



**AMERICAN BALLET CENTER**  
Official School  
Of the Joffrey Ballet

**FALL COURSE**

**Faculty:**  
**ROBERT JOFFREY,**  
Director  
**GERALD ARPINO,**  
Asst. Director

Meredith Baylis  
Jacques Cesbron  
Erika Goodman  
Dorothy Lister  
Sidney Lowenthal

and guest teachers from the  
Joffrey Ballet

Children's Graded Classes  
School Approved by  
Government  
for Foreign Students

Write for Brochure  
434 Ave. of The Americas  
(at 10th Street)  
New York, N.Y. 10011  
AL-4-8520

**AMERICAN BALLET THEATRE SCHOOL**

Patricia Wilde, Director  
Official School of  
American Ballet Theatre

**FALL TERM**

**Faculty**  
Ivan Nagy  
Valentina Pereyaslavce  
Patricia Wilde  
and selected ballet masters from  
American Ballet Theatre Company

by audition only  
Valentine Vishnovsky—Principal Pianist  
American Ballet Theatre School admits students  
of any race, color, national and ethnic origin.

Address Inquiries to:  
Ballet Theatre Foundation  
888 Seventh Avenue, N.Y., N.Y. 10019  
(212) 757-7035

**the solomons studio dance**

**MODERN TECHNIQUE:**  
Adv/junior m-f 10-11:30  
Intermed m,w,f 3-4:30  
Elementary w 6-7:30  
889 Broadway (19st)  
242-5633

**NEW YORK ACADEMY OF BALLET**

Ballet Pointe Jazz  
Adults and Children  
Beginners through Professionals

Florence Lessing, Director, Katherina Adiecha  
Dafna Erlich, Ralf Harmer, Jeffrey Hughes, Felicia Velasco

667 Madison Ave. (at 61 St.) New York 10021 TE 8-0822

**BRIANSKY SARATOGA**

1965-1981  
1 JULY—AUGUST 12

A Unique summer experience in Dance  
for all levels ages 10—20



Skidmore College Saratoga Springs, N.Y.

**BALLET CENTER, INC.**

FOR BROCHURE: 220 West 93rd Street, New York, N.Y. 10025 212-799-0341

**INTERNATIONAL DANCE ★ SCHOOL**  
CARNegie HALL STUDIO 819

New York's most complete dance curriculum taught by 25 professional teachers, dancers, choreographers. Open classes year round—basic to advance. Single class \$4.00—10 per month \$30.00. Start anytime: Foreign students welcomed.

**DIRECTOR: FEDOR LENSKY**

**STAFF**

David Anderson	Anton Germano	Miss Phaedra
Oceola Bragg	Marvin Gordon	Ramon Ramos
Mary Jane Brown	Diane Hakak	Al Sambogna
Ramon Colon	Lilian Heitzmann	Frank Sellitto
Paul De Luca	William Herter	Angela Tobias
Carlos Fernandez	Carol Hess	George Tomal
Mona Gerges	Janis Kasni	Frank Wagner
Miss Joujoka	Kirik	Harry Woolever

**BALLET POINTE JAZZ**  
JAZZROUTINES TAP TAPROUTINES MODERN  
SPANISH MID-EASTERN DISCO-JAZZ ORIENTAL  
STRETCH TURNCLASS ACROBATICS

881 7th Ave. at 56 St. ★ 247-6056  
New York City 10019 974-9490

**Reviews: Pavlova Celebration, Ito,**

**THE PAVLOVA CELEBRATION**  
Adelphi-Calderone Theater  
Hempstead, N.Y.  
November 22

by Hal Wiener

Anna Pavlova was born Feb. 12, 1881 in St. Petersburg. Although she died a scant 50 years later in The Hague, her birthday centennial was celebrated by the aptly-named Pavlova Celebration which features Starr Danias, a principal dancer with the Joffrey Ballet. With artistic direction by Douglas Wassell, Danias' husband, this small ensemble made their debut in a full evening's recreation of Pavlova signature pieces at the Adelphi-Calderone Theater in Hempstead, N.Y. in November. The intent was to appeal to today's more sophisticated ballet audience by recalling much of the spirit and excitement that made Pavlova a household name over half a century ago. If the spirit was willing some of the excitement was missing. Possibly it's a tribute to our own development as dancegoers that by visiting a museum of dance pieces we can recall with nostalgia this post-romantic period of ballet, and along with it such other legends as Diaghilev, Fokine, Nijinsky and Karsavina.

