

CANADA'S DANCE NEWSPAPER

Spill

#13

.50

NEWS
REVIEWS
PHOTOS
ARTICLES
OPINIONS



Margaret Atkinson, Anne Lemieux, Pam Grundy, Sallie Lyons, Melodie Benger performing in LEGENDS FROM WITHIN see page 12 photo: Tim Hanrahan

Royal Alex and Toronto Dance Festival

Graham Jackson

While the 1978 Dance in Canada Conference was getting underway in Vancouver, Toronto dancegoers - what was left of them in mid-August - were faced with a singular week of dance at the old Royal Alexandra: Toronto Dance Theatre and Merce Cunningham sharing a space? (Well, not sharing exactly: TDT was given Tuesday and Wednesday nights and Merce the balance of the week. What was behind this portioning, I wonder?). TDT and Merce splitting a week might not sound unusual, but does provide an interesting footnote to the history of dance. Cunningham broke away from the mainstream of modern dance in 1944 when he left - rejected? - Martha Graham's Dance Theatre; TDT, of course, is Canada's champion of the Graham tradition, the Graham sensibility. Merce went on to become his own institution, spawning more imitators than Graham ever had, and his innovations - really a return to the step-consciousness of ballet - quickly became fossilized. After TDT's performance, he and his company looked distinctly old-fashioned.

Perhaps this is only a comment on the agelessness of Graham's own innovations.

In addition to Peter Randazzo's **Recital** (which was given the best performance I've ever seen) and that big velour valentine, **A Simple Melody**, the company offered one new work by David Earle and a revival of an old one. The latter was the mysterious **Atlantic**, first performed in 1974 with a commissioned score by Robert Daigneault and dazzling white Cretan-inspired costumes by Astrid Janson. **Atlantis** was looking better than ever at the Alex; its eroticism was more seductive, its sense of drama clearer (although the ending still doesn't quite work). It was given an intense, almost religious, performance, particularly by the season's guest artist, Peter Sparling, of Martha Graham's company.

A strong versatile performer possessing a rather odd - part choirboyish, part demonic - face, Sparling also danced the lead male role in Earle's **Courances**. Set to Michael Conway Baker's **Flute Concerto**, this dance evokes the celebrated domain in

the Ile de France noted for its many pure springs and fountains. There, garden gods and goddesses flourish in the dappled light reflected off the water. The running water motif is central to Earle's choreography. You see it in the flowing arms, the darting entrances and exits; you see it, too, as the women trill about the stationary men like tiny whirlpools midway through the first section, or as the principal goddess performs a swirling sequence of attitude turns in the last.

Sparling's god was a possessed Pan whose off-centre balances on one leg and slightly gargoylish posés were not just playful in the naughty sense but also sinister; Earle has captured the ambivalence of Sparling's features perfectly. Susan Macpherson's goddess, on the other hand, was an elegant and powerful Athena, gowned in a deep burnished red. She dug into her movements without hesitation or reserve, carving images of great sweep and amplitude, maintaining all the while a smile that bespoke a quiet inner joy. The rest of the company also shone - quite literally in Carol Crawley's soft

greens and yellows and golds. Some of the new faces, Grace Miyagawa, Karen Duplisea, added a special lustre of their own to **Courances**, but, Sparling and Macpherson aside, the most commanding performance was Nancy Ferguson's.

I saw Ferguson dance the "Maybe" section of Earle's **Ray Charles Suite** two and a half years ago and I've never forgotten the portrait of adolescent angst she created. I remember vividly, too, her performance as the brittle Lady in Green in Randazzo's manic-depressive **Nighthawks**. Now she's dancing a lady in green again - or should I say goddess, a Proserpine perhaps? - with a technical authority that surprised me. Her gazelle-like jumps in **Courances** quite simply set the hair on the back of my neck on end; it was as if I had never seen her dance before.

Courances is like a summer's day of magic and sun you remember from your childhood and Nancy Ferguson like the part-mythological creative you could never convince your relatives you saw frolicking among the trees.

cont.'d page 3

Editorial

Miriam Adams

We have decided to cease publishing SPILL. Our readership, though loyal and enthusiastic, was not broad enough to justify the continuation of the paper. A few people worked extremely hard, mostly on a volunteer basis, in gathering material, typesetting, layout and design, distribution, mailing, etc. We would like to thank Elizabeth Chitty who was one of the instigators of SPILL from the beginning of its beginnings, and who spent many long hours in the production of the paper — Brian Robinson, Margaret Dragu and Jennifer Mascall, who assisted with mailings; writing and soliciting ads, and of course the dance and arts community who continued to submit articles, photographs, calendars and reviews for no remuneration.

Our reasons for what might appear to be sudden termination are: 1) we simply do not have the financial resources to hire a much needed part time staff; 2) we are extremely busy doing many other things; 3) because of various time pressures, we were unable to meet deadlines, therefore some ads and reviews were no longer current.

As we also publish a newspaper called Dance Ontario, which originates from the Ontario Region of the Dance in Canada Association, we are working on what might be called an 'amalgamation' of SPILL and Dance Ontario. Dance Ontario in the past has focussed on information about dance activity in the province. But there is no reason why Dance Ontario cannot broaden its base and accept material from across Canada. We will have to maintain a certain editorial policy since this publication exists as an arm of the Dance in Canada Association which has specific responsibilities to the dance community.

Our SPILL subscribers will continue to receive the D.O. Newspaper and we are open to accepting material which could become a quarterly or bi-annual publication as an extension to SPILL. Thank you for your support.

THE CLIFFORD E. LEE CHOREOGRAPHY AWARD

The Clifford E. Lee Award in Choreography, conducted under the auspices of The Banff Centre School of Fine Arts, has been established to encourage the development of Canadian choreography by means of assistance for promising and emerging choreographers. A unique feature of the award will be the opportunity for the successful candidate to spend a summer in-residence period at The Banff Centre School of Fine Arts, working with advanced students and professional dancers, using the production and staging facilities of the School in order to prepare the award winning work for presentation as part of the annual Banff Festival of the Arts.

Submissions should be made not later than December 31, 1978 to The Banff Centre School of Fine Arts.

BANFF SCHOOL OF FINE ARTS

The Programme July 2 - August 10 /79

The Dance/Ballet Programme is designed for those serious-minded young artists who wish to pursue dance as a career, providing technical training to support the development of those artistic skills necessary for professional performance. Instruction is offered at the Intermediate, Advanced and Master Class levels, providing a continuous three year progression towards professional status.

Classes in Classical Ballet, Character, Jazz, Pointés, Pas de Deux and Repertoire will be taught, utilizing the methodologies of the Russian School, the English School, the Danish Bournonville and the Cecchetti School. The intensive six week programme, with 3-4 hours of classwork and 3-4 hours of rehearsal each day, five days week, exposes the young performer to the pressures of working in a real professional company.

The Registrar
Station D
The Banff Centre Box 1020
Banff, Alta. TOL 0C0

Au Courant

Brian Robinson

Winter has arrived but seemingly at this time with not the vengeance of past years - The Dance Ontario Conference held in Toronto in early December was well attended and offered participants a variety of events and informal activities. Charlotte Holmes was presented with the first annual Dance Ontario Award. Various individual dancers and companies participated in two evenings of Works in Progress. Choreographers included Gina Lori-Riley, Ingrid Remkins, Susan Cash, Maxine Heppner, Christopher House, Grindl Kuchirka, Sam Walton, Anita Shack, Roberta Mohler, Bonnie Sandison, Carolyn Shaffer, Ginette Morel, and Nancy Ferguson.

The Royal Winnipeg Ballet performed for a week in late November at Toronto's O'Keefe Centre. Terrill Maguire danced Dec. 12, 13, and 14 at the U.C. Playhouse and is at 15 Dance Lab Jan. 18, 19 and 20. Both the Danny Grossman Company and Dancemakers returned to Toronto after long tours in Western Canada. The Grossman Company go to Ottawa's National Arts Centre in late January and Dancemakers have an Ontario tour slated for January. Peggy Smith Baker of Dancemakers returned with a cast, the result of an injury during a performance in Edmonton.

Roger Jones is off to France, Judy Jarvis is working in North Bay and the Marijan Bayer Dance Company are performing in Bermuda. Lois Smith's students at the George Brown College School of Dance and Ballet Ys have both recently completed workshop performances. Ballet Ys's Christmas production is King of Hearts while George Brown presents Beauty and the Beast. Elizabeth Chitty made her "last" appearance with the Clichettes (Janice Hladki, Louise Garfield, and Johanna Householder) at the Revenge of the Big Sonnet presented at the Innis College Town Hall, Dec 9. Pam Grundy made her debut appearance with the girls that same night. Menaka Thakkar is off to England and India to study and perform. Vancouver's Judith Marcuse returns East for performances at the University of Ottawa on January

9, and to choreograph a new work for the National Ballet Workshop. The Art Gallery of Ontario is having a dance series called Independent Choreographers Feb. 6,7,8 and 13, 14, 15. Participants are: Terrill Maguire, Roberta Mohler, Jennifer Mascall, Carolyn Shaffer, Kyra Lober, Janice Hladki, Miriam Adams, Johanna Householder, Margaret Dragu, Louise Garfield, Paula Ravitz. Expectations a Dance and Education Conference is scheduled for Feb. 19 and 20 in Toronto at the St. Lawrence Centre as part of the National Ballet School's 20th Anniversary. Ludmilla Chiriaeff, the founder of Les Grands Ballets Canadiens, was recently honoured in Montreal for her work in the field of dance. Alvin Ailey and Company visit Toronto in January. Montreal's Margie Gillis performs at 15 Dance Lab January 12, 13, 14.

