

CANADA'S DANCE NEWSPAPER

Spill

#12

.50

NEWS
REVIEWS
PHOTOS
ARTICLES
OPINIONS

CANADA COUNCIL & DIC

The Dance in Canada Association has been unsuccessful in its second attempt this year to obtain operations funding from the Canada Council. Chris Tyrell, newly elected Chairman of the Association, stated that he had been informed by the Dance Office of the C.C. that because of the current division in the Canadian dance field, two separate groups could not be considered as representative of the entire dance community and that further funding of the DIC Assoc. or any other group formed to represent dance, would be withheld.

The apparent division within the Assoc. came about at the 1977 Dance in Canada Conference in Winnipeg when Roger Jones, then Treasurer of the Board of DIC and General Manager of the Toronto Dance Theatre, announced his resignation from the Board, and his company's withdrawal from membership in the Assoc., on the basis that it did not represent the interests of his company, neither did he agree with

the continuing criticism of the Canada Council by some members of the Association. A few companies followed suit, as well as Betty Oliphant who withdrew the National Ballet School from membership in the Association.

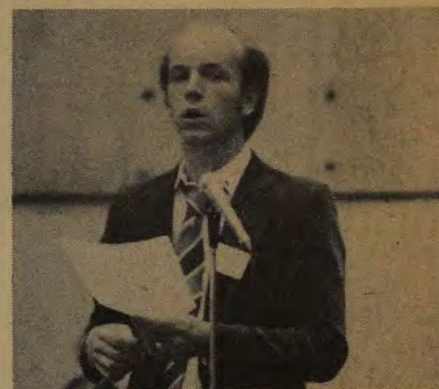
In April of this year, the DIC Assoc. made application to the Canada Council for \$28,000 towards its year's operations. At their spring meeting, the Council granted \$11,000 for specifically outlined projects: the quarterly Dance in Canada magazine, the monthly newsletter, and the DIC Conference. The Assoc. re-applied in August 1978 for the balance of its original request on the basis that the climate had changed sufficiently to warrant reconsideration by the Council.

Timothy Porteous, Director of the Canada Council, in a telephone interview, stated that when Council received DIC's re-application, they questioned whether there had been any change in who DIC was representing, or, in other words, was DIC

representing that professional segment which it had not represented in the spring?

The Assoc. has encouraged the formation of Forums to serve the needs of specific interest groups under the umbrella of the Assoc: The Dancers Forum, the Forum of Dance Educators, and the Forum of Professional Dance Companies, the latter originating at the 1976 DIC Conference in Halifax under the name of the Forum of Artistic and Managing Directors. Despite the existence of this forum, several of the larger dance companies have been meeting together throughout the year to discuss problems particular to themselves, with the intention of formalizing into a new Association.

Mr. Porteous said that the Council very clearly expressed its firm belief that there should be a comprehensive organization representing dance in this country. Every effort should be made to make it possible for DIC to be that organization. He went on to say that



Chris Tyrell

there were moderates and hard-liners in both camps and in effect, in order to get together, the moderate position has to be reinforced:

Mr. Porteous said that the 22 member Council saw it as desirable for there to be one organization to represent dance in Canada. The Council has asked three of its members to devote time in the coming months to familiarize themselves more closely with the Canadian dance scene as a whole, and to act as points of reference for the Council.

Dance in Canada has had a bumpy life over the last five years, both financially and philosophically, i.e. in trying to sort out exactly who it does represent. It has developed a regional, rather than a central structure. The membership at large endorsed a proposal from the Board that any province with more than 25 members is entitled to elect a Regional Officer, who also sits on the Board of Directors. There are presently three such elected officers representing Ontario, Saskatchewan and British Columbia.

The membership has grown in the last year from 350 to over 500 individual members plus 42 groups and associate members. Perhaps the weakest point in the Assoc. has been its inability to attract the professional dancer in Canadian companies to participate in the organization.

DIC's financial picture for the year has been bolstered by the \$8000 surplus from the Vancouver DIC Conference, and the Board of Directors has committed itself to raising an additional \$2000 by year end. This will find the Assoc. only slightly short of its total budget for the year.



Odette Oliver, Zella Wolofsky, Maria Formolo and Cow in a dance piece choreographed by Jean Pierre Perreault, performed at the Dance in Canada Conference in Vancouver.

COMMENTARY ON THE 20 + 5

Michael Goldberg

The Canada Council is receiving much attention these days. In fact, on the surface of things, it seems to have few friends. Politicians are criticising it for supporting "pornography" (the street vernacular of poet Bill Bisset), Separatism (many Quebec artists), "Marxists" (C.E.A.C. Strikes again), people blowing balloons out of cannons, breaking pianos, etc. Artists who have been refused grants are suspicious of the judgement process; less developed regions are down on Toronto and Montreal; conceptual artists waited a long time to be recognized by object artists; C.A.R. wanted Canadian passports to funding and got it, and a lot of artists rallied against the new rule...Leave it up to the Conservatives. Their election platform is to get rid of the Council and turn it over to the provinces. That may be good if you live in Ontario or Quebec; but we've got Social Credit in B.C.

Now the Canada Council (the Council - that is, the board) has opened

the door wide to public discussion with 20 + 5. It's a series of thoughts compounded by a committee, and the arts community is up in arms over its lack of relevance, clarity... whatever. It might have been wiser to take the time to clear it with the Advisory Arts Panel, staff, organized arts groups, independent artists, etc.; consult first, or do it "democratically". There would still be criticism. I applaud the Council's bravery in putting out such a paper, and agree that there is much to be added and discussed.

I went to the Canada Council as its first Video Officer, just before the government's funding freeze. I had received a number of Awards, after being turned down in competition for 2½ years. I had also cut myself off, after seeing some of my friends "freak" when a jury suddenly turned them down in the middle of their careers. I preface my comments in this way to suggest that I maintain a critical perspective of the grants process. I am presently conducting a study on principles and

practices of fund raising for alternative media and parallel galleries - on sources other than grants. I did nevertheless take two years out of my life as an artist, a risky thing to do for sure, to set up the basis for what I hope will be a strong Video (and related media) Programme at Council. Clearly I believe that it is the best mechanism we now have for the funding of artistic expression, and until a better model is proposed, I will not support Nihilist-type criticism of it.

I do know that there is room for change and improvement, always, as there should be in any healthy cultural organization or agency. It is my fervent hope that the Council will not respond to the flurry of criticism, which is not always constructive, by tightening up. It must try to remain sensitively open to critique. Indeed, this was the purpose of 20 + 5.

And so to my personal contribution to this discussion, which, in the final analysis, defends particular interests - those of artists working with

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Editorial

Elizabeth Chitty

SPILL is going into issue #12 with a change in editorial policy. The former policy of non-editing (as outlined in #9) has been modified to allow editing as an evolution into a more critical attitude. The effect of this change will be visible primarily in matters such as article length, for example. Editorial collaboration with writers will be undertaken when problems of clarity, redundancy etc. arise. These are basic, simple concerns and are undertaken in a spirit that is not likely to change the outlook of SPILL very greatly.

I'll take this opportunity to remind you that we continually invite submissions from dance writers and would-be writers, both critics and artists. Artists' writings have a particularly special place in SPILL, as they do in other artist-run periodicals such as CENTREFOLD, ONLY PAPER TODAY, VIDEO GUIDE, etc. Choreographers notes, scripts, and writings on their work can be an important complement to performance. The discussion of choreographic ideas too often gets disregarded.

AU COURANT

Brian Robinson

Fall has arrived early after a spectacular summer — **The Toronto Dance Festival** is in full swing after opening with a "Gala" featuring the **National Ballet**, the **Royal Winnipeg**, and **Les Grands Ballets** (apparently the only companies receiving fees for service), **Toronto Dance Theatre**, **Danny Grossman's Company** and **Les Ballets Jazz** with late night performances by **Kathryn Brown** and friends rounded out the first week. **Winnipeg Contemporary Dancers**, **Groupe Nouvelle Aire** from Montreal and Vancouver's **Paula Ross Dancers** (who while in Toronto are also performing at **15 Dance Lab**, with workshops at **Lois Smith's Studio** and **York University** if the strike there is over) and **Margaret Dragu** with a late night performance of **The Sunset Stripper's Show** featuring **David Clement**, **Arnie Achtman**, **Elizabeth Chitty**, **Marie Hélène**, **Kathy Marielle**, close off the second week. Montreal's **Entre Six**, **Judy Jarvis and Company**, and **Dancemakers** (both from Toronto) with the **National Tap Dance Company** doing late night performances are week three. **Regina Modern dance Works**, Ottawa's **Le Groupe de la Place Royale**, and the Toronto based **Ballet YS** share week four with the **Paul Gaulin Mime Company** performing the late night shift. **Halifax Dance Co-op** and Vancouver's **Anna Wyman's Dance Theatre** are in week five. **Fulcrum Contact Improvisation** provide late night diversion that week — from early reports, all in all a great success — audiences have been good and the response and coverage have been positive.

Both the **Danny Grossman Company** and **Dancemakers** leave the Festival for Western tours — several companies are also performing at the **Montreal Dance Festival**.

—A Festival is planned for Vancouver next year —

Ricardo Abreut resident accompanist at the **School of the Toronto Dance Theatre** has just completed the first accompanist's workshop in Toronto. The **Ontario Dance Conference** will be

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

held in Toronto December 1,2,3 with various workshops, classes and events taking place at the **National Ballet Studio**, **Lois Smith Studio** at the **George Brown College**, **Ballet Ys Studio**, and **15 Dance Lab**. **Chris Tyrell** from Vancouver the new Chairman of the **Dance in Canada Association** was in Ontario to meet with representatives of several professional dance organizations and with Canada Council representatives in Ottawa. He'll be back for DIC board meetings in January. **York University's Dance Department** plans another **Choreographic Seminar** next spring —

Rinmon are doing a fall season at the **Toronto Free Theatre - Bibi Caspari** presents her new mime programme at **Theatre Pass Muraille** - Vancouver based video artist **Paul Wong** finally left town after spending a busy time at the **Fifth Network Conference**, the **ANNPAC** meetings, the **A Space A.G.M.** and various other numbing events. The **Clichettes** shone with **David Buchan** in performance at the **Masonic Temple** during the **Fifth Network** performances and hope to grace the next **General Idea** extravaganza in early October.

Marshalore is leaving for Montreal and **Terry McGlade** plans to retire? after co-ordinating the above mentioned **Video Conference**. **Marien Lewis** and the other **Hummers** plus the **Videocab** crew are off to N.Y.C. for a month of various performances.

Pam Grundy hasn't stopped since returning from Vancouver. She's appeared with the **Danny Grossman Company** and **Rinmon** as well as being a new member of the **DIC** board and chair of the **DIC Dancer's Forum**. New **Dance in Canada** offices at **100 Richmond St. E., Suite 325, Toronto**. **Robert Handforth** is now co-ordinating the facilities at the newly renovated **Adelaide Court** the home for **Open Circle Theatre**, **New Theatre** and **Le Theatre du p'tit bonheur**.

The **Canadian Conference of the Arts 3 Church St., Suite 47, Toronto M5E 1M2**, is co-ordinating the **1812 Committee** which is actively preparing actions and offensives against the tide of cutbacks to the arts. For more info write to the above address.

Deadline for input for the next **SPILL** is **November 15**. Send material to **155a George St., Toronto**.

LETTER

TO THE STAR

Margaret Dragu

Dear Sir:

"We advertise a smart, sophisticated, worldly city. At the same time we seem determined to close it up as tight as a small town."

At last a few lucid thoughts on the Yonge Street issue!!! Many thanks to David Lewis Stein for his Sunday June 11th article *Politicians Hooked on Problem of Prostitutes*.

I work on Yonge Street as a stripper and as a topless dancer. Everything that happens on that street affects all of us - retailers, bartenders, hamburger makers, dancers, musicians; because we are sort of a community. These days the Yonge Street Community is jammed with yellow police cruisers and paddy wagons and teams of policemen walking the beat. Everyone who is "suspicious" (ie. different) is stopped and questioned; especially single women because of the politicians' public promise to wage war on hookers. Street gossip has it that strip clubs and topless dance joints will be the next to get the axe. The truth is that no one profits from this Big Yonge Street Purge.

This Purge is the combined effort by Do-Gooders, Politicians, Press and Police. The thing about Do-Gooders is they believe that the way they live is how everyone should live. That they are right and everyone else is wrong; and that everyone else should change to suit them and their picture of the world. They cannot tolerate people who are different from them (which includes homosexuals, prostitutes, strippers, topless dancers, night hawks, blacks, immigrants, street people, etc., etc.).

