

# Dance in/au Canada Danse

SUMMER 1976  
No. 9  
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Alicia Alonso and The Cuban Connection  
by Brian Macdonald

Jean-Pierre Perreault in Bali  
Paris Happenings



# Editorial

Susan Cohen

Editor / Rédactrice

Far away places and strange-sounding names. This issue of *Dance in Canada* has taken that to heart by looking at the impact of some foreign cultures and figures on Canadian performers and writers. Brian Macdonald, artistic director of Les Grands Ballets Canadiens, went to Cuba in January to mount *Time out of Mind* for the company there. The Cuban company has since toured the piece throughout Eastern Europe, with great success. Jean-Pierre Perreault, co-artistic director of Le Groupe de la Place Royale, went to the other end of the world, to Bali, to be precise. The island has always had a special pull on his imagination and Montreal writer, Suzanne Asselin, who makes her first appearance in our pages, questioned him in detail about his brief journey there. From Paris, René Picard talks about a dance subculture we sometimes forget and Lise Brunel examines some of the newest companies and outstanding modern figures in France today. Back home in Canada, dancer Terrill Maguire takes a look at the collaboration of dance and music from the viewpoint of her own background and freelance writer Jennifer Oille considers Studio Place, an ambitious plan for a dance complex in Toronto which ran into the formidable barriers of politics and money. In Review this issue are the Royal Ballet (Frederick Ashton's newest choreography, *A Month in the Country*), the Toronto Dance Theatre and the Regina Modern Dance Workshop.

A reminder to our readers that *Dance in Canada* publishes for the moment in the language of origin, French or English. We know you appreciate the financial difficulties of complete bilingual presentation of the magazine and we can assure you we are still trying to find funding in order to return to that format as soon as possible. •

Avez-vous déjà rêvé "de terres lointaines et de noms aux résonnances étranges"? Dans ce numéro, *Danse au Canada* a pris ce rêve à coeur et étudie l'impact que crée, chez les danseurs et écrivains canadiens, certaines cultures et personnalités étrangères. Brian Macdonald, directeur artistique de la troupe Les Grands Ballets Canadiens, s'est rendu à Cuba, en janvier dernier, pour monter *Time Out of Mind* avec la troupe de ballet locale. Son article est né des expériences qu'il a vécues là-bas. Depuis, la compagnie cubaine a remporté un vif succès avec cette pièce au cours d'une tournée en Europe orientale. Jean-Pierre Perreault, co-directeur artistique du Groupe de la Place Royale a voyagé à l'autre bout du monde, à Bali pour être exact. Cette île avait toujours grandement fasciné son imagination et l'écrivain montréalais Suzanne Asselin, dont c'est la première apparition dans nos pages, le questionne en détail sur sa brève visite dans l'île. De Paris, René Picard nous parle d'une sous-culture de la danse que nous négligeons souvent et Lise Brunel jette un regard sur quelques-unes des nouvelles compagnies de danse moderne et des personnalités de marque de la France d'aujourd'hui. De retour au Canada, la danseuse Terrill Maguire examine la coopération entre la danse et la musique, d'après sa propre expérience personnelle. L'écrivain pigiste Jennifer Oille, nous parle de Studio Place, cet ambitieux projet d'un complexe de la danse à Toronto qui s'est heurté à des obstacles politiques et financiers de taille. Notre Revue étudie le Ballet Royal (la plus récente chorégraphie de Frederick Ashton, *A Month in the Country*), le Toronto Dance Theatre et le Regina Modern Dance Workshop.

Nous tenons à rappeler à nos lecteurs que *Danse au Canada* publie toujours les articles dans leur langue d'origine, français ou anglais. Nous savons que vous comprenez les problèmes financiers que représente la publication entièrement bilingue de notre revue et nous tenons à vous assurer que nous cherchons toujours les moyens de financement qui nous permettraient de retourner le plus tôt possible à ce genre de publication. •



# Dance <sup>in/au</sup> Canada Danse

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SUMMER

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*Photo by Barry McGee of Alicia Alonso, artistic director of the National Ballet of Cuba.*

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# Cuban Connection

Brian Macdonald

Alicia Alonso: the body is unbelievable, her grandson is in the corps. Photo: Barry McGee.



(Brian Macdonald is artistic director of Les Grands Ballets Canadiens. He describes here, with some excerpts from his journal, his trip to Cuba to mount a ballet for the National Ballet of Cuba.)

When Prime Minister Trudeau's official visit to Cuba was announced last December, I immediately contacted a friend in the Department of External Affairs to ask if any kind of cultural exchange would coincide with what appeared to be amounting to a state visit. Yes, I was told. All systems go! I proposed mounting my ballet *Time out of Mind* for the National Ballet of Cuba whose artistic director was Alicia Alonso.

Several years ago my agent in Paris, who also represents Alonso and the Cuban company in Europe, suggested to me that the Cuban company, both in technique and temperament, would dance this ballet very well. Money became the immediate problem. The Cubans could pay for nothing outside of Cuba. I was unwilling to fly there at my own expense and work several weeks giving them the ballet. Now External was suddenly ready to make it happen. They would come up with the fee.

While they started proceedings on an ambassadorial level, I wrote Alicia. At best a long shot.

Christmas came, *Nutcracker* ad nauseum, and I went on planning the *Homage to Pierre Mercure*, our own next big program.

Dec. 29/75: 7 a.m. "Hello! This is Aleecia. When are you coming?" The line via Miami not clear though Alonso was. She wanted me there pronto. She will arrange the gala with Trudeau and Castro. Cuban dancers will be very happy. I will bring decor, no? Cuban government will pay hotel. Who would pay trip? We haggled as though in a flea market, screaming over the Miami static. Okay, okay, okay, I'll try. Better find out if External really wants to go through with it.

External did.

*Time out of Mind* danced by the Cubans, *Kamouraska* in a Havana cinema, concerts by Camerata, and an exhibition of hard-edge Canadian painting were the four elements of a cultural exchange to mark the occasion of Fidel and Pierre and Margaret's first contact.

I bedevilled External and Air Canada for tickets, advice, details, schedules, possibilities, alternatives. Could I teach that complicated ballet in time? I asked Linda Stearns, our treasure of a ballet mistress, who knew the work, if she would go to Havana and get things started so that I could come later. My ballet master, Brydon Paige, fluent in Spanish, asked to go with her. We put together a care package of videotapes of the complete work, rehearsal and master tapes (did the Cubans have the same equipment; God help us if they didn't!), 20 pairs of clean kneepads, a costume to be copied, diarrhea pills, traveller's cheques, tickets via Miami and Kingston, Jamaica (only one flight a week) requested but not confirmed.

A week passed with no news. Then, an early morning call from Brydon in Havana... rehearsals had been slow to start but were going well, tapes and video all worked, dancers were super especially the leads, Alicia very co-operative, blocking almost finished, home at the end of the week.

I put half of Fernand Toupin's decor in two cartons, tried desperately to get my reservations confirmed and managed to schedule an hour at the airport in Montreal with Linda and Brydon (arriving) and me (departing). What a briefing! Linda had prepared cast lists, names and advice for every contingency. With any luck I should be



able to pull it off. Trudeau's schedule hadn't been finalized, but the gala was on and Alicia was confident. Linda handed me the last of her pills. I left for Havana.

**Jan. 20/76:** en route Kingston: beguiled Panam into not charging overweight for the damned decor. Love the suspension in time and air. Thoughts go high. Oxygen, maybe, or rum. Isolation. Time doubles or halts. I love it. What the hell do I know about Cuba? Hemingway, Castro, Lecuona. Rebels in the hills, pigs in the bay, missile crises. Cuban Varna winners, glowing reports of the company in Paris. Defections. Memories of Alicia dancing at the Royal Alex. 1951? Christ, I don't have a reservation from Kingston to Havana tonight. Next flight next week! More rum.

One carton broke in the Kingston airport. There wasn't anything else to do but tie my belt around it. The couple behind me in line were told there were no seats (did they wait a week?). I boarded holding gifts for Alicia in one hand and my pants up in the other. "A distinguished Canadian choreographer arrived in Havana this evening to prepare one of his ballets for a gala in honour of the visit of Prime Minister Trudeau . . . ."

Havana reminded me of Tel Aviv late at night: everyone at the airport shouted, security was very tight, the Ministry of Culture's welcome was cordial and correct. It's a dark city, palm trees, boulevards full of every old car in the world sputtering and shaking and telling quite clearly of economic blockade. Uniforms everywhere. My assigned interpreter was a tough little charmer, Hortensia, fluent in French and English, and dictatorial. The Hotel Sevilla was all but dead, no toilet paper, no plugs, no hot water. Like Leningrad in '63.

Early the next morning to work.

From the first moment at the studios, that extraordinary communion that takes place between dancers working together for the first time, but on the highest professional level, happened.

My ballet had been completely set; Linda and Brydon had done their work well (I heard later that Linda had been carried around the room on the dancers' shoulders at the end of the last run-through). I changed details to suit them, but not much. The boys were very *macho*, with high jumps *all* of them, good turns, big attack, effortlessly musical. The girls were too self-effacing. *Time* is a contest of hostilities and attractions. I worked to bring these qualities out in the women though I knew I was asking them to go against a tradition and instincts hard to change.

We sat on the floor, talking mostly in French as we did in rehearsals, and discussed the ballet thoroughly, my motives in choreographing it (I was raging at the world when I composed it in 1962, at sex and death and the loss of my beloved first wife) and how I wanted them to dance it — off-balance and daring, impatient and hard. I told them of the premiere in Leningrad in 1963 at the Maryinsky, of Larry Rhodes and Elizabeth Carroll, of how my own company danced it in Montreal, how elephants select a mating territory and how the shifts from animal to human instinct are dotted through the movement.

I had a very warm and moving contact with the Cuban dancers during the next few days. We all tried to gain the most from that brief encounter and if there was more left to be said or done, I was unaware of it.

**Jan. 22/76:** so to the big blue studio upstairs where Alonso was rehearsing (*Cecilia Valdez*, a new full-length ballet on a famous Cuban story and music) for premiere (hers) Sunday, playing a young girl. The body is

El Consejo Nacional de Cultura  
y la  
Embajada de Canadá  
En ocasión de la visita del Primer Ministro  
Pierre Elliott Trudeau y la señora de Trudeau  
tienen el honor de invitarle al estreno del ballet  
TIEMPO FUERA DE LA MEMORIA  
coproducción canadiense-cubana  
coreografía de Bryan Mac Donald  
interpretada por el Ballet Nacional de Cuba

Teatro Garcia Lorca  
Prado y San Rafael

27 de enero 1976  
8:30 p.m.

*Invitation to the National Ballet of Cuba's premiere of  
Time out of Mind.*

Time	Official	Function	Press Program
Jan. 27			
07:30		Press departs hotel for Jose Marti Monument	
09:00		P.M. departs Guest House for Jose Marti Monument	
09:20		Wreath laying ceremony at Jose Marti Monument.	
09:30		Start of official talks between the two Prime Ministers. (A few photographers and cameramen will be allowed to film the first 10 minutes of the talks).	
09:45		Some members of press group may be allowed to proceed to Valle de Picadura to be in place for arrival of two Prime Ministers. Others may proceed to Alamar or return hotel.	1 hr
11:00		End of official talks - Depart for Alamar.	90 min.
11:30		Visit of Alamar Housing Development.	30 mins.
12:15		Tour of Pioneer Camp by car.	45 mins.
12:30		Two Prime Ministers separate from rest of delegation and take off by helicopter for Picadura. (Group of press having left at 09:45 will be awaiting arrival of helicopter.)	1 hr 30 min.
12:30		Rest of press and delegation proceed to Santa Maria Beach for lunch.	
13:00		Group departs for Valle de Picadura.	
14:00		Arrival at Picadura. Tour of farm.	
16:00		Depart from Picadura.	
17:00		Return to hotel.	
18:30		Rest of day free - ballet optional.	
20:35		Depart for Theatre Garcia Lorca.	
21:00		Ballet performance.	
21:30		Return to hotel.	
22:00		Possibility of going to Tropicana Night Club.	3-4 hrs

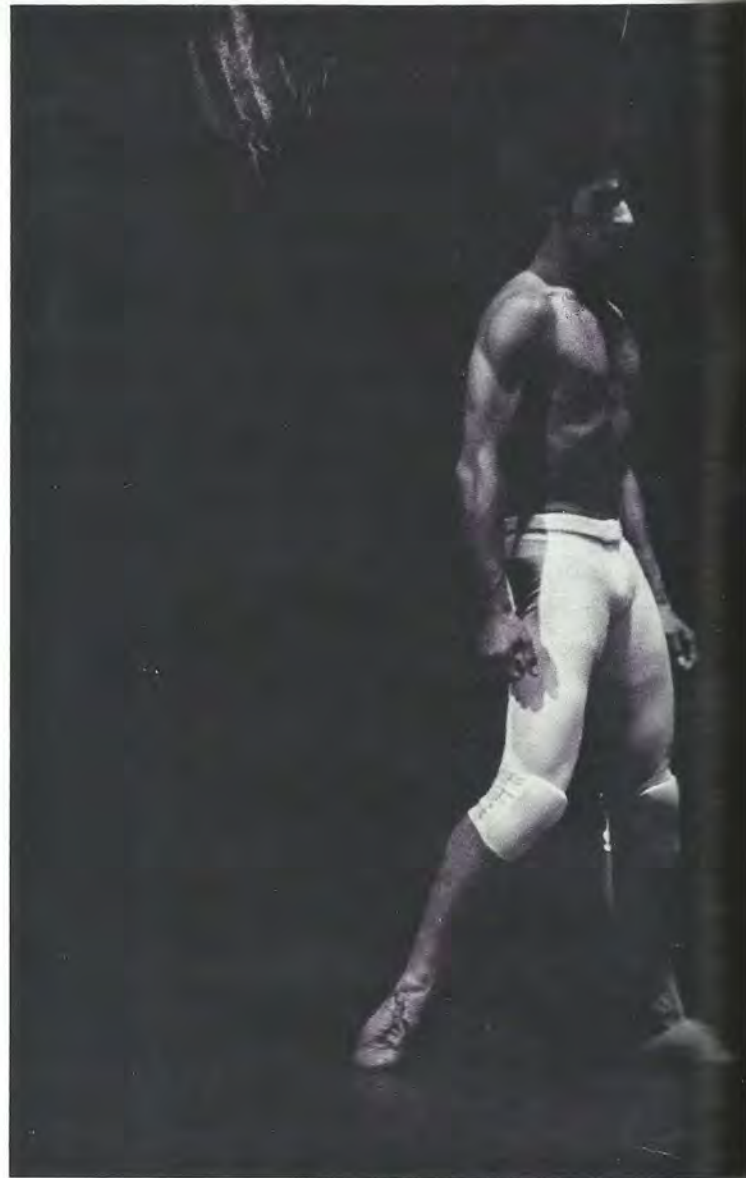
**Press Itinerary: the ballet was optional**



unbelievable, taut and honed. Peering at herself in the mirror through her one good eye gives her the appearance of a seer. Feet workable. Dramatic focus astounding. More. Riveting. Lithe into and down from lifts. Old dog. Everyone very solicitous and respectful. She stopped after a few moments, welcomed me very correctly, thanked me for *Time*, was I pleased with the dancers, could she help me in any way? No? Then, back to work. I was told later she takes class from her daughter every morning at 8 a.m. before the company arrives and that her grandson has just been taken into the corps.

