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Publication Number One 1973/1974

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## ACKNOWLEDGEMENTS

The publication committee consists of Miriam Adams, Leslie Bowland, John Chapman, and C. Lee. The cover design was done by Dave Scadding. Translations to French were done by Peter Dube. Typing was done by Michelle Schillaci.

Monique Aupy is the Dance Officer for the Canada Council. She has been working to develop understanding of dance in Canada. She recently held a conference of dance professionals in Ottawa towards this end.

Dianne Miller is the manager of the Anna Wyman Dance Theatre. She is also a member of the Board of Directors of Dance Canada.

Grant Strate is a choreographer who is presently the Chairman of Dance Canada and Chairman of the Dance Department at York University. He has long been working for an effective representation for dance in Canada.

Our thanks to all of you for bringing the publication to fruition.

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## EDITORIAL

In compiling this first edition of the Dance Canada Publication, the four-member publication committee faced a very perplexing problem. We differed frequently about what and what not to include, which reflected our varying ideologies. This situation parallels what is probably the case across Canada. Some dance people prefer modern or ballet, others jazz, folk or entertainment dance. Some think a dancer is the tool of the choreographer, others believe that the dancer must be the choreographer, some shudder at the thought of treating dance as a focus of philosophical discussion, while others tear and pull at the concepts of dance as art or non-art and at the meaning of "art" itself. So, how did we decide on what material to use in the introductory publication?

We tried to encourage (in a general mailing in July) representation by letters from every part of Canada and from every aspect of dance across the country. Since we met with so little response, a second, frantic attempt was initiated with better luck. Now you truly became involved as you took on the responsibility of presenting ideas and activities to the rest of us. Finally the publication was beginning to come alive and to show signs of becoming a useful vehicle of the new Association which gave it birth.

Dance Canada is a service organization for dance people in Canada. At the first public meeting of the Association, June 16, 1973, the aims and purposes were introduced, the most important being to bring dance people to an awareness of one another's existence. One of Dance Canada's objectives was to establish a serious publication and there we four were, eager and willing and completely naive, but concerned, excited, in fact adamant to carry the flag of communication to all of you.

In choosing or editing (which we knew must be done with great care in order to keep the writer's own meaning and personality intact) we have always insisted that the material be informational and never of a self-promotional nature. We held to the belief that the descriptions of companies must

include those concepts which distinguish them from other companies and that idea-letters present their material with clarity. Having followed these principles, we know that the contents are at least relevant, and, we hopefully have begun to represent you. Now here we are, so involved with the final process of getting the publication to press, that we ourselves hardly know what is included.

We, as the volunteer committee, are not trying to play a god-role. We are trying to help everyone understand and sympathize with at least a good part of the dance community, even if we do not agree with one another. Perhaps through the publication the frightening idea which dance people have, that nobody is a friend, that everybody must be feared and mistrusted as competition can be modified.

The magazine is in both English and French so we are pleased to receive letters in either language. We hope you find that our concerns for dance in Canada are yours as well. But remember that this is your publication and you must contact us if you have any objections or suggestions for improvement. But in all cases, agree or disagree with us you must help us to help you build and encourage dance in all its aspects here in Canada.

Miriam Adams  
Leslie Bowland  
John Chapman  
C. Lee

## PREAMBLE

This first publication is just one more indication that Dance Canada exists. The child was officially born June 16th, 1973 and is, like any other five month-old child, making huge demands of its parents -- parents, incidentally, who spent the nine months between conception (August, 1972) and birth (June, 1973) boning up on a sort of child psychology; how to build a meaningful organization against a long history of abortive or, at best, fumbling arts organizations?

Let us hope that the idealism of the steering committee in formulating the basic policies and mechanics of Dance Canada is founded on the real needs of the Canadian dance community. This can only be so if the organization effectively provides a voice for every serious venture, be it in high art, entertainment or education; establishment, anti-establishment or cosmic motion; original, interpretive or improvisatory creativity.

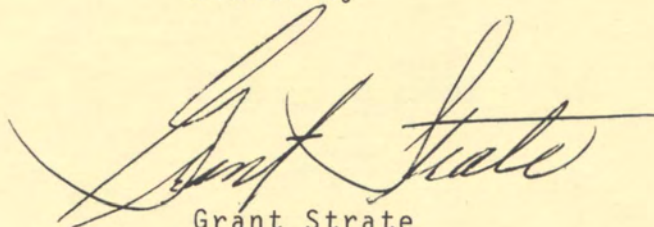
This publication is intended to better communications. Perhaps we should say, its first function will be to begin dialogue between the multitude of regions and attitudes which comprise Dance Canada. Please treat this publication as your voice. For dance to evolve naturally and indigenously, you must all be heard. We can learn much from each other.

The very hard-working voluntary publications committee has struggled to put this first handsome edition to press. Their faith and sometimes naive determination has been gratifying to say the least. Dance Canada is as yet without budget or

a permanent office. It is existing by the good graces of a few of us who believe in it and this includes my phenomenal secretary, Gail Robinson, who never aspired to toe-shoes or interpretive dancing. The plan is to have a central office in Ottawa, complete with secretary and Executive Director, soon after the New Year. Until then, please trust our good intentions.

As first members of Dance Canada you deserve warm words of congratulations. It is pioneer time again and you are part of it.

Sincerely

A handwritten signature in cursive script, reading "Grant Strate". The signature is fluid and elegant, with a long horizontal flourish extending to the right.

Grant Strate  
Chairman  
Dance Canada

## OPEN SESAME TO THE CANADA COUNCIL

Monique Aupy

When asked to contribute this article to the first issue of Dance Canada I was given the assurance that all were impatient to read, once more, all about the Canada Council. I could not believe it. Such an enormous amount of inquiries reach my desk that I thought everyone already knew. A few days later, I received a letter from a dancer addressed to the "B.C. GRANT DEPARTMENT, OTTAWA". My heart went out to the Post Office Department who had not even tried LIP or OFY! I revised my scepticism, and resolved to provide the readers of Dance Canada with the open sesame to the Council's hidden treasures. No reflection on my newly acquired faith in the postal service.

Our open sesame is: 151 SPARKS STREET, OTTAWA, CANADA  
(613) 237-3400

With this, one can find out all one wishes to know. Colourful brochures will be hastily dispatched on request, with full descriptions of the Council's programmes: aid to artists, aid to the humanities and social sciences, aid to publication and translation, cultural exchanges with foreign countries, and our new Explorations Programme, for those who do not find their niche in any of the others. All with details on eligibility, deadlines and application procedures.

At my desk, as the Council's dance officer, I also perform

a "Dear Abby" function, via the mail or the telephone. All of us, at the Council, travel a lot. If you can't come to the mountain, the mountain will come to you, though in my case, I should say, "mountain" does not give quite the right image. Perhaps I could be better described as the mouse that is brought forth with great strain by the Council.

What can and does the Council do for the artist? It's mandate is broad: it is to "promote the study and enjoyment of, and the production of works in, the arts...." The needs of the arts have always far exceeded the Council's means, however, so the Council has generally had to limit its support to professional artists and arts organizations.

In the field of dance, this means that our grants are available only to individuals who have completed their basic training, and to professional organizations. However, amateur and semi-professional artists and organizations are of much concern to us, and we are very much aware of their contribution to the arts in this country. We can only hope that the future will provide us with the means to assist them.

This year, the Council will spend \$1.8 million in support of dance organizations. This is perhaps not a very impressive amount in relation to the needs, but it is much more than a few years ago. The Council's total budget for the current year is \$45 million, of which \$19.9 million go to the arts. Apart from the budget for dance organizations, there will be a number of grants to individual artists in the dance to provide them with the time and the means to further their training, to study, to research, to work freely.

