

Spill

1977
no. 7
.50

DANCE:
REVIEWS
NEWS
CALENDARS
CRITIQUES
PHOTOS
GOSSIP



Johanna Householder - Dance Artists Soho performance, Aug. 1977.
Photo: Lynn Rotin.



Spill

1977
no. 7
.50

DANCE:
REVIEWS
NEWS
CALENDARS
CRITIQUES
PHOTOS
GOSSIP



Johanna Householder - Dance Artists Soho performance, Aug. 1977.
Photo: Lynn Rotin.

RANDOM EDITORIAL

Elizabeth Chitty

One can't help remarking on the increased audience for (new) dance these days. The AGO performances were packed and the recent Dance Works Improvisation IV, (Nov. 13), was packed to the point of gross ridiculousness and discomfort. (There is such a thing as sold-out.) In the recently published Parallelogramme Retrospective (excellently done by Babs Shapiro and go to your local parallel gallery for a copy), dance is very evident in a quarter where it wasn't so very long ago.

One also can't help remarking on the fact that the AGO Looking at Dance series could have made more of an effort at presenting Canadians. Here's the breakdown: two Americans, two Americans living in Toronto, three Canadians. If the AGO wants to import American choreographers I think it would be a considerably improved situation if it were done on an exchange program basis.

One also can't help remarking on the continued neglected state of art criticism in Toronto daily newspaper. The recently born Toronto Sunday Star is the perfect opportunity to make up for a little lost time in this area but they blew it. Gee whiz, let's all write letters to the Editor to the Star saying Why Don't You Have Art Performing Art Coverage in the Sunday Star?

**SPILL is published
monthly by
LAMA LABS
PUBLISHING
155a george st.
toronto, ont.
m5a2m8
869-1589**

Editor: ELIZABETH CHITTY
Spillover: MIRIAM ADAMS
LAWRENCE ADAMS

*The opinions expressed in the articles
are those of the contributors themselves.*



Photo: Lynn Rotin.

A BRIEF REVIEW OF CH

Elizabeth Chitty

Charlotte Hildebrand's *Dance For a Gallery (with diminished lighting)*, was performed as part of the Art Gallery of Ontario's *Looking at Dance* series by CH, Janice Hladki, Johanna Householder and Carolyn Shaffer. It was a "dancier" piece than other of Charlotte's work and much of the movement was larger and less punctuated in terms of its flow than other of Charlotte's work although it did contain some staccato gestures which have characterized other of Charlotte's work. The dancers make sounds often chanting sounds in Charlotte's work and this time CH and Joh H spoke words in a southern accent. (CH is from Kentucky and Joh H. is from W. Virginia.) "When I was just a little girl, I was inspired by love. Now that I'm a woman, I'm tired out by love."

Charlotte always seems to work from an expressive theme although the connection between that literal theme and the movement is rarely explicit. It usually seems to me that the theme is her source and the movement is arrived at by her from that source and if the relation between them isn't obvious I don't see any reason why that's not just fine. I like watching Charlotte's movement it's interesting. It got uninteresting for me in this piece when it got redundant in her first solo and in the section at the end in which all four danced. There was a solo by CH, a duet by Jan H and CS and a solo by Joh H with a TV.

Jan H and CS's duet included individual performances and dancing off one another in a sometimes slightly antagonistic way. They travelled around the space and bumped into one another and sometimes Janice carried Carolyn on her back. This became a bit boring for me after a while. I liked it when they stood beneath light bulbs with long chains and they turned them on to begin their individual solos. Jan H was quite stunning I thought.

Johanna brought her particular striking presence to her part which was verbally anyway an inversion of CH. "When I was just a little girl, I was tired out by love. Now that I'm a woman, I'm inspired by love."

This was a real tit piece. One gesture was putting a hand on one breast and other hand on crotch. But I couldn't help noticing tits anyway because I've never seen such a diverse array as these four pairs.

CH is always a powerful performer. Sometimes the degree of intensity strikes me as a bit contrived because I don't see what she gets so dramatic and intense about or maybe it's just that I don't appreciate dramatic intensity in performance.

Anyway, I thought *Dance for a Gallery* was terrific but less terrific than it could be because it was too long for it and repeated itself. The section at the end with all four didn't add a thing (for me etc.)

DANCE IN CANADA CONFERENCE WINNIPEG, '77

WINNIPEG: Concert 3
September 9, 1977

Elizabeth Zimmer

Begin with a black space. Divide it: half for the performers and half for us, the expectant audience.

Why are we there? What have we come to do? Minimally, we assume we're going to see something, presumably a human body, move. It's the third night of the 1977 Dance in Canada Festival. The audience is in a sense bicameral; the front of the house is full of members of the visiting community, watching their friends, aware that boundaries and definitions of dance are apt to slip and slide.

Behind them are residents of Winnipeg and tourists, who came to see dance, you know, pretty slim women who can kick their legs, handsome men who will carry them and do lots of athletic jumps and turns, in time to the music.

I'm up front. I may know a lot about dance, but I don't know what I like until it happens. I like to be surprised. The opening piece on the program, a solo by Toronto resident Sandra Neels to music by Rachmaninoff, is solid and competent, but it doesn't show me anything I've never seen before. Carolyn Shaffer, a Vancouverite now living in Toronto, brings two works, one a slide sequence of her drawings of the life and work of a dance therapist, the other a subtly rendered look at the curious movement patterns of autistic and other disturbed children. Shaffer and her co-composers do not imitate the movement disorders, rather they abstract the essentials and make their own universe. Watching, I feel that I am learning something, more efficiently than I could from any lecture or book.

Joan Phillips, also of Toronto, dances to a recording of a child's story about the buying of a pet. Her work has a freshness of discovery, a naturalness and charm; it reminds us that speech rhythms are full of movement, too.

Vancouver's Janice Lablonde shows us a duet incorporating lots of slithering up and down her partner's body, lots of energetic tossing and turning. Also a solo, a simple, theatrical moment, a small figure in male evening dress, dwarfed by a huge black chair, magnified by a spotlight into an enormous shadow on the wall. This work partook of art gallery time, of stillness, rather than of the movement energy of other dances.

We knew a radical sensibility was at work when, as we sat in the darkened theatre, all the curtains began to fly away; not just the front ones, but all the teasers, the cyclorama at the back, every thing slowly vanished up into the space above the stage. Facing naked concrete, folded ladders and other stagecraft paraphernalia, we encountered choreographer Jennifer Mascall, a Torontonian who's been working in New York, tall and slim, with very short hair, and Ulla Korvistu, from Norway via New York and one of the largest dancers I have ever seen on stage.

They wear black and white, layers of clothing printed with dots and lines, a kind of mobile optical art. They perform 10 variations from a 64 part dance called *Fatty Acids*. In silence, we watch for a long time as they do fairly ordinary movement, with great speed and fluence, sometimes tiny and contained, sometimes, large, expansive, voluptuous, as in the concluding gesture, a walkover backbend by Mascall, arching over the body of her stocky partner. There is no story, just the constant movement occasionally coming to a stop, and the image of these two women, one thick, one thin, playing off each other's bodies in the space. Then they stop, there is a loud chorus: some boos, some bravos, the audience has definitely been moved. I feel exhilarated, as though a cleansing wind has blown the cobwebs from my eyes.

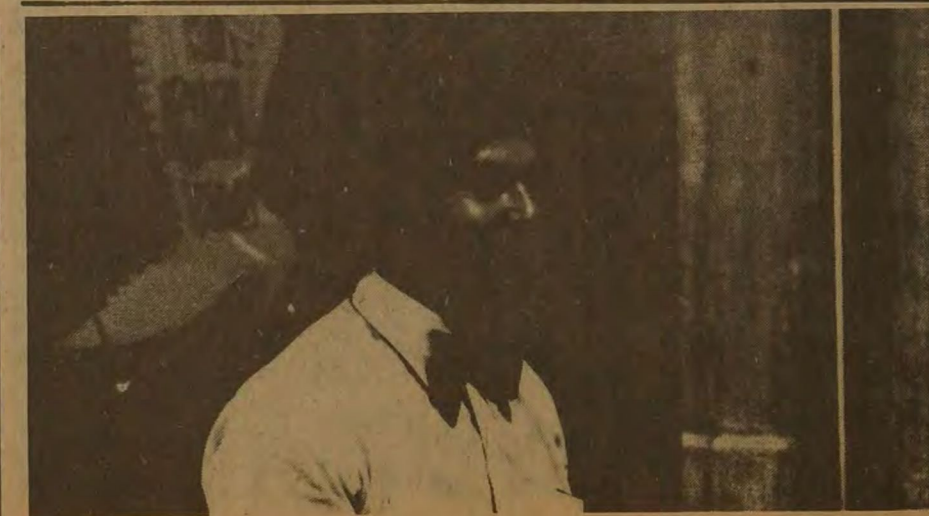
After intermission, Louise Garfield, also from Toronto, now brings her hair-dryer on stage and inflates, slowly, an enormous buff-coloured weather balloon. Her piece is intensely provocative, juxtaposing human and mechanical sound, human and elemental movement. The balloon, growing there in the corner of the theatre, has an androgynous form, female in its roundness, softness, but male in its erectility. Its a bag of wind. When it's nearly full,

she takes the stage with it, a pregnant, grotesque and somehow very beautiful duet. The balloon breaks-an unexpected development-and she leaves the stage, wrapped in her partner's skin.

Margie Gillis of Montreal, whose chestnut hair cascades to her waist, brings the house down with a seductive, erotic solo to folk music. As choreography, I found it uninteresting-not an idea in sight-but as a sensual experience it is undeniably very powerful. It is this eclecticism which makes the evening for me, the combination of the latest trends in North American dance with the most basic, free-wheeling expressions of simple joy in movement.

The concert concludes with excerpts from *A Party*, a feminist dance which explores the grotesque world of female adolescence 15 years ago. Wearing hour glass strapless formals and elbow length gloves, orchid corsages and crepe paper streamers, three women ceremoniously witness and recite the liturgies of the early sixties, songs like "It's my party and I'll cry if I want to", songs which assert that a woman is nothing without her man. They enact the rituals of self-immolation and self-protection, moving the roving hands of teenage boys from their carefully bared skin. A strangely touching moment is choreographer Janice Hladki, yet another Torontonian, laying trails of potatoe chips out on the stage and then stomping them violently with her stiletto heels.

I thought it a superb work, meticulously observed and rendered, quoted without comment, as it were, from the absurdities of our past. The audience milled into the lobby, arguing energetically. Many of them liked the work but insisted it wasn't dance. Others were simply bewildered. I found it the most stimulating evening I had spent in the theatre in a very long time. □



An important contributor to the welfare of Conference delegates. The bar keep.

