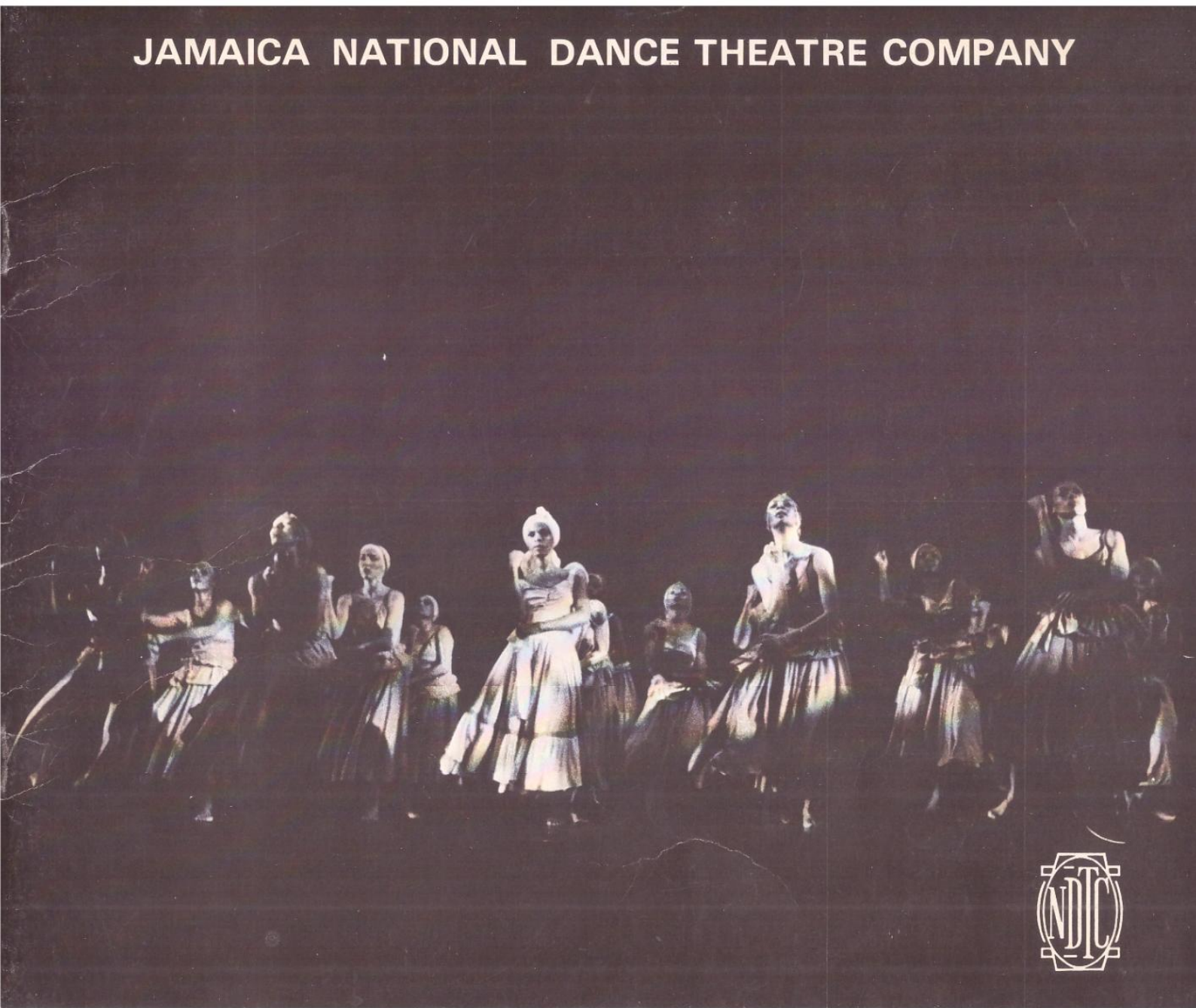


JAMAICA NATIONAL DANCE THEATRE COMPANY



Front Cover
GERREHBENTA
Back Cover
SUMMER IS

THE NATIONAL DANCE THEATRE COMPANY OF JAMAICA

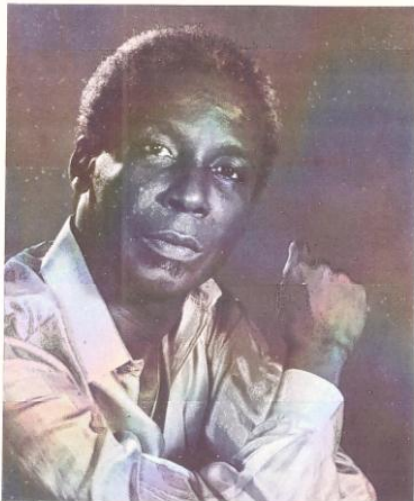
Director
The Hon. Rex Nettleford, O.M.



1984 SEASON OF DANCE

Presented by

NCR JAMAICA LIMITED



FROM THE ARTISTIC DIRECTOR

The untimely passing of NDTC's Balletmistress and Founding Member Yvonne DaCosta has profoundly affected the Company these past months. As she herself would have preferred it, it has not been all grief. The memory of her long and sustained, dedicated work for the Company and the art of dance in Jamaica served to fortify many of those left behind towards greater effort at continuity. It has also ensured a firmer hold on the original aims of the NDTC to contribute by way of the creative arts to Jamaica's and the wider Caribbean region's quest for self-definition. The quest continues. More recent emphasis on the integration of thought, form and feeling in the delineation of our own technique, vocabulary and style is part of the NDTC's understanding of its role and mission.

For this reason the Company maintains its ardent support for the work being done in the Jamaica School of Dance, itself a progeny of NDTC, and for the still significant, even if not always perfect, offerings in the annual Festival competitions. The efforts by a couple of dance ensembles to offer new and different voices in dance theatre are no less welcome. NDTC wishes for them the artistic courage, aesthetic integrity, seriousness of purpose, gifts of intelligence and dedicated commitment that any such venture not only deserves but demands.

Inside the NDTC itself the challenges for the foreseeable future lie squarely on the shoulders of the new-breed members — the "children of the Eighties", if you like. That their technical skills and performing competence are internationally acknowledged there is no doubt, as Clive Barnes, the New York dance and theatre critic, last year affirmed. After the Company's appearance at the City Center Theatre in New York he wrote that to call these dancers "amateurs" would be "hopelessly inaccurate". He also pointedly referred to the Company's "good condition". Yet none of this can absolve these young artists from the responsibility of continuing application and an unrelenting search for artistic excellence which must be achieved in the spirit of forging our own language of artistic communication rather than imitating, however expertly, that which others have expended time, energy and talent to achieve.

Much of this will have to be done against the background of a seemingly irresistible urge on the part of some of our people to destroy what has been successfully built or even to let what seems to be prospering among us to wither on the vine. The nourishment must, however, continue to come from our own soil, whatever may be the

fertilisers brought in from elsewhere. To function otherwise is to sell our fledgling nation and society short and to betray the trust placed in the now generation by people like the Yvonne DaCostas in the area of dance and the Joyce Lalors in the area of choral music which is integral to the NDTC's artistic and aesthetic vision. The NDTC Singers' ability to attract high critical acclaim at home and abroad (see the **New York Times** review by Anna Kisselgoff, September 17, 1983), indicates a respect for the legacy left us.

As if to remind us of that legacy, this Season will see the return to the stage of three veteran and highly distinguished dance personalities — Sheila Barnett, Barbara Requa and Bert Rose — in limited renditions of an NDTC warhorse, "Dialogue For Three". Their temporary return to the NDTC stage, which they once dominated and influenced for some two decades, provides the organic links in an unending process of handing down of the best from one generation to the next. The dance cannot survive without this sense of tradition. The appearance as Guests by these three fine artists has a certain "rightness" to it at this time. We welcome it.

