

Spill

no. 2

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King of the Canadian Forest

AS A RESULT OF THE C A N P A C (Canadian Association of Non Profit Artist Centres)
CONFERENCE in HALIFAX DECEMBER 1-3, /76 MIRIAM ADAMS

THE GREAT CANADIAN CULTURAL PAGEANT
OR
THE FINAL ORANGE SLICE

Artists. Long time ago we got screwed. Screwed. We sat on our complacent, artistic Canadian asses and let them do it to us.
No more.

While the cool-headed, red-faced Politician in Ottawa and the soft-faced, tight-cheeked bureaucrat sitting in his carpeted chair in the upholstered provincial and municipal government office were doing it to us, we quietly proclaimed our independence and sought alternatives. In seeking those alternatives, we couldn't help but to be labelled ALTERNATE. Once upon a time, not so long ago, the ochre-and-tan sport-coated and puffed Authority of Art, picked up his initialled brief case, walked out of the artists' meeting and said: "Sorry. I have to leave. Have an appointment with Official Culture."

We knew, by then, it was done.

Rah. Rah.

Rah. Raaw. Let's not cheer them on.

FLASH! I think we don't have to buy it. And I don't think we will. We won't.

cont'd p.2

Spill 1976

Spill is a bi-monthly newspaper published by the 15 Dance Lab. In order that SPILL become a national paper, we encourage contributions from across Canada. The main focus is dance but we are happy to accept material dealing with the visual arts, poetry, video. Unfortunately, we are unable to pay contributors at this time. Our only source of income is through advertising and subscriptions. The purpose for SPILL's existence is to provide an outlet for people in the arts who require an extension to their work. The views expressed in this paper are those of the contributors themselves. The editorial staff merely adds a comma here and there and reserves the right to shorten articles when a limited space situation exists.

cont'd from p.1

SOME WORDS: Credibility Professional Militancy Resources
 Imagination Pluralism Standards Flexibility
 Threat Apathy Parasites Junk

Do you want to talk about art?
 Do you want to talk about money?
 Do you want to talk?
 Do you want to?
 What do you want?
 Do you?
 DOO DOO.

Nobody ever took the time to protest Kraft cheese slices. Yes. MacDonalds. Over 21 Billion sold. And --- it's all Such-Good-Stuff.
 CANPAC meeting. Halifax, Dec. 1/76. Tanya Rosenberg from the Powerhouse Gallery in Montreal said: "Once something is funded by the Council, it continues to be funded."
 Nobody did any research on Kraft cheese slices.
 CANPAC meeting. Halifax, Dec. 2/76. Michael Morris from Western Front in Vancouver said: "There has been a bureaucratic takeover in the arts. The Council will now have to deal with the artists themselves." Taste the flat, plastic, orange square. How is it?
 CANPAC meeting. Halifax, Dec. 2/76. Ellen Fawcett of SAW Gallery in Ottawa said: "It's time to become militant. We have nothing to loose." The slow decline and eventual collapse of the tangarine square.
 Amazing. Incredible. The artists. The only ones who are plugged in. The only ones.
 CANPAC meeting. Halifax, Dec. 3/76. Alison Bishop of the Dept. of Cultural Affairs of the Atlantic provinces said: "A professional artist is one who earns his living at it." Terrifically funny. Did you hear the one about the lady who got caught on the door knob? Somebody somewhere thought that our culture was reflected in our High Art. Maybe our culture is that Pale Green colour painted on all the walls and ceilings of all the toilets in all the greasy spoons in Canada.
 CANPAC meeting. Halifax, Dec. 3/76. Victor Coleman of Aspace, Toronto said: "We as artists are the most responsive to the economic problems. We are the ones who are making the best use of existing resources."
 So --- for those out there who didn't know it --- The National Museums Policy Dept is BUILDING CENTRES ACROSS THE COUNTRY FOR ART. BUILDING. BUILDING. BUILDING FOR ART. Wonder why the Authorities think that there aren't any buildings anywhere.
 Do we talk about what we have and what we need and how we are going to use it and where we are going to put it when it becomes obsolete and how we are going to survive tomorrow? Sure. We've talked. And there's more. Do you want to listen? The artists have some answers.
 LISTEN. You have Nothing to loose but a few, flat, artificial, tasteless, orange squares.

366-4685

**MASSAGE
THERAPY**

Martin Myers
Ray Lichtman
R.M.J.

134 Darcy St. Appointments:

REPORT ON THE 1976 DANCE IN CANADA CONFERENCE Muna Tseng SPILL p. 3

The subject of Canadian culture - the arts, has become one of the most important issues of our time. Upon a closer look, one finds that Dance has enjoyed a flowering development in the past decade. This development was not without its growing pains, but has survived and established itself as an important ingredient of our cultural lives - either in the roles of active participants or as interested audience members. Being a choreographer-dancer in Vancouver as well as a Fine Arts Co-ordinator in the Municipality of Burnaby, I did not hesitate to hop aboard Air Canada and fly to Halifax, Nova Scotia, on August 6th, to attend the 1976 Annual Conference of the Dance in Canada Association. This follows my account of this important event in the short but active history of Canadian Dance.

Regionalism has been the trend in many of the arts, including that of Dance. The Dance in Canada Association has encouraged this concept since its inception in 1973. Regionalism invites stylistic differences, experimentation and artistic freedom. It can also invite narrow-minded cliché, kitsch, or generally low standards. As an umbrella association, Dance in Canada presented its fourth annual conference with the best and worst of regionalism. All regions across Canada with exception of the Yukon were represented by their delegates. B.C. had a participation of fifteen out of total attendance of four hundred. Considering the cost of transportation at \$400, this was a very good turnout. Alberta, Manitoba, Saskatchewan, Ontario, Quebec and the Maritime regions were also well represented, especially the Maritimes, which as host region had excellent turnout. Delegates encompassed choreographers, artistic and managing directors of major and smaller dance companies, dancers, dance educators, dance students, critics and lovers of the art form. We all met on the Dalhousie Campus in Halifax for five exhaustin, stimulating and event-packed days and nights.

Much of each day entailed a full schedule of simultaneous activities. One had a choice of attending master classes. (which to dancers, are daily rituals as important as bread and water); debating in a seminar (very rich dialogues were exchanged); or discussing politics and philosophies of this controversial topic of dance. Subjects were diverse:

- statements of artistic policies in ballet and contemporary
- approaches to creative and educational dance
- dance criticism
- preparing a brief
- dance injuries: prevention and care
- management, finance and public relations of small dance companies
- the Canada Council: its policies and their effect on the dance community, etc.

Master classes were intense, exciting, and provided an opportunity to taste the teaching styles of celebrated guest teachers such as Sally Brayley-Bliss from the Joffrey Ballet in New York; Judy Jarvis in contemporary from Toronto; Julius Kaizer in ballroom from Hungary; Menaka Thakkar in East Indian from Toronto, plus many more.

A small confession here; I was excited and exhausted throughout the week, not wanting to miss any of the sessions. I found myself running along corridors from studio rooms to the shower, then to lecture halls, or to the theatre. There was the richest exposure to dance personalities in the shortest time span I have ever known. It was also an opportunity to meet Monsieur Lussier, director of the Canada Council, who was extremely congenial and appeared most open to statements dance artists have to make re grants and their adjudication, as well as to the nitty-gritty concerns dancers have on dance education in this country. Lussier's address in the forum of "The Canada Council", on the morning of August 9th, was most encouraging in his concern over the effectiveness of the Dance Office for the dance community. His appearance at the Conference ensured a good rapport between the Association and the Council despite the controversy which arose earlier this year when the Council decided to continue funding for the Association in a questionable and conditional manner.

In a day-long session labelled "Meeting for Artistic Directors and Managers of Major Dance Companies", there was heated discussion on many issues which are affecting companies across the nation. Amidst lines of rare eloquence, fervent statements and the occasional obscenity, there was much coherence and common concern. There was also an atmosphere of mutual respect and support, most notably between the two camps of Contemporary and Ballet.

Dance politics is extricably linked to funding sources and systems, from the municipal level, through the provincial and up to the national. As most expected, many of the questions raised were in regard to the Canada Council Dance Office, our heart of the national support. It appears to me ironical but quite curiously healthy, that comments on the Council should arise from a Conference run by the Association which receives its major funds from the very agency it criticises. It was under the Council's auspices that Dance in Canada Association was formed. Presently, the Association has a membership of 42 companies and 541 individuals, all of whom are excitedly caught up in making Canadian dance history.

One of the issues which surfaced at the Conference, was the controversial Peter Brinson Report¹ on the training of Ballet in this country, which the Council commissioned. In a recent issue of the DIC Association magazine, they published reactions from the dance community, mostly strong oppositions including those of the Royal Winnipeg Ballet School and Les Grands Ballets Canadiens.

Grant Strate, on the Board of Directors, DIC, and board of governors, Canadian Conference of the Arts, summarizes the oppositions well in his statement: "In principle, we would be opposed to a State School or Company which is what I think the Council truly wants." (p. 36, Performing Arts in Canada, Vol. viii, No. 2) Since there were delegates from all the three concerned schools, much of the emotion surrounding the report was quite evident.

However, what surfaced was not so much a bickering jealousy, but what I interpret as a concerted dissatisfaction with the action undertaken by the Council's Dance Office lately. In this spirit, much of the conference evolved into an Ad Hoc Committee which composed a brief of recommendations which was presented to Lussier on the re-structuring of the Dance Office. Synopsis is as follows:

- An advisory panel of 5 be formed from a proposed list submitted by DIC Association to act in conjunction with the Dance Officers.
- This advisory panel shall recommend to the Council, along with the head of Dance Office, the funding of operational grants to dance companies.
- The Touring Office be an active info centre to co-ordinate tour schedules, PR and volume buying circuits of theatre, hotels, TV, radio and press lines. No impresario service should be maintained by this office.

The above recommendations were received by Lussier in an open manner for further deliberation.

1. The Brinson Report by Peter Brinson, commissioned by the Canada Council 1975. A study on Ballet training in Canada, and three schools were examined: the National Ballet School, the Royal Winnipeg Ballet School, and Les Grands Ballets Canadiens School. The report made recommendations to the council of promoting a national school with standards of excellence to be established and be responsible for the diffusion of its method of training throughout the country. The National Ballet School was named as such a model of excellence. This report was partially realized as the Council increased granting to the NBS from \$28,000 to \$600,000 while granting to RWBS and LGBC were in amounts of \$10,000.



AN EDITORIAL

Lawrence Adams

It's that time of year when governments decide on how much money is going to the arts and as usual the increase looks like 5 or 10 percent which amounts to a cutback because of the rate of inflation, etc., etc., etc. So the call goes out to all those concerned to - write, phone, telegraph and make a lot of noise about how the arts contribute to our society, quality of life and so on, and on and on.

The ARTS: A difficult activity to define. Merriam-Webster pocket dictionary says: 1) skill or knack; 2) ingenuity; 3) a branch of learning; 4) systematic use of knowledge and skill in making or doing things; 5) skill in production of things of beauty, as in painting; 6) skillful plan; also trickery. In terms of dealing with money, which definition would you choose?

Government Arts Councils have, by support, seemingly made a definition and it amounts to visibility of public money and support for those things which appear to have the largest audience. Many government grants are based on the sales record of arts institutions. The Canada Council says that it is into supporting excellence. Maybe the excellence is 'political influence-excellence' put on by professional administrators who are paid high prices to work things out.

A dollar is a tool and we live in an age when we have to maximize the use of tools and resources. We are beginning to discover that the resources of the earth are finite. Just relying on our ingenuity to find solutions to our resource problems later, isn't going to work anymore. The word 'ecology' must now fit into our vocabulary.