DANCE GUERRILLA THEATRE

Jim Thompson

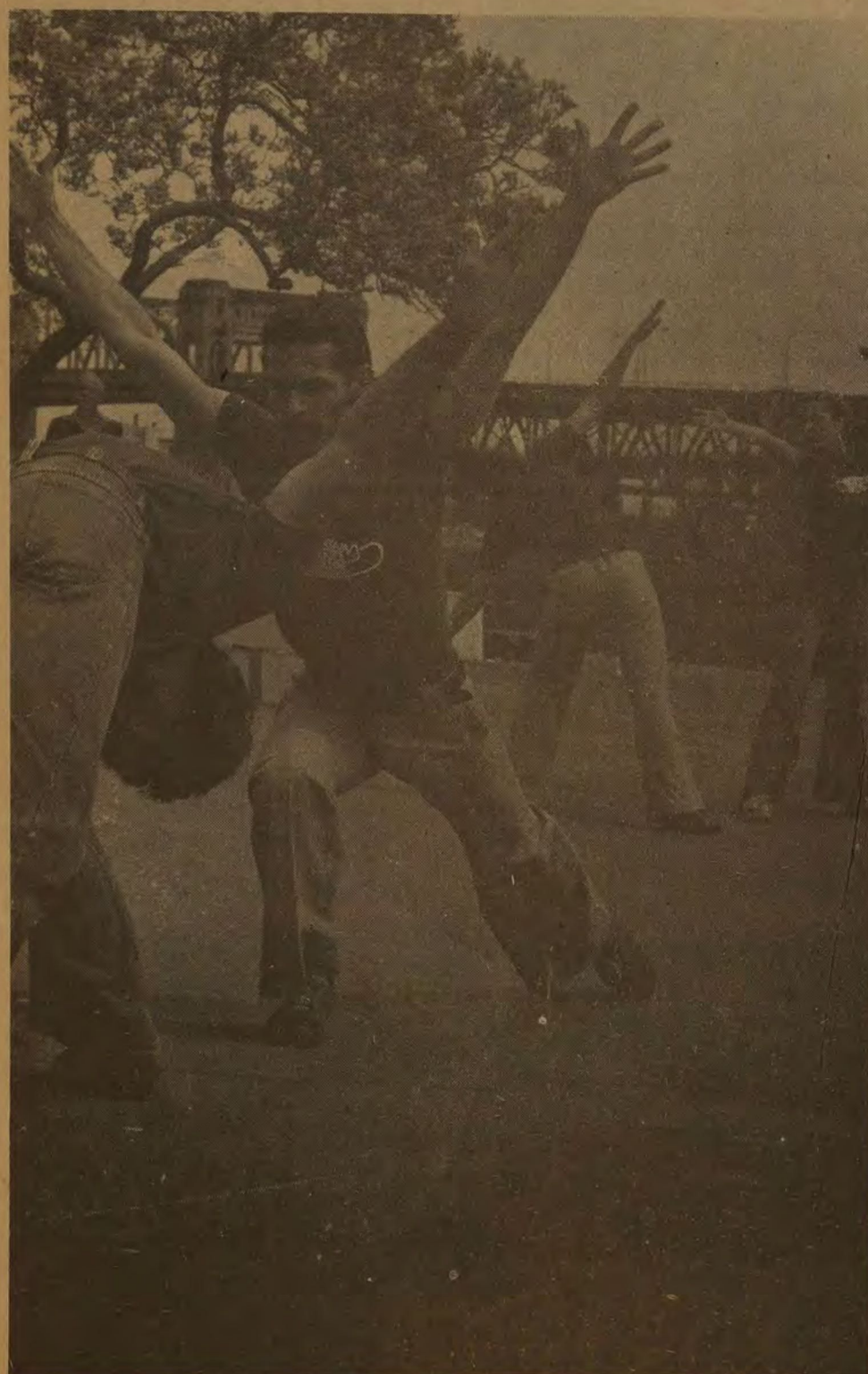


Photo: Gordon McCann

A shopping mall on a Tuesday afternoon. Busy pre-Christmas shoppers coursing from store to store, in groups, alone, with children. Music plays overhead, and the lights sparkle, the tags wave, the cash registers chant, chant, chant. The benches are crowded with breathless, staring, unseeing people, taking time out.

From a service entrance comes a flat cart, pushed by two people in blue jeans and tee-shirts. On the cart are three manikins, in doll costumes. They are pushed out to the centre of the mall, where a small area is roped off. The dolls are hand-lifted inside, and arranged in appropriate positions. The people in tee-shirts step to the side.

The dolls learn to move...

★

On the bus ride from New Westminster to Lougheed Mall, four young people carrying bags, talking, get on. The bus sways as it pulls from the curb, and the four people S-W-A-Y with it. Each head turns right, left, then back to the back of the bus. Something's wrong here.

The bus driver glances back and sees a row of smiling faces turning in unison from side to side, or tilting or lifting a hand for the buzzer. "Crazies" he mutters.

★

Across a busy street, a highrise office building faces a grassy-hilled park. Blue tee-shirts and jeans swoop and whirl, roll and tortuously climb the slope, making lines, slashes, circles, turning the hill into a huge moving painting.

★

Downtown, a wide sidewalk hosts a strange kind of baseball game. Invisible balls are thrown from hand to hand through six people. Gradually the ball game disappears and just smooth movements are passed between the hurrying Vancouver business folk.

People stop to watch for a moment. Some leave shaking their heads, or muttering about foolishness, or just confused. Some laugh and ask questions or just laugh and walk on.

★

Malls, shopping centres, public squares, parks, abandoned gas stations, street corners, school yards, gymnasiums, parking lots, buses, Vancouver, Victoria, Nanaimo, Burnaby, San Francisco, Winnipeg, one dancer, two dancers, six dancers, non-dancers, new dancing, improvised dancing, fun dancing, folk dancing, dance events, guerrilla dance theatre.

★

A year ago Mountain Dance Theatre had never performed a Dance Event, and yet the idea was an exciting one. Dance events, translated as dance performed in non-traditional spaces, are a very recent and yet fast growing dance form. Merce Cunningham, Anna Halprin, Trisha Brown and Steve Paxton are pioneers of dance events. Gymnasiums, rooftops, ponds and squares have been visited by these innovators

and their dancers, and have been the new stage for the expression of the dancing they each developed or refined.

Mauryne Allan, Stephen Karcher, Fredi Long and Jim Thompson, in short Mountain Dance Theatre, have in turn developed a particular sense of what a dance event is and could be. Each of our dance events are designed to explore a single small aspect of dance, in a series of improvisational structures that use a particular space. So, both a study of the basic elements of dance and an examination of a new environment are necessary. Each dance event has only one or two people directing it, and each director is completely responsible for his or her section. Rhythms, movement patterns, shapes or body parts, just a few of the elements worked with, are an exciting improvisational basis when considered with a specific space. A busy down-town street is a strong rhythmical environment, with traffic lights and the rush of cars, just as a quiet park invites a more playful exploration of shapes. As dance events involve both dancers from our company and students or non-dancers, it is essential that the director be well-planned. In such a way, with a minimum of instruction, seldom more than a half hour, the dance event itself is the teacher. Participants uncover information both about dancing and about the new space that is rich and rewarding. As important as the event, itself, the feedback session comes last. People's feelings about aspects of the dance event are discussed and used in the planning of upcoming dance events. Obviously, the loose structure of creating dance events allows for major differences of opinion and emphasis.

Dance events take place in any space that interests a director or planner, whether it is small, large, busy or quiet. In the effort of relating directly to a specific space, we are provided with a characteristic feeling, a special kind of dance, a sense of place. In return, our involvement can revitalize a misused or neglected space.

Audiences tend to be whoever is around, completely free to observe for a few moments and pass on. Sometimes hundreds of people pass by, sometimes only one or two at a time.

Dance events are created to be noticed in such a way. Slow motion, frozen shapes, sweeping lines, passed movements, quick solos and unison follow the leader, all are devices that create interesting visual glimpses. Photographs taken reveal striking, beautiful or comical situations, and most often fun.

These are not polished performances that are the result of weeks and months of rehearsal in the studio. Dance events offer the raw material, the creative surge of ideas, movements and relationships that eventually makes up the refining process of a theatre performance. In using this process to discover our creative selves, we are exposed to our land, our culture and our audiences.

For Mountain Dance Theatre dance events serve several functions. Through them, dance and our company are seen and remembered, they become a part of our culture. Dance events make interesting press. On tour they can attract audiences to our performances. They are free entertainment, highly adaptable and enjoyable to do.

Those are our business reasons; but beyond the business aspects, dance events have a deep meaning to us as artists. We have the freedom to experiment with and study ideas too raw and unhone to present in a formal performance. We can create dances that are meant only for a specific space, be it on a bus or along a back street or by a beautiful statue. It is an exciting discovery process, for both choreographer and dancer. Dance events are the window to the world outside the stage and studio, not meant to replace the technique of a professional dancer, but merely to supplement it. One performance involved by chance a flock of pigeons, at another, groups of children tagged along in lines of ten or twenty. We get real, instantaneous reactions from passersby. Finally, and perhaps most importantly, we provide a way to make dance a part of everyone's life.

Dance is movement made self aware. By manipulating the transition from passerby to dancer, we bring attention to the act of moving. The audience becomes a part of the dance, not a mere observer.

Rather than trying to tell people they are dancers at heart, we merely remind them that they move, through simple, "pedestrian" gestures, repeated and copied, or by the coming to life, struggling to move antics of human dolls, or perhaps by freezing mid-motion. The stage edge is vague at best and often a dancer will drop the dance and become an observer, fading away without bows or applause. Perhaps a stage hand, who has been patiently waiting for the end, will beg to remove the dancer, only to find himself converted to a frozen dancer. The definition of dancer, performer and audience is shifted around, involving at times everyone present.

Almost twenty dance events have been performed in the last year, and once again we are faced with a ruthless performing season in order to survive as a company. But there will again be afternoons, and weekends that pop up here and there, when we don our sweatshirts and jeans and running shoes and disappear from the studio to experiment and explore. There will be those special times of Guerrilla Dance Theatre.

Mountain Dance Theatre is a professional dance company now entering its fifth season. In addition to the many formal and informal concerts, lecture-demonstrations and workshops offered by the company, last year a new focus was added -- that of the Dance Event.

HEADACHES!

Several months ago, in the midst of a frustrating search for a new head of the National Endowment for the Humanities, Jimmy Carter threw up his hands and complained to a cultural advisor that, he had been spending more time on the humanities than the SALT talks. With Federal subsidies booming, culture has its battles no less renowned than defense, as the President discovered last week when he came under criticism for -politicizing the arts.

The issue was whether the two men which Carter had picked as heads, J.D. Duffey at the National Endowment for the Humanities and L.L. Biddle at the National Endowment for the Arts, were qualified to hand out millions of dollars to universities and cultural institutions. Duffey, who took up his position recently was criticized by historian Arthur Schlesinger as, hopeless and a political opportunist. Biddle who is waiting for confirmation of his post, was ridiculed by one former cultural advisor, as an incompetent guide to the arts. Critics suggest that other more qualified choices were passed over for political reasons. Duffey was an early Carter supporter and Biddle is a cultural aide to Sen. Claiborne Pell, a Carter ally who exerts strong influence over cultural legislation.