Toronto Dance Theatre recently returned from their tour in the U.S.A. and the School of the Toronto Dance Theatre are soon moving into their new permanent home in a renovated former church building at 80 Winchester Street. They plan a New Year's Eve party in the new space. For further information call 923-2699. The Alberta Ballet Company in Edmonton perform a two-act version of Alice in Wonderland at Christmas and Brydon Paige and the busy Brian MacDonald will create two new works for their Spring '79 Season. Martine Epoque, Paul André Fortier and Linda Rabin are all preparing works for the Montreal based Groupe Nouvelle Aire. Rinmon is performing at the Toronto Eaton Centre January 18, 19, 20 and March 1,2,3. Margaret Atkinson presents a solo dance performance at 15 Dance Lab January 25, 26, 27. Dance writer Graham Jackson has joined the staff of Performing Arts Magazine. John Gilchrist and Edward Clark present their production of Michel de Ghelderode's Escurial January 5 and 6 at the Goethe Institute, 1067 Yonge Street, Toronto. For information call 487-5308.

Happy Holidays to all our happy readers!! More news in 79.



SEVENTH DANCE IN CANADA CONFERENCE /79

The Planning Committee of the Seventh Dance in Canada Conference, 1979, invites submissions for performances, master classes, workshops, seminars and papers. The broad theme of the Conference is THE FUTURE OF DANCE. Each day beginning with a keynote address, the Conference will explore one facet of that broad theme. The sessions that follow will attempt to develop and broaden some of the ideas presented at that specific morning's address. The four major facets of the Conference theme are:

- PHYSICAL ASPECTS
- PROCESS AND PRODUCT
- OUR ROLE IN SOCIETY
- THE OTHER ARTS

All submissions are welcome.

CONTACT: DAYTIME PROGRAM
Zella Wolofsky

PERFORMANCES: Geoff Butler

PAPERS: Diana Taplin

University of Waterloo
Dance Department
Waterloo, Ontario
N2L 3G1

Let's say I was wary. How could a festival of dance - not of film, of dance! - run for five weeks and not go under? Toronto is the dance capital of Canada, maybe, but Groupe Nouvelle Aire, Paula Ross, Regina Modern Dance Works, Halifax Dance Co-op - who outside of a handful of dance nuts has ever seen them before? How can they hope to play even two performances and fill the 250-seat TWP theatre. Hell, how could a known entity like Judy Jarvis hope for that, given the very special appeal of her work? It'll be like the last Toronto Dance Festival, I thought: great crowds opening night and for popular groups like Ballets Jazz and Danny Grossman, and then 25 to 50 people for the rest of the time. Well, I was wrong. In spades. The 1978 Toronto Dance Festival lit a fire. It began opening night with Toronto Dance Theatre's Susan Macpherson smouldering in a new solo created for her by Christopher Bannerman, erupted into flame with Danny Grossman the following evening and burned steadily right up until the curtain closed on Anna Wyman's Dance Theatre. Five weeks. There was a sputter or two; a couple of the groups unknown to Toronto's dance audience only managed to fill two-thirds of the house. All things considered though, that's pretty exciting.

Planning obviously had a lot to do with the tremendous audience response and credit for that must go to chief planner Roger Jones. In deciding to limit each group's performance to a maximum of three performances, he was no doubt influenced by memories of poor audience turnout at the last festival. In 1976, however, even three performances for an out-of-town group would have been pushing it. This time, Jones gauged the growth of the dance audience, determined its saturation point and drew his plans accordingly. As a result, no one - at least no one involved in the 8:30 shows - could really gripe about playing to near-empty houses. (Not so for the 11:30 shows, but more about that later.)

One other possible reason for the popular success of the TDF - and I'm sure Jones saw this clearly, too - lay in its timing: it had no competition. No National Ballet hogging the attention of the media. Very little of any kind of cultural happening really. Indian summer is always a specially dormant time for the performing arts in Toronto; it represents those last minutes of lull before everyone is galvanized into activity again. For those aching for something to happen, to fill the void summer creates, the '78 TDF couldn't have happened at a better time. That its opening week coincided with the last week of the Film Festival only helped it. The Film Festival had planted the word, "Festival", in the public's mind, that and the idea of celebration; it stirred up a kind of festival fever, or maybe just brought it back to the city from Stratford and Niagara where it had run rampant all summer. People were bitten. They were curious. And they came. Even if a good percentage of every audience at the TDF was dance-related (performers, students, teachers, critics), no one could call that usual.

From the audience's point of view, problems were few. It's important to examine them just the same, as they involve questions of self-awareness (if I might refer to the TDF for a moment as a sentient being), of *raison-d'être*, of future possibilities.

The problems began with the beginning, appropriately enough, though it's the only thing about the TDF's opening Gala that one could call appropriate. Canada's three major ballet companies appearing together under the same roof on the same evening sounded like a surefire way to commence a celebration of dance. At

thirty dollars a ticket, however, it proved to be more of a damp sparkler. The green blazers of the National Ballet School students milling about the lobby provided the first sign that the Gala hadn't taken. Even with a heavily papered house though, TWP was only two-thirds full. And considering a linen and silver reception promised afterwards, this was not only disappointing, it boded ill as well. How could the rest of the TDF make it if the big three couldn't? How would the TDF recuperate the loss incurred by the Gala?

Well, it took only Toronto Dance Theatre's performance the next night - before a capacity audience - to set these fears flying. It was obvious from this performance that most people who were interested in the TDF regarded the preceding evening as a slight Preliminary that was in no way an indicator of the direction the TDF would take. By its uniqueness (not one of the three big companies would participate further in the TDF), the Gala had declared itself aloof from what followed; and, therefore, even its failure was unique.

Hints of the Gala's remoteness was there for those who could see in the two icy pas de deux - *Swan Lake*, Act II and the reconciliation duet for Titania and Oberon from *The Dream* - that the National Ballet of Canada saw fit to present. Stripped of all their theatrical wizardry and danced (well by Vanessa Harwood and Tomas Schramek) to the stark sounds of an upright piano, these choices seemed at best miscalculated. In simple terms of the space - not to mention spirit - even Ashton's *Monotones II*, for all its intergalactic iciness, would have been a more suitable offering. By presenting these two bits of choreography - literally bits, not even a whole dance - the National Ballet showed it neither understood what the TDF was about nor cared: a couple tokens of classicism would do. Les Grands Ballets Canadiens and Royal Winnipeg Ballet showed they cared more by presenting audience-grabbing works (*After Eden* and *Women*, respectively, sandwiched mercilessly between the National's duets), but there was no way they could transcend the isolation imposed on them as a one-shot Gala act or make their offerings meaningful as part of the TDF. Why did Jones begin things this way?

In choosing three ballet companies - and only the big three - to introduce a predominantly modern dance festival, Jones seemed to be saying that these companies were somehow more important than the others. If it was only his canny business sense telling him that Toronto audiences would not put out thirty dollars for modern dance, then we could accept the Gala for its usefulness. However, as the publicity for it was so negligible, the attempt to reach those who would pay so feeble, the aura the Gala gave off was that of a political coup; its fund-raising purpose seemed decidedly secondary, not to say aborted. Since it's obvious such events are not going to do what they should, then perhaps future TDFs should avoid galas altogether. This doesn't mean that the big ballet companies wouldn't take part (a dance festival of the scope of the 1978 TDF would seem incomplete without them); no, they would participate on the same terms as the other performers involved. An egalitarian approach to participation is, in fact, necessary if future festivals want to avoid encouraging the poisonous idea, held by many as a result of their conditioning, that classical ballet is a superior dance form; to encourage such a notion goes against the deep ecumenical grain of the festival set-up.

As it was, the 1978 TDF was guilty of omissions, omissions made on the basis of ignorance and of a hierarchical view

of dance that classifies genres with "Best", "Better", "Good" and "Embarrassing". Embarrassment would seem to be the first reason performance artists like Elizabeth Chitty, Janice Hladki, Mimi Beck, Johanna Householder and Louise Garfield (to name only a few) weren't asked to participate. What these artists do is not just unconventional in the usual sense, but so unexpected and, more importantly, so unrelated to what we expect a dance concert to be that they frighten us, threatening our very grasp on the concept, "performing art". Still, frightening or no, a dance festival must allow these anarchistic spirits space and time or, once again, it isn't fulfilling its ecumenical role.

In the original, wildly ambitious proposal for the 1978 TDF, Jones had posited an alternate dance festival to run concurrently with the 'main' festival. Besides the financial and logistic difficulties two simultaneous dance festivals would create, this idea would have proven too divisive and only bad feelings could have resulted. The sole way Chitty, Hladki and the others should have been represented was in programmes with a similar format to the other participants. Maybe they're not as commercially saleable as Winnipeg's Contemporary Dancers, Danny Grossman or Les Ballets Jazz, but there's no reason the TDF couldn't have offered programmes that included the works of two or three artists (similar in style to the Dance Artists series at Café Soho in 1977); after all, other groups in the TDF presented the works of different choreographers on their programmes and nobody criticized them for too much variety. Unfortunately, individual artists in the dance world are rarely allowed the same right to non-conformity as groups which can do as they like simply by being part of that sacrosanct species known as "Group".