My leading boy, Lazaro, had been trained as a teenager at the Kirov in Leningrad; there was mercury in his blood and the kind of uncertainty in his eyes that bespeak instincts barely under control. His partner, Caridad, was mahogany, with a crew-cut like a marine but the smile of Lena Horne. They understood the mating game in a Caribbean way and I loved them.

I disrupted the company schedule by asking for more rehearsal. An assistant put off her holiday to Mexico so she could be there opening night to give the light cues. The resident set designer helped flesh out the decor with



lighting tricks. I insisted on understudy rehearsals and had the costumes re-worked. The Cubans met me with patience each time and I began to feel confident that the premiere would be worthy of the occasion.

The days moved quickly. I had a cassette of a Mercure piece I was to start on my return, and the score. I studied each night, restless to start a new work. One morning when the toilet wouldn't flush, I wrote "Bay of Pigs" on the bathroom door and asked for a new hotel. Hortensia managed. She gave me a political history pre- and post-revolution with real pride and not very many questions about life in Canada; I quickly found out we could exchange political opinions without the doubletalk the Russian interpreters use. Hortensia believed, and I began to see her country and its extraordinary progress through her eyes.

The opening night grew closer. The Trudeaus arrived, I got caught up in rounds of official receptions, met Castro and talked to him with Pierre as interpreter. Trudeau made a tremendous impact in Cuba and I watched the Canadian press corps' resentment of it start to show itself. Castro's constant companion-goons undid some of the goodwill developing on both sides. When he invited Trudeau to a



*Les Grands Ballets Canadiens in Time out of Mind.*  
Photo: Andrew Oxenham.

rendezvous in the mountains, Margaret went with them, finally not coming to the premiere.

The large Canadian press contingent completely ignored the Camerata concerts and when *Time* was danced for the first time that night at the Garcia Lorca Theatre, all but three of them went instead to a local nightclub. I was disappointed, but so pleased with the quality of the Cubans' dancing that it barely mattered.

**Jan. 27/76:** Premiere. Scattered audience of officials, the dancers were nervous, especially Lazaro, and were not as convincing as at dress rehearsal. I reassured them. Don't race. Stay in control. Make every movement clear. Hang on to the dramatic focus through every lift or pirouette. Be antagonists. Let it all hang out. We only got an ovation, I said facetiously, is that usual? Wait for the Cuban public, they said, not officials, wait for tomorrow.

Cuban balletomanes are unbelievable, shouting to the dancers when they bow, applauding tricks shamelessly, prolonging their favourites' curtain calls in any way possible. On our second night they pulled out all the stops and for a while I thought they would only be content if they could carry the dancers out into the streets of Havana with

them. "See," Lazaro said, "that is our real public!"

So the National Ballet of Cuba now had a piece of mine in their repertoire, a work that I had choreographed in 1962 for Robert Joffrey, that had been danced continually since its birth by the Het National Ballet of Holland, the Alvin Ailey company, various editions of the Harkness or Les Grands Ballets Canadiens. The Cubans are free to do it when and where they please. "A gift from the people of Canada to the people of Cuba," the program is supposed to read, "on the occasion of the visit of Prime Minister Trudeau, January 27, 1976."

Did External know what they had done?

The goodbyes were hard. Many gifts and a long talk with a fine young Cuban choreographer, Alberto Mendez, whom we should invite to do a work for us soon. Alicia had left for the Tokyo contest. Hortensia gave me a pile of books on Cuban history. The pills were all gone and my stomach was queasy. The near-brutal security at the airport made me long to get out. In Mexico City I stayed at the Holiday Inn, got drunk in a hot bath and the next morning in Montreal went directly from the plane to start choreographing my new ballet. Quod erat demonstrandum.





*Jean-Pierre Perreault, co-artistic director of Le Groupe de la Place Royale. Photo: Robert Bedard.*

## Profil: Jean-Pierre Perreault A la découverte de la danse balinaise

Suzanne Asselin

Bali est une petite île d'Indonésie perdue sur la carte du monde. C'est aussi l'un des rares endroits au monde où la danse est synonyme d'état d'âme.

Jean-Pierre Perreault, un jeune chorégraphe de 29 ans au Groupe de la Place Royale à Montréal, a bien voulu nous livrer ses impressions du séjour qu'il a fait à Bali à l'été 1975, grâce à l'aide financière du Conseil des Arts.

### **Bali: Une île aux cent mille noms**

Cette île que l'on a tour à tour surnommée "l'île Enchantée", "l'île des D-mons", "l'île des Dieux", "l'île aux Mille Temples" et j'en passe, n'est pas née d'hier. Son peuple a plus de mille ans d'histoire et sa culture a fortement été marquée par l'Inde. Chose certaine, sa renommée n'est pas en fonction de son étendue puisqu'elle ne fait que 2.200 milles carrés. Sa population se chiffre pourtant autour du million et demi d'habitants.

C'est aussi un peuple particulièrement enthousiaste et amical d'après les multiples éloges de Jean-Pierre à son égard. "Certaines troupes de danse m'ont emmené en tournée. J'étais presque un des leurs. Comme je voyageais seul sur ma moto, on avait bien soin de m'entourer partout où j'allais. Même s'ils ne parlaient ni français ni anglais, les enfants me suivaient, s'asseyaient à côté de moi, me prenaient par la main, me caressaient. Le contact physique est très important pour les Balinais."

Mais pourquoi diable être allé si loin? Jean-Pierre, qu'il me faut interrompre parce qu'il devient trop volubile, m'explique les raisons qui ont motivé ce voyage d'exploration. "Je dois dire que le premier contact que j'ai eu avec Bali, ce n'est pas avec ses danses mais avec sa musique. Ce n'est que quelque temps plus tard, lors du passage d'une troupe de danseurs balinais à Montréal, en 1973 je crois, que j'ai été fasciné par ce genre de danses. A partir de ce moment, je me suis mis à lire beaucoup sur le



théâtre, la danse et la musique indonésiens. Mais après ces lectures, j'ai vite fait de remarquer plusieurs contradictions entre les auteurs de ces études. Aussi, j'avais trouvé très peu de documentation sur la danse balinaise en particulier. C'est ce qui m'a décidé d'aller faire un séjour à Bali. J'avais besoin d'aller m'abreuver aux sources mêmes de cette civilisation si opposée à la nôtre."

Soudain, Jean-Pierre devient très animé: tout son corps exprime et respire cette merveilleuse odyssée. Ses yeux roulent de haut en bas et de droite à gauche un peu à la manière des danseurs balinais, ses bras s'agitent et dessinent des mouvements qui font penser à de la calligraphie . . . entre deux gorgées de café.

Il devient de plus en plus bavard et replonge de plus belle au coeur de son voyage aussi fantastique et incroyable que s'il avait vécu dans le meilleur des mondes: "A Bali, tout le monde danse. Une vendeuse de légumes le jour devient une grande danseuse le soir venu. Il n'y a pas de séparation véritable entre la vie sociale, religieuse ou artistique. Danser est une expérience très naturelle. Les enfants y sont initiés dès l'âge de cinq ans."

### De village en village . . .

Sac au dos et caméra en bandoulière, Jean-Pierre se promenait de village en village: "Quand j'arrivais dans un village, je disais que j'étais un danseur. Automatiquement pour eux, j'étais un danseur balinais. Ils ne faisaient aucune différence, sinon que j'ai les cheveux blonds. L'île de Bali est le centre de leur univers, leur cosmos. Ils ignorent souvent et se soucient fort peu de ce qui se passe ailleurs."

### La danse balinaise: un art de vivre

Tout naturellement, un peu à la façon balinaise de vivre, nous glissons doucement au coeur même de notre entretien: la danse.

"Quand j'ai demandé à apprendre des danses, on m'a demandé lesquelles je voulais apprendre. On m'en a enseigné quelques-unes (il y en a des dizaines et des dizaines, sacrées ou profanes) du début à la fin, sans me montrer le vocabulaire. Pour eux, ça devait être une chose acquise."

Il se lève brusquement de son fauteuil pour m'illustrer ce qui vient: "Un professeur m'a enseigné une danse intitulée *Le roi des animaux*. Elle le faisait comme si l'on enseignait *La mort du cygne* à un élève qui entre dans un studio de ballet pour la première fois. Par contre, je comprenais assez bien les mouvements. Ça faisait un mois qu j'observais leurs danses tous les soirs. Mais j'ai dû forcer mon professeur à m'enseigner quelques exercices de base. Par exemple, il faut savoir plier les doigts de façon appropriée. De plus, la danse balinaise s'exécute la plupart du temps sur place. Elle est très rarement projetée dans l'espace. Ainsi, on peut facilement exécuter une danse dans quatre pieds carrés. Petit à petit, je découvrais d'autres rythmes, d'autres mouvements et j'apprenais à utiliser d'autres muscles de mon corps."

Expliquant en détails et exécutant au ralenti les mouvements qu'il avait eu le temps de maîtriser, il ressemblait vaguement à l'une de ces nombreuses sculptures qui ornent les façades des mille et un temples que l'on retrouve sur l'île.

"C'est tellement difficile à expliquer, la danse balinaise", s'empresse-t-il d'ajouter. "Ainsi, les pieds et les yeux travaillent le plus, à des rythmes différents, en surcroît. Par contre, on ne travaille jamais la pointe, toujours la demi-pointe. Et on ne relève jamais la jambe au complet.

Au début, je pliais trop et je pointais mes pieds. Autre caractéristique très importante: les jambes ne sont jamais levées. C'est au niveau du torse et des bras que se concentrent les mouvements qui sont très petits, minuscules même. On dirait des miniatures tant les gestes sont raffinés et précis. De plus, tous les muscles doivent être contrôlés."

"Ainsi, les principales caractéristiques de la danse balinaise se résument à peu près à ceci: les yeux (qui roulent dans toutes les directions possibles) et les sourcils sont extrêmement mobiles. Tous les mouvements s'accordent au rythme du 'gamelan' (chaque village a son orchestre) tantôt très lent, tantôt très rapide. Les jambes sont ouvertes et pliées, les bras sont les plus souvent ouverts et légèrement soulevés pour faire en sorte que les épaules paraissent relevées aussi."

Il est intéressant de noter que, chez ce peuple, certaines danses sont exécutées exclusivement par les femmes et d'autres, exclusivement par les hommes. Parallèlement, certaines sont dites "sacrées" (c'est-à-dire qu'elles sont des illustrations de la religion hindoue) et les autres beaucoup plus récentes sont dites "profanes" et ne sont appréciables que pour leur beauté esthétique, et artistique.

### Du sacré au profane

Les danses dites "sacrées" regroupent plusieurs types de danses. Le *Barong*, par exemple, est une figure mythologique bien connue dans l'île de Bali. Elle est exécutée par deux hommes, l'un dansant avec la tête et les pattes de devant de l'animal mythologique et l'autre danseur, soutenant les pattes de derrière et la queue. Cet animal peut être à la fois lion, tigre, vache, éléphant, etc. Si un village est affligé par une épidémie, on danse le *Barong*. Les Balinais croient que cet animal à un pouvoir de magie blanche qui éloigne les pouvoirs méchants de la magie noire'.

Malgré toute sa précieuse antiquité, Bali s'est quand même modernisée. Ainsi, certaines danses sacrées ont peu à peu perdu ce caractère pour devenir profanes.

Les danses traditionnelles ont été simplifiées et l'on ajoute plusieurs nouvelles compositions qui cadrent beaucoup plus avec la vie quotidienne des Balinais.

Les quelques danses classiques encore très vivantes sont le *Pendet* (danse de bienvenue), le *Baris* (danse patriotique et rituelle exécutée par des hommes), le *Legong* (danse la plus connue en dehors de Bali et exécutée par des jeunes filles).

### Quelques danses classiques . . .

Jean-Pierre poursuit son récit en m'expliquant l'enseignement d'une danse sacrée dans un petit village où il était de passage. "Alors, le vieux professeur s'approche. Il prend par la main les deux petites filles à qui l'on doit apprendre la danse de bienvenue. Il leur fait répéter les mêmes mouvements jusqu'à temps que cela leur soit devenue très naturel. Jusqu'à temps que ces mouvements fassent partie intégrale de leur corps. Ensuite, il leur enseigne la danse du début à la fin."