The Council has been actively engaged in the support of the Arts for sixteen years. Its programs have developed from the needs as expressed by the artists themselves. We have tried as best we could to encourage communication, and our adjudication procedures rely heavily on the advice of experts in the various art forms. Still, at times, one hears terms such as "ivory tower" used to describe us. On Sparks street there is no ivory tower, just a plain, modern, glass and concrete structure. We are open, more so since our walls have gone and we have been placed in landscaped offices, with plants and all. It does not do much for privacy when an attendant walks through my office during an interview to water the plants, but there is always coffee and sympathy, and even, at times, a possibility of a grant.

In wartime London I am told that after bombings it was not unusual to see signs in shop windows reading "Open as usual". There is a delightful story about one shopkeeper who, after his shop had been hit, hung a sign stating "more open than usual". So it is at the Council, literally and otherwise. We are not a government department, and we try hard to be as unbureaucratic and informal as possible.

I hope this will have given you an idea of the Council's personality. If there is a need for more detailed information, perhaps we can start a "Dear Canada Council" column in this publication. And whatever problems or projects you have on your mind, please feel free to drop us a line or a telephone call.

## DANCE CANADA: A QUICK AND QUIXOTIC HISTORY

Dianne Miller

Dance Canada was informally born on August 7th, 1972 in a small, crowded, Ottawa conference room. Representatives from Canada's major dance companies and associations had gathered in Ottawa, under the aegis of the Canada Council, to discuss the future of dance in Canada. Out of these discussions grew the feeling of need for a national service organization, an organization which would explore the needs of the entire dance community, speak for those needs, and work towards the solution of common problems.

Thus there grew a conference within a conference. The delegates reconvened after regular hours, with Canada Council approval, to put forward plans for the new organization. A steering committee was formed, to study the feasibility of the proposed organization, and to carry out the following program:

Polling of the field (the field being delegates present at the conference) to establish a list of needs and priorities; from this information, drawing up the objectives of the organization.

Formalization of the basic structure of the organization, subject to approval by the field.

Submission of a brief to the Canada Council concerning the organization, accompanied by a grant application for funds to begin operation.

The steering committee was to carry out this initial program as swiftly as possible.

The selection of the steering committee was a matter of some debate, and I only introduce the matter here to save any misunderstanding concerning regionalism. It was suggested most strongly that all regions of Canada must be represented. This was obviously impractical. No one at either extreme of the country had funds with which to travel to meetings, and if anything was to be accomplished, the steering committee must meet regularly. So we, the delegates, looked for people who were available to each other and who also travelled in the regular course of their work. The members of the steering committee were chosen with this in mind and on the basis of the very deep respect we had for their abilities. Those men were:

Robert Dubberley	General Manager, The Royal Winnipeg Ballet (Winnipeg, Manitoba)
Murray Farr	Former manager, Alwin Nicolais and Murray Louis Dance Companies (New York); active Canada Council awards recipient and therefore presently mobile across the country (La Have, Nova Scotia)
Uriel Luft	Directeur-Generale, Les Grands Ballets Canadiens (Montreal, Quebec)
Grant Strate	Chairman, Programme in Dance, York University (Toronto, Ontario)

It must be said here that the steering committee fully justified our faith in it. The existence of Dance Canada today is due totally to the foundation laid by the work of these men.

Proceeding with the history, suffice it to say that the steering committee carried out the initial program (my apologies to the steering committee for covering in one sentence the difficult and time consuming work of three months). The culmination was a brief submitted to the Canada Council on November 21, 1972, along with a proposal requesting interim funding for the organization for the period December 1, 1972, to March 31, 1973. Council had signified sufficient interest in the newly developing organization to make the members of the steering committee very optimistic as to the outcome of this grant request. Part of these projected funds were earmarked for the hiring of an acting director, who would take over the organizational tasks presently being carried by the steering committee. Unfortunately, the Dance Canada grant application arrived near the end of Council's fiscal year, when all monies had been allotted. Financial assistance could not be forthcoming, and new application would have to be made in the new fiscal year.

This came as something of a shock. The steering committee was back under pressure again, and on December 11, 1972, it sent out a notice to the field, listing three alternatives: To discontinue efforts to form a national dance organization at the present time; to establish Dance Canada on an informal basis, without incorporation papers, budget or staff -- such an organization could only function if all members of the dance community participated fully; or to officially form the organization as planned, without assistance (for the time being) from the Canada Council. This course of action could only be taken with very strong support from the field. In January, 1973, the field responded by voting to form officially, and with this mandate the steering committee

proceeded with plans to incorporate Dance Canada as a national, non-profit service organization. In February, 1973, five regional offices were established, to carry on the business of the organization until such time as funding would make it possible to hire an Executive Director. The home offices of the four steering committee members became regional offices, (thus bridging Canada from Nova Scotia to Manitoba), and a fifth office was opened in Vancouver, British Columbia. Finally, on May 18, 1973, incorporation was filed. Dance Canada became a formal entity, needing only ratification by its future members to exist.

During these early months of 1973 Dance Canada was also engaged in preparing its first official program; a National Dance Education Conference, to be held in cooperation with the Programme in Dance, York University. This took place on June 13, 14, and 15, 1973, and was followed on June 16 by Dance Canada's first annual general meeting. The general meeting, needless to say, was of great importance. It would either ratify or reject the new organization.

The conference was highly successful and is planned as a yearly undertaking. Tentative scheduling places it in Montreal in 1974 and in Western Canada in 1975.

The general meeting, on June 16, was less successful. This was due in large measure to poor dissemination of background information prior to the meeting itself. Many of the delegates to the Dance Education Conference were new to the idea of Dance Canada and unfamiliar with its objectives and life history. Much time was spent discussing the motivation behind the organization and arguing a definition of Dance

Canada's scope and breadth. There was worry on the part of some delegates that Dance Canada was seeking to exclude certain areas of the dance community and focus entirely on the professional dance companies. This was hotly debated, and finally the by-laws were amended to define the membership base in clearer terms. Then the moment of formal birth occurred, the incorporation was ratified, and Dance Canada became a reality. The organization achieved existence in its own right.

The general meeting went on to elect a Board of Directors, and an executive committee was formed:

Chairman	Grant Strate (Toronto)
Vice-Chairman	Uriel Luft (Montréal)
	Jock Abra (Calgary)
Treasurer	Robert Dubberley (Winnipeg)
Secretary	Lawrence Adams (Toronto)
Other Directors	Murray Farr (Nova Scotia)
	Iris Garland (Vancouver)
	Eva Von Genscy (Montréal)
	Dianne Miller (Vancouver)
	Iro Tembleck (Montréal)

This Board will serve for a period of one year.

The Board of Directors held a formal meeting in Banff, Alberta on August 8 and 9, 1973. This meeting sought to fully determine and clearly state the organization's objectives, following both the intentions of the original field and of the delegates at the general meeting. The list of objectives is too lengthy to be included here, but briefly, it may be summarized as follows:

"Dance Canada will assist and facilitate the

development of dance in Canada by acting as a common agent for purposes of communication, lobbying and self help. It will also be concerned with educational standards and better means of exposing dance as an art form. Its objective is fully professional."

This is deceptively simple, but a statement of purpose that embodies Dance Canada's wish to serve the dance community.

The board meeting also dealt with organization for the coming year. A budget was drafted and various avenues of funding discussed. Plans were made for grant applications to federal and provincial governments (these applications are in the process of being submitted). The hiring of an executive director, to take office on January 1, 1974, was a matter of much discussion and concern; interviews are now taking place to fill this post. A national office will be opened in Ottawa when the director is appointed. In the meantime, the Board of Directors confirmed the five regional offices as points of business and information. The offices will also function in the planned canvass for membership, which is about to take place.

But most importantly, the Board of Director's meeting ratified the first members of Dance Canada. Nothing could be more important than the people whom Dance Canada seeks to serve and represent -- the members of the dance community who are in themselves the meaning of the organization.

