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THE MIDDLE YEARS

In 1976, Holloway's legacy was still in force. He had booked the company ~~them~~ on a tour that took them to Toronto in Februrary. They performed to the Paul Horn tapes at the Art Gallery of Ontario. They went on to Newfoundland, Nova Scotia, New Brunswick and ultimately to Pensacola, Florida.

During this time, several major works were created for the company by visiting choreographers. Plaisir d'Amour, a duet performed by Ken Lipitz and Shelly Ziebel, was choreographed by Cliff Keuter. David Earle of the Toronto Dance Theatre set his Baroque Suite on the Contemporary Dancers in the winter of 1976.

Holloway had explored a program sponsored by the Gulbenkian Foundation, which made it possible for the Contemporary Dancers to hire European choreographers. Norman Morrice, then the director of Britain's Ballet Rambert, came to Winnipeg under the auspices of this program and set two dances on the company, one in the winter, of 1976 called Fragments of a Distant Past, to music by Janacek. After he was appointed director of London's Royal Ballet in 1977, he came again and created another original work, Songs from the Auvergne.

Another important work of this period was Vanoucver choreographer Norbert Vesak's A Gift To Be Simple, danced to Shaker hymns. Vesak had set the famous Ecstasy of Rita Joe on the RWB. The Shaker theme echoed dance pioneer Doris Humphrey's 1931 modern dance classic, Shakers.

In the fall of 1976, the Contemporary Dancers toured The Pas, Flin Flon, Churchill, Lynn Lake, and Thompson--by plane. For the first time, the dancers went by Cessna. This little plane was followed by a DC-3, which carried the 3,000 pounds of equipment and landed always about an hour after the Cessna had arrived. To dancers accustomed to a blue school bus, travelling by plane was luxury, and the cost made Rachel uneasy.

In Montreal in February 1977, the Contemporary Dancers performed. Linda Howe-Beck of The Gazette wrote:

"The company, which opened last night at McGill's Moyse Hall, has matured a great deal since its two-night appearance here last year. Then, it was good; now it is the best Canadian modern dance company this city has seen in a long time."

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Rosalie Goldstein and David Williams organized a grand tour of the States for the summer and fall of 1977. The company would appear by invitation from director Norman Walker--choreographer of Three Psalms--at the Jacob's Pillow Dance Festival in Lee, Massachusetts, in August, 1977, at The Wolf Trap Children's Festival in Washington D.C. September 3 to 5, and at the Delacorte Dance Festival in New York City September 7 and 8.

Jacob's Pillow is the oldest dance festival in North America, dating back to 1931 when Ted Shawn bought the main house and the land around it. Shawn had already created for himself a major position in the world of modern dance as the founder--with his wife Ruth St. Denis--of the Denishawn Dance School in Los Angeles, a school devoted to the study of all styles of dance, from ethnic to ballet. Its alumni include North America's leading modern dance pioneers, Martha Graham and Doris Humphrey. Shawn bought the Pillow as a place where he could work with his all-male company. In debt in 1941, he leased the Pillow first to Mary Washington Ball, who established the Jacob's Pillow Dance School, and in 1941, the Pillow became an international dance festival.

At Jacob's Pillow, Rachel and the company performed with an eclectic assembly of dance groups, including the Bhaskar Dancers of India, the Royal Danish Ballet, Joyce Cuolko and Youri Vamos, Teodoro and Isabel Morca, flamenco dancers, and Twyla Tharp Dancers and Dances.

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DANCE IN CANADA

Rumblings were being heard from the Canadian dance community. In 1976, at the third meeting of the Dance in Canada Association in Halifax, members had complained bitterly about the Dance Office of the Canada Council. Dance in Canada was asked to address the situation. As a result, a delegation of five, including Grant Strate, Rachel Browne, Brian macDonald and Charles Lussier, met with Monique Michaud before the Winnipeg meeting. - who was fifth?

The delegration voiced some strong opinions, particularly about the difficulty of communicating with the Dance Office of the Canada Council. [redacted]

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It is reasonable to suppose that from that meeting until the Dance in Canada meeting in Winnipeg in 1974, there was a great deal going on in the backrooms.

There was a plan to develop the Canadian Association of Performing Dance Organizations (CAPDOA). The organization was formed right after the meeting with the Canada Council--the first meeting was held in the boardroom of the Canada Council, with Monique Michaud in the chair.

According to Grant Strate, the Dance Office of the Canada Council only wanted those people funded by the Canada Council to be members of Dance in Canada. The entire first meeting was spent trying to define 'professional'. Monique Michaud was asked what she regarded as professional, and she replied, 'What is professional are those people we fund, and nobody else.'

Earlier also, according to Strate, there was an attempt by the Canada Council to define the National Ballet School as the centre of excellence and the guardian of standards for all of Canada, and to make it the school that provided dancers for modern dance companies.

They had asked Peter Simpson (?) to do a study of the three professional schools--the Royal Winnipeg Ballet School, the school of Les Grands Ballet Canadiens, and the National Ballet School.

Simpson did the study in three parts, and each part was given to the organization that was the subject of the study. Each organization was not supposed to see the other parts of the study. However, Dance in Canada--and Grant Strate--ended up with all three of the parts. Says Strate, "It was a very clear attempt to make the National Ballet School the main school in Canada, to feed dancers to the big national companies. And there was a suggestion that the other two schools should be funded, but very minimally."

"I tried myself to stop that from happening," says Strate. "But by the time we got to Winnipeg, these people watned some of us dead. Betty Oliphant, Monique Michaud...Ludmilla Chiriaeff was sympathetic to the assocition and the things that it stood for. And I think Arnold Spohr was too, but he didn't take a stand. Too diplomatic."

When the fourth Dance in Canada conference ~~came together~~ convened at the University of Manitoba in the summer of 1977, ~~when the Contemporary Dancers and RAchel were at Jacob's Pillow,~~ there was a campaign to split the organization in two--those companies funded by the Canada Council, and all the rest.

Monique Michaud addressed the plenary session, and the place erupted. There were some strong words said, and some attacks on Monique. Betty Oliphant, head of the National Ballet School, supported Monique, ~~of course~~, and ~~there were~~ others were upset at the ~~rotten people~~ GSC who were trying to get Monique Michaud. It ~~became a bit of~~ was a catfight. ~~Betty pulled~~ Oliphant made the dramatic gesture and walked out of the association, ~~as the grand gesture~~, as did Dance in Canada treasurer and TDT general manager Roger Jones. But nobody else followed, and both organizations came back into the association later.

Both were part of a faction that opposed the heavy sniping that other members were directing against the policies of the Dance Office of the Canada Council, which seemed to favour the large national companies in the east. Another group attempted to have the assocation declare a vote of non-confidence in certain members of the board, and even in the board itself.

At this meeting, all the elemtns of dance came together for the first time--independent dancers, teachers, the professional companies, the ones on operating grants, the ones on project grants, the critics--it was said to be a very strange dynamic. There were a lot of accusations from the established groups, that the association was not serving them.

The fighting inflamed What Dance in Canada chairman Iris Garland termed "deep wounds" in the dance community--the "majors"-vs.-the rest split--those funded by the Canada Council vs. all the others.

What did this achieve? CAPDOA did find certain interests and certain services within its own organization that a national organization simple couldn't provide. It's narrower, it's much more specific. Dance in Canada is more concerned with the dissemination of information, and improving standards across all fields.

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Dance in Canada was unable to convince the Canada Council it was truly representative. The country's eight "major' companies--companies existing on operating grants from the Canada Council (among them, Contemporary Dancers) pursued their own interests without the help of Dance in Canad. This inability to speak for the full spectrum of Canadian dance was said to be the reason the Canada Council reduced its grant to Dance in Canada in 1978 from ____ to _____.

But Strate claims that Dance in Canada was always representative of all organizations in Canada, even after the split. The Canada Council cut the funding because they didn't want the association to exist, says Strate. "Monique was the centre of it all, and she wanted it dead. And I think she was quite surprised that it didn't die." (?) delete?

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During this time, Rachel choreographed a dance dedicated to her oldest daughter, Ruth, exploring a mother-daughter relationship. Once again, Rachel collaborated with Winnipeg folksinger Jim Donahue. With Suzanne Oliver dancing the part of the daughter, and Rachel that of the mother, the dance became one in which the emotions of two women in conflict are expressed.

The company began holding its own choreographic workshops once a year. Called Dance Experience, ~~these workshops uncovered~~ some real choreographic talent. Stephanie Ballard, Tedd Robinson, Ruth Cansfield and Gail Petursson-Hiley, all company members, evolved as choreographers out of these workshops.

~~On one of Rachel's trips to New York, she~~ was holding auditions at Morelli's Studio, ~~a rented studio,~~ when she saw a poster for the New York Dance Collection advertising a live performance by Winnipeg's Judith Lander, for her collaborative work with Lynn Taylor-Corbett, a song cycle called Diary. Rachel talked to Judy, who by hat time had already become well known in Canada for her performances in the original production of Jacques Brel is Alive and Well and Living in Paris. Lynn Taylor-Corbett and Judith Lander had met in 1975 when Corbett's husband, a record company executive, was trying launch singer Lander on a recording career.

David Williams submitted his letter of resignation November 1, 1977, to board president Paul Walsh. Williams opened a small art gallery, the Osborne Gallery. But he was never able to solve his problems. He died alone in his apartment in the winter of 1985, apparently of a seizure.

"All this happened over 10 years ago," says Rosalie, "and I can still feel all the anger, the sadness and the tension. Rachel wasn't strong enough to run the board. She had to feel every one on the board was her personal lackey. You have to develop a group of people around you who will support you and back you up, and not question what you're doing. The people on the board were not evil, but they didn't know what they were doing.

Rosalie, as Assistant Manager, appeared to be Williams' logical successor. But the board instead appointed Janice Fontaine, the publicist, to manage the company, and Rosalie became the booking agent.

Janice Fontain was romanticaly involved with Sergei Sawchyn, the impresario who had managed the RWB during Holloway's time there and after. Sawchyn had booked the RWB into the Soviet Union, and to Europe several times, causing subscriptions to jump astronomically.

By the time Janice had assumed the managership of the Contemporary Dancers, Sergei was setting up the Cantour booking agency in Toronto. Janice prevailed upon Sergei to speak to the Contemporary Dancers, and there was hope he might do for them what he had done for the RWB.

Paul Walsh says, "After we got into this trouble, and we limped along, we searched for a managing director. We turned to Sergei Sawchyn for advice because Sergei had been a freiend of the company and was a friend of Rachel's, and he came into town, and we consulted with him, and we hired him as a consultant, and we retained his Cantour company to represent us outside of Manitoba. He said that if we were to engage Janice Fontaine as our executive director, that he would work very closely with her, and that the two of them would work well together. Well, the two of them were working well together otherwise.

Contemporary Dancers tried to make a deal with Sawchyn. But there were other problems with him as well. The board wanted his guarantee that he would be committed to the company. This he was not willing to give. His other interests prevailed, he moved to Tornto to develop Cantour, and left Janice in Winnipeg at Contemporary Dancers.

Walsh says," And so, Janice Fontaine was the executive director. And she did a wonderful job for the company, booking tours, getting us up north, and getting us into American festivals. But Janice hated figures. She hated dealing with numbers. So the Canada Council applications had a lot of flim-flam in them, and a lot of softness in them. When you apply for your grant a year ahead, you have to tell them what you are going to do to justify all your expenditures. Well, Janice did a lot of filling in the blanks, ascribing costs to works, so we could justify our grant each year.

"When Monique Michaud and other people from Canada Council would come in to interrogate us on these things, and put us through our ritual dance to justify the numbers, we tried to make strong political pitches to the Canada Council, about how these things coulcn't be better ascertained."

Janice Fontaine and Rosalie Goldstein were often in conflict. In the end, Janice fired Rosalie, who withdrew, but later rejoined the board. Rachel gave her support to Janice, but somehow part of Janice always seemed to be in Toronto. Walsh says, "The company limped along until the end of my term as president, and then, Janice Fontaine had just had it. It became readily obvious that she couldn't handle the 'book' end of it, and she, one day, just threw it in and we were witout an exectuvie director." Janice left Winnipeg and the Contemporary Dancers for Toronto and Sergei in 1980.

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THE POLES

During Janice's time, the company had to surrender its third floor studio at 160 Princess Street to the Prairie Theatre Exchange. The new studios were at 89 Princess, less satisfactory and more expensive. The studio was filled with pillars that got in the dancers' way. Walsh says, "There were two poles in the middle of the studio and they weren't ethnics! They were made out of large pieces of wood. The company couldn't really rehearse very well there."

Monique Michaud remembers, "I remember one meeting in a new studio which was filled with posts. They were quite proud of their new studios, but it was amazing that they even would have considered working in that kind of an environment. It still see the physical set. It was quite dark..."

In December, 1979, the company left the poles behind for a new space on the second floor of augustine United Church on River Avenue near Osborne Village. The large studio there is 960 square feet, with no obstructing pillars. The rent was half as much, and iot was renovated to suit the dancers' needs for $6,000.

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Walsh must have felt he owed the company one for his disastrous decision on Paul Horn, ~~for which he felt some degree of responsibility~~. He came in every day, to make sure the cheques were signed and that money was coming in.

He guaranteed an $80,000 loan at the bank. "I owned the company! It's a giddy feeling. I just didn't think in my wildest dreams that the funding bodies would let the company fold. If they had, I might have been insolvent. We were desperate!"

The search for a new manager was on again. This time, the board set up a search committee and conducted a proper search Out of the interviews came a new manager--Tom Scurfield.

STEPHANIE BALLARD: THE HEIR UNAPPARENT

Stephanie Ballard now works as a successful freelance choreographer, teacher, and artistic advisor. She maintains a pied a terre in Winnipeg, but is closely involved with the Montreal-based solo dancer Margie Gillis in Montreal and works as her artistic advisor, and production co-ordinator. She returns often to Winnipeg, and has a continuing association with Contemporary Dancers.

Rachel was in the series for these awards.

She has the distinction of being the only Winnipeg choreographer to have received the three major national choreographic awards--the Clifford E. Lee award in 1982; the Chalmers in 1984, and the Jacqueline Lemieux in 1986. She won third prize in the choreographic competition in Cologne in 1986, and works all over the world.

She has over the years made it her business to collaborate with other Winnipeg artists--with Fred Penner on a full length score and Christmas Carol, Tedd Robinson on a score, Randy Newman, and visual artist Jack Butler, poet Patrick Friesen, and stage director Kim McCaw in the 1987 multi-media production Noah.

She has worked with the Manitoba Theatre Centre, the Winnipeg Symphony, Music Inter Alia, and has close ties with the RWB. Community is important to Stephanie, and that is apparent in her work.

Stephanie is a strong, vital, dramatic woman. Her eyes are light blue and startlingly wide. Her hair is wild, crimped, bleached, wired, alive. Her voice is husky from smoking long, brown cigarettes called Mores. Her clothes are loose, daring, her body thin; she ~~makes just living~~ exciting and elegant ~~by the way she moves~~.

At the same time, she has the worn look of someone whose work is physically hard, ~~and~~ the set of her mouth is similar to that of the RWB's Evelyn Hart, ~~in that~~ the lips meet evenly, a look that carries with it the suggestion of smiling through pain.

I talked to Stephanie twice, three years apart, at her River Avenueapartment. Both times she sat on her couch, smoking Mores, her vivid blue eyes wide as she talked animatedly. The first time, she was wearing faded blue jeans, that had been writtn on them in marker, a torn vest and a T-shirt. Her hair was short and frizzy. This was the earlier Stephanie.

The later Stephanie was smoother, more successful, more evolved, happier. It was a hot evening, the sky white, the time just before a performance. Stephanie was wearing a black dress, the kind with intentional wrinkles, tied at the shoulders with shoestring straps, and wore a fragrance I thought might be White Shoulders.

Although Stephanie's apartment is the standard modern one-bedroom, ~~she has made it all her own~~. It is unique and individual. The living room faces south, overlooking River Avenue. The windows are large, opening to a balcony, and provide lots of light. There is a sort of bar or counter that goes around the door to the kitchen., and a hall leads down to her private quarters.

On my most recent visit, I noticed that most things hadn't changed. The wine-colored sofa with the little white dots in it was the same; the cream-colored wallpaper with the Laura Ashley motif in it was the same. I wasn't sure whether the Dhurri rug was new or not.

Stephanie has an affinity for dried flowers, wreathes made of twigs and flowers, pale, faded pinks and blues. On her glass-topped coffee table was a bouquet in a vase, and a postcard of Leslie Dillingham, a friend and colleague.

Stephanie had been making a costume. On the rose-colored rug floor by the door is a circle of cream-colored net, a skirt. On a hanger on the doorknob is a long-sleeved top made of some loose, flowing fabric. In the corner by the balcony door is an older model electric sewing machine, where she'd been working. .

Stephanie graduated from Grade 12 at University High School in Los Angeles in 1967, and spent one year in the dance department of San Francisco City College. She graduated from the San Francisco Conservatory of Ballet and Theatre Arts in 1971. She also worked with the Conservatory's company, Celeste.

In the spring of 1972, she came to Winnipeg to visit a man friend who was in the professional program of the RWB. She was 23, not dancing at the time, and although she'd heard there was a small modern dance company in Winnipeg, she had no intention of studying modern dance.

"When I landed in Winnipeg,"she said, "I thought it was the strangest city I'd ever seen. I'd done lots of travelling, but it'd never been outside the States. Winnipeg had a magical feeling. It was so isolated. It takes so long to get here from anywhere."

Stephanie's RWB friend suggested she call the small modern dance company. She didn't want to. She went back to California, and worked as a companion to a crippled woman. But the man in Winnipeg kept writing.

"Finally, he came and got me," she says. "I remember calling Winnipeg from a shopping centre in Palo Alto, and speaking to Bob Holloway about the apprentice program. Holloway said, 'Come by, and take the company class and Rachel will speak to you.'

"I can remember walking into the old studio. An incredible smell came from the Pollock School of Beauty. You had to pass by these incredible fumes. The ballroom was a beautiful space with windows that overlooked the city. I changed my clothes and took the class. I didn't realize at the time that I was taking the class from James Waring, one of the foremost choreographers in North America. Immediately following that class, Rachel looked me in the eye and said she'd like to work with me, would I like to join the apprentice program."

The apprentice program was set up to train the dancers for the company, and was directed by Rachel.

"It was a golden year," Stephanie recalls. It was the 72/73 season, and there were six visiting choreographers.

"I fell in love with the company. There was such freedom in the air. Rachel had worked very hard. Holloway was fired up. They had a hard time with one another, but they were the magical dynamic duo. An artistic director wants to build and grow, be true to the work. I was fired up , and believing in the possibilities. I had had very good training in the work, respect for the work. I had done extensive touring with a small ballet company, and I learned to sew. I was more experienced and more disciplined but I had no modern background. I didn't know how great James Waring was, And now I was in a position of knowing what was going on. I understudied, and was there for when Paul (Sanasardo) came. I progressed rather quickly. Rachel was supportive and encouraging. I thought the possibilities were limitless."

The apprentices were assigned to understudy the principals. Stephanie became the first apprentice to enter the senior company. She had been standing in the wings, except for the rare occasion when the principals' parts were taught in the other tiny studio. Sanasardo created the trio Metallics, and Stephanie understudied the solo woman. She was extremely excited about it, but wasn't able to make it through the solo once while Sanasardo was there. "I was scared to death," she admits. There was no way, being understudy, she thought, she would get the opportunity to perform the part. "My job was to do it before he left. I did the role, did it very well. It was a breakthrough for me."

She worked with him the following summer, and received permission to dance the role, because the original dancer assigned to the role couldn't come back. She also became the company's wardrobe mistress.

Rachel asked her if she would go on tour. "It was important for me to be an understudy," she says. "I spent my whole first year as an apprentice. Now I had been put into pieces by choreographers. And I was getting paid for working as wardrobe mistress. I was janitor too."

In the fall of 1973, Stephanie was taken into the company. "That year was ideal," she says. "I had the knowledge and experience to do the job of wardrobe mistress." She and her RWB friend were together as a couple, and they bridged the gap between dancers in the two companies.

"It meant a great deal to me to be in the company," Stephanie says. "I signed the contract. I was full of confidence. I was willing to work for years in the company. Discipline is very important to me. Rachel had more of it than most." In the summers, Stephanie studied in Toronto New York, and Montreal. "I was full of desire and curiosity. I studied every summer on grants I received. I was very lucky, I received a lot of funding."

"When Norman Morrice of the Ballet Rambert first came, (in 1976)" says Stephanie, "Rachel said, 'I can't take Norman to dinner' So I had him over for dinner. I didn't even know how to cook! I entertained all the time, but I didn't know how to cook. I just stood there. He was the most handsome man, with this incredible talent, and a degree in engineering. I had seen

the way that he felt about his dancers. I knew he was doing something right, and I was fortunate to be able to spend more time with him, to observe his process, his way of approching the work. I appreciate his intensity, and sensitivity. He is one of the wise men of my life, not unlike my friend and mentor Arnold Spohr. It's one thing to respect and be in awe of an artist. It's another thing to be aware of his or her process. He set an original piece for us. It is something in terms of getting the choreographer in the first place. Then the choreographer often takes peices that are already set, that willl reach the community that are sure-fire. But he set an original work, and that was very special."