Do-Gooders form a pressure group to animate the Politicians (who want votes), and the Press (which wants hot copy) - to get heavy action from the Police. They demand that the Police get rid of all the "undesireables" because they want to "protect" their children.

But the Do-Gooders are unintentionally helping to make a much more exploitative situation that will be more dangerous for all of our children. Because stripping,

prostitution, and the night scene is never going to go away. It will just surface someplace else. But because of the new conservatism it will be forced to surface on some backstreet. Keeping it hidden makes it get dirty. Dark and secret places where men go for "that" kind of entertainment. Club owners in those kinds of places are only interested in making money fast. They figure booze and sex will sell. And since its hidden on a backstreet (and no one knows or cares what happens there) they figure any way that they can milk the booze and sex ticket is okay. That situation leads to real exploitation. Backstreet joints live off of underaged girls who are hard up for money. Royally underpaid, the girls "dance" for a room full of three piece suits who find it easy to forget that those girls are people.

"I suspect that what is happening is that the new conservatism in taste and politics is creating a new hypocrisy. And unless we become clearer about what kind of public morality we want, some people - mostly young people - are going to get hurt."

Toronto is a young city and needs time to develop a healthier attitude to these kinds of industries. London, Amsterdam, Paris, Berlin - all have adult entertainment areas. But they have been in their culture for hundreds of years. There is a pride and respect there that is necessary to keep the industry healthy. Yonge Street needs more and better night clubs with good entertainment - floorshows, strippers, musicians, costumes, and lighting. An industry that creates more jobs (entertainers, designers, technicians, managers, etc.) and offers a future to its employees.

An industry that can grow with Toronto.

Very sincerely,

Margaret Dragu
June 12, 1978

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NOTES FROM BEAUTIFUL B.C.

Brian Robinson

Getting there proved to be quite the adventure. Arrived at the Toronto Airport on Saturday morning, August 12, rushed, hastily packed and ready to greet Vancouver with open arms. Several other Ontario participants on the plane - Gerry Eldred (National Ballet), Ricardo Abreut (Toronto Dance Theatre School's resident accompanist), Susan Cohen and William Lord from the Ontario Arts Council, Robert Barnett (photographer) and some new members going to a DIC Conference for the first time. The plane (flight 81) took off beautifully, but after an hour or so our pilot made an announcement, "Ladies and gentlemen, as you might have noticed, one of our engines is not working, and as we can't fly to Vancouver on only three engines, we will have to turn back to Toronto. In the meantime, have a free drink on C.P. Air".

After returning to the airport and waiting in the plane for what seemed to be hours, we finally were (all 400 passengers) let out of the aircraft and virtually left to our own devices. After many phone calls, line-ups and general chaos, some of us were able to make other arrangements. Air Canada was on strike at the time, which further hindered any efficient alternate plans. After flying to San Francisco and spending the night on a friendly floor, another flight next morning finally arrived in Vancouver on August 13, around noon. Had to go through customs, immigration and other bureaucracies at the Vancouver airport and eventually found that half my luggage was lost somewhere over North America - it arrived the last day of the Conference.

The stories of our "lost flight" were already legend upon arrival at the UBC campus. Gage Hall was neat, clean, high-rise and a welcome sight. (Incidentally, not everyone from our flight was able to get to Vancouver). To further complicate matters, B.C. was in the midst of a beer strike and "Olympia" from across the border was the only brew available. It tasted like stale 7-up and was genuine cause for concern. The few Bradors flown in from the East were a welcome premium.

It took a while to adjust, but the B.C. energy was already in full swing. The mountains, the water, the clean air, all did their thing. When the sun was out all the jewels shone seemingly just for us.

Lectures, seminars, workshops, meetings, performances, parties, communication, old faces, new faces - all in all a wonderful high. Miss C. Lee (The girl with the best knees in B.C.), and incidently Ms. DIC 1978, (crowned by Pam Grundy, last year's title holder at the final wrap-up party) had everything in order. She and Murray Farr (the man with the briefcase) and their fine support staff made the whole thing seem so smooth. There was never the feeling that things would not hold together. Iris Garland (past DIC Chair) and the 'Stream' animators, Chris Tyrell, (new DIC Chair) Judith Marcuse and Ruth Priddle were kept incredibly busy.

The stream set-up with one each for dancers, educators and companies, provided an opportunity for the specific fields to look at areas of prime concern and for all participants to gain an overview of the various streams in wrap-up sessions.



L. to R. Bill Lord, new Theatre and Dance Officer of the Ontario Arts Council, Ricardo Abreut of Toronto Dance Theatre and Gerry Eldred, General Manager of the National Ballet Company, caught in the shuffle.



Photos Bob Barnett

Typical scene while the fated Flight 81 incident unravelled. Brian Robinson Dance Ontario Regional Officer and Susan Cohen of the Ontario Arts Council, waiting it out.

The lobby of the Queen Elizabeth Theatre and the Vancouver East Cultural Centre, also provided opportunities for further exchanges. The variety and number of performances left some members wilted and the usual cases of dance nausea were in evidence. The energy and commitment of all participating dance companies, dancers and individuals truly offered something for everybody.

The Annual General Meeting, with various officers reports, forum reports and several constructive and well thought out resolutions, provided the membership with an opportunity to

genuinely feel that the Conference had been a job well done. Gestures of reconciliation and feelings of optimism for the future left delegates with a clearer and more defined role of the importance and responsibility of the DICA for dance in Canada.

The enormous planning and preparation of all those involved in the Vancouver DIC Conference is going to be a hard act to follow. Hopefully with the help and input of all members and all those involved in dance in Canada, Waterloo '79 will also be an experience to remember.

THANK YOU B.C.

Professional Association of Canadian Theatres

PACT Comments on 20 + 5

The Secretary
The Canada Council
Box 1047
Ottawa, Ont.
K1P 5V8

Dear Sir,

The Executive Committee of the Board of Directors of PACT in response to the Canada Council Green Paper 20 + 5, wishes to go on record as objecting to the aforementioned document because it falls seriously short of proposing acceptable policy and direction for the Council in years to come.

The document lists three potential areas of "new direction". These are: the expansion of assistance to marketing and distribution of artistic products

that have been created over 20 years of funding; encouragement of regional development through new regional offices and more aid to small communities; support of programs that strengthen the arts in education.

The Committee rejects the nature of these "new directions".

The expansion of Council into regional offices is a needless and wasteful expansion of bureaucracy. The responsibility for communication with the provinces should rest with provincial arts councils, most of which are already structured and established. The Green Paper states that the federal government must improve its communication ties with the provinces.

The Committee recommends that Council utilize the resources of established structures at the provincial level in order to assume a more active role in the Canadian community.

The Committee also objects to Council's intervention into community (and non-professional) activities and into marketing until such time as current on-going programs have been evaluated.

The Green Paper freely admits that in order to implement new programs, substantial increases in funding from the federal government must be obtained. Yet in fact, Council is presently not receiving enough money to sustain its *on-going* programs. The

new programs outlined in 20 + 5 would require more money during this period of severe fiscal restraint, but Council has completely failed to evaluate its on-going programs and activities and also failed to consider the means by which these on-going programs may be maintained and allowed to expand.

Until such time as this evaluation is complete, and the requisite funds needed to maintain worthy on-going programs has been found, the Executive Committee recommends that Council refrain from expanding its activities into new areas of dubious merit.

Respectfully submitted,
Curtis Barlow
Executive Director
CB/kat

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Goldberg cont.'d from pg. 1

contemporary communications media. I hope my comments may also be beneficial to Council and the arts community as a whole.

Anyone who followed my proposals as Video Officer will know that I consider social comment and change to be legitimate concerns of the artist, especially one working in media. Documentary video, film, and community-radio are legitimate forms of expression for artists of our time. It goes without saying that personal aesthetic exploration of electronic media should be encouraged as much as possible. This is precisely what was ignored in 20 + 5. In his initial reaction to the document, Quebec filmmaker Jean-Pierre Lefebvre stressed that it turns film and video into arts of reproduction and process, rather than recognizing them as creative art forms unto themselves.

During my stay at Council, the Advisory Arts Panel, which is comprised of some 25 recognized artists in the fields of music, dance, theatre, writing, and the visual arts, recognized the legitimacy of communications media as an artistic discipline per se. This is an important statement from a body of this kind. Performing artists may think of media as merely an extension of their own art forms, and of video people as technicians rather than as artists in our own right. It is true that the Canada Council may have a role to play in opening the mass-media to the arts. It is also important that it play an active part in supporting artists working with the media... not just arts in the media, but the art of media. I submitted this to Council long before 20 + 5 was prepared.

Yet the "green" paper concentrates on promoting the more established arts, and relegates video to secondary status. I do not think this reflects a formal position of the Council with regards to communications media artists. It does demonstrate a new concern with P.R. and a sense of responsibility to account for its spending of public funds. This is a legitimate direction to take. But Council must be very careful not to engender its independence from government and the freedom of expression which it supports. If there is erosion of these principles on which the Canada Council is based and for which it is respected the world over, then I made a mistake in going to work for it when I did.

MARITIME CONTEMPORARY DANCE THEATRE

Ricardo Abreut with Nenagh Leigh

Maritime Contemporary Dance Company, founded as UNB Dance Theatre, first performed in February, 1974, at the Fredericton Playhouse, and has performed regularly since then in Fredericton as well as in Saint John, Moncton and Halifax. The group comprises 12 dancers, trained in both modern dance and classical ballet techniques, performing a variety of works choreographed by Nenagh Leigh and Kathleen Driscoll.

The Company has been working towards the development of a unique style that has grown out of the background and experience of the dancers and choreographers, and their continuing explorations of the nature of contemporary dance theatre. New dances which reflect the artistic and technical directions of the company, are continually added to the repertoire.

Since the first performance in 1974, the company has received partial funding of production costs for the annual home season from the UNB and STU Creative Arts Committee and from the UNB Students Representative Council. In the Spring of 1977, The Canada Council awarded the company an Explorations Grant making possible an intensive work period culminating in a series of performances in May and June. Financial support for this important work was also received from the New Brunswick Department of Youth, Recreation and Cultural Resources.

How long has MCDC existed?

Rehearsals began in September of 1973 for the first performance in February 1974. The company performed from 1974 to 1977 as UNB Dance Theatre, and with incorporation in August 1977, changed its name to Maritime Contemporary Dance Company.

Where do I get my dancers?

From the Fredericton area, 6 of my dancers were students at the University of New Brunswick last year, 3 were grade eleven or twelve high school students, one is a faculty member of Saint Thomas University and one has a business in Fredericton.

What is my long range vision for the company?

Before answering this question, can I say that the priority at the moment is to find a way to pay my dancers. I can't believe that they give me up to 20 hours of their time each week for 6 months of the year and that I can't yet pay them. Of course it is wonderful that they are willing to do this, but it is unthinkable that it should continue in this way.

But about the long range vision...I would like to have an extensive touring program in the Maritimes and across Canada. After that, who knows, as it

rather depends on our impact and development over the next five years. We should also be doing many more school and community workshops than we can manage at the moment, I would like to see our present schedule of classes grow into a company school which would be a training centre for the Maritime region, and which would produce dancers for the company and of course provide some financial support. I would like the company to provide a good climate for the development of more choreographers.

What has been accomplished?

I think a great deal has been accomplished. The company has existed continuously since 1973, and, with an extraordinarily small annual budget (until 1977 approximately \$2000.00 annually, and this last season about \$4,000.00) has achieved a very high level of technical and performance excellence. I think the company has helped to develop an appreciative and enthusiastic audience for contemporary dance, particularly here in Fredericton.

How are the dancers trained?

Most of the dancers come to the company with a strong background of ballet or modern training. Company classes are based on the kind of Graham

training developed at the Toronto Dance Theatre. I try to bring teachers from the Toronto Dance Theatre to Fredericton as often as possible, and to send the dancers to TDT summer schools.

Whose choreography is done now?

Most of the choreography has been my own, but there are now three dances by Kathleen Driscoll in the repertoire. I would like to develop more choreographers within the company and I would like to have guest choreographers in the future.

Why Fredericton?

