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Dance in Canada

ISSUE NUMBER 27

SPRING 1981 PRINTEMPS

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CREDITS

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COVER

Theatre Ballet of Canada made its official debut at the National Arts Centre in Ottawa on February 13. Betsy Carson is captured here in a moment from *Tribute* by the company's artistic director, Lawrence Gradus. The photograph is by Ken Bell.

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Editorial

Dance in Canada Magazine has taken on a new look with this issue! It's less formal, easier to read and altogether more in keeping with the lively approach of our contributors. Magazines have a personality of their own. They are organic. They grow. We've grown; not just in the number of our subscribers (double the figure four years ago) but in the way we look at dance across Canada. Our goal is to treat dance and dancers with the seriousness both deserve but to do so in a way that is lively, incisive, critically mature and easily accessible to the general reader as well as the seasoned dance buff.

That's why we've adopted a new look. It's a bold way of saying that *Dance in Canada Magazine* is serious about dance — but not stuffy about it. We want everybody to feel they can share in what Canada's dance community has to offer. And that leads to another important item. Bilingualism.

We would like to be able to present all our material in both official languages all the time but the logistical and financial implications are at present insuperable. So, we have

a policy whereby articles are published in their official language of origin. Now, we've gone a small step further. Each feature article will be preceded by a concise summary of its contents in the alternate official language. It may help some of our readers decide whether they want to labour with a dictionary or get a fluently bi-lingual friend to translate an item for them. It's an imperfect situation, we admit, but it's more than a token gesture. It's part of our ultimate goal to be as accessible as possible.

And, finally, all our readers can enjoy photographs. They are created in a universal language so we are trying to bring you more and better photographs. In fact, we've opened our very own 'Photo-Gallery' where, each issue, you'll be able to enjoy the work of a distinguished Canadian dance photographer.

We hope these changes will make *Dance in Canada Magazine* an even more important and pleasurable part of your essential reading list.

A partir de maintenant, la revue *Danse au Canada* prend une nouvelle 'forme'. Elle est moins officielle, plus facile à lire et plus près de ses collaborateurs. Les revues ont une personnalité qui leur est propre. Elles sont vivantes, elles croissent. Nous avons grandi. Notre objectif est maintenant de traiter les danseurs et la danse avec le sérieux qui leur est dû, et de la faire de façon vivante, perspicace, d'un oeil critique. Nous nous voulons accessibles aussi bien aux lecteurs en général qu'aux mordus de la danse. Voilà pourquoi nous adoptons cette nouvelle attitude. C'est une façon audacieuse de dire que *Danse au Canada* se veut sérieuse sans être ennuyante. Nous voulons que tout la monde puisse participer aux événements de la danse au Canada.

Ceci nous amène à un autre point très important. Le Bilinguisme. Nous aimerions pouvoir présenter tout notre matériel dans les deux langues officielles, mais les implications logiques et financières sont actuellement insurmontables. Notre politique étant de publier les articles dans

leur langue d'origine, nous avons maintenant fait un petit pas en avant; chaque article sera précédé d'un précis rédigé soit en anglais ou en français selon la langue de l'article. Ceci pourrait influencer la décision de nos lecteurs à savoir s'ils désirent travailler avec leur dictionnaire ou demander à un ami bilingue de leur traduire l'article. Nous admettons qu'il s'agit là d'une situation imparfaite mais c'est tout de même plus qu'un geste symbolique. Le fait d'être accessible à tous est un de nos objectifs fondamentaux.

De plus, nos lecteurs pourront enfin apprécier les photographies. Nous nous efforçons de publier une revue où les photographies, conçues dans un langage universel, seront plus nombreuses et de meilleure qualité. Nous avons en effet ouvert notre 'Galerie-Photo' qui vous permettra, à partir de maintenant, d'admirer le travail des photographes canadiens de la danse. Nous espérons que ces changements feront de *Danse au Canada* une revue importante et agréable qui viendra s'ajouter à la liste de vos lectures.

