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Bountiful Ballets

American Ballet Theatre and Dance Theatre of Harlem offer a variety of full-length ballets at the Met

In telling the story of a young dancer's rise to ballerina fame, the great ballet movie *The Red Shoes* takes pains to paint the illusory magic of ballet life. Producers Powell and Pressburger evoke the passion of dance with candle flames and the blood-red shoes; the passage of time with train whistles and a love affair. And yet the scene in which they actually snare the incandescence of dance—its ephemerality and will—is without metaphor. It is the sequence at London's tiny Mercury Theatre where, on a rainy matinee and accompanied by a phonograph record, Victoria Page (the lovely Moira Shearer) dances her first *Swan Lake*. The camera jumps up to

her face at the moment she finishes the Act II variation and we're met with those menacing slashes of eyeliner, the voluptuous false lashes, the strange dots of red at the inside of each eye. It's a portrait of theatricality mixed with desire, and in movie terms it is the moment that seals her fate: we know that she can be transformed, and that the full-length *Red Shoes* ballet will be made for her.

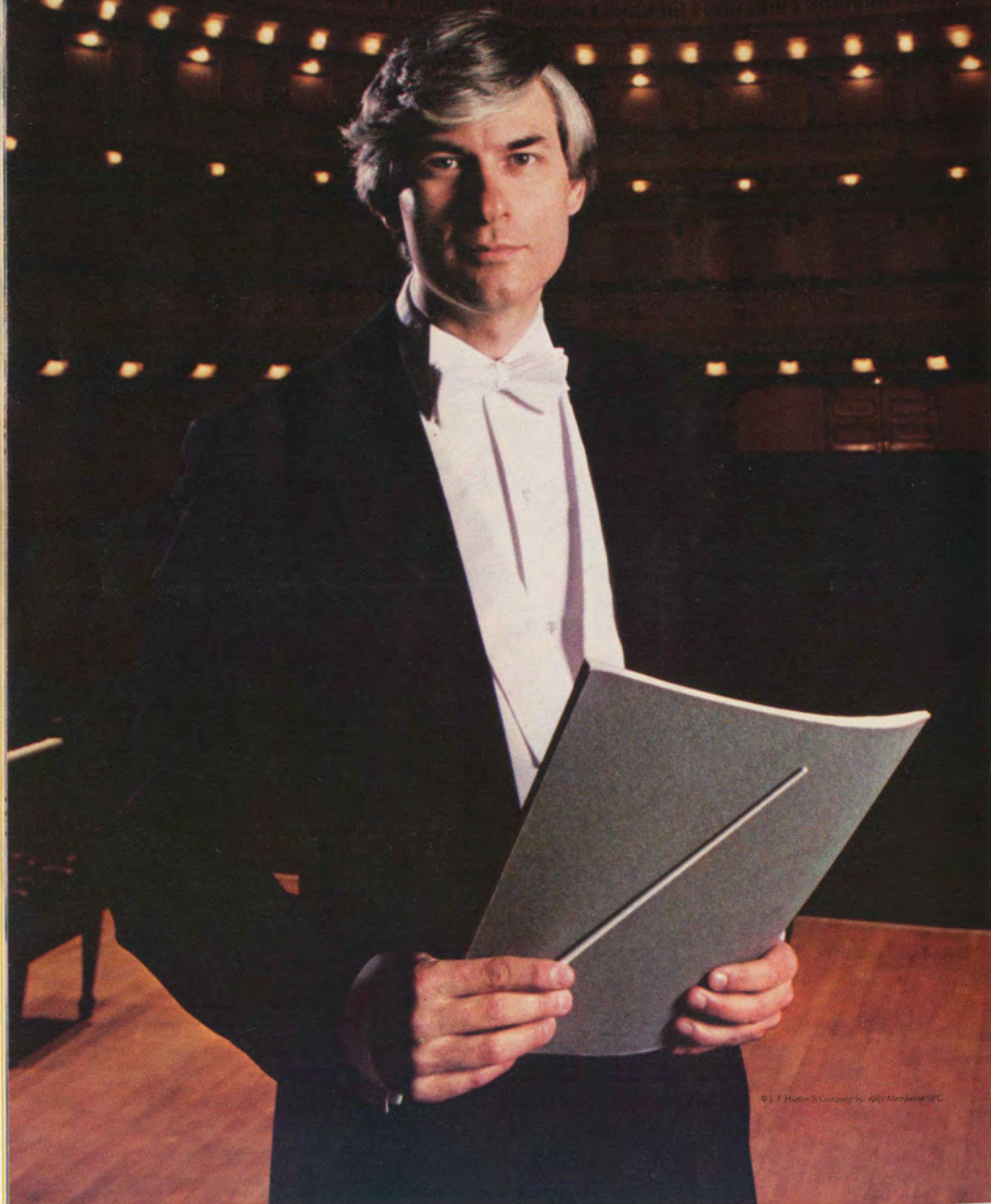
For what is ballet, or a ballerina, or for that matter, a ballet movie, without the full-length ballet? It's something like frosting without the cake. You can go an entire season seeing short, repertory pieces

(continued on page 15)

Above: Virginia Johnson and Eddie J. Shellman in Dance Theatre of Harlem's Créole Giselle

Laura A. Jacobs

Symphony orchestras in 9 countries listen to me.
I listen to E.F. Hutton.



MET

THE METROPOLITAN OPERA
presents

Dance Theatre of Harlem

Directors

Arthur Mitchell Karel Shook

Music Director

Milton Rosenstock

Dance Artists

Karen Brown Joseph Cipolla Stephanie Dabney Julie Felix
Lorraine Graves* Yvonne Hall Charmaine Hunter Virginia Johnson
Carld Jonassaint Melanie Person Cassandra Phifer Keith Saunders
Eddie J. Shellman Lowell Smith Linda Swayze Terri Tompkins
Judy Tyrus Augustus van Heerden Derek Williams Donald Williams

Dean Anderson Joselli Audain Anjali Austin Tyrone Brooks
Darrell Davis Elena Dominguez Pierre Lockett Judith Rotardier
Theara Ward

Lisa Attles Rita Blackson Cubie Burke Carol Crawford Marcia de Castro
Kellye Gordon James Goree Karen Henry Tassia Hooks
Adam James Christina Johnson Hugues Magen Adelaide Mallette
Mitchell McCarthy Bernard McClain Allen Sampson Willow Sanchez
Endalyn Taylor Keith Thomas Laurie Woodard Leslie Woodard

Workshop Ensemble Members

Vince Collins Victoria Dillard Lee Edwards Gregory Jackson
Mark Waymann Mpambo Wina

Dance III Program Students

Mario De La Nuez Dennis Fleming Patrick Johnson Richard Isom Al Itoka
Erika Lambe Nicolette Marshall Clyde Miller Darryl Quinton
Paul Walker Darryl Woods Yano Yoshinori

(*)Ballet Mistress

The programs of Dance Theatre of Harlem are made possible, in part, by grants from the National Endowment for the Arts, the New York State Council on the Arts, and the New York City Department of Cultural Affairs.

