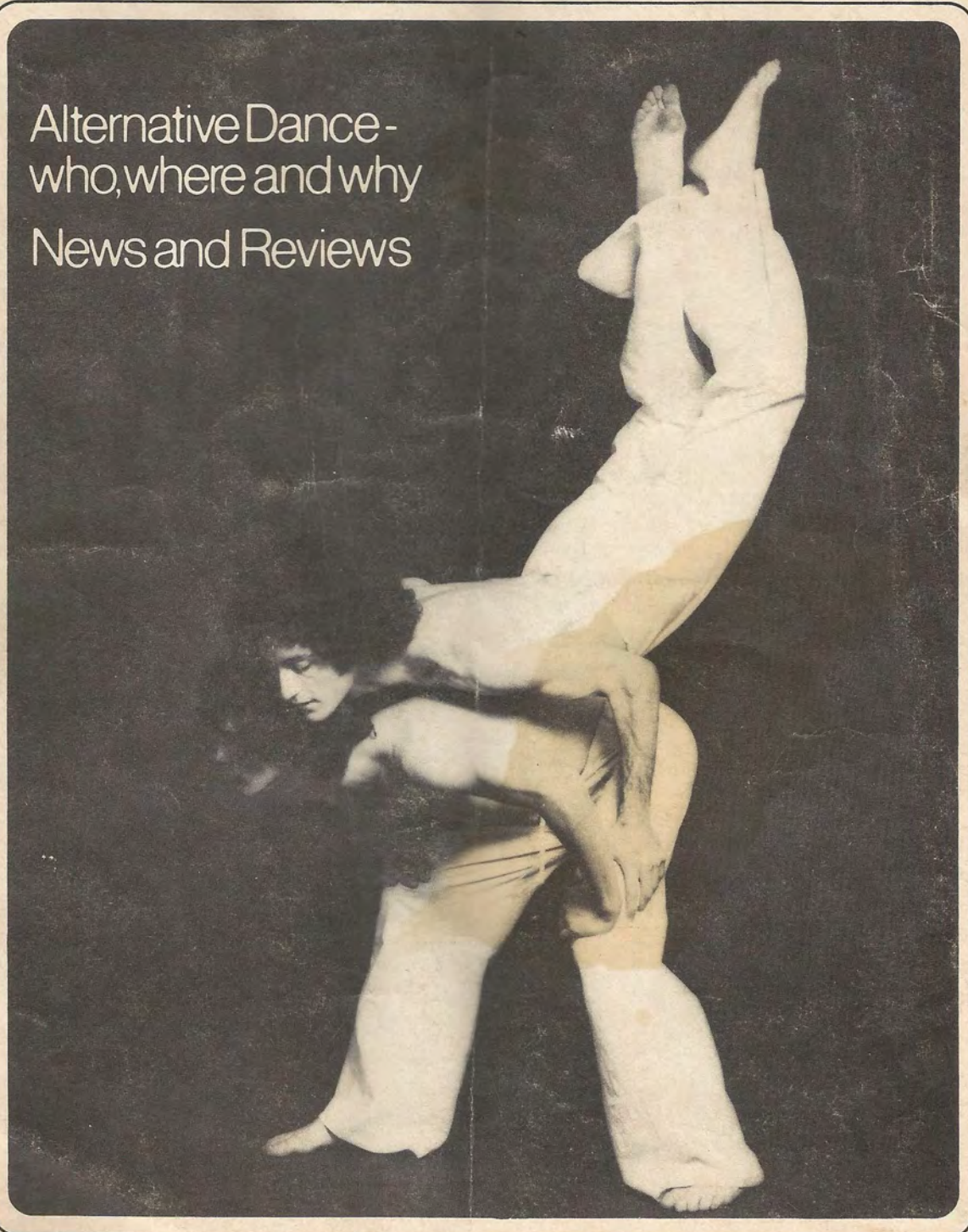


# Dance in Danse au \$2. Canada

Spring '77 Printemps # 12

Alternative Dance -  
who, where and why  
News and Reviews



In this spring issue *Dance in Canada* explores alternatives — to conventional audiences, spaces, definitions and techniques. The usual descriptions of this undoubtedly growing aspect of Canadian dance — fringe dance, radical dance, conceptual dance, etc. — paper over a multitude of differences in approach and ideas. To examine it, we have gone mainly to the artists themselves: Elizabeth Chitty, choreographer-dancer, looks at the parallel gallery network that is springing up across the country and lets us in on the thinking of artists who use those spaces; Margaret Dragu, who produces exciting dance-theatre that defies labels, sketches a series of scenes (rather like her dances) which vividly portray her attitude to conventional movement and Andrea Ciel Smith, dancer, choreographer and member of Dancemakers, gives us her impressions of a tour the company made last December of Ontario prisons. One of the sites most congenial to alternative dance is Toronto's 15 Dance Laboratorium: 52 choreographers have shown work there. Selma Odom, a writer and professor of dance history, reviews one of the choreographer-performers who has recently appeared there, Terrill Maguire. To most of us, England is the home of the Royal Ballet and The Place. But Jan Murray, dance editor of the radical London weekly *Time Out*, tells us about the other side of dance in that country.

Finally, in our features section, Scott Beaven, entertainment editor of *The Albertan*, gives us a brief look at an interesting development on the Calgary dance scene — the formation of a new co-ordinating body of dance sponsors, DATACS.

*Toronto Star* dance critic William Littler, Vancouver's prolific Elizabeth Zimmer and our regular Montreal contributor Suzanne Asselin report on the year's activities in their respective cities, the three most active dance centres in Canada, for In Review. For that section as well, we focus on one Canadian city where dance is rapidly increasing — Edmonton. A writer new to our pages, Lesley Burke looks at the year there.

Once again, *Dance in Canada* reminds you that we will return to our complete bilingual format as soon as it is financially possible.

Dans cette édition du printemps, *Danse au Canada* explore l'alternative — au monde conventionnel des idées, des espaces, des auditoriums et des techniques. Les descriptions habituelles de ce côté évidemment grandissant de la danse canadienne, danse périphérique, danse radicale, danse idéaliste, etc. . . . abondent d'une multitude d'idées et d'abord variés. Pour l'examiner, nous nous sommes adressés principalement aux artistes eux-mêmes: Elizabeth Chitty, danseuse-chorégraphe, jette un coup d'oeil sur le réseau parallèle de galeries qui jaillit partout au pays et nous communique les réactions des artistes qui utilisent ces espaces. Margaret Dragu, qui réalise un théâtre-danse très excitant, défiant toute étiquette, nous dessine une série de scènes (quelque peu semblables à ses dances) et qui dépeignent avec éclat son attitude face au mouvement conventionnel. Et Andrea Ciel Smith, danseuse-chorégraphe et membre du Dancemakers, nous communique ses impressions d'une tournée des prisons ontariennes qu'a effectuée la troupe en décembre dernier. Un des endroits les plus sympathiques à la danse "alternative" est le 15 Dance Laboratorium de Toronto: 52 chorégraphes y ont présenté des oeuvres. Selma Odom, écrivain et professeur d'histoire de la danse, passe en revue l'un des chorégraphes-exécutants qui y a récemment donné un spectacle: Terrill Maguire. Pour la plupart d'entre nous, l'Angleterre est le berceau du Ballet Royal et l'endroit par excellence. Mais Jan Murray, rédacteur de danse de l'hebdomadaire radical londonien, *Time Out*, nous raconte l'envers de la danse dans ce pays. Et finalement, dans notre section vedette, Scott Beaven, rédacteur des spectacles du journal *The Albertan*, nous donne un aperçu d'un développement intéressant sur la scène de danse de Calgary — la création d'un nouvel organisme co-ordonnateur des parrains de la danse, DATACS.

Le critique de danse du *Toronto Star*, William Littler, l'abondante Elizabeth Zimmer de Vancouver et notre collaboratrice régulière de Montréal, Suzanne Asselin, font rapport sur les diverses activités de l'année dans leur ville respective, les trois centres de danse les plus actifs au Canada, dans la section "En revue". Cette section met aussi en perspective une ville canadienne où la danse bourgeoise rapidement — Edmonton. Un nouvel écrivain dans nos pages, Lesley Burke, fait le bilan de l'année là-bas.

Encore une fois, *Danse au Canada* vous rappelle que la revue redeviendra entièrement bilingue dès que nos ressources financières nous permettront de le faire.

# Dance in Canada/Danse au Canada 12

Spring 1977 Printemps

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## Cover / Couverture:

Dancemakers (Robert Desrosiers and Mitchell Kirsch) in Andrea Ciel Smith's *Vladivostok*. Photo: David Street

# parallel position

Elizabeth Chitty

"The Council offers assistance to co-operative galleries founded and directed by professional artists to serve the needs of the artistic community. These galleries are characterized by their open, responsive structure, their modest facilities and their streamlined techniques of administration. Their purpose is to provide 'parallel' or 'alternate' space for exhibitions or art events that do not easily fit within the framework of the well-established public and commercial art galleries."

## Canada Council — Program of Aid to Parallel Co-operative Galleries

During the last eight years, artists have been establishing co-operative and/or parallel galleries in most major centres across Canada. To be eligible for funding under the Canada Council's program of aid to parallel galleries, the galleries must "be directed by professional artists", "operate on a co-operative basis with a small, flexible administrative staff with a majority of professional artists" and "propose a one-year program that could not easily take place in a public or commercial gallery either because of its experimental nature or its low commercial potential". They are funded to varying degrees by the Canada Council, most have other grant sources, and some have private funding. Their budgets are modest and vary from gallery to gallery. The direction comes from the artists/directors who of course are influenced by the context of their artistic community: the immediate community and sometimes the "Eternal Network" which connects many of the galleries to one another and to some galleries of similar orientation in the United States and Europe. Some gallery programs are geared towards local artists and others emphasize touring shows and/or visiting artists.

Most of the galleries exist as a collective body through ANPAC (Association of Non-Profit Artists' Centres) which was formed in May, 1976 and serves the interests of the member galleries. Currently, 24 galleries belong to ANPAC.

Some of the galleries — such as The Photographers Gallery in Saskatoon — have a specific program content, but most are multi-media. Visual art is the core field but video, music, theatre and poetry are also presented. Dance is surfacing in some of the parallel galleries, and it would seem inevitable that increasingly more dance artists and parallel galleries will discover one another's existence. Dance performances have already taken place at some of the artists' centres; at A Space in Toronto, for example, Missing Associates, Margaret Dragu, Simone Forti,

FOR IMMEDIATE RELEASE

ELIZABETH CHITTY: LAP  
TERRY MCGLADE : SLOW  
RED

Toronto dance artists will perform "Lap" with video a new work performed by of the "Dance Artists' Association".

Live performance and video relationships with video from two bases; violent associations from the established which affect sleeve joining the performance their sound gauging the interaction. The video color, is shown on motion picture space and in the animation.

"...prepare yourself for a tremendously varied experience. It tries to suggest is the relationship in the dance scene who is in dancing as in movement. It....Interest in this work comes from the impact of the encounter but its just what would call the cool image on television."

Will

TERRY MCGLADE will perform "Red Dare", both color and black and white, choreographed by McGlade with animation and "Red Dare".

February 23- TERRY MCGLADE  
February 25- ELIZABETH CHITTY  
dance/video

Admission-members \$1.00

Archives/Readings/Music/Exhibitions/Film

Martin Birtlett Catherine Craig Henry Greenhow Glenn Lewis

FEBRUARY 1977.

DAZZLE  
DARE

...t, ELIZABETH CHITTY, will  
...eo artist, TERRY MCGLADE,  
...recently in Toronto as part  
...series.  
...tivity overlaps in various  
...eo image. The piece derives  
...t, physical activity and  
...word "Lap". Parameters are  
...ct the live activity - a  
...formers' arms, and whistles,  
...e performers' movement and  
...tape, part of which is in  
...itors placed in the perform-  
...audience.  
...f for post-modern dance...  
...development. What it (the term)  
...at there are people at work  
...aren't so much interested  
...ent and the ways we perceive  
...piece (Lap) derives not only  
...surprisingly aggressive live  
...osition with what McLuhan  
...age of the same activity

...am Littler Toronto Star.  
...show "Slow Dazzle" and  
...videotapes with performances  
...t Margaret Dragu. "Slow Dazzle",  
...de, is an experiment in  
...e" is about the need to perform.

...LADE- video viewing. 9:00 p.m.  
...CHITTY and TERRY MCGLADE-  
...eo/performance 9:00 p.m.

... non-members \$2.00.

... & Video/Performances & Special Events

...ctors

...ic Metcalfe Michael Morris Vincent Trasov Maurice Van Nostrand

Evelyn Roth's Moving Sulpture Co., Charlotte Hildebrand and I have all performed within the past two years. Véhicule Art Inc. in Montreal has a dance co-ordinator on staff.

The Visual Arts Office has always been the source of funds from the Canada Council to the parallel galleries, a fact which is sometimes a bone of contention since their programming includes events from other disciplines. At least one gallery has applied to the Dance Office for a small grant, and there is the possibility of the parallel galleries applying for funds on a larger scale from the Dance and Music Offices. The Music Gallery and 15 Dance Laboratorium, both in Toronto, joined ANPAC in September 1976 and their inclusion will likely have implications in the multi-disciplinary focus of ANPAC and perhaps in consequent finding.

In January and February 1977 I performed in parallel galleries in Montreal (Véhicule Art Inc.), Calgary (Parachute Centre for Cultural Affairs) and Vancouver (The Western Front Society). With video-artist Terry McGlade, I performed my piece *Lap* in a program that was followed by his videotapes *Slow Dazzle*, *Red Dare* and *Alone*.

Q: Why tour?

A: I want to perform my work. Since audiences for very new work seem to be limited, it makes sense to take the work to audiences in other cities. There are other reasons: establishing contact with other artists and meeting people generally, having the opportunity of working in other parts of Canada and the experience of situations and environments different to the ones accessible to you locally.

Q: Why the parallel galleries?

A: They are there and they're accessible. Most artists thrive in an environment suitable to their work. (For example, I don't want to perform in theatres; my work isn't designed for stages visually or experientially.) I found a compatible environment in the parallel galleries because of the people, ideas and work in them.

Q: How did I set up the tour?

A: I wrote letters. Plugging into a circuit, such as the parallel gallery circuit, makes setting up a tour much simpler. (I also wrote to some other galleries and one university but they didn't work out.)

Q: How was I funded?

A: Through fees and/or box office. I lost money. Presumably, if I had had more performances lined up I would have covered costs. (Next time.) I applied to the Touring Office when I realized I was going to lose money but failed to get assistance.

Q: Who handles the publicity?

A: The galleries do. Some advertise more extensively than others and some have larger audiences as a rule anyway.

Q: What was the audience?

A: Not a "dance audience". I like an audience in which the patterns of experience and expectation are varied. In general, the parallel gallery audiences do not represent a broad, public group but tend to be composed of people closely connected with the arts. Marcella Bienvenue of Para-

chute says: "We seem to have different audiences for different disciplines — a poetry audience, exhibition audience, art performance audience, music, dance, etc. Our largest audiences are without a doubt for the music events. Although we have a core of people who will attend a cross-section of events, our audience is indeed split — and made up of non-artists as well as the art community here."

In any audience in which focus is placed on a very specific interest (such as new, popularly inaccessible work), the question of alienation and elitism is raised. Cuddling into any niche has uncomfortable connotations. There definitely is a politics of audiences. I find some of the politics of "audience education" and "art marketing" as suspicious as the politics of performing to an elite group.

