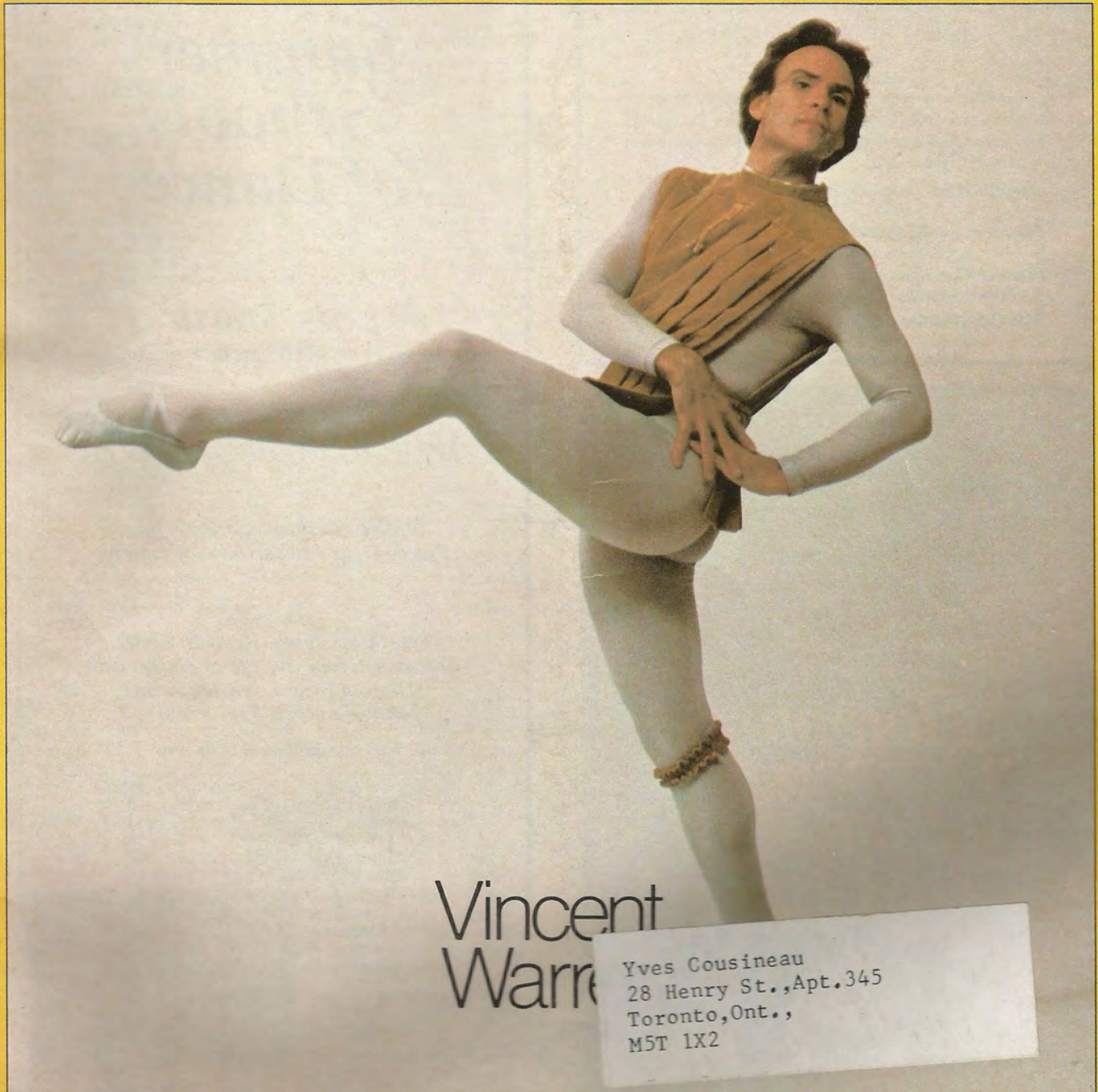


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Dance in Canada

ISSUE NUMBER 20
SUMMER 1979 ÉTÉ

COVER

Vincent Warren of Les Grands Ballets Canadiens, seen here in Fernand Nault's production of *Carmina Burana*, gave his farewell performance to Montreal audiences on Sunday, April 8, 1979.

CREDITS

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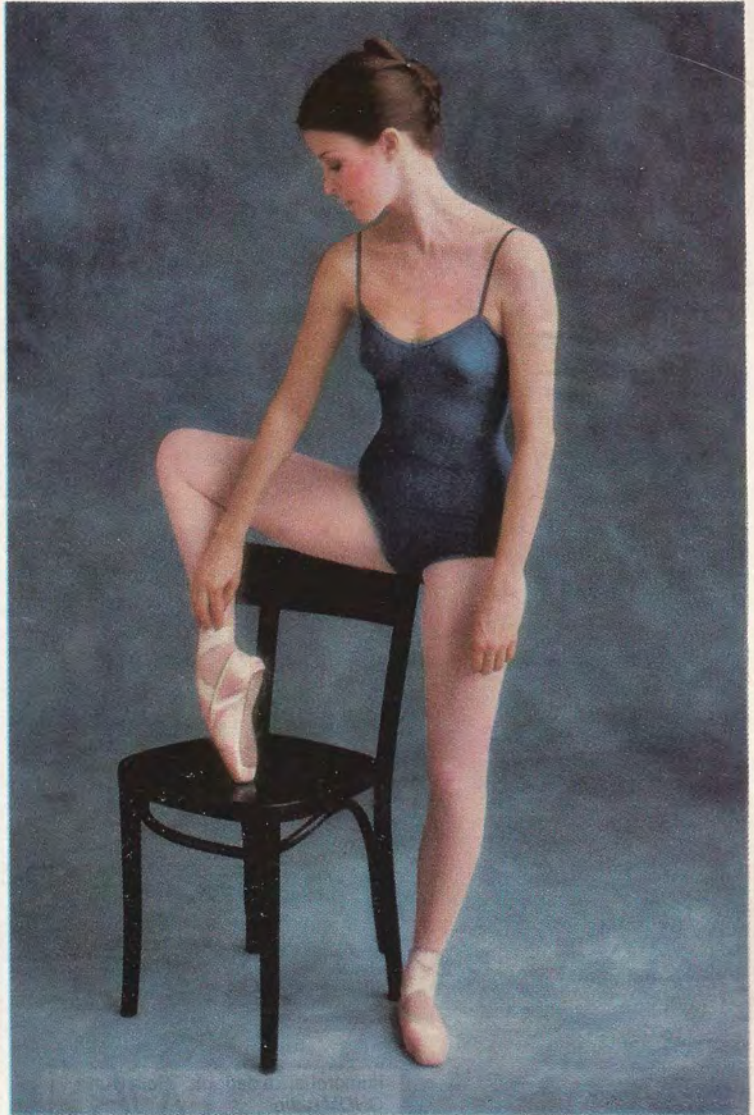
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David M. Garner

YOU ARE WHAT YOU DON'T EAT

ANOREXIA NERVOSA AND THE DANCER

Although identified in medical literature for many years, anorexia nervosa has only very recently come to the attention of the public at large. Admittedly, outside the medical profession the dance community had been among the first to evince an awareness of the disorder, but a general enlightenment, encouraged by a spate of articles in the popular press, was slow to follow. A board game entitled *The Ballet Company*, introduced in 1973, made specific reference to anorexia. A roll of the dice could land the ballerina on a square requiring her to pick up a 'Refrigerator Card'. The instructions read 'Avoid eating for two entire weeks. Company sends you to a psychiatrist who diagnoses anorexia nervosa. Lose one Fame Card.'

While the more typical concern is the 'heavy' dancer, most teachers are aware of students who have taken dieting to an extreme, occasionally with disastrous consequences. Despite this awareness, the exact nature of anorexia nervosa is poorly understood. Although it is a complicated disorder, the signs and symptoms have been well documented. The incidence among upper-class girls between 16 and 18 years old is believed to be approximately one out of every 100. In males the disorder is 10 to 20 times less common.

Anorexia typically begins with self-imposed dieting in an attempt to lose only a few pounds. While the initial phase may appear salutary, the diet turns into an obsession. Often, to the dieter, a particular part of the body feels too large and so becomes the justification for further reductions in calorie intake. The diet usually involves elimination of most carbohydrates and limited intake of fats. As the weight loss progresses, many of the symptoms of starvation become evident. Concentration becomes more difficult, sleep becomes fragmented and constipation may become serious. The body takes a defensive stance toward starvation. It tries to preserve energy by lowering blood pressure, respiration rate, body temperature and heart rate. Amenorrhea (loss of periods) and infertility occur in what appears to be the body's attempt to shut down systems which utilize energy but which are not essential to immediate survival. A preoccupation with

food and calories becomes intense and may dominate the starving anorexic's mind. Although the medical term anorexia means 'loss of appetite', it is a misnomer in the phrase anorexia nervosa. The person with anorexia nervosa usually experiences tremendous hunger while restricting her intake of food. Further dieting requires an extraordinary self-control directly at loggerheads with the anorexic's physical state of starvation. Distorted self-image is a cardinal feature of the disorder. Despite her emaciated condition she feels fat or bloated and this is particularly true after eating even small amounts of food ostensibly forbidden by her diet. Extreme guilt about eating may lead to overactivity aimed at burning up more calories.

As the starvation progresses, the conflict between hunger and the fear of gaining weight becomes more profound. This will often result in 'binge' eating where vast amounts of normally prohibited foods are consumed. This may be followed by self-induced vomiting — a dangerous method of attempting to eat while escaping the calorific consequences of the binge. Initially, the vomiting is seen as a way to recapture lost control but it soon places the person further out of control by making her a slave to the 'binging-vomiting' cycle. Occasionally laxatives or diuretics may also be employed to control weight. However, the effects of these nostrums are often quite serious. People who develop anorexic symptoms are often embarrassed and upset by their behaviour and will deny or mask the severity of the problem. They will become more isolated and avoid eating with other people. One dancer with many anorexic symptoms revealed to me that she would frequently (with much guilt) buy candy bars and go into a studio closet to devour her morsel privately. This practice stopped dramatically when she encountered one of her colleagues eating a forbidden sweet in the same closet!

The precise causes of anorexia nervosa are unclear but important psychological, physical and environmental factors have been identified. All of these are affected by starvation and thus it is often difficult to differentiate the



causes from the effects of the disorder.

My interest in the prevalence of anorexia nervosa among dancers evolved somewhat indirectly from an attempt to understand better the factors responsible for recently reported increases in its occurrence. With the collaboration of my colleague, Dr Paul Garfinkel, a sociocultural hypothesis was developed. Since anorexia nervosa occurs more frequently in females of a particular age and is over-represented in the higher socio-economic groups, it was concluded that its increasing incidence may result in part from more intense sociocultural pressures on certain women to diet and be slim. Clearly a preoccupation in western society with the slim female body is glaringly apparent in the relentless promotion of diet and exercise programmes in virtually all women's magazines. The arbiters of fashion, over the past two decades, have clearly and increasingly dictated that thinness in women is a symbol of beauty and success. A recent analysis of the vital statistics of Playboy centrefolds by myself, Dr Garfinkel and Donald Swartz and Michael Thompson from Chicago indicates that over the last 20 years there has been a gradual evolution toward a 'tubular' frame in the models. While the models have become taller, their busts have become smaller, waists larger and hips smaller. Some would speculate that we are drifting towards androgyny. Thus for many women, the motivation to diet may have increased in response to our current culture's aesthetic ideal. Also dieting and assuming control over bodily shape has become symbolically linked to concepts of personal self-control and mastery.

If the pressure to acquire a slim body is important in causing anorexia nervosa, we felt that the disorder should be more common in ballet dancers who must, by their choice of career, pay more than ordinary attention to body

shape. It was assumed that they would experience a more intense or exaggerated pressure to diet – simply an extension of the social demands placed on most females in our culture. With this hypothesis in mind, I began talking to dancers and quickly learned that the ballet world is an obsessively weight-conscious subculture in which the standard for body type is highly specific.

Over the years the demand has changed from the voluptuous full-figured ballerina of the 19th century to the thin frame of today's typical Balanchine dancer. Thinness is an integral part of the business of ballet because training, technical ability and talent are meaningless if the dancer is too heavy for performance. In informal discussions, many dancers expressed open concern about their weight and dieting. They were familiar with the term anorexia nervosa and many knew of fellow dancers who had let their weight drop precipitously. Food, dieting and weight were topics of particular interest to the people interviewed. Feeling 'fat' was common despite the fact that the average female dancer preparing for a career as a performer is between 15% and 20% less than the Canadian norm. Certain studio mirrors were cherished because they cast a thin image whereas others were avoided because they agonizingly emphasized a bulge. Although not everyone reported difficulty in weight control, there was virtually unanimous agreement that the pressure within the ballet world to be thin was extreme. Most experienced this pressure within and while some had been able to cope without great sacrifice, others talked about the immense and unremitting struggle to resist natural appetite. It was suggested that it was not an unheard of practice for ballerinas to engage in 'fasts' or potentially harmful crash diets of various types. More extreme weight control methods were occasionally mentioned such as self-induced vomiting after meals or

excessive doses of laxatives and diuretics. There was a distressingly high incidence of binge-eating, affectionately labelled as 'pigging out'. Again, it must be emphasized that while many dancers testified to these alarming habits, there were others who seemed able to eat more than their colleagues yet who did not have obvious difficulty controlling their weight. These were the envied minority. These interesting anecdotal findings confirmed the need for a more systematic study of a larger group of dancers.

A questionnaire called EAT (The Eating Attitudes Test) was developed to measure the attitudes, behaviours and experiences frequently observed in patients with anorexia nervosa. Over the past five years close to 150 patients with anorexia nervosa have been seen at the Psychosomatic Medicine Unit of the Clarke Institute of Psychiatry in Toronto. The EAT was developed from a subgroup of these individuals. It measures such symptoms as body-image problems, food preoccupation, dieting, carbohydrate avoidance, vomiting and laxative abuse, loss of periods and various eating patterns typifying anorexia nervosa. This test as well as a variety of other measurements of menstrual functioning and psychological symptoms were completed by 183 dance students and professionals from three leading dance schools in Canada. The curriculum of one of the schools is more academic in nature than the other two which offer highly competitive programmes with an emphasis on preparing students for professional careers as dancers.

It was determined from a previous study of anorexic patients and normal university students that a score over 30 on the EAT indicated a high level of anorexic symptoms. Therefore, dancers who scored over 30 on the EAT were interviewed to determine if they had ever experienced a dramatic weight loss or had actually been diagnosed as anorexic. Of the dancers surveyed, 44% scored above 27 on the EAT. This would indicate a significant degree of anorexic-like symptoms in a large number of the sample. Twelve definite cases of anorexia nervosa were identified, or 6.5% of the total dance sample. All but one of these cases had developed while the individual was studying dance. Of the people scoring greater than 34 on the EAT, 25% had clear cases of anorexia nervosa. These figures are conservative estimates since many of the dancers who did not have clear cases of anorexia nervosa certainly expressed a high degree of anorexic-like experiences.

The incidence of anorexia nervosa within the dance groups was at least six to 10 times higher than the highest prevalence rates reported in medical literature. Furthermore, the schools which emphasized preparation for a professional dancing career had an incidence of anorexia nervosa twice that of the more academically-oriented school. Interestingly, the anorexic symptoms or EAT scores were not merely related to body weight. People with high EATs were not invariably thinner than those with lower scores. This implies that the symptoms, where they existed, were probably not simply the result of starvation. Of the performance-oriented dancers, 39% did not menstruate, or had very irregular periods. However, this was not related to the EAT score. A small group of 23 male dancers were tested and they had much lower EAT scores. A comparison between the weight of male and female dancers and the norm for Canadians of the same age and sex is instructive. Respectively, the weight of male dancers was far less below the norm than in the case of the

female dancers. This is more readily understandable when one remembers that the aesthetic ideal for a male dancer is not characterized by the same degree of thinness expected in females.

Now, what is the real meaning of all of these numbers and percentages? First, female dancers are particularly susceptible to develop anorexia nervosa. Anorexia nervosa has often been thought of as a disease that can be contracted in the same way as a virus. However it is important to emphasize that this notion is misleading. I believe it would be more appropriate to think of it as an extreme point on an ascending scale of concerns about food and body weight. Whether or not one is identified as having 'true' anorexia nervosa is probably less important than the simple degree of distress an individual dancer feels in trying to control her weight. If a dancer is desperately employing extreme measures such as self-induced vomiting, laxative abuse, or chewing but not swallowing food to control her calorie intake, a definite problem exists.

Secondly, the intense pressures of the more competitive programmes involve higher risk for the development of anorexic-like symptoms in dancers. The struggle to live up to stringent and possibly unrealistic physical requirements has often been viewed as a potential cause of anorexic behaviour.

It must be underscored that the majority of dancers who are exposed to the pressures of the dance world do not develop anorexia nervosa or anorexic symptoms. Others may experience a brief phase of anorexia and the symptoms disappear without affecting their careers. What distinguishes those who develop symptoms from the rest is not known. Although it is now suggested that the compulsion to be thin that exists in the professional dance world may be important in explaining the high incidence of anorexia nervosa, the bulk of evidence suggests that other factors are involved. These may relate to personality, family background, or other psychobiological characteristics.

It may be that for the kind of disciplined, striving individual in search of perfection who would ordinarily be prone to anorexia, dancing could accentuate this vulnerability. It has been argued by some that it is inappropriate to apply the term anorexia nervosa to dancers because their behaviour pattern has survival value within their own sub-culture and thus cannot be compared with the psychological dynamics of the 'classical' anorexic syndrome. Thus 'anorexic' behaviour may exist in a person who is functioning well both personally and professionally. I believe that it is more useful to conceive of anorexic symptoms as having a broad range of expression from mild to extreme but these are rarely conducive to a healthy life. We have found that anorexic symptoms in dancers are associated with other psychological characteristics, such as depression, anxiety, interpersonal sensitivity, somatic concern and obsessive behaviour. Many dancers who are functioning exceptionally well do experience certain starvation symptoms such as low blood pressure, amenorrhea, low respiration, etc. This should be distinguished from the anorexic posture of a morbid fear of fat or food combined with the belief that one's human value (not just career) are inexorably tied to body shape.

This raises interesting and perhaps irresolvable questions. Are the aesthetic standards of the ballet a betrayal of the dancer's, and particularly of the female dancer's, right

to possess a biologically 'natural' body? Or, is the ballerina a caricature of our society's expectations for the ideal female form? Is one to conclude that the aesthetic ideal is in direct opposition to both nature and reason?

Our studies showed that the incidence of anorexic symptoms could not be predicted simply on the basis of an individual's thinness. Other critical factors in the personality and behaviour of the individual have to be taken into account.

It could then be hypothesized that certain personalities possess a particular vulnerability to anorexia once they begin dieting. As soon as weight loss begins the psychobiological effects of starvation have a feedback effect which accentuates the very personality features that led to dieting in the first place. In this vicious circle, starvation fuels the fire of traits such as perfectionism, feelings of ineffectiveness, and obsessive behaviour. Also, achieving the degree of thinness required for ballet most certainly involves challenging biological obstacles which vary considerably between people. These could in turn be related to constitutional factors. Dancers come into the world with differing biological propensities for weight and body shape. To some degree these may be predicted at a relatively young age. However, the accuracy of the prediction is less than perfect. Some dancers may have to struggle against a partly hereditary tendency toward a body weight which is not naturally compatible with the aesthetics of ballet.

Thus, for such dancers the psychological and biological consequences of achieving the desired weight may be much more distressing and require greater sacrifice than for others. One could expect that the students who ultimately become casualties to anorexia nervosa or some variant are from this group. This suggests the value of identifying body types suitable for ballet at an early stage and providing information about attractive career alternatives to the less biologically favoured students.

It could be concluded from the results presented that there are many students of ballet and other forms of dance who experience significant concerns about dieting and body shape. The attempt to achieve a low body weight by dieting may, for some, precipitate a constellation of symptoms which occasionally will develop into more serious difficulties such as anorexia nervosa. Anticipation and prompt identification of these symptoms can prevent them from becoming a threat to a young person's career or life.

Furthermore, dancers present unique weight control and nutrition requirements which, I believe, distinguishes them from non-dancers. Although elaboration of these is beyond the scope of this article, their significance cannot be over-emphasized. The dancer's livelihood is clearly dependent on an adequately functioning body and food is the fuel for the machinery. It is therefore of fundamental importance for dancers and for the training programmes which produce them to incorporate sensible nutrition and dietary education tailored to the specific needs of the dancer.

Dr Garner is a clinical and research psychologist with the Psychosomatic Medicine Unit of the Clarke Institute of Psychiatry and the University of Toronto. He is currently weight and nutrition consultant to the National Ballet School of Canada. He expresses his appreciation to the many dancers who have contributed to this study.

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Washington Square

The Making of a Ballet

'Watch the Balloon Man! You all tend to turn your backs. He's the centre. It's something that *happens*, not just something I want.' When intensive rehearsals of *Washington Square* began in January, 1979, one thing at least was settled: James Kudelka's conviction that every element would make sense dramatically. He was tackling a double-edged challenge. 'Why am I doing this ballet? I can show the interior of people. But because of the size of ballet it is, I need to show the period, mid-Victorian America.'

No one sells balloons in Henry James's *Washington Square*. 'I needed somebody who is the Square – a figure that represents the senility of the age.'

A hint for his ragamuffin had come from the scene of the novella, *Washington Square* in New York City, June, 1978. Rain was dripping sooty streaks down the graffiti on the statue of Henry James, where CP people were trying to pose Kudelka at a graffiti-less angle. He remembers his mind was circling round the identical brick facades in search of Henry James's grandmother's house. It proved to have walls of a dusky rose colour – that might rescue designer Jack King, who had been sponging paint on the Sloper's front parlour for weeks, losing patience when it looked like a Wedgwood plate or came out lugubrious in brown. Then the evidence Kudelka needed: a lease for houses in the Square, circa 1850. 'You couldn't be a baker or sausage-maker in Washington Square. But a down-and-out character could wander through selling balloons, or lighting streetlamps.'