Stephanie was a strong and expressive dancer, praised by the Toronto critics. Her life was dance. She is proud of her work as an accomplishe dancer, which she attributes to Rachel. "Rachel's choice of choreographers was excellent. Challenge, demand, and inspiration." She toured Canada with Paul Horn, appeared on TV specials, worked consistently in the Winnipeg seasons with the company, worked with Judith Lander and toured nationally and provincially with the company. "For a dancer, it was a dream," she says.

But in 1977, she contracted rheumatoid arthritis. This disease forced her to stop dancing at 26. She went to many doctors to find out how to deal with the pain, and left the company for a time to seek treatment--Rolfing, a deep muscle therapy--in California.

A note Stephanie penned to Rosalie Weidman during this time states--"Much love to you my dear! I've had some pretty fantastic revelations lately! Could you please send me a rough outline of touring next year? It's very important that I know what is expected in terms of endurance before I can make a decision about dancing with the company or not. Please as accurate and as soon as possible. I really want to come back! But the fear of hurting my body is still very fresh to me. this is between you and me, OK? I love you--Stephanie."

For someone so committed to dance, this was indeed a tragic blow. With her performing future in dance blocked, Stephanie turned to other outlets. She applied for a grant in dance from the Manitoba Arts Council, which awarded her the first senior

arts grant in dance in 1977. "It was such a wonderful time," she says. "Here were the facilities. Here were the visiting choreographers, here were the dancers. so I began to learn the craft of choreography. As a dancer, I had always had respect for choreographers. Respect! I was in awe of them. And now I had the exposure and opportunity to try."

Stephanie became director of the apprentice program in 1978, and directed the training and performing program for seven dancers, with performances, tours of schools and senior citizens' homes. She used her own choreography, and administered the program herself. She takes great part in her contribution to the training of Ruth Cansfield, D-Anne Kuby and Gaile Petursson-Hiley. "These very special dancers have been a great inspiration to me," she says.

January 17, 1980, Stephanie succeeded Ken Lipitz as Associate Artistic Director. Lipitz left to take over the Concert Dance Company of Boston. Paul Walsh suggests that Lipitz and Ziebel felt their progress blocked by Rachel, but Lipitz gives no indication that this was the case. He does not see himself as a political person, and claims he had no interest in becoming artistic director.

But sometimes Rachel and Stephanie did not get along. "She was intimidating," says Rachel. "But she was extremely talented and capable, and very ambitious, very tough and very artistic."

Next October, Stephanie's Construction Company was performed with Brian MacDonald's Tryst in the fall program. Lynne Robson of the Free Press said, "Its a something-for=everyone dance, with a smattering of country hoedown music, and a dash of classical. The fact that it not only works, but works very well, attests to Ballard's growing choreographic reputation."

Stephanie was just hitting her stride. For the December 1980 Christmas Show, the company wanted to do A Christmas Carol, and Stephanie was enlisted to create the show.

In Sonoma, Califorani, Stephanie had seen a print of an unfinished 19th century painting by Robert William Bass, called Dickens' Dream. It depicted Charles Dickens sitting in a chair, surrounded by dream-like images of characters from his book.

Taking her inspiration from this painting, Stephanie choreographed an 80-minute Christmas extravaganza for the compahy called A Christmas Carol, which Richard Garlick, writing in Canadian Dance News, called "easily the most elaborate, expensive and technically challenging production the 10-member troupe has ever tackled, and "quite simply one of the high points in the company's 17-year history."

A Christmas Carol was performed in the 800-seat Manitoba theatre Centre, and the entire run of five December shows was sold out. William Chesney, the MTC's scenepainter uased the Bass painting as the basis of a huge scrim that showed Dickens sitting in his study surrounded by characters from his books.

Stephanie feels it was a successful production. "It was a fine production to put on," Rachel agrees. "Our first full-length modern dance production. It was a terrific family show, it sold well in Winnipeg. But it was costly to tour."

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Rick Muller informed the board April 9, 1981, that Stephanie would be re-hired as Associate Artistic Director and would concentrate on choreography. Tom Scurfield reported Stephanie was very pleased in the change in her duties.

In June, 1981, Dance Spectacular was held at the National Arts Centre in Ottawa. A combined performance of all the dance companies in Canada, it included Stephanie Ballard's new work Prairie Song. The work was also included in the NFB film, Gala, made of the huge event.

It was the first time all the dance companies in Canada got together and performed," says Stephanie, lighting another More, and leaning back on her sofa. "There were 93 dancers on stage, all in different costumes. We received more publicity than ever before. Everyone agreed that the work--(Prairie Song)--was very strong. It was a lucky thing for the company that they chose my piece. It gave them great exposure, and earned them a lot of respect."

Prairie Song was reviewed in the London Times and in Dance Magazine. Writing in the Times of London June 17, 1981, Noel Goodwin said:

"A tragic counterpart (to another work) was perhaps to be found in Stephanie Ballard's Prairie Song for the Winnipeg Contemporary Dancers, a group first formed in 1964. To a tape of guitar, harp and keyboard pieces by Granados, Bartok and others, and in the choreographer's own starkly dramatic design, almost white on white, the five dancers performed their metaphors of the prairie experience in its solitude, violence, fear and dependence. Ruth Cansfield in a long first solo was a dancer of singular beauty and poetry."

Norma McLain Stoop for the September 1981 issue of Dancemagazine, said:

"Winnipeg's Contemporary Dancers was represented by Stephanie Ballard's unique and intense Prairie Song, a dance essay on isolation and loneliness. Music by Enrique Granados, Bela Bartok, Alphonse Hasselmans, Enresto Halffter, has been magically woven into a seamless accompaniment. The clever staging wchih consists of a white table with four white chairs and another white chair some distance from them, together with Ballard's gracefully designed white costumes, and Larry Isacoff's evocative lighting add much to this work, danced meticularlous by three women and two men. I strongly feel that this moody, surreal study of detachment and relationships is an important work."

March 23, 1982, after the Board announced it had cancelled the Camden Festival trip, Associate Artistic Director Stephanie Ballard won the Clifford E. Lee Choreography Award, which carried with it a $3,000 prize, and six weeks at the Banff Centre.

In the company's evening of dances entitled Romance Lives, performed in the fall of 1982, Stephanie and Tedd performed Stephanie's Time Out, a duet based on the lives of Zelda and Scott Fitzgerald.

In February, 1983, Rachel Browne stepped down from the position of artistic director--a story told later in this book. Many people, including herself, felt that Stephanie Ballard was Rachel's natural successor. But the board did not share this assumption, and did not offer Stephanie the position of artistic director. Instead, they invited her to apply for the position along with many other candidates. "Moti wanted me to have the position," says Stephanie.

Rachel placed the ads for the new artistic director and did the interviewing. Walsh says, " The search committee auditioned a group, including some people who had prior history with the company." Walsh claims that Shelly Ziebel and Ken Lipitz had left the company feeling Rachel was blocking their progress. Ken and Shelly were among those who were approached.

Stephanie felt badly treated--and justifiably so. "My application was not acknowledged," says Stephanie. "I called the president of the search committee and said this was unacceptable to me. Two weeks afterwards, I sent a letter saying that I withdraw my application to pursue my career on a freelance basis, and that the selection process was really not up to my standards. I had bad feelings about the way I was treated. Even after I had withdrawn my application, I wasn't able to deal with the organization. I thought 'If this is the way I'm treated now, how will I be treated as artistic director?'"

By sheer coincidence, during the dress rehearsal on opening night of the last season, Stephanie received a phone call from California. Her father was fatally ill, and needed someone to take care of him till he died.

April 30, 1983, Stephanie Ballard announced she would leave in mid-May. "The board had indicated strongly that I was being groomed to take over, but it had opened the job to other applicants. Were they going to ask me to be associate director, if there was a new director?" says Stephanie.

The board failed to renew its associate artistic director's contract. So Stephanie, then resident choreographer, left May 20, 1983. Four dancers left soon after. Stephanie went to California, and took care of her father until he died three months later.

Many people feel the board made a terrible mistake in not selecting Stephanie as artistic director. Her being passed over became something of a cause celebre in Winnipeg, because it appeared there was a natural inheritance, in the same way everyone assumed David Moroni would take over the RWB.

"It was a sad episode," says Monique. "Sad for Stephanie. Although. in the end, I think the relations are fine. But we found it said, because, of course, we knew Stephanie in that position, and we thought, like we did with David, that it might be a natural thing. Especially since we didn't have a great deal of confidence in the person they were considering. That didn't help."

Stephanie left the company, She went freelance, working mainly with Margie Gillis.

At the end of our first conversation, Stephanie was on her feet, a thin figure in faded jeans and T-shirt. The consummate artist, she knows where the floor--even the floor in her apartment--is powerful, and commands it like a star. She stood there, and spoke at length in defense of Rachel's achievement. [redacted] who gets the credit?

Stephanie did not become the artistic director of the Contemporary Dancers. But perhaps it is just as well. When a company thrives, according to choreographer Daniel Leveille, an artistic director has about five years of creative energy. "People in large companies just die after five years. They're just drained out completely, no energy. Everything is gone. Becuase ~~they~~ it's suck so many things from you. You have to be good at everything."

Stephanie, like Leveille, is free to choreograph works for other companies. More and more choreographers are showing up for Canada Council auditions, according to Michaud. There has been an explosion in pure creation. Choreography is the wave of the future. And Stephanie is part of it. Word of Margie Gillis is spreading to the United States and Europe, and part of Stephanie's future lies there, and part resides with Canadian modern dance companies, particularly that with which she has had her longest association--the Contemporary Dancers.

In 1987, Stephanie collaborated with Winnipeg's ~~strongest~~ poet, Patrick Friesen, on a workshop piece named Anna: Stolen Together From Various This and Thats.

Stephanie goes to her hallf cupboard, to get the 88 Festival program from her files. She opens the white folding doors. Inside is a filing cabinet full of photos and papers, and arranged neatly around it on shelves are stacks of audio and video tapes.

She brings the program over to the couch, and sits down, and finds the article, called Apparitions, by Friesen. ~~"This is what I mean by writing," she says, he eyes flashing.~~

When Friesen and dance connected, sparks flew. In the article Friesen found the words for his experience working with Stephanie and six dancers, including Margie Gillis, and gave them an electric charge.

Friesenwoobei

"Comprehending the invisible through the visible. Seems to me this is what art does when it's not busy being art...The 16th century anabaptist Pilgram Marpeck said that 'we comprehend the invisible through the visible.' I never knew how far to take that, it might mean, simply, an acceptance of the material world as a signifier of the spiritual reality behind it. It was, at least, a recognition that there is a vital conversation between flesh and spirit.

debate

"In dance the dove descends.

"Or, one could say the danceer moves through the curtain and makes the other world apparent. The apparition, the appearance, of what we know but cannot express. The dancer moves back and forth. Until we know the other world is this world. And this world is other.

"Dance is a code, a precise condensed knowing....

"Because of my fascination with dance, and because I admired her choreography, I wanted to work with Stephanie Ballard. I was interested, too, in discovering what poet and choreographer had in common.

"I had seen several of Stephanie's works. Most significant for me were Prairie Song and Trouble in the HOuse. The former boggled me with its minimal aspects. This is when I first realixed that poetry and dance could possibly work together. Overlapping each other and augmenting I knew words would sometimes exist in silence. Could they live in dance?

"People sometimes know what they like. Stephanie knows when to decide. She knows how to cut. To the bone. The code.

"I remember myt pages littering Stephanie's floor. She walked on them as she worked. I wanted to see her feet. Imagining the words there, in reverse."

End Stephanie.

TOM SCURFIELD: WHEN PUSH COMES TO SHOVE

"When an old immutable force such as you
Meets and old implacable object like me
Then you know, as sure as you live
Something's got to give, something's got to give, something's got to give"--Cole Porter.

Bill Neville is Assistant to University of Manitoba President Arnold Naimark. Neville was a Rhodes Scholar, and holds a B. Hons. in Political Science from the U of M, and an M.A. from Oxford. He taught at Trent University for 10 years, and returned to Manitoba to become executive assistant to Sidney Spivak, when he was leader of the Opposition during the Schreyer years. Neville remained in Winnipeg and took his present position with the university. He also teaches, as Associate Professor of Political Studies, and has been City Councillor for Tuxedo since 1979.

A battery of secretaries protects Neville's luxurious inner sanctum in the University of Manitoba's architecturally unique Administration Building. The office is thickly carpeted, lined with wall units heavy with books, mature plants, paintings,

couches, and objets d'art. It feels luxurious and padded, envelops you in hushed comfort. It is dark; a table lamp is necessary even at one in the afternoon.

A quiet, sensitive man with light blond hair, Neville is in his late forties. His tall frame is slight, stooped, professiorial; his face, the mouth especially, refined and sensitive. His voice is light and dry.

Neville is in great demand ~~for his articulate~~ political comment. ~~As a highly intelligent Tory~~, he brings a measured, considered approach to public issues. He is gentle, and gets his point across by intelligence alone. Diplomatic to a fault, ~~Neville is prone to wordiness, piling qualifier upon qualifier to make what he has to say as kind as possible.~~

Neville was a Contemporary Dancers subscriber and had prepared grant applications and promotion for the company. He was approached by Rosalie Goldstein to join the board, and did so in 1975.

In 1978, he became vice-president, in line to succeed Paul Walsh as president. But in the summer of 1979, he decided to run for city council. He didn't know if being on council and being president of the company was possible. He was elected both to city council and as board president.

In 1978, the board was confronted with two kinds of issues--financial and artistic. There were chronic financial problems. At the same time, board members were growing concerned about Rachel's artistic direction.

"The two issues to some degree became intertwined," says Neville. "It began to occur to some people on the board that maybe the financial difficulties were tied to the artistic direction, that a change in the artistic direction or the orientation of the company could help address the financial problems."

The financial/artistic relationship was a difficult issue. "Modern dance, by definition, does not have wide mass appeal." says Neville. "It is a minority preference under the best of circumstances. So it is difficult to apply the criteria of success--those you might apply to a theatre or ballet company, or to other more mainstream artistic endeavors with wider appeal--to a company of this kind."

In 1978, Neville headed the search committee to find a successor to Janice Fontaine. And in Feburary 1979, the committee hired as manager, Tom Scurfield.

Tom had been an actor, and worked in many aspects of the theatre. He had been in charge of advertising sales and promotion for Sun Life in Montreal, and had done promotion for the Royal Bank. In 1977, he worked at CFCF Radio in Montreal. There, he began to work with performing arts companies. He moved to Toronto, and worked freelance for Ballet Ys and Inner Stage.

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In July 1987, Tom Scurfield had just ended a five-year stint as manager of performing arts at the Premiere Dance Theatre at Toronto's Harbourfront. Still under contract with them, he had also put together a celebration of Chinese culture called China '87, which involved the twinning of the city of Chung Ching and the city of Toronto, and the province of Cheng Tsu, and the province of Ontario.

In the winter of 87/88, he was working to bring the Chung Ching acrobats and the Beijing Opera back for a North American tour. "I provide the Chinese with an honest broker," he says. He was also involved in designing computer software specifically for performing arts organizations.

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Tom flew out to Winnipeg for an interview. He was told the deficit was about $100,000. He was hired, and arrived in Winnipeg to start work on Valentine's Day, 1979. "Although they hadn't done any bookkeeping for a year, when I got out there, the books were done. The deficit was over $200,000, and the

budget was under $300,000, so we were in very, very bad shape. We had virtually no cash flow. It was a very dangerous time, because we owed money to everybody in Winnipeg, and people weren't willing to extend us credit any more."

That's when Walsh and other board members put up their guarantees.

Tom was a toughy. He had a strong authoritarian streak, and a no-nonsense attitude. "The boards that I walked into were very supportive," he says. "Paul and Bill Reynolds were perhaps the most active people. We laid off some staff, and really cut back. We came up with a plan where we offered people tax receipts in return if they would forgive some of the debt. We pulled the thing together."

With the help of government programs, they reduced the debt significantly. They had an outstanding federal grant specifiied for the purchase of new equipment which they cleared by applying it against the renovation of the church.

Tom had his own ideas about artistic programming. "While I didn't want to be artistic director--I had at that time, very little knowledge of dance--I definitely felt there had to be programming that was saleable, because if we didn't start making some money at the box office, we were in big, big trouble."

And so, tension developed between Tom and Rachel. Tom says, "Rachel is a very single-minded person. We didn't have too many problems at the beginning. We always argued, and we had some good fights. But I always admired her for her beliefs. We didn't have to butt heads. We generally came up with a solution."

Tom came up with the Christmas Carol idea, the Contemporary Dancers' answer to the RWB's Nutcracker.. "The idea came through _____, the Chicago guru of subscription ticket sales (Max Tapper) who was on a retainer from the Canada Council. He came out to Winnipeg and he said, you know, everybody makes money off either The Nutcracker or the Christmas Carol. So we came up with the idea of doing the Christmas Carol, which Stephanie Ballard took over. "That was the first time that we actually ever made money on a production in Winnipeg," said Tom.

"By the spring and early summer of 1981," he continued, "the company was really quite stabilized. We were in the new quarters, all the renovations were paid for, and the lease and the rent were very advantageous. The school was flourishing. The company was not badly off."

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Neville comments, "A Christmas Carol was a flawed but interesting production, on a scale unlike anything they had ever attempted before. But some odd things happened during this period. I remember people saying, at the time, 'This would be worthy of the RWB.' And they meant it as a compliment. But if one thought about it, it brought home a rather anomalous point. That, in general, the Contemporary Dancers was not the RWB. That is, the RWB was not doing modern dance. And yet in this period, the RWB was working with the rock group Lighthouse and were doing rather more modern dance. And we were doing, in a sense, rather less. So there was some confusion in roles there. But if Contemporary Dancers could do something like A Christmas Carol, which was artistically defensible, and financially successful, it would provide a financial foundation, and who could balk at it, who could jibe?

"If the company could do more traditional things, then we could establish a base for the company to do more unorthodox things. In principle, I don't have any difficulty with that. I certainly wasn't opposed to A Christmas Carol, I thought it was a good idea."

Neville sees this as the major issue facing modern dance companies. "If they are going to be on the cutting edge of the discipline, they will likely always appeal to a minority audience at all times." In his opinion, in the real world of budgets and salaries, it may not be possible to sustain a company that appeals only to a minority. A company that wants to be on the cutting edge may have to also include works with a broader appeal, that bring wider audiences.

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"Tom had a number of very real strengths," says Bill. "But his arrival created tensions. Who was going to call the shots? Scurfield said 'it's fine for you the board to tell me that you want me to make this into a financially viable operation, but if I have no control over the artistic direction, then you're hobbling me. I can't take just any artistic product and guarantee to the board that it's a saleable product, and one that's going to put the company in a financially strong position.'"

In the mid to late Seventies, the situation changed. Rachel no longer had exclusive control over the artistic direction. She had primary jurisdiction, but some of that jurisdiction was sought either by the board or by the managing director. "And because it was a new situation, and because it was unclear, it was ultimately distressing," says Bill.

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Tom worked with the company, with Rachel and with Monique Michaud. He knew the inner workings of the company, and the intimate details of its problems and crises.

Tom feels all the councils are out of touch with what's going on, but he thinks the Contemporary Dancers were the authors of their own misfortune.

For instance, when outside choreographers came back two years after setting a piece on the company, they would find no trace of the original choreography.

"Rachel had a very definite of how the company should be presented visually. When you have many, many different choreographers coming in, each with his own artistic vision, that's very difficult to do," explains Tom.

Works were remounted as Rachel remembered them, and from very bad videotapes--"We didn't have a decent videotaping system, and certainly not color"--and not necessarily as they had been originally conceived. Technical people came in and out, and in and out. "We had design and lighting people who said 'Take my name off...I won't have my name down as the lighting designer, because they're no longer my lights.'"

"So there were all sorts of complaints. I don't think anybody did it maliciously. It was a matter of people trying to make do with virtually no money. Trying to do everything on the cheap, being very poorly paid, and scrambling like hell to keep the company together.

The loss of authenticity built up a lot of resentment. Tom says all dance communities are "bitchy as hell. People get very upset when someone sees their work, and says it was really terrible.'" So there was artistic grumbling. "And it was hard to get dancers to come to Winnipeg--especially for what we were paying. So it was a really difficult time."

But things improved. By 1980, the company no longer required a bank loan. The guarantees put up by board members were erased.

However, at this time, the board members who had put up the guarantees, and put themselves on the line for the company were burnt out. They resigned, en masse.

In 1980, a new board came on. It included Moti Shojania, a broadcaster and writer, and friend of tour organizer Dina Decter; Rick Muller, president of the advertising firm Muller, Hirayama and Graves, and architect Ron Keenberg, head of the IKOY Associates architectural partnership.

Keenberg is an architect highly esteemed for his high tech buildings. He studied at the Pratt Institute in New York, and his American connections have helped him gain a foothold south of the border.

Keenberg's buildings--as architecture critic of the Globe and Mail Adele Freedman described them in an April 1988 piece--are made of components that "notch" together, and have the appeal of a ship or submarine, whose beauty is derived from efficiency and the ingenious way the components have been put together. His slick, dark Earth Sciences building at the University of Manitoba is dubbed the Darth Vader Building by students. His buildings are considered very good.

