

MARY SPECTOR PRESENTS

ALICE
CONDODINA
AND DANCE
COMPANY 1969/70

COMPANY OF THIRTEEN
DANCERS
ACTORS
SCULPTURE SETS
GUEST ARTISTS

"...the pulsing 'instant' of now. Don't miss it whenever it is next performed."
-SATURDAY REVIEW
Walter Terry

AXION

A full length Dance / Drama

ESTI

Based on the prize winning poem by ODYSSEUS ELYTIS
Music by MIKIS THEODORAKIS
Choreography and Direction by ALICE CONDODINA
Sets designed and created by GEORGE PAPA-KONSTANTIS
Translation of the Narration by THOMAS DOULIS

Created under the sponsorship of the Hellenic Universities Graduates' Association

"The poem 'Axion Esti' by Odysseus Elytis is a synthesis, abridgement and contraction of the infinity of time to single moment of continuity, using as its material the recent history of Greece, expressed in a Byzantine form - Present Embraces Past - in the form of ritual and adoration. It is a poem written with moral austerity but with youthful purity - where the sunlight is without wrinkle and the Aegean sea without darkness. It is a classic poem set to music by Mikis Theodorakis with sensitivity, fidelity and originality."
-Nikos Samaras

"An off-Broadway event of distinction, modern dance in method but classical Greek classic, that is in form, was provided by Alice Condodina and her dancers in a choreodrama called Axion Esti (meaning "It's Worth")..."

"... The movement—and there was lots of it—was full and rhapsodic ... She (Alice Condodina) structured the dance in sections, supported and linked by a chorus of seven women dancers ... They moved the parts of George Papakonstantis' effective set into new arrangements. 'Axion Esti' was boosted along by the performances of Sally Stackhouse and Jim May. The latter is a dancer I have seen only once before; he's very impressive. An interesting combination of almost boyish frailness and a rich, emphatic kind of strength ... She's (Miss Condodina) lovely to watch—very romantic, almost charged with lyricism. These qualities were fine for a new-Eden sort of duet with Jim May that had some heatful twinings in it. In another effective section, May, Ernest Royster, and Ben Dolphin reeled away from The Wall where they had been shot to relive an agonizingly extended instant of dying."

—THE VILLAGE VOICE
Deborah Jowitz

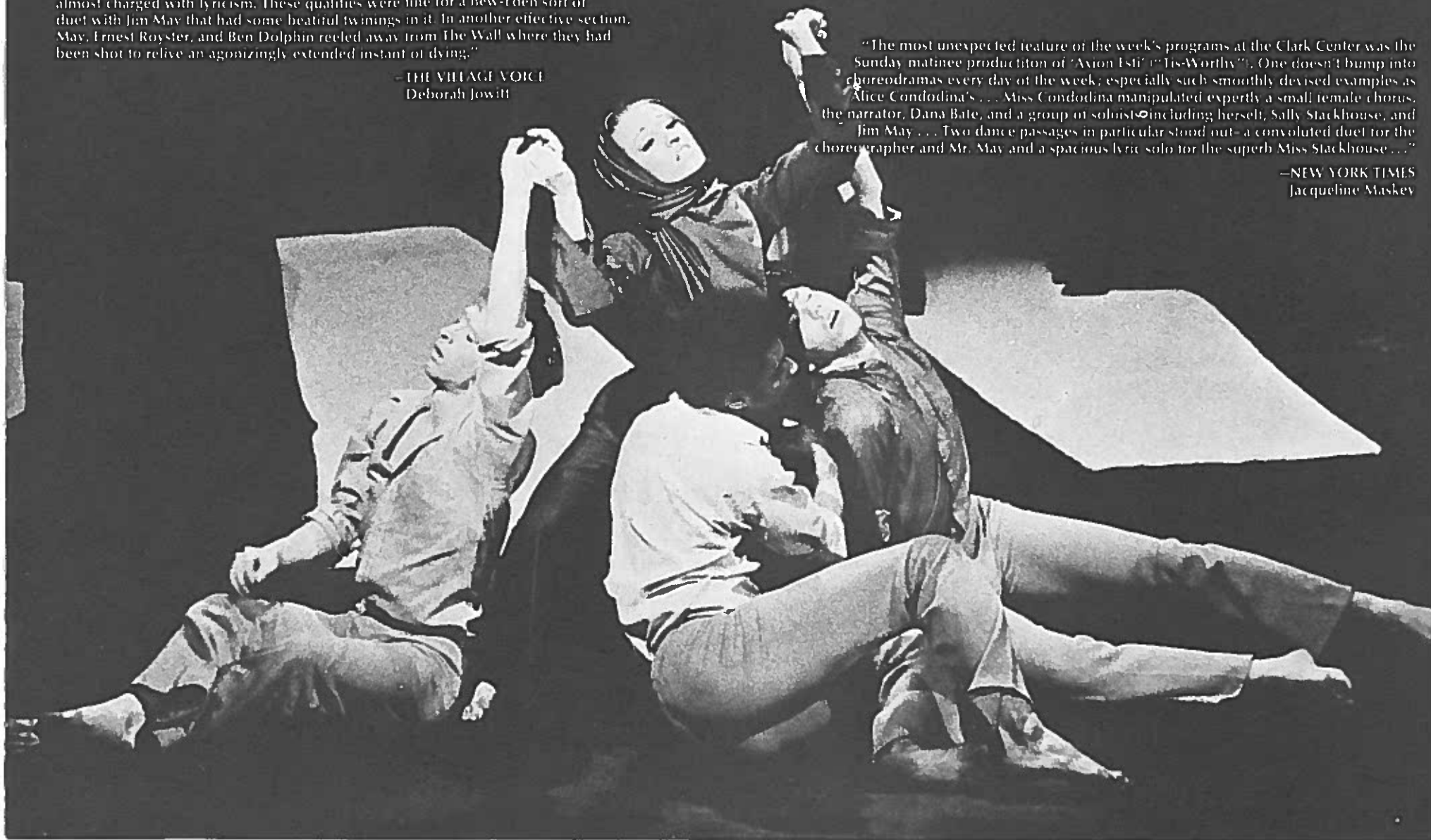
It is a hymnal in praise of Greece, and it is created for theater-in-the-round or thrust stage. The full-program work is based on a poem by Odysseus Elytis and is set to music by Mikis Theodorakis. Miss Condodina, as choreographer, has used an ensemble of girls in designs which suggest the great classic Greek chorus of actors-dancers, and in the processions, the rituals, the declamations, the dramatic storytelling in mime and dance movement, she has come up with something very close to a rediscovery and a renewal of that great dithyramb which was the herald of the Greek drama to come.