Street scenes were part of the whole *raison d'être* of a new *Washington Square*. The workshop production had suffered from claustrophobia: 'There were no breathing spells. It was always action, one thing after another, and no time for the drama to grow.'

Kudelka saw it as more than a matter of expanded time; there had to be some suggestion of space outside the airless indoors where the plot begins and ends. Catherine Sloper, her demanding father and her dizzy aunt, are locked in a domestic triangle. Dependence and naivety lead Catherine to become engaged (with her aunt's encouragement) before she realizes the extent of her father's objections: Dr Sloper is sure Morris Townsend is after her money, since he considers his daughter otherwise without charm. She will not inherit a penny if she marries – and thereupon

Morris decides to skip out. In her simplicity, Catherine expects him to be ready to elope; they plan a rendezvous, as traumatic in its outcome as her break with her father had been. After her father's death, Morris returns; she 'surprises herself' (as Kudelka puts it) by rejecting him.

By the fall of 1977, when he sat down with Michael Baker in Vancouver to work out a scenario, his head was filled with ideas. Baker gave him a metronome: they set the tempo for every event. All through the winter and spring, pages of unorchestrated score from Baker were realized for Kudelka by company pianist Gary Arbour. There were sporadic visits to and from Vancouver, and giant telephone bills. Musical characters began to emerge for the principals – flute and French horn for Catherine; piccolo for Aunt Penniman's ineffectual hyperactivity; a sombre fugue for the doctor; and for Morris, either pizzicato strings or the impertinent bassoon.

'I'm letting him give me stuff that maybe isn't exactly what I want,' Kudelka said in April 1978. 'It's important that it work as a whole musically – I want to respect that.'

James Kudelka and Victoria Bertram



As the summer progressed it became by degrees 'the heroine's ballet'; Baker stopped wanting to write more music for the aunt. Late in the summer, Kudelka realized the last scene needed drastic revision: it had Catherine's early themes in it, 'but by the end of the ballet, she has a more mature kind of passion. I said, 'don't be thematic!'. Baker obligingly rewrote the scene from start to finish.

By the time I started watching rehearsals in the middle of January, Kudelka had managed – in patches during *Nutcracker* and in November – to do some work on each scene; though part was 'very rough', some was 'finished'.

'I have no clear picture of the whole ballet – there are parts I haven't seen for weeks.' Susa Menck is lugging huge notebooks to every rehearsal, filling staves with Benesh notation. She makes strenuous demands on a big rubber eraser – there is as much new material when Kudelka clarifies and refines as when he invents.

Working with two casts of principals constantly provokes revisions. He uses whatever his dancers can give, their temperaments, their way of hearing the music, especially their grasp of emotional nuance beyond or within a movement. There are times when he feels unsure of this method of composition: 'I don't know whether I maybe leave too much up to the people who are performing. Because I'm a performer, I like to do that'.

Dramatic concerns occupy the front of his mind, even as he tackles stretches still devoid of steps. He listens to a few bars several times: the steps which rather quickly suggest themselves have a certain dramatic value – that is the way he hears them 'fit' the music. Melodic lines, changes of key and tempo, are narrative elements. Characters are 'saying' something; he gives them 'lines' to keep in mind as he teaches a step.

When Catherine is caught between her father and Morris is Scene IV, antagonism complicates their exchange. It has a muddled look on January 24, when there is still confusion about the content of the argument. Schaufuss has been calling it 'the scene where we go crazy with arabesques'. Kudelka spots one source of trouble: 'You're doing too much – just do the steps. The fugue is the irrational part of the argument – the music is emotional enough; it'll carry itself. The pas de trois is the real core of it'.

As Kudelka begins the pas de deux that follows the Doctor's angry exit, the tension between Catherine and Morris is on his mind. He tries a lift with Cynthia Lucas, her legs in a stiff parallel across his back. Morris is 'trying to throw her off', he explains. Lucas makes her body go rigid, like a piece of wood; it has the 'gauche' quality Kudelka wants for the lifts in this scene.

There seems to be a clash between musical and dramatic necessity when Morris is on the point of leaving. 'His instinct is just to get out', Kudelka thinks aloud, 'but all the

music has to be used'. Tennant has been concerned meanwhile about the clarity of the mime – 'it should be more obvious that he promises to come back'. Gradually the two issues are solved together: 'it just has to happen slowly enough so it all makes sense'.

Two days later, Kudelka starts rehearsal with 'a crash course in changes' – he has realized that the enmity of Dr Sloper is much further advanced when the confrontation begins, and has re-arranged the opening of the fugue. 'Something clicked: it came together,' Kudelka says at last, when they have been through it three or four times.

His chief worry with the group scenes is the impression they give of just being 'busy'. When most of one rehearsal has been exhausted in clarifying the 'star' and 'chain' patterns of the four waltzing couples at the party, Kudelka ends by reminding everyone 'there should be moments of absolute calm – when Morris plays the piano and dances alone. They make the contrast between this and the street scenes; those are a bit more rustic'.

He has spent a good half-hour devising one of the steps, when the boys swing their girls in a wide, low circle that lands them in an affectedly Victorian swoop on the floor. 'Much like we do in *Schumann*,' he suggests when it keeps giving trouble; 'put the girl down *past* you'.

All the while, interactions between the principals have to be co-ordinated with the movement of the guests. Problems surround Morris's offer of the flower in his lapel to Catherine, just after the departure of the guests. Schramek is bothered about Morris's movements while the others are saying good-bye. There's no *reason* for me to be here or there. I go up to somebody and they say 'we're just leaving'. So what am I doing?' Eventually it's settled: Morris will walk upstage to consult with his cousin Arthur. Schramek perfects the hero's ploy: he finds time to watch the flower take its effect on Catherine, letting a smirk slowly move across his face.

Since congestion problems are likely to occur in the balloon and umbrella scenes, Kudelka works with part of the 'crowd' at a time. He wants an emphatic down-up accent on a giant *ballonné* in the balloon scene, and drills four of the boys until everyone has the knack.

When the umbrellas arrive for the rainstorm, they suggest additional details: Kudelka decides that the girls doing angular *relevés* and *échappé* across the front of the stage will make a sharp upward thrust of the umbrellas sideways, *after* landing in an *ecarté* fifth position. The room buzzes while people try to iron out the quirks in the co-ordination.

In a full cast run-through, the principals often catch something that has been elusive before. One day the carnival mood of the balloon crowd infects the engagement just in the way Kudelka had hoped: Augustyn discovers the right timing for his tumble as he presents



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—Tennant and Charles Kirby

Catherine with the ring. Kudelka improves on the comic surprise effect: Lucas should be too far away for him to reach her the first time he kneels; after the tumble, the ring is 'right under her nose'.

Just before the move into O'Keefe Centre, the extent to which it has all become a co-operative effort is extraordinary. Everyone has suggestions for the disposal of Catherine's bag after the disastrous vigil, when Morris has not come for her and her father appears, offering Catherine her embroidery. 'She wouldn't be thinking about the bag', says Vicki Bertram (Aunt Penniman), worried because the very gesture of stooping to pick it up implies that she's 'tamed'. 'But that's the way she's always been', says Charles Kirby (Doctor Sloper). 'She's been tidy and obedient.' Kudelka starts explaining to Tennant that rejecting the embroidery is 'the last word' in her contest of will with her father. 'It's almost if she finds it an act of defiance just to pick up her things and go upstairs.' 'But it's too soon', Lucas objects. The problem is solved when Catherine has a heavy travelling bonnet: wrestling to get it off gives her time to collect her strength.

Several details are clarified once staircase, doorway, and furniture are palpable realities. Schramek and Augustyn improvise little tests on the drawing-room furniture, tapping chair legs with Morris's walking-stick, brushing the lamp on the mantel to see if it rings like fine crystal. There is room for improvisation even with details that Kudelka had planned months before, such as the moment when Morris lets the balloon float away just as he decides to desert Catherine. It is only Augustyn who throws back his head and laughs.

'Now that it's done, I can see ways of bringing out incidents so they have more power. The Balloon Man was a very sophisticated idea that didn't work. I hoped he

would take over the street scenes, lead the happiness of the first and the satire and tragedy of the second. That didn't happen. Where the umbrella scene should be a foreshadowing, a darkening of events, it became a very light scene; I'm thinking of shortening it, or breaking it up. Morris's solo was built up for Ottawa, so that it's more of a solo, there's more dance.'

Other improvements began to evolve of themselves in Ottawa — the clarification of Catherine's three solos as 'three different ideas', for example. 'I don't want to change things if I'm going to pull the rug out from under people. They're starting to know more who they are, to play with it more.'

'I know some parts of it are perilously close to *Two Pigeons*, in terms of pas de deux. That's something I'm going to be more careful about.'

In his understated way, Sir Frederick Ashton encouraged him: he came to see the ballet twice. 'I was running around the lobby before the performance. I didn't watch *Sylphides*. Somebody said there was booze in the Vice-Regal lounge, so I went — and *there* was Ashton. I tried to make out that I was looking for something else. But afterwards I realized if anybody would understand why I needed a drink just then, it was Ashton.'

Although it pleases him that Ashton felt he handled the group scenes well, he has his own misgivings. 'I think in terms of structure, I could have been more careful about my scenario. I *could* say, if I'd been more derivative of the way Ashton does a scenario, I might have been better off. But that's not true. I should just do my own scenario — better.'

'I realize where the problem was. On one side, I was trying to show the Victorian veneer, the lack of emotion that was allowed in the period; and on the other side, the emotions that *are* going on, inside. That's two very clashing things. Trying to do both in the same ballet doesn't satisfy either.'

'I would much rather correct the mistakes in this in *another* work. But as Ashton says, 'Unfortunately, you're at an age where you have to persist'. So I'll take my vacation and then settle down to make it better. Even better.'

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Ellen Shearer

James Kudelka

*'I'm so afraid
of boring people.'*



'Actually, I was reading morality plays. I wanted to have a group of twelve roving on a cart, performing from town to town, packing up and moving on. Each character does all the parts; the cart is sometimes a ship, a mountain to climb – it would have taken huge sets.'

Never realized, the medieval ballet was floating in the mind of James Kudelka around the time of the National Ballet's Choreographic Workshop in the spring of 1976. In a sense it represents an extraordinary exception to the typical Kudelka approach – drawing characters, a scene, even vestiges of plot, directly from a musical score. In fact, the metamorphoses of the performers and their cart – the imaginative leap of the whole conception – are in their way equally characteristic.

James Kudelka entered the National Ballet School in 1966 at the age of 10. He was a page when a still very young Veronica Tennant was dancing Juliet; the combination of Prokofiev's music, the dramatic power of John Cranko's choreography, and Tennant's intelligent presence left an indelible mark – it may have been because music and drama were already active influences.

When his Polish-Czech father (his mother is Hungarian) emigrated to study agriculture at Guelph, and then establish a farm in Newmarket, Kudelka's grandfather came with him: 'we were always hearing his violin'. It was his sister Jan, now an actress at Stratford, whom he followed to ballet lessons in Newmarket.

Kudelka startles himself when he realizes that the pond and fields of the farm are always in the back of his mind as if the city had no real claim on him. His oldest brother is a hooftrimmer; the second is in the meat-packing business in Kitchener; and Matthew, whose record collection has been James's music library, is studying journalism at Ryerson.

Out of the complicated tensions of four of Bach's *Goldberg Variations*, Kudelka choreographed a pas de deux when he was 14 for Lynda Strong and Robert Desrosiers to perform at the National Ballet School's spring performance. It was called *Encounter*. 'I remember I couldn't think what to call it. But if it's a pas de deux and I

made it, it's a relationship.'

When the piece was revived for the National Ballet School's Celebration Performance in February, 1979, it became *Bach Pas de Deux*, danced by Tennant and Kudelka himself. Extensive revisions were made in a breathlessly short space of time. 'I'd ended it badly', Kudelka explains. 'George Crum told me 'it ends so you don't know it's over'. So I added a different variation, then decided to repeat the aria (the first variation) at the end' – thus following the structure of the whole Goldberg sequence.

It's not often that he feels music demands a 'mathematical' approach, but on occasion he finds he must map out a passage in detail before working with dancers. There were structural demands of this kind in César Franck's *Sonata for Violin and Piano*. For the Choreographic Workshop in 1973 (his second year with the company), Kudelka used the first movement of this piece to make a pas de deux for Winthrop Corey and Veronica Tennant, whose remark that it was 'very Cranko' pleased him as much as the Chalmers Award. Corey then suggested that he add more dancers and use the complete Sonata for the Workshop in November, 1974. Though it amounted in the end to 'a story nobody got', Kudelka is proud of the formally constructed final canon.

Apples, set to the second movement of Tchaikovsky's *Piano Trio*, began as a 'concert ballet' for Camerata at the Shaw Festival in 1975. With the suggestions of Jack King's designs, it became 'an attempt to use feelings I had in the country as something for the stage', the dynamics arising as much from the personalities of the dancers as from the music.

A Party grew out of an accidental exposure to Benjamin Britten's *Variations on a Theme of Frank Bridge*: Kudelka heard people gathering for drinks and chit-chat, a Bachelor, a Chic Couple, a Boring Couple. He sketched a narrative, but waited to see how the characters would interact in rehearsal. 'Remember so-and-so?', Kudelka would say. 'That's who you are.' Only gradually did it become centred around the Hostess, Veronica Tennant.

With Mary Kerr's designs, it was premiered in the Workshop of April, 1976, taken into the repertoire in the fall, and recorded for CBC television by Stan Swann. It proved a fluid composition, each performance creating its own balance of tensions. Mary Jago's Hostess revised the ending: the 'types' became 'ten equal characters'. But, of course, nothing is resolved: 'things never happen that way. People aren't like that—life's not'.

Kudelka first worked on *A Party* while the company was learning Rudi van Dantzig's *Monument for a Dead Boy*. 'I think I took a lot from that—the open fourth, the head thrown back. It's all dynamics; there are no steps.'

First Soloist since 1976, Kudelka has worked with guest choreographers—Erik Bruhn coached him in *Coppélia*, Sir Frederick Ashton in *Monotones II* and *The Two Pigeons*—but he has rarely seen a ballet being made. 'Watching someone create, you aren't really seeing what's going to happen. I was in Hamburg when Neumeier was working on the Mahler, changing things every day. He was searching for something he knew in his mind'—which remains opaque to the observer. Kudelka feels the finished work teaches more—*Collective Symphony*, for instance: 'Van Manen ties the music down to its simplest statement, while the others [van Dantzig, van Schayk] are using the most complicated statement they can'. He likes van Manen's simplicity, but not 'his lack of relationships, his formulae'. Steps, of themselves, have no emotional value; a ballet dies if it's done 'by the book'. Dancing Benvolio and Paris for years, he's disturbed that this may be happening to *Romeo and Juliet*.

Kudelka uses dancers not as technicians but people. *Sheet!*, a spoof on getting out of bed, set to music of Virgil Thompson for Ballet Ys in the winter of 1977/78, 'never had a chance' because the dancers 'kept worrying about the sheet, which end to grab', and forgot the humour: 'I don't supply it—I look for it in the dancer'.

Kudelka broke new ground for the Workshop of April, 1977, with a ballet based on 'The Heiress', a play adapted from Henry James's novella, *Washington Square*. Parts of three chamber works by Brahms suited the story's mood and its scale, pared down to three scenes, a minimal cast, a few key props. Almost immediately there were plans for a full-scale version on a budget of \$143,000—'Alexander Grant thought it should be opened out'. Kudelka thought of having a score commissioned from Michael Conway Baker, whose 'danceable' music had been familiar to him for some time. Two years in the making, it was premiered at O'Keefe Centre, 16 February, 1979.

'I really see now that music creates its own time. The piece I'm doing for the 1979 workshop, Aaron Copland's *Our Town*, really does. It's the rhythm of breathing.' Although this work is about Wallis Simpson and the Duke of Windsor in Bermuda during the war, Kudelka is more interested in the mood than the situation: 'it's really just me working with two dancers, Albert Forister and Linda Maybarduk. Eleven minutes of an afternoon on the terrace'.

Will he use a literary text again some time? 'Yes. It's that much more of a challenge. I'm asking dancers to act, I'm asking dancers to think. It's not that we're not capable of that—we just don't have to do it very often. It's a different approach to dancing, and one that I strongly believe in.'

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Mary-Elizabeth Manley

Let the Children Dance

Great artists, scientists and theologians, almost always the initiators of new ideas in a society, rarely live long enough to experience the full impact of their theories and inventions on the community at large. Dance artists and in particular dance educators are no exception. Dance educators are of the rare bird category; prized, respected, protected (most often in a university setting), but are not propagating vigorously enough to have a truly significant effect on the children in our schools. Even those private teachers who represent dance education in a community sense have limited successes with recreational and studio programmes and experience great competition from the myriad activities offered for children's diversion.

Though the delegates who attended the Dance and the Child conference in Edmonton, in August 1978, did not come to solve the problem of the inadequacies of dance in education, it was an important issue on their minds. As Peter Brinson affirmed in a keynote address to the conference delegates, 'Dance and the other arts are not anywhere near the centre of a child's education'. If the arts, and in particular dance, are still so limited a part of the school curriculum, perhaps it is not our lack of energy and enthusiasm for the art that is to blame, but rather the misdirected approach of the dance community in promoting itself and dance in the schools.

The fact that many countries are still struggling to promote dance for the child was evident in the International Exchange session of the conference. Although Britain and the United States seem to have had the most success in encouraging dance activity for more than just those fortunate enough to afford private lessons, all countries represented expressed similar objectives. Pioneer work has been done in gaining acceptance for dance on a professional level, a necessary antecedent to promoting dance in education. Many professional ballet and some modern dance companies have a supporting school full of anxious children ready to accept any offer the company might give on graduation. On the other hand, good private studio training is frequently only available in larger cities: teachers in smaller centres are transient, training is interrupted, and all too often the end result is discouragement.

The fact that the Dance and the Child Conference was attended by approximately 300 delegates, most of whom were dancers, elementary, secondary and university teachers and consultants, demonstrates the sincere con-

cern held by many educators that dance must reach more deeply into the community in order to establish itself in schools. Curriculum guidelines for dance programmes in educational institutions often look exciting enough on paper but their practical realization can fall far short of the description. Teachers do not always receive enough dance experience in their own training and this can lead to feelings of inadequacy and insecurity when it comes to leading children. Would teachers feel comfortable about guiding young pupils in mathematics or languages if they had no solid understanding of the subject? Why then should teachers with little or no training in dance be expected to teach a largely unknown subject? The problem of insecurity is perhaps the most notable obstacle confronting the teacher.

Why is it that we have persisted in attempts to get dance into schools by having the classroom teacher introduce and nurture it along? Perhaps in North America, the pioneer spirit is responsible. Our belief has always been that if we persist with enough energy and gusto, success will surely follow. Not so, it now appears. School enrolments are dropping and teachers are being laid off—those most recently entering the profession being the first to go. Unfortunately, it is often the younger teachers who have received some training in dance education, either through fine arts or physical education departments in universities or community colleges. Once the benign influence of teachers is removed dance might very well return to the shelf, where it started much earlier this century—a good intention, a nice idea.

Beyond the very practical problem of the depleted teaching resources in schools, dance educators face the philosophical issue of 'back to basics', a movement that could make dance part of the educational debris of the seventies, unless we recognize that the arts lie at the centre of the 'basics'. With such a movement afoot, our immediate reaction might be to attempt to justify once again the place of dance in education. In Canada, and in other countries presumably, much time and energy has already been spent doing just this. Panels, inquiries, documents and commissions have all researched and reported on dance in the schools. Why should it be included in the curriculum? What is its value? Why should it be taught to girls *and* boys? Why should it be taught in elementary school? In secondary school? Why should there be credit

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given for such a subject and why should public money be spent on supporting a frill, a playful activity?

At the Dance and the Child Conference, Allan Cunningham spoke of play in his address, 'The Child - A Creator'. He said, 'the instinct to make dances, to write, or to make music cannot be coerced. Just as play is voluntary, so is the activity of art. To the child or the adult, such activity is an imaginative view of reality. Dance activity for the child should and can be a way of understanding his life and his realities and stands as an aesthetic experience for its own sake'.

Education does not view dance, nor for that matter the other arts in this way. The arts, it seems, must be justified repeatedly in order to have a place in the curriculum along with mathematics, languages, science and history, a request that seems quite logical to our adult point of view. The problem is, however, that as adults we have a jaded outlook. We are quite incapable of seeing any real reason for accepting and promoting the arts in education because we ourselves have lost the essence of the arts - the sense of play as meaningful work. Cunningham shocked many when he said, 'adults have systematically excluded play from their lives, and have subsequently diminished their lives by rejecting play ... Adults are nothing but dead children'. The adults in our society and more specifically the educators cannot readily accept the idea of arts activity being intrinsically valuable. Apparently many of our educators were brought up on the protestant work ethic and therefore see the arts as being essentially frivolous. With the backing of the greater part of society they reluctantly accept the arts, and do so only after imposing labels, establishing aims, objectives, directives and projecting logical outcomes so that the arts will appear to be producing acceptable work in the schools. Unless the

performances, workshops with teachers, special classes with children and, if funds permit, encourages artists to take a period of residence in certain schools. Surely if such programmes were expanded and improved they could have a great effect on the development of the arts and particularly of dance in education.

Criticism of such programmes stem most often from lack of understanding and communication among principals, teachers and performers. In some of the Artists-in-the-Schools programmes teachers may regard a residency as a time when responsibility is given over to the artist. As well the artist may lack a keen willingness to meet the needs of the children and to enhance the learning skills that teachers may be trying to develop. There is fault on both sides.

Performers and company directors interviewed at the Dance and the Child Conference reflected the diverse views held about choreography presented to children in dance tours and residencies. Does the choreographer have a real responsibility to the children as an audience? Is all choreography appropriate for a children's audience? Does the choreography presented for children maintain an integrity? Shirley Ririe, co-director of the Ririe-Woodbury Dance Company was anxious to answer these questions. Having had a most active part in IMPACT as well as many school tours she was not only prepared to speak, but was very willing to share her research on the subject.

