



MERCE CUNNINGHAM

14 - 25 MAY 1985

21st
Anniversary Visit

Special Souvenir Programme Produced by Dance Theatre Journal in Collaboration with Sadlers Wells Theatre

DANCE COMPANY

Sadler's Wells Theatre

GLC
Working for London
archive.parmindervir.com



Sadler's Wells Theatre

Sadler's Wells Theatre, Rosebery Avenue,
London EC1R 4TN

Box Office 01-278 8916 (5 lines)

All other enquiries 01-278 6563

Telex 894006 Sadler G

Sadler's Wells Theatre was re-opened by Lilian Baylis on 6 January 1931 having originally been established as a place of entertainment in 1683. The theatre is owned by Sadler's Wells Foundation and is managed under licence from the Foundation by Sadler's Wells Trust Ltd.

Sadlers Wells Foundation and Sadlers Wells Trust Ltd

Patron

Her Majesty Queen Elizabeth The Queen Mother

President

Her Royal Highness The Princess Margaret, Countess of Snowdon

Board of Governors of the Foundation and Sadler's Wells Trust Ltd

Chairman: Sir Roger Falk, OBE, Hon. D Litt; **Vice-Chairman:** Professor Gerald Manners; **Secretaries to the Trust:** Stephen Remington; Joseph Karaviotis; **Directors of the Trust:** Councillor Arthur Bell; Sir Basil Engholm, KCB; Councillor A.J. Farrell; K.J. Gillespie; Councillor Andy Harris; Roger Harrison; Miss A. Hayter, OBE; Bernard Heaphy, OBE; Peter Hemmings; L.G.Huddy; Wallis G.G. Hunt; Drummond Leslie; Clive Jenkins; Sir John Mayhew-Sanders; Sir David Scott, GCMG; T.H. Vaughan

Sadler's Wells Theatre

Director Stephen Remington; **Finance Director** Joseph Karaviotis; **Technical Director** Paul Richardson; **Administrator** Alan Wood; **Appeal Administrator** Jack Phipps; **Box Office Manager** Stephen Freeth; **Theatre Manager** Mary Jones; **Assistant Theatre Manager** Jennifer F. Jones; **Catering Manager** Andreas Karaviotis; **Chief Electrician** Colin Scott; **Press & Publicity Manager** Liz Stolls; **Marketing Manager** William Tayleur; **Chief Accountant** Brian Wright;

Sadler's Wells Association Inc

President Mrs Alexander Hehmeyer (Chicago); **Patron** Lady Wright; **Directors:** Mrs Charles Ball Jr(Dallas); Stanley M Freehling (Chicago); Mr & Mrs Edward A Freeburg (Los Angeles); Mrs Charles Price II (London); Nathan Hale (New York); Crown Prince Alexander of Yugoslavia (Washington DC); Mrs Walter O'Brien (New York); Mary, Viscountess Rothermere (New York); Henry Shapiro (Chicago); Hugh Swofford (New York); Mrs Richard D Walk (Washington DC); Mrs William Wood Prince (Chicago); **Honorary Directors:** Sir Roger Falk, OBE; Sir Basil Engholm, KCB; Stephen Remington

The association exists in the United States, to support the work of Sadler's Wells in general and, in particular, in relation to the exchange of performing companies between the US and Sadler's Wells.

Sadler's Wells-Wishers



The Actor's Retreat Wine Bar & Restaurant

American Express

T.H. Bull & Sons Ltd

M J Cagney (Civil Engineering) Ltd

Camden Passage & The Mall

Antiques Centre

The City University

Compass Press

Derek and Sylvie Cooke

Frederick's Restaurant

Geraldo Entertainments

Julius's Restaurant & Upper's Bistro

J.P. Malnick & Co. Solicitor's

The Marinella Restaurant

The May Fair Hotel

Music International

O.G.F. (Butchers) Ltd

Panache Display Mannequins Ltd

Portofino Restaurant

Rance & Co

Andrew H. Scott

Sonar Gaon Indian Cuisine

Sadler's Wells-Wishers are business organisations and individuals who wish to support and be seen to support Sadler's Wells. In return for a small annual membership fee, the Theatre offers Wells-Wishers a number of benefits of commercial importance.

If you would like to know more about Sadler's Wells-Wishers, please contact

Frances Berwick

Sadler's Wells-Wishers,

Sadler's Wells Theatre

Rosebery Avenue, London EC1R 4TN

Telephone: 01-278 6563

Parminster Vir OBE BLACK & ETHNIC ARTS ARCHIVE
GLC
1981-1986
Working for London
archive.parmindervir.com

Sadler's Wells Theatre

presents

MERCE CUNNINGHAM DANCE COMPANY

14-25 May 1985



Photo: Penny Brogden

Dancers

Helen Barrow
Merce Cunningham
Karen Fink
Victoria Finlayson
Alan Good

Neil Greenberg
Catherine Kerr
Chris Komar
Patricia Lent
Rob Remley

Kristy Santimyer
Kevin Schroder
Robert Swinston
Megan Walker
Susan Quinn Young

Musicians

John Cage

Takehisa Kosugi

David Tudor

Choreography

Merce Cunningham

Musical Advisor

John Cage

Artistic Advisors

Bill Anastasi
Dove Bradshaw

Production Supervisor

Martin S Cabot

Executive Director

Art Becofsky

Production Stage Manager

Technical Director

Wardrobe Supervisor

Gary Mintz
William Schaffner
Suzanne Gallo

Sound Consultant

Choreographer's Assistant
Company Manager

David Meschter
Chris Komar
Therese Barbanel

The Merce Cunningham season is part of the American Festival, the largest celebration of the culture of the United States ever held in Britain. Under the patronage of HRH, The Prince Philip, Duke of Edinburgh, KG, KT, over forty concerts, plays, exhibitions and special events are being presented in London, Cardiff and Glasgow. The Festival has been co-ordinated by the British American Arts Association and Harold Holt Ltd., and is presented by Endless Holdings Ltd.. Individual events are sponsored by British and American corporations.

The Cunningham Dance Foundation wishes to thank the Anglo-American Contemporary Dance Trust for their help in making this visit to London possible.

Sadler's Wells Trust Limited gratefully acknowledges financial assistance from the Greater London Council and Islington Borough Council towards annual running costs.

In response to general request, latecomers cannot be admitted to their seats until a suitable break in the performance. The taking of photographs and the use of recording equipment during the performance is not allowed. Smoking is not permitted in the auditorium.

Parmandervir OBE BLACK & ETHNIC ARCHIVE
GLC funded
1981-1986
Working for London
archive.parmandervir.com

Programme 1

Tuesday May 14, Thursday May 16,

Wednesday May 22 at 7.30 pm

DUETS (1980)

Composer: John Cage
IMPROVISATION 111*

Dancers

Helen Barrow - Rob Remley
Megan Walker - Alan Good
Catherine Kerr - Robert Swinston
Karen Fink - Chris Komar
Patricia Lent - Kevin Schroder
Susan Quinn Young - Neil Greenberg

Musicians: John Cage, Takehisa Kosugi, David Meschter, David Tudor
Design and Lighting: Mark Lancaster

*Cassette recordings made by Paedar and Mel Mercier are used as material for this accompaniment.

INTERVAL

PICTURES (1984)

Composer: David Behrman
INTERSPECIES SMALLTALK

Dancers

Helen Barrow	Neil Greenberg	Kristy Santimyer
Merce Cunningham	Catherine Kerr	Kevin Schroder
Karen Fink	Chris Komar	Robert Swinston
Victoria Finlayson	Patricia Lent	Megan Walker
Alan Good	Rob Remley	Susan Quinn Young

The design for this work was made possible in part by a grant from the National Broadcasting Company, Inc.

Musicians: Takehisa Kosugi, David Meschter
Costumes and Lighting: Mark Lancaster

INTERVAL

LOCALE (1979)

Composer: Takehisa Kosugi
INTERSPERSION

Dancers

Helen Barrow	Catherine Kerr	Kristy Santimyer
Karen Fink	Chris Komar	Kevin Schroder
Victoria Finlayson	Patricia Lent	Robert Swinston
Alan Good	Rob Remley	Megan Walker
Neil Greenberg		Susan Quinn Young

This is a stage version of a work originally choreographed for film. The film, under the direction of Charles Atlas, was shot at the Cunningham Studio in January 1979.

Musicians: Takehisa Kosugi
Design and Lighting: Mark Lancaster

Programme 2

Wednesday May 15, Saturday May 18,

Thursday May 23 at 7.30 pm.

INLETS 2 (1983)

Composer: John Cage
INLETS

May 15 and 23

Dancers

Victoria Finlayson
Neil Greenberg

Catherine Kerr
Rob Remley
Kristy Santimyer

Robert Swinston
Susan Quinn Young

May 18

Dancers

Helen Barrow
Karen Fink

Alan Good
Chris Komar
Patricia Lent

Kevin Schroder
Megan Walker

Musicians: John Cage, Takehisa Kosugi, David Tudor
Design and Lighting: Mark Lancaster

Inlets 2 is a variation of **Inlets**. The same gamut of movements was subjected again to other chance operations, this time for seven dancers instead of six.

INTERVAL

PHRASES (1984)

Composer: David Tudor

Dancers

Helen Barrow
Merce Cunningham
Karen Fink
Victoria Finlayson
Alan Good

Neil Greenberg
Catherine Kerr
Chris Komar
Patricia Lent
Rob Remley

Kristy Santimyer
Kevin Schroder
Robert Swinston
Megan Walker
Susan Quinn Young

Musician: David Tudor

Set and Lighting Design: William Anastasi
Costume Design: Dove Bradshaw

Phrases was choreographed during the residency of the Merce Cunningham Dance Company in Angers, France. The residency was at the invitation of the Centre Nationale de Danse Contemporaine.

INTERVAL

ROADRUNNERS (1979)

Composer: Yasunao Tone
GEOGRAPHY AND MUSIC

Dancers

Helen Barrow
Merce Cunningham
Karen Fink
Victoria Finlayson
Alan Good

Neil Greenberg
Catherine Kerr
Chris Komar
Patricia Lent
Rob Remley

Kristy Santimyer
Kevin Schroder
Robert Swinston
Megan Walker
Susan Quinn Young

This dance was first commissioned by and first presented at the American Dance Festival, Durham, North Carolina, on July 19, 1979.

Recitation: John Cage, Takehisa Kosugi
Musicians: David Tudor
Design and Lighting: Mark Lancaster

GLC
1981-1986

Working for London
archive.parmindervir.com

Programme 3

Friday May 17, Tuesday May 21,

Friday May 24 at 7.30 pm.

DOUBLES (1984)

Composer: Takehisa Kosugi
SPACINGS

May 17 and 24

Dancers	Victoria Finlayson	Chris Komar
Helen Barrow	Alan Good	Robert Swinston
Karen Fink	Catherine Kerr	

May 21

Dancers	Neil Greenberg	Megan Walker
Helen Barrow	Patricia Lent	Susan Quinn Young
Alan Good	Rob Remley	

Musician: Takehisa Kosugi

Design and Lighting: Mark Lancaster

This work is an American Dance Festival "Golden Commission", and was made possible by generous contributions from AT&T Foundation and Mr. Samuel H. Scripps.

INTERVAL

QUARTET (1982)

Composer: David Tudor
SEXTET FOR SEVEN

Dancers
Helen Barrow
Merce Cunningham
Karen Fink
Rob Remley
Susan Quinn Young

Musician: David Tudor

Design and Lighting: Mark Lancaster

INTERVAL

PICTURES (1984)

Composer: David Behrman
INTERSPECIES SMALLTALK

Dancers	Neil Greenberg	Kristy Santmyer
Helen Barrow	Catherine Kerr	Kevin Schroder
Merce Cunningham	Chris Komar	Robert Swinston
Karen Fink	Patricia Lent	Megan Walker
Victoria Finlayson	Rob Remley	Susan Quinn Young
Alan Good		

The design for this work was made possible in part by a grant from the National Broadcasting Company, Inc.

Musicians: Takehisa Kosugi, David Meschter
Costumes and Lighting: Mark Lancaster

Programme 4

Monday May 20 and Saturday May 25 at 7.30 pm.

TRAILS (1982)

Composer: John Cage
INSTANCES OF SILENCE

Dancers	Catherine Kerr	Robert Swinston
Karen Fink	Chris Komar	Megan Walker
Alan Good	Patricia Lent	Susan Quinn Young
Neil Greenberg	Rob Remley	

Musician: John Cage

Design and Lighting: Mark Lancaster

INTERVAL

NATIVE GREEN (1985)

Composer: John King
GLISS IN SIGHS

Dancers	Chris Komar	Robert Swinston
Helen Barrow	Patricia Lent	Megan Walker
Alan Good		

Musician: Takehisa Kosugi

Set and Costume Design: William Anastasi

Lighting Design: Dove Bradshaw

INTERVAL

PHRASES (1984)

Composer: David Tudor

Dancers	Neil Greenberg	Kristy Santmyer
Helen Barrow	Catherine Kerr	Kevin Schroder
Merce Cunningham	Chris Komar	Robert Swinston
Karen Fink	Patricia Lent	Megan Walker
Victoria Finlayson	Rob Remley	Susan Quinn Young
Alan Good		

Musician: David Tudor

Set and Lighting Design: William Anastasi

Costume Design: Dove Bradshaw

Phrases was choreographed during the residency of the Merce Cunningham Dance Company in Angers, France. The residency was at the invitation of the Centre National de Danse Contemporaine.

PARMIND ENVIRONS
BLACK & ETHNIC ARTS ARCHIVE
1981-1986
Working for London
archive.parmindenvirons.com

MERCE CUNNINGHAM, born in Centralia, Washington, received his first formal dance and theatre training at the Cornish Institute of Allied Arts in Seattle. From 1939 to 1945, he was a soloist in the company of Martha Graham. In 1944 he presented his first programme of solos in New York City. His collaboration with the composer, John Cage, began at that time, and continues into the present.

In the summer of 1953, Cunningham worked with a company at Black Mountain College in North Carolina, their first New York season taking place the following winter. Since that time, Cunningham has choreographed some one-hundred works which have been presented on yearly tours in the United States and Europe, the Far East, and recently in annual seasons in New York.

He has also choreographed two works for the New York City Ballet: *The Seasons* (John Cage/Isamu Noguchi, 1947), and a version of *Summerspace* (Morton Feldman/Robert Rauschenberg, original 1958, NYCB version 1966). *Un jour ou deux* (John Cage/Jasper Johns, 1973), an evening-length work, was commissioned by the Paris Autumn Festival for the ballet of the Paris Opera. Cunningham's works, *Duets*, was presented by the American Ballet Theatre in May 1982 in New York City. His works have also been included in the repertoires of the Boston Ballet, the Cullberg Ballet, Stockholm, the Theatre du Silence, France, the Ballet Rambert, London, and the GRCOP, the experimental wing of the Paris Opera Ballet.

Robert Rauschenberg, Jasper Johns and later Mark Lancaster served as artistic advisors and designers for the company. At present William Anastasi and Dove Bradshaw act in this capacity. Other painters, designers, and sculptors who have collaborated with Cunningham include Richard Lippold, David Hare, Sonja Sekula, Remy Charlip, Frank Stella, Andy Warhol, Robert Morris, Bruce Nauman, Neil Jenney, Richard Nelson, Beverly Emmons, Morris Graves, Charles Atlas and Monika Fullermann. Cunningham has collaborated with Charles Atlas, filmmaker, on three original works for video: *Westbeth* (1974), *Blue Studio: Five Segments* (WNET/TV Lab 1975), and *Fractions I and II* (1978); and three film/dances, *Locale* (1979), *Channels/Inserts* (1981), and *Coast Zone* (1983). *Fractions*, *Locale*, *Channels/Inserts*, and *Coast Zone* were all subsequently remade for stage presentation. Cunningham's other activities include, along with presenting classes and workshops at the Cunningham Studio, guest lessons and lectures both in the United States and abroad. Currently, the Cunningham Dance Foundation is producing a documentary film on the collaboration of Merce Cunningham and John Cage, partly funded by PBS, under the direction of Elliot Caplan.

Cunningham has collaborated on two books about his work,

Changes: Notes on Choreography, with Frances Starr (Something Else Press, New York, 1968), and *Le Danseur et la Danse*, interviews with Jacqueline Lesschaeve (Belfond, Paris, 1980). He has received two Guggenheim Fellowships for choreography in 1954 and 1959; the Dance Magazine Award, 1960; the Medal for the Society for the Advancement of Dancing in Sweden, 1964; the Gold Medal for Choreographic Invention at the Fourth International Festival of Dance in Paris, 1966; an honorary Doctorate of Letters from the University of Illinois, 1972; the New York State Award, 1975; the Capezio Award, 1977, the Samuel H. Scripps/American Dance Festival Award for lifetime contribution to dance, 1982; and the Mayor of New York's Award of Honor for Arts and Culture, 1983. At the end of his company's tour of France in the autumn of 1982, he was made Commander of the Order of Arts and Letters by the French Minister of Culture. In 1984, he was inducted into the American Academy and Institute of Arts and Letters.

The 20th Anniversary World Tour of Merce Cunningham Dance Company began in October 1983, and included performances in Belgium, France, Germany and the Far East. The 1984-1985 season began with performances at the Berlin Festival in September, followed by a series of Event performances at the Joyce Theatre in New York City, and a rehearsal residency in Angers, France, in November/December. This Spring, the Company's activities include engagements in Urbana, Illinois, Washington DC, Berkeley, California, and Chicago, in addition to its annual City Centre season in March, and the American premiere of *Roaratorio* at the Seventh Regiment Armory on Park Avenue in June, 1985. Upcoming foreign engagements include Istanbul, Montpellier, Avignon and Barcelona.

HELEN BARROW Washington Ballet, SUNY Purchase, Ton Simons, Jim Self, Merce Cunningham Dance Company August 1982.

KAREN FINK graduated from Cornell University with a degree in Dance and English. She began working with the Company as a Student Understudy in December 1982, and joined the Company in May 1983.

VICTORIA FINLAYSON grew up outside Boston, and studied classical ballet from age 8 to age 18. She then went to Swarthmore College where she received a degree in chemistry. Victoria moved to New York in October 1983 and joined Merce Cunningham Dance Company a year later.

ALAN GOOD grew up in Ann Arbor and Munich, Germany. He started dancing his last year in high school. That same year, 1972, he first saw Cunningham and didn't understand it. After two years pre-medical at University of Michigan, three years of Dance (BFA) at

SUNY at Purchase, performing with Mel Wong, Martha Graham, Kenneth King and Pauline Koner, he joined Cunningham in June, 1978. In 1981 he outlined a system for real time graphic notation of human movement by computer. In November 1983 he showed his first concert of dances in New York City. Choreographers Kyoo Hyun Cho and Arnold Stern directed Good in their dances last autumn. In January 1985 he presented his second programme in Rome, Italy.

NEIL GREENBERG Merce Cunningham Dance Company - January, 1980; ballet - Janet Panetta; *Amnesia* - his most recent choreography - presented by Danspace Project at Saint Mark's Church this past January.

CATHERINE KERR joined the Merce Cunningham Dance Company in 1974. During 1977 she presented her choreography at the Los Angeles Institute for Contemporary Arts, the Walker Art Centre, and the Institute for Dance and Experimental Arts. She has also performed in works by Laura Dean, Marjorie Gamso, Sally Bowden, and Shirley Henderson. She is on the teaching staff of the Cunningham Studio, and has taught in the United States and Europe.

CHRIS KOMAR, born in Milwaukee, Wisconsin; 1957 began music studies with the clarinet, 1959 learned rock'n'roll dances from his sister Eunice, 1960 studied ballroom dancing from his sister Norma Sue who taught for Arthur Murray Dance Studios, 1965-1969 majored in music, minored in dance at the University of Wisconsin-Milwaukee, 1966-1969 taught music in public and private schools, 1969 changed music major to dance, 1969-1971 danced with the Milwaukee Ballet Company, 1979 took a BFA in dance at the University of Wisconsin-Milwaukee, 1970-1971 was a member of the University of Wisconsin-Milwaukee dance faculty, 1972 joined Merce Cunningham Dance Company. A teacher at the Cunningham Studio since 1973 he has assisted and taught repertory workshops in the USA and Europe and mounted Cunningham works on the Théâtre du Silence in France, the Ohio Ballet, U.S. terpsichore of N.Y., American Ballet Theatre, Ballet Rambert of London, the Choreographic Research Group of the Paris Opéra and Werkcentrum Dans, Rotterdam. In 1982, he produced and hosted a cable-television show, *Rhythms in Space*.

PATRICIA LENT was born and began dancing in McLean, Virginia. She graduated from the University of Virginia with a degree in Political Theory. In the summer of 1982 she moved to New York, and joined Merce Cunningham Dance Company in January 1984. She currently studies ballet with Marjorie Mussman.

ROB REMLEY was born in Texas, and raised in California. He began dancing at the University of California, Berkeley in 1972, received an MA in dance from Ohio State

University in 1975, and performed with *Dance Montana* 1976 to 1977. Rob joined Merce Cunningham Dance Company in 1978, and currently studies ballet with Janet Panetta.

KRISTY SANTIMYER, from North Irwin, Pennsylvania, joined Merce Cunningham Dance Company in January 1985. Previously, Kristy performed in Pittsburgh with the American Dance Ensemble, Janet Gillespie Present Company and the Pittsburgh Ballet Theatre. Her training includes study at Point Park College, the University of Alabama in Birmingham, the Joffrey School of Ballet, Ballet West, and the NYU School of the Arts.

KEVIN SCHRODER was raised on a farm outside of Buckeye, Arizona. After attending the University of Arizona, he danced with the San Francisco Moving Company and Lar Lubovitch Dance Company. He joined Merce Cunningham Dance Company in January 1985.

ROBERT SWINSTON was born in Pittsburgh, PA and attended Middlebury College and the Juilliard School where he received a BFA in Dance. He has danced with the Martha Graham Apprentice Company, Kazuko Hirabayashi Dance Theatre, the Jose Limon Dance Company, and also with Charles Moulton and Jim Self. He joined Merce Cunningham Dance Company in August, 1980.

MEGAN WALKER has been dancing with Merce Cunningham Dance Company since August of 1980. Prior to that time she danced with Kenneth King, Lucinda Childs, and Douglas Dunn. She was born in Vernon, British Columbia and grew up primarily in the Bay Area near San Francisco. After completing her degree at the University of California at Berkeley she moved to New York City. She studies ballet with Maggie Black.

SUSAN QUINN YOUNG grew up in Milton, Massachusetts. She received much of her early training from Boston Conservatory of Music. After moving to New York she attended Skidmore College and NYU School of the Arts where she received a BFA in dance. Previously a member of Gus "Solomon's Company Dance", she currently studies ballet with Maggie Black, and joined Merce Cunningham Dance Company in October, 1981.

JOHN CAGE was born in Los Angeles in 1912. He studied with Richard Buhlig, Henry Cowell, Adolph Weiss, and Arnold Schoenberg. In 1949 he received a Guggenheim Fellowship and an Award from the National Academy of Arts and Letters for having extended the boundaries of music through his work with percussion orchestra and his invention of the prepared piano (1940). In 1951 he organized a group of musicians and engineers to make music on magnetic tape. In 1952 at Black Mountain College, he presented a theatrical event considered by many to have been the first Happenings.

pening. A 25-year retrospective concert of his composition was presented at Town Hall in 1958.

He is Musical Advisor for Merce Cunningham Dance Company, having been associated with Merce Cunningham since 1943. Cage was elected to the Institute of the American Academy and Institute of Arts and Letters in 1968, to the American Academy of Arts and Sciences in 1978, and was made Commander of the Order of Arts and Letters by the French Minister of Culture in 1982. He has been a Fellow of the Centres for Advanced Studies at Wesleyan University and at the University of Illinois, and Composer in Residence at the University of Cincinnati and the University of California at Davis. He was Regent's Lecturer at the University of California at San Diego (1980). Recent commissions include *Thirty Pieces for String Quartet* (1983) for the Kronos Quartet, and *Souvenir* for the American Guild of Organists. Cage is the author of *Silence* (1961), *A Year from Monday* (1968), *M* (1973), *Empty Words* (1979), *X* (1983) (all published by the Wesleyan University Press), *Notations* (with Alison Knowles, 1969), published by Something Else Press, *Writings through Finnegans Wake*, published by Printed Editions (1979), *For the Birds* (conversations with Daniel Charles, 1981) (Marian Boyars), *Another Song* (accompanying photographs by Susan Barron) and *Mud Book* (with illustrations by Lois Long) (both Callaway Editions), and *Themes and Variations* published by the Station Hill Press, 1982. His graphic works include *Not Wanting to Say Anything about Marcel* with Calvin Sumsion (1969), *Mushroom Book* with Lois Long and Alexander Smith (1974), *Seven-Day Diary*, *Signals*, *17 Drawings by Thoreau*, *Changes and Disappearances*, *On the Surface*, and *Ryoanji Series* (etchings made at the Crown Point Press, Oakland, California, 1978-1982). A Praeger Documentary Monograph in Modern Art, edited by Richard Kostelanetz, is devoted to his work. His music is published by the Henmar Press of C.F. Peters Corporation. Recordings are available on Columbia, Nonesuch, Folkways, Everest, Time, Cramps, Tomato, and other labels. *Roaratorio, an Irish Circus on Finnegans Wake* (1979), co-produced by the West German Radio, the South German Radio, and the Dutch Catholic Radio, and realized in collaboration with John Fulleman in the IRCAM studios in Paris, was awarded the Karl Sczuka prize in 1979.

TAKEHISA KOSUGI was born in Tokyo in 1938, and graduated from Tokyo University of Arts in 1962, where he studied musicology and improvisation. He founded the Group Ongaku in 1961 which was devoted to creating improvisational and event music in Japan. He joined Fluxus as a composer of event music, and participated in the Cunningham Dance Company's concert tour in Japan in 1964. He stayed in New York from 1965 to 1967 to give concerts and to participate in festivals, touring

Europe for the same purposes in 1967. He founded the Intermedia Art Festival in Tokyo in 1969, and founded the Taj Mahal Travellers (a group of collective improvisation and multi-media music) in Tokyo in 1969. He participated in Expo '70 in Osaka as a music designer for the Plaza's events. He organized the tour of the Taj Mahal Traveller's concerts in Europe in 1971 and 1972, then continued the touring event to the Taj Mahal in India. He participated in the festival l'ces '72 in London, and toured England and Europe to give concerts and to record (BBC-1 TV "music fusion") in 1972. He gave weekly performances of the Taj Mahal Travellers in Tokyo throughout 1973 and 1974, including participation in jazz and rock-music concerts in Japan. He recorded solo performances of his own compositions on CBS/SONY records, and with Taj Mahal Travellers' performances on Nippon Columbia Records in 1974. He participated in the Group Ongaku's concert tour of Europe of 1974. He opened his class room in Tokyo and Suva City in 1975 based on his meta-media-music practices. In 1976 he toured with the Cunningham Dance Company in Australia and Japan.

DAVID TUDOR was born in Philadelphia, PA in 1926. He studied with H. William Hawks (organ, theory), Irma Wolpe Rademacher (piano) and Stefan Wolpe (composition and analysis). His first professional activity was as organist. He became known as the leading avant garde pianist of the day with his highly acclaimed American premiere of Pierre Boulez' *Deuxième Sonate pour Piano* (1950) and first performances of compositions by Earle Brown, Sylvano Bussotti, John Cage, Morton Feldman, Karlheinz Stockhausen, and Christian Wolff. During this period, Mr Tudor held positions as Instructor and Pianist in Residence at Black Mountain College, North Carolina, and at the Internationale Ferienkurse für Neue Musik, Darmstadt, and expanded his performance activity to include Merce Cunningham Dance Company, and John Cage's "Project of Music for Magnetic Tape". In the early 1960's he and Cage initiated a trend toward "live", as distinct from taped, electronic music. Mr. Tudor has conducted seminars in Electronic Performance at various American Universities and at the National Institute of Design in Ahmadabad, India.

