

Dance in/au Canada Danse



WINTER 1977
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Dancers Unite!

Choréchanges in Montreal
Toronto Dance Festival
Regina's Cross-Cultural Exchanges

Winners of the Chalmers
and more . . .

Editorial

Susan Cohen

Editor / Rédactrice

As the letter from Le Groupe de la Place Royale in Letters from the Field so eloquently states, dance is facing a time of profound financial uncertainty. In order to survive, dancers are realizing that they must broaden their audiences, they must learn to cooperate in order to survive economically and especially in modern dance, they must give dancers and audience a sense of their tradition and history so that the continuity of dance will not be broken. Three articles in this issue focus specifically on these aspects: from Regina, Lora Burke takes a look at the cross-cultural events of Regina Modern Dance Works, aimed at breaking down the barriers between different fields of movement; in Toronto, writer Graham Jackson examines the makings, attitudes and mechanics of the Toronto Dance Festival, where three companies and several independent dancers combined to give Toronto a long and serious overview of modern dance in that city; and from Montreal, critic Suzanne Asselin examines Le Groupe Nouvelle Aire's Choréchanges, the workshops that are allowing that company to experiment with the new, affirm our past, and strengthen Quebec dance's links with the art outside the province. At the same time as the Toronto Dance Festival, Dance Artists, a spin-off of 15, had taken centre stage at a small Toronto theatre. This cooperative venture of nine dancers produced some interesting choreographic concepts, and one of the dance artists, Elizabeth Chitty, in notes on her piece *Lap*, examines the contradiction between the audience's perceptions and her own choreographic intentions. Also in this issue, *Dance in Canada* looks at two of the winners of the Chalmers Award: the 1975 winner Lawrence Gradus (in conversation with Waterloo writer Diana Taplin) and the most recent recipient of the Chalmers, Judith Marcuse, interviewed by Vancouver's Elizabeth Zimmer. Also, Winnipeg writer Casimir Carter profiles Argentinian choreographer Oscar Araiz, who has created an important body of literature for the Royal Winnipeg Ballet, and, from Europe, our roving Canadian correspondent René Picard, takes a look at the New York City Ballet as it appeared in Paris this fall and the Bat Sheva company, at home in Israel.

In Review will return next issue with seasonal wrap-ups of dance in cities across Canada.

One final note, *Dance in Canada* publishes in the language of origin. As soon as it is financially feasible, we will return to our bilingual format. •

Comme l'exprime avec tant d'éloquence le Groupe de la Place Royale dans la section "Letters from the Field", la danse traverse une époque de profonde instabilité financière. Dans son effort de survivance, le danseur doit voir qu'il lui faut augmenter son auditoire, apprendre à collaborer en vue d'une survie économique, et dans le monde de la danse moderne surtout, il doit transmettre aux autres danseurs et aux spectateurs le sens de ses traditions et de son histoire pour assurer la continuité de son art. Ce numéro vous présente trois articles qui touchent à ces trois aspects: de Regina, Lora Burke évalue les événements multiculturels du Regina Modern Dance Works qui visent à abattre toutes les barrières entre les différentes techniques du mouvement; de Toronto, l'écrivain Graham Jackson examine le fond, les attitudes et la mécanique du Festival de Danse de Toronto où trois compagnies et plusieurs danseurs indépendants se sont réunis pour donner à Toronto un aperçu sérieux et détaillé de la danse moderne dans cette ville; et de Montréal, le critique Suzanne Asselin étudie Choréchanges du Groupe Nouvelle Aire, ces ateliers qui permettent à la compagnie d'expérimenter avec le neuf, d'affirmer notre passé et de renforcer les liens de danse du Québec avec le monde des arts hors de la province. En même temps que le Festival de Danse de Toronto, le 15, Dance Artists, a pris la vedette dans un petit théâtre de Toronto. De cette aventure coopérative de neuf danseurs sont nés des concepts chorégraphiques intéressants; et l'une des artistes, Elizabeth Chitty, dans des notes sur son oeuvre *Lap*, examine les contradictions entre les impressions de l'auditoire et ses propres intentions chorégraphiques. Dans ce numéro, *Danse au Canada* présente également deux des gagnants du Trophée Chalmers. Le lauréat de 1975, Lawrence Gradus, en conversation avec l'écrivain Diana Taplin de Waterloo, et la dernière récipiendaire du trophée, Judith Marcuse, dans une entrevue avec Elizabeth Zimmer. De Winnipeg, l'écrivain Casimir Carter nous trace le profil du chorégraphe argentin Oscar Araiz, auteur d'une imposante documentation pour le Ballet Royal de Winnipeg, et finalement, notre Canadien errant en Europe, René Picard, jette un coup d'oeil sur la tournée du New York City Ballet à Paris cet automne et sur la saison locale de la compagnie Bat Sheva en Israël.

La section "En revue" reprendra au prochain numéro avec une étude de la danse dans les villes du Canada.

Une dernière note, *Danse au Canada* publie dans la langue d'origine. Dès que nos ressources financières nous le permettront, la revue redeviendra totalement bilingue. •

Les grands Ballets Canadiens



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Letters from the Field

(Ed. note: Because it contains important arguments against what are, in effect, government cutbacks in arts funding as well as an important proposal to consider future cultural policy, Dance in Canada is publishing the following open letter from Le Groupe de la Place Royale to Tim Porteous, associate director of the Canada Council. We hope that the dance community in particular and the arts community in general will respond to it in subsequent issues.)

Dear Mr. Porteous:

Thank you for your recent letter regarding the limitations imposed by the federal government on the Canada Council's 1977/78 arts budget.

No doubt this stringency will find favour among those distinguished by an impatience with government spending on "frills". We, however, view a policy of continuing financial severity as inimical to the maturing of Canadian cultural expression. Historically, the quality of cultural expression bears a direct relationship to the level of its financial sustenance. Certainly diminishing public subsidies will compromise the exercise of the Council's mandate to foster excellence in the arts.

We do not quarrel with the government's general measures to counteract the deprivations of inflation and economic stagnation. The issue is the net fiscal gain of applying those measures to the arts, which now constitute a "growth industry" in terms of gross revenues and number of employed. Even the most crimson-necked would be hard-pressed to attribute significant inflationary repercussions to the budgets of arts organizations.

Indeed the Canada Council's 1974 study of three major performing arts companies found that of the total funds granted to them by all three levels of government, the companies returned at a conservative estimate 127% in the form of taxes. Good grief! The arts make good investments for government.

Why, then, invest in the development of the arts to the point where quality, richness and diversity have emerged and then reduce the scale of support to such proportions that threaten the livelihood of those cultural resources? A poor investment, in our view.

The arts have been more adversely affected by inflation than most other sectors of the economy. Their ability to generate revenue has been outstripped by the rate of increase in costs in areas over which they have no control, such as production materials, rental of facilities, touring and publicity services. Yet the market for the services of arts

organizations is not one that can absorb these increases in costs: few "consumers" are prepared to pay \$45 a ticket to see a dance concert, for instance.

If the increases in public subsidies do not even meet the level of inflation, the final result will inevitably affect the quality of the arts. And of course, while the demand for the services that the arts provide is expanding, funding policies are forcing a shrinkage in the programs that arts organizations can offer. Concomitantly, programming becomes "safer" and more conservative every year to appeal to the widest audience possible.

In such circumstances, how many performing companies dare to challenge their public with experimental or innovative (read Contemporary Canadian) works? As well, companies without the means to achieve their artistic goals will have to shorten their seasons. More unemployment.

Are these the results the government intends?

The arts in Canada have never been embarrassed by an abundance of public or private largesse. Last year the galloping momentum of rising costs and inflation lodged a solid kick in our collective solar plexus. At a time when companies were heaving in the throes of deficit, the government decreed a ceiling of 10% on increases in grant monies. Naturally most provincial and municipal governments followed suit.

It cannot be said that corporate bounty increased to a compensatory level. Popular corporate themes of recent times have been "The Boardroom Blues" and "The Businessman's Lament". Are we to believe that corporate and private donations will materialize in greater proportion next year?

If this year's funding caused a holding pattern in the growth of the arts, we can anticipate that an even lower percentage of increase next year will precipitate serious turbulence, if not some crash landings.

In the best of times, arts organizations operate on the precarious basis of "making do". In the worst of times, they are extremely vulnerable without a governmental arts policy.

We propose that the federal government institute long-range planning for the arts. A five-year commitment would permit the Secretary of State, the Council and their "clients" to devise their own long-range plans with some degree of stability. Since this would require a clear set of goals and priorities all round, it would constitute, ipso facto, a cultural policy.

We propose also that the federal government consider means of inducing municipalities to contribute more generously to their local cultural resources. With few exceptions, Canadian cities accept little responsibility for the arts which make them attractive as centres of tourism and culture and which help to lure new business. Aside from the economic benefits that accrue from a labour-intensive growth industry, the "cultural amenities" constitute the chief mitigating element in the aridity of urban industrial life.

We hate to point, but no one has disproved that nations get the art they deserve.

If present policies are not changed, what can the future hold for Canadian cultural resources and institutions? Indeed, what can the future hold for Canadian artists?

Lawrence Bennett
Manager
Le Groupe de la Place Royale
Montreal

To the Editor:

I have read through your recent magazine and am delighted to find it of such high calibre, with excellent articles. Although all were of a high standard, I particularly enjoyed the excellent, and appropriately written "Myth, Fact and Fancy" by Lauretta Thistle. It has often appeared to me that, in articles concerning the forming of the National Ballet of Canada, the actual state of the art in this country was played down to the extent that Celia Franca appeared literally to emigrate from England to form — out of nothing — a National Ballet. I think Ms. Thistle's article stated what in fact actually happened.

The only point I disagree on is that I believe Lynn Seymour was not "discovered" in Canada. My understanding is that Ms. Seymour did in fact audition for the National Ballet and was informed that "you'll never be a dancer". She then went to England — and the rest is history. Am I wrong?

One other comment. Surely Karen Kain and Frank Augustyn are *not* the first guest stars invited to dance with the Bolshoi. Perhaps the first Canadians. Certainly, I remember at least two other Western ballerinas who performed with the company.

Please understand that this is not nit-picking, but a great and consuming interest in the dance. I think that you have published a magazine that is indeed a credit to the art.

Kenneth D. Woolley

To the Editor:

I would appreciate it very much if you would publish the following in the next edition of Dance in Canada.

In late January, 1976, I ended my association with Ballet Ys of Canada. During the year since it has come to my attention on several occasions that my name continues to appear in an advertisement for Ballet Ys in Canadian editions of Time Magazine.

Please note — I am not in any way involved with this group and have no intention to base in the future, in spite of the apparent error.

Karen Bowes
Toronto

Dance ^{in/au} Canada Danse

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1977

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Editorial

Letters from the Field

Choréchanges 76/77

Suzanne Asselin

Cross-Cultural Exchanges in Regina

Lora Burke

Dancers Unite: The Toronto Dance Festival

Graham Jackson

Two Chalmers Winners

1975: Lawrence Gradus

Diana Theodores Taplin

1976: Judith Marcuse

Elizabeth Zimmer

Picard en Europe

René Picard

**Le Musicien Balanchine et le
Chorégraphe Stravinsky**

Un Soir à Tel Aviv

Profile: Oscar Araiz

Casimir Carter

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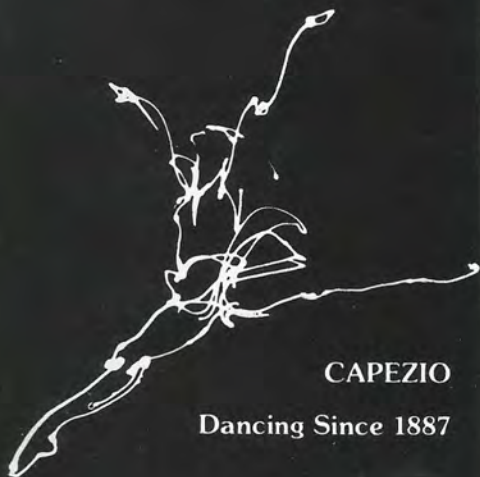
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Choréchanges 76/77

Suzanne Asselin

Les choréchanges est une activité novatrice dans le monde de la danse au Québec. C'est aussi une activité qui attire l'attention en dehors des cadres de cette province. Une province où, depuis maintenant deux ou trois ans, il s'est produit une explosion sans précédent au chapitre de la danse.

Ce que la compagnie de danse contemporaine Le Groupe Nouvelle Aire (sous la direction de Martine Epoque) a mis sur pied n'est pas unique en son genre, mais il a quand même sa part de nouveauté. Les choréchanges "made in Québec" n'ont pas encore atteint la renommée des ateliers de danse (ce que les Anglais appellent "workshops") qui se sont tenus à Bonn pour la quatrième année consécutive (comme le rapporte Raoul Gelabert dans l'édition de décembre de la revue *Dance Magazine*) mais sont en voie de le devenir, du moins au Canada si cette expérience continue à se développer comme ses organisateurs l'espèrent.