The company choreographs for children, and often performs its work for uninitiated audiences in order to identify what might delight and evoke response from the children. They found that children love to identify with characters, especially ones who might reflect their likes and dislikes, sorrows and joys. The curtain never closes - the children thrive on quick action with recklessly rapid costume changes. Although the dances need to be daring,



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values and beliefs of society and specifically of those directing our school systems are changed, the aesthetic education of children will fade into oblivion. The cultivation of perception and communication, integral to the arts and to dance in particular, must be accepted as having real value for the arts in school to have meaning.

Although ideally we might begin by changing the values and beliefs of educators by giving them direct personal experience in the arts, this process would take a number of years to implement. In addition, the changes in values of the educators would take a considerably longer time to make an impact. Realistically, it could not be chosen as the primary mode of action, although it should definitely be part of a total scheme. However, it is the work of the artists and the dance artists in particular to excite more immediate change. Dancers and choreographers still have that sense of play Cunningham spoke of and they, unlike classroom teachers of limited arts experience, can share their discipline, their love, expression and sense of fulfillment.

The idea of the artist being the central figure in reaching children in their aesthetic education is not a new one. 'Ballet for All', a programme for the British schools, Prologue to the Performing Arts, Artists in the Schools and other similar Canadian organizations, and IMPACT (Interdisciplinary Model Programs in the Arts for Children and Teachers) an American experiment, all focus on merging the arts with education. To achieve this, each programme promotes the activities of artists in the schools by offering performances, workshops with teachers, special classes with children and, if funds permit, encourages artists to take a period of residence in certain schools. Surely if such programmes were expanded and improved they could have a great effect on the development of the arts and particularly of dance in education.

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company are an attempt at moving the arts and dance in particular towards the centre of children's education, what is desperately needed are school residencies of substantial length. Dancers need a first-hand knowledge of the problems teachers experience in incorporating dance into the curriculum. How can dance fit into the philosophy and curriculum of a variety of schools? Teachers need to know how dancers make their art a part of the learning skills. How does dance heighten perception and communication? Principals need to see the changes that result from having dance integrated into school activities on a day to day basis. How do the children become more motivated, richer in sense experiences, more acute in perception, and more elastic emotionally? Residencies with special sessions on technique and composition for teachers, classes and workshops for the children, and performances for all would generate answers to these questions.

There is no substitute for the practical exchange of experiences between artists and educators. It is vital to the future life of dance and to the development of the child. With the Year of the Child in full swing our energies and efforts should be directed towards expanding the arts in education. As expressed in the words of the Nobel Prize-winning poet, Gabriela Mistral:

We are guilty of many errors and many faults but our worst crime is abandoning the children, neglecting the fountain of life. Many things we need can wait. The child cannot. Right now is the time his bones are being formed, his blood is being made - and his senses are being developed. To him we cannot answer 'Tomorrow': his name is 'Today'.

energetic and vigorous, Shirley Ririe pointed out that quiet concentration is required when they intersperse a more subdued piece among the lively dances. Amazingly, many children rated a dance called *Clouds*, a rather serene, dreamy work, as their favourite. For this company, the children's response is an important measure of the success of interaction they have had with them. They are most attentive to the children's criticism. It is authentic and reliable.

Other artistic directors such as Maria Formolo of Regina Modern Dance Works shared the sentiments of Shirley Ririe. *Goose*, the company's recent total theatre work, could touch the very being of any child, and certainly implied that Dance Works has thought about the special characteristics of a children's audience. The script for the performance manages to weave dancers and troubadours through a series of tales that Mother Goose might wonder at. 'The Knave of Hearts stole those tarts and put them into the back of his Volkswagen camper' is the kind of jarring rhyme that accompanied their effervescent dances. This company also mixed dances of a more subtle nature among the rest, and even managed to glance off such issues as the environmental problems of Uranium City and the urban blight of diminishing spaces in 'My Backyard'. The performers have touched down into a child's world, and in doing so have brought the children to a greater understanding of their art.

Although the performances of companies such as the Regina Modern Dance Works, and the Ririe-Woodbury company are an attempt at moving the arts and dance in particular towards the centre of children's education, what is desperately needed are school residencies of substantial length. Dancers need a first-hand knowledge of the problems teachers experience in incorporating dance into the curriculum. How can dance fit into the philosophy and curriculum of a variety of schools? Teachers need to know how dancers make their art a part of the learning skills. How does dance heighten perception and communication? Principals need to see the changes that result from having dance integrated into school activities on a day to day basis. How do the children become more motivated, richer in sense experiences, more acute in perception, and more elastic emotionally? Residencies with special sessions on technique and composition for teachers, classes and workshops for the children, and performances for all would generate answers to these questions.

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Training the Dancer:
VIII

The Spine



In a recent issue of *The American Journal of Sports Medicine*, Dr Ernest L. Washington describes several musculoskeletal injuries to which dancers are particularly susceptible. He draws special attention to the spine:

Professional dancers place peculiar and particular demands upon their spine and extremities. Because of the peculiarities of their work, good alignment is absolutely essential. Even very slight and subtle malalignments may be greatly magnified in this activity and produce significant disability for the dancer.

The limited literature on dancers' injuries supports Dr Washington's observations.

Certain positions and movements which are an integral part of the dancer's vocabulary may aggravate musculoskeletal weaknesses which remain undetected in a less active individual. Even the 'perfect dancer's body' (if such a thing does exist!) may be overtaxed by the constant repetition and exertion of rehearsals and performance. One unguarded moment may spell disaster. Barring injuries caused by mental or physical fatigue, poor conditions, or accidents, there exists a significant range of problems which result from the improper use of joints and muscles — problems which can be avoided or at least minimized through an understanding of basic body mechanics. This article focuses on the structure of the normal spine, briefly touching on spinal deviations. The next article will describe how this bony, ligamentous and muscular structure affects movement throughout the spine, and how spine and limb movements are coordinated to achieve a wide range of dance movements.

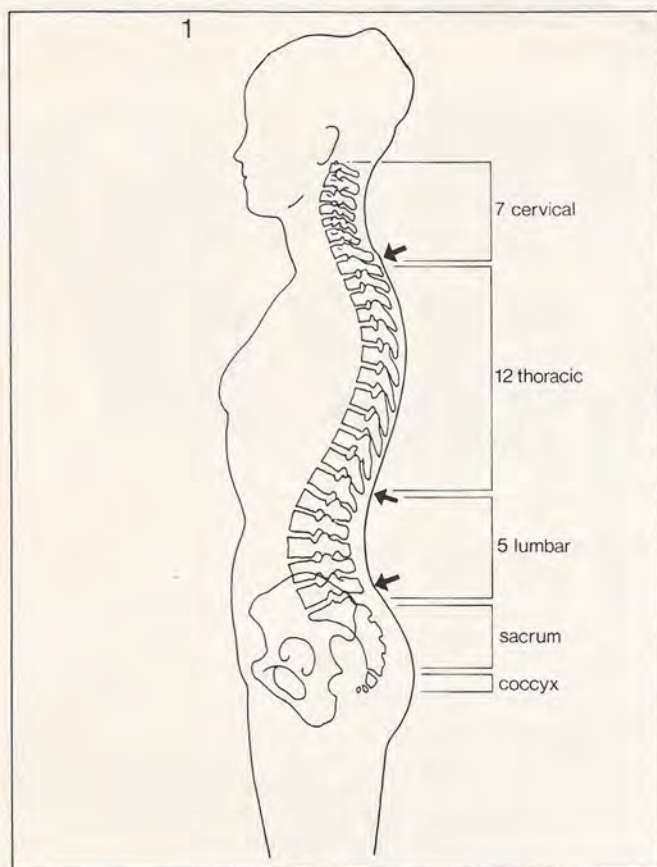
The human spine is comprised of approximately 33 vertebrae of varying shape and size, and is joined to the pelvis and skull, (see Diagram 1). As described in the previous two articles in this series there is no direct connection between the spine and the arms. These 33 segments form the five regions of the spine, each with its characteristic curve: seven cervical vertebrae form the neck, a slight forward curve; 12 thoracic vertebrae form the chest area, a slight backward curve; five lumbar vertebrae form the hollow of the back, again a slight forward curve; five sacral vertebrae are fused to form the

sacrum or sacral table; and approximately four coccygeal vertebrae are lightly fused to form the coccyx, the remnant of a tail.

The sacrum is joined to the two ilia of the pelvis at the two sacroiliac joints, ligamentous articulations which permit very little motion. Movements of the sacrum are therefore dependent on those of the pelvis. This suggests that hip placement is of primary importance because it indirectly affects the positioning of the spine, ribcage, head and arms. The shape of an individual's sacrum is the key factor in determining the optimal degree of forward-backward rotation of the pelvis, since the degree of the sacral curve determines the slant of the sacral table, (the portion on which the fifth lumbar vertebrae rests), which is the keystone of the pelvis. The sacral table is therefore the base of support of the spine and marks the sacrum's convergence with the forward lumbar curve. Since the degree of its slant determines both the tilt of the pelvis and the depth of the forward-backward spinal curve, the closer the sacrum approaches the perpendicular, the less pronounced these deviations will be. It is essential to find a balanced position where the pelvis is neither too perpendicular ('tucked under' causing the thighs to press forward and the knees to flex) nor too slanted ('sway-backed'). The former position greatly diminishes the spinal curves, causing a decrease in its shock absorbing capacity. The latter greatly exaggerates the lumbar curve (lordosis), causes a compensatory exaggeration of the thoracic curve (kyphosis), and also places greater stress on the lumbosacral junction.

The oft repeated direction to 'pull up' refers in part to this problem. In order for the spine to be pulled up, the sacrum must actually be dropped down, as if a paper weight were hung from its bottom end. The student must discover for himself the proper positioning of his sacrum and the resultant spinal lengthening, perhaps through the use of images, (see my article *Posture in Dance*, Summer 1978). No amount of poking and chiding on the part of the teacher to 'stand straight' will help until this student can sense the position and its repercussions throughout his entire body and reproduce it himself.

The cervical, thoracic and lumbar portions comprise the



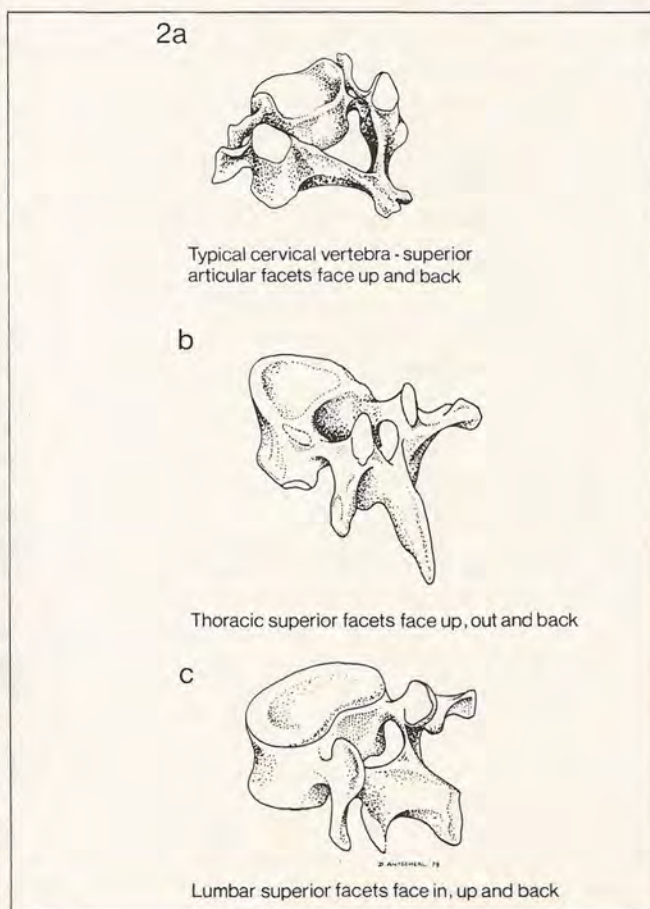
movable part of the spine. The vertebrae of each region are characterized by a particular shape which, along with ligamentous structure, greatly determines the direction and range of motion possible for that region, (see Diagram 2a, b and c). In general, the vertebrae decrease in size from the bottom to the top of the column, and the range of motion increases. Although there is relatively little motion possible between any two vertebrae, their combined action results in a cumulatively large range of motion.

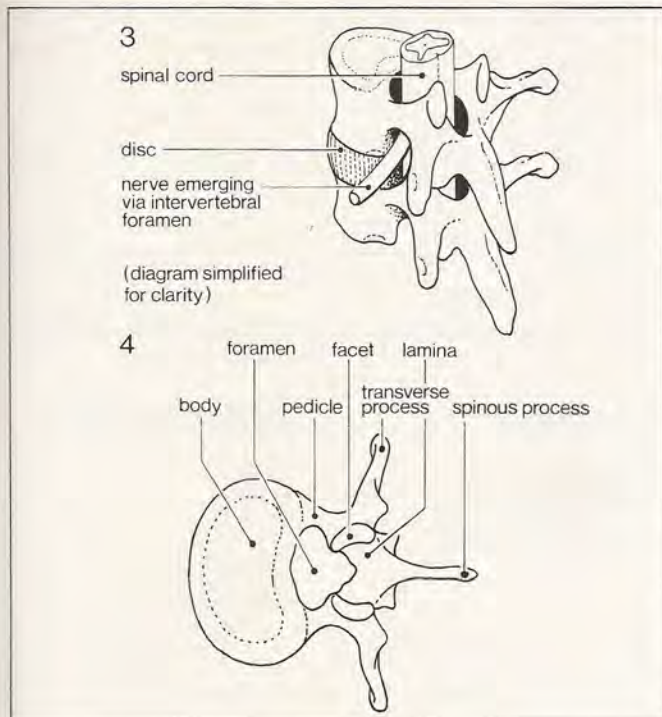
The curves of the thoracic and sacral spine exist at birth owing to the design of the bones attached to them, the ribs and pelvic bones respectively, and to their positions in the curve of the developing embryo in the fetal position. The cervical and lumbar curves, where there are no bony attachments, develop as upright posture is learned. Good tone in the muscles at the back of the neck is required to maintain the verticality of the head, since there is no position in which the head can be balanced without muscular involvement. This muscular pull eventually curves the cervical spine slightly. Since any permanent alteration of one curve affects the curves above or below, a compensatory curve in the lumbar spine develops as the child learns to sit, stand and walk. The lumbar curve is also formed as a result of unequal growth in the anterior borders of the vertebral bodies and intervertebral discs, to be described shortly. A similar anterior thickening of the discs occurs in the cervical region. These curves are naturally more pronounced in the pot-bellied child, but decrease as upright posture is consolidated and muscular control, especially in the abdominals, improves.

For these reasons, it is neither desirable nor possible to maintain a rigidly 'straight' back. The natural contours of the human body (and especially the female body) make it a

futile exercise to stand against a wall, press the lower back into it and try to maintain this flat back position. A goal of good training is rather to elongate the spine dynamically by diminishing the deviations of the s-curve formed by the concave and convex regions of the spine. The capacity for weightbearing and shock absorption is weakened at the points where each curve merges with the next, for example the cervicothoracic, thoracolumbar and, especially, lumbosacral joints, (see arrows in Diagram 1), but as the curves are reduced these weaknesses also diminish. Aesthetically, the body masses supported by the spine (head, shoulder girdle, arms and ribcage) are brought closer to the vertical axis passing through the centre of gravity and base of support: the body appears more compact and vertical, and the level of the head is actually higher, producing the illusion of a more slender body. Once the spine is aligned so that the least stress is placed on the muscles and ligaments, it is able to perform its primary function of supporting weight with maximum efficiency.

The weightbearing part of each vertebrae, the *vertebral body*, is cushioned above and below by an *intervertebral disc*, (see Diagrams 3 and 4), which serves to absorb the shock caused by weight transmission through the spine, to prevent friction between the vertebrae as they adjust and to help form the spinal curves in the cervical and lumbar regions. It is these discs which may degenerate or herniate through disease or trauma to the spine, leading to severe discomfort and/or loss of mobility. The posterior surface of each vertebral body bears two projections or *pedicles* which extend outward and backward, around the space through which the spinal cord passes, and join at the





laminae to form the *vertebral arch*. Another space is formed by the notches on the top and bottom of every two vertically consecutive pedicles to provide an exit (*intervertebral foramen*) for the spinal nerve at that level. The foramen may be narrowed by arthritis of the articular facet joint lying posterior to it, or by degenerated disc material which finds its way into the confined space. In this way, the exiting nerve or its roots may become irritated, then swollen, and consequently further irritated producing the vicious and painful cycle often referred to as a 'pinched nerve'. A common example of this problem is sciatica, pressure on one of the roots comprising the sciatic nerve, causing a tingling pain that radiates down the back of the thigh.

At the junction between the pedicles and the lamina are the *articular processes* which articulate with their counterparts on the vertebrae immediately above and below at the *articular facets*. The exact position and plane of articulation of these facets will vary according to its region in the spine, (again, see Diagram 2a, b and c). As mentioned earlier, this variation will determine the direction of motion possible in that region. In the cervical region, for example, their position allows flexion (forward bending) and extension (return from forward bending), lateral flexion (sidebending) when accompanied by rotation, and rotation (twisting). In the thoracic region, the articular facets lock to limit flexion and extension. In the lumbar region they lock to limit rotation, although the amount possible varies from person to person. These structural limitations will help explain certain 'common faults' in the execution of ports de corps, as will be discussed in the subsequent article in this series.

Projecting laterally from the junction between the pedicles and the laminae are the *transverse processes* for muscle attachments throughout the moveable spine and for articulation with the ribs in the thoracic region. The end of each rib articulates with two transverse processes, one above and one below. This arrangement serves to

brace the thoracic spine and render it largely immovable, especially for rotation (twisting) and lateral flexion (side bending). The position of the ribcage is therefore greatly dependent on that of the spine and should be corrected in relation to the spine. For example, the common fault of poking the ribs forward and lifting the breastbone upwards will result in a compression (hyperextension) of the lower thoracic region. Correct placement of the spine, perhaps encouraged by the use of images to 'widen the bottom of the back of the ribs' and 'narrow (keep compact) the bottom of the front of the ribs', should correct this fault. When the spine and ribcage are well aligned, the shoulder blades lie flat and glide easily, allowing the arms to move freely in cooperation with the shoulder girdle.

The spinous processes of the vertebrae project backward from the junction of the lamina and, like the transverse processes, provide muscle attachments. These are the projections that can be easily palpated along the centre of the back. The bottom-most spinous process marking the fifth lumbar vertebrae, can be palpated at the base of the movable spine. The seventh cervical vertebrae can likewise be located by hanging the head forward and touching the process which projects furthest from the base of the neck. In the thoracic region, these processes project obliquely downward causing them to overlap and limit the degree of hyperextension (back bend) possible. Conversely, in the lumbar region, the spinous processes project straight back, allowing a great degree of arching in the lower back. This helps explain the beginner's tendency to perform backbends by collapsing in the lower back, where that movement occurs freely, and not involving the upper back, where there are structural limitations.

In the normal spine the spinous processes line up vertically one above the other when viewed from the back. A sideways deviation may indicate an abnormality called *scoliosis*. Such curves may appear in the growing spine from early adolescence until the spine is fully grown in the late teens, although in severe cases the deviation progresses into adulthood. The dance teacher is in an opportune position to detect such problems early, since she is constantly scrutinizing the child's posture and early detection and treatment can alter its progression. No amount of exercise will however alter the progress of a curve which has been genetically transmitted. It is strongly urged that all cases of suspected scoliosis be referred to an orthopedic surgeon.

The spine is strongly braced by a network of connective ligaments. Muscular support of the spine is achieved through the cooperative and balanced action of muscles on the front of the trunk (rectus abdominis, external oblique abdominis, internal oblique abdominis and transverse abdominis) and those on the back (erector spinae group and quadratus lumborum). The spine is often compared to a tower, and the surrounding ligaments and muscles to guywires which hold it upright. This analogy demonstrates the importance of a solidly placed pelvis, since the muscles mentioned above are attached to it. Good dance training emphasises that the lumbar spine in particular must be dynamically, although not rigidly, braced to prevent excessive arching and undue stress on the lower back. In addition to stretching the waist region giving the appearance of a more slender compact middle, this lengthening of the lumbar spine calls on surrounding

muscles to stabilize the lower back and integrate the ribcage and pelvis. This provides a firm but flexible base for movements of the arms and legs. To quote the well-known Russian teacher Agrippina Vaganova in her description of 'aplomb' – the dancer's stability:

This definite stability is achieved only when the dancer realizes and feels the colossal part that the back plays in aplomb. The stem of aplomb is the spine. The dancer should learn to feel and control her spine through observation of muscular sensations in the region of the back during various movements... When you manage to get the feeling of it, and to connect it with the muscles in the regions of the waist, you will be able to perceive this stem of stability.

Doctors treating professional dancers have commented on their patients' excellent control of the trunk musculature which may account for the relative infrequency of back injury among them when compared with the general population. This observation may reflect the process of natural selection, since students with back problems are often prevented from pursuing professional careers. It is beyond question, however, that good training and proper usage will minimize injury and maximize performance for a given body structure executing a given set of movements.

The next article in this series deals with specific positions and movements of the spine, such as arabesque, port de corps, lifts and jumps. Common faults in their execution and how these problems are related to the structure and function of the spine will be explored.

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Susan Pedwell

A Homespun Vision

Toronto Dance Theatre's New Home

For many years the Toronto Dance Theatre held a fantasy – to own their own building. With each passing year, the fantasy grew. It could no longer be just any building, it had to be a building that boasted three dance studios, a performing area, a costume room, a set-building shop, a green room with fireplace, offices, a cafeteria and several lounges. Showers and a sauna? Yes, they would fit nicely in the basement.

A smug fantasy for any modern dance company, especially one that not so long ago could barely afford the rent on one musty studio – washroom not included.

In January 1979, TDT opened the door and moved into their fantasy – a dance complex which rivals that of any North American dance company. The move from ramshackles to rectangular reception halls was marked by the complete fumigation of the company's belongings. Their years in less than adequate lodgings had left them infested.

How the Toronto Dance Theatre raised the necessary million dollars to finance the project was described both by Roger Jones, managing director, and Richard Mortimer, administrator of the school, as 'a horrendous story'. It involved an extensive private fund-raising campaign, as well as massive negotiations with both the federal and provincial governments. At one point, TDT was forced to go into debt for \$400,000 without any written commitments from either level of government.