As composer, Tudor draws upon technological resources that are both flexible and complex: he employs, for the most part, custom-built modular electronic devices, many of his own manufacture. His method employs choices of specific electronic components and transducers, and their interconnections, that define both composition and performance. His sound materials unfold through large gestures in time and space, and many of his compositions are associated with collaborative visual forces: light systems, dance, television, theatre, film, or four-colour laser projections. *Bando-neon!* produced at the 9 Evenings:

Theatre and Engineering, New York, 1966, calls for lighting and audio circuitry, moving loudspeaker sculptures, and projected video images all actuated by the bandoneon. Other collaborative works included *Reunion* (with David Behrman, John Cage, Lowell Cross, Marcel Duchamp, and Gordon Mumma, 1968), and a number of works for video and/or four-colour laser display in conjunction with Lowell Cross and Carson Jeffries (1969 to 1977).

Mr Tudor was one of four Core Artists who collaborated on the design of the Pepsi Pavillion for Expo '70, Osaka, Japan, a project of Experiments in Art and Technology, Inc. There he produced 10 compositional programmes, including *Microphone* (first version), currently Mr. Tudor is presenting *Rainforest 4* as a group composition/environment, with his electronic performance group *Composers Inside Electronics*. *Rainforest 1* was commissioned in 1968 for Merce Cunningham Dance Company. Other electronic works for Cunningham include *Toneburst* (1974), and *Forest Speech* (1976), *Weatherings* (1978) and *Phonemes* (1981). His piece *Video Pulsers* is an electronic score integral to *Brazos River*, A Video Collaboration of Viola Farber, Robert Rauschenberg, and David Tudor. Most recently he premiered a new work *Likeness to Voices/Dialects* (1982) at IRCAM in Paris, commissioned by the Gulbenkian Foundation and realised at the Metz Centre Européen pour la Recherche Musicale. At present, Mr Tudor is developing a sound and fog environment, *Island Eye Island Ear*, for an island in Sweden.

WILLIAM ANASTASI was born in Philadelphia in 1933. He has lived in New York since 1963. His paintings, sculptures, films and videos have been exhibited at Dwan Gallery, The American Academy of Arts and Letters, The Whitney Museum of American Art (NYC), Kunstmuseum Dusseldorf, the Hertzler Gallery in Cologne, Germany, The American Centre in Paris, etc. He teaches painting at the School of Visual Arts, New York, and his work is included in the permanent collections of The Metropolitan Museum of Art, The Philadelphia Museum of Art, The Brooklyn Museum of Art, The Atlanta Museum, The Phoenix Museum, etc. He was appointed with Dove Bradshaw as Artistic Advisor for Merce Cunningham Dance Company in 1984.

DOVE BRADSHAW was born in New York in 1949. She received a BFA from the Boston Museum School of Fine Arts. In 1975 she was awarded a National Endowment for The Arts grant. She has exhibited at The American Academy of Arts and Letters, P.S. 1, The Institute for Art and Urban Resources, The Graham Gallery, The Ericson Gallery, Wave Hill, New York, Muestra Internacional de Arte Grafico, Bilbao, Spain, The American Center in Paris, Syracuse University, etc. She designed an installation for Time & Space Limited, New York, for

which a theatre piece was created. This production travelled to Syracuse University. Her work is in the permanent collections of The Metropolitan Museum of Art, The Brooklyn Museum of Art, and the Philadelphia Museum of Art, Tufts University, Jenson Capitol Corporation, Best Products, etc. She was appointed with William Anastasi as Artistic Advisor for Merce Cunningham Dance Company in 1984.

ART BECOFSKY was born in New York City, did undergraduate studies at Duke University and graduate work at Columbia University in political science. He began work at the Cunningham Dance Foundation in 1974, serves on the Board of Directors of Dance/USA and is that organisation's first Treasurer. He is a member of the U.S. National Endowment for the Arts' Dance Panel and is a Director of the American Arts Alliance in Washington, D.C. Art has played electric guitar with Rhys Chatham and the Din in Karole Armitage Group's *Drastic Classicism* in Chateaufallon, France, at the Walker Arts Center's New Dance Festival in 1981, and composed music for choreographer Katy Matheson's dances, *Secretarial Suite* (1980), *TRACK: One Monday in January* (1983, a collaboration with Chris Komar), and *Get Real, Cassandra* (1985). His photographs of Merce Cunningham Dance Company have been exhibited at the Centre Pompidou in Paris, and a journal about his experiences with the Cunningham Company is in progress. He has written "The Road Show Abroad", a chapter on foreign touring for a book entitled *The Road Show* (ACA: 1985), written by Rena Shagan. Under the auspices of Dance/USA, he is presently writing a National Touring Contract for American Dance Companies.

Mars

Wish Sadler's Wells every
success and everyone
present a most enjoyable
evening

~~Mars~~ Twix BOUNTY MilkyWay Banjo Maltesers Galaxy Opal Fruits Revels
TOPIC Treetops MARATHON FUN SIZE Tunes Minstrels PACERS LOCKETS

GLC

1981-1986

Working for London

archive.parmindervir.com

Parmindervir.com BLACK & ETHNIC ARTS ARCHIVE

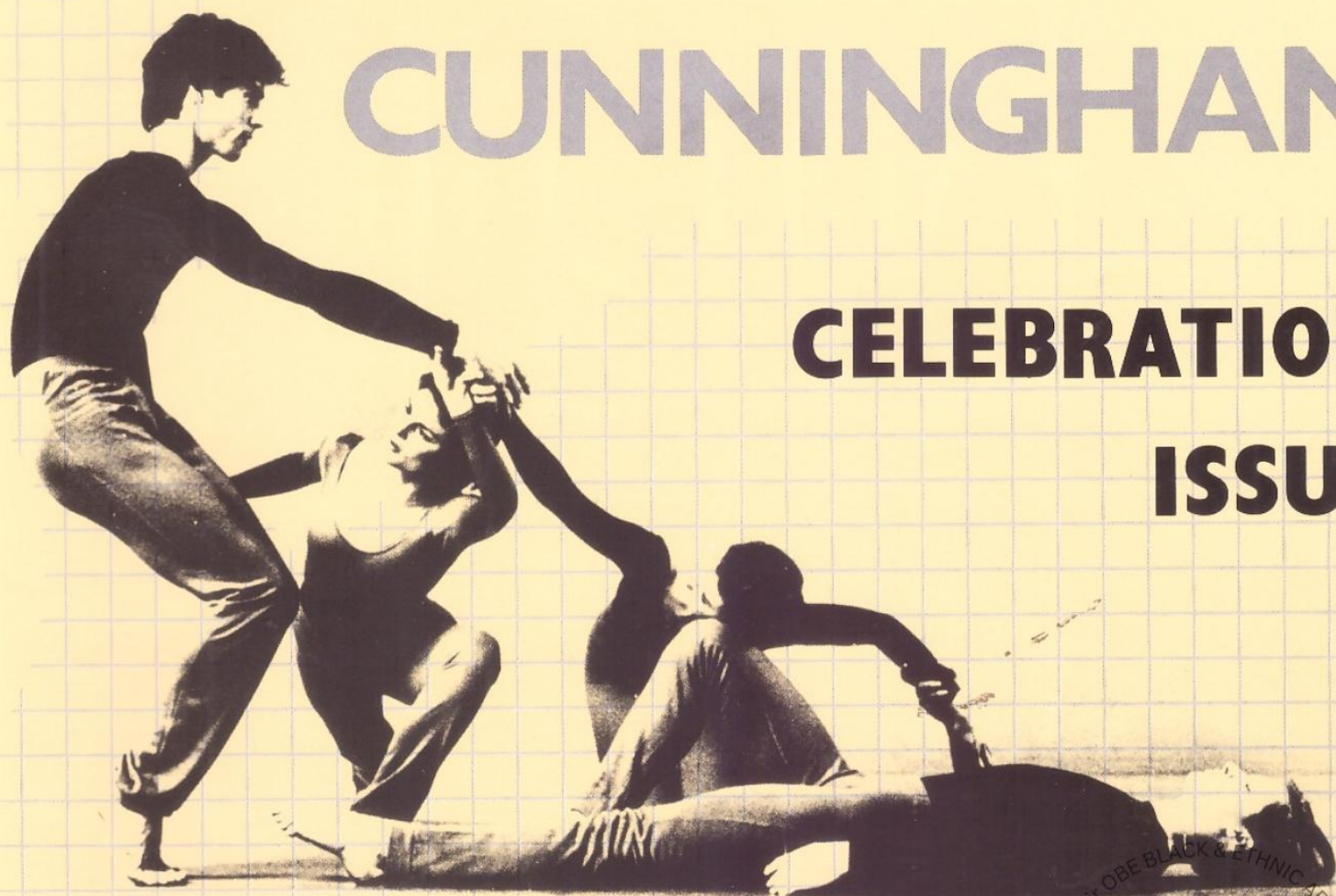
volume 3 number 2

SUMMER 1985

£1.00

DANCE THEATRE JOURNAL

M E R C E
CUNNINGHAM



**CELEBRATION
ISSUE**

Parmaiden MOBE BLACK & ETHNIC ARTS ARCHIVE
GLC
1981-1986
Working for London
archive.parmidenvir.com

NEWS ♦ REVIEWS ♦ LISTINGS

**We are proud that
Harlequin is
specified and
used by
Merce Cunningham
Dance Company**

DANCE FLOORINGS BY
HARLEQUIN



Perfect surfaces
for classical ballet
or modern dance.

For permanent use or touring, small dance
studio or international company.

Full colour brochure and details from
HARLEQUIN, Kent House, High Street, Farningham, Kent DA4 0DT.
Telephone: 0322 865288. Telex: 897122 HARLQN.

CUNNINGHAM FEATURES

Merce Cunningham in 1985 by Jennifer Dunning	2
Merce: A Composite Portrait by friends, colleagues and admirers	6
Cunningham Bibliography	8
Cunningham's Dancers by Nancy Vreeland	10
Britain and Cunningham by Stephanie Jordan	12



Merce Cunningham Dance Company.
Pictures. Photo: Lois Greenfield



Merce Cunningham in 1953



Maedée Duprès. Photo: Tamara Essex



Paul Clayden

COMMENT

Waiting for Merce - Notes on the British dance repertory system by Alastair Macaulay	14
---	----

REVIEWS

Ballet Rambert, new works by Alston, Bruce and Wagoner by Sophie Constanti	22
Two Alone: Maedée Duprès and Paul Clayden by Sarah Rubidge	26
NODM NEWS (National Organisation of Dance and Mime)	31

LABAN CENTRE NEWS	33
--------------------------------	----

NATIONAL DANCE LISTINGS Tours, Performances, Summer Schools	17
---	----

Cover Design: Peter Sayers. Photo: *Pictures* (1984) Lois Greenfield

ABOUT THE JOURNAL

Dance Theatre Journal is a quarterly magazine devoted to dance and related arts in the widest sense. It is independent and receives no public subsidy. It is published by the *Friends of the Laban Centre*. The Laban Centre is an independent educational charity, founded in 1954, devoted to dance education and training. The opinions expressed in this Journal are not necessarily those

of the publishers. The Journal is published in the months of February, May, September and November.

SUBMISSIONS

Submissions to Dance Theatre Journal are most welcome; all contributions will be gratefully received and will be published subject to Editorial approval. Manuscripts will be returned if accompanied by an SAE.

Editors: Chris de Marigny
Alastair Macaulay
Assistant Editor: Fiona Burnside
Advertising: Judy Bumpass
Marketing: Fiona Burnside
Editorial Advisor: Bonnie Bird
Production Controller:
Peter Sayers
Lay-out and Picture Research:
Chris de Marigny
Consultant Designer:
Peter Sayers

ADVERTISING
Rate card from the address below

or telephone Judy Bumpass on:
(0608) 41010

Distribution: Arts Express,
P.O. Box 633, London SE7 7HE
Typeset and Printed by:
Printings Ltd., 18-20 Steele Rd,
London NW10 7AS

DANCE THEATRE JOURNAL at
the Laban Centre, Laurie Grove,
London SE14, U.K.
Tel: 01-691 5975

ISSN 02464-9160
GLC
1981-1986
Working for London
archive.parmindervir.com



Ballet Rambert. Photo: Catherine Ashmore



Ballet Rambert. Photo: Catherine Ashmore

A NOTE FROM THE EDITORS

For the first time, we at Dance Theatre Journal find ourselves addressing two audiences: our regular readers and the dance patrons of Sadler's Wells Theatre. For this issue devoted to Merce Cunningham we collaborated with Sadler's Wells Theatre to produce a combined magazine and programme with extensive articles on Merce Cunningham as well as our regular news, views and reviews of the magazine.

We hope that our regular readers will be encouraged to go to Sadler's Wells to see this major dance company too long absent from the London scene and here under the auspices of the American Festival.

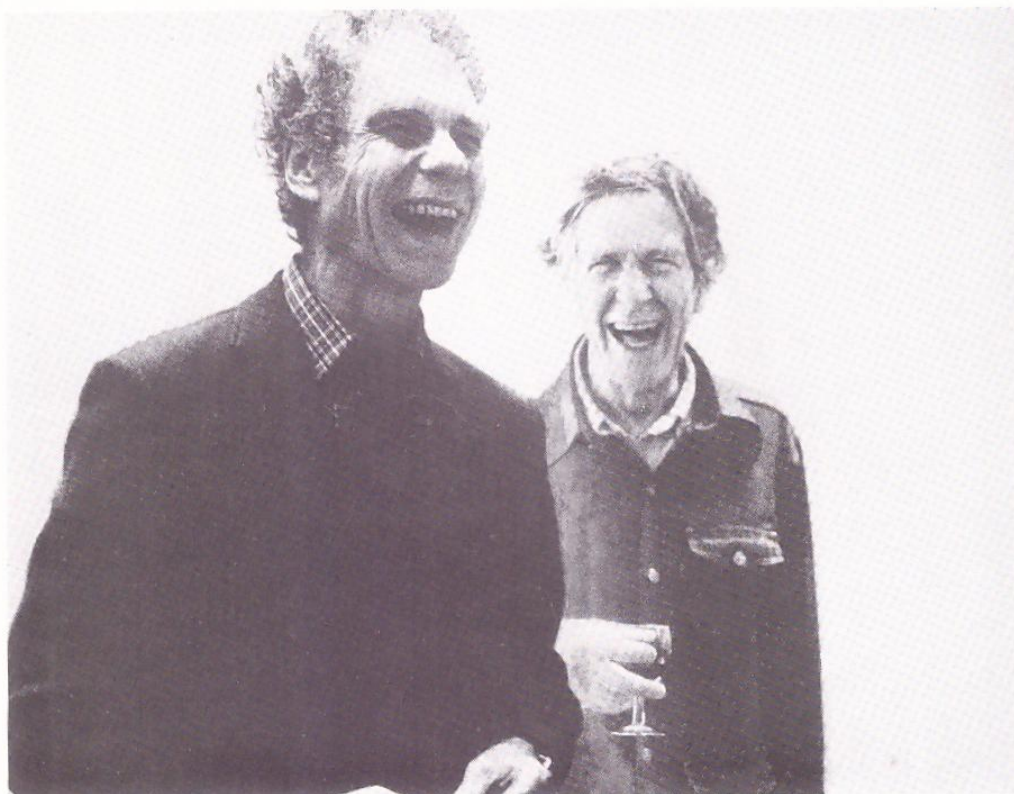
It is a measure of the significance that we attach to Merce Cunningham's contribution to dance that this is only the second choreographer to whom we have devoted an entire issue (the first being Sir Frederick Ashton, Vol.2 no.3).

We would like to thank Stephen Remington, William Tayleur and Janet Eade of the Sadler's Wells Theatre, Stephen Rogers of the British American Arts Association, Art Becofsky and David Vaughan from the Cunningham Foundation for the help they have given to the realisation of this project.

Chris de Marigny

CONTRIBUTORS TO THIS ISSUE

Sophie Constanti is a regular contributor to *DTJ* and lives in London. **Jennifer Dunning** writes about dance for the *New York Times*. **Stephanie Jordan** is the dance critic for the *New Statesman*. **Alastair Macaulay** contributes articles on dance to *The Guardian*, *Dancing Times*, *Ballet Review* and is an editor of *DTJ*. **Sarah Rubidge** contributes regularly to *DTJ* and is a founding member of the *Bristol Dance Centre*. **Nancy Vreeland** is a contributing editor of *Dance Magazine* and dance and theatre critic for *WNYC-FM*, the public radio station of New York City.



Merce Cunningham and John Cage. Photo: Peter Sayers

"The natural world is one of infinite varieties and complexities, a multi-dimensional world which contains no straight lines or completely regular shapes, where things do not happen in sequences, but all together...." Fritjof Capra, *The Tao of Physics*.

The Merce Cunningham Dance Company has just finished a season at City Center. And so, to find that noted iconoclast of dance, one must proceed south to an artists' housing complex called Westbeth that is ensconced in a former telephone company plant at the edge of the Hudson River in lower Manhattan.

A maze of deadeningly institutional hallways, studded with brave scraps of notices of political, artistic and money-making enterprises, leads to lurching elevators that do their work with a maddening patience uncharacteristic of any other mode of travel in New York. But at last one reaches the eleventh and top floor. Stumble through the door to the right and you end up on a battered, tar-floored promontory that looks out on the most

brehtaking of city skylines. Follow the surge of men and women - tall and willowy or built like fireplugs but dressed alike in bright ragtag clothes - through the door to the left and you are plunged into mayhem epitomising Capra's jumbled physical world.

Students and professional dancers from across the world pour in for afternoon classes. The sturdy young woman at the desk fields questions calmly as bodies brush and squeeze past each other to dressing rooms that are unnavigable-looking seas of unlaced running shoes and towels.

The size of a large closet, the small studio across the hall from the dressing rooms is filled with dancers at alert rest for the moment. The door to the large studio is shut, for Cunningham is rehearsing there with his company. But no one who has taken class there could fail to envision that room at the slightest prompting, so huge and airy is its expanse of open floor. It has been suggested that George Balanchine's spacious *Serenade* was in part a response to the vastness of his first American studio. And so, one imagines,

may this studio have encouraged two generations of Cunningham-trained dancers to move as if poised in flight.

The studio is framed by a piano and old church pews where audiences sit to watch Cunningham events and performances by the younger, less known choreographers who often rent the studio. Cunningham comes and goes, the practical and the sublime merged in his meditative expression. Feet arch dramatically here and legs rise amazing extra degrees whenever he pads through, his head slightly bowed in some thought, perhaps, of a half-completed drawing or dance-phrase. He chooses his dancers, everybody knows, from the advanced classes. Where there is class, there is hope.

In rehearsals, his dancers pause for a moment on the steps at the back that lead to a kind of altar platform beloved of dance critics as seating for performances. Sometimes the dancers perch on the sills, hard-breathing silhouettes before a panorama of Manhattan skyscrapers that is magical at night. Cunningham walks back and forth, slowly,

MERCE CUNNINGHAM

in 1985

thoughtfully, adjusting a leg or an arm or murmuring an adjustment in attack. Often he consults a yellow pad on which he has writtten abstruse choreographic plottings that have come to be admired by forward-looking New York art collectors. Such a drawing was reproduced on the signs advertising his 1984 season in New York - eliciting disapproving clucks about graffiti. Cunningham recalls with amusement, from two passengers on a Manhattan bus in which such an ad was posted.

Today, just a week after the close of the City Center season, the company is about to embark on the first of a long series of national and international tours. Rehearsal is running over. A tiny, hyperactive photographer paces back and forth along a tiny hall in the back of the crowded school. She has set up her lights and light-diffusing white umbrellas. Will there be enough time for all the shots she needs for her magazine? Straddling the dancers' neat touring trunks, a reporter slumps on a bench, one of many to interview Cunningham that week.

The photographer's affectionate, time-killing talk of "The Boy" - Boy George - is interrupted by a sudden influx of dancers. Rehearsal is over. They flock to a small corner refrigerator that holds a few bottles of fruit juice and seltzer. They light up cigarettes. "No! No!" the photographer cries. The smoke will cloud her light. She coaxes the dancers into a dressing room, a hen among chickens, and tells them not to come out until she's finished.

The door opens and Cunningham enters, dressed in a dove-grey sweat suit, rugger shirt and white jazz shoes and socks. Only the antic unruliness of his bushy eyebrows and the froth of hair

that tops the long, chiselled face suggests the quizzical humour the eyes consistently reveal. He has survived about four decades as a renegade modern dance pioneer. More choreographers have emerged from his company and school than have been produced by any other creator of dance in America. It is not dogged observance of canons of behaviour that has kept him producing, but intense curiosity, pragmatism and a highly developed sense of the absurd that is devoid of the hide-saving irony characteristic of so much of the work of his creative progeny.

The photo session is over. "You can come out," he calls softly to the trapped dancers. "It's all right now." The photographer packs up her gear. Cunningham moves to the bench and sits, spine casually straight, for the next of the afternoon's events.

To some, his dances are jumbles of activity performed to ear-splitting or idiotic noises. But Cunningham has talked of the work as reflecting the world about him. Emotions or scenarios are not of importance here. This is a world of natural processes, a world that does not accommodate the eye of the observer with the near arrangement of objects and occurrences in time and space to be found in ballet and much of modern dance. And the observer, a child of the twentieth century, is increasingly likely to be familiar with such concepts as relativity, the speed of light and satellite transmission, and to take for granted the clipped time and visual frames that emanate from the telly on the table.

"We have to deal with so many things now, doing one thing and thinking about another and listening to something else on the way," Cunningham once

said. "And there is no strict division, except that it happens in time. But when we go to the theatre, we think things should be made clear. But it is clear. I don't think what I do is confusion. It's complex. That I agree to."

All dance movement comes from walking. The mechanism is the same for every human being. But each walks a little differently. "So I took that as a kind of way to think about moving. Since my work is always concerned - at least I think it is - with going on or continuing with something else, I'm not making pieces for a public, although I present the pieces to it. I really make them for myself, and for the dancers." "Problems" are always presenting themselves. Steps, phrases or gestures need to be more closely investigated. "It's very simple with me, really. I've always been interested in dance. I work at dancing because I'm interested in it."

But, more and more, there is enthusiastic and even affect-

ionate interest in Cunningham's dance. Once a scandalising eccentric, he is increasingly "the America of choreographers," as the dance critic Arlene Croce recently put it. The small but devoted standing ovations he gets at City Center are not so surprising any more. "It used to be that they were standing up to leave," Cunningham says gently. "It's different," he adds when asked if the experience is a pleasant one. "I'm delighted if people like what we do. I'm not objecting. I also think lots of things used to disturb people about us." A frequent sticking point for new and wary audiences was the fact that Cunningham does not choreograph to music but commissions scores after the fact, exposing the dancers to them just by the first performance. "I don't hear about the separation of music and dance so much any more. The question doesn't come up. People are more used to us. We've been around. And it's in life, too. Television is full of it." There was a concert years ago, performed in a "tiny



Merce Cunningham Dance Company. Event. Chor. by Cunningham. Dancers: Alan Good and Kristy Santmyer. Photo: Lois Greenfield



place" with no music and just one light. At the end of the performance, a woman seized on Cunningham. "She was livid. 'How can there be rhythm and dance without music?' she asked. At that moment, an absolutely gorgeous moth flew into the light. One of those great big, marvellous ones. We were all transfixed. 'Look' I said. 'The rhythm'. It didn't satisfy her, but other people liked it."

The ten dances chosen for performance in London represent the Merce Cunningham of today. "We're performing what's in the active repertory, what

we've got kicking," Cunningham explains. "And also we tried to gear the repertory to the Sadler's Wells stage, which is relatively small." Some have speculated that his new *Pictures* and *Native Green* represent a more mellow and accessible Cunningham. His head tilts back in laughter. "I'm trying to work at something different, but not necessarily more mellow." What about accessibility? "No, my mind doesn't work that way."

One difference is the company itself, whose dancers have gone through stages of looking like a family and like a group of fairly grim and fearful worshippers. It may have something to do with the position of Cunningham himself amongst his dancers. While always preserving the creator's distance from the instruments of creation, Cunningham was long a dancer active in the company as an equal among equals. Pioneers grow older; their companies do not. Dance, his sense of humour, and a macrobiotic diet have kept him lean and vital, but at 65 Cunningham has had to cut back his

performing repertory and allow his relationship to it and to the dancers to change gradually.

He appears in the disturbing - *Quartet* as a dark animator of souls. In *Roadrunner*, he is the engaging "Merce," surviving the idiocies that beset him. A highlight of that comic piece is a passage where a barmy would-be ballerina swoops and wafts about him as he tries to put on additional clothes. There is the larger issue of the protective quality of clothes to be considered, of course, but the most immediate sense is of a hapless scramble through an alien world. Is the moment, one of the funniest in the repertory, a metaphor for his life in dance? "Probably," he says with a slightly guarded smile. "Trying to keep going on with

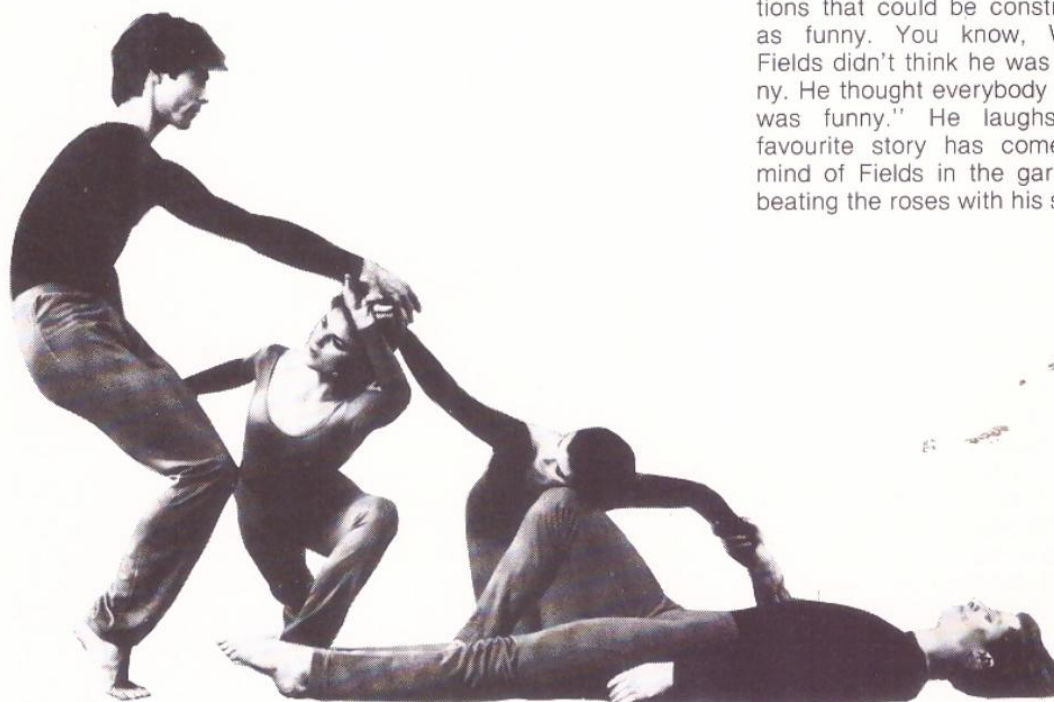


all this going on at the same time." Had he started to work on the dance with the idea of making something funny? "I started with the idea of making something out of these positions that could be construed as funny. You know, W.C. Fields didn't think he was funny. He thought everybody else was funny." He laughs. A favourite story has come to mind of Fields in the garden, beating the roses with his stick

and roaring, "Bloom, da you. Bloom.")