MEMBERSHIP

Dance Canada Association membership for this year covers the period July 1, 1973 - June 31, 1974.

Membership Categories and Dues

The Board of Directors determined that the membership in Dance Canada should be comprised of the performing groups and schools who were present at the the August Conference in Ottawa, and of companies and schools that will come into existence in the future. Other interested organizations can also be included such as Actors Equity Association and Union des Artistes. This category will be termed "Participating Membership" and will be eligible to vote on matters of policy.

Individual dance people, individuals interested in dance, local amateur organizations and government agencies will be eligible to become members. This category will be termed "Associate Membership" and not eligible to vote, although entitled to all the services of Dance Canada.

The dues structure follows:

Participating Membership

Small professional companies (up to and including 10 dancers)	\$ 25.00 per yr.
Medium professional companies (up to and including 20 dancers)	50.00 per yr.
Large professional companies (21 or more dancers)	100.00 per yr.
Schools and associations	50.00 per yr.

Associate Membership

Individuals	10.00 per yr.
Non-professional Groups or Organizations	50.00 per yr.
Government Agencies	50.00 per yr.

PLEASE NOTE THAT DANCE CANADA MEMBERSHIP COVERS ONE FULL YEAR  
FROM THE DATE OF APPLICATION. (not as stated above).

DANCE CANADA ASSOCIATION MEMBERSHIP LIST

## INDIVIDUAL

ABRA, Jock  
Calgary, Alberta

ALARIE, Joan  
Oakville, Ontario

ALBAN-DOBSON, Jane  
Weston, Ontario

ARMSTRONG, Neil M.  
Banff, Alberta

BARNES, Carolyn  
St. Laurent, Quebec

BARRETT, Joan  
Aurora, Ontario

BLACK, D. C.  
Toronto, Ontario

BOORMAN, Joyce  
Edmonton, Alberta

BOOTH, Joy  
West Hill, Ontario

BOWLAND, Leslie  
Downsview, Ontario

BRAUN, Sandra  
Toronto, Ontario

BRAUNWARTH, Cheryl  
Calgary, Alberta

BROWN, Eileen D.  
Gravelbourg, Saskatchewan

BRUCE, Christina  
Willowdale, Ontario

CASSELS, Hamilton  
Toronto, Ontario

CHIN, Sheila J.  
Dorval, Quebec

CHIRAEFF, Ludmillia  
Montreal, Quebec

CLARK, Christine  
King City, Ontario

CLARKSON, Pegi  
Niagara-on-the-Lake, Ontario

COLLIER, Clifford  
Thornhill, Ontario

COOK, Barbara  
Edmonton, Alberta

COOMBE, Julia  
Montreal, Quebec

COZZUBBO, Allan  
Calgary, Alberta

CRANE, David  
Ottawa, Ontario

CUMMINGS, Pat  
Port Alberni, British Columbia

DAM CERGS, Mirdza G.  
Halifax, Nova Scotia

DAVIES, Judith  
Ottawa, Ontario

DAVIES, Vera  
Toronto, Ontario

DRIVER, Susan  
Toronto, Ontario

DUBBERLEY, Robert  
Winnipeg, Manitoba

EGLIN, Dorothy  
Kitchener, Ontario

ERRINGTON, Marion  
London, Ontario

ERRINGTON, Richard  
London, Ontario

FARR, Murray  
La Have, Nova Scotia

FEX, Marie-Claire  
Sudbury, Ontario

FLEMING, Virginia  
Mississauga, Ontario

FLYNN, Margaret P.  
Edmonton, Alberta

FOSTER, Ruth  
St. John, New Brunswick

GARLAND, Iris  
Vancouver, British Columbia

GIBSON, Len  
Toronto, Ontario

GOUGH, Linda  
Downsview, Ontario

HARVEY, Irenie  
Oshawa, Ontario

HEAD, Marnie  
Regina, Saskatchewan

JACKSON, Amelia  
Thunder Bay, Ontario

JARVIS, Helga  
Toronto, Ontario

JOHNSON, Sally  
Montreal, Quebec

KEMP, Linda  
Clarkson, Ontario

KHANER, Myra  
Montreal, Quebec

KIDNER, Marika-Ly  
Milton, Ontario

KIRALY, Katherine  
Oshawa, Ontario

KONIG, Heidi  
Ottawa, Ontario

LEWIS, Maria  
Vancouver, British Columbia

LIVANT, Marianne  
Regina, Saskatchewan

LOJEKOVA, Florentina  
Don Mills, Ontario

LONGLADE, Maria Ann  
Mississauga, Ontario

LUFT, Uriel  
Montreal, Quebec

MacPHERSON, Marian  
St. Catharines, Ontario

MATCHETT, Marjorie  
Lloydminster, Saskatchewan

MATSON, Violet  
Surrey, British Columbia

MCCAW, Lynn  
Toronto, Ontario

McKINNON, Don  
Thunder Bay, Ontario

McLEOD, Ian  
Toronto, Ontario

MEIKLE, Catherine  
Toronto, Ontario

MILLER, Dianne  
West Vancouver, British Columbia

MORENO, Paula  
Toronto, Ontario

MORHACH, Maria  
Niagara Falls, Ontario

MORTON, Jennifer J.  
Richmond Hill, Ontario

NICHOLLS, Sarah  
Islington, Ontario

PARKER, Shawna  
Windsor, Ontario

PASTOR, Lois  
Burlington, Ontario

PATTERSON, Elizabeth  
Oakville, Ontario

PATTERSON, Tena  
Surrey, British Columbia

PAUZE, Yvette  
Montreal, Quebec

PEACHER, Gwendolyn  
Toronto, Ontario

PEL, Tina  
Sudbury, Ontario

PILOTTE, Christine  
Agincourt, Ontario

POIRINYI, Irene  
Toronto, Ontario

POST, Van Der, Daniella  
Prince George, British Columbia

POWELL, Christine  
Burlington, Ontario

PRIDDLE, Ruth  
Waterloo, Ontario

RICHE, Nicole  
Toronto, Ontario

ROBERTS, Celia  
Mississauga, Ontario

ROBINSON, Greta L.  
Ottawa, Ontario

SACHANSKA, Anita  
Toronto, Ontario

SALMOND, Beatrice  
Markham, Ontario

SAUNDERS, Patricia  
Toronto, Ontario

SCARCELLA, Joan  
Ottawa, Ontario

SCHOCKLEY, Susan  
Calgary, Alberta

SEVER, Peter J.  
Toronto, Ontario

SHIETZE, Joyce  
Ottawa, Ontario

SINCLAIR, Dorothy  
Calgary, Alberta

SMITH, Lois  
Toronto, Ontario

SORRELL, Marjorie  
Willowdale, Ontario

SUETTA, Anne  
Kitchener, Ontario

STAPELLS, Suzanne  
Toronto, Ontario

STRATE, Grant  
Toronto, Ontario

SVENSSON, Audrey  
Willowdale, Ontario

SYJUT, Helen  
Sault Ste.