New work is generally an urban phenomenon, and the parallel galleries are situated in major urban centres. Although I want to tour, I am not the least bit evangelical: I do not want to take my work to people to whom it is utterly irrelevant and inaccessible. I don't set out to alienate. (I admit this opinion is based on some general assumptions about "sophisticated" audiences.)

The audiences were small; on my tour they ranged from eight to 60 (which is big to me). It does get frustrating sometimes to perform to miniscule audiences all the time. An audience is an important part of the work, not only for reasons of self-perpetuation, but because of the significance of the relationship and communication between artists and audience.

The author wishes to thank Brenda Wallace of the Canada Council and Marcella Bienvenue of Parachute Centre for Cultural Affairs for their assistance in the research of this article.

#### MEMO

*Véhicule — beautiful space and they got us all the video equipment we desired. had an injured foot. it was my first performance out of Toronto, a big crowd, etc. etc. making me very hyper. words in videotape had to be translated into French and effect was not great. should have put in subtitles.*

#### MEMO

*Parachute — tiny space with concrete floor so we lugged heavy judo mats in from judo club upstairs. low ceiling so I have to be careful. small, small audience and talked to some Calgary dancers afterwards. enjoyed the company of the Parachute directors (Clive Robertson and Marcella Bienvenue) immensely.*

#### MEMO

*Western Front — incredible space incredibly equipped. good-sized audience including a critic who walks out halfway through. some contact improvisation dancers think the piece is too violent but some really liked it. performing space is carpeted which dulls the sound of flesh hitting the floor which is too bad. i love Vancouver.*

## PRESS RELEASE

**METAMUSIC** 14 January 1977 8.30 pm  
\$2. non-members \$1.50 members

The types of music performed by the Montréal improvisational ensemble **Metamusic** is as varied as the musical roots of the eleven persons involved. Coming from backgrounds of jazz, pop, rock and the classics, they perform using traditional instruments as well as invented ones. Using natural acoustics and electronic processing, the sounds created are at once familiar and new. The group has been exploring forms of improvisation and impromptu structures for four years. They have made tapes for the CBC and recently performed as part of the Forum '76 show at the Montréal Museum of Fine Arts.

### Elizabeth CHITTY and Terry MCGLADE

15 January 1977 8.30 pm  
\$2. non-members \$1.50 members

Toronto dance artist **Elizabeth Chitty** and Toronto video artist **Terry McGlade** will perform a piece entitled "Lap", a new work presented in Toronto this past November and December as part of the 'Dance Artist's' series held there.

Live performance activity overlaps in various relationships with video images. The piece derives from two bases: violent, physical activity and associations from the word 'Lap'. The videotapes (colour and b/w) are shown on monitors placed in the performing space and in the audience.

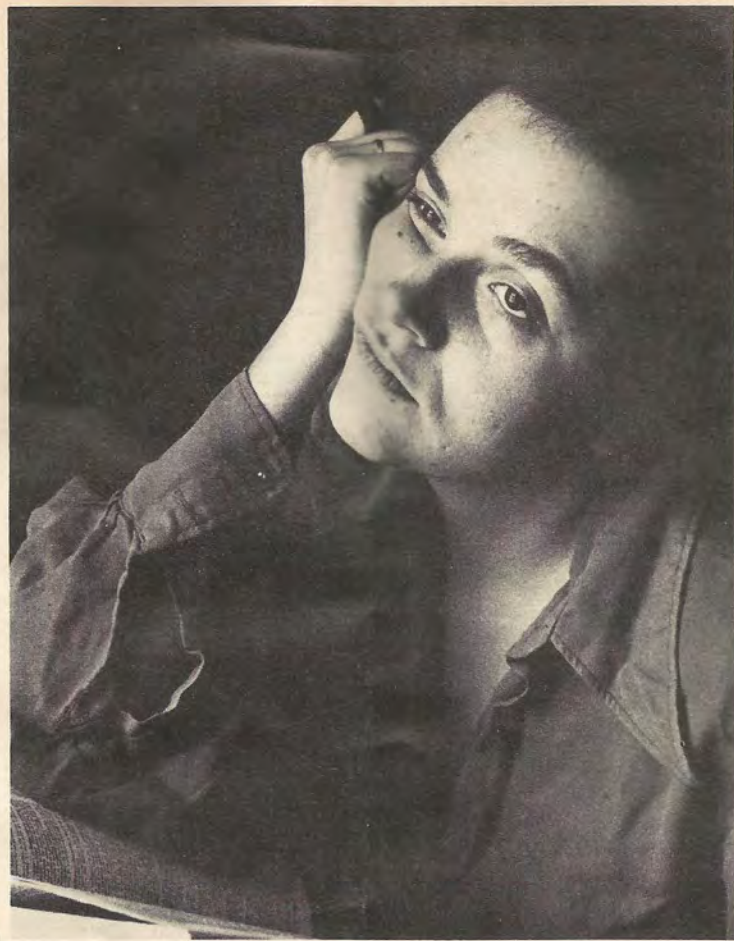
"... prepare yourself for post-modern dance ... a tremendously varied development" William Littler, Toronto Star

**McGlade** will show 'Slow Dazzle' and 'Red Dare', two colour videotapes with performances by Toronto dancer-actress Margaret Dragu.

**Le Groupe MUD** 29 January 1977 8.30 pm  
design musical \$2. non-members \$1.50 members

**MUD** is a group of eight musician/composers from Montréal who conceive and create a sound which is broader than that available through traditional instrumentation. This has resulted in the construction of such sound sources as steel-sheets, hydro-chimes, the hum-drum, the sahabi and others. To these sources are often added electronic processing such as amplification, filtering, etc.

Members of the new musique ensemble include Andrew Culver, Charles de Mestral, Pierre Dostie, Chris Howard, Claudette Jetté Dostie, Bill Miller, Linda Pavelka, Benoît Sarrasin. The group, which has recently performed at the Montréal Museum of Fine Arts, dedicates all their works to the modern composer, Mario Bertoncini.



Margaret Dragu

# Dear Folks

## Scene One:

Me at the age of seven and Papa catching the *Ed Sullivan Show* on our first television set. We were watching some ballet company's stars doing their love pas de deux: my father says (and I remember this very very clearly) — "What is this crap? Why is that guy in the tight pants screwing that girl into the floor — carrying her in the air a few feet — then plunking her down and re-screwing her into the hardwood?"

## Scene Two:

Me (been around hustler/performer) and the director (another been around hustler/performer) with a tall, blonde and beautiful writer in the middle of rehearsal for her first performance. We repeat the same thing to her — "Be professional — have a professional attitude."

## Scene Three:

Me teaching a dance class to a group of guys — filmmakers, carpenters, electricians — you know — real people — "civilians". And they all want to learn how to stand on one leg and stick the other leg straight up in the air at whatever the cost.


## Scene Four:

I take my lover and two of his friends to see some dance. One guy falls asleep. The other two are baffled and bored — but love the bodies of the dancers. No, let's make that "lusted after" the bodies of the dancers.

11:30 a.m. Sesame Street — Which one of these things is just like the others?

1. Ballet — My father thought it was just plain dumb. However, I was taught about King Louis and court gestures and esthetics and line and classical line and grace and beauty and history and *preserving standards*.

2. Modern Dance: My father thought it was even dumber than ballet. However, I was taught that it was new and fresh and experimental and healthy and expressive and just the greatest thing since peanut butter and jelly sandwiches. But I was eventually taught that, although modern dance was all those things, it has to be aware of line and grace and beauty and strong technique and history and *preserving standards*.



3. Dancers are much more "M" than "S" except when they become teachers of "la danse". And there is none more "M" than the performer/hustler who is the show-must-go-on-trouper. The trouper uses the phrase *be professional* and loves to suffer for the sake of the show — but also loves forcing everyone around into the same crusading values.

**Preserve Standards — Be Professional**

I hate hearing those words and I loathe hearing myself say them. (note: those words are not synonymous with work hard and love your work)

**Preserve Standards — Be Professional**

Oyveh, oppression. Dance is the most conservative art because it is terrified of change and wants to minimize experimenting. It is a pale elephant that thinks change is new content and refuses to see that change is really new structure. Dance is a pale elephant because it is monochromatic. Get a dance company kit — a business manager, a logo, an artistic director, a choreographer, a school, a performance season and some dancers — three females and two males. You can find dancers easily. They are in the audience. And they pretty much all look alike and think the same. They tend to be skinny, whiteanglosaxonprotestants, pretty, with skin as smooth and pale as the yoghurt that they always seem to be eating. They are conservative souls who enjoy repetition and domination. Modern dancers look just like ballet dancers. Dancers look all alike. Usually. But there is much less chance for those people who do not fulfill the physical and psychological *standards* that everyone is bent on preserving. It is, I suppose, a question of images.

In each craft there is a set of rituals and mysticisms which easily become more important than the art itself.



# 15 DANCE LABORATORIUM: TORONTO

15 exists to provide an environment for dance people who are interested in creating. It is a resource facility or atelier available to dancers and choreographers at no cost. Dancers who wish to work on new pieces and perform them publicly book the theatre for rehearsal and performance times. The theatre has an expense budget which is given to choreographers to help offset the costs of a presentation. The space is available to all who wish to use it. No qualitative judgments are made. The choreographer receives 80 per cent of his box-office and 20 per cent goes back to 15. The choreographers are responsible for designing their own publicity and in this way are able to present themselves as they see fit. The theatre is 24 feet by 32 and seats 41 people.

— Miriam Adams, co-ordinator

Selma Odom

Terrill Maguire has recently made a group of small gem-like dances. Their distinct qualities of colour, tone and structure were strongly apparent in her early March program of four solos and a duet, given in the intimate black limbo of 15 Dance Laboratorium.

Maguire opened with *Run Ragged*, a short step-packed solo set to an elegant piano rag by James Tenney. The tuxedo trousers and red suspenders she wore suggested stylish play, but her white shirt with rolled up sleeves seemed to say, "Get cracking, chums, there's a lot to look at here." Maguire was moving fast, walking in snappy little curves, strutting, tripping, catching, changing directions a hundred times. There was the odd thigh slap or high kick, here a flexed foot, there a head thrown back — accents, surprises — body parts getting carried away but always caught in the nick of time. Finally this witty clutter of cakewalk memories resolved itself into a sweet waltz of turns, Maguire's arms sailing wide as she stared at the ground whence her high spirits had sprung.

*Re-Match*, a duet performed by Maguire and Norrey Drummond, had a calmer intricacy. At first the two walked in silence at a moderate pace in large arcs. Eventually they made figure eights, which were punctuated from time to time by short sharp phrases which we would see again as the dance developed. They wore glowing leotards and loose-cut trousers — one in rust, the other in royal blue. Their genial, alert separateness was gradually displaced as they were pulled ever more magnetically toward centre and then swirled out and away from each other. Finally they spun together in the middle and were flung off to opposite corners. A new world order: huge lunging encounters, quick slashing cross-overs and then slow

**TERRILL  
MAGUIRE  
MARCH 2-5  
1977**

hip-led leg drags retracing the figure eight, the space now utterly redefined by the action which had intervened.

The dancers turned, crouched and then straightened into a new relationship, each speaking with a series of varied rhythmic patterns generated by swinging, stamping legs and feet. Both "talked" at once, achieving emphasis at different times and sometimes matching up. The steps seemed like a kind of liberated Bharata Natyam done with calm vertical torsos and quiet arms. At the end Maguire came behind Drummond as their worlds drew briefly into phase. It would have been hard for Maguire to find a dancer abler than Drummond to share in this dance. Their demeanors and energies were perfectly balanced, yet individual. The dance itself showed the

high value Maguire places on economy and clarity of form: there were relatively few steps but they were persistently, inventively explored and performed with radiant intelligence.

The third work was the only non-Maguire choreography in the program, *Dance for Terrill* by Grant Strate. It brought illuminations of this singular dancer from an outside source. First she stood still, one leg bent across the other, her arms on a long diagonal. As she gazed at it, one hand vibrated almost imperceptibly. She turned, switched angles, and we saw this gentle tension again. Now we began to hear the Michael Byron piano score, arpeggio-like patterns of great resonance and stateliness. A luminous white curve of skirt came to life; the dancer moved out into space, first lifting into attitudes, then down to the

Maguire, costumed in a blood-red leotard and loose white trousers, in *Kali: Study* in understated terror



floor where she seemed to bask in wonderful rolls and stretches, a young odalisque. Up again she made turns, little jumps, slow twists and finally an extended hopping whirl in attitude. Back on the ground, she embraced an extraordinarily lifted leg whose toes wiggled unaccountably, just once. When she returned to her opening stance, the hand tremors, though the same, looked different. Last, she did a hopscotch in a spiral, going faster and faster till she pounced to a stop. I saw *Dance for Terrill* as play, beautifully varied play, for a mature yet pony-tailed dancer.

*Sea Changes*, after the intermission, used a tape of water sounds by Max Eastley. For a long time Maguire, in deep blue, lay on her back, knees bent, arms stretched overhead, calmly moving isolated parts of her body. After tiny curlings and straightenings of toes and fingers, her shoulders, elbows, ribs and hips gradually came to life, arching and twisting, as if she were some sea creature subject to water currents which grew more and more active. She was eventually swept upright and hurled about; now the whole space seemed to be water. She returned briefly to her original quiet place before standing rather abruptly — very much like a person — and backing off with her wide blue eyes staring. Perhaps this transformation and exit, disorienting as they were, suggested sudden waking from an unfinished dream. The effect was almost Brechtian. It reminded us that the effortless animality of the dance had been an artist's creation which hypnotically drew us in. But the ending showed the artist retreating from her conceit and thus removed the audience from it as well.

The last solo also seemed to deal with transformations, but in this case they were centrally located in the structure of a much longer and more powerful work. Long after seeing *Kali*, I learned that its title is the name of a Hindu goddess associated with both creation and destruction. This discovery only added to an already great fascination with the dance.

Over his taped composition, Gordon Phillips' live percussion (glass wind chimes, xylophone, gongs and cymbals sometimes stroked by a violin bow) produced strange and wonderfully delicate clusters of sound. Maguire began sitting cross-legged, breathing with odd impulses in the torso. These grew as she rose up into agitated knee jerks and huge upper body circlings before she was pulled by unseen forces in many directions. She grabbed herself to a stop. Her head began to shake desperately but it was actually moving at most half an inch side to side. At the same time she turned slowly and her hands seemed to claw her stomach in slow motion. Her hands stopped her head's horrible twitching. This character seemed to pass through the pain of her experience to emerge freer in both mind and movement. More organic flowing dashes and turns brought her into a new relation with her space. She activated great territories by her psychic and physical attention, finally rounding in to a magical turning in place, her hands in a mesmerizing pattern of opening and closing, front-to-front, back-to-back. She swayed down to her cross-legged position on the floor; her breathing accelerated; her head snapped up and tossed over to one side. The dance was a study in understated terror, a one-woman ritual about the power of a person to absorb any experience, no matter how painful, except death. I saw it as a dance, though not a story, dealing with matters of life and death — the preliminaries to death in a person's life, as well as an energetic spirit's opposition to them.

Holding these dances, 15's small arena space never seemed so unconfining. Bill Brown's lighting and Maguire's choreographic imagination made it glow. Maguire danced in every dance herself with the modest assurance of a Bharata Natyam exponent. Leaving into the cold night, I realized I'd never seen a Western dancer do what was essentially a solo concert before, and I thought of how fully Maguire had shown her work as both choreographer and performer. The audience's warmth reminded me of the special pleasures of viewing Balasaraswati or Menaka Thakkar with attentive friends. Though I often see the same people watching dance at 15, rarely have I been so aware of their presence, their response and a sense of occasion.

