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# DANCE BOOKS PUBLICATIONS

## NEW PUBLICATION

### **Robert Helpmann**

#### **The Many Faces of a Theatrical Dynamo**

**Edited by Richard Allen Cave and Anna Meadmore**

Dancer, actor in theatre, film and television, choreographer for stage and film, revue artist, director of ballet, opera, drama, pantomime, musicals, comedy: Robert Helpmann (1909-1986) exuberantly realised a career that encompassed a phenomenal range. In ballet and dance he grew beyond his early years as Ninette de Valois' protégé within the Vic-Wells Ballet in the 1930s, to become premier danseur with the Company in the 1940s, guest artist with The Royal Ballet in the 1950s and 1960s, and finally director of Australian Ballet. In drama he acted with the Old Vic and the Shakespeare Memorial Theatre, collaborated frequently with his partner, Michael Benthall, with Sir Laurence Olivier and Vivien Leigh, and with Katharine Hepburn. In film his many performances brought him international celebrity, particularly in *The Red Shoes*, *The Tales of Hoffmann* and as the demonic Child-Catcher in *Chitty, Chitty Bang Bang*. Helpmann's creative stamina was legendary; he delighted in continuous shape-changing and role-play (he was a master of stage-makeup and its transformative powers); but these qualities accompanied a life-long dedication to all that we understand by 'theatre'. He was an inspiration for countless younger dancers and performers, having a gift for friendship and support: Dame Margot Fonteyn and Dame Beryl Grey found him a considerate, witty and kind partner, effacing himself readily to support their artistry.

No one writer could do full justice to all the manifestations of Helpmann's genius. This was the reason for drawing on the many specialists and his one-time colleagues whose essays and reminiscences make up this publication. These verbal evocations of his theatrical persona are supported by over seventy photographs covering his professional life, many not reproduced before, while a DVD offers filmed material of archival value and engages with the challenges facing attempts to revive Helpmann's choreographies today. The editors' intention is to create a new resource that will place Robert Helpmann securely in future histories of ballet, cinema and theatre, both national and international.

RICHARD ALLEN CAVE is Professor Emeritus in Drama and Theatre Arts at Royal Holloway, University of London. His publications extend from Renaissance to modern theatre, dance and movement studies.

ANNA MEADMORE is a teacher of dance history and choreography; she has curated The Royal Ballet School Special Collections since 1997, most recently through the creation of a major online resource, *A Ballet History Timeline* (2017).

Paperback, 368 pages, plus DVD, ISBN: 978-1-85273-179-3, £20.00

## DANCE BOOKS PUBLICATIONS

### **Dancing the black question: the Phoenix Dance Company phenomenon**

**Christy Adair**

In this dynamic cultural history of the internationally acclaimed Phoenix Dance Company, Christy Adair considers the factors which contributed to the company's success. This complex narrative, played out through gender, ethnicity, and class, locates Phoenix as a significant artistic force in British contemporary dance. It draws on a range of primary sources including the Company archives and interviews with members of the Company from 1981 to 2001.

One of the paradoxes which the company faced was the expectation by funding bodies, critics and audiences that it represent 'the black community': such expectations posed a challenge for each successive artistic director. This provocative reconsideration of British dance history confronts the Eurocentrism of dance in the late 20th century and investigates institutional racism on the part of arts policy makers, funders, and critics.

Paperback, 340 pages, ISBN: 978-1-85273-116-8, £20.00

### **Dance analysis: theory and practice**

**Janet Adshead**

A collection of essays drawing together work in aesthetics on the value of analysing dance works with analytical practice from the fields of anthropology, criticism, and choreographic and movement theories. The contributors are Janet Adshead, Valerie Briginshaw, Pauline Hodgins, and Michael Huxley.

Paperback, 208 pages, ISBN: 978-1-85273-003-1, £12.50

### **Dancing texts: intertextuality in interpretation**

**Janet Adshead-Lansdale**

An innovative approach to dance analysis, looking at issues in the interpretation and reading of dances. Building on Janet Adshead-Lansdale's *Dance analysis: theory and practice* (1988), *Dancing texts* reshapes recent developments in post-structuralist and literary theory to illuminate close readings of dances.

Following a thorough introduction to the theoretical basis of intertextuality in relation to dance, the book offers a number of fully worked out examples of dance analysis, with subjects spanning the 20th century and ranging from video-dance to ballet. The examples chosen include classical, modern and postmodern styles of theatre dance and also explore relations with music, film, architecture, language, popular culture and ethnicity. The shifting and fluid interpretations that emerge illustrate

the processes of intertextuality itself, opening up a new arena for dance analysis and criticism.

The editor, Janet Adshead-Lansdale, is the former Professor of Dance Studies and Head of the School of Performing Arts at the University of Surrey, and the authors are choreographers, researchers, and university lecturers working in dance analysis.

Paperback, 272 pages, ISBN: 978-1-85273-064-2, £15.00

## **The struggle with the angel: a poetics of Lloyd Newson's *Strange Fish***

**Janet Adshead-Lansdale**

In *The struggle with the angel* Janet Adshead-Lansdale makes two major contributions to research in dance.

Firstly, she takes forward arguments about interpretive strategies based on post-structuralist debate, extending those in her much used book *Dance analysis: theory and practice*. These arguments place the analysis of movement, the articulation of structures employed to create form, the identification of subject matter and consideration of its treatment, within a meaning-making framework which locates Lloyd Newson's *Strange Fish*, created for DV8 Physical Theatre, in the cultural frame of dance and art in the late twentieth century in Europe, bringing the spectator's role to the forefront.

Secondly, she shows the depth that it is possible to achieve through a sustained and extended analysis of a particular work, extending the chapter-length examples in her *Dancing texts: intertextuality in interpretation* to a full length account. Her own intertextual and creative engagement with the work is balanced by a sense of the uniqueness and integrity of *Strange Fish*. Drawing on texts related to Greek and Christian histories, to psychoanalytic thinking of recent times and to feminism and queer theory, Lansdale presents cogent interpretations which are critical of, yet in sympathy with, the work.

This text shows how dance research can aspire to, and equal, the much longer-standing analytic accounts of individual works in music, theatre and the visual arts, to penetrate the many layers of meaning that interpreters construct.

Janet Adshead-Lansdale is a Distinguished Professor of Dance Studies at the University of Surrey.

Paperback, 268 pages, ISBN: 978-1-85273-117-5, £20.00

## **Art without boundaries, the world of modern dance**

**Jack Anderson**

An important history of modern dance, starting with an analysis of early influences from the end of the 19th century and following modern dance in Europe and the USA through the world wars and into the 1990s. Renowned for his dance criticism, Jack Anderson is also an accomplished and widely-read poet, and he has produced here a book which is not only scholarly and precise but also eminently readable.

Hardback, 396 pages, ISBN: 978-1-85273-057-4, £20.00

Paperback, 396 pages, ISBN: 978-1-85273-054-3 £12.50

## **The One and Only: The Ballet Russe de Monte Carlo** **Jack Anderson**

The story of one of America's most important and now neglected ballet companies. Alexandra Danilova, Frederic Franklin, Alicia Markova, Mia Slavenska, Nathalie Krassovska, Tamara Toumanova, Andre Eglevsky, Leon Danielian, Ruthanna Boris, Maria Tallchief, Alicia Alonso, Igor Youskevitch, and Nina Novak were among the stars who led the company on its grueling tours of American cities, great and small. For more than two decades it pioneered the appreciation of ballet throughout the United States, becoming one of the most beloved companies in history.

The Ballet Russe was founded in 1938 by Sergei J. Denham and Léonide Massine, who choreographed for it *Gaité Parisienne*, *Seventh Symphony*, *Saint Francis*, *Rouge et Noir*; and, in collaboration with Salvador Dali, the controversial *Bacchanale* and *Labyrinth*. It made Agnes de Mille famous with *Rodeo* and brought George Balanchine back from Broadway to create *Danses Concertantes*, *Night Shadow*, and *Raymonda*. Other choreographers included Frederick Ashton, Bronislava Nijinska, Ruth Page, and Valerie Bettis.

Paperback, 390 pages, ISBN: 978-1-85273-141-0, £15.00

## **Harald Lander, his life and ballets** **Erik Aschengreen**

Harald Lander (1905-71) was the most important figure in the history of the Royal Danish Ballet in the 20th century. During his 19 years as Artistic Director (1932-51) he laid the foundations for the world-wide fame which the company gained in the second part of the century. He changed the training system, choreographed a series of ballets and nursed the Bournonville heritage.

But in 1951, in the infamous 'Ballet Affair', Lander also became the most controversial figure in the Danish ballet world of the time, when he was accused of sexual harassment of female dancers and of wielding absolute and unpleasant power as Artistic Director of the Royal Danish Ballet. The affair split the Danish ballet world between Lander's supporters and detractors, and the repercussions from the rift are still evident today.

As a result of the affair, Lander left Denmark to work internationally, becoming maître de ballet and choreographer at the Paris Opera Ballet for 11 years, where for a time he was also head of the Ballet School.

This book, the first biography of Lander to be published in English, tells the story of this remarkable man, dispels many of the myths and rumours about him, and chronicles his fall from grace and ultimate rehabilitation.

Hardback, 432 pages, ISBN: 978-185273-129-8, £30.00

## **Movement awareness and creativity**

**Leah Bartal & Nira Ne'eman**

An exploration of the entire gamut of the body's potential for creative movement. Fully illustrated with over seventy photographs, the book offers a complete programme of harmony and creative expression through movement: dancers, actors, teachers and therapists have found it inspiring; parents and teachers have discovered new worlds of the imagination.

Paperback, 192 pages, ISBN: 978-1-85273-084-0, £12.50

## **Alphabet of classical dance**

**Nadezhda Bazarova & Varvara Mey**

*Alphabet of classical dance* sets out in detail the classes taught in their first three years of study to students at Russia's main school of classical dance, the Vaganova Choreographic School in St. Petersburg. Many of the greatest dancers of the 20th century were products of the school – Ulanova, Nureyev, Makarova, Baryshnikov – to name but a few, and teachers and their students will find invaluable this detailed exposition of the teaching methods of one of the world's great ballet schools.

Paperback, 204 pages, ISBN: 978-0-90310-295-7, £12.50

## **The ballet called Giselle**

**Cyril W. Beaumont**

This classic book is the definitive work on one of the great ballets of the romantic period, with detailed discussions of the characters and their motives. The book is in two parts, the first dealing with the original 1841 production, the second with technical and critical aspects of the ballet. Part 1 charts the evolution of the Romantic Ballet, and then gives a detailed description of the original production of *Giselle*, including a synopsis and accounts of the settings, costumes, and creators of the original roles.

Part 2 describes the stage action - the steps, gestures and the meanings they express – and analyses the interpretation of the roles. The book concludes with a survey of famous dancers of the past who won fame for their performances of *Giselle* and *Albrecht*.

Paperback, 190 pages, ISBN: 978-1-85273-152-6, £15.00

## **The ballet called Swan Lake**

**Cyril W. Beaumont**

The definitive work on one of ballet's greatest and most popular works, *Swan Lake*. The book is in two parts. The first describes the evolution of *Swan Lake* from its initial conception to its first realisation by the Austrian choreographer Julius Wenzel Reisinger,

which was a comparative failure, followed by the story of the ballet's resuscitation and eventual triumph by Marius Petipa and Lev Ivanov. Included are the original synopses of both the original Reisinger production and the Petipa-Ivanov version. There is an account of Tchaikovsky and his score, together with details of the original settings and costumes, and many of those designed for later productions.

The second part of the book is concerned with the actual presentation of the ballet. The choreography of all four acts of the Petipa-Ivanov version is set out in full, with explanations of not only the stage action, but also of how the dancers move, the kind of steps they do, the gestures they make and what they are intended to express. The various roles are also analysed from the dancers' points of view, and some of the problems that may confront both dancer and producer are considered and resolved. Finally, there is a survey of some of the great dancers who over the years have achieved distinction in the roles of Odette-Odile and Prince Siegfried.

Paperback, 224 pages, ISBN: 978-1-85273-153-3, £15.00

### **Michel Fokine and his ballets**

**Cyril W. Beaumont**

A reprint of a 1935 book giving a detailed analysis of Fokine's early ballets, full of invaluable information.

Paperback, 170 pages, ISBN: 978-1-85273-050-5, £12.50

### **The Code of Terpsichore**

**Carlo Blasis**

Carlo Blasis (1795-1878) was born in Italy, trained in France and worked as a dancer, choreographer and teacher throughout Europe. In Paris, he studied with Pierre Gardel and danced at the Opera. At La Scala, Milan he worked with the great choreographer Salvatore Vigano.

After a successful dancing career, Blasis became a respected teacher, and one of the very few dancing masters who have set down the precepts of their art. *The Code of Terpsichore* appeared in 1828 while Blasis was dancing in London. This wide-ranging work includes dance history, mime and social dancing among its many topics. Blasis worked during a period of significant changes in dancing on the stage, and in part two of *The Code of Terpsichore, theory of theatrical dancing*, he draws attention to these as he sets down his observations and his practice as a teacher.

Blasis not only provides a unique insight into the dance style and technique of his time, he also records the art which lay at the heart of the romantic ballet.

Paperback, 600 pages, ISBN: 978-1-85273-126-7, £25.00

## **The intimate act of choreography**

**Lynne Anne Blom & L. Tarin Chaplin**

A comprehensive book that covers all aspects of choreography from the most fundamental techniques to highly sophisticated artistic concerns. *The intimate act of choreography* presents the what and how of choreography in a workable format that begins with basics – time, space, force – and moves on to the more complex issues faced by the intermediate and advanced choreographer – form, style, abstraction, compositional structures, and choreographic devices.

The format of the book evolved from the idea that improvisation is a good way to learn choreography. This approach is in harmony with widely accepted dance philosophies that value the unique quality of each individual's creativity. After discussing a concept, the authors provide improvisations and choreographic studies that give the student a physical experience of that concept. The language is stimulating and innovative, rich in visual images that will challenge the choreographer to explore new directions in movement.

Paperback, 252 pages, ISBN: 978-1-85273-010-9, £14.95

## **The moment of movement**

**Lynne Anne Blom & L. Tarin Chaplin**

A comprehensive guide to movement improvisation, including lucid presentation of 200 examples for students, beginning and advanced.