SZALAY, Kristina  
Ottawa, Ontario

TILROE, Nikki  
West Hill, Ontario

TILROE, Robert  
West Hill, Ontario

VANDERHEYDEN, Anne  
Willowdale, Ontario

VICKERS, Lynn  
Etobicoke, Ontario

VON GENSCY, Eva  
Montreal, Quebec

WAGORN, Yvonne  
Arnprior, Ontario

WAIT, A. H.  
Toronto, Ontario

WALL, Jennifer  
Ste. Anne de Bellevue, Quebec

WHITNALL, Sandra  
Kettleby, Ontario

WOODCOCK, Susan  
Bramalea, Ontario

YESZAM, Shirly  
Welland, Ontario

YOUNG, Yone  
Calgary, Alberta

GROUP

ANNA WYMAN DANCE THEATRE  
W. Vancouver, British Columbia

CALGARY DANCE THEATRE  
Calgary, Alberta

FEDERATION DES LOISIRS-DANSE  
DU QUEBEC  
Montreal, Quebec

LE GROUPE DE LA PLACE ROYALE  
Montreal, Quebec

LES GRANDS BALLETS CANADIENS  
Montreal, Quebec

NATIONAL BALLET SCHOOL  
Toronto, Ontario

PAULA ROSS DANCERS  
Vancouver, British Columbia

SIMON FRASER UNIVERSITY  
DANCE WORKSHOP  
Burnaby, British Columbia

THE YORK UNIVERSITY DANCE  
DEPARTMENT  
Downsview, Ontario

THE ROYAL WINNIPEG BALLET  
Winnipeg, Manitoba

VORTEX  
Toronto, Ontario

## COMPANY AND ASSOCIATION LIST

Here is a list of Dance Companies and Associations in Canada. We know it is incomplete and apologize to the people that we have missed. If they will notify us in the future, we will try to include the information in our next issue. "Company" as defined by Dance Canada Association includes all sizes from one member up.

To differentiate, Companies will be denoted as (C), Associations as (A).

Arts Guild (A)  
1158 Carmen  
SUDBURY, Ontario

Alberta Ballet Company (C)  
Attention: Mr. Barry Thompson  
P.O. Box 2428 Station "A"  
EDMONTON, Alberta

Alberta Contemporary Dancers (C)  
Attention: Ms. Jacqueline Ogg, Artistic Director  
Corbett Hall, Room 312  
112 Street and 82 Avenue  
EDMONTON, Alberta

Anna Wyman Dance Theatre (C)  
Attention: Ms. Dianne Miller  
656-15th Street  
WEST VANCOUVER, British Columbia

Les Ballets Jazz Contemporains (C)  
Attention: Eva von Genscey, Director  
3650 Mountain Street  
MONTREAL, Quebec

Blossom-Rowland Production (C)  
Attention: Susan Rowland  
31 Hillcrest Park  
TORONTO, Ontario

Calgary Ballet Company (C)  
1207-1st Street  
CALGARY, Alberta

Calgary Dance Theatre (C)  
Attention: Mr. Jock Abra  
5123 Barron Drive  
CALGARY 48, Alberta

Canada Council (A)  
Attention: Mme. Monique Aupy, Dance Officer  
OTTAWA, Ontario

Canada Council Touring Office (A)  
Attention: Yvon Desrochiers, John Crompton  
222 Queen St.  
OTTAWA, Ontario

Canadian Centre for Films on Art (A)  
Attention: Mrs. Dorothy McPherson, Executive Director  
150 Kent St.  
OTTAWA, Ontario

Canadian Dance Teachers' Association (A)

Attention: Mrs. Maureen Johnson

3400-29th Avenue

REGINA, Saskatchewan

Canadian Dance Drama Company (C)

Attention: Mr. Gary Colwell, Administrator

294 Richmond Street East

TORONTO 280, Ontario

Canadian Folk Arts Council (A)

49 Wellington Street East

TORONTO 215, Ontario

Canadian Mime Theatre (C)

Attention: Mr. Adrian Pecknold

P.O. Box 1102

NIAGARA-ON-THE-LAKE, Ontario

Canadian Silent Players (C)

Attention: Meeghan Collaghan

81-A Front Street East

TORONTO 1, Ontario

C.A.P.H.E.R. (A)

Attention: Joyce Boorman

Faculty of Physical Education

University of Alberta

EDMONTON, Alberta

Cecchetti Society (A)

111 Maitland Street

TORONTO, Ontario

Centre for Communication and The Arts (A)  
Attention: Ms. Nini Baird, Director  
Simon Fraser University  
BURNABY, British Columbia

Community Dance Group (C)  
Attention: Dawn Thompson  
c/o Toronto Dance Theatre  
34 Lombard Street  
TORONTO, Ontario

Contemporary Dancers (C)  
Attention: Mr. Robert Holloway, Managing Director  
411-259 Portage Avenue  
WINNIPEG 2, Manitoba

Contemporary Dancers Calgary (C)  
602 Earl Grey Crescent  
CALGARY, Alberta

Contemporary Dancers of Montreal (C)  
Attention: Mr. Hugo Romero, Artistic Director  
2010 Rue Closse, App. 4  
MONTREAL, Quebec

Contemporary Dance Theatre (C)  
Attention: Mr. Robert Holloway  
P.O. Box 592, Westmount Station  
MONTREAL, Quebec

Cultural Development Branch (A)  
Mr. W.H. Kaasa, Director  
C.N. Tower  
EDMONTON, Alberta

Fédération des Loisirs - Danse du Québec (A)  
Attention: M. Giles Morel  
2017 Est, Rue St. Catherine  
MONTRÉAL 133, Québec

Festival Canada Ballet (C)  
Attention: Mr. Hamilton Southam Jr.  
National Arts Centre, Confederation Square  
OTTAWA, Ontario

Les Feux Follets (C)  
Attention: Allen Lund  
Neptune Theatre  
HALIFAX, Nova Scotia

15 (C)  
155A George Street  
TORONTO, Ontario

Frog Print Theatre (C)  
Attention: Nikki Tilroe, Artistic Director  
449 Lawson Road  
WEST HILL, Ontario

Garbut Roberts Dance Drama Company (C)  
294 Richmond Street East  
TORONTO, Ontario

Global Village (A)  
17 St. Nicholas Street  
TORONTO, Ontario

Les Grands Ballets Canadiens (C)

Attention: M. Uriel Luft

5415 Chemin de la Reine Marie

MONTREAL, Québec

La Groupe de la Nouvel'Aire (C)

Attention: Martine Epoque - Poulin, Directrice Artistique

265 Ouest, rue Mont-Royal

MONTREAL 151, Québec

La Groupe de la Place - Royale (C)

Attention: M. Charles Hart

1182 Rue St. Laurent

MONTREAL, Québec

Hodaly Dance Ensemble (C)

c/o Toronto Hungarian House

245 College Street

TORONTO, Ontario

Inner City Angels (C)

Attention: Ms. Marion Heller

583 Markham Street, Studio 5

TORONTO, Ontario

Judy Jarvis (C)

11 Walmer Road

TORONTO, Ontario

Junior League Toronto Branch (C)

Attention: Mrs. Donald Steele, President

258 Warren Road

TORONTO, Ontario

Lionel Kilner Dance Company (C)  
c/o Sayde Bronfman Centre  
YM-YWHA  
MONTRÉAL, Québec

Looking Glass Dancers (C)  
Attention: Gloria Grant  
307 Sumach Street  
TORONTO 246, Ontario

Manitoba Folk Arts Council (A)  
Attention: Julius Poteles, President  
221-233 Portage Avenue  
WINNIPEG, Manitoba

National Ballet Company of Canada (C)  
Attention: Gerry Eldred, General Manager  
157 King Street East  
TORONTO, Ontario

National Ballet Guild of Canada (A)  
Attention: Mr. Gerry Eldred, General Manager  
157 King Street East  
TORONTO, Ontario

Newfoundland Arts and Culture Centre (A)  
Attention: Mr. John C. Perlin  
Government of Newfoundland and Labrador  
Provincial Affairs  
ST. JOHN'S, Newfoundland

Ontario Council for the Arts (A)  
Attention: Mrs. Charlotte Morcopp, Theatre and Dance Officer  
151 Bloor Street West  
TORONTO, Ontario

Performing Arts in Canada (A)  
Attention: Stephen Mezei  
49 Wellington Street East  
TORONTO, Ontario

Performing Arts Magazine (A)  
Attention: Mr. George Hencz  
49 Wellington Street East  
TORONTO, Ontario M8Y 4C1

The Playhouse Theatre Company (C)  
Attention: Mrs. Hall, President  
575 Beatty Street  
VANCOUVER 3, British Columbia