Two representatives from the dance community, Margaret Dragu and Fulcrum Contact Improvisation, did appear at the TDF - in 11:30 p.m. shows. There is a fairly sizable audience in Toronto for after-hours entertainments - and Dragu, as one of its heroines, is an obvious choice. But what about Fulcrum? Fulcrum is New Dance (soi-disant) and not easily accessible to the after-hours crowd. What was Jones thinking when he scheduled it into an 11:30 slot? And then the National Tap Dance Company - it isn't the kind of group that would grab the 11:30 crowd either; its audience would seem to be both younger and older than the average modern dance audience. Were the late-night shows more evidence of a hierarchical view of dance on Jones' part; were they simply a convenient way for him to deal with everything he didn't consider "established" or "serious" or "good"?

All the 11:30 performers, with the exception of Dragu (who, despite a thoroughly inept show in which she was squeezed out of the limelight by a pathetic comedian named Arnie Achtman, got good houses every night) paid for the unlikely hour of performance with small - 20 to 40 people - houses on weeknights and 100 or so people on Saturday. Publicity, not one of the TDF's strong points, was especially weak for the late-night shows. To make matters worse, the critics for the daily papers couldn't cover them properly because of midnight deadlines. If future festivals insist on offering a similar option to the 8:30 show, then the organizers must define more carefully the nature and the intended audience of such shows and make extra allowance for the fact that they will not receive the same media coverage as regularly scheduled shows.

From the participants' point of view, the chief problem with the 1978 TDF

was a financial one. Most of the groups involved settled to appear with only a 300-dollar honorarium as payment: \$300 to cover payment of dancers and technical crew, transportation of equipment, etc. Some groups (Danny Grossman's, Judy Jarvis', Paula Ross' and Anna Wyman's), feeling that publicity was inadequate, printed their own posters. Fine for Danny Grossman who is heavily supported by Imperial Oil for just such exigencies, but for the others it was another cut in an already ridiculously low paycheque. Fortunately the Touring Office of the Canada Council bailed out the out-of-town groups with a small grant each. Groups from the host city, however, lost money.

Why, some have asked, didn't the dance community boycott a festival that dared to offer such an indecent contract (some like the National Tap Dance Company weren't even offered a contract)? Well, the answer is simple, terse: exposure. The concentrated nature of the festival set-up creates its own audience and the groups that consented to participate wanted to take advantage of it. Whether such exposure proved worthwhile or not, the TDF was exploitative, showing a profound disrespect for the very people who made the TDF what it was. It remains to be seen now whether any of the \$50,000 Canada Council grant the TDF received after its first week or the healthy box office take will go towards alleviating the financial deficit incurred by the Toronto-based groups, or whether it will go to pay for the linen serviettes and silverware.

Of all a dance festival's possible functions, the first is its ecumenicism, bringing together a wide variety of groups and individuals dancing in different idioms not only to share a theatre, but also to celebrate the (it is hoped) shared idea that dance, regardless of the shapes it makes, is exciting. The annual Dance in Canada Conferences are testimony, I think, that this idea is shared. At conferences, however, the emphasis is always on the political common-ground. A festival gives the spiritual kinship a chance to reveal itself. Sometimes in spite of itself, the 1978 TDF did just this. The large numbers of dancers and dance-related people who came many times to applaud their colleagues in other groups was extremely heartening.

But no matter what the participants think, a dance festival is not primarily a showcase for dancers and choreographers; it's for the people, the audience. It allows people the rare opportunity to see and compare. A dance festival is, to put it prosaically, a potential learning experience of immense value. It builds dance sophistication (i.e. a greater knowledge of the art) in an audience. For this reason alone, it was good to see a large contingent of private school (Branksome Hall) girls at the matinee performance of Winnipeg's Contemporary Dancers. These were girls who were probably raised on the notion that theatrical dance (if that word was ever mentioned at all in their households) is classical ballet, and, judging from their response, WCD provided both shock and revelation - the applause at the end of Judith Marcuse's sexy, humorous and scary *Re-Entry* was intense. More is the pity that other schools didn't avail themselves of the matinee performances. One wonders if publicity was responsible or simply disinterest.

(Publicity was *not* responsible for the National Ballet School's conspicuous absence from the TDF as their attendance at the Gala proved. If the school's administrators were really interested in educating their charges, then they should have taken them to see

Dancers' Directory

Pam Grundy

Over the past few years there has been a considerable amount of enthusiasm and support for the publication of a handbook for Canadian dancers. It was intended that such a publication would provide dancers and choreographers with information and listings pertinent to maintaining and furthering a dance career. This idea has now become a reality through the initiative of the Dancer's Forum, a sub-group within the Dance in Canada Association. During the annual association conference this year in Vancouver, the handbook issue surfaced once again at a meeting of the dancer's forum, at which time a committee was formed to investigate the possibility of a publication of this nature. The committee is headed by Sallie Lyons of Toronto. Sallie, additional committee members from Toronto, and other interested individuals have held meetings throughout the fall to determine the format and tentative table of contents of the publication.

Although many details are yet to be ironed out, information from across the country has already begun to be collected. Committees from each province will be collecting and collating factual information and researching specific essay topics. The material will then be sent to Toronto for final organization and typing. The following is a reprint of the tentative table of contents developed by the Dancer's Directory committee. If you have any comments, additions or deletions please contact: Sallie Lyons, 9 Humewood Court, No. 17, Toronto, Ontario M6C 1C9.

BUSINESS

A. Income Tax

1. Tips for filing as a:
 - a) free-lancer
 - b) company employee
 - c) combination of a) and b)
 - d) deferred income (what to do if you receive a grant in one-fiscal year and use it the next)
2. To include for each area:

where to go for more detailed information and listing of accountants, lawyers and legal aid services sympathetic to artists.

B. Funding

1. Provincial Arts Councils and what they can offer to individuals (i.e. choreographic grants, study grants, project grants etc.)
2. Private and corporate sponsors
3. Scholarships, awards, loans
4. Other sources of \$\$

C. Incorporating

1. Yourself (pros and cons and how to do it)
2. As a non-profit charitable
3. as a society
4. as a co-operative
5. other

D. Contracts as a:

1. dancer, choreographer or teacher (how to cover yourself, what to look for in a contract, the legality of one, how to break one, what recourse you have on broken contracts)
2. producer between: dancers, choreographers, designers, theatre rentals (union and non musicians' union, Equity).

E. U.I.C.

how to apply, what to expect, source deductions etc.

F. Immigration

1. Studying out of the country:
 - a) Visa types, where to apply, how long it takes
 - b) immunization
 - c) passports
 - d) work permits
 - e) health plans

G. Writing an effective resume

H. Creating Dance Spaces - preparing dance floors, etc.

PRODUCTION

A. Budget Checklist (to be published as is with any additions you can think of)

- theatre and rehearsal hall rental
- lighting and costume cost (execution and design), sets.
- salaries
- other rentals (sound system, video equipment etc.)
- promotion including local ads, flyers/posters, mailing lists & postage.

B. Program Checklist to include date, time, place, artistic credits, performing credits, technical credits, acknowledgements, funding for said production.

C. Promotion, the best for the least \$\$

1. list of reliable freebies for publicity
2. where mailing lists can be bought, borrowed or stolen
3. how to approach the media to ensure coverage
4. how to put together a good, cheap press kit.

D. Other Info and Resources.

1. musicians and composers for dance
2. Touring:
 - a) performance spaces in your area
 - b) sponsors to arrange tours
 - c) cheap hotels, billets, restaurants, etc.
 - d) promotional contacts

3. Funding specifically for production, and touring available from local arts councils etc.

4. Specialized services available for production:

- a) video and film places and people
- b) equipment rental places
- c) dance photographers
- d) costume and set designers
- e) lighting designers and technicians
- f) rehearsal and performance (traditional and alternative) spaces in your area.

DANCE RESOURCES-REGIONAL AND NATIONAL

A. Listing of Publications on Dance

1. magazines, periodicals, newspapers and books (particularly Canadian)
2. dance films and videos - again sources when possible
3. dance and theatre bookstores
4. information banks and archives (all unpublished information gathered for this publication will be available from the DIC office).

This is more a catch-all section. Feel free to include anything we have missed particularly if it's applicable to your area.

GENERAL TOPICS

A. Daycare - including subsidy, baby bonus and mother's allowance.

B. Essays - choreographers, government (municipal, provincial and federal arts policies, does your area even have policies?), political arts essays - arts drain, funding, politician's support, etc.

C. Federal Funding

REMEMBER - be selective, reproduce only information that you are sure is not available anywhere else. Otherwise list sources. When listing information that is subject to change (i.e. addresses and names of doctors and therapists) list only reliable specialists, cheap sources, etc. Keep in mind that all information called for is to pertain to *dancers only*.