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Hilary McLaughlin

Theatre Ballet of Canada: A Second Generation Dance Venture - A Test for Lawrence Gradus

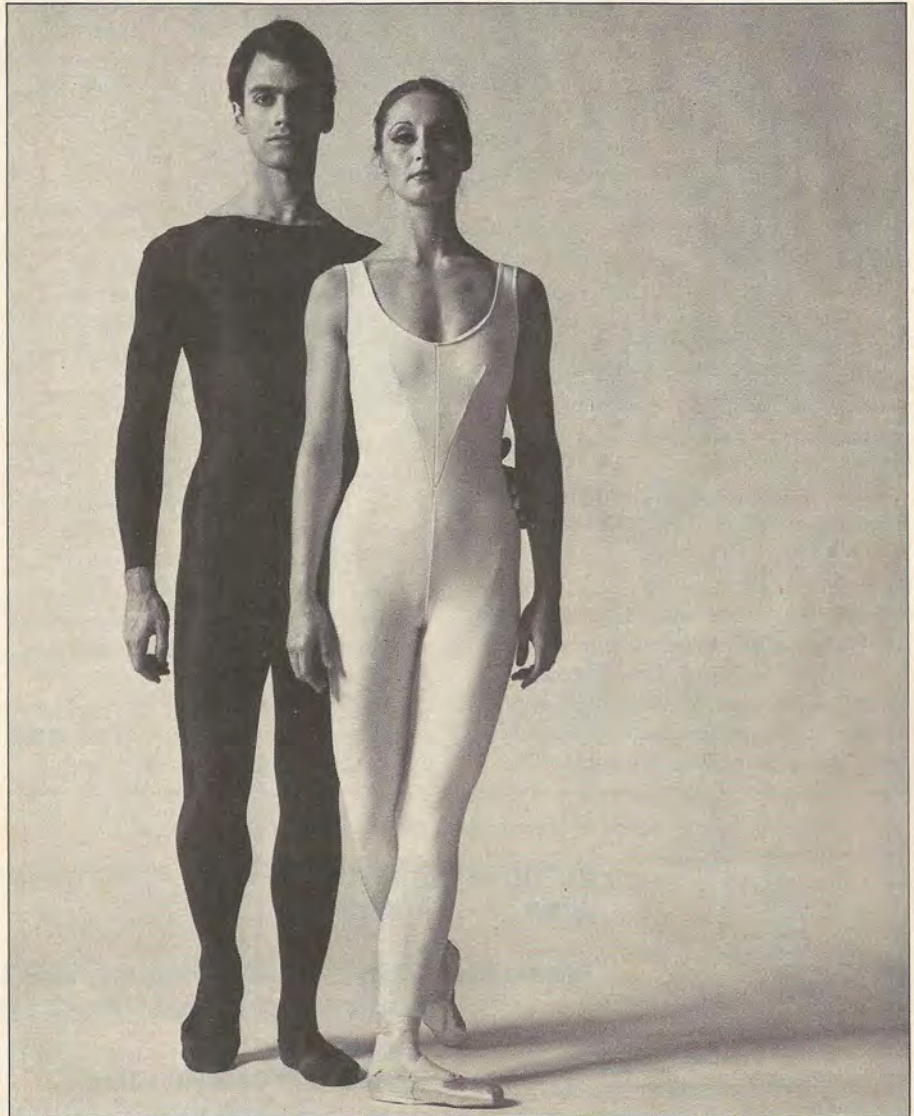
Il y a un an, Ballet-Théâtre voyait le jour alors que Lawrence Gradus acceptait de devenir le directeur artistique de cette compagnie auparavant connue sous le nom de Ballet Ys. Au même moment, cette dernière faisait part de ses intentions de quitter Toronto pour aller s'installer à Ottawa.

La compagnie Entre-Six fondée à Montréal par Gradus et sa femme, Jacqueline Lemieux, souffrait de difficultés financières et de problèmes de gestion. La mort de Jacqueline Lemieux en 1979 déprivait la compagnie de son soutien vital. Ballet-Théâtre s'installait par la suite dans ses studios à Ottawa. Après leur début au Centre National des Arts, ils entreprendront une tournée durant le prochaine saison. La compagnie comprend normalement huit danseurs, mais grâce à un programme d'échange culturel, deux danseurs de Pékin se sont joints temporairement à la compagnie.

If Lawrence Gradus, choreographer and artistic director, suffered any anxieties over the demise last year of his Montreal company, Entre-Six, his worries seem, at least for the present, to be over.

By fortuitous circumstance, Entre-Six suffered its death rattles, largely owing to the vacuum in administration left by the tragic death of Gradus' wife, Jacqueline Lemieux, at the same time as Toronto's Ballet Ys was about to lose its artistic director, Gloria Grant. Ballet Ys had not prepared for any change of command in the creative stream; Grant had been its founder and artistic force. Without her there was an ably-run shell with no sound of the sea.

