

dance over last year.

Walker will have served as artistic director and school director for five seasons at the end of next summer.

"My reasons for resigning as artistic director are strictly personal," Walker said. "I feel that by the end of next summer we will have accomplished what we set out to do when I assumed the post."

A search committee of the Pillow board of directors hopes to name Walker's successor before the start of the 1979 summer season.

#### EIGHTH ANNUAL DANCE FILMS COMPETITION SOLICITS ENTRIES

The eighth annual Dance Video and Films Festival sponsored by Dance Films Association, Inc., will take place June 2-3 in New York City. To enter a 16mm film, a 3/4" or 1/2" videotape, or a videotape transferred to film in the competition, an official entry form with prescreening fee must be submitted by March 1; films must be submitted for prescreening by April 15.

Ballet, modern dance, folk, ethnic/primitive, pre-classic dance forms, dance therapy, dance movement education, jazz/theatrical/tap, ballroom, mime, and experimental may be subjects for entries. Films and videotapes entered may not have been shown previously at Dance Films Association festivals, and must be available for general distribution.

Those films and videotapes chosen for the festival will be judged and certificates of honor and merit will be awarded in each category as will a certificate of honor for best film and videotape in the festival.

For application forms contact Dance Films Association, Inc., 250 West 57 Street, New York, NY 10019.

#### TAYLOR AWARD GOES TO SALI ANN KRIEGSMAN FOR BENNINGTON STUDY

Sali Ann Kriegsmann has been awarded the 1978 Taylor Award for her work on *The Bennington Years 1934-1942: A Comprehensive History, Chronology and Sourcebook*, to be published this year by Marcel Dekker, Inc. The award, which carries a cash award, reads: "To Sali Ann Kriegsmann in recognition of her exhaustive and scrupulous record of an important phase in the development of modern dance."

This work is a full documentary record of the nine summer sessions of the Bennington School of the Dance and School of the Arts and presents information on the students, faculty, guest lecturers, curricula, programs, performances, and reviews. More than one hundred individuals and institutions contributed to the study.

#### CHINA TOUR & FILM APPEARANCE TO HIGHLIGHT 1979 FOR LONDON FESTIVAL BALLET

London Festival Ballet plans a tour to China and two new full-length productions among other events to highlight 1979.

To start off the year, the company will follow its *Nutcracker* season at the Royal Festival Hall with two weeks in Leeds with more *Nutcrackers* and *The Sleeping Beauty*.

Then London Festival Ballet will participate in the filming of *Herbert Ross'* movie on the life of Nijinsky. The company will be dancing three ballets from the Diaghilev era,

## films: two catalogs

by John Mueller

Two books on dance films, each serving a very different purpose, have just been published. One, by David Parker and Esther Siegel, is a broad survey of films containing substantive dance sequences which have never been shown in the United States. The other, written by me, is a user-oriented guide to ballet and modern dance films which are available for purchase or rental.

David L. Parker and Esther Siegel, *Guide to Dance in Film: A Catalog of U.S. Productions Including Dance Sequences, with Names of Dancers, Choreographers, Directors, and Other Details*. 220 pages, hardbound, \$22 from Gale Research Co., Book Tower, Detroit, MI 48226; (313) 961-2242.

This highly informative book lists 1750 films and television productions that relate to dance. Basic information about running time, production company, year of release, and so on, is supplied for each film, and the director, choreographer, composer, and dancers are identified. Brief descriptive notes are furnished for some of the films. There is an index of names which allows one quickly to find, for example, those films in which Suzanne Farrell, Martha Graham, or Twiggy have appeared. There are also indexes for production companies and for the film's country of origin.

The Parker-Siegel guide is especially valuable for finding out which Hollywood films featured important dancers. For example, one can discover that the Charles Weidman Dancers were in the 1943 features, *Follies Girl*, while Alicia Markova and Anton Dolin appeared in *A Song for Miss Julie* (1945), and Irina Baronova danced in the 1940 MGM epic *Florian* (sharing billing with Robert Taylor and a race horse as I recall).