BODY

A. Health Care:

1. Provincial health plans - how to join and what services to expect for how much \$\$
2. Provincial dental plans (see above)
3. Private health and dental plans - including company plans
4. Free clinics
5. Suicide, rape, abortion and V.D. Centres
6. Regular medical people:
 - a) doctors (particularly knee and foot)
 - b) physiotherapists (perhaps including sports therapists where dance ones do not exist). Also a list of facilities such as those as universities.
 - c) chiropractors
 - d) eye specialists (especially for contact lenses)
7. Alternative therapy:
 - a) Massage
 - b) Shiatsu
 - c) Constructive relaxation
 - d) Roling
 - e) Alexander
 - f) Nutritionist, homeopaths and naturopaths (add or delete as appropriate to your area)
 8. Health spas
 9. Health supply stores

B. Training

1. Post secondary dance courses (credit) - available through CAPHER
2. Listing of societies (i.e. RAD ISTD etc.) and dance organizations
3. Listing of alternative and related courses for dancers (i.e. other art forms, improvisation, administration etc.)
4. Summer Schools

C. Dance Supplies

1. Retail - stick to wholesalers that offer discounts or ones you don't find in your phone book.
2. Private - leg warmer makers etc.
3. Makeup tips and types.

Particularly in this section, but in all sections as well use your own judgement - we can't publish a telephone book of info. Stick to reliable sources with a life of at least two years. Wherever possible list sources to find information rather than the information itself, (i.e. See B-1.)

We have contacted the following people with respect to this national project. These contacts may not necessarily be responsible for the organization of the project for their province, however they would be able to give you further information about this project in your area. If you think you can assist in the collection or organizing of the material to be submitted from your province, be it researching, writing, envelope licking, typing or errand running, please contact the individual from your province listed below as soon as possible.

British Columbia:

Savannah Walling
531 Carral St.
Vancouver

Alberta:

Dick Foose
Alberta Culture
CN Tower
10004 104 Ave.
Edmonton TRR 4M3

Saskatchewan:

David Weller
c/o Regina Modern Dance Works
1915 Osler St.
Regina

BOURGEOIS



**Lily in her Search and Destroy t-shirt
Brussels /78**

photo/graphics: Peter Dudar

cont.'d from page 4

- Manitoba: Rosalie Goldstein
317 Park Blvd. N
Winnipeg R3P OG8
- Ontario: Sallie Lyons
9 Humewood Ct. No.17
Toronto
- Quebec: Dena Davida
3836 Berri
Montreal
- New Brunswick: Harriet Evens
Box 4
Cape Hopewell, EOA 1Y0
- Nova Scotia: Mary Turnbull
Halifax Dance Co-op
1672 Barrington St.
Halifax
- Prince Edward Island: Dr. Sydney Sparling
19 Villa St.
Charlottetown.
- Newfoundland: Gail Innes
5 Parade St.
St. John's AIC 4C8
- Northwest Territories: Linda Moncur
5302 51 St.
No. 113 Fraser Arms W.
Yellowknife X1A 1H3

UPDATE ON DANCERS' DIRECTORY

Much of the national organization of the directory is underway. Provincial contacts have been established and the table of contents is being circulated for input from the dance community. Now is the time for the provinces to begin the collection of information in their area. Because Ontario has such an active dance community, the collection of the material as suggested by the index headings is a mammoth task. Much of the information is factual, however there are many topics which require in depth research and a skillful report. We will need many volunteers from across the province to collect and organize material, to type, to address envelopes and a million other nameless jobs. If you think you can assist us in this project by collecting information on one topic, by organizing the project in your city or by organizing the project in your county, please contact: Sallie Lyons, 9 Humewood Ct., apt. 17, Toronto, M6C 1C9.

TORONTO DANCE CO-OP

Classes in Graham technique
100 Richmond Street East
Suite 309
Toronto, Ont.
M5C 2P9
for information call: 466-8954

"Dancing with Messrs.A." Arton's, a fictional faction.....

Clive Robertson

"Hello, I read the piece in Fanfare and am wondering whether you can employ someone who has experience with the C.N.I.B. reading texts onto cassette."

"Hello, I have a text titled **Living with Cancer** that I would like to publish on audio cassette."

"Hello, is this an investment item?"

Yes, throw your money down in that pile over there, not there - not that pile - that's yet to be unpacked even though its contents are all over the place, over there, watch where you're throwing those coins that box is filled with miniature glass animals, yes on cassette.

You're right - we are a dance space - just walk in and we'll dance!

Every morning I wake up and see her sitting beside my bed patiently and I look into her eyes and I know that apart from her patience Arton's doesn't love me anymore and it doesn't hurt me as much as might be expected.

Have you ever heard of an artist falling in love with an artist-space, especially with a name like Arton's? What's stranger is that the he-artist does all the usual things, -he changes her name, changes her attire, he tells her that she's functionless so she changes roles not just once but many times. He moves her from city to city but still she follows knowing that because he controls her image he has got to work non-stop to keep her socially alive and

appealing to all of his clients. And now? Now she is lying there completely cold with that "do your plastic-surgeon worst, you bastard" look and I think "God, what a bitch you've finally got me where you want me, you've finally become that inflatable doll that I always dreaded to be with."

Linearity is the shortest point between life and death boy, and don't you forget it I tell myself - so we know where we are but we don't know where we will be.

When the stitches were removed from her new dress Arton's was seen to be modelling an **ELECTRONIC PUBLISHERS** original but, as Margaret Dragu knows, all ballgowns are waitresses uniforms in disguise. Arton's cruised into Toronto wearing the bruises of a battered spouse and now I am glad to report is recovering well. Her boyfriend has become a tearful feminist and has planned ten publications on audio cassette, at least four new video publications, three special issues of *Centrefold* and the 1979 Canadian Video Open in Kingston is looking more promising than expected. So, they are back together at least in the Tango and no-one on the dance floor can suggest that they are not indeed dancing.

Marcella Bienvenue who also had an equally intense romance with Arton's would have a different story. Whilst

metaphors abound, In Video Traction could have been our joint exteriorisation of what it is like to keep a facility's intelligence alive: The Death of Television as Entertainment. No laughing-gas matter.

Someone asked me recently to write about networking and whilst it seems simple it is ultimately about working without getting caught in the net. Economically, as we all know, the Net is Grossly small and before anyone forgets it is *not* a business but an inflation, a crush. It's not a romance with an ageing widow or widower who after being invalidated for years will finally leave you with the estate - 'your' space is not your own eventual inheritance.

Well did you get lost in the metaphores? Could you not see the would for the pleas? You see of late we know who reads these articles (no it's not the government) and so this is an exercise of coding, couched in romantic language. Talking about relationships is relatively harmless, it's not how much you spill but what you Spill.

Incoming? We have an answering machine -24 hours a day, we would rather you leave a message. Other people have answering services but answering machines are better, they are like a poor man's telex, you can leave a good thirty minutes of talk. It's called dumping information. Tom Sherman and I are getting used to them, we can

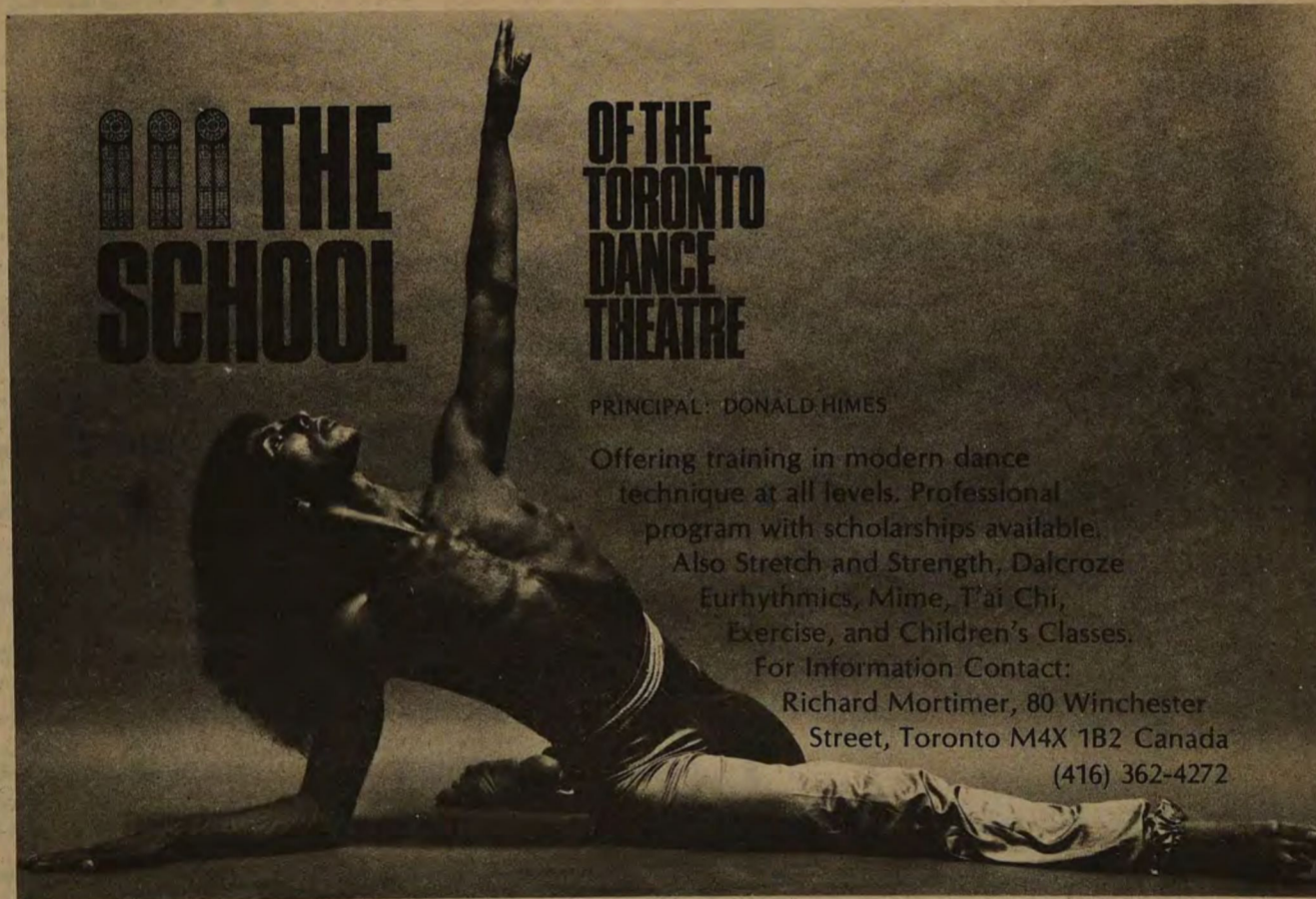
begin to place ideological bets - it's an aural tradition. We like being electronic publishers, at the moment it's like playing electronic music mechanically, but it will change.