The marriage was inspired, and perhaps also a symbol of the coming-of-age of dance in Canada. Celia Franca, almost 30 years after founding the National Ballet of Canada, was a consultant to Ballet Ys and a friend and supporter of Larry Gradus. She saw the fruitful combination of talents here, in the



Joel Simkin and Fabyenne Gosselin in *Symétrie Inquiétante*

second generation of major professional dance ventures in Canada. Last spring, Ballet Ys announced that it had sought and received the services of Larry Gradus, that the existing Ballet Ys board would be augmented, that Theatre Ballet of Canada would be founded (to make its debut in 1981), and — to the shock and consternation of many — that it would

make its home in Ottawa.

Gradus ruminated upon it all in his elegant Lower Town home overlooking the Ottawa River one wintry day not long before the company's debut at the National Arts Centre. 'I like it here. It's quiet; I can work here'. The dance community can thank its lucky stars that the native New Yorker has never heard

of Tuktoyaktuk.

Gradus is cheerful, optimistic, cautious, questioning. Although secure in his feelings about his work, he is almost completely without ego. Thinking about the gala debut, he often intersperses, 'I hope people like it. I think it will look good'.

Theatre Ballet has eight dancers at present, two short of the goal Gradus had when he began to audition. He doesn't fancy a larger company. 'Too much diversion drives you crazy — even now I'm involved in some of the administration. And it's hard to establish the feeling of a company, but it's getting there. The dancers are looking good'.

The short history, or pre-history, of Theatre Ballet has not been entirely smooth sailing. Only after Christmas did the dancers move into studios of their own, after borrowing space from Joyce Shietze's School of Dance since arriving in Ottawa last summer. The new space, much more centrally-located, is far from complete. 'We're using our smaller studio', Gradus smiled. 'It's the only one with heat so far'. Prior to the NAC opening, the company did a preview show in Waterloo, and in order to test the four works, two new, two reworked, on a stage, Theatre Ballet and all its accoutrements trooped over to a CEGEP in the wilds of suburban Hull, during two of the snowiest days of a typical capital blanketing.

'All of my work makes a statement.'

'Waterloo was the first time the package was put together', Gradus recalls. 'François Barbeau was responsible for the entire design concept — costumes, sets, lights, properties, everything. We

didn't have everything in Hull, so Waterloo was the first time we really saw it. I think it went well, I think to the public it was okay. I think it had to be refined and polished, but there were no major things to work on. Mainly it gave the dancers a chance to work through the whole program — that was the first time they had done it all at once. It was a shock to them — after *Tribute* (a 16-minute Bach ballet which opens the program) they said they couldn't breathe. It's a hard ballet, and the finale is very quick'.

'I'm always thinking of steps.'

Gradus talks of his choreography in terms of *métier* — 'Craft, I suppose, in English'. He likes to see dances which go somewhere. 'It can't just sit there like a lump. My work has flow, unity, force — each in its own way. When it's over it has said something, just one thing'. Unlike many people making dances these days, he makes no bones about meaning. 'All of my work makes a statement, each piece. But it's craft — without craft you don't know where it is. It's like writing', he adds. 'The more perfect your sentence, the more you can express.'

After their première in Ottawa — 'I hope people come to see the company, and book us' — Theatre Ballet will take a short holiday before embarking upon their 'year of premières', with an eastern swing in early summer and a western one in the fall. Visits to Montreal and Toronto are on the agenda for Year One also, and, along with Ottawa, are to be annual engagements for the company.

For Gradus, who is spending the two-week break in the Bahamas, a busy spring lies ahead. 'I have to get away from it

for a bit — I'm always thinking of steps', he confesses. 'I'd like to do something more with Barbeau — I'd like him to design a set and I'd build a ballet around it, which is not the way I usually work. Usually I start from the music. I need stimulus, people like François, so I don't take it out of only myself all the time'. After the break, he will be working on one or two new pieces.

Stimulus may come from two dancers who were added to the company roster late in January — Miss Guo Pei-Hui and Mr. Wang Jia-Hong, from the People's Republic of China. Visiting Canada for a year to work with Theatre Ballet, under the auspices of the Department of External Affairs (and Celia Franca's inspiration), the two, with little English at their disposal, make their way, unescorted, to the studios by bus every day. According to Gradus, they are adapting very fast. 'They'll dance with us', he says confidently, although their arrival came too late for them to make their Canadian debuts at the company première. 'They're not blasé', he says of them, recalling some unspoken memories of other dancers. 'They're looking forward to things. They're learning English — I guess I can make an effort and learn some Chinese!' He talks, vaguely as yet, of working something out for them to do based on principles of Chinese dancing, but they are classically-trained and fluent, if not in English, in the international lexicon of ballet.

