

# TATLER

May little weakness

£1.50



What do Jimmy Savile  
Anthony Andrews  
Bryan Organ  
and Jackie Stewart  
have in common?

## IT'S THE ROYAL THING

## THE KILLING FIELDS OF MARIJUANA

Sowing dope  
and reaping dollars

## CHERCHEZ LA FARM!

Why agribusiness is  
a load of crop

FRANCIS BACON LORD JOHN SOMERSET LORD LAMBTON CANDIDA LYCETT GREE

ROYAL HANNAH PHOTOGRAPHER BY HERR PITTS



**FELICIA NORTON**  
contemporary dance soloist,  
photographed by  
**ARTHUR ELGORT**

From the vital dance life of New York comes soloist Felicia Norton, a graceful, highly trained, technically brilliant example of the best of American contemporary dancers. She appears in London for the first time at the Bloomsbury Theatre with Solid State Arts Inc, in a season called 'A Bite of the Big Apple' as part of May's American Festival; dancers (such as Sheila Kaminsky, who combines dance and high-tech, working with film-maker Thomas Patrick and composer Scott Johnson), video artists and live musicians will be there, and can be expected to expose the parochial stultification of most British contemporary performing and visual arts.

Oceola Bragg, Solid State's impresario, describes Felicia as 'a very unusual young woman with a gentle understated elegance. She's a ray of light.' Felicia's training, at the Metropolitan Opera School, at the American Ballet Theatre School, with Maggie Black and Marjorie Mussman, in Modern with Mary Hinkson, Paul Sanasardo and the Limon School, in Cologne at the Tanz-Forum, and a summer at The Place (home of London Contemporary Dance), has given her strength in both modern and classical technique. 'She's at the top form of her technique and body development, but she doesn't just show us how she dances, she has inner warmth,' is how Ms Bragg describes her. Jennifer Dunning, dance critic of the *New York Times*, has written of her that she 'is a dancer of such gentle radiance that she seems to draw in all the light of the stage about her'; and on another occasion that 'Miss Norton is devastating... it is hard to watch anyone on stage, fine performers though they are, while Miss Norton is dancing here. One of those magical dancers who seem to perform without artifice, filling space with a presence motivated by the choreography and music alone, Miss Norton does everything with an appealing blend of quiet dignity and eagerness, stretching into a 180-degree extension as easily and appropriately as branches part in a wind.'

As a soloist she presents works choreographed for a single dancer (not guest spots as the Lilac Fairy) and dances as part of an ensemble. She has danced for New York groups like Jacob's Pillow, and worked for three years with NovEnsemble, an idealistic group set up to combine the best of new dance with the best of new live music (and never seen here) which Ms Bragg describes as 'a nice dream, but it hasn't taken off'. Felicia, therefore, is looking for new companies, and as a guest soloist with a major company here or in Europe she could make her name. Ms Bragg again: 'She's of the breed of American contemporary dancers who can perform anything; she doesn't need to have works written round her, she's extremely adaptable.' At the Bloomsbury she will be dancing two works written for her: 'Departure' by Joan Lombardi with music by Hans Werner Henze and an untitled new work by Lynn Taylor-Corbett (who has written for the Alvin Ailey and Joffrey companies); one shows off her technical, abstract dancing ability, the other is described as more 'humoresque'. Another piece is being devised for a children's programme - Felicia teaches in New York, extending her talents so as not to be 'just a performer'. Elizabeth Woodham-Smith  
Felicia Norton is at the Bloomsbury Theatre from 28 May to 1 June.