Change? For instance: look how Canadians so hated the Statue of Liberty that they erected the CN Tower, dispensed with justice, and came up with the Statue of Control. Canadians are not slow. 'Get down!' is not a sexual order - it's a clerical command, on your knees.

This has little to do with Eaton's: "You can't buy love at Eaton's, they don't have it on the rack, there is no Complaints Department, to take a lost child back." (J.B. Bell) And even less to do with Arton's. Except that we can reassure you that we are still a department storage for art, it's just that we have had to cut down on the storage space.

For dancing Arton's has worn high-heel sneakers and blue suede shoes. Not for fashion. Heaven forbid! Not in this rag and roll town. As long as people smugly think that we are stuck here dribbling over high-art whilst they are on the street practising low-art we are happy - we need all the cover we can get. Arton's may not be a dry cleaners but the Man from U.N.C.L.E. drinks his cappacino in the back - and you can't be anymore contemporary than that.

C.R.
c. 1978



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Richard Mortimer, 80 Winchester Street, Toronto M4X 1B2 Canada
(416) 362-4272

Centrefold is published six times year in Canada by Arton's Publishing Inc., a non-profit artist organization. Publication address - 2nd floor, 217 Richmond Street West, Toronto M5V 1E2.

Interface published by Espace Tournesol in Edmonton is now a monthly with news, views and information about the Alberta scene. Write 11845 - 77th Street, Edmonton, Alberta T5B 2G3.

BALLET Ys Clown of Hearts

CHRISTMAS SHOW
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The Sunset Strippers Show Enrico Campana

Nothing. But gripped by the idiocy of the Box. CFCF. My childhood TV experience. My experience of the English in French/Italian Montreal. TV has been for me like the drain hole to a room. You watch the water, hypnotised, as it twists down the drain.

My identification of Montreal has always been, since childhood, with cheap foods. Hot dogs, fries, Mae West. I tried hard not to operate under this prejudice especially since I preferred the vivacity of the French to the colonially suppressed and non-entity of the English. And then Montreal grew up and became fashionable. Flair was added to vivacity. Third-world awakening. Affluent and consumeristic. But it still remains just a Vachon cake. A lot of artificial additives and cream.

Margaret Dragu

DIALOGUE GOALS:

2. The Hiring:

that it is a three floor club
a- top floor is a supper club - steaks and booze and a folk singer
b- main floor - the strip club with comic..

c- the basement - the cafeteria-beer parlour, draft...that the pay is....., the hours are, days off are, stations are....., vest is six bucks and can start tonight..... on....

3. The Owners Phone call

that he doesn't come there much that he vacations a lot - has money that a girl HAS to go down to the basement to improve business that owner and manager have talked about this before, and because Michel is not a creep (and knows the girls don't want to be down there etc.), that he has delayed for them...
the owner wins...

4. First Dressing Room:

That Marie is "in love" with this new guy.

She is waiting for him to come tonight... He is No. 467, but she is as unrealistically romantic as ever. She is always getting hurt. She gets her men from the club. She is used. But asks for it. But it still not fair that it is the way it is..... Pill popper.... Fear of aging....

That Pammy is tight with Maria. **Needs this club as a release. That Pammy has two babit-es and a lout and a mother to take care of who are all taking advantage of her... She keeps on trucking. She is religious. But she can con and wheedle things out of people especially Maria... Helpless looking but has an EDGE...

That Angie is frustrated and fucked by money. Her agent, etc...into older men because she thinks that they will protect her. So far no one has really protected her - she just has totally lowered her expectations about what can happen. Not open to it. A loner. Because she is scared.

Bobby is bitched out but a realist - in here for the money. No romantic illusions about what this life is or what this place is. Head screwed on semi-right... Ambitious. Selfish and cold - but a big vulnerable streak down the insides. Bobby and Maria don't get on.

8. Second Dressing Room

That Arnie and Angie are getting to know and like each other. That Arnie is ambitious - wants more than there is here.

Wants to change this club into something more. Wants to get a raise. Wants to get off.

Is a great guy and our hero. His girlfriend that he lives with is stepping out on him but he wants to give her a chance to wash that man right out of her hair. Rather than beating her up - or doing a revenge fuck...

Which Angie doesn't understand. They open up to each other. Explore each other's pain at the moment....



photos: Angelo Stea

cont.'d next page

Cops' hands tied by courts in crackdown on hookers



READER complains that Diane (left) and Debbie wore too much clothing.

Ackroyd, No. 2 cop in Metro, says that court have taken the punch out of a crackdown on prostitution in Toronto.

Deputy Chief Ackroyd says that while the force is doing what it can to control prostitution and harassment of innocent women, "under the present framework of legislation we have very little to work with."

The number of prostitution-related charges is up 200 per cent this year over last year. The increase in the number of reports of soliciting and harassment led police earlier this summer to bolster patrols by one-third, including the use of about six policewomen posing as prostitutes.

At summer over a age par We broug (prostitutes) charging the Cooke.

In February, the Supreme Court of Canada ruled that a woman who smiled at a man and offered sex for money was not guilty of soliciting. The court ruled that there must be an element of persistence and pressure on a would-be customer.

"Loitering is about the only charge we have left," said a police inspector.

In the 1960s, vagrancy provisions that police had used to control prostitution were removed from the Criminal Code.

And in June this year, the Supreme Court of Ontario ruled that the law against soliciting applies

an undercover policewoman, because the victims made no commotion during the incident.

"The nature of the disturbance must be more than a mental or emotional upset," Judge Zimmerman said in his decision.

"If there is no obvious reaction or retaliation then no disturbance has been caused . . . there is no breach of the peace."

Despite the ruling, police said they will continue to lay disturbance charges, at least until a meeting is held with representatives of the Ontario attorney-general's office.

Dan Heap, alderman for the ward which contains a town area known as The Track because of the number of prostitutes, said the court ruling that only prostitutes can be charged with soliciting is "outrageously biased against women."

enforcement problems would be eased if soliciting charges were applied equally to prostitutes and those who seek them, he said.

No



TTMAR AGEN'S



SUNshine girl

Sunshine Girls overdressed?

AS IF the Trudeau regime had **I HAVE** been looking and listening to our government and the would have to pay little taxes. The Sun identifies



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acc: jay 1-461-1166
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Three-pronged assault on 'army' of hookers

Yonge Street prostitutes beware! Metro chairman Paul Godfrey and Toronto Mayor David Crombie are forming an "action group" to keep you off the street.

Godfrey and Crombie say they are concerned at recent Supreme Court decisions on soliciting, and Metro police report that an "army" of prostitutes are patrolling the street between Gerrard and Dundas every night.

The Godfrey-Crombie group, which will include Metro Social Services Commissioner Ray Tomlinson and lawyer Morris Manning, will prepare a three-pronged attack on prostitution.

They will express support to Metro Police Chief Harold Adamson that policemen must be vigilant in stopping the street from going down hill.

The group will ask Tomlinson to put roving social workers on the street to help young girls.

...y lies in the mind. Travel and that Tracy wants to do.

Donald resigned, "economic pain during that winter were a good many people said, just not adequately represented," Abbott said.

waning popularity of the polls in southern Ontario was Prime Minister Trudeau's call an election this summer.

Glen didn't have to die in squalor

By PAUL MANN
 Staff Writer

Simple pride may have compelled Glen Hicks, a 59-year old diabetic, to linger in the deserted rooming house where he died of suspected insulin poisoning, even though he had a new place to move into.

Last night, a close friend, Bill Cameron, called to add a poignant footnote to the needless tragedy of Glen Hicks.

Hicks died in undeserved squalor earlier this month. He ended up in a cold, lonely room in a rooming



"Besides, he'd already paid the month's rent in advance on that place on Cowan Avenue and he said he would stay there until his pension arrived."