Thanks are also due to all those who have made the dance possible among us — creators, performers, critics, audiences and patrons from both the Government and the private sector. In the NDTC the artists, the creative technicians and the voluntary administrators have all been responsible, as a forthcoming book on the NDTC's first 21 years will indicate. Much praise must now go to Maurice Stoppi, who retired last year as NDTC's Chairman after serving the Company for some 14 years. He brought to the Company's administration enthusiasm, compassionate understanding and a generosity of spirit which voluntary artistic enterprises need in order to survive. He remains a member of the NDTC Management Committee but is succeeded as Chairman by John Cooke, himself a new-breed Jamaican businessman who is not unknown in the field of dis-interested public service (he was Chairman of Air Jamaica and a Deputy Chairman of the Urban Development Corporation). As one of Jamaica's dynamic and "new generation" businessmen, Mr. Cooke should bring to the NDTC, as he reportedly brings to the helm of General Management Company (his business enterprise), competence, dedication and integrity. His association with the Company dates back to the Seventies when he was a constant supporter of the annual Seasons of Dance since he saw the NDTC as an important institution of growth in the building of an independent Jamaica.

Mr. Douglas Halsall was similarly moved to bring the weight of NCR Jamaica Ltd. which he manages behind the overall sponsorship of the 1984 Season. NDTC is grateful to NCR for its show of faith in the work we have set out to do.

REX NETTLEFORD

THE DANCERS

Pansy Hassan, Melanie Graham,
Tony Wilson, Monica McGowan,
Joyce Campbell



Denise Robinson Gabrielle
Harban, Sandra Minott, Judy Wedderburn

Alaine Grant, Arlene Richards, Jacquie
Fisher, Alison Symes



Fitzroy Hunt, Christopher
Morrison, Adrian Fletcher



Monthy Williams, Monica Potts-
Lawrence, Dwight Lee, Sita
Dixon, Delroy Rose, Paula
Monroe, Eisenhower Williams

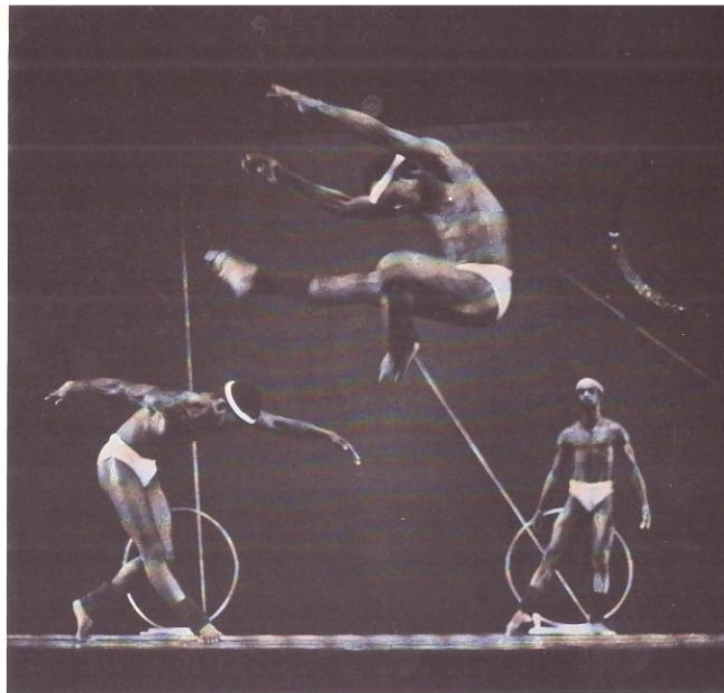
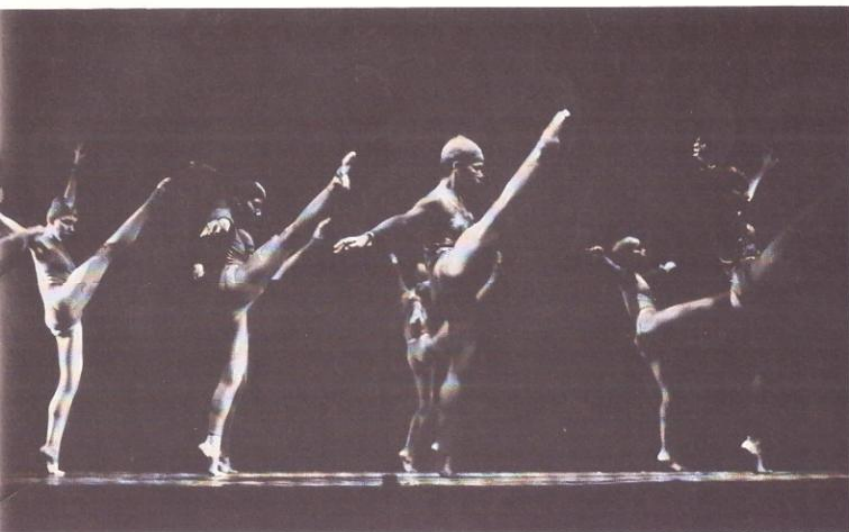




MARRIED STORY

Gabrielle Harban
Samuel Bailey
Adrian Fletcher
Jacquie Fisher
Joyce Campbell
& The Company





SOULSCAPE

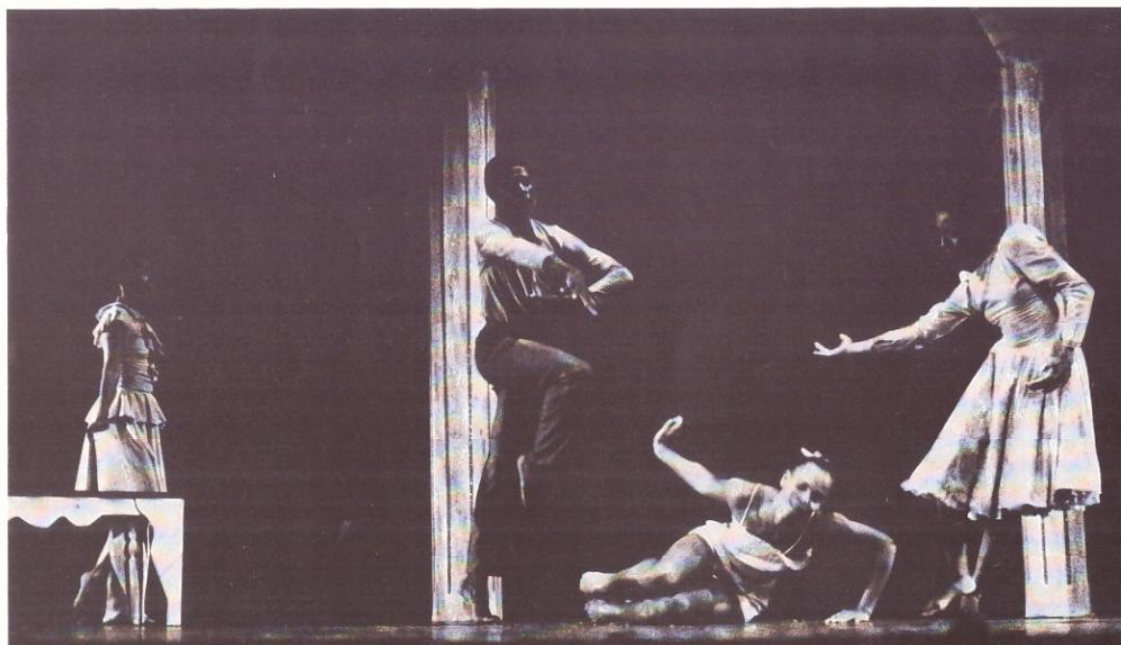
Sandra Minott
Gabrielle Harban
Jacquie Fisher
Denise Robinson
Arlene Richards

TRIO

Carson Cumberbatch
Duran Hylton
Tony Wilson

PROGENY

Alison Symes
Samuel Bailey
Arlene Richards
Gabrielle Harban



THE REPERTOIRE — 1984

VIBRATIONS

i. Prologue ii. Dread 1 iii. Dawtas Rockers iv. High-up Low-down v. Zinc Fence jamdown vi. Babylon vii. Epilogue

An evocation of the spirit of the reggae universe with its sense of ritual carried by the sheer excitement of sound and music.