This Axion Esti, though it has its theatrical roots in an ancient past, is very much of the present, for it has a curious immediacy about it—the echoes may have come down the ages, but Miss Condodina, Sarah (Sally) Stackhouse, Jim May, and the ensemble made it the pulsing 'instant' of now. Don't miss it whenever it is next performed."

—SATURDAY REVIEW
Waller Terry

"The most unexpected feature of the week's programs at the Clark Center was the Sunday matinee production of 'Axion Esti' (''Is-Worthy'). One doesn't bump into choreodramas every day of the week; especially such smoothly devised examples as Alice Condodina's ... Miss Condodina manipulated expertly a small female chorus, the narrator, Dana Bale, and a group of soloists—including herself, Sally Stackhouse, and Jim May ... Two dance passages in particular stood out—a convoluted duet for the choreographer and Mr. May and a spacious lyric solo for the superb Miss Stackhouse ..."

—NEW YORK TIMES
Jacqueline Maskey





"... suggestive of the legend of Isadora Duncan... but, of course, far more elaborate technically."

—Walter Terry
New York Herald Tribune

"Miss Condodina was superb!"

—Radio Station WNCN-FM
New York City

"A great success was marked by Alice Condodina's recital of modern dance. The applause of the audience was tumultuous!"

—Hellenikos Vorras
Salonika, Greece

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PHOTOS BY: DANIEL E. LEWIS

ALICE CONDODINA, well known as a principal dancer with leading companies, has burst forth with the vital energies of this generation establishing herself as a choreographer of rare artistry.

Born in Philadelphia, Pennsylvania, Alice Condodina began her training in ballet at age eleven with Bianca Trubica and Thomas Cannon of the Catherine Littlefield Ballet Company. At fourteen, she was choreographing for the Annual Folk Fairs in Philadelphia—ballets including "Helen of Troy" and "The Caryatids". At fifteen, she was performing professionally as solo dancer with the Philadelphia Grand Opera Company and the Philadelphia Lyric Opera Company.

Miss Condodina began her modern dance training at Temple University where she received her A.B. Degree in Dramatic Arts. In 1959, she came to New York as a student at the Juilliard School of Music from which institution she received her diploma in dance.

Currently a member of the José Limón Dance Company, which she joined in 1960, Alice Condodina, in her extensive travel, instructed the Limón technique at the Greek Chorodrama in Athens, Greece, under the auspices of the United States Information Service.

While serving as director of the dance program at Smith College, Miss Condodina became intrigued with the possibilities of fusing the contemporary expressions of all the arts into a theatrical experience. It is in this area of Dance/Drama that she has gained the reputation as a striking and unique artist.

As Dancer/Actress, Miss Condodina performed with the Ypsilanti Greek Theatre (in their debut season) and with the American Dance Theatre. She is, at present, on the faculty of Clark Center for the Performing Arts, New York City, where her company is in residence.

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