Les choréchanges: c'est quoi?

Les choréchanges, c'est d'abord et avant tout une formule qui répond à un besoin profond qui jusqu'à maintenant avait été ignoré: celui d'échanger, de discuter, de voir et de comprendre surtout ce que chaque compagnie de danse a à offrir. Le mot le dit bien, chor(é) changes: échange entre chorégraphes et danseurs. Mais ça n'est pas que cela. C'est aussi un échange entre tous les artistes et le public invité à y participer.

Comme l'explique Martine Epoque: "Les choréchanges sont une formule nouvelle de rencontres . . . sur l'art chorégraphique et la danse contemporaine. Ces échanges visent principalement à vulgariser de façon saine, totale et efficace, l'art contemporain, à le désacraliser par un contact direct entre le public et les artistes-ressources invités à y participer."

Concrètement, chaque choréchange (il y en aura cinq cette année) est structuré de la façon suivante: cet événement se tiendra toujours les jeudi, vendredi et samedi. A chaque soir, il y aura un "spectacle-studio" (à 20 heures) pour lequel l'entrée est libre (sauf qu'on passe le chapeau à la fin de la soirée). Cette manière de procéder semble avoir réussi au Groupe Nouvelle Aire puisqu'il avait tenté la même expérience l'année passée. A toutes les fois que j'y suis allée, le studio était bondé. En plus cette année, il y a la "rencontre-samedi" que se tient de 14 à 18 heures. C'est une rencontre informelle avec les pionniers de la danse. Au cours de l'année, cette série de rencontres racontera l'histoire de la danse au Québec et

elle effleurera le patrimoine artistique canadien et américain en invitant des gens qui ont oeuvré avant nous (voir la liste ci-jointe pour le programme des choréchanges).

De plus en plus, les compagnies de danse d'ici et d'ailleurs au Canada comprennent l'importance de l'échange. A part une rivalité nécessaire mais trop souvent malsaine, les artistes de la danse ont enfin compris que s'ils veulent que leur art progresse, il doit y avoir une confrontation des idées et des styles chorégraphiques. Sans quoi l'isolement et l'ignorance s'installent. Malgré leurs divergences souvent profondes, ils ont enfin compris qu'échanger c'est s'enrichir, qu'échanger c'est progresser.

Les pionniers de la danse contemporaine au Québec

Comme l'exprime le Groupe Nouvelle Aire, les "rencontres-samedi" visent surtout à nous faire connaître les artistes-créeurs qui ont été les pionniers de la danse au Québec et qui sont méconnus du public. Leur travail n'est répertorié nulle part, sinon dans quelques articles de journaux que tout le monde a oubliés depuis longtemps. C'est pourquoi ces "rencontres-samedi" veulent se faire le témoin de notre héritage. A chaque fois (comme on l'a fait pour la première rencontre qui a eu lieu le 4 décembre 1976), les conversations seront enregistrées sur vidéo. Il est même question de rassembler ce matériel pour en faire un livre. Gilles Hénault (l'ancien directeur du musée d'art contemporain) a été choisi pour être l'animateur de ces discussions. Le public est aussi invité à poser des questions aux membres du panel. En même temps, les différentes compagnies professionnelles du Québec se produiront en spectacle dans le studio-théâtre du Groupe Nouvelle Aire. Ce sont: La Compagnie de danse Eddy Toussaint, Les Grands Ballets Canadiens, Le Groupe de la Place Royale, l'Entre-Six, Les Ballets-Jazz et le Groupe Nouvelle Aire, bien sûr.

Visages de l'Ontario

Pour l'instant du moins, l'échange au niveau canadien n'ira pas plus loin que l'Ontario. Pour la simple raison que trois troupes rencontrées lors du festival de danse à Halifax ont ouvertement manifesté le désir d'échanger avec le Groupe Nouvelle Aire. Il s'agit du Toronto Dance Theatre, du Judy Jarvis Dance Theatre (Toronto) et des Dancemakers (Toronto). On profitera de la présence des personnes invitées pour en faire le thème d'une

"rencontre-samedi". On voudra savoir comment ces compagnies ont vu le jour, ont évolué et se sont développées dans un milieu qui est nettement très différent du nôtre. Ces échanges vont nous faire connaître les méthodes de travail de ces artistes, leurs idées, leurs angoisses peut-être, les problèmes auxquels ils doivent faire face et leurs aspirations.

Visages des Etats-Unis

Enfin, cette première série de choréchanges se terminera avec la venue du danseur et chorégraphe américain bien connu, Merce Cunningham. A propos de cet artiste, la compagnie Nouvelle Aire nous explique la raison de son choix: "Il nous semble important que le public connaisse le genre de recherche auquel il (Cunningham) s'adonne et se familiarise avec la réalisation artistique de ce chorégraphe-compositeur-professeur-directeur de compagnie pour compléter une première information sur la danse-art contemporain. Ce point de vue nouveau aidera le public à mieux situer les recherches et productions réalisées par les artistes-créateurs de son propre pays."

Choréchange no. 1

Le premier choréchange qui a eu lieu du 2 au 4 décembre nous a fait rencontrer plusieurs personnalités québécoises. C'est regrettable qu'il n'y ait eu qu'une vingtaine de personnes. Mais c'était la première fois. Pourtant Martine Epoque se dit très satisfaite du résultat. Tour à tour, nous avons pu entendre les témoignages de Fernand Nault, Madame Ludmilla Chiriaeff, Elsie Solomon, Jeanne Renaud, Françoise Sullivan et Seda Zaré. Même si leurs expériences sont assez différentes dans l'ensemble, on peut tout de même dire qu'ils ont tous un point en commun: l'amour de la danse. Même si les temps sont encore durs pour ceux qui oeuvrent dans ce domaine, il n'était pas plus facile à l'époque de faire carrière. On devait surmonter les préjugés, l'ignorance crasse des autorités et du public en général qui ne savait pas mieux. La danse restait une cathédrale à bâtir, pierre par pierre. Pour plusieurs, la danse était considérée comme un péché, les danseurs comme des efféminés, les danseuses comme des filles de mauvaises moeurs et tout ce monde comme des rêveurs et des membres inutiles de la société. En fait, la danse n'était pas considérée du tout, sauf dans des cercles bien fermés.

Fernand Nault, ce canadien-français "pure laine" comme on dit chez nous (celui qui a créé *Tommy*), et qui a fait une longue carrière à l'American Ballet Theatre raconte qu'il a été éveillé à la danse parce que sa propre soeur faisait de la danse sociale et aussi à cause d'un film sur la danse qui l'avait vraiment bouleversé. Puis sa vie est une suite "de miracles" comme il se plaît à la dire. Mais pas complètement. Il avait tout simplement décidé de prendre le taureau par les cornes, en plus de développer son talent naturel pour la danse. C'est une rencontre fortuite avec Madame Chiriaeff (la directrice et fondatrice des Grands Ballets Canadiens) qui le ramena au Québec qu'il avait quitté pendant près de vingt ans.

Quant à l'histoire de Madame Chiriaeff, il est impossible de la résumer en quelques lignes. Pour couper court, disons qu'elle est débarquée à Montréal le 30 janvier 1952 et peu de temps après son arrivée, la télévision alors naissante lui a offert des émissions régulières. Tant et si bien que ceux et celles qui s'en souviennent encore n'ont jamais vu autant de danse de toute leur vie qu'à cette période. Et c'est d'ailleurs de medium formidable qu'est la télévision qui a grandement contribué, Madame le



Howl d'Iro Tembeck: Groupe Nouvelle Aire

reconnait, au développement de la danse au Québec.

"C'est incroyable comme tout le monde vibrait de création dans ces studios de Radio-Canada à l'époque. Nous étions alors payés \$40 par émission, en comptant les semaines de répétition. C'était bien peu, mais nous avons quand même survécu. Je me souviens également, et j'ai conservé ces lettres, d'un groupe qui m'écrivait régulièrement pour me demander de quitter le Québec et de retourner à ma Russie natale." Puis, ce fut la création des Grands Ballets en 1958 et maintenant le projet de l'école Pierre-Laporte (qui a accueilli 80 enfants pour la seconde année) et qui vise à leur donner une formation académique combinée avec des cours de danse classique, cela tous les jours. Ces enfants ont été choisis dans toutes les régions de la province et se préparent à assurer la relève d'ici quelques années.

Jeanne Renaud et Françoise Sullivan elles, ont vraiment été des pionnières dans le champ de la danse moderne. Même les cours qu'elles ont suivi à New York, ont-elles avoué, ne les ont pas influencées outre mesure. Il y avait une réalité à exprimer ici. Renaud en particulier, s'est grandement inspirée des peintres, musiciens et poètes du temps. Elle s'est aussi liée aux automatistes. De dire Sullivan: "On avait les idées claires et précises. On rejetait tout ce qu'on avait appris et on tentait d'explorer le mouvement en faisant des essais." Renaud, qui a étudié chez Hanya Holm entre autres, et qui est maintenant retirée du monde de la danse après avoir fondé le Groupe de la Place Royale de Montréal (maintenant sous la direction de Jean-Pierre Perreault et Peter Boneham) trouve que la danse moderne piétine énormément à l'heure actuelle. "Je trouve l'évolution très lente. Il y a très peu de nouveauté par les temps qui courent."

De son côté, Elsie Solomon qui a conservé toutes les allures des anciennes danseuses, n'y est pas allée de main morte vis-à-vis la danse moderne actuelle. Je cite ses paroles dans la langue qu'elle a utilisée pour s'exprimer de peur de modifier sa pensée: "This is what bothers me in modern dance. People are so pretentious. These days, everything starts all over again and nobody seems to finish anything. You can't hit it all the time. You have to try. People in dance have it too easy these days." Elle nous a aussi parlé du temps du Montreal Dance Group. Cela remonte à 1934. "When we gave performances, it was

always packed with intellectuals and people reacted violently, be it positively or negatively. They were rarely neutral. It was a militant art because of the era. We were against war and the fascists."

D'autre part, le "spectacle-studio" de 4 décembre a présenté le Groupe de la Place Royale avec sa *Danse pour sept voix* qui a été dévoilée pour la première fois en novembre dernier. C'est une polyphonie dansante, une danse instinctive, quelquefois imitative, mais toujours naturelle et pétillante. Le Nouvelle Aire a présenté une avant-première d'*Incubus* d'Iro Tembeck et de *Lianes* de Martine Epoque. Deux oeuvres profondément sensuelles.

Le financement

Le financement d'une telle entreprise n'est pas sans soucis. Pour ce faire, le Nouvelle Aire a fait des demandes auprès du Conseil des Arts du Canada pour l'obtention d'une bourse de type exploration au montant de \$4,600. Cette somme servira à défrayer les coûts de la venue de Merce Cunningham et possiblement deux de ses danseurs.

Une autre demande a été adressée au Ministère des Affaires culturelles du Québec pour la somme de \$15,000 en vue de transformer leur studio-théâtre en centre d'essai. Comme me l'explique Martine Epoque, cette somme servira à payer les coûts d'installation nécessaires pour bâtir un studio convenable. Des éclairages réglables, un appareil Revox — une piste (au lieu du quart de piste qu'ils ont maintenant) et des gradins escamotables composent l'appareillage de base sans quoi un artiste comme Cunningham par exemple, ne viendrait tout simplement pas. Les trois troupes de l'Ontario vont se déplacer à leurs propres frais et si cet essai enregistre quelques profits, l'argent sera distribué équitablement entre les invités qui, pour l'instant, ont accepté de participer sans être rémunérés.

D'après Epoque, les gens en général sont très satisfaits de la formule des choréchanges. Il n'y a pas que des danseurs qui assistent à ces événements. Il y a aussi beaucoup de jeunes qui, de plus en plus, sont attirés par ces happenings hors circuit.

Tempsovolé d'Edward Lock: Groupe Nouvelle Aire



Tableau des Prochains Choréchanges

Choréchange 2: 13-14-15 janvier

Thème: "Visages de l'Ontario"

Spectacle-studio et rencontre-samedi:

Troupes invitées et personnes-ressources invitées pour les deux événements.

Dancemakers, Judy Jarvis, Toronto Dance Theatre.