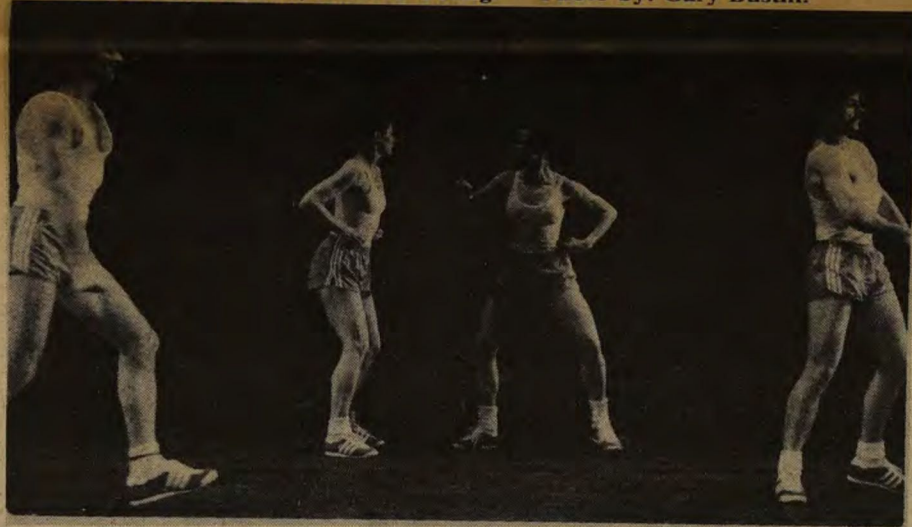
Why not Fredericton. It is a beautiful place to live and to work; it is a Capital city and there is every other kind of cultural activity in the area.

What influences my choice of themes?

Poetry, music, painting, my dancers, my own feelings and emotions. It is too complicated to give a clear answer. I seem to find thematic material everywhere, and I have not a very clear understanding of how it all filters through into my dances. My working problem is how to let it all come through. Its as if I have to get intellectually out of the way and let my less disciplined self take over.

Where do you get funding for the

Scene from "The Royal Fireworks Suite". Choreographed by Nenagh Leigh. L. to R.: Simon Leigh, Kathleen Driscoll, Diane Hamilton, Richard Young. Photo by: Gary Bustin.



Cont'd pg. 6

DANSE PARTOUT and TORONTO CITY BALLET at CENTAUR

Iro Valaskakis Tembeck

Louis XIV and Martha Graham shared a double bill at Centaur last Friday and Saturday night (12 & 13 May). The companies performing were Toronto's City Ballet and Danse Partout from Quebec City, both of which are relatively recent groups.

The City Ballet boasts a choreographer, Marijan Bayer who danced in Bejart's Ballet du XXeme siecle for two years as well as having danced with Canada's National Ballet. The program ranged from Baroque style ballet complete with lace cuffs, long tutus and staid choreography to neo-plastique movement set to music by Pink Floyd.

On the whole the City ballet gave a relatively timid performance. Part of the reason might have been the slippery condition of the floor which had to accommodate pointe shoes and bare feet alike. Another reason could be the

inexperience of a fledgling company that has to work through the chasm existing between studio work and stage performance.

Choreographically, "Concerto" danced to Baroque style was not clearly defined; if it was meant as a historical cameo of ballet's beginnings, the quality of preciousness was not sufficiently underlined. Stylistically, Bayer relies heavily on pas de deux work. The poses are taken and the transitions seem unimportant. The result is a line oriented product which stops the flow in the phrasing. Rejean Fortin, though, showed promise in his clear lines and neat phrasing in his solo in "Betrothal".

Danse Partout on the other hand came through with a more casual look. Working in a Graham idiom, Chantal Belhumeur's choreography leans towards lyricism. There was one light piece in the program entitled,

"Surprise". A girl hangs her wash and goes to sleep. She is awakened by the laundry transformed into friendly ghosts.

"Iniji", another work by Belhumeur was created in stark expressionistic style. Red flames on a leotard to suggest fire, blue unitard to represent water. Set to a collage of poems by Henri Michaux and music ranging from Bach to Pink Floyd, the piece used symbolism in an obvious way.

The company looks well rehearsed and aware of its possibilities. There was some nice dancing performed by the nimble and crisp phrasing of Anne Cote which paired with the liveness of Michele Morin provided a fair contrast.

Coupling the old style (ballet) with the newer (modern) is a feat in itself considering the totally different approaches they have. The most encouraging factor that emerged though, was the cooperation between the two companies and the willing interchange and borrowing of dancers that was evident.

DIRECT MEDIA ASSOCIATION

Bill Bartlett is the co-ordinator of **direct MEDIA ASSOCIATION**, a new international telecommunications network based in Canada. For further information: R.R. #1, Port Washington, B.C. V0N 2T0.

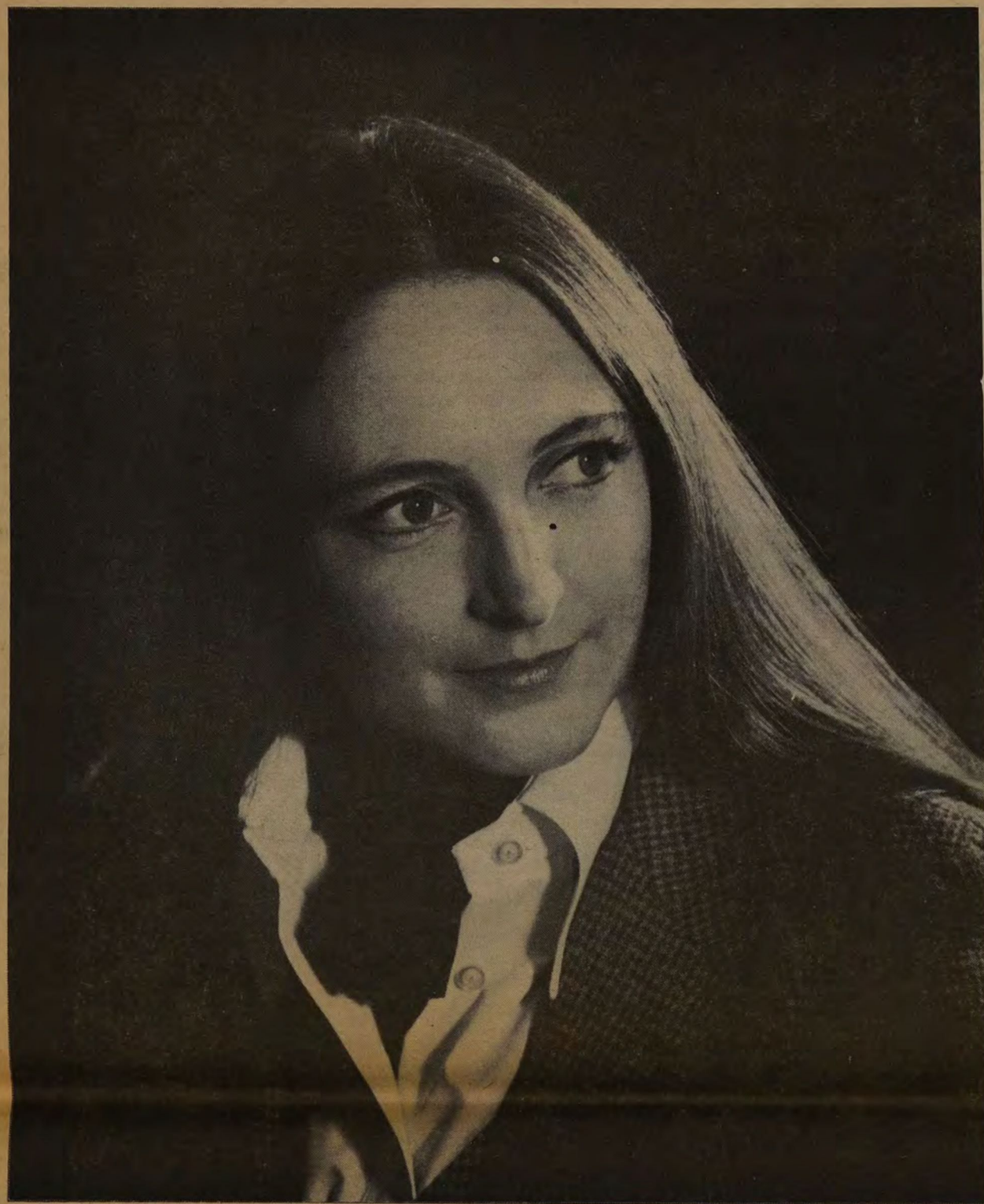
MISS O. GOES TO DENMARK

Betty Oliphant, founder and principal of the Toronto based National Ballet School, is off to Denmark to spend three months there re-organizing the Danish Ballet School's curriculum and teaching methods.

SOME CHANGES

René Blouin, former Video Officer of the Canada Council, has taken up residence in Toronto. The new Video Officer at the Council is René Baerte from Vancouver.

William Lord, formerly of the York University Theatre Dept., has taken over the Theatre and Dance section at the Ontario Arts Council. Charlotte Holmes, former Theatre and Dance officer, is now the Director of Operations at the O.A.C.



Nenagh Leigh

Photo by Stana Michalica

company?

Most of the money comes from the University of New Brunswick and Saint Thomas University Creative Arts Committee. This Committee has supported us right from the beginning. These funds are used to produce the annual home season. The New Brunswick Department of Youth Recreation and Cultural Resources also supports our activities, contributing to special projects like workshops, helping us sponsor visiting companies and supporting our touring activities in New Brunswick. The Canada Council awarded the company an explorations grant of \$4000 in the spring of 1977, which enabled us to bring guest teachers from the Toronto Dance Theatre for two weeks and also to rehearse in preparation for 3 performances in May and June 1977. Recently, the Canada Council has awarded me an Arts Grant for choreography: \$5300 for 7 months subsistence and \$4800 for productions costs for my new dances.

How many pieces in the repertoire?

25.

What is media and community response like?

Excellent. It has been good from the beginning. Our activities are given excellent coverage and we have a very loyal audience which seems to grow each year.

What are the main obstacles?

Lack of sufficient operating funds and lack of a permanent facility.

What have I done for Dance in Canada and what has it done for me?

I feel that I have been able to do very little; mainly because of the fact that there are so few dance companies in the area, the concerns of the Dance in Canada Association seem to be seen as not all that relevant to local and New Brunswick teachers and students of dance and the dance audience. However, you just have to keep working at it. At the moment Dance in Canada keeps me informed about what's going on in dance elsewhere in Canada and I appreciate its efforts on behalf of the professional dance community.

JENNIFER MASCALL at 15 DANCE LAB, June 1-3, /78

Peggy Smith Baker

Although Jennifer Mascall has done a lot of performing this past year, I hadn't seen her in action since the '77 Dance in Canada conference in Winnipeg where she spent a good deal of time waiting for every curtain to disappear from the stage before she came out to dance. She sent the audience into a furor over the 'political' implications of that bared space. And I was upset too, because I feel JM's dancing alone can create that much response.

She got much more to the point at her recent Toronto showing of *Unicycle Blues* by moving into the performing space as is: no set admission, no programmes, no music. Work lights up on fifty minutes of well prepared dancing by JM with Susan Mackenzie and with writers Sarah Sheard and Shelagh Young playing phrases off the action.

Choreographically, JM's work is

extremely complicated, technically demanding, often very funny, always very direct. Sometimes a given phrase appears to be 'about' a technical complication: what does the movement become if I never let the heel of my standing foot touch the floor? What will happen to this jump if I make myself land in this awkward position? What do I need to do to get from this shape to that one? Can I do this jump upside down? JM would never state these ideas as questions though, they would be decisions: I will do this jump upside down. Looking for unusual ways of doing movement isn't what makes JM's work unique. It is her dancing that is really startling. Most accomplished dancers look for ways of making things work, ways for achieving continuity, consistency, for using technique efficiently; but JM dares herself. She puts crazy, impossible limitations on

how she is going to do something and then she digs in. If her balance stammers it wasn't a mistake, poor dancing, or nerves. It was the movement that resulted from the combination of the step, the turn is necessarily a good turn. It is a turn. And possibly not one worth including in her choreography.

JM has done a lot of solo work. In part because her choreography demands such solid technique, so much time for development, and such an unconventional approach to the process and the product. For me, that's where *Unicycle Blues* comes from.

With a dancer as good as Susan Mackenzie, JM was able to get some important work accomplished. Demands on SM were automatically demands on JM. "Turn into others as you would have them turned into yourself." For ten minutes at a time the two would work their way through a

maze of unison movement at top speed. "I'm a verb she said, not a noun." The dancers and audience laughed together over ill timed manoeuvres. "She doesn't finish her sentences, only her thoughts." Repetition led the audience through long passages of imaginings. "We agreed to disagree." The dancers looked at us in our seats as they moved. "She leaned toward me confidentially and said: 'I'm speaking to you now in the third person.'" The commentators moved from one vantage point to another and provided us with a mad play-by-play. "You'll agree with me once you've had a chance to think it all over." It was over too soon for me. But I'm greedy when things are good.