Choreography REX NETTLEFORD
Music "Hold Fast" by Ya-Ya; "Namibia" by R. Broomfield & Franklyn Whyte
"Cool Down de Dub" by Gregory Isaacs; "Mi God mi King" by Papa Levi with rhythm segment developed by the choreographer and NDTC drummers.
Arrangement by Marjorie Whyte; Sung by NDTC Singers.

Costumes Tony Wilson
Decor Norman Russell
Dancers The Company featuring Christopher Morrison/Adrian Fletcher, Sandra Minott and Jacquie Smith, Melanie Graham and Tony Wilson.

ENCOUNTERS

An interpretation of George Gershwin's jazz symphony "Rhapsody in Blue" in Celebration of Diasporic Classicism.

Choreography BERT ROSE
Music George Gershwin — "Rhapsody in Blue" played by the Duke Ellington Orchestra
Costumes Denise Robinson
Dancers Melanie Graham, Denise Robinson, Jacquie Smith, Monica Potts-Lawrence, Tony Wilson, Christopher Morrison, Delroy Rose.

REMINISCENCE

A love solo

Choreography BERT ROSE
Music "All I Want From You" sung by Nina Simone
Dancer Judith Pennant or Sandra Minott or Elaine Grant

DREAM ON SQUATTERS' MOUNTAIN

A peaceful village is disturbed by enforcers of the Law. The enforcers hunt for their victim by harassing all the households each with its worldly possession of a blanket. The victim is taken away from a grieving wife with child in arms and a terrified village. The victim is disposed of and an old woman invites the male villagers to comfort the grieving wife/mother. The women of the village prevail on the wife to drown her sorrows and divert her attention to the christening of the baby in a revivalistic ceremony. The child is ready to be "brought up" and is socialised by the men of the village who return him as a fullgrown man to the mother. She receives him into the household. But the boy is haunted by the memory of his murdered father and in a nightmare, he is goaded into calling the men of the village to avenge the death against the Enforcers. The women are apprehensive. Their concern is justified. The men return in retreat. The son is wounded. The women get angry and turn on the Enforcers. They conjure up ancestral spirits to fight the evil force and have the Enforcers menaced into submission and defeat. The villagers exhausted go back to rest. The Wife-Mother wakes up, reassured. It was a DREAM. . .

Choreography REX NETTLEFORD
Music Selections from the score for the Spath Africa play "Poppie Nongena" composed by Sophie Mgcina. Additional music by Nana Vasconcelos-Ondas (Nahios de Petzonila)

Costumes & Decor Donat Buckner
Dancers Arlene Richards or Alison Symes (Wife/Mother) Tony Wilson (Victim and Son), Gabrielle Harban or Denise Robinson (Older Woman), Jacquie Smith, Delroy Rose, Elaine Grant, Eisenhower Williams, Christopher Morrison, Adrian Fletcher (Other Villagers).

Understudies: Carole Murdock, Paula Monroe, Monica Potts-Lawrence (as Other Villagers).

Commissioned by GENERAL MANAGEMENT CO. LTD.

MOODS-SUITE

Three dances depicting sorrow, fear and joy.

Choreography JOYCE CAMPBELL
Music Les Baxter — "The Passions"
Costumes Denise Robinson
Dancers Monica McGowan, Arlene Richards, Jacquie Smith, Alison Symes, Paula Monroe, Monica Potts-Lawrence (Sorrow) Christopher Morrison, Adrian Fletcher, Delroy Rose (Sorrow/Joy) Jacquie Smith or Paula Monroe (Fear)

SUMMER IS

Summer is — a lady day, pleasure and leisure, time limping away. Summer is a lady killer and a lady love, summer is flames of flowers and fans, fireflies, torchlight and sweet sweet vibrations (SB).

Choreography SHEILA BARNETT
Music Various collated and dubbed by Barry Whyte
Costumes Paulette Cousins
Decor Pansy Hassan
Dancers The Company featuring Judith Pennant or Denise Robinson or Monica Potts-Lawrence (as Summer), Tony Wilson and Arlene Richards, Christopher Morrison and Carol Murdock, Monthly Williams and Jacquie Smith (duet)

KUMINA

Based on the Jamaican Afro-cult to be found largely in the parish of St. Thomas. The rites are held for a variety of occasions — for mourning, tombing, healing, thanksgiving and even when help is needed to win a court case for winning a lover. Included is a dance of combat called Warrick (stickplay).

Choreography REX NETTLEFORD
Music Traditional
Costumes & Decor Donat Buckner
Dancers The Company with Rex Nettleford (King), Pansy Hassan (Queen).

Commissioned by Dunhill Jamaica Limited

GERREHBENTA

The dance takes its name from two of the major traditional rites practised in Jamaica — gerreh in Hanover and dinki-mini which uses the musical instrument the benta, in St. Mary. The dance evokes the ceremonies carried over from Africa from whence the vast majority of Jamaicans originally came and which lives today in several forms among rural Jamaicans who invoke the spirits of ancestors for a variety of purposes. Also utilised in the dance are the Horsehead character from Jonkonnu as a symbol of fertility and the yoruba-derived shawling-dance called ettu.

Choreography	REX NETTLEFORD
Music	Traditional arranged by Marjorie Whyllie. Sung by NDTC Singers with Billy Lawrence and Leaford McFarlane (as benta players)
Costumes & Decor	Donat Buckner
Dancers	The Company with Fitzroy Hunt or Christopher Morrison (Horsehead), Adrian Fletcher (Gerreh dancer), Pansy Hassan, Arlene Richards (Ettu dance leaders).

Commissioned by **EAGLE MERCHANT BANK OF JAMAICA LIMITED**

FANTASY

A young man's dream of the ideal woman.

Choreography	BARBARA REQUA
Music	Chick Corea —
Costumes	Gabrielle Harban
Decor	Barbara Requa assisted by Denise Robinson.
Dancers	Christopher Morrison, Elaine Grant, Jacquie Smith, Monica Potts-Lawrence, Gabrielle Harban, Sandra Minott

THE GUEST ARTISTS

Sheila Barnett, Barbara Requa, and Bert Rose who are all three Founding Members of the NDTC, the moving spirits in the establishment of the Jamaica School of Dance, and choreographers with the Company, have taken another role. They are for the 1984 Season, Guest Artists to the Company — the first former dancers of the NDTC to return to the Company in this capacity. They will dance the 1963 dance-work "Dialogue For Three" choreographed by Rex Nettleford and premiered at the Odeon Cinema Theatre in Mandeville, with Sheila Barnett dancing the Wife, Barbara Requa as the Other Woman and Eddy Thomas as the Man. Bert Rose was to assume the role of the Man at short notice in 1967 in Nassau, the Bahamas and went on to make it his own. All

THE CROSSING

Of suffering, severance and survival. The drama of the "American" family.

Choreography	REX NETTLEFORD
Music	Quincy Jones — "Roots"
Costumes	Denise Robinson
Decor	Bert Rose
Dancers	The Company with Melanie Graham, Sandra Minott, (Plantation Mistresses), Judith Pennant (Go-between), Tony Wilson (Field hand), Delroy Rose (Minstrel), Adrian Fletcher (Uncle Tom) Fitzroy Hunt, Eisenhower Williams (Klansmen), Christopher Morrison (Father Figure), Denise Robinson or Gabrielle Harban (Mother Figure).