Scholars and cultural impresarios fear that the appointments signal a major change in policy, from funding -elitist- institutions such as the Metropolitan Opera to a more -populist- approach that would spread federal money to local dance troupes or even handicraft classes. As federal funding for the NEH and NEA has grown from \$11.6 million in 1969 to \$178 million last year, grass roots groups have successfully competed for the money. The Frog Hollow Craft Association in Vermont, for example, has gotten \$10,500 from NEA and the New Jersey Prisoners Art Colony won \$2500.

With more established institutions in serious financial difficulty, critics fear the populist approach will water down standards. W. McNeil Lowry, the Ford Foundation's former vice president for the arts and humanities said he was hoping for a restoration of balance, but the populist trend is going much farther under Carter.

Traditionalists insist that the federal government's proper role is to support institutions of proven quality.

continued p. 8

DANCE IN CANADA ASSOCIATION CONFERENCE 1977 IN WINNIPEG

a personal view

Michael Crabb

There's a celebrated wisecrack that goes around concerning Canadians. An international group is walking the straight and narrow in search of virtue's reward when it comes upon a sign with two arrows. One points to "Heaven", the other to "Conference on Heaven". The Canadians invariably plumb for the conference.

What can it be? Everybody knows we exist between the horns of a dilemma, one British, the other American. Perhaps our conference disease is a chronic and inflated version of the British committee syndrome - or maybe we have caught a dose of American participatory democracy? Whatever it is, we seem to be addicted to conferences.

Back in 1972 when the Canada Council initiated the meeting of dance people from across Canada that was to give birth in 1973 to the Dance in Canada Association, nobody foresaw just how significant that group's annual conference would become. The first, convened by Grant Strate at York University in 1973, focused on dance education. From the point of view of ideas, it was a moderate success. From a social and political point of view it was dynamite. At last dance people felt the wonderful warmth of coming together, of feeling part of a movement, instead of isolated fragments of an ill-defined community. Of course, the coming together also brought personal animosities and argument - but even that tended to have a healthy effect.

In fact, the Dance in Canada Association's conference has become the most important element of its varied activities. To allow for the geographical facts of Canadian life and to avoid any possible accusations of wicked old central-Canadian imperialism, each year the conference has taken to a different city. After Toronto, it was Montreal (1974), then Edmonton (1975), Halifax (1976) and this past summer, Winnipeg, from August 19-23.

In a way it was right and proper that the conference eventually made it to the prairie capital. Not only is Winnipeg the home of our oldest professional dance troupe but is also the place where Canada's dance pioneers first came together, back in 1948, to take a look at each other and to make heady plans for the future. The result of that first Canadian Ballet Festival in a flood-beleaguered Winnipeg was a string of similar festivals, each more ambitious than the last, which directly stimulated the formation of professional compan-

ies across Canada. Via the enthusiastic agency of Anatole Chujoy, contributor to Dance News in New York, the Canadian festivals also were a direct influence on the emergence of a regional ballet movement in the United States.

So Winnipeg was an historically proper place to hold the conference. Yet no pilgrims kneeled their way to look at the Odeon Cinema, once the Walker Theatre where the first ballet festival was held. Very few even took advantage of Arnold Spohr's gracious, and typical, invitation to allow conference members to watch his company in rehearsal. The conference, housed at the University of Manitoba, about seven slow bus miles from downtown, was isolated from the local community. Whereas in Edmonton and Halifax especially we had a strong sense of a local dance culture, in Winnipeg there was little to give it a special local flavour. Contemporary Dancers, the modern dance repertory company that has grown in the past decade or more to become a fitting alternative to the more traditionally oriented Royal Winnipeg Ballet, disappeared from town after a day, apparently heading for greener pastures in the U.S. of A. The dancers of the RWB did not surface until the last evening when they gave a stunning performance of Araiz' *Rite of Spring* - so we knew why they had not been seen. In a way it was a pity.

However, the locals did make an impression - one of grotesque organizational incompetence. Like all good Canadians, the mandarins of Dance Canada (the popular abbreviated but illegal title for Dance in Canada Association) believe in devolution of authority. The organization of conferences is left entirely to the local committee and sponsors. Nobody interferes - or rather, nobody has interfered so far. After Winnipeg, it may be different.



Arnold Spohr-making it happen

There the locals had made a grand botch of most things. Confusion reigned as an emergency task force tried to restore order. A profusion of notices, often contradicting one another tried to get people to the right place at the right time, producing in the event, a fascinating, intricate and awesomely grand five-day choreography as delegates threaded their ways through passages and across open spaces in search of this workshop or that gab-session. Everybody got to be super fit and to develop huge appetites and a sleepiness by evening time which induced a pleasant slumber, the happiest condition in which to survive the generally spirit-draining evenings of performances which the idealist Johnnies at HQ insist on throwing in as a bonus for conference participants.

Apart from these lengthy evenings of dance, staged in Winnipeg at the fine Manitoba Theatre Centre, the 1977 conference followed a now familiar pattern. The idea is to offer something for everyone, for those who like to be busy with their bodies and for those who prefer to give the cerebral grey matter a good workout.

Talk abounds at these conferences. It's part of life today. We all talk incessantly, forgetting the eloquence of silence. Words daily make inroads on staged dance, previously considered immune from the limiting tyranny of the spoken word. To be fair, conferences imply talking, but when the focus is dance, it can get to be a bit much. Talks on criticism, talks on therapy, talks on philosophy and lots and lots of talks on money!

Dancers, like the rest of mankind, are rabid materialists - so it seems. Some of the hottest sessions focused on money, especially on how the Canada Council, ambiguous godmother of the arts in this country, distributes her largess. Over the years, Dance Canada has taken a stand for the little guys and the progressives in the dance community against a Dance Office in Ottawa which sometimes appears unresponsive and lacking in sympathy. With a cake of limited size, and with everyone wanting subsidy for his or her act, there's bound to be undignified squabbling when the shares seem to go to the fattest.

The conferences always include the Association's official Annual General Meeting. Usually it comes at the end of regular events. This time the cunning organizers pulled a clever trick and held it half-way through, with the result that the AGM had record attendance and became one of the liveliest pieces of theatre in the whole conference.

As the Association has grown during the past four years, cliques and cabals have developed. A lot of personality has intruded itself into the workings of the organization, radicals and traditionalists have vied with one another in character assassination - and it all came to a glorious head in Winnipeg.

Continued page 16.

ALIVE & POSITIVE

Marie Robert

You ask me my impressions on the Winnipeg conference. Alive and positive is what springs immediately to my mind. A many-leveled conference. Whatever we were seeking (technique, ideas, exposure, contacts, politics...), there was a way to contribute or get it, in one stage of growth or another. As one who tasted a bit of everything, yes, there are impressions I can share with you here.

First of all, it's exciting to feel that for the space/time of a few days dance people from the whole country zero in one place: Winnipeg became a high-density point of dance (only wish the conference could be more accessible). The performances talk best: rich, varied...this is dance in Canada and I'm glad to be here. It's alive: it questions, probes, dares, makes mistakes and that's fine: it tries. We're all where we should be, doing what we should do. No question about that. And the striking presence of women (dancers, choreographers): they're everywhere, the result among other elements of years of prejudice against the male in dance. Could this be the celebration of the end of an era, this explosion of female participation? I hope so.

Some dance people speak up more than they dance and that's very positive. But speaking up exposes, and conflicts are more likely then to arise, which they did: and that's healthy. We had a point of crisis there...among those to come, that's all. This crisis is a normal part of the growth of the Association. I expect this when I know that dance people from different points of view, background, philosophies, etc., who had not had much contact with each other, start talking to each other. Some see this as a war: I feel this is a dead-end. I personally can't see it on those terms. I see that essentially what binds us is dance, whatever we mean by "dance", and however differently we live that reality. This is no war between opponents (I was sad to see rigid attitudes on all sides). This is the difficult moment when people from the same milieu but with different approaches are trying to find what is common (resources, problems, etc.). "To define ourselves" is something I hear often. To define is to lose. Losing is positive when it means simplifying, unifying, strengthening, getting to the core. But what's happening here is more of the order of getting caught in rules and truths...a neat way of killing the space needed for changes to take place.

Both for those for whom such crises are new, perhaps terrifying experiences, and for the old warriors, there is emotional drainage that is very taxing and leaves some thinking this can't be dance...Well, dance it is, it's a part of it, we shouldn't forget it's what binds us and should enable us to be opened with each other.

A danger in crisis is losing the perspective, being unable to surface from the present and see it from several points of view...humor included (and we'll need plenty of this if we're to survive). For years, the film, theatre, visual arts people, have had their own critics covering their activities. We are unused to such "peer feedback and criticism" and are only beginning here in Canada to have our own structures covering the dance (*Dance in Canada, Spill*, etc.) It does take some getting used to: sensitivities are crushed, personal hurts and revenges, etc., are involved, etc. We will have to learn to answer back and keep open: and remember that it's so easy to interpret, misunderstand and assume.

Another element strikes me at the conference: how well-placed dancers are as an instrument of change in society. Dance I see as more than a profession or a performing art: it is a tool for growth, available to all human beings, and the dancer, because he or she is making this tool a life, should play an important part in bettering life. We talk of conservator society, new order of value, etc.: only people who are already quite in touch with themselves can promote this, and dancers can be these people if they use dance for getting in touch with themselves. One direction emerges for me, personally, of which Ernst Eder becomes the symbol, with his long child-king-Little Prince blue cape embracing us all, sweeping all together: the dance must to back where it belongs, in each one of us. It's been a performing art too long, we've kept the treasure for centuries. Now we've got to find ways of making dance a part of like, some of us are already doing this for

quite a time. To make dance spill more and more into the way we live outside the studio, the way we treat ourselves and others, view our environment.

Another thing: the importance of dialogue. Some of us don't talk to each other: yet prejudices, mistrusts, often based on simple ignorance, are quickly destroyed once dialogue is established. The importance of dialogue...It is because of dialogue that I get a chance to straighten out the facts and impressions re: the dance scene in Montreal. Yes, dancers and choreographers in Montreal are getting out of companies and some companies out of Montreal. Well, that's healthy. I take it as a sign of health when dancers dare leave the relative security of a company and choreographers try things on their own; when companies leave for other spaces, change their structures, break the routine and comfort. Montreal dance lives well, thank you.

Does Parti Quebecois make things worse? No. Traditionally, Ministère des Affaires Culturelles has a reputation for being slow; well, it still is. But I would think this has a better chance of changing than ever because this government gives a well-publicized priority to culture. So...we'll see.

Grow or die, goes the title of the book...Well, this is dance in Canada. And growth means space for change: adaptations, modifications, all the hues of change. From the conference, I feel that change seems difficult to accept and take into our stride for some of us, while it is ardently desired by others. Stress is the spice of life, or so Selye says...I'll be curious to see next year in Vancouver how we'll have managed to turn the stress we knew at this conference into a positive growing experience.

More than anything, above words, discussions, etc., it is the dance I'll want to see, because sometimes what we can't work out in words I see in the dances. And the dance in Canada is exciting.



