



HAWAII DANCE THEATRE

DEBUT PROGRAM, A BICENTENNIAL EVENT

DAN WAGONER, guest artist

BETTY JONES & FRITZ LÜDIN,
resident artists

University of Hawaii at Manoa
John Fitzgerald Kennedy Theatre
May 6, 7, 8, 9, 1976

PROGRAM

WELCOME

TRADITIONAL HAWAIIAN DANCE

Hoakalei Kamaau
The State Council on Hawaiian Heritage Dancers

THE SHAKERS

Choreography: Doris Humphrey (1931)

Music: Traditional, harmonized by Daniel Jahn

Costumes: After designs by Pauline Lawrence and historical sources

Scenic Design: Donald Ranney

Eldress: Barbara Littenberg

Sisters:

Susan Boxx
Diane Crowley
Ina Delcourt
Catherine Hasler
Audrey Jung
Louise Kawabata

Brothers:

Didier Deschamps
Gary Govett
Shannon Hayashi
Frank Kane
Gordon Loo
Bertrand Raison

Soprano: Marilyn Liu Kim

Harmonimum: Katherine Wachi

The Shakers was the first dance of its kind to be based on an American religious theme: "God hath revealed that eternal life shall be the reward of the chosen few who are shaken clean of sin." The dance represents a Shaker sect at meeting and is a study of religious ecstasy and devotion. The movement was derived from but not literally copied from Shaker behavior in their services in which men and women were divided into separate groups of celibacy on either side of their meeting houses.

DUET

Choreography: Dan Wagoner

Music: Henry Purcell

Costume Design: Dan Wagoner

Betty Jones

Dan Wagoner

INTERMISSION

DAN'S RUN PENNY SUPPER

Choreography: Dan Wagoner

Music: Blue Grass and Charles Ives

Costume Design: Dan Wagoner

Evelina Deocares, Catherine Hasler, Audrey Jung, Rene Kashiwabara, Louise Kawabata

Dan's Run is the name of a stream in West Virginia. *Penny Supper* was a type of church social in which money was raised by selling food at a penny per item.

TWO SOLOS: *Choreographed and Danced by* Dan Wagoner

1. *BROKEN HEARTED RAG DANCE*

Music: Scott Joplin

2. *A SAD PAVANE FOR THESE DISTRACTED TIMES*

Music: Thomas Tomkins

PASSACAGLIA AND FUGUE IN C MINOR

Choreography: Doris Humphrey (1938)

Music: Johann Sebastian Bach

Betty Jones

Fritz Lüdin

Susan Boxx, Joella Chew, Diane Crowley, Evelina Deocares, Catherine Hasler, Audrey Jung, Rene Kashiwabara, Louise Kawabata, Diana Lee, Jill Oda, Margo Sancken, Shirley Stringer

Didier Deschamps, Gary Govett, Shannon Hayashi, Bertrand Raison

Passacaglia, a 'dance through the streets,' is of medieval Italian origin. It was a processional celebration. Doris Humphrey, in one of her most majestic and nobly beautiful choreographies, depicts a cortege in exalted progress through the imaginary avenues of a golden city. Through some choreographic magic, the dancers are not only the celebrants, but seem to personify the architecture of their city, its towering mass, its soaring steeples and intricate, dazzling ornamentation. The music, one of Bach's most consummate and perfect architectures, seems to call for the architectonic treatment.

ABOUT THE ARTISTS

Doris Humphrey (1895-1958), one of the leading pioneers in American Dance, was a humanist and a thinker. She was born in Oak Park, a suburb of Chicago. Both her grandfathers were Congregational ministers and she was a descendant of Ralph Waldo Emerson. From 1917 to 1926 she studied and performed with Ruth St. Denis and Ted Shawn. In 1927, with Charles Weidman, she opened a school in New York and began her search for a style of dance that would come out of her own heritage and say something of America.

John Martin, in his introduction to Selma Jeanne Cohen's book **Doris Humphrey: An Artist First**, writes of her: "She was one of the half-dozen of women of great vision and total dedication who succeeded in giving entity to what was really a new art, if any art worthy of the name can ever be said to be new. Certainly, it was the first completely and incontestably American manifestation in our artistic history.