WONDER, LOVE AND RAISE

(i) Invitation (ii) Dead End Street (iii) Revival (iv) Reflection

"Would you like to come with me
Down my dead-end street.....
(Yet) You can feel it all over
You can feel it all over people
(For) Music is a world within itself
(But) If its magic —
Then why can't it be everlasting
Like the sun that always shines
Like the poets endless rhyme
Like the galaxies in time"

Choreography	REX NETTLEFORD
Music	Stevie Wonder — Selections from "Songs in the Key of Life"
Costumes	Garth Robinson
Decor	Richard Montgomery
Dancers	The Company with Monica McGowan, or Judith Pennant or Jacquie Smith (solo)

DIALOGUE FOR THREE

Three people caught in the eternal triangle. The man is helpless in the face of the female force, for it is the Woman who decides.

Choreography	REX NETTLEFORD
Music	Joaquin Rodrigo — "Concierto de Aranjuez" (second movement)
Costumes	Eddy Thomas, Rex Nettleford
Dancers	Christopher Morrison or Tony Wilson (the Man), Judith Pennant or Jacquie Smith (the Wife), Melanie Graham or Sandra Minott (the Other Woman)

and

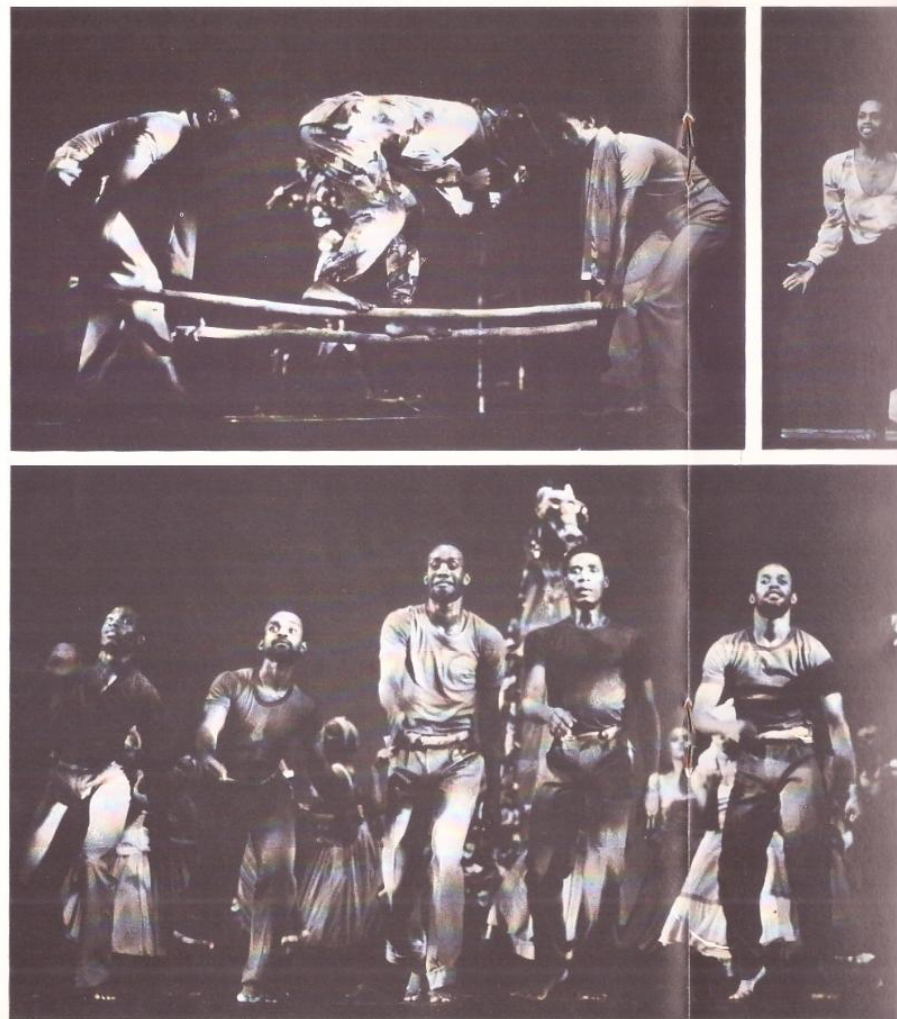
Guest Artists **SHEILA BARNETT, BARBARA REQUA** and **BERT ROSE** appearing as the Wife, the Other Woman and the Man respectively. (see below)



three have since risen to prominence as major Caribbean dance artists, educators and choreographers working with the NDTC in Jamaica and elsewhere. Mrs. Barnett has given such masterworks as "The Rope and The Cross", "I Not I". "Ni Woman of Destiny" and "Summer Is" with marked innovations in works like "Mountain Women" and "Shadows". Bert Rose who returns to choreograph for the NDTC after five years absence has enriched the repertoire with such pure-dance gems as "Caro", "Moods", "Ebb Flow" and the current "Encounters" mounted this Season. Mrs. Requa has produced "Fantasy" and "Trio" as a start — both works deploring primal movement qualities bringing to her serious critical response and paving a real future for choreographic achievement. They will dance "Dialogue...." for limited performances in the Season.

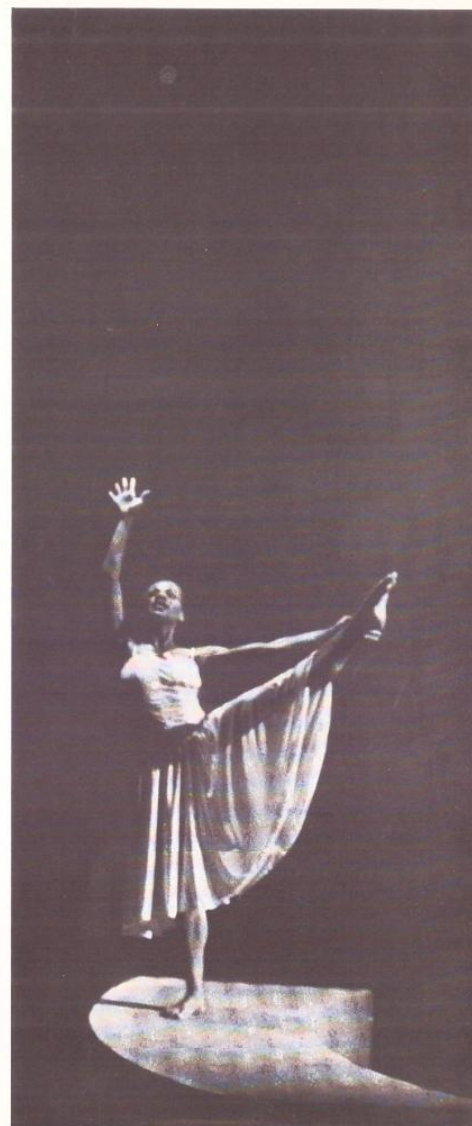
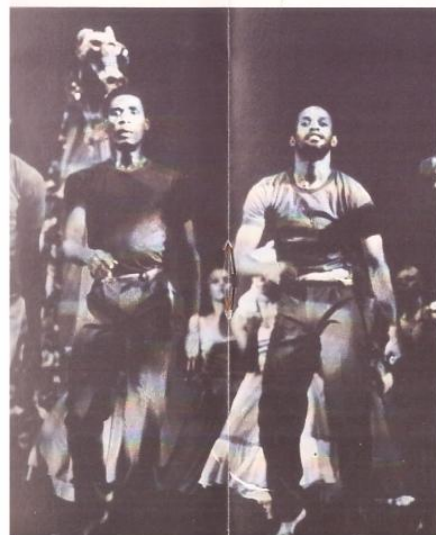
GERREHBENTA

Fitzroy Hunt Adrian Fletcher
Pansy Hassan &
Arlene Richards The Company



Tony Wilson
Arlene Richards

SUMMER IS
Judith Pennant
& The Company



ABOUT THE ARTISTS

THE DANCERS

The core of the dancing strength of the NDTC in 1984 constitutes primarily the dancers of the 1980's. With technical strength — thanks to the presence of the Jamaica School of Dance and a growing artistry through apprenticeship in the NDTC — they are giving a new orientation to the Company which will undoubtedly determine its artistic future.

