

Room (a solo which can be danced by either a man or a woman) the small steps of which the choreography is made seem attempts to keep moving despite adversity.

Garth Fagan Dance is the outgrowth of Bottom of the Bucket. But . . . , a company Fagan founded in Rochester, New York, in 1970. The group's original name is an indication of the indomitability Fagan prizes. His works often look choreographically gnarled; but, like trees, they are sturdy.

Among Fagan's ambitious productions is *Griot New York* (1991), a full-evening work with music by Wynton Marsalis and décor by the sculptor Martin Puryear, which presents a panorama of African-American experiences. Fusing such disparate idioms as ballet, Afro-Caribbean, Hispanic, jazz, and ballroom dance, it attests to the pluralism of American modern dance at the end of the twentieth century.

CONTEMPORARY BRITISH DANCE

Margaret Morris • Ballet Rambert • Christopher Bruce • Robin Howard • London Contemporary Dance Theatre and School • Robert Cohan • Moving Being • Richard Alston • Strider • Mary Fulkerson • Second Stride • Siobhan Davies • New Dance • X6 • Robert North • Ian Spink • Rosemary Butcher • Michael Clark • DV8 • Lea Anderson • Dance Umbrella

SOMETIMES THINGS HAPPEN AND NO ONE CAN QUITE explain why. Advocates of modern dance made repeated attempts to introduce that art to Great Britain, with little lasting effect. A fresh campaign to bring modern dance to ballet-loving Britain was launched in the 1960s. This time, something happened; in only a few years, Great Britain was one of the leaders of the modern dance world.

When he was asked, in conversation, why this remarkable change took place, Robin Howard—who did much to bring it about—simply shrugged and replied, “The time just seemed to be right for it.”¹

Yet the late 1950s and early 1960s did not initially appear to be ushering in a new era of British dance. After settling in England, Rudolf Laban attracted a coterie who regarded him as a pedagogical patriarch until his death in 1958. But few of the dancers and teachers he influenced had much influence outside certain British schools.

After World War II, Ernest Berk and his students founded the Dance Theatre Commune, which continued until 1978. Yet many London dance lovers considered its activities of marginal importance. The productions of Lilian Harmel and Hilde Holger, two Viennese-trained modern dancers, were regarded in a similar fashion, although both maintained studios for many years. Harmel, who was born in England, studied Dalcroze eurhythmics and ballet in Vienna, and established a London school in 1946. Holger, a pupil of Gertrud Bodenwieser, left her native Austria after the Nazis seized power there. She founded a school in Bombay, India, in 1939 and after the war moved to England, where she opened a studio in 1951.