Nouvelle Aire présente: *Jeux de Je* (Martine Epoque)

A la recherche de (Edouard Lock) (extrait en cours d'apprentissage)

Choréchange 3: 10-11-12 février

Thème: "Présence des pionniers"

Spectacle-studio:

Nouvelle Aire présente 3 films de Denis Poulin (création canadienne)

Avant-première de *Maboul* (Martine Epoque)

Artiste invitée: Margaret Goldstein

Rencontre-samedi:

Françoise Sullivan

Choréchange 4: 17-18-19 mars

Thème: "Présence des pionniers"

Spectacles-studio:

Nouvelle Aire présente: Avant-première de la pièce de Judy Marcuse (en apprentissage)

Reprises: Compagnie invitée, Les Grands Ballets Canadiens

Rencontre-samedi:

Françoise Riopelle

Choréchange 5: 7-8-9 avril

Thème: "Présence des pionniers"

Spectacle-studio: 3 fois

Nouvelle Aire présente:

Avant-première de *l'Ilot* (Martine Epoque)

Avant-première de *Remors* (Christina Coleman)

Compagnie invitée: Entre-Six

Rencontre-samedi:

Jeanne Renaud

Choréchange 6: 9-10-11 juin

Thème: Visages des U.S.A.

Spectacle-studio: 3 fois

Invité: Merce Cunningham

Nouvelle Aire: reprises

Rencontre-samedi:

Invité: Merce Cunningham

N.B. Ce programme est sujet à changement.

The Regina Modern Dance Works has its headquarters in a big old brick building on the edge of downtown Regina. Dilapidated frame houses sag at each side; its front windows have a view of the back end of the Regina Inn. Inside is a warren of rooms created by various conversions since the building's first function as the old Labour Temple. The studio itself is the ex-meeting hall: two stories high, ringed by steam radiators and with old city hall-style light globes swinging on chains from the ceiling. Here, a tiny group of dedicated dancers produces an incredible number of dance-oriented activities . . . classes, workshops, performances . . . all designed not only to reach out to the community, but to bring the community into the studio.

The most recent of these is Cross Cultural Events. Intended, as managing director Susan Jane Arnold says, "to bring together diverse community groups for an evening of education, entertainment and discovery," the events have been revelations both for the audience and the participants.

Cross Cultural Events began Friday, October 15 with the East-West Cultural Dance Group and the Bateson School Of Karate. They — and the RMDW dancers — performed in turn.

Subsequent guests have included the Poltava Ukrainian dancers, the YWCA Limbrettes (gymnasts), a demonstration of Yoga by Liz Smith (with audience participation), Hungarian dancers, the Little Red Hen Story Theatre (puppets and mime), Scottish country dancers, the Emanescue Roumanian dancers and the Martinettes (tap, baton, jazz) of the Martin School of Dance. In addition to these Regina groups, the Doris Sitter dance school (ballet, tap, jazz) of Moose Jaw performed at one of the events.

As is immediately obvious, the term 'dance' has been expanded to include all forms of patterned movement. The inclusions of such disciplines as gymnastics, karate and yoga — and their evident kinship with the disciplines of dance itself — adds a valuable dimension to the whole charisma of body control and expression.

For the audiences, who note mainly the differences between the performers, the general reactions to the first five Events have been pleasure and surprise that so many forms of movement are being practised in one small part of the country. For the performers, who noted the similarities beneath the differences, it has been a tremendous learning experience.

That learning experience comes from both observation and participation. For example, one of RMDW's contributions to the November 12 Event was a

Cross-Cultural Ex



Involved with the community: Marianne Livant's Peter and the Wolf in a school gym

The Martinettes, tap dancers

Emanescue Roumanian Dancers

changes in Regina

Burke



performance of a work then in progress:
Peter And The Wolf.

Traditionally, Prokofiev's beloved musical story has been in the domain of ballet companies. This was to be its first interpretation by a contemporary company. Because RMDW was still working on it, both audience and visiting dancers were able to see just how a contemporary company evolves a dance and to understand the way in which spontaneous interpretive movement is incorporated into the final pattern.

At the same time, Grant Strate, former head of the dance department at York University and an original member of the National Ballet, was in Regina for three weeks with RMDW, teaching and choreographing. On the night of November 12, he also conducted a class for the young dancers from Moose Jaw who were RMDW's guests for the Event.

A few days after the December 10 Event, in which the Emanescue Roumanian Dancers participated, RMDW were receiving lessons from Petre Bodeutz. Mr. Bodeutz, a dancer, choreographer and ballet master from Roumania, was in Regina on a cultural exchange to work with the Emanescue dancers.

This kind of interchange and mutual learning is just part of RMDW's objective in promoting the Events. As the RMDW press release said at the beginning of the series: "We hope these exchanges will encourage people in the Regina community to join with us in doing away with some of the false barriers that exist between professional and amateur; between ethnic and modern; between recreation and art . . . while each of our disciplines is distinct, we have much to celebrate and to contribute in common. . . ."

Viewed retrospectively, the Events become a kaleidoscope of shifting sound and colour: the powerful thrust of the white-clad Karate group brackets the sinuous jangle of ankle bells on a demure East Indian dancer; the brilliance of festive peasant costumes and the strutting masculine impudence of the young men in the Emanescue troupe; the thoroughly North American Martinettes with their nifty pink and black costumes and flying silver batons; the soft-stepping intricacy of the Scottish dancers; the 1930's nightclub nostalgia of tap dancers in spangles and high-heeled shoes; the sweetly serious faces of the ballerinas floating en pointe in a flutter of silken skirts. And, woven through it all, the contemporary dancers of RMDW dressed in their motley of leotards bound with bits of colour and offering the innovative expression of modern dance as counterpoint to the time-honoured traditional steps and gestures of their guests.



Bateson School of Karate

Mingling: RMDW's Maria Formolo in conversation with East-West Cultural Dance Group's Neena Gupta



The Events themselves have actually expanded beyond the mere cross-cultural; they have become multi-cultural. The visual arts are represented, too. Exhibitions of the work of Regina artists are being shown in the studio. The exhibitions have been arranged for RMDW by Jerry Roske, supervisor of the Rosemont satellite gallery. Each exhibition stays up two to three weeks. To date, photographs by Richard Gustin, prints by Bea Harding and drawings and watercolors by Lora Burke have been shown. There has also been a display of puppets from the Little Red Hen Story Theatre.

In all probability, the main value of the Cross Cultural Events lies in their function as learning experiences for the performers involved. But, as Susan Jane Arnold says, they also make the studio a neutral meeting place not only for various factions of dance, but for various factions of the community.

With five of the seven Events over, Ms. Arnold says, "We find it works best if we mix the groups, rather than having each

perform several pieces in a block. And, if we do another series, we'd encourage participants to attend at least one session before they themselves appear. It would give them an idea of the audience and of the contrasts created. They would be able to plan their own contributions to greater effect.

"Certainly we would encourage more audience participation and more interchange between dancers and audience. We would also like to involve musicians from different backgrounds to fill out the evening in a more rounded manner."

The last two of the current Cross Cultural Events are tentatively scheduled for late January and early February. A 'grand finale' is also being considered for late February. All groups who have appeared in the Events would be invited to give 10-minute performances and it would conclude with food, music and dancing for all, including, of course, the audience.

It is interesting to note that, while the nucleus of Events' audiences remained

constant, each subsequent Event brought new faces to the RMDW studios: relatives and friends of the guest performers. The first attracted some 50 viewers; over 100 were present at the fifth.

That audience will undoubtedly grow. Already, RMDW is well-known to thousands of Saskatchewan children through performances in the schools. On December 5, some 450 adults and children came to the Norman Mackenzie Art Gallery for the public premiere of *Peter and the Wolf*, which later toured elementary schools in Regina.

Meanwhile, along with its regular schedule of workshops, classes and performances, RMDW is busy planning residencies in rural areas. New works are in progress and, from hints dropped by the company, some of these will have their foundation in Saskatchewan-originated music. Like contemporary dance itself, the Regina Modern Dance Works is constantly innovating, adapting, making use of — and commenting on — fragments from the fabric of life.

The Toronto Dance Festival

Graham Jackson

Judy Jarvis, Carol Anderson and Andrea Ciel Smith of Dancemakers;* Roger Jones, managing director of Toronto Dance Theatre; and Danny Grossman were all interviewed the week of December 6, 1976, during the fourth week of the Toronto Dance Festival.

It all started in Halifax this summer during the Dance in Canada Conference.

Jarvis. I was talking with David Earle and several other dancers from across Canada in Halifax, and everyone was delighted to be in the same place at the same time. We could talk to one another; we could see one another's work; we could share

opinions, problems, ideas. That spirit of working together, co-ordinating, co-operating, recognizing one another as humans was brought back to Toronto.

In September, back in Toronto, after some of the conference excitement had died down, Dancemakers applied for space at Toronto Workshop Productions for their fall season and found that Toronto Dance Theatre had asked for the same week — November 15 — and the four following.

*Andrea Smith and Carol Anderson present their own opinions, not those of Dancemakers.

Peter Randazzo's Continuum: Toronto Dance Theatre



Smith. The idea of a Festival didn't come up for a couple of weeks and then Toronto Dance Theatre came over and proposed that we put it all together.

Jarvis. I got a call from David Earle who said, "Do you remember what we were talking about in Halifax?", and I said, "Yes." And he said, "Do you still want to do it?", and I said, "Yes." What he meant was, do you still want to work with others. So I went to a meeting with the directors of Toronto Dance Theatre, Danny Grossman, Dancemakers, and Margaret Dragu and some managers of the different groups and the idea of a Festival came out and the designer came up with a poster and it was on its way.

In less than two months the Toronto Dance Festival was a *fait accompli*.

The Toronto Dance Theatre's proposal for a festival was not embraced by the other participants with entirely unqualified enthusiasm. Though, as Judy Jarvis has said, "It's time dancers started to work together", there are inevitable difficulties involved in arranging a festival of the proportions of the Toronto Dance Festival, co-ordinating both the technical and artistic activities of six participants (the five mentioned by Judy Jarvis above, plus Kathryn Brown, a TDT alumna). Not to mention financing and publicity.

Smith. Our first reaction was negative. We were scared about working out details —

Anderson. Things about program, what would be compatible with what —

Smith. There was so much to work out in terms of publicity and financing. We thought it was going to be too complicated.

This negative response quickly turned positive, however, when they realized the numerous advantages such a festival would hold for them. And of course the memory of their participation in the Olympics cultural program was still fresh in their minds:

Anderson. We were part of the COJO festivities in Montreal this summer. We were on a program with the Regina Modern Dance Theatre and Danny and Judy at that time.

Smith. We enjoyed that a lot. We enjoyed sharing our program with other people; it was nice being backstage with them. It was good for the audiences to see the comparison. We are really enjoying one another in the dance community right now.

Anderson. There's a good feeling, more so that there has been in the past, a co-operative spirit.

Because of the size and proven efficiency of the administrative staff at TDT — for a large part of the Festival's planning stage, neither Judy Jarvis nor Dancemakers even had a telephone — it took on not only the publicity, program, and tickets, but also most of the financial burden — up to 70 per cent, in fact. Judy Jarvis assumed 10 per cent of cost or profit and Dancemakers 20. For Margaret Dragu's show, special arrangements were made whereby TDT covered all her in-theatre costs and allowed her the first 150 dollars of each night's take.

Jones. We applied to Wintario for half of our publicity budget which was 7,500 dollars. These things take a long time. I hope we get it. The whole artistic community feels very good about the Festival. It was a terrific gamble. We're still clinging to the bank of that very muddy river to maintain our existence. Most modern dance companies — and we're no exception — lose a great deal of money every time they go into a theatre. I think this Festival will end up



Barry Smith's Galliard: Dancemakers

with a total budget of 30,000 dollars with about a 7,000 dollar loss over a five-week run. That is a near-miraculous result for a modern dance festival — that we should lose a little over 1,000 dollars a week. I wouldn't underestimate the degree to which things have to be subsidized but I am personally very pleased with the financial results; they are considerably ahead of my expectations. I think Wintario will probably support us. If they don't, I'll really have to scramble.

With a budget of \$30,000, the biggest expense incurred by the Festival was the publicity and, more specifically, the poster. Six posters were designed by John Fraser, each design evocative of one of the six participants. They were slick, even glamorous, and Roger Jones feels they were responsible for drawing a lot of people to the Festival. (It's a fact that several journalists and media reviewers made special mention of the posters in their coverage of the festival.) But for all this, the information printed on them was only partially correct. Instead of giving specific dates and times for the participant represented in each design, the posters gave only the dates of the Festival's run, leaving one with the impression that all the participants were performing all the time. Kate Pocock, administrative assistant at TDT tells of people phoning up to reserve tickets for Dragu's cabaret show, *Pick Up*, a week after her run was through. Dancemakers and Judy Jarvis were understandably disturbed by this, fearing it might have cut down on their audience.



Smith. We felt badly. Also for Margaret. Her show was at 11:30 pm and her poster said 8:30. TDT was going till the end of the run so if somebody turned up in the fourth week, it was fine for them. But not for us, we were finished.

Jarvis. I don't object to the posters, they were beautiful. Any objection I have would be to the information printed on them. For example, in the case of my own company, we closed out in November and it says on my poster that Judy Jarvis and Company will be going until December 19. Now there are probably people arriving this week to see me and we're closed. That situation is very confusing for the public, and given the cost of the poster which goes into the high thousands, it really is unfortunate.