"The medium in which she created is unhappily an evanescent one, and for all the intuitive mastery of form in which she had no rivals, the loveliness and the profundity of her work as both dancer and choreographer are lost. A few — alas, a very few — of her works have been scored in Labanotation, which she held in high regard. 'Now,' she said when her first short piece had been notated, 'we belong to history.' But if her works themselves cannot, in the nature of things, survive, the vital essence of her creativeness does survive in every notable bit of dancing and choreography that has come after her, and spreads its leavening influences, indeed, into all the forward-moving phases of our artistic lives and thinking."

Dan Wagoner was born in Springfield, West Virginia. He earned a bachelor's degree in pharmacy at West Virginia University and served two years in the army before beginning his dance career as a member of Doris Humphrey's repertory group at Connecticut College and a scholarship student at the Martha Graham School. Eventually he joined the Graham Company and remained for four years. During this period he also danced for Merce Cunningham and Paul Taylor and became a leading soloist in the Taylor Company. His desire to make dances, teach, and perform on his own led him to leave the Taylor Company in 1968 in order to form his own company. Dan Wagoner and Dance Company premiered in 1969 in New York City where they have been performing regularly ever since, plus tours throughout the United States under the auspices of the Dance Touring Program of the National Endowment for the Arts, as well as in England, Venezuela, India, Pakistan and Ceylon. Dan has taught on campuses throughout the United States, and has his own studio in New York City.

Betty Jones and Fritz Ludin met when both were in the José Limón Dance Company, and have been partners for over ten years with their own company "Dances We Dance", performing works by major contemporary choreographers, such as Murray Louis, Dan Wagoner, Martha Wittman and Carl Wolz. Many have been made possible through grants from the National Endowment for the Arts and the New York State Council on the Arts. "Dances We Dance" participates in Artists-In-Schools and Dance Touring Programs under the National Endowment and the United States Office of Education throughout the United States. They have taught and performed throughout Europe. Both have been on the faculties of Juilliard School, New York City, Connecticut College of Dance, New London, the Long Beach Summer School of Dance, California, and in Germany the Folkwang Hochschule, Essen, and Internationale Sommerakademie des Tanzes, Cologne.

Betty Jones started her dance training at an early age with teachers such as Alicia Markova and Ted Shawn. Two major influences that shaped her career were her long and successful association with two of America's greatest dance figures, José Limón and Doris Humphrey. Perhaps her most famous role is her "Desdemona" in Mr. Limón's **The Moor's Pavane** which has become a modern classic and is widely known in a film version. With the Limón Company, Miss Jones has danced at the White House, and toured Europe, the Far East and South America under the sponsorship of the State Department.

Fritz Lüdin was born in Switzerland and received his dance training in Vienna and Paris; he made his debut as a young soloist with the Stockholm Park Theatre, and appeared in musicals and on television in Sweden. He joined the José Limón Company in 1963 for its Far East tour. In 1966, assisting Mr. Limón in the reconstruction of his **Missa Brevis**, he danced Mr. Limón's role at the University of Utah at Salt Lake City. When Artist-in-Residence at the University of Hawaii, his **Flight** and **Interspheres** were performed by the University Dance Theatre. He and Miss Jones were members of the American Dance Theatre at Lincoln Center and have appeared in many TV programs, including NET's "One Hour with José Limón."

HAWAII DANCE THEATRE

Hawaii Dance Theatre was established to bring to the Hawaii community the vitality and creativity of contemporary American Dance. A major function is to attract professional dancers and choreographers to work with dancers at the University. Plans are in the formative stages for a small professional modern dance company which will be in residence full time on the Manoa campus.

Artistic direction of the Hawaii Dance Theatre is provided by the dance faculty of the Department of Drama and Theatre, and management provided by the College of Continuing Education and Community Service.

The program for the Debut Concert, which is an official Bicentennial Event, was selected to feature one choreographer who was a pioneer of the modern dance in America — Doris Humphrey — and one choreographer who is one of the leading contemporary artists in New York today — Dan Wagoner.

Doris Humphrey's *The Shakers* and *Passacaglia and Fugue in C Minor*, and Dan Wagoner's *Dan's Run Penny Supper* have been reconstructed from Labanotation scores. Labanotation, one of several ways of recording dance, was developed by Rudolph Von Laban. Labanotation, a system of recording movement using abstract symbols written on a vertical staff, is taught at many Universities in the United States, including the University of Hawaii.

Hawaii Dance Theatre is a University of Hawaii project co-sponsored by the University of Hawaii Foundation, The State Foundation on Culture and the Arts under a grant from the National Endowment for the Arts, and by the Friends of Hawaii Dance Theatre, an organization which has been established to promote and support the artistic activities of the company.