24 → 24A 25 → 25A 26 → 26A



AU COURANT

Brian Robinson

The current season in Toronto is turning into one of the busiest ever, offering something for almost everybody, with several co-productions, touring productions, workshops, new spaces and new faces. A random look at performance happenings, people and other events illustrates again the wide range and enormous growth of the Toronto scene...Prof. Eddy Manneh from Freddy's Dancing Academy on Bloor St. is presenting workshops and performances of *A Desert Fantasy* featuring the Arabian Sahara Dancers, Sat. Nov. 26, Seaway Towers Hotel, (925-2288)...Church St. Community Centre 519 Church St. is presenting evenings of Dance Films and Gourmet Dinners and performances by Dance Sphere, (923-2778)...The National Ballet's fall season at the O'Keefe Centre finishes on Nov. 26 with *Afternoon of a Faun, Monotones II, and La Sylphide*...Ballet Ys after their current tour will perform *Crown of Hearts* the last two weeks in December at St. Paul's Centre, 121 Avenue Rd., (364-3428)...Dance/Works Improvisations IV had over 150 in attendance on Sun. Nov. 13, when Irene Grainger,

HEADACHES

Anthony Bliss, executive director of the Metropolitan Opera suggests that, encouragement of small companies and young artists should be primarily at the state and local level. "We must not end up fertilizing weeds instead of flowers".

The critics' worries were reinforced recently when White House aide Midge Costanza cautioned the Arts endowment that it would be watched to see if it gave enough grants to women. Michael Straight, acting chairman of

Janice Hladki, Martha Lovell, Mimi Beck, Louise Garfield & Susan Swan, Nancy Schieber, Carolyn Shaffer, Roger Guetta, Joan Phillips, and Brenda Nielson participated at the Music Gallery on St. Patrick's St. The next program is scheduled for Dec. 18...**Video Imaginings** continues on your cable channel Tuesdays at 10:30 p.m....A Space (85 St. Nicholas St.) plans more video programming and improved facilities come spring, (964-3627 for events)...N.D.W.T. present **The Beauty and the Beast** with Daisy Debolt and Mendelson Joe Precious on Nov. 21 at the Bathurst St. Theatre...The Dance in Canada Ontario Region General Meeting will take place Nov. 25 & 26 at Lois Smith's Studio, George Brown College, call Ken Pierson at 363-9945 for info....General Idea's recent Winnipeg event has been followed with a pavilion piece in Kingston...Another **Dancers' Ball?** The date and location are in the works...Harbourfront, 235 Queen's Quay W. offers a variety of programs, (364-5665)...The AGO Looking at Dance - Live, on Film, as Video continues until the end of November. Most performances have been in the New Activity Centre, which has limited facilities but will hopefully open itself to more ideas and live programs in the future...The busy Toronto Dance Theatre's "new" space on Winchester St. is now undergoing major repairs and renovations. Classes and Workshops should be in full swing by the spring. Scholarship auditions

the Arts Endowment, promptly asked, if we have to look at a painting for its quality and excellence, or ask if it was done by a black, a chicano or a woman?

Administration officials have repeatedly pledged that they would never allow a major cultural institution to collapse for want of funds. But as Biddle pointed out last week, the best does not have to be centred in large affluent institutions. His aim is to make the best quality art available to the greatest number of people.

will be held Jan. 7 at 2 p.m. Their program of New Works, Dec. 14-16, is at the MacMillan Theatre, 80 Queen's Pk. Circle...Toronto Free Theatre, 26 Berkeley St., currently presenting **Zastruzzi - The Master of Discipline**, a melodrama by George F. Walker, host the Co-Opera Theatre's new one-act operas **Lady in the Night**, a blues opera for one woman with Julie Amato directed by Hrant Alianak and **Enkidu** (after the Epic of Gilgamesh) directed by Martin Kinch, Dec. 7-11, 368-2856...**Marlene, Marlene** with Dorothy Poste continues at Schubert's Cabaret, 961-2460...Erewhon Theatre of Canada presents Santo Cervello in Gogol's **Diary of a Madman** at the Unlimited Space, 95 Danforth (at Broadview) until Nov. 27, 461-6551...Murray Farr former chairman of D.I.C. and recent manager of Neptune Theatre (Halifax) was in town recently and has returned to Snack Bar at Le Have, N.S....Michael Crabb is now editing the Dance in Canada Magazine. Susan Cohen (former editor) is now in permanent staff position at the O.A.C. as Associate Dance Officer...Margaret Dragu who has recently finished her successful run as Angie at the Zanzibar Circus, is off to Montreal for other Angie appearances until mid-December when she returns for rehearsals for a production in the New Year...Rimmon (Melodie Benger, Margaret Atkinson, Murray Geddes, Sally Lyons) have just returned from performances in Ottawa and Waterloo. They are presenting new works and new music at York University, Nov. 28,29

continued pg.15

Vice President, Walter Mondale defended the Administrations cultural policies, by saying that decisions about quality should be insulated from political considerations, but that decisions are also public decisions and they must be arrived at publicly by groups which are representative of our whole country. By spreading Federal monies the Administratiopn believes that it will encourage young artists and scholars, promote geographic diversity and spur innovation.

OH! CANADA



LA GROUPE DE LA PLACE ROYALE

Mimi Beck

Because of several errors in the layout of this article in the last issue of Spill, we are running it again. Apologies to Mimi Beck.

La Groupe de la Place Royale will perform NANTI MALAM, a work choreographed by artistic director Jean Pierre Perreault, on November 10 as part of the Art Gallery of Ontario's "Looking at Dance" series. NANTI MALAM represents Perreault's concept of a dance company as a self-contained unit capable of instant performances. There is no set, costumes are leotards, and most importantly, the dancers provide their own musical accompaniment.

La Groupe pioneered this form in two previous works, 'Dilos', choreographed by Peter Boneham, and Perreault's 'Danse Pour Sept Voix'.

"I wanted the dancers to be more self-sufficient - to provide everything in the performance ... dance was always relying on another art form for accompaniment."

This arrangement removes the expense and logistics of co-ordinating perfor-

mance dates with non-company musicians.

Montreal composer Claude Vivier wrote the score for NANTI MALAM, and taught the dancers how to play the Balinese genders used in the piece. Vocalizations are in French and English, but the musical universe of NANTI Malam, according to Vivier, "... is based upon the almost continuous use of an invented language whose phonetic content causes us to focus on a variable message."

Both Perreault and Vivier studied in Bali. Perreault's two and one half month stay was supported by a Canada Council grant. "I realized that the Balinese dance with, not on the music; we danced beside the music. In NANTI MALAM I wanted the music to live with the dance. I explained the structure of the sections to Vivier, who wrote his music independent from the choreography, section by section."

Perreault seeks simplicity in his choreography. In past works he explained his ideas of quality and dynamics to the dancers and directed them to find something in themselves to dance with. "Dancers were constantly making choices and creating within my choreography, which was only 50% of the total work ... the works belonged to the dancers, not me."

He is now moving away from looseness within the structure - NANTI MALAM was entirely choreographed, working from the style of individual dancers. "I don't try to make one move like the other. I talk to the dancers rather than showing the movements so they don't copy me."

When asked if studying formal dance technique might inhibit the evolution of a dancer's personal style Perreault

replied, "You should have a good technique in order to be able to forget it. A company is not a work. In a company you need to be able to do anything. A dancer needs a wide vocabulary to dance for someone else, and for this there is only formal technical training. You can self-train, but you'll be your own specialty. The important thing is to discover yourself and know your own body."

Dancers in La Groupe are discovering their voices as well; they perform voice warm-ups daily and enrolled in a music course at the University of Ottawa to learn sight reading. "A dancer who is tone deaf," says Perreault, "cannot be a member of this company."

Projections for future works include using music, choreographing for non-dancers, and moving closer to theatre. Perreault finds most dance performances boring, "I don't need to see dance to stimulate me," but likes the work of Toronto independent choreographers ... "people who do things from themselves experiencing dance as a medium in their own way without competing."

Perreault believes that dance needs to be more a part of the community. He sees avant garde artists who want understanding, but perform in obscure galleries for a specialized public. "People are withdrawing into artistic ghettos; they isolate themselves and apologize for their work. They should break out from the elite avant garde and perform all over; open more, apologize less. A work of art exists when people look at it. No matter how new an idea is, it should be clear for everyone."



FIBRE STUDIOS 85 SAINT NICHOLAS STREET, TORONTO, ONTARIO, 964-8606

LOUISE GARFIELD

J. Groo Bannerman

Louise Garfield has been working with balloons as an integral part of her choreography for almost two years. **Balloon Dance**, presented recently, contains sections from previous pieces and an equal amount of new material in a continuing development of Garfield's work. The performance was originally intended to be **Balloon 2**, which utilizes a six-foot weather balloon. However, the balloon was accidentally destroyed during the performance of the piece at the Dance in Canada Conference in Winnipeg. Garfield, therefore, had to compose a new piece in seven days. It was for this reason also that she asked Wendy Chiles to perform with her, as she usually performs alone. Thus, once again, happenstance and co-incidence have become serendipity through the creative vessel of Louise Garfield to present us with a work of powerful intensity.

The piece begins with a recorded conversation over an empty stage. The conversation, between a man, a woman, and a "Coach", is taken from the book, **Pairing: The Intimate Enemy**. It is in the style of interpersonal therapy popularized out of California in the early 70's and is hilariously pedantic. The man is "expressing reservations" about the woman on the grounds that she seems too good for him, and the woman is patiently explaining that she isn't really.

As the conversation continues, Garfield and Chiles approach the stage down the centre aisle, each with a weather balloon slung over one shoulder like a Santa Claus sack, each sack stuffed with large circus balloons. They pause before the stage and slowly turn, staring at the audience in zombie-like numbness, the sacks gently bumping each other, tables, and people. They climb onto the stage and whirl the sacks at arm's length in suddenly red light (Paul Murray and Simone of Soho), stopping the motion by bouncing the sacks off their backs onto the floor.

The dancers deliberately remove and toss away the elastics holding together the rips in the weather balloons. The slits in the sacks fall open and the round, brightly coloured shapes of the circus balloons emerge. Garfield and Chiles calmly begin taking out balloons and putting their arms and legs through the thick elastics tied to each balloon's neck. They put balloons on each other and themselves equally.

It is only when the full conviction finally bursts; that the recording must be of a real conversation, that no one could possibly have "made it up", that, in fact, some man, somewhere, must have actually said these things to some woman who was actually willing to listen, it is only then that the full

absurdity of what is being seen strikes. The two women are covered in balloons, two on each limb, one around the neck, and one held in each hand. Although they don't resemble bug, the fantastical extremes of the insect world best convey the absurdity of their appearance.

Chiles drops the empty, wrinkled skin of her sack off one side of the stage and Garfield kicks hers off the other. They both leave the stage and walk to the back, balloons bouncing, as the tape fades out. They run forward and leap onto the stage, balloons flapping madly, and immediately fling themselves down on their backs. A foot or a scalp is visible here and there.