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*Other Choreographers Who Have Appeared at 15:*

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Anna Blewchamp  
 Jennifer Mascal  
 Martha Bell  
 Judy Jarvis  
 Lily Eng  
 Peter Dudar  
 Slade Lander  
 Cornelius Fischer-Credo  
 Susan McNaughton  
 Doug Hambourg  
 Patricia White  
 Elizabeth Chitty  
 Louise Garfield  
 Carolyn Shaffer  
 John Faichney  
 Linda Moncur  
 Johanna Householder  
 Jean-Pierre Perreault  
 Kyra Lober

Joanna Anderson  
 Margaret Dragu  
 Cynthia Mantel  
 Barbara Zacconi  
 Alice Frost  
 Kathryn Brown  
 Jill Bellos  
 Susan Aaron  
 Paula Ross  
 Grant Stitt  
 Janice Hladki  
 Irene Grainger  
 Sallie Lyons  
 Melodie Benger  
 Margaret Atkinson  
 Susan Daniels  
 Ernst and Carol Eder  
 Nikki Cole  
 Peter Boneham  
 Paula Ravitz

Charlotte Hildebrand  
 Nancy Schieber  
 Keith Urban  
 John Miller  
 Maxine Heppner  
 Robyn Simpson  
 Brenda Neilson  
 Lu Levine  
 Doug Ord  
 Holly Small  
 Joan Phillips  
 Ingrid Remkins

# The Other Side of Britain

Jan Murray



William Louthier Dance and Theatre Corporation

"To think that everybody has to go through all that ballet and Graham training seems to me ridiculous."

"In learning what to teach now, I have to search through the techniques I know to find certain body truths, as opposed to particular extensions in one direction or another." (Speakers at an open dance conference held in the X6 Dance Space in London, last August.)

"It has become obvious that all art becomes bogged down in a *cul-de-sac* if practised by those without any strong disciplined training." (From an editorial by Peter Williams, chairman of the Dance Theatre Subcommittee of the Arts Council of Great Britain, in the November issue of *Dance and Dancers*.)

The comments above encapsulate just one of the areas of heated debate between exponents of experimental dance in the UK and what they consider to be the arts establishment. Others, inevitably, revolve around funding (short-term project grants as opposed to ongoing revenue grants given to only 10 companies), the supposed lack of informed assessment of explorative work, the shortage of rehearsal space.

In the decade since the London School of Contemporary Dance was founded to spread the gospel of St. Martha throughout the UK, there has been an astonishing increase in the number of people who wish to devote themselves to broadening dance horizons. Unfortunately, the rise of the movement has coincided with Britain's economic downfall. So where do those who have completed three or four years' training at The Place (home of both the LSCD and the London Contemporary Dance Theatre), often topped up by further study in New York, find a niche in Britain? Some 200 young people are so qualified yet with only two major modern companies — the other is the Ballet Rambert — there are few openings for performers.

Few openings for contemporary technique teachers too, although the demand is growing in the regions. Britain lacks the university dance circuit that keeps so many artists employed in America, and the vast majority of specialist schools concentrate on classical ballet. Unemployment benefits are poignantly small (something like \$20 per week, plus a percentage of rent if you haven't already been forced into squatting); support for dance research is almost non-existent.

In an attempt to challenge these "regressive factors", the Association of Dance and Mime Artists (ADMA) was set up late in '76. By press deadline the group had fewer than 100 members, but a questionnaire circulated among them indicated that more than 1000 performances had taken place during the preceding year — at an average subsidy of 17 pence per participant per show! ADMA sees itself as a collective political lobby, so anyone willing to pay a small fee can join. At a recent meeting with representatives of the Arts Council, ADMA delegates flatly rejected a suggestion that the organization should operate as an 'umbrella' to promote selected groups and individuals, even though dance officer Jane Nicholas warned that there is not enough money to cope with the number of applications made — and that subsidizing more companies full-time would mean a cut in choreographic commissions and project grants. Thus even fewer dancers would receive assistance, overall.

Yet ADMA has instructed its members to apply for a basic 'wage' of £45 (about \$90) per week (higher than the current Equity minimum) and that all grants be made "at a realistic level and for a realistic length of time" and where necessary, on a revenue basis.

Deadlock, at least for the time being. There are, however, glimmers of light in the tunnel of experimental movers. The Arts Council panel hopes to raise the percentage of funds given to new dance — this financial year it was only about three per cent of close to £3 million, and is encouraging the regional arts associations to do the same. Already the enterprising East Midlands Arts has created its own modern unit, the EMMA Dance Company, directed by Gideon Avrahami, a long-time principal with Ballet Rambert. The five dancers are much in demand, for lecture-demonstrations, open classes, workshops and performances. Such is their commitment to the region that they did not make their London debut until March.

Geoff Moore's pioneering multi-media *Moving Being* has shifted from London to the attractive Chapter Arts Centre in Cardiff, while Janet Smith runs a lively little group in Leeds. The Cycles Dance Company works out of Warwick, the educational East Anglian Dance Theatre out of Suffolk, and Dartington College in Devon currently has Steve Paxton in residence, doubtless an inspiration for the innovative ensemble there, led by American Mary Fulkerson. And, of course, there are a variety of university and amateur groups scattered around the country, not to mention Scottish Ballet's modern wing, *Chance Dancing*, which has been known to perform in pubs.

The Greater London Arts Association is classified as a regional association too and its dance panel has developed a small-scale touring circuit in the outer boroughs. This has not only led to the creation of new dance venues, but so far provided employment for five different soloists (including a fine Indian classical dancer, Tara Rajkumar) and companies. Most performances have been accompanied by participatory workshops, which have proved extraordinarily popular. It seems that the new dance public wants to be physically involved and is not content to sit back and gaze at the spectacle.

An expression of this move towards open, communal movement work is exemplified by the approach of the Natural Dance Workshop. In events like all-night dance 'marathons', weekend sessions in 'dance as collective creativity' or 'sensual dance', co-directors Jym MacRitchie and Anna Wise have developed an enthusiastic following.

The other main trends within the area are exploration, sometimes defined as 'performance art', and small-scale versions of the London Contemporary Dance Theatre, with performers and choreographers being offsprings of the Place. Two such troupes are currently based there — Junction and the Extemporary — while the all-woman Basic Space, led by Shelley Lee, and the resuscitated Dance and Theatre Corporation (originally the Welsh Dance Theatre) under the starry direction of William Louthier, operate seasonally.

The Oval House youth centre is home for Another Dance Group and the newer *Moving Visions* — the latter is essentially a duo composed of Nikolais-trained Sue Little and ex-LCDT principal, Canadian Ross McKim. Another tradition-oriented company is



Canadian dancer Ross McKim, co-director of Moving Visions Dance Theatre

Fergus Early, one of the founders of the X6 Dance Space



Dance Theatre Commune, though in this case the basic impulse comes from the Wigman School, rather than Graham, Cunningham or Nikolais.

The centre for experimental work is the X6 Dance Space, run by a collective of five individuals (Emily Claid, Maedée Duprés, Fergus Early, Jacky Lansley and Mary Prestidge) who have just produced the first issue of a quarterly magazine *New Dance*. Their big studio, a converted warehouse on the south-east side of the Thames, is the main venue for performances by their members, both solo and ensemble, sometimes with guests, daily classes in dance and gymnastics, open conferences and (radical) workshops. All the X6ers have been professionally trained, three in ballet as well as contemporary techniques, while ex-Rambert Mary Prestidge was a member of the Olympics gym team, but they are committed to the breakdown of conventional dance definitions and processes. In practise this means that some of their performances take place *al fresco*, like a day event called *By River and Wharf* while colleagues have appeared in a deserted house in posh Belgravia, libraries and the Orangery in Holland Park.

The five were also instrumental in the formation of ADMA, although the association operates from the Drill Hall, the artist-run centre, situated in London's main university area. This well equipped complex has presented a number of new dance performances, regular t'ai chi and workshop sessions (t'ai chi and release work seem to be the over-riding preoccupations of the experimental circuit — along with increasing involvement in video and film) and will host a two-week ADMA Festival in the late spring.

Other important dance venues, off the mainline, include the exciting new Riverside Studios in Hammersmith, where the Rosemary Butcher Dance Company is hoping to find a base; the Inner London Education Authority's centre, the Cockpit; Jackson's Lane Community Centre in north London (all its dance events have been s.r.o.); and, occasionally, a range of outer borough theatres like the Questor's, Stage One, the Battersea Arts Centre and the Tramshed in Greenwich.

This list is not exhaustive, but neither is the line-up of companies mentioned so far. What of the liturgical group, Cedar of Lebanon, the just formed music and dance jazz ensemble Sun Sum, video dance groups like those run by Mary Sheridan and June Marsh, children's companies like the Dance Drama Theatre and Dance for Everyone, ethnic units like Steel and Skin or Adwe? All these display a prime commitment to some form of modern movement, as opposed to historical dance groups like Nonsuch, 'classical' chamber companies like the Alexander Roy London Ballet Theatre, not to speak of the myriad mimes around town. (The Cockpit's month-long Mime Festival was a complete sell-out.) Then there are the varied folklorico and student groups, several of them verging on professional status and the whole grey area of 'performance and conceptual art', which involves so many of the fringe dancers.

The problem that dogs all these groups, other than the space/status/funding difficulties outlined above, is to hang on to their better performers. The Extemporary, for example, made a notable debut at the Edinburgh Festival in 1975 with a strong cast of LCDT graduates. When it re-formed late in 1976 the

Corrine Bougaard of the Extemporary Dance Group in *Worksongs*



trio of 'principals' had departed, leaving them in a sadly weakened state. Junction, which gave its first public performance in January this year, with an entertaining program that included two polished works by Canadian Anna Blewchamp, lost all their best dancers immediately after appearing in the prestigious Camden Festival in March. Co-directors Kris Donovan and Ingegerd Lonnroth say they are not worried, but choreographers become very upset when they see their works remounted on a different perhaps inadequate, set of bodies — an understandable attitude.

Such comings and goings lead to grumbles among critics and funding panels about erratic standards, but the fact remains that uninitiated audiences seem to enjoy most of what they see (and/or do) regardless, and anyway the leading practitioners of alternative dance have no truck with traditional criteria or judgments.

Thus the progressive movement scene in Britain today: fragmented, in danger of becoming overpopulated yet undernourished in strong technicians, argumentative, often derivative. Yet the new spirit of collective action augurs well for its future, and sympathetic members of a growing public, combined with new dance venues, provide a stage for its diversity. Above all, it harbors a bevy of bright young talents.

# Diary of a

Andrea Ciel Smith

Ed. note: Dancemakers is a modern repertory company based in Toronto. Its members at the time of this tour were Carol Anderson, Robert Desrosiers, Noelyn George, Mitchell Kirsch, Patricia Miner and Andrea Ciel Smith.

When Dancemakers was formed three years ago, one of the important ideas that we discussed was performing in spaces other than the traditional. Our first performance was a street dance; but after that, for various reasons, we ended up in theatres and only in theatres for the next two years. This year again we emerged from the conventional theatre space for more than half of our 100-odd performances and trucked to our audiences instead of expecting them to truck to us. The two groups we travelled to were inmates in prisons and children in schools.

We approached the Ontario Ministry of Correctional Services over a year ago with the idea of touring prisons. We were sent to the Volunteer Program Branch, the function of which is to involve the community in the institutions and in probation. They were immediately supportive and eager to try dance in the institutions. Financing was a problem. The only official way we could go to the prisons was as volunteers; so we decided to apply for a \$4,000 grant from Wintario (a lottery-based granting program in Ontario) and to raise a matching sum ourselves (fat chance, we knew, but worth a try). As a matter of fact, despite many fund-raising efforts, we started the tour without any idea of where the money would come from. A few weeks later the Laidlaw Foundation came through with \$2,000, for which we are extremely grateful, and Wintario gave us their grant just a few weeks ago.

There was some trepidation about the project. What would be the inmates' reaction to men dancing? Would they just be looking at the women? (We were advised to wear bras so as not to stimulate the men's imagination and I put one on for the first time in four years.) Would they find the whole idea of dancing nonsense? We were warned that they were a difficult and demonstrative audience; they could easily get rowdy, make cat calls or just walk out en masse.

With this in mind, we set up a deliberately light, entertaining and energetic program. We included a percussionist (Chris Faulkner) because this would spark us as dancers and also provide a bridge to popular culture for people who hadn't seen dance before.

The format was informal and consisted of six main sections: a six-minute version of a warm-up, with standing work in the centre moving into several combinations across the floor; then two works from our repertoire, an improvisation and two more dances. After the warm-up, we introduced ourselves and the company, and before each week, explained some of the ideas behind the dances.

The first piece was *Galliard*, a classical duet for a man and a woman choreographed by Barry Smith to music by Vivaldi. I choreographed the second, *Vladivostok*, two years ago for a male couple. I introduced it as an energetic dance that has no music but a number of movement themes: using movement anyone can do (running, jumping, reaching, throwing, etc.); trying to do impossible things (like pushing your feet into the floor); creating jokes with movement; and playing with the competitive spirit that often exists between men. The improvisation, next on the program, had guidelines that changed daily. Usually, there were four or five activities (jump on one foot, make faces, stop someone else from doing whatever they're doing, be an airplane, ran backwards) which the individual could vary according to duration and direction. *Just Passing Through* (this title often got a laugh from the inmates) is a playful dance by Naomi Kirschenbaum to music by the rock group Gentle Giant. A choreographic theme that we pointed to here was the use of circle in floor patterns, in arm, leg and head motions. One section that always provoked laughter was a mock, slow motion fight between Carol and Robert. The last work, which I also choreographed, was for the whole company; of the four sections, the first two were in silence, the third used clapping, and the fourth was accompanied by a country and western song sung by Linda Ronstadt. After the show we made ourselves available for questions or discussion.

Knowing this to be an unusual tour, some of us decided to keep diaries. What follows are my impressions, experiences and gut reactions at the 13 institutions we visited.

## December 2

First day. Truck crowded with equipment, costumes and us. Lots of wriggling into place. We're travelling towards an unknown audience. Anticipation created by entering a part of society with which we normally have no contact. Probably the thought is more threatening than the reality.



# Prison Tour

We arrive at Sprucedale, a training school for boys 8-16. It's in the country, as are most of the institutions. No guards, the grounds are large, no apparent fences. We find the office, check in with security and are led to a huge gym. We decide on a performance space in a corner and arrange mats and benches to enclose it. We're nervous. Decide to start with a bang — we wait around the corner, Chris starts with a solo on the congas and we dash out to start our warm-up on cue. For me this alleviates the zoo problem: us staring at them, them staring at us.

Eight tough-looking guys are sitting along the side and as we raise our arms for the first exercise in the

warm-up I hear: "What a great view!" The half of my body they can see tingles with vulnerability, especially my female lumps and bumps. At one point Carol is waiting near them during a dance and starts talking to them. 'Brave!' I think. I begin to relax and to realize, as their faces betray an involvement beyond their comments, that this is probably just an acceptable way of expressing, among their peers, a reason to keep watching.

A row of little kids lie on mats in front of us, their heads resting on fists. I look at their faces and wonder: 'What on earth are the stories of these lives?' Many are here because their parents are criminals, abusing and neglecting them. These children are disoriented, insecure, full of learning handicaps, and the final solution in our society is to dump them in prison, even if it's called training school.

There are only a few questions afterwards and then they invite us to visit them in their lodges. I am still pretty nervous about the contact, not only because they are inmates, but because they're strange people in an age group I've had practically no contact with.