(all quotes by Sheard and Young; excerpts from *Unicycle Blues*- choreography by Jennifer Mascall)





DEMO MODEL

choreographed, written & performed by Elizabeth Chitty
15 Dance Lab, Toronto, July 1978
La Mammelle Art Inc., San Francisco, Aug. 1978
Dance in Canada Conference, Vancouver, Aug. 1978
Fifth Network/Cinquième Resau National Video Conference, Toronto, Sept. 1978

COMMUNICATION/LANGUAGE/INFORMATION

Modes: dance/action¹
image (video, photos, polaroid, xerox)²
spoken script³

POLITICAL CONTEXT/CURRENT EVENTS

1. Through a semiotic perception of dance I arrived at grossly, blatantly reduced movement such as the sign systems of semaphore, deaf mute language, punk rock dancing.
2. Information is communicated differently by the language of live action/behaviour and image, different again by moving or still image.
3. The political-paranoia persona of the videotapes super-imposed a narrative.

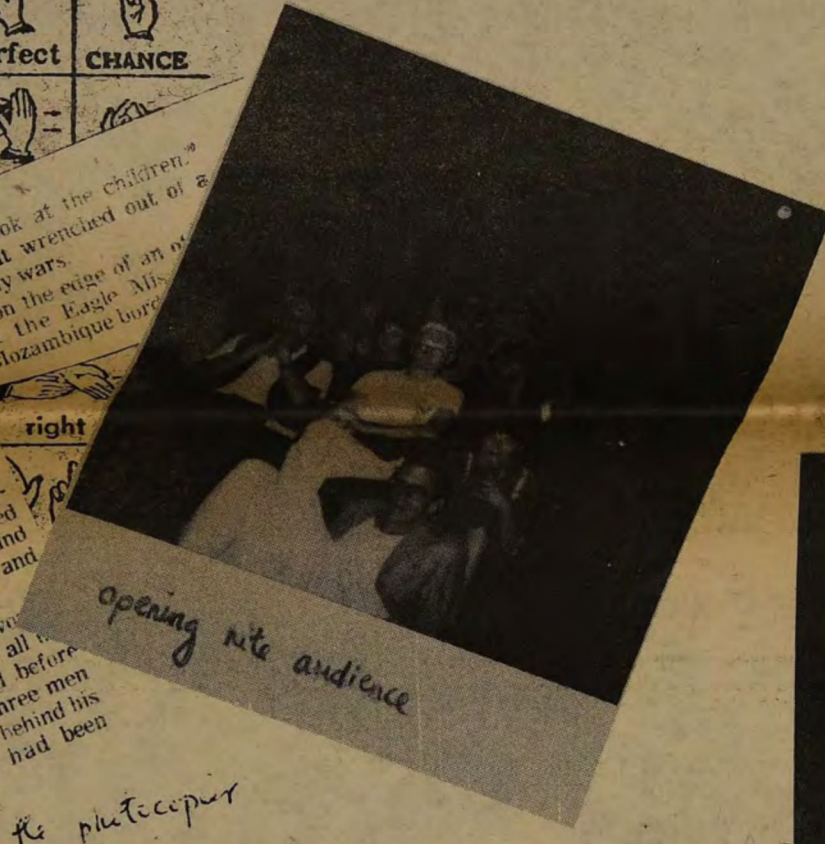


the plastic jacket with polaroids in pockets →

DEAF MUTE LANGUAGE

Good	bad	perfect	CHANCE
HI	OK	right	

Sunday Star special
VUMBA, Rhodesia — "My God, look at the children."
That was the first shocked comment wrenched out of a
hardened newsman, a veteran of many wars.
The bodies lay in tangled heaps on the edge of an
wise immaculate cricket field at the Eagle Mis-
School here, three miles from the Mozambique bure-
The children lay in awk-
ward shapes, like broken
dolls.
One was a 3-week-old
baby. Twelve men, women
and children had been hide-
ously mutilated — hacked
and bayoneted to death and
bludgeoned with clubs and
rifle butts.
The bodies of the w-
were partly clad and all
one had been raped before
death. One of the three men
had his hands tied behind his
back. His head had been
smashed in.



semaphore ↓

photos: Hugh Poole

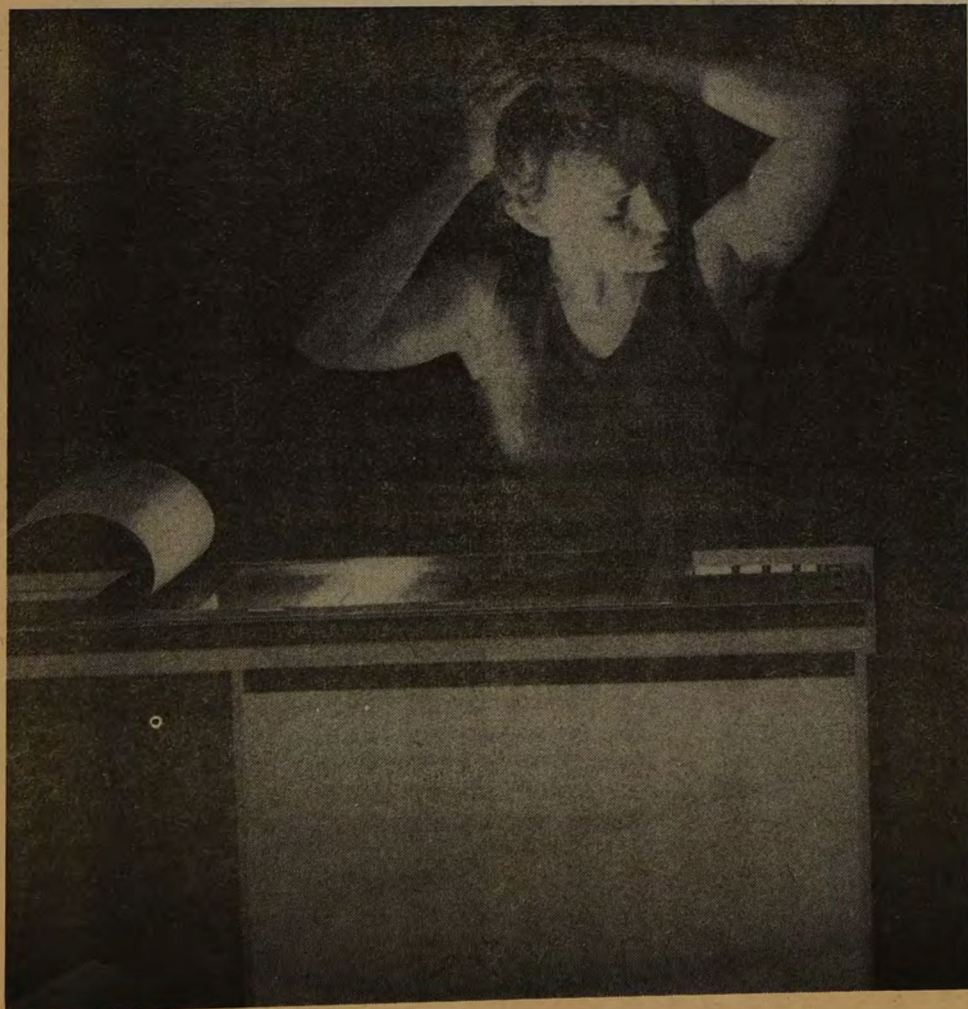


photo: Jorge Zontal

Videotape 1 - "Briefing"

Script: Assemble data. Define the policy. Escalate the action. Use discretion. Avoid an incident. Enforce the measures. What is the jurisdiction? Keep the dispute as low-key as possible. The administration has hard evidence. The involvement of the military should be played down. The response to the growing presence will be discussed. Uni-lateral action has already been taken. The week-long convention has outlined the issues and passed resolutions. Set up a referendum. The reciprocal agreement applies to territorial matters. Either it gains momentum again or is a failure. Reverse the rhetoric and substantially revise the operation. The opportunities of retaliation are limited. There are deviants in control.

Videotape 3 - "Secret"

Hey! that was a secret! I told you not to tell anyone. I told you it was private. I can't tell you anything without you blabbing it all over. You knew it was strictly confidential. You knew it wasn't to be revealed. It was for your ears only. I wanted to keep the lid on. I wanted it under cover.

Videotape 4 - "The Boys"

Have you ever wanted to commit aggressive acts towards Peter Kent? To cuddle up close to Harvey Kirk? To ask Lloyd Robertson, what did Susie Q do? What did Peter Treu do?

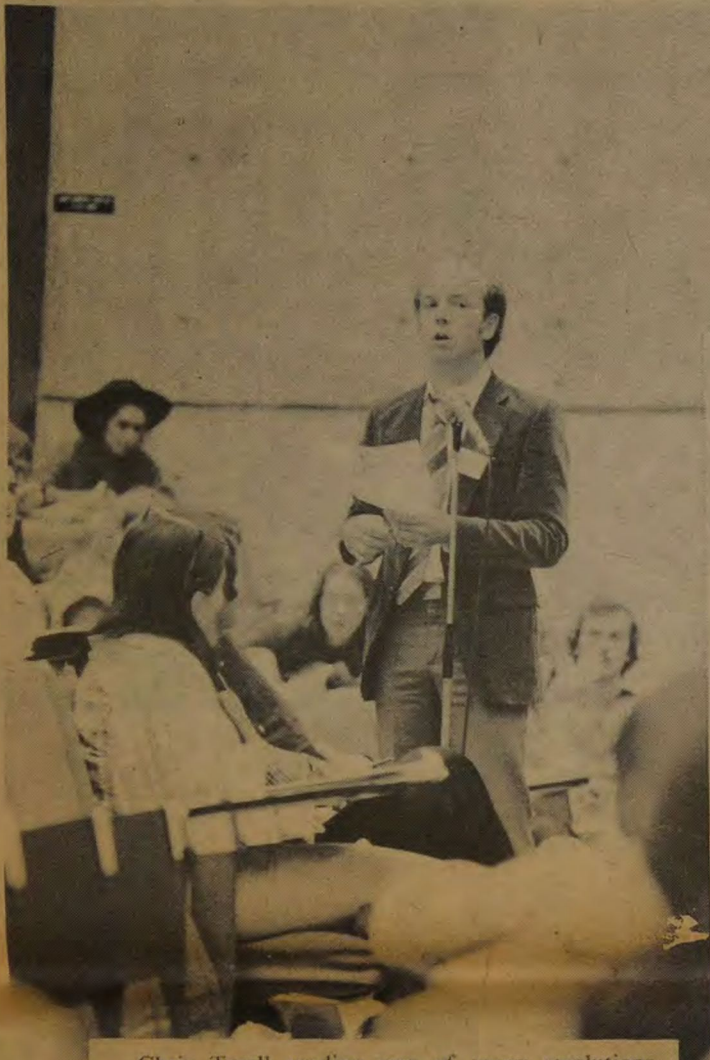
Some photographs of the Dance in Canada Conference which was held at the University of British Columbia in Vancouver, August /78.

Photos: Bob Barnett

DANCE CONFERENCE in CANADA



Workshops and workshops



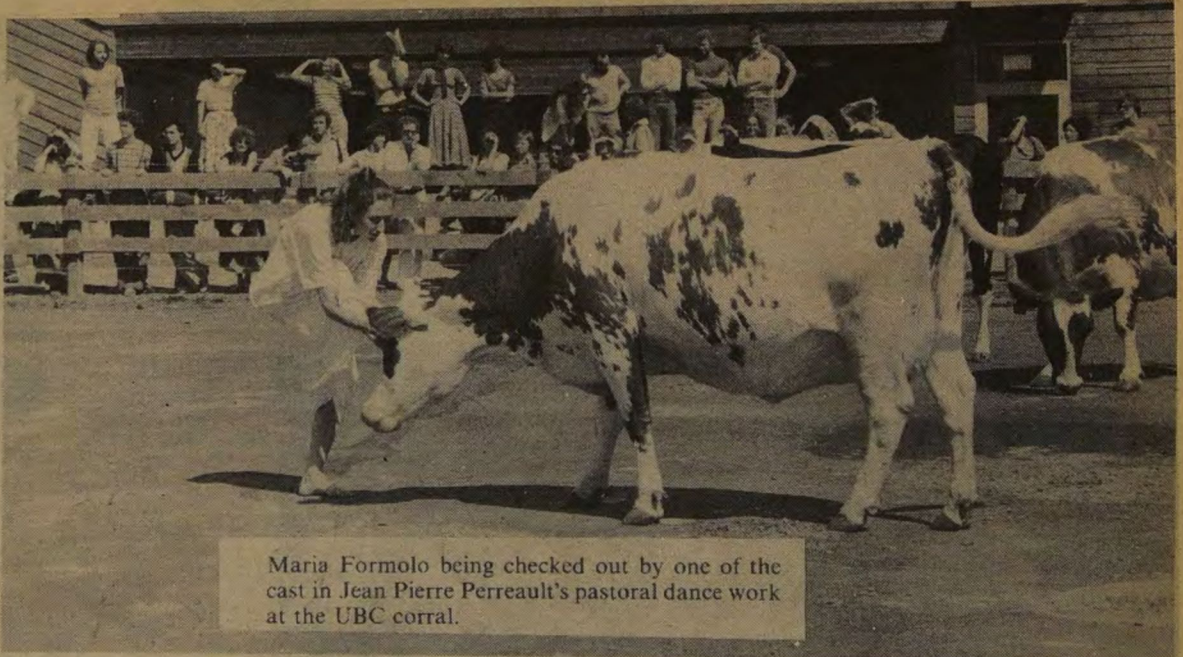
Chris Tyrell reading one of many resolutions brought forward from the Conference sessions to the Annual General Meeting.