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For the past seven years, Keenberg has been the architect of the Contemporary Dancers as well. A man not always sensitive to the needs of others, and prone to arrogance, Keenberg started off on oone tack in 1981, then, as he learned more and gained more power on the Contemporary Dancers board, reversed his position on many things, and has helped build the company into what it is today.

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Scurfield and Muller did not see eye to eye. Scurfield felt the new board hadn't gone through the tough times, and didn't understand. "The new contingent on the board thought the company should take over from the RWB as the major dance company in Winnipeg. And I didn't think that was where we should go. They wanted to be involved with all the details of the day to day administration. They wanted to take over the artistic control."

Neville agrees. "These board members did not want to seek a new artistic director. They were closet choreographers who wanted to do the choreography themselves. They felt they had something to teach Rachel. I found that very difficult to swallow. If the board wants to change the artistic direction, then it changes the artistic director. The board itself doesn't become the artistic director. Our view was straight and clear. If you have confidence in the artistic director, you back him or her, and Of you don't, you get somebody else. There was no intermediate position open to us. "

The board wrestled with this question, but did not resolve it. However, a consultative relationship began to develop between Rachel and the board. Neville feels this was in some respects an improvement, but that it encouraged board members to believe they were choreographers manques, "that here was perhaps a chance for them to see their names in lights. And it got them onto very thin ice."

Tensions increased between the traditionalists on the board, and those who thought the board should themselves address whatever deficiencies they saw in the artistic direction.

By 1981, Rachel was feeling pressure from two directions. Some board members wanted to replace her. And Tom Scurfield had strong ideas about how the company should be organized. Bill suggests that she might have felt pressure from a third direction--from herself, that she may have felt personally she could not go on forever.

So Neville, ever the conciliator, the one to spare people's feelings, suggested to the board at the March 9, 1981 meeting that an artistic committee be struck with a view to looking at the long-term plans for the company. The committee would consist of Rachel Browne, Tom Scurfield, Ron Keenberg, Bill Neville and Rick Muller. Muller would chair the committee.

The artistic committee, according to Walsh, was formed to come to grips with three problems--the repertory nature of the company, Rachel's determination to continue to dance, and the datedness of her choreography.

"The artistic committee was Neville's effort to address those issues. If Rachel could be approached by a committee, then she would have to relate to the committee and the committee could have some involvement in artistic decisions."

They talked about changing the name of the company to Rachel Browne's Contemporary Dancers because all the other Toronto Dance contemporary dance companies were identified with their founders. But they did not change company's name.

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Says Scurfield. "Bill's presidency (1979-81) was sort of an interregnum. He was okay, but Paul really ran the company. Bill was a conciliator, and it really didn't work. Rick was a very forceful person, and because he was in advertising, he felt he had a good strong artistic bent. But my problems were not as severe with Rick as they were with Ron Keenberg. He was the one I really had problems with. I thought he had no concept of what was going on."

Scurfield says Keenberg wanted to turn the corporation into a highpowered dance operation to rival the RWB. "I thought this was personal self-aggrandizement, and that he wasn't really aware of the company's situation, or its status in the city or the country. He really wanted to be involved in the artistic decisions. They were coming up with ideas for whole evening ballets, full-length productions, and telling me to go out and find a choreographer to do 'em, I said that's not my job, that's Rachel's job.

"And I could see the writing on the wall. I knew Rachel was going to be thrown out, and I warned Rachel, I said, Rachel they're out to get you, they don't want you here. She did not believe me...

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At the March 9, 1981 board meeting, Rick Muller stated that the artistic committee was formed partly because of implications of the proposed funding increases by the Canada Council for next season...The committee felt that the Company should have a greater appeal to the public, that it should be creating dances

along the lines of The Ecstasy of Rita Joe. As a repertory company, it should have a variety of works, but that more care should be taken in hiring choreographers who would create popular dances. They felt that a dance such as A Christmas Carol was heading in the right direction.

Muller said the company should bring in other dance companies, should perform more than three times a year at home, and should perform at the Manitoba Theatre Centre. He said the company might expect a lower level of funding from the Canada Council.

Scurfield interjected that if it drew the same audiences at MTC as it did at the Playhouse, the company would lose approximately $12,000 per show.

Rachel's response to the formation of the committee was troubled. "Ms. Browne stated that this would be the first time that she would discuss artistic matters with the board. She looks forward to working with the committee but has reservations, particularly with the possibility of artistic interference. She had attended the most recent meeting of the committee and had felt reassured with the committee's

willingness to fight for the Company's development. She feels that the upcoming seasons are open to growth. She stated that she has often felt that intervention by the board on artistic matters would not be good for the Company, however, she is now in favour of the idea."

Keenberg had asked Rachel to assess the company for him. She had replied that the company is regarded highly throughout North America, although not in the top three. He stated that the committee "wishes to give Ms. Browne their support, and hopes that the company will be able to move into the top echelon within the next three to five years."

Up to this point, Rachel had looked to the board as a fundraising body. And she still believed that hiring top choreographers would ensure a definite artistic direction. Moti Shojania asked Rachel how she thought the board and artistic personnel would collaborate. Rachel didn't have any ideas on this subject.

Was Keenberg instrumental in Rachel's demise? "Oh, as far as I'm concerned, yes!" Scurfield replies. "The board thought they could not progress the way they saw the company going under Rachel's control. Rachel was not strong enough, she wasn't populist enough, she wasn't all sorts of things enough, and the board saw themselves as being the ultimate authority for everything that went on in the company, from the decision of whether an expenditure was made, or whether a dancer or choreographer was hired..."

At an informal meeting, April 20, the motion to establish the artistic committee was drafted. The purpose of the artistic committee was :"to work with the Artistic Director to:

1. Develop and define medium and long-term goals for the Company
2. Review and approval artistic planning in the context of these goals
3. Preview all performances before public appearances to promote their public appeal;
4. Monitor artistic expenditures
5. Review results."

The motion was passed at the May 21 meeting.

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At the May 21 meeting, Neville resigned the presidency. He had decided the demands of the company weren't ones he could meet given the demands he had place on himself by becoming a City Council member. Later, for other reasons, he resigned from the board.

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Rick Muller became acting president. Tom then made the Camden Festival booking. And, sensing he could not get along with Muller, he demanded a change in the company's constitution establishing himself as chief executive officer with tenure for three years, and power to hire and fire all staff, including the artistic director and dancers.

Muller wouldn't hear of it. So Tom saw no alternative but to resign. "I had cut my salary because there was no money. I was working for $18,000 a year. And I think it crawled up to about $20,000 by the time I left. It was ridiculous. I had gone through all the money I had saved, I was running on empty. And this new group came in and said they were going to tell me how to do it. I could see nothing but future financial problems, and artistic problems, and I resigned.

"I made it very public, I went out very noisily, because I felt the board was wrong, and that it was going to move the company into a loss position very quickly. They had decided that they weren't going to--and this was later proved right--go on the British tour that I had set up, and for which we had received money, in advance, that was spent on other things, and I just felt that I could not...

"I felt that the company was not going to survive. Unfortunately, Rachel would not believe me. We had one meeting with Rick Muller and Paul and myself after I had resigned, and Paul said, I don't want you to go, and I said, I can't stay with you as president, Rick, because I don't agree with you, and you want to have too much control. If you're willing to change, or if a new president comes in, who understands what the company's about, I'll stay. And they said, of course not, Rick's president and he stays. I said, well, fine, I'll go. So that's where it all came from. I feel I was borne out by it, because they did get into financial problems, and artistically they've slid badly."

Tom resigned in October 1981.

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Tom does not condemn Monique Michaud. "I think it would be wrong for anybody to paint Monique Michaud as a villain in this piece," he says. "She did work with me. It wasn't easy. But on the other hand, there was nothing to say that she should make it easy for me. She didn't know who the hell I was. And there'd been a succession of people at the Contemporary Dancers who'd said, Oh yeah, we're going to pull this thing together. It was the first time I'd been involved in running a dance company. Although I'd had years of theatre experience, I had lot to learn. Monique knew a hell of a lot more than I did."

Tom feels Mme. Michaud was justified in putting pressure on the company, because they were so badly managed.

"There was the bad management of the company, and losing all that money on Paul Horn. When I got there, they hadn't done any bookkeeping in a year, they hadn't sent in any reports to the Canada Council, and the Canada Council, like any bureaucracy,

loved to get its reports. There was no audited statement. They had taken this money from the Secretary of State to buy equipment, and used it for other purposes, so that was outstanding, they had never cleared that. So they were in really bad shape.

"So while there was a certain animosity because of Rachel's political operations with Strate and MacDonald against the Canada Council, there was also very strong justification for Monique Michaud to be saying, hey, you people are not living up to your requirements. She was never a very warm lady, but once the thing looked as if it was going to get on its feet, she tried. You know, she didn't take us off operating onto project. And things like that. So whle she certainly rode herd on us, she tried very hard to make sure that the company survived. I don't think anybody should paint her as a villain."

"Ron Keenberg's management style is to hire and fire," says Walsh. "He says I'll hire you as long as you're doing a good job. I will give you as much authority as I can, and the way I'll control you is I'll hold you accountable to the bottom line, and to the end product.

"Before, we thought we could continually fine tune the company by getting involved. Every time next year's playbills were being drafted, the board would get involved and say, well, maybe the audience would like a little more of Lynn Taylor-Corbett, and a little less of Keuter.

"The board doesn't even get involved in that now. We hear from the artistic director as to what he is doing, and what's happening. We can ask him to explain what he's doing--we don't abdicate, but our job is not to second guess either. We're much less hands-on than we felt we needed to be. There are no more artistic committees."

Rachel Resigns.
~~Is Demoted.~~
~~RACHEL IS DEMISED~~ Rachel is undone.

For the fall 1981 season, the company moved from the Playhouse to the Manitoba Theatre Centre as the board had suggested. The house was empty. "We were having a real tough time," says Rachel.

Moti Shojania chaired the search committee for a new manager. The front runner was Evelyn Polish, a former Eaton's group sales and merchandise manager with 20 years' experience in administration. She was in charge of the fashion floor at Eaton's in Edmonton. Ev claims she was the only woman in the Eaton's organization to reach that level. She had no expeirience in the arts.

Ev was hired in November 1981. She looked at the books. The debt--$180,000--was larger than she'd anticipated.

Although she was often rumored to be leaving, Ev Polish was still manager in 1988. She is attractive, smart-looking business-like, and speaks in a sweet, fresh voice. Her short gold hair picks up the flash of her chunky jewellery. Her husband Ted was an account executive with CITV in Edmonton, but became a stockbroker with Richardson Greenshields when they moved to Winnipeg. They have one son.

daughter

Ev's troubles began as soon as she arrived. "The board was not aware of the company's financial position," she said. "Things looked hopeless. I worried about the payroll. We were at our bank line.

She saw a number

"My office was piled high with boxes of old records. You could not move in there. The secretary was incompetent, and was not there half the time. No one would talk to me. And--I won't be kind--I was informed when I arrived that Rachel Browne was not to be disturbed till after 3:30 in the afternoon. I had to dig through the files myself. Stephanie was my salvation. She was my contact with the artistic department. But she was not the final decision-maker. I had to wait one, two, three weeks for a deicision to be made. I hired my own secretary, Molly Banfield and set up my own systems, procedures and controls. There were none here.

"The Christmas Carol tour was a disaster," says Ev. "They were trying to tour large IATSE houses and travel with an IATSE crew who demanded scale. This put the price up."

The December 1981 Christmas Carol tour was cut down to engagements in Winnipeg, Regina, Edmonton and Calgary because the production could only be booked into big houses. It lost $40,000--$25,000 on the western Canadian tour and $15,000 in Winnipeg. Unpaid bills fed into accounts payable of the current budget. The projected deficit was now nearly $200,000. "The Christmas Carol was used as the example of why the company had lost money," says Stephanie, "and as a reason for its deficits."

Put Canadian Letter here

The board cancelled the Camden Festival tour on January 15, 1982.

In Feburary 1982, the company announced it had to raise $180,000 by May 31.

Culture, Heritage and Recreation Minister Eugene Kostyra, had a plan, which called for funds raised in equal amounts from private donations, a casino and the provincial government.

To begin this deficit reduction program, and to build audiences in the area around Augustine United Church, the company held four studio performances in March. Rick Muller got the license for the company to be part of a casino organized by the Folks Arts Council.

Stephanie came up with the idea of giving a fundraising concert after the 1982 spring tour. Diary was given top billing in the WCD May show along with Doris Humphrey's Two Ecstatic Themes. On the same program was the work of a young choreographer and company member, Tedd Robinson, an alumnus of York University who had joined the Contemporary Dancers as a dancer in 1978. His work was called Attitudes of Risk and Uncertainty. It was Winnipeg's first taste of theatre dance.

It was a traumatic season. The day she was to perform the Humphrey work, Rachel broke out in a rash. The rash came to stay, and at times of stress, Rachel still gets it.

On June 1, 1982, CHR gave the Contemporary Dancers a challenge grant of $30,000, with the proviso that the company had to balance the budget by the end of the 82/83 season. If it had done so, it would get $30,000 more. A third $30,000 would be available at the end of the 83/84 season. The casino also brought in $71,000.

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After the company had cancelled the Camden trip and a Saskatchewan tour, Monique Michaud renewed her had reason to be concerned about its survival.

"We were worried about the company at that time," she admits. "Let alone cancelling London at the last minute, which was not helping other companies going there. It was a difficult time between us and the company. I'm sure it was a difficult time for the company as well."

Michaud's concern about the company at this time was expressed in a letter to board chairman Rick Muller, who pointed out the seriousness of the comments made to board members at the July 17, 1982, meeting.

The letter said that the general feeling from the grant-funding bodies was that the company had not grown artistically over the past 10 years. This matter had to be given serious consideration, or the company would run the risk of losing its operating grants. The letter recognized the fact that the board had addressed problems on the financial and administrative side of the company. Now it must do the same to the creative side. The board referred the matter to the Artistic Committee.

"The Council sticks with companies in difficult times," says Michaud. "It's not time to pull the rug. The Council doesn't of its own keep a company going. Many other factors have to come into play. But pulling the rug is a very serious thing to do. So usually, warnings are sent, very specific warnings, and if it doesn't happen, then, of course, we'll move the company that used to be on operations grant down to project grant. We cut the grant substantially. Really, it's not that we want to direct this company artistically. We're not in a position to do that. We don't want to do that, it's not our role. However, we try to convey to the company the reservations expressed by their peers. And hope that the company will take them, and act on them. And this company eventually did."

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Ev Polish decided each run of shows should be packaged by giving them a name. In the fall of 1983, the company performed an evening of dance entitled Romance Lives--a premiere of Tedd's Who Could Ask For Anything More? Anna Blewchamp's Baggage, Rachel's MLW, Stephanie's Time Out, and Rodney Griffin's Rialto.

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Board member Moti felt the company didn't have a vision. She wanted to help it get one. Before Scurfield left, Moti suggested the company do a tribute to John Lennon. His Double Fantasy album had just been released. "I was thinking in terms of just a simple thing when I suggested the idea," says Moti. "But Scurfield took the ball and ran with it."

"It's a terrible thing if a board member makes a suggestion to the artistic side. But I have a background in theatre and writing. You can't separate yourself from what you know. I wanted to help improve the company's profile, to allow the artistic side to flourish," says Moti.

The board hope Lennon's powerful mystique would draw a broader audience. Rachel and Stephanie at first were skeptical about the Lennon idea. But they decided to take on the project, and asked Lynn Taylor-Corbett, by this time an award-winning choreographer with a commission from Mikhail Baryshnikov under her belt, to take it on.

The work, originally entitled Images, had been scheduled for the spring of '82, but was postponed till fall, and was premiered then as Now I'm John. An hour and a half long, it was performed December 19, 1982--two years to the day after Lennon was shot, and used slides to depict his life. The entire run was sold out, but the cost of the production--$20,000 to create, and $15,000 to produce--was thought by some to be excessive. And because of the slides, it was expensive to tour.

The Lennon made progress in terms of marketing the company, and Ev Polish was enthusiastic. "The Lennon really did it for us," she says. "It brought people to the company who had never been before. It was sucessful from a martketing point of view. It was so successful for us that the subscriber base came around. It elevated our image. Everything was tied together. We had a consistent look. That was the first year there was an attempt to do that."

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Rachel was Artistic Director. Stephanie Ballard was Associate Artistic Director. Rachel felt pushed by Stephanie. "As difficult as she was, Stephanie was capable of being artistic director," says Rachel." I knew that. But I was artistic director. And I wanted her to work beside me until I was ready to step down."

Stephanie pulled a Peter C. Newman--agreeing with both sides at once. She agreed with Rachel should not step down, but agreed too with the Canada Council that Rachel should step down--at the end of the season.

So, February 2, 1983, Rachel stepped down from her position as artistic director. Rachel, the board, the company and the administration were assembled in the studio, and the board made the announcement.

Says Stephanie, "The feeling and flavor of it was bad. The whole way the thing was dealt with was bad. I'm talking about respect."

Rachel was deeply hurt. "I did and still do feel capable of being artistic director", she said. "But the Canada Council didn't feel I was capable. I did in the end capitulate and agree. I was not fired. I agreed to step down to keep the company thriving. I felt that as long as I could be associated with the company, it would be all right.

This is politics - With Rachel out of the way they could run the co..

Moti sat down with Rachel, and the two of them hammered out a new job description for Rachel. February 15, two weeks after she stepped down, Rachel was appointed Founding Artistic Director, a salaried full-time position. She would no longer be involved in the everyday artistic decisions. She would be an advisor and consultant to the company. It was not a bad arrangement, and Rachel saw its positive side. "Now I don't have the pressure," says Rachel. "But I'm still able to be involved in modern dance--my love."

Monique claims the board's treatment of Rachel was unimpeachable. "I want to give credit to the board for the way they treated Rahel in difficult times," she said. I think they did a super job of that, and it's not always the case. It was a very sensitive situation. I'm sure she knows that, and realizes it, and it was well deserved as well. We're getting now, because

time is passing, and the art form is developing into a situation where our senior people are going to have horrible times. So it's nice to see that a board was very sensitive to that issue. And I think it made the transition in a very proper manner.

"She was a pioneer. And you need to be animated by a pioneering spirit. All of our pioneers have had difficulties. If you're that kind of personality, when things go well, it doesn't work so well for you. It was like that with the major ballet companies as well. The ladies who founded those companies certainly had that spirit. Gwyneth Lloyd and Betty Farally and Celia. And Ludmilla. All of these people had that spirit.

"But somewhere along the line, that character has to let go, and let the organization they've created, continue. And go. It must be frustrating for them sometimes. It's really hard to be a pioneer. But it's also very wise, and rewarding, I would say, to see what you've started doing so well."

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Rachel's artistic directorship of the Contemporary Dancers was under fire for many years of her tenure. Where did she go wrong?

"Rachel has tremendous energy, tremendous drive," says Bob Holloway. "She was like one of those little windup toys. If you wind it up and set it going in the right direction, it will do marvellous things.

"I don't want to put Rachel down or anything," Holloway continues. "She really poured herself into things, and I know she made a lot of sacrifices. When things were on track, she made as great a contribution as she could possibly make."

"Where things began to falter was when we had enough money to hire good dancers, to have a good studio space, and get all the trappings that were needed. And yet we weren't really moving ahead..."

Holloway feels Rachel should have been wise enough to know that choreography was not where she was going to make her contribution. Somebody who knew what she wanted, what kind of works she wanted in her repertoire, someone who drew things together in an artistic sense, in her development of the

dancers, and the fusing of choreography and dancers. "In the case of the Contemporary Dancers," he said, "Rahchel's ideas diverged from the company's reality. "

Holloway feels Rachel made a mistake in continuing to dance. "You can't have a company for your own love of dance," he exclaims. "I mean, it's not there for MY purpose. And it shouldn't have been there for HER purpose either. I think that was part of the problem. She saw it as her own little company, and she could do with it whatever the hell she wanted." Paul Walsh agrees.

Holloway thinks Rachel shouldn't have continued to choreograph either, and Walsh agrees. Holloway adds, "I think she sees herself as an artist, and that's the big problem." Perhaps if she'd remained a dancer or a choreographer, rather than an artistic director, she would have fulfilled her own artistic ambitions without having to do the job of artistic director. But no doubt, she fell in love with the enterprise too.

Holloway claims as well that the dancers didn't have confidence in Rachel's teaching ability.

This came out in Rachel's conflict with Joost Pelt, a former RWB dancer came who had studied with Harkarvy's Netherland's Dance Compny.

Peklt joined the Contemporary Dancers in April 1981 as a dancer. All dancers were obliged to take company classes. Pelt claimed the classes did not maintain a high enough standard. "I noticed my work in Rachel's classes was being affected negatively," Pelt told the Free Press. "So I decided to give myself classes to maintain my standards." Rachel fired him. Pelt is now director of Harbourfront's Premiere Dance Theatre, succeeding Tom Scurfield.

The heart of the matter, according to Holloway, was that Rachel just became too identified with her company.

"She started off as a dance teacher at Nenad Lhotka's. She had gathered together some of her senior students, and they would perform her dances. But she didn't grow with the company. When we got to be a professional company, and wanted to project ourselves on a world stage, she wasn't growing with it, that was the problem.