Paperback, 252 pages, ISBN: 978-1-85273-009-3, £14.95

## **Letters on dance and choreography**

**August Bournonville**

A translation into English, by Knud Arne Jürgensen, of a newly discovered series of eight public letters, first published in France in 1860, in which Bournonville discusses the artistic and aesthetic aspects of the ballet of his times.

Hardback, 85 pages, ISBN: 978-1-85273-073-4, £10.00

## **My dearly beloved wife!**

**August Bournonville**

In 1841 the great Danish choreographer and ballet-master August Bournonville made a six-months European journey that took him to France, and, for the first time, to Italy. During this journey he kept a weekly correspondence with his wife, Helene, who had remained in Copenhagen with their six children. In these thirty-nine letters, here gathered in book form for the first time, Bournonville describes in vivid details his

many personal, cultural, and theatrical encounters, with a spontaneity of expression that is conspicuously absent from his other writings.

Hardback, 252 pages, ISBN: 978-1-85273-106-9, £25.00

### **Shakespeare and the dance** **Alan Brissenden**

Dancing was an essential part of life in Shakespeare's England, and it occurs in almost all of Shakespeare's plays from 1607 onwards. In this reprint of an essential text Dr. Brissenden shows that for Shakespeare it was also an accepted symbol of harmony, and was regularly used by him to express one of his major themes, the attempt to achieve order in a discordant world. The author, who is a dance critic as well as a Shakespearean scholar, has drawn on manuscript sources, a wide range of writings of the period, including dance manuals, and his own experience of dance and theatre to produce a book which is essential reading for students, scholars, theatre directors and all those interested in Renaissance dance and theatre.

Paperback, 148 pages, ISBN: 978-1-85273-083-3, £12.50

### **Labanotation for beginners** **Ann Kipling Brown**

Labanotation is one of the most widely used systems of dance notation in the world today, and this elementary textbook provides practical instructions for the study of its basic principles. Students using it will examine the elements of movement and notation, and practice dances they have created themselves, as well as learn about dances created by established choreographers.

The principles of the system are presented in a sequence of clear, graded lessons, illustrated with numerous examples and supplemented with practical exercises in reading and writing, with each section of the text presenting logical progressions of exploring and recording movement.

Paperback, 84 pages, ISBN: 978-1-85273-123-6, £10.00

### **Bournonville and ballet technique** **Erik Bruhn & Lillian Moore**

A facsimile reprint of a now very rare 1961 publication, in which the great Danish dancer Erik Bruhn and the American historian Lillian Moore discuss August Bournonville's principles of ballet technique as set down in his *Études chorégraphiques*. In their introduction the authors write 'We simply want to discuss a few things which are sometimes neglected even in the best schools, and describe some of the ways they are taught in the Danish school, where they are still remembered.'

Paperback, 72 pages, ISBN: 978-1-85273-107-6, £10.00

## **Buckle at the ballet**

**Richard Buckle**

For sixteen years, from 1959 to 1975, Richard Buckle's articles in the *Sunday Times* were the most eagerly awaited and passionately perused ballet criticism in the English-speaking world. Before that he had written for the *Observer* and for his own magazine *Ballet*. Although most of the pieces included here are from the *Sunday Times*, a few date back to the mid-1940s: this anthology is thus the harvest of thirty-five years' ballet-going.

The qualities which brought Buckle a wide readership beyond the specialist circle of balletomanes were undoubtedly his wit and his humour. Most weeks his column could be relied upon for a laugh, for some burst of fantasy or an unexpected comic twist given to a shrewd opinion. In addition, Richard Buckle had a knack for putting his finger on a ballet's strong point or weak spot, for extracting the essence of a work and expressing it in evocative prose.

Perhaps his most important work, however, was as a talent-spotter and prophet of new forms: he was the first to champion Balanchine and the New York City Ballet on their first visit to London, but this did not prevent him from also acclaiming Martha Graham's very different form of dance.

Hardback, 416 pages, ISBN: 978-0-90310-253-7, £12.95

## **The student dancer**

**Julia Buckroyd**

In *The student dancer*, Julia Buckroyd brings together the fields of education, welfare, counselling and psychology in relation to dance teaching and training. Following a substantial body of evidence which shows a high incidence of illness, smoking-related diseases, injury and eating disorders among dancers and trainees, she argues that current dance training is damaging to the welfare of students and needs to change. Essential reading for dancers, teachers, students, and parents.

Paperback, 244 pages, ISBN: 978-1-85273-074-1, £15.00

## **Thinking through dance: the philosophy of dance performance and practices**

**Jenny Bunker, Anna Pakes & Bonnie Rowell**

*Thinking Through Dance* explores important philosophical questions raised in and by dance. Its themes include the embodiment and personhood of dancers; issues of dance work ontology and performance identity; how dance is perceived and understood; the relevance of philosophy to dance as an artform; and whether dance itself, or its associated practices, are themselves philosophical in any significant sense. Individual essays draw on different philosophical traditions, including analytic, phenomenological and poststructuralist, and the primary focus is on theatre dance in the Western tradition, although the issues discussed have a much broader sweep. The volume poses

fundamental questions about what it means to be or witness a dancer moving, about the nature of choreography, dance works and performances, and about the interest and value of a dialogue between philosophy and dance.

The philosophy of dance is a burgeoning field of enquiry and this volume seeks to represent something of the breadth of international research currently underway. It draws together contributors who are professional philosophers, dance scholars and dance practitioners (in some cases, people combine these roles), from Britain, continental Europe, the USA and South Africa. As the first anthology of essays about philosophy and dance to be published in English for some time, the aim is to provoke debate and develop the existing reflection on dance, but in new and invigorating directions.

Paperback, 312 pages, ISBN: 978-1-85273-165-6, £20.00

**Collaborations: Ninette de Valois and William Butler Yeats**  
**Richard Allen Cave**

*Collaborations* is the first detailed study of the creative relationship of poet William Butler Yeats and dancer and choreographer Ninette de Valois, which lasted from 1927 to 1934. Their meeting at the Festival Theatre in Cambridge, a remarkable venture in experimental staging run by Terence Gray, de Valois' cousin, had a profound impact on her subsequent work with Yeats. Gray promoted the expressionist style in terms of design and movement, for which de Valois devised the choreography, and it was a similar style that Yeats encouraged her to pursue in mounting his own plays. Four productions were achieved: *Fighting the Waves*, *The Dreaming of the Bones*, *At the Hawk's Well* and *The King of the Great Clock Tower*.

Paperback, 202 pages, ISBN: 978-1-85273-143-4, £15.00

**Ninette de Valois: adventurous traditionalist**  
**Richard Cave & Libby Worth (editors)**

Ninette de Valois was gifted with myriad talents. To summarise these as dancer, choreographer, artistic director and theatre administrator tells only a fraction of her story. What is lacking in such a summary are the nuances, the varying facets within each of those categories. It has required a wealth of writers, teachers, performers, colleagues, one-time students and collaborators to come together to engage with and celebrate the complexity of this remarkable woman, in a book which is based on a conference held at the Royal Ballet School in 2011.

The book contains more than fifty photographs and includes a DVD offering more than four hours of filmed material to complement the written word. The DVD includes material recorded at the conference (including a complete performance of Yeats' *The King of the Great Clock Tower*, originally choreographed by de Valois and here recreated by Will Tuckett and performed by students from the Royal Ballet School) and rare archive recordings. [The DVD is coded NTSC region free, for world-wide use.]

Contributors to the book include Valerie Adams, Rupert Christiansen, Susie Crow,

Kate Flatt, Beth Genné, Richard Glasstone, Ann Hutchinson Guest, Jennifer Jackson, Nicola Katrak, Patricia Linton, Alastair Macaulay, Anna Meadmore, Geraldine Morris, Victoria O'Brien, Jann Parry, Giannandrea Poesio, and Jane Pritchard.

Paperback, 308 pages, ISBN: 978-1-85273-157-1, £20.00

## **Writings on dance, 1938 - 68**

**A. V. Coton**

A. V. Coton was for many years dance critic of the *Daily Telegraph*, and the aim of this book is to give some indication of his conception of his role as a dance critic and of the range of his activity, in time, place and interest. No writer on dance has set himself a wider brief. The writings from which this anthology has been selected extend over thirty years, in which he contrived to see nearly everything worth seeing in Europe and America in the sphere of theatrical dance. He wrote about it in three different styles which conditioned the presentation of his views: the daily press, with its limitations of space and tyrannical deadline; the periodical press, which allows of more detailed analysis, more developed themes, and frequently the chance of proof-corrections; and in books, the most satisfying medium of all.

In each style, however, his guiding principles and criteria remained firmly established. Three men dominate the text: Fokine, whose 'five principles' Coton wholeheartedly approved of as a measuring stick; and Antony Tudor and Kurt Jooss, each of whom, in the 1930s, provided him with personal revelations as to the scope and power of, respectively, classical ballet and modern dance. Because of the importance of this trio of choreographic creators to Coton's thought and reactions, they are represented at length. Coton's concern with the native scene in Britain was always close, and his analyses of the historical development of English ballet, and of its strength and weakness, remain full of stimulating, and occasionally controversial, convictions.

Paperback, 192 pages, ISBN: 978-0-90310-220-9, £15.00

## **History and the morris dance**

**John Cutting**

*'Where did morris come from, and what was it for?'*

After thirty years of dancing, teaching, and research, John Cutting attempts to answer these questions. From the earliest known references (1137 in Spain, 1448 in England) to the middle of the 19th century, morris events are listed and examined, while a parallel study looks at publications about morris, from the Puritans down to the present day. Many illustrations, portraying morris or possible morris dancers, from the fourteenth century onwards are reproduced in the text.

Paperback, 204 pages, ISBN: 978-1-85273-108-3, £12.50

## **Dance writings**

### **Edwin Denby**

The collected dance criticisms, 1936-1965, of one of America's greatest dance critics. Edwin Denby, who died in 1983, was the most important and influential American dance critic of the twentieth century. His reviews and essays – which he began writing in the late 1930s and continued to write for almost 30 years – were possessed of a voice, vision, and passion as compelling and inspiring as his subject. As a dance critic, Denby permanently changed the way we think and talk about dance. Now, for the first time, almost all of his dance writings are brought together in one volume.

'With other critics you can agree or disagree. With Denby you undergo a form of conversion.' – Arlene Croce.

Hardback, 662 pages, ISBN: 978-0-90310-296-4, £20.00

## **In good company: sixty years with the Royal Ballet**

### **Leslie Edwards**

No other dancer has ever matched Leslie Edwards' amazing career with the Royal Ballet: more than sixty years of performing, starting in 1933 and continuing even beyond his official retirement in November 1993. In addition, for the first six years of his career he appeared frequently with Ballet Rambert, and later on was involved with outside events, often featuring Margot Fonteyn and Rudolf Nureyev. And something much more than the length and breadth of his career marked it out as special: there was also the great admiration and affection which he won from audiences and his fellow artists.

Over the years he had a respectable share of leading roles, many of them created by some of the great choreographers of the 20th century – Frederick Ashton, Ninette de Valois, John Cranko, Robert Helpmann, and Kenneth MacMillan among others. However, he was seen more often in smaller parts, and he showed again and again that these can make just as vital a contribution to a ballet's total effect. It was not by chance that both de Valois and Helpmann remarked to him that he knew how to make something out of little material.

Leslie Edwards was a remarkable and much loved man. This autobiography is peppered with the names of the many famous people with whom he worked and whom he befriended, but he relates a lifetime spent working with the Royal Ballet with charm, modesty, and good humour.

Hardback, 280 pages, ISBN: 978-1-85273-097-0, £18.00

## **Swans of the Kremlin – ballet and power in Soviet Russia**

### **Christina Ezrahi**

Classical ballet was perhaps the most visible symbol of aristocratic culture and its isolation from the rest of Russian society under the tsars. In the wake of the October Revolution, ballet, like all of the arts, fell under the auspices of the Soviet authorities, and many feared that the imperial ballet troupes would be disbanded. Instead, as

Christina Ezrahi explains in *Swans of the Kremlin*, the Soviets attempted to mold the former imperial ballet to suit their revolutionary cultural agenda and employ it to re-educate the masses.

Ezrahi's groundbreaking study reveals they were far from successful. *Swans of the Kremlin* offers a fascinating glimpse of the collision of art and politics during the volatile first 50 years of the Soviet period. Ezrahi shows how the producers and performers of Russia's two major troupes, the Mariinsky (later Kirov) and the Bolshoi, quietly but effectively resisted Soviet sway. Despite all controls put on them, they managed to maintain the classical forms and traditions of their artistic past and to further develop their art form. These aesthetic and professional standards proved to be the power behind the ballet's worldwide appeal.

Paperback, 338 pages, ISBN: 978-1-85273-158-8, £19.99

## **Maria Fay's floor barre**

**Maria Fay**

In her long and varied career as a dancer, teacher, choreographer and coach, Maria Fay became constantly aware of the existence of too many injured dancers. She became convinced that many of the traumatic and acute injuries she saw might have been avoided with the use of a corrective and preventative exercise regime specifically devised for the dancer's finely tuned and delicate muscle tone.

Gradually she invented many new exercises as well as adopting some suitable ones from other movement systems such as Yoga and Pilates, and tried them out on injured dancers, with remarkable results. This book is a detailed technical manual of Maria Fay's system, with 280 exercises and enchainments, 3 sample classes, and over 150 photographs and drawings: an invaluable tool for dancers, teachers, and students.

A DVD of the exercises is available separately, see page 54.

Paperback, 168 pages, ISBN: 978-1-85273-131-1, £12.95

## **Dancing into the unknown**

**Tamara Tchinarova Finch**

Tamara Tchinarova was born in Romania of Russian parents and began her dance training in Paris with emigré ballerinas from the Imperial Russian Ballet. She danced professionally in Europe with the Ballets Russes companies that emerged after the death of Diaghilev and in 1936 visited Australia with the Monte Carlo Ballets Russes, returning again with them in 1938. In Australia during those first two tours she made a strong impression as Action in Léonide Massine's symphonic ballet *Les Presages*, and was also much admired for her portrayal of the cruel Georgian Queen Thamar in Michel Fokine's ballet of the same name.