They begin to bat the balloons held in their hands, sometimes one dancer, then the other, sometimes both together. The batting rhythm, at first brief and gently, gradually becomes prolonged and more violent. This leads into bodily spasms in jerks and twitches that sent balloons flickering like heated gas molecules. This ceases and they exchange the sounds of finger scrapes along the taut balloon skins.

The two rise to their feet and perform a sequence of pelvic swivels; Garfield twisting slowly and easily, with her balloons, Chiles doing the opposite. They balance on one leg, arms raised, and turn slowly in suspension, turning this into accelerated spinning. Dan Hicks comes over the speakers, thanks his audience and breaks into song. The dancers bat their balloons in accompaniment, alternating this with whirling the balloons at arm's length, and finally break into a ballooned rendition of the twist. They throw themselves on the floor and bump and jerk their way around the stage. From here on in, a balloon occasionally bursts throughout the piece.

The music fades and the dancers rise, walk to the front of the stage and sit down on the edge. Each arranges a balloon on her lap and rests her face on it, speaking into it during the ensuing conversation. It concerns Garfield's refusal to go camping and ends on Chile's complaint that Garfield has changed and that she (Chiles) just doesn't understand.

They slowly fall backwards in unison, legs wrapped around one balloon, arms holding others. Rolling and wriggling towards each other on their backs, they rub the balloons against other balloons and their skin. They attempt to get close to each other and only succeed in rubbing balloons. The sounds of the balloons scraping and sometimes breaking are loud and intense.

The two rise and stare at each other. Chiles rushes Garfield and furiously and repeatedly bops her with her hand held balloons. Most of the blows are

taken by Garfield's own balloons and she simply stands and takes it, only averting her face when necessary and striking back occasionally. However, when Chiles pauses in weariness, Garfield leaps to the attack and Chiles stoically stands. Garfield retreats and Chiles slowly begins taking off her balloons. Garfield starts to take off hers as well and Chiles takes advantage of this to get in a few licks. They continue to slowly strip off all their balloons, watching each other carefully and attacking when an opening presents itself. When all the balloons are on the floor, they nudge them together into a large circle and run from the stage.

Garfield's work contains a strong element of the absurd and is visually exciting. Yet there is much more than amusement and entertainment in it. Her ability to create which communicates emotional intensity and complexity with a minimum of externalities and superfluous movement makes her an invaluable contributor to Canadian dance.



Photo: Larry Fouler

SPILL No. 7 1977

MICHAEL CRABB

a biography

Michael Crabb has been appointed as the new editor of the Dance in Canada magazine.

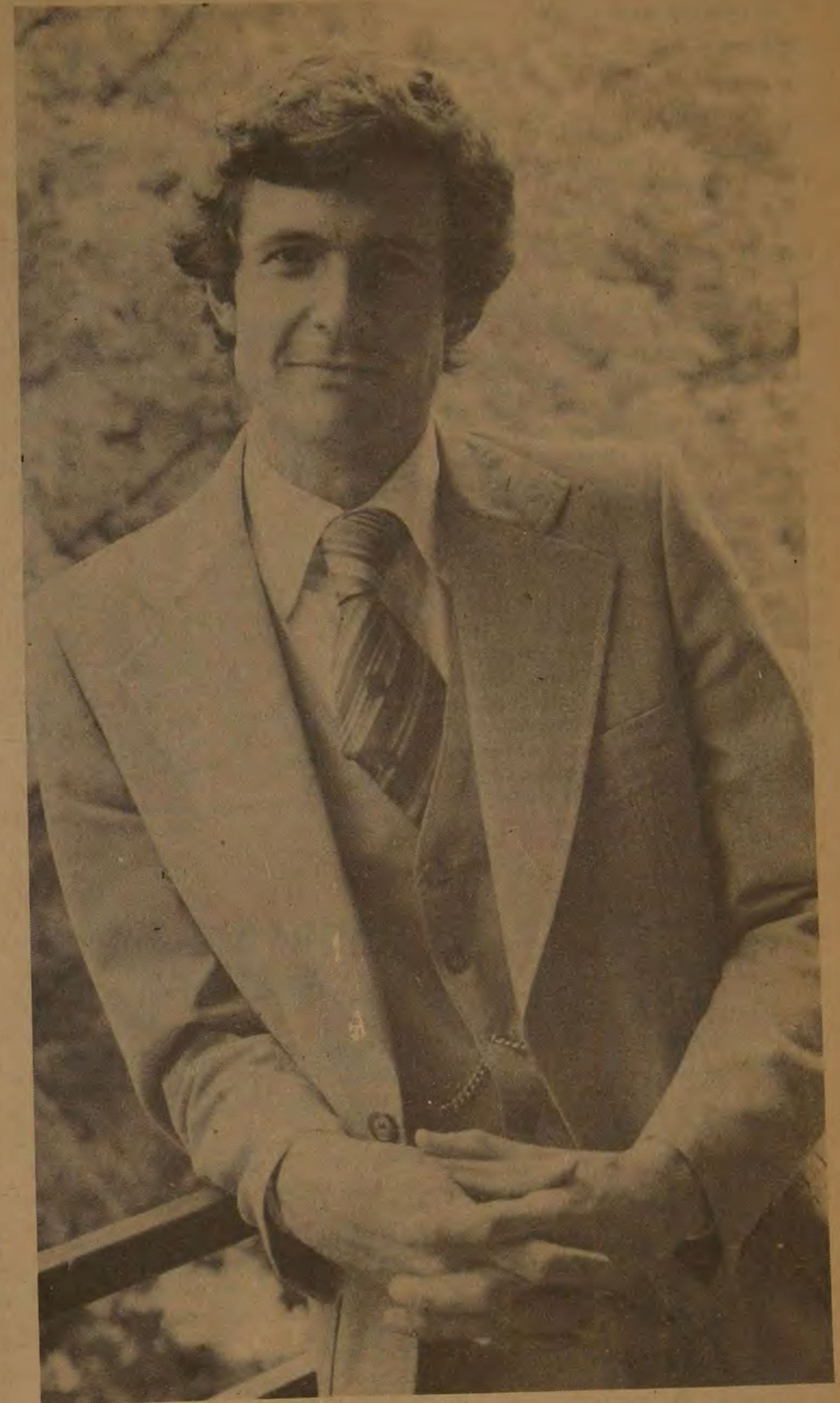
Michael Crabb was born, feet first, on May 31, 1947 and has survived to this day on a diet of natural foods, rigorous exercise and hard work. Schooled privately in England, Crabb took a first class honours degree in history from King's College, University of London, where he won a Gladstone Exhibition.

As a schoolboy he had already visited Canada and the United States in 1964 as part of a travelling scholarship. This settled his resolve to return after university graduation, which he did in 1969, becoming a Teaching Assistant and graduate student at McMaster University in Hamilton. He stayed there until 1973. He has since taught in Winnipeg and Oakville. He is today, Head of History at Appleby College.

Michael Crabb has always had a strong interest in the arts and, while never a dancer himself, became attracted to ballet as a theatrical medium which combined several aesthetic elements he enjoyed.

Always interested in writing, he began commenting on dance for university papers and spent time educating himself by visits to dance centres in the United States and England. In 1975, he attended the Dance Critic Conference at Connecticut College with the help of the Canada Council.

Crabb's writing interests are wide. From 1973-76 he was a regular film critic for the Hamilton Spectator. He contributes book reviews frequently to the Toronto Star and has covered theatre for the Entertainer (Hamilton) and Performing Arts Magazine. However, Crabb's major concern is dance. From 1974-77 he was Dance Editor of Performing Arts Magazine and significantly expanded that journal's coverage of dance on a coast to coast basis. In 1976 he became Canadian correspondent for the British monthly, *Dancing Times*, and most recently, in November 1977, succeeded Susan Cohen as Editor of the *Dance in Canada Magazine*. He retains an advisory position on the editorial board



of Performing Arts and as a contributing editor of the *Entertainer*. Crabb is also a frequent commentator on the dance for the C.B.C. national network and has provided a lengthy text for the first book devoted to Canadian dance, with photographs by Andrew Oxenham - 'Dance Today in Canada'. It will appear in early December from the Toronto publishing house, Simon and Pierre.

At the personal level, Crabb finds the combination of two careers, as teacher and writer editor broadcaster, time consuming but exciting.

"People naturally imagine that it's very profitable - but it's not! Nobody seems to treat the writer as a professional here. It's looked upon as a kind of hobby. So anybody who freelances either has to suffer in penury, or write continuously to someone else's order, or do what I've done and put together a package of employment that will keep both mind and body together. It leaves no time for a personal life in the ordinary sense but in a way it is nice to have no formal division between life and leisure. I enjoy all that I do 100% - and what more can one ask of life?"

REPORT TO DANS ON DANCE IN CANADA CONFERENCE — 1977

After participating in the Annual Dance in Canada Conference in Winnipeg this August, I am left with three distinct impressions.

First, I discovered that while there is a great depth in our numbers of performing artists, in the fields of ballet and modern dance, there is an obvious lack of choreographic talents to complement the dancers.

Secondly, that there is a tremendous amount of resentment on the part of new companies of the hard earned and well deserved support by the Canada Council of the established dance companies, in particular the National Ballet Company and the Toronto Dance Theatre. Although there are a of fine new companies in the Country, both the National Ballet of Canada and the Toronto Dance Theatre have consistently set high standards for dance in Canada. I am confident that with the already strained budget of the Canada Council which was so unashamedly exposed by the Council spokespersons, new dance companies on the scene will have to resort to some-

**EVERY
ONCE
IN A
WHILE
WE ALL
TAKE
A
SPILL
NOW
YOU
CAN
TAKE
A
SPILL
EVERY
MONTH
MONTHLY**

thing more inventive than name calling if they're to win greater financial assistance from the Canada Council.

Thirdly, I was very impressed by the number of small dance companies in Canada which are participating in school visitation programs. There are 150 different groups involved in Ontario alone.

Since the area of school visitation is of particular interest to me as a co-ordinator of the Dance Co-op School visitation program, I attended these workshops with enthusiasm. I found the workshops and forums devoted to this topic both stimulating and highly informative. I came away from the Conference with a number of new ideas of my own, as well as a great deal of information on programming of school visitations and the administration of the school visitation project.

In closing, I would like to recommend to the Halifax Dance Co-op that in future years they send both an administrative and a performing delegation to the Dance in Canada Conferences.

The quality of the choreography as well as the performances of our Senior company members comes well above the average for Canadian Contemporary dance Companies. A performance by these Senior members would be a positive step in affirming our validity to both the Canada Council and the Canadian Dance community in general.

I encourage all schools with an administrator, to send a delegate to subsequent Dance in Canada Conferences, to reap the benefits of participating in the workshops and forums offered by Canada's finest administrative advisors to the performing arts.

For me, as an administrator of a small Nova Scotian project, the experience was invaluable. I am confident that the directors of even the very grandest of the Canadian dance companies were at times enlightened too.