There is a growing distance between him and his dancers, a distance that some say, given the dancers a look greater freedom. "The repertory pieces are less ensemble dances I think," Cunningham says. "In a sense, they're slightly more individualistic. The company is larger. We've travelled so much and played in so many places. I used to think when we didn't dance so often that I had to put everyone through each piece. As we toured more, I realised that was exhausting." The casts are getting smaller, to "allow a kind of breath for people. I think it begins to change the composition of the company. You don't always see the same people. More and more, Cunningham is creating for two casts, a practice that gave the invigorated new *Doubles* its name. "Each dance contains five solos, making it, I'd work with one person and not let the other see. The dances were close but not exactly the same. The rhythms were the same but the bodies were different. Work on a phrase, I'd try something out with one and not the other. They'd go off and compare, knew they would. But I wanted to make each feel it was his or hers separately. It took a long time, and we didn't have the time. There is always an idea for something difficult when there's fifteen minutes. In turn, Cunningham's very interesting and accomplished current company behaves as an aggregate of individuals.

And the "instruments" are cherished ones. The dancer-writer Robert Gresko describes the moment at Cunningham's dive into clothes in *Roadrunners*, where



Merce Cunningham Dance Company. Pictures. Chor: M. Cunningham. Photo: Lois Greenfield

he stands behind the ballerina-figure and moulds her leg carefully into an extension. "There is something especially poignant in such moments," Greskovic wrote in *'Merce Cunningham as Sculptor'*, a probing overview of the 1984 season that was published in *Ballet Review's* Winter 1984 issue. "Even when they're part of a generally light, whimsical air, these manipulations remind us of the unbounded delight Cunningham takes in shaping the dancer's figure into a dance. There is no sign on his face, as he performs his interested work in full view of his audience, that he's melancholy over the fact that his own body is not as easily manipulated as it once was. Quite to the contrary, there is the sly sense of relish he takes in being able to stand back and create further new ways for dance to live in its spaces. And the extra sparkle that comes into Cunningham's eyes suggests that beyond the pleasure he takes in giving us some view of a dancer we've not quite had before, there is a more private thrill; the one Cunningham himself feels when his explorations show him something even he's never quite seen before."

Cunningham moves through Hume's unpredictable world of stimuli like some sea creature simultaneously sweeping up and screening foreign bodies with its cilia. "I like to see the way they look in class," he says of students and company members who take the advanced class he teaches at the Cunningham studio. "It's not the same thing when you just watch. You're looking in a different way. And I get ideas from the way people do things in class. I usually work on things I'm interested in, as exercises, repeating one side and the other so they can find out what it is. Phrases. Short and long movements. One summer I made a dance in class. Every day I added to it. It became *Rebus*."

An exhibition of his insect and animal drawings was shown in a New York gallery last year. The insects have a careful look to them. Staring as he draws at the dried husks friends send him from all over the world, Cunningham has to remember

not to breathe too hard. He has spent too much time on his hands and knees, searching for errant models that have blown onto the floor. A subject lost during an interview on tour last year in Bombay caused him much regret. "I was sitting near a hotel window," he rec shortly after the experience, "watching the birds outside. Such birds. One hopped around in a most odd way. I couldn't figure out how it did it." Distracted, he missed a few of the interviewer's questions. He tried the hop himself later in his hotel room. "I couldn't. I didn't know how. But the rhythm was marvellous." Another such experiment, also unsuccessful, occurred when he noticed and tried to copy the kind of movement he saw on film run backwards on a dance he was creating for the camera.

Cunningham lives in a loft filled with light and plants, in a mid-town district that was crowded with fashionable department stores at the turn of the century. There he and the composer John Cage, his long-time collaborator and co-creator of art by chance processes, once



attempted to assist the Cunningham company's fund-raisers by sending a chain letter to an individual in each of the fifty American states. Cunningham took twenty four states west of the Mississippi River, writing to friends and local arts councils. Cage wrote to a university dance department in each of his twenty six states east of the Mississippi, addressing his letters to any "dance major or enthusiast whose last name begins with a,



Merce Cunningham Dance Company. Event: Chor. M. Cunningham. Dancers: Chris Komar, Robert Swinston and Neil Greenberg. Photo: Lois Greenfield

b, c or d," and so on, in fours, through the alphabet. Those who received them were asked to send the company one dollar and to distribute ten copies of the letter. Several months later, the two had raised only \$203, most of it from Montana, a Western state most Easterners imagine to be inhabited by cowboys to whom a "pas" is short of "Poppa."

One is likely to come away from an afternoon cup of green tea in the Cunningham-Cage household laden with information on a terrific health food restaurant, an even better nut shop, or a couple who appear at dawn one morning a month on a corner in nether Manhattan to sell the fantastically shaped and coloured squashes that wait on the kitchen table to be sliced and cooked. How are the plants doing these days? "There are more of them than ever," Cunningham says. "Cactuses. Gardenia. Two hibiscus. Geranium. Bergonias. Crown of thorns. All blooming, Marvellous cut tulips, blooming away."

London beckons almost as colourfully. "I love going there," Cunningham says. "It's a city, a beautiful city with a marvellous character to it, full of interesting things to see. I hope they like us. And the people who run the Laban Centre - Bonnie Bird is there, you know - have really done a marvellous job." He does wonder if this time around he will be able to negotiate the mysteries of the

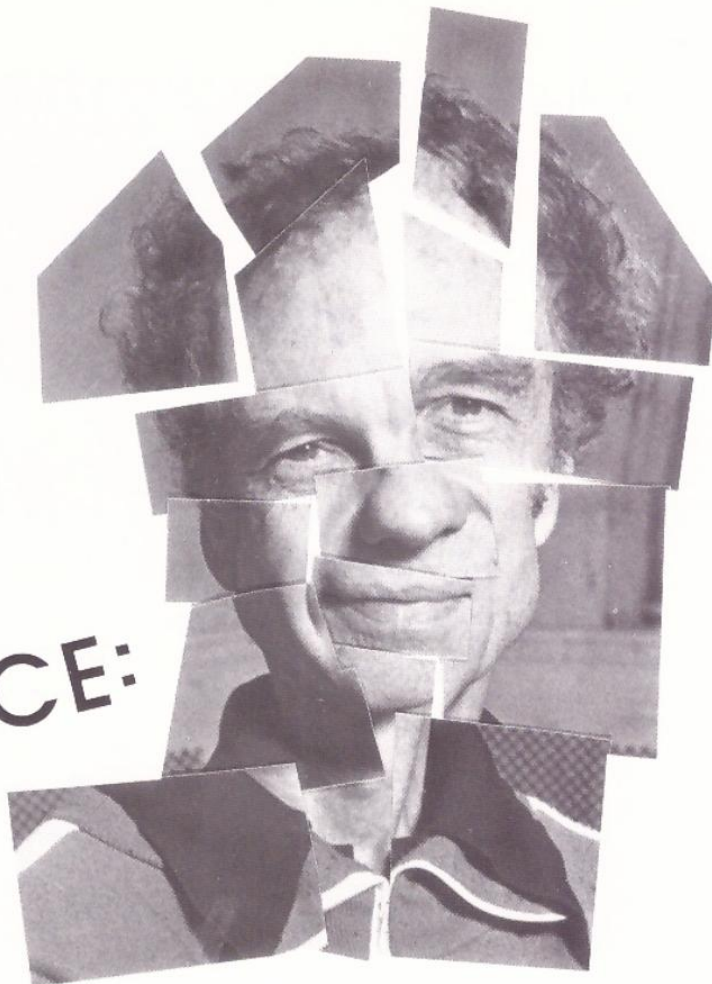
backstage area of Sadler's Wells. "It was built on some kind of triangle. You get lost. Or I do. You end up on the street if you go through one door. I remember I was getting dressed after one of our performances last time when there was a pounding on the door. I opened it and there stood several people, including Ninette De Valois. 'I spent so many years in this theatre,' she said, 'and I still can't find my way around.'"

Somehow, he has time to answer mail. A young sculptor who has just discovered and fallen in love with Cunningham's dances writes to him and is touched and awed to receive a friendly note of thanks. And somehow, whatever else calls urgently to be done, there is always a class or rehearsal to be taken care of. It is just after 6 p.m. and Cunningham was due on the hour in the big studio. He rises from the bench and heads for the room, then pulls his visitor into the lobby just outside. "I have to tell you about a wonderful sign I saw in one of the dressing rooms," he says, his eyes glowing with delight as he describes yet another small oddity of life. Then he turns on his heel and disappears with a wave back into the bustling order that exists to celebrate and extend that life. ■

Jennifer Dunning

Jennifer Dunning writes about dance for *The New York Times*

MERCE:



A COMPOSITE PORTRAIT

*by friends,
colleagues
and admirers*

In 1939 when I was teaching dance at the Cornish School in Seattle, Washington, Mother Moss, the lady in charge of dressing rooms who kept a wise eye cocked for the welfare of the students came to see me in some consternation saying "Mercier has not eaten lunch for a week. I am worried, he is thin enough." After class that day I asked Merce why he was not eating. He looked a bit flustered, then said quietly "I am saving to buy some special shoes. I'll eat next week." And sure enough he did, wearing those special shoes: white leather, with thick crepe rubber soles, wide silver metal zippers instead of laces and holes the size of dimes all over them.

Bonnie Bird

His first "real" teacher (according to Cunningham). Now head of Dance Theatre, Laban Centre for Movement and Dance.

The studio is packed with dancers chatting and warming up. Merce strolls from the back of the space to the front, during this walk silence sets in. With one click of his fingers class has started. For one and a half hours the whole spectrum of dance is explored: from very slow to impossibly fast movement, simple to extremely complex dance phrases and, nearly always, the use of all directions. The legs up high, the use of the back, the jumps slow, he says "You are free in the air". Electric eager energy drives the dancer this way, draws it that, gathers here, spreads there - fleeing, resting, rising and so forth whilst Merce sits in the window calmly clicking the beat and maybe saying now and again "The accent is on 2".

The magic of all this is the accessibility to experience, to rediscover dance without a right or wrong, but just by being.

Ellen Van Schuylenburch

Dancer with Michael Clark & Company

At the Cunningham Studio the worst kept secret was always which classes Merce himself was to teach. No matter whose name was deviously posted on the noticeboard, word mysteriously got around, and when Merce emerged from his office at the back, the studio was packed with as many as seventy dancers. Merce at that time (1976) was teaching a simple and seldom varied warm-up, enriched with almost inaudible nuggets of information, followed by extensive combinations through the space. It was a method all too easy to misunderstand, and many students found it frustrating.

Merce would rapidly mark through a long and complex phrase, quietly emphasising the rhythmic pulse. He then left the class with this material, whether they had understood it or not (no questions), and droves of dancers would proceed across the room, repeatedly sweeping towards the mirror, sometimes the same group coming across six or seven times before the relentless drive was stopped.

It was at this point that Merce would give out a succinct solu-

tion to the movement problem he had set, and move on impatiently to new steps.

It took some months for me to realise what Merce was doing - how, in giving the dancer raw material to sort out, plus the time to make sense of it, he was allowing the class the chance to teach itself. By analysing the phrase and watching clearly what sixty-nine other dancers made of it one could use each actual crossing to find out further information. Eventually, if the problem remained, Merce would give one the key, almost like checking the solution of a puzzle - of no further interest once solved.

Sometimes, though, the elements of a step became quickly clear and one could sail across the room, happily convinced that one was doing exactly what was required and would gain approbation from Merce; on such occasions a surreptitious glance would invariably reveal Merce gazing out of the window, deeply appreciative of the New Jersey sunset.

Richard Alston

Resident Choreographer, Ballet Rambert

Working for London

archive.parmindervir.com



Root of an Unfocus. 1944

Long ago I asked him "Why?" His reply was "Why not." I had no answer. Later I realised my eyes were seeing differently, my ears hearing differently, my brain thinking differently. Merce had led me to a different perception of dance. I thank him for the shock - and the fresh air.

Norman Morris

Director of The Royal Ballet

The last time I danced in London it was as a member of the Merce Cunningham Dance Company, nearly twenty years ago. Probably the most memorable advice Merce gave me, was to work every day. He said the hardest part is getting started, "But every time I work I learn something new." I have tried to follow that advice and I think about it even on those days when I don't go to the studio and start.

Gus Solomons

Choreographer and Dancer



1938

Dear Merce, on this joyous occasion a fervent tribute to the oneness, the purity, the power the ever-living sparkle of your work. With deep love,

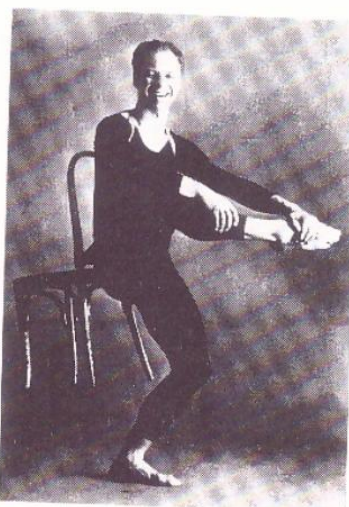
Nina Fonaroff

Fellow member of the Martha Graham Dance Company, Director of Choreography at the London Contemporary Dance School

One day a choreographer noted for the improvisatory, not to say haphazard, nature of her performances came to watch the advanced class at the Merce Cunningham Studio. At the end, she asked several dancers if they would be interested in working with her. She had good taste - most of them she asked were in Merce's company. When I told him about her visit, he said, "Oh, she must have a concert tomorrow."

David Vaughan

Dance critic and archivist of the Cunningham Foundation



In Antic Meet. 1958

When I first saw Merce Cunningham and *Summerspace* I came into a new world which has held and inspired me ever since. I have stood in line, been crushed, waited and done all the groupie actions for Merce's seasons wherever they were.

I cherish the special birthday evening Merce Cunningham and John Cage gave to Porter McCray at Japan House in New York. And the delight it was for me to bring Elizabeth Bergner to Sadler's Wells to see the Company for the first time and note her joy in that experience.

I remember one evening at Westbeth when the dancers suddenly took off, Merce among them, and they danced.

One day in 1970 we arrived for rehearsal at the Third Avenue Studio to find large chunks of plaster, fallen from the twenty-foot ceiling, lying on the floor. A layer of plaster dust covered the area. It was a pretty sight: fresh snow on a rocky landscape. Mr Cunningham was nowhere to be found.

Douglas Dunn

Choreographer and former member of the Cunningham Dance Company

I was sitting in the green room of the Sydney Opera House. John Cage was nearby, he noticed me and asked why I was not watching the performance.

"I just can't watch *Rebus*," I said. "All the dancers are so much younger than Merce. They race ahead and leave him struggling. It makes him look so vulnerable. I'm sure he never intended it that way.

John replied "How do you know he never intended it that way?"

Ian Spink

Choreographer Second Stride, Former Dancer with Cunningham Company

And danced and danced and danced. There was only the sound of their breathing and the slap of their feet on the floor. On and on. When they stopped at least we had all left the earth and they were smiling the mysterious smiles from the archaic heads of ancient Greece.

Such freedom deriving from their discipline reaffirmed for me any doubts I might have had about hard work and dedication. It also stirred my convictions about the fusion of the arts towards the whole.

In a world of rather many star burns it gives one a feeling of roots to partake of Merce Cunningham's visions.

Irene Worth

Actress



1951

In 1958, I left England for America because I was considered very tall for dancing. Soon after my arrival I met Merce and was encouraged by his height. He made me feel at home by teaching class with the window open and dazzled me with a rhythmic sensibility both mind-bogglingly complex and completely clear. I thought he was a force as powerful as the sun: if I got too close I could get burnt but if I understood where to place myself I would grow. Some seeds planted then continue to flourish today.

Valda Setterfield

Former member of the Cunningham Dance Company. Partner, collaborator and interpreter of choreographer David Gordon.



1981. Teaching at the Laban Centre
Photo: Peter Sayers

SUMMER SCHOOL

July 22 — August 2

WITH SPECIAL GUESTS

LAURIE BOOTH
PATRICIA MACKENZIE

and
JANET SMITH

LABAN CENTRE FACULTY

BEATRICE BERRY, PENELOPE BEST, ANTHONY BOWNE, PETER BRINSON, ROSS CAMERON, PETER CURTIS, LUIS GONZALEZ, CATHI GORMAN, PHILLIP GROSSER, ANGELA KANE, TERESA KELSEY, WALLI MEIER, MARION NORTH, VALERIE PRESTON-DUNLOP, DALE THOMPSON, TREVOR WHITTOCK, PATRICIA ZARETTI

TECHNIQUE (CONTEMPORARY/BALLET)
CONTACT IMPROVISATION
EXPERIMENTAL WORKSHOP
WITH LAURIE BOOTH
BASIC COMPOSITION
ADVANCED COMPOSITION

JANET SMITH WORKSHOP
COSTUME DESIGN
VIDEO FOR DANCE
BASIC NOTATION
DANCE HISTORY
MUSIC FOR DANCERS

PRODUCTION WORKSHOP
LABAN STUDIES
DANCE IN THE COMMUNITY
YOUNG PEOPLE'S COURSE
SPECIAL EDUCATION

FEES: £120 + £10 Non-returnable Registration Fee
Accommodation available on campus: £106 for 12 nights

FURTHER DETAILS FROM:

Sarah Lattimore, Summer School Secretary, Laban Centre for Movement and Dance at University of London, Goldsmiths' College, New Cross, London SE14 6NW. Telephone: 01-691 5750/692 4070

CUNNINGHAM BIBLIOGRAPHY

BOOKS

Baril, Jacques: La danse moderne d'Isadora Duncan à Twyla Tharp: Paris: Editions Vigot, 1977

Cage, John: Silence/Lectures and Writings: Middletown, Connecticut: Wesleyan University Press, 1961

Cage, John: Catalogue of Compositions (accompanied by an interview with Roger Reynolds): New York: Edition Peters, 1962

Cage, John: A year from Monday/New Lectures and Writings: Middletown, Connecticut: Wesleyan University Press, 1967

Cage, John: M/Writings '67-'72: Middletown, Connecticut: Wesleyan University Press 1972

Cage, John: Pour les oiseaux/entretiens avec Daniel Charles: Paris: Editions Pierre Belfond, 1976

Cage, John: Empty Words/Writings '73-'78: Middletown, Connecticut: Wesleyan University Press 1980

Cage, John: For the Birds/conversations with Daniel Charles: Boston: Marion Boyars, 1981

Cohen, Selma Jeanne (editor): Time to Walk in Space: John Cage, Clive Barnes, Edwin Denby, Jill Johnston, Arlene Croce, Carolyn Brown, David Vaughan, and Merce Cunningham: New York: Dance Perspectives No. 34 summer 1968

Crichton, Michael: Jasper Johns, Catalogue of retrospective exhibition: New York: Harry N Abrams Inc/Whitney Museum of American Art, 1977

Croce, Arlene: Afterimages: New York: Alfred A Knopf, 1977

Croce, Arlene: Going to the Dance: New York: Alfred A Knopf, 1982

Cunningham Merce: Changes/Notes on

Choreography (edited by Frances Starr): New York: Something Else Press, 1968

Cunningham, Merce: The Dancer and the Dance. Conversations with Jacqueline Lesschaeve. Maryon Boyars. To be published late 1985.

Duberman, Martin: Black Mountain/an exploration in community: New York: E.P. Dutton & Co. Inc, 1972. Anchor Press/Doubleday, 1973

Johnston, Jill: Marmalade Me: New York: E.P. Dutton & Co. Inc, 1971

Jowitt, Deborah: Dance Beat Selected Views and Reviews 1967-1976: New York: Marcel Dekker Inc, 1977

Klosky, James (editor): Merce Cunningham, Edition, photographs and introduction by James Klosky: Carolyn Brown, Viola Farber, Yvonne Rainer Douglas Dunn, Paul Taylor, Richard Nelson, Lewis L. Lloyd, John Cage, Gordon Mumma, Earle Brown, Pauline Oliveros, Christian Wolff, Robert Rauschenberg, Jasper Johns, Lincoln Kirstein, and Edwin Denby: New York: Saturday Review Press/E P Dutton & Co Inc 1975

Kostelanetz, Richard: (editor): The New American Arts (including The New American Dance by Jill Johnston): New York: Horizon Press 1965

Kostelanetz, Richard: (editor): John Cage/Documentary monographs in modern art: New York: Praeger Publishers, 1970

Kriegsman, Sali Ann: Modern Dance in America: The Bennington Years: Boston: G K Hall & Co, 1981

Livet, Anne (editor): Contemporary Dance (Dale Harris on Merce Cunningham), New York: Abbeville Press, 1978

Rauschenberg, Robert: Catalogue of

retrospective exhibition: Washington DC: National Collection of Fine Arts, Smithsonian Institution, 1976

Siegel, Marcia B: At the Vanishing Point: New York Saturday Review Press, 1972

Siegel, Marcia B: Watching the Dance Go by: Boston: Houghton Mifflin, 1977

Siegel, Marcia B: The Shapes of Change/Images of American Dance: Boston: Houghton Mifflin, 1979

Tomkins, Calvin: The Bride and the Bachelors/Five masters of the avant-garde/Duchamp. Tinguely. Cage, Rauschenberg, Cunningham: New York: Viking Compass Books, the Viking Press, 1968

Tomkins, Calvin: Off the Wall/Robert Rauschenberg and the Art World of our time, New York, 1980

Tomkins, Calvin: Off the Wall/Robert Rauschenberg and the Art World of Our Time: Garden City, New York: Doubleday & Co, 1980

Vaughan, David: Diaghilev/Cunningham.

York and Cleveland: World Publishing Company, 1951

Cunningham, Merce: Space, Time and Technique for Dance: in Walter Sorell (editor): The Dance Has Many Faces, first edition: New Dance, New York Transformation, Volume 1 no 3, 1952

Cunningham, Merce: The Impermanent Art: in Fernando Puma (editor): 7 Arts, no 3: Colorado: Falcon's Wing Press, 1955

Cunningham, Merce: Summerspace Story: New York: Dance Magazine, June 1966

Cunningham, Merce: Choreography and the Dance: in Cobbett Steinberg (editor): The Dance Anthology (reprinted from The creative Experience, edited by Stanley Rosner and Lawrence E Apt, New York 1970): New York: New American Library, 1980

Cunningham, Merce: Diary of a Cunningham Dance: New York Times, 15 March, 1981

Greskovic, Robert: Merce Cunningham as Sculptor: Ballet Review, Winter 1984. Vol. 11 No. 4

Grossman, Peter Z: Talking with Merce Cunningham About Video: New York: Dance Scope, Volume 13 no 2/3, 1979

Lorber, Richard: Experiments in Videodance, New York: Dance Scope, Volume 12 no 1, Autumn/Winter 1977/1978

Vaughan, David: Merce Cunningham, Retrospect and Prospect: New York: Performing Arts Journal, Winter, 1979

Vaughan, David: From Diaghilev to Cunningham/Contemporary Artists Work with Dance. In Cas Ballett und die Kunst: Cologne: Ballett-Buhen-Verlag, 1981

Vaughan, David: Merce Cunningham: Origins and Influences: Dance Theatre Journal, Vol. 1 No. 1, London 1982

SELECTED ARTICLES

Banes, Sally: Cunningham and Duchamp. Labanews. Vol. 1 No. 2. London 1982

Brown, Carolyn: McLuhan and the Dance: New York: Ballet Review Volume 1 no 4, 1966

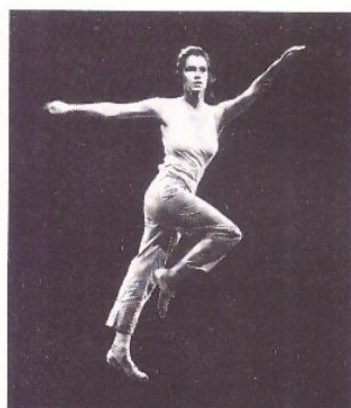
Brown, Carolyn: On Chance: New York: Ballet Review Volume 2 no 2, 1968

Croce, Arlene: Bad News, Three Elders, The American of Choreographers: published respectively in The New Yorker of April 11, 1983, March 26, 1984, April 1, 1985.

Cunningham, Merce: The Function of a



michael clark & company of siberia



watch **out** ~ here they **come**

Sole representation ~ **erica bolton & jane quinn ltd** ~ 130 Hammersmith Grove, London w6 7hb. tel. 01 748 9440/9183

Parminder Vir OBE BLACK & ETHNIC ARTS ARCHIVE
GLC
 1981-1986
 Working for London
 archive.parmindervir.com

C U N N I N G H A

It is the old conundrum of recognition, and the old conundrum inverted: How do you tell the forest from the trees? The trees from the forest? It is our problem, too: How do we tell the dance from the dancers? The dancers from the dance? And how, when the curtain goes up, do we tell one dancer from another?

It is four years since The Merce Cunningham Dance Company was last in London. Some of the dancers on stage are familiar, other familiar figures are gone. Just as some members of the audience are new, so are some of the company. And yet, for all the changes, you know them at once. How? First, by their technique, which is Cunningham technique. They have the lifted carriage and the beautiful, gentled hands of ballet dancers, and open, expressive backs; they can hold their legs up as if they were arms; they can change direction like hummingbirds. They have a strange, balletic way of getting their upper bodies up into the air, out of the way, so that their legs can really move; and yet they have a natural weight, and marvellous, still centres. They never flatten out on stage; because of the quality of Cunningham's movement,

they are always in the round.

We know the dancers by certain samenesses, too. Dancing the same dances day after day, they have come to look alike, as do husbands and wives who share the same meals year after year. This is not a company selected on a principle of uniformity. Catherine Kerr's legs are lush, curving into generous hips, but Megan Walker's long limbs never stop until her armpits; Chris Komar has rapier sinews, but Rob Remley has rounded muscle. At times the dancers seem to have been chosen for their very *unalikeness*. Yet despite all their differences, these bodies seem to have the same amazing hinges.

We also know the dancers by their lineage, or so we can imagine, for they all were chosen by Cunningham, who has - or so at least it seems - certain predilections. Years after they are gone from his stage, parts of his dancers reappear, so that a dancer is new but the feet are familiar, or the shortness of the waist. Here is the partial reincarnation of Viola Farber, and there is Sandra Neels.

We seize upon these resemblances, because our

music. But Cunningham dancers assume no characters and act no parts. They are costumed more or less at random. Unlike dancers in other modern dance and ballet companies, they borrow no musical mood, for the dances are made apart from the music.