They of course, continue to have the support of founding members **Pansy Hassan**, **Monica McGowan**, **Joyce Campbell** and the artistic director who will all perform this Season. **Pansy Hassan** who is costume coordinator, acting balletmistress and performer rolled into one gives much of her time to her aerobic dance classes which she conducts in the NDTC studios. She brings to that the authority of her long years of experience as a principal with the Company. **Monica McGowan** enters the Season with a year of triumphs teaching at the Holy Childhood School and elsewhere and performing with the NDTC especially in the Easter Sunday Morning of Movement and Music where she brought new life to Sheila Barnett's choreography for "The Rope and The Cross". **Joyce Campbell**, is busy with Festival but with enough time to choreograph (her first since "Dance Time in Cascade") for the Company. The piece which she developed in her Jayteens group is entitled "Moods-Suite". She appears this Season in the new work "Vibrations". Veteran **Barry Moncrieffe** is on leave from the Company, teaching in the United Kingdom for a year.

Other major principals giving performing leadership to the new breed of dancers are **Melanie Graham**, **Judith Pennant** and **Tony Wilson**. **Melanie Graham** soared to critical and audience acclaim last season in Clive Thompson's love duet "Recollections". She is likely to repeat the triumph in Bert Rose's "Encounters" and Rex Nettleford's "Vibrations" this season. A dancer whose career goes back to the Soohih days, she continues to bring to the art technical skill, stagecraft, and a mature dance intelligence. **Judith Pennant** returns specially to the Season after a year teaching in Geneva, Switzerland. An accomplished soloist with technical strength and attack, she is the instrument for a new Bert Rose solo while she resumes her roles in "The Crossing", "Wonder, Love and Raise" and "Dialogue For Three". **Tony Wilson** teaches, choreographs and performs. This Season he will concentrate on performing after bringing to the NDTC repertoire such works as "Phases" and "Progeny". A student at the Jamaica School of Dance (Teacher/Performer Certificate), he won acclaim recently for his stunning staging of "Variations on a Theme" at the School. His duet was used by the new group L'CADO in its inaugural shows. His most recent triumphs have been the high awards won for St. Andrew Technical High where he teaches, in the national Festival. He will appear in leading roles in all the new works of this Season but one.

The new breed of dancers carry names which are becoming well-known to dance-theatre audiences. **Denise Robinson** continues to bring to the dance flair, style, and performing confidence. Her triumphs in "Summer Is", "The Crossing" and "Moods" are likely to be matched this Season in the roles she has in "Encounters" (as the Interlocutor) and "Dream on Squatters Mountain" (as the Older Woman). **Sandra Minott** has developed childhood links with NDTC into a position of growing authority as a dancer of real technical ability, aesthetic intelligence and musical sense. A strong performer she leaves behind her a highly memorable lead part in "Soulscapes" (1983) to take up the solo in Bert Rose's new "Reminiscence" and a featured role in the rootsy "Vibrations" this Season.

Arlene Richards is something of a dancer's dancer with a purity of technique, performing integrity and the depth of concentration which make her one of the finest artists dancing today. The qualities she brought to "Gerrehbenta" in 1983 will no doubt be repeated in "Dream on Squatters Mountain" in which she dances the role of the Wife/Mother. **Jacquie Smith** is like Arlene Richards, becoming known for her pure technique, beauty of form and effortless grace which rank her high among the

new-breed dancers with the Company. She follows Melanie Graham in her partnering skills and won acclaim for her work in Clive Thompson's "Recollections". This Season she will be caught with featured roles in all the new works but one, and the fact that she is used by all the choreographers is indication of her acknowledged gifts.

Alison Symes emerged last Season as a featured dancer in Sheila Barnett's "Summer Is" and Tony Wilson's "Progeny". She will dance the lead role of the Wife/Mother in Rex Nettleford's "Dream on Squatters' Mountain" this Season. Markedly improved in performing confidence and technical skill, she brings to the dance a native intelligence and sustained dedication.

Alaine Grant has emerged with that strong technique and dance intelligence which characterise her peers. She teaches at the Jamaica School of Dance where she was also trained and is in all the new works but one. She will dance the new Bert Rose solo bringing to it her musicianship and gifts of interpretation.

Gabrielle Harban has unmistakable stage presence and charisma. An improving technique supports her natural sense of theatre and apart from the lead roles she had been called upon to perform even as a provisional dancer, she will find challenges this Season in "Dream on Squatters' Mountain" (as the older woman) and in "Vibrations" which will benefit from her vitality and dynamism. **Christopher Morrison** who will dance in the 1984 Season for the first time as a Full member of the Company is emerging from Provisional status with a record of solid achievement as a dance performer. He has chalked up a long list of credits in his short time with the Company which speaks to his acknowledged talent and his growth since artistic director Nettleford spotted him in a Self Theatrical group performance for the National Festival and got Artistic Coordinator Moncrieffe to encourage him into the Jamaica School of Dance for further training. His subsequent stint with the University Dance Society helped his performing experience which has been honed and shaped definitively by the NDTC. He will appear in all new works but one. He has taught dance at Black Image in Kingston.

Adrian Fletcher has also been elevated this Season from Provisional Member status. His quite remarkable progress last Season when he took full control of principal roles ("Drumscore" "Married Story", "Gerrehbenta") gave him an opportunity to display his special gifts and sense of stage-craft honed in his work as director of the Institute of Dance (gold medallists in the national Festival) and creator of dances for the popular stage. He teaches dance at the Wolmers High School. He also is an alumnus of the Jamaica School of Dance.

Fitzroy Hunt and Judy Wedderburn belong to a special group of NDTC performers who provide links with the seventies and even before. **Judy Wedderburn** had been forced to break her service with the Company through work and residence outside of Jamaica but she remains dedicated bringing to the Company a good head, dance intelligence and a sense of continuity which will no doubt inform her work in the dances she will perform this Season ("Vibrations", "Gerrehbenta").

Fitzroy Hunt has the memory of an elephant and has proven a critical force in the remounting of certain older dances of the repertoire. The movement of contemporary urban Jamaica comes naturally to him and his own technical awareness has shown real improvement following on his professional work with a major gym in Kingston.

Provisional Dancers also bring to the Company real performing strength this season. **Carol Murdoch** is a very good performer with long exposure to the dance. Already she has featured roles (duet in "Summer Is" e.g.). So does **Paula Monroe** (depicting Fear in "Moods-Suite" this Season) whose dance intelligence, performing ability and quickwittedness were honed early in the Jayteens which prepared her for advanced training in the Jamaica School of Dance. **Monica Potts-Lawrence** will tackle the part of Summer in "Summer Is" this Season and dance in all the new works both as featured dancer and understudy. Like Murdoch and Monroe she is a bona fide graduate of the Jamaica School of Dance with years of training and performing apprenticeship.

behind her. **Delroy Rose** demonstrated such marked improvement and ability that he has been elevated from Supporting Dancer to Provisional Member this Season. A student (on NDTC sponsorship) at the Jamaica School of Dance he brings to the work in the Company the experience gleaned from the Institute of Dance where he started and LTM Pantomimes in which he has performed for the past two years.

Five supporting dancers complete the ensemble of dancers. **Glenford Brown, Sita Dixon** both graduates of the Jamaica School of Dance where they were spotted, continue to work into the style of the NDTC since their debut last Season. **Eisenhower Williams** and **Monthy Williams** are appearing for the first Season with the Company. Eisenhower Williams has the distinction of being a very successful director of an excellent theatre group from Spanish Town — the Self Theatrical Group — which has won several high awards (including Gold Medals) in the national Festival competitions. A recent graduate of the Jamaica School of Dance (Diploma) he teaches at Dinthill Technical High in Linstead and brings to the Company maturity and his creative insights into theatre. Monthy Williams hails from Grenada where he met the NDTC artistic director who encouraged and arranged for his attendance at the Jamaica School of Dance where he now studies on UNESCO scholarship. He will return to Grenada to teach and direct his own group on completion of the course. His work with the NDTC is part of his preparation for that. A junior apprentice in the Company is **Dwight Lee** whose further training in the Jamaica School of Dance should qualify him later for more substantial participation in the Company.