Danias was partnered by Gregory King a former Joffrey dancer, and, in a surprisingly strong effort, supported by a cadre of dancers from

various New York area companies. The first part of a two-part program featured a series of excerpts and short ballets with Danias alternating with members of the ensemble so that she never had to dance two consecutive pieces. From *Les Preludes* through *Autumn Bacchanale* and *The Dying Swan* Danias revealed an attractive lyric quality accented by soft rounded port de bras and defined placement, with King an attentive partner. *Autumn Bacchanale*, with choreography by Ruth Page after the original, is not danced on point and was a delightful spoof of a more innocent era. This pastoral pas de deux seemed impish and fresh on its own terms, although lacking the frenzied abandon of the original which had audiences gasping at the revelry of Pavlova and Mikhail Mordkin. *The Dying Swan* was originally choreographed by Michel Fokine for Pavlova in 1907, made its bow at the Maryinsky Theater in St. Petersburg, and has since become the traditional signature piece for a variety of Russian prima ballerinas. Now, restaged by Muriel Stuart, it offered a properly understated eloquence by Danias, from her simple shimmering pas de bourrees to the quivering arms of this magical bird nearing death. *Idylle* had an exuberant Roseanne Germer along with a perky Martha Purl in a duet that could have been titled *Who's Got the Flower*. Germer's flashy quick-

silverlike spins contrasted neatly with a more languorous Purl. "Polka Pizzicato" from *Harlequin's Millions*, choreographed by Page as well, featured a chorus line of five girls led by an irrepressible Germer in a cute but not particularly distinctive romp to music by Riccardo Drigo. Also the pas de trois from *The Fairy Doll* choreographed by Irine Fokine featured Linda Gelinias, attractively coy, with King and Sam Cardea lending stalwart support.

The second part was Act II of *Giselle*. A shortened Act II to be sure, minus much of the traditional introductory solo and amplitude of Myrta, Queen of the Wilis. As Giselle, Starr Danias was making her debut, dancing precisely but not quite realizing the ethereal wraithlike quality of Giselle's spirit. King's Albrecht was also a debut and was danced with a studied deliberation, decent ballon, and neat, if uninspired, diagonal brisés along the line of six wilis. However, the complexity of Albrecht, his desperation through to redemption, was for the most part untouched. Giselle, Myrta and the rest of the wilis wore wedding gowns, which were faithful period reproductions but lacked the line of the long tutus favored today.

The evening will remain a tribute to a time of misty memories and the legend that was Pavlova. It will also serve to remind us of how far ballet has come since that time.

**L.A. Ballet . . .**

(continued from page 5)

ballet holds up as a genuine statement in dance.

In *Les Amants* 10 pairs of lovers danced to Debussy's music from "Images" and "Pour le Piano." In this ballet which included homosexual lovers as well as heterosexual couples, different aspects of love were shown. Two girls started off, emotive and tentative, other couples followed—a combative David Rodriguez and Ellen Bauer, a spritely Clifford and Kirkland. Flagg and Pitts danced a romantic pas de deux, and in this dance, as happened in all the other ballets, the blue lighting of Michael Lincoln telegraphed "romance" before movements started.

**Clifford's Best**

Clifford was at his choreographic best in ballets with a dramatic basis. In his abstractions, which included *Symphony* (Saint-Saens Symphony No. 3) and *Beethoven Variations*, to the 32 Variations, there were many times when the dances turned into square, on the beat music visualizations. A girl in arabesque wearing a wispy costume with her hair down being turned by a boy in a spotlight may be technically interesting but there is no intrinsic meaning behind it. Only choreography can turn a general idea or cliché such as "love," into something specific and bitingly poignant. Too often Clifford's ballets (and in this he is not alone) stayed general and seemed to be made only for the sake of making a ballet.

**Ballet's Dilemma**

The Los Angeles Company reflects one of the present dilemmas of American ballet—choreography. If a company does not rely on a classical repertory (and one cannot imagine the Los Angeles Ballet with a *Swan Lake* or *Giselle*) then they must seek out a new repertory. Clifford has kept the company going by hard work and stick-to-it energy and in this he must be applauded. But it is not enough. There are too many dances which are done for effect (a big romantic closer, a folksy ballet) rather than for meaning. All the money, time and hard work in the world are no substitute for significance.



**SACHIYO ITO**  
Japan House, N.Y.C.  
November 17

by Lillie F. Rosen

For one as slim and petite as Sachiko Ito, her recent solo performance provided an evening with a powerful punch, exhibiting both a kind of Japanese understatedness and a more Western modern mode. She also proved a veteran trouper, calm and imperturbable when the opening curtain decided to act up just as the first work was starting, halting midway in its trip to the stage's sides.

**"Osen"**

Miss Ito offered a Kabuki style work, *OSEN*, involving Osen, as a model for a woodblock printer. To traditional Japanese music, Miss Ito managed to convey the passage of birds as though already on their

autumn migration. Her torso twisted delicately this way and that, spiralled and turned in on itself, hands moving like wings, with overall an introspection that suggested sadness at Time's passing. Even in moments of stillness, Miss Ito conveys the feeling of movement.

In *Chieko, the Elements*, set to poems of Kotaro Takamura and sung by Ellen Gould and Claire Padien, her talking body conveys the conflict created by a jealous husband who senses his wife's artistic ability to be better than his own. Here, she moved falteringly, aimlessly, erratically, palms up, pressing, defining her small confined space on invisible walls.

The program included *Haru No Umi* (The Sea in Spring) and *Nuhabushi*, an Okinawan Court Dance, in both of which Miss Ito demonstrated further that as dancer, she is as well part poet, part painter.