They show us around and get together a group to talk with us. They're involved in a behavior modification program. About 12 boys function as a unit, living and attending activities together. They have group meetings every day in which they discuss their problems and behavior with the help of a group leader and a written guide that breaks down behavior into destructive and constructive categories. My impression is that having a vocabulary, being encouraged to admit and discuss problems, helps them feel oriented and gives a greater degree of choice and control in behavior. They are all responsible to one another and anyone can call a meeting at any time. If they go to town on leave, three boys must be together so that if there's trouble, two might be able to exert a positive influence. The group also decides when a member can "graduate" from an institution.

Was impressed that even this much work is going on, but I can't help thinking that labelling behavior is a shallow approach. Some of them looked so messed up, their faces and eyes reflecting the disorder of their minds. Just to describe behavior couldn't help much; they should know why they behave as they do. They'd have to understand their pasts and themselves. A lot of wounds would have to be healed. Still



I am beginning to see how important a role-model is. My parents provided fairly structured positive examples for me to develop from. These kids founder because they don't know ways of behaving and coping. Evidently, one important function of volunteers in the community is to provide just such examples.

Afternoon to Glendale. The building is more modern and basic institution-like looking. Could be a high school. (Sprucedale was an army barracks in WW II.) Perform in a gym again, but a more congenial size. There is a stage but it's too small — also we like the informality of being on the same level.

About 70 men, between 17 and 24. I am nervous and shake during the warm-up, but as I see their involvement grow, I relax. Am only in first and last pieces, so I have time to watch them as they watch us. As I had hoped, the sheer output of disciplined physical energy creates involvement and interest. The men's faces begin to open up, they smile, and some lean forward in their chairs.

During the talk, it becomes apparent that the men don't like speaking out — are not used to taking the attention of the whole group. Three or four discussions eventually start happening. Some of them are enthusiastic and ask lots of questions. Others don't say a word, but listen and follow the conversation. The questions are typical of people who don't know much about dance. Do we get paid? How much time do we put in each day? Is it our job? How long do we train to become professional? One man is brave enough to ask Robert and Mitch if it doesn't make them feel "fruity." There is laughter and Robert answers, "No, I like dancing and I just do it."

Going back to Toronto, seeing the buildings come into view, I realize how much of Ontario's economic and social structure I don't know. Toronto is outside the norm. Many of these men are from small cities or towns which depend on mining or a single major industry plus small businesses. The spectrum of awareness is smaller, closer to basic functions and the needs of living, and the outlets for energies are fewer than in a big city.

#### December 3

Drive into Burtch Correctional Centre. No one in sight. Drive around. Police car eventually drives up

and leads us to a large building. Guards turn up, open some doors and direct the van in. We back up into a huge space. Chairs are set up to one side. We look at the chairs, the wet marks the van has left on the concrete floor, and each other. Feeling like the circus act in which 20 clowns pile out of a car, we deposit ourselves on our performance area.

The building, we find out, is an old airplane hangar from WW II. It's freezing and dirty. We change and start warming up in a small and somewhat warmer equipment room. We'll have to do this one in socks and turtlenecks. By some stroke of luck we have just the right number and colour. Part of the room is a semi-circular wall of windows and as we're warming up the inmates file by on their way in. An eerie feeling of being caught and watched — a moment of reversal.

Hard to keep your cheer up during a performance in which you see your breath hang in the air in front of you. Robert slips and falls during *Galliard*. He stops dancing and sort of wanders trying to find his place while I'm looking from the corner where I'm waiting for my cue. The absurdity of the situation strikes me more than anything else and I laugh through the rest of the piece.

A number of men really enjoyed themselves and one hangs around afterwards. He's quiet but seems to really want to make contact. He's from the area and has only a couple of months left. Probably in on a drug charge. Watch him wave as we leave.

#### December 4

The psychiatric ward at Guelph Correctional Centre. After twisting and turning through the city, we approach a huge old stone building set in large grounds. We park about 100 yards away. It's snowing and the building is set off against broad white fields. We walk single file, myself at the end, absorbing the quiet picture of six walking dark figures, the white snow and the grey building.

We are kept waiting at reception. There is some mix-up with the official who is supposed to receive us. Eventually we sign in and are admitted through two locked gates to an area where we must wait again for a dolly for the equipment. Some guards are hanging around and something in the air puts me on the defensive — am I paranoid or are they making comments among themselves about us? Their eyes keep

glancing at us. I imagine their scepticism — “dancers in a prison, huh?”

We are finally led through another door that slides shut and locks behind us. It makes being *here* so definite. I feel strange, slightly freaked out by all this iron between us and outside. The reality of bars makes us all uneasy.

We choose to perform in the weightlifting room. It's a rectangle with a semicircle, about 15 feet wide, curving off one side. We make that our stage area — the room is pleasant and light with windows all along the side with the semicircle. The space is so tiny, we take two people out of the warm-up. You can't travel in this space; everything becomes energetic up-and-down movement.

The men come in, about 25 of them, and we wait behind an impromptu screen we've made from mats. Very nervous — this is the psychiatric ward — we've been warned that anything might happen. Once again though they are caught up and attentive. For me, an exhilarating experience.

During the slow second movement of *Galliard* Robert lowers me to the floor and unexpectedly I am nervous at the nearness of all these institutionalized men and the suggestiveness of the movement. I mutter quickly to Robert that I can't go through with the choreography. We turn what was supposed to be a four-bar phrase of me lying on the floor into an on-the-knees improvisation. I give a lot of exuberance to the last movement to atone for my cowardice.

The situation is intimate, the exchange direct. We see people smiling, tapping their fingers, moving with the music — the most sensitive audience we've had. They are very appreciative and thank us a number of times. Some obvious emotional disturbances. — stuttering, rambling talk or physical quirks. The man who said the official thank-you is huge and has some horrible cuts and bruises, probably from a fight. We stay and talk for quite a while. They have lots of questions about us, the dancing, the music.

In another room we look at some of their art work. One drawing of a violent and explicit abstraction — jagged lines, knives, breasts. Symbols of anger, power, sex. Another small drawing is a self-portrait — a man crucified, with an incredibly sad and defeated-looking face.

### December 6

I've always wanted to be active politically and socially. It's hard to do that usually. But now on this tour I feel whole — no need to suffer the dichotomy of hours working in isolation, then dashing off to the theatre to perform for abstract masses spread out somewhere past the edge of the stage. My questions about dance as a way of life subside.

Maplehurst, a “model” institution. New, functional, but colourful, a school with well equipped workshops for auto mechanics, furniture building, wood working, metal working, printing, refrigeration/air conditioning servicing; they also teach regular high school subjects and hold seminars on “life skills” to encourage healthier ways of communication, of identifying problem areas and finding solutions.

We are not performing for inmates here, but for 300 of the 4,000 volunteers working in Ontario (five years ago there were perhaps a dozen). We hope to erase some scepticism about dance in the prisons. Enthusiastic applause at the end, but when we come forward to talk, there is a long silence. They are obviously uptight and worried about their images. Finally, someone at the back gets it together to ask: “What kinds of questions do the inmates usually ask?” We laugh and Mitch calls out: “They ask us what the volunteers ask.” This breaks the ice and they proceed to ask us exactly the same sort of questions the inmates ask.

One woman tells us after that she and her husband go to Burtch every Monday for a talk session with some of the boys. They tell her things they have never told anyone else — their anger, hurt, bad memories and experiences. She is obviously committed to them and I am touched by the strength of that commitment. She says how wonderful it is that a boy who several weeks ago was too shy to speak now hugs her in greeting.

### December 9

Two totally different performances. One at Oakville for a noisy group of 14-year-olds and one at Vanier for women.

Oakville is a maximum-security assessment centre: the kids are sent here before they go to other institutions. It is modern, like any public school in its setup; but once you're in, there is practically no way to

get out. We are told that the kids here are often dis-oriented, in a slight state of shock, because this is often their first contact with an institution. I try to imagine being 13 or 14, being escorted here in a police car, walking to the door with a policeman on either side of me. Feelings of terror and helplessness. We see lots of bravado that probably disguises many other feelings. The kids at Sprucedale had told us about Oakville. They hate it and the picture we got was of a nineteenth-century hell-hole. I guess this reflects their feelings on first being imprisoned, accountable to locked doors, to guards and to adults who wield a tremendous amount of power.

The 14-year-olds are completely self-conscious and sex-conscious. They talk all through the performance. Distracting. But at least their eyes can pick up some-

thing while their mouths move. No questions. Apparently they are relatively well behaved; at most of their gatherings, they not only talk, but also run around and fight. We must have gained *some* attention.

Vanier is next. Guards admit us and we drive around the dorms to the gym. No one in sight. Just flat ground and buildings. A television crew is present at the performance. I find that distracting — the lights make it hard to see the faces of the women watching. They are attentive and quiet. Can make out smiles and catch eyes now and then that are friendly. General atmosphere of solidarity and support among the women as compared to the men. A much more peaceful feeling. Some obvious lesbian relationships.

Andrea Ciel Smith in *Galliard*



Afterwards we have coffee together and mingle. I sense a lot of appreciation. Really friendly. People are people are people.

Most of the women are in for fraud, petty theft, prostitution. I wonder about "norms." The set of behaviour patterns that make you acceptable. And then again about the Utopian extreme, the healthy creative society within which each person has many channels for living and expressing himself without harming others.

#### December 13

Disappointing day. Me hungover and zonked from party last night. Made mistake of doing the first show on a stage. Created too much distance. A good audience and the contact should have been much more vital.

Robert Desrosiers in *Galliard*



We have become used to the program and therefore slightly detached from it. Or perhaps I should say that the familiarity allows us to run through with less involvement if we're not careful. Amazing how we must always seek readjustment — a new level is demanded as soon as the old one is absorbed.

The performance at the girls' school was good, but they are at a giggly, self-conscious stage that leaves us slightly dissatisfied with the contact. Little discussion afterwards. The girls are in for various reasons — truancy, unmanageability, ways of acting out their frustration, discontents, anger, of showing they need help. Seems wrong to lock them up when the parents, who often share in creating the problems, go unhounded and unchanged. How amazingly unjust. The children can't speak for themselves, *their* accusations wouldn't carry weight, so they are the ones who end up in training school. What a name — as if they're dogs who must be taught not to mess up the rug.

#### December 14

We start out for three days on the road. Five-hour drive tonight and three performances tomorrow. Have to start psyching up now to get through it.

#### December 15

Morning and afternoon at boys' training schools. Younger kids again. Their energy is so different. Feel that they test us much more, are more likely to dismiss us or make fun of us.

Evening. Our first contact with real maximum security. To enter the main part of the institution we walk from reception to a small corridor enclosed at either end by bars. One set slides open. We walk in. They whir closed behind us and then the other set slowly opens. The operating mechanism will not allow both to be open at the same time. The experience is disorienting, like walking up a stalled escalator or traveling in an elevator and then getting out on exactly the same floor. We enter another small space. A man sits in an enclosed booth, a large lighted panel in front of him mapping all the corridors, rooms, entrances and exits in the institution. He's the one who's been pushing all the buttons to let us in. We move around the booth and through a final set of bars.

The largest open space is a tiny chapel. Behind the pews hangs a punching bag. The room doubles as a recreation centre. No recreational facilities were built because the institution was originally planned to hold inmates for only a week or two until they received a sentence or were sent elsewhere. But it has never served that purpose alone — many inmates have spent months here.

We set up the space and end up having about 20 feet in length and 12 feet in width. Drastic spacing changes are quickly mapped out for each dance. Last time we were squished, we moved up and down; this time it's forwards and backwards. The last dance is flexible and one couple ends up doing what three usually do.

Before the show I go to the washroom. It has a small window at eye level through which the guards can check up on prisoners.

The 25 men who are watching the show are older and seem more together than our previous audiences. Or

perhaps it is the small number and strict environment. After the show the recreation director congratulates us, assuring us that he is amazed at the inmates' response: "These guys are a tough bunch — they even boo Christmas carols." I feel that our presentation helps win them over — and we are all basically honest people and are not here to deliver a message or lay a trip.

After the show we are invited to tour the place. The guard leads us down a corridor and through yet another set of bars into a large octagonal room with a glass guard-booth in the middle. Opening off each side of the eight sides are rooms with bars over the entrances. My mind registers the scene — there are men behind those bars. I am horrified and ashamed at their humiliating position and at mine. I dash out,

Mitchell Kirsch in *Vladivostok*



feeling sick to my stomach, and wait for the others in the corridor. On the way back out the guard points out solitary confinement to us. I look through a window in a door and can see a person hunched over on a chair, in a tiny bare room, wearing a strange-looking tunic. Again a feeling of revulsion at seeing a human being like an animal in the zoo. He is there because he is giving testimony against some of the other inmates and if he is left in the cell block he will probably be killed. The tunic is asbestos, a material which cannot be ripped and used for a noose.

#### December 16

The usual drive in, find someone, be led to the performance space, unload and set up. Make a large arc of the chairs. This is to be our largest audience, about 150 men. We start the show with lots of energy and enthusiasm and the response is immediate and enthusiastic. After the warm-up, Mitch introduces us as usual, but the men unexpectedly clap for each of us. We're all smiles and slightly embarrassed.

They keep generating enthusiasm and we get higher and higher. During the last piece to country and western music, they're clapping and stomping and it all turns into a standing ovation and demands for more. Hard not to comply and we repeat the last piece and then beg off 'cause of tiredness. It's a loose insti-

tution and after we mingle and talk for quite a while. Overwhelming and wonderful.

#### December 17

An anti-climax. Young kids again and they just aren't appreciative. We pack up quietly and head out for the five-hour trip back to Toronto and a week's holiday.

This daily account came purely from observation and emotional reaction and I have since checked out the validity of some of those reactions. For instance, the cold bleak airplane hangar at Burtch left me with the impression that it was one of the most depressing places on our tour. However, on talking with a Volunteer Program Official and after another visit, I found it to be one of the more modern and considerate institutions. My gut reaction had been a mixture of pity and empathy for the inmates and anger with the system and I was glad to have this tempered by a more rounded view of the situation.

The experience helped to solidify my thinking on prisons: I do not believe in punitive retribution. I do not ignore the fact that there are some dangerous people who should not be loosed upon society. But our tour — of institutions for sentences under two years — made it clear to me at least that incarceration is not a cure for unlawful behaviour. Positive experience, rather than negative, changes behaviour. Removal from the community also removes the chance to develop a more acceptable relationship to other people and brings the inmate into contact with others whose behaviour is equally anti-social. Frequently we heard younger inmates brag about their crimes in order to impress their peers and, I assume, us. According to statistics, two-thirds of those behind bars now will be back one or more times.

The volunteer program, of which we were part, attempts to create interchange between the inmate and the community to provide positive role models. It also demonstrates to the community that people who break laws are still human beings and deserve humane treatment.

The tour reversed the expectations of officials. They thought the younger inmates would enjoy it more; we found the mature prisoners a more appreciative audience. The officials felt that *Vladivostok*, a dance for two men, would be provocative material; instead all the inmates enjoyed it thoroughly. We were warned to expect the worst; it never happened.

We didn't pretend to be missionaries and we do not pretend that we suddenly opened up a new world to inmates or officials. We set out to be, and perhaps could only be, no more than a break in their daily routine. But I know also that the tour made us less fearful of people in prisons and that they, in turn, were surprised that dance had something to say to them.

# DATAACS

Scott Beaven

"American lives," F. Scott Fitzgerald scribbled in his notebook for *The Last Tycoon*, "have no second acts." Fitzgerald may have been writing about spiritual artistic lives as much as literal, physical ones: any playwright will tell you that the second act is more difficult to complete than the first or third, and any author afflicted with the need to write a trilogy will recall how the second volume nearly destroyed the project.