Historically, the arts have lead in reflecting the state of our environment. There is no reason for that to change. If the arts are to be heard then they should lead - not just rush into grab - dog eat dog. Doing the most with the least is not suffering, it's ecology.

We shouldn't be writing letters and making noise only for more money, but about how money is to be utilized. We should evaluate how to get the most out of every dollar, instead of running to the hardware store every time we need some nails. The arts (maybe the institutions more than the individual artist) have learned the trick of continually lying on the death bed and moaning that they won't survive unless they are fed more. (story about crying wolf) Why don't we question the rule of continuous growth? One of the problems with civilization is that once the appetite is wetted, it wants more. We can go along with this process, but we also have to go along with the fact that civilization is running headlong into a stone wall.

Money should only be available to artists, not institutions that are into supporting themselves by processing people and maintaining the status quo. We only respond when we are threatened. Why don't we monitor our lives day to day?



LETTERS TO THE EDITOR

At last some written material about dance that has teeth. So much of what is taking place in dance today is surrounded with the smell of money. It's good to see someone ask some hard questions about the wholesale give away in which the Councils indulge. (Dear Mr. Lussier - Oct.) I am sure that if more letters like this one were written to Government agencies there would be some changes. After all, we do still live in a democratic country. I would like to see more documentary writing, like "Real City Views", and less critics opinions. And thanks for the contact with Video Inn.

H. Jameson
Halifax

I am writing to you with a few comments on your first two issues of Spill. First, if you want to publish a paper that is "geared towards dance" then why include articles such as "Document" (about artists and politics) which have no place in the arts let alone dance. Leave politics to the politicians and dance to the dancers.

As for "Dragu's D.A.N.C.E. Diary", I don't think that people want to be exposed to that kind of bad and obscene writing. The diary didn't even describe what D.A.N.C.E. was, let alone what performances took place.

The letter to Mr. Lussier is an insult to the Canada Council. After all the hard work and struggling that Canada has gone through to develop dance, it is disgraceful to allow someone to present destructive opinions like that. What we want in this country is the best in the world and the CC has tried to support those standards.

I have put your paper on the basement floor where my dog sleeps, and he has certainly used it in a more useful way than you have.

B. Cosgrove
Toronto

Dear Editor,

I was talking with Miriam about all those Americans coming into this country and feeding off the fat of the land. And the greenery is getting less and less for those natives feeding off its natural soil.

If I should decide to head south to work, I wouldn't get any assistance from any funding agency, let alone welfare - I ain't American. Sure I can stay and get myself some Yankee lawyer who would charge an arm and a leg before I could attain Alien Status, (that sounds like being a Martian or something,) to enable me to work.

As it now stands, it is very easy to apply for funding from the Canada Council and Ontario Arts Council. The C.C. only requires that one has Landed Immigrant Status and residency of twelve months. O.A.C. only asks in its Choreography Awards application if you are a resident. That's all!

I don't deny anybody their right to do work. But I think the whole thing is ridiculous. Pretty soon, there won't be any money for you and me because those "southerners" with all their degrees from some fancy college majoring in dance (ha, ha - says Peter) will be grabbing at that juicy piece of beef in your mouth.

Lily Eng

CHARLOTTE HILDEBRAND:

ARTIFICIAL DESPIRATION

Elizabeth Chitty

ARTIFICIAL DESPIRATION
15 Dance Laboratory
November 11, 12, 13, 1976

ARTIFICIAL DESPIRATION: Three Portraits, part 1
a work by Charlotte Hildebrand
performances by Bettie Liota, Nancy Schieber, Charlotte Hildebrand

- 1. Study of a Young Girl (with wings) - Bettie Liota
- 2. Keep Them Coming - Nancy Schieber
- 3. Convalessions - Charlotte Hildebrand

The power of the full moon has subsided
I don't worship Meredith Monk anymore
My senses have been knocked back into place
or maybe not into place, somewhere over the edge
I see my uncle and fat aunt in a dream
We are at the edge
I move away
shadows dance, I am left on the edge
Last night, a full moon dance through my windows
sections of moon light blocked off
Stepping ever so quietly my dance begins
My feet in the light
warmth of the sun
The sun dance in the ballroom.
moon/sun dance
It is all the same and it doesn't matter anyway.
My feet begin the dance
The sway the reaching of the silence
Ever so quietly my fingers reach the silence
It is somewhere to my right side in mid-air
It travels before me
quietly I reach for it swaying
my feet again the warmth
Can I fit into the space
down the floors warmth
The glow from the moon the sun the silence the quiet
The stillness of this rage.

July 1976



Photos: Bob Barnett

"Study of a Young Girl (with wings)" began with Bettie Liota walking in straight lines around the space, at first defying a square. She then added small movements and held gestures. A tiny quivering in her exposed shoulderblades sent her arms moving slightly, suggesting the expectation of flight. She moved into larger positions covering more space. The movements were relaxed and fluid and Bettie's body large and imposing. Her gaze was steadily direct without connection with the audience. Fifteen being a small space, she often came only a few inches away from us, particularly in the first parts. The feeling was of being invisibly with her in a room. At the back of the space were a chair and a stool on which a long, white chiffon scarf was laid. The first change from the walking and gesturing in the space was when she sat in the chair and mimed a conversation, sometimes letting sound escape. It was succinctly and expressively mimed. She stepped onto the chair and up to the stool, body lowered to hold on with her fingers and rose slowly up lifting her outstretched arms, knees slightly bent and tilted to one side. It was a simple and arresting image of flight. She climbed down. A sequence carried out in positions on her back and rolling movements on the floor followed, while she chanted from a "hey" sound. She returned to the chair, placed her head on the scarf on the stool and wrapped it around her face and head. The shape of the part covering her mouth changed while she mimed conversation. The rise on the stool was repeated and she slowly walked out.

It was a personal reverie, sparse but not stark. The wing motif was used very sparingly but when used created beautiful images. Bettie was strong and very much at ease.

In "Keep Them Coming", Nancy Schieber entered wearing a long, satin gown like an elegant nightdress. She repeated the pattern of walking around the space and then adding small movement. The basic movement was shivering from the shoulders with arms outstretched and head tilted back. There was movement on the floor. She stood and started swinging her head and upper body around and around as she quietly and rhythmically repeated, "You keep coming, coming around. I've got nothing to say to you." This was the essential and most powerful part of the piece. The woman of this piece was older and definitely erotic. Nancy's performance did not play up the eroticism, but it presented itself in some movements that seemed almost masturbatory, (particularly the shivering), the gown, and "coming" which when she first started the phrase was the most audible word. There was desperation in not wanting "you" to keep coming around, but the title is "Keep Them Coming" and the portrayed woman was quite capable of doing so. It was a private portrait as the first, but more stylized. It was the most artificially desperate of the three.

Charlotte Hildebrand entered in "Convalessions", placed a small suitcase defiantly on the floor, opened it and frantically took out about six pairs of shoes and put them in a heap on the floor. She announced with a deadpan face, "Every time I do this, I get excited." She repeated it twice. I couldn't help but be funny, except with the sobering awareness that it was not the least bit funny to the portrayed woman. This third woman was the most powerful, the most desperate, but nothing about her was artificial, even with her bizarre shoe fetish. She never put the shoes on. She arranged them quickly but exactly in a straight line, toe to heel, and glided down the line beside them with Isadora-like movement. Upon reaching the end, she suddenly discarded the theatricality and strode to the beginning to repeat the ritual.

The culmination of the "excitement" seemed to be when she placed a shoe over her nose and mouth, then laughed into the shoe. Later, she asked, "Is it so wrong to want some peace and silence, peace and -" she shouted into the shoe - "silence!" The satisfaction resulting from any of the rituals never seemed clear, never realized. The whole thing was so strange, without any hint as to its source or any other reference point. However, while watching, I felt no need for one. The audience was involved in a kind of expose, and it was never apologized for, covered or dressed up in any way. It wasn't embarrassing or voyeuristic.

Charlotte's power as a performer helped make the whole thing work, her energy is completely under her control and direction. She has an ability to place the body in ways that astonish. She hit a position on the floor, one knee raised and the other leg curled around, back straight and lowered with one side of her face on the floor. It was so astonishing because of how her face changed when viewed like that.

cont'd p.10

A personal voice and movement improvisation, originally structured by Charlotte Hildebrand taken completely out of control by Bettie Liota, Nancy Schieber, and Charlotte Hildebrand.

The performers, dressed in white loose pants and little tops, entered together and immediately staked personal corridors. They repeated the pattern from Bettie and Nancy's pieces of part 1, walking in straight lines and then beginning small movements while standing still. The corridors remained a constant throughout the improvisation; although they did not confine themselves to that spatial pattern, they reverted to it often. It clearly established an arrangement of the space, there was an awareness of that arrangement even when they weren't following it. Each corridor was the personal space of a performer, which she could use as a place to recover or collect new material.

The improvisation worked on a real, direct level. Exchanges and connections operated in the existing real context more than the theatrical context. (I'll establish my bias - to see an exchange in a theatrical context is, to me, to see a fuzzy-edged, unsatisfying exchange; one that operates in a role situation, in a safe, removed place.) The energies, connections and relationships that feed improvising performers are usually translated into expressive movement. Movement often becomes a literal, linearly-derived visualization, thinning-out the raw material and the reality of the improvisational process. Something larger and not so specialized happened in this improvisation (which was not the result only of their use of voice on which they weren't overly-dependent.) The dynamics of the group were skilfully explored. A startling phenomenon resulted; the actual movement seemed largely superficial to me. It was strange, here was a dance improvisation and yet it seemed that it could have happened without the movement. (I tried to imagine a music improv-



isation without sounds but in which something definitely was happening. Hmmm.) What is the relationship of the actual, visible movement to the intangibilities of improvisation? Maybe movement (or sound) are just a necessary by-product of the intangible yet substantial life of improvisation?!



Watching two or more people sharing a space and activity always has a built-in interest. In a performance situation the scope of this interest is increased when the performers are allowed to maintain their individuality and to act on a personal basis using, real, not contrived, motivation and stimuli. This happened. Charlotte's intensity and powerful direction made her always evident, even when she was outside the centre of your focus. She was usually separate. Nancy and Bettie worked closely. This relationship surfaced overtly sometimes when they danced together but appeared in other ways, as in Bettie's dependency on Nancy. She often imitated or imitated and completed movements and energies from Nancy, and frequently watched Nancy very carefully. This very direct focus of one performer on another became a large influence on the improvisation from a spectator's viewpoint. Nancy was adept and adaptable without presenting the kind of definition that the others did.

The movement style of Artificial Despiration was relaxed and natural. It was multi-directional with full use of the back. Arms were predominant, sometimes held raised but closed-in, other times extended but relaxed. Walking was a basic movement. The centre was often upright as well as frequently shifting into low, weighted positions with wide, bent legs. The technique was not traditional dance technique of stretch and strain, but one of awareness of the body. The man behind me exclaimed, "Anyone can do that." (He of course is very wrong.) There is still a strong "faction" amongst dancers and dance audiences that gauges its appreciation of dance by how much it hurts or how hard it looks. Dance is "good" when it's tricky. If established technique isn't there, then nothing is recognizable because it's the only familiar pair of spectacle to peer through. This point of view perpetrates the repetitious syndrome of artists (?) engineering their work to fit a pre-programmed response pattern. If that is the priority, the respected value, then traditional technique is the perfect tool. If it's not, then take a look at how technique is used.