As with most of the other organizational gaffs — most of them relatively minor — that occurred, the fault can be properly attributed to the speed with which the Festival was set up.

Jarvis. In less than two months, the Festival was suddenly there. We were in a position of having to meet deadlines overnight, printing deadlines for the program, flyer and poster. The whole organization of the Festival came like a shot.

Interestingly, there were very few problems with sharing the space at Toronto Workshop Productions.

Although Mark Hammond, company manager of Dancemakers, managed the latter's two-week run, the whole operation was master-minded by TDT production manager, Dave Davis, with the special assistance of lighting co-ordinator, Ron Snippe. Dancemakers and Judy Jarvis as well as Grossman and Brown availed themselves of the expertise of these "seasoned pros" as Roger Jones would have it. Some clash was reported between company managers and the technical crew provided by TDT; and some of the dancers complained that certain of their colleagues' technical people held unprofessional attitudes, but from out front things ran smoothly enough.

The performers themselves co-operated well. Mercifully, the facilities at TWP allowed the participants separate dressing rooms; otherwise things might have been truly chaotic, especially on opening night when each Festival participant was on hand to present samples of his works.

Warm-ups on stage before the performance were fairly casual, each participant taking care to check whether the stage was needed by someone else for a technical rehearsal. Sometimes warm-ups were co-operative; sometimes they were amusing.

Smith. Judy and her group always warm up vocally and that was a little hair-raising sometimes because they would get into screaming and chortling while we were trying to put on our make-up. The theatre is not at all soundproof.

Artistically speaking, sharing a program proved somewhat less mirthful. Of course, jockeying for prime positions was a factor:

Smith. Naturally there are good positions: opening and closing, right after intermission. We did get into a few hassles about that. We didn't come right out and say, "You can't have the best spot!" but it was sort of lurking in the background.

More difficult, however, was getting pieces from each group that would be compatible on one program.

Smith. We found that some things didn't work together because you had to set up the stage or change the scrim or do this and that. Some things couldn't go together artistically. Two works in a row, for instance, that don't have that much dance movement, that are more towards theatre, aren't good together. We thought it was better to have contrast so we tried to put a dance-y work with one less dance-y. Judy was very particular about *Changes*. She wanted it to come before *Session* because she felt that after *Session* it would be a let-down, just two people and no music.

Jarvis. We also found that *Clouds* coming at the end of the second or third part was very good. And that *Plurals* could never end a program because of its abstract mood. With some things we only knew when we'd danced them. We would have known if we had been in a studio even with a few friends sitting by.

This was not a major problem during TDT's three-week run with Grossman and Brown whose dance styles complement TDT's own; but during the first two weeks when Grossman shared the stage with Judy Jarvis and Dancemakers, programming difficulties arose and necessitated program changes *every night*.

Part of the problem in planning programs was that the participants were not familiar with one another's work. Grossman had met with a member of Dancemakers



Danny Grossman's *Fratelli*: Toronto Dance Theatre

(Noelyn George) and Judy Jarvis in order to map out a program and found that due to this lack of familiarity, they had to describe their repertoires to one another in tortuous detail.

Jarvis. Danny's pieces didn't have titles. *Fratelli* wasn't down yet. Dancemakers didn't have titles for *Cows* or *Plurals* or *Session*, some of them were barely into the rehearsal period. How do you program that? I was asking, 'What's the atmosphere? Is there any humour? How long might it be?' And these questions couldn't be answered. In the future, more time should be spent on programming. One must know at least three months in advance, not two weeks.

It should perhaps be mentioned here that although the four works representing Dancemakers in the Festival repertoire were premieres, they were not commissioned for the Festival; they were in preparation when it came along. The same is true of Peggy McCann's *Trapped* and Barbra Chaimberg's *It's Only Rock & Roll* for Judy Jarvis; and Danny Grossman's *Fratelli* and *Triptych*. The Festival merely gave the participants a chance to show their works a lot sooner, in some cases, and with a minimal amount of trouble for themselves. As Grossman put it, "I didn't have to put together my own company to show my pieces." The company — TDT — and the crew — also TDT's — were there for him to use.

Even with the many program changes, some of the participants are uncertain about the desirability of sharing a program in such a way with other dancers and dance companies again. Although the Festival set-up allowed Toronto audiences a chance to see and compare at one time the city's major modern dance artists, the participants feel that their works did not show up to advantage; that is, they did not have enough time each evening to make a substantial, focused impression on the audience as dancer or dance troupe. Judy Jarvis feels strongly that, in future festivals, participants should each be allotted more time and Andrea Smith echoes that:

Smith. If we do this again, I'd like to see each company have its own evening, but over six evenings in a week, Dancemakers has three, Judy has three. Next week, TDT has three and Danny has three. In New York, there's a season called Roundabout. They have alternating programs of full evenings of one choreographer or one company.

Grossman, on the other hand, suspects that an evening devoted to one artist/choreographer or even one company with the works of several choreographers in its repertoire might be boring and cites his own work as an example. (Ironically, Grossman received more public and critical acclaim for his five works in the Festival than any other participant. If anyone could be called the star of the show, it's Grossman.) Though he sympathizes with the feelings of Judy Jarvis and Dancemakers, agreeing that the difficulties in putting together a program that shows everyone off to equal advantage are numerous, he suggests that, given the climate of modern dance in Toronto, audiences are still not ready for concentrated evenings of one choreographer. So it would be better, he thinks, for dancers and dance companies to familiarize themselves with each other's work to avoid programming conflicts.

Grossman also questions whether a festival set up on a theme — duets, for example — would generate as much public interest as Judy Jarvis foresees. But Jarvis points out that future festivals cannot hope to get by on novelty; the next one won't be historic or unique so that it will need something extra — a unifying theme — to sell it. Of course, with a theme festival, Jarvis envisages a shorter run — three weeks, say — and an equitably-divided program. Grossman stresses that TDT has enough choreographic resources itself with three artistic directors and guest artists (like himself and Kathryn Brown) to mount a festival on its own. The attitude prevalent among the artistic staff at TDT, he says, is "Never again!", at least using the current set-up. For the next festival, Grossman foresees that TDT will sponsor the whole thing, artistically as well as administratively; other artists, Judy Jarvis and Dancemakers, for example, would appear as guests of TDT — if they want — but TDT's name will appear above everything. The only real difference between a festival run as Grossman sees it and the first festival is that TDT's status as impresario would

Judy Jarvis' *Clouds*: Judy Jarvis Dance and Theatre Company



be official. With the final word on programming as well as publicity and financing, thereby making communications more direct, simple, and streamlined. Grossman argues that such an arrangement would be an advantage to everyone concerned and that friction, resentment and the number of complaints would be reduced.

But when you get right down to it, there were amazingly few complaints — about anything. Most would like to see a less extravagant poster, not to mention an accurate one, as well as more ads in the paper, and a comprehensive program with the name of the producing company beside each work so that there is no confusion in the audience about who is responsible for what.

Otherwise the spirit of the Toronto Dance Festival was harmonious, a fact all the participants stressed.

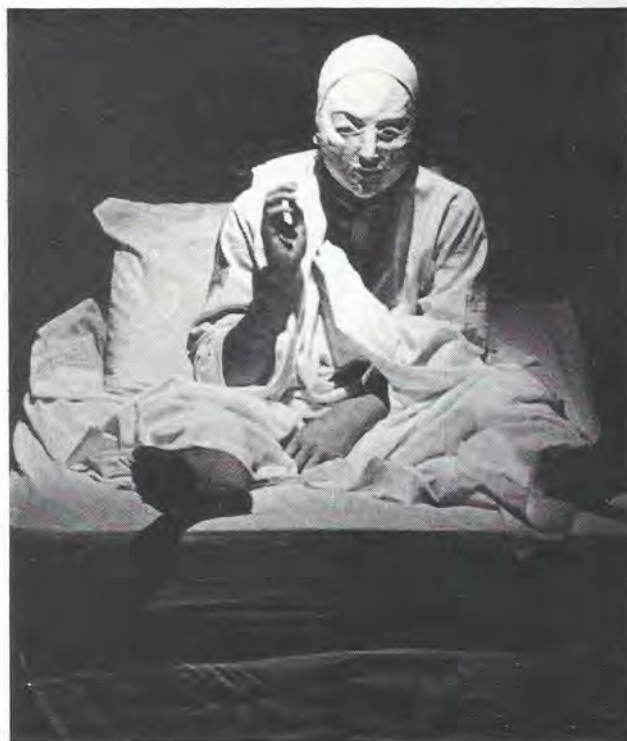
Jones. It has been a co-operative effort, certainly on the artistic side. There's been great goodwill between all six groups involved. I don't know whether this means there will be another one though.

This spirit of co-operation has become essential to the continued growth of modern dance in this city.

Jarvis. Everyone is feeling very, very much the enormous costs of renting a theatre and setting it up technically. I think everyone realizes that unless we do co-operate it's just impossible to pay the bills.

And such co-operation also means that Toronto audiences will see modern dance more often and this, in turn, will provide a much-needed balance in a diet dominated heavily by classical ballet. Jones was quick to point out that ballet and modern dance audiences very rarely overlap except for a handful of die-hard dance aficionados, but feels that the media hype surrounding the National Ballet's twenty-fifth anniversary season (November 12 - 25) boosted the Festival's audience turnout.

Jones. We basically don't have a modern dance audience in Canada, particularly in Toronto. People are still looking for *Coppelias* and *Fille Mal Gardées*. We thought we'd sell a few seats for the first week and then be faced with having to paper



Judy Jarvis' *Just Before and In Between*

houses for four gruelling weeks. In fact, the box office has stayed steady. We've had four or five sold-out houses and we've never dropped below 100 paid people in the house. If you talk to any of the small theatres this season — like Tarragon — they'll tell you theatre business ain't good. But I think the opening of the twenty-fifth season of the National Ballet helped us a lot because there was so much dance awareness in the press at the time.

Jones is pleased, too, that the media was so generous in its coverage of the Toronto Dance Festival, the National's premiere of *La Fille Mal Gardée* notwithstanding; if anything, the media bent over backwards to give the Festival equal billing and more.

Jones. The media got right behind it. That helps. You can do the best work in the world, but if the media decides it's not into what you're doing, that's the end. It's been true of TDT performances in the past. This time, they decided, this looks like a spunky effort — we should back it.

What was finally most satisfying for all the participants was the audience response. Many people stayed behind after performances to talk about works they had just seen with the works' creators; school classes came to investigate and cheer a form of expressive art they had probably never experienced before; and people who had never been to a dance concert of any kind suddenly found themselves addicted, coming back for more.

Anderson. Danny was really excited one night because he went out to the lobby during intermission and he didn't recognize anyone. That's new. It used to be you could go to (modern) dance performances to see all your friends, it was such a small audience.

It is likely, too, that modern dance has garnered a few more adherents through the Toronto Dance Festival. But nobody's resting on laurels. "What we should do now," says Danny Grossman, "is go on tour for three months — preferably to Europe — and really learn these dances."





Lap Doc

Lap was choreographed by Elizabeth Chitty and performed by Elizabeth Chitty and Terry McGlade as part of the *Dance Artists* series held in November and December 1976 at St. Paul's Centre, Toronto.

1. _____

I became interested in violent, physical contact through my own experience with dance. I stopped dance training in the traditional, technical sense when I graduated from the York University Dance Department (April, 1975). For two years I had been working improvisationally without emphasis on traditional technique. I had grown dissatisfied with the kind of work this usually resulted in (in myself and others) — it was largely confined to very sensitive, usually "spacey" energy and movement. Violence is a counter-action. I am interested in real danger and real physical contact as opposed to theatrical physical contact. It has honesty. I am not interested in using movement to express, to create moods or feelings, etc. My previous work has been part of this process of evolution. *Mover* contained movement that, though very slow and dependent on body awareness and sensitivity, worked with physical reality, (dancers moved another dancer's body as she acted as a deadweight), and *Drop*, in which I, as a deadweight, dropped on a pulley from a fourth-storey window, contained an undistorted physical reality and added the element of danger.

Lap was originally conceived as an attempt at changing progression in a real-time performance piece, using overlapping as a means of choreographic assembly. This metamorphosed into the overlap of video image and

performance activity. Their relationship in time changes within the piece as is illustrated by this notation:

Performance Activity		Video
A	+	A ¹
A	+	B ¹
B	+	B ¹
C	+	C ¹
C		D
	E	
A — sleeve		
B — laps		
C — whistle		
D — no water tape		
E — fin image		

(The index indicates the derivative of the original performance activity.)