The book lists hundreds of shorts too—including scraps recorded in the 1890s, experimental films, and television productions devoted to dance. But it does not include specialist films made simply to preserve choreography. And no indication is made about whether a given film is currently available for rental or, indeed, whether it is still in existence.

Although the book has just been published, it was advertised as early as 1977 and the listings are not quite up-to-date. Thus, while *The Turning Point* is mentioned in the preface, it does not appear in the body of the book nor does the PBS *Dance in America* series or a number of rather recently released films.

There are quite a few signs of carelessness or poor proofreading in this reference volume. For example, Natalia Makarova's first name is

rendered as "Irina," Alvin Ailey's *Blues Suite* is given as *Black Suite*, the running time for *Anatomy Lesson* is too short by half, the possessive of "Brahms" is given as "Brahm's," and Mary Wigman is erroneously listed as appearing in the film *Triadic Ballet*.

But, such reservations aside, the Parker-Siegel volume is an extraordinarily valuable reference guide to have available.

John Mueller, *Dance Film Directory: An Annotated and Evaluative Guide to Films on Ballet and Modern Dance*. 103 pages, 22 photographs, paperbound, \$9.95 from Princeton Book Company, 20 Nassau St., Princeton, NJ 08540; (609) 924-2244.

There are probably errors in this book too, but obviously I wouldn't be the one to know about them. (If there are, they are my fault, not that of my maniacally thorough copy editor.)

This is a fully revised, considerably expanded (and substantially more expensive) update of a book published by American Dance Guild in 1974. It focuses on the 300 films (and some videotapes) that show ballet and modern dance performances or excerpts and which are presently available for rental or purchase. "Cine-dance" films are also included and there are, in addition, separate sections on the Hollywood musicals of Fred Astaire, Busby Berkeley, and George Balanchine as well as some brief suggestions about films on mime and on ethnic dance.

For each film there are descriptions and notes (some running to several hundred words) and each is shamelessly evaluated on a system running from two asterisks to none. Since rental prices for the same film can vary widely from distributor to distributor, a special effort was made to ferret out and to recommend inexpensive sources.

The book is intended particularly to be an aid to those using and programming dance films, and a lengthy introduction gives suggestions about ordering films, planning a dance film series, obtaining (and caring for) a projector, and using dance films, particularly in the classroom. There are also indexes of choreographers, dancers, and dance works, and, at no extra charge, a certain amount of gratuitous editorializing about the value of films as an aid in the study of dance as a coherent art.

(Neither my book nor the Parker-Siegel volume covers ethnic dance films to any great degree and an up-to-date guide in that area is certainly needed. The best available directory to ethnic dance films is the *Catalog of Dance Films* published in 1974 by Dance Films Association, Inc., 250 W. 57 St., NYC 10019.)□

*Petrouchka*, *Schéhêrazade*, and *Prince Igor*, in its first film appearance.

A four-week London spring season will open at the Dominion Theatre on March 7 with the British premiere of Ronald Hynnd's *Rosalinda*. Based on *Die Fledermaus* by Strauss, the production has been designed by Peter Docherty with special musical arrangement by John Lanchbery. Rudolf Nureyev's *Sleeping Beauty* and a Diaghilev triple bill will also be presented.

The company has received an official invitation from the Chinese government to tour that

country in late spring. This will mark the first visit to China of a British ballet company since Ballet Rambert's engagement there twenty-two years ago in 1957. Two full-length ballets and a mixed bill are set for the three week tour of major cities.

In June the company will once again participate in the Nureyev Festival at the London Coliseum, dancing in Nureyev's productions of *The Sleeping Beauty* and *Romeo and Juliet*. And in August, to celebrate the centenary of Bournonville's death, a new production of *La Sylphide* mounted by Peter Schaufuss will