A sober, gentle man with few possessions, Hicks' biggest joy was plucking country and western tunes on a treasured guitar.

A disability pension apparently was his only source of income.

Cameron, a photo-lithographer on Tobermory Drive, Downsview, said Hicks had been a friend of the family for 10 years.

The following is the first part or element of a set called *The Sum of an Infinite Series: An Approach to Critical Art*.

The first part of the series is

Beyond Bondage or General Idea S on Ti Me Why Is Logic really just Association (A Prelude to Critical Art if you Want) Bruce Wilson

It begins with a

HIGH:(a), of great or specified upward extent, of exalted rank, of superior quality, slightly tainted, acute in pitch, tempestuous, exorbitant in price

PRO:(pref) before, in front of, for, in favour of for the benefit of, in the place of, instead of according to, by virtue of

FILE:I (n) instrument for reducing or smoothing roughness, elaborates, polishes, or perfects (v) to reduce or smooth roughness, elaborate, polish or perfect, removing defects II (n) device for holding papers and documents in classified order for convenience and easy reference

(v) to arrange and put away in a file for reduction of complexity and ease of perfection

III (n) a front rank man and corresponding rear rank man, row of persons one behind the other in single line, ordinary people as distinct from those of distinction or importance

(v) to march, move in file, to cause order

PROFILE:(n) outline of the face as seen from the side, any edge outlined against the sky or other background (v) to draw in profile or outline from a side view

HIGH

PROFILE:(n) a specified instrument of superior quality and exorbitant price but slightly tainted and acute in pitch used for the benefit of outlining the arranging and the polishing of roughness of ordinary people.

HIGH PROFILE ON FRIDAY 13TH, 1978 AT TORONTO, CANADA: The specified instrument, of superior quality and exorbitant price yet slightly tainted with acute pitch, used that night in favour of (for the benefit of) outlining and/or making visible the arranging and the polishing of the roughness of ordinary people against the background of a party above the city

The file was there in favour of and for the benefit of FILE. The party drew its outline against the background of the sky above Toronto. The high profile was not the party. I stress it outlined the person against the background of a party.

Yes.
How the person was to perform. Going *through* the motions. That's all it was. Specifically the High Profile was the person, upwardly mobile. The person performing. The set was the deck of the tower. The person undescribed and uninfluenced and a body at rest was the potential for the medium. What was to happen that night was intermedium. The ready-made. If it had happened in 1958, Kaprow would have called it a happening. Between Collage, Music, Theatre and Dance. Not a division between the Act and the Audience. A rehearsal of the audience again. High Profile has an audience only because it in itself was an audience as well. The General Idea was amongst it. Was it. Good Idea.

They usually all are.

Nothing really new. 1978, just another year, was added to and included in the nine other years portrayed in the fashion show. The Clichettes. It was *their* year that night. They seemed to define the fashion show itself by capsulizing the evening's events as presenting stereotype expressions of society *to me*. In 1977 I first brought to the attention of certain artists in Toronto that their work *could* be called, "post-semiotic", as opposed to the

"semiotic" work of "the well known" others. Elizabeth Chitty's **Lap, Drop, and Lean Cuts** were not acted out, just the endeavor, the real events were what happened. Sure they were rehearsed. Just as the audience needs to be rehearsed from time to time. It didn't only appear she was hurt, she really was. The sign *was* the reality. The stereotype expressions in High Profile, as in all works of General idea, are signs which designify themselves in becoming reality, rather than representing reality. Living it. Not thinking it. Monte Del Monte

Timothy Leary has described the LSD experience as a transmutation of consciousness from the semiotic and linear terrestrial circuits of the nervous system to the somatic genetic future circuits. Semiosis should not be seen as cyclical. Forget Jung here. Pick him up when he's more secure. Psychosis is valuable and real (to the schizophrenic). It is only by listening to his patients, can a psychiatric researcher learn more of the complexities of thought as being impulses within the central nervous system. Successful treatment is *put behind* research through the use of tranquilizers. Financial kick-backs from the pharmaceutical industry make the decision easier on the conscience. Remove the medication as the so-called "treatment", and psychosis can easily be studied at will. The psychopath knows he cannot accomplish what he wants if he continually stops to think by asking why and answering with because. The *only* problem is that our present civilization does not face survival the way he does. Either he conforms or faces one hell of a frustration. The compassion, empathy, and understanding for others that surfaces while in a state of frustration would be termed saintly in any other individual. The feelings are extremely intense. Real. But no. Sanity, whatever that is, brands insanity as not living in reality. In its insecurity it *has* to preach to all the world that what schizophrenia experiences is *so* unreal that "medication" is needed to SPLIT the sign from consciousness. The ultimate sickness in mental illness is that we have all been convinced of this. Society has been led to believe that the god-head figure exists outside, apart, and in spite of individual consciousness. That it *is* objective. Mystics all over the world have been trying to tell us otherwise for thousands of years, that it is subjective, that god and ourselves are one and the same. We are *each* the sun. We are all stars. You are It. We are each It and all It at the same time. The person is the sign. Artists have always stated their work to present, rather than represent. While the audience insists on believing the opposite. Margaret Dragu's **Sunset Strippers Show** does not represent anything. Rather it presents a real event. And that is all there is. Nothing more. The growth of Duchamp as an artist is to watch a transition from representing to presenting. From the made to the ready-made and from the abstract to the concrete. When the sign no longer represents, no longer is there a sign. The presentation is post-semiotic. *Beyond* association.

The fashion-show presents rather than represents. The stereotype expressions become living/breathing in high profile. Just as in each trip, Leary's body was resurrected, Osiris rose from his tomb, he was godly and eternal for awhile, so do each of the past ten years in the show transcend time. It is the

same which allows General Idea to resurrect itself with each presentation and year and still time and time again get away with repetition. "Pull it off" so well where others would fail. If I seem to contradict myself here it is because words are signs as well and *can* admit to the limitations of language. I am Lucifer Jagger will sing. The general idea is more. It has a destination to go *for*. Nineteen Hundred Eighty Four is what S is For. This is what the generals are saving themselves for. The presentation is a work in time. It is continuous but finite as well. This is a built-in self-perpetuation system. The reason why the work continues to live on, where others would fail, is because of what it is. A work within time that transcends time and keeps itself eternal but finite at the same moment.

At this point I must not question anymore my logic no longer exists out here. I can see my rationality below me and far away. Right now I am watching it fade out/away. Objectivity has left my awareness. My only awareness is myself. There are no more reference points to cling on to. All is intransitive subjectivity this moment.

General idea S on time. Does democracy work anymore? Can government still exist now? What of anarchy? Upwardly mobile? *Even without references. Language without logic? Anarchy again. Do our own emotional insecurities about the actual meaning of this word make perceiving any possible logical system within the event itself, hidden behind the sign of the word, an overly confusing and difficult task? What of authority also? Should it be in the hands of everyone at will or just a few at one time? What of it? What does authority mean? For sure it's a tool, a means and not an end, for the handling of a system of filing where there is always the fear of the anarchy-unknown-principle-present. An instrument such as High Profile but where the feelings are more intense. There was always the fear of psychopathic authority. Political paranoia. A device for keeping it all together. Author it "y". Instead of "z". Is the mean s (ing) to the end of the word as a sign. Its proper use and not abuse can be as a bonding agent to hold individuals together in the shape and structure of a system, we have always only assumed as working, called civilization. Only out of politeness. A bond (bound with) age. Authority is a bondage. Bondage in time. Bondage time. Bondage ti me. An obsession today. The Collapsing Universe: the story of black holes. Hold me. The cry to hold us all together is becoming a universal will. We're afraid it soon will be too late. Anxiety causing obsession. Can it only be 1984. The year no longer only represents. It's beginning to present itself right now. It's losing its ability to act as a sign. Act the sign. And post-semiosis again tie me. Within us all the year exists *this* very moment tie me. We'll reach it or miss it. It's obvious no thought is here. The general idea is to Miss 1984. Missing it presenting a pyramid in fashion and glamour. A Beauty pageant. A high profile. Upwardly mobile. High Profile being instrumental, not ornamental. But not getting carried away. In perspective. Logical. Objective. Polished. Pro FILE. Miss 1984. (because). It's within us now. Filing down the rough edges of ord in (ary) people.*

War and peace are close. Love and
cont.'d page 11

cont.'d from page 10

hate the same. A dreaded thought can become an obsession. Ti Me. The same obsession can also be a universal desire. Tie Me. Today. Life in File not O.K. Bondage has two meanings. Slavery and Unity. I'll avoid the obvious. Associate here. The S in the puzzle is Sado-masochism in bondage. Sado-masochism unbound DOES not exist. Does not exist. Sadomasochism unbound does not exist. If our society is liberated right now. This really says a lot for it. Does S & M does not exist? Without the pressure, there is no problem. Without the pressure there is no problem. Sado-Masochism unbound does not exist. It only presents itself. Does not represent anything other than (it presents) what it is. Post-semiosis again again. The S as well. Begins (the) sign and ends it too. The signs of the times. The signs of the tie me. A sign of time is Ti Me. When the S ends the sign it's Time. There is no bondage as there is no sign. There is no bondage WHEN there is no sign. Beyond bondage is not ti me. Beyond bondage is time. Time by experience transcends itself. The keys of Carol Pope have gone Gone away. Transcends time Transcends bondage General ideas of time beyond bondage beyond bondage upwardly mobile today beyond bondage beyond today