Money or no money, TDT has been actively searching for their dream building for years. When they heard that St. Enoch's United Church was for sale, they were immediately interested because of its accessible downtown location. Nestled in the heart of the low-income district of Cabbagetown, the address of 80 Winchester Street is not a prestigious one. But as Roger Jones points out, 'the flexibility and sense of community of Cabbagetown make it a good place for the permanent residence of the Toronto Dance Theatre'.

When they purchased St. Enoch's it had been abandoned for some time. The windows were broken, the floors sagged and there was garbage everywhere. The renovation of the church into the fulfillment of TDT's vision needed someone who could see beyond the rubble.

They found that visionary in Ron Thom, an architect

famous for his success with the Shaw Festival Theatre. Thom interpreted the basic layout and structure of St. Enoch's as 'near perfect' for the intents of TDT. There were three large areas that could easily be transformed into dance studios. Heavy masonry walls happened to border the areas so sound conflicts would not be a problem. There would be room for the offices, costume room, lounges and all the other elements of the company's dream.

The most significant element is Studio C. What had once been the cathedral has become the company studio. During the day, the room bursts with light from the stained

TDT's new home: a work in progress



glass windows. At night, when the upholstered bleachers that line one wall are unfolded, and the lighting and sound booths in the narthex swing into action, the studio is transformed into a theatre. TDT will stage their annual choreographic workshop there this June, and will use it throughout the year to present works-in-progress.

Just as Studio c is considered the company studio, lounges are segregated into those intended for company and those intended for the school. The building was designed to provide less interaction between students and company members. As Richard Mortimer explained, 'The company and school exist for different functions. It was the school that wanted more defined facilities'.

With these expanded facilities, the school has been able to add new classes to the curriculum. Creative movement classes for children, T'ai Chi, and a basic movement course designed for newly awakened exercisers were introduced in January. Enrollment in the school rose from 300 to 400.

As TDT's fantasy becomes a day to day reality, minor misunderstandings between architect and dance company are becoming apparent. Ron Thom is decidedly more formal than the unpretentious members of TDT. His fervour for formality is demonstrated in the design of the conference room. It is in this rounded room, with skylight, that Thom intended TDT to hold their board meetings. When I last passed it, someone's brightly printed underpants were dangling from the doorknob. The Toronto Dance Theatre has decided the conference room makes an ideal massage clinic.

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Reginald Banks

Waterloo University

A Thriving Dance Centre

Every year so far, the Dance in Canada Conference has been held in a major Canadian city: Toronto (1973), Montreal (1974), Edmonton (1975), Halifax (1976), Winnipeg (1977) and, last year Vancouver.

Of course, that is not to say that Waterloo, this year's location, is unimportant – but it is significantly different. For one thing, the city, geographically twinned with Kitchener, is really a country town which, like Topsey, just grew. Although there is light industry in the area, Waterloo has never lost its rural roots or traditions. And the air is deliciously fresh.

Waterloo has its Mennonites, its boozy Oktoberfest (Carlsberg happens to have a big brewery in Waterloo) and a population with close ties to its former European homelands. As for the university, modern and spacious, it is best known as an engineering school – arguably among the very best in Canada.

So where in all of this does the dance come in? How is it that the University of Waterloo has developed an imaginative and progressive degree programme in dance, possesses several performing offshoots and a library containing an enviably fine collection of rare dance books?

As usual, the historical cause can be found in the hazy meeting ground between human ambition and lucky circumstances. On the one hand, there was Ruth Priddle who came to Waterloo in 1964 as a young teacher from Toronto with a background in both ballet and modern dance as well as psychology. She joined the Faculty of Physical Education. On the other hand was a heavily science and engineering-oriented university eager to diversify its programmes, particularly in the arts and humanities. The mid-sixties were also, happily, the halcyon days when government money and encouragement flowed in seemingly endless streams across the province of Ontario. The moment was right.

Fortunately, the Physical Education faculty was also ambitious. The object was to develop a distinctive programme emphasizing academic research and a more rigorous disciplinary approach than that found in most similar institutions. So, Physical Education, with its research orientation, expanded into what is now the Department of Kinesiology in the Faculty of Human Kinetics and Leisure Studies. Dance grew steadily within Kinesiology. Having

begun as a formal series of technique classes under the title 'Dance Club', the first credit course was offered in 1969.

Other courses were added which sought to develop the dance programme within the dual context of a scientific study of human movement and as a practical art. Eventually, the Dance Group emerged as a separate entity within the Faculty of Human Kinetics and Leisure Studies offering a special honours degree in dance. Not forgetting its former home under the wing of Kinesiology, the new unit incorporated programmes in movement research, psycho-motor study and movement analysis. The programme was made flexible enough to allow students to focus their work, according to interest and ability, towards both scientific and artistic goals. Thus since 1977 students in dance have been able to graduate with either a B.Sc. or B.A. depending on the specific courses taken. Theoretical





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1979. Edited by Kirsten Ralov.

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Music

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Benesh Notation

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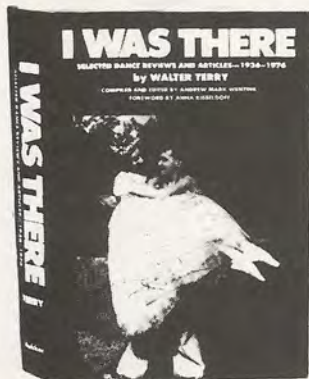
Labanotation

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"In short, in the 100th anniversary year of Bournonville's death, we have not seen enough Bournonville at a time when the popularity of his ballets is very much on the rise in the United States. Marcel Dekker, an American firm, has just published "The Bournonville School", an invaluable compilation of Bournonville's technique classes by Kirsten Ralov, the Royal Danish Ballet's associate director."

—ANNA KISSELGOFF, *The New York Times*

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—BARTON WIMBLE, *New York Daily News*



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Spring Concert Group

knowledge formed the background of both degree programmes but it has been firmly understood that if the Dance Group is to make a valuable contribution it must also recognize and pursue the applied, practical implications of its research activity.

To achieve this, students and faculty have developed areas of specialization of which the most notable are Movement Analysis and Notation (Laban, Benesh and Massine), Children and Dance, Creativity and Dance and historical research in Canadian choreography. Fourth year honours students undertake detailed research projects and these have led to valuable investigations into, for example, stress factors in the foot and improved structural design of pointe shoes, dancers' injuries and effective training methods, biomechanical analyses of dancers in motion through the use of film, the development of dance archives and the systematic analysis of particular periods of Canadian dance criticism.

Another interesting development at Waterloo has been

the use of computers in dance. 'Choreo', as it is called, opens up a realm of possibilities. Dances may be 'drawn' onto the machine. The stick-like figure can actually be made to dance. Students can learn performance pieces and choreographers have the chance of recording their work for copyright purposes.

Various special features about dance at Waterloo are worth noting.

An *Introduction to Dance* series, combining lectures and performance, reaches students in all faculties. There are guest speakers, films and a series of performances by many notable dance companies from across Canada and from abroad.

Once a year, the *Spring Concert Group*, including both students and faculty, presents a March performance in the Humanities Theatre. *The Children's Carousel* gives students a chance to teach, create and perform with children. The emphasis is on creativity and the Dance Group even operates a school for children within the university.

From Jill Officer's courses in dance history so much interest in historic dance has arisen that a performing group, the *Renaissance Dancers*, present fully costumed programmes of dances from the 15th, 16th and 17th centuries within the university and the regional community. These are accompanied by the *Renaissance Music Ensemble*.

Finally, and this is of particular interest to those attending the Dance in Canada Conference, the Doris Lewis Rare Book Room of the university library will be displaying part of its fine collection of dance books. This collection is the result of a donation by Dr Henry H. Crapo in 1976. Items date from 1535 and include several rare and finely bound volumes. To celebrate the Dance in Canada Conference, the library will be publishing a special catalogue of its collection.

All of which suggests that you do not have to be living in a big city with shining steel and glass bank towers to be in the midst of a vital cultural community. Waterloo's relative isolation has in fact stimulated the growth of a distinctive range of dance programmes and activities — ones whose contribution to dance in Canada is and will continue to prove invaluable.

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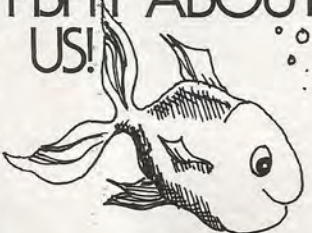
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How to Survive the Dance in Canada Conference

Dance in Canada Conferences are, as everyone knows, enormous fun. They are also exhausting, infuriating, frustrating, nerve-rending, mind-boggling and seemingly interminable. Every year, people leave the conference with something to remember: new friends, new ideas, fresh inspiration – also blisters, athlete's foot (or worse), incipient mental collapse and migraine. People being what they are of course – suckers for punishment – every conference sees a hefty core of the same faces turning up again and again. So, here are some of the helpful tips they passed on to help you make this Dance in Canada Conference your passport to happiness.

- 1 Prepare to see your heroes knocked off their pedestals. Levelling is rule of thumb at D in C conferences.
- 2 Take a bike or, better still, a skate-board. The way conference schedules are set up, you'll need it to get from a class that finished at 9:30 to a workshop that began half an hour ago.
- 3 Take plenty of vitamin pills. Unless you are living off campus (a good plan if you can work it) you'll have to eat the local fare. If you're not a salad freak you'll need those pills.
- 4 Still in the medical department, take some tranquilizers to calm you down after a session of constitutional rambling at one of the 'forums', and maybe some benzedrine to keep you awake for those marathon-length inventories of Canadian dance called, The Festival.
- 5 Toiletries? Take liberal supplies of deodorant and baby powder. You may not use it all but the free-loaders sure will. Also soap and towels have a way of disappearing mysteriously. Maybe you should plan to carry yours about in a lockable bag.
- 6 Take some midnight oil. You'll need it for reading all the handouts and especially to decipher tomorrow's schedule. A Ph.D. in logistics might come in handy here too.
- 7 Take a police hound to sniff out the good parties – but take your own records. As for sex – well, there's always a bit of hanky panky going on in the wee hours but most people are too shattered for that sort of thing. But if you're determined, just remember, dancers are flexible, so get in shape. Also, beware androgyny!!
- 8 Clothing is very important. Try to look as scruffy and unattractive as possible. This is the convention at D in C conferences and gives them an air of self-absorbed seriousness rarely found in similar gatherings. Men: do not take a three-piece suit. Women: leave that ball gown at home.
- 9 Take an umbrella. There are going to be a number of performances in the fresh country air – and you know all about Murphy's Law don't you?
- 10 Take a liberal stock of preformulated compliments. Other people have egos too you know and they expect to have them boosted. Try these for size. 'I'm really into where you're coming from', or, 'Did they really teach you that at TDT?'
- 11 And a special note to performers. Just remember when you are about to go on and the show's running four hours late and there was no makeup and the basin backed up and flooded onto your costume and somebody just used your music and ... they all cried here once.

Have fun and come again next year.

In Review

Terminal City Dance The Paula Ross Dancers Prism Dance Theatre Mountain Dance Theatre

Vancouver

February and March 1979

As far as the performing arts are concerned, Vancouver is a conservative town. The orchestra had to ditch its 20th-century music series years ago because no one bought tickets. The theatre audience views what little experimentalism it is offered with a vague (and largely absent) distrust.

Part of the problem is lack of exposure, so far beyond the mountains. Part of it, too, is the city's notorious Lotusland laid-backness. What's the point of going exploring when you're on the edge of the world already? Still, it holds the city back. Too often, it forces compromise.

Terminal City Dance has never compromised. It has always been a tiny, hand-to-mouth company, playing to what amounts to a coterie audience. Its lack of exposure is unfortunate, because, more than anything, it is an opener-up of possibilities.

Not everything Terminal City does is worth preserving in bronze. It has its share of duds. But it embraces opportunity with a rare boldness and daring, so that even its failures are well worth your time.

The company, currently numbering four, was founded in 1975, a collective of artists from various disciplines working out their ideas about the interaction of sound and body in a medium that is basically — but by no means exclusively — movement.

They have been working to refine what might almost be a new theatrical language — at its most successful, a mordant visual imagery that expresses abstract concepts in movement/theatre metaphor. They question Art in healthy ways.

The opening work on their February programme (a retrospective of seven works from the past three years) set the pattern of iconoclasm and imaginative challenge that stamps their best work. There is a knocking somewhere offstage,

then Terry Hunter, Savannah Walling and Karen Rimmer tumble into the tiny performing area. They sing us a snippet of song, Hunter announces a bout between Walling and Rimmer — energy versus form — and already we're into some nicely radical thinking about art. The result is a draw. Hunter takes himself on. Hunter wins. Barbara Stowe makes a floating kind of modern-dance entrance — so old-fashioned, suddenly. Is *this* where it is? she asks. Then the four of them are facing us, popping out questions. What is dance? What is the function of criticism? Is an audience necessary? Any preconceptions the audience might have harboured about 'dance' are blown away like last winter's cobwebs.

Walling contributes two works, *Runner's Tale*, which has (like Hunter's *Clown Dogs*) an artfully effortless simplicity, and *Klagenfort*, her study of the need for freedom, the need to be dependent and depended on, the tyranny of companionship. In *Klagenfort*, Hunter has replaced the original male, Menlo Skye MacFarlane, and with that change the work has taken on a cooler, less primeval tone: less jungle, more Jung. Walling and Hunter enter. She is on his back, talking quietly into his ear. Is she a burden on him? Is there anything she can do to ease it? Shall I kiss you? Hit you?

He breaks the silence finally with a roar.

How long must I carry this burden? He throws her around. She stands on him, preens herself; but he preens himself, too. The last image is of the woman crouched on the man's dead or unconscious body — fearful, staring round at the void she must face alone.

The programme (which closed with a revised version of *15 Minutes for Dance in Canada*, made for the Vancouver conference last summer) also included two works by Karen Rimmer — *Generation*, a trio, and *Two Ladies*, an evocative slow duet for Rimmer and Walling that seems to capture the essence of a lifetime of knowing and understanding between two people, a work that leaves you with a sense of having been allowed to look through a window onto two lives — to share without touching.

There is little interplay between Vancouver companies in terms of the exchange of choreography, but *Two Ladies* has been introduced to the Prism Dance Theatre repertoire. In Prism's hands it becomes a clearer, simpler statement. The performers (Gisa Cole and Janet Aronoff) dance it carefully, as if by rote. They are reproducing for us what they have learned, and that gives their performance a remoteness that clarifies the women's relationship. At Terminal City, there is more density, more enigma; it is Rimmer's dance, and she can afford to blur the line with complexity.

This sense of the careful exercise of craft

Gisa Cole and Janet Aronoff of Prism Dance Theatre



pervades the Prism repertoire; there is less sense of the daring exercise of the creative imagination. It is a company that aims to cover many aspects of modern dance – a prism refracting many sources of dance light – and while it has made considerable advances toward maturity in recent seasons, it also seems, in its enthusiasm to be all-embracing, to over-reach itself. Keen to offer something for everyone, it emerges with no distinct personality of its own.

Its nine-item programme at this performance included four works by co-artistic director Jamie Zagoudakis. They ranged from the bright and breezy (*Baroque and Blues*, and *Swing*, both of which are exactly what they say they are) to the sensuous and slight (*Wading*, a kind of underwater ballet, not at all unattractive but desperately long, and *Mirage*, a slow pas de deux). Also shown were three works by co-artistic director Gisa Cole and a flat and formal *Poseidon*, by Judy Jarvis.

The quality of performance at Prism is mixed. None of its seven dancers is really comfortable in the full range of styles the repertoire accommodates. Newcomer Francisco Alvarez, for instance, was able to deal effectively with the mixed modernism of Cole's *Sheepcreek* and *Black Dog*, but when *Swing-time* came around he looked as if he'd much prefer not to be there.

The Paula Ross company currently numbers eight – the usual mixed Ross bag, with Leslie Manning and Donald McLeod, two longtime Ross stalwarts, bearing much of the principal burden.

This performance features two new works that between them bring together most of the concerns that have seemed to occupy Ross the choreographer in recent seasons. Though she has never really strayed far from the warm and honest emotionalism that characterized her work in her early years, Paula Ross flirted more recently with abstract linearity (with mixed success), and with comedy – albeit in a gnomic, distracted style.

Ed's Piece, to a three-movement composition for string quartet by former Ross musical director Ed Arteaga, is an abstract, geometric work that seems to carry overtones (perhaps purely imaginery on my part) of statements about individuality and about interdependence; about groups.

Lines interweave and juxtapose. Paula Ross is developing a confident sense of balance, tension and harmony – and of dissonance, as expressible in movement. The space fills with melting design; the work is studded with recurring motifs, many of them familiar Ross gestures.

Rest of Angle was described by the programme as 'a joyful satire – and a subtle love story'. The satire – of dance, I guess – is fairly obvious: big leaps sideways, for instance, turning into an unexpected drooping floppiness. The comic sense was sharp, and a bit inbred. Things happen

from time to time in a bright light behind a macramé hanging, suspended upstage left. Some kind of relationship (menacing? manipulative?) develops between McLeod and the others, particularly Manning. Later, Manning turns into a shrieking monkey, strips off her costume – revealing a brown leotard beneath – and goes into a solo of a remarkable, sustained lyricism. Eventually, the lights fade on Manning and McLeod, together behind the macramé, and on the other six dancers, undulating on their stomachs across the stage.

For Mountain Dance Theatre, the past season seems to have been a crucial one – a season for turning corners. After five years' struggle, in which the company was unable to produce much more than the arch, the academic and the polite, it seems to be moving at last toward self-discovery, toward an honest grasping of serious dance concerns.

Mountain Dance is by no means out of the woods yet. But we are beginning to see, for the first time, the emergence of a company with a distinctive stamp, as Mauryne Allan (now in sole charge, following the departure for California last year of co-founder Fredi Long) begins to flex her choreographic muscles.

Despite the national recognition she won with the 1978 Clifford E. Lee award, Allan seems only to have touched the edges of her potential as a dance creator in recent seasons. Now she is beginning to probe, beginning to dig, and as she clarifies her future directions we are likely to see upgradings in what is at present an erratic performing ensemble.

Allan always seemed to be the guardian of what soul Mountain Dance used to have; in her earlier 'serious' pieces, such as *In Paradisum* and *In Those Dark Recesses*, she choreographed (and danced) a slow, liquid, expressive line that flowed naturally from an intensity of emotion. The five Allan works seen on the most recent programme take that intensity, that clarity, a step further. *Mirrors-Shadows* hints at the complexity of choices and ambiguity of roles available to us all. *Dark* generates a formidable sense of yearning and sorrow. *Alternating Birds* and *And Wild They Shall Remain* catch, in very different ways, a sense of wild, untrammelled beings in primitive, mysterious ceremony.

Also on the MDT programme; two contributions by Grant Strate, both fitting snugly into the new MDT look – *Islands*, to music of Alan Hovhaness, and *Skimming*, a solo for Allan to a Bach sonata – rich and warm, with a real sense of lightness and a benign, baroque elegance and tastefulness.

An excerpt from company member Jim Thompson's study of madness, *Nachtmusik* – affirmed his developing skills as a choreographer with a free-ranging imagination that seemed totally unintimidated by the art.

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Dance Plus Four

Dance Plus Four

McGill University, Vanier College and
Université de Montréal
Montreal

18 - 21 March 1979

What a relief after a season of anti-social minimalists, academic post-moderns and strident proselytisers—all masquerading as dancers—to trip over a small new company that actually dances!

Dance Plus Four grew out of the dance programme at the University of Waterloo and has only been a full time company since August, 1977. It consists of a varying number of young women, currently five, though they are auditioning for two men as well, under the joint artistic leadership of Gabby Miceli and Nancy Roberts-Forbes. They came to Montreal for four days in March as part of a mini-tour that also took them to Peterborough, Belleville, Kingston, Picton, Oshawa and Ajax, Ontario. They had a punishing schedule of master classes, workshops and performances, in Montreal mainly for students. As usual, it was a well-kept secret. The afternoon I went, there were only 20 people there.

On first acquaintance, the company is clearly neo-classical, firmly tethered in ballet technique. The driving dynamo is Gabby Miceli, who not only dances and choreographs most pieces but exudes the kind of grim determination that tends to mark a leader. Her background includes work with Lawrence Gradus, Lois Smith, Judy Jarvis and the Toronto Dance Theatre.

The most successful piece on the programme — which was varied in mood but somewhat limited in range — was *Orbits*, a major new work by Miceli which had been premiered in Toronto in mid-February. It was self-possessed, ultra-clear, a

continuous progression of fluid mirror-image movement and sporadic confrontations. The trim asexual bodies in their dark blue sheaths were like linear designs against the pale backdrop.

There were long balances, routines only one step removed from calisthenics, a fleeting gesture of solicitude rebuffed. Then the music suddenly became more insistent and shards of sound destroyed the serenity. The bodies fell apart, disintegrated, spun out of control. The tightly woven web of movement fanned out and the two dancers, reeling in a wind tunnel, were unexpectedly joined by a third, as if a piece of debris had been hurled at them by a tornado. There were no whys and wherefores only kaleidoscopic regroupings. Random jumps, bodies literally flung at the floor as the music exploded and then a slow motion run, like a treadmill to oblivion, as the sound subsides. It was compact and clearly delineated, and as engrossing as unravelling a ball of twine.

Tenants, a duet for two camiknickered girls, to Duke Ellington, had a sure sense of style, as if it were a parody of those 1950s movie dance sequences, though I am sure that was not the intention. Along with *Imaginings*, a solo for Elizabeth Nokes, it is a fragment of *Life Movements*, a trio of comments on the loneliness of life in a big city.

In The Park, by Nancy Roberts-Forbes, was a small expressionist slice-of-life vignette in the Laban tradition: a gentle moment of geriatric fellowship. Two ancients trembled their way to a park bench, fed the pigeons, shared the crumbs and finally left together. The observation was acute but limited; the sketch is unfinished. *Raven*, a solo which seems to be Gabby Miceli's signature work, is totemic, elliptical and avian but does not really make a point.