THE SINGERS

The core of NDTC's Singers will this Season present a suite of songs ("Ballance-O", "Street Cries", "Mine Yuh Time", "Mango", "Food Kine") as well as accompany such dances as "Vibrations" (a new work) "Gerrehbenta" and "Kumina" from the established repertoire.

Paula Johnson (soprano) continues to provide the continuity of tradition among the Singers as a choral orchestra and integral part of the NDTC. She enters the 1984 Season after a fairly busy year of engagements both with the Singers and her church choir. **Louraine Emmanuel** (soprano) will share the bulk of the soprano work with Paula Johnson in the absence of the talented and dynamic **Carole Reid** who is on leave of absence for the year. She (Emmanuel) was a featured soloist in the company's Easter Sunday Morning of Movement and Music show. **Vivienne Dewdney** (contralto) brings performing experience and stage presence as an NDTC veteran to the 1984 Season and **Carmen Gordon** (contralto) will be featured in the song "Mine Yuh Time...." **Vin James** (bass) is a soloist, choirmaster and virtual "dean" of the NDTC singing corps. He comes to the 1984 Season after a busy year of singing and expects to bring his usual authority to the renditions by the Company singers. So should **Stan Irons** whose background and achievements won him the nomination to sing a solo for the national celebrations of the 150th anniversary of the abolition of slavery on August 1.

Carl Bliss (tenor) has attained increasing public attention after his seven Seasons emerging from a memorable year of activity with the National Chorale ("Miss Criolla") and the Combined Anglican Youth Choir (Uriel in "The Creation" by Haydn). He is a featured singer in this Season's suite of songs ("Street Cries") and continues to double as NDTC's Treasurer. **Wesley Scott** (tenor) is also a featured singer in "Street Cries" from the suite of songs. He brings to the NDTC Season his usual stage presence and personal sense of style. His work in music had him staging the traditional segment of the Nationale Chorale New World music Season at the Creative Arts Centre, UWI, during late June. **Vibart Seaforth** (bass) has also been well exercised not only as Singer ("Misa Criolla" with the National Chorale) but as instrumentalist (National Chamber Orchestra of Jamaica) and musical director ("The Magic Flute", "Fiddler on the Roof" for the Jamaica Musical Theatre Company). He brings his varied experience and acknowledged musicianship to the work for the 1984 Season. **Charles Wright** (bass) continues as an active member of the Singers and will appear this Season in all

the renditions by the ensemble. **Henrick (Kenny) Hamilton** (tenor) sustains his enthusiasm and dedication which will enliven both "Vibrations" (in which he is a featured contributor) and "Gerrehbenta" in which he shares the honors with fellow tenors Carl Bliss and Wesley Scott. **Sandra McKenzie** (soprano) will join the main sopranos to carry the suite of songs being presented this Season while **Claudette Nichols** (contralto) with a sound and long-established background of musical training (piano, viola, guitar from the Foster Davis Studios) and performing (violist with the Jamaica Philharmonic Orchestra and Maddens Philharmonic Ensemble) enters the Season as a new recruit (Provisional Singer) into the ensemble. **Pauline Davis** (soprano) is on leave for the Season.

THE MUSICIANS

Marjorie Whyllie, musical director and leader of the Singers enters the 1984 Season of Dance with surprises in her skilful arrangements for the new works "Vibrations" and will repeat those offered last year in "Gerrehbenta". She comes from a busy year of work in her job in the Jamaica School of Music where she is a teacher and administrator. Her radio programmes, collaborative work with the National Chorale ("Misa Criolla") and as guest artist in a Jazz concert series further reinforced her position as a major musical artist in Jamaica.

Minky Jefferson leads the flute section of the NDTC orchestra bringing to it the well-practised skills exercised in her work with the National Chamber Orchestra ("Carmina Burana" et al) and the Jamaica Musical Theatre Company ("Fiddler on the Roof") among others. **Leighton Johnson** (trumpeter) is also a member of the National Chamber Orchestra and also played for the Jamaica Musical Theatre Company's "Fiddler on the Roof". He comes to the Season with challenges from the new work "Vibrations" and the 1983 popular hit "Gerrehbenta".

Jeff Cobham (guitar) brings to the 1984 Season his musicianship and quiet concentration away from his busy schedule as a banker.

Larry Woolery (bass) belongs to that popular circuit of musicians in demand for a variety of performances (Jamaica Musical Theatre Company, LTM pantomimes etc.) and brings to the 1984 Season (especially "Vibrations") that special experience.

Keith Reid (flute) continues the good work he began in 1982 with the Company as a flautist. He brings a quiet efficiency to his dedicated work with the NDTC.

The drummers are led by **Billy Lawrence** first drummer who accompanies classes in the Jamaica School of Dance and over the year has developed greater technical prowess as a performer. Associated with him is **Leaford McFarlane**, a part-time accompanist in the Jamaica School of Dance and a sensitive musician with a passion for ferreting out new rhythms. Both he and First Drummer Lawrence were responsible for shaping the rhythmic segment of the new work "Vibrations". Both of them have joined with new recruit **Henry Miller** who hails from Spanish Town in a group of drum artists known as The Tamboo drummers. Along with three others they perform weekly at the Pegasus Hotel to great audience acclaim. All three won similar acclaim as NDTC drummers during the National Chorale rendition of its New World Music Season.

Ronan Critchlow, founding member of the NDTC, remains the Masterdrummer of the Company.

Obadiah Lewis (kbandu player) and **James Walker** (playing-cast drummer) continue as the kumina drummers out of Seaforth, St. Thomas.

THE CREATIVE TECHNICIANS

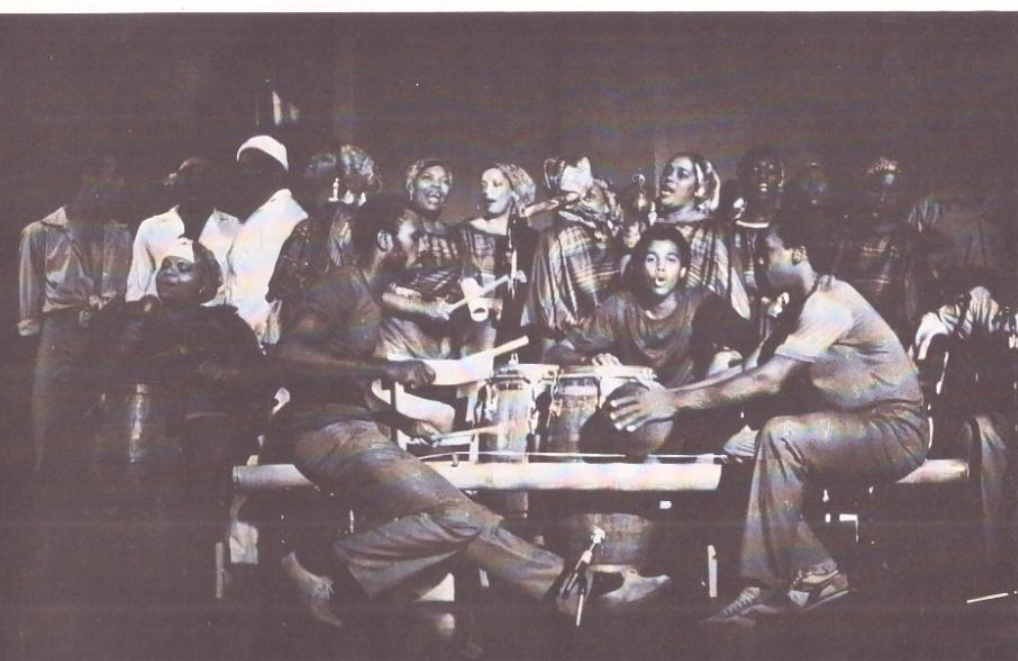
The 1984 Season will again be lit by Lighting Director **George Carter**, founding
Working for London
(Continued)