Port Colborne Ballet Guild (A)  
Attention: Mrs. J.R.S. Ebert  
101 Elgin Street  
PORT COLBORNE, Ontario

Prologue to the Performing Arts (C)  
Attention: Mary Carr  
252 Bloor Street West  
TORONTO 180, Ontario

Royal Winnipeg Ballet (C)  
Attention: Mr. Robert Dubberly, General Manager  
289 Portage Avenue  
WINNIPEG, Manitoba R3B 2B4

Saskatchewan Arts Board (A)  
Attention: Mr. Vern Bell  
Lakeshore Drive  
REGINA, Saskatchewan

Synergy - Artists Workshop (C)  
Attention: Ms. Linda Rubin  
712 Robson Street  
VANCOUVER, British Columbia

Menaka Thakkar (C)  
53 Flax Gardens Way  
DOWNSVIEW, Ontario

Toronto Dance Theatre (C)  
Attention: Mr. James Plaxton, Administrator  
34 Lombard St.  
TORONTO 5, Ontario

Theatre Ontario (C)  
Attention: Marion Wood  
University of Western Ontario  
LONDON, Ontario

Theatre Ontario  
Attention: Alen Raeburn  
559 Jarvis Street  
TORONTO, Ontario

Toronto Regional Ballet (C)  
c/o Mrs. Diana Jablokova Vorps  
1920 Avenue Road  
TORONTO 12, Ontario

Ukrainian Zerka Dancers (C)  
Attention: Terry Kikcio, Pat Lys  
845 Duffield  
MOOSE JAW, Saskatchewan

University of Waterloo Repertory Dance Company (C)  
Attention: Mrs. Jill Officer  
Kinesidogy Department, University of Waterloo  
WATERLOO, Ontario

Vancouver Ballet Society (A)  
Mr. N.P.D. Sarkari, President  
3610 West King Edward  
VANCOUVER, British Columbia

Vortex (C)  
Apt. 302, 2345 Yonge Street  
TORONTO, Ontario M4P 2E5

These are additional finds:

Paula Ross Dancers  
3488 West Broadway  
VANCOUVER, British Columbia

Moondance  
David Weller  
Box 135, Shore Road  
FERGUSSON'S COVE, Nova Scotia

Saskatchewan Dance Theatre  
1023 - 8th Street East  
SASKATOON, Saskatchewan

·Pavlychenko Folklorique Ensemble  
1023 - 8th Street East  
SASKATOON, Saskatchewan

We would like the addresses and information about the following:

Jamie Zagadoukis and his dancers

Susan Tseng

Burnaby Mountain Dance Company

"Tournesol" (Ernest Eder, Carole Yamada) Toronto ?



FARR  
(NOVA  
SCOTIA)

JOWITT  
(NEW  
YORK)

COHEN  
(TORONTO)

LITTLER  
(TORONTO)

WYMAN  
(VANCOUVER)

FRASER  
(TORONTO)

ABRA  
(CALGARY)

BARBER  
(VANCOUVER)

CRITICS PANEL  
NATIONAL DANCE EDUCATION CONFERENCE  
JUNE 13, 14, 15, YORK UNIVERSITY

# letters

FROM THE  
field

Thank you everyone who submitted material for this first edition. Here is a list of letters which were not used in this publication but which might be included in later issues. Anyone desiring a copy of any of them before the next issue should feel free to drop us a line.

Rachel Browne	Canada's Contemporary Dancers: Schedule of Current Activities and Performances
Iris Garland	News from Vancouver, British Columbia
Judy Jarvis	Thoughts on Dance: Subconscious as Creator Interaction
C. Lee	Dancers are not "Dumb" "Dumbs"
Marianne Livant	Modern Dance Education in Saskatchewan Communities
Vortex	Company Philosophy

All letters should be addressed to: Publications Committee  
c/o York University  
Faculty of Fine Arts  
Department of Dance  
4700 Keele Street  
Downsview, Ontario M3J 1P3

They should be only as long as you require to make your point concisely.

The publication reserves the right to edit for grammar and deletion of promotional material.

Name and address must be included for legal purposes but the name can be withheld upon request.

## DANCE AS COMMUNICATION

I am always amazed, actually dismayed, to find the lack of communication that exists between dance and the other arts, as well as within the dance field itself. I know that, statistically speaking, it is a growing art in Canada and elsewhere. However, it is still considered a "minor art."

Much of the problem in the dance world is in the system itself. Like music, it requires tremendous discipline and technique which one must start when very young. Consequently the real dancer finds very little time to learn about the outside world. We bury ourselves, ostrich-like in the sand, thinking we have resolved the problem by shutting everything else out. And this encourages the public's alienation from the art form -- as art, as therapy, and as communication. For art, and more specifically dance where bodies are used for expression, is primarily a need to communicate -- otherwise art would be narcissistic and have no audience. In Bejart's favourite words: "language = separation; dance = union (or communication)." Why then persist in living in splendid isolation?

His cultural experience, restricted due to time shortage, the dancer's performance and interpretation of a work, more often than not, tends to be a display of physical feats, without the backing of a universal message and myth that would connect it historically to other aspects of life. So our first problem is to find a way to educate the dancer in parallel fields: history, literature, theatre, painting, and of course, music. Dance expresses not one individual's vision but that of aeons of culture, history, and evolution that the public should be able to understand at a glance.

Our second step in solving the problem is to introduce additional elements to a dance composition -- on stage or off-stage. Wasn't it Wagner who dreamt of a

synthesis of the arts, and Milton who spoke of the senses as being "synesthetic" ie. the one feeling for, and with, the other? So should we, in dance utilise poetry, theatre techniques, actual visual devices (back projections, liquids, etc.) and music in a tighter fashion. By this I do not mean to super-impose one structure over another as when we normally take a piece of music to dance to, but that both should also have a close rapport and direct contact with the slides of the poem one is illustrating through movement. In this way Total Theatre would emerge, and dance would be at its centre. Dance is particularly well suited to unify all of these elements for do we not refer to music as movement and to painting as movement too?

Within the dance world itself, there is a dichotomy of approach. On the one hand modern dance often becomes too intellectual as a reaction to the lack of "headiness" found in the extreme cases of ballet where movement is solely taken for its beautiful lines. Why not have a lyrical balletic feeling in these modern schools and modern impulse in the ballet to find the Golden Mean? Then perhaps the new plastique would become more universal and cater to a wider audience. And we might finally get a foothold in those Canadian Universities (where with the exception of York University's dance program) there is no dance major because the area of interest and study is not sufficiently 'academic', yet those same universities are quite willing to offer degrees in Physical Education and Home Economics -- subjects of course that cater to one's intellect.

Iro Tembeck,  
Montréal

Editor's note: The University of Waterloo Kinesiology Department also offers a major in dance.

## ALBERTA BALLET COMPANY

The Alberta Ballet Company has been in existence since 1960 as the Edmonton Ballet Company and since 1966 as a professional company under its present name. Our funds are raised by the usual bazaars, bake sales, raffles, memberships and donations from both firms and individuals. Grants are received from the city of Edmonton, province of Alberta, and last year from Canada Council.

The company consists of fifteen dancers who are under contract for ten months. Eight of these dancers are full members, seven are apprentices who are gaining experience by dancing some of the ballets and tours with the company. The repertoire encompasses classical ballet, jazz, character, national and modern dance. Dancers are drawn from the Alberta Ballet Company School or by audition. Choreographers who have worked with the Company are: Dr. Gweneth Lloyd, Lois Smith, James Clouser, Mattlyn Gavers, Eva von Genscy, Don Gillies, Lynette Fry Abra, Barry Dill Hayden and Colleen May. Original classical works in the repertoire are: Coppelia, Les Sylphides, Nutcracker and Act II Swan Lake.

An extensive part of our operation is the lecture demonstration program which started several years ago and which last year grew to an audience of approximately 20,000 school children in urban and rural communities.