Additional funding comes from the McInerney and C.S. Wo Foundations, the Rama Watumull Fund, the Mary D. and Walter F. Frear Eleemosynary and G. N. Wilcox Trusts, the University of Hawaii Foundation Educational Innovations Fund and private individuals.



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SUMMER SEASON OF THE HAWAII DANCE THEATRE AT KENNEDY THEATRE

MODERN DANCE CLASSICS: July 9, 10, 11, 16, 17, 18, 1976

<i>Passacaglia and Fugue in C Minor</i>	Doris Humphrey—J. S. Bach
<i>Flickers</i>	Charles Weidman—Traditional
<i>Concerto Grosso</i>	José Limón—Vivaldi
<i>Folksay</i>	Sophie Maslow—Traditional

NEW TRENDS: July 29, 30, 31, 1976

A program of chamber dance works. To be announced.

Staff for the Hawaii Dance Theatre

Artistic Director: Carl Wolz
Resident Artists-Directors: Betty Jones, Fritz Ludin, Takako Asakawa, David Hatch Walker
Executive Director: Marian Kerr
Business Manager: Susan Au
Management Consultant: Barbara Furstenburg
Music Consultant: Allen Trubitt
Design Consultant: Richard Mason
Costume Consultant: Sandra Finney
Technical Consultant: Mark Boyd
Promotion Consultant: Takeo Miji

Production Staff for the Debut Concert

Dance Director: Betty Jones
Labanotation Reconstruction: Carl Wolz assisted by Judy Van Zile, Irene Wachtel
Technical Director/Lighting Design: Robert Maeda
Stage Manager: Leo Jones
Sound Technician: Dando Kluever
Costume Supervisor: Sandra Finney
Costume Crew: Gail Stewart, Karen Carino, and students of Drama 299.
House Manager: Aletha Worrall
Box Office: Karen Brilliande, David Furumoto, Lester Mau, Theresa Neilsen, Elsie Yamakawa
Ushers: Dance Students of the University of Hawaii

Friends of the Hawaii Dance Theatre Board of Directors

Executive Committee: Lester E. Cingcade, President; Ellen Masaki, First Vice-President; Isabel Haran, Second Vice-President; Beth Fincke, Secretary; Michael T. Suzuki, Treasurer.
Members: Yvonna Balfour, Carl J. Barrea, Eunice DeMello, Leigh-Wai Doo, Joanna Fan, Mamie Kimata, Reiko Oda, Gail Potter, Carole Kai Shimizu, Jack Spradlin, Phyllis Spradlin, Josephine Taylor, Mildred Tolentino, John Unterecker, Vernon Woo.

Contributors to the Hawaii Dance Theatre

Mary D. and Walter F. Frear Eleemosynary Trust, McInerny Foundation, The State Foundation on Culture and the Arts (under a grant from the National Endowment for the Arts), University of Hawaii Foundation Educational Innovations Fund, Rama Watumull Fund, G.N. Wilcox Trust, C.S. Wo Foundation.

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ACKNOWLEDGEMENTS: The Bishop Museum for the loan of the harmonium. Glenn Cannon, Nancy Takei, and the Production Committee of the Department of Drama and Theatre.

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NOTICE: SMOKING IS NOT PERMITTED IN THE AUDITORIUM NOR MAY PHOTOGRAPHS BE TAKEN DURING PERFORMANCE.

ADDITIONAL ACKNOWLEDGEMENTS

Due to printing deadlines, the following contributors to the Hawaii Dance Theatre could not be included in the program:

Mr. and Mrs. Daniel T. Aoki, June Starr Borisoff, Barney J. Brown, Miss Laura G. Cassidy, Mrs. Richard H. Clark, Mrs. Marjory E. Fairbanks, Mr. and Mrs. George Fan, Jim and Barbara Furstenberg, Nell Monroe Fuson, Mr. and Mrs. Arthur J.K. Hee, Dr. and Mrs. George Kimata, Mr. and Mrs. Francis K.P. Lee, Mr. Robert H.Y. Leong, Dr. and Mrs. James R. Linn, Margaret Y. Oda, Mrs. Altha Panfiglio, Mr. and Mrs. Raymond W.T. Pang, Dolores Springer, Toma Tasaki.

ADDITIONAL PRODUCTION STAFF

Associate Lighting Designer: Fritz Ludin

Sound Technician: Joe Dodd

Publicity: Sara Edlin