Gradus, too, is not blasé. 'I'm very happy that this is finally coming. I'm giving myself a chance. It's been a long time.'

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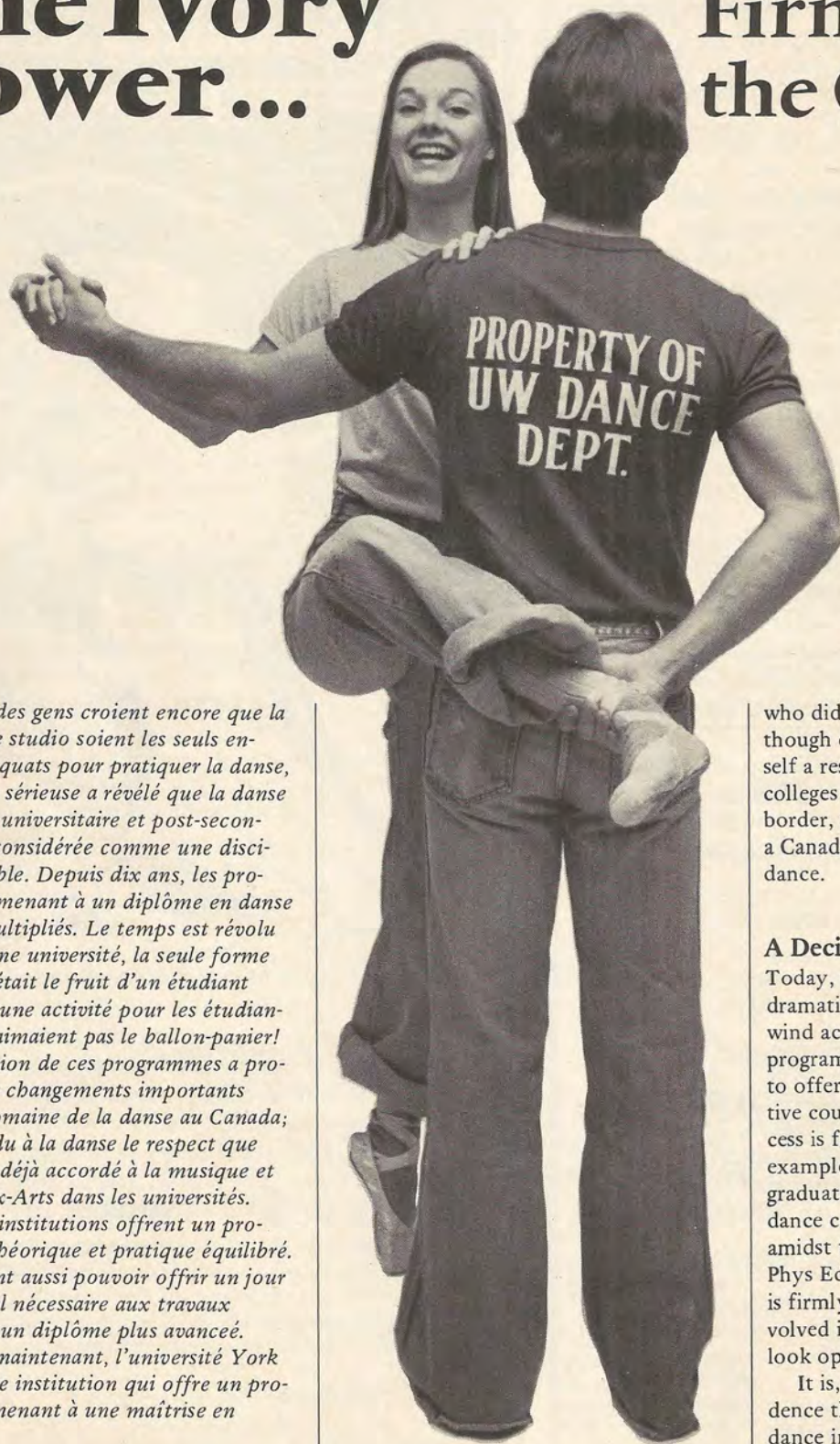
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Michael Crabb

Dance in The Ivory Tower...

but with Feet Firmly on the Ground



Bien que des gens croient encore que la scène et le studio soient les seuls endroits adéquats pour pratiquer la danse, une étude sérieuse a révélé que la danse au niveau universitaire et post-secondaire est considérée comme une discipline valable. Depuis dix ans, les programmes menant à un diplôme en danse se sont multipliés. Le temps est révolu où dans une université, la seule forme de danse était le fruit d'un étudiant 'parti' ou une activité pour les étudiantes qui n'aimaient pas le ballon-panier! L'intégration de ces programmes a provoqué des changements importants dans le domaine de la danse au Canada; elle a rendu à la danse le respect que l'on avait déjà accordé à la musique et aux Beaux-Arts dans les universités. Plusieurs institutions offrent un programme théorique et pratique équilibré. Ils espèrent aussi pouvoir offrir un jour le matériel nécessaire aux travaux menant à un diplôme plus avancé. (Jusqu'à maintenant, l'université York est la seule institution qui offre un programme menant à une maîtrise en danse.)