To conclude I would like to express the interests and aims of the company. We take ballet to the small communities and schools who never get the opportunity to see the larger companies. We are creating an interest in the subject of ballet and thus are building an audience. It also gives our dancers an opportunity to gain invaluable experience performing under physical conditions which are far from ideal, and to get paid while gaining experience.

Our needs are the same as any other ballet

company. We need financial assistance but we also need help to obtain male dancers, guest teachers, and more liason with the larger companies.

Ruth Carse  
Edmonton

## THOUGHT PROVOKER - QUIZ FOR DANCE TEACHERS

Do you stand at the front with all of the students facing you?

Do you arrange your students in the room according to your opinion of their level, attitude, interest, etc?

Do you openly compare one student with another?

Do you openly contrast one student with another?

Do you demand attention by:

- speaking in a soft voice, once;
- speaking in a soft voice or loud voice during exercises requiring high concentration and expect them to hear and remember the exercise;
- beginning class without notice and then saying "AND"?

Do you rob your students of joy and then ask them to smile?

Do you consider pain to be an intrinsic part of class by:

- repeating exercises to the point of exhaustion;
- expecting students to continue (with a smile) when toes are blistered and bleeding;
- insisting that an injured student take class;
- not looking at or speaking to an injured student who didn't take class;
- not looking at or speaking to an injured student who took only part of class?

Do you discourage personal emotion and

force your students to repress:

- depression
- frustration
- anxiety
- enthusiasm
- effusiveness
- excitement
- nervousness?

Do you insist that everyone in class do everything?

Do you insist that everyone in class do everything all out?

Would you like everyone in class to do everything all out?

Do you insist that all of the girls dress and perform as similarly as possible?

Do you insist that all of the boys dress and perform as similarly as possible?

Do you give different exercises and/or classes for boys and girls?

Do you actively participate in your classes or do you observe?

Have you learned anything from your students lately?

Have you learned anything lately? Have you learned anything important lately?

Diane Drum  
Toronto

#### SMILING AND SURVIVING IN HALIFAX

I am deeply involved in modern dance in Halifax. I moved here last April, after a season with the Winnipeg Contemporary Dancers.

Having received a job with an L.I.P. project, I was given a free hand to try to start a dance company.

Under the auspices of Dalhousie University, several modern dance teachers have moved here and created rumblings of modern dance in Halifax. There have been a half-dozen modern dance performances generated on an amateur level here over the last three years. I moved here to a modern dance scene which was, and is, just getting off the ground.

During July, we had a workshop sponsored by the Nova Scotia Youth Agency. There were about fifty people attending classes every day studying with three teachers, two Graham from Toronto Dance Theatre and one jazz teacher who came from Toronto. Because of the enthusiasm generated by this workshop, and because plans for a co-operative dance studio had been going on since January 73, in August the Dance Co-op got off the ground and began teaching four classes a week using the Y.M.C.A. facilities. We got close to fifty students! We started to get gutsy, and by the end of August, we rented our own studio. There is now a co-operative dance studio in Halifax, charging minimum fees which go to paying teachers, musicians and studio rent. The co-operative nature of the project is a difficult one to manage. However, in the first two months of existence, great strides were made, even though there has been a huge turnover of people directly involved with decision-making. There are now ten classes per week including a children's class, jazz and modern classes and a tap class. Next month we are adding another children's class and a folk dance session. Dance Co-op is alive and well and living at Box 302, Halifax, Nova Scotia.

There are plans to hold a one week-workshop over Christmas. We have contacted some people in New York and hope to have the Youth Agency again support us in our venture. We are planning to hold a summer dance camp. While this is just in the discussion stage, we do have a site in mind.

To get to the most exciting news, for me at least, we have started a small dance company called "Moondance". As soon as

studio space was acquired, four of us began rehearsals during the first week of September. We are from varying backgrounds and at first it was difficult to find a way to work. We have been experimenting with improvisation and this seems to be creating a cohesion. We have now worked three hours per day for four weeks, have several dances started and two near completion. We hope to do a performance some time this fall. The special events committee at Dalhousie has asked us to perform in L'Histoire du Soldat November 21, 23, and 24. It is going to be a busy fall. If our grant comes through we'll do some touring of schools and small centres. If it doesn't, we'll scratch our heads and do something else for money.

David Weller.  
Halifax

#### I REMEMBER: MARY

I never saw you dance. I never saw your dances. No, I came at the end of your career -- at the end of a long, loving line of students. There wasn't really much time anymore -- and yet there was just enough time.

West Berlin. On a sun-filled morning in October, 1965, Mary opened her Dance Studio door. Slowly, the handle turned, and an inquisitive, lively face peeped in at her dance students, practising in class. This was the first time I saw Mary Wigman. At first sight, I was shocked in feeling that I knew her face -- as from some distant, undisclosed, taunting memory. A lion. A mountain. A turquoise-blue lake. A red flower. All were part of her mystery.

The students squealed in delight to see their Mary again -- and I was formally introduced to her by young Maria, our Argentine dancer; "This is Judy. She is from Canada." I shrunk in shyness from this powerful woman, but felt at the same

time, as we all did, that I "belonged!"

In November, 1965, the students celebrated Mary's 79th birthday with a concert in her studio. There, Dora Hoyer, once the dancer's idol in solo dance, appeared, sinuous and striking, sitting at Mary's other side was tiny, black-haired Til Thiele, our teacher in technique. We danced our dances and afterwards everyone shared in the champagne, served in the main hall of the big gracious old school on Rheinbabenallee.

Mary glowed, speaking with everyone, her deep blue eyes seeing, expressing the joys known to her. As always for celebrations, Mary wore a black suit, with a tiny diamond pin on her lapel, white silk blouse and fine black shoes. Ever stylish -- and the very best! She loved life. She loved art. She spoke to us, encouraged us, taught us. She was there!

The first year passed, for me, in great struggle -- it was not easy to be a beginner and a stranger. I spoke no German, did not speak much at all. But I worked hard -- and was able to create and perform that year a young "Ophelia" and a harsh "Prophet."

October, 1966. second year. Mary watched me as I descended the long staircase to the studio (I always ran, slid, and leaped down), landing at her feet. She replaced her heavy gong on its iron place, and warmly smiled; "It's good to see you again, Judy." Patiently, she worked with me that year, as with the other students, correcting, guiding technique, compositions and improvisations. Developing as a dancer was painful, slow -- but Mary made it an adventure.

One evening, early in the spring of 1967, I found a baby squirrel clinging to a wire fence close to the school. The squirrel and I soon became good friends -- and I named him "Danny." Mary allowed Danny to live in the School, and even let him sleep on her desk in her large room on the second floor. This room was

majestic -- with tapestries of black and gold, a soft black couch, deep red floor, grand piano, and a wonderful stone-carved bust of Mary. But, there lived Danny too, perched on the enormous black desk -- a small, pert reminder of the nature that Mary loved.

Christmas-time with Mary, was, for me, best of all. The foreign students were invited to Mary's on Taubertstrasse 4 on Christmas Eve. That evening the windows of her apartment were ablaze with white candles. "The candles are burning for those who can't be with us," she once explained to me -- referring to the East Berliners who live on the other side of the Berlin Wall. We assembled in her living room sipping cognac from tiny silver cups, and on the signal of a small bell Hesschen (Mary's companion) motioned to us to enter through the doorway to Mary's own room. We entered, and blinked in happiness at the warm light of many candles -- everywhere aflame. Mary's face radiated -- and she led us quietly to her Christmas Landscape -- an exquisite little city of minute carved figures given to her over the years by her friends and students. Each little piece had a story behind it which she related when we asked. The little figures of animals and angels walking along the shiny red highway, up the steps to the Christ Child who came alive and even seemed to dance! The orchestra of angels, the dancing angels, the silver peacock, the little black sheep, the dark paper angel, the carved lion, the little white birds -- all lived in our imaginations. Mary had food served to us on white plates decorated with red dragons, and when we had finished the last of the champagne, and when the candles had burned down, we went on our way into the snowy Berlin night, carrying a precious little Christmas gift she had given each of us.