Classes and workshops.



Susan Jane Arnold weaving the Forum of Professional Dance Companies, through another delicate point.



Maria Formolo being checked out by one of the cast in Jean Pierre Perreault's pastoral dance work at the UBC corral.

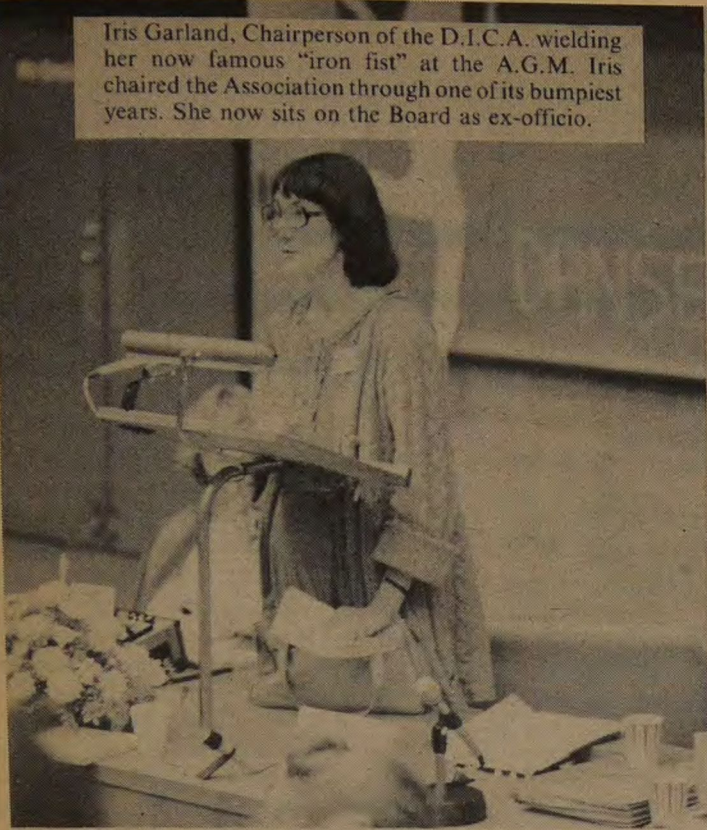


Between sessions.

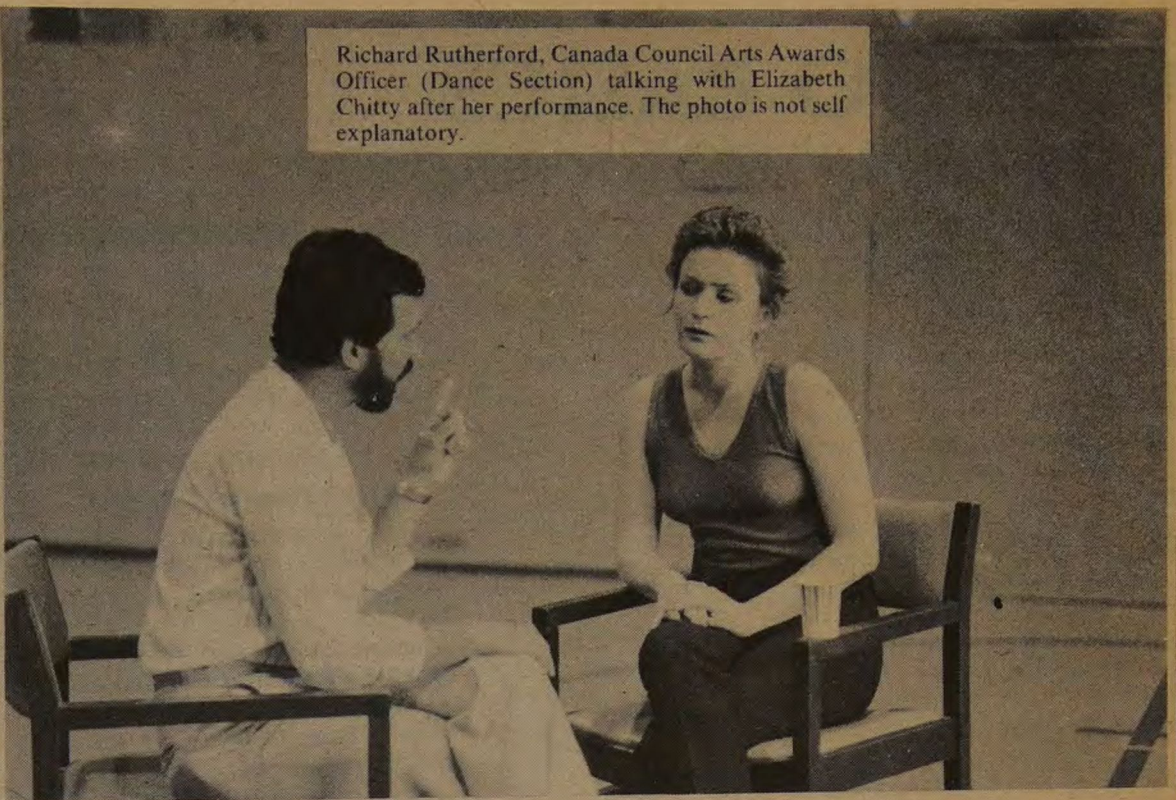


At the microphone, Brian Robinson, Ontario Regional Officer. Sub-group left: Scrutineers receiving instructions. Sub-group, inline-right: Maria Formolo, Grant Strate, Bob Greenwood of the outgoing Board. Strate received a 3 minute ovation from the meeting following Iris Garlands' comments on his contribution to the Association.

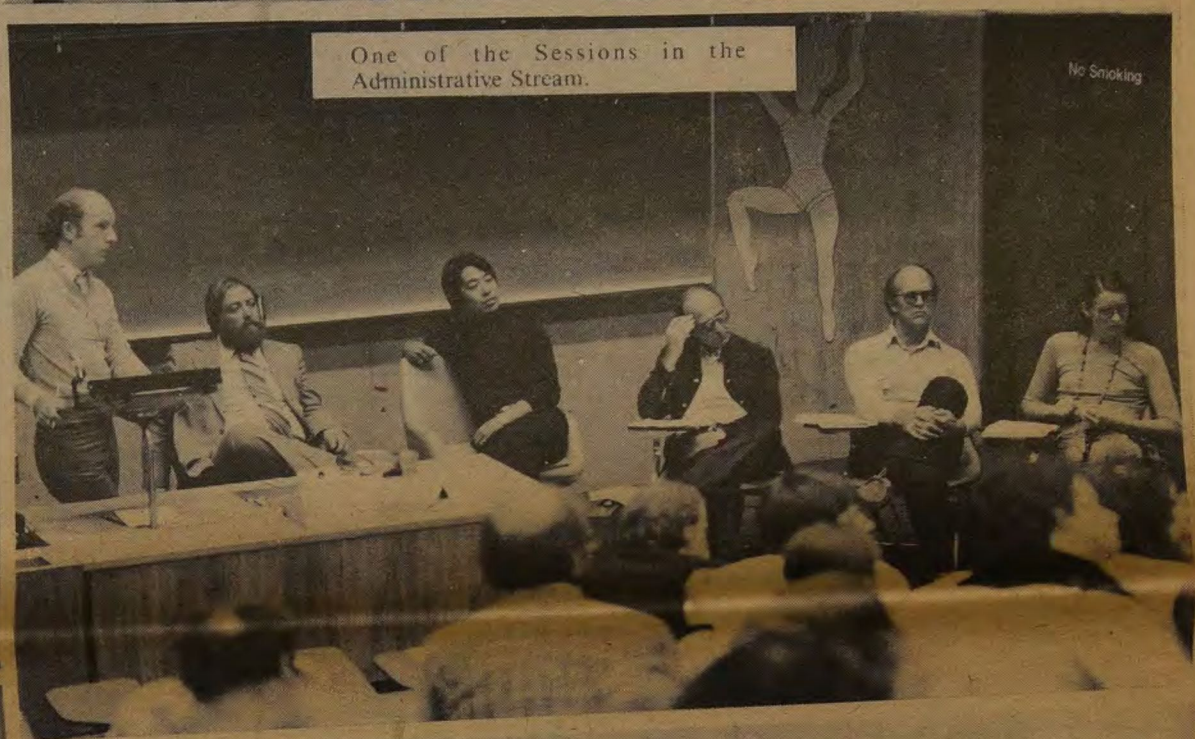
Iris Garland, Chairperson of the D.I.C.A. wielding her now famous "iron fist" at the A.G.M. Iris chaired the Association through one of its bumpiest years. She now sits on the Board as ex-officio.



Richard Rutherford, Canada Council Arts Awards Officer (Dance Section) talking with Elizabeth Chitty after her performance. The photo is not self explanatory.



One of the Sessions in the Administrative Stream.



Pam Grundy giving a report on the Dancer's Forum. This Forum definitely activated itself at this Conference.



Jean Pierre Perreault trying to explain and Don MacMillan trying to understand.



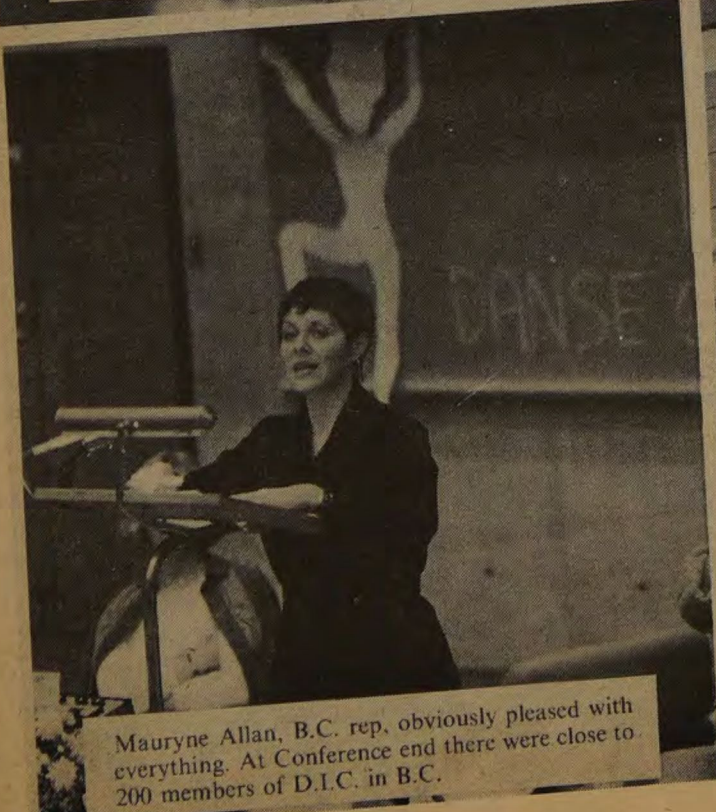
Saskatchewan Regional Officer, Sonya Barton, told stories of the success of D.I.C. in her Province despite Prairie blizzards. There are currently some 40 members in Saskatchewan.



Workshops and classes.



Mauryne Allan, B.C. rep. obviously pleased with everything. At Conference end there were close to 200 members of D.I.C. in B.C.