Dance Theatre of Harlem gratefully acknowledges a generous grant from The Eleanor Naylor Dana Charitable Trust in support of the development of the Dance Theatre of Harlem Workshop Ensemble.

Dance Theatre of Harlem's engagement at the Metropolitan Opera is supported by a generous gift from Mr. and Mrs. Milton Petrie.

**Dance Theatre of Harlem is a non-profit tax-exempt organization.
All contributions are tax-deductible.**

Baldwin is the official piano of the Metropolitan Opera.

Latecomers will not be admitted during the performance.

Monday Evening, June 24, 1985, at 8:00

I

Piano Movers

(World Premiere)

Constructed by: David Gordon
 Assistant to David Gordon: Keith Marshall
 Composer: Thelonius Monk
 Costume Design: Santo Loquasto
 Lighting Design: Jennifer Tipton

(in alphabetical order)

Joselli Audain Dean Anderson
 Karen Brown Darrell Davis
 Cassandra Phifer Pierre Lockett
 Judith Rotardier Bernard McClain
 Linda Swayze Keith Saunders
 Donald Williams

Dance Theatre of Harlem gratefully acknowledges the support of the National Choreography Project, funded by The Rockefeller Foundation, the Exxon Corporation and the National Endowment for the Arts. This project is administered by Pentacle, a non-profit service organization for the performing arts.

Management for David Gordon:
 Pick-Up Performance Company, Inc.

Intermission

Tickets to this performance have been made available to the student community through a generous grant from Equitable Life Assurance Society of the United States.

II

Fall River Legend

Choreography: Agnes de Mille
 Staging for DTH: Enrique Martinez
 *Composer: Morton Gould
 **Settings: Oliver Smith
 ***Costume Design: Stanley Simmons
 Costume Execution: Carl Michel
 Conductor: Milton Rosenstock

This ballet was suggested by the Lizzie Borden case. While in no way attempting to tell that fearful story factually—in fact departing radically from history—it explores the passions that lead to a violent resolution of the oppressions and turmoils that can beset an ordinary life.

<i>The Accused</i>	VIRGINIA JOHNSON
<i>Her Mother</i>	LORRAINE GRAVES
<i>Her Step-Mother</i>	STEPHANIE DABNEY
<i>Her Father</i>	KEITH SAUNDERS
<i>Herself as a child</i>	TERRI TOMPKINS
<i>Her Pastor</i>	LOWELL SMITH
<i>Speaker for the Jury</i>	DEREK WILLIAMS

Men and Women of Fall River

Melanie Person Leslie Woodard Laurie Woodard Linda Swayze
 Judith Rotardier Elena Dominguez Karen Henry Anjali Austin
 Lisa Attles Joselli Audain Carol Crawford Charmaine Hunter
 Yvonne Hall Pierre Lockett Dean Anderson Cubie Burke
 Hugues Magen Carl Jonassaint Keith Thomas Darrell Davis
 Tyrone Brooks Adam James Augustus Van Heerden
 Allen Sampson James Goree

**Sets constructed and painted by Nolan Scenery Studios Inc.

***Antique clothing by Gene London; Hats by Bob Walker

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Intermission.

III

Stars and Stripes

Ballet in Five Campaigns

Choreography: George Balanchine

**Music adapted and arranged by:* Hershey Kay

after music by John Philip Sousa

Staging for DTH: Victoria Simon

Original Scenery: David Hays

Original Costumes: Karinska

Costume Execution: Carl Michel

Conductor: Boyd Staplin

FIRST CAMPAIGN

1st Regiment: Corcoran Cadets

CHARMAINE HUNTER

Joselli Audain Yvonne Hall Terri Tompkins

Melanie Person Kellye Gordon Elena Dominguez Anjali Austin

Lisa Attles Erika Lembe Willow Sanchez

Carol Crawford Endalyn Taylor

SECOND CAMPAIGN

2nd Regiment: Rifle Regiment

LORRAINE GRAVES

Julie Felix Karen Brown Cassandra Phifer

Linda Swayze Karen Henry Adelaide Mallette Judith Rotardier

Christina Johnson Leslie Woodard Theara Ward

Marcia de Castro Laurie Woodard

THIRD CAMPAIGN

3rd Regiment: Thunder and Gladiator

JOSEPH CIPOLLA

Darrell Davis Augustus van Heerden Tyrone Brooks

Allen Sampson Mitchell McCarthy Carl Jonassaint Dean Anderson

James Goree Cubie Burke Hugues Magen

Pierre Lockett Keith Saunders

FOURTH CAMPAIGN

Liberty Bell and El Capitan

JUDY TYRUS EDDIE J. SHELLMAN

FIFTH CAMPAIGN

All Regiments

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Meet the Artists

Arthur Mitchell has been a pivotal figure in the dance world for over three decades. Mitchell began formal ballet training in his late teens and went on to win the coveted annual dance award upon graduation from the High School of Performing Arts, resulting in offers of scholarships to Bennington College and the School of American Ballet. He accepted the latter and went on to join the New York City Ballet in 1955, where he debuted in the fourth movement of *Western Symphony*. He quickly rose to the position of premier danseur. During his 15 years with New York City Ballet, he electrified audiences with his performances in all of the major ballets in the Company's repertoire. Mitchell was equally at home in the *Agon pas de deux*, a role created especially for him by George Balanchine, or as Puck in *A Midsummer Night's Dream*.

He left New York City Ballet in 1966 to appear in Broadway shows and to experience for the first time a new role as artistic director of a dance company which appeared for two years in succession at the Spoleto Festival.

Upon learning of the death of Dr. Martin Luther King Jr., Mitchell returned from Brazil where he had established the National Ballet Company, determined to do something to provide children in Harlem the kinds of opportunities which he felt had been given to him. It was in 1969, with financial assistance from the Ford Foundation, that Mitchell, along with Karel Shook, founded Dance Theatre of Harlem as a school of Allied Arts and a professional dance company. Having long since expanded its boundaries, the School and Company now recruit students and dancers from around the world.