If creators wrestle with a follow-up nemesis, so too do those who sponsor creators. Case in point: Dance and Theatre Arts Calgary Society, shortened to DATAACS, an acronym that looks like it should belong to an ITT subsidiary manufacturing computer software, was founded in the wealthy Prairie boom town in 1975 and held a full-scale press conference to announce itself and its activities in September of 1976. It planned and presented a five-event season, bringing to Calgary Montreal's Entre-Six and initiating performances by several groups already located in the city, including the Calgary Early Chamber Music Ensemble, the Arete Contemporary Mime troupe and Patchwork Puppets. In most cases, the performances sponsored by DATAACS would not have taken place in the absence of the organization.

The DATAACS experiment, which is, as far as anyone knows, unique in its outlines, was hailed by the local press even as its imminent demise was predicted (in Calgary, as in most other Canadian cities, the appearance of any new arts-related group is applauded on the one hand and dismissed as an ephemeral aberration on the other). Reception of the individual events in the most recent season varied but was in general favourable. The Arete Contemporary Mime troupe proved to be the hit of the season, calling forth superlatives from desperate local critics who usually delight in disagreeing with each other.

DATAACS began with the discovery that six local dance groups were striving independently to import the same dance company. Why not combine into one umbrella organization? Founder Robert Greenwood, a professor of drama at the University of Calgary, remembers that "we started losing our shirt right off" and today that article of clothing is lodged none too securely on the collective corporate back; DATAACS ended the preceding season with a deficit, a gap hopefully to be covered by an Alberta Culture Grant not yet received.

Undaunted (when facing second acts — which is to say when facing premature burial — confidence is paramount), DATAACS is projecting an income expen-

diture of \$60,860 for the next season, predicated on receiving inter-alia \$2,500 in corporate donations, \$2,000 from the University and \$24,394 from the Calgary Region Arts Festival. If successful in obtaining the needed funds — there is no rational reason they should not be granted — the projected entertainment agenda would be one of the most exciting the city has ever seen, not only because the arts groups are exceptional but also because each would conduct workshops and/or school performances. Calgary citizens would benefit indirectly, through viewing the performances, while Calgary artists would benefit directly, by having the opportunity to work on an intimate basis with some of the country's leading creators.

The DATAACS experiment also holds incalculable significance for the rest of Canada, opening as it does an entirely new market for the nation's artists, as well as making the logistics of touring easier. It should be stressed that the activities of DATAACS in seeking and sponsoring talent are not designed to conflict with the Canada Council's Touring Office; they are designed to augment and complement it.

For 1977-78, the emphasis is once again on dance: DATAACS proposes to invite Menaka Thakkar (Hindu dance/music, Toronto), Le Groupe Nouvelle Aire (contemporary, Montreal), Contemporary Dancers of Winnipeg, Regina Modern Dance Works, Entre-Six (ballet, Montreal) and Shumka (Ukrainian, Edmonton). Added to that impressive line-up are Toronto's Canadian Brass, Calgary's Arete Mime, complemented in a separate performance by Toronto-based mime Paul Gualin, Montreal's Théâtre des Pissen Lits for children and Toronto's classical music group, Camerata. A few — one or two — of these groups might make it to Calgary if DATAACS did not exist; to imagine that all of them would is to inhabit a dream world.

Calgary has battled for years a number of pejorative appellations — Cowtown, "the most American city in Canada", "the place where they think Chet Atkins is high culture" — that have not been entirely without justification. But the city has reached a turning point and it is no longer possible to see this sprawling, burgeoning metropolis merely as an aggregation of Canadian rednecks who will be satisfied with the latest Merle Haggard electrified belch. On a recent weekend, 600 Calgaryans drove 75 miles through the snow to Banff in order to attend a recital by pre-eminent Chopin interpreter Malczuzinsky; there have been country-western concerts that have attracted a smaller audience. Not many concerts, of course, but some.

# In Review

(Ed. Note: The major performance centres of this country are Vancouver, Toronto and Montreal. In this issue, the magazine welcomes contributors who provide a year-end wrap-up of dance activities in those three cities. In addition, In Review focuses on another city where dance is growing — Edmonton.)

## Vancouver

Viewers of the Vancouver dance scene in 1976/77 had, as a general rule, less fun than participants in it. For doing, opportunities abounded, most notoriously at Sofia, a folk-dance restaurant, and in workshops on Contact Improvisation, as well as dozens of classes at schools and studios all over the Lower Mainland.

The sitters and watchers got, on the whole, less dance and less variety than they did last year; injury, immigration and childbirth hampered the availability of some of our top performers. The diehards, and a few newborns, struggle on, making new work, rehearsing new companies, touring the province, hunting for funds. A score of companies and a few solo performers have crossed our stages this year; as this article is written, several local groups are preparing their major spring seasons.

David Y. H. Lui, the city's prime mover of touring dance attractions, last month announced plans to form a professional ballet company by importing stars and hustling a \$2 million endowment from the business community. He calls this his last effort to establish professional dance in Vancouver and hopes the company will be operational by the spring of 1979; no names are available yet as candidates for the artistic director, but Lui himself plans to manage the company.

Lui's entrepreneurial efforts this year brought us Roland Petit's Ballet de Marseilles, featuring Karen Kain miscast as *Carmen*; and the Royal Winnipeg Ballet in five performances of the Neumeier *Nutcracker*, an elegant production enthusiastically received, but with grumbles about the unavailability of the rest of the company's repertoire. Les Grands Ballets Canadiens brought strong performances of some remarkably trivial choreography and shakier renditions of acknowledged masterworks. Replacing the Pennsylvania Ballet, which broke its contract to appear here, Lui assembled a Ballet Gala, eight soloists from across the continent performing pas de deux in a variety of styles, from August Bournonville's (Adam Luders and Colleen Neary, of the New York City Ballet) to John Butler's (Lawrence Rhodes, freelance, and Ann Marie de Angelo of the Joffrey). Karen Kain and Frank Augustyn were smashing in excerpts from *La Fille Mal Gardée* and *Sleeping Beauty*. Lui also brought

Entre-Six to his own small theatre in November and will close his Dance Spectacular series with several nights of the Joffrey in June.

The season here opened late in September with Ballet Ys, a Toronto group whose rendition of Ann Ditchburn's *Nelligan* was especially well received. A month later, several young women banded together to open what has become a smash-hit gathering place for ethnic and social dancers, a huge, high-ceilinged feasting hall with a large rubber-sprung dance floor. Called Sofia, after the Bulgarian city, it features food and drink of varying origins, folk dance instruction, belly dancers, occasional guest appearances by folk ensembles, and frequent live music. It has become a favorite after-concert rendezvous for the dance community; the vitality of the patrons often outruns that of the performances they've just seen. Visitors to the 1978 Dance in Canada meeting will experience this local wonder; we're planning to book the place for a party. As well as Israeli, Scandinavian, Balkan and other European dances, Sofia offers music for the Charleston, Latin American styles and even the occasional cut of rock n' roll.

One early November weekend brought, from New York, the Kathryn Posin Dance Company and the Ballets Trockadero de Monte Carlo. Posin and her group, including co-director Lance Westergard, were in residence at Simon Fraser University for several days; their concert included three works: the lyrical *Waves*, with its tricky face-balances, the trendy, pinball-inspired *Light Years*, and *Bach Pieces*, delicate studies in isolation movement ranging from the solemn to the terribly funny.

Simultaneously, at the Queen Elizabeth Theatre, the Trocks, New York's satiric ballet company, were delighting dance fans and sexual-curiosity seekers alike. In addition to parodies of the likes of Balanchine, Ivanov and Ashton, they gave us a Feifferesque vision of Martha Graham which hit with deadly accuracy the intellectual pretensions and grotesqueries of early modern dance. Instead of swords, crucifixes and other symbolic paraphernalia, the drag harpies wielded mops, brooms, toasters and irons.

Instead of extended engagements of full-evening programs in fall and spring, several local companies replaced a fall season with studio concerts or an appearance at the Sunday

Morning Coffee Concert series at the Playhouse. These dollar-a-seat, hour-long, baby-sitting-provided programs, sponsored by J. J. Johannesen's Festival Concerts Society, have been remarkably successful in exposing dance to new audiences. When Prism Dance Theatre performed in January, they packed the theatre, and people were turned away. Brightening our Sunday Mornings, in addition to Prism, have been the Anna Wyman Dance Theatre, Tournesol and on two occasions, Mountain Dance Theatre. The Paula Ross Dancers have been performing in their renovated West Broadway studio on Sunday evenings; they plan a spring season, titled *Horses*, at the Vancouver East Cultural Centre in May.

Mountain Dance Theatre has been busy this year with choreographic experiments, including structured improvisations and chance arrangements of predetermined phrases. There are few peaks to Mountain's range; much of their movement seems doodly and lacks a passionate connection to the medium. Recent work includes coy games with hula hoops and a study in *Walking, Working, Waiting* which wanders on too long. In addition to the Coffee Concerts, they did several gallery and shopping mall presentations and a three-performance run at the Lui Theatre late in April.

A frequent fantasy of mine is to see the five or six top local companies merge into one performing unit. There are enough smashing dancers among the Ross, Wyman, Mountain, Prism and Pacific Ballet contingents to form a single sturdy ensemble which could learn each choreographer's most effective work and be available as a repertory group for freelance choreographers in the city, like Judith Marcuse, or visiting artists from other places. As it stands, our dance resources are fragmented, both financially and artistically. Of course, the likelihood of such amalgamation occurring is extremely slim, though hopeful signs of cooperation between groups and with freelancers are sometimes visible.

Prism Dance Theatre, directed by Jamie Zagoudakis and Gisa Cole, has held a number of studio events in its Hastings Street location, including an evening of film and live music in the fall and, just after Christmas, S.R.O. performances of solos by Judith Marcuse and Albert Reid.

Reid, a former Cunningham dancer now teaching at Bard College and in New





Prism Dance Theatre: In-studio event

York City, gave an intensive technique workshop at the Contemporary Jazz Dance Centre, Prism's teaching wing, which attracted dancers from most local groups. Watching some of these sessions, seeing Santa Aloï and Gisa Cole crossing the floor, executing combinations with complete mastery and gritted teeth, led me to speculate on another sort of ensemble, which might choreograph and present comic masterpieces. Reid has a rigorous approach to technique and choreography; his work has a meticulous, steady, plant-like quality, a concern with line that is pure energy and never pose. While in Vancouver he choreographed, for Prism, a long mysterious dance called *Minus Eros*, the most challenging work this company has displayed to date. First performed at the overflow Coffee Concert in January, it graced only one of the four evenings Prism presented at the Cultural Centre in April. During that series, the company performed primarily the work of its directors. It has been evolving for several years, is now smaller and tighter, still attempting to work in a variety of idioms, from jazz/blues through modern to balletic forms. To my mind, Gisa Cole's most successful choreography so far is the simple *Encounter*, to music by Poulenc; in it four dancers, arranged in three pairs, enact identical movement sequences. The impact varies as the couples do, female-female, female-male, male-male.

Judith Marcuse presented an Evening of New Dance and Music, in collaboration with composer David Keeble, at the Cultural Centre last in April. She has a clear sense of phrase, of gesture; various small moments of dramatic intensity punctuated her five solos and two dances-for-two. Her animated face did a large amount of the expressive work. A good deal of strain was evident in her features and in the angularity of her slight body. Deliberately manipulated (as in *You Haven't Done Nothin'*, to the music of Stevie Wonder), this tension contributes to the sense of contempt (for self? for some Other?) projected by the abrupt changes of focus, the hammering of her body with clenched fists.

Missing in the choreography is a continuity of movement, a sense of direction in handling longer stretches of time. She's dancing now with her out-sides; energy moves along her spine and shoulders, wrists and feet, up the back of her legs and especially about her face. The work has a fastidiousness about it which occasionally verges on affectation. I'd like to see her loosen up, take more chances, find more connections among the delicate and insistent gestures.

These are early works. Opportunities, across the country, to work on other bodies than her own, should tell new tales before the year is out.

Simon Fraser University is bringing Phyllis Lamhut for a month-long workshop in May and Zella Wolofsky to

teach Labanotation. The department's term-end concert, held late in March, featured nine dances, two by department chairman Iris Garland, two each by faculty members Santa Aloï and Savannah Walling, one by Karen Rimmer, who also teaches at SFU, and a reconstruction of Doris Humphrey's early work *The Shakers*. Also included as an *apéritif* was *The Sweeping Beauty*, a funny but overlong spoof on romantic ballet by student Jon Franklin, featuring a remote-control carpet-sweeper trailing ribbons and blossoms.

The SFU concert was remarkable in its scope, presenting dance styles as diverse as 1920s dances (Garland's *23 Skidoo*), ballet, the Humphrey work and Santa Aloï's *Present Company*, which combines chance elements, cards bearing instructions, with pre-set choreographic patterns. The dance department, formerly under the wing of Kinesiology, has found a more appropriate home in the Centre for Communications and the Arts; a dance minor is now available, and Gladys Bailin, twice a summer visitor, will join the faculty for the fall semester.

Savannah Walling and Karen Rimmer contributed three of the strongest works in the SFU performances, works that will become part of the repertoire of Terminal City Dance, the new group in which they are cooperating directors, along with Peggy Florin, Marion-Lea Dahl, Michael Sawyer, Menlo MacFarlane and Terry Hunter. Walling's *Klangenfort* is a brawling exercise in interpersonal relations accompanied by live percussion and moving in the audience; her *Runner's Tale* is a study of endurance. Rimmer's startlingly delicate, dancery trio, *Generation*, was performed originally to a live Purcell string quartet. During the company's tour to Edmonton and outlying areas of British Columbia, and at the May 15 performances in Vancouver, it will go with spontaneously improvised instrumentation.

At UBC, groups of present and former fine arts students continue to initiate dance classes and performance events. This year's roster included, in early March, an evening of work directed by Janice LeBlond, the general effect of which was languid and fashionable, with not much intrinsic dance interest. Her performers, a group of six collected from around the city, are technically uneven. LeBlond has a good eye for design; her capacity to structure time needs development.

Mid-April saw *The Elements*, a co-production by UBC dance, art and music students and their friends. An ambitious, multi-media project, directed by Emina Kurtajic and choreographed in large part by Minke de Vos, the work focused on the interaction of color and light, of earth, air, fire and water. It tended to be a bit literal. Live dancers were frequently superimposed on their own filmed images. Music included extensive percussion, sitar and a keen-sounding, scat-singing vocalist.

Major spring presentations by Paula Ross, Anna Wyman and the Pacific Ballet Theatre, as well as Immram, are yet to come as this survey is completed. Also in the offing is the North American premiere of the Shanghai Ballet, a touring company of 150 dancers, singers and musicians, in a new production of *The White-Haired Girl*.

A slow growth of interest in Contact Improvisation, touched off by a visit to Vancouver by its developer, Steve Paxton, in 1975, mushroomed this year into a full-scale epidemic. Local dancers Andrew Harwood and Seamus Linehan, who have been studying the form here and in California for a couple of years, gave a series of preparatory workshops and concerts, followed in late February with a week-long visit by ReUnion, a touring group which includes Paxton, Nita Little, Nancy Stark Smith and Curt Siddall. Another contact group, Mangrove, taught and performed in the city in late April. Contact improvisation, which has been called an art sport, hovers somewhere between gymnastics, wrestling and improvisatory dance; it is unchoreographed, growing in the moment of performance from a point of physical contact between two dancers. Participants work with mass, momentum, gravity; with themselves, each other and the floor. They explore balances, finding new ways to support each other, to free each other to fly. The ideal contactor can walk on hands as well as feet.