Respectfully submitted,
Mary Turnbull, Co-ordinator of
School Visitations,
Halifax Dance Co-op. □

*Reprinted from the Dance Nova Scotia
Newsletter, Vol. III, Number 3, 1977*

Dance Nova Scotia Newsletter
Mailing address:
P.O. Box 2372
Halifax, Nova Scotia B3H 3C3
.....

movement and sound. In other words, the exercise is not to produce pieces ready made for the stage but rather to promote original concepts. However, stage lighting will be a part of the creative process.

Applications from all candidates must be made directly to the Seminar.

A dance selection committee will be comprised of the Choreographic Director, the Chairman of the Dance Department at York University and one other person.

It is proposed that the six choreographers, six composers and twelve professional dancers seek direct support from the Canada Council by way of Short Term Grants of up to three months; the four week Choreographic Seminar may be a part of this period.

Students: The eight student musicians and twelve student dancers must make application to the Seminar and be prepared to attend an interview and/or audition on the campus of York University. Scholarships will be available to those applying as credit students.

Calendar Targets: Applications accepted until February 17; decisions or recommendations of the Seminar selection committees to be finalized by March 17.

For complete information, contact:
Dance Dept.,
Rm. 240, Fine Arts Bldg. Phase 2,
York University,
4700 Keele St.,
Downsview, Ont.

CHOREOGRAPHIC SEMINAR

The following is excerpted from the brief on the Choreographic Seminar which is available at York University.

Duration: The Seminar is projected for a four-week period commencing Monday, June 5, 1978.

Rationale: There has been unprecedented growth of theatrical dance activity during the past two decades. While dancers now abound and public interest in dance is high, choreographers are as scarce as they ever were. It is believed that a stimulating, sympathetic environment and a concentrated work plan during a four week-period can hasten creative development.

Work Plan: Everybody will work all day and evening, six days a week for four weeks. During this period the choreographic works will be presented in a non-competitive, non-critical atmosphere. Choreographers and composers must be allowed to create without thought of commercial success or failure. If competition arises, it must not be by imposition. The works will be presented without production accoutrements so that concentration will be on

permitted to continue, a view which the Minister's correspondence has shown to be shared by a very large number of Canadians.

I would now like to turn to the general approach which we, after consultation with representatives of Canadian artists, and with various bodies concerned with the development of the performing arts in Canada, are suggesting. I would like to invite your comments thereon, and particularly your views regarding the operational problems that might arise so that provision can be made to deal with these in our administrative instructions to our field personnel.

We are proposing that groups of twenty persons, rather than five, should continue to be admitted to Canada for temporary periods without employment visas. This will place the minimum of administrative difficulty in the way of major orchestras, dance, opera, or theatre groups, etc. The need for a relatively free flow of such organizations is practically universally acknowledged.

All other foreign entertainers will require an employment visa. However, these will continue to be issued without regard to the Canadian labour market in those cases where the presentation of the art is the sole reason for the performance for which they are engaged. Except in a comparatively limited number of situations, with which we are prepared to deal on an individual basis on their own merits, this will ensure the Canadian public's right to see outstanding international talent, whether in individual concerts or performing as guest artists with Canadian organizations.

Reference to the state of the Canadian labour market will be necessary in the case of individuals or groups coming in to perform when their art is not the sole reason for the performance, (e.g., persons performing in nightclubs, etc.) or where the position is a permanent one in a permanent Canadian organization. This review of the market will apply to both those seeking to come to Canada for a limited period and for permanent residence.

We also propose to apply policies, which are again almost universally observed, in that foreign artists will not be admitted to take employment at a location where a labour dispute is in progress, or for engagements for which they have not contracted prior to applying for temporary admission to Canada.

When we are assessing the Canadian labour market, in respect to a particular offer of employment, we will seek the opinions of persons who are knowledgeable in the particular art field concerned. We will also take into consideration local, regional or occupational factors that apply to that specific offer. This, I may say, is an approach which we have found has worked well in all other occupational sectors.

I would also like to emphasize that while we will seek the opinion of other persons, responsibility for making a final decision will rest with the Commission. No individual or group so consulted will possess a veto over the entrance of a particular person. I mention this as some persons have expressed a fear that the Immigration Act might be used to promote the aims of certain groups. I want to assure you that this will not be the case.

I also would like to emphasize that it is our wish to implement the new policy in a sensible and reasonable manner. It is not the intent that at some specific moment in time all foreign entertainers temporarily employed by permanent Canadian organizations in permanent positions must terminate such employment. It is recognized that there will be cases where it may be necessary for foreign performers to continue to be employed because their presence is necessary for the continued employment, or the training and development of Canadians. I am also aware that the geographic distances of Canada have, in the past, made it difficult for Canadians to accept invitations to audition for some jobs.

Because of factors such as these, I am anxious that you should be able to enter into a dialogue with us so that we may, together, develop manpower plans which will satisfy the needs of both the entertainment industry and of Canada. To this end, we are also anxious to explore ways in which the programs and services of this Commission may be brought to bear to assist in bringing such plans to fruition.

Initially, I am designating our Manpower Employer Services Branch as the unit which will be your contact point with us. Later we expect to establish local and regional links which will enable us to respond promptly and effectively to specific manpower requirements. In the meantime, however, it would be greatly appreciated if you could arrange for any comments you may have to be sent to Mr. A.L. Cobb, Senior Director, Manpower Employer Services Branch, Canada Employment and Immigration Commission, 222 Nepean Street, Ottawa, and possibly designate someone in your organization with whom Mr. Cobb and his officers may consult.

Yours sincerely,

Duncan R. Campbell,
Executive Director,
Labour Market Policy.

SEE RELEASE FROM
MINISTER OF MANPOWER
AND IMMIGRATION

A REVIEW OF "SEPARATION"

by Margaret Dragu

When I was in Edmonton, I saw a rehearsal of *SEPARATION* -- an original work by John Juliani for Carol and Ernst Eder, otherwise known as Tournesol.

I was supposed to write a review of it so, during the rehearsal--I made lots of NOTES at first, but then got tres confused trying to write and watch at the same time and then got engrossed in what was going on and then ditched the whole idea of trying to write anything down at all.

What I remember most from that rehearsal was the incredible energy and concentration--even though it was a rehearsal--Carol and Ernst and John worked to capacity. No reservations or marking it thru or detachment. There was no sound track and no lights--just the man and the woman and these big balloons and their two masks. A long process of the gut ripping of separation. Remaining somehow sympathetic to both parties.

This piece is so completely different from anything else I have seen Tournesol do. There own stuff is abstract and delicate and pretty and filled with pleasure of movement--sensuous and quiet. I was so shocked to see and hear them go thru this primal & un-pretty work that has lots of "meaning". The meaning being very much up to the individual in the audience--one man thought it was about his own separation from his homeland and emigrating to Canada. Another her traumatic divorce.

Anyways, three months later and Carol and Ernst are in Toronto and performing at Cafe Soho on 334 Queen street west. They had been on the road a fair length of time. The show had lights and a sound track and had developed on the road. Some of the things that had in rehearsal struck me as Readers' Digest-y (sort of pat imagery and symbolism) still irked me. But the intensity and sincerity and completeness of the piece moved me again.

I talked to the man at the door--and some people came back twice--a few three times

There is something about *SEPARATION*. I still don't know what it is. It will ride into something that looks like its turning into psycho drama or dance therapy and my jaded self starts to cringe--but then they pull it out of a nose dive and surface and swell it up and it has that same clear-ness that I felt during that afternoon Edmonton rehearsal. Hmmm. You had to have been there.....



A REVIEW OF "SEPARATION"

by J.Groo Bannerman

Tournesol's performance of *Separation* left me with a strong feeling of disappointment as they passed through Toronto on their cross-country tour. *Separation* is a collaboration between Carole and Ernst Eder of Tournesol and John Juliani, and it's impossible to say who is responsible for what. I was deeply affected by the raw, primal, emotional intensity projected by Carole and Ernst with physical tension and relaxation in unison with nonverbal sounds. However, I feel that the work itself, and the concepts and themes it contains, possesses a lack of substance and depth that made the intense performance of it unwarranted. Carole and Ernst's concentration and control were astounding. They simply didn't seem to have much purpose.

Separation opens with Carole and Ernst seated on the floor, clasped in each other's arms. They are both wearing two masks, one hidden beneath the other, and above them float ten balloons in the four primary colours, nine attached by ropes and bands to Ernst's limbs, the other one tied to Carole's outer mask. Carole wears black and Ernst white. They entwine about each other making throaty nonverbal sounds of moods, feelings, and reactions. These sounds accompany and embellish all subsequent action, unless otherwise stated.

Carole wishes to leave and Ernst persuades her to make love instead. After a brief rest, Carole actually does pull away from Ernst and crawls off on her own while he huddles in a foetal position. She discovers her outer mask and slowly tears it off to reveal the clear inner mask, which she doesn't notice. She exits, leaving the mask lying on the stage, the balloon floating above it. Ernst climbs to his feet and slowly rips the bands holding the nine balloons to him off his limbs. He leaves and Carole re-enters to dance silently amongst the balloons, playing with the massed nine and her own separate one. She becomes frightened as loud voices saying many different things emerge from the soundtrack and she first hides beneath the nine balloons and then exits.

She re-enters, wailing and dragging Ernst in a large white bag on a long cloth band. She opens the bag and takes off his outer mask. He crawls out of the bag, babylike, and they examine his mask in silence. The silence continues as they step towards each other, discover the other's inner mask, and

each takes off their own. They approach again and touch, leaning against each other in a slow chain of turns to upstage, not around but with each other, each in his/her cycle as the lights dim... The lights come up to show all ten balloons gathered together in centerstage and then blackout. Space demands brevity and generalization but this is a reasonable precis.

Separation is basically "about" a coital couple who painfully separate in a search for self-identity, find it, thus find that their love for each other is real, and reunite on that basis. Politically, the work is about the French-English conflict in Canada, (at one time, the balloons were labelled with the names of the provinces) and holds up the same hope of reunion. It also spoke strongly to me on what it is like to be Oriental in North America. Ernst confirmed that this was one of the concerns of the piece.

In order to validate the point of the emptiness of *Separation*, I'll describe two of its sections in more detail. It isn't necessary to pick these sections in particular, they're simply the most quickly describable. All the other sections contain the same problems, only more so, in the work as a whole. The separation section itself takes approximately ten minutes from the point at which Carole first stirs to the point when she is finally free. It's a drawn out, agonizing struggle, she determined to leave, he determined to keep her with him. The physical effort they exert is violently strong and the sounds they make are raw screams, moans, gasps, groans, and whines. The acting was excellent. It hurt to watch.

Yet what is being expressed here? *Separation*, between two people who don't understand themselves or each other, hurts. To the best of my knowledge, most people learn this when they are born. The fact that separation hurts under these conditions means something. It says many things vital to being human. To take ten minutes to say "separation hurts", and nothing more, seems somewhat limited.

