

BIANCA ROGGE

and

LEN GIBSON

present

A MODERN DANCE CONCERT

at

THE

ROYAL ONTARIO MUSEUM THEATRE

Friday 25th, October, 1957

at 8:30 p.m.

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BIANCA ROGGE

Born in Rigo, Latvia, studied in childhood Russian Ballet, graduated Mary Wigman School of Interpretive Dancing in Dresden and Masterschool of Dance as Balletmistress in Berlin.

Had own dance school and dance groups in Berlin and toured as Soloist in Germany, Norway, Belgium, Holland and France.

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LEN GIBSON

Canadian born dancer-choreographer who gained early studies with Katherine Dunham.

Has performed, produced, choreographed and staged musicals for Television, Night Clubs and Theatre in Canada, U.S.A. and Jamaica, B.W.I.

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BIANCA ROGGE

LEN GIBSON

present

MODERN DANCE CONCERT

I

GOD SAVE THE QUEEN

1. "PAVANE" — Ravel *Chor. B. Rogge*

B. ROGGE — L. GIBSON

2. "FURIANT" — Dvorak *Chor. B. Rogge*

3. "SYNCOPATION" *Chor. L. Gibson*

An impression danced to the rhythm of the beating heart

(Special Percussion Arrangement)

(a) At last I am born

(d) How high is up?

(b) How high is up?

(e) Reluctance

(c) Resolution

(f) Finis?

4. "TONE POEM" *played and arranged by Richard Smith*

Study in percussion

5. "ELEGY TO A STATUE" — Bartok *Chor. by B. Rogge*

B. ROGGE — L. GIBSON

6. "NEGRO SPIRITUALS" *L. Gibson*

(a) Some Times I feel like a Motherless Child

(b) Everytime I feel his spirit

7. "LATVIAN FOLK SONGS" — Wihtol *Chor. B. Rogge*

(a) Slumber song for a little bear . . .

(b) Two Knights Riding . . .

(c) The Soldier's Mother . . .

(d) Wearing golden shoes, I waded through a silver river.

8. "WHO'RE YOU ARE" — Hello *Chor. L. Gibson*

Special Arrangements (Tone)

B. ROGGE — L. GIBSON

INTERMISSION

II

1. LES DANSES MYSTIQUES *Chor. B. Rogge*

Piano and Percussion, Special Arrangements

(a) Song to the earth

(d) Greed . . .

(b) Fear . . .

(e) Mourning for a dead God

(c) Haste . . .

(f) A Tree — Prose, *Chor. B. Rogge*

2. SOMNAMBULIST *Chor. L. Gibson*

Percussion and Voice Special Arrangements

3. PRELUDE — Debussy *Chor. B. Rogge*

B. ROGGE — L. GIBSON

INTERMISSION

III

1. CARIBBEAN SKETCHES — Percussion *Chor. L. Gibson*

(a) Work

(b) Roadside Scene

(c) Mento (Carnival Dance)

2. MUSTAFA *Chor. B. Rogge*

Special Arrangements

3. A BIT DRUNK — Bartok *Chor. L. Gibson*

4. QUARREL — Bartok *Chor. L. Gibson*

B. ROGGE — L. GIBSON

Costumes designed and executed by B. Rogge and L. Gibson

Pianist — ARLENE NIMMONS

Masks — B. ROGGE

Percussionist — RICHARD SMITH

General Production — LEN GIBSON

Piano by Heintzman

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SHOWBUSINESS

By HERBERT WHITTAKER

By HERBERT WHITTAKER

The Modern Dance Concert which Bianca Rogge and Len Gibson presented at the Museum Theatre last night grew from a rather tentative and indistinct interpretation of Ravel's Pavane up through a wide variety of offerings to a final group which admitted humor to the stage and brought the evening to success.

It is perhaps a risky schedule for a program, keeping the brightest until the end, but the variety on the way compensated considerably. In fact, the different styles encompassed by these two performers supplied valuable conflict.

Indeed, it would be hard to select two dancers so oddly matched. Mr. Gibson is supple, emotional, a good shape in the air and very fluid, as becomes a pupil of Katharine Dunham. Miss Rogge is wonderfully controlled, notably picturesque, almost implacable, thoroughly European in everything she touches.

Consequently their pairings-off were generally uneasy. The Pavane, a Debussy prelude and the final Quarrel, to Bartok, hardly found them in pursuit of the same goal. Elegy to a Statue, also to Bartok, had an excellent beginning, while Who're You Are, Hello which found them blindly searching, meeting and uniting, was, I would say, quite clear and unified. This was of Mr. Gibson's devising.

On the whole, though, Miss Rogge's choreography was the more impressive, the most com-

plete. Her six Dances Mystiques were the chef d'oeuvre of the evening. Each boldly stated an unmistakable concept: the massive Song of the Earth, the manipulation of the mask in Fear, the unabating frenzy of Haste, the enjoyment of Greed, the morose Mourning for a Dead God and the simple, charming charade of A Tree, for which Mr. Gibson did the narration.

Miss Rogge is a considerable executant of her ideas, but nothing else touched that group. Her puffed-out comic Mustafa was, however, very enjoyable and gave the first touch of humor to her work.

Mr. Gibson, as becomes a Dunham pupil, shone forth in such untrammelled and amusing numbers as the Caribbean Sketches, the drunk variations on Bartok, and the possessed vibrations of Somnambulist. He was also effective—simple and responsive—in the two Negro Spirituals and the more elaborate Syncopation, danced to the rhythm of a heartbeat. He fits uneasily into the framework of Modern Dance as set by his partner, but the freedom and grace of his work is undeniable.

The Dance Concert, it is pleasant to record, was very well-produced. Arlene Nimmons

was most sensitively helpful at the piano and Richard Smith was a vivid percussionist (he was given a solo as a reward). Joel Medhurst's lighting, under Mr. Gibson's supervision, was a very lively — sometimes too agitated, though — part of the program. The masks and costumes were, happily, in the hands of Miss Rogge, whose gift for the visual was thoroughly established by the end of the evening.

Communist Press Lauds Chaplin

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Paris, Oct. 25.—Charlie Chaplin's latest film, A King in New York, got rave reviews here today—in the Communist and Communist line press—and a much more reserved welcome from other newspapers.

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