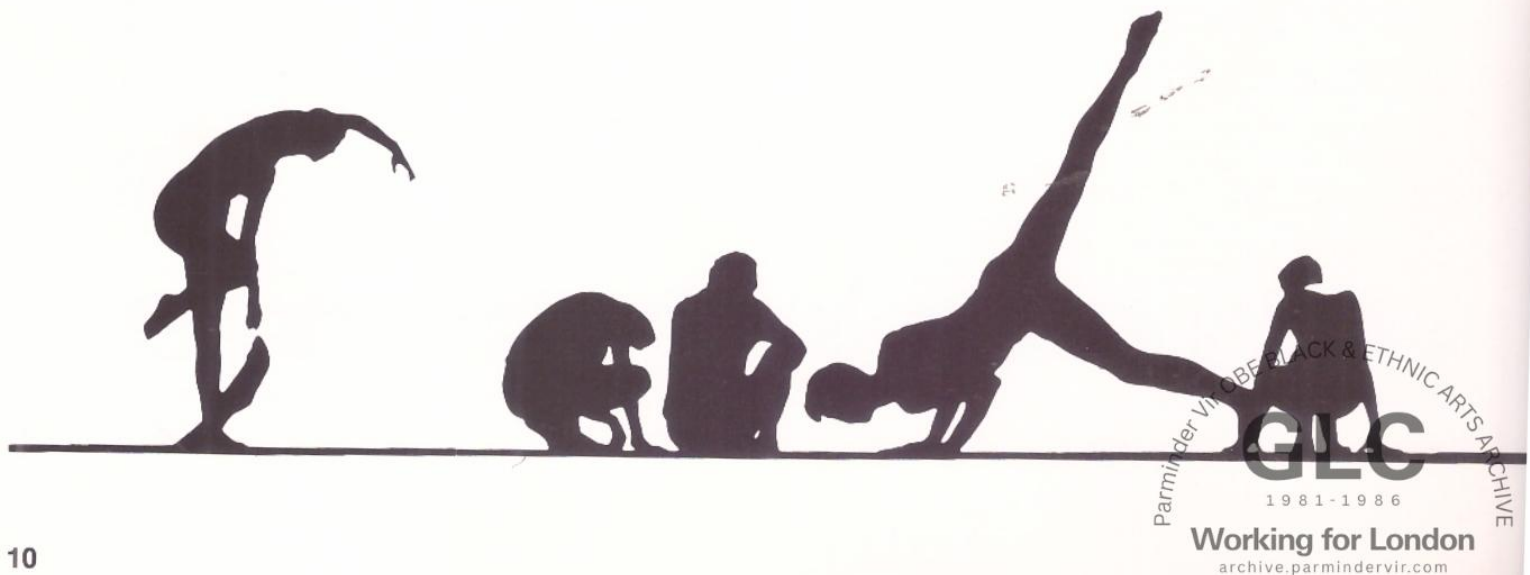
This lack of invented roles and moods has led some viewers to find these dances abstract or impersonal, but the exact opposite is true. What could be more personal, after all, than dancers who are always dancing as themselves? This is precisely what we see in the Cunningham company, where we get to know the dancers as we get to know no others.

At first, we know them by the colour of their hair and the way they style it; in some dances, we tell them apart by the colours of their leotards or other costume quirks. Susan Quinn Yong's short hair is gleaming blonde, Alan Good's is dark; Karen Fink now sports a mop of curls; Neil Greenberg wears the big sweater in *Phrases*. - Soon, we learn to recognise their faces and their shapes. Later, we not only recognise their shapes, but the shape they give the movement. We learn *how* they dance, which favourite dancers lurk in the

back of the mind long after they leave the company. We loved them, and so we miss them, and often they are women: Carolyn Brown, Valda Setterfield, Karole Armitage, Lise Friedman. If the men have vanished more readily, it is because, until recent years, they were eclipsed by Cunningham himself. He is the dancer we know the best, having seen him the longest, and yet in all this time (40 years of performing) he has managed to become more enigmatic.

When we see the dancers for the first time, then, they all look alike except for Cunningham, who is differentiated by his age and by the way he sets himself apart from the company. When he is in a dance, it tends to be "about" him, for his presence evokes metaphor, story, association. By instinct, by position, and by the circumstance of his age, he plays a role. But his dancers are not identified by roles, nor by special costumes, nor by musical themes that are theirs for the length of a dance.

At the ballet, you can always tell who Juliet is: she is Romeo's sweetheart; she dances the whole third act in her nightie; she has special in this company means we



M D A N C E R S

learn how they are. We can see tension or pleasure, and we can see how bodies change with dancing and with age.

We come to enjoy watching the dancers watch each other dance, and we learn to enjoy the different ways they dance with each other. Karen Fink is a wonderful partner for Chris Komar because she is so plush and he is so incisive. He is also magisterial and orderly; you can sense his attentiveness to everything that is happening on stage. But then, a constant acknowledging of and adjusting to each other runs through all the dancers like electricity.

Sometimes a night (or even a season) seems to belong to one of them - usually one of the men, and often because of a solo part within a dance. One evening, it is Robert Swinston; suddenly you cannot take your eyes off him; and always afterwards you see him differently, even though you cannot say quite why. This process of knowing can take an evening, a week, two weeks, a season, a decade.

But sooner or later, we grow accustomed to it all, and begin to mistrust change. When a new dancer joins the company,

we tend to be suspicious, and forget that all the dancers once were new. If the dancer is cautious, we are impatient. But those who are not annoy us too; they seem obnoxious in their self-assurance. If we stop now to ask why Cunningham chose *this* one, and try to see through his eyes, our own eyes will adjust. We look at Kristy Santmyer and we see her beautiful calm, and the way she connects phrases so that even the fastest movement has an underwater stillness. But sometimes we wait.

We wait to see what Cunningham will draw out of a dancer, for one has the feeling about much of the company that they make gifts of themselves to the choreographer and he, in turn, gives them back themselves. We may wait for a year, or two. We wait as a new dancer's body changes, growing taller, leaner, stronger, more supple. We wait, and Cunningham waits, until one day he makes a part in a new dance that seems to belong to this new dancer. Then the part is his, or hers, and so are we, and the dancer is no longer new.

In the meantime, we have been left as Cunningham usually leaves us: to shift for

ourselves, to look where we will and to think what we like. We can choose a dancer or two, and follow them through a work, seeing how they meet and re-meet, or do not; we can choose one part of the stage to look at, and see who passes through it; we can make the stage into a canvas or a screen, and try to see the dance whole; we can make up stories; we can banish thought and let dance take its place. We can gaze at the forest, or we can memorise a single tree.

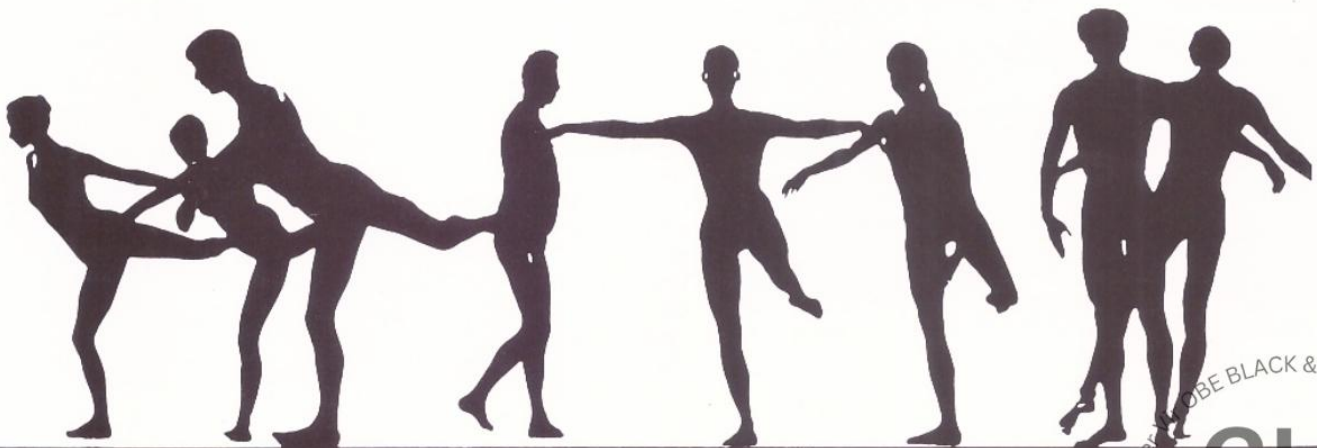
Often as we pay attention to the dancers, their attention and energy seem to be directed inward, or, at least, in some direction other than ours. If they are not dancing for us, for whom are they dancing? They are dancing for the choreographer and for the choreography, their modesty an article of their faith in their work. Thus it is that sometimes we do not notice them at all, but only see the steps, so that when the evening ends the dance is held in mind, but not the dancers.

Only when we see a dance again will we realise that these particular dancers made it happen, for next time it will look different; the same, but different. Not only will a different phrase draw us in or a different cor-

respondence set itself up. That much change is inspired by our own caprice, or perhaps the caprice of a dancer. But there is something else. A vagary of casting one dancer substituting for another, begins the revelation. An entirely different cast (Cunningham has begun to double cast his new work) suggests still more. Finally, revival of a dance from years before, so that all the dancers are new to the work, suggests the most.

From somewhere, somehow, a platonic version of a dance emerges from its various performances. We get a sense of the dance in the true abstract, between its performances and apart from its dancers. We feel the *Locale*-ness of *Locale* and its green world, discover what is always in *Duets* and what is put there by particular dancers. At the same time, we learn that only the dancers can possess the dance. We can merely see it, and remember, but it is in their bodies. Here, as in other matters of passion, recognition is our act of possession. By knowing the dancers we come to know the dance. ■

NANCY VREELAND

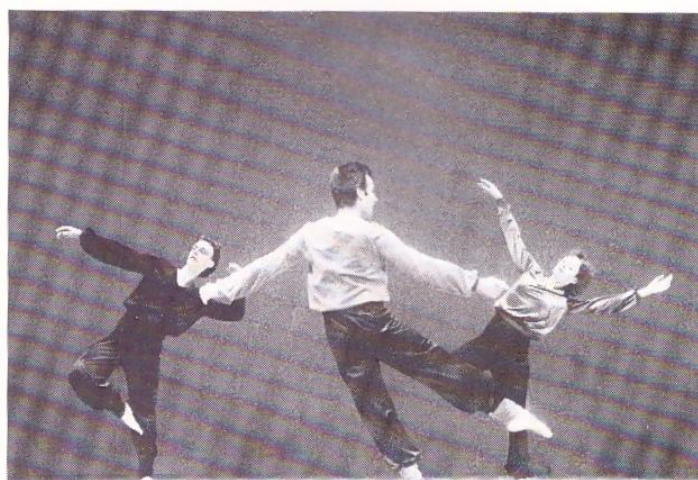


BRITAIN and CUNNINGHAM

In his book *Off the Wall*, Calvin Tomkins describes the first visit of the Merce Cunningham Company to London in 1964 as "an unexpected triumph", given that the British were "supposedly impervious to modern dance". So great was the triumph that a week of performances at Sadler's Wells was extended by a further three weeks at the Phoenix Theatre. Alexander Bland wrote in *The Observer* that the programmes were "so full of invention that they will be a mine for imitators for years". He was right, but it took a few years, great enthusiasm being all we had in London then rather than any opportunity for solid training in a complex discipline. In fact, England was still two years away from the establishment of its first permanent school of modern dance, the London School of Contemporary Dance, where the prevailing dance technique was to be, as it still is, that of Martha Graham. The official advocacy of this system, since dubbed "contemporary dance technique" in England, has perhaps led students into the mistaken belief that Graham represents the one mainstream. But at the time that Graham was becoming respectable here, while the first intake of students got underway, American dance was already into its post-modern phase. We had a lot of

catching up to do.

Cunningham who made return visits to London in 1966 (at the old Saville Theatre), 1973, 1980 and 1981, soon attracted a core of adherents. Of those followers in Britain, none was more influenced than Richard Alston, the rebel who, in turn, influenced and encouraged a cluster of choreographers, such as, emerging in the Seventies, Maedee Dupres, Siobhan Davies, Christine Juffs and Ian Spink, a former ballet dancer who had toured with the Cunningham Company in Australia in 1976. Alston first encountered Cunningham in 1966 while still an art student. In 1969, he took classes with Viola Farber, late of the Company, and never again took Graham class. At that time, he says, it was a case of finding Cunningham classes where you could - the odd visitor from Cunningham's New York Studio or Company: for instance, Barbara Lloyd or Jeff Slayton. Then in 1970, he and Davies experienced the Road to Damascus conversion, you might say, upon seeing Cunningham's Company perform at St Paul de Vence in the South of France. In the same year, Alston assembled a group to tour an independent programme - independent and indigenous, but the dominantly Alston repertoire had an affinity to Cunningham.



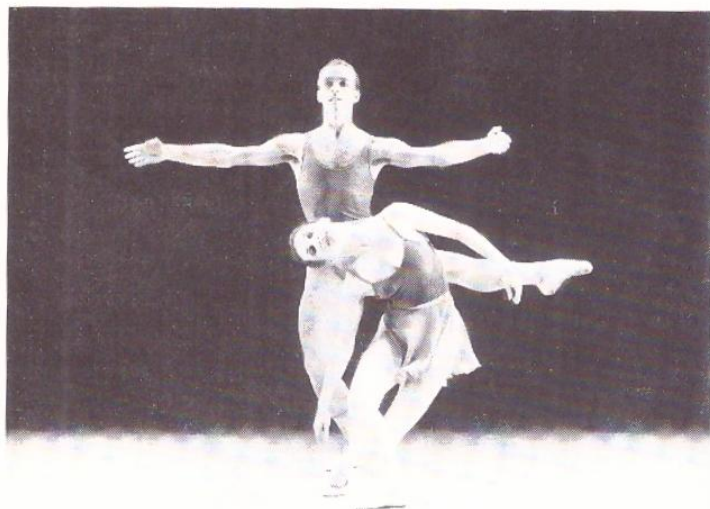
Second Stride: Doublework (1978-82). Chor: Richard Alston. Dancers: Mathew Hawkins, Ian Spink, Siobhan Davies. Photo: David Buckland

In the era of gurus, Alston's debt to Cunningham was overwhelming. A duet from his *Nowhere Slowly* (1970) incorporated a post taken from a photograph in *Dance Perspectives* 34 (the Cunningham issue - Alston's bible) of Cunningham and Carolyn Brown in *Suite for 5*. 'in his subsequent group Strider (1972-5), the technique that was taught was Cunningham, by Nanett Hassall, an ex-member of the Company who joined Strider in 1973. Later, Alston himself taught it to his group and at evening classes. Cunningham's name figured in the group's publicity; in 1974-5, they toured as a moving accompaniment to an exhibition of drawings by the distinguished Cunningham collaborator, Jasper Johns.

Alston's identification with things Cunninghamesque culminated in his removal to New York for two years (1975-77) in order to "find out what it was like to be Merce". Many have followed, a constant stream that has included Davies, Eva Karczag, Virginia Taylor, Juffs and Tony Thatcher. The search for further modern dance training has tended to lead most naturally to the studios where Cunningham is taught.

Meanwhile, we have had a string of teachers over here conducting short courses in Cunningham. This was largely the responsibility of Juffs who took over Alston's freelance teaching and who, with Thatcher, formed Dancework, a company indebted to Cunningham ideas with a strong dose of repertory from choreographer/teachers from his Studio. Up at St-Peter-le-Poor, Muswell Hill, where Dancework taught and rehearsed, you encountered part of what Juffs has described as "a dialogue with the Studio": Susan Alexander, Ruth Barnes, Louise Burns and more. Other visitors have included ex-members of the Company: Robert Kovich, who worked briefly with Second Stride, Karole Armitage, who worked with Extemporany and Michael Clark, Albert Reid, here for Spiral and Viola Farber teaching and choreographing on students of London Contemporary Dance School.

A new wave of interest followed the teaching visits of Cunningham himself in 1980 and '81, first for a week at the Laban Centre with Chris Komar and Louise Burns, then, more importantly, at the 1981 International Dance Course for Professional Choreographers and



Ballet Rambert. Fielding Sixes. Chor: Merce Cunningham. Dancers: Albert van Nierop and Catherine Becque. Photo: Catherine Ashmore

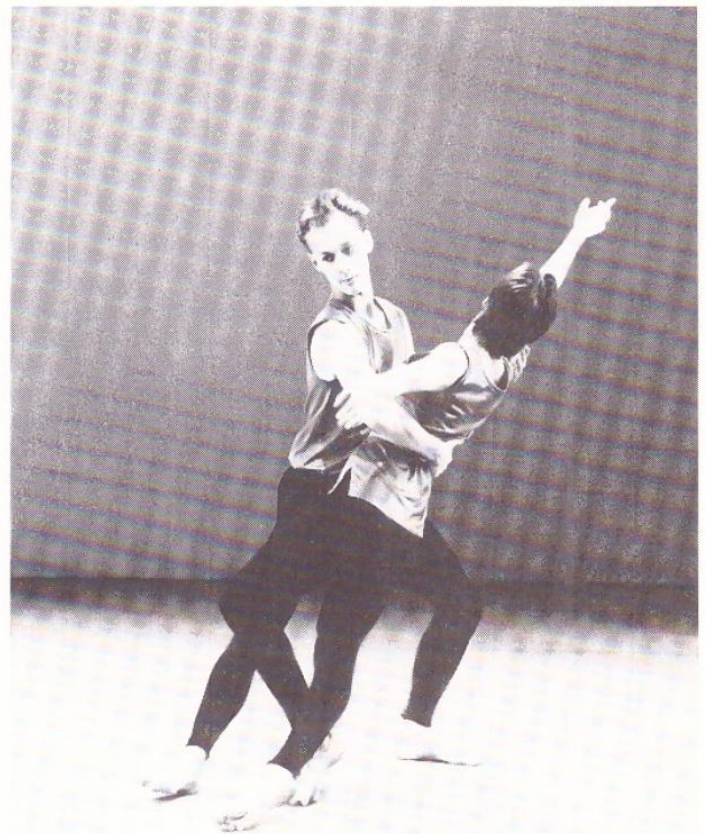
Composers, University of Surrey. There, whilst John Cage initiated musicians in the procedures of chance applied to music for dance, Cunningham and Komar taught class, choreography and *Torse* (1976) as repertoire. One difference was that, for the first time, Cunningham was teaching British dancers from a ballet background, not simply converts from Graham, amongst them, ex-Royal Ballet School Michael Popper, Matthew Hawkins and Michael Clark. These are part of a second generation of Cunningham - influenced choreographers and their experience is as likely to be derived from his successors over here as from his own teaching. Michael Clark, for instance, acknowledges that his understanding of Cunningham owes as much to Alston's interpretation of the word as to the original. The same is true of Ashley Page, a Royal Ballet choreographer who has worked closely with Alston and who never had the opportunity to work with Cunningham (one class at the Cunningham Studio is all that he's ever had of the technique), but whose distinctive style is undoubtedly cast from the mould.

But for all the professional and student interest, for all the initiates, Cunningham in Britain remains elusive. The Company may be here in 1985 for their sixth visit in nineteen years but, extraordinarily, there is still no regular teaching of his technique available to professional dancers. Thus it was in the Sixties and similarly sporadic it has been ever since. You will not even find much "British Cunningham" and only one work has crept into the British repertoire: *Fielding Sixes* (1980) revived for Ballet Rambert in 1983. It is perhaps surprising that, despite this lack of recognition, the work has made a deep impression on our best choreographers, but there are several reasons why it is so useful and interesting to them.

First, there is the emphasis on dancing for dancing's sake, rather than as a vehicle for stories or spectacle and all else that goes with this in Cunningham's work: density of material - the new generation readily accepts Cunningham's assertion that more information can be absorbed by modern audiences, spatial/thematic freedom,



Doublework (1978). Chor: Richard Alston. Dancers: Ian Spink, Maedée Duprès, Siobhan Davies, Richard Alston. Photo: David Buckland



Second Stride. The Brilliant and the Dark (1983). Chor: Richard Alston. Dancers: Siobhan Davies and Mathew Hawkins. Photo: David Buckland

rhythmic intricacy and independence from music. For those on the International Dance Course, *Torse* turned out to be a revelation in all these respects, a model of rigorous thinking in pure dance terms, with its multi-directional graph-like use of space, its phrases, each based on a precise number of changes of weight, juxtaposed in constantly changing sequence. Cunningham taught, some for the first time, how to think in movement, without music, that pieces can be made without any rhythmic or structural tie to a score. Steps function on their own terms; interestingly, unlike Graham or ballet, a Cunningham class can work well in silence.

Then there is the technique itself, the way of moving. Graham does not suit everyone physically: the stretched positions on the floor, for instance, work against the particular build of some dancers. Cunningham's fast, intricate steppy combinations are stimulating rhythmically and intellectually. The style offers the possibility of travel through space and a sense of movement liberation

as well as form and discipline. You can look and feel accomplished at a rather earlier stage than in the study of Graham or ballet, but there is scope for the application of as much nicety and strength - Cunningham can be very demanding - as is required to achieve the highest standards in either of these. In this respect, open-minded ballet dancers find that it challenges as well as suits them. For some dancers, like Juffs, the vocabulary of the class has also been a useful basis for creation.

Chance in creation and indeterminacy in performance, additional features of Cunningham, have been readily employed by British choreographers Michael Bergese, Clark and Hawkins after their exposure to such ideas in 1981. Thus, in one of his first pieces *Of a feather flock* (1982), Clark had his dancers composing their own phrases while he established order by chance. The same year Hawkins made an indeterminate work *Current Response* in which one person signalled or cued the phrase responses of two others. Chance had the salutary effect of emphasising these choreographers' own

creative habits and opening up unforeseen possibilities in form and continuity.

Cunningham's energy and clarity as a thinker, his no-nonsense approach and the demands that he makes upon others have produced a company of physical superpersons. Such conviction and its obviously positive results thrill and inspire those dancers nurtured in and not entirely approving of gentle English ways.

Finally, there is Cunningham the choreography teacher, helping you to take risks, to free yourself from habits of thought, as he himself has done. He is more interested in the development of choreographic thinking from an initial idea than he is in its end product, leaving you, the student, free to broaden into endeavours that he might not have thought of and certainly would not presume to judge.

Thus, in the UK, we have used his ideas as the starting point for our own enterprises. The technique "Cunningham-based" is softer, with fall and recovery, submitting to gravity and resisting it again, flow and integrated use of the body. Alston's classes are of this kind: a mixture of the Cunningham of ten to fifteen years ago (the Carolyn Brown era) - the way Cunningham himself teaches has changed since, the sign of a still lively teacher - and ideas that are indeed quite opposed to New York Cunningham. There, the tasks of arms, legs and torso are more separate, the technique is more placed, and the weight clearly up or down and the positions clearly defined.

A warning: often what we see advertised as "Cunningham-based" is so loose in its associations that it might as well, only more truthfully, be called "Protection Against Graham". It means that you don't sit on the floor or stand at a *barre* but that you do a fair bit of travelling across a space. It is often no more strictly Cunningham than that. Additionally, no British classes require the strength of the advanced New York classes or the ability to assimilate complexity so readily.

That apart, the main drift of the British development is via an evolving technique and the very loose adherence in choreography to Cunningham's movement vocabulary. Alston's work is remote from the vocabulary now, with ideas since taken from ballet and absorbed into what is a thoroughly personal style. But even in *Doublework* (1978) and *Rainbow Bandit* (1977), made immediately after his return from New York, though the Cunningham arches, tilts, curves and characteristic arm positions were there, there was a different fluidity, the organic relationship between body and arms and the fall and recovery that also informs Alston's classes.

Clark is another example - knowledge of Cunningham vocabulary reaching him via Alston and Armitage - hints of the real thing within what is now an arresting, idiosyncratic vocabulary. And for Clark, chance methods are now used sparingly, if at all.

I suppose that it looks as if I have not made a very strong case for the influence of Cunningham in Britain: no regular teaching, no repertoire, and a watered-down technique without the rigour of the New York original, our choreographers merely poaching from him what they can put to their personal use, following directions greatly at odds with his own. But a guru he still is, instructing in a way of thinking about movement and dance rather than stating final principles. Thus he has instructed us in clarity of shape and steps, rhythmic variety and subtlety, integrity and complexity of movement in space and time, movement for abstraction, as in the case of Alston or Clark, or, in the case of Davies or Spink, the foundation for semi-narrative essays.

So too, the risks he takes in his work and the clarity upon which he insists in creation and presentation continue to inspire our most original choreographers. ■

**STEPHANIE JORDAN and
HOWARD FRIEND**

Waiting for Notes on the

I. The visit of the Merce Cunningham Dance Company to Sadler's Wells is a timely occasion to observe that in dance there's no substitute for seeing major choreographic works danced by artists thoroughly prepared for the purpose by the choreographer. It's an obvious point. But we in Britain must keep reminding ourselves of it.

Only one or two of our smaller companies are dominated by the work of a resident dancer-maker. Some companies have "resident choreographers" whose works nonetheless form a minority of the repertoire. See MacMillan at the Royal Ballet, Alston at Ballet Rambert. These two companies have other choreographers who also share the task of providing new works. London Contemporary Dance Theatre, once dominated by Robert Cohan's work, now has a similar situation. All terribly democratic.

Well, we wouldn't want these reps to become dominated by any one man's works, would we? We say so. And yet we applaud the achievement of Bournonville and Petipa and Balanchine, who did just that - dominate. The choreographer as the autocrat of a dance company: that's why those men were ballet masters.

America is the mother of modern democracy: her modern dance scene is largely a land of autocrats. Graham, Cunningham, Taylor, Tharp are just the best known. And yet British dance, modern or otherwise, does not imitate the States in this vital respect. The British system, which with a very few exceptions does not let any resident choreographer have a predominant influence on company rep., is actually hostile to certain aspects of choreographic creativity.

II A choreographer doesn't just create a work, he creates a style. Develops it, varies it, builds on it. This connection of a choreographic work to a dance style should be natural, yet it's not hard here amid the rep. system to see works being performed without the style needed to make them persuasive.

Oh yes, I've been to see *Ballet Imperial*. The recent revival by the Royal Ballet of Balanchine's palatial 1941 work has been one of those occasions when London critical opinion has been about as unanimously hostile as it ever can be. The second and third casts were somewhat better than the dreadful first; Fiona Chadwick as the thirdcast ballerina was actually good; Karen Paisey and Maria Almeida were fair enough as the two demi-soloists; by the fifth performance there were signs that the whole thing had been spruced up a little... But there's no point in listing the redeeming factors like this about the revival, because the list of ruinous factors on the other side would be several times longer.

Better/good/fair/dreadful/worse/worst: I'm talking only of the relative terms of the dancers' performances. And here's the most depressing thing about the whole business: beneath all the shoddy dancing and foolish new designs, there is one of the century's great ballets, a masterpiece of organisation that gives us the essence of what Balanchine valued in Petipa, an essence made tight, brilliant grand, witty, constantly various. Not the least of the ballet's marvels is that it brings out the shape and drive of its score - Tchaikovsky's second piano concerto - more remarkably than the music ever reveals when heard alone.

Merce:

British dance repertoire system

At Covent Garden in 1985, however, one's mind keeps veering off all that. The way one has to distinguish between the text and the performance of so many great works in the Royal Ballet's repertoire is an increasing cause of misery to a London dance-goer. It's hard to persuade anyone who has recently come to *The Sleeping Beauty* at Covent Garden for the first time that this has been acclaimed as the greatest of all ballets.

And it's nonsense to think that the company is excellent at all its home-made works. Much of the Ashton repertoire is being eroded. Almost eight years have gone since *Symphonic Variations* was danced with the style that once made it the cornerstone of the company repertoire. *Trois Gnossiennes* (the green, first, pas de trois of *Monotones*) was so jerkily performed at its last revival in 1983 that newcomers in the audience could not accept it as one of Ashton's major compositions. Well, danced like that, it no longer was one.

III Too little thought is addressed to the structure of our dance companies - that structure in which most of our choreographers have to work. A Second Stride, a Michael Clark Dance Company, are exceptions. Those companies have made conditions in which their choreographers can produce exceptional work: the recent TV documentary on Siobhan Davies' working on *Silent Partners* for Second Stride in 1984 made this clear. Time to ask whether the more traditional framework of dance companies in Britain - based on the repertoire theatre system - is not in fact conducive to choreographic mediocrity, does not in fact hamper choreographers in developing the most personal aspects of their styles, simply because any one choreographer in most

British dance companies is just a minor factor among many.