In 1939, at the conclusion of the Covent Ballets Russes tour, Tchinarova, along with a number of her colleagues, decided to stay in Australia, where she danced with the Borovansky Ballet and met and married the actor Peter Finch. She worked with Finch on a number of films, before leaving Australia with him to make her home in

London. But Finch had caught the eye of the glamorous but unstable actress Vivien Leigh, wife of Sir Laurence Olivier, and the love triangle that developed was to have devastating consequences.

This fascinating autobiography highlights Tamara's early life and career in Bessarabia and Paris and her worldwide dancing career, the tempestuous marriage to Peter Finch and her involvement in his notorious affair with Leigh, through to her subsequent career as interpreter for many Russian ballet companies.

Hardback, 248 pages, ISBN: 978-1-85273-114-4, £18.00

**Researching dance, evolving modes of inquiry**  
**Sondra Horton Fraleigh & Penelope Hanstein**

An introduction to dance research methods addressed primarily at graduate students. Contains essays by nine dance scholars examining some of the most common approaches to dance research.

Paperback, 380 pages, ISBN: 978-1-85273-067-3, £15.00

**Classical ballet terms, an illustrated dictionary**  
**Richard Glasstone**

Wherever ballet is taught in the world, and in whatever language, it retains one common denominator: the technical terms used are in French. Yet there are many discrepancies in the perceived meaning, spelling and usage between various countries and teaching methods, and this dictionary aims to prevent confusion by explaining the precise meanings of nearly 600 French technical ballet terms. The book is illustrated with photographs of Michael Clark, Antonia Franceschi, and Philip Broomhead.

Paperback, 94 pages, ISBN: 978-1-85273-080-2, £10.00

**The story of Dai Ailian**  
**Richard Glasstone**

An enormously respected and influential figure in China, both for her wide research into Chinese folk dance and her pivotal role in the establishment of ballet in China, the achievements of the teacher and choreographer Dai Ailian are not well known in the west. Richard Glasstone's biography now sets them in a wide social and historical context.

Glasstone charts the story from Dai's birth and childhood in Trinidad through her studies in England, her journey to China and resistance to the Japanese invasion, and her travels to the remote Chinese Borderlands, collecting and recording the dances of the Minority populations. In 1954, Dai was appointed Principal of the Beijing Dance School, a post she held for over a decade, but in 1966 her work was interrupted by the notorious Cultural Revolution. Sent to work in the fields, she was rehabilitated in 1975, and the next year was made Artistic Adviser to the National Ballet of China,

where she devoted the rest of her life to re-establishing the company's artistic and technical standards.

Paperback, 120 pages, ISBN: 978-1-85273-118-2, £7.99

### **Knowing dance, a guide for creative teaching**

**Marion Gough**

A general framework for understanding the many different aims, demands and constraints of teaching dance, with suggestions for practical and creative ways of dealing with them. After considering the interaction between teaching and learning, the author looks at the ways that a dance course may be planned, and how styles, strategies and methods of assessment can be applied to achieve different teaching objectives. The author is a dance teacher of many years experience.

Paperback, 128 pages, ISBN: 978-1-85273-070-3, £12.50

### **The Diaghilev Ballet, 1909-1929**

**Serge Leonovich Grigoriev**

The Diaghilev Ballet existed from 1909 to 1929; and from its beginning to its end Serge Grigoriev acted as *régisseur* – that is to say he was responsible for every aspect of the venture save its finance. In the early 1950s he began reading back among the 'logs' of the Ballet's many seasons, and decided that he would write what no one else could write – the story of Diaghilev's extraordinary enterprise as seen by one of its major participants.

His book offers a chronology of the Ballet's history, beginning with the first preparations in St. Petersburg, through triumphs and setbacks in Paris, disaster in the United States, revolution in Portugal, to the last phase when, cut off from Russia, the Ballet found an official home in Monte Carlo.

Almost without exception, the leading European practitioners of music and painting came to collaborate with Diaghilev. Add the names of the dancers, and virtually all the famous figures in the artistic world of the period find a place in Grigoriev's record. Of Diaghilev himself – the strange genius behind this fabulous adventure, the creative artist who could only create in collaboration with dancers, choreographers, and composers, a vivid portrait emerges. He underwent every kind of fortune, good and bad, deserved and undeserved, finally refusing to regard himself as a sick man, gambling with death and losing his stake.

Paperback, 304 pages, ISBN: 978-1-85273-132-8, £15.00

### **The Bolero school**

**Marina Grut**

*The Bolero school* is a book for both ballet and Spanish dancers, and a journey through the history of the fascinating country of Spain with its vibrant culture and people. The

author endeavours to unlock and explain the many mysteries that surround this dance form for teachers, historians, and lay readers. The connection to ballet is explored, as is the school's distinction from ballet that makes it so unique. The historical progression and significance of the school and its regional roots are traced, and the book contains biographies of Spanish dancers and teachers who have been connected with the Bolero school through the ages. In addition, the steps and dances of the school and its fore-runners have been codified and their roots explained.

Hardback, 432 pages, ISBN: 978-1-85273-081-9, £30.00

### **Advanced Labanotation, issue 1: Canon forms**

**Ann Hutchinson Guest & Rob van Haarst**

How to write in Labanotation the choreographic device of the canon, often used in stage choreography. The book analyses different forms of canon and shows how they have been applied in choreography by Balanchine and Taylor and in movement choirs in Germany in the 1930s. This material gives insight not only into canon structures but also into how such complex movement for more than one performer is handled and laid out on paper.

Paperback, 104 pages, ISBN: 978-1-85273-139-7, £15.00

### **Advanced Labanotation, issue 2: Shape, design, trace patterns**

**Ann Hutchinson Guest & Rob van Haarst**

*Shape, design, trace patterns* is the first source text in this aspect of Labanotation since it was introduced into the system in 1979. It shows the application of design drawing and the use of shape in pantomime gestures, in the handling of props and in choreography such as Kurt Jooss's *The Green Table*.

Paperback, 116 pages, ISBN: 978-1-85273-146-5, £15.00

### **Advanced Labanotation, issue 3: Kneeling, sitting, lying**

**Ann Hutchinson Guest & Rob van Haarst**

*Kneeling, sitting, lying* is a comprehensive manual for writing movement when the body is not supported on the feet. Not only does it analyse in great detail how one can get up from lying, lie down from standing, roll from sitting onto the knees, etc., and how these movements are notated, but it offers also a complete survey of Labanotation rules about distance, timing, systems of reference, weight distribution and floor contact that apply to Labanotation as a whole and underlies any writing of 'floorwork'.

Paperback, 218 pages, ISBN: 978-1-85273-147-2, £20.00

### **Advanced Labanotation, issue 4: sequential movements**

**Ann Hutchinson Guest & Joukje Kolff**

How to write a successive movement in Labanotation, a movement that flows from

one part of the body to another in succession, passing from joint to joint or vertebra to vertebra. The book analyses different forms of sequential movements, including the body wave often used in modern dance, and also shows how the notation has been applied in recording exercises and compositions by Shawn, St. Denis, and Humphrey.

Paperback, 80 pages, ISBN: 978-1-85273-098-7, £15.00

### **Advanced Labanotation, issue 5: hands, fingers**

**Ann Hutchinson Guest & Joukje Kolff**

The notation of hand movements ranging from broad general statements for the whole hand to detailed descriptions that necessitate defining use of a particular surface or edge of a specific joint or segment.

Paperback, 160 pages, ISBN: 978-1-85273-086-4, £15.00

### **Advanced Labanotation, issue 6: floorwork, basic acrobatics**

**Ann Hutchinson Guest & Joukje Kolff**

This issue completes the theory relating to movements on the floor, supporting on various body parts and transitions between such supports. It also gives a full account of revolutions of the body and their recording in Labanotation and offers many reading examples from choreography that features particular floorwork actions.

Paperback, 388 pages, ISBN: 978-1-85273-093-2, £20.00

### **Advanced Labanotation, issue 7: centre of weight**

**Ann Hutchinson Guest**

The possibilities of exploring in Labanotation movements in which placement of body weight is of particular importance: balancing, shifting weight, leaning, and falling. Many examples from modern dance technique are included.

Paperback, 148 pages, ISBN: 978-1-85273-094-9, £15.00

### **Advanced Labanotation, issue 8: handling of objects, props**

**Ann Hutchinson Guest & Joukje Kolff**

The description and notation of various different types of objects, such as sticks, fans, swords, ribbons, and candles, and the ways in which they can be held or manipulated with the hands or other parts of the body.

Paperback, 236 pages, ISBN: 978-1-85273-090-1, £20.00

### **Advanced Labanotation, issue 9: spatial variations**

**Ann Hutchinson Guest & Joukje Kolff**

Specific details on a range of aspects of movement. These include finer intermediate directions, greater variations in writing paths of gestures and paths across the floor,

defined intermediate distances, specific minor movements, motion versus destination, orientation according to various systems of reference, and defined areas and locations on stage.

Paperback, 292 pages, ISBN: 978-1-85273-091-8, £24.00

**The Cecchetti legacy**  
**Ann Hutchinson Guest & Toby Bennett**

*The Cecchetti legacy* provides a more detailed account of the Cecchetti Method than has hitherto been available. Running to nearly 400 pages, and based largely on Ann Hutchinson Guest's notations from the 1950s and 1960s, this is a complete record of all of the enchainements recorded in the Cecchetti Manuals, including some, which although not 'original', reflect important principles of the Method.

The book will be of great use to anyone making an in depth study of Cecchetti's enchainements as well as those interested in a more general study of their style and technique. It contains an extensive, discursive analysis of the Cecchetti style and technique using word descriptions and Labanotation example. In addition, all of the exercises and enchainements are notated fully in Labanotation, providing a detailed account including some alternative versions taught by early teachers.

Paperback, 378 pages, ISBN: 978-1-85273-122-9, £30.00

**Fanny Elssler's Cachucha, Labanotation score**  
**Ann Hutchinson Guest**

Fanny Elssler's famous solo, reproduced from Zorn's *Grammar of the art of dancing* in Zorn's own notation and word description, and translated into Labanotation by Ann Hutchinson Guest. The piano score, and notes by Ivor Guest, are included.

Paperback, 60 pages, ISBN: 978-0-90310-259-9, £10.00

**Ballet in Leicester Square, the Alhambra and the Empire, 1860**  
**-1915**  
**Ivor Guest**

More than half a century separated the golden age of the romantic ballet and the revelation of Diaghilev's Ballets Russes. The intervening period has often been cursorily passed over by historians, and here, for the first time, Ivor Guest reveals how ballet flourished in two of London's most famous music halls, the Alhambra and the Empire.

Hardback, 192 pages, ISBN: 978-1-85273-034-5, £20.00

## **The Ballet of the Enlightenment, the ballet d'action in France from 1790-1793**

**Ivor Guest**

A lengthy and scholarly, yet eminently readable history, concentrating on the careers of Vestris père, Noverre, Maximilien and Pierre Gardel, and Dauberval.

Hardback, 456 pages, ISBN: 978-1-85273-049-9, £30.00

## **The ballet of the Second Empire**

**Ivor Guest**

This is the combined edition of Ivor Guest's classic two-volume study of the ballet of the Second Empire. An unjustly neglected phase of ballet history, the Second Empire is a continuation of the great Romantic period.

All the important figures are vividly brought to life in these pages – Fanny Cerrito, Carlotta Grisi, Carolina Rosati, Amalia Ferraris and the brilliant but tragic Emma Livry. Now established as the authoritative account, *The ballet of the Second Empire* is set against the social, literary and artistic background of the time. With many amusing sidelights, the book gives a rich picture of one of the most colourful periods in French social history.

Hardback, 346 pages, ISBN: 978-1-85273-171-7, £30.00

## **Ballet under Napoleon**

**Ivor Guest**

Publication of this title completes Dr. Guest's massive survey of ballet in France from 1770 to 1870. This new volume covers the years 1793 to 1819 - the period of such luminaries as Gardel, Milton, Vestris, Duport, and Biondini. As Ivor Guest's many regular readers know, he is no dry-as-dust academic, but brings his study to vibrant life with the passion of the true enthusiast. The book runs to nearly 500 pages, and includes 40 pages of illustrations.

Hardback, 584 pages, ISBN: 978-1-85273-082-6, £35.00

## **Fanny Elssler**

**Ivor Guest**

Fanny Elssler was one of the most brilliant stars of the Romantic ballet. The accepted rival of Taglioni, she represented the passionate expression of the dance. Théophile Gautier distinguished the two ballerinas by describing Elssler as a pagan dancer and Taglioni as a Christian dancer. There was no doubt that it was Elssler he preferred. Her style found its true expression in her famous Spanish character dance: the Cachucha, but even more, it was her dramatic genius that conquered the audiences before whom she appeared. She approached, more closely than any other ballerina of her time, the

ideal of the complete dancer-actress, and her example lives on today in the tradition which modern ballerinas follow in the role of Giselle.

In Ivor Guest's biography her performances come vividly to life through eye-witness accounts, and the story of her life is told with a wealth of detail, much of it hitherto unpublished. Among the highlights are Elssler's adventurous tour of the United States (she was the first great ballerina to cross the Atlantic), her fantastic triumphs in Russia, her sentimental friendship with the great publicist, Gentz, and the persistent legend of her liaison with the son of Napoleon.

Hardback, 318 pages, ISBN: 978-1-85273-168-7, £30.00

## **Jules Perrot**

**Ivor Guest**

Perrot was, by any measure, the most brilliant and influential choreographer of his age, that of the romantic ballet. Based on exhaustive research in theatrical archives and newspaper files of the cities where he worked, and supported by an unrivalled knowledge of the period, Ivor Guest has written a detailed and vivid study of a man who, best known for his narrative ballets such as *Giselle* and *Esmeralda*, became a model for later generations of choreographers.

Hardback, 392 pages, ISBN: 978-0-90310-277-3, £20.00

## **La Fille mal gardée**

**Ivor Guest (editor)**

Sir Frederick Ashton's *La Fille mal gardée* is one of the most popular and successful ballets of the twentieth century. Based on an eighteenth century work which survived only in bastardised form, Ashton's choreographic genius was able to transform this dross into pure gold.

In this book the ballet is discussed by some of those intimately connected with the work's creation: Ashton himself, the designer Osbert Lancaster, the musical arranger John Lanchbery, and the ballerina Nadia Nerina, while the historical perspective is provided by Tamara Karsavina, Winifred Edwards, Ivor Guest, Lilian Moore, and Marina Grut.