Little more than a decade ago, Canadian universities were still relegating dance courses to the obscure corners

of Physical Education departments where they served as a convenient alternative 'activity' for female students

who did not care for basketball. Although dance had already won for itself a respected place in many notable colleges and universities south of the border, there was no place at home for a Canadian student to take a degree in dance.

A Decisive Decade

Today, the situation presents a dramatic contrast. In 10 years of whirlwind activity, an impressive range of programs has emerged in this country to offer students diverse and imaginative courses of dance study. The process is far from complete. As yet, for example, only one institution has a graduate program and in several cases dance courses can still only be found amidst the muscular preoccupations of Phys Ed faculties. The trend, however, is firmly established and all those involved in this dynamic growth process look optimistically to the future.

It is, no doubt, more than a coincidence that this decisive decade for dance in higher education parallels the equally important growth that has occurred in the area of professional dance performance. Indeed, several of our existing companies can trace their an-



CHOREO, a computer system for choreography is one of the innovative dance research projects at Waterloo.

cestry to a university campus. The connection, however, between stage and academe is not necessarily harmonious. There are still those who will tell you that only failed dancers bother to study dance in universities and colleges where, so the theory goes, in abortions called 'student concerts', the disappointed tyro can at least in some small way satisfy the craving for a stage career.

An unjust stigma, though fading fast, still clings to the public image of these dance programs. Grant Strate, now director of the Centre for the Arts at Simon Fraser University and one of the most important figures in the evolution of dance in Canadian higher education, readily admits the unfortunate way this image affected students' attitudes in the years when he was building a solid program at York University. 'For the first five years, it was overwhelming until finally I just gave up thinking about it.'

At the heart of this stupid prejudice lies a general perception of the university as the remote ivory tower, a rest-home for egg-heads and those too timid to face the harsh realities of a complex and wicked world. Added to this general misconception is the notion

that dance is not a fit subject for *education* – only for training. It is the prejudice of the conservatory. The notion that the body is itself literate, that dance is not just a stage but a whole world seems to have escaped the attention of those with eyes only for the footlights.

Thinking Dancers

In fact, what the emergence of dance in higher education has done for Canada is to enrich the life of the whole dance community in ways that are just now becoming clearly evident. It has given the art a respectability to compare with that long accorded the fine arts and music. It has created a generation of thinking dancers. It has opened up productive avenues of personal development to those whose love of the dance never contemplated a performing career. It has helped create and sustain a whole new market for dance on university and college stages. It has given birth to an ever-widening audience made up of people who look for more than simple entertainment – who demand, above all, an idea.

A good example of how immediate

an effect dance programs have had can be observed in the field of dance criticism. Ten years ago, a magazine such as *Dance in Canada* would have had a hard time to find a sufficiently broad range of informed writers to comment intelligently about what was happening on Canadian stages. Now, we find an increasing number of young writers, bolstered with courses in dance history, theory, criticism and practical studio experience, able to bring educated minds to bear on the art in performance.

In the area of pedagogy a similarly important development is afoot. As Grant Strate pointed out in an interview discussing his role in university dance education, one of the chronic deficiencies of the conservatories is their unwillingness to question their own methods and pedagogical principles. 'There is an assumption that the accumulated experience of 400 years has of necessity been progressive,' Yet, we are little closer to dealing with the early physical burnout of most dancers than people were a century ago. In the setting of a university, amidst an environment that espouses scholarship and scientific enquiry, there is a chance to take a cool new look at the hallowed

principles that have sometimes made arthritic wrecks of so many dancers by early middle age.