La danse appelée *Baris* est une danse guerrière. Et cette danse rituelle remonte au-delà du Moyen-Age. Ainsi, il existe à Bali plusieurs danses *Baris*, chacune portant le nom de l'arme utilisée pour exécuter la danse. Cette danse est exécutée par de jeunes hommes démontrant leurs habiletés guerrières. Elle met surtout en évidence la fermeté et l'assurance du geste et la facilité des danseurs à manier l'arme guerrière. De ce fait, le *Baris* est aussi une danse très patriotique.





Jean-Pierre Perreault. Photo: Robert Bedard.

Il y a aussi le *Kecak*, dansé exclusivement par des hommes. Cette danse semble avoir fortement impressionné Jean-Pierre puisqu'il y revient sans cesse.

Le *Kecak* est, semble-t-il une des danses qui frappent le plus le visiteur du passage. Elle est parfois surnommée "la danse des singes," et à bonne raison. Quelque cent à cent cinquante hommes mi-vêtus sont réunis, en silence, en cinq ou six cercles concentriques autour d'une lampe à l'huile de coco. Tout à coup, ils se redressent en lançant des cris aigus puis retombent subitement par terre en émettant des sifflements. Puis, ils poussent des sons bien rythmés en alternance avec des chants à tonalité très basse. Soudainement, ils tombent tous par en arrière sur le dos l'un de l'autre. Puis ils se relèvent et reprennent leurs chants, balançant leurs corps de droite à gauche et projetant leurs bras vers l'avant ou vers le haut. En chœur, les hommes chantent *Ke-cak ke-cak ke-cak* à plusieurs reprises. C'est la raison pour laquelle on a appelée cette danse de ce nom.

"Le *Legong* est pour moi la danse la plus féminine et la plus élégante qu'il m'ait été donné de voir. C'est une danse très abstraite, et c'est l'une des raisons pour lesquelles la danse balinaise m'a beaucoup intéressé", me lance Jean-Pierre.

Cette danse du *Legong* est exécuté par trois jeunes filles. Les deux danseuses principales appelées 'Legongs' sont assistées par une servante baptisée 'Tjondong'. Elles sont toutes habillées de costumes dorés très brillants et sont coiffées d'une sorte de couronne peinte doré et ornée de fleurs que l'on appelle 'frangipani'. Le *Legong* est la danse la plus familière en dehors de Bali et elle date du

siècle passé. Mais si on remonte un peu dans l'histoire, le *Legong* était à l'origine une danse de cour exécutée par des petites filles pour les rois balinais. C'était alors une danse-pantomime exécutée par plusieurs danseuses.

Comparant les danses indiennes et balinaises, Jean-Pierre ajoute: "Si on regarde la danse indienne, tous les mouvements ont une signification. A Bali cependant, c'est le mouvement-en-soi qui prend de l'importance. Ce n'est pas sa signification qui importe, mais le mouvement en tant qu'acte-en-soi. C'est-à-dire la façon dont le spectateur va le voir et la perfection qu'on y amène. Ainsi, le mouvement ne sert qu'à accentuer l'action et non à apporter une explication. C'est la danse à l'état pur, quoi. C'est le corps qui s'exprime à partir de rythmes, de gestes et d'énergie sans cesse renouvelés."

### De la danse balinaise à la danse moderne . . . il n'y a qu'un pas

Qu'est-ce qu'un adepte de la danse moderne comme Jean-Pierre Perreault a-t-il bien pu retenir de cette expérience en ce qui concerne son travail de chorégraphe? "Ces quelques semaines que j'ai passées en contact étroit avec la danse orientale ont radicalement changé ma façon de voir les choses. C'est-à-dire que cela m'a permis de constater la simplicité et la subtilité des mouvements de danse balinaise. L'important dans tout cela, c'est de voir comment on peut utiliser un maximum d'énergie et immobiliser un mouvement dans l'espace. Ce voyage m'a aussi appris une autre façon d'envisager le rythme. D'autre part, je trouve que les chorégraphes en général sont un peu trop bavards: ils font trop bouger, sans trop savoir pourquoi."

Faisant allusion à ses toutes récentes créations, il exprime son changement d'attitude en ces termes: "Quand je suis revenu à Montréal, j'avoue que j'étais un peu mêlé par ce que j'avais vu là-bas. Je remettais tout en question, parce que mes valeurs ont été bousculées. Mais maintenant, je sais où je vais. Ainsi, *100,000 signes* (la première chorégraphie faite après son retour à Bali) était vraiment le produit brut de ce que j'avais assimilé. Contrairement à *Monuments* que j'avais fait avant de partir, une chorégraphie où le moindre mouvement était précis, étudié, *100,000 signes* est une oeuvre complètement relâchée. Il n'y a pas de technique. Tout est flou. Le vocabulaire est imprécis."

En conclusion, il apporte les réflexions suivantes sur sa conception personnelle de la danse: "Maintenant, je sais mieux qu'avant comment utiliser le potentiel des danseurs en général. Souvent, ils n'emploient même pas le dixième de ce potentiel. La plupart d'entre eux n'ont appris à bouger que d'une seule façon. De plus, ils ignorent souvent comment utiliser leur réservoir d'énergie et ne connaissent qu'un seul type de rythme."

Il conclut en ajoutant cette remarque: "Il faut que l'énergie soit concentrée et accumulée pour en arriver à répéter des mouvements sans se fatiguer. Cette méthode m'a permis de reculer les possibilités inhérentes de chacun des danseurs avec qui je travaille tous les jours. De toute façon, même le professeur le plus qualifié ne peut faire des prodiges avec un élève tant que ce dernier ne découvre pas par lui-même ce qu'est la danse."

Ainsi, la danse est beaucoup plus qu'une activité physique, une arène où prévaut la technique impeccable et la beauté superficielle. Comme l'écrit si bien Roger Garaudy dans son livre intitulé *Danser sa vie*: "Par la danse, le corps cesse d'être une chose pour devenir une question."

Bali ne l'a pas encore oublié.



# Etoile de Nuit

René Picard

Rencontrée dans la rue vous vous diriez en vous retournant: "Quelle jolie femme". Danoise? Autrichienne? Oui, Allemande. Secrétaire? Etudiante? Que peut-elle bien faire dans la vie? Iris Schmidt est danseuse; depuis un an elle travaille avec un groupe de dix-sept danseuses et le chorégraphe new-yorkais Apshow.

Un samedi après-midi de février elle me recevra sagement négligée (à l'exception des grosses chaussettes de laine blanche qu'elle a enfilées, car elle est frileuse des pieds) et élégamment décoiffée dans son gentil appartement du 16<sup>ie</sup> arrondissement à Paris.

Une fois rassuré, le chat siamois quitte la pièce et j'entrepris de poser mes questions. Il y en aura beaucoup car Iris me plaît et son métier m'intéresse.

Ballet, danse moderne, nous ne savons pas encore où la situer. Evidemment Iris toute jeune a étudié le ballet plusieurs années dans sa ville natale, puis son père, pour des raisons professionnelles a déménagé et la famille a suivi. Le nouveau lieu de résidence n'offrant pas de possibilités d'étudier la danse et étant trop éloigné d'un centre où ces études auraient pu se faire, Iris deviendra plus tard à Bremen un agent de transport responsable de lots de marchandises voyageant à travers le monde à partir de l'Allemagne.

La vie réserve souvent des surprises et heureux ceux à qui elle en réserve car aujourd'hui Iris est une vedette et... sûrement pas à cause des marchandises.

Chaque soir depuis un an après dix heures, Iris s'appelle Trucula Bonbon. Avec un minimum de costume elle exhibe le maximum de son magnifique corps au spectacle du Crazy Horse. Elle anime la nuit, participe de la magie du *Paris by night*. Elle adore son travail, elle se dit artiste et elle a parfaitement raison.

Le spectacle du Crazy Horse se déroule comme un film, sans bavure, sans anicroche, sans arrêt; c'est rodé à la perfection, c'est divertissant. Dix-sept femmes plus belles les unes que les autres reprennent chaque soir une série de tableaux au profit de ceux qui vivent la nuit ou de ceux qui en tâtent, une fois en passant.

Son public est des plus hétéroclites: tourisme international, provinciaux, hommes d'affaires, fonctionnaires internationaux... on "remplit" chaque soir, depuis de nombreuses années. Rares sont ceux qui regretteront d'y être venus.

Ce raffinement dans l'érotisme d'un spectacle de boîte de nuit demeure l'apanage d'une grande ville, peut-être même exclusivement celui de Paris.

Trucula Bonbon parle de son travail avec intérêt, avec conviction. Chaque soir elle reprend ses numéros en y mettant tout son potentiel, chaque soir elle cherche à établir le contact avec le public.

Un jour elle fera peut-être elle-même ses chorégraphies, elle les a déjà faites d'ailleurs avant d'entrer dans ce temple de la vie nocturne qu'est le Crazy Horse, puisqu'elle a présenté des spectacles dans les théâtres d'Espagne, d'Afrique, de Suède et d'Israël. Actuellement elle rend de son mieux celles de Apshow.



Iris Schmidt.

Derrière ces déesse de la nuit qui peut-il se cacher? Belles, séduisantes "bien faites" qui sont ces femmes? Souvent des artistes dont les rêves artistiques ont emprunté des voix différentes des chemins "classiques", des artistes qui chaque soir créent leur personnage, le font vivre et le projettent. Femmes convaincues elles trouvent dans leur travail plaisir et satisfaction. Trucula y proclame même son émancipation, elle travaille ainsi parce "qu'elle le veut" et ce en toute liberté.

Trucula Bonbon est une étoile de nuit privilégiée, elle travaille dans l'une des meilleures boîtes de Paris dont la réputation n'est plus à se faire. Elle sent plus ou moins nettement qu'elle se retrouve dans une classe à part au sein de la profession.

Cependant tout comme elle, la nuit venue, des centaines de danseuses et danseurs arpentent les rues de Paris, en voiture, à pied ou en taxi; en route vers leur scène respective souvent craintif d'un retard inadmissible car à minuit les réflecteurs s'illuminent, le rideau scintillant de ses fils d'argent se lève — le spectacle commence: danseurs, chanteurs, ventriloques, travestis, musiciens, magiciens chacun a son adresse dans cette immense ville. Chacun, avec son fard, ses reflets, son sourire atténue la noirceur et la solitude de la nuit, en rappelant dans les lieux la magie du spectacle, comme l'on fait avant eux, Mistinguet, Joséphine Baker, Chevalier, Zizi Jenmaire et toute une armée: "There's no people like show people."





Caroline Dudan, Jane Honor and Christian Trovillas in Trio.  
Photo: Pascal Rieu.

Bien que la vie chorégraphique officielle soit essentiellement centrée sur les grandes reprises du répertoire ou sur la venue des compagnies étrangères de renom, une place se fait peu à peu pour de jeunes compagnies qui préfèrent le moderne à la tradition et recherchent l'authentique plutôt que l'exhibition. Leur existence n'est pas des plus faciles car peu de théâtres se risquent à les produire, préférant des valeurs plus reconnues.

Parmi eux le Théâtre de la Cité Internationale, pratiquant cette politique d'accueil, vient de permettre à une troupe de province d'avoir enfin son premier spectacle dans la capitale.

Le Ballet de poche formé voici quatre ans à Grenoble, n'existe que quelques mois par an, faute de moyens suffisants (il ne reçoit qu'une petite aide de la ville et aucune subvention de l'état). Brigitte Réal qui en est la fondatrice, aime à s'entourer de danseurs-chorégraphes dont elle monte les oeuvres en même temps que les siennes. Christine Conti est, des trois chorégraphes du programme actuel, la seule qui s'en tienne à une vision extérieure et conventionnelle d'une danse décorative.

Le travail de Brigitte Réal est beaucoup plus subtil tant au niveau de la connaissance et l'interprétation de la musique que de la composition chorégraphique. *Claranight* (sur une très belle partition de Jean-Marie Morel) est une pièce sensible et poétique, teintée de lyrisme, que l'on peut rapprocher, pour la pureté de sa forme, de certains ballets de Paul Taylor. *Comme en filigrane* au contraire est tout en retenue, en silences, en simultanéité des présences sur scène, en épure graphique; la musique (*Klavierstück* de Stockhausen) apparaissant en filigrane de la danse comme pour en souligner la motivation et le climat. Du groupe se dégage l'interprétation de Bernadette Meulien tout à la fois sensible et discrète, féminine et précise. Sa danse a cette continuité dans l'espace et le temps, dans le mouvement et le non-mouvement qui pourrait servir à illustrer cette phrase de Cunningham que cite Brigitte Réal: "la nature de la danse c'est le calme dans le mouvement et le mouvement dans le calme . . . comme une plante qui attend pour grandir . . . comme un éclat de lumière resté suspendu dans l'air."

Le troisième chorégraphe, Katushi Izumi, tout en théâtralité et violence à la japonaise, crée un contraste et dynamise le spectacle. Il recherche l'effet, exacerbe les situations, pousse au paroxysme le souffle et le cri. Il dérange, agresse même, sans toutefois atteindre la clarté nécessaire à une dénonciation. *Messiah* est une sorte de Passion dont la puissance approche le délire; *Venus* une fresque baroque de la femme à travers les siècles.

En donnant à **Carolyn Carlson** la possibilité de créer une troupe de recherche à l'Opéra, Rolf Liebermann, son directeur, a quelque peu bouleversé les structures de ce très traditionnel théâtre qui absorbe à lui seul l'essentiel des subventions chorégraphiques de l'état.