Paperback, 104 pages, ISBN: 978-1-85273-134-2, £10.00

## **The Paris Opéra Ballet**

**Ivor Guest**

The Paris Opéra Ballet is the cradle of ballet, tracing the origin of ballet as a theatre art back to its foundation by Louis XIV in 1669. Over three centuries dance has retained its place as a potent element in its repertory in a long sequence of ballets and divertissements that have been presented on a succession of stages, culminating in the Palais Garnier and the Opéra Bastille.

Ivor Guest, the world's leading authority on French ballet was commissioned by the Opéra to write the history of its ballet company in 1976: this and subsequent editions were only in French. This revised and updated version is the first to appear in English.

Hardback, 160 pages, ISBN: 978-1-85273-109-0, £18.00

## **The romantic ballet in Paris**

**Ivor Guest**

The age of Romanticism in the first half of the nineteenth century was one of the greatest periods in the history of ballet. In a span of two decades ballet became what it had never been before, a major theatre art, gaining new vitality and meaning from the ideas of the Romantic movement which rapidly infiltrated each one of its component parts: scenarios, music, décor, choreography, and dance style.

The main centre of the romantic ballet was the Paris Opéra, and its high priest was the poet Théophile Gautier, who wrote the scenarios of *Giselle* and other ballets. It was he who explained the dual nature of the romantic ballet so succinctly by contrasting the two rival ballerinas, the spiritual Taglioni and the passionate Elssler, as a Christian dancer and a pagan dancer. These and many other stars of the romantic ballet, as well as the choreographers, composers, designers, and balletomanes of the time are brought to life in a colourful panorama of this great age of French ballet, from 1820 to 1847, which Ivor Guest has skilfully set against the social and historical background of the time.

This detailed and definitive study, first published in 1966 and here completely revised and updated, is based on an exhaustive study of the archives of the Paris Opéra and printed and pictorial sources of the time. The handsomely produced hardback book runs to more than 500 pages, including 48 pages of black and white illustrations and a colour frontispiece.

Hardback, 472 pages, ISBN: 978-1-85273-119-9, £40.00

## **The romantic ballet in England**

**Ivor Guest**

In the development of ballet the Romantic period was a golden age which has passed into theatrical legend and has provided many an inspiration for later generations of choreographers and dancers. Of the many centres of ballet activity in those fruitful years, London made a contribution of exceptional importance. At Her Majesty's Theatre during the 1840s, the greatest choreographic genius of his day, Jules Perrot, produced an incredible series of masterpieces in which the brightest stars of an unprecedented galaxy of ballerinas were featured, not only individually but – and here London was to be unique – dancing alongside one another.

This, the most glorious achievement of the Romantic ballet, provides the highlight of Ivor Guest's classic study which also describes the developments which led up to it and the sad decline that shortly afterwards overtook ballet with almost dramatic suddenness. From an exhaustive examination of contemporary accounts and memoirs,

Ivor Guest brings to life the personalities of the ballet scene of that time – Lumley, the impresario, the great Perrot himself, international stars such as Taglioni and Elssler, Cerrito and Carlotta Grisi, and the English dancers of more modest renown, of whom the most promising was the ill-fated Clara Webster. A reissue of a classic work and a companion to the same author's *The Romantic Ballet in Paris*, this book is the story of an important period in ballet history and of those who played their part in it.

Laminated boards, 204 pages, ISBN: 978-1-85273-170-0, £25.00

### **Historical dances for the theatre: the pavan and minuet**

**John Guthrie**

Detailed practical instructions on how to perform the 18th century Minuet, with brief notes on the 16th century Pavan. 11 pages of music, arranged for the piano, are included.

Paperback, 88 pages, ISBN: 978-0-90310-268-1, £10.00

### **How to dress dancers**

**Mary Kent Harrison**

A well illustrated book which shows how to start making costumes for dancers. Basic instructions are given for leotards, bodices, skirts, petticoats, head-dresses, the classical and romantic tutu, men's classical costume, practice tights, leg-warmers, practice tunics, etc.

Paperback, 144 pages, ISBN: 978-1-85273-066-6, £10.00

### **Ondine, diary of a ballet**

**Hans Werner Henze**

In 1957 the English choreographer Frederick Ashton and the German composer Hans Werner Henze began to collaborate on a new ballet, *Ondine*. During the creation of the work Henze kept a diary of its progress and his thoughts on the choreography and the music. Here translated into English for the first time, the diary gives a major insight into the workings of the creators' minds during the composition of one of the 20th century's major works of art.

Hardback, 68 pages, ISBN: 978-1-85273-095-6, £10.00

### **The Last Guru: Robert Cohan's life in dance, from Martha Graham to London Contemporary Dance Theatre**

**Paul R. W. Jackson**

Robert Cohan is part of the pantheon of American contemporary choreographers

which includes Alvin Ailey and Paul Taylor. Like them he follows in the tradition of their teacher Martha Graham whose works were grounded in finding through dance a way to express the human condition, in all its forms. This he has done in over fifty works, from early solos and duets to large group works which have been performed by contemporary and ballet companies around the world. A distinguished teacher, choreographer and advocate for dance he has shaped the lives of generations of dance artists.

Robert Cohan joined the Martha Graham Dance Company in 1946 and left it 23 years later when he was invited by Robin Howard to become the first Artistic Director of the Contemporary Dance Trust in London and as such was the founder Artistic Director of The Place, London Contemporary Dance School and London Contemporary Dance Theatre, which he directed for over 20 years. As director of LCDDT he created many works for the Company in collaboration with leading composers and designers, including the classics *Cell*, *Stabat Mater*, *Forest* and *Nymphaeas*.

Paperback, 404 pages, ISBN: 978-1-85273-162-5, £20.00

### ***Big City*, complete Labanotation score** **Kurt Jooss & Clare Lidbury**

This volume contains valuable resources for scholars and students of dance. A full Labanotation score of Jooss's ballet *Big City* together with a score of the music by Alexandre Tansman, arranged for a single piano, are both published for the first time. Valuable additional information is provided about props, costumes and casting requirements together with a production history and critical survey of the ballet. Illustrations include previously unpublished photographs and a selection of Hermann Markard's costume designs. Jooss's *Big City* is a dance vignette: evocative, sincere, a simple story told in three scenes of a working girl seduced by a libertine. With its complex musical cross-rhythms and counter-rhythms, its pioneering use of cinematic effects on the stage and its unique dance imagery, Jooss conveys his social message and uses dance as a medium to present poignant drama.

Spiral bound, 184 pages, ISBN: 978-1-85273-078-9, £25.00

### **Mark Morris: musician – choreographer** **Stephanie Jordan**

Of any choreographer working today, the American Mark Morris is most often cited for emphasis on musical values and standing within the music profession. His work also raises fundamental questions about how music informs our understanding of dance and about the interaction between seeing and hearing. This book is the first detailed study of Morris's use of music, revealing an unmatched range of approaches to music and strategies for making us hear musical scores in new ways. It also has impact well beyond his work, in outlining a 'choreomusical' (audio-visual) framework for discussion that, for the first time, introduces ideas from cognitive science.

Divided into three parts, the book opens with a discussion of the context of Morris's

work as a musical journey across his career and in relation to earlier choreomusical theories and processes. After proposals as to how to watch and listen to dance, Morris's output is discussed within three periods: 1980-88 (the early years of his dance company), 1988-91 (when he was resident in Brussels), and 1992-2014. The choreographer's own voice is heard regularly throughout the book, and analyses of his dances are brilliantly illustrated by a ground-breaking website of film clips generously hosted by the Mark Morris Dance Group.

Hardback, 556 pages, ISBN: 978-1-85273-175-5, £50.00

**Moving music: dialogues with music in twentieth-century ballet**  
Stephanie Jordan

An in-depth discussion of the relationships between music and ballet. Part 1 contains a broad overview of different musical concepts in 20th-century dance and proposes a new way of understanding musical-choreographic meanings, while part 2 applies this framework to the works of Ashton, Balanchine, and Tudor. A groundbreaking work of enormous importance for analysts, reconstructors, performers, and historians of music and dance alike.

Paperback, 392 pages, ISBN: 978-1-85273-063-5, £20.00

**Preservation politics, dance revived, reconstructed, remade**  
Stephanie Jordan

The proceedings of a conference held at the University of Surrey Roehampton in 1997, the first major European conference to examine our relationship to past dances and dance styles, and how these may be preserved. Contributors include Kenneth Archer and Millicent Hodson, Ramsay Burt, Nancy Reynolds, Ann Hutchinson Guest, Muriel Topaz, and Matthew Bourne.

Paperback, 264 pages, ISBN: 978-1-85273-079-6, £15.00

**Stravinsky dances: re-visions across a century**  
Stephanie Jordan

More than any other 20th-century composer, Igor Stravinsky is associated in the popular imagination with dance: ranging from his early Ballets Russes successes *The Firebird* and *Petrushka*, the years of scandal and experimental works like *Le Sacre du printemps* and *Les Noces*, through to the celebrated collaborations with George Balanchine. Yet little, so far, has been written about the composer's shifting views on dance across his career, the importance of his concert as well as ballet scores, or his appeal to a century of choreographers representing modern dance as well as ballet.

Stephanie Jordan's ground-breaking survey and close examination of a range of Stravinsky dances – some familiar, others less so – sheds new, unexpected light upon a composer central to Western artistic tradition and increasingly important to an

emerging world culture. Her book, which includes copious music and Labanotation examples, is essential reading for scholars and students in the fields of dance, music and interdisciplinary studies, as well as lay readers interested in the work of one of the 20th-century's greatest composers.

Hardback, 615 pages, ISBN: 978-1-85273-125-0, £50.00

**Striding out, aspects of contemporary and new dance in Britain**  
**Stephanie Jordan**

A detailed examination of the work of the English modern dance company Strider (1972-1975) and of four major choreographers whose careers began during the same period – Richard Alston, Siobhan Davies, Rosemary Butcher, and Ian Spink.

Paperback, 276 pages, ISBN: 978-1-85273-032-1, £15.00

**Bournonville ballet technique – fifty enchaînements**  
**Knud Arne Jürgensen & Vivi Flindt**

Fifty school exercises, selected and reconstructed from the notations of Hans Beck (Bournonville's successor) which he made in 1893 and which are preserved in the Copenhagen Theatre Museum. An accompanying piano score and DVD are available: see next entry and page 55.

Hardback, 112 pages, ISBN: 978-1-85273-035-2, £20.00

**Bournonville ballet technique – piano score**  
**Knud Arne Jürgensen**

Sheet music to accompany the eponymous book and DVD.

Paperback, 44 pages, ISBN: 978-1-85273-036-9, £12.95

**The Bournonville ballets, a photographic record 1844-1933**  
**Knud Arne Jürgensen**

Nearly 500 studio photographs and set designs of the Bournonville ballets, from 1844 to 1933. An essential book for all lovers of Bournonville's work and its historical traditions.

Hardback, 180 pages, ISBN: 978-0-90310-298-8, £25.00

**The Bournonville heritage, a choreographic record**  
**Knud Arne Jürgensen & Ann Hutchinson Guest**

24 previously unknown Bournonville dances reconstructed and transcribed into

Labanotation.

An accompanying piano score is available: see next entry.

Hardback, 208 pages, ISBN: 978-1-85273-025-3, £30.00

### **The Bournonville heritage, piano scores** **Knud Arne Jürgensen**

Piano scores of the dances reconstructed in the same author's *The Bournonville heritage, a choreographic record*.

Paperback, 72 pages, ISBN: 978-1-85273-030-7, £12.50

### **The Bournonville tradition: the first fifty years, 1829-1879**

Two volume set

#### **Knud Arne Jürgensen**

August Bournonville, the great 19th century choreographer and ballet-master, left a wealth of unpublished autographed manuscripts many of which have never before been examined in depth. *The Bournonville Tradition* draws on these sources to build a detailed picture of the man and his work.

*The Bournonville Tradition* is the final part of a research project begun in 1987 which has already produced three volumes which deal with Bournonville's legacy from an iconographic, a choreographic and a pedagogical point of view (all published by Dance Books). This concluding work aims for a more universal understanding of the genesis, the content and the nature of the Bournonville tradition during the choreographer's own lifetime by focusing mainly on his professional and private writings.

Volume I, a documentary biography, is a personal portrait of Bournonville the man, revealing not only his ideas on ballet training, performance and composition, but also his wider artistic, political and religious beliefs. Volume II is a much-needed sourcebook, an annotated bibliography of the choreography and music for his complete works.

Volume I, hardback, 216 pages, ISBN: 978-1-85273-055-0, £20.00

Volume II, hardback, 480 pages, ISBN: 978-1-85273-056-7, £30.00

### **Mim – a personal memoir of Marie Rambert** **Brigitte Kelly**

Although the name Rambert is now associated with modern dance, it is perhaps forgotten that the founder of the Rambert Dance Company, Marie Rambert, was one of the major instigators of the flowering of English Ballet in the 1930s. Never over-modest, she nicknamed herself 'the midwife at the birth of English ballet.

She died in 1982 at the age of 94. She was not just 'another ballet person'; her long life was crowded with activity and achievement and a selfless dedication to art. A woman of taste in literature, music, theatre in all aspects, she nurtured and guided a remarkable number of gifted choreographers, notably Frederick Ashton, Antony

Tudor, Andrée Howard, Walter Gore, and later Norman Morrice and Christopher Bruce. She gave them the opportunity to try out their ideas on the tiny stage of the Mercury Theatre, built by her husband, the playwright Ashley Dukes.

Lively, witty, unpredictable, funny, often outrageous, she was as well known for her outbursts of temperament as she was for her artistic achievements. She inspired, exasperated, and goaded her unusual group of dancers and choreographers who recognised her qualities and dedication and relished working in an atmosphere that crackled and sparkled with creative life.

