

Griffith taught classical ballet and jazz, Milagros Desdunes, trained in the Cuban State Art College, imparted the technique of modern dance to his classes. Marcel Marceau's quondam partner and later his assistant, now collaborator of the Californian Pacific Conservatory of Performing Arts, Yanci taught his method called dynamic pantomime evolved from the elements of classical pantomime and modern dance. The classes of Wilhelm Carlsson and Tom Fjordefalk had the widest attendance. The founder and leader of the theatrical and pedagogical centre of Stockholm Schahrazad used an actor-training method unknown so far in Hungary. The method called biomechanics after Meyerhold imparted to the participants the heavy joy of creative and collective work and the feeling of power over your body. The groups worked four to five hours a day.

After the example of the internationally known Summer Dance Academy of Cologne looking back upon a long past, the course was coupled with

a choreographic competition. The jury of the First Budapest Competition of New Dance—Gayle McKinney, Donald M. Griffith, Milagros Desdunes, Iván Angelus and Livia Fuchs adjudicated the two prizes to the following two of the ten creations: the scene *Without Title* composed of every-day behavioural movements to a noise background performed by the group *László Rókás and his Friends*, sensitive to the grotesque, and to József Nagy's individual *After Fasting* whose Yugoslav author is now a teacher in the American Centre of Paris. The prize of the audiences went to a duet mixing pantomime and dance elements while a group from Munich deserved the praise of the jury for showing Charlotte Ferro's choreography.

Both the competition and the course showed that it was more and more difficult to draw a dividing line between dance and theatre, between ballet and modern dance proving that the multilingual character of both creation and performance was becoming more and more natural in body arts.

The participants of the closing demonstration—electrified by the recently assimilated new kinds of movements—parted with one another, pupils and masters alike, with a mutual wish to reconvene: "See you next year in Budapest!"

Livia Fuchs

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