

# INTERPRETIVE



*Dance Of The Magic Circle*

19-year-old Melbourne dancer and model Val Myers interprets the dance of the Magic Circle.



*Dancers Depict "Grief"*

To a theme given by teacher, dancers of Group interpret an emotion in action and expression.



*"Ritual Ecstasy"*

Camera stops dancer Val Myers in action during dance to the music of the Ritual Fire Dance.



*Three-foot Leap*

Dance of "Exuberance," with Val Myers in a spectacular leap above the practice bar.

# DANCING



Sequence of "Ritual Ecstasy," with Val Myers in role of haunted dancer. Dance shows acting ability and power of expression.



Tyrolean Folk Dances  
Beryl Meggs, Valwyn Edwards and Shirley Biner in a popular costumed folk dance.

## Story by BETTY LEE

AT MELBOURNE'S Assembly Hall on November 5 modern ballet will get a new and original lift. In addition to an interesting programme of dance, the Studio of the Creative Dance will present a series of improvisations, with the theme called by the audience!

In a way, it will be something like calling a request tune to a pianist or an orchestra. But to make it all the more difficult, a group of girls will actually *dance* your theme, suiting their actions, their miming, to the mood or theme of the request.

It might sound difficult to the layman, but the girls of the Creative Dance Studio, supervised by Daisy Pirnitzer and Hanny Kolm, consider it merely part of their normal dancing routine, or an important angle in their dance training.

For that, in a way, is the meaning and purpose of the creative dance. A complete and ruthless breakaway from the convention and tradition of the classical ballet, creative dance is exactly what it says—creative.

Form, movement, miming are often individual, suiting the mood of the dancer and the music, rather than any set routine of steps.

Isadora Duncan, the "mother" of modern

creative dance, merely tossed off her toe shoes, dressed herself in something loose and comfortable, and relied on her sense of rhythm and the beat of the music.

By doing this, she revolutionised the world's conception of dancing, and founded a school of thought which has become important in the sphere of artistic achievement.

The sackcloth-and-ashes schools, beloved by Duncan and the German dancer Mary Wigman, have developed today into an idiom far freer, gayer, and less restricted individually.

In today's studios of modern ballet, spreading far across the world, dancers are encouraged to develop their own dance technique.

And indeed, from these individual dancers, other schools and other dance-forms have sprung.

**D**AISY PIRNITZER and Hanny Kolm, who direct the Melbourne Studio of the Creative Dance, both studied dance in Vienna. Hanny is a pupil of Madame Gertrud Bodenwieser, whose school of modern dance is one of the most progressive in Sydney.

Daisy and Hanny began their studio 10 years ago, in Collins st, Melbourne, and every year of it has been a solid, uphill struggle.

## Pictures by LEN DOUMANE

For Melbourne, like every other city in the world, has not taken kindly to modern dance.

This is difficult to understand, really, for the free, gay patterns of modern dance are much easier, sometimes more spectacular, to watch than the restricted movements of classical ballet.

Hanny Kolm believes that only by persistence will modern ballet become popular in Australia. Although dance-giants like American Ted Shawn have visited this country, given recitals to the faithful, it still remains for studios and schools within Australia itself to break down public avathy.

In Melbourne, the Pirnitzer-Kolm combination, and their pupils, including talented 19-year-old Val Myers, have done a great deal to give Victoria a glimpse into the best of the creative dance-form.

They have given regular studio recitals, regular recitals at Melbourne University.

The Assembly Hall in Melbourne, Hanny feels, is very suitable for modern dance recitals. It is intimate enough to give every member of the audience a personal view of the dancers. And that, according to Hanny Kolm, is the real purpose of the creative dance form.