Paperback, 212 pages, ISBN: 978-1-85273-127-4, £10.00

## **School of classical dance**

**Vera Kostrovitskaya**

*School of classical dance* is the official textbook of the Vaganova School in St. Petersburg and takes the reader from the basic concepts of the syllabus to the most complicated exercises taught at the end of the eight-year course. A thorough and logical presentation of the classical vocabulary, from its basic forms to advanced variations, is followed by a sample lesson for a senior class. The eight-year syllabus of the Vaganova school, now officially adopted by all Russian ballet schools, is then given in full. *School of classical dance* is both a work of reference and a stimulating handbook. The author was for many years Agrippina Vaganova's assistant, and she describes in detail the full official syllabus of the Vaganova school, based on the teachings of the great pedagogue. 'A book to be treasured, one of the great technical manuals of our time' – *The Dancing Times*.

Paperback, 488 pages, ISBN: 978-1-85273-044-4, £15.00

## **Spanish dancing, a practical handbook**

**Lalagia**

A detailed practical introduction for beginners wishing to master both technique and execution. The student is taken from the use of the castanets and basic arm positions to such steps as the Taconeo and Zapateado and on to performances of the complete dances Las Sevillanas and the Fandango. The text is complemented by over 150 line drawings.

Paperback, 168 pages, ISBN: 978-0-90310-288-9, £12.50

## **Choreutics**

**Rudolf Laban**

When, towards the end of the nineteenth century, Rudolf Laban began to take an interest in all forms of dance, it was with an enthusiastically searching mind, looking for the very roots of active living. He believed the key for the unfolding of human capacities to be embedded in the dynamic configurations of dance and that man could enhance his creative powers by becoming aware of the nature of shapes and rhythms through which living organisms express and communicate.

*Choreutics* can be said to contain the essence of Laban's thought as well as an elaboration of the framework which he found useful for the penetration of the

bewildering complexity of human movement. This he based on the unity of space and movement and he recognised a natural order in which the energy from within unfolds in space.

Paperback, 226 pages, ISBN: 978-1-85273-148-9, £15.00

**The mastery of movement**  
**Rudolf Laban**

Laban's *The Mastery of Movement on the Stage*, first published in 1950, quickly came to be accepted as the standard work on his conception of human movement. When he died, Laban was in the process of preparing a new edition of the book, and so for some time after his death it was out of print. That this second edition appeared was solely due to the efforts of Lisa Ullmann, who, better than any other person, was aware of the changes that Laban had intended to make.

The relationship between the inner motivation of movement and the outer functioning of the body is explored. Acting and dancing are shown as activities deeply concerned with man's urge to establish values and meanings. The student is introduced to basic principles underlying movement expression and experience and the numerous exercises are intended to challenge his or her intellectual, emotional and physical responses. The many descriptions of movement scenes and mine-dances are designed to stimulate penetration into man's inner life from where movement and action originate.

Paperback, 210 pages, ISBN: 978-1-85273-145-8, £15.00

**A bibliography of the dance collection of Doris Niles and Serge Leslie, part IV A – Z. Mainly 20th-century publications**  
**Serge Leslie**

The fourth volume of a four-volume set, detailing a large private dance collection. This volume is particularly useful in that it includes a listing of nearly 250 occasional articles by the great dance historian Cyril W. Beaumont.

Hardback, 284 pages, ISBN: 978-0-90310-256-8, £9.95

**A dancer's scrapbook, from the Capitol Theatre New York City to Carnegie Hall with Doris Niles**  
**Serge Leslie**

The story of a beautiful Californian girl who became one of the great Broadway stars of the 1920s, and later a famous Spanish dancer in the Europe of the 1930s. It is also the story of the now defunct art form of Prologue and Presentation: in the early days of the cinema films were not shown alone, but in carefully balanced programmes with major dance, music and variety artists. Some of the greatest names in American entertainment appeared in these programmes, and their stories too will be found in these pages.

Hardback, 172 pages, ISBN: 978-1-85273-001-7, £10.95

## **Character dance**

**Andrei Lopoukov, Alexander Shirayev, and Alexander Bocharov**

The art of character dancing in classical ballet is now almost lost, but when this book was first published in Russia in 1939 it still thrived. The authors, all brilliant character dancers themselves, were teachers at the Kirov Ballet, and were establishing a five-year course at the Kirov school. Their book was translated by Joan Lawson, a noted specialist in the subject, who herself studied in Russia and was for many years a teacher at the Royal Ballet School in London.

The first part of the book is devoted to class character exercises, and the second part gives specific character dances in various national styles – Russian, Hungarian, Polish, Gipsy, and Spanish.

Paperback, 124 pages, ISBN: 978-0-90310-290-2, £10.00

## **Poetics of contemporary dance**

**Laurence Louppe**

*Poetics of Contemporary Dance* is a major reference work originally published in French and here translated by Sally Gardner. Its author, historian and critic Laurence Louppe, is renowned for her perception and insight. Drawing on the whole practical and theoretical heritage of modern dance and its precursors and including discussion of works up to and including the 1980s, Louppe brilliantly and eruditely reviews the main “tools” of contemporary dance creation and thought: the body, weight, space, time, flow, breath, style and composition.

She also weaves through her analysis a remarkable vision of the broader historical and philosophical concerns and challenges specific to this art and its defining values. Rather than taking an objective, cognitive approach to her role as observer and critic, Louppe writes from an intimate place of attention to all of the contemporary dancer’s resources and practices: from the ‘pre-movement’ when stylistic values are born invisibly in bodies, to the moment and location of performance and the encounter with a public. Thus her writing aims at touching as much as informing the reader. *Poetics of Contemporary Dance* is both a call and a testament to contemporary dance literacy.

Paperback, 308 pages, ISBN: 978-1-85273-140-3, £20.00

## **The art of teaching classical ballet**

**Woytek Lowski**

A ballet-master of many years’ experience, Woytek Lowski was uniquely qualified in the art of teaching classical ballet to both students and professionals, in class and in rehearsal. *The Art of Teaching Classical Ballet* passes on his considerable expertise on all aspects of teaching classical ballet. After detailed observation and analysis of classwork and ballet technique, Lowski goes on to assess the general purpose of classwork, the responsibilities of both teachers and students, and gives helpful, often humorous advice for the student. He also considers the problems that the aspiring student is likely

to encounter on entering the dance profession, such as the demands of adapting to different dance styles and traditions, stage fright, and diet. Finally, a sample class for advanced students is given in full.

Paperback, 88 pages, ISBN: 978-1-85273-045-1, £10.00

**The Chevalier Noverre, father of modern ballet**  
**Deryck Lynham**

The name of Jean Georges Noverre stands forth in bold relief against the background of the history of the art of ballet. His *Lettres sur la danse* have been translated into almost every European language and yet, although the idea that he was largely responsible for creating the ballet d'action, or dramatic ballet, has gained general acceptance and his name is one of the most frequently quoted in the literature of the dance, scant light has been shed on his life and work. This biography, first published in 1950, was then and remains now the only major study of him.

His efforts to bring about a reform of costume were successful and he lived to see masks, full-bottomed wigs, and cumbersome hooped and panniered dresses abandoned in favour of attire better suited to the roles portrayed. None of Noverre's 150 ballets has been handed down to us, but it has been given to few to have so great and lasting an influence on the art of ballet, and it can be said without exaggeration that he is the grandfather of the ballet as we know it today.

Paperback, 222 pages, ISBN: 978-0-90310-201-8, £15.00

**Out of line, the story of British new dance**  
**Judith Mackrell**

A seminal history of British new dance from its origins in the 1960s to the early 1990s. Essential reading for anyone who wishes to understand contemporary British dance.

Paperback, 160 pages, ISBN: 978-1-85273-038-3, £12.50

**Theoretical and practical treatise on dancing**  
**Gennaro Magri**

First published in Naples in 1779, Magri's treatise on dance technique and execution is the single most important work bridging the gap between pre-romantic ballet technique and the beginnings of classical technique as we know it today. As a result of the author's idiosyncratic use of Italian the work was long thought to be untranslatable, a handicap here triumphantly overcome by the English dance scholar Mary Skeaping.

Hardback, 248 pages, ISBN: 978-0-90310-299-5, £25.00

## **Towards ballet: dance training for the very young**

**Beryl F. Manthorp**

Books on ballet technique are legion, but this is one of the very few books to deal with the teaching of pre-ballet classes to very young children.

The author, a life member of the Royal Academy of Dance and a frequent lecturer to its students, brings a lifetime's experience to bear on her subject and includes both theoretical information and detailed practical instructions on the teaching of pre-ballet classes to children between two and a half and eight years old.

Paperback, 92 pages, ISBN: 978-1-85273-154-0, £10.00

## **Nutrition for the dancer**

**Zerlina Mastin**

The tremendous physical mastery of a 21st century dancer undoubtedly rivals that of an athlete, but the importance and significance of nutrition could not be more different. However, merely likening the strength, agility and physicality of a dancer to that of an athlete overlooks the very nature of dance, embodying the vigor and sublime beauty of the dancer's physique as a visual expression of art.

Having trained as a professional dancer, the author is fully aware of the extraordinary demands placed on a student and professional dancer. As a nutritionist, she now recognises that so many talented dancers forfeit their health, their skill and ultimately their career solely because they were unaware of the importance behind good nutrition. The misconception that health should be surrendered for the lean silhouette has emanated in dance schools and professional companies around the world. Dance scientists today know this does not have to be the case.

*Nutrition for the dancer* is a complete guide to nutrition. From calculating individual calorie requirements, reducing body fat, performance preparation, nutrition for a young dancer, recovery from injury, recipes and stock cupboard ideas, this book provides invaluable advice to dancers.

Paperback, 204 pages, ISBN: 978-1-85273-135-9, £12.50

## **Dance and the Philosophy of Action: A Framework for the Aesthetics of Dance**

**Graham McFee**

This book is a further major intervention into the philosophical aesthetics of dance by a philosopher who has devoted much of his professional career to the consideration of dance. It is intended for the interested general reader as well as the postgraduate student.

What discussions from philosophy should be brought to the aesthetics of dance? Approaches to philosophical aesthetics for dance should consider the various agencies of dance-maker (the choreographer), dance-instantiator (the dancer), and observer and commentator on dances (dance-audiences, but also dance critics). Here, Graham McFee builds on his previous works (*Understanding Dance* [Routledge, 1992] and *The Philosophical Aesthetics of Dance* [Dance Books, 2011]) to offer a framework for

philosophical investigation of dance aesthetics drawing on concepts from the philosophy of action crucial for making sense of artworks, especially in performing arts such as dance: meaning, intending, action.

Graham McFee teaches in the Philosophy Department of California State University Fullerton, and is Emeritus Professor of Philosophy at the University of Brighton, UK.

Paperback, 342 pages, ISBN: 978-1-85273-178-6, £25.00

**The philosophical aesthetics of dance: identity, performance and understanding**  
**Graham McFee**

This work is a comprehensive account of central issues in the philosophical aesthetics of dance, intended for the interested general reader as well as for the postgraduate student. Its fundamental consideration is of danceworks that are artworks. Typically these are performables: they can be re-performed on another occasion or in another place. So discussion begins from whether or not two performances are of the same dancework: that is, from issues of 'work-identity'. Here, notationality (rather than an extant notated score) is stressed, and the idea of an adequate notated score for a dancework is introduced to reflect the normativity of scores. The text explores (a) the making of dance – in particular, locating the conceptual role of authors of dances; (b) the distinctive role of the dancer; and (c) the understanding and appreciation of dances. Both dance-making and dance-understanding are addressed since the 'identity' issue can arise in the staging of a particular dance; whether the perspective is that of the choreographer or that of the dancer; where the concern is with the appreciation of a particular dancework; or, again, when a dancework from the past is being reconstructed.

Graham McFee is Professor of Philosophy at the University of Brighton, UK, and at California State University Fullerton.

Paperback, 362 pages, ISBN: 978-1-85273-149-6, £20.00

**The essential inheritance of the London Contemporary Dance Theatre**  
**Ross McKim**

The London Contemporary Dance Theatre was celebrated internationally for the choreographic invention that flowed out of it and for the technical and artistic power of its dancers. When the company declined and finally ceased to perform it seemed that there must follow the loss of a body of knowledge, and this book is a search for the company's hidden legacy. Many of those connected with the company are interviewed, including Christopher Bannerman, Christopher Bruce, Richard Alston, Robert North, Sean Feldman, Janet Eager, and Robert Cohan.

Paperback, 132 pages, ISBN: 978-1-85273-101-4, £10.00

## **Vera Volkova, a biography**

**Alexander Meinertz**

Vera Volkova was a unique figure in 20th century ballet. Brought up in Imperial St. Petersburg as one of the last 'brides of the Tsar', the Russian Revolution catapulted her into the world of ballet, where she studied intensely with the legendary pedagogue Agrippina Vaganova. Living at the centre of Russia's doomed intelligentsia as the chosen protégée of the controversial philosopher and critic Akim Volynsky, Volkova carried his secret legacy with her when she fled into exile in Shanghai in 1929.

From this fount of knowledge, Volkova influenced the European ballet world for almost four decades as advisor, friend, and above all teacher to iconic figures from dancers Margot Fonteyn, Erik Bruhn and Rudolf Nureyev to choreographers Sir Frederick Ashton and John Neumeier. But perhaps her most important and controversial contribution was the work she did with the Royal Danish Ballet, reviving and transforming the moribund company and its distinctive Bournonville style of dancing.

Invitations to teach in the USA, Canada, Australia and South Africa further extended her teaching. But, enigmatic, self-effacing and intensely private, her story remained a well-kept secret until the publication of this biography, which reveals Volkova's life and explains her singular vision of dance.

Hardback, 248 pages, ISBN: 978-1-85273-111-3, £18.00

## **Don Quixote, complete piano score**

**Ludwig Minkus**

A very good quality facsimile of the original Russian publication of the 1871 five act St. Petersburg version of this classic ballet.

Paperback, 180 pages, ISBN: 978-1-85273-151-9, £25.00

## **Rolf de Maré: art collector, ballet director, museum creator**

**Erik Näslund**

With a fortune inherited from one of Sweden's wealthiest families, Rolf de Maré (1888-1964) was able to live a rich life in the arts, as an art collector, a ballet director and a museum founder. He has often been referred to as the Swedish Diaghilev, since he competed with the famous Ballets Russes by creating his own company, the Ballets Suédois, in Paris.

During the five years of its existence, 1920-1925, it became, with de Maré as its driving force, a hothouse for new ideas in the arts and attracted many of the leading painters, poets and composers of the time, Cocteau, Léger, Picabia, Satie, Claudel, among others.