Their Metropolitan Opera debut marks the 15th anniversary of Company performances. In this brief period, the Company has performed across the United States and the world, playing to sold-out houses and garnering international acclaim. Highlights of the past year included their appearance as the official American representatives at the flag exchange ceremony at the closing of the Los Angeles Olympics; being the first American dance company to be nominated and awarded Britain's Sir Laurence Olivier Award for their production of *Giselle*, and, finally, by an Act of

Parliament, being awarded funds to establish, through the English National Opera, the first scholarship/apprentice training program in dance for London's minority dance students.

Karel Shook is internationally recognized as one of the most influential ballet teachers of our time. Besides his unusual gifts as a teacher, he is also a choreographer and writer, amassing numerous credits in those capacities. In 1968 he returned to the States after holding a nine-year post as director of the Dutch National Ballet to become co-director of DTH. He is devoting a year of sabbatical leave to the writing of a syllabus on the method of teaching at DTH's school.

Milton Rosenstock has served as Dance Theatre of Harlem's Music Director since 1981. Prior to joining DTH, he served for two years as Music Director for American Ballet Theatre as well as for numerous Broadway musicals. His other credits include conducting for all of the major recording companies and numerous film composing and scoring assignments. While a student, Mr. Rosenstock received scholarships from the New York Philharmonic and the Institute of Musical Art as well as fellowships in conducting and composition from The Juilliard School of Music, where he also received the Alice M. Ditson Award for conducting.

Karen Brown, a native of Okmulgee, Oklahoma, began her training when the New York City Ballet opened a school in Augusta, Georgia. Dance Theatre of Harlem's co-director, Karel Shook, saw Ms. Brown perform in a festival in Virginia in 1973, and offered her a scholarship to study at Dance Theatre of Harlem's summer program. She later was made an apprentice and became a full company member in 1975. Her performances with Dance Theatre of Harlem have included Desdemona in *Othello*, *A Streetcar Named Desire*, the Waltz Girl in *Serenade*, the Mother in *Banda*, *Voluntaries*, and *Giselle*. Ms. Brown was a participant in the tribute to Agnes de Mille in 1983 with the American Dance Machine. In addition, she has been guest artist with the North Carolina Dance Theater.

Joseph Cipolla is a native of Buffalo, New York. He began studying ballet in July, 1977 at the American Academy of Ballet under the direction of Maris Battaglia. After attending Buffalo State College for one year, he accepted a scholarship to the school of Dance Theatre of Harlem. Following one year at the school, he was apprenticed to the Company for ten months, after which he became a full company member in 1979. Mr. Cipolla has performed principal roles in *Douglas*, *The Four Temperaments*, *Square Dancer*, *Agon*, *Voluntaries*, and *Giselle*. He has also danced the male lead in *Paquita*, the Drummer Boy in *Graduation Ball*, the young man in Billy Wilson's *Mirage*, and a featured role in *Troy Game*. He performed at the White House February 26, 1981 on the occasion of the new administration's first State Dinner. Among his other credits are a performance at the Munich Youth Festival, Margot Fonteyn's "The Magic of Dance" (BBC-TV), "Donahue Show" and "Kids are People Too." During the summer of 1983 Joseph was married to Julie Felix, a Dance Theatre of Harlem Company member.

Stephanie Dabney, a native of Philadelphia, began her training at the Youngstown Academy of Ballet in Ohio. From 1970 to 1975, she was a member of Ballet Western Reserve, a pre-professional company that is the resident company of Youngstown. Arthur Mitchell saw her perform in February 1975 and invited her to study at Dance Theatre of Harlem. In July 1975, she joined Dance Theatre of Harlem as a company apprentice and became a full company member two years later. She has danced in almost the entire Company repertory and her principal roles include *Manifestations*, the Queen in *Swan Lake Act II*, *Paquita*, Frankie in *Frankie and Johnny* the Firebird in *Firebird*, the pas de trois in *Voluntaries*, and *Giselle* in *Giselle*. Ms. Dabney's role as the Firebird was featured in the WQED/Pittsburgh-Kennedy Center Tonight television production "Stravinsky's *Firebird* by Dance Theatre of Harlem" which aired on PBS in May 1982. She has performed as guest artist with the Garden State Ballet and the Ballet Western Reserve, and was the only woman among the seven Dance Theatre of Harlem dancers to perform in the Munich Youth Festival Gala in June 1981. Ms. Dabney also performed at the White House in February 1981. Ms. Dabney and fellow Company member Donald Williams were featured in the 1984 Rose Bowl parade on the Avon sponsored Firebird float.

Julie Felix was born in London, England. She began studying ballet at the Joyce Butler School at the age of 12. Her first professional job, which enabled her to become an Equity member, was a pantomime in Bath, Somerset, England. Ms. Felix completed a three-year course in ballet, character mime, and contemporary dance and was awarded a diploma at the Rambert Ballet School, London. She first came in contact with Dance

Theatre of Harlem when the company was in London for the 1976 Royal Variety Performance. She auditioned for the Company, was accepted and joined Dance Theatre in 1977. She became a full Company member in 1978. Among works she has performed featured roles in are Billy Wilson's *Mirage*, Royston Maldoon's *Adagio No. 5*, the Third Theme in Balanchine's *The Four Temperaments*, the mother in Agnes de Mille's *Fall River Legend*, Loyce Houlton's *Wingborne*, Desdemona in John Butler's *Othello*, Stella in *A Streetcar Named Desire*, and the second solo variation in *Pas de Dix*. During the summer of 1983, Julie and her husband, Company member Joseph Cipolla, taught ballet and pas de deux classes at the American Academy of Ballet in Buffalo, New York.

Lorraine Graves, born in Norfolk, Virginia, began her classical training at age nine at the Academy of the Norfolk Ballet. In 1972, she attended the School of American Ballet as a scholarship student, and from 1973 through 1974 attended the American Ballet Center. She graduated from Indiana University, Bloomington, Indiana and in 1978 with a Bachelor of Science degree in dance. While with the Norfolk Civic Ballet, she performed in many of the classics, including *The Nutcracker*, *Giselle*, *Swan Lake*, *Les Sylphides*, *Le Corsaire*, *Don Quixote* and *Cinderella*. In October 1978, Miss Graves auditioned for the Dance Theatre of Harlem and was accepted as an apprentice, becoming a full company member in January 1979, and ballet mistress in September 1980. Her principal roles include *Pas de Dix*, the Priestess in Arthur Mitchell's *Rhythmtron*, Choleric in George Balanchine's *The Four Temperaments*, Zobeide in Michel Fokine's *Scheherazade*, the Princess of Unreal Beauty in John Taras' *Firebird*, the Ballerina in George Balanchine's *Serenade* and Myrta in *Giselle*. In addition to her duties as ballet mistress and dancer, Ms. Graves assists director Arthur Mitchell in setting ballets on other companies. A highlight of her 1981-82 touring schedule was performing at the White House on the occasion of the new administration's first State Dinner.