Solitudes is set to three songs by Odetta

of which only two were shown here. Three girls dance in batik sarongs, play with floppy Scarlett O'Hara hats. The movement is full of black accents: a touch of lordosis here, a waddle there, necks at the odd angle needed to balance invisible water jugs.

But why oh *why* are the dancers always so dreadfully serious?

The first thaw came at the very end of the show with the group deep into Laban territory again with a parody of two swinging chicks and a wall-flower, preening themselves at a party. It was too long and more than a little facile but at least it was not in deadly earnest.

The trouble with alternate dance is that instead of providing entertainment, which is somehow perceived as a sell-out, the dancers see themselves as vestal virgins initiating acolytes into the mysteries of The Dance. There is a tangible atmosphere of early-Christian-martyrs-gathering-in-the-catacombs-to-worship-in-secret about most such dance events.

Dance Plus Four is not free of this feeling but they do dance well and if the choreographies are not original, most of them show that the basic lessons have been thoroughly assimilated. And that is the first step toward developing a vocabulary of your own.

KATI VITA

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Independent Choreographer's Series

Art Gallery of Ontario
Toronto
6 - 15 February 1979

Independent Choreographers. The title conjures up visions of choreographers scattered across the city in cockroachy lofts, creating with manic inspiration. Yet many of the twelve independent Toronto choreographers who assembled for the Art Gallery of Ontario's dance series are developing in oddly similar ways. There appears to be a penchant circulating about town these days for Nostalgia (costumes and props), cracking eggs and chopping bananas on stage and metamorphosing from doe-eyed child to vamp. Much of the series was taken up by local choreographers doing the kind of things they always do. We were condemned to sit out yet another mystical experience dance by Kyra Lober, more statements of staring-eyed angst, notably in the first sections of Anna Blewchamp's *Solos* and yet another 'collectively created' brown rice special by Carolyn Shaffer. Yet a handful of choreographers did bring some new and wry insights to the series.

Miriam Adams attempted to get a hold on this commodity called Art which we had come to observe in the gallery's high white Activity Centre. In *In Black and White and Colour Only* a black-clad Miriam perches cat-like on the arm of a chair in which a man in a black velvet suit is seated. This loving couple turn their attention to the slide projections on the wall behind them. They watch as pictures of the gallery and of the staff who keep it running flash by, all with tidy captions that read 'Art works', 'Art movers' and 'Art packagers', Adams seems to be saying that art is not a mystical entity but simply so many pieces of movable, breakable and cleanable stuff. This gallery tour is accompanied by mindless supermarket Muzak which enhances the notion that all this art

has little more spirituality than lettuce, instant coffee and Jay cloths. The reaction of the man in the black velvet suit to all this is to contract a violent sneezing fit. Miriam administers to him with deadpan consternation, eventually loses interest and travels upstage to execute a sequence of vacuous arabesques that look like something from the chorus line of *Swan Lake*. Meanwhile a painter, vigorously drawing a St. Bernard, and a flipping and flopping gymnast have been adding to the action. In *Black and White and Colour Only* was the last work in the two-week festival and began with all the choreographers who had appeared in the series lining up across the stage. In game show fashion they introduce themselves, placing the title 'Independent Choreographer' before their names. Of the nine choreographers present, all of them outfitted in their black and white finest, Margaret Dragu and Johanna Householder stood out dramatically from the crowd. They introduced themselves with the same audacity, the same inability to take themselves seriously that had punctuated their own performances.

A week earlier Margaret Dragu had presented a new work in collaboration with Enrico Campana entitled *TV Hertz*. Dragu crawls on stage in her sleepers, sucks her toy truck and plays with her teddy bear. There are six television screens behind her. One screen shows scenes from the gallery, two show a collage of television shows and the other three, whose images are controlled by Campana at a video camera, focus on Margaret Dragu. Dragu alternately plays with the toys on the floor or caresses and kisses the television screens behind her. She lolls about in a somnambulistic state, revives herself to become a cooing child again and then suddenly a cigarette smoking tart. It becomes clear that these television images are creating a disturbed child with a very warped view of existence. The idea that television is a powerful and dehumanizing force is quickly established. Yet after awhile it becomes more interesting to watch the haphazard television clips than to look at the living, breathing dan-

cer. And what that says about the medium, that we would rather watch television than life, is as startling as the immediate action of the piece.

Just as the Campana-Dragu show was laden with political significance, Johanna Householder and Janice Hladki's *The Secret Life of Sgt. Preston* was a slice of mania devoid of dark statements. The audience is presented with a stage littered with everyday artifacts. Everything from Kleenex boxes to skin-diving flippers are piled up on the three edges of the space. Janice and Johanna enter, alternately becoming secretaries who do isometric exercises, vampy ladies in black cocktail dresses or whip-toting bullies in dungarees and high boots. They discourse via a film on the back wall on the contents of their purses, Johanna is run over by a remote controlled toy car and Janice commands a wind-up toy dog to jump at the crack of her whip. The work is threaded together with hints of that famous Hollywood Mountie Sgt. Preston. We hear dogs barking in the distance and are given a lecture on guns as Jeanette MacDonald and Nelson Eddy serenade each other with *Indian Love Call*. Johanna and Janice are constantly on a search for something and it turns out to be more often than not the Mounties-on-Parliament-Hill postcards that they keep in their purses. In the end the two of them cover their collection of paraphernalia with Saran Wrap, drape a plastic sheet over their secretarial table and then they too climb under the sheet. They sit suspended and preserved in plastic, awaiting perhaps the next Independent Choreographers series.

KATHRYN BROWNELL

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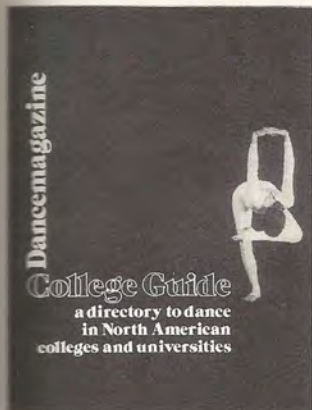
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The National Ballet of Canada

O'Keefe Centre
Toronto

8 February - 10 March 1979

Although the season was a dull one, there were many interesting performances. Most memorable for most people was *Romeo and Juliet* with Marcia Haydée and Richard Cragun from the Stuttgart Ballet. It was, as several people remarked, like seeing the ballet for the first time. Unlike the National's Juliets, Haydée's is frankly a ballerina role, and the entire company was caught up in this Juliet's single-mindedness and danced with sensitivity and intelligence. For the first time in a very long time the ballroom scene summed up the drama: Tybalt (Hazaros Surmeyan) raging; Juliet passion awakened; Paris (James Kudelka) ardent; Romeo startled; Lady Capulet (Anne Ditchburn) demanding the situation be controlled; and Lord Capulet (Charles Kirby) trying to do just that: keep calm, my dear, keep calm. Everything will be all right. Well, it isn't, of course, and the ballet plunges headlong into its final tragedy.

This performance suggested that the season might be a brilliant one, but, with the departure of the guests, it settled into routine. The first revival was *Les Sylphides* in which everyone looked very self-conscious indeed. Only Mary Jago in the 'Prelude' seemed to know what Fokine was all about. At a later performance Peter Schaufuss with Veronica Tennant danced and partnered the 'Valse' with attention and consideration. Unfortunately Tennant insisted on acting every phrase of the choreography, not quite what Fokine intended.

It was the second piece on the programme everyone was waiting for: *Washington Square* by James Kudelka out of Henry James. First seen at a workshop in 1976 with music by Brahms, *Washington Square* had sufficiently impressed the management for it to be taken into the repertoire. Somewhere along the way

from workshop to O'Keefe someone, presumably the choreographer, decided to enlarge the ballet from three to eight scenes and to acquire a new score. As everyone must know by now, *Washington Square* was only politely received.

Let us remember that the workshop production was made for a very small stage and was an extended pas de trois for Morris Townshend, a conventional lover, Catherine Sloper, beautifully brought to life by Cynthia Lucas, and Dr Sloper, the ever-reliable Charles Kirby. In moving his ballet to the O'Keefe, Kudelka opened up the parts of Morris and the Aunt, Mrs. Penniman, retained most of Catherine's, and drastically cut Dr Sloper's. Kudelka was quoted in *The Globe and Mail* as having said that he wanted to eliminate the suggestion of incestuousness in the father-daughter relationship; but such puritanism has, I think, robbed the ballet of much of its drama. Morris as lover could remain conventional, at least in choreographic terms; but Dr Sloper could not, because the conflict is between Catherine and her father. One way of showing it is to suggest incest. In deciding to avoid it, Kudelka limited his options in portraying the male characters. In addition, he decided to add two scenes for the corps, each with attractive choreography though peopled with nonentities — A Lady, Two Lovers, A Nanny, Two Gentlemen, A Reverend, and so on.

One could go on. Whose portrait hangs over the fireplace? For that matter, whose hangs over the staircase? What does all that business with Catherine's needlepoint mean? Why does the maid stand waiting to be told to answer the door? We've all seen *Upstairs, Downstairs* often enough to know that servants do not wait to be told to answer the door. What the questions reveal, nasty though they may be, is that the composer, designer, and choreographer did not fully absorb Henry James' novel and then make it into a ballet. Leaving Catherine after their first meeting, Morris gives her a flower and Veronica Tennant actually mouthed, 'Me?'. That is hardly the business of dance.

Jack King redesigned his set and costumes. Misguidedly he put Catherine in a red dress for the party at the beginning of the ballet, a colour that suggests qualities other than virtue and passivity. His set consisted of an impressive staircase off a large parlour, two overlarge portraits (Dr and the late Mrs Sloper presumably), and some handsome nineteenth century furniture. It would not surprise me to learn that they were authentic, but their juxtapositioning with some badly painted grey drapes suggested a mixture of realism and fantasy I never quite understood. Was the designer suggesting that Catherine Sloper's sad little love was not to be taken seriously?

In Michael Conway Baker's score different instruments identified the various characters — very sensible; but the programme-note suggested that the instruments also provided characterization, something in the strictest sense music cannot do. Regardless of the note, the score served as a ground for the choreography, but after two hearings none of the music remains in my head. Nor did the score inspire Kudelka to any choreographic height. No image lingers in the mind, as do many images from, for example, *The Two Pigeons*.

Such a huge undertaking must have taxed the company enormously. That so many came through it all so well says a great deal for their professionalism and integrity: Tennant almost violent, pushing against the boundaries of the choreography itself; Lucas gentle, confused, and trusting — a characterisation much closer to James' novel; Augustyn attractive in his arrogant elegance; and Bertram working hard to bring a silly, brittle character to life. What is unfair in many ways is how much was expected of Kudelka's first big production. It almost seemed that the whole season was expected to hinge on the success of *Washington Square*.

In the week following came the second new ballet, sandwiched between *Les Patineurs* and *Le Loup*, *The Rite of Spring*, with choreography, costumes, and decor by Constantin Patsalas. *The Rite of Spring*,

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The Rite of Spring

seemingly has been choreographed by nearly every choreographer, major and minor, with two notable exceptions – Ashton and Balanchine. One could also add Jerome Robbins, though it is arguable that he did his version in *West Side Story*, the music by Leonard Bernstein deriving much from Stravinsky's discoveries about rhythm. Of the three, Balanchine, Stravinsky's closest collaborator, would appear the most obvious candidate to choreograph *The Rite of Spring*, but for whatever reasons he has never attempted the score. If Balanchine hasn't, can anyone else?

Patsalas' version tests the dancers mightily in a style that mixes classical with modern dance. The orchestra doesn't figure in this account, because a recording is used. This evasion brought forth some sharp comments in *The Globe and Mail*, answered by George Crum with some truly shocking figures about rehearsal and performance costs. In any event the ballet opens in darkness, which seems to last a very long time. Finally we see the dancers in terracotta tights arranged in various positions against a backdrop in orange browns, and blacks that suggests Rouault. The sculptures break up slowly to reveal a central couple downstage. The dances for the most part are arranged in squares and circles. Even with some brief solos for the men and a long, savage solo for the principal male, it is a considerable time before the dance moves towards the footlights and over to the audience. Everyone works terribly hard, but all the effort seems to move sideways into the wings. This impression arises, I suspect, from Patsalas' approach to the music: he treats it like huge blocks of granite and moves his dancers accordingly. Where the choreography is most effective is in a long passage for three women, the other women grouped behind. Here Patsalas pays careful attention to the

weaving of the woodwinds and produces some attractive choreography.

Returning to the music as blocks he propels the dancers about the stage in such a manner that one wonders if they will survive the strenuous workout. And the piece becomes just that, and fails as theatre and as a ballet. Nonetheless the under-rehearsed dancers danced from their guts, and the applause was as much for their energy as for anything else.

There was at least one marvellous side effect: Frank Augustyn in *Le Loup* at its third performance. Unexpectedly he took over from Luc Amyôt in *The Rite of Spring*, and after the warm-up that provided, went on to dance a tenacious, violent performance. I have never before seen Augustyn push the limits of his technique so far, nor have I seen him play so intuitively with the music. It was a virtuoso performance that almost tore Petit's fable apart, but, for the daring of Augustyn's performance, welcome. Of all the principals, most of whom seemed subdued this season, Augustyn has matured enormously in recent months. Gone is the shadow of Nureyev: Augustyn seems to have come to terms with his own physique.

The final new ballet in a programme that ended with *Elite Syncopations* was Frederick Ashton's tender allegory of love bored, love lost, love found again, love forgiven, *The Two Pigeons*. Quite deliberately the company cast two pairs of younger soloists as the lovers, Colleen Cool with James Kudelka and Karen Tessmer with Raymond Smith.

So how do these new young partnerships work? The opening moments of the first performance with Smith and Tessmer, the young painter trying to paint his bored and squirming model, did not work at all. They were both extremely nervous, and the movement looked more like gesture than

dance. There was no comedy, no humour. Soon they relaxed, however, and the dancing began to flow – not as fluently as one might like, but the choreography and music had begun to make their way into the dancer's muscles and you could see how right they were. Their physical attractiveness, their very youth were enchanting, so that the deception of the Gypsy Girl (Linda Maybarduk) and the cruelty of the gypsies was shattering and the final pas de deux of reconciliation left everyone misty-eyed. In time, Tessmer will learn not to pull her shoulders into her neck (or vice versa) and Smith will learn to partner with less anxiety.

Cool and Kudelka were an adorable pair of lovers. Pretty, vivacious, and timing her comedy well, Cool immediately caught the character of the Young Girl, while Kudelka with his dark good looks caught the painter's single-mindedness, a quality that explains as much as anything could his pursuit of the glamorous Gypsy Girl, played with panache and obvious enjoyment by Gizella Witkowsky.

As you can guess Ashton's ballet is a fable. No one reading this believes in cruel gypsies or pigeons or even Paris in the middle of the last century where Ashton and his designer, the late Jacques Dupont, have set the ballet. It's all too unreal, but the vividness and truth of the piece come in Ashton's handling of the dances. For the lovers there is a motif in the arms and the head that suggests the movements of birds, and this motif is carried through the ballet to the very end with the final fluttering of the pigeon landing on the chair above the reunited lovers. That Cool and Kudelka understand this motif is evident in their performance. The choreography has settled beneath their skins into their muscles and with this advantage they can, of course, bring the two characters to life. With more performances Cool will no doubt find the softness of line necessary for her first solo and will tone down that quick glance back as she moves upstage with her lover in the closing moments of the ballet. Her look is held just a little too long (is she about to giggle?) and she comes perilously close to destroying all she has worked to achieve. Kudelka too will come to measure his solo in the gypsy encampment with greater subtlety. He has a long torso and taking the variation with the speed he does blurs its outline so that on a bad night it could look pinched. Holding the attitudes a little longer would allow a little breath into the variation, making it far more relaxed. When all is said and done, both couples bring different qualities to *The Two Pigeons*, and will be worth watching when the ballet is next performed.

At that time let us hope the corps are dancing with more precision. At the moment they dance with a kind of rough rusticity, which is dramatically effective, but more care with arms, more attention to

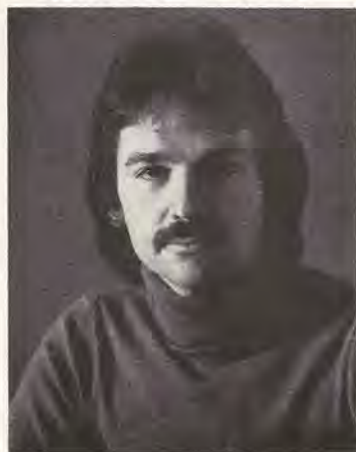
classical dancing would be welcome. And dare one rudely point out that the women look heavy and broad-shouldered in the Dégas dresses?

Critics of the company have often complained that the dancers are not open enough to audiences. I suspect that such criticisms arise from looking at ballet through the perspective of Broadway or Hollywood musicals. There the impact is immediate, and the dancers' openness can be assumed. What the critics too often fail to notice is the music. In one performance of *Swan Lake*, for example, every musical climax but one was miscalculated so that what one saw and what one heard were fractions of seconds apart. Needless to say the performance had neither drive nor drama.

Now a musician who was cynical about dancers might insist that they are slow or stupid; but that would be passing the buck because it is the conductor who presides over the performance. He cues the musicians and the dancers. Often, too often unfortunately, one senses that no one is paying any attention to what is happening on stage, leaving the dancers the impossible task of co-ordinating the performance themselves. If the National Ballet is really serious about the quality of classical dance in this country, someone had better attend to the indifference in the pit.

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LINDA HOWE-BECK
Montreal Gazette

Les Grands Ballets Canadiens

Place des Arts

Montreal

5 - 8 April 1979

The bare facts were that Brian Macdonald had created a ballet to the Murray Schafer score *Adieu Robert Schumann*, that he had done it as a gracious farewell gesture to a greatly loved dancer of Les Grands Ballets Canadiens, Vincent Warren, and that Maureen Forrester was to be singing on stage.

But anybody going to one of the four performances of this ballet must have had his mind buzzing with questions. The crudest way of putting it is to ask how anyone could compete with Maureen Forrester, singing a profoundly moving work originally created for her. The piece, for small orchestra and contralto, was commissioned by the CBC, and had its first performance by the National Arts Centre Orchestra and Miss Forrester, on March 14, 1978. It was repeated on October 1, for International Music Day.

Murray Schafer, a composer known for his compassion and integrity (as an environmentalist, he shuns airplanes, and lost money once on an Australian lecture tour because he insisted on going by ship, an expensive way to travel these days) had set to music excerpts from Clara Schumann's dairy recounting visits to her composer-husband Robert in the asylum. The music is not really about Robert Schumann (though the orchestra sometimes reflects the turbulence of his disturbed mind) but about Clara's distress. So choreographer Macdonald already had a problem, in that he was trying to make Robert Schumann a central, active figure on stage, when the music focuses on Schumann's wife.

He effectively solved this problem in two ways. First, he created a prelude to the Schafer score: Maureen Forrester performing four Schumann songs, to piano accompaniment (Denise Masse) on stage, so that Robert Schumann (Vincent Warren) and his young wife (Annette av Paul) could dance four happy pas de deux together, in the unclouded days before he became disturbed and committed himself to hospital.

Second, Macdonald assumed that even after Schumann went into hospital, he had lucid moments, and spent some happy times with Clara. On stage, there is a minimal sort of archway, through which Robert makes his entrances and exits. Everybody understands that these are symbolic entrances, and not actual returns to his home.

The pas de deux he has created for these meetings between Clara and Robert, in the nearly three years between his committal and death, are weighted more in favour of lyricism than in depicting mental illness

(though there is some spastic movement, some hint of danger of violence). After all, it was music that brought these two together (Robert knew Clara as a child prodigy at the piano, dedicated dozens of songs to her, and wrote much of his piano music for her), and Macdonald wisely stresses this bond. He wasn't trying to make a lurid ballet about a madman, Hogarth-style, but following Schafer's lead in concentrating on Clara.

The choreography is comparatively simple (though it strains Warren's capabilities once or twice) but Warren and av Paul dance it with strong emotion, without straying into banality.

As for the danger that Forrester might dominate the ballet, Macdonald not only recognized the inevitable: he embraced it, and enlarged on it. What he did was to cast Forrester as the widow, in mid-19th century widow's weeds, and have her looking with compassion on the young couple and comforting the distraught young wife. Forrester has the triple role of chronicler, sufferer and comforter, and she fills all of them with that nobility and amplitude of soul that match the dimensions of her glorious Mother-Earth contralto voice.

Of course Miss Forrester dominates the evening. Anything else would be a distortion. But to say this is not to denigrate anything else in the ballet — not designer Claude Giraud's huge draped torsos hanging from the flies, nor the performances of Annette av Paul and Vincent Warren.

And Warren, one of the most generous souls in the world of ballet, would not want a genuinely moving piece of music distorted simply to make a showpiece for him. That a difficult task has been accomplished with proper restraint is his greater reward.

The closing night, April 8, was a Vincent Warren gala — a celebration of his 15 years with the company. He danced in all three ballets — *Concerto Barocco*, *Adieu Robert Schumann*, and *Carmina Burana*, and we watched once more that beautiful multi-image film, *Pas de deux*, which Norman McLaren made with Warren and Margaret Mercier in 1968.

This gala was billed as Vincent Warren's last performance in Montreal. But he was going on the spring tour to Sherbrooke and Quebec City, and also on the European tour in June. Even before the premiere on April 5, the ballet *Adieu Robert Schumann* was already booked for three nights at the National Arts Centre in November, and though Warren will by that time be officially retired, teaching, it's not impossible that he will come out of retirement for a special occasion. It's been done before!

LAURETTA THISTLE

National Ballet of Canada

Choreographic Workshop

Bathurst Street Theatre

Toronto

2 - 4 April 1979

As the name implies, a workshop is different from a fully fledged performance. One does not go to a workshop expecting to see ultimate refinement but to be excited and challenged by the artistic adventures of the participants. Sometimes this element of excitement has been missing in the National Ballet's choreographic workshops. Although these affairs have given birth to several interesting works, later to be incorporated in the company repertoire, they have also got steadily more polished in production values and less intriguing as opportunities to see the National's dancers doing something risky and stimulating.