Carole takes another estimated ten minutes to remove her external mask. She does so by repeated effort, rising, with contorted and straining body, in stages from her knees to tiptoe. The sounds she makes are those of exertion, pain, frustration, exhaustion and determination. What is expressed is that to remove one's social mask is difficult and that underneath it is another mask. When Carole rises to tiptoe, turns away from the audience to finally pull the mask to one side, and then turns back to show the mask beneath; this is corn. Definition #7, Random House Dictionary, Unabridged Edition: "old-fashioned, trite, or mawkishly sentimental entertainment material."

The double mask is a cliché. The primary colours of the balloons and the black-and-white of the costumes are

Continued page 19

AU COURANT

and at 15 Dance Lab, Dec. 8, 9, 10, 869-1589... "New" performing arts spaces open in December when the Young People's Theatre Centre (165 Front St. E.) opens the Nathan Cohen Studio Theatre as a complement to its 300-seat main theatre... Theatre Second Floor, 86 Parliament St., 364-4025, continue their revival of *Jekyll Play Hyde*... From the west, the national tour of the highly successful and entertaining *Cruel Tears (A Country Opera)* continues at the Bathurst St. Theatre (one block south of Bloor), 536-6663. Created by Ken Mitchell and Humprey and the Dumptrucks, choreography by Gisa Cole. Presented by Open Circle Theatre, NDWT Company and the Arts Club Theatre of Vancouver... Winter Offensive, a new Canadian black comedy plays at the Factory Theatre Lab, 207 Adelaide St. E., 864-9971 until Dec. 18. With this production Factory premieres their new gallery space with an exhibition of sculptures by Mary Hecht... Strindberg's *The Dream Play*, (co-produced by Centaur Theatre Co. (Montreal), National Arts Centre (Ottawa), the Vancouver East Cultural Centre and the Tarragon) is followed by a new comedy from Alberta, *Far As The Eye Can See*, by Rudy Wiebe in collaboration with Theatre Passe Muraille. Initially presented at Theatre 3 in Edmonton, many of the original collaborators in this production. A T.P.M. and Tarragon co-production, directed by Paul Thompson, designed by Bob Daniels, music by John Gray. Evening performances 8 p.m. at the Tarragon, 30 Bridgman Ave., 531-1827... Elizabeth Chitty presents two new dance pieces, *Extreme Skin*, (with twenty performers) and *True Bond Stories*, (a solo work) at A Space, 85 St. Nicholas St., 964-3627, Dec. 1-3, 9 p.m., Dec. 4, 3 p.m.... *Borders, Boundaries, and Thresholds* by Eileen Thalenberg with choreography by Linda Rabin and a case of over thirty. Benson Bldg. (U. of T.), 320 Huron St., Nov. 19-20... T.A.P.'s production of Edward Bond's *The Sea* directed by Martin Kinch continues at the St. Lawrence Centre, 27 Front St. E., 366-7723... Peter Handke's *Kaspar*, presented by the Montreal Theatre Lab, features Jack Weatherall. Limited run. Cafe Soho, 334 Queen St. W., 363-8988... Redlight Theatre presents *White Marriage*, the first two weeks of Dec. at St. Paul's Centre... N.D.W.T.'s production of James Reaney's *The Dismissal* continues at Hart House until Dec. 3, 978-8668... T.W.P., 12 Alexander St., follow their high energy production of Rick Salutin's *Les Canadiens with The Club*, with a cast of seven women, opens an Dec. 1, 925-8640... Marie Marchowsky Dance Co. completed their Toronto season at the Leah Posluns Theatre in North York. Their

continued pg.17

CONFERENCE

It is hard to say what was most touching. Amidst all the ego-masturbation and self-important verbal farting, and a certain amount of that is unavoidable at any conference, one remembers Betty Oliphant's impassioned announcement of her resignation, Joey Shulman's mindless plea for a moratorium of Association activities - and of course Peter Randazzo's near nervous breakdown, occasioned so it would seem, like Oliphant's gesture, by an ill-conceived, tasteless but generally harmless little column of Lawrence Adams' in a paper called *Spill*. (Copies of it were hard to come by once Oliphant had denounced it!).

The gist of the meeting can be summarized in a number of questions. Who are we? What is dance? What is Dance in Canada? Where has it BEEN? Where is it going - if anywhere?

It was the classic identity crisis of late adolescence. It's a painful experience for organizations as much as for humans - Dance Canada looks as though it may survive the trauma.

After all the blood-letting in Winnipeg, the ad hominis and accusations, mea culpa's and inspiring prophecies, it looked as if something like a clearer vision of the road ahead for Dance Canada was about to emerge.

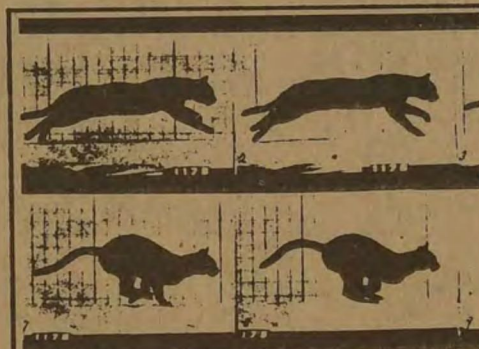
But, properly speaking, the AGM was not the conference. It might have been the highlight and by far the most enthralling episode, but full daily programs of workshops, classes, lectures and forums, films and all manner of informal gatherings slowly drained the energy of delegates. The evening performances downtown made sure that any chance of recovery from one day to the next was removed. As a result, people left Winnipeg on August 24 looking as if they had just climbed Everest and forgotten to bring an oxygen tank.

To be fair, those evenings of performances have been getting better every year. It's dangerous to talk like that, because the word "better" implies standards and that itself is the plural of a dirty word in the lexicon of Canada's dancing avant garde. We are into an age where the old safe bets; technique, musicality, utter and complete social irrelevance, virtuosity and bravura performance are no longer reliable gauges of artistic value or respectability. You can see why when you have to sit through the kind of spiritless, debased, classical drivel turned up by a choreographer like Larry McKinnon. The good thing about a conference audience, is the way it will laugh as discourteously at McKinnon's self-indulgent classicism as it will at Ernst Eder's patently laboured attempt at dance innovation. The balance was found in artists with a fresh imagination but enough humanity to want to communicate. Judy Marcuse and Margie Gillis lodge themselves firmly in the memory as examples of this more congenial type.

Unlike earlier conferences, it looked as if somebody had tried to insinuate a degree of conscious programming into the series of performances. There was a progression from solo artists, small groups, and the avant garde and politicized, to the big staples. Ironically, presumably because of the expense, Canada's biggest company, the National Ballet sent only three dancers (to do *Monotones*). Toronto Dance Theatre managed better than that. Only the RWB came out with all ports blazing, in *The Rite of Spring*.

History abhors symmetry and order, contrary to the popular scientific misconception. So, quite naturally, the conference which began as the most disorganized and potentially explosive so far, by an apparent irony, ended up being generally productive. The political air has been cleared within the association so antagonists at least know where each other stands. The conference sessions went marvellously, with good attendance from tough, determined participants. Take the session on "The New Dance" (where incidentally L. Adams did a few of those steps we thought he had made his body forget). It was an invigorating experience to listen to the passionate, engaged contributions of Elizabeth Chitty, Jonathan Bannerman, John Juliani and others of their sort.

The 1977 Dance in Canada Conference showed more clearly than any other conference so far, that if the way to heaven may not be found in such gatherings, they do at least provide happy diversions from the straight and narrow, diversions which make people more clear-minded pilgrims.



**DANCE WORKS/
IMPROVISATIONS V**
Sunday, Dec. 18, 8 p.m.

The Music Gallery
30 St. Patrick St.
\$2.50

from
BUD CULLEN
Minister of Manpower
and Immigration

For Release

Date: March 21, 1977

Subject: 77-12

Manpower and Immigration Minister Bud Cullen today announced changes in immigration procedures affecting the hiring of foreign academics.

As of April 15, persons seeking to come to Canada to take appointments at post secondary institutions, either permanently or temporarily, must have an approved job offer in addition to meeting the normal immigration requirements. Institutions seeking to hire foreign teachers will also be obliged to demonstrate that the positions they intend to offer to persons who are not Canadian citizens or permanent residents of Canada are thoroughly advertised in Canada. Exemption from this requirement will be made in the case of exchange programme participants and guest lecturers.

Until now, these institutions, unlike other Canadian employers, could recruit abroad without reference to the availability of Canadians and landed immigrants, said Mr. Cullen. "This situation is no longer justified given the fact that the number of qualified candidates in Canada for these positions is now in excess of demand in many disciplines".

Mr. Cullen indicated that the new measures had been discussed with Provincial Ministers, as well as the Council of Ministers of Education.

"I wish to make clear", Mr. Cullen said, "that these measures will in no way interfere with the hiring of candidates on the basis of merit. It will remain entirely up to the universities to judge what candidates are best qualified to fill the academic jobs they are offering".

"However, in view of the large numbers of post graduates leaving our universities each year, it is only fair to require universities, before they resort to foreign recruitment, to ascertain whether qualified candidates are available on the Canadian market".

- 30 -

The above affects all of us. Read it twice and make sure to send your reply to the Minister.

LVA

ART E. FICIAL PRESENTS
OR
ANDROGYNOUS ART: PART TWO:
ABCDEFGHIJKLMN OPQRSTUVWXYZ

*continued from Spill #5

Bruce Wilson

"Wake-ups", designed to stimulate when energy is temporarily low, or when you have difficulty in staying awake on important occasions." That is a sign. And that is what I am on. When consciousness reaches the point that it knows the sign is the reality then by definition there is no sign at all. And then there is no more manipulation. Anarchy and that is complete honesty. On an individual level complete honesty includes accepting physically and psychologically the "masculine" and "feminine" aspects of the single human being. There is evidence which indicates that at the height of the Sumerian, Egyptian, Greek, and Roman civilizations, bisexuality was the accepted norm and believe me I hate using that dirty word, norm. At that point, anarchy began to sprout from all the slimy sewers and jungles of their highly populated areas. And that meant change. Change the tense and change is the word for today as well. It appears that the city as we know it is an evolutionary dead end. It's been said before that the new city is the planet. Because everyone on the planet knows what everyone else is doing it appears absurd and anarchical. Just listen to the news. But anarchy does not necessarily mean complete chaos. It can mean a new plane or awareness of what order means. The new order is not manipulated by the signs of the politicians. It comes from getting rid of the sign/manipulator altogether and reaching out and having complete control over one's own individual and unique will. And recognizing this in others without seeing the signs and the stereotypes.

Lenny Bruce's gig, shticks or whatever one could call them got him into trouble because society wasn't ready for the truth. And the truth was nothing other than just telling the audience all about his own life. What he had learned. No semiotics. But how ironic it was that it was the sign/manipulator in society which killed him. The government. Do Elizabeth Chitty's pieces, *Drop, Lap, and Lean Cuts* exhibit signs which stand for vulnerability? No! Of course they don't. They are vulnerability. Each piece is the meaning of the word itself. Now this is where it really starts.