Yvonne Hall, a native of Jamaica, is one of the original students of the Dance Theatre of Harlem. In 1969, the year DTH was founded, Ms. Hall was awarded a scholarship to both Dance Theatre and to the Professional Children's School. As an apprentice and then a full company member, she has performed in almost the entire company repertory. She has performed principal roles in *Le Corsaire*, *Frankie and Johnny*, *Serenade*, *The Greatest pas de deux*, *Giselle*, and *Voluntaires*. Ms. Hall has performed as guest artist with the Boston Repertory Ballet, the Inter-City Ballet Co. in Tennessee, and the 1983 Ceba Awards. She has appeared in the Gala Benefit at the New York State Theater for the Statue of Liberty; for Dr. Martin Luther King's 50th Birthday in

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BOUNTIFUL BALLETS (cont. from p. 7)

when suddenly there stirs a longing for the momentum, involvement, and romanticism unique to the longer ballet. It is on these works that the rest of the repertory rides.

Today, having the "right" ballerina is reason enough to restage one of the classics, but in the beginning the right cultural climate helped too. Musically, technically, and thematically, ballet evolved toward evening-length. Early ballet was a form of court entertainment; *entrées* of highly decorous movement, usually taking a myth or an allegory as their subject, diverted royalty from their worrisome reigns.

Although Dauberval's 1789 *La Fille mal gardée* is acknowledged as the earliest of surviving full-length ballets, *La Sylphide* is the one that transformed ballet's landscape. Premiering in Paris in 1832, the ballet stunned audiences with the ethereality of its subject and its sylph, the choreographer's daughter Marie Taglioni. She even darned the tips of her slippers and rose onto *pointe*. *La Sylphide* was a sylvan fantasy heading for the boundaries of consciousness and desire and it made way for *Giselle* in 1841. These Romantic ballets, more psychological than science fiction, broke a path that others would follow. They set ballerinas in roles that were virile visual metaphors; roles that, in a deeply expressive way, re-imagined the physiognomy of feminine power, decorum, and ultimately, beauty.

Marius Petipa, the brother of *Giselle's* original Albrecht (Lucien Petipa) is remembered as the father of the full-length Classical ballet. In 1847, St. Petersburg's Imperial Theater hired the Frenchman as a dancer and choreographer; he went on to create more than 60 full-length works during his tenure in what was incontestably ballet's finest hour (lasting nearly 60 years). *Don Quixote*, *La Bayadère*, *Raymonda*, *The Sleeping Beauty*, *Swan Lake*: the key common denominator of these last two was of course Tchaikovsky. Composing for the ballet, Tchaikovsky infused his melancholy spirit into the transcendent world he yearned for. The elegiac grandeur of his

codas, the sensation of momentary collapse on the eternal horizon, may have redirected ballet's soul. They certainly gave Petipa a luminously sentient world in which to work.

Concurrently, August Bournonville, the ballet master and choreographer of the Royal Danish Ballet, was creating an opus that remains unique in its moral stance (its sly yet abiding treatment of goodness in the face of evil) and its pure love of classical movement. In fact, it equates the two. It is Bournonville's version of *La Sylphide*, choreographed four years after Taglioni's, that survives today. But our familiarity with the Bournonville repertory is just beginning, and the 1980 Bournonville Festivals—first in Denmark, then repeated in Chicago—were landmark events that seemed emblematic of our renewed interest in balletic narrative and its score of imagery.

Perhaps the dream language of ballet has found its era. What with the ascendance of TV's "epic" mini-series, the scrappy fantasies of rock-video, and the appetite for Robert Wilson's obscure but meticulously arranged subconscious-scapes, it's not surprising that our ballet companies are mounting more full-length productions.

What is surprising is how conservative these ballets are—and yet how satisfying! For when you stop to think about it most story ballets are about one thing: love and its consequence, the wedding. We see the marriage imploded in *Giselle*; in *Swan Lake*, transmogrified; rejected in *La Sylphide* (though Effie gets Gurn as consolation); regained in *Coppélia*; deserved in *Cinderella*; and triumphant—comically in *Don Quixote* and dramatically in *The Sleeping Beauty*. As for *Romeo and Juliet*, an arranged marriage is undermined by a secret one—the two lovers get trapped in between, in a kind of moral vacuum. *The Nutcracker* is rather the exception that proves the rule. Aimed at the child's sensibility, but not just for kids, the story centers on a boy and girl who are soulmates; theirs is a lovers' affinity in a nascent stage.

Mechanically, it makes sense. The ballet technique is about balance and release, risk and recovery—so are tales and legends, and

(continued on page 27)



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LINCOLN

Lincoln-Mercury Division 



Initially, I was going to incorporate company members, but our touring schedule was so full that they were not available for all performances. The dancers, children, and many of the chorus singers in *Porgy and Bess* were therefore from our school. Everyone thought they were members of the company and complimented me on their fantastic discipline. They demonstrated what I've always said: Through the arts and humanities, you learn a discipline that transcends automatically into everything you do.

Our repertoire at the Met, including our Créole *Giselle*, emphasizes American artists and themes. While the pieces include jazz, ethnic, and modern works, ballet technique is the basis for everything we do. Classical dance is a European art

Dance Is Doing

Dance Theatre of Harlem's artistic director discusses the company's June 17-29 Met engagement

Needless to say, I'm delighted about playing the Met. These appearances are truly the highlight in what has been a fabulous year for the company. To us, it's like the final seal of approval on DTH's being accepted as one of the major classical ensembles in America.

I think the dancers look good on the Met stage because they've performed in so many other opera houses—the London Coliseum, Covent Garden, and the Kennedy Center. We are expanding the corps de ballet in several productions here with dancers from the Dance Theatre Workshop Ensemble. So the season at the Met is the culmination of many aspects of DTH, not just the professional company, but also our school. Spectators will be able to see all facets of the training we've been working on for 16 years.