For some reason, there was no workshop last year, so this spring one might have expected to see the results of two year's pent-up creativity bursting out all over. As it happened it was a varied and entertaining programme of six works which, with the exception of guest choreographer Judy Marcuse's *Speakeasy* staged last year for Dennis Wayne's Dancers, were all spanking new – but, taken together, not really enough to give the brain a thorough workout.

Constantin Patsalas, richer by \$5000 and a beautiful sculpture since winning first prize at the Boston Ballet Choreographers' Showcase earlier this year, departed from the kind of pared down, sculptural neo-classical 'modern' dance we have grown accustomed to in the past to give us an exotic South American romp – *Parranda Criolla*. Expertly crafted, if perhaps a touch too long, it was full of lively movement and a variety of solo and ensemble dances. Through a series of numbers there was no linking story, just changes of mood which achieved their highest point with Veronica Tennant's beautifully performed and enigmatic solo. Who was this solitary creature, possessed by the music? Here was a seed of drama never to reveal its full contents.

Patsalas's loving celebration of the hybrid Creole culture came appropriately as the party closed, starkly contrasting in every imaginable way the immediately preceding work, *Speakeasy* – the artistic meat of the evening. Here was a chance to see the National's accomplished technicians grappling with the subtle textures of Marcuse's choreography, scrambling to find a way to project mood and meaning without recourse to the conventional sign language of classical ballet. Occasionally, at a loss for else to do, the dancers lapsed into misplaced high-powered plastic smiles, contorted with enough energy to carry all the way to the O'Keefe Centre, but generally they managed to content themselves with the slightly mysterious and puzzling

movements provided by the choreographer. Marcuse likes to evoke feelings, to set emotions on edge, to hint at images, to leave the observer thinking about what exactly it was he saw long after the dance is over. In *Speakeasy* the substantive elements of movement concerned problems of verbal communication. The choreography itself seemed to tell us that speech is problematic and not always a successful way of reaching others. Set to a vocal score by David Keeble, itself tantalizingly sketchy and yet somehow complete, the movements varied in style to create an impression of dislocation and disturbing flux. Marcuse was surely making one of her interesting comments on the nature of human beings and it is clear that she has very mixed feelings.

Gloria Luoma's *Bored of the Lies* also suggested certain misgivings about humankind. A helpful programme-note (helpful because one would not have guessed otherwise) announced that, 'The mood created in William Golding's *Lord of the Flies* is transposed into a ballet studio.' What emerged was something rather less portentous than its honourable literary inspiration.

Six men enter one by one and rather obviously expose their individuality: the jock, the glory-seeker, the budding Barishnikov, etc. One of them tends to be rejected by the others until comforted by a sympathetic colleague. Later the mood changes bang on cue with the lighting to suggest that the group has discovered mutual toleration and solidarity in the face of some external threat. Just what that is never becomes apparent. Conceptually interesting to a point, *Bored of the Lies* never made clear what it was about.

However, it did display the remarkable flexibility of one of the younger men in the company, David Nixon. Another side of his talent became evident in Clinton Rothwell's *The Comedians* where Nixon was given slumping, slouchy movements to establish his character as an exhausted clown. He managed to be sad and pathetic and funny all at once. Indeed, the whole piece was filled with amusing characterizations, not particularly profound ones, but entertaining nevertheless. Unfortunately sequences of inventive movement were interspersed with rather mundane passages which looked as if they had been dropped in hurriedly to fill gaps of imagination.

To complete the programme, James Kudelka had choreographed a Tudoresque pas de deux for Linda Maybarduk and Albert Forister which, though danced with conviction, seemed to be at odds with the Copland music and unlike Tudor, made its points rather too obviously. David Gornik's solo for Raymond Smith, *Excerpt From the Cosmic Messenger*, was an athletic display most distinguished by its laudable brevity.

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Patricia Miner in *Galliard*

Dancemakers
Bathurst Street Theatre
Toronto
20 - 25 March 1979

One still thinks of dancers as a breed apart. Western stereotypes survive with surprising tenacity from the days when to dance for a living meant you had cheated society of its dues of misery and mediocrity. Audiences would go to ballet and music hall with a half sadistic hope that one of the dancers would turn an ankle and usually left with a good deal of grudging admiration for the male dancer who in fact caught the leading lady each time without dropping her. But then the men 'had no balls' and the ballerinas 'were flat-chested': these fictions were clutched on to as a placebo to the onlooker who returned resentfully to the real world where movement meant *doing* something, not affecting pirouettes in front of lights. 'Modern Dance' has continued to explode the myths of artificiality, despite the Isadora Duncans and Martha Grahams who became in their way

as tyrannical in their world apart as was Diaghilev before them.

As a company, Dancemakers has perhaps gone further than any dance company in Canada to break out of the leotard-and-tights ghetto where it has often been a case of 'I dance therefore I pretend'. The unaffected name they have chosen for themselves as craftsmen-dancers, dancer-workers, corresponds with the *mise en scène* and choice of material in their latest offering.

More than any other work during Dancemakers' spring season it was *Spiral* that epitomized the direction in which the company would clearly like to take dance in this country.

Dancemakers' Keith Urban is probably Canada's only child of modern dance who comes to rehearsals regularly in a three-piece suit. And it is more than an accident that choreographer Karen Rimmer specified tails and a red bowtie for Urban in *Spiral*. As Urban repeats the words 'Excuse me', his fake smile, wearing a tremor of Isherwood's cabaret host, chills while it entrances. It is convincing because the

Rimmer approach to dance-making is authentic. The choreographer does not arbitrarily assign roles: rather, she finds out who her performers are, explores their identity in marathon sessions that are really dance therapy. In the end you have dancers intrinsically one with the dance. *Spiral* is a vortex of all five dancers creating an enigmatic piece out of two weeks of working long hours of improvisation in which choreographer Rimmer asked each member of the company to unleash whatever was negative in themselves. Refusing to reduce the dance scenario to a succession of steps, Rimmer left the wild beasts loose and the dark fright raw in a reduced rough draft for the premiere performance.

It is perhaps a tribute to the innocence of Peggy Baker that she comes across as naive and as wide-eyed as Alice in Wonderland in Rimmer's collapsing card-game of tarot terror. In the final tableau, as Keith Urban in his tails, Patricia Fraser in white silk pantaloons, and Patricia Miner and Allan James in pretend-punk, loom over her, she seems only child size, every tooth in her mouth a sweet tooth as she smiles the spotlight out.

Dancemakers are not as much themselves with Donald McKayle's *Variations on a Summer's Theme*, another original work which attracted a lot of press attention while in preproduction. There are visual flaws, a cantaloupe dress too shallow for Peggy Baker's complexion, arm movements too large for Patricia Miner's extraordinary arms. Though the turned-in knees and movements in syrup take on a Gatsby-esque seductiveness, the women seem crippled in their high-heels, and despite the frilly-winged sleeves of the costumes you feel that they dare not really leap for fear of putting a heel through the floor-boards. The work's strength is the self-confessed narcissism and hip-wiggling that says 'I'm-better-than-you-are' with thirties mannerisms and cheeky skirt lifting. The blind-date peek-a-boo of the era remains all look but no touchie until Patricia Fraser seems to become genuinely turned on, falling to the floor with a palpable thud where Keith Urban joins her, and as they lie down together the music by Claude Bolling slides from Flamenco to Star Wars to Liszt. Lying sensuously supine they dance with their arms. It is a refreshing show-stopper after all the flirting that put Dancemakers' three women over as too much of a muchness.

Another of the four works premiered in the concert, *Pole Fiction*, dropped Dali protoplasm onto the microscope slide of the stage, and its T'ai Chi abruptness, seemingly hooked into the 10 Laws of Robotics, for all its future shock, came as a relief after the McKayle showpiece. Baker, Fraser and Urban, mine all the charades ever played at parties like people who don't know they are being watched. The asexual movements held close to the body under blue

light are full of freeze-frames, action rolled back and forth as if at the behest of a film-editor's rewinds. Occasionally the dancers move in unison. Crouched elbow walking seems serious but came across as funny: as the dancers studiously adjusted leg placement for each other they seemed to be mediating in some sort of psychosomatic salvation of legs and arms that we never quite understood. Choreographer Paula Ravitz's fertile dance images for three dazzle where McKayle's pyrotechnics for five only bewildered: a human sundial made by the simple act of a leg raised to the hard-edge lighting, transformations of Baker into bird, Urban into ape and Fraser into feldspar. The dance continues beyond the music and the dancers are not imprisoned by the stage space: haloed by her curly blonde hair Peggy Baker casually walks off the stage returning moments later as if by accident to re-enter the compressed time of the Ravitz electron-scape, which ends after the music fades, dancing to silence.

As the rumble of a streetcar outside infringes on the stillness, it is hard to return from the fiction of her inner world of atomic particles to a merely real Toronto.

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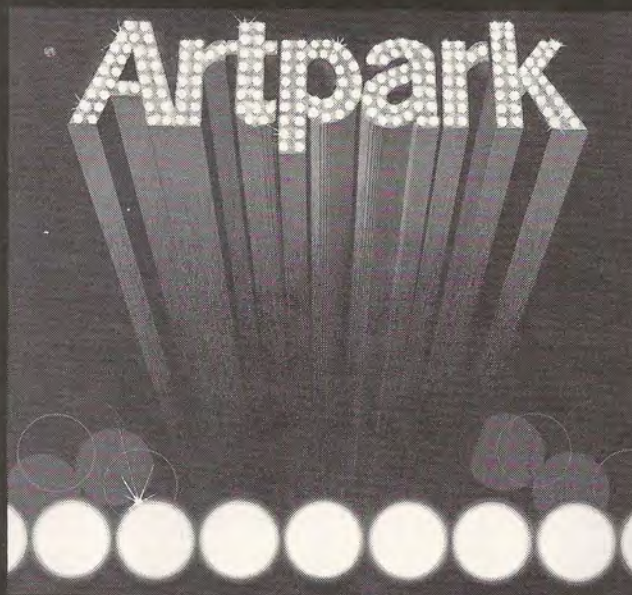
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The Royal Winnipeg Ballet

Queen Elizabeth Theatre
Vancouver
10 - 12 April 1979

Replacing the equivocal Ballet Classique de Paris—a company whose existence can't be verified in any known source of dance literature but which cancelled all North American bookings this year because of dollar devaluation — Arnold Spohr's always welcome Royal Winnipeg Ballet stepped in to offer at short notice a mixed programme featuring two new works by associate artistic director Salvatore Aiello.

Frederick Ashton's *Patineurs* can be a winsome Victorian Christmas card or a tour de force, depending on who is dancing and how much attention is given to matters of style. The Winnipeggers attack the piece with a sort of rustic confidence, and the results bring satisfaction, though there is little dazzle and no real wit in this production bestowed on the company by Ashton way back in 1966. André Eglevsky's staging of the *Sylvia Pas de Deux* which he used to dance with Maria Tallchief at an even earlier date is not at all viable for this company: who could come forth with a harder act to follow? The otherwise talented Marina did not inherit her father's elegant line, and Roger Shim will never possess the classic temperament to make

this showpiece work as it should. Moreover, some disastrous bloopers involving costumes and leaps destroyed whatever serenity this ill-matched couple were able to achieve.

Most of the ballets of Oscar Araiz in the Winnipeg repertory gain stature on each new viewing, and *Women* comes across with more impact this time around. The five girls of this poignant ritual to Grace Slick's music are totally immersed now in the materials, contributing to and taking from this composition a profound conviction in its worth and involving the viewer most deeply in its resolution. It's a stunning ensemble piece for five outstanding soloists.

Araiz must be the most musical of choreographers now on the scene, and the Winnipeg dancers shine when required to participate in a strong musical statement.

Too bad Salvatore Aiello lacks sensitivity in this important area; *Reflections*, described as a pas de deux for a dancer and a pianist, finds Sheri Cook flexing and thrusting in a series of jarring stops and starts, with no concern for Debussy's sensuous flow of sounds. For *Journey*, which had its premiere on April 10, Aiello has chosen a short, light-weight, tacky little organ concerto by Malcolm Arnold for this celebration of the male dancer, and a ballet with the promise of a noble statement is handicapped from the start. In fact,

its most effective moments are those when the dancers move to the silence between movements of the inhibiting score.

Journey is a sort of inventory of everything Aiello has danced himself, observed and imagined, that has involved the male dancer over the past several decades. The first movement has the trappings of a ritual by Ted Shawn, with its gestures suggestive of archery. The works of Feld, Arpino, Tomm Ruud and Pilobolus are scanned in the slow movement, wherein the dance excursion involves physical fusions and architectural compositions. A fugue offering Martha Graham balances and allusions to the theatrical embellishments associated with Agnes de Mille concludes a potentially exciting new piece which demands a stronger musical force to give it the strength and focus it deserves. There's no question that the dancers are up to all challenges, and the ballet has enormous natural appeal.

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Ballet Revue

Shaw Festival Theatre
Niagara-on-the-Lake
14 April 1979

The publicity photograph shows them all in practice clothes on the floor, draped over and around each other, about to enjoy a freshly opened bottle of bubbly. There is no question they are having fun—that is the six dancers who make up a new company called Ballet Revue. Frank Augustyn, Anne Ditchburn, Karen Kain, Cynthia Lucas, David Roxander and Tomas Schramek are all either principals or soloists of the National Ballet. While the remainder of that company took off on holiday these inveterates decided to do their own things and, like kids out of school, the results were a mixture of naivety, self-indulgence, poor taste and plain boredom.

They may have been having a good time drinking all that champagne but what about their audiences? The National Arts Centre Opera House was sold out before the company had even made its debut and the story was repeated across Canada in most of the cities and towns included in the month-long tour. The first-night audience at the Shaw Festival Theatre (a wonderful space for the presentation of dance) seemed to have been pre-cued to applaud and ovate rather like a television studio audience. While many of us media grinchers slunk out disheartened the house roared its approval in a series of calls that might have gone on all night. The behaviour and motivation of audiences is more properly the investigative domain of social psychologists—but what of the dance?

The title Ballet Revue conjured up many possibilities. First of all, one expected something swift-paced, tight and most likely short; achieving its effects with wit and economical expression. One might also have expected innovation, especially since a very smooth, slick souvenir programme told us we were to see dance forms, 'so modern they haven't been named yet'. Perhaps there would be a chance to see these dancers, all of them with very special and individual gifts, in a new light. After all, as the same souvenir programme generously informed us, they are not only 'good friends' but, 'among the finest dancers in North America today'.

The real event soon dispelled the visions. After a torturingly long preamble during

which the dancers, including 'guest artist' Karen Tessmer are seen wandering about the stripped stage, occasionally marking a step or stretching, or smoking, or chatting or whatever, we are launched into a thing called *Truth and Variations* by Anne Ditchburn. (She would appear to be the motivating genius behind the whole enterprise although one is told that the company operates democratically.) This dance is accompanied by Elizabeth Swados' taped collage of words and music, disjointed and confusing, during which we are presented with segments which may or may not say something about each member of the troupe. The programme coaxes us to believe they do.

Then came a period of welcome relief from innovation so new it had not even yet been named: Kain and Augustyn in a sublime rendering of the pas de deux from Lawrence Gradus's *Nonetto*. After that we had Ditchburn, in her highly individual way, dancing enigmatically to a speeded-up tape of André Gagnon, *The Other Side of Nelligan*; a *Personal Essay* (you may have heard the sound part on the radio) in which a very scantily dressed Frank Augustyn delivered himself of a monologue from which we learnt about his feelings on the business of being a ballet dancer. Most of it was sincere, interesting and affecting but it was as hard for Augustyn as for the audience to concentrate on his performance of a solo from Hans van Manen's *Four Schumann Pieces* while this speech (taped of course, like almost all the words and music for the programme) was going on.

Next came Tomas Schramek and Karen Tessmer in the grand pas de deux from *The Sleeping Beauty*. This Prince is unlikely ever to be one of Schramek's great roles. As for Tessmer, an exquisite creature of vast promise, it was clear in this instance that she needed much more coaching before taking on Aurora. The pas de deux was in fact part of an item about the 1973 Moscow International Ballet Competition where Kain and Augustyn won their medals.

In the following section we saw the improbable partnership of tall Kain and short Roxander dancing the same pas de deux with predictably and genuinely funny results.

Improbable partnerships doing unlikely things was a theme of the evening. After the welcome intermission, Schramek and Tessmer danced the *White Swan Pas de*

Deux, Ditchburn and Augustyn performed *Nelligan* and Roxander and Lucas, *Le Corsaire Pas de Deux*. The results were mixed. Again, Tessmer needs more coaching although it is clear she might well become a memorable Odette. To see someone as different from Robert Desrosiers (the original man in *Nelligan*) as Augustyn was refreshing. His own kind of strength and dance intelligence altered the emotional temperature of the ballet. But Roxander and Lucas in *Corsaire*?

Perhaps Ballet Revue is supposed to be a platform on which frustrated dancers can perform the roles denied them in the National. If that's the case they might do well to reflect on the reasons for this frustrating prohibition. These were certainly apparent to observers.

The show ended with a reversion to the stripped stage of *Truth and Variations*. After an introductory speech, drawn by Anne Ditchburn, propped up languidly against the proscenium, in which she told us how wonderful and incredible everything, including us, was, there came a modified chorus line dance and a final song of relentless bonhomie.

The company repertoire is apparently amorphous. Unscheduled items appear, or are scheduled and do not appear. The souvenir programme lists 12 works of which only three are new. It is heavily weighted with classical pops.

So the exact *raison d'être* of Ballet Revue remains at present vague and curious. One says 'at present' because it seems inconceivable that the company's programme and character as projected in its premier performance will survive long without serious revision.

Whether it was intended or not (and I suspect and trust it was not) the message on opening night was nauseatingly self-indulgent. Something like this: 'Look at us. We're magic people — dancers — young, beautiful, cute. We're having great fun doing our own thing. We hope you feel privileged to be able to watch us doing it'. A firm directorial hand — one outside the dancing members of the company — is the most urgent need. The concept of a company such as Ballet Revue is a good one. Let us hope the first tour will yield sufficient lessons to give the next one a firmer artistic base.

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Montreal

12 - 17 February 1979

If perfection were a human attribute, one would be tempted to call them perfect. In Pilobolus here finally is a major new dance form which, for all that it evokes a million associations, is derivative of nothing one has seen before.

They have been likened to centaurs, fountains, Grausman grasshoppers, catapults, airborne bicycles, human Tinker toys, colonial algae, Greco-Roman statuary, oceanic polyps and London Bridge, falling down.

They do use elements of yoga, of gymnastics, acrobatics and pantomime; they are mad as hatters and deep as glacial pools ... but like the one great musician who stands out in a crowd of virtuosi, Pilobolus is distinguishable by the quality of its intellects.

The Pilobolus Dance Theatre was founded in 1971 by students at Dartmouth, the Ivy League college in New Hampshire. None of them were dancers but they all attended dance classes given by Alison Chase. It was in response to their untrained bodies that she first began experimenting with the muscular control which is the basis of their style. Eventually the four men were joined by Martha Clarke and Miss Chase herself and 'hoy presto!' Pilobolus was ready to confound and delight.

The name comes from a species of phototropic fungi, a mushroom which matures overnight, dilates under light and hurls its spores great distances. And, as Moses Pendleton likes to point out, which grows best in a compost heap.

They remind me more of some mythical monster with one head and six superb bodies for the six Piloboli are one collective genius. All of them collaborate on the choreography and yet each mosaic fits seamlessly into the whole.

Though they appear to be totally democratic, there are unquestionably stars among them. One is Moses Pendleton, an iron man, whose balance and superhuman control belie his almost frail-looking body. Another is Martha Clarke, essentially a solo dancer, whose tortured preoccupations move her about in her own special cocoon of alienation. Both function as perfect cogs in the machine but draw the eye like a magnet each time they are on stage.

From the moment the curtain goes up on their brilliant six-part suite, *Monkshood's Farewell*, it is clear that we are in the presence of a group which has redefined the human body and extended the vocabulary of known means of locomotion. The opening frieze is a human tree: one solid trunk branching out into torsos. It is held just long enough for the eye to digest



Pilobolus: *Shizen*

its gravity-defying impossibility. Then the single mass separates into two centaurs which instantly become battering rams, and within moments the two women are borne majestically aloft, like Cleopatra on the prow of a ship, each astride two crouching men, when along comes a strange contraption, for all the world like an upside down man welded to a rightside up man, and the women take one look and fall in a heap, laughing. A quirky, avian solo, done on one unflinching leg for what seems like forever is disrupted by a human crab, scuttling quickly across the stage. This defusing of seriousness is a leitmotif throughout the work. Always unpredictable, never held long enough to belabour the point, there is not a stance that does not impell you to rethink the possibilities of the human body. Feats of strength, tossed off as a means to an end, never become an end in themselves. There is none of that 'look, Ma, no hands' business; on the contrary, they are so profligate with ideas, one senses that perhaps only a tenth of their brainstorms ever reaches the stage.

At one point Pendleton strides on stage holding one man's legs under his armpits while the holdee's body extends straight ahead, stiff as a board - or maybe it is levitation - and hanging from his ankles, which protrude behind Pendleton, is yet another man, cycling like crazy. Frequently one feels that there must be a giant magnet embedded in the dancers; human stomach muscles cannot possibly stand all that punishment.

One extraordinary kinetic sculpture follows another. By this time the audience is so programmed to laugh that gales of laughter punctuate the closing sequence

which, in a quick about-face, is anything but funny. A bunch of Neanderthal men are shown at their aimless pursuits, faces smeared with inane, vacuous grins or furrowed in the uncomprehending concentration of a baby chimp. *Farewell* ends with the dancers metamorphosing into dinosaurs, lumbering through the landscape with weighted steps. The music, commissioned from Robert Dennis, is a cross between the Chieftains and Ye Olde Consort of Musicke; brilliant in its own right.