"And I think she thought that having professional dancers and more money would simply give her more opportunity for her to do her own things. I don't think she saw the company as divorced from herself. She was very attached, there's no question about it. "

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BILL EVANS--FROM IMMIGRANT TO EXILE

"The real reason I dance is because I want to explode"--Bill Evans.

The search was on for a new artistic director. The natural successor, Stephanie, was bypassed, and left. The ghost of the American ~~skeleton~~ influence emerged in the form of Bill Evans, and the question of Canadian nationalism in dance finally came to a head.

Rachel remained on as artistic director. She chose the works for the 1983/84 season--The Exiles, by Jose Limon; and Spiked Sonata, by New Yorker Dan Wagoner. The company moved to the Warehouse Theatre. Three home shows were held over. Subscriptions were up 77 per cent. The company doubled the audience for the 82/83 season.

Minister of Employment and Immigration Lloyd Axworthy told the board it would have to show it had conducted a thorough search for a

Canadian before looking outside the country. But of the 26 applications for the position, only three were from Canadians.

In the meantime, Rachel promoted dancers from the professional program, and hired Eric Redd, Chris Gower and Jill Shwecky from New York to fill the vacancies left by the departed dancers.

According to Walsh, it was Keenberg who chose Bill Evans, a lanky, transplanted Utah-er. He says, "Evans was classic Keenberg. Keenberg looks around for the best, says, Here's Bill Evans, you take it, run with it, and make it as best you can. We don't ask the manager to justify whether the quarterback passes or kicks or throws or whatever. We'll go to the games, and change the team. So that's Keenberg's style."

Rachel said, "Bill was the selection committee's first choice. He had all the right qualitieis for a good artistic director--he was a good organizer, a good teacher, a leader, and he'd had experience as an artistic director. But he was under an enormous amount of pressure. Having disbanded his own company, he was still grieving over that."

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Evans began his career in Salt Lake City with the Repertory Dance Theatre, founded just a year after the Contemporary Dancers in 1966--the oldest modern repertory company in the United States--which was funded by the Rockefeller Foundation, and with whom he stayed for nine years.

To get away from the Repertory Dance Theatre, Evans developed his own work. He formed his own company, but since there were three professional companies in Salt Lake City, and none at all in Seattle, he moved his company to Seattle.

Evans went to Seattle in 1975. When the Regan administration was elected in 1981, Evans' grant of $750,000 from the National Endowment for the Arts was cut, and his company, the Bill Evans Company and School, went belly up. Although the school he'd founded in Seattle was going very well, and he had "sizeable support" from the Seattle public, he was not able to employ his dancers.

In the summer of 1983, there were three other organizations who were agonizing over the choice of an artistic director. Stratford was wrangling over John Dexter. The Montreal Museum of Fine Arts wanted French-born Alexander Gaudier. And the Vancouver Opera Company wanted an Welsh artistic director and general manager.

Monique Michaud was on record at the time as questioning the choice of Evans. "Not because he was an American," she says. "I think the Council's position is similar to their position on inviting choreographers. They have to be better than anything you can have in the country. That's the Council's position, and I think it is a correct one. We have ways, we have contacts, we can find out, usually, about a person, and so we were critical of that choice."

Council felt that Bill Evans was not the best person the company could have found if they were going to bring in an American. And they said so.

"We were critical of the choice of Bill Evans," says Monique, "but still our position is, you can do what you want. We will assess the work of this person, and we will see how it goes. We are not going to pull funding all of a sudden because our contacts tell us it's no good. No way. We do not want to be in a position of selecting artistic directors for anybody."

Did it seem odd to Monique that the board would have ignored what appeared to be a potential for development, which was in its own backyard?

"In the context of bringing Bill Evans, yes! that's what I mean, when I say that it has to be better than (who is available in Canada). Often I find that's true of a lot of Canadian companies. In a funny way, if it comes from outside the company, it's got to be better. It's very strange, but it's very widespread. It's going on now.

"Yyu have to understand that it's attractive, Canada, for a small company. The funding is much more secure, and much better than it is in the States. Life is much easier here. And so companies have a lot of applicants coming in. It's a risk! You know, when you look at the States, you're looking at somebody who has been a director. When you look at Canada, you're looking in your own backyard, and you're taking a risk. But it can be a calculated risk. And it has in fact happened on a number of occasions.

Axworthy still had not decided whether or not to grant Evans a visa. While Axworthy pondered his decision, Evans taught in Pennsylvania and dodged phone calls from Seattle.

On July 22, 1983, Axworthy handed down his decision. No, was all he said. Board president Rick Muller said, "We'll fight it." Axworthy had allowed the Montreal Museum of Fine Arts to hire Gaudier. But he had quashed the Vancouver Opera Company's offer the director from England.

Those associated with the Contemporary Dancers were worried. The delay could hurt the 83/84 season.

Finally, on August 23, 1983, Axworthy relented. The Winnipeg Sun announced, "Dance Troupe Can Hire Yank." They could on the condition that they "immediately establish the position of associate artistic director which will be filled by a Canadian," said Axworthy's statement. Axworthy also allowed two other Canadian arts groups to hire Americans as long as they hired a Canadian underling as well. Odette Heyn-Penner became the assistant artistic director Axworthy had requested when he'd approved Evans' hiring.

At the end of August, Evans came to Winnipeg and applied for landed immigrant status. He claimed, as Michaud suggested, that he was attracted by the relative stability of artistic groups in Canada, but thought it a very good place. "To such a degree that I left Seattle to come to Winnipeg," he says.

In Winnipeg, he saw a healthy situation subsidiezed by government grants, and a chance to work full time. With his own compJany, he had toured 42 weeks of the year, and found it a very difficult life. " I was so ready to stop touring,e' he says. "I thought I would have the chance to spend more time developing dancers, a chance to stay home."

"Here, the company was fairly healthy," says Rachel. "But there were still pressures. Especially when people started to attack him for being an American. " Winnipeg did not object to Rachel being an American or being exposed to the work of New York choreographers, but when an Ameircan took over one of their own companies, they protested vehemently.

Evans says, "The board of directors wanted a top quality person to direct the company. But when I went to the interview, no one on the search committee gave me the idea of the intense

Canadian nationalism that existed in Winnipeg. American artists do not in general feel that kind of nationalistic thing about art. Dancers just hink of themselves as dancers."

"I went to Ottawa and talked to Monique Michaud," he continues. "I received an etraordinarily cool reaction. Her coolness came from the fact that I was American. If the members of the board had known how Monique Michaud felt, they might not have hired me."

Walsh says, "He reads in the paper that people don't want him, government doesn't want him, that there's opposition. Now, imagine, he doesn't understand that. I mean, he's an American, and knows that if his counterpart was hired in Vienna or London or Paris, they wouldn't say, Hire a Parisian, what's this American doing coming here. I mean, this is a man with a great reputation, a fabulous dancer, a man well recognized in contemporary dance. And these little people in Winnipeg, and the Canadians in general, are kicking up a lot of dust about why we're hiring this guy, we don't want him. So. although he was very generous on a personal level, he took a lot of offense. And he didn't know whether he had the job or not.

"We were out on a limb with him. Eventually we persevered and got him here. I became friendly with him, and he was a really nice man. A nice, nice man. He did some wonderful things here."

Evans was caught. He'd burned his bridges and come to Winnipeg. He couldn't help being American. He didn't understand Canada. But perhaps he could adjust.

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Once in Canada, Evans' task was to convince the Canada Council he would be committed to the company's aspirations--in spite of the fact he was American.

The first show under the Evans regime September 15, 1983 had been put together by Rachel. It featured Rachel's selections--including guest Annabelle Gamson, a New York dancer who interprets the works of the modern dance pioneer Isadora Duncan--and Evans performing and Evans performing solo Daniel Negrens' Jazz: Three Ways.

Jacqui said, "(Bill Evans) was greeted by warm applause, and then ambled to the front of the stage, flashed an engaging smile, and utterly charmed his audience...Evans' loose limbs undulated through characterizations of a Blues Man, a Bounce Boy, and a Bop Man. There's no question that Evans is a gifted solo performer. His stylish dancing alone should provide inspiration for the members of his new company."

The pre-Christmas program December 3, 1983, featured a vocal quartete--the Short Notice Quartet--including Fred Penner. Jacqui concluded that much of the program was "a muddle." She said, over a cup of tea at the Impressions Cafe. "The board saw (Evans) as their ticket to the big time. But the shouldnt' have hired an international superstar. The company became a vehicle for one person--Bill Evans." His directorship began to erode the character of the company.

May 17 to 19, 1984, Bill Evans put on an evening of his own works, called Dance Arts Bill Evans Style, at the Warehouse Theatre. To put on the show and set the works on comp]any members, Evans brought up some of his own dancers from Seattle. He says he had worked with some of them for 18 years, and they came at a fraction of what they would earn in Seattle. But to Jacqui, "it looked as if we had the Bill Evans Dance Company."

The spring evening was all Evans. It included The Legacy, a ballet inspired by a photo of a polygamous Mormon family in Utah in the late 1800s. Jacqui found it dated, not because of the frock coats and silk dresses, but because of its over-acted melodrama. "His choreography is not particularly impressive. It's quaint and melodramatic."

This was American--but how much more American was it than the company performing Vesaks' Shaker number, A Gift to be Simple? Rachel had imported the best New York had to offer; Winnipeg was grateful. Evans imposed his own work; Winnipeg resented it. Perhaps the difference is more than one of degree, but of that between Rachel's respectful and sensitive attitude, and Evans' ignorance. Evans also choreographed Prairie Fever, a nod to his new home, a 30-minute dance which explored sliding and falling motions, an expression of the Winnipegger's joy of being free of winter.

The Evans technique was taught at the Bill Evans Summer Institute of Dance. In Seattle, his Institute had drawn dancers from across the U.S. and helped to develop independent dancers and choreographers working in the city. "I conducted the Summer Institute in Seattle in July 1983. The sponsors had to know if it would continue, but the Conteporary Dancers couldn't give me an answer. I had said that I wouldn't come unless I was given landed immigrant status, so I could stay a long time, and also that I had to be gone for July and August. But I had no contract all year."

In July and August of 1984, Evans was in Pennsylvania with his Summer Institute of Dance. This he believed was part of his agreement. The board did not. He did fly back to Winnipeg three times. But he felt he couldn't just walk away from the Institute, so he decided to move it to Winnipeg. A week later, his father died.

As well, a company member broke into the company's files and took the correspondence between Evans and the board and sent the material to Jacqui and other members of the press.

"As a result of my father's death," said Evans, "I became insomniacal--I couldn't go to sleep. For three weeks, I was virtually unable to sleep. I felt unjustly criticized by people in the organization. I came home for one night. I walked in the house. There was a pile of memos from Ev Polish. I said to myself, 'I'm not going to be able to cope with thigs. I just need to get away, to hide and rest.' On that Sunday, I wrote a letter of resignation, and sent it. Then I thought, 'I don't want to resign'. I had a good relationship with the dancers, there were people who were very supportive of me--Rachel, Tedd--the artistic relationship was supberb. I told myself, 'Don't give up everything.

"So I called Winnipeg to withdraw my resignation. But in less than 24 hours, they had accepted my resignation, told the Free Press, and hired Tedd. When I started to explain that I'd realized what I'd needed was a rest, Ev said, 'What's done is done.' I pursued it with Tedd. I wanted to stay in Winnipeg I loved living in Canada. But Ev Polish did not see the possibility of my returning. Once I resigned, I could not get back in."

On August 28, 1984, Bill Evans resigned. He was 44. He faced accusations that he was turning the troupe into a vehicle for himnself and his former American colleagues--when really what he felt he was doing was trying to fill his own needs, and bring the fragments of his life back into control.

Evelyn Polish told the press, "He is on the verge of a complete physical and mental breakdown, and can no longer continue as the director of the company."

Rachel says, "If all the other factors had been in his favor, he could have ignored the press. But these things tipped him over the edge. He felt the strain was too much for him."

Ev Polish says, "I think he really thought he was going to blow everybody away. But modern dance is the States was behind what was going on here. So I think he had a rude awakening when he went to Montreal and Toronto and saw what was going on. He was devastated with what was happening here, and thought, 'I don't know if I can compete'. Evans was a marvellous teacher. But I'm not sure he could have taken the company in the direction it had to go."

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In 1985, Evans was unemployed, back in Salt Lake City, and in therapy, trying come to grips with his mistake in resigning so hastily. Why did he give up something he loved, when it wasn't his choice? he wondered.

The first May Festival of Canadian Modern Dance originated with Evans. But Tedd and Ev made it happen. In Evans' opinion, "once I resigned, I was wiped off everything as if I didn't exist."

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Up until Evans time, the company had scrambled to succeed artistically. There was always doubt that what it was doing was artistically sound. "Evans acknowledged us," says Moti. "Bill looked at the company's assets, not its flaws. He said, 'Rachel has kept this dance company going for 20 years? NO company is 20 years old.' Suddenly someone had come from the outside to acknowledge and validate the artistic strength of the company. When Bill left, this legacy remained with the company."

Moti says, "Nobody wanted to go through another search, and Tedd was eminently qualified, so..."

Evans' departure left Tedd Robinson with the September 19 opening of the home show and a mini-tour of Ontario.

TEDD ROBINSON: MASTERMIND AS ELF

The dance program at York University was designed by one of Canada's most important figures in dance, Grant Strate. Strate was 20 years with the National Ballet, eight of those years as its resident choreographer. He was approached to design a program of dance at York in 1970, and decided to take a shot at it. He designed the program while still with the National Ballet, and in 1971 went full time to York, where he had a faculty of two and a half in the first year. This expanded to 10 full time people by the time he left to become Director of the Centre for the Arts at Simon Fraser University in 1980.

The course at York is a four-year degree program, combining studio and academic work. Strate says the style of dance taught at York was at first based on the Graham technique, and on ballet, which he taught "in a less stylistic way than ballet is usually taught". His emphasis was on body placement and technique. He believed that, rather than leaving his own stamp on the students, which he considers mere ego gratification, he should leave them open to new things. Thus he programmed them, then de-programmed them,

Strate feels that the graduates of York have had a profound influence on Canadian dance, and if anything characterizes them, it's that they are a thinking group, and have been trained to be self-reliant, and to challenge existing ways of doing things.

As the only academic school of dance in Canada, York became the place in Canada to study dance. During Strate's regime, it attracted over 100 students a year. Now, however, as there are now other places turning out dancers, York's importance has diminished somewhat.

Since Strate left, York has gone through some changes. There have been three artistic directors--the present one is Mary Elizabeth Manley--and the technique is now influenced by the work of Louis Falko, a New York choreographer. But there is no doubt that York has been very important to Canadian dance, turning out as its first graduates dancers Carol Anderson, Conrad Alexandrovitch, Andrea Seal Smith, Patricia Fraser, and Joanne Maxwell. The first wave graduated in 1974, and some of them formed the company known as Dancemakers.

Tedd Robinson, the present artistic director of the Contemporary Dancers, enrolled in the four-year degree course in 1974, graduating in 1978. He was part of the second wave--a contemporary of Susan Mackenzie. Karen Duplessis, Francesca (?), Monica (?) Marilyn? and Julia Saslo.

As part of the York curriculum, Strate organized three choreographic workshops--one in Banff in 1978, one in Vancouver in 1980, and one at York in 1985. Strate feels these choreographic workshops have also had a major influence on Canadian modern dance.

"It was the first time dancers, choreographers, actors and directors were brought together to work in a hothouse situation," he says. Tedd attended the Banff and Vancouver workshops, as a dancer, not as a choreographer, and Strate feels they had a great influence on Tedd. "He learned how to relate to his colleagues, how to work with music, how to develop ideas," says Strate. These workshops helped Tedd become a choreographer.

(Strate says Tedd wants to hold a fourth choreographic workshop in Winnipeg, and Strate has offered to help. But there is a problem with finding a place in Winnipeg that has six dance studios, and where dancers and choreographers can live in residence.)

A major influence on the creative work of Tedd Robinson was a British mime, Lindsay Kemp. Strate calls him "an aging juvenile delinquent," and doesn't think he had much going for him, but Tedd has a penchant for punk juvenile delinquency, and Kemp was an inspiration to him.

After graduating from York, Tedd spent a year at the Toronto Dance Theatre as a scholarship student. During this time, he studied with Lindsay Kemp. "I had known about Lindsay because I was very interested in David Bowie," says Tedd, "and David Bowie had been in Lindsay's company in the late Sixties. So that troupe intrigued me."

"He came to Toronto. I found out that he was teaching classes, and I studied for five weeks with him. And he planted seeds. No one had planted seeds, really, of creativity, in my head. I had just been learning technique, I had been taking classes, and people in the classes had been making dances. Movement pieces, the type of dances that just don't stimulate me. I'm more interested in theatrical works. There were some influences at York, philosophically, movement-wise. But actually, the seeds of creativity were stimulated by Lindsay."

Kemp had actually studied with Ballet Rambert, the London-based modern dance troupe, and had set a piece on them, a piece in which Canadian choreographer Judith Marcuse performed.

Kemp was more interested in theatre than in dance, and so was Tedd. The type of dance which has evolved is known as theatre dance, and involves dancers speaking and acting, often in a theatrical set, to a narrative plot.

"I talked to him a lot, outside class. He told me to forget about dance. And things he said to me hold true--don't copy anybody, try to do your own things, it's fine to be influenced, but don't do anything that's a direct copy."

Tedd came to Winnipeg as a dancer in 1979, from the Toronto Dance Theatre, A year later, after attending the choreographic workshop in Banff, he created Lost Prophets for Dance Discovery, the RWB's and Contemporary Dancers' show of work by new choreographers.

He left the Contemporary Dancers after two years because he hates touring. "I tried to establish myself as an independent choreographer, but instead, I came back into the company to choreograph."

Tedd became the company's resident choreographer. He also taught stretch classes part-time in the summer at Tights, an aerobics studio run by Ruth Browne, Rachel's daughter, to feed his wife, dancer D-Anne Kuby, and baby daughter Rebecca, born July 5, 1984.

He became artistic director of the Contemporary Dancers in the fall of 1984. "It was a shock," he says, "I was not used to the tremendous responsibility. I was much more transient. I had a lot of adjusting to do."

Tedd was an unknown quantity when he became artistic director. He wasn't an obvious choice at all. And he was a big departure from Rachel, and Bill Evans.

The Canada Council reacted to Tedd's appointment by cutting the company's grant. This sounds harsh, but is in line with Council policy.

Monique Michaud explains, "Tedd was a very young choreograher. We knew Tedd as a dancer, and a little bit as far as choreography was concerned. He was taking the lead of one of our senior companies. The company expected us to continue to treat it as a senior company. And that we refused to do.

"We said, listen, we won't really make it impossible. We're not going to remove the funding or anything like that. However, you cannot right now ask us to return you to operational funding. Or ask for major increases. Because in our view your funding is appropriate for the director that you have. It's in line with other companies who have people who are practically beginners at their head.

"That's fine, we'll go along with you. But you're not moving from there in one big leap. We'll look first, and jump later. So that's what we've been doing. We weren't popular when we came out with this. But now it's been confirmed, and it's in line, I think, the funding of that company, with other companies of equal quality."

Paul Walsh says, "Tedd Robinson, at that point, seemed to be a junior kind of a person. We didhn't know whether he was ready or not, but it seemed appropriate to choose him, given the unhappiness with Evans, and not wanting to go through this whole search process again. Here we have Tedd on the scene, and very talented. There were some concerns as to whether he would have all the other talents necessary to be the artistic director of the company. These have since evaporated. He's taken the company in a very avant-garde direction. A little too performance-arty for some, but maybe that's where contemporary dance is now."

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Four years later. Tedd is 35. His ~~bleached~~ hair is sometimes more light than it is dark--and sometimes vice versa. ~~His crescent-shaped sideburns slice into his cheeks like twin scimitars.~~ His eyes are cool, and his mouth humorous. His voice has a dry edge. He has the dancer's pale, drained look, a look produced by the constant physical exertion that comes with the territory.

Tedd appears to be a light, whimsical, elfin character, sensitive and gentle. But this impression is highly deceptive. Beneath that elfin exterior is a tough, shrewd and daring operator, with a steely will, a man who will go to almost any lengths to do what he wants, and to get others to carry out his ideas. Tedd is both loyal and progressive. He owes allegiance to what the repertory company has established; at the same time he has broken from that past, and now does what he wants. He does a good job of walking that difficult line.

And what he wants is difficult. Out of the legacy left by Rachel and Bill Evans, he wants to forge the company into the tightest, most daring, most avant-garde creation company in Canada. He's gambling that avant-garde will pay off.

Holloway believed the Contemporary Dancers needed an Arnold Spohr. But Tedd is Spohr--and more. He is both artistic director and choreographer. It's a tossup which comes out on top--his choreography or his strategy for the company's future. His ultimate contribution may not, in fact, be achieved through his art, but by turning the Contemporary Dancers into a major focus of modern dance in Canada.

Although Tedd supports the company's past record, he admits mistakes were made. And he has taken steps to correct these mistakes.