BACK TO BASICS

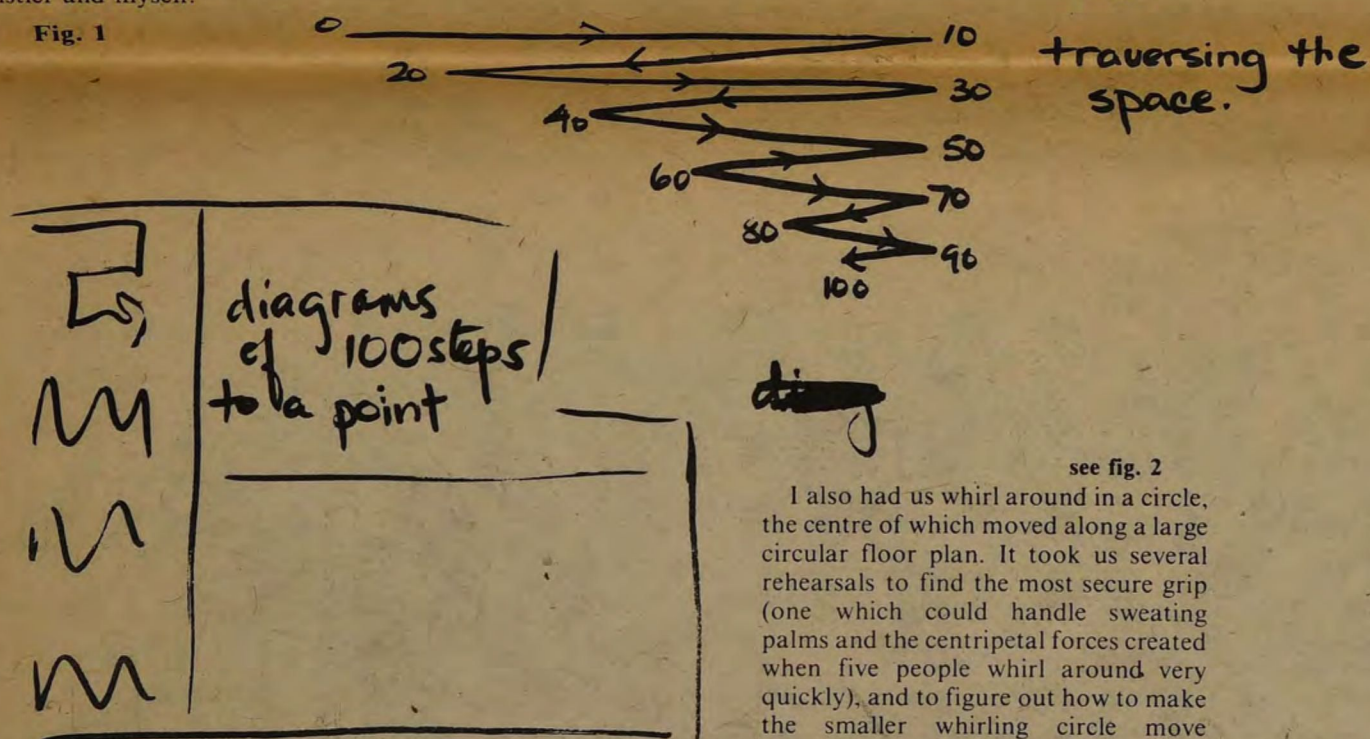
CHOREOGRAPHY BY ZELLA WOLOFSKY

Performed at St. Paul's Centre
May 26,27,28 /78

Zella Wolofsky

In this dance, I wanted to get at complexity via simplicity. Doesn't Godard talk about a straight line which can also be thought of as a Greek Labyrinth? Moreover, I wanted the construction of the piece to be more than just a device of the choreography - I wanted the audience to see what we were building and to keep up with the unfolding structures. By limiting our movements to basic locomotion, I was able to focus on these ideas. The dance could be thought of as having four main sections, each dealing with one or two main movement types. Section one explored a variety of walking patterns each completed within one hundred counts, shifts in timing and direction, and circular verses horizontal momentum. Section two dealt with setting up (and sometimes completing) weight taking situations. Section three used six types of jumping steps only; these six were used to produce rhythmic and spatial patterns. The final section explored circular motion. The piece was 55 minutes long and was performed without an intermission. Bentley Jarvis created an electronic score, which he played live during the concert, and Henry Kucharzyk composed a score for piano, cello and percussion which was also performed live. Dancing in the piece were Paulette Bibeau, Lisa Greenspan, Edith Looker, Clare Whistler and myself.

Fig. 1



see fig. 1

was constant, but I wanted to say something different about this fascination with dancing. The ideas for this dance had been collecting for three years, and I now felt ready to explore them.

THE CONSTRUCTION

I started off section one by organizing a variety of situations each to be completed in one hundred steps. In one instance, predetermined pathways which never overlapped (but converged at one point in the room) were assigned to each dancer. Each of us was responsible for staying on the route, which proved to be difficult when repeating the pathway backwards. In another floor plan, three dancers had to run it, shoulder to shoulder, never breaking contact. The angle of the line of shoulders also changed periodically, so the dancers had to sense not only their own direction, but that of the other two people, as well as the overall direction of the line.

I also had the dancers increase or decrease the amount of space covered in trying to cross the performing space (40 feet wide). Each crossing or partial crossing was completed in ten steps. We had to be able to judge the size and length of the steps necessary to complete the crossing at the moment of starting the crossing, which became a problem of learning how to rein in or let go.

see fig. 1

see fig. 2

I also had us whirl around in a circle, the centre of which moved along a large circular floor plan. It took us several rehearsals to find the most secure grip (one which could handle sweating palms and the centripetal forces created when five people whirl around very quickly), and to figure out how to make the smaller whirling circle move through space on a larger circular path!

In section two, I wanted to set up situations of weight bearing among the dancers which would or would not be completed. To arrive at each of the situations, we arranged for one dancer to be the 'falling body', with an improvised falling and catching sequence resulting from all of us walking to the centre of the room and letting anything happen. The only stipulation was that we were to be able to repeat the improvisation exactly. Each situation was numbered. The dancers could proceed through the situations in any order, at any speed and in any place in the room.

In section three I created a seven minute jumping piece using two basic ideas. The first idea started from a 50 count phrase (10 bars of 5 counts each). Each dancer was assigned a place in the 5-count bar. If two eighth notes occurred, the dancer performed a modified sissone fermé; if a quarter note occurred, the dancer pranced. These patterns set up the choreography for the first part of this section.

see fig. 3

The pattern was complicated by having one or two people do the vertical sissone on every eighth note, not just the ones that they normally would have done. This created overlaps of sound and space patterns. The second idea in this section was to assign a specific pattern of prances and jump variations to each dancer. The jump variations were actually two pairs of variations, one longer 5-count phrase and one shorter 3-count phrase making up each pair. In addition, two dancers had very similar patterns of jumps and prances, (10 prances followed by one jump variation) while two other dancers also had similar patterns (14 prances followed by a jump variation). I've included a graph of the first two parts of the patterns, and by tracing the horizontal path of any dancer, you can see if another dancer has just completed or will just start a jump variation. The audience perceived our design intention, without fully being able to work out the mathematics: they were constantly trying to figure out the order, waiting to see if their guesses were correct. At first, we tried to complete this entire section without any reference points to help us, but we eventually had to insert three verbal cues in order to ensure our unison finish.

see fig. 4

Using the music composed by Henry Kucharzyk as the basis, I constructed a spinning dance which used non-stop turning as the form of moving, for the final section. We created floor patterns while spinning, did simple port de bras which seemed more complex than they actually were because of the rotary action, improvised with impulse as a motivation for turning. The most difficult thing was to find cues in the continuous music. The live accompaniment could be off by one or two counts and that could be enough to complicate matters for all of the dancers spinning at high speed. It became imperative to have full out run-throughs before every performance in order to reassure ourselves that we actually could remember the entire dance.

The dance proved to be not only a physical challenge, but a mental one as well (especially with a 7-minute jumping dance followed by 14 minutes of spinning). I had never been confronted with so many variables that had to always be accounted for, and by pure luck, I chose dancers who were willing to undertake these challenges.

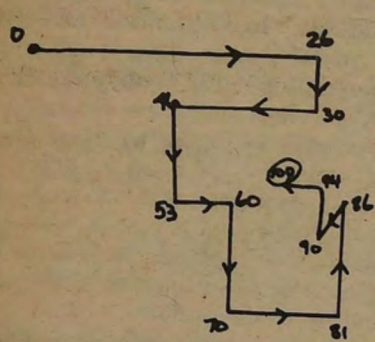
Creating this dance was a first step for me; understanding how absolutely beautiful simplicity can be. In future I want to explore movement that is perhaps 'meatier', but would like to play around more with the forms I started in *Back to Basics*. □

About three years ago, a friend of mine wrote an article for the Soho Weekly on a performance by Christopher Knowles. Mr. Knowles had such concentration in that performance that my friend felt the need to describe this aspect of his performance in an article. When the paper came out, we discussed the problems of dancers and their usual efforts at concentrating and we eventually arrived at some discouraging conclusions about ourselves. That aspect of Performance has been one of the central issues for me ever since and I wanted to attack it in some very basic way in this piece. I felt that by eliminating conventional modern dance technique from the choreography I could use simpler movements which could be manipulated more readily.

I had also come to what I considered to be a dead end street in terms of choreography and felt the need to begin at some other point. The basic respect I had for movement and moving

WOLOFSKY

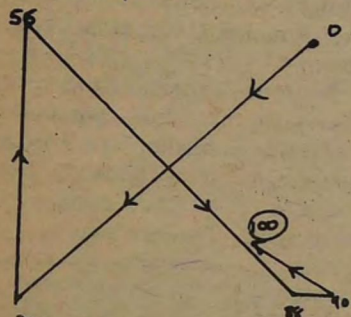
Fig. 2



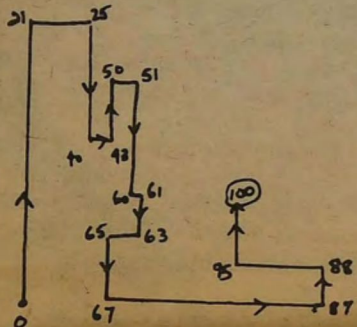
100 steps.
Section I.
-converge to a point in space

100 steps converge to a point on the 100th step of each pattern. Reverse paths backwards until back at starting point.

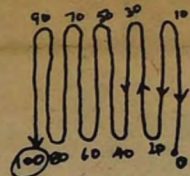
Paulette's path.



Lisa's path.

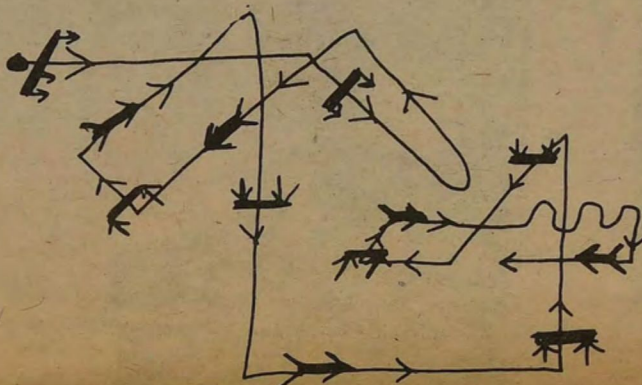


Edith's path.



Clara, Zella's paths.

Charging fronts - 100 steps.



path is predetermined - done as solo and in 3some, shoulder to shoulder, running pattern and walking very close.

Fig. 3

Diagram of Charging fronts.

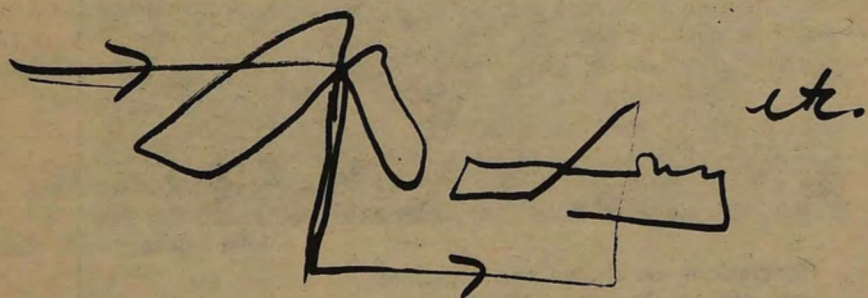
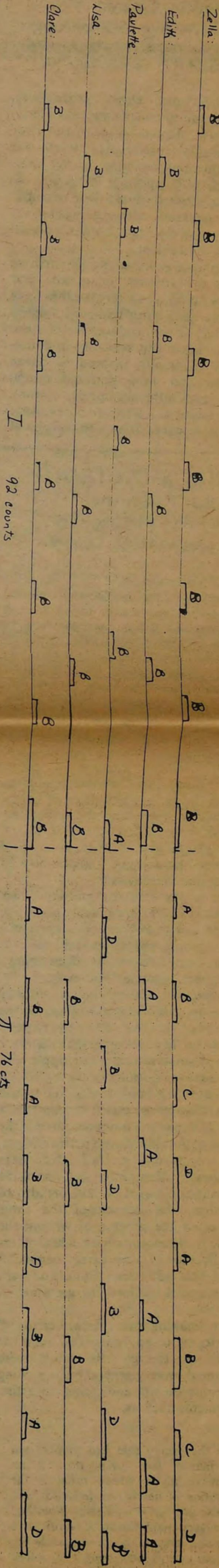


Fig. 4



Repeat same pattern, but use D variation instead of B, and C variation instead of A.