July, 1967. I graduated from the school, taking my examination as a dancer, teacher, and choreographer. The same month, I gave my first solo concert in the school, and on that evening Mary closed her school

forever. It was a time of sadness and of parting for us all.

Six years passed. I lived in Canada, but journeyed to Germany each Christmas to celebrate this time with Mary. As the seasons aged her, the lines in her face grew deeper, her eyes grew dimmer until almost blind, her bones grew softer -- susceptible to many breaks. But she remained alive in spirit.

June - July, 1973. I had danced at Berlin's Academy of the Arts in May, and chose to spend some days with my dear friend and teacher. We had many wonderful talks together -- and I even read "Jonathan Livingston Seagull" to her. She called it a "lovely story." I bought a bicycle and spent hours riding in the Grunewald -- and afterwards would relate my adventures to Mary. We talked of nature, of theatre, of the opera, of people, of dance, of big things, of past, present, future -- of all that life might offer.

Before I left Berlin for Canada, she asked me not to grieve for her in death. She said she felt ready to go as she had lived her life, and now was failing with the sicknesses of old age.

-----In death, dear Mary, I miss you. I miss you. You have helped give us a vision of beauty, of joy, of the fulfillment of life, of the greatness of art. You lived. you suffered, but you endured, lived, and loved!

From this world I thank you.

From my heart I thank you.

Judy Jarvis  
Toronto

REPORT FROM THE ANNUAL MEETING OF  
LES GRANDS BALLETS CANADIENS

As I have always been interested in being

close to all that concerned the evolution of the dance in Québec, I thought it worthwhile to get to know more about the various aspects of dance outside the theatre which led to my association with dance activities organized by colleges, universities and leisure-time organizations. Since my close collaboration with the Federation des Loisirs-Danse du Québec, I have come to realize the extent to which the dance -- in all its forms -- has finally taken root in Quebec and the important role which Les Grands Ballets Canadiens has played within this new phenomenon.

Thus, while social and folkloric dance activities increased as part of leisure-time activities and educational institutions began to add dance as an option to their school programmes, the number of students specializing in dance increased as well as the demand for qualified teachers and the public interest grew.

This is why I speak of "the phenomenon of dance", a phenomenon which I believe can best be compared to a pyramidal structure. In effect, the most talented, encouraged from all sides, are beginning to look into specialization while a more informed public is demanding more high-quality productions. As far as the rest of the country is concerned, this situation is unique to Québec. The other provinces do not seem to have such a large field of activity in dance at such level.

Democratize, decentralize, regionalize... are words which we have recently begun to hear almost everywhere. In answer to this need, Les Grands Ballets Canadiens

- has increased the number of its schools across the Province
- has helped teachers open schools in remote areas
- has created Les Compagnons de la Danse which offers performances at a modest fee to students and to the general public in Québec and elsewhere

- has rejuvenated the repertoire of the larger troupe, which is now attracting huge audiences and developing a true public for the dance in our Province
- and has carried, as a cultural ambassador of Québec, its artistic message across Canada and to foreign countries.

We were right in believing that we must build our own pyramid, that of Les Grands Ballets Canadiens within the larger structure of the dance in Québec.

Thus, we have always planned our seasons in an effort to reflect the existing needs and demands of our milieu which was opening up more and more to the dance. And, after having completed our 1972-73 season with 123 performances by the larger troupe, 157 by les Compagnons de la Danse and a larger number of promotions among our choreographers, ballet masters, teachers and students, we prepared the coming season -- our 16th -- by thinking in terms of improving and expanding the existing structures.

Forgive me if I jump a little ahead by tackling this new season without saying more about the last one but the future of theatrical dance in Québec is more important and is what concerns me most.

When a child is growing, how can one prevent it from doing so? How can one reply, when others demand that this child now adolescent, shrink, shrivel up or that it stop eating to cut down its size? Must we cut off its head or legs? Must we let it die slowly of hunger? One way or another, the child can only perish. And, we are no longer talking about a child which is mine, or a child of a single family, we are talking about an adolescent belonging to us all, a fact which some people on whom the child depends do not seem to have entirely understood. To be sure, part of the problem lies in the fact that the child has grown much faster than foreseen and that others like him are demanding the same attention and the same right to exist. But if they do exist, it is because we wished their existence. And, since they

do exist and are becoming more and more a reflection of ourselves, we must all take on the task of searching for and finding the solutions between the impossible and the possible.

Towards the end of the summer, a hand was extended so that Les Grands Ballets Canadiens may present a shortened 16th season. I do not want to think of what could happen to the next season. One thing is certain, I am ready to look for the solution by modifying and adjusting myself at any cost -- but not at all costs -- so that our institution remains a vital instrument through which expression in the form of dance may reach the highest level of professionalism.

We have the right to hope since, at the moment when we feared the worst, the hand came to help us, supported by so many others -- some of whom we knew and others we did not --. And as we are only a few days from Thanksgiving, the time seems right for thanks.

Allow me then to say thank you to you all: directors, administrators, associates, benefactors, artists and friends. If I may, I hope that this 16th season will be one of enrichment and will lead to the success of all our efforts: the establishment of a permanent structure for a ballet company in Québec whose most fundamental needs will be accepted and understood.

Ludmilla Chiriaeff  
Montréal

#### SUGGESTIONS FOR "DANCE CANADA"

We feel that the accent of Dance Canada should be on dance performance and actual dance activity. Meetings and administration should be kept to a minimum. We specifically suggest:

1) An annual dance festival related to a summer school, if possible, should be held.

Every year the festival should be held in a different location -- Niagara-on-the-Lake, Banff, Halifax, Vancouver, etc. Participating companies should be of a proven high calibre. We recommend Mr. Murray Farr as an excellent advisor on this. A company from each form of dance should be in residence choreographing, teaching and rehearsing.

2) Films of works by Canadian dance companies should be sponsored and distributed by the organization. The National Film Board should be persuaded to play an active role in this. These films should be encouraged in the commercial film world as well.

3) A Canadian Dance Magazine should be produced with special attention towards a directory and articles rather than reviews, with reports on activities, and biographies. A lot of attention should be given to collaborators -- musicians and designers.

A concentrated effort must be directed towards establishing a workable liaison between administration and dancers, which means less administrative bureaucracy and more "action" for the dancers. This point cannot be over-emphasized enough.

Eva von Genscy      Trish Beatty, David Earle  
Montréal              Toronto

#### PHILOSOPHY OF THE PAULA ROSS DANCERS

My name is Paula Ross; I was born in Vancouver, B.C. in 1941. To be -- this seems to be my purpose in dance; my works in the creative stage seems an intricate part of my life; I have always enjoyed draining my energy and and putting capacities to test.

My expression (choreography and teaching) has been my wholeness for the past eight years. Dancers have always been special because they require me to try to explain in anyway I can, my reasons for, textures, qualities, and sense of

the work itself.

My dance company has never received any bursaries or grants on any level for the very simple reason that we have never applied. I was asked by my friends what my dance group requires from the Provincial Government. Could I help to write a brief pertaining to what people such as myself require? His question has since left great confusion in my mind.

Choreography to me, is placing together visual poetry on the way things are, how they should be, where they are going, how I feel about myself and the environment I see from my perception level.

What I require from the government is not for me to answer. My work will continue because that is my love and the way I live. To be able to bring the Paula Ross Dance Company to more people would indeed be wonderful, but not at the expense of its principles, because then it would not represent itself properly.

I now ask myself, being artistic director and founder, what are those principles:

- to be able to take a chance (with new choreographers, ideas, concepts).

to do very well artistically with what we have -- we should not have to deal with how much money.