Of course the trad. rep. system can work. Witness the great years of the Royal Ballet. (Those of you who remember them, the rest of us who've read about them). But the deference of an Ashton, fitting in so tidily into de Valois' scheme, is an exception. Foolish to ask all British choreographers, for the Royal or other companies, to follow suit. MacMillan is not required, as Ashton was by de Valois, to produce a different dish for the menu each time. He can go on making one post-expressionist piece after another. (*Gloria, Isadora, Orpheus, Valley of Shadows, Different Drummer*, to cite his sequence of ballets between 1980 and 1984 for the Covent Garden company.) Nobody seems to be stopping him. Why shouldn't he? MacMillan is a resident choreographer who still feels he has to surprise his audience out of the prim complacency engendered by the more traditional heritage. When you have a resident choreographer who nonetheless sees himself as the odd man out, you have a truly odd situation. Yet that is why he carries on making the works he does. As he does so, he's becoming, like his favourite dancers Wayne Eagling and Alessandra Ferri, his own lowest common denominator, the sum of self-made clichés, producing only what's most predictable; and, like those two dancers, he deserves a better fate. But nobody's challenging him to change.

It is as if publishers allowed British poets to contribute only to omnium gatherum anthologies, but to issue no collections just of their own.

IV Almost unthinkable that our British choreographers should dominate a single company's rep. the way that several of

their American equivalents do. A whole repertoire of Kenneth MacMillan works? of Christopher Bruce works? At first the mind boggles... and yet such conditions might place valuable demands on those men to attempt more variety, demands not being made of them now.

Imagine now the reverse - a Graham, Tharp, Balanchine or Cunningham having to work instead for the Royal, LCDT or Rambert and others - and you see how the British climate would reduce those giants, make them tame.

I don't mean to set Britain off merely against the States. I've cited the cases of Bournonville and Petipa. The scope Diaghilev gave to his five choreographers - the chance to contribute a fresh series of works to the repertoire, emphasising the new rather than the traditional - is another example. On the other hand several troupes in the States and elsewhere follow the repertoire system. But here it's the rule.

V "But oh the variety of the repertoire system". The popular notion here is that a collection made from several choreographers' works (how many companies seem to follow the recipe "Something old, something new, something borrowed, something blue" must automatically be more interesting than the work of a single choreographer. And that therefore, for example, the Royal Ballet's "eclectic" rep. must have a wider range than the New York City Ballet's largely-Balanchine rep. This is a notion worth stamping on. John Percival observed yonks ago of the Royal Ballet that there's no point in having a wide rep when everything is danced the same way. Stylistic variety is the important thing:

which one choreographer can achieve for one company, given the right climate.

VI I've sounded off in this fashion, proposing one-choreographer companies in Britain as if I were the Spartans removing democracies around Greece and setting up tyrannies instead. The British fear of such choreographic autocrats is very like a fear of tyranny or fascism. I'm not kidding. To many Britons the dominion of a Balanchine or a Tharp or a Bausch is distasteful and solipsistic. But I want for once to draw attention to the dreadful constraints the local system puts on our own choreographers.

Ballet Imperial as seen at Covent Garden in 1985 is an object lesson of the divorce of style from form that the Royal Ballet (and British) organisation has brought upon itself. But that ballet's fate is less relevant here than that of home-made work. The British dance world keeps pushing its choreographers into subordinate positions, as if choreography was *not* the most important factor in dance. (Indeed some companies don't place a high priority on choreography at all. I keep hearing of the rejuvenation of London Festival Ballet under the new direction of Peter Schaufuss, but while the company carries on without any proper choreographer of its own, I can't take it too seriously).

Despite all this, a few British choreographers produce a few works that are better than mediocre, and some just wonderful. When they do, of course we're grateful. But we should also be surprised.■



FREED OF LONDON

Freed dancewear, ballet, dance,
ballroom and theatrical shoes.

For more than half a century, they
have been in demand by every major
ballet, operatic and theatrical
company in the world. A significant
recognition of the unrivalled quality of
workmanship and materials.

retail shops in UK.

**94 St. Martin's Lane
London
WC2N 4AT
Tel. 01-240 0432**

**810 Christchurch Road
Boscombe
Bournemouth BH7 6DF
Tel. 0202-424848**

head office and wholesale

**62-64 Well Street
London
E9 7PX
Tel. 01-985 6121**

stores in USA.

**108 West 57th Street
New York 10019
USA
Tel. 212-489-1055**

**142 Newbury Street
Boston MASS. 02116
USA
Tel. 617-267-0778**

NATIONAL DANCE LISTINGS

The information in this section is a free service to dance audiences and artists. We make no charge for listing information. Details should be sent to the Listings Editor, Dance Theatre Journal, at the Laban Centre, Laurie Grove, London SE14, no later than 26 July to cover the period September, October, November. We list information under the following heads: Tours, Performances, Classes/Workshops, Conferences/Seminars, Vacancies and Useful Addresses. All information is correct at the time of going to press, but we advise members of the public to check details with venues.

Classes/Workshops are not listed during the summer period. A new up to date list of classes and workshops will appear in our September issue in time for the new academic year.

FESTIVALS

THE AMERICAN FESTIVAL

49 Wellington Street
London
WC2E 7BN
Tel: 01-379 7755

Mitchell Theatre

Glasgow
16-18 May
The Joel Hall Dancers

The Albany Empire

Douglas Way
Deptford
London
SE8
13-25 May
From Across the Bridge
(Youth Theatre)

The Bloomsbury Theatre

Gordon Street
London WC1
Tel: 01-387 9629
SOLID STATE ARTS
presents
14 May - 1 June

New Music Consort
Mark Dendy and Company
Linda Kohl and Dancers
The Solomons Coppany/Dance Inc.
Gael Stepanek and Company
Muna Tseng Dance Project
Christina Jones - Solo dance
Sheila Kaminsky - Solo dance
Felicia Norton - Solo dance
Steven Laub - Video Artist
Tom Patrick - Video Artist
Irene Buszko - Artist Painter
Michael Brain - Artist Painter
David Rohn - Visual Artist

GREENWICH FESTIVAL

Greenwich Festival Box Office
25 Woolwich New Road
London
SE18 6EU
For Bookings:
Tel: 01-317 8687
cc: 01-855 5900
For Tickets:
Greenwich Theatre Box Office
Crooms Hill
London
SE10
For Information: 01-854 8888 Ext.2314/2320

Lumiere & Son

Present
Vulture Culture
5-8 June 8.00 pm
12-15 June 8.00 pm
Albany Empire, Douglas Way, Deptford SE8
Open Air:
1 June 12.00 am
Thamesmead
1 June 4.00 pm
Blackheath Village Fayre
10 June 7.30 pm
Thames Barrier

Nandini Alva Dance Troupe
Present **Natyashastra**
8 June 8.00 pm
In aid of the Bhopal Disaster
Woolwich Public Hall, Market Street, SE18

Art Link Dance Company

Present
Bead of Blood, New Tribes, Soundings, New Greenwich Festival Commission
16 June 8.00 pm
Trident Hall, Park Row, next to Trafalgar Tavern SE10

TOURS

CENTRE OCEAN STREAM

28 Sholing Road
Itchen
Southampton
Hants
Tel: 0703 420114
TOUR TO: ISLE OF WIGHT, SOMERSET

Quay Arts Centre
Sea Street
Newport
Isle of Wight
18 June - 11 July
Exhibition of Costumes, Masks and Sets of Centre Ocean Stream's last Four Productions
18 June Evening

Opening Lecture/Demonstration
at Upper Chine School
Shanklin

Glastonbury Festival

Pilton
Somerset
21-23 June
Out-door Performances

CWMNI DAWNS GWYLAN

(Seagull Dance Company)
Faith Wilson
Flat 4
110 Westbourne Road
Penarth
South Glamorgan
Tel: 0222-706754
VISIT TO: CARDIFF

Chapter Arts Centre

Cardiff
Tel: 0222-396061
5-7 June

DIVERSIONS

Welsh Repertory Dance Company
Old Y.M.C.A.
Station Terrace
Cardiff
CF1 4EW
Tel: 0222-374845
TOUR TO: POWYS, TREORCHY, DYFED LLANELLI, BRISTOL

Wyeside Arts Centre

Builth Wells
Powys
LD2 3BN
Tel: 0982-552555
20-25 May
Week's Residency of Workshops
25 May
Performance

TOURS

Rhondda Community Arts

Parc and Dare Theatre
Treorchy
Mid Glamorgan
Tel: 0443-776090
30 May - 1 June
Workshops and Performance
(to be confirmed)

Dyfed

6 and 7 June
Workshops in Schools

Llanelli Leisure Centre

Llanelli
Dyfed
Tel: 0554-752659
8 June
Performance
(to be confirmed)

Jacob's Wells

Bristol
Tel: 0272-292118
15 June
Performance
(to be confirmed)

DUBLIN CITY BALLET

Town Hall
Blackrock
Co. Dublin
Ireland
Tel: 0001-889136
VISIT TO: LONDON

The Palace Theatre

17 Dukes Road
London
WC1H 9AB
Tel: 01-387 0031
20-22 June
An Evening of Works by ANNA SOKOLOV

ENGLISH DANCE THEATRE

Dance City
Peel Lane
Off Waterloo Street
Newcastle-upon-Tyne
NE1 4DW
Tel: 0632 610505
TOUR TO: BOLTON, MANCHESTER, LEIGH, KENT, CUMBRIA

Octagon Theatre

Bolton
Tel: 0204-29407
19 May
Full Half Crescent, Persona, Cakes and Ale, If not for You too, Morag's Wedding

Abraham Moss Centre
Manchester
Tel: 061-740 1491
21 May

Full Half Crescent, En Dolor, Cakes and Ale, The Night Side, Morag's Wedding

Drama Centre

Leigh College of Further Education
Leigh
Tel: 0942 605258
23 May
Full Half Crescent, En Dolor, Cakes and Ale, The Night Side, Morag's Wedding

Sevenoaks Summer Festival

Sevenoaks School
Kent
1 and 2 July

FOOTLOOSE DANCE COMPANY

Drama Centre
Tremont Road
Llandrindod Wells
Tel:
TOUR TO: GWENNYFED, BRECON, PRESTEIGNE, BRACKNELL
Gwenyfed/Brecon/Presteigne High Schools
20-24 May
Secondary Schools Project details by request.

Bracknell Arts Centre

20-28 June
Eye of Horus
Project for Secondary Schools

HOWARD AND EBERLE DANCE THEATRE

Flat 4
110 Westbourne Road
Penarth
South Glamorgan
Tel: 0222-706754
TOUR TO: LANCASTER, BANGOR, MERSEYSIDE, BURY

Nuffield Theatre Club
University of Lancaster
Tel: 0524-65201 ext 4335
15 and 16 May
On the Rocks

Theatr Gwynedd

Bangor
18 May
On the Rocks

Merseyside Youth Association

Dance Group
w/c 24 June
Choreographic Commission

Bury Metro Arts Association

Bury
Greater Manchester
Tel: 061-761 2216
1-13 July
Residency

JANET SMITH AND DANCERS

295/297 Kentish Town Road
London
NW5 2TJ
Tel: 01-482 2908
VISIT TO: WORCESTER

Swan Theatre

Worcester
w/c 3 June

TOURS

LONDON CITY BALLET

London City Ballet Trust Ltd
Third Floor
58 St. James's Street
London
SW1A 1PR
Tel: 01-491 4708

TOUR TO: FINLAND, DARTFORD, MALVERN, LEATHERHEAD, NORWICH, BIRMINGHAM, BUXTON, MAIDSTONE

Tour of Finland

22 May - 6 June
Swan Lake

Orchard Theatre

Dartford
w/c 17 June
Carmen

Festival Theatre

Malvern
28-29 June
Swan Lake, Triple Bill

Thorndike Theatre

Leatherhead
w/c 1 July
Swan Lake, Triple Bill

Theatre Royal
Norwich
w/c 8 July
Triple Bill

Alexandra Theatre

Birmingham
w/c 15 July
Carmen, Swan Lake

Buxton Festival

24-26 July
Carmen

Leeds Castle

Maidstone
29-31 July
Swan Lake

LONDON CONTEMPORARY DANCE THEATRE

The Place
16 Flaxman Terrace
London
WC1H 9AT
Tel: 01-387 0161/3041

TOUR TO: PLYMOUTH, CANTERBURY, LONDON

Theatre Royal

Royal Parade
Plymouth
PL1 2TR
Tel: 0752-669595
14-15 May 7.30 pm
:Agora, Bridge the Distance, Rite Elektrik
16-18 May 7.30 pm
Run Like Thunder, Doublework, Esplanade
17 May 2.00 pm
Agora, Bridge the Distance, Rite Elektrik

The Marlowe Theatre

The Friars
Canterbury
Kent
CT1 2AS
Tel: 0227-67246
21 and 22 May 7.30 pm
Skyward, Bridge the Distance, Rite Elektrik
23-25 May 7.30 pm
24 May 2.00 pm
Agora, Bridge the Distance, Esplanade

Sadler's Wells Theatre

Rosebury Avenue
London
EC1
Tel: 01-278 8916
3-5 June 7.30 pm
Bridge the Distance, Skyward, Rite Elektrik
6-8 June 7.30 pm
Bridge the Distance, Esplanade, Agora

7 June 2.00 pm
Children's Matinee
Three Epitaphs, Esplanade, Chasm
from **Agora**

The Place

16 Flaxman Terrace
London
WC1H 9AT
Tel: 01-387 0161
17-20 July
Company Choreographic and workshop performances. Admission Free.

LONDON FESTIVAL BALLET

Festival Ballet House
39 Jay Mews
London
SW7 2ES
Tel: 01-581 1245
TOUR TO: COPENHAGEN, LONDON

The Royal Theatre in the Tivoli

11 and 12 June
La Sylphide
13 and 14 June
Giselle
15 and 16 June
Mixed Bill

London Coliseum

St Martins Lane
London
WC2N 4ES
Tel: 01-836 3161
2-6 July 7.30 pm
6 July 2.30 pm
***Coppelia**
8-13 July 7.30 pm
13 July 2.30 pm
Onegin
15-18 July 7.30 pm
20 July 2.30 pm
Night Creature, L'Arlesienne, Don Quixote Pas de Deux, Etudes
19-20 July
***New Bruce Ballet, Song of a Wayfarer, Don Quixote, Etudes**
27 July 2.30 pm
23-27 July
****Romeo and Juliet (by Sir Frederick Ashton)**
Tickets: £3.50-£15.00
Concessions available

* World Première
** British Première

Royal Festival Hall

South Bank Concert Halls
London
SE1 8XX
Tel: 01-928 3191
29 July - 3 August 7.30 pm
Coppelia
5-10 August 7.30 pm
10 August 3.00 pm
Romeo and Juliet (by Sir Frederick Ashton)
12-17 August 7.30 pm
17 August 3.00 pm
La Sylphide
Tickets: 3.50-£12.50
Concessions available

LUDUS DANCE COMPANY

Owen House
6 Thurnham Street
Lancaster
LA1 1YD
Tel: 0524-35936
TOUR TO: WIGAN, BIRMINGHAM, MIDLANDS, TYLDESLEY, WOLVERHAMPTON
All performances of **Paper Tiger**

Holyhead School

Hansworth
Birmingham
14 May

Midlands Arts Tour

Midland Arts Centre and other venues to be confirmed.
15-17 May

Shevington High School

Wigan
20-24 May

Fred Longworth High School

Tyldesley
30 and 31 May

Moreton School

Wolverhampton
10-14 June

MAEDEE DUPRES AND CHRISTODOULOS GEORGIADIS

Dance Umbrella
Pineapple Kensington
38 Harrington Road
London
SW7
Tel: 01-589 0498/0516
TOUR TO: SALISBURY, WINDSOR

Salisbury Arts Centre

23 May
A Concert of New Dance and Music

Windsor Arts Centre

24 May
A Concert of New Dance and Music

NORTHERN BALLET THEATRE

11 Zion Crescent
Hulme Walk
Manchester
M15 5BY
Tel: 061-226 3309/5381
TOUR TO: BINGLEY, JERSEY, BRADFORD, NOTTINGHAM, NEWCASTLE, MANCHESTER

Arts Centre

Bingley
Tel: 09766-567982
16 May
Mixed Programme

Opera House

Jersey
Tel: 0534-22165
26 May - 1 June
Les Sylphides, Romeo and Juliet, Sleeping Beauty Act 3, Coppelia

St George's Hall

Bradford
Tel: 0274-752000
6 and 7 June
Coppelia

Theatre Royal

Nottingham
Tel: 0602-472328
11-15 June
Les Sylphides, Alice in Wonderland

Theatre Royal

Newcastle
Tel: 0632-322061
18-22 June
Les Sylphides, Alice in Wonderland

Palace Theatre

Manchester
Tel: 061-236 9922
25-29 June
A Midsummer Night's Dream

BALLET RAMBERT

94 Chiswick High Road
London
W4 1SH
Tel: 01-995 4246
TOUR TO: BRISTOL, MOLD, THE BIG TOP

Theatre Royal

Bristol
25-27 June
Sergeant Early's Dream, Voices and Light Footsteps, Death and the Maiden
28 June - 2 July
An Occasion for some Revolutionary Gestures, Pierrot Lunaire, Entre Dos Aguas
3-6 July
New North ballet, **Mythologies, Dangerous Liaisons, Ghost Dances**

27 June and 4 July
Let's Face the Music and Dance
Secondary Schools Programme

Theatr Clwyd

Civic Centre
Mold
Clwyd
CH7 1YA
Tel: 0352-56331
9 and 10 July
Sergeant Early's Dream, Voices and Light Footsteps, Death and the Maiden
11-13 July
New Robert North ballet, **Rainbow Ripples, Dangerous Liaisons, Ghost Dances**

The Big Top

Booking: Box Office
48 Floral Street
Covent Garden
London
WC2
Tel: 01-240 1066/1911
22-25 July 7.30 pm
An Occasion for some Revolutionary Gestures, Rainbow Ripples, Dangerous Liaisons, Ghost Dances
26, 27 and 29 July 7.30 pm
Sergeant Early's Dream, New Robert North Ballet, **Java**
31 July and 1-3 August 7.30 pm
Voices and Light Footsteps, Pierrot Lunaire, Entre dos Aguas

THE SCOTTISH BALLET

261 West Princes Street
Glasgow
G4 9EE
Tel: 041-331 2931
TOUR TO: EDINBURGH, GLASGOW, INVERNESS, BELFAST

Edinburgh Playhouse

Edinburgh
Tel: 031-557 2590
15-18 May 7.30 pm
Swan Lake

Theatre Royal

Glasgow
Tel: 041-331 1234
21-25 May 7.15 pm
25 May 2.15 pm
Swan Lake

Eden Court Theatre

Inverness
Tel: 0463-221718
29 May - 1 June 7.45 pm
Swan Lake

Grand Opera House

Belfast
Tel: 0232 241919
4-8 June 7.30 pm
8 June 2.30 pm
Swan Lake

Edinburgh Festival

World Premiere of Peter Darrall's **Carmen**

SPIRAL CONTEMPORARY DANCE COMPANY

5 Hope Street
Liverpool
L1 9BG
Tel: 051-709 4484
TOUR TO: RUNCORN, PAISLEY, GLASGOW, EDINBURGH, PECKHAM

St Mary's Primary School

Runcorn
21 May
Workshops

Beechwood C.P. School

Runcorn
22 May
Workshops

Parminder Vir OBE BLACK & ETHNIC ARTS ARCHIVE
GLC
1981-1986

Working for London
archive.parmindervir.com

PERFORMANCES

SPRAL

Spiral Dance Company, under the artistic direction of *Timothy Lanford* is one of the most imaginative and exciting contemporary dance companies working nationally today and, almost certainly, the most experienced at working on residencies within the education system.

Paisley Festival

Scotland
28 and 29 May
Workshops and Rep. Performances

Scottish Tour

30 May - 4 June
Venues include Glasgow and Edinburgh

North Peckham Civic Centre

London SE15
6 June
Monkey of the Inkpot
7 June
Rep. Performance

TRANSITIONS '85

Laban Centre for Movement and Dance
Laurie Grove
New Cross
London
SE14 6NW
Tel: 01-691 5750

**TOUR TO: COVENTRY, LONDON,
MARLBOROUGH EXETER, TORQUAY,
SIDMOUTH, WINGLEIGH, EXETER**

Coventry Centre for the Performing Arts/Leasowes Avenue
Coventry
Tel: 0203-418868
23 May
Performance and Workshops

Laban Centre Studio Theatre

New Cross
London
Tel: 01-692 4070
3 and 4 June
Performances

St John's School

Marlborough
Wiltshire
6 and 7 June
Workshop

Marlborough College

Marlborough
Wiltshire
Tel: 0672-54466
6 June
Performance

St Luke's College

Exeter
Tel: 0392-219741
12 June
Performance

South Devon College

Torquay
Tel: 0392-219741
13 June
Performance

Manor Pavillion

Sidmouth
Tel: 03955-2799
14 June
Performance

Beaford Centre

Wingleigh
Tel: 0853-201
15 June
Performance and Workshops

Exeter and Devon Arts Centre

Exeter
Tel: 0392-219741
16 June
Workshops

PERFORMANCES

BRISTOL

Bristol Community Dance Centre

Jacobs Wells Road
Hotwells
Bristol BS8 1DX
Tel: 0272-292118
18 May
BEG **Contemporary**
25 May
BEG **Contemporary**
1 June
BEG **Jazz** Nuala Campbell
Gen. **Jazz** Nuala Campbell
8 June
BEG **Jazz**
Master Class/Workshop

15 June
BEG **Contemporary**
Gymnastic Workshop for Children up to 11 years.
22 June
BEG **Contemporary**
Ballet Rambert Class Creative Workshop

29 June
BEG **Cont**
Ballet Rambert - Richard Alston
Class/Workshop

BURY

Bury Metro Arts Association

Derby Hall
Market Street, Bury, Lancs BL9 0BN
Tel: 061-761 7107
31 May 8.00 pm
Annie Stainer in **Changing Woman**
1-13 July
Howard and Eberle Dance Theatre in residence.
13 July 8.00 pm
Howard and Eberle in **On the Rocks** plus core group performance

CUMBRIA

Rosehill Theatre

Moresby, Whitehaven,
Cumbria CA28 6SE
Tel: 0946-2422
18 July 8.00 pm
Performance in Whitehaven Civic Hall
English Dance Theatre

file dtj 10e

GUILDFORD

University of Surrey

Dance Department
Guildford, GU2 5XH
Tel: 0483-571281 Ext. 544/496
May 18
Society for Dance Research

LANCASTER

Nuffield Theatre Studio
University of Lancaster
Bailrigg, Lancaster LA1 4YW
Tel: 0524-65201 Ext. 4335
15 and 16 May 8.00 pm
Howard and Eberle Dance Theatre presents
On the Rocks

LONDON

Battersea Arts Centre

Old Town Hall
Lavender Hill
London SW11
Tel: 01-223 8413

May 20, 21

Teatr Blik Mime Company from Poland
2 day course from 11.00 am - 1.00 pm

May 22, 23

Teatr Blik Performances 8.00 pm

Laban Studio Theatre

Laurie Grove
New Cross
London
SE14 6NW
Tel: 01-692 4070
14-17 May 7.30 pm
Dance Theatre B.A. (Hons) 3rd year
Admission Free
30 and 31 May 7.30 pm
M.A. Dance Students
Admission Free
11-14 June 7.30 pm
Dance Theatre (Cert.) 3rd year
Admission Free
19 and 20 June 7.30 pm
One Year Course Students
Admission Free
24-26 June 7.30 pm
Laban Centre Gala
Tickets: £2.50 (£2.00)

John Mowat - Mime

80 Herne Hill Road
London SE24 0AN
Tel: 01-274 3821
June 10 - July 29
John Mowat will be hosting a series of mime workshops at the City Lit, Stukeley Street, WC2 Monday evenings.

The Place

17 Duke Road
London
WC1
Tel: 01-387 0031
28 May - 1 June 8.00 pm
The Student Choreographic Workshop Performances
Tickets: £1.00
6-8 June 7.30 pm
Central School of Ballet
Tickets: £3.00 (£2.00)
10-13 June 8.00 pm
Place Series One
Choreographic Showcase
Tickets: £1.00
20-22 June 8.00 pm
Dublin City Ballet
An Evening with Anna Sokolow
8-13 July 8.00 pm
Student Choreographic Workshop Performances
Tickets: £1.00
17-20 July 8.00 pm
London Contemporary Dance Theatre
Choreographic Workshop Performances
Admission Free

North Peckham Civic Centre

14 June
Nelson Fernandez, Jackie Wilford and Scott Clark will present a joint concert.

The Royal Opera House

Covent Garden
London
WC2E 9DD
Tel: 01-240 1066/1911
SADLER'S WELLS ROYAL BALLET
14 May
Swan Lake
15 May
Les Sylphides, Petrushka, Choros
16 May
Swan Lake
18 May
Swan Lake

THE ROYAL BALLET

The Royal Opera House
Covent Garden
London
WC2E 9DD
Tel: 01-240 1066
AT: COVENT GARDEN AND THE BIG TOP

The Royal Opera House

Covent Garden
London
WC2
Tel: 01-240 1066/1911
5 June 7.30 pm
La Bayadère, Consort Lessons, A Month in the Country
7 June 7.30 pm
La Fille mal gardée
10 June 7.30 pm
La Bayadère, Consort Lessons, A Month in the Country
12 June 7.30 pm
La Fille mal gardée
14 June 7.30 pm
La Bayadère, Consort Lessons, A Month in the Country
18 June 8.00 pm
La Fille mal gardée
19 June 7.30 pm
La Bayadère, Consort Lessons, A Month in the Country
21 June 7.30 pm
La Bayadère, Consort Lessons, A Month in the Country
24 June 7.30 pm
La Bayadère, Consort Lessons, A Month in the Country
26 June 1.30
Schools Matinee: **La Fille mal gardée**
26 June 7.30 pm
La Bayadère, Consort Lesson, A Month in the Country
15 July 7.30 pm
La Fille mal gardée
16 July 7.30 pm
La Fille mal gardée
17 July 7.30 pm
Royal Ballet School Performance
18 July 7.30 pm
Swan Lake
19 July 7.30 pm
Swan Lake
20 July 2.30 pm and 7.30 pm
Swan Lake
22 July 7.30 pm
Swan Lake
23 July 7.30 pm
Swan Lake
24 July 7.30 pm
La Fille mal gardée
25 July 7.30 pm
Birthday Offering, New ballet by Jennifer Jackson, **La Bayadère**
26 July 7.30 pm
Birthday Offering, New ballet by Wayne Eagling, **La Bayadère**
27 July 2.30 pm and 7.30 pm
Varii Capricci, Enigma Variations, New ballet by Wayne Eagling
29 July 7.30 pm
La Bayadère, New ballet by Jennifer Jackson, **Enigma Variations**
30 July 7.30 pm
Varii Capricci, Enigma Variations, New ballet by Wayne Eagling
31 July 7.30 pm
Birthday Offering, New ballet by Jennifer Jackson, **La Bayadère**
1 August 7.30 pm
Birthday Offering, New ballet by Jennifer Jackson, **La Bayadère**
2 August 7.30 pm
Romeo and Juliet
3 August 7.30 pm
Romeo and Juliet

The Big Top

Booking: Box Office
48 Floral Street
Covent Garden
London
WC2
Tel: 01-240 1066/1911
1 July 7.30 pm
Manon
2 July 2.30 and 7.30 pm
Manon
3 July 7.30 pm
Manon
4 July 7.30 pm
Manon

PARMIND ENVIR
GLC
1981-1986

Working for London
archive.parmindenvir.com

N.R.C.D

National Resource
Centre for Dance

SUMMER SCHOOL

29 Aug - 1 Sept 1985

Resources for Teaching
Dance

University of Surrey

Details from: The Secretary,
National Resource Centre for
Dance,
University of Surrey, Guildford
GU2 5XH

5 July 7.30 pm

La Fille mal gardée

6 July 2.30 pm and 7.30 pm

La Fille mal gardée

8 July 7.30 pm

Romeo and Juliet

9 July 2.30 pm and 7.30 pm

Romeo and Juliet

10 July 7.30 pm

Romeo and Juliet

11 July 7.30 pm

Romeo and Juliet

12 July 7.30 pm

Birthday Offering, Return to the

Strange Land, Elite Syncopations

13 July 2.30 pm and 7.30 pm

Birthday Offering, Return to the

Strange Land, Elite Syncopations

LONDON CONTEMPORARY DANCE
THEATRE AND THE ALVIN AILEY
AMERICAN DANCE THEATRE

11 July 7.30 pm

**Celebration of Dance
Gala Performance**

Tani Morena Spanish Dance
Centre

Classes near Leicester Square

Tel: 01-452 0407

Several workshops both Classical and
Flamenco

OXFORD

The Old Fire Station Arts Centre

40 George Street

Oxford

Tel: 0865 722648

1 June 8.00 pm

Bridges Dance Company in performance
with New Works Specially made by and for
them.