Although he lost a fortune on his ballet company, de Maré never lost his interest in dance: he opened the world's first dance museum in Paris in 1933 and travelled around the world as an ambassador for dance.

Erik Näslund traces Rolf de Maré in all his roles, as art collector and connoisseur,

theatre director, animator, explorer, coffee farmer, globetrotter and cosmopolitan, and as an openly gay man. Persecuted in his native land, he preferred to live in more open-minded countries such as France, where Fernand Léger said of him that he always moved forwards, never backwards. The book is lavishly illustrated with over one thousand illustrations.

Hardback, 616 pages, ISBN: 978-1-85273-128-1, £50.00

### **Frederick Ashton's ballets: style, performance, choreography** **Geraldine Morris**

In this ground-breaking study of style in six ballets by Sir Frederick Ashton, Geraldine Morris examines the contribution they have made to twentieth century dance and art. Central to the discussion are questions about performance and its connection with style. What do we mean by style in dance? How do we identify it? How can it be retained? Can choreographed movement be distinguished from the *danse d'école*? Does any of this matter?

Having considered the nature of style and its relationship to early twentieth century training in Britain, Morris goes on to discuss the six works: *A Wedding Bouquet*, *Illuminations*, *Birthday Offering*, *Jazz Calendar*, *Daphnis and Chloe* and *A Month in the Country*. Delivered with verve and enthusiasm, her analysis and examination of Ashton's role, together with that of the dancers, designers, writers and musicians, is both innovative and thought-provoking.

Paperback, 248 pages, ISBN: 978-1-85273-159-5, £20.00

### **The Brussels Basse Danse Book – a critical edition** **Robert Mullally**

This publication offers for the first time a critical edition of the single most important source of the French *basse danse*. It provides emended choreographies and music for all the dances, including the choreographies of some not hitherto included in collections. It also covers historical and palaeographical aspects of the manuscript in general and of the dances in particular. An appendix briefly discusses questions of performance, and demonstrates how all the steps cited in the manuscript might be interpreted.

Robert Mullally was a student for some years in Wendy Hilton's Historical Dance classes. He has published extensively in well-known academic journals on various aspects of the subject and on related topics.

Laminated boards, 96 pages, ISBN: 978-1-85273-172-4, £25.00

### **Sadler's Wells Royal Ballet Swan Lake** **Barbara Newman & Leslie E. Spatt**

In the autumn of 1981, the Sadler's Wells (now Birmingham Royal Ballet), unveiled a

new production of *Swan Lake* by Peter Wright and Galina Samsova. This book documents the evolution of that production, week by week and step by step, in Barbara Newman's words and nearly 120 black-and-white photographs by Leslie E. Spatt.

Hardback, 144 pages, ISBN: 978-0-90310-272-8, £7.95

## **Dancing in Utopia: Dartington Hall and its dancers** **Lorraine Nicholas**

Purchased in 1925 by Dorothy and Leonard Elmhirst, the Devon estate of Dartington Hall earned itself a place in the annals of utopian schemes through the Elmhirsts' conviction that art, education, and work could be integrated into an abundant life for the participation of all. A strand that runs through Dartington's history is the consistent belief in dance as an art form worthy of its place alongside the other arts, so that this rural paradise became a point of intersection for a complex interweaving of dancers and dance style, American, European, and South Asian.

Here, for the first time, Lorraine Nicholas traces Dartington's dance history in depth, revealing its fascinating array of dancing characters (including Margaret Barr, Rosemary Butcher, Mary Fulkerson, Kurt Jooss, Rudolf Laban, Sigurd Leeder, Steve Paxton, Louise Soelberg, and Lisa Ullman) and setting it within British dance history during a major part of the twentieth century. The book will be essential reading not only for dance scholars and students but also for a wider readership intrigued by the complex phenomenon of Dartington itself.

Paperback, 320 pages, ISBN: 978-1-85273-121-2, £15.00

## **Letters on dancing and ballets** **Jean-Georges Noverre**

The dancer and choreographer Jean-Georges Noverre's *Letters on dancing and ballets* were first published in 1760, and set forth his ideas for the reform of ballet, ideas which were considered revolutionary in their day and were not fully implemented until more than a century later.

At a time when court ballet had degenerated into a meaningless succession of conventional dances, Noverre advocated a unity of design and a logical progression from introduction to climax. Movement was to be defined by the time and tone of the music, and choreographers were advised to avoid over-complicated steps and turn to nature for natural means of expression. Costume was to be reformed, and masks, full-bottomed wigs, and cumbersome dresses abandoned in favour of simpler attire.

*Letters on dancing and ballets* is one of the most important dance books ever published, and through its influence Noverre can be seen as the grandfather of ballet as we know it today. The present translation was made by the great dance historian Cyril W. Beaumont, and first published by him in book form in 1930.

Paperback, 172 pages, ISBN: 978-1-85273-100-7, £12.50

## **My two years with Anna Pavlova** **Serge Oukrainsky**

Serge Oukrainsky was born in 1885, in Odessa, Russia. He trained in Paris with Ivan Clustine and first appeared as a mime at the Théâtre du Châtelet in 1911. He danced with Pavlova's company from 1913 to 1915 as both soloist and one of Pavlova's partners and occasional costume designer.

After leaving the company he moved to Chicago, where he formed the Pavley-Oukrainsky Ballet with his partner Andreas Pavley, and from 1917 was also principal dancer, choreographer and director of the Chicago Opera Ballet until 1927, at the same time establishing with Andreas Pavley the Pavley-Oukrainsky School of Ballet. Oukrainsky moved to California in 1927, where he served as ballet master to the San Francisco and Los Angeles operas until 1931. After Pavley's mysterious death in 1931 he formed the Serge Oukrainsky Ballet, and began to teach in Hollywood in 1934. He died in 1972.

His book tells the story of his early life and initial training and of his dancing career and sometimes difficult relationship with Pavlova.

Paperback, 210 pages, ISBN: 978-1-85273-164-9

## **Recueil de danses, & La nouvelle galliarde** **Louis Pécour**

Facsimile reprints of the Paris 1700 scores, in Feuillet notation.

Hardback, 100 pages, ISBN: 978-1-85273-065-9, £15.00

## **Russian Ballet Master: the memoirs of Marius Petipa** **Marius Petipa**

These highly entertaining and sometimes indiscreet memoirs of Marius Petipa, the great Franco-Russian choreographer, had never been translated into English before their first publication in 1958. As virtual dictator of the Russian ballet in the second half of the 19th century, Petipa moulded its course for many years and may have been said to have created the style of classical dancing still known as Russian. His renown is undisputed, and his work lives not only in the pages of dance history but in the ballet repertoire of most companies today.

Petipa's memoirs reveal many interesting details of his career and of the people he worked with, including Tchaikovsky and the young Pavlova, and give an insight into his character and genius that it is not possible to gain from any other source. Written towards the end of his long life, in a mood of disillusion, when his work was neglected and in decline, he would have been delighted to know that his great ballets such as *Sleeping Beauty*, *Swan Lake*, and *La Bayadère* are more popular today than ever before.

Paperback, 148 pages, ISBN: 978-0-90310-200-1, £10.00

## **The English dancing master**

**John Playford**

This is an unabridged reprint of the edition of John Playford's *The English Dancing Master* which was published by Hugh Mellor in 1933. It was based on the original edition of 1651, with the music edited and put into modern notation by Leslie Bridgewater. The book gives performing instructions and melody lines for over 100 community country dances.

Paperback, 122 pages, ISBN: 978-1-85273-161-8, £12.50

## **The continental method of scene painting**

**Vlaminir Polunin**

Polunin was for many years chief London scene painter for Diaghilev's Ballets Russes. The first part of his book, originally published in 1927, describes the techniques involved in the method, the second part discusses his work for Diaghilev, including *The Good-Humoured Ladies*, *Carnaval*, and *The Three-Cornered Hat*. A fascinating book, which deserves to be better known.

Hardback, 88 pages, ISBN: 978-0-90310-257-5, £12.95

## **Rudolf Laban, an extraordinary life**

**Valerie Preston-Dunlop**

A visionary, a mystic, a lover, a leader, dancer, an artist, a teacher, a theorist. Rudolf Laban (1879-1958) was all these things and more. This is the story of his extraordinary life, a life intimately bound up with the political, social and cultural upheavals that formed the turbulent backdrop of modern Europe.

Born in the fin-de-siècle Austria-Hungary, Laban lived in Vienna, Paris, Munich, Zurich, Hamburg, Berlin. He witnessed the dissolution of the old order, and lived through the traumas of two world wars. He saw the birth of new social and artistic movements, and was caught up in the rise of Nazism, from which he was eventually forced to flee, first to France, and finally to Britain to build his life anew.

Though he began as a painter, architect and illustrator it is in movement and dance that Laban made his lasting impact. He was a performer, a choreographer and a mentor, but his ideas were always part of a broader vision of movement as theatre art, as community celebration, as self-discovery.

A man of enormous charisma and personal magnetism, Laban was complex, fiercely unconventional and deeply committed. This book, the first full biography of Laban, tells the remarkable story of his life of idealism, disillusion and determination.

The author, Valerie Preston-Dunlop, became a student of Rudolf Laban's at the age of sixteen, and has remained involved with his work throughout her career.

Paperback, 320 pages, ISBN: 978-1-85273-124-3, £15.00

## **Rudolf Laban – man of theatre**

**Valerie Preston-Dunlop**

Rudolf Laban's provocative, experimental, explosive dance theatre works have lain hidden since the Third Reich deliberately annihilated his name. This book exposes Laban's audacity and his significance for dance theatre today, giving access to his creative practices as he provided dance audiences with shock, amusement, awe, curiosity, beauty and meaning. Dr Valerie Preston-Dunlop, with collaborating artists and dancers, has researched and recreated for today's audiences four groundbreaking works: The visionary *Swinging Temple* of 1922, his diverse *Suite* of 1924, his critique of Weimar Republic's decadence *Nacht* of 1927, and his tragic-comic satire *Green Clowns*. The book follows the making of these works starting with his dynamic revitalisation of dance, freeing dance from music and from ballet, introducing improvisation to find movements never danced before. His struggles in Paris, Munich, Zurich, Hamburg and Berlin, cities vibrant with political controversy and dramatic cultural change, are presented as central to the content and rehearsal methods of his dance theatre works.

The re-creations discussed are no resuscitation of dead dances but the result of a radical new look at how to engage today with dances made in the 1920s. Preston-Dunlop, her collaborators rehearsal directors Alison Curtis-Jones and Melanie Clarke, and composers Oli Newman and Robert Coleridge, write with a frank freshness of what actually goes on in the re-making of an expressionist work where dancers may speak, shout, gasp, spit as well as dance in unfamiliar and demanding ways. The impact of these works on the collaborating dancers, in 1920 and today, was profound.

Paperback, 192 pages, ISBN: 978-1-85273-167-0, £20.00

## **Dance and the performative, a choreological perspective – Laban and beyond**

**Valerie Preston-Dunlop, Preston-Dunlop & Ana Sanchez-Colberg**

An articulation of the dynamic with which a practitioner-based research has grown, is growing, and is applied, integrating the three concepts in its title: the interaction of spectator and performer in performative dance, discussed through a dance specific (or choreological) perspective which has developed out of and beyond the seminal research of Rudolf Laban. It includes essays by Frank Werner, Paula Salosaari, and Sarah Rubidge.

Paperback, 322 pages, ISBN: 978-1-85273-142-7, £25.00

## **The dynamic body in space: developing Rudolf Laban's ideas for the 21st century**

**Valerie Preston-Dunlop & Lesley-Anne Sayers**

The work and ideas of Rudolf Laban (1879-1958), dancer, choreographer and seminal theoretician of movement and dance, have had a profound impact across an extraordinary range of disciplines. To mark the 50th Anniversary of his death, Trinity

Laban Conservatoire of Music and Dance held an International Conference asking how and where Rudolf Laban's work is being practised today, how his ideas are being developed, and how relevant they are to the 21st Century.

Conference presenters and delegates came from 26 countries to address these questions through papers, workshops, performances, films and lecture demonstrations amounting to around eighty presentations. Their work explored the legacy and current developments of Rudolf Laban's work around the world in subjects ranging from: choreography; movement analysis; choreology; the documentation of the performing arts; architecture; therapy and education to the training of the dancer, actor and musical conductor.

Paperback, 268 pages, ISBN: 978-1-85273-138-0, £20.00

**Schrifttanz, a view of German dance in the Weimar republic**  
**Valerie Preston-Dunlop & Susanne Lahusen**

*Schrifttanz* was one of the most interesting and important publications of the Expressionist dance movement in Germany in the 1920s and 30s. Here are presented, translated into English, selected articles from the journal by authors including Laban, Wigman, Nijinska, Schlemmer, and Gert.

Paperback, 140 pages, ISBN: 978-1-85273-016-1, £10.00

**Embodied politics – dance, protest and identities.**  
**Stacey Prickett**

*Embodied Politics* reveals new perspectives of dance in four case studies that centre on social issues and identity politics in the USA and Britain. Counter-hegemonic and celebratory activities that shape the dance ecologies of their time and place are analysed, revealing intriguing points of connection and divergence between the two nations. America's left-wing dance roots are traced through Edith Segal's work in 1920s summer camps and her union activism in Detroit in the late 1930s. In Britain, dancer-choreographer Margaret Barr and the composer Alan Bush emerge as catalysts behind 1930s leftist modern dance in pageant and left-wing theatre performances. In analysis of contemporary dance, San Francisco's dance community activism contributes to a zeitgeist transforming the personal into the political in innovative collaborative productions. Britain's influential South Asian dance presence is explored through its practitioners' grassroots efforts linked to dance education and training. Concepts of place and space, politics of representation and protest, institution and creative imperatives are explored, analysed through the activities of passionate artists whose work is seen in picket lines, mass pageants, in street and aerial performances, heritage sites and in public festivals such as the Cultural Olympiad.

Paperback, 312 pages, ISBN: 978-1-85273-166-3, £20.00

## **May I have the pleasure? The story of popular dancing**

**Belinda Quirey, Steve Bradshaw, & Ronald Smedley**

This book sets out to trace the development of our social dancing from its origins in the ancient ring dances of antiquity to the teenager's beat dancing of today. From the invention of the couple dance by the troubadours of Provence, through the domination of the Italian, the English and the French courts to the French Revolution and then on to the most shocking dance ever known to Western man, the Waltz. Eighty years later, and the syncopated beat of ragtime leads us to the age of the Foxtrot and the Quickstep – until Bill Haley starts to play and Elvis moves his pelvis ... This is not a look at how to dance but what people danced, and why.