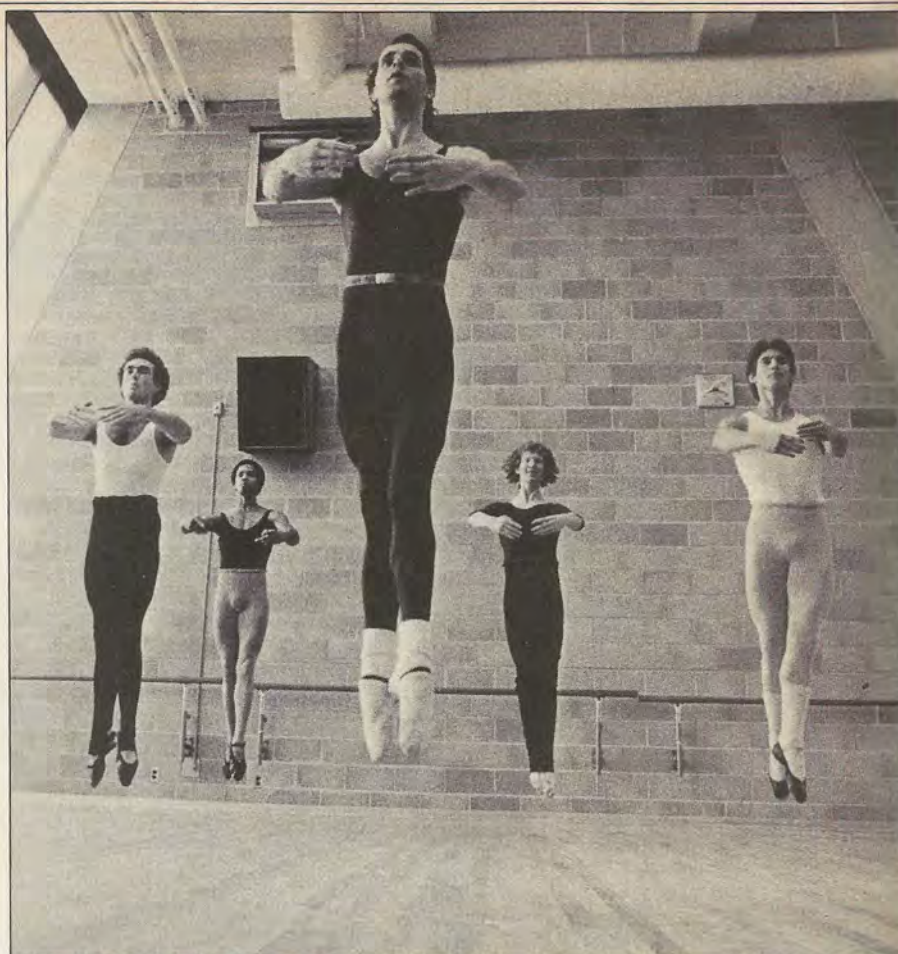
A Scientific Revolution

This is the increasingly important research dimension of university dance programs where answers to some of the chronic mysteries (and myths) of dance are eagerly being sought. Professor Rhonda Ryman of Waterloo University, whose series of articles *Training the Dancer* appeared in this magazine between 1977 and 1980, is typical of the new breed of dance scholar. Her research in the kinesiological analysis of dance is uncovering things about traditional ballet training that could seriously alter traditional pedagogical approaches in the future.

Not surprisingly, people like Rhonda Ryman are not always appreciated in the dance world any more than Galileo was altogether appreciated by the unforgiving purveyors of Aristotelianism in the 16th century. The new breed of dance scholars are, in effect, launching a scientific revolution in dance and those with tottering thrones had better watch out.

The student approaching a university or college education today is confronted with a variety of possible ways of integrating dance into his or her experience. The accompanying tables provide a convenient summary of what is in store, ranging all the way from non-credit recreational dance classes to York's masters program, (soon to be joined by equivalent programs in other universities). Although the young dancer firmly set on pursuing a career in classical ballet is still probably best advised to follow the traditional routes to a professional company, many modern dancers have found university programs an ideal way to feed the dancing mind and the dancing body simultaneously. The professional ballet dancer, however, can benefit, from the research of the academics and, later, when dancing days are over, find a new outlet as a mature student in a university program.

While none of the existing university degree courses aim consciously to produce performers they all regard the practice of dancing as a primary part of their activity. York and Waterloo, for example, insist that all students take what in the jargon of registrars are known as 'labs'. Theory must bounce off practice. The mind and body are one.



Class at York University

Flexible Programs

As the charts show, most programs offer different streams of specialization. Waterloo, untypically not settled within an arts faculty, even offers a Bachelor of Science degree as well as another honours degree (B.A.) and a general arts degree in dance. The possibilities provided by Waterloo's complex structure of programs have earned it the reputation of being exclusively academic and non-performance oriented but, as is so often the case, image and reality bear little relation to each other. For all its rigour in the pursuit of a scientific understanding of dance, Waterloo has produced its own share of professional dancers, mounts regular student concerts and even boasts a group that presents authentic reconstructions of Renaissance dances, (see *Dance in Canada*, issue number 20).