En quelques mois l'ex-danseuse de la compagnie américaine Nikolais a su apporter à ses danseurs, français pour la plupart, une connaissance du corps et de ses relations spatio-temporelles, et une disponibilité d'esprit qu'ils n'avaient pas auparavant. La compagnie, essentiellement moderne, garde une position très marginale vis à vis des gens de l'Opéra qui ne s'y mêlent guère. On imagine aisément que cette implantation ne s'est pas faite sans remous . . . Comme un phare cependant, Carolyn Carlson a très vite suscité les passions, attiré une foule de danseurs modernes et un public avide d'art contemporain. La recherche de Carlson a d'emblée associé à la danse un travail théâtral donnant aux éclairages un rôle important où John Davis a apporté une grande part de création artistique.

## Paris: Tendances actuelles

Lise Brunel



Le plus récent spectacle, créé en février, *Wind, Water, Sand*, est le plus riche de tous par la multiplicité des moyens employés, et novateur en la matière par son utilisation d'une vidéo en direct (sous la direction de Jack Moore). Sous l'étiquette d'opéra, cette oeuvre en 37 actes est construite d'une manière ouverte et aléatoire comme l'ont montré ses transformations successives; un opéra qui remet en question la notion et la forme d'oeuvre finie; une suite de tableaux qui superpose les niveaux de perception en un puzzle dont notre monde intérieur saisit son propre enchaînement d'images. Aucune anecdote, aucune suite logique; des personnages qui entrent et sortent: des chanteurs, des danseurs, des comédiens, des musiciens. Le chant joue sur le son et la syllabe, le verbe égrenne des mots isolés que l'oreille sélectionne au hasard de leur évocation poétique, la danse sculpte l'espace en vibrations kinesthésiques dont les ondes créent des climats successifs. L'eau, le vent, le sable ne sont pas décrits, racontés, exprimés, ils n'apparaissent qu'en transparence par touches successives où le son se prolonge par le geste, la danse par l'image, la couleur par la lumière. La camera vidéo n'intervient que par moments, cernant un détail qu'elle reproduit en gros plan: image fictive d'un réel simultané où l'instant se dédouble, vision totale de l'ensemble scénique et vision fragmentaire agrandie sur l'écran. On y voit le blanc éclatant de la lumière jouer soudain sur la transparence d'un verre ou d'un tissu. On y voit le mot éclore sur les lèvres du comédien à la manière d'une bulle de savon qui s'élance.

L'art chorégraphique de Carolyn Carlson a-t-il gagné ou perdu dans cette profusion de moyens qui ont été mis à sa disposition? Sa façon de danser n'est plus le seul centre d'intérêt mais reste la base du spectacle: mouvements fluides qui soudain se suspendent, brusques saccades des bras à la poursuite d'une ombre, lentes traversées ou tournoiements... En se prolongeant en écho sonore, en se fondant dans la couleur, en se multipliant sur les écrans de tulle, en s'immatérialisant au jeu des lanternes magiques, l'invention chorégraphique s'augmente d'une dimension qui enrichit la perception onirique du monde carlsonien.

*Wind, Water, Sand* plonge le spectateur dans un étonnement sans fin où la pensée prend la relève de tant de sensations reçues, capables de réveiller l'imaginaire le plus profondément enfoui.

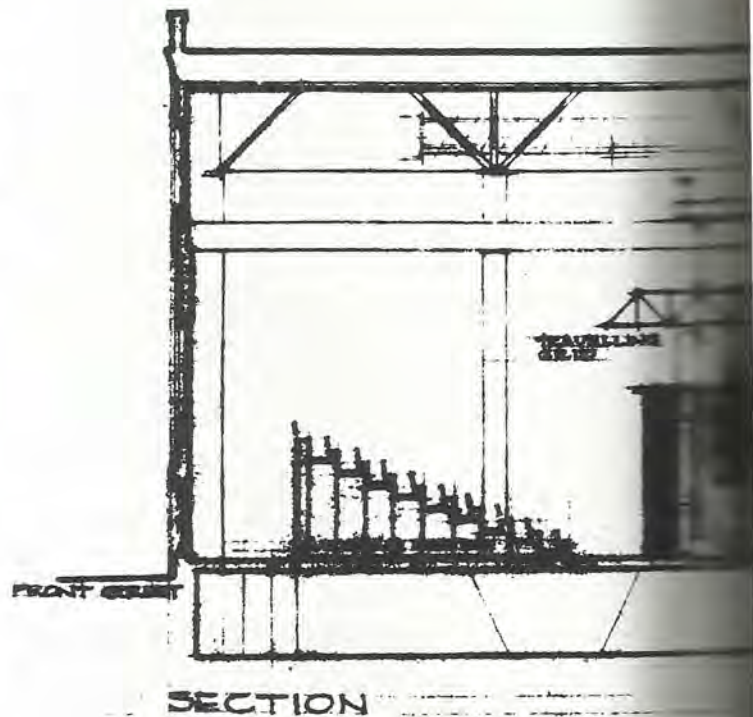
Sans aucun moyens financiers au contraire, deux groupes de jeunes chorégraphes viennent de prendre l'excellente initiative de réunir leurs danseurs et leurs efforts pour présenter une série de spectacles. L'occasion leur fut fournie par une commande du Centre Culturel Américain. Une dizaine de danseurs au total, et trois chorégraphes originaires des Etats-Unis mais installées à Paris. De cette réunion est né un véritable travail de groupe stimulant la créativité de chacun et mettant à sa disposition un plus grand nombre d'interprète. A travers la pureté des lignes chorégraphiques de **Jane Honor**, résonne l'écho émotionnel de quelque souvenir ou d'une nostalgie, d'un vécu qui parfois se teinte d'humour. Le choix d'une musique "live" lui fait associer à son travail les riches improvisations de Ron Pittner à la percussion et l'interprétation du superbe *FRX-Home* de Lubomyr Melnyk par les deux guitaristes Ray Vogel et Gregory Miezelis. Tout en nuances et en décalage de temps, un très intéressant trio qu'elle dansait avec Christian Trouillas et Caroline Dudan lui a permis d'obtenir une commande du Ballet pour Demain/Centre Culturel de L'Abbaye des Prémontrés qui organise un séminaire à Pont à Mousson dans l'Est de la France.





# Studio Place: Toronto

Jennifer Oille



Perhaps the National Ballet, the Royal Winnipeg and Les Grands Ballets can afford Toronto's O'Keefe Centre at \$27,000 a week, manned by a union crew at \$8.50 each an hour. However, the Toronto Dance Theatre uses the MacMillan Theatre at \$875 a week and Les Ballets Jazz rents St. Lawrence Centre at \$750 a day. The alternatives of Hart House, York University and Seneca College are all heavily booked with other priority commitments. But at least those theatres have lights and a suitable stage. The theatre-churches, Bathurst Street United and St. Paul's, don't. The Pavlychenko Dance Company recently played West Park Vocational School and the Winnipeg Contemporary Dancers settled for the Art Gallery of Ontario. Everyone from Gerry Eldred, general manager of the National Ballet, to Grant Strate, ex-chairman of the department of dance at York University, tacitly agreed that Toronto lacked a technically, spatially and economically feasible theatre for dance.

But it was left to Lawrence and Miriam Adams to take the initiative. It was the same kind of initiative that impelled Lawrence Adams to abandon the pinnacle of principal dancer and Miriam Adams the cloister of the corps at the National Ballet to start Fifteen, the 41-seat Dance Laboratorium which actually pays choreographers and dancers to perform. Naturally they jumped when an ad appeared in a local Toronto newspaper offering for tender a Transit Commission sub-station and giving a two-week deadline for bids, the decision to be made by Toronto City Council.

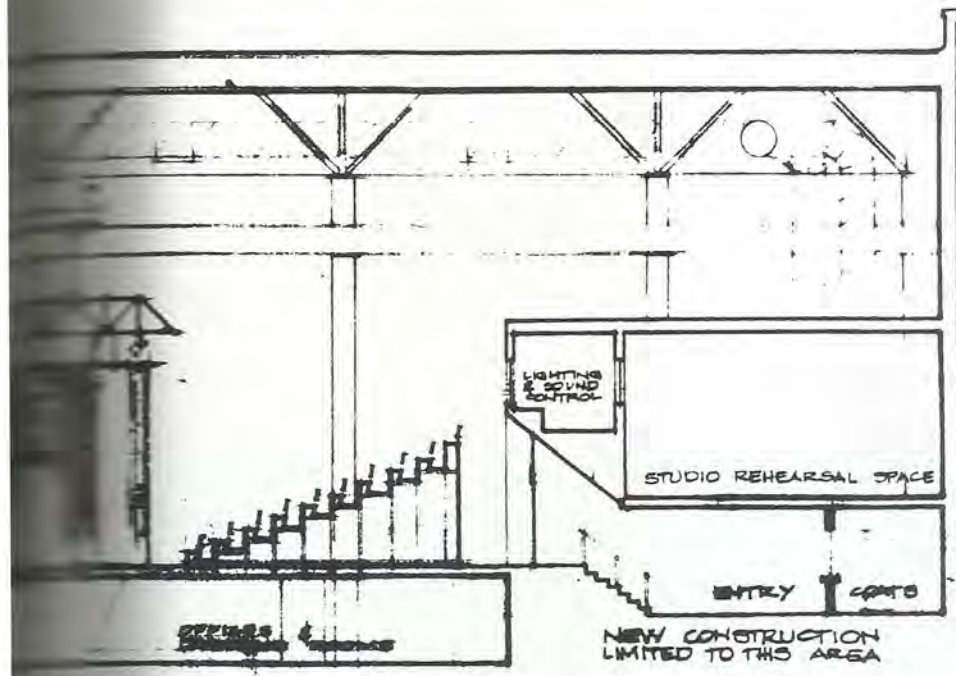
The Adams decided that this was going to be Studio Place, a dance complex. The sub-station, a unique structure, was large and empty and possessed a crane inside which Allistair Grant, an innovative architect with the Ron Thom Partnership, turned into a mobile lighting grid to accommodate a proscenium, arena, thrust, or in-

the-round situation with a flexible seating arrangement and movable floor in a basic facility that would comprise studios, offices and video spaces. Because it was located in the St. Lawrence project — a high density housing development, a ready-made community context existed: people could use the dance centre for education, recreation, creativity and physical fitness — a facility to affect the quality of life in every way.

Gerry Eldred envisioned rehearsal space for the National Ballet and a home for its workshop productions. The Dance in Canada Association contemplated it as new headquarters. Lois Smith and Judy Jarvis both requested studios for their classes. Studio Place implied a solution to the factionalism now existing between Toronto dance groups, a divisiveness substantively ideological, substantially economic. Studio Place's all-inclusiveness could eliminate the financial scramble to subsidize individual, expensive and inadequate centres and provide one focus for previously competing ideologies.

However, Young People's Theatre, which had been marshalling its forces for two years, also had its eye on the old sub-station. YPT impresario Susan Rubes had the support of Alderman William Kilbourn in City Council. Other political powers had already decided the fate of the Transit Commission building. Timothy Porteous of the Canada Council assumed the building already belonged to YPT. Fallardeau, in charge of capital funding for the Secretary of State, had already allotted YPT \$500,000 for renovations and allowed that it would be "awkward" for another party to apply for that funding and even more "awkward" if that money were to revert to the budget if YPT lost the building. He refused even to look at Studio Place plans. The Ontario Base Funding Program in charge of provincial capital grants for the Department of Culture





STUDY OF PROPOSED RENOVATIONS TO THE TTC BUILDING

FRONT & FREDERICK STREETS  
TORONTO, ONTARIO

THE THOM PARTNERSHIP  
ARCHITECTS & PLANNERS  
47 COLBORNE STREET, TORONTO  
27 FEBRUARY, 1976

and Recreation had already provided YPT with yet another \$500,000.

In other words, two levels of government had destined \$1,000,000 for a plan developed by Cadillac Fairview Construction — a traditional, inflexible proscenium theatre rendering the building structure obsolete when the need grew obsolete, a project with no community orientation, but located in a community project.

The Adams realized the deck was stacked — a mere two-week deadline was given any other group to develop expensive, complex architectural plans and to find funding. Nevertheless they went ahead.

The mayor of Toronto remained neutral, but his aide remarked that \$1,000,000 for Humpty Dumpty seemed rather odd. The St. Lawrence Project Planning Committee, which had never been consulted, expressed shock that priority was being given a million-dollar theatre when they were having trouble raising lesser sums for housing.

And Young People's Theatre was clearly shaken by the unexpected rivalry of a less expensive, flexible theatre building with much greater potential community involvement. To defuse any opposition on the eve of the crucial council debate, YPT hired E.H. Zeidler of Ontario Place fame to redesign its interior plan into a flexible community-oriented space complete with basketball court.

The general meeting of City Council voted 15 to 6 to give the building to YPT with the provision that the Commissioner of City Property help Studio Place find alternate space. Except that the city had no property.

Studio Place is going to be. The Adams have incorporated into a non-profit organization and are searching for a site which will provide a home for Fifteen,

absorbing its rare ambience — the antithesis of the market mentality which makes the dancer into a technician useful to somebody, a puppet on a string, a Petrushka.

When Studio Place does come into being, it will provide a dance theatre with lights, sound, curtains, flats, floors, stages, dressing rooms and toilets; it will be available to the Touring Office of the Canada Council, private booking agencies and producers of dance performances with rents adjusted on a sliding scale based on audience projections; the user may raise the curtain himself or have access to a wealth of non-union aid; the stage will be anything the choreographers and performers want it to be.

Studio Place will cut the duplicated hardware of disparate dance schools by offering communal barres, phones, accountants and lawyers. It will house Visus, a non-profit video organization, documenting all aspects of dance. Its activities will be directed both inward — funnelling funds back into the dance community — and outward — disseminating information and activities of all types to the community. Its light and sound equipment will circumvent external rentals. A xerox machine will bypass the College Copy Shop. If the National Ballet wants to make a commercial for television, for example, Visus, rather than a private production company, could do it. Studio Place and hence dance will be self-supporting rather than supportive of service agencies. Designed, furthermore, to be self-supporting on a rental basis, it will not require on-going public financing. After all, the milk and honey deficit spending days of the fifties have passed; the free-for-all government grants of the sixties have gone. A new economic climate prevails and so must a new mentality. There is no room anymore for theatrical monuments designed for the needs of a particular period. Studio Place will not pour any concrete future generations will have to chip away.