Paperback, 128 pages, ISBN: 978-1-85273-160-1, £12.50

## **The life and works of John Weaver**

**Richard Ralph & John Weaver**

A short scholarly biography of the 18th century dancing master by Richard Ralph, followed by discussions of his theatrical productions and publications, and facsimile reproductions of all of those works that survive.

Hardback, 1098 pages, ISBN: 978-0-90310-286-5, £75.00

## **The dancing master**

**Pierre Rameau**

Pierre Rameau's *Le Maître à Danser* is the standard work on the technique of eighteenth century dancing. It was first published in Paris in 1725, and bore the printed recommendation of the celebrated dancer and maître de ballet Louis Pécour.

As a guide to contemporary social etiquette in the ballroom, the dances that were in vogue, the various steps and arm movements that were in use and how they were executed, Rameau's book is an invaluable source of information. For although the 18th century saw the publication of a number of books on dancing which record the steps and arm movements used in contemporary dances, they do not explain how the steps were to be carried out, and this information was first made available in *Le Maître à Danser*.

This edition is a facsimile of the translation made by the great dance scholar and historian Cyril Beaumont, and first published by him in book form in 1931.

Paperback, 170 pages, ISBN: 978-1-85273-092-5, £12.50

## **Pointe shoes, tips and tricks**

**Angela Reinhardt**

Graceful technique and perfect execution for a dancer are possible only with perfectly fitting pointe shoes. Ballerina Angela Reinhardt, formerly a principal dancer of the Komischer Opera Ballet of Berlin, has put together, for the first time in print, over 100

tips and tricks for personal pointe shoe tuning, for both beginners and professionals.

Over 280 colour illustrations show how to modify shoes step by step, using scissors, needle and thread, hot water and elastic, to adapt pointe shoes perfectly for all types of foot and all types of floor surface. As well as tips on choosing, modification, and upkeep, the book contains information on the history and manufacture of pointe shoes and valuable suggestions for foot fitness.

'A valuable guide. I congratulate Angela Reinhardt on writing such a book – and recommend it highly. I think it is a real gem and should be in every ballet school's library.'

Doreen Wells, former Prima Ballerina of the Royal Ballet's Touring Company.

Paperback, 110 pages, ISBN: 978-1-85273-115-1, £10.00

### **Rhythmic subjects: uses of energy in the dances of Mary Wigman, Martha Graham, and Merce Cunningham** **Dee Reynolds**

Dance is a uniquely significant art form, whose primary material is not simply 'the body', but energy as it is used and experienced in movement. Energy is central to discourses of modernity and modernism, in which choreographers and dancers can actively intervene through their innovative use of energy. Mary Wigman, Martha Graham, and Merce Cunningham are key choreographers of the 20th and 21st centuries, whose rhythmic innovations challenged and established norms of energy usage in their socio-cultural contexts, enabling their contemporaries to engage differently with dominant economics of energy.

Dee Reynolds' book explores the rhythmic innovations of these choreographers by combining discussion of cultural contexts with close analysis of specific dance works. Uses of energy in dance are described and analysed with the aid of concepts drawn from Rudolf Laban's writings, and are theorised with reference to historical, social and cultural contexts and to phenomenological and poststructuralist approaches to the embodied subject, constructing the argument that choreographical innovation – including recent work using digital technologies – involves a process of 'kinesthetic imagination'.

'This is a book that will have a significant impact on dance scholarship' – Ramsay Burt, Professor of Dance History, De Montfort University.

Paperback, 316 pages, ISBN: 978-1-85273-112-0, £20.00

### **The dance theatre of Jean Cocteau** **Frank W. D. Ries**

In an artistic career spanning five decades, and for which he was best known as poet, artist, dramatist, designer and film-maker, Jean Cocteau was also involved, directly and indirectly, with nearly twenty ballets.

While he was not in the strictest sense a choreographer, his influence on such works as *Parade*, *Le Jeune homme et la mort*, *Orphée*, and *La Dame à la licorne* was all pervasive – from the 'poésie' of the dramatic action, to lighting, to costume and set design. His

creations, in collaboration with composers and choreographers, were fully integrated theatre pieces.

Frank Ries has researched all of Cocteau's ballets and, using interviews, Cocteau's own writings, reviews and critiques – some of which have never before been translated – presents this survey and analysis of Cocteau's involvement in the world of dance. He re-creates, from a new perspective, a portrait of a poet charged by Serge Diaghilev in pre-World War I Paris to 'Astonish me!' and who made that command the inspiration of his career in dance.

Hardback, 260 pages, ISBN: 978-1-85273-169-4, £30.00

### **Dance Umbrella, the first twenty-one years**

**Bonnie Rowell**

The Dance Umbrella festival has long been an integral part in the development of British modern dance, and has become a major landmark on the international circuit. This history charts the festival's fortunes over two decades, highlighting not only the programming and performances, but also the regional and touring projects, the administrative and marketing schemes, and the initiatives related to music, art and design. With numerous illustrations by celebrated dance photographers, the book also includes detailed information on the programmes, management and staff of the festival.

Paperback, 272 pages, ISBN: 978-1-85273-077-2, £12.95

### **White Man Sleeps, creative insights**

**Sanjoy Roy**

A series of essays on Siobhan Davies and her dance piece *White Man Sleeps*, which was on the opening programme of the newly formed Siobhan Davies Dance Company in 1988. This book provides a creative insight into that seminal work, offering a number of different angles through a series of essays and interviews with those involved in the work's creation.

Paperback, 136 pages, ISBN: 978-1-85273-072-7, £10.00

### **The anthropology of dance**

**Anya Peterson Royce**

This pioneering book, first published in 1977 and here reprinted with a new introduction, is the first general introduction to dance anthropology.

The author first explores the various meanings that dance has had over time for different peoples. Next she focuses on the place that dance has occupied in anthropological studies over the past one hundred years, and discusses techniques for studying and recording dance; the book then turns to structural and functional analyses, comparing them with reference to their different purposes and capabilities.

The second part of the book presents three perspectives frequently used by

anthropologists to view dance: the historical, the comparative, and the symbolic; and in part three the author discusses two categories of research that will be significant in the future: creativity and aesthetics, and communication and meaning.

Paperback, 264 pages, ISBN: 978-1-85273-088-8, £15.00

## **The dancer's complete guide to health care and a long career**

**Allan J Ryan & Robert E Stephens**

A practical guide for starting, maintaining and extending a career in dance, with helpful advice for the beginning or more experienced dancer on everything from diet to the care of injuries to ballet as a business.

Written by a former leading dancer and an authority on sports medicine, the book answers questions on every aspect of a dancer's career:

- How can I keep up my strength while keeping down my weight?
- Can I have a social life *and* a full dance schedule?
- What are the best methods of warming up and cooling down?
- How can I prevent or treat chronic injuries?

This book is for today's dancers with the brightest hopes for healthy and long careers.

Paperback, 228 pages, ISBN: 978-1-85273-059, £12.50

## **Letters from a ballet master**

**Arthur Saint-Léon**

Arthur Saint-Léon, the choreographer of *Coppélia*, was an indefatigable and articulate letter writer. This collection, translated and edited by Ivor Guest, dates mostly from the 1860s, when Saint-Léon dominated the ballet in both Paris and St. Petersburg, and casts new light on the man and his work.

Hardback, 178 pages, ISBN: 978-0-90310-258-2, £6.95

## **Akram Khan's *Rush*, creative insights**

**Lorna Sanders**

*Rush* was the first group piece made by Akram Khan, already a celebrated young solo performer whose unique Contemporary Kathak style had won critical and popular acclaim. *Rush* was pivotal in establishing Khan's own company and launched him on a meteoric and international career.

This book provides an insight into the creation of *Rush*. Part 1 provides biographical information on Khan and his collaborators, composer Andy Cowton and lighting designer Michael Hulls; part 2 explores the background context of Kathak and the development of South Asian dance in the UK; part 3 gives insight into the starting

points for *Rush* and outlines the contributions of choreography, music, and lighting; and part 4 lays out an analytical overview of *Rush* and suggests a range of practical and theoretical tasks for use with the piece in an educational context. These include detailed questions on each section of *Rush* and its elements in order to guide students through an appropriate process for making an interpretation of the work.

Appendices provide further contextual information, resources and a bibliography. As with *White Man Sleeps*, the first *creative insights* book published by Dance Books, *Rush: creative insights* provides an in-depth exploration of a single dance and its background contexts. It will be of interest to a wide range of readers including teachers and students of dance and those wanting information about new developments within contemporary or South Asian dance. For those interested in Akram Khan in particular, this is the first detailed study of his work.

Paperback, 96 pages, ISBN: 978-1-85273-103-8, £10.00

### **Henri Oguike's *Front Line*, creative insights** **Lorna Sanders**

*Front Line* has become something of a signature piece of the Henri Oguike Dance Company, having been hailed as a work 'in a class of its own'. Oguike, a founder member of the Richard Alston Dance Company, created his own company in 1999, and his devotion to the primacy of the relationship between music and dance quickly earned him critical acclaim.

This book is an invaluable resource, providing as it does material and information for teachers, students, and dance enthusiasts to support study of the work. It includes information on the work's choreographer, Henri Oguike, its lighting and costume designers (Guy Hoare and Elizabeth Baker), and its composer (Dmitry Shostakovich), together with an analytical overview of the work and details of a variety of dances that can be used as comparison and contrast with *Front Line*.

Paperback, 96 pages, ISBN: 978-1-85273-104-5, £10.00

### **World ballet & dance, 1989-1990** **Bent Schønberg & Peter Brinson**

An international dance yearbook presenting information in four sections: feature articles; dance reports from a range of countries; material on dance education and new developments; and statistics of dance companies throughout the world, their artistic directors, choreographers, managements, and new productions.

Paperback, 282 pages, ISBN: 978-1-85273-013-0, £10.95

### **World ballet & dance, 1990-1991** **Bent Schønberg & Jann Parry**

Paperback, 316 pages, ISBN: 978-1-85273-027-7, £10.95

**World ballet & dance, 1991-1992****Bent Schønberg**

Paperback, 282 pages, ISBN: 978-1-85273-031-4, £10.95

**World ballet & dance, 1992-1993****Bent Schønberg**

Paperback, 292 pages, ISBN: 978-1-85273-042-0, £10.95

**Hans Brenna****Bent Schønberg**

A biography of the famous Danish dancer and ballet master: a great dancer, a superb partner, and supreme as a preserver and defender of Bournonville's ballets.

Paperback, 158 pages, ISBN: 978-1-85273-017-8, £10.00

**British Light Music – a personal gallery of 20th century composers****Philip L. Scowcroft**

Eric Coates, Haydn Wood, Albert Ketèlbey, Alfred Reynolds, Hubert Bath, Billy Mayerl, Richard Addinsell and many more. British light music, immensely tuneful and always well crafted, was enormously popular in the early to mid-twentieth century. It has been largely ignored by music dictionaries and serious critics, yet for so long it played an important part in the lives of millions. Not only have changing fashions pushed it into the background, but many of the institutions which nourished it – theatre orchestras, resort orchestras, salon orchestras of all kinds, ballad concerts and of course the BBC – have largely disappeared, changed out of all recognition, or lost interest. Some of its sub-genres, especially brass and symphonic band music and film and television music, still hold up well and there are other signs that interest in light music generally is steadily reviving. This completely reset edition of a major work on the subject, by a life-long enthusiast for the genre, will help to lead the way. It contains biographical and musical essays on 30 major composers and more than 300 shorter entries on other composers.

Paperback, 188 pages, ISBN: 978-1-85273-163-2

**The dance teacher's survival guide****Kathryn Sexton**

Dance lessons have the potential to be exciting, creative and fun. They can be a time for children to explore ideas about the world they live in, experiment with the ways their bodies move and learn to appreciate this most physical of art forms by combining it with others... Or they can be your worst nightmare!

This down-to-earth book, with accompanying music CD, is written specifically for Primary and Secondary schoolteachers who are faced with teaching their pupils

dance as part of the national curriculum, but who have no specialist dance training. This book shows them how to do it and provides user-friendly resources to deliver high-quality lessons.

The book explains how to structure a lesson, set and develop tasks, and gives specific examples of tried and tested things to say and do to get children moving creatively. There are also seven different schemes of work suggested for Key Stages 1 – 3.

Paperback (including CD), 140 pages, ISBN: 978-1-85273-173-1, £19.99

## **16 Dances in 16 Rhythms**

[Labanotation scores]

**Ted Shawn**

Social dances, including the gavotte, waltz, minuet, tango, and tarantella, chosen by Ted Shawn to demonstrate fundamental rhythmic patterns and structures. The dances are described both in printed text and in Labanotation, and a separate printed piano score is included.

Paperback (2 volumes), 64 pages, ISBN: 978-0-951077-90-0, £6.50

## **Imaginary dances**

**Rosa Shreeves**

The importance of the child's imaginative life is recognised in *Imaginary Dances*. With the use of evocative language, visualisation, movement suggestions and clear frameworks for creativity, the teacher is guided through the process of making and shaping dances. Nine different projects altogether provide a wealth of ideas in a visually stimulating layout.

*Imaginary Dances* is suitable for primary schools including Special Needs and will also be useful to other groups of all ages. It is in line with the National Curriculum and is appropriate both for non-specialist teachers wanting clear guidance and for those wishing to increase their skills and range of possibilities.

Paperback, 112 pages, ISBN: 978-1-85273-144-1, £12.50

## **The natural history of the ballet girl**

**Albert Smith**

A gently satirical look at the life of a Victorian ballet girl, incidentally providing much valuable information about life and working conditions of the time. First published in 1847, and illustrated with many charming drawings.

Hardback, 104 pages, ISBN: 978-1852730468, £4.99

## **La Sylphide –1832 and beyond**

**Marian Smith (editor)**

This is the first English-language book dedicated to *La Sylphide*, one of the most enduring of the Romantic ballets in today's repertory.