I 92 counts

II 76 counts

Dance As Dance
by Graham Jackson
published by Catalyst
315 Blantyre Ave., Scarborough
(Reprinted with permission of
Performing Arts in Canada, Fall, 1978.)

Graham Jackson's *Dance As Dance* is the first book of reviews published by a Canadian dance critic and so immediately establishes itself as significant and exciting before even opening the cover. Reviews of performances in Toronto form the bulk of the material, although Jackson's regular visits to New York City and Artpark are evident.

His preface is warm and personal in tracing his interest in dance, and includes opinions on factors, that have fostered and hampered the "dance boom." It also introduces his concern with eroticism and sexuality in dance, how it is usually ignored in dance criticism and how personality and sexual tastes influence our perceptions.

Analysis of sexuality in dance and the inherent sexual politics is the subject of

BOOKS

Elizabeth Chitty

essays and tempers many reviews. He points out that to avoid analysis of sexual aspects of this physical art is to ignore an obvious and vital element of it. His primary concern is the image of the gay male, maintaining that the vast contribution of gay men in dance should be evidenced in an intelligent and valid gay consciousness. His is a sensible and intelligent awareness which answers well to other perceptions of dance influenced by either sensationalist or prudish attitudes.

This sensibility does not overpower the solid perceptiveness and insight he brings to his writing. Combined with this intelligence and his analysis of thematic concerns, is his knowledge of dance and dance history. The attitude that dance criticism can somehow exist without an informed and knowledgeable base, that this can best serve the public, has often been witnessed in Canada with results that are a gross insult to artists and audiences alike - making Jackson's criticism such a relief.

In the article, "Moving is More Than Just Words", Jackson discusses the development in dance criticism of movement description. His distaste for its extremities are evident in his own writing which is based in a thematic approach. Not that he superficially confines his observations to elaborations on narrative interpretations, but certainly his priority is what a dance is "about". He makes his impressions from the expressivity of dance vocabulary, the interaction of dancers on dramatic and structural levels, and by frequently rich allusion which he draws from a work. He effectively grasps movement style, and is very sensitive to quality of interpretation and performance. I would like to see him develop his analysis of structure, not in descriptive terms, but of choreographic ideas that are evidenced in form, structure, and intellectual communication on not just the immediate theme but on movement as language.

His purposeful commentary on elements of dance such as the relationship between musical and choreographic structure, on Romanticism (in the essay, "In This Corner, Dionysus"), theatrical gimmickry, and gestural connotations, for example, tell you about dancing in an informed but informal way, imparting information in an intelligent, but never academic way.

Jackson's personal presence is a comfortable and pleasant one. He is opinionated, but the confidence of his opinion is never presented brutishly. And most important - his writing makes you excited about seeing dance. The best critics produce writing that is a thoughtful, critical complement to live performance. Graham Jackson is one of them.

Not one of the sixty-one reviews and essays in this book, (spanning 1975-1977) was published in a Toronto daily newspaper. This telling irony is an indication of the climate of arts coverage in Toronto papers.

mutatis mutandis
by John Faichney
Supervision Publications
15 Duncan Street, Toronto

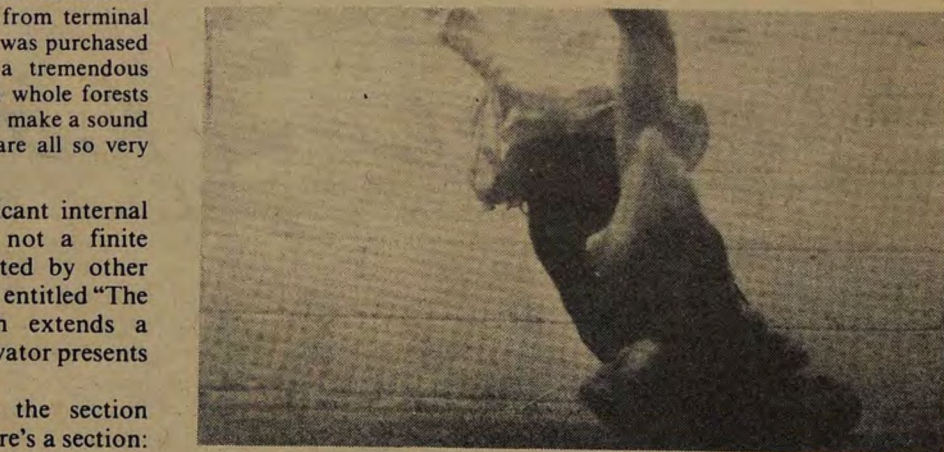
mutatis mutandis is a book by John Faichney on and around his dance *Momenting*, or more correctly, his European performances of the piece - part of the fall 1976 tour organized by the CEAC. The writing often demands super-concentrated "reading comprehension" because Faichney's sentences get over-elaborate in an effort to be exact - the effort to achieve clarity sometimes defeats itself. Although it can at first be forbidding, the very fastidiousness of the writing style takes on a personal (maybe I mean idiosyncratic) character that maintains a comfortable intimacy. He uses varied formats for presenting the thoughts - journal entries, lecture transcripts, descriptive prose, metaphor and dramatic monologue, stand out as communicative devices.

The words "mutatis mutandis" are translated in the book as "making the necessary changes" and on one level the book is a documentation of the changes which came about in *Momenting* during the many performances.

Quite evident though not necessarily expressed to succinct conclusion, are the changes in the choreographer/performer. My feeling is that the book came about as a means to grapple with the function/meaning of "artist". John explains in the book how he "did intend the writing of an essay, it taking as a point of departure notes prepared in the course of developing and performing on tour a work called "mutatis mutandis"... Committed as I was to the substantiation of a certain breadth of intention, the latency of the same protracted the process of writing the article to the point where, when others had finished, I was barely begun." I found this admission frank and very funny and it outlined the gestation of the book.

But "making the necessary changes" send to me to apply itself to John the artist, as though the book were prompted by very general but searching questions on art and being an artist. Statements such as,

"Now the energy that had transformed performance has given rise to an oppressive myth, whose ritual is the celebration of narcissism, fetishism, and the false promise of catharsis. What had been engendered by an act of sacrifice had assumed irreparably an ejaculatory character... as if time bought at others' expense incurred no indebtedness."



John Faichney

and

"Friends of mine that call themselves artists all seem to suffer from terminal euphoria... - this euphoria was purchased at a tremendous price, a tremendous struggle - chopping down whole forests of trees to find out if they make a sound when they fall. And we are all so very grateful."

suddenly expose a significant internal turmoil. This feeling is not a finite opinion for it is contrasted by other points of view - the section entitled "The New Left Bank" which extends a metaphor of artist as excavator presents a more optimistic view.

The book ends with the section entitled "Afterwords". Here's a section:

"But I lose way here. No longer can I long remain comfortable in the vague generalities that bind together recollected experience. In that recollection are sown the seeds of regret-as much as memory remains an aspect of the present, I remain alarmed at our willingness to wrench out of the past some paltry image of what had been a embracing experience, simply that we might call that image "compelling", or "authentic"-

It is too fascinating, this (what seems to me to be a perverse form of) behaviour, by which so much can be invested in so little."

Conclusions are drawn and questions predominate. The overriding feeling is one of despair or a feeling close to it but contained by the intellectualism.

I liked this book. Sometimes it irritated me because of its ornate style, because it was sometimes hard to figure out just what was being talked about, because it sometimes frustrated me into wanting to demand something specific and digested from it. Sometimes it was great to read because of the style of eclectic format, because I felt the writer close as a person, because I like to read about art-making on the level that doesn't mistake it for "how to's."

THOUGHTS TO MYSELF AND FOR YOU

Gina Lori-Riley

Daze Come and Gone

Yesterday drowned me in a sea of
confusion and uncertainty.

Today I emerge onto a clearing to
discover further truth.

Tomorrow, continue to perplex me.

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A phenomenon
is it is
why it is is what it is is
and when is it it not it
is what is
what
what
what is it where
is it who's where
it is not dance
is gone.

Note: Home Study Dictionary defines phenomon as a visible manifestation or appearance; a fact or occurrence presented to our observation either in the external world or in the human mind; an appearance produced by the action of different forces upon matter; what strikes us as strange and uncommon. (Home Study Dictionary; Real Press; London; no date available; pg. 536)
This poem has a point of view and three levels:
a) the obvious b) the unobvious c) the abstraction of the point of view.

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CAN'T STOP DANCIN'

by PAULA RAVITZ
performed at
15 DANCE LAB
May 10 - 14 /78

Graham Jackson

If you're going to call your programme a "Retrospective", then it should have some sweep to it. I mean it should show your audience how your way of thinking or feeling about dance has changed over a period of time. Paula Ravitz hasn't been around long enough to make a retrospective meaningful although that's what she subtitled her *Can't Stop Dancin'* show at 15.

The subtitle was partly joke, of course - the years 1954 and 1978 demarking the time Ravitz has been with us - and partly excuse - how else could she justify reconstructions of a couple of old tap routines (one of Gene Kelly's, one of Fred Astaire's) she called *P.J. and the Mystifiers*? These reconstructions, done with Sandra

Neels' aid, were themselves part joke. The "Singin' in the Rain" number had Ravitz tapping the gauntlet between parallel lines of raincoated dancers armed with spray-cleaner bottles filled with water which they squirted over Ravitz' head. I admit I laughed but I also felt sorry that Ravitz needed to deflate the sentimentality of her tribute this way.

The Kelly and Astaire routines constituted the whole of Ravitz' nod to her (?) past. The other two dances on the programme, *Immelmann's Turn* and *Cheetah*, were from a more recent period, a period where Ravitz was obviously preoccupied with one or two formal motifs.

Cheetah is dedicated to "all the ... cats of the world", and indeed there's a lot in the movement that suggests essence of cat. In the rolling, the pawing, the scratching, in the raised behinds, the stretching backs, the darting runs, the butting curiosity, in the independence and the snootiness is a bit of all the cats you've ever known. Ravitz, in calling her work *Cheetah*, doesn't mean that spotted fleet-footed Indian cat as much as an idea of cat, a larger-than-life cat-super-cat, if you will.

As in *Immelmann's Turn*, *Cheetah* uses a quartet of female dancers. It features them in similar ways, too, the main difference being the definite cat-like quality they show. In *Immelmann's Turn*, the quartet moves with the mechanical, expressionless deter-

mination of robots, androids or some other sci-fi creatures scouting a desolate region. Ravitz seems especially interested in the ways the quartet can dissolve into four bodies each performing individual combinations at the same as and oblivious to the others, and then slowly mesh until they are once again a quartet performing in unison. As the quartet is dissolving or reforming, we become aware that

reforming, we become aware that Ravitz uses canonic dance relationships with an almost Baroque insistence and inevitability.

The unison movement that climaxes the intricate reforming of the quartet is like the burst of melody after a long sequence of variations or like the burst of a natural clearing after a struggle through tangled underbrush: one feels an exhilaration, a sense of release, a calm. Ravitz uses this device or motif several times in both works, but in *Cheetah* it has meaning over and above itself. It captures a vital element of catsplay: the well-ordered ways of the feline beast reasserting themselves after the day's independent scavenging and restless rough-and-tumble.

In *Immelmann's Turn*, the quartet moves along an invisible path across the floor. The dancers never alter focus although they're not always dancing in unison. It takes a long time for them to reach their destination so that the space covered seems much greater than it is; in turn, the slowness, the deliberateness,

the ritualistic quality of the movements make the time seem greater than it is. Once the prearranged point in space and time has been reached, the quartet simply reverses direction and works its way back to the beginning. Because the hints of military manoeuvres, exploration or safari in the mood of the movement are never developed, however, the journey ends up looking like a choreographic exercise in creating spatial and temporal illusions. Such exercises are for me as minimally interesting as they are minimally built.