We established a relationship with the Metropolitan Opera when I staged the dances for *Porgy and Bess* earlier this year.

form, and much of the public has not seen black classical dancers, but at DTH I deal in universal essences. The elegance you see in a Watusi warrior is the same as one observes at the court of Louis XIV. Elegance and graciousness are natural to anyone if children are taught at an early enough age that they have these qualities inside. That's what dancing is about—not getting your leg up in the air!

To be classic is to set the style, not follow it. When Balanchine came to this country, he took a technique and built it around the kinetic image and energy of American bodies. That was my training. I'm just following suit.

Where do we go from here? What's left? Everything. Dance is a thing of the moment—an act of doing. The artist is ephemeral, always searching to perfect the ability to touch other people's lives with something special. For me, that's a lifetime commitment. ■

Arthur Mitchell



The Riviera

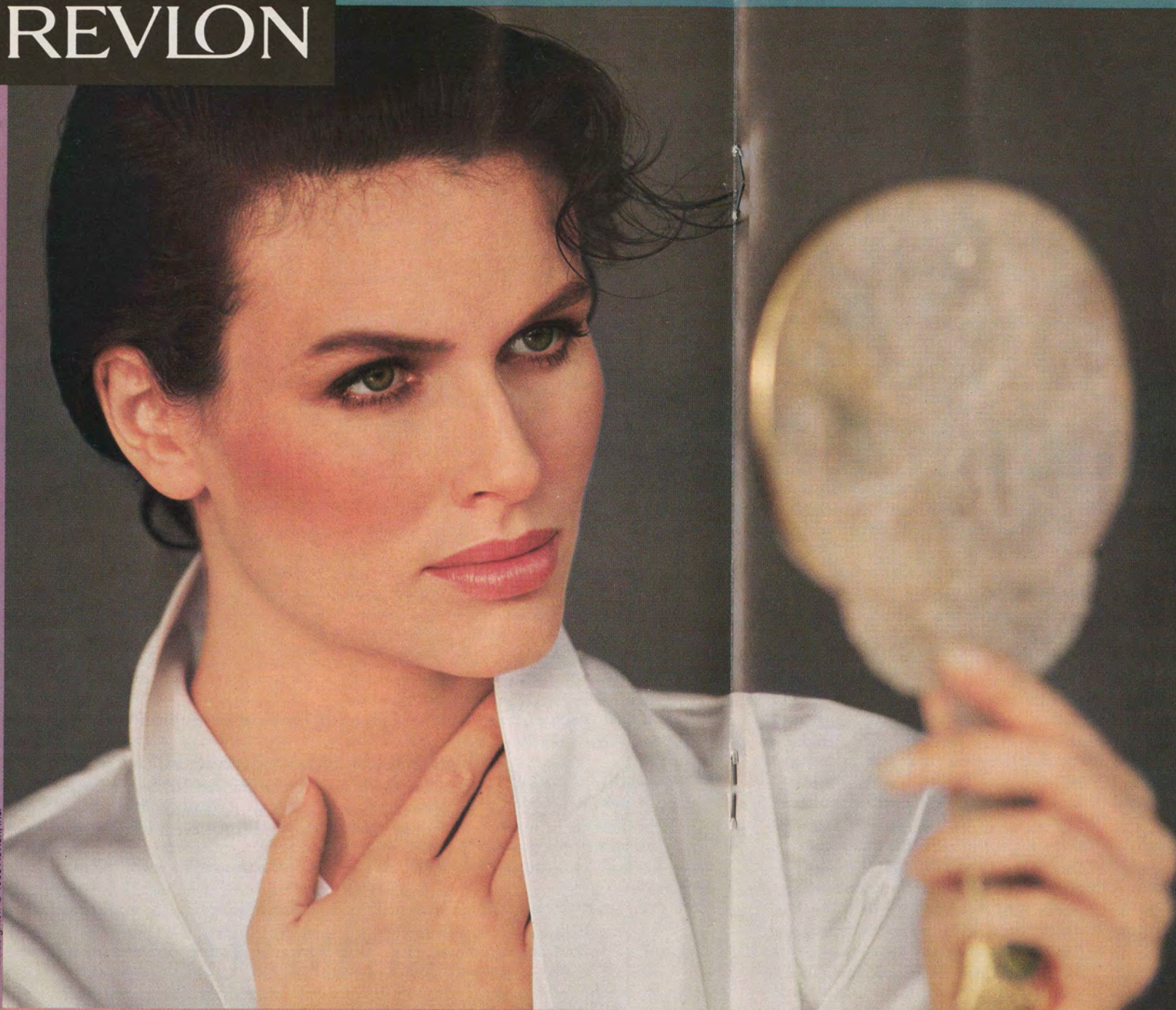
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Where Are They Now?

*Summertime . . .
and Lincoln Center is busy*

For the dedicated people-watcher, resting comfortably at the Fountain Café with a handful of programs in one hand and a capuccino in the other, the arrival of summer at Lincoln Center is unmistakable. Dancers, singers, and musicians scuttle across the Plaza, hurriedly on way to rehearsal or performance, while tourists stroll by in the sun, perhaps following eagerly the path of a tour guide. On warm afternoons, the fountain becomes as irresistible as an oasis and beckons to the passer-by, especially the dedicated scholar trekking to the Library to exchange a weighty set of records, books, and scores for yet another dose of borrowed pleasure. Rest, rendezvous, or chance encounter: At day or night, the Plaza brims with Lincoln Center's summer residents—artists and arts-lovers both.

But the biggest seasonal changes take place indoors, where the constituent companies of Lincoln Center carry out complicated patterns of migration. Moreover, these patterns change from year to year, so even acute observers may occasionally have to ask, where *is* everybody?

The Metropolitan Opera company vacates its premises in late April for an annual spring tour that this year brought the company to national audiences in Washington, D.C., Boston, Cleveland, Atlanta, Minneapolis, and Detroit. Returning to New York, the troupe picnics *al fresco*, as each summer millions of opera-

lovers follow its singers and musicians into New York City's parks. Between June 11 and 22 they are performing in Central Park (twice); Snug Harbor, Staten Island; Prospect Park, Brooklyn; the Botanical Gardens, Bronx; Astoria and Cunningham Parks, Queens; and Eisenhower Park, Nassau County. The operas presented in concert are *Manon Lescaut*, conducted by Nello Santi, with Adriana Maliponte and Patricia Craig (alternating in the title role), and tenor Vasile Moldoveanu; and *Rigoletto*, conducted by Richard Weitach, with Aldo Protti and Richard J. Clark alternating as Rigoletto and Gwendolyn Bradley and Gail Robinson as Gilda.