RE: FLECTIONS, FRACTIONS & TURNS ON RECENT DANCE

BY LOBER, DRAGU AND CHITTY

(WITH OXFORD ENGLISH DICTIONARY INTERPOLATIONS
FROM "DANCE" ENTRIES)

John Oughton

DANCE: THE ORIGIN OF THE ROMANIC WORD IS OBSCURE; IT IS GENERALLY HELD (AFTER DIEZ) TO BE AN ADAPTION OF OHG (OLD HIGH GERMAN) DANSON TO DRAW, TO STRETCH OUT, FROM WHICH IS SUPPOSED TO HAVE ARISEN THE SENSE 'TO FORM A FILE OR CHAIN IN DANCING.'

The problem of creating "newness" in contemporary art, dance, literature, is fed by the immense series/chain of forms and traditions from other places and times which are available, in at least analogous reflections, to us through the many media mirrors and information retrieval sources of our time. We are the only link between the past and the future, but it's hard to always forge ahead. Recent performances by Toronto dance artists Kyra Lober, Margaret Dragu and Elizabeth Chitty show very different usages of the past of dance and the present questioning and redefining of the female artist's relationship to femininity through her work.

Lober in TAV at Fifteen, was the most avowedly mythical, mystical and traditional ... the emphasis on the image, the symbol or centre of desire shown by her drawing the Tarot key of the Empress for her piece "Sweets", noting "the archetypal woman at her most lovely", the aspect of "Bride in Malkuth", the root of the cabalistic Tree of Life. Also the crown of the feminine pole toward which all flows, the woman-image which Lober created returned to the earliest motivations of human celebratory movement, seduction and fruitfulness. She worked with the seduction of eyes (hers as large as lenses), long hair, flowing clothes, incense, beauty in short and in the length of limb. Precise and supple, her extensions and swirls remained within the realm of "grace", as did her voice improvisation at the program's opening.

Her friend (and Nexus member) Bob Becker bashed interminably at a gong, sounding a brass spiral of volume which was meant to be both purgative and meditational. After the immense silence which the gonging's end finally engendered, Lober spun round and round a chalked circle, Malkuth moth to the sun-flame, until her feet gradually erased and picked up the centre.

Lober invited the audience to "mentally" assume the position and energy of the dancer, turning back the passive audience to the mirror of a philosopher seeing far beyond his desk, with its skull and wise books of antique lore, to the dance of the forms, sephiroth through which the mind's eye registers the rising at once and at one with the falling, the feminine come-hither with the masculine coming. Becker presented her finale of "Sweets" with a red heart of Hershey kisses which she showered on the watchers, the culminating sweetness.

DANCE: SAID ALSO OF THE LOVELY SKIPPING OR PRANCING OF ANIMALS, AND OF THE HEART, THE BLOOD IN THE VEINS, ETC. DANCETTE: (HERALDIC) A FESSE WITH THREE INDENTATIONS. Dragu in PICK-UP, les fesses, the ass which both bumps and grinds, the yes-eyes of men in "exotic dance" joints wavering in rhythm with the part, not the whole, of the dancer, visual pornography being an act of editing, of concentration of the fetishized part ... the term exotic dance was apparently coined by some strip-show operator when local ordinance banned the word "erotic" on signs .. Dragu, with her background of stripping which also was used in her "Si Vite, Si Vite Fondent Les Neiges D'Antane"

seduces and satirizes by blurring genres and turning real-life concerns into distanced drama for comic effect. In fact the manipulator of other (often non-dancer performers) she plays the Little Girl lost in the Big City,

prone to myth-use by porn and pick-up, her purity an open question at the other end of Ma telephone (a brilliant gimmick, the Mother transmuted into pure distance via an oversized phone). As a choreographer she delineates the mating steps of the human pick-up, turn-on and -off, and fuck-up. Routines that are both dance and march are laced with a bum-bump that deliberately misses her partner, dumping both, a toothpaste smile balancing precariously on a g-string, the girl on a swing and the swinger in a "P.I.C.K. T.V." porno movie. Salome, the girl who got a head with her body.

The mundane, the less-than-whole-woman shells so available as camouflage in our society are set up by Dragu and knocked over by invasions of other modes. Alchemy: gold in the beery leer of draught glasses, geometry from limbs striking camp, burlesquequeen poses. The mailman (on who Hope is pinned for the Grant, the Company Inven, the Cheque), supposed to deliver the message and then Mercury-like disappear, stays to dance. Two dinner dates transmute to checkered tablecloths with attached plates and silverware, suggesting the Icon Waitress, who carries the weight of fast-food cities, the gams, the piece who packs neatly into a shopping cart as her own product.

Dragu's work, despite its degree of reference to Camp and passed styles generally, is avant because its jumps undermine stereo- and stereotypes, it gives tit wit and makes the Yonge St. strip a traffic of light defining a body in night; it offers no set counter-image of woman other than the doing of a woman artist today.

DANCING: THAT DANCES, IN VARIOUS SENSES OF THE VERB... PRYNNE, 1633: "WHAT DOES A DANCERESS DO? SHE IMPUDENTLY UNCOVERS HER HEAD."

Elizabeth Chitty, LAP: primeval man-woman combat with videographer Terry McGlade, a slap in the face, flesh hitting the floor, hitting the other on the field of combat with the audience's expectations, concern for the two people involved, and faith that they what they're doing. It comes, she insists in a video-taped statement shown as relief, naturally out of her earlier, more obviously conceptual work and is related but not owing to the Contact Improvisation stream from south of the border.

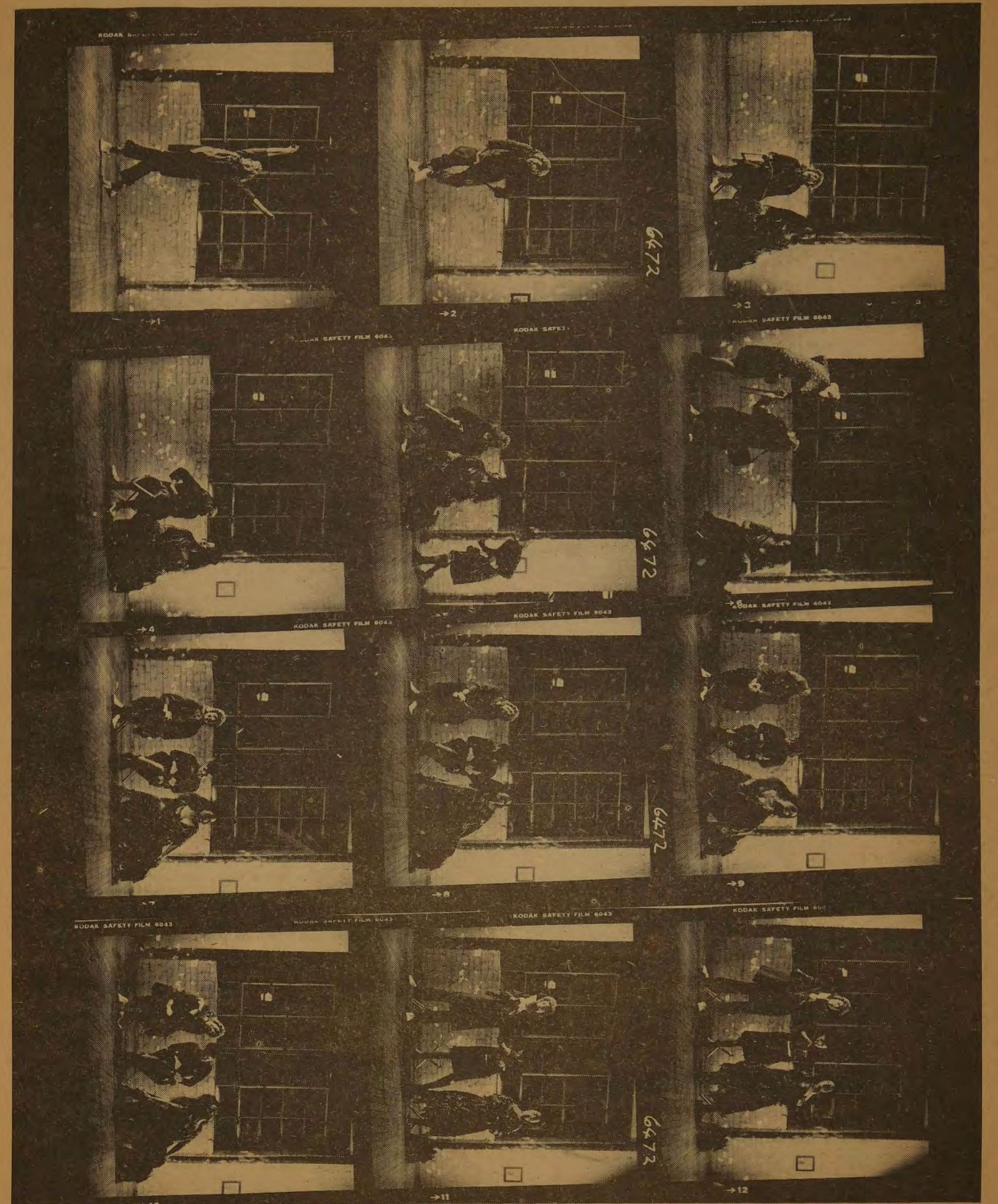
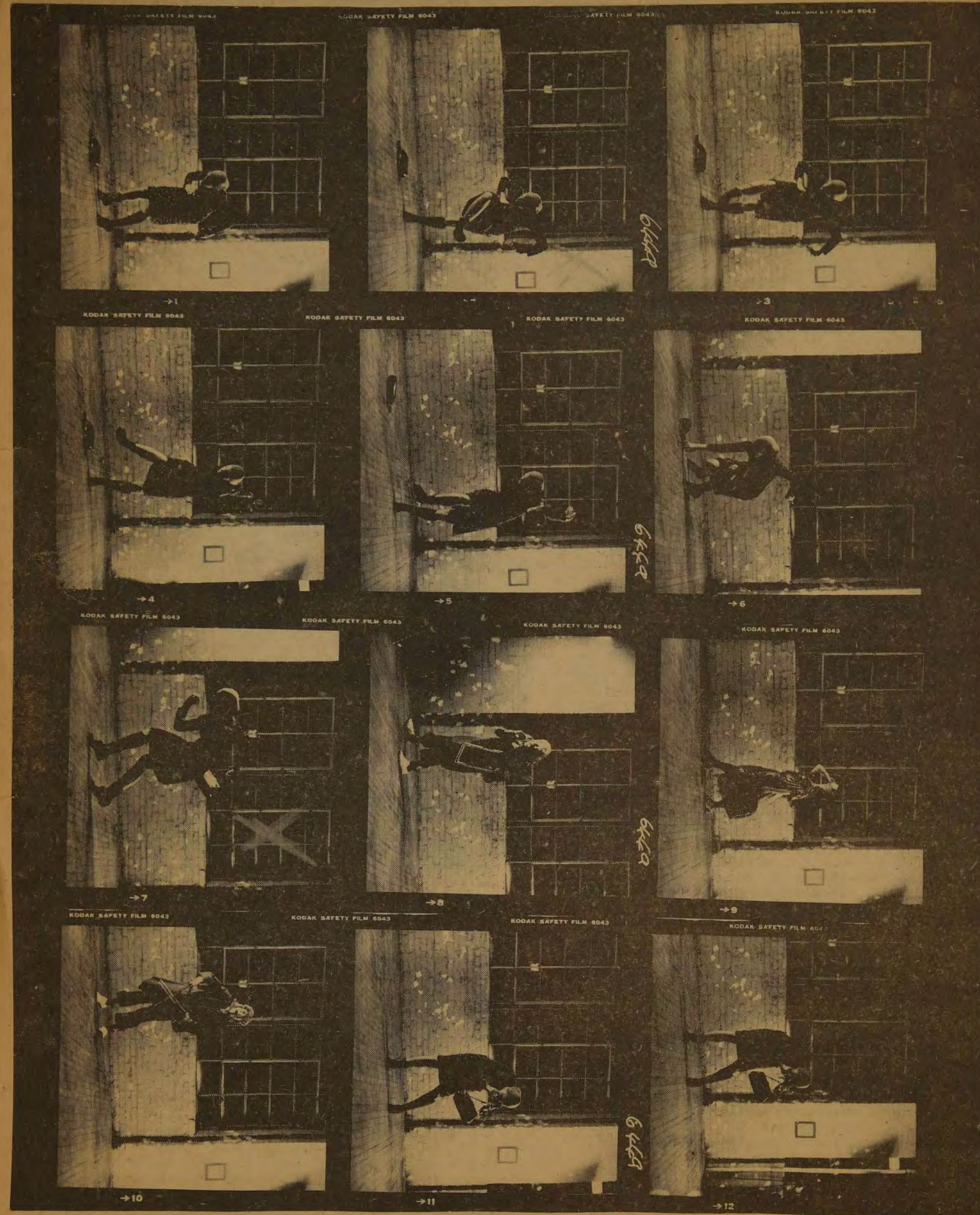
DANCE UPON NOTHING: AN IRONICAL EXPRESSION FOR HANGING." As DROP was a statement of the physical mass of the dancer, of weight and the tyranny and first cause of gravity, the vulnerability which anyone watching might have felt would have been his or her own creation.