Watching Contact Improvisation is more like eavesdropping on a private conversation than like watching an audience-directed show; the intimacy revealed, the spontaneity of a developing relationship, is fascinating and seductive. The attributes needed to do it are strength, flexibility, courage and good will, which makes it a fine working space for many women and men whose physical endowments exclude them from dressier dance forms.

The Synergy Performing Association, which includes founder Linda Rubin and many of the city's most experienced contactors, performed an evening of improvisations late in April at Rubin's stunning new Main Street studio, where, just before Christmas, Mona Sulzman, now of Trisha Brown's company in New York City, taught a workshop in sources for movement.

Dance courses are springing up in the province's community colleges, and historical dance workshops occur periodically, often under the aegis of Catherine Lee. The Dance Co-op, phoenix-like, continues an unpredictable life cycle. Dance remains, with indoor tennis, a dependable form of exercise in this topsy-turvy climate, where January and June have become nearly indistinguishable.

Elizabeth Zimmer

## Toronto

Three or four years ago, at the beginning of a Toront concert by Le Groupe de la Place Royale, Peter Boneham bounded onto the stage, broke into a wide grin and announced, "Well, here we are in the Big Apple." If irony had been his intent, he couldn't have come up with a better opening line.

In dance terms, Toronto should be the Big Apple. It is the home of the nation's largest ballet company (the National), its largest modern dance company (the Toronto Dance Theatre) and its leading institutions for the training of dancers and dance-related people (the National Ballet School and York University). But if Pyrus Malus metaphors are to be used to describe its condition as a dance centre, the particular apple had better be crab.

Torontonians who wanted to see Karen Kain dance with Roland Petit's Ballets de Marseilles this season had to drive to Hamilton. To see Maurice Béjart's Ballet du XXIème Siècle they had to fly to Ottawa. The City Centre Joffrey Ballet, which regularly visits Vancouver, regularly bypasses Muddy York. And Les Grands Ballets Canadiens lost so much money during its last visit that who knows when it can afford to make the next one?

Despite these and other omissions, the 1976-77 season has been a busy one, perhaps the busiest on record. The trouble is that it has been an uncoordinated business, which has found the city either echoing to the sounds of countless dancing feet or silently enduring protracted periods of inactivity. At the peak of the November rush there were days on which a dance viewer could select from among five different performances. There were also weeks during which he had to settle for Havelock Ellis's *Dance of Life*.

The November rush had its undeniably exciting aspect. It's seldom in Canada that a dance viewer can share a music lover's ability to dine buffet style. The range of available performances extended from Indian classical dance (Menaka Thakkar) and flamenco (the National Festival Ballet of Spain) to modern and post-modern dance (the Toronto Dance Festival, Dance Artists), ballet (the National Ballet of Canada) and even a satire (Les Ballets Trockadero de Monte Carlo).

Unfortunately, no sooner had the month of November passed into memory than the month of Santa Claus arrived, bringing in its sack the grand total of one major professional event: the National Ballet's seemingly immortal production of *The Nutcracker*. And that is the way the season has gone, veering between feast and famine, with companies either competing with each other to divide the dance audience or ignoring the audience altogether.

In certain cases conflicting dates were bound to occur. The Toronto Dance Festival did not take place in Novem-

ber in order to compete with the National Ballet's twenty-fifth anniversary celebrations. The reason it took place at all had to do with the sudden availability of the Toronto Workshop Theatre in a city where theatrical dance space comes at a premium.

There are nevertheless certain definable differences between human beings and camels. Our metabolisms don't respond nearly so well to sudden fluctuations in intake. The sooner impresarios and companies start talking to each other on a regular basis and planning their seasons in some kind of related way, the better the city will be able to accommodate visiting companies and the faster its dance audience will grow.

Meanwhile, on with the dance!

In ballet, it was definitely the National's year, with the twenty-fifth anniversary season witnessing the unveiling of one of the twentieth century's rare comic masterpieces, Frederick Ashton's *La Fille Mal Gardée*. Sir Frederick himself, white-haired and 72, arrived to supervise final rehearsals of his vintage 1960 ballet and declare the production authentic. Veronica Tennant, Karen Kain and Nadia Potts all took turns as the high-spirited Lise, opposite Stephen Jefferies, Frank Augustyn and Tomas Schramek, as Colas. But the undeniable hit of the production was David Roxander, a hitherto unexceptional dancer who mounted the red parasol of the dim-witted suitor, Alain, as if destiny had meant him to ride it.

The only other ballet mounted during the November 12-20 season was a revival of John Cranko's *Romeo and Juliet*, once the company's signature piece and still one of its strongest productions. The fact that four Juliets (Tennant, Kain, Vanessa Harwood and Lilian Jarvis) shared the spotlight testified to the National Ballet's distaff strength, even though Lilian Jarvis appeared as a returning charter member of the company rather than as one of its current roster. She took part in a special anniversary performance cast by founding artistic director, Celia Franca, who returned to the stage herself as Lady Capulet, opposite the Romeo of Hazaros Surmeyan and the still sinister Tybalt of Yves Couineau. Concurrently with its performances, the company presented a twenty-fifth anniversary dance conference, bringing together the artistic directors of Canada's three major ballet companies as well as such imported luminaries as Dame Ninette de Valois, Robert Joffrey, Clive Barnes and Rudi van Dantzig, to cast eyes into a crystal ball and speculate about Ballet, Classical and Contemporary: the next Twenty-Five Years. Though she may not be around for all of them, Dame Ninette made it obvious, by her pointed observations, why she will one day be missed.

When the National Ballet returned to the O'Keefe Centre in February it was to present, minus the injured Veronica

Tennant, the most varied repertoire in years: *La Fille Mal Gardée*, *Giselle*, *Swan Lake*, *Sleeping Beauty*, *Kettenanz*, *Afternoon of a Faun*, *Monotones II*, *Four Schumann Pieces*, *A Party*, *Black Angels* and *Mad Shadows*.

*A Party* and *Black Angels*, which originally appeared in its annual choreographic workshop and *Mad Shadows* represented the promising though flawed work of the three company dancers who have most clearly exhibited dancemaking talent; James Kudelka, Constantin Patsalas and Ann Ditchburn.

Ditchburn's *Mad Shadows*, a 50-minute dance adaptation of the Marie-Claire Blais novel, was the most ambitious original work presented by the company in a very long time, but in spite of its many clever choreographic touches and the efforts of a cast headed by Cynthia Lucas, Karen Kain, Hazaros Surmeyan, Tomas Schramek and Peter Ottman, it was structurally undermined by an unsupportive and singularly banal score by Quebec's André Gagnon.

Of the season's two guest artists, Lynn Seymour didn't appear at all because of a contractual conflict, thereby permitting Nadia Potts and Mary Jago the merited opportunity to dance *Giselle*, and Rudolf Nureyev appeared in on-again, off-again form. Nureyev's landings have become as heavy as his impact on the box-office.

Neither the Dutch National Ballet's fall season nor the Royal Winnipeg Ballet's spring season had anything like the same impact, although both were warmly applauded and enthusiastically reviewed. The Dutch, who made their North American debut in Toronto two years ago, brought works by all three of their resident choreographers — Rudi van Dantzig, Toer van Schayk and Hans van Manen — and left a lasting memory with van Manen's *Adagio Hammerklavier*, a marriage of three couples with Beethoven. For their part, the Winnipeggers brought Norbert Vesak's trendily psychedelic *What To Do Till the Messiah Comes*, together with two more substantial works by their choreographic find of the moment, the talented Argentinian, Oscar Araiz: *Magnificat* and *The Rite of Spring*.

The major modern dance events of the season centred around the Toronto Dance Festival, the first of its kind to be held in the city in many years. It turned out to be a five-week near-binge of dancing, arranged by the Toronto Dance Theatre in co-operation with several other local dance enterprises. All three TDT artistic directors, Patricia Beatty, David Earle and Peter Randazzo, revived repertory works for the occasion and for once it was possible to see enough of their work in a concentrated period to appreciate the range of their choreographic personalities.

Kathryn Brown, Danny Crossman, Margaret Dragu, Dancemakers and the Judy Jarvis Dance and Theatre Company also took part, sharing programs,

introducing new works and in general contributing to a festival so full of changes that it was estimated that an omnivorous viewer would have to pay 30 trips to the Toronto Workshop Theatre to take in everything and everybody.

If the Festival can be said to have produced its own stars they were two in number. Danny Crossman, a Paul Taylor dancer turned Torontonian, not only provided the outstanding virtuoso performance, with his muscle-straining, ladder-inhabiting duet with Judith Hendin, called *Higher*; he also emerged as a choreographer of eye-catching theatricality. And Margaret Dragu, with the late-night show, *Pick-Up*, confirmed her role as a flamboyant image maker, juxtaposing romantic illusion with sordid reality.

By the time the festival was over, its organizers had virtually committed themselves to an encore. If the range of its contributors can be broadened next time, better yet. Toronto seems to be teeming with independent dance artists, working in studios and lofts, some of them just as happy to emulate Greta Garbo's example, others in search of a stage.

While the Festival was still in progress some of these independents took up residence at St. Paul's Centre for a series of weekend programs. Elizabeth Chitty, Johanna Householder, Nancy Schieber, Charlotte Hildebrand, Jill Bellos, Peter Dudar and Lily Eng numbered among them and at times outnumbered their audience. What the St. Paul's programs offered was work in progress, investigations of art processes, by people who in many cases were less interested in dancing than in movement and the ways we perceive it.

Throughout the season 15 Dance Laboratory made available its cosy space and 41 seats to such experimentally minded artists. It remains the place where Lawrence Adams lays bricks, Miriam Adams practices video autobiography and the two of them play host to dancer-choreographers as performance-oriented as Terrill Maguire and as new on the local scene as Kyra Lober.

One of the city's problems is the relative lack of performance spaces between the intimacy of 15 and the vastness of the O'Keefe Centre. When Ballet Ys (the former Looking Glass

Karen Kain and Frank Augustyn in *Afternoon of a Faun*: the most varied repertoire in years



Dance Company) took to the O'Keefe Centre-sized stage of the MacMillan Theatre in the fall, its small choreographic statements and youthful dancers looked positively Lilliputian.

York University's Burton Auditorium, with its quasi-arena shape, isn't really the answer, though the Utah Repertory Dance Theatre brought an eclectic repertory there in January and New York's, Multi-Gravitational Aero Dance Company set up aluminum towers and supporting ropes in the same space two months later. If the seating were more comfortable and the availability more frequent, the Toronto Workshop Theatre might prove as congenial to other companies as it did to Rachel Browne's Contemporary Dancers of Winnipeg in late February.

In the meantime, modern dance is still looking for a home and ballet for a proper home in Toronto, a place audiences as well as dancers can call theirs. And until one is found, it's no wonder dance continues to live a gypsy existence in the city that should be "the Big Apple."

William Littler

## Montreal

L'année 1976 aura été très fertile dans le monde de la danse au Québec. Il n'y a jamais eu autant de spectacles dans une seule année. Deux nouvelles compagnies ont vu le jour. Plusieurs compagnies de danse canadiennes sont venues nous rendre visite sans compter les troupes étrangères. Pendant le seul mois de juillet, il y a eu 14 premières à Montréal seulement, sans compter les villes de Québec et Sherbrooke. Le public québécois a donc eu la chance de se familiariser avec plusieurs styles de danse, surtout lors des Olympiques culturelles qui se sont déroulées du 1er au 31 juillet.

Jamais année aura été aussi pleine d'activités pour les compagnies de danse du Québec. Et personne ne s'en plaint d'ailleurs. Il y a un vent de création qui souffle sur cet art qui est resté trop longtemps ignoré.

La compagnie qui a été la plus active sur la scène locale est sans nul doute le Groupe Nouvelle Aire. Sa formule d'échanges baptisée "choréchanges" (voir *Danse au Canada*, hiver 1977, numéro 11) a remporté beaucoup de succès dans l'ensemble et attiré un public assez varié depuis la première séance qui s'est tenue du 2 au 4 décembre.

Jusqu'à là le GNA était resté dans l'ombre, se contentant de faire quelques sorties à l'occasion. Ce n'est que vers la fin de l'année 1976 que tout ce va et vient des choréchanges a vraiment donné une vocation nouvelle à cette compagnie de danse moderne.

Mais tout n'a pas été aussi rose pour l'autre compagnie de danse moderne: le Groupe de la Place Royale. Le GPR



Les midis de la place à la Place des Arts: on y vient casser la croûte, et s'éduquer sur l'art de la danse.

dirigé par Jean-Pierre Perreault et Peter Boneham est resté marginal, malgré le fait que c'est la plus ancienne compagnie de danse moderne au Québec.

Après les Olympiques culturelles, le Groupe a donné son spectacle d'automne au Pollack Hall de l'Université McGill. Il a repris *Les Nouveaux Espaces* (présenté en juillet), "une chorégraphie à structure variable qui se base sur des jeux d'espace et de temps, de gravité et d'énergie, de silence et d'humour," ainsi que *Danse pour sept voix*, une polyphonie dansante (également présentée en juillet) "qui amène les danseurs à prolonger la gestuelle dans le temps par le jeu des cordes vocales". Puis, il a entrepris une brève tournée de l'Ontario et du Québec.

Mais tout récemment, le Groupe a officiellement annoncé qu'il abandonnait ses locaux de la rue Saint-Laurent à Montréal pour aller s'installer dans de nouveaux studios sur le mail de la rue Sparks à Ottawa. Selon Perreault, le public et le gouvernement de l'Ontario seraient beaucoup plus réceptifs et intéressés au type de recherche et de spectacles auxquels se livre cette compagnie.

Les Ballets-Jazz eux, ne cessent de prendre de l'expansion, et ce style de danse est aussi populaire au Québec que le fox-trot ou le charleston l'étaient à leur époque. Près de 1,200 étudiants de niveau débutant, intermédiaire et avancé suivent des classes de jazz surtout, de claquettes ou de danse classique dans leurs studios de la rue Sainte-Catherine. L'école de la ville de Québec, ouverte depuis septembre 1976, compte près de 500 étudiants de niveau débutant et intermédiaire.

D'autre part, les BJ ont mis sur pied un "Programme de Boursiers" dirigé par Peter George, l'un des danseurs de la compagnie. L'objectif premier de ce programme est d'abord d'assurer une relève et ensuite, de développer un

noyau de danseurs professionnels prêts à remplacer ou assister les danseurs de la compagnie en attendant d'en faire partie. Sur les 15 danseurs admis à ce programme, trois seulement sont au niveau "apprentis" et reçoivent \$60 par semaine en plus de cours gratuits spécialement dispensés pour eux. Les autres bénéficient seulement de cours gratuits.

En ce qui concerne la direction artistique, Eva von Gencsy a chorégraphié une oeuvre qui n'a pas rencontré tous les succès espérés, du moins du côté de la critique. *Fleur de Lit*, c'est une jeune danseuse qui est "le symbole tourmenté des amours et de la survie du Québec à travers les trois derniers siècles".

Pour sa part, l'autre compagnie de jazz de Montréal, La Compagnie de Danse Eddy Toussaint a connu des moments plus difficiles depuis sa fondation en juillet 1974. Mais 1976 aura spécialement été une année difficile. Obligé de concilier le travail d'administrateur et celui de directeur artistique, Toussaint n'a pas reçu la subvention de \$55,000 qu'il avait demandée au Ministère des Affaires culturelles du Québec, sous le gouvernement libéral et non plus celle du Conseil des Arts. En désespoir de cause, il a dû piger dans les fonds de son école et de sa poche pour ne pas fermer les portes de sa compagnie. Heureusement, le nouveau gouvernement lui a débloqué des fonds de l'ordre de \$25,000 tandis que le Conseil des arts métropolitain lui accordait \$5,000.