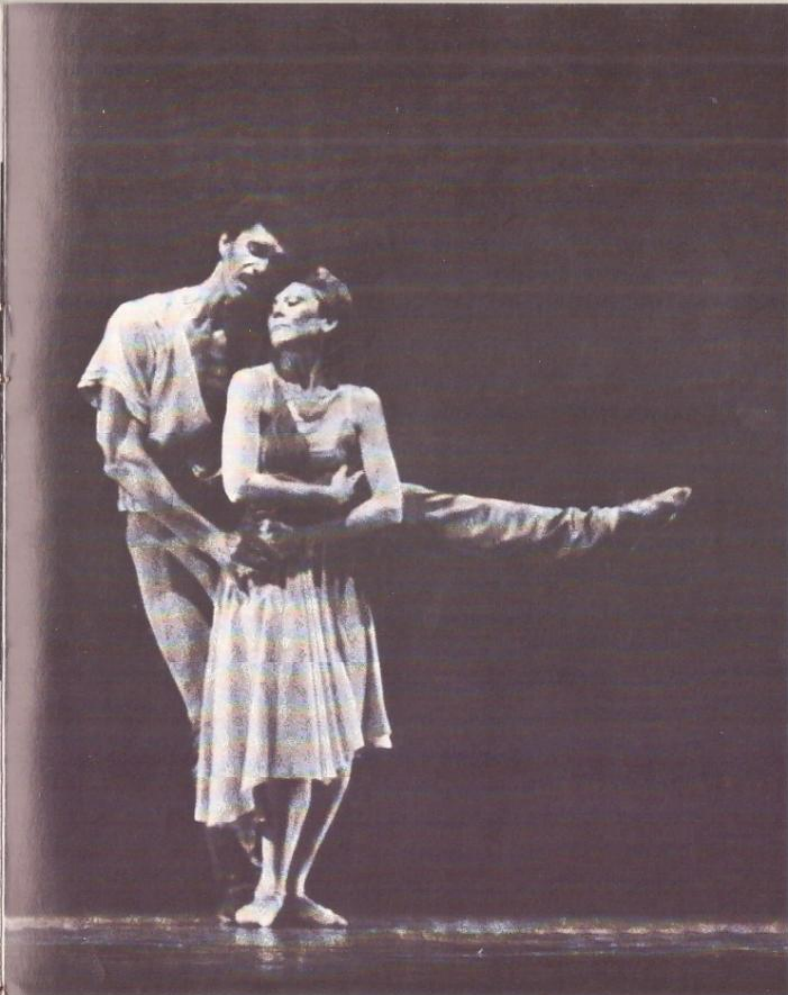
NDTC SINGERS

The choral orchestra of the NDTC are performers of traditional songs of the Caribbean, West Africa and Plantation America. In picture are: (backrow left to right) Carl Bliss, Henrich Hamilton, Carole Reid, Wesley Scott, Carmen Gordon, (front row) Claudette Nichols, Pauline Davis, Marjorie Whyllie (Musical Director and Leader), Vivienne Dewdney, Paula Johnson, Sandra McKenzie. Singers not shown are Vin James, Vibart Seaforth, Stan Irons and Louraine Emmanuel.



NDTC Drummers

Accompanying the Singers in performance are two of the NDTC drummers — Billy Lawrence (First Drummer) with the katta sticks and Leaford McFarlane with the gourd (right) playing the **benta**, the one-stringed bamboo instrument for the din' 'mini segment of the 1983 dance-work "Gerrehbenta".



RECOLLECTIONS HERMIT SONGS

Melanie Graham (a solo)
Clive Thompson Clive Thompson

Clive Thompson performed with the NDTC as Guest Artist in 1983 both in Jamaica (Little Theatre) and in New York (City Center). In Jamaica he danced in one of his works "Recollections" partnering Melanie Graham. He appeared at the invitation of the Government of Jamaica as part of the celebrations of the 21st anniversary of the nation's Independence. The invitation followed on a distinguished career as an internationally acclaimed artist working out of New York first with the Martha Graham Dance Company and later with the Alvin Ailey American Dance Theatre. As on the other two occasions (1975 and 1976) when he appeared with the NDTC Mr. Thompson danced works choreographed by Alvin Ailey by courtesy of Mr. Ailey and his American Dance Theatre. Mr. Thompson now directs his own dance company based in Staten Island, New York and has taken into its repertoire the NDTC's "Court of Jah" as well as a solo created for him by Rex Nettleford. Jamaican-born and bred Mr. Thompson emerged from the early dance movement when it was guided by such moving spirits as Ivy Baxter and May Soohih, and with Eddy Thomas appeared as part of the company of dancers and singers (later NDTC founders) to tour Washington in 1961 in "Sun Over The West Indies".

ABOUT THE ARTISTS (Continued)

member and veteran theatre lighting designer for concerts, shows, pantomimes, musicals and the NDTC. He enters the Season from a busy year with LTM and after a stint as tutor in Technical Theatre at the University of North Carolina, Wilmington.

Assisting him is **Rufus McDonald** whose year has had him busy on a number of productions in the Little Theatre (dance shows) and at the Creative Arts Centre (University Singers). The firm with which he works — NCR Jamaica — is the overall sponsor of the 1984 Season. The Sound Director continues to be **Clyde Cunningham**, electronic engineer and one who brings his technical knowledge to the reproduction of the sounds needed for the wide-ranging repertoire. **Tony Locke**, the Stage Manager, works the year round virtually (e.g. the NDTC Singers tour to St. Elizabeth on Easter Sunday) and coordinates the work of the technical crew backstage.

Barbara Kaufmann, the Wardrobe Mistress, comes to the Season after a long haul tending the wardrobe for Barbara Gloudon's record-breaking pantomusical "Ginneral B" presented by the LTM. The Company Photographer **Maria LaYacona** designs and lays out this brochure besides shooting the pictures of the company in rehearsals and performance. As Champion Photographer for Jamaica last year she retained her place of eminence in the growing population of good photographers in the country. She "shoots" the Season prior to a visit to her original home in Mansfield, Ohio for part of the summer. Publicity is again being handled by NDTC's PRO **Barbara Gloudon**, playwright, journalist, radio commentator and raconteur par excellence. She is assisted this Season by **Roy Burns**, NDTC's first Public Relations Officer who recently returned to Jamaica after many years absence.

Donat Buckner, the wellknown film and television producer/director with the JBC is once again collaborating with NDTC's artistic director with his designs of costumes and decor for "Dream on Squatters' Mountain". This follows on his notable past successes ("Kumina", "Ballad of a Lady", "Backlash", "Gerrehbenta"). **Norman Russell**, a graduate of the Jamaica School of Art is making his debut with the NDTC as designer of the backcloth for "Vibrations".

THE ARTISTIC DIRECTOR

Rex Nettleford has over the past year directed the Company through the "Broadway tour" (City Center, New York), mini-Season, lecture-demonstrations, television tapings, to the current Season to which he is contributing "Vibrations" and "Dream on Squatters' Mountain". He was the recipient of the Musgrave Gold Medal for work in the arts (dance) and cultural development and he continued his administrative work with the Company with the critical support of the different artistic heads of sections of the Company as well as of **Verona Ashman**, the Secretary, **Carl Bliss**, the Treasurer and the new Chairman **John Cooke**.

CRITS ON THE COMPANY

Barbara Requa's "Trio" was sheer delight. Simple and effective.

Archie Lindo **The Star**, July 26, 1983

"Summer Is" "i found the most pleasing of Sheila Barnett's work up to today. Utterly unpretentious, full of charm, bright and danceable.....

Harry Milner **Daily Gleaner**, July 30, 1983.

Rex Nettleford's "Gerrnhbenta" stormed the senses with strong ritualistic movement (reminiscent in mood of the popular "Kumina"), brilliant colours (in costumes by Don Buckner) and hypnotic singing (of traditional music) by Marjorie Whyllie and the NDTC Singers.....