Similarly in LAP, although pain and fear must at times have been in the performers' minds, they were more evident as reactions from the audience ... Instead of the fragility of ideas drawn in the air by minimal movements, attempts to exorcise dance of its motion and method-burdened past, the soft limit of flesh is pushed. In front of a three-monitor playback of similar aggressions and passions on tape, Chitty and McGlade crunched and collided, smashing audibly onto the floor, breathy from the effort.

The violence often seemed that of a couple long locked into love and hate (so well inflated in Albee's *Virginia Woolf*) who know exactly how far they can push, provoke or drop the other before real damage, or catching and holding, occur. Bound for a while by a fabric band, the wedding band, the and of couples as in "George and Martha" which develops a separate existence from the individuals involved. There was rumours of blood on Saturday night, there were definitely bruises Friday night. The piece is obviously a working through, a stretching of the frames which can hold in so much frustration and such volcanic feelings.

WALPOLE 1733: "THIS DANCE WILL NO FURTHER GO. I MEANT WELL, BUT ... THE ACT COULD NOT BE CARRIED INTO EXECUTION WITHOUT AND ARMED FORCE." What is the limit set by the movers and hoped by the audience? Would the watchers at some point feel the need to restrain them, to allow their love to cross the eye/I distance of performance which continues even in most "post-modern" dance? What is more set, and yet more evilly iconic of the simplest greeds and fears in the human psyche than the choreography of nations- at war, the cells killed off for the good of an idea? This is an extension, but all violence is linked in nature.

There were interesting movements, and surprising transitions in LAP, even some wry wit in Chitty's video speech about love and lovers leaving (does the man always want out first as she suggests?), but LAP stuns most esthetic judgements with a prod of perceived pain. Yin, Yang and OHIP seemed the Holy Trinity in the old church hall at times, but LAP does break some new ground for the woman in dance as a muscular equal of the male performer, to whom the partner's chin is as valid a point as are her toes, definitely post-grace in effect. LAP perhaps is a necessary stage, a violent rest before more melodic work.



1 aquila

your voice
moving around this room
leaks visibly
it spills into corners
and parades across the ceiling
mending aquila's silence
pocketing our time

i want to watch
your fingers
make quick use
of the word
your wrists
dissolve the spectator
your hands
become my thighs

you have corners
that i am locked into
you have made
the moon
a sling of memory
your eyes
are the only place i am trying to free

you fix the ornament
fraying visibly
somewhere
between you and me

i have never watched our motions
without tangling my thoughts
in his movements
in his flash of simple plumage
his brutal attempts to fly

aquila
is an old veteran
of menace
of hurt

copyright
Judith Fitzgerald

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Judith Fitzgerald

JOURNAL ENTRIES NO. 20-24

20

I have begun the terrible identification with small children again. My hands are exhausted, crave some kind of passion, fill themselves with words and the words break open like eggs. A man gave me 13 pink carnations today. They were the right number, the right colour, the right flower, but the wrong man. I cut my finger and the blood ran down his neck. I grew up in the poems.

21

You and I are lovers. Between this town and that one our love is performing itself. There are no strangers in the middle. I called you and asked for a license. You gave me one when I was there. We photographed ourselves in half. I still have the half. Which half was more important? Should we have been somewhere else. I hated that story about the flies.

22

My head aches. I can't go there anymore. I can no longer kneel at the dark spots in your eyes. It is storming and your arms are folded like an unused sheet. I understand the difficulty. I find orgasm in a glass jar hard to get used to. Fucking is tied into loving, but sing in the kitchen. The acoustics are better there.

23

You became a man with me but you were never my friend. We never covered ground that excluded retroactive pain. I find less time to hurt myself when I hurt you. You want to cover me with pain. You sleep in my bed. The pain is superficial. You touch my eyes like feathers or snow. There is no way of avoiding the pain. I come to you. A bird on fire. Showing you all my stars in your last cigarette. Your single bed is small. We need a new one. The act consists of privacy.

24

You were beautiful. It becomes obscure and muddled when you record it on buses and trains. I tell the sentences clues and they put together a love affair. Our love/affair. I dialed your number in love. I have always been dialing it. Your mouth was already making my body. I had only to open your hands.

STEVE PAXTON AT C.E.A.C.

An evening with Steve Paxton - is it worth it? Yes. He is the dancer's dancer. A source. A movement impulse from him or one of his fresh, sunny dancers, and off they go onto a trail of liquid movements. The movements often spring from small or large impulses, intuitive breaths, which they recognize, accept and follow. There is no harsh inner force propelling them into movement, but an acceptance of gravity and play with it. They appear weightless, noiseless, and seem to melt and bounce through space. Bodies intermingle, join flesh, pass movements, and shapes and rhythms appear and disappear. How can they support one another in the air so easily? This is their special knowledge, through their study and conquering of the dancers' weight in space.

Their technique gives them a special buoyancy and readiness for whatever may develop through their improvisations. They find themes in the same way a jazz musician does: by playing and letting it go. And so, a theme such as a torso turn, joined with an arm swing is developed by one, then continued and developed further by another, until a clear motif is established; one, two, or the whole group of dancers find themselves joining in, and changing the theme through their breath patterns. Relationships between the dancers become established and develop, 'til a dancer simply senses the end of that set, or moment, and walks off the performing area. No words are spoken. No music plays. No special props or costumes appear. The dancers know one another, know when to begin, and when to end. It is right for them and it is fascinating to watch. The audience must concentrate on the performers and gradually become sensitive to the subtlest of movements and transitions. Their work belongs to Nature and all that is most natural, most organic in Dance.

Should the audience have to pay admission to watch Improvisations? I don't know. Maybe. Paxton does prove that the Dance does not need the grand spectacle of elaborate lights, costumes, sets, music, or story.

The last connection I had with Steve Paxton was in New York City. There, I studied and performed at the DTW (Dance Theatre Workshop) in 1970 - and Paxton was a part of the great New York Dance scene. His work there was easy to put in perspective among the many Modern Dance Schools and approaches. At the DTW, weight studies were a large part of the weekly improvisational sessions - and a relief from the tensions of many of the Modern Dance classes. Weightlessness and improvisation itself gave the dancer a sense of the roots of Dance, an enlivening of the imagination, and a belonging to the earth through Dance.

Did those in that loft that October night in Toronto watching Steve Paxton understand his Dance? I watched the faces, watching. They were open, fascinated, sometimes reactive to the changes. But, quiet, so very quiet.

Judy Jarvis

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It's not often one sees the originator of a "school" of movement in action, i.e., the originator actively participating in the form s/he has created. I've always been curious as to how truly perverted (distorted) modern forms of Graham technique, T'ai chi ch'uan, and even the old Nutcracker ballet, have become over the years, how compromised and whitewashed (or hogwashed) these forms have grown through misuse and misapplication. Anyone who has seen Graham on film knows what I mean. But that's another issue. One wonders if a kind of "purity" to original form is possible, or even important, and then there's the problem of what to call it, if and when it changes. A lot of questions. And Contact Improvisation has always been one form of dancing I've had a lot of questions to ask of it. That's why it was truly revealing of the form, and a revelation to me to watch Steve Paxton, the originator of C.I. more than five years ago, dance at C.E.A.C. in early October.

Contact is an improvisational form of dancing that takes place between two bodies, (thus the duet form and round robins that took place), that moves spontaneously and freely through space. The only catch is that the movement be directed by the point of contact the two bodies try to maintain between them during the time of dancing. Gravity and balance, centrifugal force and stillness, inertia and timing, all play a part in what happens. Peripheral Vision (with capital P's and V's) is to be maintained throughout.

The problem I've found with C.I. is that over the years it has become distorted and misinterpreted by many second and third generation teachers/student-contactors. That's O.K. but the questions remain - is it still called Contact? and if YES is it still true to form?

Which brings me back to Steve Paxton. When I say S.P. perform C.I., I finally realized what this form of dancing was all about. Paxton maintains a high level on integrity in all aspects of his dancing/presentation. After five years of doing Contact he has been able to continue to give to us an honest interpretation of the form he created without making it into anything it isn't (acrobatics, martial arts, wrestling, etc.). One could perceive by watching S.P. work, just how, from the finger tips and the still small dance, the forces moved between him and his partner to lift a body over head, and then back down again, to stillness, without loss of concentration on the contact. He demands of his partners a receptivity of their bodies to "listen". To see. At all times the clarity of the work was apparent, without being forced.

Nancy Stark Smith, who danced that evening with Paxton, has been teaching and performing Contact for four years throughout North America. She was also able to maintain a type of honesty about her movement, to a certain extent, but the anxiety to keep the form moving and vibrant seemed to be a going concern with her, and even to a greater degree with the other two dancers that performed that evening. It was only by keeping my eyes on S.P. that I could grasp the original intention of the "Dance". It was Jean Cocteau who wrote, the greatest audacity is simplicity. And I'd like to add to that, integrity of form, especially a form that lends itself so readily to dramatic display.

I don't know how long Steve Paxton will continue to work with this kind of dancing. One imagines he would tire of C.I. after five years. But if he continues to maintain the inherent magic created between two bodies moving in space he probably will continue to grow and expand through the form, while others will continue to just tag along for the ride.