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He believes in the creator-led model for a modern dance company, and he has turned the company from a repertory company into a creator-led company. He believes the company should work from the inside out, not doing the work of outside choreographers, but producing work uniquely As own.

He believes that the company is a way for dancers and choreographers and audiences to experience new dance, dance which comes from within the company

its own. He believes that the company is a way for dancers and choreographers and audiences to experience new dance, dance which comes from within the company.

Traditionally in a small company, the choreographer wants to do his or her own work. "You gather some dancers who want to work with you, and then you get people who want to be on the board, people who want to manage you. They're attracted by the work, or the person, first. And from that, a company starts. That's the way Rachel started."

Tedd thinks that, by Bill Evans' time, the company was no longer a modern dance company. It reflected no one's vision. All the outside choreographers coming in, did not Contemporary Dancers a modern dance company.

He agrees with Rachel pragmatically, but not philosophically. He feels a modern dance company should follow the ideals and philosophy of just one person. "Even TDT, with three artistic directors, followed the philosophy of Martha Graham," he says.

"The emphasis in modern dance has always been on creation," he says. "Althouugh there ARE classic modern dance pieces, as there are Swan Lakes and Giselles, the modern dance audience is very different from ballet or symphony audiences. "It's the difference between a symphony concert, and a new music concert."

He believes people who come to see a new dance company perform want to see something new. "They are looking for things." This why he emphasizes new work. "It's much more interesting for us," he says.

New works are kept alive only for as long as they're interesting. They are not kept in a repertory, and taken out every so often and aired. Camping Out took the company to Montreal, Ottawa, and Mexico. "We're served by that piece," says Tedd. "You have fun making something, and if people like it, and if it can take you places, all the better." But the emphasis is on the making of it.

When a piece gets boring, it is retired. "Camping out has had its run for now. If somebody wants it, and they won't take anything else, certainly, we'll try and redo it. But my attitude is that a piece goes as far as it goes. And if you want to bring a piece back, it's easier to bring back my work--the work of somebody who is here--than to bring back the work of someone who is not here. In my opinion."

The choreographers Rachel brought in were the hot choreographers of the time, he says. He accomplishes the same thing by bringing in the hot Canadian choreographers of the Eighties in the annual spring Festival of Modern Dance, started in 1984. "The work has changed, that's all. "

Tedd refuses to play down to audiences. As far as he's concerned, the contradiction between popular success and minority taste doesn't exist.

He thinks it's a question of maturity. The company is almost 25. "We were brought up very well by a politically aware mother, and then lived with an older man for a year, gained experience, and then wanted to try our wings. I don't know whether I'm a son or a lover! A little bit of both, I guess. And now I feel we're reaching maturity. And we're establishing ourselves in a certain style.

"The work is directed towards a certain audience. They expect work within a certain range, work that is new, work that is unique to the Contemporary Dancers." And that's it. If he alienates the mainstream--tough.

Tedd has intentionally focused on new Canadian choreography. And he's narrowed the focus further to what is happening in Winnipeg. There was only one guest in the fall of 1987--Montreal choreographer Daniel Leveille.

Tedd is drawing attention into what the company is doing. "When I talk to sponsors, and people outside Canada, they tell me that audiences want to see what's happening in Winnipeg. When we're outside Winnipeg, they don't want to see us doing Montreal work. I bring Montreal choreographers here for our audiences, for our dancers. If we're doing a rep show on the road, we include other choreographers. But basically, what people want to see is what is happening here.

The Rachel-led Contemporary Dancers were eclectic. They worked in many styles--~~jazz, ballet~~, modern eclectic. "We're not as eclectic as we used to be." he says. "There's no longer something for everybody." The styles the company works in are closer together than they were. The previous range of styles was too braod.

no.

Being eclectic put the company in competition with Les Ballets Jazz, and the RWB and TDT. Tedd does not want to do this. Instead the company does work Tedd believes in. "I believe in most of the work we've done." he says.

The only ready-made piece Tedd has bought in four years was Nine-Person Precision Ball Passing, by Charles Moulton. "It was a great piece, it was very useful for promo, it was very entertaining, and it's a Post-Modern classic. And it was offered to me, I didn't search it out. It's originally what Rachel wanted to buy from Charlie."

"When I invite a choreographer, I want him or her to make a piece." Two years ago, he asked Ginette Laurin to do a piece. She was busy, and offered him an existing work. "I wasn't interested," says Tedd. "I'm not interested in buying pieces. It's wise, because you know what you're going to get, but it's not as exciting, it's not as creative. It's just something I personally don't believe in. I won't say that I won't do it again, though."

The company no longer competes with the RWB. "We don't gear ourselves to the same audience at all. We're breaking new ground. It's difficult because our audience is still fairly small. I'd like it to be larger. But we put a lot of work into audience development.

THE FESTIVAL OF CANADIAN MODERN DANCE

One of the ways Tedd is focusing attention on what is going on in Winnipeg is through the annual Festival of Canadian Modern Dance. The first festival was held in 1984, and it has been held every May since. The festival has featured the work of almost all outstanding Canadian choreographers and modern dance companies, from Montenaro to Desrosiers.

The festival has become a way of making comparative judgements about the dance, and one of its effects is that it has proved Tedd's work, stacking it up against the best in Canada.

"It's been a fabulous success," says Paul Walsh, festival chairman for four years. "We've had no trouble selling out. It's just been marvellous. We"ve cultivated a strong and enthusiastic following.

Monique Michaud gave the festival her blessings. "It did do what we expected it to do. We thought the company could measure itself against other companies. So we had confidence that it would look fine, in that context.

"It's very interesting," says Michaud. "Sometimes, you know, (the Contemporary Dancers) feel we don't like them as much as other people, and sometimes I feel we have more confidence than they do. It just all depends, you know, where you are at that point in time. But that was a good development, and we were all for it."

Tedd sees the festival in terms of audience development. "The festival is opening the market for touring companies, it's exposing the audience to things that will help us in our season. The more experimental or shocking work people see in the festival, the more they'll accept.

The festival replaces lecture demonstrations in school gymnasiums. "Doing school tours is not audience building at all," says Tedd. "I did enough school tours when I was in the company as a dancer, and I felt it just did not work. We don't see the benefits of it for 20 years. By then, I'm gone."

EXTERNAL AFFAIRS:

The company performed Camping Out, in Spanish, in the fifteenth annual Festivale Internationale Cervantino in Mexico, held October 16 to November 7, 1987. This was the first time the entire company of 10 has performed outside of Canada and the United States. The trip marks the company's reinstatement into the good graces of External Affairs, another of Tedd's achievements.

Tedd knew about the Festivale, but attributes the trip's success to Rachel's work. When the company performed in March 1987 at the National Arts Centre, Rachel invited cultural attaches and ambassadors to the show. and a reception following. They got an immediate response from Mexico.

The festival began as a troupe that did street plays of Cervantes in Cualapuontao (?). Now it includes dance, theatre, music, jazz, popular and classical music, ballet companies, modern dance companies--a spectrum that in 1987 included Lars Lubovitch and Valdy.

The company entered late, in March 1987. The Mexican cultural attache in Ottawa sent the company's videotape to the festival organizers, and they were accepted.

Then the company went about getting funding. They got backing from External Affairs, for the first time since the Camden Festival fiasco in 1982.

Support from External Affairs is the only way the company can get out of North America, unless it has a major corporate sponsor. And few sponsors will pay for an international tour, because it's very expensive.

Tedd is pleased. "We're off the blacklist. My brother-in-law works in External Affairs, and I had him check. When I first took over the company, our name was mud with External Affairs. So I wrote the, and we got the money--again, at the last minute. All the money was spent, but Rachel found out that it was still possible to get money. Once I told them we knew that, they accepted our proposal."

Ten people performed Camping Out, with the spinning grand piano, and the overblown Lizst piano music. In addition to speaking in German, French and English, Murray Darroch worked very hard to learn Spanish for the Spanish-speaking audience. The company played to 6,000 people, and were televised live to 10 million Mexicans.

TEDD'S ARTISTIC VISION

"My work started off a little bit Lindsayish," says Tedd. "But it changed. Robert (Desrosiers)'s work is much more like Lindsay's work. Robert was in Lindsay's company for a year or two. He had studied with him a few years before I studied with him. But Robert's work is quite far from Lindsay's work. There are certain images, those tremendous feelings, the amount of makeup and costuming, that Robert does, that are like Lindsay's work. My makeup and costuming is a lot different. But it's still there, it's a facet of my work, but it's not as big a facet as it is with Robert's."

Camping Out is Tedd's conception--Murray Darroch did two sections of it, Rachel did a solo--Desiree--and Tedd did the rest, strung it all together and directed it.

Camping Out is a meeting of Oscar Wilde and Franz Liszt. Oscar Wilde was to be played by Murray Darroch, but Wilde disappeared, and was replaced by a multilingual, effete, and Wilde-like Baron, who provides a fragmented narration.

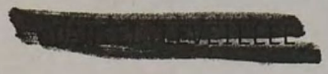
Tedd wanted to do a piece about Liszt "I wanted to do a tribute to him, because I felt he was very misunderstood. But his music swayed me from my original intention. After I went through a lot of his music, I had some problems clinging to my ideals of Liszt. I studied Lizst when I was young, I played the piano, I loved the flamboyance, the decadence, the tragedies of his life. I felt I understood. The piece was supposed to be premiered on the 175th anniversary of his birth. And then we moved it up to New Year's Eve."

Tedd wanted to make the point that Liszt's music has been debased. "In one speech Murray says, over me lying on the ground, "Do you know your music is used for dog food commercials?" And that to me is the whole piece. That's everything I wanted to say. Which got great laughs, incidentally."

Liszt is an overrated high romantic composer; high romantics have traditionally risked madness, and the screaming women in this piece mark the music's departure from sanity.

Similarly, in Tell, a piece by Paul-Andre Fortier performed by Montreal Danse, in the Festival of Modern Dance 1987, male dancers in paint-spattered cotton costumes resembling hospital uniforms move violently and grotesquely, performing taxing acrobatics, clenching apples in their mouths. The challenge to the audience: how long can he keep biting that apple? The highlight of the piece is when two dancers spit chunks of apple at each other. Gross? Again, romance is taken beyond its limits, into insanity, creating an intense kind of irony.

There is evidence of a social conscience in Tedd's work. He comments on the world. In this way he is in the Rachel Browne tradition. In Nothing Past the Swans, an entire evening, with a script by Per Brask, a University of Winnipeg theatre professor, Fassbinder-influenced scenes are played against four-foot origami swans. The message seems to be that there is nothing past Swan Lake in a retrograde world.



Daniel Leveillee is one of Canada's newest, most interesting choreographers. He started choregoraphing professionally in 1978 with La Groupe Nouvellaire, a Montreal group formed in 1967 around the physical education department at the University of Montreal. He worked alone on grants, then had his own company--O'vertigo --for four years.

He decided he wasn't interested in doing all the extra work necessary in a company, he really only wanted to do choreography. Ginette Laurin took over the company and Leveille taught dance to actors for two years to support his choreography. Then Paul-Andre Fortier, a friend and fellow Nouvellaire member, founded Montreal Danse in 1986. Fortier asked eight choreographers to make a piece for the first year to start the company. So Leveille did a piece.

Now Leveille makes a living by his choreography. In 1988, Leveillee had a Canada Council grant to work two months with three actors and three dancers. He wanted to find the best dancers he could find in Montreal, and go further in the mixture of dance and theatre, which most interests him. He also made six solos for six diffferent dancers.

Pourquoi suis-je ici?

In , Leveille's fall 1987 piece for the Contemporary Dancers, the dancers stand in formation facing stage right. Their solar plexuses move in and out in anguished emotion. They bend backwards and forwards, uttering guttural sounds somewhere between laughing and crying. The music is a Beethoven piano sonata, which lends a processional , solemn and resigned feeling to the piece. The mood is almost classical, the dancers' actions pathetic.

What to make of this work? It does return to human values and emotion, it does make use of classical elements, it is critical of society. But the actions of the dancers are grotesque and minimal and black and disturbing. They barely move at all. Is Leveille setting new limits for dance?

There is a stylistic connection between Tedd's most recent work and Leveillee's. "There's always an artistic tie when I bring in somebody," says Tedd. "It's because I respect their work. And because I want the audiences to see that type of work. And I want the dancers to experience working with this type of person. And I get a chance to learn a little bit too."

Tedd admitted there were similarities in Leveillee's new work, and his own work, roz. "Theare both austere, but they say two totally different things. But they're similar, in a sense, in the style. A certain something brings them together."

That certain something could be the black outlook shared by both choreographers. Leveillee's work is more refined than Tedd's; Tedd' s is more blatantly shocking. "roz"--a variation on "rose", the heart of things?--has women dancers dressed in black ruffled strapless evening gowns standing on the backs of male dancers, also in dresses, but covered by rectangles of black, leather-like vinyl. The vinyl offers opportunity for tricky and clever passes by the dancers. The shapes of the men huddling under the black vinyl resemble Gremlins in the larva stage. The women stand on the men's backs and scream.

What's it all about?

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CONCLUSION

Camping Out was a high romantic crowd-pleaser. But the dark, nihilistic 'roz'was too experimental for some CD supporters. The question again arose: could Contemporary Dancers experiment artistically without losing its underpinnings--its mainstream audience? This is the line Tedd continually rides. The "roz" evening was too dark; the audience withdrew.

To win them back, Tedd brought them He Called Me His Blind Angel, in spring '88. Blind Angel was socially relevant. Business with glasses, and dancers crying out, "My eyes!" suggested a receding vision. Dancers wore kilts, suggesting a retrenchment to roots. They danced to the sound of the concertinas they squeezed across their chests. The Heather Belles Women's Pipe Band made an appearance. Tedd himself, squinting anxiously at the audience through glasses, his bleached hair cropped short, flopped across the stage in black pyjamas. The piece suggested a world spinning out of control, on the verge of spiritual disintegration.

Stephen Godfrey, writing from Winnipeg for The Globe, praised the piece to the skies, and called it the highlight of the Festival of Canadian Modern Dance. He wrote, "It has some of the richest and most resonant images Robinson has ever created.

"More than being a devotee of post-modern dance theatre, Robinson sometimes seems to be single-handedly reviving the baroque period, in the ecstasy of excess with which he covers the stage. But in Blind Angel, some clarity emerges from the cacaophonous collage, with startling patterns and correspondences on such themes as birth and the fragility of the sense, particularly sight and sound...All in all, Blind Angel is a maddening, surprising work, sparked by passages of real brilliance."

Up to this time, Tedd was seen as the company's savior, its great white hope. He could do no wrong. Rachel had provided the company's foundation, and her philosophy and vision was relegated to the past. Her simple, humanistic choreography was considered the work of a pioneer. Building on CD's roots, Tedd was the man of the future.

The complex, ambitious, sometimes murky theatre dance of Tedd and Assistant Artistic Director Murray Darroch, a TDT alumnus, prevailed.

In spring '88, Blind Angel was performed at the National Arts Centre in Ottawa at the Dance Canada festival. Several major critics were there. Not all their comments on Tedd's work were favourable.

The Toronto Star's William Littler said, "Yes, He Called Me His Blind Angel was often outrageously funny, but there was something slightly sad as well about the sight of Tedd Robinson continuing to play the traditional fool, wandering through one of his extravagant pieces, not so much in control of it as controlled by it."

Andrea Rowe, in Dance in Canada, called Blind Angel, "a parody of dance and multi-media work that set the dancers up to behave much like children let loose on a stage, corralled over here or there according to the choreographer's whim--jabbering wildly among themselves one moment, the next inching naked across the stage.

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"It ws a piece completely devoid of context: stories were recited, balls were balanced on dacner's faces, men crawled one at a time, from beneath the voluminou folds of a woman's white dress, a man stared through a pair of binoculars for a long period of time without appearing to move...

"The dance sections exposed the weak technical abilities of the dancers, while the choreography showed the danger of letting an imagination run wild without restraint. Robinson needs a hard-nosed director, someone who will relentlessly edit and stop him when he has gone too far. To the publicity poster designed for contemporary Dancers' last season asking What Will Tedd Do Next?, one is tempted to add, Won't Somebody Stop Him?"

These comments must have given Tedd pause. For Lepidoptera, he had time to do some soul-searching. Over the winter, while immersed in creation of the work, as if discarding extraneous accessories, Tedd cut off his long bleached hair. He now wears it in a short brown brush cut. Tedd has matured, grown artistically, and, in a way, come into his own.

In a sense, Lepidoptera brings Contemporary Dancers full circle artistically. Although his work is complex in movement and pattern, Tedd appears to have abandoned the extravagances of theatre dance, and returned, in a way, to a Doris Humphrey classicism.

Lepidoptera is an improvisation on the theme of loss. Isn't it interesting how close this is to a Rachel Browne theme like Turmoil or Solitude?

Tedd must have examined dance closely, and concluded that is principal purpose is to communicate emotion, not to provide a spectacle. Rachel Browne's dance has always been classical, and movement- and emotion-based.

One can't really compare the work of Rachel and Tedd; it is still ~~ples~~ poles apart~~, [illegible]~~. Yet, artistically, in some way, the ~~pioneer~~ founding mother and the prodigal son have never been closer.

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The Contemporary Dancers has provided Winnipeg with a unique creative mix, which has ensured its survival. The company continues on its way into the future. Progress has been made. Board chairman since 1981, Ron Keenberg has learned from past mistakes. The board works differently now. "The board does not interfere artistically," says Tedd.

Lawyer Paul Walsh, board member since 1970, is honorary president of the board for life--as he says, "Like Duvalier", condemned forever to go to the meetings--or at least until someone overthrows him.

The sparkling Ev Polish has been managing director since 1981. "We think in Evelyn Polish we have a fabulous administrator," says Walsh. "She does a wonderful job, and doesn't think it's her company to run as she pleases."

It's Tedd's company now, but other associates are staying or coming back. Murray Darroch, Assistant Artistic Director, provides a strong Toronto Dance Theatre connection. He creates his own works, and participates in Tedd's.

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Former Associate Artistic Director Stephanie Ballard often sets her own works on CD dancers, and presents evenings of her own work independtly, or as part of the annual festival. She also accompanies Margie Gillis to Winnipeg for Gillis' festival performances. Ruth Cansfield teaches, dances, and choreographs.

Some dancers have left; others have stayed and settled down. D-Anne Kuby married Tedd Robinson, and is becoming his Carolyn Brown. Algernon Williams married Fiona Drinnan. Desiree Kleeman, Fiona Drinnan, and Alana Shewchuk have been with the company for several years. Odette Heyn-Penner (married to childrens' performer Fred Penner), Gail Petursson-Hiley and Faye Thompson still appear in the occasional piece. Faye continues to be principal of the school.

And when dancers leave, Tedd doesn't look to New York, or even to Toronto, but draws from his own apprentice program, and apprentices AnneBruce Falconer, Karen Kuzak, and Bruce Mitchell are dancing with the company.

Things have worked out well too for Rachel Browne. In the 1987/88 season, Rachel was Artist-in-Residence at York University. She has had parts in Tedd's Nothing Past the Swans, and in his Camping Out, in which she has provided a regal and elegant presence. She danced with Marige Gillis in one of her works.

She also acts as consultant to the company, and is responsible in great part for the company's fundraising success--$135,000 in 1987. She is in excellent health, married to University of Manitoba English professor Ben Sokoloff, surrounded by her three grown daughters, Ruth, Annette and Miriam. Her mother, Mrs. Eva Minkoff, lives with Rachel and Ben, and Mrs. Minkoff's bent figure can often be seen at Contemporary Dancers performances, on the arm of a Browne sibling.

Since stepping down as Artistic Director in 1983, Rachel has focussed more and more on her own choreogrpahy. It's become a real passion with her, and lately she has had the opportunity to choreograph with greater care, which shows in the refinement of sunset Sentences. But now, she only makes dances when she has something urgent to express.

In any case, she remains fully involved in her first love--the dance.

A CAPSULE HISTORY OF MODERN DANCE

The history of a modern dance company benefits from a book back at the origins of dance. The Contemporary Dancers built on the foundations established by modern dance's early pratcititioners. Thus, the company fits into dance's historical context.

Modern dance is strong in two regards. The first of these is that it is a feminist art form.

Nearly all the founders of modern dance were women--strong, independent, gusty and eccentric women. How they achieved the degree of liberation necessary to bring ecstasy to the stage in the late 10th century, a century characterized by sexual repression, is hard to understand. But towards the end of that century, loopholes opened, perhaps in reaction to the general rigidity, and the strongest, most talented and most eccentric women slipped through. And so, feminist is one of the major thrusts of modern dance.

The second is that it is an American art form. The birthplace, and the heart, of modern dance still and always has been, New York City.

New York's first season of ballet took place in 1792. Around 1839, women began to dance on poiinte. The first American Giselle was performed at Boston's Howard Atheneum on June 1, 1846. The Black Crook, an extravaganza that inspired music hall, vadeville and musical comedy, opened in new York on Setpember 12, 1866. It featured the Italian ballerin, Marian Bonfanti.

In the remaining years of hte 19th century, European ballet declined. Russian ballet was revitalized by Fokine and Diaghilev, but in America, ballet stagnated, hidebound by tradition and convention.

LOIE FULLER (1862-1928)

The earliest proponent of what is now modern dance was a woman called Marie Louise Fuller, Known as Loie Fuller. She was born, apparently in a tavenr, in Fullersville, Illinois, in 1862.