The quartets in both works were made up of Karen Duplisea, Denise Fujiwara, Grace Miyagawa and Roberta Mohler. The excellent training these dancers have had allowed them to give the movements toughness, resilience and, in the case of *Immelmann's Turn*, the technical assurance it needed to hold what interest it did create. Grace Miyagawa, in particular, impressed me - as she did a few weeks earlier in Susan Macpherson's *Perrier* at the Toronto Dance Theatre's Choreographic Workshop. One senses in her a performer who, a few years from now, will project an extraordinary power and lyricism.

Paula Ravitz' tapping in *P.J. and the Mystifiers* did little to evoke either Kelly or Astaire or any of their famed lady partners; she just hasn't got a song-and-dance man's style, that's all. The figure she cuts is definitely seventies. She has the seventies' awareness of all styles, but nothing unique except this awareness to call her own. Still, the sight of her hair sparkling with droplets of water under the lights sent a shiver up my spine.

CONFERENCE /78 IN VANCOUVER

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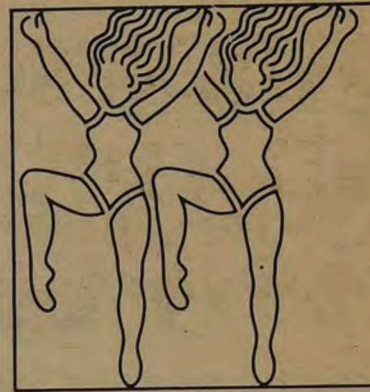
A record 536 delegates attended Conference /78, the sixth annual DIC Conference, held in Vancouver August 13 - 17. Over 200 dancers performed at the Conference, and there were, in the five day period, over 70 different scheduled activities, plus 5 evening performances and 3 lunchtime performances at the new courthouse mall in downtown Vancouver. By the time delegates began arriving, the word in Vancouver was DANCE. The Conference was covered in all the media, and the B.C. public responded by coming to performances (all the evening performances were sold out). The efforts of many, many people combined to make the Conference hugely successful financially, organizationally, and in concrete results. And, the participants enjoyed themselves. What more could be asked

of a Conference?! The Vancouver community certainly went out of its way to be a hospitable host to the rest of the country - they didn't stint on anything. Thank you Vancouver, B.C. Specific thank-yous are in order for C. Lee, Conference Co-ordinator, and Murray Farr, Conference Administrator, who together were responsible for the organizational and financial "Nuts and Bolts" of the Conference; to the other members of the Steering Committee: Mauryne Allen, Linda Anderson, Barbara Clausen, Gisa Cole, Iris Garland, Judith Marcuse, Richard Marcuse, Tania Murenko, Wendy Newman, Donna Shultz, Marcia Snider and Christopher Tyrell - to the support staff - Connie Kovalenko, Anna Ma, Valerie MacDonald and Connie Minato; to the technical crew headed by John MacFarlane and to all

the others who contributed in various ways.

At the barbeque which kicked off the Conference, B.C. teachers were honoured for their long-standing contributions in dance. In a moving ceremony, their biographies were briefly recounted, and they were given certificates of merit by the B.C. Regional Office of DICA. The 8 were: Kay Armstrong, Rosemary Deveson, Beth Lockhart, Grace MacDonald, Mara McBirney, June Roper, Wynne Shaw and Josephine Slater. Also at the barbeque, the winner of this year's \$3000.00 Chalmers Award for choreography was announced - Danny Grossman. The award was announced by last year's winner, Paula Ross, and accepted on Danny's behalf by Judy Jarvis, former award winner herself.

Before the Conference started, Bob



CONFERENCE '78 CONFERENCE

Cummings in the Georgia Straight commented that "When the more than 500 delegates gather at UBC August 13, we may expect a few well-earned barbs at a government which starves its native arts, but finds billions of dollars to subsidize rich multi-national conglomerates through grants and tax 'incentives', and buys millions in military hand-me-downs in case the FLQ ever gets another 13 guns and a sword to re-start the revolution". And, in fact, while the Conference was in progress, arts budget cuts were announced. Dance in Canada's reaction was swift. A telegram was sent to Trudeau protesting the cuts and Dance in Canada committed itself to doing everything in its power to prevent future cuts.



MISSING ASSOCIATES PETER DUDAR / LILY ENG

LISTINGS

Humber College School of Ballet and Related Arts
Fall Term: Sept. 18 - Dec. 9 /78
Director: Sarah Lockett A.R.A.D.
Faculty: Heather Mills, Valerie Moore
Information: 675-3111 ext. 506

Marijan Bayer City Ballet of Toronto
New Address: 23 Brentcliffe Rd.,
Toronto, 759-7448 or 421-8223 - held a
benefit "Hot White Night" on Sept. 15.
Nutcracker tour in Dec.

Marina Pavlovsky and Judith Popiel
Fall Programme of Dance, Drama and
Music for children at St. Paul's Centre,
121 Avenue Rd., Toronto.
Information: Marina - 651-4076, Judith
537-3983.

Kyra Lober Modern Dance Studio
available for rental, small 15 x 30 rents
for \$2.50 per hr. as a rehearsal space,
rents for classes at \$3.50 per hr....6
Church St., Toronto - 368-6327.

Studio 10 Summerhill Ballet
921-3106
Faculty: Theresa Kowall, Ann Cavers,
Susan McNaughton, Marina
Pavlovsky.

Dance Nova Scotia
Newsletter Subscriptions \$5.00 per yr.
P.O. Box 3595 S, Halifax Nova Scotia,
B3J 3J2

The School of the Toronto Dance Theatre
Various classes in modern dance
Professional course
Mime with Adrian Pecknold
Information: Richard Mortimer, 95
Trinity St., Toronto M5A 3C7. Phone
362-4272.

Spanish Dance School of the Paula Moreno Spanish Dance Company
Classical, Flamenco, Bolero and
Regional - Four levels
Information: 924-6991

Le Groupe de la Place Royale
Performances in Ottawa, Toronto,
Quebec City and Montreal in October.
Prologue tour - November.



TOURNESOL AND THE DERVISH CONNECTION

Ernst and Carole Eder

Our fascination with the motions of spinning and repetition came about three years ago when Ernst, one morning in the studio, began whirling non-stop. The physical and mental awareness he experienced led to deeper involvement and further experimentation resulting in two choreographies: PHAEDRA - a twenty minute dance and RICOCHET - a forty five minute study on the prolonged effects of ancestral movements, repetition and spinning.

From audience feedback, we learned of the existence of "whirling dervishes" or Mevlevi, a thirteenth century Turkish religious order who used dance and music as a form of prayer. We followed their work through books and photos. Their philosophy of "the turn is the reunion of the dervish with the cosmic order" intrigued us. Is dance the key to universal consciousness? Attempting to experience this 'reunion' through dervish literature left us uninspired. Fact or allusion? On December 7th, 1977 we arrived in Konya, Turkey, the city, where seven hundred years before, the poet and mystic Mevlana Jalalu'ddin Rumi, founded the order of Whirling Dervishes.

Geographically we had travelled east some 14,000 kilometers; man-made definition put us nine hours ahead of our western counter-parts. . . but we arrived into another country, felt the same numbing cold of winter, saw and heard a zillion things that made us realize we had, in reality, transcended time.

Turkey is, economically and politically, a poor, confused country. It is a country laden with tradition; its culture rich. Religious and political fervor border on the fanatic; violence is the rule not the exception. Death and dying so much a part of living. We were shocked to be confronted with the immediacy of a sometimes painful struggle to survive on just a day to day basis. Present time is the only time; past and future just allusions. The modern western world is living in suspended time, living and planning everything in future perspective.

In 1925, Ataturk, the founder of "modern day" Turkey, abolished all dervish practices, accusing the order of magic, myth and sorcery. Today, there is no recognized mevlevi order of dervishes. The tomb of Mevlana has been transformed into a museum and since become a place of pilgrimage for his devotees, tho' prayer and whirling are forbidden. Severe verbal chastisement by guards was witnessed whenever even silent prayers were attempted.

Fortunately the sema or whirling dance has been reborn in Konya and takes place annually each December. Unfortunately, the doings of lesser men have wrought unavoidable change. The dervishes whirl barefoot no longer; praying while whirling is forbidden; the place of celebration and worship is now a high school gymnasium. At the entrance hawkers charm you with their wares of books, records, gold pins and small table lamps on top of which plastic dervishes actually turn! But the

essence of the ceremony remains, as it has for centuries, unchanged, evoking in the dervish spiritual ecstasy and awareness on a most high plane.

For us, a subtler transformation took place. All notions of time disappeared. Through this constant motion of turning and turning and turning, one became visually and rhythmically mesmerized by this infinite spiral of energy from both earth and sky. One's whole spiritual and physical being felt washed, cleansed and was purified.

In spite of being witness to this incredible demonstration of man's oneness with the universe, contradictions prevailed. Camera crews sent in from Belgium, Austria and Japan succeeded in disturbing almost everyone. Tourism officials seemed delighted by this disrespect. However, a great many local prayed throughout the entire ceremony. Women donned scarves and wept. Our curiosity increased. What did this ceremony and the Mevlevi way of life really mean to the people of Konya, of Turkey and to the dervishes themselves?

Communication became a problem. Armed with language books and a pocket dictionary, we traversed the country twice, seeking out anyone who might be willing to share their ideas, beliefs and disbeliefs on Mevlana and his teachings. In two months we mastered basic Turkish. As it turned out, a total re-examination of our approach to dance and life as dance artists took place as well.

At long last came moments of quiet meditation. For those who've committed themselves to long-term involvement, dance can be, at times, a most painful thing. Initially spurred on by creative challenge and physical satisfaction, the realities and pressures of management, grant-giving agencies, PR and the so called politics of dance can be disillusioning. Ours was all of these, but the biggest culprit was the inevitable PLANNING; tours, performances, workshops, planned so far in advance that our dance became a marathon with time, a serious and rigidly choreographed dance, the very contradiction, the very negation of our philosophy and reason why. Man never ceases to box himself in, like one of those caged hamsters racing madly along an empty plastic reel going nowhere. Serious thoughts of leaving it all behind recurred.

*going on means going far
going far means returning
(tao te ching)*

Going on, we couldn't negate our dervish experience, the essence of the "turn", its very energy and influence and similar though rare moments in dance which we'd experienced before. Our meeting with the old world was a valuable lesson and a much needed respite.

It's been five months now and we are back in Edmonton dancing. There are many fresh ideas and a new found affirmation and growing involvement. And just as the dervish whirls to affirm his place in the order of things, so too, our dance is the search for that seemingly unreachable perfection.



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Locations: Lois Smith School of Dance, National Ballet Studios,
15 Dance Lab, Ballet Ys Studios, Toronto Dance Theatre School Studio.

ARTON'S LEAVES CALGARY

Clive Robertson, the founder of Arton's (a Parallel Gallery) in Calgary, has closed the facility there and moved to Toronto. The publication "Centrefold", which originated in Calgary will continue and taping operations are planned.

ART METROPOLE MOVES

Art Metropole has moved to:
217 Richmond St. W., 2nd floor
Toronto.

A SPACE

The Nightingale Arts Council, the governing body of A Space, one of the first alternate galleries in Canada, recently held their Annual General Meeting. A.A. Bronson, David Young, Rodnee Werden, Tess Taconis and René Blouin were elected as the New Board of Directors. A proposal for future planning and programming presented by Mr. Bronson was accepted by the membership.

O.A.C.

In a recent decision, the Ontario Arts Council changed the dates of the quarterly Council meetings. This change will affect all applications to all departments of the O.A.C.

The new dates for Council meetings and application deadlines are:

Jan. 24-26, Deadline: Dec. 1 /78

April 4-6, Deadline: Feb. 1 /79

June 27-29, Deadline: May 1 /79

Oct. 17-19, Deadline: Aug. 15 /79.

The reason given for the change in dates is to distribute the work load on the staff more evenly over the year. Formerly the majority of applications were handled in the first half of the year.

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PARALLELOGRAMME 2

Parallelogramme 2 Retrospective 1977/78 the annual publication of ANNPAC (Association of National Non-Profit Artists' Centres) has recently been published. Edited and designed by Barbara Shapiro, this book of over 300 pages provides an overview of the activities within the Parallel Galleries across Canada during the past year. Copies are available for \$5.00 from 15 Dance Lab and other Parallel Galleries across the country.

Rétrospective Parallelogramme 2 Retrospective 1977 1978

Parallelogramme 2