# Choreography and Music

Terrill Maguire

Music may well be the single most significant factor, outside the intangible element of inner compulsion, which stimulates a choreographer to create a dance.

To me, music is the link connecting motion to art. Even a dance performed in silence contains an innate music of the mind, soul and muscles made manifest through the pulses, phrases, and dynamics of the body in motion.

Nearly everyone is aware at some level of the powerful emotional and physical effects of music within ourselves, regardless of intellectual knowledge of musical structure. Different lifestyles may shape different preferences and degrees of response, but the rhythmic and emotional aspects of music are still highly accessible — and communicable.

It is only natural then that choreographers have turned to music to inspire, initiate, and accelerate creativity as well as to emphasize the movement message by supplementing the visual/kinetic response with an auditory one. After all, sound has its origins in motion: the vibratory movement of particles through space and time.

Although it is a truism that music and dance stem from common roots and have mingled for centuries, their relationship has become more controversial lately. The debate is generally over the dominance of one form or the other; a sort of jealousy of precedence; or even whether music and dance compositions should be combined at all.

I'd like to clarify the debate by looking at the three most common methods of pairing music and dance. Probably the most typical is to have a choreographer make use of an existing piece of music, upon which the dance is then more or less based. The second method involves composing music to accompany an already existent dance, and the third combines the first two in various ratios in that the choreographer and composer interact to create complementary pieces.

I myself prefer the third, the collaborative approach. Ideologically and philosophically, it seems to be the most just, since both artists potentially can make contributions of equal importance. I think there are many practical benefits to be found in the stimuli and momentum provided by two compatible energies working together. But let's examine all these situations more closely.

In the first case, when a choreographer bases a dance on existing music, there is a potential problem which should be acknowledged: even though the choreographer may be paying a tribute to the composer through the dance, the composer may be a reluctant recipient. I can even recall at least one instance of downright hostility, when an unidentified composer told choreographer Dana Reitz, "You need us — we don't need you!" Even Debussy, whose music continues to be a popular choreographic

resource, seems to have been indifferent to this function. "Pourquoi?" he queried, in reference to Nijinsky's choreography to *Afternoon of a Faun*. Near the other end of the spectrum, Robert Starer is somewhat more receptive. He at least professes curiosity. In a *Dance Perspectives* (#16) on the subject, Starer, who has composed several scores for Martha Graham, as well as for Daniel Nagrin, Anna Sokolow and José Limon, comments: "To have one's music danced to (and I mean a composition that was not intended for dance) is of course flattering and often revealing, but only in the sense that it is fascinating to find out what another person hears in one's music. If the choreographer happens to be imaginative and tasteful, the result may be eminently rewarding. Yet this situation lacks the most important element of artistic satisfaction: to realize one's own intentions."

To bring the composer-choreographer issue into focus in terms of my own experience, I questioned Michael Byron. He was not only the most accessible composer being my husband, but also the one with whom I did my first artistic collaborations.

I wanted some kind of policy statement, in view of some of the information I was uncovering about other composer's ideas, and also in view of a past incident of reticence on his part. I had wanted to use a tape of a partially-improvised piece which he'd created some years back with a variety of musicians. I'd had designs on the piece since I'd first heard it, intrigued primarily by its eerie quality. But it was four years before the dance which I felt was to work with it began to emerge. By then, Michael was reluctant to have heard a piece which he associated with a phase he'd left behind. Regardless of any value judgment he was placing on the piece, I felt strongly that it was valid in conjunction with the dance that I was making. I have to admit that I did some rather persistent nagging, which eventually led to an agreement to let me use a particular section which he edited; ultimately it even seemed to revive some fondness for the piece. My question to him referred to this episode.

"How did you feel about the way the music was used in that dance, *Hybrid*?"

"Which dance was that?"

"You know, the one with me and Danny and Karen and Howard, that was on the winter concert at York?"

'Umm . . . (long pause) . . . well . . . I liked the solo version you did at A-Space best . . . ' cause it was smoky, the way you made the space, and the music's so spooky . . . only the smoke smelled awful . . . (We'd used a fog-machine to create the right environmental atmosphere, and machine-fog really does smell strangely.) . . . Actually, I liked what you did really



because it had so little to do with the music, y'know whatimean???? (Admittedly true: I hadn't structured the dance according to the music, which was rather a-structural anyway. Instead, I'd chosen to use the music more as a sound environment of auditory evocations. Like the fog it was essentially an atmospheric element which existed in its own right, at the same time and place as the dance.)"

In the second case, where the music is composed to fit a particular dance, the composer is more or less obliged to comply musically with the choreographer's fixed structures. Although this method has been in practice at least since the sixteenth-century French courts, currently it is somewhat out of favour. First of all, the composer's creative freedom is infringed upon by the dance's designated structure of beats and measures. Even where such specific limits are not demanded by the choreographer, he or she may not possess, or perhaps be

this working method far more suitable than any other he'd experienced. While Horst was willing to de-escalate the importance of his musical compositions to better serve the dance, I know of no other major composer who feels that creative fulfillment resides in creating music solely to complement dances. Norman dello Joio, whose music was also used by Graham, never worked for her in the same fashion as Horst. In his very first exposure to a music-for-dance situation, he was shown a completed work by the company, then told to go compose music to the exact counts, as arranged on a chart. He declined: "I could not compose according to a plan that had been pre-set, for I would have had to follow arbitrarily a scheme conceived by somebody else, a scheme conceived without regard to musical values. It would have made me feel rather like a typewriter, just filling in empty spaces." (*Dance Perspectives* #16)

And now for some local opinions:



Terrill Maguire. Photo: Vahé Guzelinian.

able to communicate, sufficient material for the composer to relate to musically. Either that, or the choreographer's expressed wishes are so vague as to leave only the alternative of writing an autonomous score which will hopefully relate to the dance in a parallel fashion.

Naturally enough, composers have expressed definite opinions regarding composing for a specific dance. In that same *Dance Perspectives*, Louis Horst, perhaps best known for his long-time association with Martha Graham, is one of the few composers who defends the practice: "The fact of starting with the dance is important, because the dance should be the centre of interest, the point of tension. The music should be transparent, open and spacious, so the audience can see the dance throughout it. If the music is so thick and overloaded, as it is apt to be if it was written to be heard alone, it obscures the dance."

His first score for Graham was created according to counts on which she had based the dance and he found

"Michael, how would you feel about being shown a completed dance, given the counts, and commissioned to compose music for it?"

"Couldn't do it. The way I work, everything comes at once. You know that. Anyway, that's the way it used to be. The composer was like a tailor."

Even in those instances where the choreographer possesses musical "values" and a respect for the contribution which the composer's work makes to the dance, it is still not difficult to sympathize with the discomfiture of the composer asked to work in restricted format *not of his/her own choosing*. The ideal to which I aspire is that neither dance nor music dominates the other. There is really no need, especially for a choreographer working in a non-commercial milieu, to abdicate to the music, nor to my knowledge is there ever any accompanying demand by a composer that a dance



done to his music must adhere in its form to the musical structure. However, in order to assure that the integrity of one's work is being upheld, it is best to maintain contact, and probably the best form of contact is that beginning at the work's inception and continuing throughout, resulting in an active collaboration between the composer and choreographer. As independent partners, these two individuals can not only be aware of each other's progress, but can provide mutual stimulation, encouragement, and support. Exposed as they are to one another's ideas and methods, they find that artistic territories are opened up. Furthermore, it is far less lonely than working in isolation.

For a long time there have been some significant examples of choreographer-composer couplings in modern dance. Martha Graham and Louis Horst, Merce Cunningham and John Cage, Laura Dean and Steve Reich and several others on today's scene demonstrate the advantages of such partnerships. Needless to say, enduring teams like these do not emerge full-blown. In order to get started, then last productively, these

While I consider all those semi-spontaneous dance experiences to have been useful, they were limited because they lacked conscious direction. But they were a base on which to build.

The next phase was in a sense a transitional one: dancing and choreographing for a music-theatre group called The Mystic Knights of the Oingo Boingo. I began to work in a more focussed fashion; we were putting together shows in which I had to deal specifically with the pieces of music the musicians were using, and they had to deal with the choreography which I was setting for them myself. Thus interactions were set up and pieces developed. They were somewhat limited as artistic statements since the purpose of the group was to provide entertainment (and make money — we hoped) rather than "High Culture." It was during this experience, however, that Michael and I, as members of the group, first met and recognized an artistic rapport. Tired of constantly playing flashy hot licks on the trumpet, Michael suggested that we work on a



*Terrill Maquire and Elaine Rudnicki. Photo: Vahé Guzelinian.*

partnerships must be nurtured carefully with respect and understanding to maintain rapport. To borrow a phrase from jazz, "when the recipe is right, you can really cook."

My own interest in musical collaboration grew out of the physical inspiration I felt from dancing to live music, at first strictly in a recreation sense. Doing rock 'n roll dancing to live bands at clubs, parties and other events led me into organized sessions with musicians; circumstances were such in my life that I was always in contact with such people. Usually I played around, experimented and basically had fun with these jam sessions, but they also brought out ideas and some loosely formed structures, particularly on the few occasions when performance opportunities emerged. There were a number of informal musical performances happening in California during that period (the late 1960s and early 1970s) and the fact that I was associated with some of the people active in these provided me not only with the experience of working with musicians, but also another opportunity to dance.

project of our own, outside the limitations of the group. And, we eventually did.

We began the piece with an idea he had which encompassed both sound and movement images. He heard sounds made by an organ and antique cymbals and saw movement as a constant dynamic, a seamless flow. I took these ideas, worked within those parameters and in doing so, discovered a whole new way of working which has affected me significantly ever since. During the development of the piece, we worked both independently and reciprocally, giving and taking suggestions, advice and comments, until its performance at the California Institute of the Arts shortly thereafter. Since then we have continued to work in combination, with varying intensity and contact, depending on circumstances. We have also worked independently of one another and I have been working with other musician/composers. My reference and intention is to continue to explore this collaborative route, because the more I do so, the more uncharted, unexpected spaces I come across.



# In Review

## The Royal Ballet April 19 - May 15 New York

*A Month in the Country* was the item most anticipated during the Royal Ballet's visit to Washington, D.C. and New York this past spring. Not only did it mark Frederick Ashton's return to full-scale choreography but inevitably held the promise of being a sequel to his masterpiece, *Enigma Variations*. The latter ballet is indeed a genre painting with many of the virtues of a nineteenth-century play, especially in the way its emotional impact grows out of an accumulation of data of all kinds rather than out of dance variations (a counterpart to monologues) per se. Thus a direct treatment of a play would seem to be a natural for Ashton. Also, Ashton's ability to delve into all kinds of dance in *Enigma Variations* certainly "qualifies" him to take on Turgenev. As it turns out, *A Month in the Country* is no *Enigma Variations*. Nor is it a satisfactory work in Turgenev's terms or its own.

*A Month in the Country* has one moment of beauty. Toward the end, when Natalia Petrovna and the tutor Beliaev finally declare themselves lovers in a pas de deux, he wafts her forward in a lazy zigzagging path while her arms twine in the air. Her arms could be settling in silk or idly fingering ropes of pearls, but in fact it's the luxuriosness of love she is touching. These moments are true to the emotion, true to Chopin, true to the time of year (summer), and true even to the economic status of Natalia's household. If proof of these winning gestures' excellence were needed, it happens that Ashton uses them later on as a motif of Natalia's lovesick mind and body.

Much of the ballet consists of love dances, and although they lack the emotional power and literary maturity of this one, they could have amounted to a lovely suite of duets — and a plausible abstraction of the play. Either you distill or you do not distill. Ashton gives himself the impossible task of doing both. Had he proceeded to axe all the characters of the play except for Natalia, the tutor, and teenaged Vera, he could have made a beautiful ballet on the theme of triangular love. Instead he eliminates some of the characters, which commits him to deal with more than triangular love and yet eliminates very important parts of the story. Furthermore, all the particulars embedded in the ballet — variations for subsidiary characters, bits of domestic life, and most of all Julia

Trevalyan Oman's meticulous detailing of a drawing room, down to the fragile birdcage standing by the piano in a nook of the room — commit Ashton to a genre ballet and to finding organic relationships between the every dayness of life and the love duets. This he fails to do, so that no matter how lovely the two aspects of the work may be, they are out of synchronization with each other. For example, an absolutely delicious slice-of-life dance about the search for the master's keys seems to be an advertisement of Ashton's unique skill with the mundane. For all its warmth and clever staging, it is Ashton saying, "Now I am being a playwright." The same fate falls to the maid's dance with a basketful of berries and to Kolya's dances with his toys. These dance variations, and other bits of business more directed than choreographed, are ways of opening up the love triangle into genre form — expanding the dance into speech, the monologues into dialogues — and they all creak.

Because Ashton wants to create a story ballet instead of an abstract ballet, he must plot the love triangle. Since the play has no plot, but is rather an account of what people are thinking, Ashton must invent one. The one he invents is unfortunate, because it uses the device of entrance and exit. In a sense, *A Month in the Country* is a series of intrusions by a third party and the flustered exit of the most embarrassed party paced at the lickety-split tempo one associates with high comedy, particularly French bedroom farce. This is a long, long way from Turgenev. Worse, this frenetic pacing is underscored by the choreography, which is nervous and fussy. At first I assumed Ashton was overchoreographing to Chopin to show us Natalia's restless boredom. But that tone, an intensification of *The Dream's* feverish undercurrent, persists until the final duet I have described between Natalia and the tutor. I also assumed that fussy choreography was meant to elucidate Chopin's core of vitality. Slowly, however, dancing outpaces Chopin, rendering the former bombastic and the latter pecked to bits.