Meanwhile at the Metropolitan Opera House, American Ballet Theatre's season runs through June 15. Dance Theatre of Harlem offers its Met debut engagement June 17-29, in repertory that includes a Créole *Giselle*, the New York premiere of Domy Reiter-Sofer's *La Mer*, and the world premiere of David Gordon's *Piano Movers*, as well as Balanchine's *Stars and Stripes* (just in time for Independence Day). The Grand Kubuki Theater performs its traditional Japanese theater works July 8 through 20; and *The Blue Angel*, a new Roland Petit ballet starring Natalia Makarova and Petit himself, with the Berlin Opera Ballet, will run July 23-August 3.

Zubin Mehta and the New York Philharmonic are traveling abroad this month,

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on a five-week, 20-city tour of Europe that began in London's Royal Festival Hall on May 30, takes them to several festivals including the Vienna Festival Weeks, the Maggio Musicale in Florence, and the Athens Festival, and winds up at the Istanbul Festival. The orchestra then travels to Tel Aviv for a joint benefit concert with the Israel Philharmonic on June 30, and back in New York, opens its annual series of free parks concerts in August, continuing through the Labor Day weekend.



Soprano
Elly
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Avery Fisher Hall thus lends itself—to the pleasures of Mozart and company. After a now annual June visit to the Kennedy Center, Lincoln Center's Mostly Mozart Festival initiates its nineteenth season on July 8 with an open rehearsal, conducted by Music Director Gerard Schwarz, on the fountain plaza. The seven weeks of orchestral, chamber, opera, and solo concerts include performances of Mozart's opera *Mitridate* (in concert) and the American premiere of his newly-discovered juvenile Symphony in A minor, K. 16a; scheduled soloists include Elly Ameling, Alicia de Larrocha, Yo-Yo Ma, Wynton Marsalis, Jean-Pierre Rampal, and André Watts. There will also be two matinees for children, "Viva Vivaldi" concerts, and free recitals before many of the evening concerts in Avery Fisher Hall.

The New York City Ballet will be in residence upstate at Saratoga between July 2 and 20, while two other Lincoln Center constituents, the Chamber Music Society

and The Juilliard School, forego summer performances altogether. But for the New York City Opera, life begins in the summer. After a week at Wolf Trap Farm Park in Virginia beginning June 11, the company returns to the New York State Theater to open its 20-week season with a performance of *The Student Prince* on July 5. A "Bel Canto Festival" includes a repertory of five bel canto operas, and four new productions will be seen during the course of the season: Bellini's *Norma*, with Olivia Stapp; the Glyndebourne Festival production of Prokofiev's *The Love For Three Oranges*; Wright and Forrest's *Kismet*; and the New York premiere of Dominick Argento's *Casanova*, with 1984 Tony award-winner George Hearn in the title role. The season also includes seven revivals, as well as the return of last year's *Akhmaten* by Philip Glass and Puccini's *La Rondine*, among others.

Besides gearing up for the 23rd annual New York Film Festival that begins September 27, the Film Society of Lincoln Center is presenting two summer events: a tribute to Federico Fellini at Avery Fisher Hall on June 10, and a series called "Truffaut Plus," which includes films by the late François Truffaut and the filmmakers he admired and influenced, in daily showings at Alice Tully Hall August 9-24.

At the center of it all, Lincoln Center Out-of-Doors opens its 15th annual month-long series on August 6 on the plazas and in Damrosch Park, an eclectic collection of music, dance, and theater events all free to the public. The Duke Ellington Sacred Concert, David Bromberg, Illinois Jacquet's Big Band tribute to Count Basie, Ballet Hispanico, and various shows for children are some of the events set to entertain.

The 68th anniversary season of the Goldman Memorial Band series in Damrosch Park, the American Crafts Festival, and the Kool Jazz Festival are a few of the other events taking place in the Lincoln Center environs this summer; so pick your pleasure, stake your spot, and enjoy. ■



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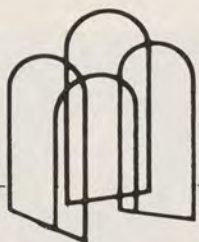
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BOUNTIFUL BALLETS (cont. from p. 15)
 so is living in society. It makes sense choreographically, too. The wedding is one of the great staged social institutions, and in ballet, as well as in life, it rewrites and sanctions the idiosyncracies of courtship while conveniently necessitating the wedding reception and its pageantry.

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myth; they are populated by archetypal forces, limned with life/death decisions, and fueled by the pressure to act.

One of the lessons of *The Nutcracker* is that time changes all things. It just happens faster with dance. We could even argue that the whole point of the toothier full-length ballets is to propel us... beyond time. The moment when Odette and Siegfried leap into the lake is the moment at which we make an emotional commitment to them. It's an existential drop-off as well as a narrative one. And so the ending of *The Red Shoes*: Miss Page, torn between her marriage and her need to dance, puts on the red shoes and in terror leaps from a Monte Carlo balcony. The apotheosis is up to us.

Laura A. Jacobs is dance critic for *The New Leader*.

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Atlanta, Georgia; at the Smithsonian Institute and at the special White House performance in 1981. Ms. Hall has also performed on the "Mike Douglas Show", the "Dick Cavett Show," with the Company on the "Phil Donahue Show," the "Dance in America" series and the "Don Lane Show" in Australia.

Charmaine Hunter was born in Kingston, Jamaica, and moved to Hartford, Connecticut, at the age of nine. She began her formal classical training with the Hartford Ballet School. She became a company member of the North End Dance Troupe and at the invitation of the Polish Embassy, she toured Poland with the troupe, followed by a tour of the West Coast. Ms. Hunter was a scholarship student with Dance Theatre of Harlem and with the Professional Children's School. In January 1981, Ms. Hunter performed with the Company during its New York season at City Center and has since toured with the Company extensively, earning her first soloist roles in *Agon* and *The Four Temperaments* during the Company's season at Covent Garden. Ms. Hunter became a full company member in 1983. Other principal roles with DTH have included *Banda*, *Serenade*, and *Swan Lake Act II*.

Virginia Johnson, a native of Washington, D.C., is one of the original members of Dance Theatre of Harlem since its inception in 1969.