The problem is that words are signs and I am a writer. And this is where it starts to get difficult because what I really want to do is not to use words but to either fight or at least draw pictures.

No. Pictures are signs too. Better I act. But not theatre. I mean real life cultural transformation. Real time and real space. And literature can never do that. That is why writers are in trouble these days. I haven't been able to write a poem in over a year. A dead end just like our civilization and its laws which are only found in print. Time and space together measure motion. Action. And this is precisely the reason why dance, music, and the cinema, and, of course, video are rapidly replacing literature. They do this because either the art form moves or makes the audience move in a more honest and real way than the written word, particularly in a civilization where reality moves much more quickly than the signs/words with which the civilization marks it. And I've said that before.

Now, what moves and makes people move more but the music of today. What Peter Anson was really trying to say, I think, in his article entitled, *Free Music*, in *Impulse*, was that harmony and disharmony are really the same fucking thing. Like male and female. "Masculine" and "Feminine". Whether or not it was a conscious effort on the part of the editor of *Impulse* to place Patti Smith opposite Anson's music doesn't matter. The fact is she is there, forever. A tight band is loose. Now tightness and harmony is a semiology or sign system. Music which is disharmonious or free and travels all over the place/space is post-semiotic, contextual, free of tunes/stereotypes, including male/female roles and therefore androgynous. Also anarchical, honest and true. This is CCMC.

Right in the heart or action part of a city which is only now just beginning to be a city, right where the sign is the strongest, is the Homemade Theatre. Just off Yonge Street. And there the Battered Wives and the Viletones were playing. Disharmony and anarchy at work in art. But no signs. No games. The real thing, anger, frustration, and hate. When the police arrived to bust the place for selling beer, the Viletones were on. And when Steven Leckie (Nazi Dog), god iz an, saw the fucking fuzz, he demolished the fucking set. Now that is post-semiosis. And that is where the Music Gallery and the Homemade Theatre meet. Where Punk Rock and CCMC meet. And the opposites that unity aren't really opposites at all. They're Wake-Ups.

AU COURANT

school classes continue (630-6752)... Dancemakers have returned from a month long Prologue tour of Ontario and a residency at the University of Waterloo. New pieces by Anna Blewchamp, Peggy Baker, Janice Hladki, Kyra Lober, Naomi Cohen will be presented in their choreographic workshops at the T.D.T. studio, 957 Broadview Ave., Dec. 7-10, 923-2538... The cookbook for El O'Toole's recent recipe for Biscuits and Boiled Asparagus will be available for Christmas!... Paul Mandall shows Dec.

1-12 at the newly opened Dream Factory Gallery, 496 Queen St. E., 3rd fl... *Off the Wall*, five artists, (Clive Dobson, Janice Flood-Turner, Anne Mandishen, Eric Metcalfe, and Craig Tandy), Investigating Sculptural Forms continues at A Space until Nov. 30... *Starbabies* - visuals from The Bearded Lady and Oh Those Pants, Spectacle was at C.E.A.C., 15 Duncan St., Nov. 4-6. Film, slides, video. Co-produced by Michael and Arlene Levin over forty different artists were involved in various capacities in the almost year long project... Rena Singha, classical Indian dancer-choreographer, Nov. 24-26, 15 Dance Lab, 869-1589... Victor Coleman, Toronto poet-choreographer, Dec. 22, 23, 15 Dance Lab.

Au Courant
c/o SPILL,
155a George St.,
Toronto.

EXTREME
EXTREME
SKIN & BONE
TRUE STORIES

choreographed by Elizabeth Chitty A Space, 85 St. Nicholas St. Dec. 1-3 9 p.m. Dec. 4 3 p.m. \$3

ANCE — CALENDAR — DANCE CALENDAR — DANCE CALENDAR — DANCE

TORONTO DANCE THEATRE

T.D.T. will give 3 performances Dec. 14 - 16 at the MacMillan Theatre in Toronto.
Four New Works
 "A Simple Melody" by Peter Randazzo
 "Recital" by Peter Randazzo
 "Phaedra" by David Earle
 "Curious Schools of Theatrical Dancing" by Danny Grossman

GROUPE NOUVELLE AIRE

Fall Season 1977 Dec. 8,9,10
 Centaur Theatre 11 Montreal
WORKS:
 "Pour conjurer la Montagne" by Martine Epoque
 "Remous" by Edward Lock
 Info: (514) 286-9690

THE MARCHOWSKY COMPANY

Performances at the Leah Posluns Theatre - 4588 Bathurst St. Toronto November 9,10,12,13,15,16,17,19
 Evening performances at 8:00pm.
 Sunday Matinee at 2:00pm
 Information: Peter Hoff
 862-7008

ROYAL WINNIPEG BALLET

ON TOUR with NUTCRACKER:
 Vancouver - Nov. 22 - 27
 Seattle - Nov. 28 - 29
 Portland - Dec. 1 - 3
 Saskatoon - Dec. 7 - 8
 Regina - Dec. 9 - 11
 Winnipeg - Dec. 26 - 30

PAULA ROSS DANCERS

The Paula Ross dancers will present a programme of new works in a series of concerts - Nov. 9 - 13 at 8:30 pm
 3488 West Broadway, Vancouver
 Works to be presented:
 To an Unseen Friend
 Aloneness
 Venturi

BALLET YS

Ballet YS will be in Winnipeg for one night only - Nov. 23 /77, Playhouse Theatre - 8:30.
 Works to be presented:
 Rites de Passage - Jennifer van Papendorp
 Up on Cloud Nine - Sonia Perusse
 Fata Morgana - Anna Blewchamp
 Picnic on the Battlefield - Gloria Grant
 Echoplex - Noble Barker

DANCE PLUS FOUR

dance plus four is holding auditions on Sat. Nov. 19/77 at 251 King St. West in Kitchener. Telephone: (519) 745-2501
 Time: 2:00 pm.
 FORMAT: Class. Excerpts from Company Rep. will be taught.
 Extensive training in Ballet &/or Modern required

"SEPARATION"

cliches. The "birth from the bag" is a colossal cliché. *Separation* is a series of clichés, strung together to present a human and political theme that is not only dull, but dubious. There's nothing wrong in using an established motif if something original is expressed within it. God knows it's hard to do, but Yoko Ono has used "the birth from the bag" in an original way, why can't *Separation*?

The only original concept I perceived in *Separation* was the connection of its theme with the Oriental closet. And perhaps the only reason I saw it is because it's and inward rage of mine. The contempt and hostility with which Oriental people are treated in N.A. has always angered me. The patience, fortitude, and courage with which they bear this, in silence and invisibility, while being some of the most productive people around, has always impressed me as making white society look exactly as barbaric as it is. Some Oriental people are beginning to speak about how they feel, however, and I was glad to see this element in the work.

Still, the more time that's taken to express a concept, the more diffuse and vague the mental and emotional impact of it will be. The more concentrated in time the expression is, the more powerful the impact will be. Each section of *Separation* is at least five times too long, because what's being

said isn't worth the time taken to say it. To take one-fifth the time would make the piece much more than five times as powerful. And there would be all that time left to say something in.

The piece should have been reworked and reworked and reworked, before it ever left the studio. It should have been stripped down and down and down again. Something original and meaningful should've been found to say about what it's like to be human with other humans. Because of my bias, I think Tournesol and Juliani should've simply made the Oriental sub-theme the subject of the work, and discarded the French-English aspect altogether. I also think all three would've found a lot to say about that subject.

What *Separation* in its present form says to me politically, is that if someone throws together a series of trite generalizations to conclude that there's hope for the French-English conflict, then the Canada Council will give them a lot of money to make a cross-country tour with it. In my opinion, there are at least fifty dance artists in Toronto alone who could've done more creative and pertinent works than *Separation* with all that money. Or even with one-fiftieth of it.

It can be said that "the exploration and discovery of both body and sound in motion" (Carole and Ernst Eder) that was performed superlatively, thus justifies *Separation's* conceptual

shallowness. Yet this seems to me to be congruent to the premise that the element of physical gymnastics in classical ballet justifies it.

It seems to me to be concerned with how seriously an artist takes his/her work. If an artist has a love and respect for his/her art, then he/she is going to want to say something with it that is meaningful and important to other people. I don't see this as an Aristotelian either-or situation, but as a matter of degree, so that if a work of art expresses very little that is original or meaningful about the human condition, then it can be described as shallow. And if art is to be a concentration and unification into a peak of emotional expression of human thought and feeling, then shallowness is a valid criticism. Seeing *Separation* made me feel like I spent seventy-five minutes watching Giselle tear her hair out.

SPILL advertising rates on request

ONTARIO REGION
 OF THE
 DANCE IN CANADA ASSOCIATION
 REGIONAL MEETING

SATURDAY, NOVEMBER 26 - 2:00 to 6:00
 SUNDAY, NOVEMBER 27 - 10:00 to 5:00

LOCATION:- GEORGE BROWN COLLEGE
 200 KING STREET, EAST
 TORONTO.
 INFORMATION: 368-4793

The meeting is open to all those in the Ontario dance community. It is hoped you will attend.
 Registration, \$2.00

SPILL is available at:

THEATREBOOKS
659 Yonge St.

LONGHOUSE
630 Yonge St.

ART METROPOLE
241 Yonge St.

BOOKCELLAR
780 Yonge St.

BOOKCELLAR
142 Yorkville Ave.

UNIVERSITY OF TORONTO
BOOK ROOM
63'A St. George St.

BOB MILLER BOOK ROOM
180 Bloor St. W.

BOOK CITY
501 Bloor St. W.

MIXED MEDIA
2 McCaul St.

LICHTMAN'S NEWS
34 Adelaide St. W.

CANADIAN SPACES
350 Queen St. W.



**BIGGARS
BANQUET**

LUNCH:

Daily Soups
Hot Entrées
Salads, Desserts

BRUNCH:

Elegant Eggs
Fresh Baked Bread
& Pastries

DINNER:

Full Course Meals
Varying Specialties
Couscous 7 Vegetables
Melanzane Ripiene
Pastitsio Moussaka

AFTERDINNER:

Minestrone Genovese
Funghi con Finocchi
Extraordinary Desserts

LUNCH:

TUES-FRI 12-2:30
SAT. 12-4

DINNER:

TUES.-SAT. 6-10

AFTERDINNER:

FRI. & SAT. 10-12

BRUNCH:

SUNDAY 12-4PM

EXPRESSO BAR
JAZZ WEEKENDS

325 QUEEN WEST AT BEVERLEY, TORONTO.

366-4147

SusaBelles'
Flowers

Flowers * Tropical Plants
Plant Supplies * Accessories

145 King St. W.
King and University
downstairs in the
York Centre

SUBSCRIBE

SPILL

5 year - 12 issues, \$10.00

Institutions, \$20.00

Enclose cheque or money
order payable to

SPILL

155a George St.

Toronto, Ont.

M5A 2M8

SUBSCRIPTION ORDER FORM

Please enter my subscription to SPILL:—

NAME _____

ADDRESS _____

CITY _____ POSTAL CODE _____