The parts of *Lap* are derived from two bases. The most important one is violent, physical contact structured in each case by a parameter affecting that activity. The piece opens with a videotape of the "sleeve" activity as the performers begin "sleeve" live. We don a long sleeve which binds Terry's left arm and my right, and within the limitation which the sleeve provides, we start moving. The movement is very active, usually violent and aggressive and we interact constantly. The only occasions we are not in physical contact with one another's bodies is in recovering from a particularly hard encounter or in anticipation of the next attack. The other parameter affecting the activity is the whistles. We again move violently but with wooden whistles in our mouths which gauge with their sound our movement and interaction.



ments



Association from the word lap is the other basis. These two bases are of a different nature altogether: the first is a straightforward execution within parameters and the second is image-oriented. The performance-video relationship goes through changes because of this: A¹ (sleeve tape) is directly derivative of A (sleeve activity) as a simple documentation; B and part of B¹ are both drawn from one meaning of "lap" (the part of the body) then the tape takes on another meaning (lapping as a rhythm, exemplified by waves); the colour "no water" tape, D in the chart, is derived from word association beginning with lapping waves-water-no water-tears-; E, in which I donned fins, snorkel and mask followed the water association. The video-performance relationship changed completely here because the live camera and monitor were what made perception possible. (It was dark and the camera had an infra-red light source.)

The video aspect of *Lap* is of equal importance with the performance. Usually when live activity is going on with video, the audience focuses on the live activity. The arrangement of the monitors is important in attempting to shift this emphasis to create a more equal video-performance space. Three small monitors were placed in the audience, and four large (two colour) were placed at the back of the performing space.

2.

"The other perspective that has to be looked upon is how the audience reacted to it — the comments that the audience has said back to me are along the lines of an amazing amount of

frustration, amazing amount of anger, amazing amount of pent-up sexuality that is expressed as male to female relationships that are breaking down and the anger is there, the need to escape, the interdependency in any type of relationship that wells up every now and again and causes anger and violence and frustration. Those are some of the responses I've got from some of the people who saw it."

*Excerpt from a video interview
by Terry McGlade*

"offensive; a woman so white and a man so dark, they fight physically — brutally two tv's, black and white, kinetic, methodical but they (the dancers) fight. the bruises that you see are real: and the woman took such a beating and it's so offensive, but so so powerful I think she hates men."

Terry Crack

"I'm sitting comfortably, ready to think clearly and accurately about this work. I expect to relate to *Lap* in an analytical manner knowing that Elizabeth works in a conceptual way. After a few minutes of watching Terry and Elizabeth frantically and desperately throw each other about, my controlled, structured perception is shaken. I actually "feel" a part of the piece it is so emotionally and physically demanding. But frightening too. Every detail of the fight becomes crucial. Skin scrapes on the wooden floor, joints twist and crack, flesh becomes bruised from repeated blows and falls. Elizabeth has created fear and violence in me. I find myself trying to hang on to a cool, detached role; and for a time I regain a state of organized perception. I am in control. But *Lap* keeps going; and again

I feel overwhelmed. There's Elizabeth, naked to my eyes, since what coverage is a sleeveless, skin-tone leotard? And Terry comfortable in head-to-foot overalls. How can she keep going back for more? Her greater aggressiveness in contrast to her greater vulnerability leaves me shaken and wondering. But that's the challenge of *Lap* and its strength. The work demands that you "go through" both its intense and subdued moments in the same way that Elizabeth and Terry endure. The viewer has no easy, complacent position because *Lap* somehow makes the nerve endings bare and raw. Objectivity is a myth."

Janice Hladki



3. _____
Lap was created conceptually, intellectually. That's the way I work. However, its impact seemed to be largely emotional. Because an artist is a human being, human content is

knew at the time of making *Lap*; it was simultaneously happening, therefore part of the *Lap* process. It was not until a week before the first performance that it dawned on me that the piece might be perceived in the light of that remark. So

Is a piece what the artist conceives it as or what the audience sees? To perceive from only one of many possible perspectives limits one's response to a very narrow scope. An audience hopefully opens itself up to new perceptual possibilities and an artist should be aware of the same. Even though we are geared towards thinking of *Giselle* as *Giselle*, the identity of a work of art, particularly performance art, is undeniably a very nebulous thing. This is even more the case with the avant-garde, in which I believe the most vital work takes place. This is perhaps because new work does not carry with it such a pattern of pre-programmed response which results with the use of established and recognizable techniques and perceptual approaches.

A piece is a representation of a process; the process of creating the piece, the living process of the artist, and also the process of information passing between the artist and the audience. Performers are lucky to have a living context in which to realize that last potential.

Something else — I've said that I work from a conceptual, not expressive or narrative content-oriented base. I am presently very curious about the relationship between the two. Is idea only a vessel for human content to make meaningful? Or, is the recognition of human content merely a perceptual handicap of an audience as programmed individuals?



inevitably present in her/his work, and I can easily accept that the piece was largely approached by audiences from a different viewpoint than the one in which I created it. Many of the responses I received indicated that the piece was "about" man/woman interaction, sexual frustration, etc. I consider it positive that human content was revealed, though unintentionally, and believe that it actually had more experiential potential because it was not "engineered". To work from an emotional base, to engineer a piece to express an emotion, is to me an unsatisfying way of working partly because it confines itself to a narrative, linear mode of perception. FACT — The entire time I was working on the piece (three months) my life was very emotional — I cared very much for an inaccessible man — thus the reference in the colour tape to women suffering from unrequited love. I included it because that was what was happening to me and other women I

what is the relationship of the above FACT to the piece? I didn't know while making *Lap* that it had anything to do with the content people perceived! The discipline of art history teaches that an artist's life and state of mind are relevant to the art. It may be relevant as an available means of grasping a work, but just how important is it in the overall perceptual framework?



Choreographers in Process

Two Chalmers Winners:

When Lawrence Gradus won the Chalmers Award in 1976, he didn't use the money for any of the things choreographers usually do when they become eligible for art welfare, like making ends meet until the next dance is finished. No, Lawrence Gradus didn't make any dances with that money. Instead, he took his "kids" as he fondly refers to his company, Entre-Six, to New York City to give them a juicy bite of the Big Apple and watch their delighted eyes do the dancing that week. Unorthodox and characteristically Gradus. I picture him going about his work with a white bird perched on his shoulder, like "Baretta." He's the colloquial, city kid who lives through his instincts and usually comes out right.

For the last three years Gradus has been busy at work being himself. He's never been happier. Coming out of the American Ballet Theatre, Lawrence Gradus feels he has found a home in Canada where he can realize a desire he has nurtured for a long time — to choreograph. He hasn't merely transferred a microcosm of the New York milieu to his new home — he has transformed it. Synthesizing his native language with his newly acquired French, Gradus is making a personal vocabulary of dance that can be understood by audiences all over Canada. The smiling Entre-Six caterpillar, the company's emblem, ripples along carrying her young, Quebecois dancers, François Beaulieu, Jacques Drapeau, Roselyne Forestier, Dominique Giraldeau, Pierre Lemay, Shelly Osher and Ann Sprincis, performing a repertory of works to delight children (like *Peter and the Wolf*), works to delight the child in every adult (like *The Blue Danube*) and works which confirm the humanity of dancer and audience alike.

Gradus. I was in Ballet Theatre for six years with Jerry's (Jerome Robbins) company and I think that's probably where all my feelings come from. When I was in Les Grands Ballets Canadiens, a person who also really had a mark on my feelings about dance was John Butler. I can honestly say I learned something from him.

Taplin. What kinds of things did you learn from him?

Gradus. What I learned in a choreographic way, because my mind was on choreography, was partnering . . . interesting handlings in pas de deux work. His work is very sculptured and some of my things are also sculptural but in a different way. It's funny, sometimes you are influenced by people in a kind of unconscious way but from John Butler, I was really aware of the influence at the time.



1975: Lawrence Gradus

Diana Theodoros Taplin



Pierre et le Loup

Taplin. You seem to bring out a certain wit and charm in your dancers and dances that seems, somehow, French. Are you consciously shaping that?

Gradus. No, I think when I started the company I didn't know *what* to do. I did simple things. I still do simple things because the company (and myself) takes a long time to develop. I don't think I even wanted a company, that's what's so strange. I think if I had gone out to do a company I would have failed. I wanted to choreograph and I wasn't really happy with what I was doing or where I was doing it. I never really felt myself. I tried so hard but so little came back. Anyway, two years ago I took some students . . . I really hadn't intended anything . . . that's when it worked. I could be myself and could bring out something much more natural in the sense of choreography.

Taplin. You thought you had the situation to evolve in your own time?

Gradus. Yes. I wasn't frightened because I didn't have to do anything good and I wasn't working with dancers who were already established. They were my students. I just did something quite natural. I had never felt that before and I don't think many people do. I recognized that what I had done was very simple; still, it was simple in a good way. I had always worked with lots of people, lots of steps, etc., but I had never done *this* before. It was touching and it was right.

Taplin. Are your present company members the students you started working with?

Gradus. Yes. I picked them because I thought they had potential. They had no background — some jazz but that's not what I wanted. In New York, kids have a background, they see *everything*.

Taplin. Yes, your dancers have an innocence about them . . . a dance innocence.

Gradus. Yes, and I didn't try to give them any notions about what dance is supposed to be.

Taplin. Being in New York as long as you were and working with Jerome Robbins who was such a strong influence, did you find it necessary to 'shed' any of that influence to work here?

Gradus. I have one rule that I always follow: I never shed anything. I use everything. I think the thing I'm looking for is really in the area of feelings. I don't go out of my way to look for new movement. I can use any movement that comes my way. Feelings more than anything else. That's what I want to get across and I'll use anything to do that.

Taplin. Do you pursue one idea throughout several dances or re-work a quality from one dance into a new dance?

Gradus. I re-work a lot. I work forever on little things sometimes. I like to have a unity. That's very important. I think a dance, when you look at it, should go by you. The essence of it should stay with you. I work for that . . . so that nothing jars you or disturbs you even if it's a disturbing dance.

Taplin. Do your dancers ever question you about your dances?

Gradus. Sometimes. I think the most important thing for a choreographer and his relationship with his dancers is that they have to let him try. If you feel intimidated or cut off you should stop the dance because nothing will come out. We never get to that point.

Taplin. Someone said to me after an Entre-Six performance that "you get this incredible projection from the dancers — that they are really enjoying themselves — but you know all the time that the choreography is bringing that out." It shows that people really do pick up on things. There is a form for your dancers to be in, which brings out their personal qualities. This seems to be an aspect of your work.

Gradus. I'm very much like they are. I'm naive myself, even coming from New York and working all those years. I hadn't really lived in the world because I was in a big ballet company. I really regret that. That's the worst kind of existence. I'm basically naive and I think all artists are in some sense.

Taplin. How do you react to the critics?

Gradus. I think I know my works the best. I'm able to be objective. I'm picky. If a critic says something I understand, I listen. I listen to everything. But I have to do what I want to do. What's the sense of doing anything else? There are always in my mind some works that make it more than others. And with the works that make it you find that you can always

do better. Sometimes you do a piece that fails. But it was an adventure, a good try, and you can feel good about it.

Taplin. I noticed that your program notes were very well balanced. They communicated something about each dance but still let the dance speak for itself. Are you trying to communicate something in particular to your audience?

Gradus. I'm trying to communicate something in feelings. They have to be communicated clearly and well. The audience will understand, I'm sure. Even with characters, they have to be clear — not abstract. It's hard to keep characters from being clichés. It's a big challenge. People don't do characters anymore but I think it's good (to do them).

Taplin. You said masks and faces are interesting to use. What about using other equipment?

Gradus. Until *Peter and the Wolf* I had never used anything on the stage and I didn't know what to do! I'm interested in using more and more props, shapes and things. Paintings influence me. When I see a painting I get a wholeness.

Taplin. Any painters in particular?

Gradus. The old masters. If a painting appeals to my visual sense then it affects me . . . it has to. I also like movies, particularly horror movies. They create a great sensation in me if they are done well. They give you another dimension . . . take you out of the world.

Taplin. This "out of the world" quality — is this important to you in dance?

Gradus. How much do you want a dance to express? Do you want a dance to express a lot or nothing?

Taplin. How can a dance express nothing?

Gradus. I don't think a dance can (express nothing)!

Taplin. I remember you said once that when you are making a dance you keep working something for as long as it takes until it looks like it did inside your head — your mind's eye.

Gradus. That takes a lot of force out of me. It's easier to talk about in the area of feelings rather than specific things. You look at something and ask yourself, 'Is that the way you feel about it or do you feel stronger about it?' 'How can you make the visual impact stronger to create that feeling.' A choreographer should really be in command of those things. You can really command how a work is felt. I had always wanted to choreograph but I never thought I was a choreographer until I started working with these kids. Now I think I have something but I'm not so sure what it is.

Taplin. What about the mechanics of the company?

Gradus. If it hadn't been for my wife, none of this would have gotten started. She's the administrator. She's the boss. I'm happy that way. She does everything for us. (Jacqueline Lemieux-Lopez danced and taught for Les Grands Ballets).