- to be able to invite people into our dance home without pressuring -- the Paula Ross Dance Company will be a part of the community because our people want to see it.

- the dancers will bring whatever talent they have to our dance home and have the chance to use it.

- musicians, painters, sculptors, poets, writers and all other artists will be welcome to do works from conception; this also includes the concept being worked.

- not to make money on the backs of my fellow artists.

We have managed for eight years without funds as a share-crop company. This means all the artists work on other employment.

I teach in my school and support two children; and extra money goes into wardrobe or other things the company needs.

Musicians, visual artists, poets have also come to spend time with us. Video tape experimenters have also helped without us having money. As Brett Wade of Stallion Thumrock said as I handed him \$5.31 (which was his share of our endeavour together), "I have paid more money for less highs than that Paula." Money can certainly help but I believe it can't make an artistic endeavour happen. Only time can give me the necessary experience and facility. I appreciate being asked for my opinion, but with all respect I believe it is up to the grant givers to know where money should be placed and in that sense be able to enrich the citizens of our country. Our dance home is always open. Anyway the government can give us advice or suggestions on how we could reach more people, or it can help us do it. Both would be very much appreciated.

Paula Ross  
Vancouver

WHO IS MAN? WHERE IS GOD?  
WHAT IS PROFESSIONAL?

All very important questions. All seemingly unanswerable. I write with reference to the formation of Dance Canada which began officially or not on June 16, 1973.

On the day of the meeting to elect a board of directors of this organization, we were given an amendment to the objectives of Dance Canada. We were quick and not so quick to discuss a phrase which read:

the active members shall be: professional dance companies and schools, associations of artists in the field of dance. Associate members shall be: amateur dance organizations, individ-

uals, and the public in general who are interested in dance.

At which point I asked what professional meant at which point I was told it could not be defined at which point I decided the whole thing was a joke.

At a later point, a very interested and interesting dance person told me she had given a \$25.00 cheque so that she and her group could become active members of the organization, at which point someone told her that they may not be accepted as active members because they were not professionals. An explanation: active members vote -- associate members don't.

What I wish to express, having laid down the above formalities, is: I have worked as both a professional "quote" and a non-professional "quote." Being a professional in the dance world meant, simply, I could not do what I wanted, and being non-professional means that I can do whatever I wish. Now, if we should parallel the world of dance with the world of painting or music or writing or any other of the art forms, we will find that the people working in or with these mediums are doing whatever they wish -- and I trust, with integrity. A painter paints his paintings. A poet makes his poetry. A composer composes his music. What differentiates a professional painter from a non-professional painter? And if I just make my own dances am I an amateur or a pro? I suppose if they are crummy, I'm an amateur and if they're terrific I'm a professional (if only that were true). To continue, I think it extremely important and entirely essential to define the word, for we are building a long needed and potentially vastly powerful organization in which I would like very much to be actively involved. I also feel it important that all the people in more or less the same position as myself, the people who are working and producing and discovering on their own ground, what dancing is, why we are dancers, how we can communicate with our medium and Where is God (?) must take an active part in the org-

anization of Dance Canada.

Dance Canada should not work solely to strengthen the already professionally established groups, they're already professionally established.

Miriam Adams  
Toronto

#### NATIONAL BALLET OF CANADA THE 1973/74 SEASON

The 22nd season of the National Ballet of Canada began when we opened for three weeks at the Forum of Ontario Place in Toronto in July. For this engagement a special shortened version of Erik Bruhn's production of Swan Lake was presented very successfully as the seven performances played to capacity audiences which often swelled as more filled the hillsides, conveniently built around the amphitheatre.

The fall season commenced on September 26 with a south-western Ontario tour of Windsor, Hamilton, and London. The programme in this case alternated the full-length Giselle with three short works, Le Loup, Solitaire, and Les Sylphides. Although Les Sylphides has been in our repertoire almost since the company was founded, the production which opened the season in Windsor was a new one especially produced for the company by Celia Franca and Erik Bruhn (our Resident Producer since early last summer).

In Hamilton, the company enjoyed the distinction of being part of the Opening Festival of that city's new arts complex, Hamilton Place.

A second tour took us to Western Canada to Edmonton, Calgary, Winnipeg, Regina, and Saskatoon.

The two full-length ballets -- Giselle and Swan Lake -- were chosen for these engagements which in Edmonton, Calgary, Regina, and Saskatoon were part of a

special dance subscription series involving: The National Ballet, The Royal Winnipeg, Les Grands Ballets Canadiens, and the Alberta Ballet Company in Calgary and Edmonton. For the performances in Winnipeg the National was the guest company of the Royal Winnipeg Ballet, which annually includes one other dance ensemble in its regular subscription series. Ballet seems to be very popular in these western cities and attendance was so high that people frequently had to be turned away.

The entire western Canada tour was made possible through a grant from the Touring Office of the Canada Council, with whose help the National Ballet now hopes to be able to make regular trips to Canada.

That's the National Ballet's season so far and just the beginning for our sixty-one dancers, fifty-six musicians and many behind-the-scenes people.

Starting November 27, the dancers of the company will present their annual Choreographic Workshop, a showcase of new works created by the dancers themselves, with the entire company in participation.

The company then moves to Ottawa's National Arts Centre for our Christmas treat -- the Nutcracker, and back again to Toronto to wind up 1973 with the 10th anniversary of the Christmas Nutcracker performances in Toronto.

The New Year holiday will provide only a short break for the National Ballet to catch its collective breath before Rudolf Nureyev arrives and work begins on Nureyev's own production of the Sleeping Beauty which will re-join the repertoire of Giselle, the three short ballets and the Moor's Pavane. In addition, another new ballet will be created when choreographer John Neumier comes in January to choreograph Don Juan. The spring season will present all the above repertoire with Rudolf Nureyev as guest artist.

After March 2nd, we all say good-bye to home base for two months.

The spring tour will include the National Arts Centre in Ottawa, Boston, Chicago, San Francisco, Los Angeles, Milwaukee, Detroit, Philadelphia, Providence, and wind up in the Metropolitan Opera House of New York's Lincoln Centre. When its all over the dancers of the company will have been working steadily in rehearsals and performances for ten months.

What happens after May 5th and the completion of the 1973/74 season? Plans are already in the making for the 1974/75 season including performances once again in Toronto and Ottawa, a fall tour of Canada's Atlantic provinces, a spring tour to Europe and possibly even more.

Doug Allen  
Toronto

#### SASKATCHEWAN DANCE THEATRE

Recently, many ideas of establishing a company in the Province of Saskatchewan have been gathered together to create the structure of an organization -- the Saskatchewan Dance Theatre.

Originating from the work of Saskatoon dance teacher, Miss Lusia Pavlychenko, the company is now collaborative effort with Michele Presly Green and James Green (Aaron Braun) to establish a resident professional performing dance company in Saskatchewan.

The approach taken to become a permanent part of the culture in Saskatchewan is fostered by the need to have a solid organizational foundation. The company is presently completing the process of becoming a registered organization and has a Board of Directors.

The Dance Theatre will be operating on a completely provincial basis through

lecture demonstrations and matinee performances in schools, workshops and master classes in dance schools and an annual circuit of evening performances. It's program will incorporate ballet, jazz, modern and ethnic utilizing the Pavlychenko Folklorique Ensemble.

Funds will hopefully come from the Saskatchewan Arts Board, other normal channels and a specially implemented company fund-raising campaign. The Saskatchewan Dance Theatre's role will be to encourage the development of dance education and participation, especially in non-urban centres, as well as provide dance entertainment on a diversified provincial level.

We are finding more people each day with a conscientious concern, and hope to continue to the development of all dance in Canada.

James Green  
Saskatoon

## WHAT WOULD YOU LIKE TO SEE IN THE NEXT ISSUE?

suggestions & comments below:

company and group activities

topic of feature article

list of schools

what have we missed?

ETC.