Loie Fuller was wonderfully eccentric. A temperance lecturere at 13, she was a lesbian, which exempted her from the oppression that subjugated heterosexual women, and left her free to do as she wished.

Loie Fuller predates Isadora Duncan in liberating women from their corsets. But she was not much of a dancer. She had never taken dancing lessons, and never polished her technique. A film of her Fire Dance, danced to Wagner's Ride of the Valkyries, shows her doing little except turning round and round like an eggbeater. "The rhythem of the dance is clear," said one critic, "but it is defined more by the movements of the costume than by the action of her body."

She discovered that costumes and lights need not only be appurtenances to dance, they could be as much a prt of it as human movement. She wore drifting silden costumes, the sleeves of which she controlled with sticks held inside the fabric. Special dramatic lighting illuminated the floating fabric so that she looked like an undulating butterfly, lily, or orchid. (A reprise of Fuller's The Silke, was dance by Susan MacKenzie in Junbe 1987 at the Contemporary Dancers Festival of Modern Dance.

The emergence of Loie Fuller coincided with the movement known as Art Nouveau. Centred in Paris, Art Nouveau celebrated the new technology, and was characterized by a return to natural forms. Art Nouveau was revived in the Nineteen Sixties, a decade also characterized by a return to nature. Loie said, "The moment you attempt to give dancing a trained element, naturalness disappears. Nature is truth, and art is artificial."

Loie toured with Buffalo Bill from 1883 to 1887, and by 1887 was established as an actress in New York's Bijour Theatre. She made her Paris debut at the Folies Bergere in 1893. In 1889, she danced the widely imitated Serpentine. In 1900, she danced in the Paris Exposition.

Loie, too, was involved in the new technology, She knew Pierre and Marie Curie, and devised a Radium Dance, with lights projecting irridescent colors, onto her silks. In Paris, she had a sceintific laboratory that employed six men, where she invented a provess for treating cloth with phosphorescent salts. Stripping a fabric with these salts produced a beatiful glow.

In 1905, she made movies for Pathe, using slow motion shadows and negative printing. In 1920,at 58, she returned to her lab to work out new techniques using shadows and silhouettes. In 1923, the company she had trained in her style performed her Shadow Ballets in London. She died in Paris of pneumonia in 1928 at the age of 64.

ISADORA DUNCAN (1878-1927)

Born in San Francisco, Isadora Duncan was a contemporary of Loie Fuller. Like Fuller, she beieved in nature, and rejected the academic technique of ballet. Like Fuller, her dances were romnatic--more concerned with feeling than with form. Dance was the expression of inner emotion, and was conveyed by the entire body. Isadora concentrated her energy in her solar plexus, the losuc of the autonomic nervous system, in a kind of Kundalini yoga, and by doing so, was able to exude a great sense of heatlh onstage.

She improvised a great deal. Her movements included running, skipping, reaching, and those used in pantomime, such as pointing and beckoning. She imitated nature, rippling her fingers the way the wind rippled palm leaves. She moved to the music, keeping her shoulders soft, her neck free, and keeping a curve in her arms and legs. Her dancing had great emotional power, and she had the peculiar ability to give herself to the vision of an ideal. Her themes and costumes were Greek, and she used romantic music, symmetry and simple movement.

Isadora was an atheist, an evolutionist and a fanatic. Her parents separated, she lived with her mother, and struggling piano teacher who allowed her children to improvise movement to the music of Chop]in and Mendelsohn. The story of her life--her marriage to Paris Singer, the drowning deaths of her two children, the baring of her breast onstage in Boston, when she pronounced "This is beauty!" her visit to Russia and her affair with the Russian poet Esenin, her drinking, her dyed red hair, decline and spectacular death by strangulation when her scarf caught in the wheel of the sportscar in which she was riding--were documented in the 1969 movie Isadora, in which she was played by Vanessa Redgrave.

Isadora shocked people. The world was not ready for her. She left no system of technique. She never codified a set of steps into a system, nor did she succeed in founding a style of dance that could survive her. She could find no way to communicate what she knew. But she left dancers with a series of concepts and principles which they developed in a variety of ways. Her use of great music, bare feet, free flowing costumes, and a bare stage, were a legacy to dance.

RUTH ST. DENIS (1878-195?)

Ruth St. Denis is not as well known as Duncan. But she had more extended and less exalted influence on dance.

St. Deni's father was an inventor and engineer, who fostered intellectual curiosity and independence in his daughter. Her mother was a doctor who practied at a Philadelphia clinic. Independence and rebelliousness characterized modern dance pioneers, and St. Denis also had these qualities.

Over the 80-year span of her performing career, St. Denis built an American audience for the dance.

Born in Newark, New Jersey, Ruth St. Denis decided to dance at the age of 16. In 1894, Ruth and her mother settled into a small hotel on West 26th Avenue in Manhattan. Herother found Ruth a job in Vaudeville.

Vaudeville was gruelling--11 performances a day, 20 performances a week, no unions. But by playing Vaudeville, St. Denis brought dance to a wider audience than she could have reached any other way.

St. Denis was interested in Oriental theatre, with its costumes, props and stage settings. She incoprorated it intoher art, along with Japanese and Hindu influences. She danced the Hootchy-Kootch--the belly dance--in Philadelphia in 1896, and performed the Na8tch, a seductive secular dance. in 1906, she danced in salons, where she offered a combination of sex, art, religion and spectacle. She understood theatre--she danced stories, and used a full set. Her work was more theatrical and less threatening than Duncan's pure dance.

She was a trailblazer. She toured from Chicago to California. She instructed reporters in dance, as dance criticism did not exist. The New York Tomes reported that she "danced with feet and arms bare, and wore several veils, which she gradually took off as she Duncanised and St. Denisized."

TED SHAWN (1891--19??)

Ted Shawn was born in Kansas City, Missour in 1891. His father was an editor/writer on the Kansas City Stage; his mother a high school principal who wrote book reviews. When he saw Ruth St. Denis dance The Incense at Denver's Broadway Theatre, it was a religious experience for him--he wept.

Shawn became a reporter, then decided to study for the ministry. During his first year at the University of Denver, however, he contracted diptheria, and an overdose of vaccine left him paralyzed below the hips. He was 20, over six feet tall, and weighed close to 200 pounds. He was determined to become a dancer, and he did.

St. Denis and Shawn connected, and performed exhibition ballroom dancing togetger. Fourteen years older than Shawn, St. Denis married him in August, 1914. True to form, she refused to say "obey" during the wedding ceremony, and considered a wedding ring a symbol of bondage.

Shawn and St. Denis founded the Denishawn School of Dancing in Los Angeles in 1928. It was a school devoted to the study of all styles of dance, and counted on its faculty Doris Humphrey and Martha

Graham. Shawn dedicated himself to enlarging the role of men in modern dance, and in 1931, bought the main house and land at Jacob's Pillow, Massachusetts, as a place where he could work with his all-male company, which performed dances based on native themes. The men's company gave 109 performances in 100 centres in 1933/34. In debt in 1941, Shawn leased Jacob's Pillow to Mary Washington Ball, who established the Jacob's Pillow Dance School. In 1941, the Pillow became an international dance festival.

The Denishawn company performed dances based on folk music, ethnic dances, religious dances, music visualization, dances of labor and dances on American themes. The characteristics of Denishawn dancing were undeniably romantic--a fluid waist, a clearly defined curve to the performers' bodies. Shawn and St. Denis were important as popularizers; neither is considered an important choreographer today.

DORIS HUMPHREY (1895-1958)

Doris Humphrey was born in Oak Park, Illinois. Her father was a Chicago journalist and manager of the Palace Hotel. Her mother was a graduate of Mount Holyoke and the Boston Conservatory of Music. Doris attended the progressive Horace W. Parker school.

She went to the Denishawn school, and had a private lesson with St. Denis, and was invited into the company at 17. Charles Weidman joined the company, and Humphrey, six years older, was his teacher.

Humphrey did not like St. Denis's theatrical, Orientally-based style of dance. "I felt as if I was dancing as everyone but myself," she said. "I knew something about how the Japanese moved, how the Chinese or Spanish moved. But I didn't know how I moved."

She was a classicist, and a formalist. To her, dance happened in the frightening moment between falling and recovery. It must be rooted in a specific situation, and concerned with feeling. In her book, The Art of Making Dances, she outlined her principles--all patterns of movement consist of opposition, succession and unison. All quality of movement may be trisected into sharp accents, sustained flow, and rest. She believed Shawn was 10 years behind in his theory of movement.

Her early work relied on scarves. The 1920 Soaring was a work set to Schumann for five women and scarf; Valse Caprice used Humphrey and scarf, and became known as Scarf Dance. She made a solo to a Back bourree, and collaborated with St. Denis on Sonata Pathetique, to the Beethoven Sonata of the same name.

Tired of "darling little dances", Humphrey reacted against the theatricality of the Denishawn school. She abandoned the notion of music visualization, finding it redundant to have the momvement exaclty follow the score, and for each geature and step to fit a specific phrase or beat. She embraced instead a cooler, simpler style. She felt the absence of music increased the spectator's attention to the dancers' movement. There was a tension between her emphasis on form and her need for personal expression. According to Deborah Jowitt, an important New York dance critic, Humphrey was a formalist, always intellectualizing passion, alwyas making sure that space and time were precisely marked out upon her stage.

Humphrey left Denishawn in 1928, taking Charles Weidman with her. In 1928, her Air for the G String for an ensemble of five dancers was performed at the Brooklyn Little Theatre.

Air for the G String, to the work of that name by Bach, was formal and restrained. "Five young women wearing long blue cloaks step slowly around the stage in a pace so measured that the dancers seem to be illustrating a geometry problem. The patterns are weighed out and balanced. The dancers' cloaks intertwine, evoking a classical beauty of form," says Joseph Mazo, in his book, Prime Movers.

In 1930, Humphrey created a dance called The Shakers, based on the ecstatic movements danced by the United Society of Believers in Christ's Second Appearing during their services in 1787. The Shakers used a score for voice, accordion and drum, and a narrator uttered the first words onstage in modern dance --"Ye shall be free when ye are shaken free of sin!."

The austerity of the Shaker movement, the discipline of the Shakers' lives, the clean lines gave the dance immense emotional power, and it has become a classic.

Humphrey created 44 dances between 1928 and 1931. In 1929, the Dance Reperoty Theatre, a theatre which could be rented by several groups for a week at a time, was organized by Helen Backer, a dancer known as Tamiris. Humphrey and Weidman participated. Humphrey and Weidman formed the Humphrey-Weidman company, for which both acted as choreographers. The two choreographers worked together and toured together and separately; both used Gershwin. Humphrey married Charles Woodford in 1932.

In 1931, the New School of Social Research in New York organized the first series of lecture-demonstrations of modern dance. Recently opened, it was sensitive to the avant-garde. Equally important was the recently opened Bennington College, a new women's college in

Bennington, Vermont, which in 1934 became the first national centre of modern dance. The summer program consisted of a school and a series of concerts given by the faculty, upon which were Humphrey, Graham, Louis Horst, Graham's music director and lover, and John Martin of the New York Times.

In 1935, the New School and Bennington were joined by the 92nd St. YM-YWHA as centers of study. The same year, Humprhey's triptych, New Dance, Theatre Piece, and With my Red Fires was performed.

JOSE LIMON (1908--??)

Jose Limon was born in Mexico in 1908. He came to dance from visual art, and enrolled in the Humphrey-Weidman School. In 1928, Humphrey choreographed Lament for Igancio Sanchez Meijas for him. In 1936, she choreographed Danzas Mexicanas and Danza de la Meurtre. He left Humphrey-Weidman in 1940, and formed his own company at Bennington in 1946. His most famous dance is Humphrey's The Moor's Pavanne, which he performed in 1949. Humphrey became the artistic director of Limon Company, and choreographed 13 works for it.

MARTHA GRAHAM (1894--)

Martha Graham was born in Allegheny, Pennsylvania, a suburb of Pittsburgh. She was a 10th generation American, a direct descendant of Miles Standish. Her father was a physician who treated mental illness. A choreographer, actress and dancer, her system stems from the Oriental theatre of Ruth St. Denis, and because of Graham, dramatic dance dominated modern dance for years.

In 1902, the family moved to Santa Barbaara, California, while Graham's father maintained his Pennsylvania practice. In 1911, Graham's father took her to see a performance of Ruth St. Denis. In 1916, she made her professional debut at the Denishawn school. She spent most of her Denishawn career in the Shawn camp, at a distance from St. Denis.

She spent seven years there, but in 1923, abandoned Denishawn's prettiness and sexy Spanish and Oriental specialities to concentrate her full resources on movement. Her work combined theatricality, a strenuous technique, mythic content, cmoetionalism, solemnity and a psychoanalytic viewpoint. She believed that music should be sublimated to the dance.

Her first task in working with students was to teach them to admire strength--"the virile gestures that are evocative of the only true beauty." She was a self-appointed opponent of balletic beauty and Denishawn daintiness and derivation. To her, ballet was artificial, aristocratic and un-American. To be great, Graham believed, art must become indigenous, it must belong to the country in which it flourishes, and not be a pale copy of some art form perfected by another culture. "The psyche of the land is to be found in its movement," she declared.

On April 18, 1926, Graham and three students have her first concert as an independent choreographer at New York's 48th Stree Theatre, 18 dances to music of Ravel, Debussy, and Cyril Scott.

She then entered her "long woolens" period, creating stark theatening movements to be performed in shapelss garments she ran uip herself from materials purchased in the bargain houses of 14th St. By 1927/28, her dances had become harsher, more angular. She used strict makeup, blanching her face and aggressively coloring her mouth, eyes and brows, imprisoning her exotic features in a mask that seemed to express contempt for the set, simpering smiles of ballet girls.

She choregraphed 28 dances her first year, and by 1930, had created 68 dances.

In 1930, she and Louis Horst, her lover and music director for 20 years, went to New Mexico. There, she discovered the Penitents, practitioners of a combination of Indian and Spanish Catholic religion, with ties to the land, and choreographed her work, Primitive Mysteries, which evoked New Mexico, but was concerned with the numen--the essential, indefinable spirit. Twelve women wearing long blue square-necked gowns stepped in a ceremonial procession. Graham, in the white dress of an initiate, moved alone.

Erick Hawkins, Merce Cunningham and Paul Taylor joined her company. Freud influenced her work in the 1939 Every Soul is a Circus, Letters to the World (1940) and Deaths and Entrances (1943).

Graham made it her mission to chronicle the American heritage, and this she did in American Provincial, Frontier, and American Document. In 1944, Graham created another classic, Appalachian Spring, the score for which won Aaron Copeland a Pultizer prize.

By 1955, the central motif of her dances had become the heroic quest, in which the heroic women of myth and legend examined their choices. In her works Medea and Clytemnestra, she showed women of people of power, passion and dignity, as . This theme stretches back to Duncan,

The Graham technique is based on contraction and release of the torso. Characteristics of her choregoraphy include contractions at the waist, the upward pulling of the leg, and the wrenching inward of the asrm, to express intense anguish, sweeping kicks to express the ecstasy of despair, and scissor jumps to express religious ecstasy. She included slow falls and recoveries and sharp jumps. Her costumes stripped everything down to the essentials so the body could be seen.

In 1945, Graham went to a Jungian psychiatrist. Out of this experience came Cave of the Heart (1946), Clytemnestra (1958) and Acrobats of God (1960), and set Nureyev in _____(1975), with costumes by Halston.

MERCE CUNNINGHAM (1920--)

Merce Cunningham was born in Centralia, Washington. In 1937, he entered the Cornish School of Fine and Applied Arts in Seattle, and the Black Mountain College in North Carolina. There he met composer John Cage.

Cunningham began his career in the Martha Graham company in 1940, dancing the roles of the Acrobat in her Every Soul is a Circus, and Revivalist in Appalachian Spring. He rebelled against her tyranny, and her theatricality. (knees)

He joined forces with Cage, and later, American visual artists, Robert Rauschenberg, Andy Warhol, Jasper Johns and Frank Stella. whom he also met at Black Mountain College.

Cage's purpose was to eradicate the boundaries between life and art. He was not interested in entertainment, but in the florification of noise. He believed music should be constructed "with holes in it. His direction led away from ideas of order to ideas of no order. He was a Zen studnet, and attempted to alter perception through his work.

Cage and Cunningham gave several concerts together in the 1940s. Cage acted as general factotum for the Cunningham Company. Both men agreed that dance was dance and music was music, and the two had nothing in common but custom.

Cunningham belives that dance is the amplification of energy, and technique is a kind of yoga. When dancers bend and straighten their legs, every movement must live fully. He developed a choreography and a technique based on the kinetic integrity of the body, unconstrained by the formal proposals of an external music. He used common movement--spinning, walking, running, skipping. He believed the meaning of a movement was intrinsic in the movement, and in the person doing it. The emotion of a movement appeared when the movement is danced, and the life lay in the danced movement, not outside it. "My work," he said, "is not a matter of reference, but of direct action." His dances have no relationship to the music that accompanies them.

In How to Pass, Kick, Fall and Run, John Cage and his colleagues read one-minute stories. In Canfield (1969), Cage, David Tudor and Gordon Mumma communicated by walkie-talkie, which gave out static, squeals, and other electronic noises.

Winterbranch (1964) is accompanied by two recorded sounds blasted at the audience through loudspeakers. Rauschenberg's lighting left the bare stage in darkness. White lights hit the dancers only by chance. There was an intimation of unconquerable chaos, with the choreography incorporating tense angles and slow falls.

In 1933, Lincoln Kirstein invited George Balanchine to New York, where they formed the New York City Ballet. In 1947, Cunningham choreographed The Season, with a score by Cage, for the Kirstein Balanchine Ballet Society.

Cunningham based some of his dances on the I Ching, in which choices are made by an external force, and there is a multitude of possibilities. "When I choreograph this way," he said, " I am in touch with a natural resource far greater than my own personal inventiveness could ever be, much more universally human than the particular habits of my own practice, and organically rising out of common pools of motor impulses."

Dime A Dance in 1953/54 was an "open form" dance, in which members of the audience paid a dime to pick cards from a deck which determined the evening's sequence. In this way, the form of the work is discovered anew at every presentation, and although its materials do not change, they exhibit different qualities from one performance to the next, like a Calder mobile. (Rune (195), Story (1963), Field Dancers (1963), Scramble (1967), Canfield, (1969), Signals (1970) Landrover (1972) TV rerun (1972) and Changing Steps (1973) all possess elements of open form.

Variations V (1965) placed antennas on stage which were activated by the dancers who moved past them, which sent signals to the orchestra pit. For TV Rerun (1972), composer Gordon Mumma had the dancers wear belts containing sensors and transmitters. Their movements were translated into audible pitches, trasmitted to the electronic gear in the pit, amplified, and fed to the audience through loudspeakers. Mumma thus completed a cycle. Once dance had been dependent on music. Now the score depended on the dance.

Cunningham's treatment of space paralleled that of American painting. From 1961 to 1964, Robert Rauschenberg was the company designer, and accompanied the dancers on a world tour. In 1966, Jasper Johns designed the sets.

For Rainforest ( ) Andy Warhol designed large silver helium-filled balloons which floated around the stage as the dancers performed.

Merce's lead female dancers for 20 years was Carolyn Brown. Choosing to work with Merce meant choosing work so much believed in that poverty was irrelevant. There was only the work--weeks, even months of rehearsal in studios where the roof leaked, and there was no central heating. The dancers were totally dedicated. Their only pay was $10 a performance, out of Merce's pocket.

"The question is," said Brown," should the lives of 15 (or 20 or thre) people be crucially dependent upon one man's greatness, genius, madness, self=possessedness and even cruelty? The answer is yes. if acertain kind of work is to be accomplished. Dance, as Cunningham makes it, is not place for democracy."

ALWIN NIKOLAIS (1912--)

Nikolais' work is the theatre of color and shape, the media barrage of Marshall McLuhan, the light shows, and psychedelia of the Sixties. The dancers wear costumes that either alter or blur the lines of their bodies.

Nikolais was born in Southington, Connecticut. He took class at Jack Cole's Studio, in New York, where Ruth St. Denis later lived. In 1936, he made dances for plays produced by the Federal Theatre Project, in Hartford, Connecticut. He studied at Bennington in 1937/38/39. In 1947, he worked in Colorado, and in 1948 became the head of the dance deparmtnet of the Henry Street Playhouse in New York.

His Masks, Props and Mobiles (1953) used extranvagant lighting and costumes. He used musicque concrete, and the Moog Syntehsizer. The protagonist of a NJikolais work is not an individual dancer, but a stage full of dancers extended by their cosumtes, props and lighting.

ALVIN AILEY (1931--)

Ailey was born in Rogers, Texas. He came to Los Angeles in 1938, and later enrolled in UCLA where Lester Horton taught a style which uses a long stretched-out body line, diagonal tensions and long balances.

Ailey came to New York to perform on Broadway with Carmen de Lavallade. He studied with Humphrey, and at the Graham school. In 1957, he formed the American Dance Theatre, which presented his Blues Suite, at its first performance in March 1958, at the 92nd Street Y in New York.