Taplin. Who are some of the modern dance choreographers you admire?

Gradus. I love Anna Sokolow. I think she's underrated, she's a genius. A lot of modern dance I don't care for, but she has a beautiful technique on top of the feeling. José Limon's company was wonderful.

Taplin. Dame Ninette de Valois spoke at York University recently and one of the things she discussed was the building of an identity for the National Ballet — a style that will be uniquely Canadian. Of course, the Royal Ballet seems to express something that is inherently English in its dancing. Have you any thoughts on the identity of Entre-Six as a French Canadian company?

Gradus. Well it certainly has a kind of thing that you associate with French Canadians — a kind of openness — a kind of lovely naivete . . . very earthy, very human. It has to have something of a French Canadian feel because the kids are all French Canadian. I don't see how it could not. But I'm not consciously trying to do that. I'm just feeling my way through. It's early. I like the size of the company. I don't like big groups . . . don't like making people wait in line! I don't particularly like seeing large works either.

Taplin. When did you stop dancing?

Gradus. Four years ago. I don't think I really liked to dance. At least, not in everything. I was spoiled working with Jerry. His works were worth it no matter what we did. I guess I'll know more about myself in a few years. Time will tell what I have.

Gradus' Vivance



1976: Judith Marcuse

Elizabeth Zimmer



Ballet Rambert in Marcuse's baby

"I have other people's craft. I don't have my own yet. I can steal really well."

That's Judith Marcuse talking. One thing about her, she's honest. A fascinating combination of qualities, she's also wide-eyed, hard-headed, direct, open, sophisticated, tiny, powerful, trusting, inquisitive. She knows what she wants, she says what she thinks, and her vulnerability may be her greatest asset. Next to her ability.

A dark horse, unknown to most of her contemporaries here, the Montreal native won the 1976 Chalmers Award for promising Canadian choreographer. A lot of people were baffled by the selection, including Judith herself; she'd been out of the country, performing in Israel, California and England, for seven years. After more than two years with Ballet Rambert, she returned to Canada this summer, to re-mount *Four Working Songs* on Les Grands Ballets Canadiens and to case the situation in her homeland.

"I really am North American and I want to be part of what's going on. There is not, here, that suffocating sense of tradition that there is in Europe. The canvas is barer and that means there's

room for mistakes. People are more forgiving here; there's room for experimentation."

By her own admission, Judith Marcuse's work is still in experimental stages. She's actually made only a few dances, plus some work for Israeli television, about which she'd rather not comment. For 11 years she's been dancing professionally, with Les Grands, Les Ballets de Genève, Bat-Dor Dance Company, the Oakland Ballet, the Festival Ballet of Canada, and most recently, Ballet Rambert. Though she started improvising as a young child, while training with Elsie Solomon in Montreal, her creative impulses were squelched when she began studying seriously. "There are enough problems having faith in yourself as a dancer," she observes, so she concentrated on performing until just a few years ago.

She went to England, to study at the Royal Ballet School, at the age of 15, completing her high school education in spare moments between dance classes. Three years later she returned to this continent and while dancing with Les Grands Ballets, continued her studies in New York with Benjamin Harkavy, Anthony Tudor, Hector Zaraspe and other teachers.

For the past few months she's been prospecting for work all over the country, "There's still in Canada a dangerous aura about people who've worked outside, a very provincial attitude," she says. Marcuse and her husband Rick, an anthropologist currently completing a book about the world of Ballet Rambert, have chosen to settle in Vancouver, and while she has been warmly received by many local choreographers and company directors, the warmth has not been, until recently, the sort that will heat her house, fill her stomach or keep gas in the car. A recent part-time appointment at Simon Fraser University teaching dance will keep the bill collectors from the house for a while.

About the Vancouver dance scene, she notes that the energy resources seem to be available, but not the financial ones. "Everyone here is struggling financially, to stay alive. Things are fragmented." She recently visited Toronto where she choreographed a new work, *Sessions*, for Dancemakers which had its premiere during the Toronto Dance Festival. In early January she shared a solo concert bill with former Cunningham dancer Albert Reid at the Contemporary Jazz

Dance Centre in Vancouver and she's scheduled another at the Vancouver East Culture Centre for early April. She's even choreographing a musical in Victoria and has commitments this year with Groupe Nouvelle Aire and Entre Sa.

"What I'm here for is to find out if I can choreograph. But I want to keep performing and I want to teach as well. I'm open to and available for anyone who wants to use me." She's eager to work with other artists. "It's collaboration time. It would be wonderful to meet other theatre people, composers, poets, painters, anyone who's designing words or space or sound. . . . I'm really interested in freelancing at this point, in working with as many other people as possible."

She has not yet evolved a "way of working." While dancing with Rambert, her impulse was always to suggest things in the working process. "I found I had a fund of stuff I hadn't let out before."

The past two years have been intense times for her, as she's begun to test her choreographic strength. She finds the process a "way of seeing the world, of looking at everything." Since leaving Rambert last summer, she's been meeting dozens of new people and undergoing the stress of settling into a new city — new to her, though her husband was born and spent his early years here. She chose Vancouver, over such centres as New York, Toronto and San Francisco, because "I've been under high pressure for 11 years; I want to do things more thoughtfully now. New York is just too fast."

Her primary influences, she feels, have been choreographers such as Anthony Tudor, Glen Tetley and Christopher Bruce. Since returning to Canada, she's become interested in the work of Ann Ditchburn. She's been lucky to be a part of the international dance community; she and her husband have been around the world a couple of times, working in half a dozen major centres. She credits her long-time friend and colleague, Linda Rabin, with opening many doors for her abroad; their paths keep criss-crossing. Linda preceded Marcuse to Vancouver by nearly two years and is now working in Eastern Canada.

The years at Ballet Rambert, where Rabin had been contemporary dance teacher, exposed her to a company in which dancers could function creatively, in an egalitarian structure where they were encouraged to choreograph. In a recent London workshop, 10 of the 16 Rambert dancers, including Marcuse, presented new works.

In an era, and an area, notably short of competent choreographers, Judith Marcuse brings to Vancouver a seriousness of intent, a concern with communicating intelligible things in her dance: "I like to be stimulated; I like to be made to think. My impulse is to try and say something relevant. I'm open to many ways of working. I haven't found my language yet. I'm not afraid to make mistakes."

Her candour is refreshing. She knows about the financial sacrifices dancers make to be able to practise their art. When she left England last year, she was earning barely as much with Ballet Rambert, after 10 years as a professional, as she had made at her first job in Montreal.

She has taught ballet to dancers, advanced students and children since 1972, and suggests to aspiring performers that they learn to use their bodies in as many ways as they can. She's still developing a workout for herself; after 11 years as a company member, the transition to civilian life means new, self-imposed schedules, new routines. She appears to have the metabolism of a humming bird. At not

quite 5'3", she weighs 94 pounds and claims to be able to eat anything she wants.

Marcuse credits former teacher and mentor Brian Macdonald with encouraging her to mount *Four Working Songs* in Montreal and thus pointing her in the direction of re-patriation. In fact, Macdonald's company, Les Grands, brought the piece to the Dance in Canada Conference for the community at large to see in August.

That's where I first met Judith Marcuse; she appeared at my elbow in rust-coloured practice clothes as we were about to take a master class. Before we knew it, we were deep in conversation about the difficulty of making the transition from docile, obedient, traditional dancer to innovative, commanding choreographer. We've been in that conversation, off and on, for quite a while now. Judith Marcuse is making that transition.

Revised from the article first published in the October issue of the Vancouver Ballet Society Newsletter.

Judith Marcuse



Le Musicien Balanchine et le Chorégraphe Stravinsky

En prenant l'avion Rome-Paris en octobre dernier, je ne me doutais pas encore que j'allais découvrir un élément essentiel pour la compréhension du travail de Balanchine.

En effet le New York City Ballet participait au quatorzième festival international de danse à Paris. Je savais que j'y retrouverais le style du NYCB, je savais que toutes les grandes danseuses: Mazzo, Farrell, McBride, Leland (pour ne mentionner que celles du spectacle de la matinée du 9 octobre) apparaîtraient en scène; que le corps de ballet offrirait sa précision et sa sureté habituelles, que le spectacle ne serait jamais encombré de costumes de mauvais goût et de décor insignifiant . . . en d'autres termes je me dirigeais vers quelque chose que j'aime et qui vaut toujours le déplacement: le travail de Balanchine. Cependant je n'avais jamais vu un programme entier de chorégraphies de Balanchine sur la musique d'Igor Stravinsky. Ça été pour moi une révélation. Oui, "la musique et la danse est là tout ce qu'il faut," quand la musique et la danse se révèlent aussi grandes et servies par des génies.

Peut-être là le hasard du vingtième siècle a-t-il réussi un de ses événements les plus heureux en mettant en présence ces deux hommes. Au départ ils avaient beaucoup en commun. Tous deux russes émigrés, ils ont atteint à une transparence d'écriture soit musicale soit chorégraphique hors du commun. C'est à Monte Carlo en 1928 que commença ce rapprochement artistique, les Ballets russes préparaient Apollon Musagète sur une musique de Stravinsky et Diaghilev chargea Balanchine de la chorégraphie. Ce jour-là je crois qu'il s'est passé quelque chose dans l'histoire de la danse. Balanchine devant utiliser une musique telle que celle de Stravinsky inventa le style Balanchine. Héritier de l'expérience du ballet romantique en Russie, Balanchine nettoya le tout pour retrouver la qualité fondamentale du ballet classique . . . et ce grand ménage laissa un espace immense au rythme, au sens de la musique. Tout Balanchine me semble là.

Si dans 50 ans d'ici, nous parlons encore du ballet comme art vivant, ce sera grâce à Balanchine. Car le ballet sera, depuis quasi le début du siècle, entré dans le monde de l'art contemporain. Cet après-midi du 9 octobre il m'était donné d'assister à un spectacle entier de cinq danses toutes sur des musiques de Stravinsky, toutes de Balanchine.

Trois de ces chorégraphies, datées 1972, avaient été créées à l'occasion du Festival Stravinsky au NYCB, soit *Divertissement du baiser de la Fée*, dansée par Patricia McBride et Helgi Tomasson, *Duo Concertant*, par Kay Mazzo et Peter Martins et *Symphonie en trois mouvements*, par Sara Leland et J.P. Bonnefous. Les deux autres pièces remontaient à 1960, *Monumentum pro Gesualdo*, dansé par Suzanne Farrell et Tracy Bennet et, à 1963, *Mouvement pour piano et orchestre*, par Suzanne Farrell et Jacques d'Amboise.

"Stravinsky considérait, à priori, chaque instrumentiste comme un soliste presque virtuose, dominant totalement l'instrument, dans la vitesse et les jeux rythmiques les plus difficiles, pouvant attaquer les sons avec une précision quasi mathématique, dans tous les registres et avec toutes les nuances de la dynamique musicale, et pouvant même transcender ses possibilités dans le domaine classique". Ce texte on pourrait le reprendre comme tel en le conjugant au présent avec Balanchine comme sujet. Le NYCB danse d'une façon unique. Kay Mazzo, Patricia McBride, Suzanne Farrell, Sara Leland dansent avec le NYCB depuis un certain nombre d'années, dévouées à

Picard en Europe

René Picard



Bat Sheva

son répertoire, elles le servent d'une manière exceptionnelle. Au cours du temps on aurait pu se demander ce que ces interprètes auraient pu apporter de nouveau. On redécouvre une Kay Mazzo grande comédienne et une Suzanne Farrell qui traverse les chorégraphies du grand Balanchine tout simplement, comme si elles étaient sa propre improvisation corporelle innée.

Jamais ballet "abstrait" ne fut plus clair, jamais le ballet du vingtième siècle ne s'est si bien porté. Pourquoi n'est-il pas possible d'en voir plus souvent? Evidemment, c'est un privilège.