Does Ashton read Turgenev as Feydeau gone hysterical? Even that interpretation would be more plausible than the one emerging from the ballet's climax. Little Vera surprises her beloved tutor and her mother-figure Natalia in an embrace, calls the household to the scene of the crime, and hurls accusing fingers at the illegal lovers. Natalia then gestures wildly to her husband, in the tone of television sitcom shows. At this point,

*A Month in the Country* changes from Feydeau to a mixture of *I Love Lucy* and *Fall River Legend*. In changing Vera from sacrificial lamb to a brat, Ashton mangles the play's theme and import, but he also mangles his own ballet.

Perhaps no ballet can really give life to people's inner lives, and perhaps it was truly foolish and not without a trace of hubris for Ashton to take on Turgenev, who is, after all, a precursor of our finest psychological dramatist, Anton Chekhov. Perhaps too, Ashton realized this in midstream and so abandoned the play for all intents and purposes. But as so often happens in midstream, one cannot abandon the anchor cleanly and absolutely. There is always one toe hanging on for dear life.

Lynn Seymour is Natalia. Anthony Dowell is the tutor. Denise Nunn, from the ensemble, is Vera. Small, bouncy Wayne Sleep is Kolya. Marguerite Porter, one of the most promising of the Royal Ballet's soloists, is the maid. Two of the world's best dancer-actors, Derek Rencher and Alexander Grant, play the admirer and husband of Natalia, respectively. In other words, Ashton has chosen the cast with his usual skill and insight. And as usual with ballets of serious intention, the cast is only as good as the choreography. Only Lynn Seymour's ravishingly arched feet made powerful non-choreographic dance points, and to my mind the most powerful manifestation of Ashton's genius was his decision to build her dances around her feet.

Nancy Goldner



## Toronto Dance Theatre April 27 - May 1, 1976 Toronto

*Nighthawks*, Peter Randazzo's newest work, given its premiere this spring season, is based on a painting of the same name done by Edward Hopper in 1942. Both deal with the peculiar kind of isolation shared by those who come out in the late hours of the night to sit silently in bars and restaurants until the dawn chases them away. Randazzo, however, has elaborated on the moods which Hopper can only hint at in his picture. Although his characters are creatures of the night, they "share our loneliness, aloneness and fantasies." Their frustrations, their fears and their desires are those of every urbanized man.

David Davis' set — a large bar with stools set on stage right — catches the 1940s ambience of Hopper's paintings. Throughout the work, the bar takes on a real presence. It becomes the recipient of all that cannot pass between two human beings — the support for those who sit alone, the base on which dreams can be enacted, the object of the bartender's care. Tragically, it absorbs the feelings which man can never communicate.

As the curtain rises, the bartender, danced by David Wood, is seen at the bar. The music of Tommy Dorsey electronically re-scored by Ann Southam sets a relaxed low-keyed mood. Suddenly, there is an ominous rumble. The bartender leaps in terror, falls, then clears his eyes with sweeping arm gestures and sits down at the bar. This Alice-in-Wonderland plunge takes him from a state of aloneness — a largely self-imposed exile — to the land of the lonely, a place where feelings are involuntary and overwhelming. Here desire and fantasies explode.

The patrons enter, each caught up in his own impressions. Sara Pettitt comes off well as a blowsy 1940s doll and Peter Randazzo is as close as one could come to Eliot's Hollow Man. Randazzo has a paradoxical controlled looseness and an unhinged quality that enables him to move his limbs in puppet-like fashion. He moves about with flat feet in a kind of bounce-shuffle that gives an abstract soulless character to his role as observer-participant. He sees and mimics all the roles played in the bar — the routine conquest, the poised swaggering, the meaningless chattering. He even executes some empty cartwheels of fun. As the patrons leave, the ominous rumble is heard again and the bartender is almost crucified by an agonizing reality.

In the second and third episodes, the bartender explores the deadening effects of

alcohol and sees the world of the undesirable of gangsters and prostitutes. Here too, there is no release from the state of loneliness. Instead, this repetition, which begins to make the audience restless, gradually reveals the terrifying truth of what Robert Frost wrote. For those "Acquainted with the Night," aloneness and loneliness eventually become interchangeable.

The strange mood of Hopper's painting is echoed on the stage as the curtain falls.

*Visions for a Theatre of the Mind*, Randazzo's second offering, is dominated by an anonymous musician who sits on stage tapping a resonant wood block. In the opening and closing sections, the three dancers' movements are orchestrated by this repetitive hollow sound. During the middle section, the tapping ceases and the dancers slip out of their Grahamesque cloaks and caps. Have they gained some kind of release? This kind of specific symbol is not only clichéd but superfluous and distracting.

Although there is some tentative exploration of group relationships in this section, the movement which began in a tightly controlled manner remains so. Quick turns of the head to left and right, semi-oriental jumps and arm movements combine to give a rigid two-dimensional effect. The expected vision leads to nothing. Disappointingly, the dancers are called back by the musician, re-capped and re-cloaked, to begin what they have never really stopped doing. If the purpose of all this is that there should be no purpose, then Randazzo has excelled.

In *Visions*, the same soulless quality which carried Randazzo through *Nighthawks* gives his dancing an existential touch well suited to the piece. He has a definite flair for the absurd. Helen Jones and Susan Macpherson on the other hand, are too calculatingly vacuous.

On the same program, David Earle's *Quartet*, another premiere, offers the hackneyed bondage-freedom metaphor once again. Patricia Beatty's *hot and cold heroes* remains as fresh and concise a summary of the sixties as a Rauschenberg painting. Her female is a marvellous combination of the toughness and seductiveness that are found in the aggressive ritual of the rock generation.

Virginia Solomon





Sarah Pettitt of the Toronto Dance Theatre in *Nighthawks*. Photo: Christopher Darling.

## Regina Modern Dance Workshop May 6 - 9, 1976 Regina

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Move a body within an empty space and the space will change. Positive shapes describe negative space.

The Regina Modern Dance Workshop celebrates this discovery with *The Rainbow Dance*, part of the second section of its spring performance.

For *The Rainbow Dance*, elastic strings stretch between arms and legs. When the limbs are shifted, the bands create the boxes in which the dancers move. The strings change the environment on the bare stage like movable scenery and set up dynamic tension which emphasizes the twisting muscles and planes of bodies under skintight costumes invisible in the blue light.

The company performed a two-hour program, dancing to music which ranged from medieval Italian through contemporary

folk, and country and western to silence. The choreographies are done by the dancers, particularly their co-directors Marianne Livant and Maria Formolo. Susan Jane Arnold designed the costumes and lighting which played an important role in the show.

Miss Formolo's education as a sculptor has influenced her choreography greatly. Forms and brief tableau are as vital as movement in her work. Even her style of movement is slightly more angular and solid than the linear flowing motion of the other dancers, especially Connie Moker.

This sculptural quality is directly contrasted by *Dry Run*, created by guest choreographer Peter Boneham of Montreal. *Dry Run* completes the second section of the performance and is done without music. The slap of the dancers' feet on the wooden stage and their exaggerated breathing are the accompaniment. The sound springs directly out of the dance, completely different from customary musical frameworks which are danced upon. Small bells are added to the dancers' bodies, one by one, punctuating the action. Circular motion is important in *Dry Run* which dissolves into a red-lit spiral running off stage.

If the evening's second section can be called experimental, the third brings the company back to the actuality of the

contemporary situation. Dehumanization, the problems of highrise living and the boredom of waiting are the themes of the third part.

*Layers*, choreographed by Allan Risdill, places the dancers behind death masks. The audience grows used to strong eye contact with dancers, especially with Belinda Weitzel. The loss of this makes the bland sightless faces particularly shocking. Connie Moker and David Weller fight their way up through the layers of depersonalization to dance a graceful love duet, followed with jealousy by three hooded furies.

*Housing and Bus Depot + Auction* are the only pieces using stage props. A ladder symbolizes apartment houses where "One man's ceiling is another man's floor," through which the dancers weave an aggressive contest for survival.

*Bus Depot + Auction* ends the performance on a comic level. Modern dance is in many ways the extension of natural movement. This chair dance explores the kinetics of waiting. It seems to be saying that dance is a part of everyday activity, echoing comic strip characters created by Charles Schultz: "To dance is to live; to live is to dance."

Mac Swackhammer



# Noticeboard



Regina Modern Dance Workshop. Photo: Dick Gustin.

• • • • The **Summer Festival of the Arts** at British Columbia's Burnaby Arts Centre is showing several dance events this summer: The Family Bathtub Puppet Dance Theatre from Seattle, Washington; four BC contemporary dancers (Janice Leblond, Peggy Florin, Hugh Macpherson and Muna Tseng) in an evening program; and diverse community ethnic dancers in a special evening of ethnic dance • • • • The collaboration between **Anna Wyman** and Michael Hayden (whose sculpture she saw in Toronto this winter) has resulted in his creating a 36-foot ladder of neon light units that can be sequenced in different colours, patterns and speeds, controlled by a technician working a lighting board. The sculpture can be suspended and is flexible enough to form any design. "The lights alone are a kind of choreography," says Anna Wyman who created a new piece using the sculpture this summer. A supplement to Hayden's sculpture is a laser deflector assembly in which a laser beam generates patterns analogous to the music. The staging and creation of this new production for the Anna Wyman Dance theatre in Vancouver was made possible through grants from the Canada Council and the DuMaurier Council for the Performing Arts • • • • The **Paula Ross Dancers** have added two people to its administrative side: Stephen Chitty as administrative director and Ed Arteaga as music director.

• • • • **Contemporary Dancers of Winnipeg** have announced plans for next year. In early November they begin a six-week tour of Western Canada and after that, they embark on a college circuit tour of the American Mid-West. Four choreographers will be engaged — Jim Clauser, Anna Blewchamp, Cliff Keuter and Paula Ross — and artistic director Rachel Browne is also creating a new piece to a suite composed by a local musician. This piece will be shown in January, during CDW's home season. CDW's fundraising campaign has already collected \$35,000. The Manitoba government has agreed to match the amount raised by the company dollar for dollar. On January 10, 1977, Contemporary Dancers will appear at Ottawa's National Arts Centre • • • • CBC's *Music to See* (May 30) featured **Alberta Ballet Company** soloist Lillian Baldyga, Shelley Cronie and John Kaminski in three new works, all choreographed by ABC director Jeremy Leslie-Spinks. The company, in its final appearance this season (June 17), presented new pieces by promising Alberta choreographers: from the Alberta Contemporary Dance Theatre, Ron Holgerson created *Departure*; from the Grant MacEwan Community College, Morri Murray showed *Hoedown* and Moira McLoughlin staged *Canon*; three ABC dancers made their choreographic debuts, including Paula Groulx, David Watkins (*For Four, to Two*) and Lambros Lambrou (*In Summertime*). • • • • In June, the **Alberta Contemporary Dance Theatre** went on an



otic tour of Egypt, Israel and Cyprus, in a two-hour show for the United Nations Peacekeeping Forces stationed in these countries . . . . **Regina Modern Dance Workshop** has just wound up a tour of northern Manitoba and Saskatchewan. In each community visited, the company performed repertoire works and then invited local musicians to play afterwards, providing music for an informal dance in which everyone, audience and performers, took part. The idea for this grew out of the company's experiences during its spring season in Regina and its tour of southern Saskatchewan. After appearances in Montreal and at Conference '76 in Halifax, the company sets out for another three-week residency program and tour aiming to involve dance and dancers more fully in community life. RMDW also is instituting a dance exchange program this fall in which other groups — native dancers, Ukrainian and Highland dancers, karate and yoga practitioners — will be invited to perform and trade ideas about their fields. Also busy in the search for funds, the company received \$1500 from the Regina City Council for workshops this fall . . . . **The Royal Winnipeg Ballet** has added Australian dancers Gary Norman and Gailene Stock to its roster of principals. Both danced with the National Ballet for two years. In addition RWB corps member Eric Hornstein has been promoted to soloist status and principal Ana Maria de Gorritz, recently wed, is leaving the company to settle in Montreal. Five Canadian students from the professional student program have been absorbed into the company. New works we can expect to see sometime next year at the RWB include a piece by Stuart Sebastian to Glazunov's *The Seasons*, and two by Oscar Araiz to Mahler's *Fourth Symphony* and Bach's *Magnificat*. The RWB embarks on a heavy touring schedule in the year — a fall tour of Western Canada and Western and Central U.S. (mid-Oct. to Dec. 10) — before its Christmas stand in Winnipeg.



Muna Tseug and Janice Lebloud in *Orange*.  
Photo: Jennifer Lee Scott.

Kenneth Lipitz of the Contemporary Dancers of Winnipeg in *The Gift to be Simple*. Photo: J. Coleman Fletcher.