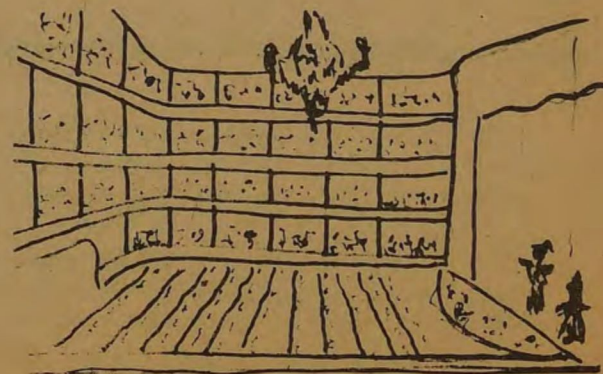
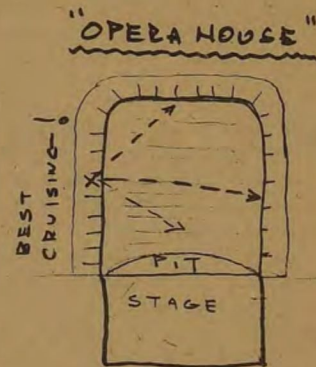
Charlotte Hildebrand

THE ART IS CROOKED ON THE WALL- THE TORONTO DANCE FESTIVAL

Roger Jones, Toronto Dance Theatre's General Manager...
 "Would you and Miriam like to come to our opening night?"
 "Well, Miriam has to go to a meeting in Halifax, but sure, I'll go."
 Ticket for Adams? How much? I figure the Toronto Dance Festival doesn't run on bread alone, but they do need some. Snip...complimentary. Thanks.
 "Mrs. Morgan, how are you?" Mrs. Morgan is one of those ladies who was and is a big supporter of the National Ballet Company, and I wonder about why she is here. She is dressed just a tiny bit too much for a MODERN DANCE CONCERT. You know how to dress for a modern dance concert. Why the hell did they hang a curtain in the Toronto Workshop Productions theatre??? which has an all thrust stage? Lights down, curtain open. Peter Randazzo's "Continuum" is continuing. This is one of those pieces that you don't really have to look at all the time because you are guaranteed of seeing lit humans moving their bodies against a black ground. Although where else can you look. Hmmm, Kathy is black and Dennis is North American Indian. After about 8-9 minutes, two more people (white folk) appear and you know that this excuse for moving is about one third done. There's one lamp hanging off to the right that buzzes...and I am sure that the shadow background has moved down. No. 2 - "National Spirit" choreographed by Danny Grossman. Yankee Go Home! Intermission. It is announced at the end of the intermission that "there are no refreshments in the theatre." "Nighthawks" - Peter Randazzo. Peter peeled the image off another painting. Magritte? Randazzo is good, and I tell him after the performance, at the usual after performance reception that if he had a company of his own, it would be a flop. To close out the evening... "Operetta" ...David Earle. Pretty cute. I really begin to doubt that process that people delve into called PROGRAMMING. At noon of that day they had sold 19 tickets for this performance. But that night there were about 150 bums in the audience. What can I say about the TDT on a complimentary ticket? It took the railways 50 years to figure out what business they were in. They are just beginning to realize that it's moving people and goods. Most of the presidents thought their business was pushing 40 foot box cars around. Fact. The majority of American railroads run in the red and are bailed out by governments. Peter, Trish, David, in this year of our lives, 1976, the romance of dance is dead and it looks like the government is still bailing you out.
 That's why opera houses were designed in a U shape. It gives a much better angle for cruising the audience during the performance.

Lawrence Adams

CRUISING ATTRIBUTES of the Toronto Workshop Productions theatre, as opposed to the good old opera house. Serious consideration should be given to future theatre designs, if no change is seen occurring within the Canadian dance community over the next year.



EIGHT-LEGGED DANCING

Brenda Neilson

what is good as absolutely and entirely good. It perceives in terms of absolutes rather than process - it is undynamic and dogmatic. To socialize the dance, the artist or performer must attend to the social implication and relevance of the art experience. The art is in the practise.

How does the artist socialize what he or she does? This of course depends on what is to be done in the context of presentation. The artist must deal with the problem of effective communication as a tactic to disseminate ideology. This is conducive to a socialist art, as much in content as in practise. Our performances are in reality political theater. However we must clarify the social relationships as to not subscribe to the politics of dogmatism. We must reciprocate and synthesize the social experience to allow for a conscious level of mutual appreciation or reflection. It is mediocre thinking to see this as a compromise in "artistic" intent at the expense of audience expectation. This is as boring as the "art" it produces. As opposed to this attitude, we must become the "empty sign" - to borrow a contextual term - in which the social situation symbolically manifests the solidifying or dispersing principle. This is experienced as the ease or ill-ease of the context, and allows for positive as opposed to decadent reflection. We are the polymorphous receptors in our performance. We open the communication lines. We become the critical extension of the audience - the image to which they project a perception which is in turn manipulated into a new shape of experience. The meaning exists in that form - that process of form/ulizing.

Stereotyped or eight-legged dancing speaks its own language. It is confused communication. It does not allow for the dynamic exchange and interplay to synthesize a new language in the contextual situation. It is a language of the past, the future, somewhere else, or of subjectified experience. It is any and everything that is not real to that moment and context. It mumbles to itself and out of polite convention the audience strains to hear. It indecently alienates us and we become voyeurs with no temptation. We are isolated from the context. We masturbate to fill the passage of empty time. It assaults our integrity by mystifying our relationships and establishing its own abstracted dogma of reference and meaning.

The charges are strong. The eight-legged dance has serious implications and repercussions. This symptom is greatly manifest in the dance artist's ambivalence towards the audience. It is usually expressed as a lack of concern for the audience inversely proportionate to the so-called "dedication to the art". This delusion has already been established. When one substitutes the idea of respect for the audience - the "artistic" folly is revealed. The conditions of alienation are indeed complex and misleading. It is the result of years of bourgeois education and socialization. In our work, in our relationships, and in our lives we can combine our creative dedication to evolve a vocabulary that is honest and sincerely humanitarian.

Although this paper was not written for the specific occasion, it was read as a part of Johanna Householder's performance in the Dance Artists series. (November 27 and December 4) The "performance" of this article demonstrated an interesting irony in its "staging".

Without going into lengthy detail, it was discovered during the final rehearsal that the paper did not "work" as read from a podium facing the audience as planned. (Johanna moved in the space between during the reading.) We both felt dissatisfied by the results of that runthrough.

The meaning had been overtly manipulated by the spacial politics in the context with unsatisfactory results. The words exerted a dogmatic authority which I as the reader and Johanna as the dancer found ourselves in direct struggle with. The performance became a statement of our personal and interpersonal struggles on the event of our activities. The drama created a disturbing tension with the expected audience. This was not the intent - in fact to the contrary. I wanted to speak with not at the audience. The paper intends to evoke an alliance with viewers in conscious demands for their respect in the consideration of the politics of performance. (This does not exclude a positive criticism of an audience, one should note however.) I did not intend to "lay" another political "trip" in a performance situation. My "tactics" are not intentionally hostile. Johanna did not want to establish an alienating atmosphere of political and mechanical drama.

Eight-legged dancing is a term that refers to stereotyped art as it exists in the contemporary "dance" genre. These are works that are performed either for their conceptual, process, or expressive values. It specifically addresses the avant-garde and other experimental modes that demonstrate revolutionary potential in the realm of ideology and perception. However, these works fail in practice because of their attachment to the bourgeois dogma of presentation. In attempt to seek new expressive forms in the rejection of classical and "modern" dance dogma, a new stereotype, in reaction, has established itself. The result is that this art fails not so much in artistic intent, but rather, in effect, through a lack of social consciousness.

Capsuled in space and time by the performance phenomena, the eight-legged dance fails to render public the initial artistic impulse. In consciousness and in practise it does not establish the social context of the situation. As a result, the mystification of Art work is propagated, while the real relations continue to operate as an uncritical reinforcement of class ideology. However, critical models such as Contextual art and socialist theories enable the artist to evaluate his or her work from a sociological point of view, hopefully with practical solutions.

These doctrines do not demand that the artist give up the practise of art to work in a factory or to start a militant propaganda campaign. Nor is it suggested in this critique, though the value is not to be denied. There is a demand for the artist to continue as an investigator and stimulator of ideological alternatives at the conscious level of responsible social practise.

That an artist upon presenting the art work influences those that perceive the phenomena is unquestionable. This is a sociological fact. Whether expressed as object, metaphor or performance, the art does not have meaning in itself, but only what is attached to it by those who perceive it, in other words the audience. The performance experience in particular has immediate emphasis of its social nature. The artist suggests the perceptual concern in the impact of presentation. Communication renders possible, the meaning to be attached to it. The act of discovery is in this social exchange process. One cannot establish the meaning of the work isolated from its real and social context. Nor can one question whether it influences or communicates. The presentation of one's work is ultimately a political act, and we must qualify our questions: "What is being communicated?" (Not, "What is the artist saying?") "How effectively was this communicated?" (In other words, what is the nature of the influence.) And importantly, "To whom was this work addressed?" and "To whom does it speak?"

Through conscious recognition and social practise we can attempt to demystify the practise of art. Only then can we begin to render our work more effective and meaningful as it relates to reality and hence to ourselves as artists. We are dealing with two negative symptoms of this social contradiction - those of alienation and social and political impotency. We must not become subject to and propagators of these conditions. We must critically and actively attempt to resolve these contradictions.

As practitioners of the mystification of art, the artist becomes an extension of the art, subject to definition and manipulation of class society. The artist alienates himself and the audience in the decadent persistence of bourgeois mythology. Collectively artists can put into effect the powerful "message" that the art situation is. The practise solidifies the evolved consciousness between artist and viewer. It is only with a critical framework and strategy that we can hope to be effective.

Eight-legged dancing then is something to avoid. It is a symptom manifest in the art performance that stems from a lack of social consciousness. It commits formalist errors - those of subjectivism, sectarianism and stereotyped dance/art. It becomes decadent. It is characterized as "not lively and vigorous, but dead and stiff, not progressive but retrogressive, not revolutionary but obstacles to revolution." It lacks a critical spirit, regarding what is bad, as absolutely and entirely bad, and

ROOTS NO. 1

Canadian dance history is a largely unexplored field. Some work has been done, primarily on the most evident and better known dance institutions and personalities. At a time when the abundance and variety of dance in Canada is being recognized, investigation of our indigenous history is perhaps a means of understanding our present identity. The following is the first in a series on Canadian dance history.

LAINE METS KRIIF

Susan Aaron

The boom we have seen in Canadian dance in the last few years actually had its conception years before. Like the majority of the other arts in Canada, dance grew from a pool of resources imported by Europeans who came to Canada. A large entity arrived after World War Two with the skills and background in dance, eager to continue and to teach their crafts. Many of these pioneers are known and their efforts acknowledged. Some are -- Boris Volkoff, who initiated many dancers and dance enthusiasts with his classes and performances in Toronto; Eva Von Gency, for her years of teaching and performing and now, the founding of a company, Les Ballets Jazz Contemporain; Gwennyth Lloyd for the creation of the Royal Winnipeg Ballet; Betty Oliphant for founding the National Ballet School and Celia Franca for the creation of the National Ballet Company.

There is however a unique and important group of European women who remain largely anonymous to the general dance public, known mainly to the generations of dance students and enthusiasts with whom they have come into contact in their adopted communities. Each in her own right is a diverse and colourful individual and the example of this individuality is part of what they bestow on young dancers. Yet all these teachers share certain traits which may explain why each in her separate corner of Canada play such similar roles. They all came to Canada after surviving great hardships during the war and remained devoted to dance as the artform it had been esteemed as in Europe. This common background may account for their strength and independence.

During their early years here they nurtured the hospitable environment in which dance grew, not only by training dancers but by introducing contemporary concepts in choreography developed from a cosmopolitan knowledge of modern and ballet. Linked with these two contributions was a more subtle one, this respect for dance as an important and necessary artform.

My own experience with one of these women began in Edmonton in the late fifties when I started taking a mixture of modern and ballet from Laine Mets Kriik who had been teaching in the city since 1949. Laine's studio had always been regarded separately from the others because of her attitude towards dance; seriousness rather than play, exemplified by strictness and the lack of reinforcements such as exams or elaborate recitals. Laine is still teaching but has far fewer pupils and her strictness is now tempered with the concern that always lay underneath.