NEWCASTLE UPON TYNE

Gulbenkian Studio

Kings Walk, Haymarket,

Newcastle upon Tyne

Tel: 0632 329974

15-17 May 7.30 pm

English Dance Theatre: *New York*

28 and 29 May 10.30 am - 2.00 pm

Attic: Jonathan Kay and Stephen Solloway

The Adventures of Mr Corky and

Mr Balloon (Mime)

31 May

Sally Sykes 10.30 am Children's Workshop

7.30 pm Dodo Dances

1 June 2.00 pm

Sally Sykes Children's Workshop

3 June 2.00 pm

Gamboling Guizers: Children's Workshop

3 June 7.30 pm

Dish of the Day and *Aunt Chrissie's Hats*

NOTTINGHAM

The Midland Group

24-32 Carlton Street

Nottingham NG1 1NN

Tel: 0602-582636

14, 15 May

Lisa Kraus and Stephanie Skura

18 May

Michael Quaintance W'Shop (tbc) Mary

Fulkerson

31 May

(+ Workshop) + Two Dancing

PLYMOUTH

Barbican Theatre

Plymouth PL1 2NJ

Tel: 0752-267131

28 June - 19 July

Premiere *Callas*

22 July - 2 August

Summer School of Mime

WALES

Sherman Theatre

Senghennydd Road

Cardiff CF2 4YE

Tel: 0222-30451

3, 4 May 7.30 pm

Dancemakers of Toronto

29 July - 10 August

Summer School

Theatr Clwyd

The Civic Centre

Mold

Clwyd

CH7 1YA

Tel: 0352-56331

9-13 July

BALLET RAMBERT

Theatre Gwynedd

Bangor, Gwynedd

Tel: 0248-351707

18 May

Howard and Eberle *On the Rocks*

17 May 4.00 pm

Workshop

Theatre Hafren

Newtown

Powys, Mid Wales

Tel: 0686-25007

May 24 8.00 pm

Nahid Siddiqui - Kathak Dance Evening

Wyeside Arts Centre

Castle Street

Builth Wells

Powys

Tel: 0982-552555

20-25 May

Event Workshop

ANNOUNCEMENT

Greater London Arts Association

25/31 Tavistock Place

London

WC1H 9SF

Tel: 01-388 2211

Dance and Mime Youth and Amateur

Awards 1985/86

Deadline for applications: 31 May 1985

Applications to: Lynn Maree or Linda Dyos

LONDON FESTIVAL BALLET

Artistic Director
Peter Schaufuss

Principal Artists appearing in the Coliseum Season:

Patrick Armand

Maurizio Bellezza

Patrick Dupond

Eva Evdokimova

Denys Ganiot

Alexander Grant

Terry Hayworth

Katherine Healy

Lis Jeppersen

Nicholas Johnson

Dominique Khalfouni

Niels Bjørn Larsen*

Natalia Makarova*

Mary McKendry

Janette Mulligan

Raffaele Paganini

Kevin Pugh

Patricia Ruanne

Peter Schaufuss

Matz Skoog

Raymond Smith

Alexander Sombart

Lucia Truglia

*Associate Artist

GLC
funded

SUBSIDISED BY THE
Arts Council
OF GREAT BRITAIN

London Coliseum 2-27 July 1985

2 July

Coppélia Gala Premiere*

To Benefit the Save the Children Fund
and LFB Development Fund

3-6 July

Coppélia Sponsored by **BARCLAYS BANK**

8-13 July

Onegin

Sponsored by **National Westminster Bank**

5-18 July

Night Creature London Premiere, Don

Quixote Pas de Deux, L'Arlesienne

London Premiere, Etudes

19-20 July

New Bruce Ballet† World Premiere,

Song of a Wayfarer, Don Quixote Pas de

Deux, Etudes

22 July

Sir Frederick Ashton's *Romeo & Juliet*

Royal Premiere

23-27 July

Romeo & Juliet Sponsored by **CITIBANK**

Seats £3.50 to £15.00

Box Office 01-836 3161 Credit Cards 01-240 5258

Mailing List Subscribers priority postal booking open

General Public Booking at Box Office opens 29 April

Friends of London Festival Ballet Concessionary booking opens 29 April

Party Booking opens 13 May

Further details of Party rates contact the Box Office London Coliseum,

St Martins Lane, London WC2N 4ES

*Seat prices: £5-£40 details from LFB Development Department 01-581 1245

†Sponsored by Tom Merrifield

GLC
1981-1986

Working for London

archive.parmindervir.com

Kohl and Dancers ☆ Sheila
Music Consort ☆ Felicia No
Patrick ☆ David Rohn ☆
Mark Dendy and Company
The Solomons Compan
David Rohn ☆ Muna Tseng
Ana Jones ☆ Linda Kohl
Steven Laub ☆ Gael
Subjects ☆ David Rohn ☆
Solomons Company//
Mark Dendy and Com
The Solomons Co

P.R.O.D.U.C.T

DANCE

A Bite of the Big Apple -

A Taste from America

THEATRE

13 May - 1 June

**THE
AMERICAN
FESTIVAL**

MAY 85

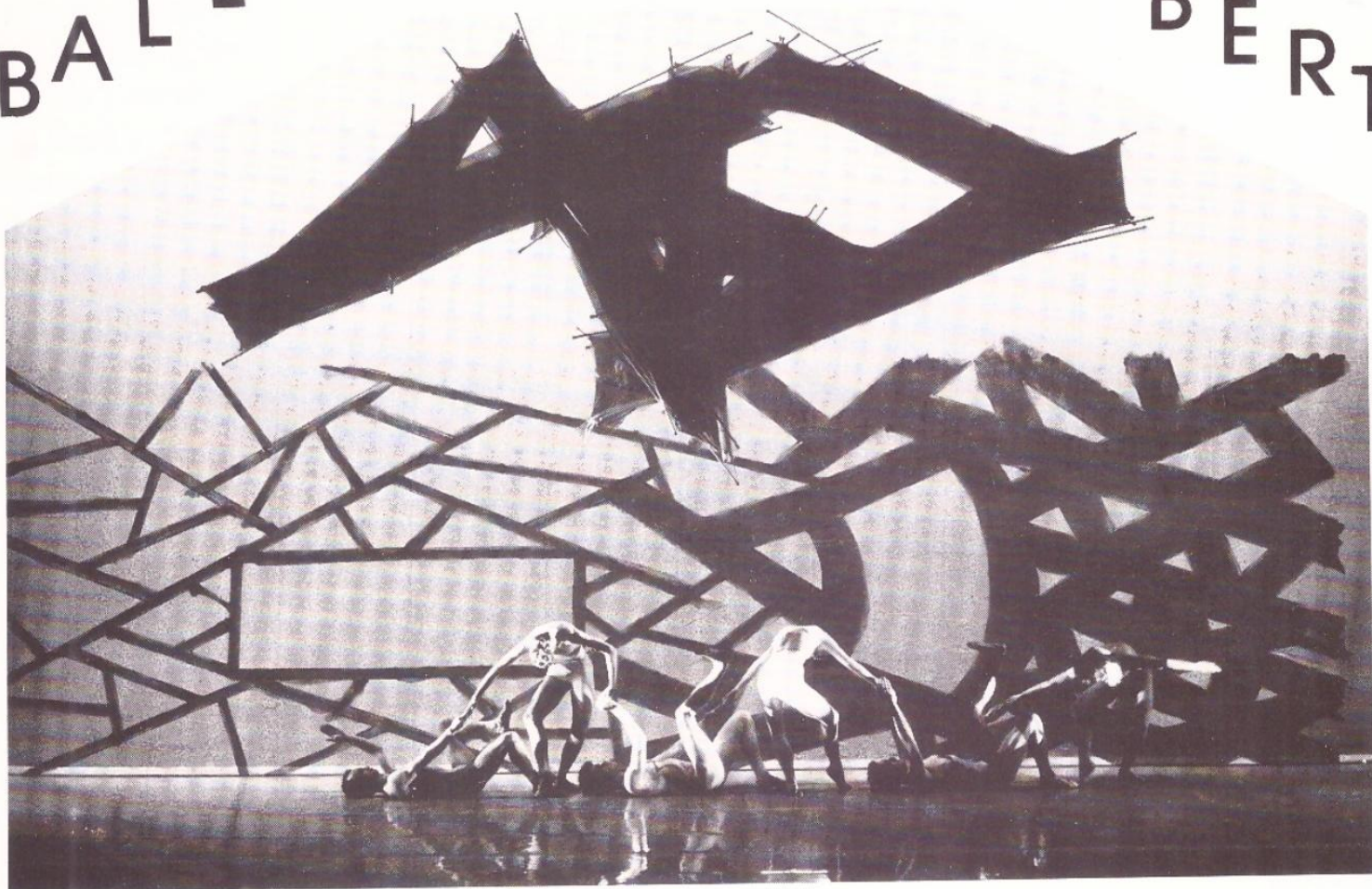
Bloomsbury Theatre



13 May - 1 June

1 ☆ Muna Tseng Dance Projects ☆ Michael Brain ☆ Muna Tseng Dance Projects ☆ David Rohn ☆ Muna Tseng Dance Projects ☆
 2 Christina Jones ☆ Linda Kohl and Dancers ☆ Sheila Kaminsky ☆ Felicia Norton ☆ The New Music Consort ☆ The Solomon
 3 Steven Laub ☆ Gael Stepanek and Company ☆ Michael Brain ☆ Irene Buszko ☆ Tom Patrick ☆ David Rohn ☆ Muna Tseng Dance Projects ☆
 4 1 ☆ Muna Tseng Dance Projects ☆ Mark Dendy and Company ☆ Christina Jones ☆ Linda Kohl and Dancers ☆ Sheila Kaminsky ☆
 5 Felicia Norton ☆ The New Music Consort ☆ The Solomon Islands Music Ensemble ☆

BALLET RAMBERT



Ballet Rambert. *Wildlife*. Chor: Richard Alston. Set: Richard Smith. Photo: Catherine Ashmore

Sophie Constanti looks at new works by Alston, Bruce and Wagoner

March 1983. A performance of Richard Alston's *Chicago Brass* convinces me that Ballet Rambert is well and truly "establishment work" but not entirely conformist.

March 1985. New works. New dancers. I feel the same way about this company. *They* haven't changed or *I* haven't. Both or neither?

There are a number of implications in the suggestion that Rambert is "establishment". The label might signify that it is conventional, unenterprising and unprogressive, but Rambert fits none of these descriptions. Its present position in the dance hierarchy is

perhaps a direct result of its fascinating, but most respectable history, which, in turn, is may be why the Arts Council and major sponsors such as Imperial Tobacco and Lloyds Bank think that this dance company is worth funding. Consequently, the onus is on Rambert to operate in a way that meets the approval of those holding the purse strings. The Company fulfils its obligations. Audiences return year in, year out. But does Rambert make artistic compromises to achieve all this?

The sad irony lies in the fact that, whilst the major dance companies, to a limited extent, have the financial and thus

creative means to commission works from our more talented choreographers, they are, simultaneously, stifled and oppressed by the very nature of their delicate position. In order to safeguard the next Arts Council grant, nothing must be done to disturb the status quo. Rambert is not entirely conformist: they maintain a fresh and everchanging repertoire and, although much of the work is gently entertaining, it is never arbitrary, banal, or desperately trying to please. Likewise, the dancers can be dazzling to watch without simply offering technique for technique's sake - and this they could easily do, since Rambert is not without its share of technically strong

dancers. But the company's main strength is in its capacity for sensitive interpretation, and the dancers look equally at home - but not complacent - in the three very different styles of the house choreographers: Richard Alston, Christopher Bruce and Robert North.

Sergeant Early's Dream is Bruce's latest work and, although it was premiered last October in Canterbury the ballet is new to London audiences. Using a mixture of British, Irish and American Folk Songs, Bruce offers us a series of dances, each with a separate theme but collectively

GLC

1981-1986

Working for London
archive.parmindervir.com

telling of the life and cultural roots of a migrant population. The tone is predominantly Irish and, in the tradition of folk dance gatherings, it is quite apt that the musicians should share the stage with the nine dancers. Bruce has again chosen to work with Walter Nobbe the artist who designed both *Concertino* and *Intimate Pages*. For *Sergeant Early's Dream*, Nobbe provides "a backdrop of sea and sky in delicate pastels, looking out to the horizon with the same infinity as the landscape in Kylián's *Sinfonietta*. Having said that, I am loath to reinforce the now fashionable assumption that everything Bruce does has Kylián-esque undertones. Certainly there are influences, but those who continue to pigeonhole Bruce in this way are simply ignoring his wider concerns. Bruce's work has always been people-orientated and, in recent years, ballets such as *Requiem* (1982) and *Ghost Dances* (1981) have contained strong political and social messages.

Sergeant Early's Dream is hardly radical, but it is another fine example of Bruce's predilection for exploring the human condition. Some boisterous ensemble sequences are linked by brief episodes of tenderness, humour and, finally, death. Bruce uses the language of folk dance but adapts and refines it to achieve his choreographic ends. There are the familiar inflections of hips and feet, shoulders and wrists, the folded arms and skippy mood of gay abandon, but to all this Bruce adds fast and intricate footwork, quirky jumps and complex floor patterns. And, of course, there is the rhythmic, often syncopated clapping, stamping and heel tapping of which Lucy Bethune, dancing solo, gives an eloquent and stylish demonstration. A trio of drunken pals try their best to appear sober as a disdainful Peggy Gordon (Frances Carty) watches their antics. A playful Catherine Becque rejects the advances of four men in hot pursuit. She eventually changes her mind, only to find that none of them are interested. A daughter (Diane Walker), dances a duet with

her mother (Carty), in which she reveals her longing to be wed. I must, at this point, mention Maggie Boyle, whose hauntingly beautiful voice is not easily forgotten and whose renditions of *Eighteen Years Old and Black is The Colour of My True Love's Hair* did far more than just enhance the dancing or provide storylines for it. The dirge for *Barbara Allen* and her deceased lover precedes the final section in which some bright and zippy dances are brought to a gentle close, partners reluctantly going their separate ways. But as the lights fade on a single figure looking into the distance, the themes of hope and optimism in the piece are reaffirmed.

Dan Wagoner's *An Occasion for Some Revolutionary Gestures*, North's *Death and the Maiden*, Alston's *Mythologies* and his *Wildlife* made up the selection of new work for this season. The Wagoner ballet has only recently been completed, and Alston's *Mythologies*, actually premiered at Sadler's Wells, but *Death and the Maiden* and *Wildlife* have now been touring for four and nine months respectively.

I first saw *Wildlife* during the Brighton Festival in 1984. Unfortunately the tiny stage at the Theatre Royal lends neither grace nor intimacy to dance performances. Richard Smith's designs completely dominated the space and the dancers spent most of their time carefully avoiding these potentially lethal structures. Watching the piece almost a year later, and in a larger (but not ideal) theatre, I feel that it is one of Alston's finest works for the company: a rare example of a collaboration where no part becomes subservient to another.

Alston arranges the six dancers - three women, three men - into various permutations. There are solos, duets; two men; a woman joins in to make it a trio, later it's a trio of men; couples suddenly become a corps. Amongst this action, Smith's designs also change form. He has constructed two enormous mobiles of vibrantly coloured

fabric stretched across a network of silver tubing or rods. These "kites" are suspended, one in front of the other, centre stage, and they are lowered, lifted and allowed to open up. Very soon we discover that each kite is a formation of two or three overlapping segments. The dancers disappear behind them and, through strategically placed gaps, we catch glimpses of their bodies in motion and stillness through strategically placed gaps.

Before the mysterious urgency of Nigel Osborne's score builds up to its thrilling climax, there is a prolonged duet for Cathrine Price and Mark Baldwin. The movement is calm and studious: arabesques that tip into penchée; développés that continue to extend; hands linked in support and countertension. Price comes out of a soft fouetté turn, stepping onto a forced arch, pelvis thrust forward, torso leaning back, holding on to Baldwin for a split second; enough time for the image to become frozen in our minds. The duet comes to a tentative conclusion as he carries her towards the wings, but Price breaks away from his hold, refusing this final gesture by making her own exit. Baldwin joins the other two men (Robert Poole and Bruce Michelson), who lie awake in the shadows, and we watch his hand tracing a line from ankle to head as his body gently lowers backwards and then rolls sideways in lazy contemplation. Peter Mumford's lighting creates an atmosphere of alternating dark serenity and psychedelic weirdness, where the action takes place amongst eerie shadows suddenly transformed into patches of violent purple. At times, the stage area is bathed in green and red light, almost blinding in its intensity - the visual exposition of Osborne's (by now) marvellously frenetic score.

A number of viewers, myself included, have drawn parallels between the ancient art of calligraphy, Smith's designs and Alston's dance images. The connection becomes more apparent if one considers the origin and development of Chinese characters and the way in which a change in mean-

ing is achieved, not through introducing new pictorial images or ideographs, but in the juxtaposition of images already there. Thus, for example, when two dancers are joined by a third for a reiteration of movements which the former have just executed, the placing of the three bodies is what changes the meaning of the same dance passages. It is when the choreographic images are positioned that they are best "understood" through suggestion or imagination. Such an instance occurs where the three men stand, backs to the audience, each with just one arm stretched upwards, the wrist bent into a sharp right angle, while the airborne structure in the foreground turns anti-clockwise until its three sections are revealed. Three men in the same resolute position. Three irregular portions of the same mobile, moving, then holding still. Is this one statement or two? A question and answer? There are also references to Chinese calligraphy in the shape and dynamic of Alston's choreography: the high speed; the easy flow between movements; the way in which curved lines become angular; the notions of horizontal and vertical offered separately, as in the men's floorwork or when Becque spirals to the ground like a spinning top, or concurrently, as in the Baldwin/Price duet.

And why did he choose *Wildlife* as a title? Well, we can't be sure, but the main inspiration behind Chinese calligraphy, as in the case of all Chinese arts, is nature and certainly every stroke of Alston's writing has the energy of a living thing: impetus, momentum and equilibrium; the interchange of action and reaction. Add to this Alston's classical ideals of harmony, order and proportion and what develops is a work of potent and liberated beauty.

Mythologies Alston's latest work, takes its title from Nigel Osborne's music based on a "a structural study by Claude Lévi-Strauss of a Tsimshian Indian myth from British Columbia". The Story of Asdiwaj takes us on the travels of

Asdiwal (Mark Baldwin), son of the bird-god, Hatsenas (Robert North) who gives his son magic objects for protection. However, on one journey Asdiwal forgets the objects and, as a result, is lost in the snow and frozen forever. Although Alston has used narrative before, this is his first "story" ballet in that it has a beginning, middle and end. Alston immediately puts himself at a disadvantage: the Story of Asdiwal is obscure and difficult enough, but enacted through movement, it has none of the power of the more archetypal myths. Alston makes the whole thing even less understandable through oversophistication. All his choreographic trademarks are there: refined port de bras, jumps of suspended elegance, focussed balances and poise and, as is so tempting with Alston's work, I found myself concentrating on and enjoying the movement for its own sake, rather than battling to place it in context. However, both Peter Mumford's set and lighting and Candida Cook's costumes - especially her "winged" cloak for Hatsenas - stayed more in touch with the subject matter. Having watched three performances of *Mythologies*, it's a work that becomes more rewarding on subsequent viewings when one can appreciate the subtleties of Alston's work, rather than just point at what he hasn't achieved.

Programme 1 ended with a revival of Robert North's *Death and the Maiden*, the original danced by London Contemporary Dance Theatre some five years ago. I remember it well: North as Death, Linda Gibbs as the Maiden, Stabat Mater-ish dresses in shades of grey, Death and his Maiden in deadly black. He struts around (real macho), she makes melodramatic entrances, falls to the ground, tries to escape the clutches of Death, he pulls her back, they struggle, she's helpless, he lifts her high, swings her round, crushes her to the ground.... After twenty minutes you ask yourself, "When will it all end?" Well, finally, as predicted, the Maiden gives in and offers her hand to Death. Would you offer your hand to Robert North?

This kind of stuff looked fine on LCDT with all those agonised contractions, but it seems to have no place in the Rambert rep. Slotted in between *Wildlife* and *Sergeant Early* on prog. 4, it was acceptable. But, most definitely, it's not a ballet with which to end a programme (as it did on the four nights of prog 1).

The American choreographer Dan Wagoner recently worked with Rambert for three weeks to create *An Occasion for Some Revolutionary Gestures*. My only other experience of Wagoner's work was his *Spiked Sonata* for Extemporary, in which I detected a sharp and innovative body language and wonderfully subtle humour. But *An Occasion For Some Revolutionary Gestures* tries too hard for the laughs and Wagoner never fulfils the expectation in the title of his work. What ensues is neither radical nor revolutionary. The dancing is an odd mix of ballet steps and undulating torso movements interlaced with nonsensical actions such as boxing and drinking cups of tea. No doubt Wagoner had his reasons.... The sections for the whole group take on the geometry of a ballet class, with the audience as the mirror and a strong use of épaulement. It's an opportunity for Rambert's dancers to demonstrate their capacity to move quickly and stay together in time. But since, we know that anyway, it hardly induces excitement. There was, however, evidence of Wagoner's talent in the duets of Lucy Bethune and Bruce Michelson and Diane Walker with Mark Baldwin which showed the same tightness and economy as his partnerwork for *Spiked Sonata*. It is in these smaller groupings that Wagoner's idiosyncratic movement is best appreciated. And the music? Well, what am I supposed to feel when I hear Michael Sahl's endless Piano Variations on *Yankee Doodle Dandy*? Am I expected to feel patriotic? Sorry, impossible. Besides, I've always hated that song and here is this man playing around with the tune until he's reduced it to vacuous sentimentality. Mr Sahl, is your real name Barry Manilow? ■

SOPHIE CONSTANTI

BALLET RAMBERT

THE BIG TOP

Battersea Park
22 July - 3 August 1985

Repertoire includes three London premieres:-

Dangerous Liaisons and *Java** (Alston) and a new ballet by Robert North plus:- *Pierrot Lunaire* (Tetley), *Ghost Dances* (Bruce)

'dancing of excellent standard' *S. Times*

Booking at: Royal Opera House, 'The Big Top', PO Box 6, WC2E 7QA. Tel: 01-240 1066/1911
Personal booking opens 20 May

*London premiere by Ballet Rambert
Subsidised by the Arts Council of Great Britain
Sponsored and supported by the GLC

FIRST SUMMERCOURSE

August 5-16 1985

ballet

contemporary

jazz

Paul Melis Stewart Arnold
Michael Ho Robert North
Mary Evelyn

for information and application form write to:
BALLET RAMBERT SUMMERCOURSE
94 CHISWICK HIGH ROAD, LONDON W4 1SH
01-995 4246

1981-1986

Working for London
archive.parmindervir.com

DUBLIN CITY BALLET

AN EVENING OF WORKS BY THE
RENOWNED AMERICAN CHOREOGRAPHER

ANNA SOKOLOV

*FIRST U.K.
PERFORMANCE*



JUNE 20-21-22 8 p.m.



THE PLACE
17 Dukes Rd
London WC1H 9AB
Bookings: 387 0031

GLC
1981-1986

Working for London
archive.parmindervir.com

TWO ON THEIR OWN

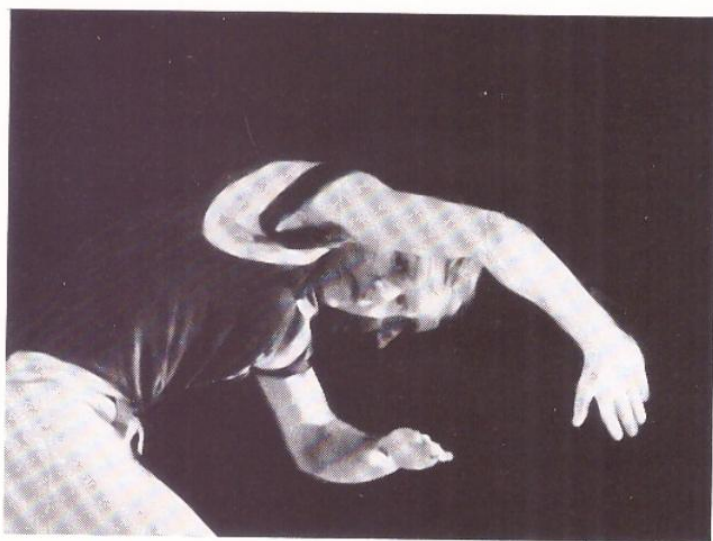
DUPRÈS

and

CLAYDEN



Maedee Duprès. Photo: Chris Harris



Paul Clayden.

Solo dancers have perhaps one of the most difficult tasks in the dance world. For one performer to sustain the interest of their audience for an hour and a half or more is a Herculean feat, and not only in terms of physical stamina. Two artists who have recently been touring solo shows, Maedee Duprès and Paul Clayden, have admirably faced the challenge, and have given us thought provoking shows as well as compelling individual performances.

Duprès and Clayden have both worked with Second Stride and were both trained at the London School of Contemporary Dance - but there the resemblance ends. Whilst Clayden is a representative of a third generation of Place graduates, Duprès has been presenting solo shows since 1978, when *Dance and Slide*

toured the country, a show notable for its professional presentation on a very low budget, its choreographic variety and the vivacity of its dancing. Many have followed since then, all contributing to Duprès's artistic development, and all offering choreographers, artists or composers an opportunity to contribute to the programme. Commissioned choreographers have included Kate Flatt, Tim Lamford, Jacky Lansley and Richard Alston, and commissioned designers, Craig Givens, who was responsible for the design for *A Concert of New Music and Dance*, Duprès's current programme.

In her latest programme Duprès's plans to commission New Music were thwarted by the reduction of funding awarded by the Arts Council. (Duprès

was awarded only one third of her original request). The New Music was, as a consequence, old New Music composed by John Cage and George Crumb. Performed live by Christodoulos Georgiades, who was in evidence on the stage for the whole of the show, both as pianist and as performer.

New Music and Dance was, to my mind, one of the most developed programmes Duprès has shown in recent years. Although it lacked the risk factor which has characterised Duprès' presentations in the past, it exuded a maturity and integrity which made it a pleasure to behold - and an experience to savour well after the performance was over.