FILE D IN T I ME:(a poem not a ti me) Frank Drea vs The Colonial
Daddy's Folly a product of androgynous art nothing to do with
tennessee williams although its sad enough a woman to be
nothing like it a stage above masculinity all we do is look
up the landlord and me a daddy big daddy's going bankrupt
for a fifty to kelly the girl above who turns in me
she's the one who looks after big daddy lunches his fall fall
down daddy underneath kelly fall back an act associate
halloween without that brigette & margaret what are they do ing
here? daddy likes to look up at them up at them at it
act it his daughters an insecure look at she is the
rule quite a woman T Rex Lou Reed bang a gong brian
ferry the colonial has won over big daddy daddy's folly
the girl who's up right now up right now is the best whoever
serves me first is always the best cocaine benzedrine she
wears a table cloth cocaine means she's taking her table
cloth off soft refrain she's taking her table cloth off
beyond her bondage remains she flies off just a clap
she gives me the table high profile her nights are all the same
women out of bondage girlz out of women boyz & girlz
i wish she is the one write a file files away
flies a way cry sucker cry away baby cry baby's eye
threw away god god away why do we associate? logic
an associate a logic not a bondage an associate a bondage
is very critical critical very y is basic a critical?
the way basically to look up at the critical grows
art if you want only if you want a prelude the dude away
arE ligion no way where to pick up you up a
ray array is rE al a fifty third state a problem pick
up no problem to pick up pick me thin Liz lz Maria
love january erase the y adda ily march on



PAVLYCHENKO STUDIO

elem. graham mon. wed. fri. 10:00-11:30 KATHRYN BROWN

adv. graham tues. thu. 10:00-11:30 KATHRYN BROWN

elem. graham-limon tues. thu. 12:30-2:00 SUSAN McNAUGHTON

stretch and strength
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Jackson cont.'d from page 3

every group that appeared, just as they herd them en masse to see the same tired productions of *Swan Lake* and *The Sleeping Beauty* the National Ballet hauls out year after year. Of course, Betty Oliphant's disdain for any kind of dance other than ballet is generally well-known and the appalling ignorance and arrogance of her students well-characterized by remarks such as Luc Amyot's to the late *Globe and Mail* critic, Lawrence O'Toole, that modern dancers were only ballet dancers who couldn't make it. So much for ecumenicism. So much for Martha Graham, Doris Humphrey, Mary Wigman, Jose Limon. So much for the twentieth century.)

Perhaps future festivals might think of exploiting their educative value further - and not just for school kids. How useful might lecture-demonstrations be in raising the public's dance consciousness. And how exciting panels or forums discussing the controversy raised by certain dances. At the '78 TDF, Edward Lock's *Remous* (Groupe Nouvelle Aire), Marcuse's *Re-Entry*, Paula Ross' tribute to Emily Dickinson called *Venturi*, or even David Earle's enigmatic *Quartet* all cried out for debate. The same panels might also help to define the enormous popularity of groups like Les Ballets Jazz or Danny Grossman: why do they draw in larger crowds than Judy Jarvis or Nouvelle Aire; is it a question of accessibility or - what? There is so much the public - even the regular dance-going public - needs to learn about what makes "modern" modern, about its traditions and goals and how these differ from ballets than even with lectures and debates galore, one festival a year can, of course, do no more than gouge the surface; but that, at least, is something - a big something. And it would certainly act as an antidote to the vicious anti-intellectualism and gross insensitivity of Lawrence O'Toole's back-page article in the October *Toronto Life*, in which he accused modern dance of the heinous crime of not entertaining him.)

If it happens again - another Toronto Dance Festival - I know I'll hope for larger audiences for everybody, I'll expect decent contracts and I'll want to see the avant-garde, the anarchists, and the lunatic fringe of modern dance given more than token representation. But I also know I won't be wary of the idea again.



R I N M O N



Legends from Within

Melodie Benger

performed at Toronto Free Theatre, Oct./78
choreography: Melodie Benger
music: Murray Geddes

LEGEND 1. INTRODUCTION

There was a woman who was born with age. When she was young she found her language. It was not a language of words, but a language of the body. That is what she would talk with. That is what she would learn from.

She had legs like an eagle - thick, short and strong. She flew, when life permitted. She could soar very high, as if she had wings - strong flexible wings that could guide and sustain her. She knew that with a body as unusual as this she would either fall to defeat or learn and grow.

LEGEND 2. WINGS

There is one thing the woman knows for sure - she has wings. No one has ever seen her wings or at least no one has ever told her about them. If you ask her she will say that she can show you the exact place where they are attached.

These wings move all the time. Sometimes they make her glide or soar or fly with rapid beats. She certainly cannot control them nor does she want to. These wings are an entity unto themselves; they work in spite of the woman. They often make her feel very strong and directed; support her in her way of living. Other times she has no sense of them at all. She is too occupied to pay any attention to the wings.

What runs through the veins in these wings she doesn't know. The only thing she knows for sure is that they are filled with goodness, strength and truth.

LEGEND 3. SPONGES

It has been said that within the woman's head are sponges. Soft, beautiful sponges like those that grow in the deep blue ocean. When the woman opens her eyes and ears everything is absorbed by the sponges. Slowly it drips down through her heart, her fire and her legs until her whole body has assimilated the experience. When the woman is very tired and overexposed, the sponges become hard. What she sees and hears bounces back into the air. Nothing is absorbed. Nothing is assimilated. When she is rested and at ease the sponges once again become soft, moist and light.

LEGEND 4. PIT

There is a pit in the woman's stomach. Deep down where all the extras accumulate. There are times when this pit speaks out - "I am here, this is me, this is me, I am here. I am full and I want to shout it." Blood, air and residue accumulate down there.

The woman has a hate for this part. She wants it to calm down, lie flat. She believes it is a sign of ignorance. She does not want others to see that it is full and shouting out. She is embarrassed. Her pride is hurt. Her ego torn. She wants it to lie flat, to keep quiet. She tries to strengthen it, give it peace. She hopes that if it gets strong it will acquire knowledge. She wants to free it of its ignorance and free herself from the discontentment and embarrassment it brings.

LEGENDS 5. FIRE

Deep inside the woman is a fire. When anger approaches it sets the fire into a burning rage. The anger is filled with the woman's downfalls: jealousy and fear. It burns through the core of her emotions and infects her brain until she can no longer think. She begins to act not as a person, but as an animal who has no choice. She thrashes out at herself and at those she loves causing within her a feeling of guilt and fear.

The woman always listens in tense anticipation of the fire raging. She knows that her only defense is her mind; keeping calm, in control and thinking. Thinking is her only hope. Without her mind she has no hope.

LEGEND 6. THE SONG

Early in her life the woman began to sing. It seemed to everyone around her that she never stopped. From her voice came beautiful, clear sounds. There was no doubt that her soul and true feelings came through her body this way.

There was a time when the woman and everyone thought that this might be the woman's sole form of expression. But then she remembered the rest of her body and went on to develop it. As she did so she left her voice behind. It is believed that it is still there waiting for her to use it once again.

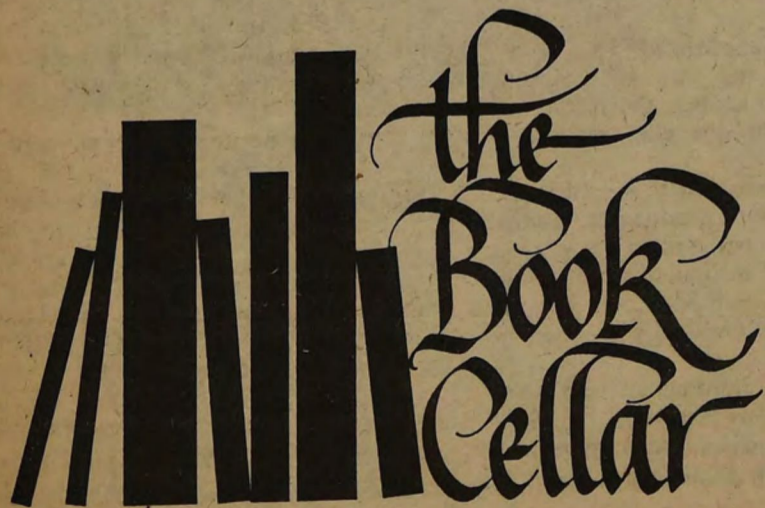


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Pamela Grundy

Melodie Bengier

A new era may be on the way for the Dance in Canada Association. Toronto based dancer/choreographer Pamela Grundy and Vancouver based dancer/choreographer Judith Marcuse were elected to the association's board of directors at the August conference - the first ever active dancers on the board.

What was exciting for the association is that dancers have generally become more vocal and more willing to take an active role in leadership. "This is second generation Dance in Canada. What this organization is breeding is more articulate, expressive dancers." Pamela Grundy is one of this new articulate breed - one of the reasons she was given the support of other dancers in the election. "I feel that the fact that Judith and I were elected to the board is a direct reflection of a change in profile or philosophy of the association. Performers directly related to the art of dance will be another dimension to a board that has been predominantly administrators."