Her ballet classes are of the Cecchetti technique learned by Laine in Estonia from a Russian ballet teacher as a child. Her Mary Wigman based modern classes begin with difficult stretching and strengthening exercises on the floor and using the bar. She then continues with standing exercises in the centre oriented towards use of the torso and limbs. These are followed by running, turning or leaping across the floor or in large patterns, the intent being to maintain a continual flow through space. There are no lengthy set rythmical sequences. Each class is based on a theme that begins with the floor work and carries through. No particular style is emphasized merely a striving for a functional command of the body.

The end of the class is devoted to improvisation based on either a musical theme, word image or a movement pattern to be expanded. The class then views the resulting pieces. Laine's criticism is always painfully honest and perceptive and she demands the same exacting remarks from the other students. Within the criticism however, one can sense the faith she has in the talents and qualities she sees in each and her encouragement of these.

The form of the class is generally that of the classes Laine took in her years at the Wigman school in Germany in the late thirties. Classes were constructed on a monthly theme, each day examining a new aspect through specifically oriented exercises. The students' compositions were performed before Wigman's strict eye and judged for their inventiveness, individual style and structure.

Laine's dancing in Germany was interrupted by the threat of war. She returned to Estonia which was subsequently occupied by the Germans and the Russians. Laine managed to escape to the refugee camps in Sweden. At this point she believed her dancing was over. She and her sister were all that remained of her family and they worked in a factory to earn a living. Nightclubs offered the

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cont'd from p.6

only jobs available in dance and Laine wouldn't consider these. Unfortunately she couldn't foresee any future opportunities.

In 1948 however, she had the chance to emigrate to Canada under the conditions that she work one year as a labourer on a farm near Lethbridge, Alberta. It was a difficult transition for the city-raised doctor's daughter who had toured Germany with Wigman and spoke no English. The sympathetic community families learned of her interest in dance and invited her to teach children's classes and later made it possible for her to obtain a teacher's certificate through the provincial Parks and Recreation Department. She then began teaching ballet classes in Edmonton.

Dance classes at that time were regarded solely as pleasant luxuries for young girls. The prairies, though welcoming culture, were still not eager to have its youth devote their lives to dance with the discipline Laine had known in Europe. But Laine had no interest in establishing a large school or even a company. She was inclined first as a performer then teacher and choreographer, with no aggression or adeptness in the commercial or organizational sense.

One of her earlier students, in 1949, was Grant Strate, who later went on to become a dancer and choreographer with the National Ballet Company then founder and chairman of the dance department of York University. He recalls her wanting a small group of devoted dancers, and in her first years in Edmonton it appears she had this ensemble plus the people to handle the administrative details she found cumbersome. In 1950 she and Grant choreographed one performance at the Recreation Centre, some of the work was based on native Indian themes. Grant left shortly after to join the National and others left to dance elsewhere also. The dancers that remained continued with Laine.

One summer, Laine received a scholarship to the Banff School of Fine Arts and she took several of her pupils there. They also gave more performances. One such was a Hindu based "Well Dance" which they worked on for several months on weekends and which won the highest awards at the Kiwanis Music Festival. One of her major productions with the children of her school was the "Little Match Girl" which was two years in rehearsal.

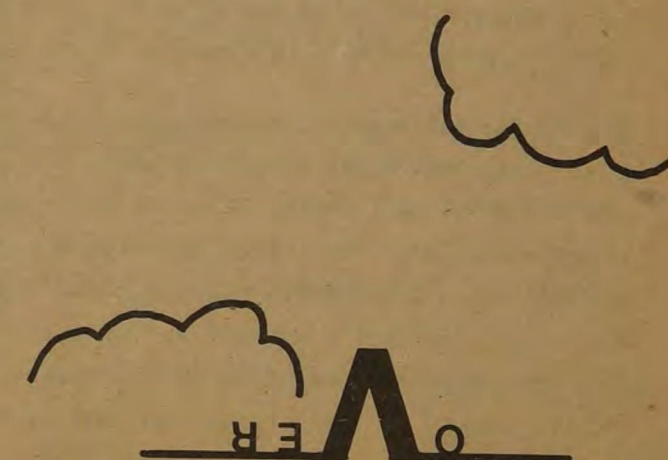
Rather than lessen the demands she made of herself in the perfection of choreography, Laine would continually change and improve trying to be more exact or original. In the practical

sense, however, the amount of time and effort this demanded made performances rare. Beverly Barnhouse Miller was with Laine for several years in the 50's and was one of the older dancers who took care of organizational details leaving Laine free to rehearse. Beverly herself went on to study at the Wigman school, then continued in theatre and is currently teaching drama at the National Ballet School.

Laine did choreograph a number of operas in Edmonton, and an original work, "Pillar of Fire", for the University of Alberta drama department.

Laine hasn't been merely a dance teacher training bodies but a teacher in the old sense of mentor and a wise and precious friend. As Grant says of himself, he is "a philosophical product of Laine rather than a technical one." Her greatest gift to her students are her principles of determination in the pursuit of individual creativity and integrity. She encourages these traits in her pupils through her faith and expectations in them, not just in dance, but in whatever field they become involved. Dance to Laine is something that you have a natural affinity for which must be developed and every individual has their own talents in whatever area and Laine is quick to perceive what they might be and to encourage them. Her training in self dependence is given equally to her youngest and oldest pupils. Having taught her students to demand so much of themselves and of dance as an art, Laine sets high standards for Canadian dance.

Bruce Wilson



At the invitation of the Museum of Modern Art, Ferrara, and the Richard De Marco Gallery, Edinburgh, Amerigo Marras, director of the Centre for Experimental Art and Communication, Toronto, organized this, the first European tour of Canadian performance art, and obtained the sponsorship the the Ministry for External Affairs.

Six of us came to Europe: Lily Eng, Peter Dudar, Ron Gillespie, Heather MacDonald (who took photographs), Amerigo Marras (who renewed his acquaintanceship with European artists and galleries), and myself. All told, we gave twelve performances (nine cities; five countries) in the course of twenty-four days.

A quotation offered in response to a request for some comments regarding a performance tour:

"Art seems to originate in the meeting of friends. I've never heard of official encounters - even on an international level - which truly triggered off movements and ideas. Only friends, and things admired - which is a kind if friendship. As Cecil Collins has said in his book, The Vision of the Fool, art exists everywhere to make war on death. That is, the death-embriace of the mediocre and the half-committed, the laodicean and the safe; preserving by never accomplishing anything and above all incurring no spiritual risk. The appreciation of art as a life-and-death involvement is essential if we are to exist as human beings; but one must admit museums aren't normally the scene for life-and-death struggles (except between directors) whatever else they are. The degradation of art and art-objects into a species of interior decoration is easy and corrupting. Most of art today eventually turns out to be destined to be a background to coffee tables; a triumph of frivolity. Museums don't help.

"We live at a time when communal memory-structures are being rapidly eroded away by universal communication, universal education, universal travel - leaving a residue of do-nothing, don't-know-men, housed in a desert of high-rise. Without communal memory, on whatever level is appropriate, no one is capable of making true relationships. Only in the renewal of memory-structures (structures that are forever life-giving, not strangulating and stultifying) is it that society can begin functioning again. David Jones asserts anamnesis is the basis of art. Anamnesis, memory, a calling-to-mind, seems to exist on two levels; the primal and the personal. The primal has to be sought out with care and attention. It can only be apprehended (in art, or architecture or archeology) by means of the merest hint thrown out at random, only half-explained, sometimes not explained at all; in total silence. The primal always risks appearing completely useless. The primal is implicit in every human being and in almost every work of art; but it is sometimes submerged. It is not perceptible to all people at all times in the same way.

"Buying and selling is a mental activity, a continuous state. The turning of the implicitly primal into the 'objet d'art', an article for buying and selling, by eviscerating the living significance from it, is an act of ruption and corruption. This for two reasons: one, it splinters 'art' from 'life' and sets art on a pedestal as an idea, an entity, ultimately an ideal; two, it disrupts the maturation of the significance of the thing made, stimulating (say) six-monthly succeeding fashions by tinkering with the time-clock of appreciation. Planned obsolescence in the art object. As a result, the artefact has a forced and foisted rate of maturation, against nature, to keep up with the intensely cultivated rate of consumption. This is why art is easy and why art corrupts; after all, prostitution is easy."

from a letter by Patrick Reyntiens appearing in a catalog published by the Richard De Marco Gallery, August 1975; taken out of context by John Faichney

A SPACE

the gallery

Lynn Donoghue
Recent Paintings
January 4-15
Preview Tuesday January 4 9pm

Shelagh Young
re-in-force-ment (rē/in fōrs/mənt, -fōrs/-), n. 1. the act of reinforcing. 2. the state of being reinforced. 3. something that reinforces or strengthens. 4. Often, **reinforcements**, an additional supply of men, ships, aircraft, etc. for a military force. 5. a system of steel bars, struts, wires, or mesh for absorbing the tensile and shearing stresses in concrete work. [REINFORCE + -MENT]
January 18-29
Preview Tuesday January 18 9pm

James Collins
February 1-12

Charlotte Hildebrand
Dance Artist
February 15-19
Performance Friday February 18 9pm
\$2

music

ARRAY
Saturday January 8 8:30pm
\$2

MARION BROWN
Saturday January 29 9pm
\$3.50

YORK IMPROVISATION AGREEMENT
Sunday January 30 3pm
\$2

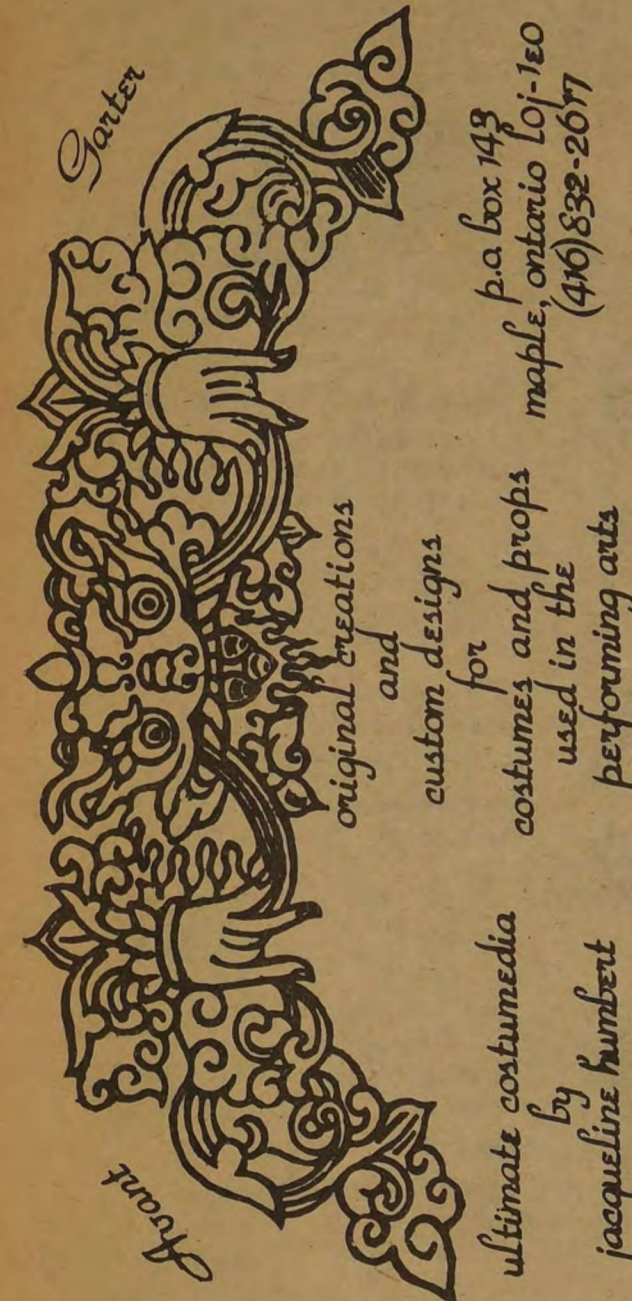
the poetry front

Kathy Acker
Friday January 14 9pm
\$2

Dick Higgins
Wednesday January 26 9pm
\$2

Victoria Walker
Thursday February 10 9pm
\$2

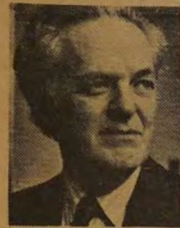
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I used to be a ballet dancer. They kept telling me that with my legs and feet, if I worked really hard, I could be really good. That's the standard line - "If you work really hard." I never knew what it meant. Another thing they used to say: "Put more feeling into it." I never knew what that meant either because the girls in the class who were putting feeling into it had this strange, pained expression on their faces and this kind of crease between their eyebrows and sort of sucked-in cheeks. The skinnier you were, the better they liked you. We used to get weighed-in at the beginning of every week. One Monday I told the teacher, who was posed beside the scales with pen and paper in hand, that I had eaten 2 jelly donuts on Sunday. When I went into class that day she said: "Your jelly donuts are showing."