His lead dancer is the great Judith Jamieson. In her solo Cry, presented in 1971, to the jazz, blues and gospel of Laura Nyro, Alice Coltrane, she unwinds a headcloth and uses it as a rag to scrub a floor. The Ailey solo uses jazz movement, African movement, Graham, Horton and ballet movements. Steps are closely related to the music, and the work is theatrically imaginative.

PAUL TAYLOR (1930--)

Taylor was born in Pittsburgh, and set out to be a painter. He studied at the Graham school, and did window displays on Fifth Avenue with Rauschenberg and Johns, who had studied with Cage at Black Mountain College.

In 1953, when Merce Cunningham formed his company, Taylor joined. From 1957 to 1961, Taylor danced with the Martha Graham company, appearing in Clytemnestra. He spent four years working with James Waring, who died in 1975.

Taylor was a choreographer, but remained with Graham because he couldn't support himself by choreography alone. His choreography is witty and minimal. In a 1957 piece, Taylor stood without moving from the time the curtain rose till it descended. Dance Observer's review was an oblong of white space.

In another piece, dressed in street clothes, he stood, shifting his position slightly, each time a recorded voice intoned, "At the tone, the time will be..." The sound for another piece was made by the billowing dresses of the dancers.

Taylor worked with Tudor, Cage and Rauschenberg. His work is more literal than Cunningham's, and his dancers often wear street clothes. In 1960, his Meridian and Tablet were performed at the Spoleto festival. In 1961, he received a Guggenheim Fellowship, with which he produced Insects and heroes, and was able to leave the Graham company. He choreographed Aureole in 1962, From Sea to Shining Sea in 1965, and American Genesis in 1974.

His work uses sculptural postures and groupings.
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TWYLA THARP

In the Sixties, the Judson Dance Theatre was housed in New York's Judson Memorial Church.

Twyla Tharp graduated from Barnard College in 1961, studied with Graham, Nikolai and Cunningham, and started as a dancer in Paul Taylor's company.

In 1965, at the Judson Church, she choreographed Tank Dive, to Downtown by Petula Clark. The dance used oversized shoes. In 1969, her Dancing in the Streets of London and Paris, Continued in Stockholm and Sometimes Madrid was performed in Hartford and New York.

Tharp spent five years experimenting with all techniques -- auesterity, disinterest in perofmranc,e no score. She returned to music, and in 1970, choreographed The Fugue, and Eight Jelly Rolls, which were performed at the Delacorte Theatre in New York. In 1971, she made The Raggedy Dances.

In her work, the dancers change directions suddenly, hold a sustained pose, shift weight off centre and back again, and allow their bodies

to take unexpected shapes. The dancers, their faces expressionless, move in allover patterns onstage in lines that intersect, run parallel or weave over and under each other. The dancers do different things at the same time, or the same things at different times. They dot the stage at random, but their relationships are calculated.

The Bix Pieces (1972) was a tour de force that used a script. An actress reels off numbers and at each number, a dancer illustrated a move. Then the individual steps were incorporated into a sentence:

> "To make movement (move) which is non-linear (move) and non-(move) stop, one makes movement (moves) so full (move) of these things (move) that one soon stops (stop) seeing them."

The actress lists nine categories into which balletic movement may be divided, while one dancer demonsrates the ballet steps, and another shows their equivalent in jazz.

Tharp also choreographs for classical ballet. Works like Push Comes to Shove, to Haydn's 82nd Symphony, and performed by Mikhail Barishnykov, and As Time Goes By are contrasted to Ocean's Motion, (1975) to music by Chuck Berry, and Deuce Coupe, to the Beach Boys.

Tharp is not interested in maintaining a repertory. She feels that rehearsing an old dance demands time better spent in making new ones.

CONCLUSION:

These people -- Fuller, Duncan, St. Denis, Shawn, Humphrey, Weidman, Graham, Cunningham, Nikolai, Ailey, Taylor and Tharp--are the major figures in American modern dance.

These places--New York City, The Delacorte Theatre, Jacob's Pillow, Judson Church, Bennington college, the New School of Social Research--are the places of modern dance.

In a way, the work of these pioneers illustrates the traditional swing between romanticism and classicism that pervades all art forms. However, each individual contributed something unique--theatricality, narrative, myth, psychoanalysis, primitivism, chance, abstract visual art, special effects, minimalism, the absurd--all form the varied basis for modern dance.

(The preceding information was condensed from Prime Movers: the Makers of Modern Dance in America; Joseph H. Mazo; William Morrow and Company; New York; 1977, and from Merce Cunningham by)

APPENDIX B -- CHRONOLOGY

1792	New York has its first season of dance.
1862	Loie Fuller is born in Fullersville, Illinois.
1878	Isadora Duncan is born in San Francisco.
1878	Ruth St. Denis is born in Philadelphia.
1883-87	Loie Fuller tours with Buffalo Bill.
1891	Ted Shawn is born in Kansas City, Missouri
1893	Loie Fuller makes her debut at the Folies Bergeres.
1894	Martha Graham is born in Allegheny, Pennsylvania.
1894	Ruth St. Denis and her mother arrive in Manhattan; Ruth finds a job in Vaudeville.
1900	Sadye Yaco and Loie Fuller perform at the Paris Exposition.
1908	Isadora Duncan and Arturo Toscanini make debuts at the New York Met.
1908	Jose Limon is born in Mexico.
1911	Martha Graham sees her first performance by Ruth St. Denis.
1912	Alwin Nikolais is born in Southington, Connecticut.
1914	Ted Shawn and Ruth St. Denis marry.
1915	Israel Minkoff leaves Moscow and arrives in Philadelphia.
1916	Martha Graham makes professional debut at the Denishawn School.

1920	Merce Cunningham is born in Centralia, Washington.
1923	Martha Graham leaves Denishawn.
1926	Martha Graham gives her first concert as an independent choreogrpher.
1928	Shawn and St. Denis found Denishawn School of Dancing in Los Angeles.
1928	Charles Weidman and Doris Humphrey leave Denishawn.
1928	Eva Greenberg and mother arrive in Philadelphia.
1930	Paul Taylor is born in Pittsburgh, Pennsylvania.
1931	Doris Humphrey choreographs The Shakers.
1931	Doris Humphrey studies at the New School of Social Research.
1931	Israel Minkoff and Eva Greenberg marry.
1931	Martha Graham goes to New Mexico.
1931	Ted Shawn buys Jacob's Pillow.
1931	The New School of Social Research organizes its first series of lecture demonstrations of modern dance.
1931	Alvin Ailey is born in Rogers, Texas.
1934	Rachel Minkoff is born in Philadelphia.
1934	Bennington College in Vermont opens.
1937	Alwin Nikolais studies at Bennington.
1940	Merce Cunningham joins the Martha Graham company.

1940	Mrs. Minkoff enrolls Rachel (6) in Mimi and Eva's Dancing School.
1940	Jose Limon leaves the Humphrey-Weidman company.
1944	Martha Graham choreographs Appalachian Spring.
1946	Jose Limon leaves Bennington to form the Jose Limon Company.
1948	Mimi dies. Rachel (14) enrolls in the Littlefield Ballet Studio.
1949	Jose Limon performs Humphreys' The Moor's Pavanne.
1950	Rachel (16) works with Anthony Tudor in performance of Les Sylphides with Philadelphia Symphony.
1951	Rachel (17) leaves for New York to study with Anthony Tudor, Benjamin Harkarvy and Robert Joffrey.
1953	Rachel (19) joins summer stock of Oklahoma!
1953	Merce Cunningham forms his own company.
1953	Rachel Minkoff (18) and Don Browne (29) marry.
1953	Paul Taylor joins the Merce Cunningham Company.
1954	Rachel (20) joins the Ryder-Frankel Company in New York.

----	Twyla Tharp is born.
1955	Martha Graham choreographs Seraphic Dialogue.
1956	Rachel (22) arrives in Winnipeg to join the RWB.
1956	Nenad and Jill Lhotka establish Lhotka Ballet Studio.
1957	Don Browne arrives in Winnipeg.
1957	Alvin Ailey forms the American Dance Theatre.
1958	Martha Graham choreographs Clytemnestra.
	and Time of Snow.
1959	Nenad and Jill Lhotka move into the Aragon Building.
1961	Gerrie Cowie and Rachel Browne (27) join Winnipeg
	branch of Voice of Women.
1961	Rachel leaves the RWB, and Rachel and Don adopt Ruth.
1962	Rachel and Don adopt Miriam
1963	Rachel gives birth to Annette.
1963	Rachel (29) applies to teach at the Lhotka Studio.
1963	Gerrie Cowie, Irena Cohen, Helen Steinkopf take
	classes at Lhotka Ballet Studio.
February 1964	CD and the Marta Hidy Trio perform in the Residenca
	Auditorium at the University of Manitoba as part of
	a concert organized by Danny Finkleman.

1964	CD forms first board.
Summer 1964	Rachel (30) takes first trip to New York to study modern dance.
October 9, 1965	CD introduce Lhokta's Visions Fugitives; Clouser's Sonata for Cello and Dancers; Rachel's Appalachian Spring, Duet, Turmoil, Songs and Dances, at the Lakewood High School Auditorium in Kenora.
November 1965	CD present the same program at Riddell Hall at the University of Winnipeg, and at the Residence Auditorium at the University of Manitoba, as part of the Festival of the Arts.
1965	John Hirsch directs plays at Theatre 77 at Portage and Main, later became the Dominion Theatre.
1965	Rachel (31) and Don Browne separate.
April 6, 1966	CD give a spring performance in the Theatre Across the Street, across the street from Theatre 77. On the program are Lhokta's Triangle, and Rachel's The Colour of the Times.
1966	Rachel (32) is awarded a major Canada Council arts grant.
1966	Rachel choreographs Anerca.
1967	CD board holds progressive dinners to raise funds.
1967	Rosalie Goldstein joins CD board.

1967	Stephanie Ballard graduates from Grade 12 in University High School in Los Angeles.
1968	Bob Holloway is hired as publicity director for RWB.
1970	Rachel hires Bob Holloway as managing director.
1970	Ballet Rambert in London, England, becomes a modern dance company.
1970	Holly Ann Savage joins the company.
1970	CD turn professional.
1970	The Manitoba Theatre Centre acquires the Warehouse Theatre.
1970	CD tour Inuvik.
1971	Stephanie Ballard graduates from the San Francisco Conservatory of Ballet and Theatre Arts.
1970/71	Bob Holloway buys a yellow school bus for touring and paints it blue.
1971	The dance program at York University begins, under the direction of Grant Strate.
1971	The school is established under teacher Faye Thompson.
1970/71	Stephen Kanee and Gerrie and Vic Cowie draw up application to Canada Council.
1971/72	The Canada Council awards CD its first block grant -- $6,000.

1971/72	The Apprentice Program is established. Marian Sarach runs program in 72/73 and 73/74.
1971/72	CD begin subscription series in Winnipeg.
1971/72	Rosalie Goldstein becomes president of the board.
Spring 1972	Stephanie Ballard makes her first visit to Winnipeg.
June 1972	CD holds casino at the Masonic Temple.
1972	Stephanie joins the Apprentice Program. She works as wardrobe mistress and janitor.
October 1972	Holloway claims a surplus of $10,000 in box office revenues.
November 1972	CD holds Happening '72 at Winnipeg Art Gallery.
1972/73	Sophie Maslow sets Country Music on CD.
	Richard Gain sets I Never Saw Another Butterfly on CD.
January 1973	Norman Walker sets Three Psalms on CD.
1973	James Waring sets Rune to a Green Star on Rachel.
	Paul Sanasardo sets Metallics on CD
	Robert Moulton sets Rondo ad Absurdum on CD.
	Shirley Ririe sets Prisms on CD.

1972/73	CD log 7,500 miles in nine weeks, hitting 33 centres and performing 56 times for a total of 94 performances during that season.
1971/72,72/73	CD give three home series in October, January and April at St. Mary's Academy.
January 1973	The company moves to the 1200-seat Playhouse Theatre. On the program are Walkers' Three Psalms; Moulton's Turn In, Turn Out, Turn On; Waring's Rune to a Green Star; Clouser's Dances Sacres et Profanes; and Shirley Ririe's Prisms.
March 1973	CD perform at National Arts Centre. The program includees Rachel's Anerca, and Sophie Maslow's Country Music, Marian Sarach's Gaspard and Rosina and Norbert Vesak's original work (to come)
1973	Rachel choreographs Blues and Highs.
Fall 1973	Stephanie Ballard joins the company as a dancer.
1973	CD tours on $3,500 grant from city, giving 133 performances and 30 dance workshops in 53 centres, travelling 25,000 miles.
1972/73	Faye Thompson becomes principal of the school in August 1973.
September 1973	Rachel (39) is awarded a Canada Council Senior Arts Grant.
September 1973	Robert Moulton sets Rituals on CD.

October 1973	CD Playhouse fall series offers Rachel's Mighty World; a set of eight new dances to songs by Odetta; Moulton's Kinetic II and True Believer.
January 1974	CD salute Winnipeg Centennial with Playhouse program of Rachel's Variations; Moulton's Rituals; Gain's I Never Saw Another Butterfly; and Gain's Fellow Voyager. City awards CD a $15,000 grant.
February 1974	CD perform at York University's Burton Auditorium. The Globe and Mail's John Fraser reviews performance.
1974	Paul Walsh joins CD board.
1974	Rachel Browne sets Variations on CD.
1974	Robert Moulton sets Eight Rituals for Dancers on CD.
1974	Paul Sanasardo choreographs Metallics
1974	CD perform 104 times in 53 centres, travelling over 20,000 miles.
1974	CD move to 160 Princess Street.
Fall 1974	Tedd Robinson enrolls in York University dance program.
Spring 1975	Bob Holloway is fired. Naomi Permut becomes interim manager.
June 1975	Ken Lipitz is hired as dancer and Assistant to the Artistic Director, and his wife, Shelly Ziebel, is hired as dancer with him.

1975	Marian Sarach sets Pastoral on CD.
1975	Rachel (41) choreographs The Woman I Am, to poems of Dorothy Livesay, and music by the Paul Horn Trio.
1975	Paul Horn tour loses $40,000.
December 1975	Naomi Permut resigns. David Williams is hired. Rosalie Goldstein becomes Assistant Manager. Janice Fontaine becomes Publicist.
1975	Linda Rabin sets Domino on CD.
February 1976	CD performs in Art Gallery of Ontario.
Winter 1976	Norman Morrice sets Fragments of a Distant Past on CD.
Winter 1976	TDT's David Earle sets Baroque Suite on CD.
1976	Lipitz and Shelly Ziebel perform Cliff Keuter's Plaisir d'Amour.
Fall 1976	Cliff Keuter sets the Murder of George Keuter on CD.
1976	Ken Lipitz and Rachel perform Rachel's Interiors.
1976	Rachel Browne sets Contrast on CD.
1976	Norbert Vesak sets A Gift to Be Simple on CD.
1977	Rachel (43) choreographs Interiors duet.
1977	England's Norman Morrice sets Songs from the Auvergne on CD.
1977	Stephanie Ballard is awarded a Senior Arts Grant to choreograph by Manitoba Arts Council.

August 1977	Fred Mathews sets Lunaris on CD.
August 1977	CD perform at Jacob's Pillow Dance Festival in Lee, Massachusetts. The program includes Vesak's A Gift to Be Simple, Anna Blewchamp's Baggage, and Rachel Browne's Interiors.
September 1977	CD perform at the Wolf Trap Children's Festival in Washington, D.C.
September 1977	CD perform at the Delacorte Dance Festival in New York City.
1977	Fourth annual Dance in Canada conference held in Winnipeg.
1977	Lynne Taylor sets A spy in the House of Love on CD.
1977	Rachel choreographs Just About Us.
1977	Judith Marcuse sets Re-entry on CD.
1977	CD starts Dance Experience, annual choreographic workshops.
1978	David Williams resigns as Manager. He is replaced by Janice Fontaine. Rosalie Goldstein becomes booking agent.
1978	Tedd Robinson graduates from York.
1978	Lynne Taylor sets Diary on CD.
1978	CD move to 89 Princess Street.

1978	Rachel Browne performs Waring's Rune to a Green Star in New York City at his memorial service at Judson Memorial Church.
1978	Stephanie Ballard becomes Director of the Apprentice Program.
February 14, 1979	Tom Scurfield is hired as Manager.
1978	Tedd Robinson joins CD as dancer.
December 1979	CD moves to studios in Augustine United Church.
1979	Judith Marcuse sets Sadhana Dhoti -- A Ritual, on CD.
1979	Karen Rimmer Jamieson sets Snakes and Ladders on CD.
January 17, 1980	Stephanie Ballard succeeds Ken Lipitz as Associate Artistic Director.
1980	Lynne Taylor sets Where We Are Now on CD.
1980	Stephanie Ballard choreographs Construction Company.
1980	Lander/Corbett set Where We Are Now on CD.
August 1980	Brian McDonald sets Tryst on CD.
Fall 1980	Stephanie Ballard choreographs A Christmas Carol.
April 1981	Joost Pelt joins CD.

April 1981	Stephanie Ballard sets Sympathetic Magic on CD.
	Rachel Browne sets Dreams on CD.
	Fred Mathews sets Flying Colours on CD.
1981	Bill Neville succeeds Paul Walsh as board president. Rick Muller becomes vice-president.
May 21 1981	Bill Neville resigns from board presidency. Rick Muller becomes president.
June 1981	Stephanie Ballard's Prairie Song is performed by CD at Dance Spectacular at National Arts Centre, and recorded in film, Gala.
1981	Ron Keenberg joins board.
1981	Paula Ravitz choreographs Inside Out.
October, 1981	Tom Scurfield resigns.
Fall 1981	CD move from Playhouse to MTC.
	Rachel choreographs Haiku, Stephanie choreographs Marathon, and Cliff Keuter sets Morningtide on CD.
November 1981	Evelyn Polish is hired as Manager.
December 1981	A Christmas Carol tour of Winnipeg, Regina, Edmonton and Calgary, loses $40,000.
1982	Board cancels CD performance at Camden Festival in England.
1982	Rachel fires Joost Pelt.

March 23, 1982	Stephanie Ballard wins Clifford E. Lee choreography award.
1982	CD move to Gas Station Theatre.
April 1982	Stephanie Ballard sets Winter Gardens on CD.
May 1982	CD fundraising performance highlights Diary, Doris Humphreys' Two Ecstatic Themes, and premieres Tedd Robinson's Attitudes of Risk and Uncertainty.
June 1, 1982	Manitoba Culture, Heritage and Recreation gives CD challenge grant of $30,000.
1982	On CD evening titled Romance Lives!, are Tedd Robinson's Who Could Ask for Anything More?; Anna Blewchamps' Baggage; Rachel's MLW; Stephanie's Time Out; and Rodney Griffin's Rialto.
----	Ron Keenberg becomes board president.
Fall 1982	Stephanie and Tedd dance Stephanie's Time Out
Fall 1982	CD perform Taylor's Now I'm John.
Fall 1982	CD premiere Jose Limon's The Exiles, and Dan Wagoner's Spiked Sonata.
Fall 1982	Stephanie Ballard sets The Snow Goose on CD.
January 1983	Gaile Petursson-Hiley sets Conversations On A Chair on CD.

February 2, 1983	Rachel (49) steps down as artistic director.
February 15, 1983	Rachel is appointed Founding Artistic Director.
May 20, 1983	Stephanie Ballard leaves CD.
1983	The search committee selects Bill Evans as CD Artistic Director and successor to Rachel.
July 22, 1983	Lloyd Axworthy says no to Evans' hiring.
August 23, 1983	Axworthy relents, Evans is hired, and arrives in Winnipeg.
August 1983	Charles Moulton sets Motor Party on CD.
1983	Rachel choreographs Survivor.
1983	Rachel choreographs A Jest Of God.
September 15, 1983	CD fall offering includes Bill Evans dancing Daniel Nagrin's Jazz: Three Ways; and a performance by Isadora Duncan interpreter Annabelle Gamson.
March 1984	CD performs Tedd Robinson's Lost Prophets.
May 17 to 19, 1984	Dance Art Bill Evans Style includes Evans' The Legacy, and his Prairie Fever.
Summer 1984	Bill Evans moves Seattle Summer Institute to Winnipeg.
Summer 1984	Someone breaks into CD files, removes all correspondence between Evans and the board, and leaks it to the press.

August 28, 1984	Bill Evans resigns. Tedd Robinson becomes CD Artistic Director.
1984	Stephanie Ballard wins the Chalmers award for choreography.
1984	Daniel Leveille sets But I Love You on CD.
1984	Rachel choreographs To the New Year
September 1984	Fall CD offering includes: Ros Newman's Maps: In a Red City; Ruth Cansfield's 100% Pure Unsweetened from Concentrate; Tedd Robinson's Entertainment for Dictators
November 29, 1984	CD deficit wiped out by CHR challenge grant.
March 12, 1985	Twentieth anniversary celebration--CD offers Best of the Rep, featuring Tedd's Who Could Ask for Anything More?; Stephanie's Prairie Song; Rachel's To the New Year; Taylor/Lander collaboration Spy; and Dan Wagoner's Spiked Sonata. Evening includes a tribute and presentations to Rachel Browne (51).
May 1985	First Annual Festival of Canadian Modern Dance.
May 1986	Second Annual Festival of Canadian Modern Dance.
June 1986	Stephanie Ballard presents a full evening of her works as a post-festival event.
1986	Stephanie Ballard wins the Jacqueline Lemieux Award for choreography.
Fall 1986	CD perform Tedd Robinson's Nothing Past the Swans

APPENDIX B: CHECKLIST OF PRODUCTIONS

All works by Rachel Browne, Stephanie Ballard, Tedd Robinson, Murray Darroch and Ruth Cansfield are original works created on the company. Other original works by outside choreographers are marked OW. All other works are remounts.