Just as Waterloo has been labelled as a colony of menacing brainy *fräuleins*, so York, with the oldest full degree program, has come to be regarded primarily as a performance-oriented school. Certainly its graduates have distinguished themselves as professional dancers and its student concerts sometimes com-

pare favourably with the offerings of established companies, but it is as much an academic institution as anywhere else. In part, York's reputation was an inevitable result of how outsiders chose to perceive the role of its founding chairman, Grant Strate. As a former dancer and later as resident choreographer of the National Ballet it was wrongly assumed that he would turn York into a sort of personal company. In fact, he determined from the start to establish a balanced program that would complement the profession and do some of the things the companies and conservatories could not or would not do themselves. Although he actively sponsored the establishment of Dancemakers it was to be an independent company, not an appendage of York.

Misleading Images

The colleges seem to have taken a more focused approach to dance. Grant McEwan College in Edmonton, with a two-year certificate program now in its seventh year and just recently the ecstatic occupant of a brand new building with magnificent, airy bright studios, concentrates on performance and

even has the Brian Webb company (see *Dance in Canada*, issue number 24) in residence. It is also trying to work out a mutually productive relationship with the Alberta Ballet although the precise shape this may take it is as yet unwilling to define. George Brown College in Toronto is equally focused on performance. Its dance program is in effect the Lois Smith School of Dance writ large. From it there has now emerged the Dance Company of Ontario.

Sometimes, the external image of a university or college program is established by the students themselves. The University of Quebec in Montreal, now in its second year, provides a three-year baccalaureate with either a general or a teaching stream. So far, most students have opted for the later in the hope, no doubt, that it will lead to jobs in the Quebec school system. But the program itself offers as much variety as the students want to take.

Job prospects, naturally enough, play a significant role in student's choices of a university education. Most faculty members agree that the current trend is towards a depressing conservatism. Students are not as adventurous as they used to be. They want security before they've even found out who

they really are. Once in a program they tend to be blinkered. Inter-disciplinary cross-pollination, the fond hope of many a curriculum planner, is often cleverly avoided by the student with preconceived notions of what his career development demands.

Higher education as a whole is undergoing a massive process of self-examination and reassessment in the light of growing public criticism about its function and usefulness. Fortunately, most of the dance programs need have little fear of the results. Most have been designed and implemented not by card-carrying academics but by people with feet firmly planted in the real world. What they offer to the prospective student with an interest in dance is a flexible selection of possibilities that may make him a dance therapist, historian, critic, performer, teacher - or even a combination of them all. Obviously if your heart is set on making a million by the time you're thirty, dance has nothing for you. Head straight for commerce; or, if you think you're a budding Makarova or Baryshnikov, head straight for the Met. For the rest, a new world of rewarding possibilities has opened up, something that is already changing dance in Canada.

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Vanessa Harwood

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Don Goodspeed
Maxim Mazumdar

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Catherine McKinnon
with special guest Don Harron
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Famous People Players
Lois Marshall, National Tour
Masters of Chinese
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Maxim Mazumdar in Repertory
"Sleuth"; with
Tony Van Bridge, Peter Jobin,
director Timothy Bond
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Boris Brott
Victor Feldbrill
Brian Macdonald

Narrator

Celia Franca

**Post Secondary Institutions
Offering Dance Programs**
**Degree/Diploma Offered &
Program Length**
Technique Classes Offered

Concordia University
Loyola Campus,
7141 Sherbrooke Street West, Montreal, PQ,
H4B 1R6.

Bachelor of Fine Arts with a Major
in Modern Dance.
3 years

1st Year: 6 hrs technique, 6 hrs
lab, 6 hrs. creative process. 2nd &
3rd Year: Same as first with ad-
dition of choreographic projects.

George Brown College/Lois Smith School of Dance
PO Box 1050, Station B,
Toronto, Ontario, M5T 2T9.

Diploma in Dance.
2 years

Ballet classes daily, modern twice
a week, jazz and pas de deux twice
a week.

Grant MacEwan Community College
10045-156 St.,
Edmonton, Alberta, T5P 2P7.

Diploma in Dance.
2 years

Daily class in Modern and ballet,
second year jazz classes, repertoire
class once a week; Colloquium
classes with guest speakers, com-
position twice a week in ballet
and modern.

Ryerson Theatre Canadian College of Dance
50 Gould Street,
Toronto, Ontario, M5B 1E8.