She began studying ballet at an early age with Therrell Smith. At 13, she received a scholarship from the Washington School of Ballet from which she graduated as valedictorian. While studying in Washington, she danced and acted in productions with the Children's Theater, Inc. and performed with the American Light Opera. With the Washington Ballet, she performed in annual productions of *The Nutcracker*. Miss Johnson was a University Scholar at New York University School of the Arts before taking a leave of absence to join Dance Theatre of Harlem. Her roles with DTH include the Swan Queen in *Swan Lake*, Lizzie Borden in *Fall River Legend*, Blanche in *A Streetcar Named Desire*, *Voluntaries*, Desdemona in *Othello*, and Giselle in *Giselle*. She has made guest appearances with the Washington Ballet, the Capital Ballet with Ruth Page, and the Detroit Symphony.

Carl Jonassaint, was born in Port-de-Paix, Haiti. While in high school, Mr. Jonassaint received scholarships to the Gertrude Buda School of Dance, the Louise Lapiere Dance School and the Eddy Touissant Dance Company. He has also been a scholarship student with La Troupe de Danse Pointepieu in Montreal where he taught jazz ballet at the L'Academie de Mannequin de Montreal. In 1980, Mr. Jonassaint was accepted as an apprentice and became a full company member with Dance Theatre of Harlem in 1983.

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His solo work has included roles in *Allegro Brillante*, *Agon*, *The Four Temperaments*, *Douglas*, *Banda*, *Pas de Dix*, *Giselle*, and *Songs of Mahler*. Mr. Jonassaint has danced principal roles in *Square Dance*, *The Four Temperaments*, *Wingborne*, *Troy Game* and Arthur Mitchell's *Manifestations*.

Melanie Person was born in Greenville, North Carolina. She began her dance training in Jackson, Mississippi at the age of 8, continuing her studies at the Calvert-Brodie School of Dance in South Carolina and performing with the Columbia City Ballet Company. Upon moving to New York City, she was enrolled in the Professional Children's School. In 1977, Ms. Person became a full-time apprentice on scholarship at Dance Theatre of Harlem. She became a full company member in 1979. In addition to performing the entire repertory, Ms. Person has a featured role in Michael Smuin's ballet, *Songs of Mahler*, recently set for Dance Theatre of Harlem. She has performed the role of Stella in *A Streetcar Named Desire*, and the lead girl in Balanchine's *Square Dance*.

Cassandra Phifer, a native of New York, began studying dance at the Harlem School of the Arts and was one of the original "babies" of Dance Theatre of Harlem at its inception in 1969. She met Arthur Mitchell there and was offered a scholarship to attend classes at DTH. By the time she turned 14, Ms. Phifer was accepted as a company apprentice. She took a leave of absence in 1973 after graduating from the Professional Children's School to pursue work with the Morse Donaldson Company, the Lar Lubovitch Company and various other ensembles. She rejoined Dance of Harlem in 1977 and has danced in works such as *Swan Lake*, *The Four Temperaments*, *Firebird*, *Concerto Barocco*, *Forces of Rhythm*, *Manifestations*, and *Giselle*.

Keith Saunders, born in Baltimore, Maryland, began dancing in 1971 while a student at Harvard University. At Harvard, he became a member of the Harvard-Radcliffe Afro-American Dance Theatre and then continued his training at the Institute for Contemporary Dance in Boston. He began his ballet training in 1973 at the National Center for Afro-American Artists in Dorchester, Massachusetts. He joined the resident company of the Center in 1974, studying under Samuel Kurkjian. Mr. Saunders joined Dance Theatre of Harlem in 1975. His principal roles include *The Four Temperaments*, *Concerto Barocco*, *Swan Lake*, *Fall River Legend*, *Voluntaries*, and *Hilarion* in *Giselle*. He has been a guest artist with the Boston Repertory Ballet.

Eddie J. Shellman was born in Tampa, Florida, and began dancing at the School for Creative Movement with Jack and Hattie Wiener. Upon entering junior high school, Mr. Shellman's interests shifted from dancing to track and field. However, it was not long before his interest in dance was re-



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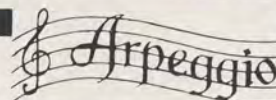
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newed, leading him to audition for the High School of Performing Arts in New York City. It was there he began the study of ballet, modern, and character dancing, and during this time he performed with Pepsi Bethel's Authentic Jazz Theater. After graduation, Mr. Shellman studied with Richard Thomas and Barbara Fallis for a year before auditioning for Dance Theatre of Harlem. Mr. Shellman became a full company member in 1976. As a member of DTH, his roles have included *Le Corsaire*, *Pas de Dix*, *Swan Lake Act II*, *Square Dance*, the Golden Slave in *Scheherazade*, and Albrecht in *Giselle*. His guest appearances have included his performance in *The Greatest pas de deux* during a tribute to Dr. Martin Luther King Jr.'s 50th Birthday, with the Stars of the World Ballet in Australia, and at the University of Alabama where he received the key to the City of Birmingham.

Lowell Smith was born in Memphis, Tennessee. At the age of 19, he began studying dance with the Memphis Academy of Ballet. From there, he went on to study at the North Carolina School of the Arts and the Joffrey School in New York City. He also took private lessons from Tina Glancker, Peter Nelson, and George Lattimer. Mr. Smith has had extensive experience as a professional performer. He has danced with the Ballet South Company in Memphis, Portland Ballet and Ballet Du Lac in Portland, Oregon along with the Eglevsky Ballet in New York City. In the spring of 1976, Mr. Smith joined Dance Theatre of Harlem. Mr. Smith's teaching experience varies just as much as his experience as a performer. He has taught classes for the Memphis Academy of Ballet, Girls Club of America, New York Drama School, the Memphis Art Academy, Jefferson High School of Performing Arts, and the Portland Community College. Mr. Smith's roles with Dance Theatre of Harlem include *Swan Lake Act II*, *The Four Temperaments*, *Doina*, *Concerto Barocco*, *Scheherazade*, *Giselle*, and *A Streetcar Named Desire*. On February 26, 1981, Mr. Smith partnered Yvonne Hall in the pas de deux *The Greatest* at the White House.

Linda Swayze was born and raised in Chicago, Illinois, and started her dance training at the age of ten. She attended the Stone Camryn School of Ballet. While in Chicago, she danced in several *Nutcracker* productions. She also danced with the Chicago Council on Fine Arts and did a feature film for them on the renovation of the Chicago Public Library. Ms. Swayze joined Dance Theatre of Harlem in 1978 as an apprentice and two years later became a full company member. Among the works in which she has performed are *Mirage*, *Paquita*, *Les Biches*, *Fall River Legend*, *The Four Temperaments*, *Scheherazade*, and *Swan Lake Act II*.