Un Soir à Tel Aviv

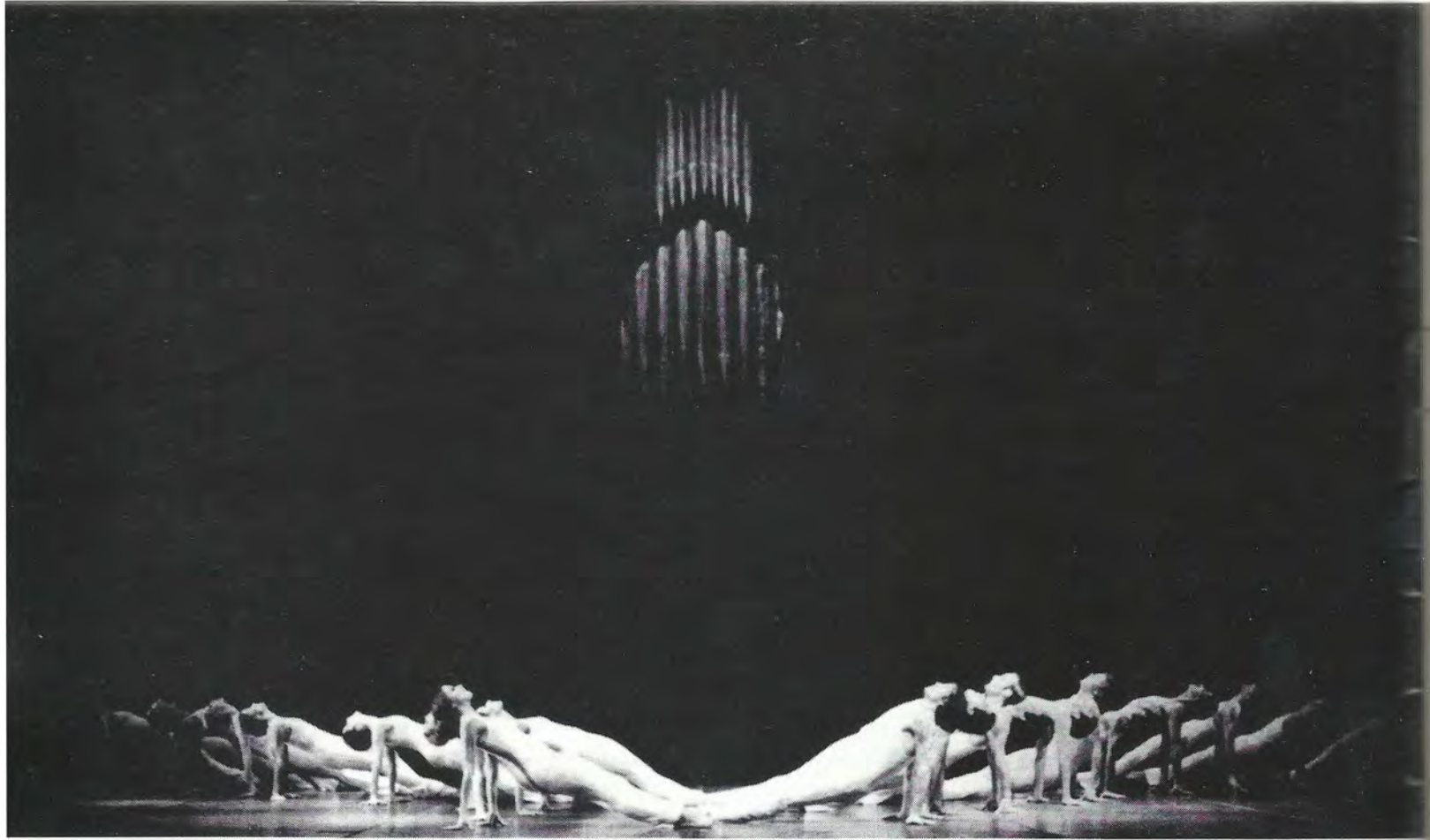
Un théâtre moderne et confortable, ni trop grand, ni trop petit: l'Habimah. Aucun siège de libre, en ce 9 décembre, un public enthousiaste n'y ménagera pas ses applaudissements à la compagnie de danse israélienne, Bat Sheva. Baptisée du prénom de sa fondatrice, Bat Sheva de Rotchild, cette compagnie de danse moderne, déjà fort connue, inaugure ce soir sa huitième saison régulière avec, en première mondiale, une chorégraphie de Christopher Bruce, directeur adjoint du Ballet Rambert, *Echos d'un ciel de nuit*, sur une musique de

George Crumb. Une scène nue, à peine éclairée au plancher d'un cercle lumineux, bordé dans le ciel d'un cerceau d'aluminium, délimite l'aire où Rina Schenfeld entrera timidement dans l'univers nocturne. Le solo est magnifique, tissé d'une suite de mouvements liés, serrés et coulants, la danse de Schenfeld ouvre le spectacle sur une haute note. Au solo, s'enchaînera un pas de quatre pour danseurs qui cèdera à son tour à un autre pour 4 danseuses, pour conclure dans une série de duo où celui de Rina Schenfeld et Yair Vardi prendra plus d'importance. Bruce crée un climat nocturne en exploitant la musique de Crumb et le bleu, des cauchemars, il n'y en a pas, mais seulement une danse abstraite très bien construite. Ce qui m'a frappé chez ce chorégraphe anglais c'est le sens de la mesure; s'il utilise le geste multiplié, selon l'idée du canon, dans le pas de 4 pour hommes, il l'abandonne avant d'arriver au point de saturation, si des échos de corps apparaissent, simples ou doubles, encore là, ils sont contrôlés. Dans le pas de quatre pour femmes, il prendra soin de ne pas réappliquer un système, il créera une nouvelle action, intégrée à l'ensemble mais différente. Bruce n'a rien du "chorégraphe révolutionnaire" mais fait preuve d'une grande maîtrise de l'écriture chorégraphique moderne et d'un sens du goût qui la rafraîchit. De plus, à la fin de cette première pièce, on a déjà constaté que les danseurs du Bat Sheva sont bons, quelques-uns voir exceptionnels.

La deuxième oeuvre au programme, *Les Exilés* de José Limon d'après *Paradis Perdu* du poète Milton, sur une musique d'Arnold Schoenberg, mettra en vedette un excellent couple de danseurs Nurit Stern et Rohamin Ron. Ce long dialogue, ce prélude à l'acte d'amour se conclue en un orgasme coupable. Face à ce couple soudé du dernier mouvement, je pense à Bataille et à la relation entre sexualité et mort. J'avais oublié les belles tensions que recèlent les chorégraphies de Limon: cette énergie débordante, éclatant dans des mouvements saccadés qui se fixent souvent sur un plan de profil plutôt que de face où il semblerait logique de les attendre. Stern avec son corps nerveux et Ron avec son physique à la Louis Falco ont bien rappelé les qualités de José Limon.

La soirée se terminera sur une danse *La cellule* de Robert Cohan, chorégraphe bien connu au Bat Sheva ainsi qu'aux Etats-Unis et en Angleterre. Du programme, cette pièce m'aura laissé le plus indifférent même si, les danseurs l'ont bien rendu, même si des contortions et des trouvailles gestuelles intéressantes apparaissaient ici et là, et, même si, à la fin, Yair Vardi s'est lancé dans un solo improvisé fort intense. Un plancher blanc en plan incliné, de multiples changements de costumes, les éclairages stroboscopiques me semblant des moyens qui vieillissent vite et mal. Au total c'était une excellente soirée de danse moderne conventionnelle. Dans ma chambre d'hôtel j'écoute le bruit des vagues se brisant sur la longue plage de Tel-Aviv; Montréal, Toronto, New York ne me semblent pas si loin; comme quoi il existe un langage international de la danse.

A l'occasion d'un prochain voyage je souhaiterais avoir la possibilité de voir des chorégraphies de jeunes israéliens tel Rina Schenfeld et Moshe Efrati. Je me plais à croire que c'est à Sébaste, en Samarie, que fût créée et dansée, il y a plus de 2000 ans, l'une des danses les plus mystérieuses du monde, celle de Salomé pour Hérode le Tétrarque.



Royal Winnipeg Ballet in Araiz's *Magnificat*

Profile: Oscar Araiz

Casimir Carter

Oscar Araiz may have been little known outside of his native Argentina until a little over two years ago, but he now finds himself being courted by some of the world's major dance companies anxious to perform his ballets or to have new ones created for them.

The turning point in his career came in April, 1974 at the time of the Royal Winnipeg Ballet's tour of South America when it was extended an invitation to a performance by a small dance company in Buenos Aires calling itself the Oscar Araiz Company. Artistic director Arnold Spohr attended and was so impressed by the exciting movements and dramatic impact of one of the ballets performed called *Family Scenes* that he immediately made arrangements to present one of Araiz's shorter works, *Adagietto*, in Winnipeg the following October. *Adagietto* was a love duet of gentle passions to the adagio movement of Mahler's *Fifth Symphony*. It became such a hit with critics and audiences, that Spohr decided to acquire some of Araiz's longer works. *Le Sacre du Printemps* and *Family Scenes* were added to the company's repertoire in 1975. Their popular reception was followed by the addition of *Magnificat* and *Mahler 4* in 1976.



Araiz's interest in dance started when he was 10, after hearing a performance of Stravinsky's *Le Sacre du Printemps*. He became fascinated with the music and began to invent movements and patterns in his mind to accompany the rhythms. In 1956, at the age of 16 he began to take lessons in ballet and modern dance with teachers in La Plata, his home town, and nearby Buenos Aires. The most influential of these were Dore Hoyer, a Mary Wigman disciple, and Renate Schottelius, a modern dance teacher. He soon recognized that he wanted to work in a medium that combined ballet and modern dance movements. He began in a modest way in 1957 with *Lamentations* to Gershwin's *Second Prelude*. His *Sacre du Printemps* was not to come until 1966. Now at the age of 36 he has 66 works to his credit.

His dancing career began as a member of the Opera Ballet of the Argentine Theatre La Platte where he appeared in Ballet Russes repertoire including *Les Sylphides*, *Giselle*, *Swan Lake*, *Paganini* and *Les Présages*. In 1963 he formed his own dance company in Buenos Aires which he called The Oscar Araiz Dancers, but it disbanded shortly after. In 1968 he formed another company, Ballet Theatre of St. Martin. He toured Europe in 1969 but returned to Argentina due to lack of funds.

An innate musical sense gives Araiz the inspiration for his ballets. His classical and modern dance background gives him the ability to create movements that are entirely original. He may be led by the surge of the music with which he is working but at the same time he can make digressions that result in pleasant surprises. This is a feature in *Adagietto* where the two dancers fold and unfold their bodies to form constantly changing sculptured poses.

In *Le Sacre du Printemps* Araiz displays an exciting imagination. It is not the Nijinsky scenes of Pagan Russia but a ballet that takes place in a period that is timeless and forever, which is perhaps the reason why he insists that the dancers wear practice costumes and appear on a bare stage.

Family Scenes is an example of his sense of drama and his understanding of individual human beings in their relations with each other, the music serving to emphasize the action. *Magnificat* is joyous Bach and he expresses this joyousness in carefree movements for the dancers. In *Mahler 4* Araiz attempts to analyze a sensitive individual who is both simple and complex as revealed in his programmatic music.

As a result of his recent successes Araiz has been appointed artistic director of the Colon Opera Ballet Company in Buenos Aires. His duties began in January (1977). He has two companies under his control, one performing the opera ballets, the other original ballets. The dance company will at first perform his own ballets and later those of other choreographers. Eventually he intends to tackle the great classics. He has great rapport with the Royal Winnipeg Ballet because of its receptivity to innovations and it is his aim to make his company similar to it, able to perform modern works as well as the classics which require smaller casts.

Araiz will probably be too busy to create new ballets for the Royal Winnipeg Ballet due to his duties with the Colon Opera Ballet, but the five he has left them will serve as a cross-section of his style that will survive for years to come. At the present time his ballets are being performed by the Royal Swedish Ballet and the Boston Ballet and the Joffrey Ballet is presently negotiating for his works.



Left, RWB in *Family Scenes*. Below left, Araiz's *Adagietto*. Below, RWB in Araiz's *Mahler 4: Eternity is Now*





Entre-Six: Gradus' choreography "unusually original"

Noticeboard

New York, New York

..... **Entre-Six** danced before a packed theatre at the Riverside Church last December in works by its artistic director Lawrence Gradus. Clive Barnes, *New York Times* dance critic, described Gradus' choreography as "unusually original" while praising the enthusiasm and athleticism of the dancers **Dancemakers** makes its New York debut this March (10-14) in works by American choreographer Mitchell Rose. Rose already has several works in the company's repertoire including *Following Station Identification*, which was performed during Dancemakers' first season.

National Spirit

..... National Ballet principals **Frank Augustyn** and **Karen Kain** drew a warm response from Russian audiences during their recent tour there. The highlight was an outstanding performance of *Giselle* with the Bolshoi, so observers report. They received several curtain calls and a nine-minute standing ovation, not to mention bouquets of roses, caviar, champagne, and vodka! Several NBC dancers appeared in Paris with **Rudolph Nureyev** at the Palais de Sport for performances of Hans van Manen's *Four Schumann Pieces* (Feb. 1-6).

Immersion in Choreography

..... The dance and music departments of **York University** are proposing an exciting four-week choreographic seminar, a chance for dancers and choreographers to create together without commercial pressures. The immersion begins June 6 and will be held on the York campus. A group of six choreographers, six composers, 24 dancers

and 15 musicians will reside on campus and work intensively toward the presentation of original choreographic concepts. For more information, contact Grant Strate, dance department, York University 416-667-3445.