NUTCRACKER ACT 2 - Miriam standing in wings waiting to go on for Waltz of the Flowers (a magnificently brilliant piece of choreography). Ballet Mistress comes backstage and says: "Miss Franca (director) was sitting out front for Snowflakes (another choreographic gem) and said that if Miriam doesn't fix her arms, we'll have to take her out of Snowflakes." I cried and had to be a Waltzing Flower with tears in my eyes and if I hadn't been so stupid I would have told her to stick it up her knows.

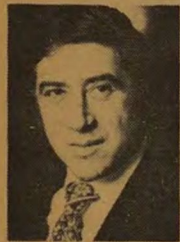
NATIONAL BALLET'S 25th ANNIVERSARY
A 2 DAY CONFERENCE at the ST. LAWRENCE CENTRE
NOVEMBER 15 & 16, 1976 from MIRIAM ADAMS



Charles Lussier
Director, The Canada Council

"I'd like to thank all those who made the National Ballet Company. The greatest debt is owed by us to you."

"We must change with the times."



Alexander Grant
Artistic Director
The National Ballet of Canada

"The Canadian future in ballet is exciting."

"Ballet is a world wide art."



Dame Ninette de Valois
Founder of the Royal Ballet

"Tradition is not to be sneered at."

"We have influenced the Russian School with our footwork."



Peter Brinson
Director, United Kingdom & Commonwealth Branch, Calouste Gulbenkian Foundation

"The Australian Government is cutting their funding of opera and ballet by 20% a year over the next five years."

"We must free the artists from cash worries."



Timothy Porteous
Associate Director
The Canada Council

"If we continue funding the National Ballet the way we are, by 2000 A.D. they'll be getting 32 million dollars."



Ming Cho Lee
Designer

"When dance is most literal it is dance at its worst."

"Art is not a necessary item of the society."



Ludmilla Chiriaeff
Founder and Director
Les Grands Ballets Canadiens

"The dance swell. If I were an alarmist, it would worry me greatly."

"Dancers need oxygen to breathe."



Veronica Tennant
Principal Dancer
The National Ballet of Canada

"We must look to the future with flexibility, creativity and imagination."

"We had 10,000 people at Ontario Place each night."

MONDAY
11:15 COFFEE



John Percival
Associate Editor
Dance & Dancers

"The future of criticism depends on the future of ballet."

"Age on Stage." "We should make use of the old, fat ones too."



George Crum
Musical Director and Conductor
The National Ballet of Canada

"I've had a long association with this local dance troupe."

"A ballet score requires collective inspiration."



Harry Freedman
Composer and President
Canadian League of Composers

"How do you create something new? By creating!"

"Dancers don't create. They're told what to do."

Louis Applebaum said that Harry Freedman's training in visual art affected his musical composition. Harry Freedman, while making doodles on a piece of paper during the panel session, denied L. Applebaum's remark about this relationship. At which point L. Applebaum said to the audience: "But it's true. You should see his Doodle."



William Litter
Music and Dance Critic
The Toronto Star

"In the next 25 years, we must train people to be critics."

"A critic must have a broad historical background."

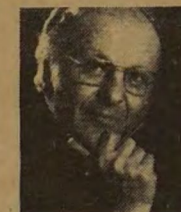
MONDAY
3:15 COFFEE



Lukas Foss
Conductor and musical advisor, The Jerusalem Symphony and The Brooklyn Philharmonia

"Dance seeks music. Music doesn't seek dance."

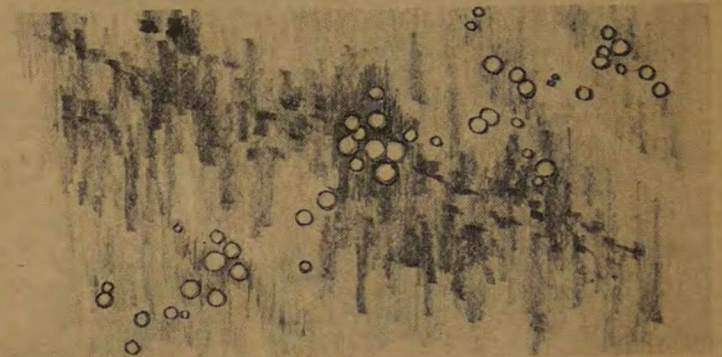
"All I know is, music doesn't do any harm."



Louis Applebaum
Executive Director
Ontario Arts Council

"Chamber groups are cheaper and more creative."

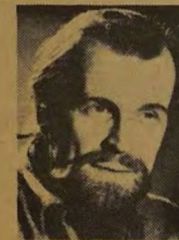
"The culture is the creation."



Rudi van Dantzig
Artistic Director
Het Nationale Ballet (Dutch National Ballet)

"There won't be much left of our environment in the next 25 years."

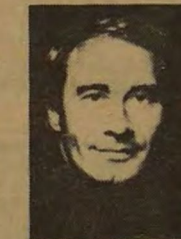
"The politicians, the leaders of countries, determine our future."



Brian Macdonald
Artistic Director
Les Grands Ballets Canadiens

"I am always in terror of money, reviews, deadlines and unions."

"What makes a Canadian choreographer?"



Arnold Spohr
Artistic Director
Royal Winnipeg Ballet

TUESDAY
11:15 COFFEE

"Man needs to dance."

"People love to dance."

"There has always been dance."



Robert Joffrey
Artistic Director,
The City Center
Joffrey Ballet

"This is a good time for dance."

"When you invite someone into your house, they have to be allowed to behave as they do."

TUESDAY
3:30 COFFEE
and so -- the next 25

cont'd from p.3

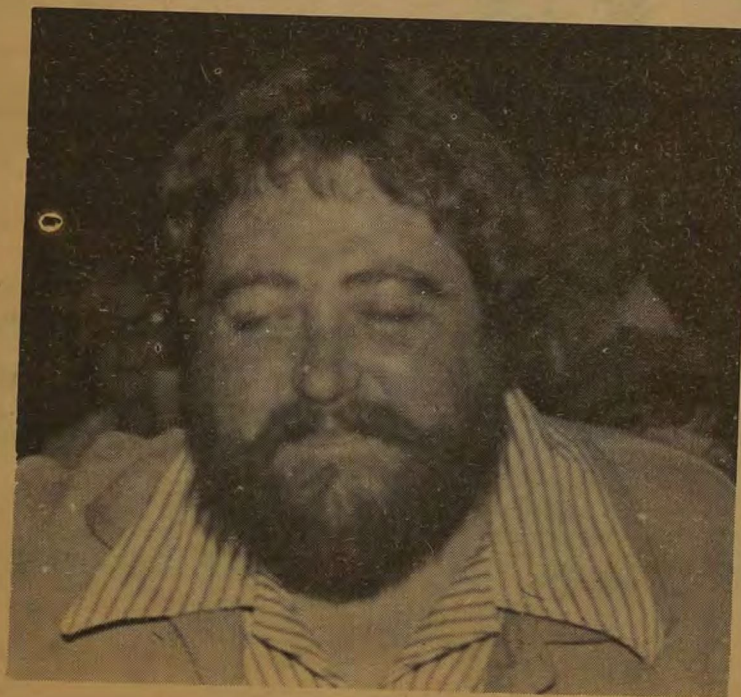
The other important issues which may benefit the course of dance as successful business were discussed:

- Approach CBC re their policy to coverage of dance in the country. Lobbying is necessary towards a Dance Department within CBC, thus more coverage and public air time.
- In search of corporate support, Edinborough Business World could be approached to set up TV series much like the Dance in America Series sponsored by EXXON Ltd. Their list of 86 corporations which actively support the arts in Canada should be researched. They could also become advisors to a scheme such as a national trust fund for dance, much like the US National Corporation's Fund for dancers.
- To establish a more equitable use of music from the American Federation of musicians for more controlled use of royalty.
- To encourage the Cultural Events Committee and the Secretary of External Affairs to book foreign dance groups into Canada in exchange for sending Canadian dance groups abroad.

On a regional level, I was on the floor to represent B.C.'s regional committee on behalf of the B.C. Regional Officer, Gisa Cole. I reported on how we, as an executive regional committee, managed to hold three general membership meetings and some additional executive meetings; and compiled a dance mailing list and tour circuit info; and began close liason with the BC Cultural Programme through frequent correspondence with Victoria. I saw envy in the eyes of many dancers in the other provinces. B.C. is reputable in getting things organized and was the most active region in both political sense as well as in our artistic endeavors. Toronto appeared to be very active as well. I am quite confident that the other regions will also be doing their best for the coming year.

In addition to all the above-mentioned, the Rebecca Cohen and the Robert Dunn Theatres were packed each evening with delegates and the general public to view the most exciting Canadian Dance Festival. On each of the four evenings, performances were featured from 8:00 p.m. to well past midnight. There was everything for everyone, and I found myself viewing, for the very first time, tap, then ethnic, followed by ballroom, then the major and minor Ballet companies, topped off by some avant-garde and Contemporary dance. A kaleidoscope of spectaculars and the not-so spectaculars. Standards of excellence of some performers and choreographers ranged far above others, and mediocre was the apt word for about half the material presented. I figured that I would have to travel across our vast country for four years in order to catch all the performances which were before my eyes in four short days.

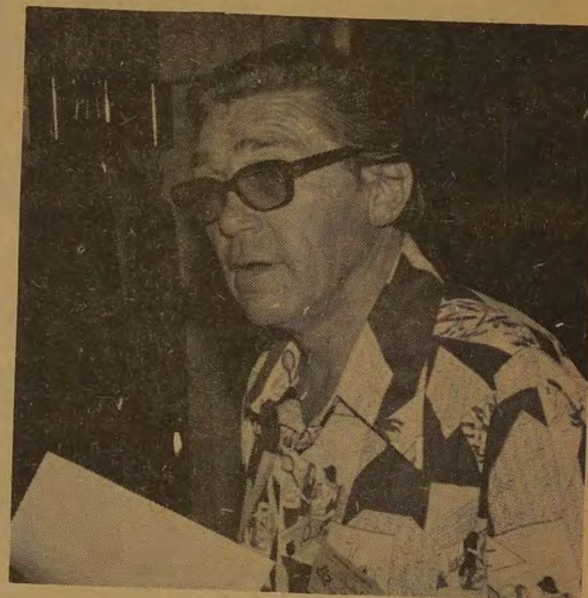
On the evening of August 10th, after a full day of the Association's annual business meeting and election, I boarded Air Canada again for my recuperation solitary, and rest in New York City. Canadian dance, you knock me out.