Ce chorégraphe d'origine haïtienne est encore celui qui touche de plus près à l'âme québécoise. Son ballet *Place Jacques-Cartier* à la mémoire d'une femme qui s'est brûlée vive sur la Place Jacques-Cartier à Montréal, exprime bien un événement local mais d'une façon universelle.

Pour clôturer l'année, Toussaint a organisé un atelier d'une durée de trois

jours. Les invités étaient Madame Ludmila Chiriaeff des Grands Ballets, Rose-Marie Lèbe-Néron, directrice du département de danse de l'Université de Montréal, Madame Seda Zaré et Anna-Maria de Gorriz, autrefois première danseuse au Royal Winnipeg Ballet.

L'Entre-Six pour sa part n'a pas cessé de sillonner le Canada d'est en ouest et plusieurs villes auront pu constater l'excellence et l'originalité de cette petite compagnie de danse classique. Leur année s'est close par une participation au festival du Théâtre Riverside Church à New York où ils ont récolté une bonne critique, spécialement de M. Clive Barnes du *New York Times*.

De leur côté, les Grands Ballets Canadiens ne sont pas restés inactifs. Au chapitre des productions, le directeur artistique Brian Macdonald a présenté *Marathon* en première mondiale pour souligner la tenue des Jeux Olympiques à Montréal. Une oeuvre dont le thème est cependant vaguement reliée à l'olympisme et qui n'est sûrement pas la plus intéressante de ce chorégraphe. Un autre classique est venu s'ajouter au répertoire des GBC: il s'agit du deuxième acte du *Lac des Cygnes* présenté en novembre dernier dans une forme fidèle à l'esprit des chorégraphes Ivanov et Petipa. Et aussi les GBC ont dansé leur fameux *Casse-Noisette*. C'était la onzième année consécutive et les décors et les costumes commençaient légèrement à être défraîchis.

Pour compléter leur saison de danse, les GBC ont invité deux grandes compagnies européennes: le Ballet de Cologne qui nous a offert *La table verte* entre autres, et le Ballet National des Pays-Bas nous a fait connaître les chorégraphes van Manen et van Dantzig.

D'autre part, Sylvie Kinal-Chevalier, une jeune apprentie de 17 ans a remporté en juillet, la médaille d'argent (section cadet) du Concours international de ballet à Varna en Bulgarie. Et le chorégraphe québécois Fernand Nault (le créateur du célèbre ballet *Tommy*) a aussi gagné un prix pour son ballet *Incohérence* présenté lors du même festival.

En 1976, l'École Supérieure de danse des GBC a accueilli plus de 100 élèves provenant de différentes écoles privées dont l'Académie des Grands Ballets Canadiens. L'École assume aussi la responsabilité de l'enseignement dispensé dans le cadre du cours "Concentration-ballet" à l'École Pierre Laporte. 33 nouveaux élèves de tous les coins de la province ont été acceptés au secondaire I. Ils viennent s'ajouter aux 30 autres élèves du même programme en secondaire II. Ce projet d'intégration du ballet aux cours académiques a vu le jour grâce à la collaboration du Ministère de l'Éducation du Québec qui, en plus de couvrir les frais d'enseignement, offre des bourses à jeunes âgés de 12 ans en moyenne.

Une nouvelle compagnie de danse a vu le jour en août: c'est Pointépiénu dirigé par Louise Latreille et Anthony Bouchard, autrefois danseurs avec les Ballets du XXème siècle de Béjart. Cette jeune compagnie s'est donnée comme objectif premier d'intégrer théâtre, chant et musique (d'après le style de l'école Mudra chez Béjart) basés sur le rythme de chacune de ces formes d'expression. Ils ont également l'intention d'ouvrir une école qui aura pour but de former des danseurs plus complets, avec une formation de trois ans qui comprendra, outre le ballet et la danse moderne, le ballet jazz, le théâtre, le chant et le rythme.

Danse Icarus est également une jeune compagnie qui s'est produite jusqu'ici à l'intérieur des cadres de l'Université McGill. En novembre dernier cependant, Danse Icarus a donné un premier spectacle au Moysse Hall. Son approche consiste à intégrer l'éducation et le danse. Le but n'est pas de divertir mais d'exploiter à fond des thèmes psychologiques.

Un nouveau stage de danse a pris forme en août '76 grâce à une idée originale de Jacqueline Lemieux du groupe Entre-Six. Ce stage de danse qui s'est tenu du 2 au 15 août sur le campus de l'Université Bishop à Lennoxville a regroupé, pour la première fois au Québec, plusieurs professionnels de la danse de renommée internationale. Sous la présidence de M. Grant Strate du département de danse de l'Université York, ce stage baptisé pour l'occasion "Québec-été-danse" a pu offrir des cours de danse classique, de danse moderne et de jazz ainsi qu'une série de cours académiques (administration, pédagogie, anatomie du danseur, histoire de la danse). Des ateliers chorégraphiques et un spectacle offert par quelques stagiaires sont venus compléter ce programme qui a connu beaucoup de succès.

Les professeurs invités étaient, entre autres, Madame Nora (classique), Walter Nicks (jazz), Grant Strate (classique), David Drum (anatomie).

Cette expérience sera renouvelée cette année et s'étendra cette fois sur trois semaines.

La Régie de la Place des Arts a fait place à la danse cette année. En effet, les jeudis midis ont été consacrés à l'Art du mouvement. A chaque semaine, la danse a été étudiée sous ses formes diverses, retraçant son évolution du 17ième siècle à nos jours.

Cette série de neuf spectacles (du 4 mars au 29 avril) a été commentée par Henri Barras, critique de ballet à la *Revue Danse Perspective* de Paris. Il a été démontré, avec la participation de compagnies de danse du Québec, comment la danse s'est peu à peu transformée jusqu'à nos jours pour devenir ce qu'elle est maintenant: une forme d'art qui s'identifie le plus à notre sensibilité contemporaine. Le prix d'entrée était de \$1.00 et le buffet facultatif — pour ceux qui viennent faire un saut entre les heures de travail

— était de \$1.50. C'est bien peu quand il s'agit de passer une heure et demie agréable et instructive.

Suzanne Asselin

## Edmonton

Edmonton is known as the boom town of Canada. Since 1960 the population has almost doubled to approximately half a million, the average annual income is above that the national average and officially unemployment is practically nil. Although the province of Alberta is considered comparatively rich, dance in Edmonton, as is common in most places in Canada, isn't particularly well off.

There are of course the usual maladies characteristic of dance companies, organizations and institutions across Canada: economic dependence on tight-fisted funding bodies; small audiences who are too unfamiliar with the art; the need for more dance education; the need for more choreographers, etc.

In Edmonton, apart from a thriving tradition of ethnic folk dance out of which a couple of professional companies have emerged, dance, in every aspect from education at any and all levels to the professional dance company, is in its initial stages. This is most evident in the kind of work done by some of the city's dance companies which reflects artistic philosophies that seemingly must be adhered to in order for the companies to survive in an environment that is critical and yet basically ignorant of the principles of the art form.

The Alberta Ballet is a company of 11 dancers that was founded 10 years ago by Ruth Carse, who remained artistic director until last year when Brydon Paige assumed the position.

Mr. Paige's artistic philosophy is a conservative one — a patient approach that is intended to build further both company and audience. He intends to provide audiences with a spectrum of styles within ballet that will appeal to a variety of tastes, cultivating a greater appreciation for the classics in audiences who are also exposed to what is more avant-garde in ballet.

Last fall the company performed a program which included two classical pieces (Act 2 of *Giselle* and *La Espanola*), two modern ballets (both duets) and a jazz collage. The spring program performed at the end of April is distributed in the same way among classical, modern and jazz ballet.

It seems reasonable that the company does not want to take the risk of losing an audience by restricting itself to any one particular style; but, although this approach may be appropriate for audiences, it has created a problem within the company. It takes a very strong group of dancers to be able to handle this variety of styles. Although the soloists have this versatility, the



Ernst and Carol Eder of Tournesol

company as a group at the present does not excel in any one area. The Alberta Ballet, however, is still young, and its potential is exciting. In time a balance will be arrived at between the levels of the dancers and the company should be able to achieve its goals.

The Alberta Contemporary Dance Theatre is one of the two modern dance companies currently in Edmonton. It is a small company consisting of four dancers and two performing apprentices.

The artistic directorship is essentially split three ways between Charlene Tarver, Jacqueline Ogg and assistant artistic director Sherrie Waggener. The company's artistic philosophy is clearly aimed at as large and as varied an audience as possible in order to entertain and educate the public in modern dance. It tries to extend itself into the community as much as possible with performances in such places as the art gallery, the museum and shopping plazas. It performs in smaller Alberta communities as well as in the larger cities and also has a children's program which tours the schools.

This philosophy is reflected in the company's attempts at stylistic innovations. Last fall the ACDT held a dance and sculpture experiment, the purpose of which was firstly to use the two media of dance and sculpture to expand the dimensions of both through staged choreography, and secondly to invite audience interaction and discussion with the choreographers and dancers and to explore the sculptures.

This kind of evening will be successful if the treatment of the material is choreographically clear and concise. On this particular evening the curiosity of the audience was piqued (which in itself is an accomplishment), but the choreographic and technical weakness tended to obscure rather than clarify the material.

Nonetheless the company must be commended for its efforts. It is important that this sort of work be performed for the public, particularly in Edmonton where experimental work is so scarce. Trying to enhance the rapport of modern dance with its audience is not an easy task.

Ernst and Carol Eder, otherwise known as Tournesol, took up residence in Edmonton for the season in their own studio-theatre called Espace Tournesol. Because they are in the unique situation of having a multi-purpose space in which they can both live and work, it is possible for them to avoid some of the financial and practical problems that other companies have to deal with.

Espace Tournesol is available to other artists who wish to perform or display their work. Adjacent to the performing area is a small gallery in which photos and drawings by various artists are also exhibited.

Tournesol has performed three times during the season — two independent

programs and once as guest artists with the ACDT. The Eders' style of dance is distinct from any other group in the city. They break many of the choreographic conventions generally considered necessary in theatrical dance. The technical approach of the putting-together and execution of "dance steps" or movements from any given dance vocabulary, is meaningless in the Eders' work. They deal with movement in its natural, or as Ernst Eder says, "true" form: natural body movement in repetitive motion. They do not make artistic compromises for the sake of the audience.

One could say that their work is comparable to that of the Laura Dean Company of New York. Ernst Eder states that two similar trends of growth at opposite ends of the continent, each never having heard of or seen the other, was an interesting coincidental phenomenon. If its work is along similar lines to that of Laura Dean, Tournesol works on a much more specifically personal level. Where Dean would choreograph a circle dance for the sake of turning in circles, the Eders would do a circle dance clearly for the purpose of making a statement about life that people can relate to on more than an abstract level.

The Eders' contribution to dance in Edmonton is valuable. In a fairly conservative artistic environment they provide an alternative dance experience in the realm of the avant-garde, which is new to audiences in the city, and they provide a valuable theatre and gallery space for other artists to use.

There has certainly been no lack of variety for audiences this season. As well as work done by resident companies, performances by touring companies have been numerous: Edmonton saw Ballet Ys, the Roland Petit's Ballet de Marseilles with Karen Kain dancing the role of *Carmen*, Entre-Six, the Royal Winnipeg Ballet with its new version of *Nutcracker*, Les Grands Ballets Canadiens, Regina Modern Dance Works, Les Ballets Jazz and Terminal City Dance from Vancouver.

One noticeable effect of tours beginning in the east and ending in the west is that the dancers tend to be tired. Because of Edmonton's physical location in Canada its audiences are at a distinct disadvantage.

Apart from the dance company performances, there is the occasional evening of dance by independent artists. One such performance occurred in February at the Citadel Theatre with Bonnie Giese and Mary Moncrieff in *Concert*. The dancers collaborated with a group of musicians, singers, a designer and a photographer to present an evening of modern dance.

Watching the growth of the Alberta Ballet Company and the Alberta Contemporary Dance Theatre, one is aware that audience development determines their progress to some degree. The companies themselves are very aware that audience education is an important factor in their growth and de-

velopment. Both companies do lecture-demonstrations and performances in schools; Ernst Eder teaches in the drama department at the University of Alberta and Carole Eder teaches at the dance program of Grant MacEwan College. Although these are the beginnings of dance education, they are still just the tip of what is needed to fulfill the artistic growth of the public, the companies and of the art itself.

Although the University of Alberta is supporting future programs such as the international conference on dance and the child, the administration of the university cannot seem to see the place for dance in its educational structure. This whole area is in an unfortunate state of affairs.

There is a good deal of dance activity on the non-professional level. Ethnic dance abounds with groups of Ukrainian, Lebanese, Croatian, Yugoslavian and Irish origins, to mention just a few. There are 13 dance studio schools in the city as well as a modern dance group at the university.

The influx of oil money into Edmonton over the past decade has caused respectable growth in the arts. As well as dance companies, the city boasts an opera company, a symphony orchestra and four professional theatre companies. Dance, although still in the early stages of development, is holding its own among the rest of the arts. The seeds have been sewn for an exciting future.

Lesley Burke

# Noticeboard

## Dance in Canada Conference '77

□ The annual **Dance in Canada Conference** will be held at the University of Manitoba in Winnipeg, August 19-23, 1977. Scheduled events include daily master classes in all forms of dance, seminars and forums dealing with audience development, teaching standards, fund-raising plus a variety of other dance-related topics. Canada's leading dance companies will perform on each of the four evenings. Registration forms and further information may be obtained from Dance in Canada Association, 3 Church Street Suite 401, Toronto M5E 1M2, or directly from the conference chairman, Mary-Elizabeth Bayer, Assistant Deputy Minister, Department of Tourism, Recreation and Cultural Affairs, 2nd Floor, 200 Vaughan Street, Winnipeg, Manitoba R3C 0P8.

### Take 1

□ On April 20 **CBC televised Karen Kain: Ballerina**, a one-hour special devoted to the National Ballet principal. The film, produced by the Toronto company of Neilson-Ferns, followed Kain on tour with Roland Petit's Ballet de Marseilles and in rehearsal with the National Ballet of Canada. □ The British Broadcasting Corporation has purchased a copy of **CBC's Giselle**, starring Kain and Frank Augustyn and directed by Norman Campbell. The special was first shown in Canada last fall and will be aired in Britain this season.

### Summer Seminar

□ The **First International Ballet Pedagogical Seminar** is to be held in Varna, Bulgaria from July 25 to August 7 under the auspices of the Dance Section of the Bulgarian National Centre of the ITI. The program of study will include daily class in Russian classical and Danish Bournonville techniques and repertoire. Further information may be obtained from Dance in Canada Association, 3 Church St., Suite 401, Toronto, M5E 1M2.

### Chalmers '77

Don't forget the **Chalmers Award** is still open to competition this year. For further information about the '77 award in choreography, write the Dance Office, Ontario Arts Council, 151 Bloor St. West, Toronto M5S 1T6 (416) 961-1660.



Maritime Contemporary Dance Company:  
new project funding

## Coast to Coast

### NEW BRUNSWICK

□ **Maritime Contemporary Dance Company** (formerly University of New Brunswick Dance Theatre) has been awarded a \$4,000 Canada Council Explorations grant to help finance a six-week intensive project during May and June; the company also appears in Fredericton May 31, June 7 and 10. Toronto Dance Theatre's Susan Macpherson and Ricardo Abreut worked with the company for the first two weeks of the project. Fall plans include a tour of New Brunswick school districts and community performances during October and November.