After intermission the laughter continued unabated through one of Martha Clarke's extravagantly painful solos, *Nachtturn*, to nostalgic piano music by Mendelssohn. Clarke comes on barefoot, bare-breasted, in a long white tulle skirt, her head swathed in gauze intimating a death mask, right arm held like a broken wing across her breasts... looking, searching, like a shell-shocked ballerina, Ophelia, or perhaps Lucia gone mad. She wanders around disoriented. As the music starts up, she struggles to recall steps suggested by the nocturne. There are tentative, half-remembered arm movements. She misses whole phrases, latches on to a single step, then totters again. What we are seeing is a ghostly *revenant*, a broken-down Giselle, the oldest crone alive, reaching far, far back for something in the misty past which ultimately eludes her. It was simply devastating; too sad for tears. The pity of it held me in a vice and I felt violated by the laughter. Dance should be the most direct mode of communication - after all, there are no words to misinterpret - but there must have been some freak distorting signals in the atmosphere to pervert the message to such an extent. Anyone who would laugh at this poor creature would likely be moved to laugh at the uncoordinated movements of someone who had just been knocked down by a car. There seemed to me to be such a massive, pervasive, ubiquitous, unanimous callousness in that audience that I was frightened by it.

Martha Clarke took a more pragmatic view. While she was astounded by the reaction, she was not offended. It had happened to her before. If people were laughing, they were assimilating the message on some level; she was communicating.

New since Pilobolus' first visit here in 1977 was *Shizen*, a haiku word about the transmutation of nature, 'the feeling you get' says Pendleton, 'when a maple leaf slowly spirals into a stream'. It is a duet for Pendleton and Chase, to reedy, Japanese-inspired music by Riley Lee, an American musician they met in Paris while they were performing at l'Espace Cardin. *Shizen* combines the evolution of the species with the evolution of the human capacity for tenderness. The whole extraordinary love scene, the fusion of spirits, the fusion of bodies, takes place on two legs. Chase winds herself about Pendleton's body like a vine; her feet never touch the ground.

They are two lovely berries moulded on one stem.

The pacing of the work is as timeless as evolution itself. They start as quirky four-legged creatures, torsos swinging aimlessly downward like the trunks of elephants; then comes a frog, laboriously propelling itself out of the primeval slime; and a mating dance culminates in a serenely beautiful duet which leads to an implicitly stated partnership for life. What these two have done is to encompass a millenium in a nutshell.

Midway through the week the Piloboli got fed up with the restraints of the printed programme, so we were treated to a variety of solos which finally served to break down the entity into its separate parts. Whimsy, isometrics, bonelessness. They revived the group's early *Ocellus*, the work that had critics comparing them to Greco-Roman statues and they wound up each performance with their signature work, *Untitled*. This finds the two ladies in long skirts, towering 12 feet in the air, borne on the shoulders of unseen men. It has gotten more elaborately funny in the last year. Much is made of the women's demure faces and hands, atop the men's hairy legs. The fun and games turn unexpectedly profound as the two men are expelled, naked, from beneath the skirts and from then on, the work is fraught with ambiguities, one-upmanship and treachery. One could write a doctoral thesis on what Pilobolus is about but on a primary level, they put on an incredibly funny, serious, thought provoking and exciting evening.

How long they will continue to do so is in doubt. There are indications that each one is beginning to follow his or her own bent. Pendleton is busy choreographing a Satie extravaganza for the Paris Opéra in May; Martha Clarke has teamed up with Félix Blaska and is working on a film for American educational television. They are booked to dance in Lake Placid during the Olympic Games but beyond that they have not committed themselves.

They do not consider this a negative development; after all, they have been together for almost a decade and individual growth has been the glue that kept them together. It all sounds very constructive and nice, to hear them tell it, but it is still the beginning of the end for a phenomenon that has changed the face of modern dance.

They will be back in Montreal next November to film two half hour programmes for the CBC's French network; you can catch them in Ottawa on October 29 and 30, as part of the National Arts Centre's dance subscription series.

KATI VITA

The Joffrey Ballet

Mark Hellinger Theatre
Ballet of the 20th Century
Minskoff Theatre
New York
March 1979

A weekend in New York in March seemed to provide the chance of a lifetime. One could have a real Diaghilev binge. In the daytime there was the exhibition (poorly mounted, as it turned out) of actual costumes (or copies) from the Diaghilev Ballets Russes at the Metropolitan Museum of Art. In the afternoon, or evening, one could see the Joffrey Ballet's own little museum of Diaghilev ballets - a programme of four of them, with Nureyev in three. And, for bizarre kicks, or comic relief, one could see Béjart's violation of two Diaghilev ballets, at the Minskoff Theatre, which uses expensive real-estate in such wasteful fashion.

Hurriedly, I put together plans for the great weekend. But the great dream came crashing to the ground when the Joffrey programmes were cancelled completely from Saturday afternoon (with the dancers already on stage, and the audience out front in the Mark Hellinger Theatre) to Tuesday. So I was left with Béjart - three sessions of him.

The cancellation was because Nureyev's vulnerable 41-year-old body had suffered an injury, and the doctor, at 2:10 p.m. on Saturday, forbade him to dance. Impresario James Nederlander, who had rented the Joffrey Ballet as a background for Nureyev, took the stand that without Nureyev there really wasn't any show.

If you'd paid \$30 just for the chance of seeing Nureyev, you might agree with Nederlander. But another point of view is that by adopting this stance, Nederlander managed to belittle the Diaghilev tradition, the intelligence of the ballet public, and the achievements in historical reconstruction of the Joffrey company - all at one blow.

The folly of building your programme around one fragile star does not have to be underlined. Surely at this stage in Nureyev's career, any impresario booking him should anticipate trouble and be ready to fall back on Plan B or Plan C.

The denigration of the Joffrey company was more annoying than missing the chance to see the recreation of the original Nijinsky ballet, *L'Après-midi d'un faune*, which was the most interesting ballet starring Nureyev. (The others were *Petrouchka*, and *Le Spectre de la Rose*). After all *Petrouchka* is in the Joffrey's repertory and, if Nederlander had not been so adamant, one could have expected perhaps a short delay for a Joffrey dancer to get into his *Petrouchka* costume, arrange his button eyes, and get on stage.

Also swept away in the débâcle was the

reconstruction of the 1917 ballet *Parade*, for which the Joffrey company is now famous; it was created by Leonid Massine, Jean Cocteau, Pablo Picasso and Erik Satie. It was the only ballet in which Nureyev was not appearing.

The Canadian ballet scene is buzzing with the rumour that the National Ballet is to have Beriosoff mount *Petrouchka* next season, and that Nureyev is to be the star. Let's hope a stand-in will be well rehearsed. Better still, let's hope for enough maturity, from audience as well as management, to realize that the real stars are the marvellous Stravinsky score and the Fokine choreography.

Well, what was salvaged from the weekend? What about Béjart and his stance that 'You have to violate masterpieces'?

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His version of Petrouchka bears no resemblance to the Fokine version, and people who know the music well may be upset by Béjart's arbitrary use of it. But it has Jorge Donn as star, playing the role of a young man who is hopelessly, unhappily, lured away from a normal life (including love with the lissom Rita Poelvoorde) to follow a sinister magician. Donn is so expressive, in body and face, that the ballet works.

The other Diaghilev ballet Béjart 'violates' is *Le Spectre de la Rose*, which Fokine created for Nijinsky in 1911. The violation takes the form of turning the ballet upside down. Béjart has borrowed the magnificent Judith Jamison (of the Alvin Ailey Company) and made her, instead of a male dancer, the Spirit of the Rose. The choreography is not inspired, but Jamison good-naturedly goes along with it, and she has such presence that one tolerates the camp aspects of the reworking of a famous ballet.

So much for a disappointing Diaghilev binger. But as compensation there was the opportunity to see again Jean Babilée, who in the late forties and fifties was idolized not only for his spectacular performance of Petit's *Le jeune homme et la mort*, but for a superb Bluebird. On impulse, Béjart had created a short work for him (involving metal rectangles, which were an excuse for an impressive display of gymnastics, and a beautiful girl Catherine Dethy, who taunted the 'old' man cruelly for a while, then showed compassion). The New York audience, even the youngsters, recognized Babilée's magnetism.

I suppose you could argue that Béjart's new full-evening ballet *Amor di Poeta*, fits vaguely into the Diaghilev tradition. Wasn't Diaghilev always begging his creative artists, 'Etonnez-moi'?

It is indeed astonishing to find such a juxtaposition of music and such a diarrhea of images. A recording of Schumann's song cycle *Dichterliebe* is frequently interrupted with inventions by Nina Rota, which run to ragtime, brass band, various kinds of rock and other musical forms. On stage, there's everything from George Sand, a magnificently costumed Pegasus, a cat, a snake, and Zarathustra.

Incongruity is not necessarily unrewarding. As in dreams, or nightmares, unexpected juxtaposition can be delightful, amusing, or provide sudden revelations of truth. But one waits in vain for amusement or revelation from *Amor di Poeta*. It simply plods on, trusting desperately that we'll be shocked by something – if not by the motorcycle gang, then by Jorge Donn in the glitter of a rock singer's costume. Sorry, no shock.

LAURETTA THISTLE

I Was There: Selected Dance Reviews and Articles, 1936 - 1976

Walter Terry
New York: Marcel Dekker
1978

For the better part of 25 years John Martin and Walter Terry monopolized American dance journalism. Martin wielded great power in his post with *The New York Times*, always maintaining a proper professional distance from his subjects. Many he chose to ignore, and his silence became a formidable weapon. Terry, who had worked with Ted Shawn as a young man, went into reporting with a voracious appetite for all forms of dance and a quality rare to most critics – an open mind. There is no question that he adores his work and the affiliations with the glamorous dancers that it affords.

He is pictured in varying intimate transactions with the great performers of four decades in this volume, which offers a selection of writings culled from the press of his times, notably *The New York Herald Tribune*. There he discussed the dance in a more relaxed and breezy style than Martin cared to use. Terry speaks in the 1930s of a 'peppy' ballet and sums up a stimulating performance as a 'swell evening'. A champion of virility, he abhorred effeminacy in ballet. 1938 finds him unhappy about *Spectre de la Rose*, introduced at that time to America by the Ballet Russe de Monte Carlo: 'We realize that it's delightfully old-fashioned, traditional and beautiful, but we still don't like to see a man impersonating a rose...'

In 1940 he's still adamant: 'The costume is never much help, and I maintain that a healthy man who finds himself plastered with rose petals from head to foot is fighting a losing battle.'

Twenty-eight years later, with a sexual revolution on the upswing and Papa Shawn in his dotage, Terry waxes poetic over a performance of the Fokine duet restored for the Bolshoi Ballet by Maris Liepa. This is but one example of how his opinions change with the times.

His acknowledgement of an artistic indiscretion was never made with rancour or spite. When Lucia Chase paid her way into the Pavlova roles in the Mordkin Ballet, Terry quietly discouraged any such nonsense in the future. Of her debut in *Giselle*, he had this to say: 'Last night Lucia Chase essayed the role – it was a mistake.' Later in the week he commented on her *Fille Mal Gardée*: 'Once again we must report that Lucia Chase danced badly and mimed worse. She would do well to work with the corps de ballet until she achieved a technique that a ballerina should have.'

In 1970 when Clive Barnes cast vituperatives on the head of Béjart, Terry saw

a potential new audience in the youth of America and took a cooler stand on the Belgian's work: 'Whatever the American public's verdict may be about Maurice Béjart's artistry, there can be no question about his theatricality. It is flamboyant, and, if you let yourself go, it will stir you from your appreciative eyes to your ... well, what?'

Within the long period that Terry's reportage covers, movements had their genesis and maturation, and young artists emerged from obscurity to assume powerful roles in contemporary ballet and modern dance. The Canadian companies extended cautious feelers into the touring circuits in the States, where Terry welcomed them, admired and encouraged them, and aided in their growth. The era which brought about the present boom in dance was indeed an exciting one, and Walter Terry helped much of it to happen, reporting what he saw with vitality and love.

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Kraanerg: Designed by Vasarely and Yvaral

Design For Ballet

Mary Clarke and Clement Crisp
London: Studio Vista
1978

The early dance pageants of the Renaissance were performed in the halls and gardens of great palaces where the integral architectural features served to frame the spectacles. Today some choreographers are returning to these settings for their productions, while many modern dancers contemplate both urban and natural space as the performer's environment. In the 400-year interim the proscenium contained the spectacle and much of what we think of as an evolution in design for ballet has simply involved a transition from a three-dimensional conception – and later, a *trompe d'oeil* illusion of it – to a flat representation which, as a work of art, performs a function of its own.

In *Design For Ballet* Mary Clarke and Clement Crisp have gathered an impressive collection of photographs to show us all the possible variations of a few basic conceptions. The book is a treasure, and it will serve a number of purposes for a variety of readers.

I was fascinated to note the protest made by Ferdinando Galli Bibiena in the late 17th century when he offered a view of a palace archway and colonnade from an oblique perspective, giving birth to a treatment known as *scena per angolo*. How joyous choreographers and dancers must have felt, freed from the geometric groupings which earlier forms demanded. The concept is reiterated over the centuries and appears in many illustrated examples: Bakst used it for *Scheherazade* and Picasso for *Tricorne*. A striking example of its

effectiveness is Paul Delvaux's design for *'Adame Miroir* (1948). One feels instinctively that the choreographic presentations that these support were not those of a Pepita/Balanchine conception involving radiations from a fixed apex.

Just as there were trail-blazers in earlier times, many contemporary artists have returned to Renaissance and Rococo forms. A design by Stefano della Bella (1610-1664) for a mythological creature leaves no question as to where Eugene Berman got his inspiration for costume design, and Ciceri's design for *Aladin* (1822) creates a bridge between the early and modern conception.

A second major breakthrough occurred during the Diaghilev era when established painters saw the ballet stage as a vehicle for the display of their canvases and when the choreographic concept would share equal status with the decor. Today many ballets are done without elaborate decor (a development resulting more often from economic than aesthetic considerations) with lighting providing the pigmentation and choreography the architecture.

The selection offered in this volume represents all styles discussed, and in the case of the contemporary painters (Dali, Picasso, Braque, Chagall, etc.) the authors have selected examples from productions rarely seen. The black and white photographs are sharp and serve better than many of the coloured reproductions. The price of the volume will put it out of the reach of most readers, but more frugal fare is available in the authors' *Ballet Art*, issued also in 1978 in a more practical format.

LELAND WINDREICH

Contemporary Dance

Edited and with an introduction by
Anne Livet
New York: Abbeville
1978

Except for James Klosty's photo documentary *Merce Cunningham* (New York: Saturday Review Press, 1975) there has not been a visually comprehensive presentation of American experimental choreography of the 1960s and 70s. Those curious about how such dances looked have either seen them first hand or relied on the sparsely illustrated magazine articles which have appeared from time to time. Notable exceptions were *Dance Magazine's* issue on new dance (April 1974) and *The Drama Review* (numbers 55 and 65) on post-modern dance. One could also follow the New York scene from afar by reading Jill Johnston and her successor Deborah Jowitz in the *Village Voice*, and on their wake a whole cadre of young and responsive critics, dedicated to accurate verbal description of movement.

With the appearance of *Contemporary Dance*, edited by Anne Livet, designed by Massimo Vignelli, underwritten by a group of Texas patrons, and large and lavishly – nay, luxuriously – printed and bound in Japan, we now have the coffee table book of new dance. It has around 300 black and white pictures, some spreading to the full 12" x 18" width of two pages. This 'anthology' contains lectures by Clive Barnes, Deborah Jowitz, Michael Kirby, and Don McDonagh; essays on Merce Cunningham and Twyla Tharp by Dale Harris; transcripts of interviews with Trisha Brown, Lucinda Childs, Laura Dean, Viola Farber, Deborah Hay, Alvin Nikolais, Anna Sokolow, and arts administrator Suzanne Weil; and a bibliography and 49-page chronology of dances choreographed between 1902 and 1978, compiled by Barbara Naomi Cohen.

The pictures are lovely, exciting, abundant. For several weeks I just thumbed through the book, happy that someone had at last seen to it that a collection of these stimulating images would be made, and made well. The reproductions are of art book quality. It is a treat for the eye, especially the superb photographic coverage of the works of Kei Takei, Twyla Tharp, Laura Dean, and Trisha Brown. It was only when I started reading the text and thus needed to *use* the pictures that I discovered problems with the captions. Except for soloists and a few famous performers such as Mikhail Baryshnikov and Robert Rauschenberg, dancers are rarely identified. I repeat, the many, many dancers seen in this gorgeous book are not named. Photos are identified by choreographer, name of work, and date. While this policy is understandable for huge ensemble dances or in cases where people are

obscured, it is incredible that the book's producers were content to put the spotlight so totally on choreography at the expense of those who make it live. Sara Rudner, for example, is named twice in the entire book according to the index, and only because both Jowitt and Weil refer to her, but the captions of all the pictures of her in Tharp's dances never tell who she is. In a way one needs to know in advance who all the people are to use this book! (Actually, Rudner's name also appears in the chronology, which is not indexed, with titles of her own works.)

That's not all. The captions present problems with dating. It's confusing that they give only the date of first performance of a work, with no attempt to date the photo itself if it's later. Hence on the title page we see Cunningham's *Summerspace* dated 1958, but as it would have looked in a performance of the mid-seventies; the four dancers shown certainly were not with Cunningham in 1958. They were probably students in elementary school at the time. It's almost as useless as would be a caption for Kain and Augustyn reading simply 'Coralli, *Giselle*, 1841'. Doesn't one deserve certain basic information when buying an expensive book? Moreover, captions leave works undated even when the chronology lists them (Graham's *A Pagan Poem* of 1930 is a case in point). Perhaps such flaws can be corrected if there is a second edition.

There are further oddities. According to the introduction, it was not possible to include interviews with Paul Taylor, James Waring, or Anna Halprin, yet Anna Sokolow is included. No adequate explanation is made. The Sokolow transcript is pitifully underedited, and its viewpoints and meanderings add little to one's grasp of dance in the sixties and seventies, though her different perspective might have been provocative. On the other hand, Trisha Brown and Laura Dean both speak incisively, in detail, and with humour about their work—their sections are so well done one looks forward to reading them again. Suzanne Weil's thoughts on

museums and performance sponsorship are also articulate and informative. Dale Harris's essays are both valuable, and the interviews with Lucinda Childs, Viola Farber, and Deborah Hay contain useful facts and insights; however, I often found it hard to understand what Nikolais was talking about. The colour charts of Dean's and Childs' dances are fascinating.

Livet's introduction summarizes the main points of the guest lecturers, Clive Barnes, Deborah Jowitt, Michael Kirby, and Don McDonagh, who seem to have spoken at the Fort Worth Art Museum around the years 1975-76. Unfortunately, the lectures and, for that matter, the interviews and essays are not specifically dated; thus Jowitt's saying 'Trisha Brown dances in silence, as Tharp did until recently' was true when she said it, but by the time the book came out several years later Brown was using music.

Seeing those four lecturers' names on the contents page (and not Jill Johnston's which by rights should have been there, even with a reprint) made me nervous, I must confess. I knew Jowitt would be excellent—I've heard her lecture often—and reading her transcript I was impressed again with the clarity and depth of this particular area of dance as she has observed it. Academic Michael Kirby makes some distinctions, not completely convincing to me, I'm afraid, between dance and other kinds of performance, while Don McDonagh essentially offers a condensation of impressions and ideas already familiar to readers of his *The Rise and Fall and Rise of Modern Dance* (New York: Outerbridge & Dienstfrey, 1970). The book's first and worst lecture is by Clive Barnes. Here are a couple of penetrating statements: after discussing Humphrey's technique of fall and recovery, he says that 'Graham technique was slightly different [!] and Graham has possibly prevailed in the modern-dance world [he insists on hyphenating the term 'modern-dance'], partly because she is a great choreographer, whereas neither Humphrey nor Limon had her stature.' That's what

Barnes has to say about the movement styles of Humphrey and Graham. Or, on the greater popularity of ballet: 'I am not at all trying to be partisan here, but at one level, classical ballet can be taken much more lightly than modern-dance. Modern-dance is heavy; classical ballet is light. That is the most outrageous kind of remark, but on the other hand there is a certain degree of truth in it for people who do not know either. People can relate much more easily to a pretty girl doing fouettés to Tchaikovsky music, smiling like an idiot, than they can to Martha Graham beating her torso on a steel floor.' Interestingly enough, elsewhere in the book Kirby exposes Barnes' real disdain for Judson Church and other experimental choreographers by quoting in full a 1966 review.

Cohen's bibliography and chronology emphasize the work of contributors to post-modern dance and their teachers and students—a certainly a valid organizing principle. In both sections I discovered much of interest, but on reflection I don't know how 'subjective' (Cohen's term) a chronology can be and still remain useful to others. Why are some works in and others out? Although Wigman was a well known and active force by the early twenties, the earliest Wigman work Cohen bothers to list is *Feier* from 1928; yet Schlemmer's *Triadic Ballet* of 1922 is included. Thus the chronology might give an uninformed user the idea that Graham and Humphrey were well launched by the early twenties and that Wigman got a later start, and so forth, which was hardly the case.

Contemporary Dance is in many respects a beautiful book but must be read with caution. Perhaps it can best be appreciated with knowledge gleaned elsewhere.

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Noticeboard

The Laban Centre for Movement and Dance in London, England, will host the **International Laban Centenary Symposium and Summer School** July 10 - 27, 1979. These events will be the highlight of the 100th anniversary of the birth of Rudolf Laban.

The symposium will include seminars and workshops in education, therapy, notation, industry and science, and performance by delegates from all over the world.

The Summer School promises to have an international faculty featuring members of the **Murray Louis Dance Company**. The company's residency at the Laban Centre concludes a 16-week tour of France, Italy, Israel, Turkey and Germany. Murray Louis and Company will appear with Nureyev at the Coliseum in London.

A course in **Dance and The Liturgy** will be offered July 5 - 15 in Edward King House, Lincoln, England. The course will include not only classes in contemporary dance and choreography but an introduction to the study of biblical interpretation and liturgy as well as the practice of meditation. Instructors for the course will be Ross McKim and Sue Little, both of Moving Visions Dance Theatre, and Canon Rex Davis and Satish Kumar. Lincoln Cathedral will provide a perfect setting for some of the dance work.

Jerusalem will be the site for an **International Seminar on the Bible in Dance**, August 5 - 9. An international array of experts will conduct seminars on many topics related to the biblical and mythological themes in dance. Israeli and international dance companies will perform works based on biblical subjects.

