
Roberto Do Santos  
Dancers Loremil Machado, Xiomara Arriaga, Mbewe Escobar,  
Ronald Burton, Marshall Blake, Ligia Barreto,  
Richard Smith, Amy Pivar

CAPOEIRA

Developed in the 16th and 17th centuries among African slaves in the Brazilian state of Bahia, Capoeira fighting was a weapon against slavery, a substitute for actual arms, a method of self-protection. The old African method of fighting with the feet was used, and with this skill, groups of slaves were able to escape and set up and defend independent republics in the jungle called "quilombos," probably the first Black revolutionary enclaves in South America. After the abolition of slavery, Capoeira became a martial art form. The Portuguese outlawed this practice, but Capoeira was revived in the 20th century and has become an unofficial national sport. Capoeira can now be seen performed in street demonstrations by men, women, and children as well as in contests by rival clubs. An acrobatic dance fight, Capoeira is performed mostly on the hands using a system of kicks and chops. It is set to music and the participants dance within a circle of instruments principally the Berimbau -- a tribal harp-like instrument from Angola. It is made of a gourd on a bow, strung with wire, and struck with a stick or coin. The musicians dictate the pace of the dance/fight.

Choreography: Loremil Machado  
Costumes: Maria Contessa  
Lighting: Paul Merwin

Chorus and Dancers.....Clarice Taylor, Ligia Barreto, Mbewe Escobar,  
Amy Pivar, Loremil Machado, Xiomara Arriaga,  
Marshall Blake, Ronald Burton, Timothy Moe,  
Roberto Do Santos

Special Guest Artist.....Jelom Veira  
Musicians.....Bradley Simmons, James Cherry, Kimati Dinizulu

CREDITS

DAVID GORDON/PICK UP COMPANY

Artistic Director David Gordon  
Stage Manager William Yehle

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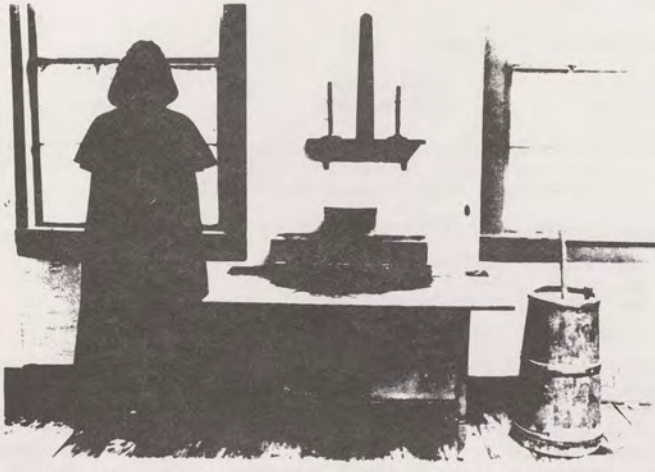


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