COMPANY CHOREOGRAPHERS

RACHEL BROWNE

SONGS AND DANCES (1964)--A suite of dances for five women and one man danced to traditional gospel and folk songs performed by Odetta. The original cast included Jill and Nenad Lhotka.

APPALACHIAN SPRING (1965)--A group dance done to excerpts from music of the same title by Aaron Copeland.

TURMOIL (1968)--A short dance for four women in black done to music by Bela Bartok.

DUET (1965)--A duet for Rachel Browne and Richard Browne, a dancer from the RWB, done to music by Don Shirley.

THE COLOUR OF THE TIMES (1966)--A suite of dances for eight dancers set to an original five-section piano score by Victor Davies, with poems by Raymond Souster, read by Vic Cowie.

PAS LE MEME PAS (1966)--A jazzy work to original music.

ANERCA (1966)--Anerca is an Inuit word for truth. A full company piece for 10 dancers, based on ancient Inuit chants. Set by Ted Korol.

WHERE THE SHINING TRUMPETS BLOW (1967)--A trio for three women done to a selection from Das Knabel Wunderhorn by Gustav Mahler, sung by Maureen Forrester.

CANTE HONDO (1968)--A group dance about war and struggle, done to music by Rodrigo.

RHYTHMING (1968)--A solo performed by Rachel Browne to a drum solo created by Bill Graham, a Winnipeg musician. The dance was later made into a group dance for five women.

HAIKU (1969)--A group dance done to Japanese Haiku and using traditional Japanese music.

VARIATIONS (1970)--A group dance done to excerpts from Bahc's Goldberg Variations, performed by Glenn Gould.

DAS KNABEN WUNDERHORN (1972)--Dances to the entire Mahler work.

THREE FACES OF JAZZ (1972)--A group dance to music by bill Graham, Dave Brubeck and Oscar Peterson.

MIGHTY WORLD (1973)--A group work done to spirituals and traditional music sung by Odetta.

IN PRAISE (1977)--Two solos and a trio done to music by Bach, performed on the harpsichord by Wanda Landowska.

CAMED (1965)--A solo performed by Rachel Browne to music by Bach. She performed this dance for a week's run at Expo 67 in Montreal.

THE WOMAN I AM (1975)--A half-hour dance to music by flautist Paul Horn of Vancouver, set to a suite of poems by Dorothy Livesay and Miriam Mandel, which explores the various aspects of womanhood.

INTERIORS (1976)--A duet performed by Rachel Browne and Kenneth Lipitz, in which a woman remembers her past. The dance was based on poems by Dorothy Livesay, and danced to original music performed live by Winnipeg folksinger Jim Donahue.

FIVE CAMEOS (1976)--Three solos, one duet and one trio, done to music by Bach.

CONTRASTS (1976)--A large group work done to music by Bela Bartok.

JUST ABOUT US (1977)--A duet for two women, originally performed by Rachel Browne and Suzanne Oliver, performed to original music by Jim Donahue, and dedicated to Rachel's daughter Ruth, then 16.

BIRTHDAY OFFERING (1979)--A solo done for Roger Smith, to music by Mozart.

SOLITUDE (1979)--performed by Kenneth Lipitz, Shelly Ziebel, Nancy Paris and Sarah Brummel, to several Brahms Intermezzi.

THE OTHER (1979)--A duet performed by Rachel Browne and Kenneth Lipitz, dance to Ravel's Sonata for Violin and Piano, annd poems by Dorohty Livesay and Adrienne Rich.

REVIVAL (1980)--A large group dance done to traditional gospel and folk songs, arranged and performed live by Jim Donahue.

CONTINUUM (1980)--A duet performed by Rachel Browne and Stephanie Ballard to one of Brahms' Intermezzi "..and the rose will continue blooming..."--Pablo Neruda.

DREAMS (1981)--A dance for three women done to a taped recording of each of them recounting a dream.

HAIKU (1981)--A duetperformed by Ruth Cansfield and Rachel Browne, to an original score by Owen Clarke. The dancers move and speak to Japanese Haiku.

MLW (1982)--A group work dedicated to the memory of jazz pianist Mary Lou Williams, originally performed by D-Anne Kuby, dancing a solo, and Ruth Cansfield, Gaile Petursson-Hiley, and Karen Unsworth, performing a trio.

SHALOM (1983)--A solo performed by Rachel Browne to Glenn Gould playing Bach.

JEST OF GOD (1984)--A dance based on the Margaret Laurence novel, done to original music by Jim Donahue, it involves the protagonist, Rachel Carson, and her three selves.

SURVIVOR (1983)--A rambling anti-war work set on the professional program students. The cast included Odette Heyn-Penner, the professional program director.

TO THE YEAR 2000 (1984)--A trio danced to poetry by Pablo Nerdua, W>H> Auden, Margaret Atwood, and music by Bartok, to express Auden's line, "We must love one another or die."

TO THE NEW YEAR (1985)--Performed by five women dancers against a backdrop of changing nature scenes. Original music by Winnipeg's Diana MacIntosh, and slides by the late Vivien Sturdee. Words from Denise Levertos've poem, "I have a small grain of hope...I break off a fragment to send to you..."

THE CRY (1986)--A trio based on a poem of the same title by Denise Levertov. A plea for peace.

OLD TIMES NOW (1987)--A solo by a woman in a red dress to blues music by Almeta Speaks. D-Anne Kuby created the role.

IN A DARK TIME THE EYE BEGINS TO SEE (1987)--A group work using music by Vangelis and Pachelbel. Another plea for peace, set on the professional program students.

TRES BAILES ENIGMATICOS (1988)--A trio created for the Women and the Arts Festival, Winnipeg, done to Spanish music sung by Monserrat Caballe.

SUNSET SENTENCES (1989)--A tribute to loving relationships among women spanning three generations, to an electronic score by Diana McIntosh.

NENAD LHOTKA

VISIONS FUGITIVES (1965)--A dance for five female dancers set to a suite by Prokofiev. Four women in dark costumes represented the powers of darkness, and one in a light costume represented joy. The set consisted of a stepladder. Len Cariou's voice boomed over the sound system: "Often I have nightmares in this world. I am threatened by self-destruction. Yet again and again the joy of life and creation prevails, and moves me on. Today is one of the dark days when I deliberately destroyed the joy and I am afraid that I cannot revive it again."

ENCOUNTER (1970)--A group work.

TRIANGLE (1966)--A trio performed by Rachel Browne, Marilyn Lewis and Jennifer Ingram to a Beethoven Sonata.

STEPHANIE BALLARD

CONSTRUCTION COMPANY (1980)--A dance with the entire company in jogging shorts and hats, working out to music by Andrea Gagnon.

A CHRISTMAS CAROL (1980)--An 80-minute Christmas presentation, based on a Robert William Bass painting of Charles Dickens called Dicken's Dream. Dickens, played by Winnipeg children's performer Fred Penner, invited characters into his study, and narrated his stories, adapted by Winnipeg playwright Martin Reed. Original score by (J.) Michael Baker.

PRAIRIE SONG (1981)--A dance essay on isolation and loneliness,. Five dancers--three women and two men--perform their metaphors of the prairie experience to music by Enrique Granados, Bela Bartok, Alphonse Hasselmans and Ernesto Halffter. The set consists of a white table with four white chairs and another white chair some distance away. White costumes by Stephanie Ballard. Lighting by Larry Isacoff.

TIME OUT (1982)--A duet danced by Stephanie Ballard and Tedd Robinson, about the glittering, doomed liaison between F. Scott and Zelda Fitzgerald, to music by Philip Glass.

THE SNOW GOOSE (1980)--A work for children.

SYMPATHETIC MAGIC (1981)--A women's trio.

WINTER GARDENS (1982)--A group work.

TROUBLE IN THE HOUSE (1986)--A group dance using women in full-length skirts carrying branches.

ANNA: STOLEN TOGETHER FROM VARIOUS THIS AND THATS (1987)--A collaboration with poet Patrick Friesen and dancer Margie Gillis, presented independently.

BILL EVANS

TIN TAL--A movement-oriented older work remounted on the company in 1984.

ALTERNATING CURRENTS (1983)--A duet performed by Karen Unsworth and Chris Gower in 1984.

THE LEGACY--An older work remounted on CD in 1984 includes a Mormon patriarch with three wives and a son, danced in frock coats and silk dresses.

PRAIRIE FEVER (1984)--An original prairie dance about cabin fever, and spring on the prairies, to music by The Penguin Cafe.

TEDD ROBINSON

ATTITUDES OF RISK AND UNCERTAINTY (1982)--A dance featuring Tedd Robinson as a sexually amnbiguous loner-victim figure in a dress who is dragged across the stage in a net by four women, to a soundtrack of "You've Lost That Lovin' Feelin'" by the Human League. A man in a suit shouts back, "No! No, I haven't!"

WHO COULD ASK FOR ANYTHING MORE? (1982)--A chorus of dancers moves sinuously around Tedd, who creeps like a snail across the stage, his pale, anxious face covered in glitter. Music by Gershwin.

ENTERTAINMENT FOR DICTATORS (1985)--A group dance in which the dancers, including a naked D-Anne Kuby, perform to a gallery wearing white skullcaps and cellphane ruffles.

REFLECTING ON A BROKEN HAND MIRROR (1983)--A group work.

LOST PROPHETS (1984)--An evening of dances by Tedd Robinson, Ruth Cansfield and Gaile Petursson Hiley.

NOTHING PAST THE SWANS (1986)--A full-length 'tanz teater" piece scripted by Winnipeg playwright Per Brask, set in Berlin, and featuring Rachel in a speaking role. Four-foot origami swans glide across the back of the stage. Tedd performs in a red military outfit.

CAMPING OUT (1987)--A theatre-dance piece in which male dancers in tails spin a grand piano around, while women in white evening gowns shriek and swoon to the overblown music of Liszt. An elegant Baron, played by Murray Darroich, struts before the lights and provides narration in German, English and French. Sections choreographed by Murray Darroch and Rachel Browne.

roz (1987)--Women dancers in short black ruffled dresses climb on the backs of male dancers humped over, covered with rectangles of black vinyl. Clever passes are made with the vinyl rectangles. At the end, the men stand up, remove the vinyl, and reveal themselves wearing black dresses and black lipstick.

HE CALLED ME HIS BLIND ANGEL (1988)--A collaborative effort among the company's resident choreographers--Murray Darroch, Ruth Cansfield, Tedd, and consultant Daniel Leveille. Set by Louis Bako, a gilt and blue globe painted on the brick at the back of the stage, and unbleached, textured fabric hanging from the flies. A white sculpted bird, its wings spread, also hung in the air, and the rough white plaster form of a nude man, a miniature globe resting on his ear, reclined on its side stage left.

The dancers danced squeezing concertinas across their chests, with the concertinas providing the sound. Tedd, in bleached hair, loose black shirt and pants, flopped across the stage, squinting at the audience through glasses, wearing a puzzled and anxious look. A lot of business with glasses, kilts, and an appearance by the Heather Belles Pipe Band. Music by Phil Dupas and Jeff Hamilton.

LEPIDOPTERA (1989)--A full-length evening work loosely based on Puccini's opera, Madame Butterfly. A dark brutal improvisation on the theme of loss, featuring four groups of dancers in soft costumes and tutus dancing on a stage empty except for a Japanese screen. Live and recorded music by Ahmed Hassan. Co-produced with the National Arts Centre.

MURRAY DARROCH

THE CHAIR PIECES III: DANVERS (1981)--A topless dancer in panties dances with an office chair. Remounted and performed by Toronto dancer Phyllis White for 1987 Festival of Canadian Modern Dance.

EMOTIONAL VAUDEVILLES--A series of works in the Vaudeville form of a series of sketches and scenes arranged around a central idea.

#1. TRUE LOVE AND MESSY DEATH (1984)--"A serio-comic and decidedly sinister look at love and sex and death--heterosexual, homosexual and post-sexual."--Darroch.

#2. I'M SO FAT (1987)--A dance designed around the preoccupation with food, featuring a woman in a wrap sitting on the stage eating a banana and talking about sex and food, between choreographed scenes involving the company.

#3. I'M SO LOST (1987)--Dancers bounce rhythmically on double beds that fill the stage. A woman sits on the edge of a bed, and describes her love affairs to the audience.

THE TONGUE IN MY MOUTH (1986)--Performed in a studio concert. Set on professional program students.

RUTH CANSFIELD

PASSAGES (1981)--A trio

HIGH CONTRAST SUPPORT (1982)--Trio and ladder to music by Laurie Anderson

CORRIDOR OF CHANCE (1986)--A group work to original music by Cathy Nosaty.

100 PER CENT PURE UNSWEETENED FROM CONCENTRATE (1984)--A solo for Deirdre Tompkins.

FADED ALLUSIONS (1985)--A solo for D-Anne Kuby.

SHADES OF GREY (1987)--A romantic group movement piece in grey and black to original music by Cathy Nosaty.

TOUCH AND GO (1987)--A duet for a boxer and a ballerina that draws on the contrasting movements of the vocations of each. To original music by Cathy Nosaty.

OUTSIDE CHOREOGRAPHERS

ENGLAND:

NORMAN MORRICE

FRAGMENTS OF A DISTANT PAST (1976) (OW)--A dramatic work to music by Janacek, with costumes by Ted Korol.

SONGS OF THE AUVERGNE (1977) (OW)--An abstract romantic group fantasy of a child on his way to a local fair, to music by Joseph Cantaloube.

UNITED STATES

JAMES CLOUSER

ELEGY (1965) (OW)--A group work to music by Shostakovich.

DANCES SACRES ET PROFANES (1970) (OW)--A duet to the music by Debussy.

ROBERT MOULTON

RONDO AD ABSURDUM (1968) (OW)--A group dance to a collage of sounds prepared by Moulton. A dancer lifts fake tulips with his foot while lying on the ground.

KINETIC II (1969) (OW)--A sculpted duet to music by Rodrigo.

TRUE BELIEVER (1970) (OW)--A dramatic work done in silence, based on the book of the same title by Eric Hoffer, performed by the entire company.

TURN IN, TURN OUT, TURN ON (OR BACH IS BEAUTIFUL) (1971) (OW)--A satire of various dance styles set to Switched On Bach.

RITUALS (1972) (OW)--A full company piece.

SOPHIE MASLOW

COUNTRY MUSIC (1972)--A group work set to Acadian folk songs.

RICHARD GAIN

I NEVER SAW ANOTHER BUTTERFLY (1972) (OW)--A work inspired by drawings and poems by children in the terezin concentration camp in Czechoslovakia, to a sound collage written by a friend of Gain's.

FELLOW VOYAGER (1974) (OW)--A duet portraying Prometheus being attacked by vultures while chained to a rock. Bill hollahan danced Prometheus: Nancy Paris danced the Vulture. Paris says, "Bill made a spectacular entrance. Two girls lowered him down on two long cloths that hung down from the top of the stage. As soon as he got close enough, I would jump on him."

JAMES WARING

HAPPY ENDING (1972) (OW)--A group work set to the Mozart Piano Sonata in D Minor.

RUNE TO A GREEN STAR (1972) (OW)--A solo for Rachel Browne to the Rhapsody for Clarinet and Orchestra by Debussy. Rachel performed this dance at Judson Memorial Church in New York, in a tribute to Waring after his death.

NORMAN WALKER

THREE PSALMS (1969)--A dance in three sections--a duet, a trio and a group. The duet was performed in "controlled nudity".

PAUL SANASARDO

METALLICS (1973)--A trio.

SHADOWS (1974)--A work for four.

SHIRLEY RIRIE

PRISMS (1982)--A group work.

CLIFF KEUTER

PLAISIR D'AMOUR (1976)--A duet performed by Shelly Ziebel and Ken Lipitz showing the pleasure and pain of courtship.

THE MURDER OF GEORGE KEUTER (1976)--A dance about violence for four men inspired by the murder of Keuter's cousin on a California beach.

MORNINGTIDE (1981) (OW)--A lyrical group work to music by Handel.

RODNEY GRIFFIN

RIALTO (1977)--A group work based on Thirties dance styles, danced in cabaret top hat and tails, to Gershwin's Preludes.

LYNN TAYLOR

SPY (1976)--A collaboration with Winnipeg-born singer Judith Lander, singing and playing a grand piano onstage. Based on Anais Nin's A Spy in the House of Love, it features heroine Sabina, and her three personae--the Lady in Blue, the Lady in Red, and the Lady in Black.

DIARY (1978)--A duet in collaboration with Judith Lander, who sings an original song cycle based on her childhood.

WHERE WE ARE NOW (1979) (OW)--A collaboration with Judith Lander. A full company piece.

NOW I'M JOHN (1982) (OW)--An impressionistic tour of the life of John Lennon, using a range of dance styles, strobe lights and slides. Commissioned by the CD.

ROSALIND NEWMAN

MAPS IN A RED CITY (1984)--A group work with everyone costumed in red.

DAN WAGONER

SPIKED SONATA (1983)--A quirky ballroom dance using tight combinations and frenetic precision, it is set to radio theme music of the Thirties, including Cocktails for Two, by Spike Jones.

MARIAN SARACH

GASPARD AND ROSINA (1974)--A hilarious duet performed by Marian and Larry Brinker.

PASTORAL (1975) (OW)--A group work to Bach.

LAST SHIMMY (1976) (OW)--A comic version of Adam and Eve, done to piano rags.

DORIS HUMPHREY

TWO ECSTATIC THEMES (1981)--A solo performed by Rachel Browne, originally choreographed in the 1930s.

JOSE LIMON

THE EXILES (1982)--A duet, originally choreographed in the 1950s.

MARVIN GORDON

STROLLING PLAYERS (1971) (OW).

FRED MATHEWS

FLYING COLOURS (1981) (OW)--A group work with banners done to Bach.

LUNARIS (1980)--A group work done with crescent-shaped objects.

CHARLIE MOULTON

MOTOR PARTY (1983)--A group work.

VALENTINE (1985)--A group work with pillows.

NINE-PERSON PRECISION BALL PASSING (1986)--Nine dancers form a square and pass tennis balls to one another in a variety of precise patterns.

CANADIANS

ANNA BLEWCHAMP

BAGGAGE (1976)--Taped voices of women describe husbands who beat them, lovers who use sexual favors as weapons, and other ironies of women's lives. These work in counterpoint to caricatures of womens' roles. The male dacers forgo these women for two TV shampoo models who pose at the edge of the stage.

HOMAGE (1977)--A group work that uses a variety of dance styles from Graham to soft shoe.

PAULA RAVITZ

INSIDE OUT (1981) (OW)--A group work created through improvisation.

NORBERT VESAK

A GIFT TO BE SIMPLE (1975)--A suite of nine dances depicting the religious life of a Shaker community danced to the ritual songs and chants. Unlike Doris Humphrey's austere 1931 classic, Shakers, Vesak's piece is folksy, and dance in gingham costumes. Kenneth Lipitz opens the piece in a solo as the Elder speaking in tongues.

THE ANGEL WITHIN (1975) (OW)--A duet.

FIRST CENTURY GARDEN (1975) (OW)--A group work.

LINDA RABIN

DOMINO (1976) (OW)--A group work done to Bach chorales.

DAVID EARLE

BAROQUE SUITE (1976)--A group work to music by Corelli, Bach and Vivaldi.

ANGELIC VISITATIONS 1 AND 2 (1976)

BRIAN MACDONALD

TRYST (1980) (OW)--A group work set in medieval times, danced in richly coloured costumes. A hint of intrigue leads to a series of movements for couples, which includes a tryst.

JUDITH MARCUSE

RE-ENTRY (1977) (OW)--A group work about isolation done to a collage of sound.

SADHANA DHOTI--A RITUAL (1979) (OW)--A group work.

CELEBRATION (1980) (OW)--A group work set to Wanda Landowska playing Bahc's Goldberg Variations on the harpsichord.

KAREN RIMMER JAMIESON

SNAKES AND LADDERS (1979) (OW)--A group work with a ladder, to original music.

JENNIFER MASCALL

(1982) (OW)--A trio with costumes designed by Tedd Robinson.

DANIEL LEVEILLE

BUT I LOVE YOU (1986) (OW)--A duet with telephones.

POURQUOI SUIS-JE MOI? (1987) (OW)--A group work in which the dancers stand motionless facing stage right, their guts moving in and out, expressing great emotional anguish, done to a Beethoven piano sonata.

ROBERT DESROSIERS

LAUNDRY DAY (1987) (OW)--A theatrical piece in three parts--Washing, Drying and Sunset, in which characters such as First Dirt and Second Dirt fight Soap I and Soap II, and Water has a solo. The piece ends with the company in black and white costumes beating on the stage rhythmically with staffs, while an orange parachute billows open behind them to simulate a sunset.