For more information on these courses write to: The Secretary, Edward King House, The Old Palace, Lincoln LN2 1PU, United Kingdom or International Seminar On The Bible in Dance, Secretariat, Tel Aviv, Israel, P.O. Box 16271

Artpark's Dance Festival will present seven dance companies this summer encompassing a broad range of styles. The National Ballet of Canada and the Eliot Feld Ballet will each appear for week-long residencies. The companies of Paul Taylor, Merce Cunningham, Bella Lewitzky and The Musawir Gymnastic Dance Company will all be making their first appearance at Artpark, while Lar Lubovitch Dance Company will be returning to Lewiston, New York for its first appearance since 1974. The Artpark season is from June 29 to September 3 and will operate on a six-day weekly schedule, from Tuesday through Sunday.

The **American Dance Festival** will celebrate its second year in Durham, North Carolina, June 16 - July 28, with several changes to the traditional format. The Festival has commissioned new works by the Paul Taylor and Merce Cunningham companies, as well as new musical scores for each premiere. A new work by the Laura Dean Dancers and Musicians has been commissioned by the Festival and the Brooklyn Academy of Music. There will be a Dance/Television Workshop; a special Television Project for Choreographers; a Choreographers and Composers Workshop for Young Professionals and an Intensive course in Dance Therapy directed by Linni Silberman, as well as all the customary Festival performances and broad range of dance classes.

BRITISH COLUMBIA

Santa Aloi of Vancouver and **Terrill Maguire** of Toronto combined forces to present a concert of their dance works, both individual and collaborative, at the Vancouver East Cultural Centre, May 28 and 29.

In July Terrill Maguire will be a guest performer at the Laban Centenary in London, England, and she will be artist-in-residence at the Yard, Martha's Vineyard in August.

Leland Windreich, a regular contributor to this magazine, has been appointed Editor of **Vandance**. He succeeds Ruth McLoughlin whose hard work has made Vandance a lively and informative publication.

The 12 member **Margaret Jenkins Dance Company** of San Francisco visited British Columbia April 16 and 17 to give a performance and master classes at the Burnaby Arts Centre. Margaret Jenkins, an exponent of Cunningham technique, has performed with the companies of James Cunningham, Viola Farber, Twyla Tharp and has taught at the Merce Cunningham Studio, the London School for Contemporary Dance and the American Centre in Paris. She founded her own company in 1970.

Ballet Canada, a young Vancouver-based company, spent the first week of April in residence at the Studio Theatre, Presentation House, North Vancouver. Through the week they presented an eclectic programme of choreography by company artistic director Patrick K. O'Hara.

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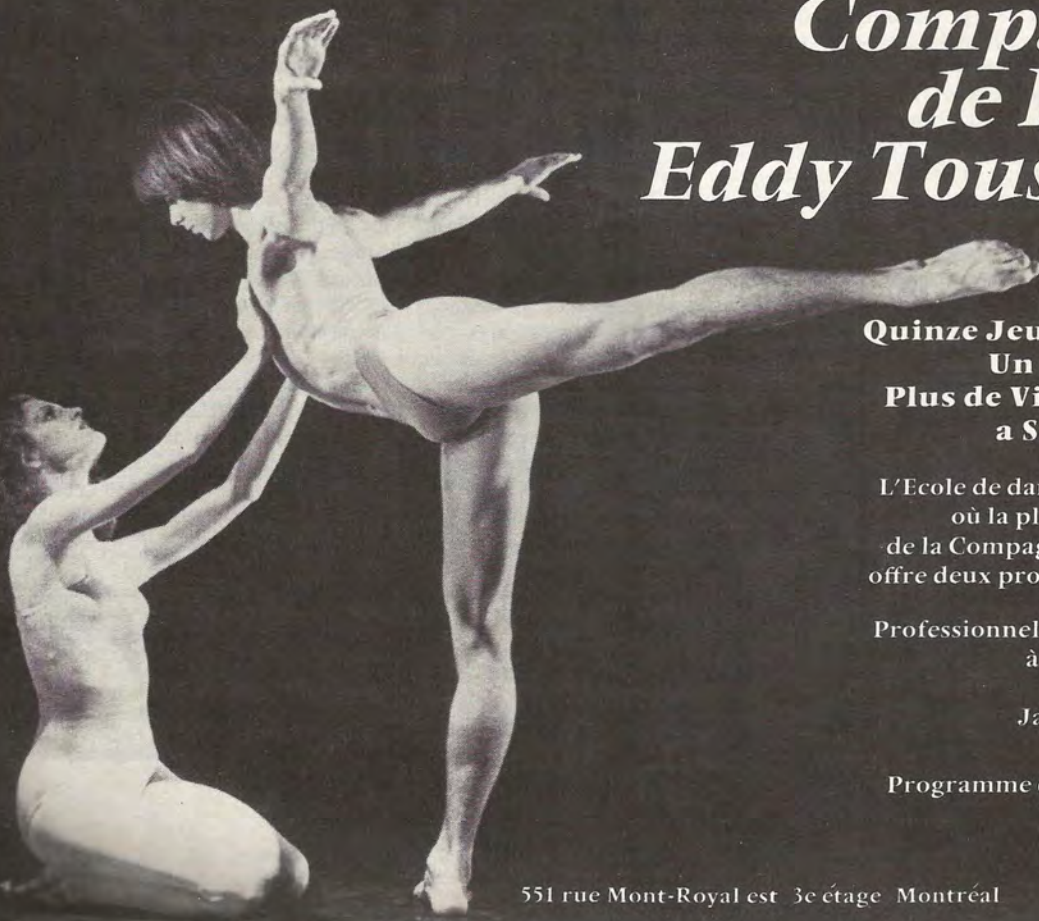
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Judith Marcuse

ALBERTA

In celebration of the International Year of the Child, Calgary's Sun•Ergos, A Company of Theatre and Dance, presented its new production of Winnie the Pooh at the Wright Theatre, Mount Royal College, May 10 - 12. The production, adapted by Kristin Sergel, was directed by Robert Greenwood and choreographed by Dana Luebke. An original score was composed by James Pacholke and Michael Becker. Costumes and masks were created by Gayle Murphy, Rolf Dotter and Candace Weir.

Judith Marcuse has been named the winner of the Clifford E. Lee Award for Choreography this year. The successful proposal was for a work called *Dangers of Safety in Art*. Judith Marcuse, who lives in Vancouver, has established an enviable reputation for herself as an adventurous and imaginative choreographer. Her work can now be seen within the repertoires of a number of Canadian dance companies and last year she choreographed *Speakeasy* for Dennis Wayne's Dancers. In 1976, she won the Chalmers Award for Choreography.

The Lee Award is worth \$3000. In addition Judith Marcuse will spend three to four weeks at the Banff School of Fine Arts, working with students and production staff to prepare her work for the Banff Festival of the Arts on August 16.

The jurors for this year's Lee Award were: Betty Farrally, Arnold Spohr and Grant Strate.

SASKATCHEWAN

Regina Modern Dance Works celebrated their fifth year of operation with a spring dance concert *It's Been Five!* at the Dance

Works Studios on March 24 and 25. Coinciding with the dance performances was a new work by artist-photographer Susanne Swibold entitled *Portrait of a Dancer (Maria Formolo) ... is a Portrait of Myself (Susanne)*. The work is a series of 24 untitled photographs and was displayed, along with drawings by Frank Nulf, in the Lea Collins Gallery, Regina.

MANITOBA

In April the Royal Winnipeg Ballet performed in Alabama at the Birmingham Festival's salute to the arts and culture of Canada. The company was chosen to represent Canadian dance in what is reputedly 'the world's oldest continuing Arts Festival'. They performed two Oscar Araiz works, *Festival* and *Rite of Spring*, *Sylvia Pas de Deux* by George Balanchine and Agnes de Mille's *Rodeo*. May 14 and 15 the company appeared at the Cervantes Festival in Guanajuato, Mexico. There they presented *Grand Pas Espagnol* by Benjamin Harkarvy, Oscar Ariaz' *Adagietto*, Brian Macdonald's *Pas d'Action* and John Butler's *Sebastian*. The company's 40th Anniversary Celebrations on the weekend of May 5 were highlighted by the world premiere of *Journey*, a virile and explosive work for an all-male cast, by associate artistic director Salvatore Aiello.

ONTARIO

The Canadian Association of Professional Dance Organizations (CAPDO) has been formed by artistic directors and administrators from nine professional dance organizations: The Anna Wyman Dance Theatre, The Royal Winnipeg Ballet, Contemporary Dancers of Winnipeg, The National Ballet of Canada, The National Ballet School, The Toronto Dance Theatre, Les Grands Ballets Canadiens, Entre Six Dance Company and Le Groupe de la Place Royale. The organization is designed to resolve problems of particular importance to the Canadian professional dance community such as immigration policies, domestic and foreign touring, re-training programmes for retired dancers and government funding. CAPDO was conceived as an informal and democratic organization without permanent staff.

Time In A Dark Room, a dance/play written and directed by Toronto writer Graham Jackson, premiered March 23 at the new studios of the Toronto Dance Theatre. The play deals with the attempts of five people to come to terms with the death of a young man they have each loved. It is choreographed by David Earle and performed by Toronto Dance Theatre members, Earle, Susan Macpherson, Dennis Highway, Jeannie Teillet, Bill Douglas and Toronto actress Maya Toman.

Bill Douglas and Dennis Highway (r): *Time in a Dark Room*

The 1979 spring season of the Toronto Dance Theatre featured guest artist Clive Thompson of the Alvin Ailey Dance Company. Thompson and TDT performed four nights at the St. Lawrence Centre, April 25 - 28. The programme offered a selection of works from the repertoire, including David Earle's ever-popular *Ray Charles Suite*, in addition to three new pieces: *The Light Brigade* by Peter Randazzo, *Seastill* by Patricia Beatty, and *Rejoice in the Lamb* by David Earle.

The School of the Toronto Dance Theatre will hold its second annual symposium for professional dance accompanists June 4 - 16. Guest teachers are Gwendolyn Watson, American composer, cellist and innovator in improvisation and accompaniment for dance, and Ricardo Abreut, resident accompanist for the school and teacher/performer. A very limited number of professional dance accompanists will be accepted into the course.

The National Ballet will be the first Canadian company to perform at The Royal Opera House, Covent Garden. The week of performances, August 6 - 11, will be opened by a Royal Gala Performance sponsored by Northern Telecom Limited. Proceeds from the Gala will benefit the Covent Garden Development Fund.

Five members of the company will be leaving at the end of this season. 21-year-old principal Luc Amyôt is taking a year's leave of absence, soloist Miguel Garcia will be leaving for Stuttgart, Colin Simpson and his wife Daphne Loomis are joining Les Grands Ballets Canadiens, and corps member Paul Jago is retiring from dance to pursue studies in physiotherapy.

Gerry Eldred, Administrative Director of the National Ballet of Canada since 1972,

has accepted the position of Administrative Director and Academic Principal of the National Ballet School. He will continue with the company until August, assuming his new duties in September 1979.

Marijan Bayer's *City Ballet* held its Spring Season at Bathurst Street Theatre April 18 - 21. The company performed several works from its past repertoire as well as two new works, one by Marijan Bayer to the music of Shostakovich and one by American choreographer Donald Paradise.

Two York University graduates, Hilary Clark and Ginette Morel, joined *Ace Buddies* dancers, Maxine Heppner, Robyn Simpson and Holly Small for their second annual concert of new dances at The Leah Posluns Studio Theatre April 26 - 29. Following the Toronto performances, the group visited Sheridan College, Oakville on May 1 and Montreal on May 5 to give performances and workshops.

Joe Bietola, Christopher House and Anita Shack, also recent graduates of York University presented three evenings of modern dance at 15 Dance Lab May 18 and 20. The programme, entitled *Three Working* included *Sacred Band*, a pugilistic piece built on varied suspensions; a duet based on Jean Cocteau's *Les Enfants Terribles*; a piece inspired by traditional Irish music and a number of 'pure movement' works.

For the first time, the proceedings of the *Dance in Canada Conference* will be published and distributed internationally. Most of the key-note addresses and papers to be presented during the conference have already been submitted for publication by Pergamon Press under the editorship of Diana Taplin. Apart from the copies to be distributed to conference delegates, the

Christopher House: *Timpan Reel*



book will be available worldwide through Pergamon's distribution system. The publication of this year's proceedings will establish a pattern for future years and also signifies a strong and growing commitment on the part of Pergamon Press to the development of dance literature.

The National Ballet School of Canada celebrated its 20th anniversary with three major events. First, a conference, under the title *Expectations*, was held at the St. Lawrence Centre, Town Hall, on February 19 and 20. Over 500 people attended - a sellout - and of these 67 were from the school itself. Conference delegates came from across Canada and from many parts of the world. A broadly representative and international group of speakers and panelists reflected concerns and developments in ballet around the world. Among the distinguished overseas visitors who spoke at the conference were: Sir Frederick Ashton, Rudi van Dantzig, Beryl Grey, John Neumeier and Robert Joffrey.

On February 20 there was a special celebration performance at the O'Keefe Centre including the welcome appearance of a former student of the school and member of the National Ballet, Martine van Hamel. Many past and present students of the school danced during the evening. Pierre Trudeau attended the latter part of the performance and went on to the great birthday party which formed the third celebratory event. Over 200 of the National Ballet's 308 alumnae returned from all over the world for the reunion.

QUEBEC

Les Grands Ballets Canadiens will be touring Europe in June sponsored by the federal Department of External Affairs and the Quebec Ministry of External Affairs. The month-long tour is planned around four festivals - at Palermo, Lausanne, Ljubiana and Nice - but will also include engagements for the intervening days.

Les Ballets Jazz, the popular Montreal company, toured the Eastern United States last winter, where they visited Amherst, Dover, Hartford, Hudson and finally Washington DC. On returning to Montreal they performed four new works for their annual Place des Arts presentations, March 8 - 10. These were a new ballet by Canadian tap dancer John Stanzel, Judith Lander's new French version of *Diary* choreographed by Lynne Taylor, *Kew Drive*, a tribute to pioneer jazz dancer Jack Cole, by Buzz Miller and Louis Falco's latest ballet *Escargot*. Directly following the Montreal performances *Les Ballets Jazz* flew to Ireland for two weeks of performances at the Gaeity Theatre in Dublin. On April 14 they danced at the National Arts Centre in Ottawa, and on May 2 at the Grand Theatre de Quebec.



Martine van Hamel

Ballet Revue, a new company comprised of six National Ballet dancers, gave its first performance on April 14 at The Shaw Festival Theatre in Niagara-on-the-Lake; (see a review in this issue). The tour continued to Ottawa, Toronto, Charlottetown, Halifax, Banff, Kelowna, Vancouver and to Victoria where it ended on May 14. *Ballet Revue* has received \$25,000 from Imperial Oil, \$6,000 from the Ontario Arts Council and up to \$20,000 from the Touring Office of the Canada Council.

After eight months of non-stop touring from Juneau to Paris *Entre Six Dance Company* has returned to Montreal for a well deserved rest. Apart from a week of performances in Toronto's Young Peoples' Theatre at the end of June, the company will spend the summer months in Montreal working with artistic director Lawrence Gradus to prepare new works for the company's 1979/80 season. The company's new season will be launched September 13 at Place des Arts. Tours will include northern Ontario and northwest Quebec (Sept. 20 - Oct. 20), western Canada (Nov. 3 - Dec. 15). They will make their first American tour in February 1980 and will tour Europe the following April and May with guest artists Karen Kain and Frank Augustyn.



National Ballet School Conference: Vincent Tovell and Betty Oliphant

New dances by Angie Frank, Marie Chouinard, les Ateliers Françoise Graham, Simonne Lavoie, Sylvie St. Laurent, Carol Harwood and Daine Thibaudeau were presented in the second event of the 'Qui Danse?' series in Montreal. The performances took place at the studio of Françoise Graham. The third and final event of the series will be held in June.

At the end of April, Marie Chouinard and Rober Racine, both of Montreal, appeared at Toronto's 15 Dance Lab in their dance/sound presentation *Cristallisation*.

The new performing group Les Ballets Russes de Montréal made its debut May 18 at the Douglass Burns Clarke Theatre. The 12 dancers, who are pre-professional students of Les Ballets Russes de Montréal School, presented 20 'choreographic miniatures' by director Mikhail Berkut as well as a children's ballet, *The Dancing Toys*.

Québec Eté Danse is back July 14 to August 18 for the fourth consecutive year of intensive courses for dancers and dance teachers at Bishop's University in Lennoxville, Quebec. Among the faculty members this year are Guillermo Palomares of Mexico, Michael Maule, Phyllis Lamhut and Walter Nicks all of New York. Classes will cover practical and theoretical aspects of classical, modern and jazz dance. There will be films, seminars, lectures, workshops, courses in French and English and two dance performances; *Entre-Six Dance*

Company with Karen Kain and Frank Augustyn (July 28) and the Phyllis Lamhut Dance Company (August 11).

NOVA SCOTIA

Andrew Harwood of Vancouver's Fulcrum Contact Improvisation group presented an evening of solo dancing and contact improvisation with Sara Shelton and Diane Moore at the Eye Level Gallery in Halifax. This performance concludes a national tour which has enabled Harwood to visit major centres across Canada giving workshops in contact improvisation and performing solo and with local dancers.



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Letter to the Editor

Toronto

Dear Sir,

In your last issue you printed a letter from Timothy Porteous, Associate Director of the Canada Council, which I believe raises matters of great importance and wide interest to the dance community. I would be grateful if you would print my reply to Mr. Porteous in your next issue.

Yours sincerely,
Grant Strate
Professor
Department of Dance
York University

The complete text of Professor Strate's letter follows:

Your response to the editor of *Dance in Canada Magazine* of the review of Graham Jackson's *Dance as Dance* brings to roost the contention that the 1975 near doubling of the National Ballet School's subsidy from the Canada Council was the logical and necessary result of salary discrepancies between the School and such institutions as York University and Ryerson Polytechnic.

While I have often heard this rationale for raising the National Ballet School's grant from \$320,000 to \$600,000 in one year this is the first time I have seen it in print. Now that it is publicly stated your rationale takes its place in history as factually correct unless effectively challenged. When you say 'It became evident that unless the National Ballet School could upgrade its salaries, it would lose many of its best teachers to competitive employers' you are obviously referring, at least in part, to the competition posed by the dance departments of York and Ryerson.

Somewhere back there I recall a phone call from Betty Oliphant enquiring about the salaries paid to the York dance faculty. I gave her this information but now regret

that I did not reciprocally ask for a listing of National Ballet School salaries. To my mind this is an important issue. As Chairman of York's dance department at that time I was anxious not to pose unfair salary competition to the National Ballet School or any other institution. In fact when one staff member of the National Ballet School applied to join the faculty at York it was very carefully negotiated that her salary would not be greater than the one she left. To be fair, I must add that our teaching year is shorter though denser than that of the School.

I have spoken to Sonia Chamberlain who heads the dance activities at Ryerson. We are both willing to submit 1975 salary records and request that the National Ballet School do the same. For reasons of confidentiality particular faculty and teaching staff names should not be submitted. I am not contending that our salaries were not higher than those of the School. I suspect they were slightly higher as both York and Ryerson subscribed then to faculty associations. But what kind of salary discrepancy justified a \$280,000 rise in subsidy in one year of which \$196,000 went toward salary increases, according to your statement that 70% of the grant was for payroll increases.

I also challenge your statement 'Even with this increase the School has been unable to offer salaries which match those paid by other educational institutions.' Are we still referring to York's and Ryerson's dance departments? Are the salaries restricted to full-time dance teaching staff and/or part-time? Do they include pianists, academic teachers and clerical staff? Let us have some statistics. How many staff did the School actually lose to other institutions because of salary differences. I only know of one ballet teacher who left, the one I mentioned, and she did not leave for salary reasons.

You were critical of Graham Jackson for attributing '...to Peter Brinson the responsibility for the size of Canada Council

grants to the National Ballet School and the schools of Les Grands Ballets Canadiens and The Royal Winnipeg Ballet.' Mr. Jackson is undoubtedly guilty of incomplete research. His factual error is somewhat understandable in the light of the timing of the Brinson Report and Council's announcement of funding increases to the three professional ballet schools. The Brinson Report was completed late in 1974. At the Dance in Canada Conference in Edmonton, June 1975, you gave official credence to the Brinson Report by quoting its recommendation that Council fund the professional schools of Les Grands Ballets Canadiens and The Royal Winnipeg Ballet. You further stated that Council would act accordingly. We were all delighted by this news. Shortly after we learned that these schools were each granted a token \$10,000 with conditions. In February of 1976 a press release from Council confirmed the National Ballet School had been awarded \$600,000, an increase of \$280,000 over the previous year's grant.

Obviously Peter Brinson did not recommend specific allocations of money. Even so, it is reasonable to assume that the allocations made to the professional schools were in line with the recommendations of his report. Having read most parts of the report I know this to be true.

I do not enjoy raising this as an issue. It is certainly not a popular cause. The National Ballet School is a great school and no one objects to its proper support by Council or anyone else. But let us keep the records straight.

Sincerely,
Grant Strate
Professor
Department of Dance

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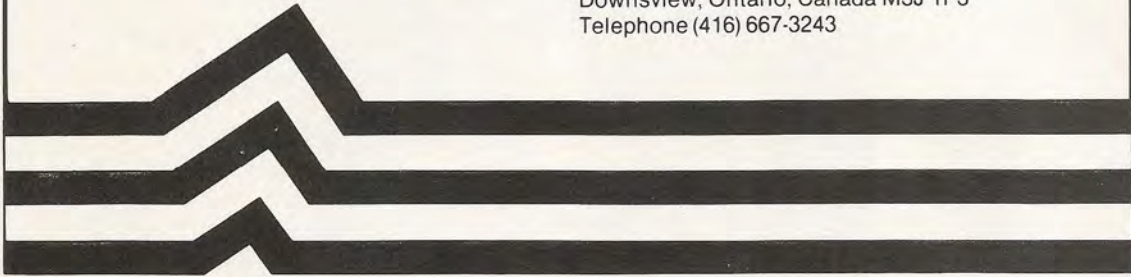
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