Pamela's dance history goes back to her childhood. She was born in Windsor where she spent her grade school years taking tap and ballet lessons. She took a break from dance during high school but renewed her interest at the University of Waterloo where she earned a degree in kinesiology with a special interest in dance. After graduating in 1974 she moved to Toronto to work with choreographer-dancer Judy Jarvis who had been one of her teachers at university. Last year Pamela taught dance (she also taught track and field - one of the realities of teaching in a physical education department) at the University of Calgary where she expanded her interest in choreography. This led to her choreographing a piece for the Commonwealth games in Edmonton this past summer. This fall she has returned to Toronto to study with the help of a short term grant from the Canada Council.

Meanwhile came the election and the association's new board of directors. Exactly how she got on the slate is still a mystery to her but when she heard her name was included she decided that this would be as good a time as any to become involved. She knew that this year she would have the time and money to participate fully. She is adamant that there is no point in being on a board of directors if you don't pull your own weight. Consequently she willingly spent more than \$400.00 to fly to Vancouver for a weekend in September to attend the board of directors first meeting. Members of the board personally pay the travel expenses three times a year for board meetings across Canada.

As is true of many other members of the association, Pamela's commitment includes more than just attending board meetings. She is working with Nikki Abraham, the association's administrator, on a new membership drive. She is also on the programming committee for the next conference in Waterloo this summer, is on the dancer's forum and is helping compile a dancer's almanac.

One of the directions the membership drive is taking is to present dancers, particularly those who are members of companies, with information about the association so that the individual dancer can make a decision on whether or not to join. In the past it seems that companies have joined the association through their administrators and the dancers have had no direct contact with Dance in Canada. By presenting information on the dancer's forum and possibly creating a separate fee for dancers who belong to companies which are already members of the association, Pamela and Nikki hope to encourage a more direct involvement by dancers. Pamela noted one fear she has in presenting this membership drive. She is hoping that such a drive will not create friction between dancers and their company management. Some



companies have already left the association and more companies are considering moving out. Pamela feels that it is important for the association to reach the dancers if their companies will not belong.

This is the second year that Pamela has been on the dancer's forum. "The dancer's forum is a membership within the association consisting of dancers, choreographers and dance students which provides a more in-depth organization to act as a voice for dancers across the country. It is able to investigate problems which are particular to dancers." A group compiling a dancer's almanac has come out of the dancer's forum. It will be a book with information of value to dancers across the country. Orders are being taken now and it will be available to purchase at the conference this

summer.

Pamela considers Judith Marcuse to be a very important member of the board of directors. "She is an articulate, intelligent and enthusiastic person who acts on what she says." She hopes that Judith's background in ballet might encourage other ballet dancers to express themselves within the association. She has already found evidence of this at the past conference. Pamela's own political consciousness has been actively increased since her appointment to the board. Before then she felt that politics was too remote and indirectly affecting her life. She now knows that she can contribute politically in dance and that her contribution is directly related to her livelihood. Political action in one's own field creates an effect that relates to the larger political situation.

Frontier Justice, Canadian Style

John Faichney

It is no longer 'news' that government funds have been withheld from the CEAC, but that story, well told, is a long story to tell. Those who would know what actually happened (for there are those who prefer to remain ignorant) would do well to read the account given in the current issue of **Strike**, from which the following is quoted:

"That action was taken against **Strike** for its political views, and that it should be cut off because of a distorted version of what it stood for, is repressive, but that CEAC should be punished for the same is a further injustice. CEAC was quite independent of **Strike**, and a much larger and well-established cultural institution with many more concerns, many different from **Strike's**. Although some of the members of CEAC were involved with **Strike**, CEAC included many more who were not, but who suffered as innocent parties because of

the councils' decision."

To this may be appended the observation that, contrary to what some had assumed, the withdrawal of government support has not occasioned the CEAC's demise. The CEAC had made a commitment to the operation and maintenance of a video production studio, and having invested its resources into the development of that studio, is not prepared to let frivolous associations of private producers appropriate equipment that (experience has shown) they are incapable of handling.

But I mustn't allow my words to intimate bitterness; personal attacks are always refreshing, but they tend to obscure the structural contingencies that lead people to act in certain ways.

We all labour under the social relations of capitalism, a condition from which respite is never complete. Under capitalism, production of

commodities (be they food, shelter, clothing or culture) can be 'privatized' or can be 'capitalized'. To give an example: when you and your immediate circle of friends and/or kin buy your food and the pots in which to cook it, production is privatized. On the other hand, if you go to a restaurant, production is capitalized; i.e., in the course of serving you a meal and washing up the dishes, the restaurant owner (and no one else) realized a profit.

These same relationships hold in the case of a video production studio. Access can be restricted to a few (as in the case of TV or limited-membership co-ops), or an individual can buy, at great cost, the services of a commercial studio.

But there is a third choice, and in the long run, possibly the easiest. It might be called production that is 'socialized' (spelled with a small 's'). Here, the

studio is made available to all, according to a policy of which all users are knowledgeable and for which all users are responsible.

This takes time.

This takes effort.

This takes a shared commitment among users, to work out a policy that assures both authenticity of access and long-range continuity and development of tools.

It should be apparent that there is much to gain from such an arrangement. It should also be apparent that the 'artistic' video community has much to gain in aligning itself with the larger video community, of which it forms but a part. It is this larger community that the CEAC intends to continue to serve. But (and here I must speak metaphorically) there will be no room for the glib cowboy, the horn on whose saddle is long and stiff, whose lariat, lashed tight, is a tourniquet.

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"QUI DANSE?"

"It was called Saturday Night at the Museum, playing to a capacity audience at the Museum's auditorium, nine dancers/choreographers shared their experiences with the public."

Iro Tembeck, The Gazette, Feb. 13, 1978.

"Compared to the most active and avant-garde companies, 'Qui Danse' presented at the theatre workshop of the UQAM, reveals the real life of dance in Montreal."

François Roberge, Le Devoir, May 26.

Because of great public interest regarding the first two experiences at the Montreal Museum of Fine Arts and at the theatre workshop of the UQAM, "Qui Danse?" will present three new productions this season.

The first production will be held on December 8 at 8:30, December 9 at 7:00

and 9:30 and December 10 at 8:30 PM at the Pavillon St-Jacques of the UQAM, 335 E. Blvd. Maisonneuve (corner De Maisonneuve and St-Denis). Free admission. Suggested donation \$2.00.

The double objective of "Qui Danse?" is: to give young independent choreographers and dancers of Montreal a framework within which to evolve and experiment with their art as would actors, musicians or painters, and secondly to orient dancer/choreographers and public alike to events leading to a more creative and deeper understanding of dance.

This time, we will be presenting the works of: Iro Tembeck, Margie Gillis, Daniel Léveillé, Le Grand Jeu, Ilana Schwartz, Marie Chouinard, Angie Frank, Daniel Soulières, Fiona Griffiths, Monique Giard, Amarelle.

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DANCE ONTARIO CONFERENCE

some photos from the December Conference



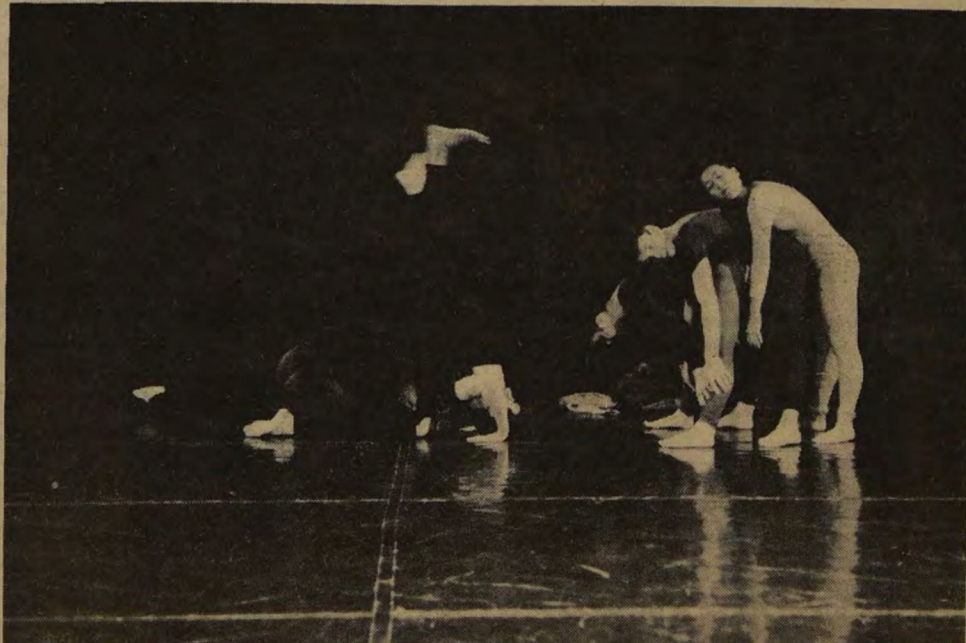
David Earle and Grant Strate at the Wine & Cheese Reception



Some other guests at the Wine & Cheese



Choreography by Carolyn Shaffer



Choreography by Ginette Morel