Michael Reckord **Daily Gleaner**, July 28, 1983

The Company's Singers are first rate.....

In earlier days Mr. Nettleford dealt well with abstractions and he could express contemporary themes of Jamaican life when they dealt with our times. That he can still do so was evident in the solo he created for a guest artist Clive Thompson, the magnificent Jamaican-born dancer.....

Anna Kisselgoff, **New York Times**, Sept. 15, 1983.

.....the Company is in good condition.....

Interestingly, while it would be hopelessly inaccurate to call these Jamaicans amateur dancers, few of them are full-time professionals.

I was most interested in the American premiere of **Court of Jah** partly because of the use of the late Bob Marley's music.....but even more because of the general style and feel and the performance of company veteran Barry Moncrieffe in the title role.

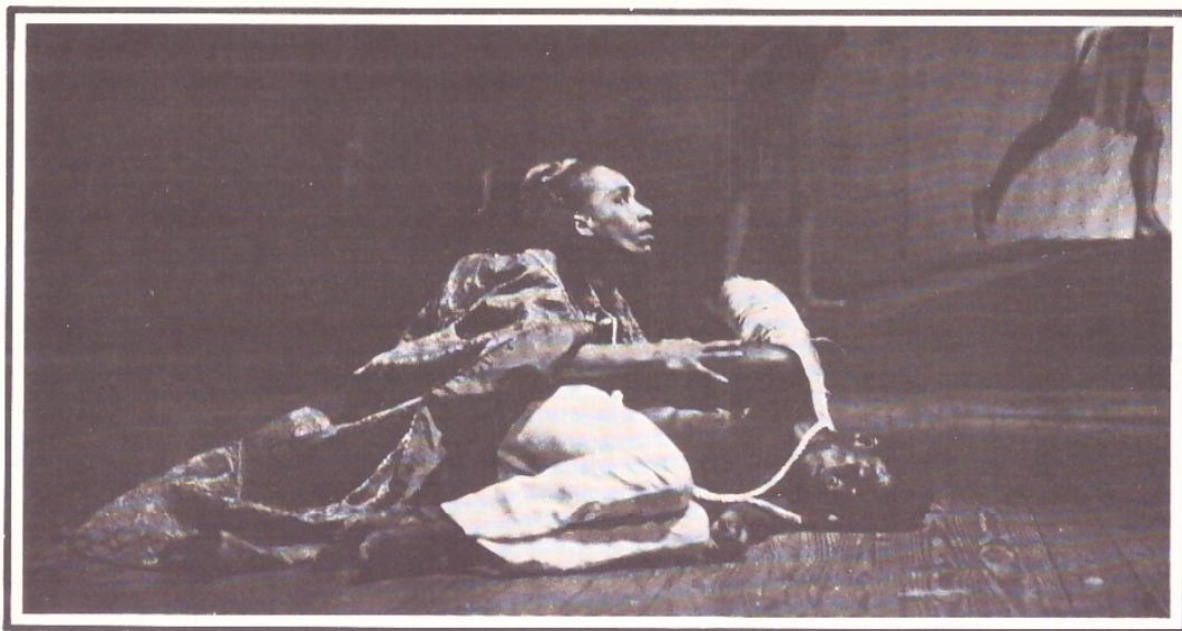
Clive Barnes **New York Post**, Sept. 16, 1983.

The National Dance Theatre Company presented a visual feast of color and an oral feast of island tunes..... The dancers possessed the most flexible backs (not to mention heads, necks, hips, arms, legs and feet) seen in New York in recent memory".

Jane Rigney **The New York Tribune**, Sept. 17, 1983.

"The Rope and the Cross"... (with) its poignancy and beauty... won the day. Monica McGowan's inspirational, dramatic performance, filled with necessary tension and sorrow, turned out to be the best individual dancing performance of the morning. This was a tour de force.....

Archie Lindo **The Star**, April 26, 1984 on the Easter Sunday
"Morning of Movement and Music" performance.



YVONNE

• I hear rumours that you've gone,
 but not without music.
 Is there a time to leave the dance?
 No time.
 You can never leave the show;
 no note is ever lost,
 nor can you lose it
 no matter where you go.

I hear rumours that you've gone,
 but, though the lights may fade,
 and all the voices lose their way,
 the song remains. . . .
 the dancer never goes.

I hear rumours that you've gone,
 but not without music. . . .
 flowers that you hold,
 drums that you follow. . . .
 flowers you let go,
 flowers lose their way;
 drums that you hold. . . .
 curtains close,
 but the dancer never goes.

Rachel Manley, May 9, 1984

THE COMPANY
REX NETTLEFORD
(artistic director)

DANCERS

JOYCE CAMPBELL
 PANSY HASSAN

MELANIE GRAHAM
 MONICA McGOWAN

BARRY MONCRIEFFE*
 REX NETTLEFORD

JUDITH PENNANT
 TONY WILSON

ALAINE GRANT
 GABRIELLE HARBAN
 FITZROY HUNT

SANDRA MINOTT
 ARLENE RICHARDS
 DENISE ROBINSON

JACQUIE SMITH
 ALISON SYMES
 JUDY WEDDERBURN

ADRIAN FLETCHER
 CHRISTOPHER MORRISON

Carole MURDOCH
 Glenford Brown

Paula MONROE
 Sita Dixon/Dwight Lee

Monica POTTS-LAWRENCE
 Eisenhower Williams

Delroy ROSE
 Monthly Williams

SHEILA BARNETT, BARBARA REQUA, BERT ROSE
(Guest Artists)

Singers

MARJORIE WHYLIE (Leader), Paula JOHNSON, Carole REID*, Vivienne DEWDNEY, Louraine EMMANUEL, Carmen GORDON, Vin JAMES, Stan IRONS, Carl BLISS, Wesley SCOTT, Vibart SEAFORTH, Charles WRIGHT, Henrick Hamilton, Sandra McKenzie, Pauline Davis*, Claudette Nichols

Musicians

MARJORIE WHYLIE (Piano & drums), Minky JEFFERSON (flute), Leighton JOHNSON (trumpet), Jeff COBHAM (guitar) Larry WOOLERY (bass), Keith Reid (flute)

Drummers

RONAN CRITCHLOW (masterdrummer), Billy LAWRENCE (First Drummer), Leaford McFARLANE, Henry Miller (Congo Drummers), James Walker, Obadiah Lewis (kumina drummers)

Musical Director

MARJORIE WHYLIE

Lighting Director

GEORGE CARTER

Sound Director

CLYDE CUNNINGHAM

Costume Coordinator

PANSY HASSAN

Stage Manager

TONY LOCKE

Lighting Assistant

RUFUS McDONALD

Ballet Mistress

PANSY HASSAN (Actg)

Wardrobe Mistress

BARBARA KAUFMANN

Choreographers

REX NETTLEFORD
 SHEILA BARNETT
 BERT ROSE
 BARBARA REQUA
 JOYCE CAMPBELL

Company Photographer

MARIA LAYACONA

Costume Designers

Donat Buckner
 Denise Robinson
 Tony Wilson

Costume Execution

Audrey Mantock
 Violet Guy
 Barrington Campbell

Artistic Coordinator

BARRY MONCRIEFFE*

Front of House

VERONA ASHMAN

Set Designers

Donat Buckner
 Norman Russell

Technical Assistant

Philip Morris

Gala Committee

Gloria Moodie
 Myrth Hall-Butler
 Michael Barton

*On leave of absence for the Season

THE MANAGEMENT COMMITTEE

John Cooke (Chairman), Verona Ashman (Secretary), Carl Bliss (Treasurer), Barbara Requa, Barbara Gloudon (LTM), Roy Burns, Harold Brady, Maurice Stoppi (past Chairman), Musical Director, Lighting Director, Sound Director, Company Photographer, Stage Manager, Artistic Coordinator, Balletmistress, Dancer Representative (Melanie Graham), Artistic Director.

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