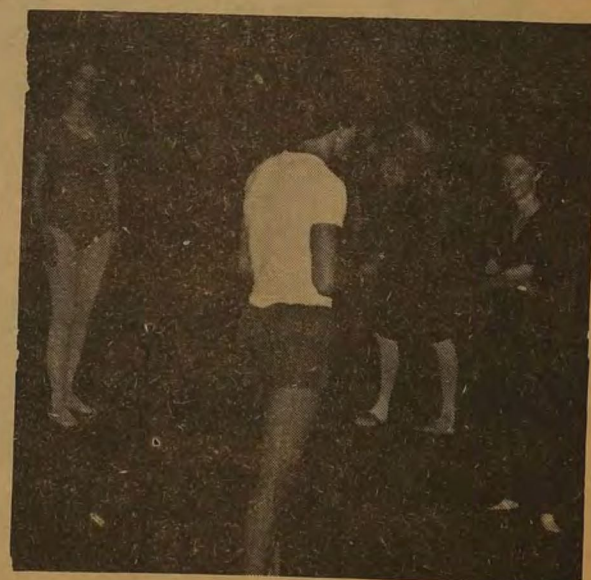
MURRAY FARR



GRANT STRATE



GUNTER BUCHTA



Photos: Michael Crabb

DEAR MRS. ADAMS
Charles Lussier

The following was written in response to a letter which questioned the Canada Council's heavy funding of dance training schools.

The Canada Council

151 Sparks Street P.O. Box 1047

Ottawa K1P 5V8 (613) 237-3400

Ottawa, October 6, 1976

Mrs. Miriam Adams
15 Dance Laboratorium
155a George St.
Toronto (Ont.)
M5A 2M8

Dear Mrs. Adams:

"I have many questions, few answers..."

I hope you will not be disappointed to learn that at the Council we too have many questions and few answers. If this is so in other disciplines, it is particularly true in dance, which is among the youngest of the professional arts in Canada and has been going through a hectic period of growth and development.

In your letters you question some of the assumptions on which Council policies are based. Let me question some of your assumptions. You believe that the Council should not fund training schools because they have "nothing to do with art and artists." You question the justification for subsidizing the training of performers when there are so few choreographers or dance artists in Canada. You suggest that we should think first about individual artists and then about arts organizations.

Council has always attempted to respond to the needs and aspirations of individual artists in all disciplines. That is the reason for our program of Aid To Individual Artists and of a number of other programs, such as our commissions for composers, public readings and the Art Bank. In some forms of expression, such as painting and writing, the individual creator may be able to work on his own. In other forms, particularly in the performing arts, individual creators may need to work with a group. In some cases, such as symphonic music and classical dance, the group must work together over a period of time to achieve professional standards.

That is why we support symphony orchestras and classical dance companies, which are composed of individuals, many of

SPILL p.21

them artists. (I am not certain from your letters whether you consider performers to be artists. The Council interprets its mandate to support the arts to include both the creative and the performing artist.) Obviously performing arts companies require trained performers. Despite the existence of private dance schools and dance courses at universities, the artistic directors of our three large and many of our smaller dance companies insist that they cannot find enough well-trained dancers to satisfy their needs. They believe that these dancers can be trained at professional schools. They base this belief not only on their own experience, but on the experience of dance companies in many countries.

It is true that the best dance school will not necessarily produce a great choreographer any more than a government grant will create a work of art or fertilizer in my garden will grow vegetables. Does it invalidate the work of a music school to point out that it graduates very few composers or that of a theatre school that it graduates very few playwrights? Almost all choreographers have been well trained dancers before they become choreographers. At the least, the existence of training facilities should increase the likelihood that those who have choreographic gifts will be able to develop them.

With your example of the 85 dance companies in Saskatchewan you imply that the Council is in favor of, or responsible for unlimited growth in all forms of dance activity. While we believe that opportunities for dancers, choreographers and the dance public should be improved in Saskatchewan, our policy has always been to encourage growth only in response to public demand and within the limits of available human and financial resources. To illustrate this attitude let me quote from my predecessor Peter Dwyer. "Canada needs a fourth ballet company like it needs a third railroad."

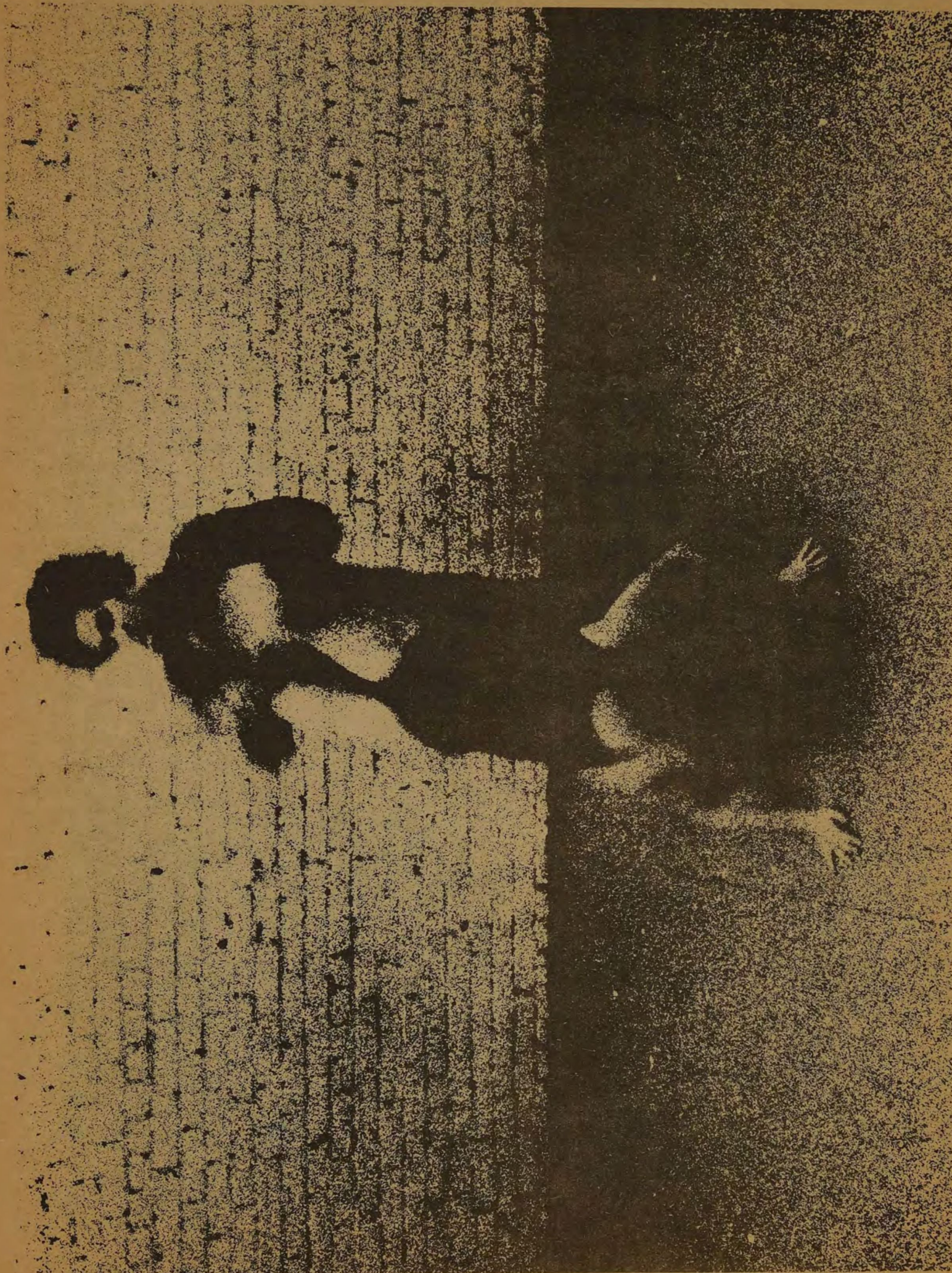
As you are aware our grants to arts organizations are based on very complete information about their programs and operations but the statistics which you request could be provided more appropriately and accurately by the schools themselves.

This year the Council will be spending less than 5% of its arts grant budget on arts training institutions. In view of the evident demand for well trained artists in many disciplines, it seems to me that this is a very modest proportion of our resources.

Yours sincerely,

Charles A. Lussier
Director

Elizabeth Chitty & Terry McGlade in 'Lap'



BUDGET OVER EASY

Margaret Dragu

I decided that I wanted to do the show "Pick Up" strictly on box office take. Believe me, I have nothing against grants from private industry or the governments; but it is important for me to know that I can still work anywhere - on nothing - at a moment's notice - without filling out any forms. Anyways, the "Pick Up" show ran for five days at Toronto Workshop Productions as part of the Toronto Dance Festival. So, the rental of the theatre was already taken care of. And because I ran at 11:00 p.m. I was using wasted space (so to speak). And the festival paid for the publicity (posters and press releases etc.) So, I kind of had an advantage there on my expenses. But here is how it all lined up:

programmes	\$70.71
Super 8 film (camera rental, stock processing)	17.35
costume materials	25.00
props and batteries	<u>6.76</u>
	\$119.82
Payroll; cast and crew	
11 people at \$50.00 each	\$550.00
5 people at \$25.00 each	<u>125.00</u>
	\$675.00

TOTAL: \$794.82

Total ticket take: \$700.00

Loss of: \$94.82

Last minute donation from one cast member of \$50.00

Total loss of \$44.82



Anyway, I see the experiment as a success none the less. I think that if we would have run for another week, we all could have made a little more money and shown no loss at the end of the run.

the end...

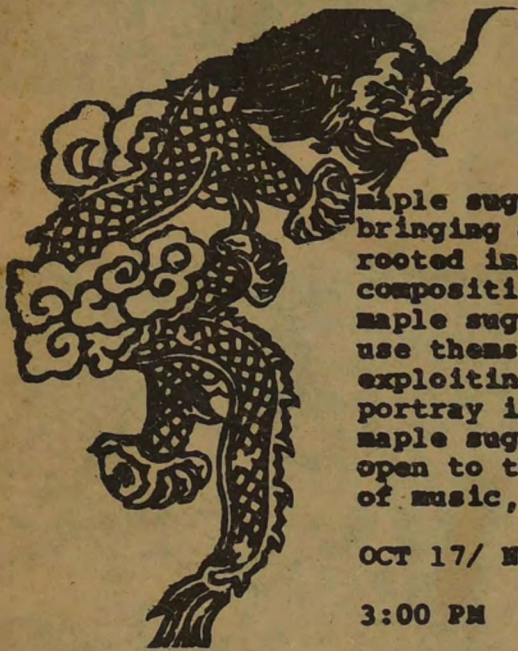


Photos:

Bob Barnett

we would like to receive material from
 everywhere and everyone. all artists' 
 contributions are welcome. 

Spill



MAPLE SUGAR



maple sugar is a performance series dedicated to bringing all forms of artistic experience together, rooted in avant-garde creative processes, real-time composition, construction, improvisation. maple sugar is an encompassing forum for artists to use themselves, their disciplines, time and space, exploiting personal and group transformations to portray images and convey ideas. maple sugar is most of all a lively experiment open to the public to view the creative processes of music, art, dance, film, video, whatever, at work.

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