. . . . **The National Ballet** has announced its plans for its 25th anniversary season (Nov. 12-20) at Toronto's O'Keefe Centre. Cranko's *Romeo and Juliet* will make a welcome return to the repertoire (new costumes will replace those lost in a major fire) and a new addition is Frederick Ashton's *La Fille Mal Gardée*, the piece American critic Nancy Goldner once called "a happy masterpiece." Also in the works is a huge conference on ballet, drawing on a pool of international artists and authorities. It seems like a marvellous way to celebrate an anniversary. (*Dance in Canada Magazine* will devote its November issue to the National Ballet.) Fernando Bujones was so impressed by NBC principal Veronica Tennant when he guested with the company this winter that he called upon her as a partner in several subsequent American performances. Tennant's growing reputation in North America has been confirmed by offers from the Huron organization for appearances throughout the country. Karen Kain, performing with Roland Petit's Ballets de Marseille at the Paris Opera in Petit's new work *Nana* (based on Emile Zola's naturalistic novel), took Paris by storm. Afterwards she partnered Rudolph Nureyev in London's Festival Ballet production of *Sleeping Beauty*. Frank Augustyn took the role of the Bluebird in the same production and London critics acclaimed both Canadian dancers. Leaving the National Ballet for the Royal Winnipeg is principal dancer Gary Norman (originally a star with the Australian Ballet); accompanying him to Winnipeg as a soloist is Gailene Stock. Stephen Jeffries of Britain's Royal Ballet (recently named Dancer of the Year by *Dance and Dancers*) will replace Norman. His wife, Rashna Homji, will join the company as a soloist. Hans Van Manen's *Four Schumann Pieces*, originally choreographed for Anthony Dowell of the Royal Ballet, was added to the National's repertoire during the company's annual appearance at the New York Metropolitan Opera House this summer; Rudolph Nureyev took the leading role. Before its big anniversary season, the NBC undertakes its semi-annual tour of the Atlantic provinces and Quebec (Sept. 20-Oct. 13) . . . . **Toronto Dance Theatre** has had an unusually busy summer. In July the company took part in the Cultural Olympics in Montreal and then returned to Toronto to give its first summer season, ten performances at Toronto Workshop Productions in July (all performances began at 10 pm). The company presented seven works from the repertoire and three original pieces choreographed by senior dancer Susan Macpherson, TDT musician Ricardo Abreut and ex-TDT dancer Kathryn Brown. TDT has added two new members to its roster, Chuck Flanders and Dindi





Everard Woods and David Watkins of the Alberta Ballet Co. in *Trios*.

Lidge. In August David Earle and Patricia Beatty joined Danny Grossman (guest choreographer and dancer with the company next season) and Judith Hendin in performances at the Dance in Canada Conference '76 in Halifax •••• Marijan Bayer, artistic director of Toronto's **Marijan Bayer Dance Company**, went to Hamilton, Bermuda this summer to set three of his works (*Picaresque*, *Scythian Suite* and *Tubular Bells*) on the Bermuda Civic Ballet. Two of his dancers, Linda Mazur and Bertrand Lariviere, guested with the Bermuda company at that time. On his return, Bayer will begin a new piece in collaboration with composer-musician David Tanner, a former member of the Canadian rock group Lighthouse •••• **The University of Western Ontario Modern Dance Group** received a grant to present a dance concert at the University's Talbot Theatre (June 24-26) •••• **Dancemakers** is going to take advantage of Toronto Workshop Productions with a season of new works there at the end of November •••• **Ballet YS** did a special Wintario-sponsored tour of Ontario for the province's own Cultural Olympics program in August. The tour included three free open-air performances in Toronto (Aug. 8-10) at Queen's Park Circle in Toronto. The tour presented contemporary Canadian ballets by Robert Desrosiers, Terrill Maguire, Ann Ditchburn, Gail Benn and Stephen Greenston. Ballet YS has a heavy touring schedule ahead of it — Western Canada in late September and October and Eastern Canada in November •••• **Judy Jarvis**, invited to choreograph a piece for the repertory company of the Brigham Young University, in Provo, Utah, went there for 10 days at the end of August.

•••• **Les Grands Ballets Canadiens** will be coordinating its activities next year with those of visiting troupes. Ballet Cologne and the Dutch National Ballet will appear in October and in April, the Royal Winnipeg Ballet. The company itself will present a new *Swan Lake*, recreating as accurately as possible the original Russian version in St. Petersburg. At Christmas Les Grands performs *Nutcracker* for the last time before retiring it from the repertoire and, in an unconventional gesture, Les Grands will allow audiences to choose their favourite works from the repertoire in three programs of "Greatest Hits" selected by audience ballot. With the help of a special Canada Council grant, the company held its annual choreographers' workshop at the Centaur II Theatre (June 2-5). Two new works by Laverne Meyer, associate director of England's Western Theatre Ballet and founder and director of the

Northern Dance Theatre of Great Britain, were shown as well as works by Alexandre Bélin, Judith Marcuse, Rénald Rabu and Brian Macdonald. Les Grands lately seems to be very effective in engaging the cooperation of Quebec's general artistic community and the company organized a dance gala on May 28 at the Expo Theatre. The purpose — to raise \$25,000 for victims (primarily artists left homeless) of the Guatemala earthquake. Headlining the program was the legendary Cuban dancer Alicia Alonso, former American Ballet Theatre star and founder of the Cuban National Ballet, dancing a pas de deux from *Swan Lake* with Kirov-trained Jorge Esquivel. Several dancers from the National Ballet of Guatemala took part in the benefit. Christa Murtins danced with Vincent Warren (a principal of Les Grands), and Richard Deveaux and Sonia Juarez performed several pas de deux. Also on the bill were members of Les Grands, Le Théâtre National du Mime du Quebec, Entre-Six, Le Groupe Nouvelleire, Les Ballets Jazz and Le Groupe de la Place Royale •••• **Le Groupe de la Place Royale** co-artistic directors Peter Boneham and Jean-Pierre Perreault choreographed a new piece together, *Les Nouveaux Espaces*, for the Cultural Olympics and will show it again in its November Montreal season at the McGill University Theatre, along with new works by the two directors. Then, in November as well, Le Groupe undertakes a tour of Quebec and Ontario, including a five-day appearance at Ottawa's National Arts Centre (Nov. 1-5) •••• **Le Groupe Nouvelleire** is spending the fall in an extensive series of workshops in order to develop new pieces for the repertoire. Plans are also afoot for a dance festival of all Quebec companies organized by the provincial government in Quebec City in which Nouvelleire will take part •••• **Les Ballets Jazz** got the Cultural Olympics underway this summer with a new piece by artistic director Eva von Gency called *Fleur de lis*, a kind of history of the world, written by Marcel Dubé and composed by Claude Leveillé. Half the company then went to Banff for a residency and teaching situation there with Eva von Gency. In the fall, plans include a tour of Quebec in October and a trip to the Caribbean in November. Les Grands' artistic director Brian Macdonald is setting *Carapaces* on the company with music by his long-time collaborator Harry Freedman, performed (on tape) by the Canadian rock group Lighthouse. It will be shown in January by Les Ballets Jazz.

•••• **Island Dance Ensemble** (based in PEI) took part on June 19 in the PEI Arts Council Festival with a dance workshop. On June 21, the



troupe showed *Tri-Cycles*, a work on patterns in life and nature, inaugurating Charlottetown's three-day Natal Day Festivities . . . . **University of New Brunswick Dance Theatre** conducted workshops and demonstrations at the New Brunswick Art Teachers Association (May 6) and performed at the New Brunswick Museum in St. John (June 12) as part of a program celebrating the opening of the new art gallery wing there.

### Haber's Personal Management

. . . . Dance in Canada board member **David Haber**, former artistic director of the National Ballet, has established a new personal management firm. Already enlisted under his banner are National Ballet principals Karen Kain, Frank Augustyn and Veronica Tennant. Judging by the enthusiastic response to the service he offers, it seems there is a great need for personal management in this country and Haber is probably the individual most qualified in Canada to do it.

### State Of The Arts At Couchiching

. . . . The **45th Couchiching Conference** considered the state of the arts in Canada in 1976, 25 years after the publication of the Massey Report. The conference was held August 3-8 at Geneva Park, Lake Couchiching, Orillia, Ontario.

worth a maximum of \$7,000 plus travel and production cost allowances where necessary. This is the greatest number of arts grants ever awarded by the dance office of the Canada Council.

### High Schools Get In The Act

. . . . Four Ontario high schools carry a **credit course in dance** and a new course, the fifth, has been added to the grade 13 curriculum at Toronto's Harbord Collegiate.

### Cultural Olympics: An Orgy Of Dance

. . . . The following companies and soloists performed at the **Cultural Olympics**, that orgy of theatrical offerings accompanying the 21st Sports Olympiad in Montreal this summer: Les Ballets Jazz, Les Ballets Modernes du Québec, Le Groupe de la Place Royale, Entre-Six, Toronto Dance Theatre, the Royal Winnipeg Ballet, the National Ballet of Canada, Les Grands Ballets Canadiens, Le Groupe Nouvelaire, Compagnie de danse Eddy Toussaint, Dancemakers, Regina Modern Dance Workshop, the Judy Jarvis Dance and Theatre Company, Paula Ross Dancers, Kathryn Brown, Rachel Browne and Le Théâtre de Danse Contemporaine.



*Dancemakers (Gary Goodwin, David Langer and Bill Holahan) rehearsing Forest.*

### Grantsmanship

. . . . Because of reservations expressed by some of its member companies about the effectiveness of **Dance in Canada Association**, the Canada Council has used a new and unusual formula for funding the association in 1976-77 in order to test the association's relationships with professional companies in the field. Of the total \$27,500 grant awarded (a 10% increase over last year's grant), \$12,500 was divided among ten member companies who have the option of either keeping the money for themselves or handing it over to Dance in Canada. At a subsequent board and regional meeting that took place in Montreal, the Quebec membership recommended that the association reject the formula on principle and that the ten companies selected by Council as arbiters request the funds for their own use. A letter to this effect has been sent to Council from the chairman of the board of Dance in Canada. . . . The **Ontario Arts Council** has awarded Dance in Canada Association \$4,000 towards operating, administrative and program costs for Conference '76 in Halifax this summer . . . . Nine dancers received **Canada Council arts grants** this round of competition: Brian Armstrong, Peggy Baker, Anna Blewchamp, Valerie Ford, Hélène Grenier, Leigh Griffiths, David Nixon, Merle Salsberg and Barry Smith (a renewal). The award is

### Calgary Coordination Of Dance

. . . . Two members of Dance in Canada Association, drama professor Robert Greenwood and physical education professor Sylvia Shaw (both at the University of Calgary) have formed the **Dance and Theatre Arts Calgary Society (DATACS)** to aid sponsorship and coordination of performances and other theatre and dance projects. DATACS also hopes to establish contacts with resource personnel, to provide information on available funding, and to aid in communication between various performing groups and between these and the Calgary community at large.

### Dance To Be Heard, Not Seen

. . . . The CBC is scheduling a **new 90-minute dance music program** for weekly radio broadcast next fall. Harry Mannis is the host for the program (no title set as of this writing) which will be heard every Sunday on CBC-FM at 3pm. The first subject (November 7) will be the National Ballet's anniversary production of Frederick Ashton's *La Fille Mal Gardée* and the following week, the program will cover the new *Swan Lake* of Les Grands Ballets Canadiens. In addition to music, the program will air interviews, profiles, discussions and reviews from Canada and from other countries.



## Letters from the Field

A la Rédactrice:

Je vous serais obligée de publier la lettre ouverte suivante dans vos colonnes.

Dans sa lettre au Rédacteur de *Danse au Canada* (livraison 'Spring 1976, N° 8'), M. Fernand Nault fait trois affirmations, à savoir:

- 1) qu'il n'a pas donné son accord au Rapport Brinson;
- 2) qu'il n'a pas eu l'occasion de lire ce rapport en entier;
- 3) qu'il m'a écrit pour demander copie du rapport et que je la lui ai refusée, et n'ai pas voulu recevoir ses critiques du rapport, alléguant qu'elles arrivaient trop tard.

Permettez-moi de répondre à ces affirmations dans l'ordre où elles sont faites:

1) Le Rapport Brinson a été présenté au sous-comité de la danse de la Commission consultative des Arts, le 28 octobre 1974. Étaient présents: Mme Anna Wyman et MM. Fernand Nault et Richard Rutherford. Le sous-comité a discuté du rapport et a résolu de recommander son adoption au Conseil des Arts, sans modification et avec la seule observation que c'était un exposé courageux, qui allait droit au but et provoquerait sans doute des difficultés politiques pour le Conseil, lequel était seul apte à juger de l'opportunité de faire face à ces difficultés. Le rapport du sous-comité a ensuite été présenté à la Commission consultative des Arts en séance plénière; M. Nault était présent, et la recommandation du sous-comité a été adoptée à l'unanimité.

Par la suite le Conseil des Arts, saisi de la recommandation et des observations de la Commission consultative a, comme on le sait, adopté le Rapport Brinson.

Il est normal qu'un rapport soit présenté à la Commission consultative des Arts avant de l'être au Conseil puisque cette Commission (entièrement composée d'artistes), a précisément pour mission, comme son nom l'indique, d'agir auprès du Conseil comme conseiller en matières artistiques. A noter de plus que M. Nault, au moment de l'étude du Rapport Brinson, en était à sa troisième année comme membre de la Commission.

2) Le rapport présenté à la Commission consultative contenait non seulement ce qui a été reproduit dans *Danse au Canada* (livraison 'Winter 1976, N° 7'), mais aussi les recommandations. La seule partie demeurée confidentielle est l'analyse particulière des trois écoles, pour les motifs invoqués dans l'Introduction au Rapport Brinson, reproduite dans *Danse au Canada*. Le sous-comité a reçu cette même explication lorsque le rapport lui fut présenté.

Les Grands Ballets Canadiens ont depuis reçu un texte comprenant le rapport et les recommandations, de même que la partie analytique qui concernait directement l'École supérieure. Le Conseil considère qu'il ne lui appartient pas de rendre cette analyse

publique, mais ne s'oppose pas à ce que l'école le fasse, si elle le juge à propos.

3) Je n'ai pas refusé à M. Nault le texte complet du Rapport Brinson. Dans la lettre qu'il mentionne, et que j'ai bien reçue, il ne me le demandait pas. S'il l'avait fait, je n'aurais pu accéder à sa demande avant d'en avoir reçu l'autorisation du Conseil. Lorsque cette permission m'a été donnée, j'ai expédié le rapport aux Grands Ballets Canadiens ainsi qu'aux deux autres écoles. Il est possible que M. Nault n'ait pas gardé copie de sa lettre, qui était écrite à la main. Dans cette lettre, datée du 19 février, il me prévenait qu'il ne pourrait assister à la prochaine réunion de la Commission consultative des Arts, et poursuivait: "Je profite de cette occasion pour vous parler du rapport de Monsieur Brinson que vous nous avez si gentiment laissé lire lors de notre dernière assemblée". Nulle mention que je n'aurais pas donné à chacun le temps ou l'occasion de le lire convenablement.