Each of the twelve was one of the a series of changing

movement scenarios, rich in imagery, and rewarding to watch. Now balanced, slow, considered (Sagittarius), now excited, unpredictable, rushing hither and thither with sharp light movement (Pisces) now forceful square on to audience, assertive (Taurus) Duprès carried us with her through the variety of human nature encapsulated in astrological theory, but in doing so she gave us a truly aesthetic experience, ineffably sensuous delight.

The pleasure of the work, for me, lay not so much in the subject matter, but in the dance itself. With expressive use of the stage space (each dance seemed to focus on particular floor patterns to great effect) and careful integration of the setting (the transparent gauzes which swathed the perimeter of the performance space)

were incorporated into the movement being used to enclose the dancer, to hide behind, to push through and the musical input (Georgiades played his grand piano from a corner of the stage, not so much an accompanist as a fellow performer), *Portraits* was a finely structured piece of dance theatre. The movement images themselves were more sculpted than the sweeping style preferred by Duprès usually allows. They were notable for their clarity of line and sharp definition, a powerful complement to the free-flowing movements for which Duprès is so famous. Long delicate balances punctuated the work, as did sudden excitable flurries, all contributing to the sense of optimistic anticipation which Duprès communicated.

4'3" (Cage), an interlude between the two major works was for me too "busy", although not unenjoyable. It was packed with incidents and with images, both amusing and powerful, Duprès cleaning her teeth whilst "marking" a dance, or draping the skirt of her long black dress over the music stand. However, I found the multitude of props distracting, the visual "notes" too loud. Perhaps I am being too purist, for many found it, as it was on one level, great fun. Nevertheless I would have liked to have been offered a less consciously choreographed piece, and the opportunity to find the interest in accidental movement, just as Cage offered the opportunity for the listener to find the interest in the sounds which permeate four minutes thirty three seconds of silence.

Confluence, choreographed to Cage's *Inlets*, displayed another side of Duprès. It drew for its material on the Chinese conceptions of Yin and Yang, and on the movement discipline of T'ai Chi. Some two thirds of this piece took place on the floor, for me the most satisfying two thirds of the work. Duprès slowly rocked and rolled as if moved by the ebb and flow of the tide - the tide of energy, of life, of the sea, the choice is yours. Then she would wrap herself into a tight ball, its shape carefully

constructed to display a visual interest as well as make its movement statement, and emerge to face the will of the environment once more. Her soft yielding movements emphasised the Yin, aspect of nature, a necessary complement to the Yang, represented by the final section of the dance in which Duprès rose to her feet. Here she asserted her presence on the space, albeit with a rounded quality, unlike the piercing assertion which characterises Western attitudes to making one mark on the world.



Paul Clayden in his work *Nettle City*

The accompaniment to the piece made use of natural sounds, of water and of fire. Some was recorded on tape, some created by Georgiades, who sat downstage surrounded by shells of various sizes which he filled with water and rocked and rolled in his hands to produce added depth to the pre-recorded sound score. The set used the gauzes from *Portraits* which were supplemented by banners of deep blue silk which shot across the stage like arrows of colour. The watery images of the work were enhanced by the setting, which gave the impression of the shifting light and dark of the underwater world.

Paul Clayden offered a different, yet equally compelling programme. Darker in imagery, more obviously assertive in presentation, *Nettle City* shared with us a different world, a world which has emerged as a result of a har-

sher social and political climate than that in which Duprès's images had their genesis.

Clayden, like Duprès, successfully employs improvisational methods embedded within a clear choreographic structure, and, like Duprès, shows that improvisation is a valid and artistically coherent form of presentation. But how different the results.

Nettle City comprised a series of miniatures, almost a suite of dances, although that

is a word I would hesitate to use in this context. Set in a bare space, with only a kitchen chair, a few bare light bulbs and two masks as props and setting, the piece was austere, disturbing and captivating.

Clayden has devised a way of moving which draws on a variety of influences, but which is, in spite of this, unique. His movement is a fascinating combination of the sweeping lines of Sue Davies, Richard Alston and the like, and a staccato angularity, which owes more to street dancing than to the "art" of dance. He creates images of great power through this movement material, distorting lines, truncating movements in mid-flow, twisting images out of shape, replacing them with a new, and unexpected, developments of barely glimpsed themes.

The hands and feet, the extremities of the limbs assume great importance in

Clayden's work, as do the isolated articulations of limbs and trunk, each section of the body part seeming to operate almost as an independently expressive tool. Such features give the style a refreshingly different character, and make it an original voice in British modern dance.

Nettle City commenced with Clayden, face obscured by a mask, creeping in along the back wall of the stage, exuding a streetwise alertness, perhaps even a sense of underlying fear. He moved out in to the body of the stage, almost piercing the space, hands clawlike, limbs punching out from his centre, then obsessively gathering the surroundings back into his body. He seemed to scuttle across the performing area, movements placed low, centre of gravity deep. Broad deep pliés in second, reminiscent of the martial arts rather than the dance recurred throughout the piece, a curious hunched mode of traversing the stage was another repeating image, as was the use of angular profiles, and masks. Here Clayden gave us images of the underworld, but, unlike many of his colleagues in dance, his was an underworld firmly based in the reality of the city life, not in the mythologies of ancient cultures.

The only time that my attention really wandered in this work was when Clayden presented a section which drew almost exclusively on familiar dance material. Deep lunges, sweeping battements, and attitudes, scooping enfolding movements opened the second half of the programme. They seemed somehow incongruous embedded in the rest of the work, a non-sequitur of movement which could well have been omitted. I felt that Clayden momentarily lost the courage of his own convictions, and that the piece was not the better for it. His own voice is, I believe, far more interesting than the reiterated images from other choreographers.

Apart from this one lapse, however, the piece was consistently interesting. Each



Maedée Duprès. Photo: Chris Harris

the cameos which formed the body of the piece gave another view of the shifting world of the city dweller. Images which have remained with me include the hopeless scream frozen on the face of a mask, generating a despair which permeated the whole section - the fragmentation of individual consciousness induced by the use of strobe light - the terrible images of what seemed to be a frightened creature attempting to escape from...what? An unformulated fear? An unknown foe? Few sections relieved the sense of dis-ease which accompanied Clayden's vision of the city, nor were any comfortable solutions offered, he simply showed us without the use of sensational images, what is there beneath and sometimes on the surface of city life.

The music was created and produced by Clayden and Del Collie, the masks by Alan John, all on a minimal budget, though this was not obviously apparent.

These two shows were, to my mind, miracles of professionalism and dedication and,

because of this, raise several issues which should be aired. Although it is not the place of the critics to concern themselves with extraneous issues such as funding (their job is, after all, simply to comment on the work), it seems that it should be noted that both these shows were the result of sacrifice on the part of the artists, both personally and artistically. Such sacrifices have been a part of dance since its inception in the early years of this century. However, a fact of history such as this does not justify artists continuing to make similar sacrifices eighty years on. Duprès is an established artist, a client of the Arts Council for approximately ten years. The reduction by two thirds of the requested grant by the Arts Council resulted in considerable personal sacrifice on the part of the three artists involved. Such compromises, it must be said, are detrimental to the development of new dance in Britain. Under such circumstances artists are forced to make time rather than progress as they would wish.

SARAH RUBIDGE



LUMIERE & SON present

VULTURE CULTURE

with a cast of over 100
a full orchestra and 25 singers
Directed by Hilary Westlake

June 5 to 8 and 12 to 15 at 8pm

ALBANY EMPIRE Douglas Way SE8
£3.50 £3 (Concessions £2.50 £2) Plus Membership
Free Outdoor Performances, Ring for details

NANDINI ALVA DANCE TROUPE

Direct from India in aid of The Bhopal Disaster

Traditional dance from Bangalore

Saturday 8 June at 8pm

WOOLWICH PUBLIC HALL Market Street SE18
£2.50 (Concessions £2)

ARTLINK DANCE COMPANY

Original works based on Erik Hawkins technique including "Bead of Blood" (Gormanghast) and a new commission

Sunday 16 June at 8pm

TRIDENT HALL Park Row (next Trafalgar Tavern) SE10
£2.50 (Concessions £2)

*Apply Now!
For Your Free Brochure
Undoubtedly, the broadest-based
Festival in the country today!*

Greenwich Festival

25 Woolwich New Road, Woolwich, London SE18
Box Office 01-317 8687 Credit Cards 01-855 5900

LONDON CONTEMPORARY DANCE SCHOOL

THE MAJOR CENTRE FOR THE TRAINING OF PROFESSIONAL CONTEMPORARY DANCERS OUTSIDE NORTH AMERICA

Artistic Adviser – Robert Cohan
Principal – Richard Ralph M.A., D.Phil
Senior Faculty – Jane Dudley, Nina Fonaroff, Juliet Fisher, Viola Farber, Brenda Last, Ronald Emblen, Gary Carpenter, Gerda Geddes, Belinda Quirey and Peter Connell.
Visiting Teachers – Helen McGehee, Anthony van Laast and Maryon Lane.
Diploma, Certificate and B.A. (Hons) Degree Courses in contemporary dance.
Audition dates: 18 May/8 June/29 June

SUMMER STUDENT PERFORMANCES WHICH INCLUDE

THREE EARLY DANCES BY DORIS HUMPHREYS 8-13 JULY AT 8.00pm

Performances of **NEW WORKS** created by senior students of the School.
 Performances of **WATER STUDY**, **AIR FOR THE G STRING** and **SHAKERS**,
 a rare re-construction of the early works of the American modern dance innovator,
DORIS HUMPHREYS. Re-constructed and produced by Ernestine Stodelle.

SUMMER SCHOOL 22 JULY-16 AUGUST

ONE AND TWO-WEEK COURSES IN CONTEMPORARY DANCE, BALLET, JAZZ, BODY-CONDITIONING AND T'AI CHI CHU'AN

Artistic Director – Jane Dudley
Summer School Faculty – Richard Gain, Jazz/Contemporary Dance
 Viola Farber, Contemporary Dance
 Maryon Lane, Ballet
 Daniela Loretz, Jazz
 Gaye Andrews, Contemporary Dance
 Chris Carter, Contemporary Dance
 Sonia Noonan, Body-conditioning
 Gerda Geddes, T'ai Chi Chu'an
 Khin Thitsa, T'ai Chi Chu'an

An ideal opportunity for those wishing to take part in an intensive course for pre-vocational training, or for those wishing to develop their interest in dance as recreation.
Closing date for enrolment – 5 July, course fees start at £20.00

THE PLACE, 16 FLAXMAN TERRACE, LONDON WC1H 9AT. TELEPHONE: 01-387 0161

LONDON CONTEMPORARY DANCE THEATRE

ONE-WEEK SUMMER SEASON

SADLER'S WELLS THEATRE

3-8 JUNE AT 7.30 PM

LONDON PREMIERE OF SIOBHAN DAVIES' BRIDGE THE DISTANCE

Two programmes which include the London Premiere of **Bridge The Distance**;
Rite Elektrik, **Esplanade**, **Skyward** and **Agora**.

Ticket Prices: £2-£9 **Box Office:** 01-278 8916

AN ANGLO-AMERICAN CELEBRATION OF DANCE

A ROYAL GALA IN THE PRESENCE OF HRH PRINCESS MICHAEL OF KENT AT THE ROYAL OPERA HOUSE 11 JULY AT 7.30PM

A spectacular evening of dance, compèred by **Natalia Makarova**.
 The guests include **THE NEW YORK CITY BREAKERS** making their British debut,
THE ALVIN AILEY AMERICAN DANCE THEATRE performing 'Concerto in F',
 and **LCDT** performing 'Class' and a suite of three Solo dances especially created
 by **Sir Kenneth MacMillan**. And in the Gala tradition, a surprise or two ...!

Ticket Prices: £2-£100 **Box Office:** 01-240 1066/240 1911

Postal Booking 10 April **Personal/Telephone Booking** 10 May

COMPANY CHOREOGRAPHIC WORKSHOP PERFORMANCES

THE PLACE THEATRE 17-20 JULY AT 8PM

Informal performances directed by **Siobhan Davies** who will also be directing this
 week of choreographic study. **Admission Free**. To reserve seats send an SAE to
 The Place Theatre. Early booking is advised.

THE PLACE, 16 FLAXMAN TERRACE, LONDON WC1H 9AT. TELEPHONE: 01-387 0161/0324

WEST SUSSEX INSTITUTE OF HIGHER EDUCATION

Study Dance with

Music
Literature
Art

*in the B.A. (Honours) Related
Arts Degree (CNA) at the*



West Sussex Institute
of Higher Education

Enquiries from:

Admissions Secretary,
 Room G125,
 West Sussex Institute of Higher Education,
 The Dome,
 Upper Bognor Road,
 Bognor Regis,
 West Sussex, PO 21 1HR.
 (Telephone 0243 865581)

*incorporating Bishop Otter, Chichester and
Bognor Regis Colleges*



UNIVERSITY
OF SURREY

B.A.(HONS.) DANCE IN SOCIETY

3/4 year degree course with one year on professional attachment.

Theoretical and practical studies in dance with training for careers in DANCE ADMINISTRATION ARCHIVES RESOURCES/DANCE TEACHING THERAPY/ COMMUNITY WORK DANCE NOTATION RECONSTRUCTION DANCE CRITICISM/HISTORY

M.A. DANCE STUDIES

One year full time or two years part time.

PRACTICAL CHOREOGRAPHY
DANCE ANALYSIS & CRITICISM
U.K. C20 DANCE HISTORY
DANCE EDUCATION
DANCE RESOURCES & ARCHIVES

For further information please contact

The Secretary, Dance Studies,
University of Surrey,
Guildford, Surrey GU2 5XH

peter sayers

01-459 4021 (24 hrs)

**dance photography
graphic design**

GABY AGIS AND ASHLEY PAGE



UNIVERSITY
OF SURREY

NATIONAL RESOURCE CENTRE FOR DANCE

VIDEO PROJECT

National Resource Centre for Dance (NRCD)
& London Contemporary Dance
Theatre collaborate

HUNTER OF ANGELS

(Cohan 1959)

**Video • Photographs • Slides
• Written Materials
• Sound Tape**

Other Publications:
Catalogue of dance film & video,
journal "Dance Awareness Bulletin"
and other directories

Details from:
The Secretary, National Resource Centre for Dance,
University of Surrey, Guildford, ENGLAND GU2 5XH.

**The Laban Centre (U.K.)
and
Hahnemann University
Medical School (U.S.A.)**

Offers an

MA DANCE/MOVEMENT THERAPY

2 years Full Time
3/4 years Part Time

The First Course of it's kind in Europe

Studies combine theoretical, practical and
clinical aspects of the subject

For Further Details write to:
The Administrator,
Laban Centre for Movement
and Dance,
University of London,
Goldsmith's College,
London SE14 6NW

GLC

1981-1986

Working for London
archive.parmindervir.com

Parminder Vir OBE BLACK & ETHNIC ARTS ARCHIVE

The National Organisation for Dance and Mime is an important forum for discussion as well as a major lobbyist on behalf of all those who work in or care about dance and mime. We would also like to encourage all our readers to support this important organisation by becoming a member. The larger the membership, the more influential the lobby - fight for the art you care about!

C.d.M.

Due to the generosity of the editors of DTJ, the National Organisation of Dance and Mime is to have a regular page in each issue of the magazine. This is a tremendous facility as it will provide NODM's membership and executive with a public platform upon which to present and discuss important issues, and to report on the activities of the organisation to as wide a cross-section of the profession as possible.

In this issue, one of its members, who also happens to be an executive committee member, brings you up to date on two of the areas of activity that NODM is currently engaged in, areas in which we plan to increase our influence and endeavours during the months ahead.

THE DANCE AND MIME MEDICAL REGISTER

The profession will recall that in November 1983, Susann Dinan on behalf of NODM, embarked on a major undertaking, the research and compilation of a National Medical Register for Dance and Mime. Partly inspired by the achievement in the USA of the International Center for Dance Orthopaedics and Dance Therapy (Los Angeles), and by the concern that was being expressed in the UK over the lack of this resource here, NODM undertook to provide the profession with a central register of specialists, knowledgeable and sympathetic to the particular needs of dancers and mimes. In the short-term, NODM was to provide the British profession with an essential

resource; in the long-term it is hoped that it will encompass information already available in other countries so that NODM members have some measure of protection and advice wherever they are in the world.

The completion of the task has taken much longer than we initially hoped. In November 1983 Susann made the first official approaches to the major companies and schools, and to as many individuals in the profession that she knew would be anxious to take part in the research. Considerable help and advice was given by many helpful people who have for years provided the profession with their specialised skill and care, and special thanks here must go to Dr B. Grimaldi, then G.P. to London Festival Ballet. NODM's primary concern was to offer the entire profession a confidential referral system to specialist and general practitioners of orthodox and unorthodox medicine and therapy. Whilst the major companies and schools are well looked after, the regional companies are not, and individuals even less so. Some may have adequate provision for certain aspects of health-care, but often they do not have a direct route to the specialists that the major companies automatically consult in times of need.

Susann drew up an official form/questionnaire which was asking the profession to give particulars of all medics and para-medics used and recommended by themselves. The headings were as follows:

Orthopaedics, Neurologists, Osteopaths, Chiropractors, Physiotherapists, Body conditioning experts, Acupuncturists, Chiropodists, Podiatrists, Reflexologists, Homeopaths, Herbalists, Masseurs, Dentists, Gynaecologists, Psychologists, Dieticians, G.P.'s, etc. Recipients of the form

were asked to give as much relevant information as possible, including the practitioner's specialisation where applicable. In due course the

forms began to trickle back to NODM and in the interim many phone calls were made to try to ensure that the information being given was as comprehensive as possible. In tandem with the task of compiling the register, discussions were also being held with Equity, BUPA and PPP on the whole area of health and medical insurance schemes, and the particular needs of the dance and mime profession.

Discussions were also held with the British Medical Association on the ethical problem surrounding the compilation of the register. The BMA does not permit its members to advertise themselves. *NODM, therefore, may not publish the register; we may only make its information available to NODM members, and the document itself must be treated as confidential. On these points there can be no exceptions. Information and advice will be given verbally in all cases, and in order to facilitate the availability of the information, the register will be held centrally at NODM headquarters, by the Dance Umbrella Management and at the National Resource Centre for Dance, Surrey University.* It is eventually hoped that the Dance Departments of the Arts Councils/England, Scotland and Wales will hold the register, as well as the Dance Officers in all the Regional Arts Associations. NODM members will always be given procedural instructions when they apply for information.

It is hoped that the register will continue to expand and to what extent this is achieved depends entirely upon the on-going commitment of the profession. Many more regional recommendations are needed as the register is at present heavily biased towards London. Not surprising, since that's where many eminent members of the medical profession are located, but nevertheless, not of great help to those who live and work hundreds of miles from the capital, and who merely require the urgent services of an acupuncturist! It is

also hoped that the register will ultimately operate in conjunction with the medical insurance scheme which is now available through NODM for the profession.

The register is now in its final stage of the first stage of compilation. As such it will be in operation within the next few weeks. Further research work will continue and anyone who wishes to offer their voluntary services in this work should contact Susann Dinan via NODM's administrator. Please use the register. Please tell others about it. Please join NODM in order that you have access to it. The register is available to all individuals and associate members, all members of revenue funded companies, all companies and organisations that have corporate NODM membership and their employees.

One notable point that arose out of the research was the following:- How many of you out there have your own personal medical/health/injury Identikit picture? For your own reference and for the reference of any practitioner you may wish to consult, to have a personal record of your medical history is invaluable. Memories are never the most reliable means of remembering a long history of professional detail and so don't rely upon them in this important area of your well-being.

The *Dance and Mime Medical Register* will in the first instance be held by NODM's administrator, Vicky Harbord and her telephone number is 01-636 6226.

NODM would like to take this opportunity of thanking the profession for creating the register, to Susann Dinan whose sterling endeavour has made the dream a reality, and to others behind the scenes who have given time and effort in so many different and important ways.

Annie Farley, Executive Member, NODM

LABAN CENTRE

**One of the Foremost Centres for Dance
Studies in the U.K.**

COMMUNITY DANCE & MOVEMENT COURSE
(Full or part time)

ADVANCED PERFORMANCE COURSE
(1 year full time)

M Phil & PhD RESEARCH DEGREES

**DANCE THEATRE TRAINING
COURSES** Leading to
BA Hons or Certificate

MA in DANCE STUDIES
(Full or part time)

WRITE FOR FULL PROSPECTUS TO:
THE ADMINISTRATOR
LABAN CENTRE FOR MOVEMENT & DANCE
at UNIVERSITY OF LONDON GOLDSMITHS' COLLEGE
LONDON SE14 6NW
TEL: 01-691 5750 & 692 4070

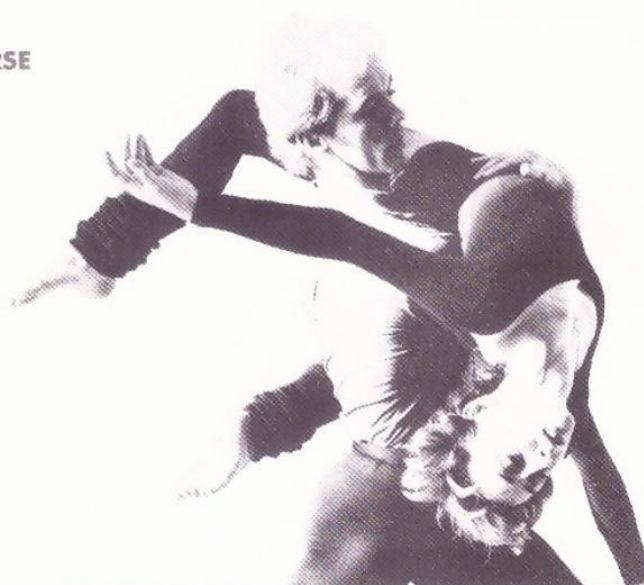


Photo: Peter Sayers

WELSH DANCE MONTH: CARDIFF 85

July 15 .. 27
For Professional Dancers

LUIS GONZALEZ
contemporary

CHRISTINE BROCK
classical

LISA KRAUS
composition

CONTACT:

DANCE DEPT.
WELSH ARTS COUNCIL
MUSEUM PLACE
CARDIFF CF1 3NX
TEL: (0222) 394711



SUMMER SCHOOL
MINIMUM AGE 14

July 29 .. August 10

**CONTEMPORARY
IMPROVISATION**

WORKSHOPS

CHOREOGRAPHY

CONTACT:

CWMNI DAWNS REPERTORI CYMRU

DIVERSIONS

WELSH REPERTORY DANCE COMPANY

Administrator: Mandy Wix

OLD YMCA BUILDING · STATION TERRACE
CARDIFF CF1 4EW · TEL: (0222) 374845

This column of the magazine is devoted to news and events at the Laban Centre for Movement and Dance. The Centre and its Friends play a significant role in sponsoring the Journal and the information presented in this space is designed for their benefit. Nevertheless, we also hope it will be of interest to the general reader because of the wide range of activities undertaken at the Centre.

NEW MA IN DANCE/MOVEMENT THERAPY

The Laban Centre in association with Hahnemann University and Medical School Philadelphia, U.S.A. is now offering an MA in Dance and Movement Therapy. This will be the first course of its kind in Europe. The Laban Centre has sought this validation in order to benefit from the long experience of Hahnemann University and the US in this field. Studies will combine theoretical, practical and clinical aspects of the subject.

The Centre has been in the forefront, spearheading the development of dance studies in this country: The Centre pioneered the first BA (Hons) Dance Course in the UK some seven years ago and followed this with the first MA in Dance Studies in 1981.

Those interested in applying should write to the Administrator at the address at the bottom of this page.

DEBORAH JOWITT SPECIAL COURSE ON DANCE CRITICISM

Dance Theatre Journal, in association with the Laban Centre Summer School is organising a special 9 day course in dance criticism, led by the well-known American dance critic, Deborah Jowitt, from 22 July to 2 August.

The course has been set up in response to the well perceived need to train a younger generation of dance critics to deal



Transitions '85. Indians. Chor: Claudia Gitelman. Photo: Tony Nandi.

with the problems of writing about dance in general and contemporary dance in particular. The course will cover the short review, the longer critical review and the feature article. Films, videos and live performances will all be used during the course.

Because of the nature of the course Ms Jowitt can only accept a maximum of 12 people. It is, therefore, advisable for those as possible since demand is likely to be heavy.

**Closing date for registration:
3 June 1985.**

Fees; £100 + £10 Non-returnable Registration Fee
Write or phone to address at the bottom of this page.

CENTRE STUDENT JOINS ENGLISH DANCE THEATRE

Cathy Childs, BA (Hons) graduate and at present studying on the *Advanced Performance Course* has been appointed as a full member of *English Dance Theatre* from next September. The *Advanced Performance Course* is specifically designed for trained students as an intensive year of study concentrating on performance skills to prepare young dancers for a full time career in dance. Former Centre students are now perform-

ing in the following companies: *Extemporary Dance Theatre*, *Mantis*, *Diversions*, *English Dance Theatre*, *Steps Out* (Scottish Ballet Education Unit) and many others as well as with numerous independent dance enterprises.

LABAN INDEPENDENTS

The Centre presented its second annual programme of choreographic works by young independent choreographers all of whom have been former Centre students. The purpose of these events is to offer not only a platform to present new work but to open a forum for discussion in order to encourage work to be developed and extended. In many cases the Centre offers practical help in providing free rehearsal space and technical help to enable these artists to continue to work. Works were presented over two nights at the beginning of February and both performances played to packed houses. The next Laban Independents will be presented on July 24 and 25 during the Summer School.

1985 SUMMER SCHOOL JULY - 2 AUGUST

The Centre's Annual Summer School has as its special guests this year Janet Smith and Laurie Booth, both of whom will be conducting intensive workshops. There are a wide variety of courses to choose from:

Technique (Ballet & Contemporary); Contact Improvisation; Composition-Laban Studies; Costume Design and Video for Dance; Notation-Dance History-Music for Dance; Production Workshops-Community Dance.

In addition there are two special courses: A Young People's Course for 14 to 17 year olds and a Dance in Special Education Course taught by Walli Meier.

Faculty: Beatrice Berry, Penelope Best, Anthony Bowne, Peter Brinson, Ross Cameron, Peter Curtis, Luis Gonzalez, Cathi Gorman, Phillip Grosser, Angela Kane, Teresa Kelsey, Walli Meier, Marion North, Valeria Preston-Dunlop, Dale Thompson, Trevor Whittock, Patricia Zaretti, and special guest Patricia Mackenzie.

Full Course: £120 plus £10 registration fee. Further details from the Summer School Secretary at the address below. Accommodation on campus is also available.

GALA CONCERT

The Centre's Annual Gala Concert showing the best choreographic works produced by Centre students during the year will take place on the 24th, 25th and 26th July. Tickets: £2.50 and £2.00. Booking: Tel: 01-692 4070.

Laban Centre for Movement and Dance at University of London Goldsmiths' College
New Cross, London SE14 6NW
Tel: (01) 691-5750

The easy way to travel between Central London and Sadler's Wells

Waiting right outside the foyer doors after each evening performance, just walk on and hand your fare to the driver!

The service will take you from the theatre to the following stations: Holborn, Waterloo, Westminster, Victoria, Hyde Park, Marble Arch and Paddington.

Pick up a leaflet in the foyer for details of the incoming service.

**Next time, bring
your friends...
and hire a coach!**



**The Sadler's
Wells Party
Coach Service**

Hiring a coach is a bit like having your own rather larger taxi. It picks you up and drops you off where you want it to.

No searching for a parking space. And when you're ready to go home the coach is ready too.