Havana Festivities

..... Canadians in **Cuba's International Ballet Festival** held in Havana last November included Nadia Potts and Frank Augustyn (NBC), Maniya Barredo and Alexandre Bélin (LGB) and Michèle Febvre and Paul-André Fortier of Groupe Nouvelle Aire.

It's an Honour

..... Dance critic and historian **Selma Jeanne Cohen** and **Robert Cohan**, artistic director of the London Contemporary Dancers, have both been made honorary fellows of York University in recognition of their contributions to the dance department since its inception six and a half years ago.

Chinese Connection

..... The **Shanghai Ballet** makes its long-awaited North American premiere (touring Canada only) this May as participants in the China/Canada cultural exchange of the Canada Council. From its exciting repertoire it will present the modern revolutionary ballet, *The White Haired Girl*, plus a second program of excerpts from other ballets. This controversial international company has electrified audiences everywhere and begins its tour in Vancouver (May 5), continues on to Ottawa, Montreal, Toronto and completes the tour in Hamilton (June 1).

Conference '77

..... The fifth annual **Dance in Canada conference** will take place on the University of Manitoba campus, August 19-23 inclusive. National and international guests will be offering master classes, lectures, workshops and will be available for informal discussions; an extra bonus are the performances on most of the five evenings. The Dance in Canada conferences provide a unique opportunity for communication as well as stimulation and interest in the dance field. More information will be announced, hot off the presses, as plans take shape.

Chalmers Award

..... The Dance in Canada Association and the Ontario Arts Council announce the availability of the fourth annual **Jean A. Chalmers Award in Choreography**. The value of the award this year is \$2,000. For further information, write the Chalmers Award in Choreography, Dance Office, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario, M5S 1T6.



Dancemakers makes its New York debut

CBC Dances On!

..... Diana Brown's CBC-FM radio series, **The Dance**, (heard nationally every Sunday at 3pm) continues with a variety of informative and interesting programs this March, including interviews with Galina Samsova and André Prokovsky of the New London Ballet (Mar. 6), a profile of Toronto-based Danny Grossman (Mar. 13), a discussion with Kenneth Winters of the *Encyclopedia of Music in Canada* about recent recordings and an interview with Peter Darrell of the Scottish Ballet (Mar. 27). Listeners should take pen to paper to congratulate CBC on their efforts.

Coast to Coast

British Columbia

..... **Prism Dance Theatre's** co-artistic directors Gisa Cole and Jamie Zagoudakis presented new choreography during recent performances in Victoria and Vancouver before preparing for their home season at the Vancouver East Cultural Centre (Apr. 6-9). PDT has received a \$1,000 grant from the B.C. Cultural Fund for its 1976-77 season.

..... **Mountain Dance Theatre** has just completed gallery performances in several Burnaby area communities (Dec.-Jan.) thus continuing its efforts to bring dance to the community at large.

..... **Anna Wyman Dance Theatre** augmented its staff in December with Helène Dostaler, new company manager, and Chiat Goh, ballet master, who received his training in China. Dostaler's background includes experience as a theatre manager, roving artistic-project manager for many of Quebec's music and dance groups and a stint as a Canada Council financial advisor. Anna Wyman, artistic director, and the company were featured on *Arts Magazine*, CBC-TV's new national series, in January. **Pacific Ballet Theatre's** '77 season began with January performances in Surrey and a February concert in Vancouver prior to its 10-day tour of the Okanagan Valley. Repertoire included works by Rénald Rabu, Bill Thompson of Pennsylvania Ballet and a collaboration between PBT's artistic director Maria Lewis and composer Michael Baker.

Alberta

..... **Tournesol** has taken up dual citizenship in Edmonton and Vancouver. *Ricochet*, choreographed by artistic directors Carol and Ernst Eder, inaugurated the company's new Edmonton performing space last December. January activities included performances in Calgary, weekend workshop performances in Vancouver and the premiere of Ernst Eder's "... and the third day" by the Alberta Contemporary Dance Theatre. The Eder's latest choreographic collage, *Free Dance Images*, played at *Espace Tournesol* in Edmonton during February. Following successful engagements in Edmonton and Calgary, the **Alberta Ballet Company** prepares for its spring season which includes Eric Hyrst's (LGBC) *Labyrinth*, Fernand Nault's (LGBC) *Danses Concertantes* and *Raymonda Pas de Dix* set by ABC's artistic director Brydon Paige. Paige, by the way, choreographed the *Dance of the Seven Veils* for the Edmonton Opera's February production of *Salomé*. **Alberta Contemporary Dance Theatre** received a charitable donation of \$3,200 from the Clifford E. Lee Foundation which will finance a *Dance for Daycare Project* throughout Edmonton to be administered by Ronald Holgerson, ACDT's managing director. Continued interest in the development of dance awareness took the company on a province-wide tour during February, featuring the local artists of each community in ACDT's programs and concerts.

Saskatchewan

..... The *Local Initiatives Program* (LIP) provided partial financing for **Regina Modern Dance Works'** operation costs and salaries from last November through February and the Canada Council sponsored RMDW's version of *Peter and the Wolf*, choreographed by co-artistic director Marianne Livant. Marianne Livant has since resigned from the company, due to irreconcilable artistic differences. RMDW is currently purchasing the historical Labour Temple to house its activities. York University dance graduate Linda Zaremba has been invited to teach for three months as of March 6.



Contemporary Dancers of Winnipeg in Rachel Browne's The Woman I Am

Manitoba

..... The **Royal Winnipeg Ballet** went home in February for a brief visit. Then its off again for tours in Ontario and performances in Montreal (featuring works by Oscar Araiz, Jack Carter, Larry Hayden, Eric Horenstein, Paddy Stone and Norbert Vesak, among others). RWB's administrative director, James Cameron, has left after four years' service and the new director has not been officially announced. **The Contemporary Dancers of Winnipeg** completed several

successful performances in January with guest artist Ze'eva Cohen, from New York. Next stop for CDW is the Toronto Workshop Productions theatre at the end of February. New appointments to CDW's administration are Rosalie Weidman, immediate past president of the board, as fund-raiser and booking agent and former company member David Tucker as the director of the Winnipeg School of Contemporary Dance.

Ontario

•••• The **National Ballet of Canada** is midway through its exciting season which includes Frederick Ashton's *Monotones II*, Jerome Robbins' *Afternoon of a Faun*, Hans van Manen's *Four Schumann Pieces* and *Mad Shadows*, a collaboration between choreographer/dancer Ann Ditchburn and Quebec composer André Gagnon based on Québec novelist Marie-Claire Blais' *La Belle Bête*. Guest artists this season are Lynn Seymour, Canadian-born principal of London's Royal Ballet, and Rudolph Nureyev. Nureyev will dance *Giselle* with Mary Jago, Veronica Tennant's replacement. Tennant suffered a serious knee injury and is currently recuperating from the subsequent operation before rejoining the company in May. Artistic director Alexander Grant will dance Alain, the role he created in Ashton's *La Fille Mal Gardée* and Seymour dances *Giselle*, one of her most exciting roles. Pat Brean joined NBC administration as an assistant fund-raiser. Brean has an M.A. in Drama from University of Toronto •••• Following week-long residencies at Queen's and Brock Universities, the **Toronto Dance Theatre** prepares for its second tour of Eastern Canada (Mar. 4-24) which covers the Maritimes and will be sponsored by the Touring Office of the Canada Council •••• **Dancemakers** visited Montreal in January to participate in Groupe Nouvelle Aire's *Choréchanges* before resuming a Prologue tour in schools throughout Ontario. Prior to their Toronto Hart House season (Mar. 28-Apr. 2), they make their New York debut •••• Members of the **Judy Jarvis Dance and Theatre Company** received grants from the Ontario Arts Council to choreograph new works. January performances included participation in GNA's *Choréchanges* (see Suzanne Asselin's article this issue) and concerts at Carleton University and University of Ottawa. The company has opened a new studio at St. Paul's Centre where they are preparing for an engagement at 15 Dance Laboratorium (Mar. 24-27) prior to a tour of central Ontario •••• **Rinmon** recently toured Kingston, Ottawa and Peterborough during January and February •••• Toronto-based **Ballet YS** will present in-studio workshop performances (Mar. 24-27) of new choreography by Jane Beach, company ballet mistress Gail Benn, Andrew Oxenham, Jennifer van Papendorp, Richard Sugarman, and composer/choreographer Daisy DeBolt •••• The **Paula Moreno Spanish Dance Company** currently rehearses for a week of concerts to be given in Toronto during March following a successful tour organized by the Algonquin Regional Libraries. Artistic director Paula Moreno received a Canada Council grant to

work on new choreography and the Ontario Arts Council provided assistance during the fall season. Moreno's Spanish Dance School has merged with the **Lois Smith School of Dance** to become part of **George Brown College's** new dance department •••• **CAHPER** holds its annual conference at the University of Waterloo (March 4-6).

Quebec

•••• After bidding adieu to *The Nutcracker*, **Les Grands Ballets Canadiens** flew off to Vancouver where it started its western tour (Feb. 10-Mar. 10) which will bring them to Quebec April 20-23. Company principal Annette av Paul returned home to the Royal Swedish Ballet for performances of Kenneth Macmillan's *Romeo and Juliet* last fall. Artistic director Brian Macdonald set his ballet *Canto Indio* for Dennis Wayne's new company, Dancers, in New York •••• **Les Ballets Jazz** prepares for its Western Canada tour which takes the company to 20 different cities during March. In February, LBJ made a tour of Quebec which included appearances at Place des Arts and also at Ottawa's National Arts Centre. This season's repertoire includes artistic director Eva Von Gency's *Fleur de Lit* and Richard Jones' *Hommage à Duke*. LBJ's administrator Jacques Laurin has announced plans for a tour of France next November or December. Dates have not been set as we go to press •••• **Groupe Nouvelle Aire's** *Choréchange II* brought Toronto Dance Theatre, Dancemakers and Judy Jarvis Dance and Theatre Company to Montreal for a weekend of performances, workshops and discussions in January prior to GNA's *Créations Hiver '77* concert which featured choreography by its artistic director Martine Epoque and company members Iro Tembeck and Edward Lock (Jan. 21-23) •••• **Entre-Six** pauses momentarily following a tour of the Maritimes and Quebec before returning briefly to Ontario on its way to perform at Vancouver's Opera House (Mar. 10-20), Toronto (Mar. 28-Apr. 8, Apr. 12-15) for Prologue, and again in their home province during April.

New Brunswick

•••• **University of New Brunswick Dance Theatre** presented new choreography by artistic director Nenagh Leigh and company member Kathleen Driscoll during its home season (Feb. 18, 19) at the Fredericton Playhouse before commencing rehearsals for school performances and concerts for the *Conference of Learned Societies* in May and June.

Nova Scotia

•••• **Dance Co-op's** *Christmas Workshop* provided the Halifax community with an opportunity to experience dance techniques and ideas about the recent development of dance in Nova Scotia. Dance Co-op continues to stress the importance of dance for everyone through local concerts and workshops.

Les Ballets Jazz in Eva von Gency's latest piece, *Fleur de Lit*



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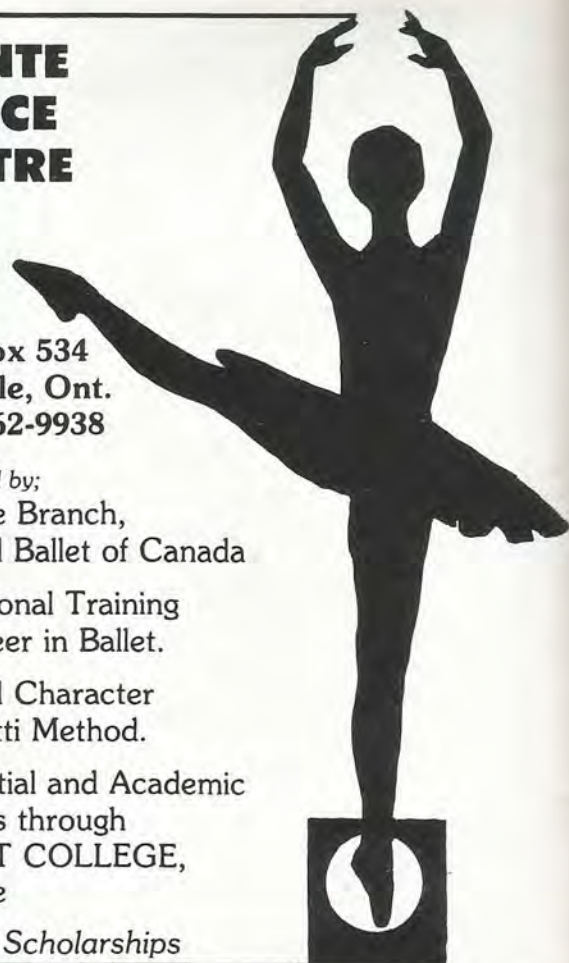
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