### QUEBEC

□ **Groupe Nouvelle Aire** presented *Chorechange 5* in its Montreal studio (May 18) featuring recent video works of Le Groupe de la Place Royale, a multi-arts workshop with painters, sculptors, musicians and actors in addition to a performance of Francoise Sullivan's choreography by GNA. Sullivan, dancer/choreographer/

sculptor, held a short seminar on her choreographic ideas prior to the performance. GNA's spring season at Montreal's Centaur Theatre 2 included Christina Coleman's *Clowning* and *L'Ilot* by Martine Epoque based on Inuit chants, and 1964 marked Francoise Riopelle's return to the choreographic scene after an absence of 13 years. GNA will perform at Quebec-Été-Danse in Lennoxville (July 23-Aug. 13) prior to preparations for a short western tour in November. □

Touching home base following an extensive tour of eastern Quebec and New Brunswick, and performances in the Vancouver Opera's *Die Fledermaus* during March, **Entre-Six** presented its spring season at the Centaur Theatre 1 (Apr. 21-24) in Montreal. Repertoire included artistic director Lawrence Gradus's *Sentiments*, *O Saisons*, *O Chateaux* and *Divertissement* plus works from the children's program. Guest choreographer Rael Lamb, founder/director of the Boston-based contemporary dance company Dance



for the New World, was featured as soloist in three of his works set for the dancers and Armando Jorge, formerly of Les Grands Ballets Canadiens and currently director of the Gulbenkian Ballet in Portugal, choreographed *Trois Preludes Nostalgiques*. Entre-Six is currently rehearsing a new work by Judith Marcuse before heading for Quebec-Eté-Danse in Lennoxville and the Dance in Canada Conference during August. The Entre-Six fall season opens at the maisonneuve Theatre in Montreal (Sept. 15-17). Christine Clair joins the administration as assistant to the director and Margery Lambert has been appointed assistant director of the school and apprentice group. □ **Le Groupe de la Place Royale's** new company manager Lawrence Bennet (formerly with Anna Wyman Dance Theatre and Toronto Dance Theatre) announced the company's move to Ottawa this summer, citing lack of public and government interest in its artistic growth as the primary reasons for uprooting the company after ten years in Quebec. As of June LGPR will be headquartered in a Sparks Street Mall studio in Ottawa where it hopes to augment the public awareness of dance by providing a modern dance school, workshops and an informal teaching/performing space for artists from Ottawa and other cities. The company will in residence for the University of Ottawa's first summer session in dance (July 11-Aug. 6). □ **Les Grands Ballets Canadiens's Guelph Spring Festival** debut (May 20), featured a program of four ballets by artistic director Brian Macdonald and Brydon Paige (Alberta Ballet Company. LGBC has just begun a South American trek (May 25-July 16) which takes them to 17 cities in nine countries for a total of 41 performances. Repertoire for this tour is all-Canadian.

#### ONTARIO

□ **Toronto Dance Theatre** presented a *Choreographic Workshop* in its studios (May 20) featuring works by company members Ricardo Abreut, Nancy Ferguson, Claudia Moore and Jean-Louis Morin, prior to rehearsals for the gala opening of the YMHA's Leah Postluns Theatre (June 5) in which Entre-Six and the National Ballet of Canada also take part. Following this, TDT will appear at the Dance in Canada Conference '77 in co-artistic director Peter Randazzo's *Recital* with a score by Vancouver composer Michael Baker. Randazzo is currently taking a leave of absence from the company. Tentative plans for October include the collaboration between TDT and the Festival Singers of Canada on David Earle's new *Persian Suite* to be presented at Toronto's MacMillan Theatre. Hamilton Place and Ottawa with an Ontario tour winding up the month. TDT's third western tour is scheduled for January/February '78. □ **Judy Jarvis Dance and Theatre**

**Company** will participate in the Riverside Dance Festival at the Theatre of the Riverside Church in New York performing works by artistic director Judy Jarvis (June 1, 3, 5). □ Major debuts in the **National Ballet of Canada's** spring season were Mary Jago as *Giselle*, Vanessa Harwood as Lise in *La Fille Mal Gardée*, Nadia Potts dancing Juliet and Stephen Jeffries as the Prince in *The Sleeping Beauty*. The Royal Ballet's Lynn Seymour did not appear as previously scheduled. The *NBC Choreographic Workshop* (Apr. 7-9, 11-13) showcased ballets by company members John Aubrey, Ann Ditchburn, David Gornik, Rashna Homji and Stephen Jeffries, Charles Kirby, James Kudelka and Constantin Patsalas. Ditchburn, whose controversial *Mad Shadows* premiered this season, collaborated with composer Raymond Pannel and poet Margaret Atwood to produce *Circe, A Masque* which involved three opera singers and seven dancers portraying the myth of Circe and Odysseus. Kudelka's *Washington Square* was based on the nineteenth-century novel by Henry James, set to the music of Brahms. Constantin Patsalas unveiled his complete version of *The Rite of Spring*, with Karen Kain and Luc Amyôt in the lead roles. The NBC will appear at Ontario Place this summer and is scheduled to tour Europe in the spring of '78. □ **Paula Moreno Spanish Dance Company** presented two programs of classical Spanish and flamenco dance at the Castlefrank Auditorium (Apr. 21-24) with guest artist flamenco guitarist David Phillips. □ Stimulated by the success of its last workshop, **Ballet Ys** presented a second *Choreographic Workshop* (May 27-29) featuring Gail Benn's full-length ballet *The Miraculous Birth of Nobody in Particular* and new works by Eve Lezner, Sonia Pérusse and Richard Sugarman. Now it's back to teaching class for the company's summer school (May 31-July 1) □ **Ace Buddies** made its debut at Toronto's 15 Dance Lab during April. The trio of Maxine Heppner, Robyn Simpson and Holly Small are graduates of York University's dance department. □ **Dance Plus Four**, the Kitchener-Waterloo based group founded in 1975, performed at the University of Waterloo's Humanities Theatre (May 13-14) in works choreographed by its core members Nancy Forbes, Deandra King, Gabby Miceli and Diana Theodores Taplin. □ **Dancemakers** will take two works to the Dance in Canada Conference '77. One of them, *Schooner* choreographed by company member Carol Anderson, premiered during the company's successful run at the National Arts Centre Studio in April. Plans for the upcoming season include the inauguration of a school where company members will teach and choreograph.

#### MANITOBA

□ **Contemporary Dancers of Winnipeg** are co-hosts along with the Province of

Manitoba and the Royal Winnipeg Ballet for the Dance in Canada Conference '77 in which they will perform before heading south of the border for performances at *Jacob's Pillow* (Aug. 23-27) and the *Delacorte Festival* in New York's Central Park (Aug. 29-30). □ **The Royal Winnipeg Ballet** closed its extensive touring season with several performances in Winnipeg during April before returning to the studios to begin preparation for the 1977/78 season which opens October 9 in Winnipeg. Repertoire will include two works by Lawrence Gradus, (Entre-Six) *Toccata* and *Gradus 1*, Agnes de Mille's *Rodeo* and *Bitter Weird*, *Pas D'Action* by Brian Macdonald, Tod Bolender's *Donizettiana*, *The Whims of Love* by Larry Hayden plus three new ballets by Oscar Ariaz — *The Unicorn, the Gorgon and the Manticore* (music by Gian Carlo Menotti), *Rock Festival* (music by O. Terzo) and *Ebony Concerto* (music by Igor Stravinsky).

#### ALBERTA

□ **Calgary's Century II Dancers** president Roderick Whitehead has announced that the company is folding in order to add support to the *Albert Ballet Company*. ABC president Brian Flye stated that the Century II board of directors will be welcomed to the regional board of the ABC. Fortified by this development, the Alberta Ballet Company presented its Edmonton spring season at the Citadel Theatre (Apr. 29-30), travelled to Lethbridge (May 20) and finished off in Calgary at the Q.R. Centre (May 27-29). □ After a vigorous season of experimentation, extensive educational touring activities and a major mid-season changeover in dancer personnel the **Alberta Contemporary Dance Theatre** concluded the season with a *Dance and Poetry Workshop* at Edmonton's Citadel Theatre (May 16-20) featuring Janie Achtemiuk, Sherrie Waggener, Don Burnett and Kelly Rude who currently make up the company. Artistic director Jacqueline Ogg is unavailable for full-time duty, co-artistic director Charlene Tarver has resigned, and managing director Ron Holgerson is leaving the arts administration field. Plans are underway for a major overhaul in the company's administrative structure. □ **Tournesol** will journey to Europe this summer to study, teach and perform before returning to Canada for its second cross-Canada tour beginning in the B.C. fishing village of Ucluelet mid-September and culminating in Halifax mid-November. Both Carol and Ernst Eder have concluded teaching residencies at University of Alberta and Grant MacEwan Community College in addition to a healthy amount of performing throughout Calgary, Edmonton and Vancouver. Edmonton's *Espace Tournesol*, designed by the Eders specifically for dance, hosted the Regina Modern Dance Works and Vancouver's Terminal City Dance in April.



Terminal City Dance: a new co-op venture

#### BRITISH COLUMBIA

□ **Pacific Ballet Theatre** wound up its spring season with May performances at Vancouver's Playhouse Theatre. Artistic director Maria Lewis, former dancer with the National Ballet of Canada and Les Grands Ballets Canadiens, presented several works while Renald Rabu (LGBC) and Bill Thompson each contributed one. PBT is under the sponsorship of the B.C. Cultural Fund, the City of Vancouver, Crown Zellerbach Canada Foundation, Vancouver Foundation, Leon and Thea Koerner Foundation and the Dillingham Corporation Canada Ltd. □ **Anna Wyman Dance Theatre** will participate in Vancouver's *Heritage Festival* with performances at the Queen Elizabeth Theatre (June 2-4) featuring three new works by artistic director Anna Wyman. Plans for 1977/78 include fall and spring home seasons plus tours of British Columbia, Alberta and Washington. On Easter Sunday CBC Vancouver's *Crosspoints* spotlighted

AWDT with company member Vickye Wood dancing Wyman's choreography. Jule Auerbach joins the administration as assistant to company manager Hélène Dostaler. □ **Prism Dance Theatre's** artistic directors Gisa Cole and Jamie Zagoudakis presented new choreography during the company's Vancouver East Cultural Centre spring season. On the program were Cole's *A Dance for Ann* with music by Ann Mortifee and *The Party Girl* set to a Murray Schafer score in addition to Zagoudakis's *Blues Suite* and Albert Reid's (of the Cunningham Studio in New York) controversial work *Minus Eros*. Guest artist Peggy Florin (Terminal City Dance) performed a solo of Cole's. Zagoudakis taught movement workshops at the *B.C. Drama Festival* this May before joining the company in rehearsal for the Dance in Canada Conference '77. □ Due to the success of **Mountain Dance Theatre's** in-school workshop program which has been im-

plemented in the public school curriculum, the company was commissioned to teach and perform at the *B.C. Drama Conference* this May, MDT has received a grant from the B.C. Government's Cultural Funding Program to commission a work by Judith Marcuse and a second grant from the Burnaby Arts Council which will partially subsidize its forthcoming Summer Workshop Program. MDT is currently involved with an series of informal dance events exploring the physical environment and architecture of Vancouver and outlying areas. □ ... Vancouver's latest co-op venture **Terminal City Dance** toured Edmonton and B.C. during its first season (Apr. 15-16) which finished at the Vancouver East Cultural Centre. The company's choreography draws on ballet, modern dance, mime, yoga, theatre and gymnastics whereby the choreographer alternately assumes the roles of director and dancer.



ANNA WYMAN DANCE THEATRE

by KLEE WYCK

Anna Wyman Dance Theatre

#### Honours

□ National Ballet School principal **Betty Oliphant** will be one of the judges at the International Ballet Competition in Moscow this June. □ **Karen Kain** was received into the Order of Canada in April. In addition, Kain and Frank Augustyn will both be given honorary degrees from Toronto's York University this summer.

#### King Lui Creates a Kingdom

□ David Y. H. Lui ("King Lui" to Vancouverites), the nationally known dance impresario, is planning to launch a **Vancouver-based ballet company**. He sees the company as another Royal Winnipeg Ballet, small (about 12 to 16 people), touring all over Canada, and with a repertoire of popular contemporary classics. He's looking to big city business to contribute an endowment of \$2 million to get the company off the ground. In the meantime, Lui staged a ballet gala in the city in April with the ubiquitous Karen Kain and Frank Augustyn, Lawrence Rhodes and dancers from Les Grands Ballets Canadiens.

#### The Dutch Connection

□ **Links between the Dutch National Ballet and the National Ballet of Canada** are being strengthened: the NBC will take *Collective Symphony* by the three DNB choreographers (Van Manen, van Dantzig and van Schayk) into its repertoire this year and DNB artistic director Rudi van Dantzig has asked NBC dancer/choreographer James Kudelka to create a work for his company.

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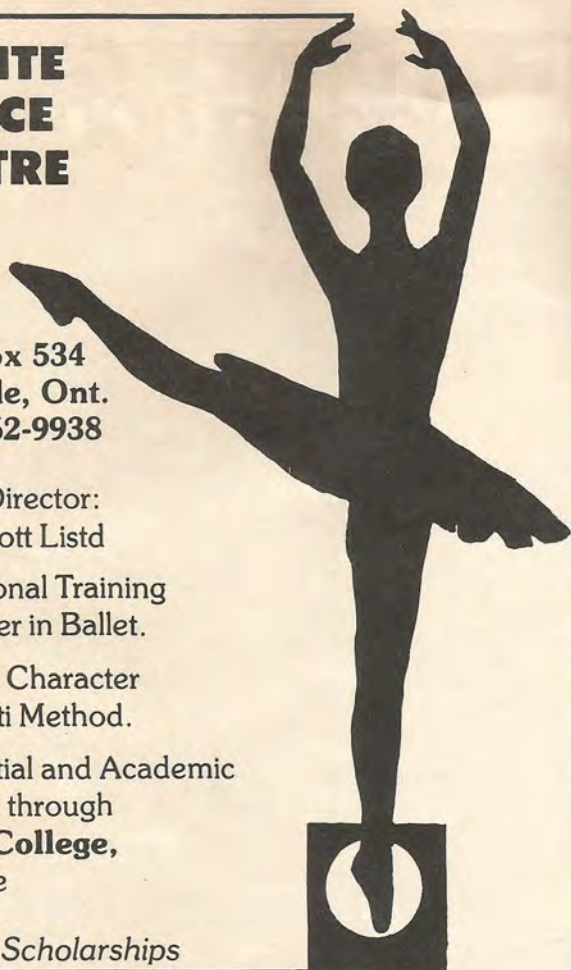
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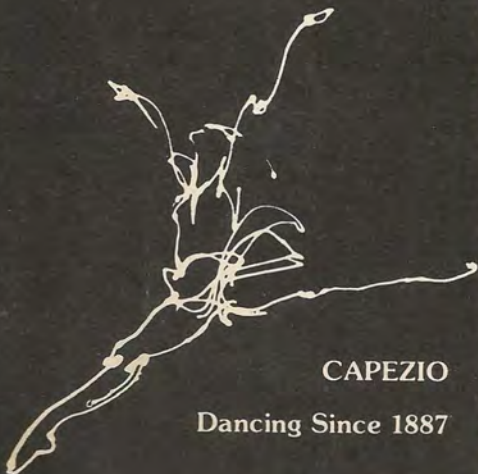
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