Terri Tompkins, a native of Columbus, Georgia, began her study of ballet performing with the Norfolk Civic Ballet in such works as *Giselle*, *Paquita*, and *La Bayadere*. In 1980, she received a scholarship to attend the Professional Children's School, graduating in

June 1980. Ms. Tompkins studied in the summer of 1978 at Dance Theatre of Harlem's summer school, was later awarded a scholarship, and became an apprentice. She became a full company member in 1981. For Dance Theatre of Harlem she has performed in *Fall River Legend*, *Songs of Mahler*, *Douglas*, *Graduation Ball*, *The Four Temperaments*, and *Stars and Stripes*.

Judy Tyrus was born in Richmond, California and began her formal classical training at the Richmond Ballet. In 1977, Ms. Tyrus attended a master class given by members of Dance Theatre of Harlem in Berkeley, California. After attending Company classes, she was invited to New York City as an apprentice and became a full company member in 1979. She has performed as a principal in *Le Corsaire*, *The Four Temperaments*, *Biosfera*, *Concerto Barocco*, *Saare Dance*, *Graduation Ball*, *Sylvia Pas de Deux*, *Serenade*, *Firebird*, *Stars and Stripes*, and *Giselle*. She frequently is partnered with fellow Company members Joseph Cipolla and Eddie J. Shellman.

Augustus van Heerden was born in Johannesburg, South Africa, and has studied with the Johannesburg City Ballet and the University of Cape Town. Among his teachers have been David Poole, Dulcie Howes, Dudley Tomlinson, Deidre O'Donoghue, Violette Verdy, James Capp, E. Virginia Williams, and William Griffith. He joined Dance Theatre of Harlem in 1983, performing roles in *The Four Temperaments*, *Giselle*, *Square Dance*, *Douglas*, and *Voluntaries*. He has performed as a principal with the Boston Ballet, Dame Margot Fonteyn and the Scottish Ballet, Berkshire Ballet, and the Palermo Ballet.

Derek Williams, a native of Jamaica, was one of the original dancers with the Dance Theatre of Harlem at its inception in 1969. While touring England and Canada with the Jamaica National Dance Company, he came to the attention of Martha Graham, who brought him to New York on scholarship. He studied at the Martha Graham Dance School and later at the Harkness House for Ballet Arts. In 1977, Mr. Williams took a leave of absence from Dance Theatre of Harlem and made his Broadway debut as Jesus in *Your Arms Too Short to Box With God*. Since rejoining Dance Theatre of Harlem in 1982, Mr. Williams principal roles have included *Equus*, *Fall River Legend*, *Concerto Barocco*, *Shapes of Evening*, and *Giselle*. He has been guest teacher with the Scapino Densakademie in Amsterdam along with conducting numerous workshops in France and Spain. Television and film credits include *Blues Gone*, directed and choreographed by Billy Wilson, *Rhythmtron*, *The Wiz*, and *Cotton Club*.

Donald Williams was born in Chicago, Illinois. At the age of 11, he became interested in dance and through a teacher, Moselle Mintz, auditioned with the Ruth Page Dance Foundation and received a full, one-year scholarship. In May 1972, Mr. Williams,

along with a group of other students, was allowed backstage to meet Arthur Mitchell following a performance by Dance Theatre of Harlem. After receiving a scholarship, he continued to study at DTH, attended the Professional Children's School and performed with Dance Theatre of Harlem Junior Company, returning to Chicago in 1975 to complete his formal education. Upon his graduation, Mr. Williams returned to Dance Theatre as a Company apprentice, and worked his way up to a full company member and principal dancer. His principal roles include, among others *Douglas*, *The Four Temperaments*, *Swan Lake Act II*, and *Scheherazade*. He is currently featured in *Banda*, *Frankie and Johnny*, and *Giselle*. Mr. Williams made his movie debut in *Cotton Club*.

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Festival of India

During the week of September 10, Lincoln Center for the Performing Arts will present the India Festival of Music and Dance, seven colorful shows at Alice Tully Hall, in conjunction with the year-long, nationwide "Festival of India: 1985-1986." By far the leading performing arts program in any of the Festival of India's 90 host cities, the India Festival at Lincoln Center will celebrate an array of performance customs through an assembly of costumed dancers, singers, and musicians—the foremost exponents of their arts—gathered from all over India.

Each of the exotic groups selected to participate at The India Festival of Music and Dance at Lincoln Center represents a different type of traditional performing art form, displaying old and new cultural customs that range from masked dancers enacting legendary tales, to a popular ensemble of folk singers. The complete program begins with a Percussion Ensemble drumming its way from Lincoln Center's Plaza into Alice Tully Hall and on to the stage, followed by Bharata Natyam, a classical solo dance form addressing romantic sentiments of love and devotion, performed by Malvika Sarukkai, one of India's most gifted young stars. Next is Kathakali, a lively and highly dramatic theatric presentation of stories and legends, featuring thirteen performers in elaborate costumes and make-up. Then, one of India's greatest celebrities, Birju Maharaj, is accompanied by three of his disciples for Kathak, a dance form based on complex rhythms, expressed by spoken syllables, stamping, and ankle-bell ringing in dialogue with an ensemble of percussionists. One of the leading folk groups in India today, Langas and Manganiars, sing Rajasthan folk songs next, in an energetic style reminiscent of the American square dance spirit; this is followed by dance team



Shiva Nataraj ("Lord of the Dance")

Raja and Radha Reddy in a performance of Kuchipudi duets from the festival theater of South India.

Martin E. Segal, Chairman of Lincoln Center for the Performing Arts, recently commented on Lincoln Center's involvement with the festivities: "We at Lincoln Center are looking forward to these fascinating performances by India's finest ambassadors of music, dance, and drama. What a unique opportunity we have, as participants of the Festival of India celebrations, to share a glimpse of that nation's glorious and vibrant cultural heritage!"

From Tuesday, September 10 through Sunday, September 15 there will be five evening performances as well as two weekend matinees at Alice Tully Hall. Other Festival of India events to be hosted at Lincoln Center are the New York Philharmonic's "Celebration of India" program (fall 1985) and the New York Public Library's "History of Indian Dance, Music, and Theatre" (March 1986).

For more information on The India Festival of Music and Dance at Lincoln Center call (212) 877-1800. Tickets are \$30 and \$18, available through CenterCharge, (212) 874-6770. —LISA WOLF



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