M. Nault, dans sa lettre à *Danse au Canada*, affirme que j'ai refusé de recevoir ses commentaires sur le Rapport Brinson, alléguant qu'ils arrivaient trop tard. Il était trop tard en effet, quatre mois s'étaient écoulés entre la réunion de la Commission consultative des Arts et l'arrivée au Conseil de la lettre de M. Nault. Seulement, cette lettre ne contenait pas de commentaires sur le Rapport; elle soulevait une objection de principe sur les mécanismes d'évaluation des écoles, observations qui auraient pu être faites à la réunion à laquelle M. Nault avait assisté. J'ai donc répondu à M. Nault, dans une lettre datée du 3 mars 1975: "En pratique donc, nous avons le Rapport Brinson et c'est, en fait, une seule opinion. C'est la raison pour laquelle nous vous l'avons présenté en sous-comité avant de la faire voir au Conseil. C'est à ce moment, car vous y étiez, qu'il aurait fallu dire ce que vous m'écrivez maintenant. J'aurais pu, si les autres membres étaient d'accord, faire part de cette réserve au Conseil".

J'ai cru devoir faire cette mise au point, non pas pour nuire à M. Nault, mais pour montrer que le Conseil, dans cette affaire, s'est comporté de façon parfaitement régulière, et en accord avec l'avis unanime de sa commission consultative, dont M. Nault faisait partie avec deux autres représentants du monde de la danse. Ce mode de consultation, conforme à la manière d'agir habituelle du Conseil, est sans doute parfait, mais dans l'ensemble, il paraît avoir bien servi la cause des arts au cours des années.

Monique Michaud  
Chef du Service de la danse  
Conseil des Arts du Canada

(Translation provided by the  
Canada Council)

To the Editor:

In his letter to the editor of *Danse in Canada* (Spring 1976, issue N° 8) Mr. Fernand Nault makes the following three statements:

- 1) that he did not give his approval to the Brinson Report;
- 2) that no opportunity was given him to read the report in its entirety; and,
- 3) that his written request for a copy of the report was refused by me as were his reservations concerning the

report, on the grounds that they were forwarded too late for consideration.

I should like to reply to these allegations in the order in which they were made:

1) The Brinson Report was submitted to the dance sub-committee of the Canada Council's Advisory Arts Panel on October 28, 1974. The sub-committee consisted of Mrs. Anna Wyman, Mr. Fernand Nault and Mr. Richard Rutherford. All three were present. The sub-committee studied the report and decided to recommend its adoption to the Council without amendment, and with the sole observation that it was a courageous statement that went to the heart of the matter, but that since it was likely to raise political problems, only the Council was in a position to decide whether it was prepared to face those problems.

Subsequently, the dance sub-committee's recommendations and report were submitted to the Advisory Arts Panel in plenary session and were unanimously adopted, Mr. Nault being present.

At a later meeting the Canada Council, having been duly made aware of the observations of its Advisory Arts Panel, adopted the Brinson Report.

It is normal procedure to submit a report of this nature to the Advisory Arts Panel before bringing it before the Council. As its title indicates, the 'raison d'être' of the Advisory Arts Panel is precisely to advise the Council on artistic matters. It should also be noted that Mr. Nault was serving his third year as a member of the Panel when the Brinson Report was considered.

2) The report presented to the Advisory Arts Panel included not only that portion which appeared in *Danse in Canada* (Winter 1976, issue N° 7) but also the recommendations. The only portion of the Brinson Report which remained confidential was that which contained the specific analysis of each school. The confidentiality of that portion of the report was maintained for the reasons outlined in the 'Introduction to the Brinson Report' as published in *Danse in Canada*. The dance sub-committee was given the same explanation when the report came up for study.

The Grands Ballets Canadiens have since received a copy of the Brinson Report with the recommendations as well as the analysis dealing specifically with l'École supérieure. The Council does not feel that it should make this analysis public, but has no objection to the Grands Ballets Canadiens doing so.

3) Mr. Nault was not refused the complete text of the Brinson Report. I did indeed receive the letter to which Mr. Nault refers. It did not, however, include a request for a copy of the report. In any case, before complying with such a request, I would have had to seek the Council's authorization. When I did receive Council's permission to do so, I sent the report to the Grands Ballets Canadiens as well as to the other schools. Perhaps Mr. Nault did not keep a copy of his letter dated February 19, 1975, which was hand written. In this letter, he informed me that he could not attend the forthcoming meeting of the Advisory Arts Panel, and added: "... I take this opportunity to mention the Brinson Report which you so kindly let us read at our last meeting". In no way did Mr. Nault intimate that the members of the Advisory Arts Panel were not given ample time and opportunity to read the report.



In his open letter to *Dance in Canada*, Mr. Nault further states that I refused to accept his reservations concerning the Brinson Report as they were being voiced too late. It was indeed too late, as four months had elapsed between the Advisory Arts Panel meeting and the arrival of Mr. Nault's letter in my office. This letter, in fact, did not comment on the report as such; it merely objected in principle to the mechanics of the evaluation procedure, an objection which could have been raised at the meeting at which the report was presented. In my letter dated March 3, 1975, I therefore replied: "As a practical matter, we have the Brinson Report and it is one opinion only. For that very reason it was presented to the dance sub-committee before being submitted to Council. At that time, you should have made your reservations known. With the approval of the other members, I could then have made the Council aware of your reservations".

I thought I should set the record straight, not out of any ill feelings toward Mr. Nault, but because they show that the Council handled this matter in a perfectly normal way and in accordance with the unanimous recommendation of its Advisory Arts Panel, of which Mr. Nault was a member along with two other dance personalities. While this method of consultation may not be perfect, it does seem to have been generally beneficial to the arts over the years.

Monique Michaud  
Head, Dance Section,  
Canada Council.

To the editor:

I would like to take this opportunity to congratulate you and the rest of the staff of *Dance in Canada* for the exposure you are giving Canadian dance. Compared to *Dance Magazine* from New York, *Dance in Canada* shows the world the rapid growth of Canadian companies and artists.

My main concern in writing to you is the possibility of future coverage of the Royal Winnipeg Ballet. I have been a member of the company for seven seasons, but have failed to see the RWB and its artists get the exposure they deserve. Please excuse me for tooting my own horn for a few minutes, but the Royal Winnipeg Ballet is one of Canada's greatest exports and we are considered Canadian

ambassadors when we venture abroad. Arnold Spohr, our artistic director, is constantly experimenting with Canadian choreography. He has brought Norbert Vesak to the front, and is including works by Lawrence Gradus and Larry Hayden — both Canadians — in the coming season. I believe a look into the RWB by your staff would reveal rewarding material for future issues of *Dance in Canada*.

Also, I would like to bring to your attention

the Banff Centre of Fine Arts. I hope you will be sending someone to cover the festival performances, August 3 - 6, and to take a good look at all that is happening there — it's another rich source of material for *Dance in Canada*.

I hope I have perked up your ears enough that you will investigate these subjects. Thank you for listening.

Frank Garoutte  
Royal Winnipeg Ballet



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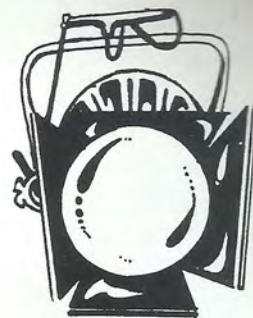
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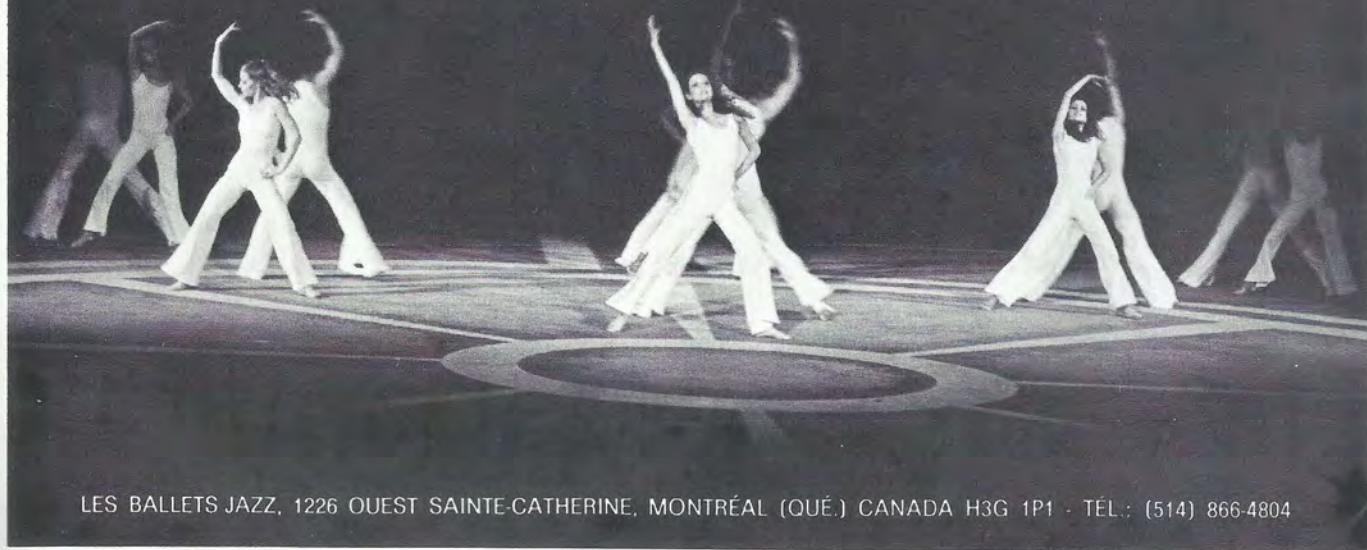
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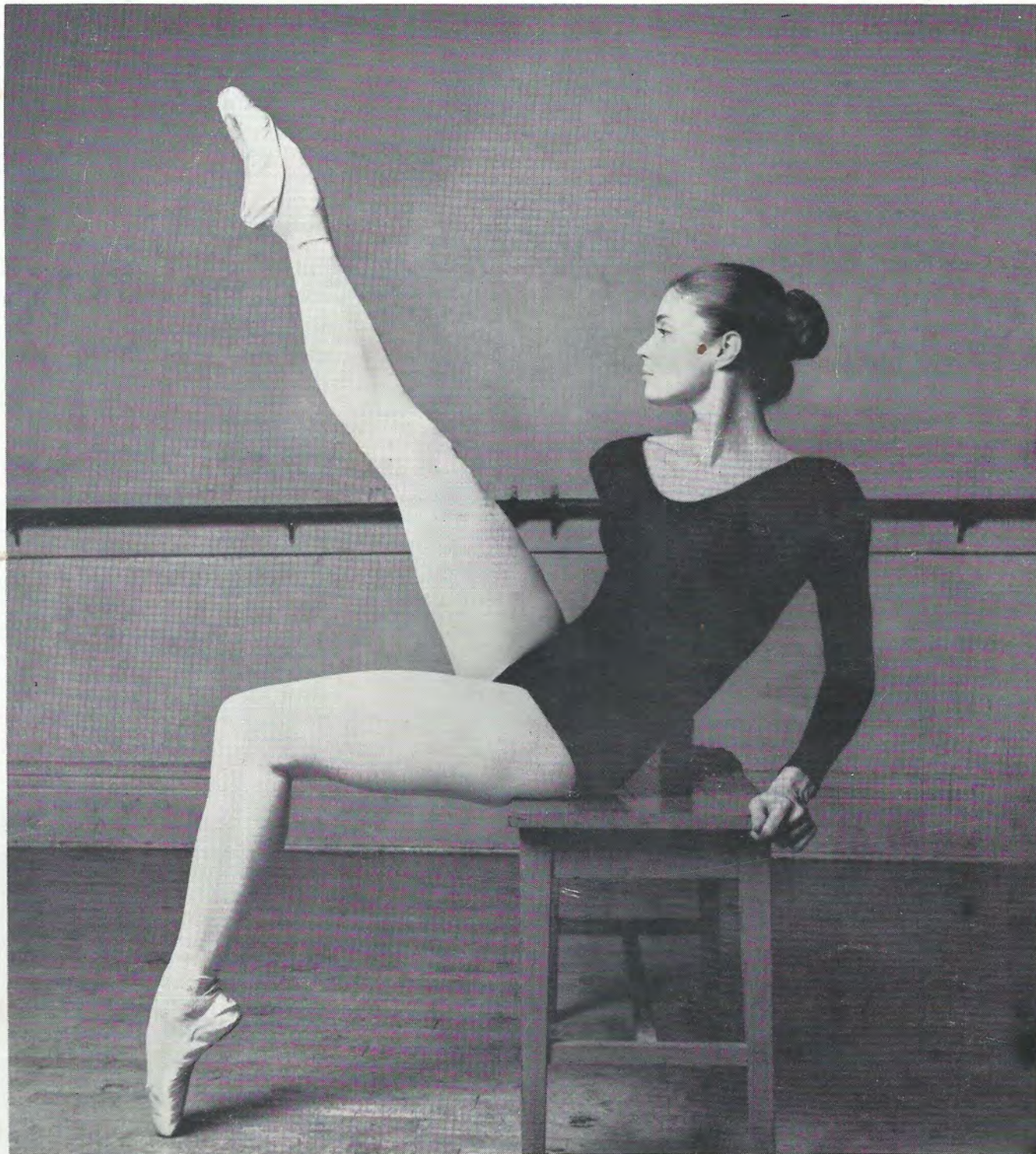


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