The contributors to this collection of essays are practitioners and historians of dance and music, and they bring to bear their expertise in a wide variety of specialties including technique, literature, folklore, iconography, dance reconstruction, historiography, and performance practice. Indeed, nothing less than this expansive reach is required to do justice to *La Sylphide*, an immensely popular musico-dramatic stage work inspired by literature, influenced by the visual arts and la mode; a work that made history with its choreography and its star performers, cropped up in countless productions (some heretofore little known) delighting its audiences and occasionally – for interesting reasons – dismaying them.

The contributors are Ivor Guest, Debra H. Sowell, Sandra Noll Hammond, Matilda Ertz, Erik Aschengreen, Helena Kopchick Spencer, Ole Nørlyng, Alexander Bennett, Ornella di Tondo and Marian Smith.

Paperback, 400 pages, ISBN: 978-1-85273-156-4, £25.00

## **Soviet choreographers in the 1920s**

**Elizabeth Souritz**

Soviet ballet immediately following the Russian Revolution of 1917 until the advent of Stalin in the thirties is one of the most important, yet least documented, periods in ballet history. In this definitive study Elizabeth Souritz, head of the Dance Section of the Moscow Institute of the History of the Arts, draws on Russian archival material, theatre literature, and reminiscences of performers, designers, and choreographers to paint a powerful and colourful picture of this influential time.

Experimentalist to a degree unique in ballet, the 1920s witnessed the rise of a Soviet dance avant-garde unparalleled in imaginative vigor anywhere in the West – one that would be widely copied in the art world. Souritz documents this cultural transformation and details the clashes as innovators struggled with conservatives and pure dance did battle with drama and propaganda at the great lyric theaters, the Bolshoi and the Maryinsky. She follows choreographers from the major stages to the circuses, cabarets, and children's theatres where so much innovative dance activity took place.

Souritz shows how this germinal period gave rise to a neoclassical style that proved to be the major influence in the development of American ballet as well. Included in this account are the stories of the early Soviet careers of internationally renowned figures such as George Balanchine, who became the choreographer for the New York City Ballet, and Mikhail Mordkin, whose company developed into the American Ballet Theater.

This volume is lavishly illustrated with rare colour and black-and-white photographs of dancers and performances, as well as drawings of set designs and costumes by contemporaneous Cubist artists, all of which are previously unpublished

in the West. This will be an essential work in the fields of dance history, Soviet studies, and cultural studies, and of vital interest to all those – performers and admirers alike – of ballet and its history.

Hardback, 422 pages, ISBN: 978-1-85273-018-5, £25.00

**At the Sign of the Harlequin's Bat – My years with Cyril Beaumont**  
**Isabelle Stoughton**

For more than fifty years, Cyril W. Beaumont, the British dance writer, publisher, bookseller, critic and historian ran his famous bookshop in London's Charing Cross Road. Beaumont was known to a vast number of people in almost every part of the world, and virtually every dancer in the world visited his shop at one time or another. He was greatly respected and admired for his formidable knowledge of ballet and dance. Outwardly stiff and formal and unwilling to accept what he regarded as 'bad behaviour', this demeanour concealed a kind, humorous man with something of a weakness for the ladies. In *At the Sign of the Harlequin's Bat* Isabelle Stoughton, who worked with Mr. Beaumont in the 1950s, reveals this aspect of his character. Here you will find a detailed picture of Cyril Beaumont, remembered by someone who knew him well.

Paperback, 106 pages, ISBN: 978-1-85273-150-2, £10.00

**Anatomy and kinesiology for ballet teachers**  
**Eivind Thomasen & Rachel-Ann Rist**

An introductory textbook for teachers and their students, looking at anatomy and kinesiology from the dancer's point of view. Professor Eivind Thomasen was a celebrated orthopaedic surgeon who specialised in the treatment of dancers; Rachel-Anne Rist is head of dance at the Arts Educational School.

Paperback, 102 pages, ISBN: 978-1-85273-048-2, £10.00

**Body space image, notes towards improvisation and performance**  
**Miranda Tufnell & Chris Crickmay**

A remarkable book about improvisation: a narrative of discovery that sets the mind loose from the rut of everyday perception. From a starting point in movement, improvisation is extended to include groups working together and the physical setting of performance – space, light, sound, objects. Generously illustrated with examples drawn from the last twenty years of experimental performance, *Body, space, image* explores ways of working and ways of thinking about performance that will inspire both the beginner and the experienced artist.

It is a manual intended to stimulate rather than instruct. It offers rich pickings rather than a comprehensive system of working, and includes a unique collection

of images – from dance theatre, and painting – and statements by working artists. Words and images combine to celebrate and record one of the most exacting art forms developed this century.

Paperback, 258 pages, ISBN: 978-1-85273-041-3, £19.95

**A widening field, journeys in body and imagination**  
**Miranda Tufnell & Chris Crickmay**

A handbook for working in creative arts, with an emphasis upon imagination and receptivity: to our bodies, our surroundings, our materials, and to what we create. It will be of value to anyone interested to explore their lives through an active engagement in the arts. It puts particular emphasis upon the sensing, feeling, moving body as a basis for any imaginative activity.

The book describes sources and strategies for working within and between various forms of expression, including moving, making things with materials, and writing, and will be a useful resource for people studying or teaching in the arts, or for anyone whose professional life involves them in working creatively with others.

Paperback, 300 pages, ISBN: 978-1-85273-096-3, £19.95

**When I open my eyes – dance, health, imagination**  
**Miranda Tufnell**

Following two celebrated handbooks on creative practice, *Body, Space, Image* and *A Widening Field*, written in collaboration with Chris Crickmay, Miranda Tufnell now takes us into the field of dance and health. For fourteen years she worked in a GP surgery in rural Cumbria. The book opens with a moving account of an arts project that she and her collaborators ran for people with long term health conditions. Miranda Tufnell is both a dance artist and a body therapist and this gives the book its particular flavour. This is a book about the body and movement, about imagination and health. It is a gathering of many stories, voices and activities from artists, patients and health practitioners. The arts have long played a role in medicine and there is a substantial body of evidence of the potency of arts practice in strengthening a person's resources and capacity for well being.

While the work described here is sourced in the body and movement, it is not only written for people with a dance background. Being able to listen creatively to the body strengthens our body intelligence and ability to look after ourselves effectively. Practitioners from many backgrounds come into this field and will find something of interest. This book sets out to inspire rather than to teach, to offer windows into practice, and to convey something of what it is like to work in this field.

Paperback, 240 pages, ISBN: 978-1-85273-177-9, £20.00

## **Frederick Ashton and his ballets**

**David Vaughan**

The second edition of David Vaughan's definitive work on Frederick Ashton. This updated edition includes a new final chapter and an updated chronology, making it an essential book both for historians of 20th century ballet and for lovers of Ashton's work.

Hardback, 562 pages, ISBN: 978-1-85273-062-8, £30.00

## **How to Charleston correctly**

**Bemis Walker**

Discovered in Charleston, South Carolina, being danced by black dock workers, the Charleston first hit the general public through the medium of the Ziegfeld Follies in 1923. In a sanitised and technically simplified version it soon swept the social dance world of the USA and went on to conquer the world. At the time it was regarded in many quarters as vulgar and degenerate, and was soon supplanted by other dances, but in the public mind it remains indelibly associated with the roaring twenties. This 1925 instruction book, running to just 30 pages, and here reprinted for the first time, gives full and detailed instructions on how to dance the authentic Charleston.

Paperback, 30 pages, ISBN: 978-1-85273-136-6, £5.00

## **De Basil's Ballets Russes**

**Kathrine Sorley Walker**

Drawn partly from the scattered remnants of Diaghilev's Ballets Russes and partly from extraordinary new talent, Colonel W. de Basil's company of dancers kept alive the heritage of the Russian ballet for a period spanning virtually twenty years. De Basil's Ballets Russes, under various titles, and initially founded in association with René Blum, director of ballet at Monte Carlo, not only preserved the greatest of the Diaghilev ballets but mounted many new ones, among them major works by Balanchine, Fokine, Massine, Nijinska and Lichine – the company's one home-grown choreographer.

It provided a brilliant showcase for great dancers such as Danilova, Woizikovsky and Massine, whose reputations were already made, and for many younger dancers including the remarkable 'baby ballerinas': Toumanova, Baronova and Riabouchinska.

The story of the de Basil Ballet is one of glamour, mystery and the obsessive dedication without which no art form can achieve excellence. Its locations are many – Europe, the USA, Central and South America and Australasia were toured by the company, which appeared not only in the great capitals but in places where classical dance had rarely if ever been seen before

Kathrine Sorley Walker's researches for this eminently readable book took her on a tour of duty hardly less exhausting than those of the de Basil company. The result is a riveting account of these little-documented years, by one of Britain's best dance historians and critics, that fills a conspicuous gap in the literature of the ballet.

Paperback, 354 pages, ISBN: 978-1-85273-137-3, £15.00

## **Robert Helpmann, a rare sense of theatre**

**Kathrine Sorley Walker**

An international career that embraced every aspect of the performing arts established Helpmann as a key figure in 20th century theatre. Born in Australia in 1909 to a family of English and Scottish origins, he was an integral participant, as a principal dancer and choreographer, in the development of British ballet. He also became a leading stage actor and director of plays and operas and had an acknowledged influence, as artistic director and choreographer of the Australian Ballet, on the cultural life of his native country. He was knighted in 1968, and died in Sydney in 1986.

A magnetic stage personality, Helpmann's versatility ranged from Shakespearean tragedy to inspired balletic comedy; a man of acute intelligence, energy and commitment, he is also fondly remembered by many for his incorrigible, and irresistible, sense of humour.

Paperback, 224 pages, ISBN: 978-1-85273-133-5, £10.00

## **Cyril W. Beaumont, dance writer and publisher**

**Kathrine Sorley Walker**

From a small specialist bookshop in London's Charing Cross Road, Cyril W. Beaumont established an international reputation as a pioneer dance historian, writer and publisher. His career stretched from 1910, when as a 19-year-old he opened his bookshop, to his death in 1976. A quiet and modest man of great purpose and dedication, he was also a mentor and friend to dancers, teachers, and dance researchers throughout the world. Kathrine Sorley Walker's study of his life and work draws on his own memoirs and letters as well as the recollection of friends (including herself) of a memorable and many-faceted personality.

Hardback, 140 pages, ISBN: 978-1-85273-110-6, £12.50

## **Ninette de Valois, idealist without illusions**

**Kathrine Sorley Walker**

The life and work of Ninette de Valois, founder of The Royal Ballet, with contributions from Dame Ninette herself.

Dame Ninette de Valois devoted her life to the theatre. This collaboration with Kathrine Sorley Walker shows how de Valois had always recognised the interlocking nature of the performing arts, and how her work came together as dancer, choreographer, teacher, director and writer.

Paperback, 384 pages, ISBN: 978-1-85273-061-1, £12.95

## **Twentieth century dance in Britain: a history of five dance companies**

**Joan W. White**

First published in 1985, this book traces the histories of five dance companies: the Rambert Dance Company (then Ballet Rambert), the Royal Ballet, English National Ballet (then London Festival Ballet), London Contemporary Dance Theatre, and Scottish Ballet. Although the reprint has not been updated, the book nevertheless contains a wealth of information about the companies it covers, which will be invaluable to students and others with an interest in British dance in the 20th century.

Paperback, 192 pages, ISBN: 978-0-90310-285-8, £12.50

## **A century of Russian ballet**

**Roland John Wiley**

*A century of Russian ballet* brings its readers as close as written records can to the realities of being a student, dancer, choreographer, or critic, in Russia from the period 1810 to 1910. It is built on a framework of famous ballets (translations of the printed libretti of which are included) by such celebrated choreographers as Charles Didelot, Filippo Taglioni, Jules Perrot, Arthur Saint-Léon, Marius Petipa, and Mikhail Fokine.

On to this framework are placed eyewitness accounts and criticisms, including biographies of choreographers, accounts of life in the Imperial Theatres' school, reminiscences of important artists, and reviews of first performances. Each of the ten chapters of the book is introduced with further commentary which draws on press accounts and literature of the time.

Paperback, 464 pages, ISBN: 978-1-85273-120-5, £20.00

## **Historical dances**

**Melusine Wood**

Performing instructions, with music scores and historical notes, for 24 dances (some with variants) from the almain and farandole of mediaeval times to the cotillon and allemande of the late 18th century.

Paperback, 184 pages, ISBN: 978-0-90310-270-4, £12.50

## DVDs

### **Bournonville ballet technique – fifty enchaînements** **Rose Gad and Johan Kobborg**

This DVD offers a new approach to the study of the technique of the great nineteenth century Danish choreographer August Bournonville. It presents fifty class exercises, selected and reconstructed from the notations of Bournonville's successor, Hans Beck, by Vivi Flindt and Knud Arne Jürgensen. These not only show how Bournonville's dance style was directly inherited from the great French dancer and teacher Auguste Vestris, but also offer a remarkably authentic document of both the form and content of the Bournonville classes as they were performed more than a century ago. Beautifully danced by Rose Gad, principal dancer of the Royal Danish Ballet, and Johan Kobborg, former principal dancer of the Royal Danish Ballet and The Royal Ballet), this recording reveals a legacy of extraordinary value: the most accurate possible representation of a Bournonville class as it was performed in his day. [Uncoded, for world-wide use on PAL compatible equipment.]

An accompanying book and piano score are available, see page 27.

DVD, £19.99

### **Maria Fay's floor barre – the DVD**

During the many years of her teaching career, Maria Fay became increasingly concerned by the number of dancers who suffered serious injuries, and began to put together a series of floor exercises which would help dancers to avoid injuries, and assist those already suffering from injuries. Using her own exercises, and borrowing and adopting exercises and ideas from other regimes (including Yoga, Pilates, and Alexander techniques), Maria Fay gradually built up a systematic and complete structure out of numerous exercises which proved to be beneficial to dancers' general technique, improving their strength, stamina, turn-out and pliability, and which at the same time had a corrective and preventative nature.

Produced to accompany the book of these exercises (see page 15), Maria Fay's *Floor Barre*, this DVD takes the viewer through three sample classes at different technical levels. With the help of her pupil Christina Beskou (herself a noted teacher) and by using advanced filming techniques, Maria Fay demonstrates the methodical building up of her system. [Uncoded, for world-wide use.]

DVD, £19.99