What's more, hiring a coach is incredibly economical. Depending on the numbers travelling, the cost per person can be as low as 3p per mile! How's that for value?

offers a simple, trouble-free means of booking your party's theatre tickets and coach at the same time. All you have to do is decide on the time and place you want the coach to pick you up. We'll do everything else.

The price, convenience and comfort of the coach make it a marvellous way to travel. Sadler's Wells events are always worth seeing - so it's an unbeatable combination!

Want to know more? Ring Alan Boyle on 01-278 6853

The Stagecoach is sponsored by London Crusader and operated by Green Line - both part of the National Bus Company

COMMUNITY PROJECT

The Community Project at Sadler's Wells is organised by the Community Development Officer, Theresa Beattie, and aims to help and encourage everybody to make the best possible use of the theatre. The project was established primarily for the people of Islington, but we also welcome participation by people from all over London, and indeed Great Britain.

Community Project Events include:

Backstage Theatre Tours for people of all ages giving a fascinating insight into a working theatre; especially interesting for schools and colleges.

Open Rehearsals given by a wide variety of visiting companies.

Theatre Days for schools, individuals and groups, geared to the specific needs of each.

Classes and Workshops to cater for various age-groups, taken by artists from visiting companies.

School holiday and half-term workshops and classes for all age groups.

A Slide/Lecture Package covering the history of the theatre is available, and can be given either at the theatre or taken out to interested groups in the Greater London area. For those living further away a slide collection complete with notes is available by post.

The public are invited to write in to the Community Development Officer with requests for activities for themselves or a group with which they are involved, in order to plan future activities that reflect specific needs, we would like to hear any ideas, opinions or suggestions from schools or group leaders.

For further information please contact:

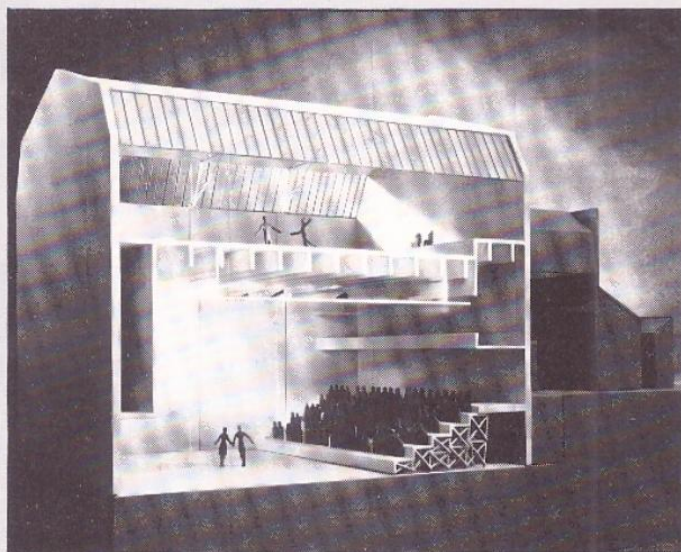
Theresa Beattie, Community Development Officer, Tel: 01-278 6563 ext 23.

Parminster Viri... BLACK & ETHAN... ARTS...
GLC
1981-1986
Working for London
archive.parmindevir.com

Did you know that there will soon be two theatres at Sadler's Wells?

If you walk down Arlington Way at the side of the theatre you will see a brand new building - the Sadler's Wells Studio Theatre! Recently built with a generous grant of £502,000 from the GLC, this new theatre will seat around 167 people; it will also house a rehearsal space; and plans include a bar and cafe area. Sadler's Wells now has to raise more funds to finish off and equip the studio theatre which will play a large part in our expanding Community Programme, led by our Community Development Officer. We are already in consultation with the people of Islington, the GLC and the Inner London Education Authority to make sure that our studio theatre is fully used to present an increasing range of activities to an even broader section of the community. So watch out for our programme of performances, events and workshops - and much more - at the second theatre at Sadler's Wells!

Model showing performance area and rehearsal space



If you wish to keep in touch with the progress of the Studio Theatre, please contact: Theresa Beattie, Community Development Officer, Sadler's Wells, Rosebery Avenue, London EC1R 4TN

Sadler's Wells Mailing List

If you'd like to keep in touch with everything that's happening at Sadler's Wells, then join our mailing list! We'll send you regular advance information on all our forthcoming presentations for an annual membership fee of just £2.50 (£3.50 for overseas members). Simply complete this form and send it to Sadler's Wells, Mailing List, Rosebery Avenue, London EC1R 4TN with a cheque or postal order payable to Sadler's Wells Trust Ltd.

Name _____
Address _____
Postcode _____ (Your postcode is important!)

Please indicate areas of interest

- ☐ Opera/operaetta ☐ Drama
☐ Dance ☐ Ethnic Theatre
☐ Ballet ☐ Sunday Events
☐ Mime ☐ Community Project
☐ Party Booking Information

NB. If you're a Friend of Sadler's Wells, a previous Subscriber, or a Season Ticket booker, then your membership is free.



Walk through the Door *as a friend* of Sadler's Wells....

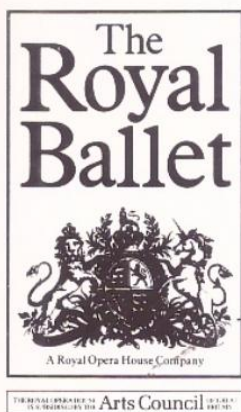


....and become part of the life of one of London's most exciting and historic theatres!

- ★ Advance information about all our presentations
- ★ Priority Booking
- ★ A regular Newsletter about the Friends' activities
- ★ Substantial Discounts on particular performances
- ★ Open Rehearsals, Talks, Demonstrations,

AND MUCH MORE....

For further information, pick up a leaflet in the Foyer or contact Fiona Neill, Friends' Organising Secretary,
Sadler's Wells Theatre, Rosebery Avenue, London EC1R 4TN. Tel: 01-278 6563 x30.



Royal Opera House

La Bayadère
Consort Lessons
A Month in the Country

June 5, 10, 14, 19, 21, 24, 26 at 7.30pm

La Fille mal gardée

June 7, 12; July 15, 16, 24 at 7.30pm
 June 18 at 8.00pm

Swan Lake

July 18, 19, 20, 22, 23 at 7.30pm;
 July 20 at 2.30pm

New ballet by **Jennifer Jackson**
 with **Birthday Offering &**
La Bayadère

July 25, 31; Aug 1 at 7.30pm

with **La Bayadère &**
Enigma Variations

July 29 at 7.30pm

New ballet by **Wayne Eagling**
 with **Birthday Offering &**
La Bayadère

July 26 at 7.30pm

with **Variations Capricci &**
Enigma Variations

July 27, 30 at 7.30pm;
 July 27 at 2.30pm

Romeo and Juliet

Aug 2, 3 at 7.30pm; Aug 3 at 2.30pm

Personal booking opens May 1 (June performances)
 June 1 (July performances)

The Big Top Battersea Park July 1-13

Sponsored by  **Midland Bank**

The Battersea Park season is supported by
 the Greater London Council

Manon

July 1, 2, 3, 4 at 7.30pm;
 July 2 at 2.30pm

La Fille mal gardée

July 5, 6 at 7.30pm; July 6 at 2.30pm

Romeo and Juliet

July 8, 9, 10, 11 at 7.30pm;
 July 9 at 2.30pm

Birthday Offering
Return to the Strange Land
Elite Syncopations

July 12, 13 at 7.30pm;
 July 13 at 2.30pm

Tickets from the Royal Opera House Box Office
 Personal booking opens May 20

Booking Information

Royal Opera House Box Office:
 48 Floral Street, WC2E 7QA.

Telephone reservations: 01-240 1066/1911
 Access/Visa

Ticket Prices:

The Royal Opera House £1-£21 eves £1-£12.50 mats
 The Big Top £4.50-£9.50 eves £2-£6.50 mats

The World's Greatest Performances of Opera and Ballet on Video

A magnificent collection of "live" performances of the greatest in Opera and Ballet is now available on video cassette through THORN EMI Screen Entertainment.

Start your collection by selecting from the first 12 titles from The National Video Corporation, which include John Schlesinger's LES CONTES D'HOFFMANN, CARLO MARIA GIULINI conducting FALSTAFF, the legendary Kirov Ballet in GISELLE and THE SLEEPING BEAUTY, the open-air grand spectacle of TURANDOT and MADAMA BUTTERFLY from Verona, the charm of Glyndebourne, as well as celebrated performances from such stars as PLACIDO DOMINGO and KIRI TE KANAWA from fabled Covent Garden, and savour the atmosphere of live performances time and time again. Each opera cassette is accompanied by a full libretto with English translation.

These are the finest and most recent video recordings ever made available on video cassette and only the latest camera and stereo sound technology is applied to each production, thereby guaranteeing the presentation of the greatest in today's Opera and Ballet as a collectable series, in their brilliance, with maximum fidelity for all time.

To help you judge the superlative quality for yourself, we have prepared a special 30-minute video cassette featuring some of the highlights from these full-length productions. This sampler cassette costs £2.95 which is fully refundable against your first purchase.

All you have to do is phone 051-708 8202 with your name and address quoting your credit card number, or use the coupon below.



30 minute Trailer. Only £2.95. Order Now.
Fully refundable against your first purchase.

These great works

GISELLE · MADAMA BUTTERFLY · TURANDOT · AIDA ·
MANON LESCAUT · FALSTAFF · MANON · LA BOHEME
THE SLEEPING BEAUTY · SAMSON ET DALILA ·
LA CENERENTOLA (Cinderella) · LES CONTEES
D'HOFFMANN (The Tales of Hoffmann).

**TO: THORN EMI Screen Entertainment, Great Opera & Ballet Collection,
FREEPOST McIntyre House, Liverpool L1 8AB. Or telephone order to 051-708 8202**

Please send me the Great Opera & Ballet Performances 30-min trailer on VHS/BETA (Strike out whichever does *not* apply). I enclose my cheque for £2.95 made payable to THORN EMI Screen Entertainment.
Please charge my Visa/Access/American Express/Diners Card.

Tick
box:



Card
no:

[illegible]

Signature _____

Name

Address

Postcode

Please allow up to 28 days for delivery. If for any reason, you are not completely satisfied, simply return your cassettes to us in the original packing, and we will refund your money in full.



GLC
1981-1986

Working for London
archive.parmindervir.com

Engineering with imagination

Engineering & Construction

Biotechnology

Underwater Systems

Textile Machinery

Plastics Machinery

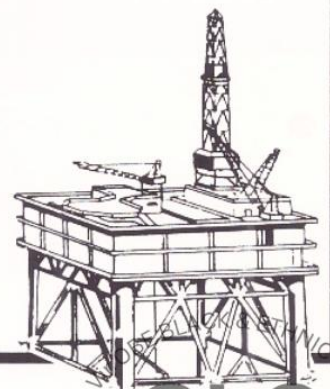
Machine Tools

Transportation Equipment

Agricultural Equipment

Heavy Engineering

**Mining & Tunnelling
Equipment**



Parminder Vir

GLC

1981-1986

Working for London

archive.parmindervir.com

PARMINDER VIR ARTS ARCHIVE



AHEAD IN THE ARTS BY LEAPS AND BOUNDS.

Daily Telegraph

Hard news and an infernal crossword.

Parminder SINGH ROBE BLACK & ETHNIC ARTS ARCHIVE
GLC
1981-1986
Working for London
archive.parmindervir.com

The Harlequin

Beat the interval queues and come round the corner to the theatre's pub.

It's a cosy little bar with a warm and friendly atmosphere. A variety of hot and cold snacks is available. And the interval bells ring in the pub as well as the foyer - so relax and enjoy your drink!

By way of an Encore



**THE ACTOR'S
RETREAT**

**— WINE BAR —
RESTAURANT**

**326, ST. JOHN'S STREET,
— LONDON, E.C.1 —
TELEPHONE: 01-837 0722**

Two minutes walk from Sadler's Wells
Theatre

Monday-Friday
11.30 am to 3.00 pm
and
5.30 pm to 11.00 pm

Saturday
6.00 pm to 11.00 pm

Closed on Sunday
Fully Licensed

Portofino Restaurant

39 Camden Passage, N.1

Open Monday-Saturday 12.30-2.30 pm : 6.30-11.30 pm

*A warm welcome awaits you with superb Italian
food and fine wines, in an atmosphere that creates a
genuine feeling of traditional hospitality, gently
accompanied by guitar music on Thursday, Friday
and Saturday.*

For reservations, Tel. 01-226 0884

Forthcoming Attractions at Sadler's Wells

London Contemporary Dance Theatre

June 3, 4, 5

Bridge The Distance*, Skyward, Rite Elektrik

June 6, 7, 8

Bridge The Distance, Esplanade, Agora

June 7 at 2 pm

Special introductory matinee for schools

Children of a Lesser God

June 11 - July 6 evens
and Sat mats

Mark Medoff's award-winning play starring Jean St Clair and Ron Aldridge

Handel Opera

July 17, 19, 20

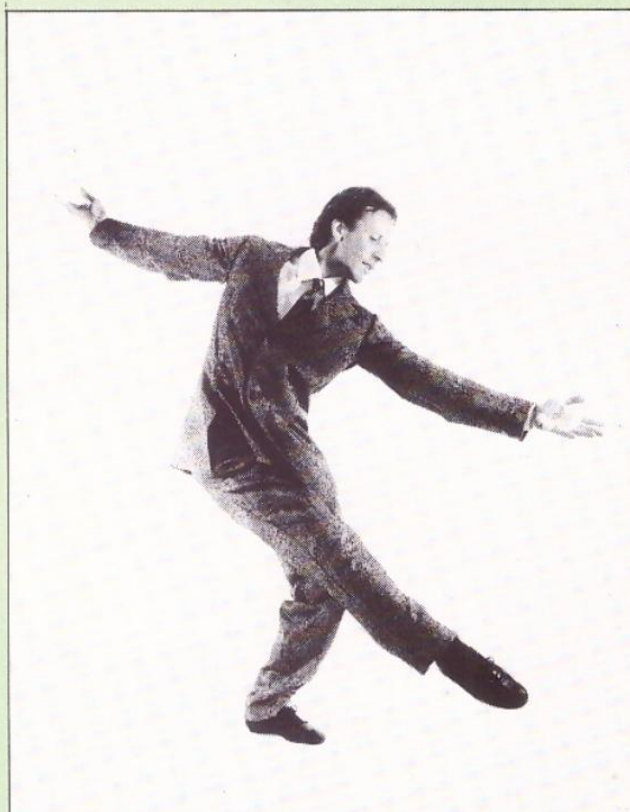
Rodrigo

London International Festival of Theatre Alé Els Comediants

July 30, 31 August
1,2,3

*London Première

All evening performances start at 7.30 pm
and all matinees at 2.30 pm unless otherwise staged.



London Contemporary Dance Theatre. Bridge The Distance. Photo: David Buckland

WITH OUR BEST WISHES

Bovis
Centenary
1885-1985

Bovis
Bovis Construction Limited
Member of the P&O Group



Parminder Vir OBE BLACK & ETHNIC ARTS ARCHIVE
GLC
1981-1986

Working for London
archive.parmindervir.com

LONDON CONTEMPORARY DANCE SCHOOL

THE MAJOR CENTRE FOR THE TRAINING OF PROFESSIONAL CONTEMPORARY DANCERS OUTSIDE NORTH AMERICA

Artistic Adviser - Robert Cohan

Principal - Richard Ralph M.A., D.Phil

Senior Faculty - Jane Dudley, Nina Fonaroff, Juliet Fisher, Viola Farber, Brenda Last, Ronald Embien, Gary Carpenter, Gerda Geddes, Belinda Quirey and Peter Connell.

Visiting Teachers - Helen McGehee, Anthony van Laast and Maryon Lane.

Diploma, Certificate and B.A. (Hons) Degree Courses in contemporary dance.

Audition dates: 18 May/8 June/29 June

SUMMER STUDENT PERFORMANCES WHICH INCLUDE

THREE EARLY DANCES BY DORIS HUMPHREYS 8-13 JULY AT 8.00pm

Performances of **NEW WORKS** created by senior students of the School.

Performances of **WATER STUDY**, **AIR FOR THE G STRING** and **SHAKERS**,

a rare re-construction of the early works of the American modern dance innovator,

DORIS HUMPHREYS. Re-constructed and produced by Ernestine Stodelle.

SUMMER SCHOOL 22 JULY-16 AUGUST

ONE AND TWO-WEEK COURSES IN CONTEMPORARY DANCE, BALLET, JAZZ,

BODY-CONDITIONING AND T'AI CHI CHU'AN

Artistic Director - Jane Dudley

Summer School Faculty - Richard Gain, Jazz/Contemporary Dance

Viola Farber, Contemporary Dance

Maryon Lane, Ballet

Daniela Loretz, Jazz

Gaye Andrews, Contemporary Dance

Chris Carter, Contemporary Dance

Sonia Noonan, Body-conditioning

Gerda Geddes, T'ai Chi Chu'an

Khin Thitsa, T'ai Chi Chu'an

An ideal opportunity for those wishing to take part in an intensive course for pre-vocational training, or for those wishing to develop their interest in dance as recreation.

Closing date for enrolment - 5 July, course fees start at £20.00

THE PLACE, 16 FLAXMAN TERRACE, LONDON WC1H 9AT. TELEPHONE: 01-387 0161

LONDON CONTEMPORARY DANCE THEATRE

ONE-WEEK SUMMER SEASON

SADLER'S WELLS THEATRE

3-8 JUNE AT 7.30PM

LONDON PREMIERE OF SIOBHAN DAVIES' BRIDGE THE DISTANCE

Two programmes which include the London Premiere of **Bridge The Distance**; **Rite Elektrik**, **Esplanade**, **Skyward** and **Agora**.

Ticket Prices: £2-£9 Box Office: 01-278 8916

AN ANGLO-AMERICAN CELEBRATION OF DANCE

A ROYAL GALA IN THE PRESENCE OF HRH PRINCESS MICHAEL OF KENT

AT THE ROYAL OPERA HOUSE 11 JULY AT 7.30PM

A spectacular evening of dance, compered by **Natalia Makarova**.

The guests include **THE NEW YORK CITY BREAKERS** making their British debut, **THE ALVIN AILEY AMERICAN DANCE THEATRE** performing 'Concerto in F', and **LCDT** performing 'Class' and a suite of three Solo dances especially created by **Sir Kenneth MacMillan**. And in the Gala tradition, a surprise or two ...!

Ticket Prices: £2-£100 Box Office: 01-240 1066/240 1911

Postal Booking 10 April Personal/Telephone Booking 10 May

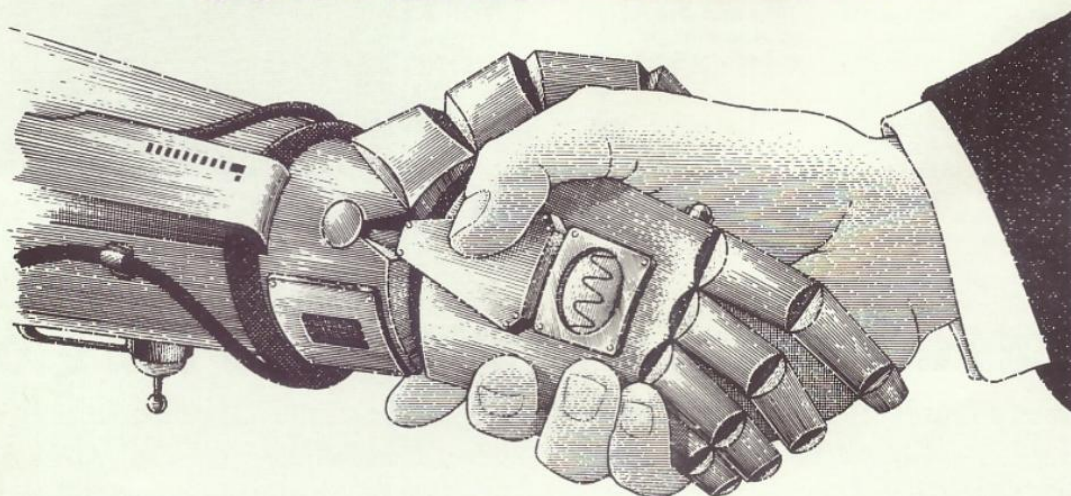
COMPANY CHOREOGRAPHIC WORKSHOP PERFORMANCES

THE PLACE THEATRE 17-20 JULY AT 8PM

Informal performances directed by **Siobhan Davies** who will also be directing this week of choreographic study. **Admission Free**. To reserve seats send an SAE to The Place Theatre. Early booking is advised.

THE PLACE, 16 FLAXMAN TERRACE, LONDON WC1H 9AT. TELEPHONE: 01-387 0161/0324

Personal Service and Modern Technology worked together to produce this special SOUVENIR EDITION.



PRINTKINGS - The Professional Printers

18 Steele Road, Park Royal, London. NW10 7AS
Telephone: (01) 961 1622 for your personal service.

GLC

Working for London
archive.parmindervir.com

PARMINDER VIR: THE BLACK & ETHNIC ARTS ARCHIVE
1981-1986



It's events like these we help get off the ground.

Every year NatWest sponsor many Arts events. We encourage Theatre, Opera, Ballet, Jazz Bands and Choral Societies.

It's a policy we're very proud of. And a policy we intend to continue.

 **NatWest**
The Action Bank

Parminder Vir OBE BLACK & ETHNIC ARTS ARCHIVE
GLC
1981-1986
Working for London
archive.parmindervir.com

Sadler's Wells



Sponsorship at Sadler's Wells

The comprehensive and adventurous artistic programme at Sadler's Wells, which includes the best dance and opera companies from Britain and abroad, can attract audiences of all ages from all walks of life.

In order to continue to attract companies of the calibre of Sadler's Wells Royal Ballet, London Contemporary Dance Theatre, Twyla Tharp or Handel Opera & Buxton Festival, Sadler's Wells Theatre must maintain and build its pool of sponsors. Without regular financial help from the Arts Council, Sadler's Wells must be self-supporting through its Box Office revenue supplemented by donations and sponsorship.

Without sponsorship, the artistic programme will undoubtedly deteriorate and Sadler's Wells will slide gently into history - after 300 years we can't afford to let this happen.

We extend our thanks to those companies and individuals whose names appear below, for their continued support for the work of Sadler's Wells.

Register of Sponsors

Production Sponsor

National Westminster Bank for New Sadler's Wells Opera
Conoco for Sadler's Wells Royal Ballet (April 1984)
Gilbert & Sullivan Trust for The Mikado, The Gondoliers (NSWO)
Provincial Insurance plc for Northern Ballet Theatre

Theatre Sponsors

Bass plc; BICC plc; Bovis Construction Ltd; John Brown plc; London Crusader; Wearwell plc; O.S. Prens; W. Endersby (Painting Contractors); Esme Fairbairn Charitable Trust; Glaxo Holdings plc; Ultramar plc; Rio Tinto Zinc Corporation plc; Hambro Life Charitable Trust Ltd; Aetna Montagu Life Insurance Co Ltd; Allied Lyons plc; British Gas; British Petroleum Company plc; Mars; Sealink UK Ltd; O.C.S. Group Ltd; Sadler's Wells Association Inc.(USA); Blue Circle Industries plc; London Weekend Television; Thames Television; Wakeman Trower & Partners; Charrington & Company Ltd; Conde Nast (Vogue; House & Garden); Mrs Sue Hammerson, OBE; Ranks Hovis McDougall plc; The Electricity Council

For help with the auditorium redecoration we extend particular thanks to:
Baring Foundation; Royal Victoria Hall Foundation; W Endersby (Painting Contractors); T. Taylor (Carpet and Lineoleum Contractors); Parker Knoll Textiles Ltd; British Home Stores; Taylor & Burt; Polyflor (James Halstead Ltd); The Goldsmiths Company.

Can you help?

Contact: Joseph Karaviotis, Finance Director, Sadler's Wells Theatre, Rosebery Avenue, London EC1R 4TN. Telephone 01-278 6563.

Mailing List

Advance Programme information can be received regularly by joining the Mailing List. Annual Membership £2.50. You will find an application form in this programme.

Concessions

At nearly all performances there are reduced ticket prices for under-18s, senior citizens and registered unemployed, PARTIES: As well as offering big reductions for parties at certain performances, we also offer a complete service for parties to cover bookings, cheap rail travel, coach hire, party suppers and occasionally backstage tours of the theatre.

For details of all these services ring Alan Boyle on 01-278 6853 or write to him at Sadler's Wells Theatre, Rosebery Avenue, London EC1R 4TN.

The Friends of Sadler's Wells

Please see separate page for details.

The Vic-Wells Association

Annual subscription £3.50. Particulars from the Hon. Secretary, c/o Sadler's Wells Theatre, Rosebery Avenue, London EC1R 4TN, or from the Library Assistants in the Baylis Room on Tuesdays, Thursdays and Saturdays from 6.30 pm to the end of the first interval.

Catering & Bars

Reservations 01-278 6563

Coffee and sandwiches will be available in

the Baylis Room and the Upper Circle Buffet one hour before each performance. Col Buffet available by reservation only up to 4 pm on the day. Drinks are available from our three licensed bars.

The Management reserves the right to refuse admission, and to make any alteration to the programme without previous notice.

In accordance with the requirements of the Greater London Council

- 1 The Public may leave at the end of the performance by all exit doors and such doors that at that time be open.
- 2 All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.
- 3 Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions.
- 4 The Safety Curtain must be lowered and raised in the presence of each audience.

Hard of Hearing

By turning your hearing aid to the 'T' position your enjoyment of the performance will be greatly enhanced due to our induction loop system.



F 161

MIDDLE TAR As defined by H.M. Government
DANGER: Government Health WARNING:
CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH

Parmanvir Vir OBE BLACK & ETHNIC ARTS ARCHIVE
1981-1986
GLC
Working for London
archive.parmindervir.com

ERRATUM

Page 10 "Cunningham Dancers" columns three and four have been reversed and should be as follows:

favourite dancers lurk in the back of the mind long after they leave the company. We loved them, and so we miss them, and often they are women: Carolyn Brown, Valda Setterfield, Karole Armitage, Lise Friedman. If the men have vanished more readily, it is because, until recent years, they were eclipsed by Cunningham himself. He is the dancer we know the best, having seen him the longest, and yet in all this time (40 years of performing) he has managed to become more enigmatic.

When we see the dancers for the first time, then they all look alike except for Cunningham, who is differentiated by his age and by the way he sets himself apart from the company. When he is in a dance, it tends to be "about" him, for his presence evokes metaphor, story, association. By instinct, by position, and by the circumstance of his age, he plays a role. But his dancers are not identified by roles, nor by special costumes, nor by musical themes that are theirs for the length of a dance.

At the ballet, you can always tell who Juliet is: she is Romeo's sweetheart; she dances the whole third act in her nightie; she has special

music. But Cunningham dancers assume no characters and act no parts. They are costumed more or less at random. Unlike dancers in other modern dance and ballet companies, they borrow no musical mood, for the dances are made apart from the music.

This lack of invented roles and moods has led some viewers to find these dances abstract or impersonal, but the exact opposite is true. What could be more personal, after all, than dancers who are always dancing as themselves? This is precisely what we see in the Cunningham company, where we get to know the dancers as we get to know no others.

At first, we know them by the colour of their hair and the way they style it, in some dances, we tell them apart by the colours of their leotards or other costume quirks. Susan Quinn Yong's short hair is gleaming blonde, Alan Good's is dark; Karen Fink now sports a mop of curls; Neil Greenberg wears the big sweater in *Phrases*. Soon, we learn to recognise their faces and their shapes. Later, we not only recognise their shapes, but the shape they give the movement. We learn how they dance, which in this company means we