Diploma in Dance.
3 years

Royal Academy of Dance (elemen-
tary, intermediate, and advanced
exams), Syllabus of the Imperial
Society of Teachers of Dance (El-
ementary, intermediate, advanced);
Jazz; Contemporary Dance (Gra-
ham and Limon techniques); Op-
tion to take Associate Exams in
Modern Dance.

York University
4700 Keele Street,
Downsview, Ontario, M3J 1P3.

Theory-oriented stream leads to
the Honours Bachelor of Arts: per-
formance-oriented stream leads to
the Bachelor of Fine Arts with
Honours. 4 years
Also: Graduate Study in Dance
History and Criticism.

All students must be enrolled in a
minimum of 10½ hrs. of studio
classes per week - contemporary
dance, ballet.

Simon Fraser University Centre for the Arts
Burnaby, British Columbia, V5A 1S6.

Bachelor of Arts with a Major in
Modern Dance - also a dance
minor program within the faculty
of Fine Arts.
4 years

Contemporary Dance, Struc-
tural approach to Ballet, Dance
Composition.

Université de Québec à Montréal
1495 Rue St. Denis,
Montreal, PQ, H3C 3P8.

Baccalaureate in Dance
3 years

Modern dance, Ballet, Jazz.

University of Waterloo
Waterloo, Ontario, N2L 3G1.

Honours Bachelor of Science
Honours Bachelor of Arts
General Bachelor of Arts
3 years (general)
4 years (honours)

Modern dance, classical ballet, Im-
provisation, Rhythm, Composi-
tion, Production class.

Université de Montréal
2100 Edouard-Montpetit, #8213,
Montreal, PQ, H3C 3J7.

Certificate program.
1 year

Required Electives	Entry Requirements	Special Features of Program/ Performance Opportunities
Dance History, Modern Dance History, 3 credits in Theatre performance, 3 credits in visual arts area, 6 credits in music.	Interview to enter program. Audition in 2nd/3rd year to continue in program	Program is aimed towards performance and choreography <ul style="list-style-type: none"> • concerned with creative artist in the dancer. • each dancer gets one to one consideration
Benesch Notation and music related to dance, Anatomy, Acting, Make-up.	Audition with advanced ballet class.	Emphasis on performance <ul style="list-style-type: none"> • to train professional ballet dancers • performances 3 times a year.
Music Courses, History of Dance, Drama.	Must write English entrance exams to College. Placement auditions according to level.	Give students an introduction to dance techniques and performing experience so they can go on in more advanced performing/and technique levels. <ul style="list-style-type: none"> • Christmas and Spring performance. • Brian Webb Modern Dance Company in residence at College. • Alberta Ballet Company residence under discussion.
History of Dance, Anatomy, Music related to Dance, Music Appreciation, Pedagogy, General Survey of History of Theatre and Drama, Theatre Make-up, Sound Lighting for Production, Costume design and construction, Business Management/Accounting.	At least 5 years previous experience in ballet. Audition	Emphasis on teacher education <ul style="list-style-type: none"> • Unique blend of teaching and performance skills. Students graduate from all levels in The Royal Academy of Dance and the Imperial Society of Teachers <ul style="list-style-type: none"> • In 3rd year students practice-teach in the public school system.
The Nature of Dance, Music for Dancers, Movement Notation Survey of Dance, History, (all in first two years). Psychology required for dance therapy majors, Dance Therapy courses include: Movement analysis for Therapy and Teaching, Current theories of Movement Analysis for Therapy and Teaching, Dance Therapy.	Completion of an application to the Office of Admissions. Completion of an Evaluation Application form for the dance department audition (including group class, solo, and interview with adjudicators). Student must be a graduate with at least a B standing. Background in dance and its history, and submit a 500-word statement outlining career objectives.	Program's objective is to prepare students for careers in dance and in dance related fields. It also provides a strong foundation for those who wish to pursue dance studies. Academic goals of the program are pursued by an intensive investigation and interpretation of historical and critical materials culminating in a major project or thesis. Experience includes courses, seminars, and colloquia combined with independent research.
History of Dance, Dance Criticism or Aesthetics, Directed Studies, Dance Analysis or Intensive Studies in Dance (Summer Workshop), three elective courses from among Ballet, Film, Theatre, Music, Visual Arts, Technical Theatre.	Entrance into first year studies course by evaluation: application is made through the Registrar's Office. Formal admission to the Dance Major does not occur 'till 3rd year and depends on progress in dance as well as academic standing.	Train dancers and choreographers within the context of the interdisciplinary program of all five areas of fine arts (visual, music, theatre, dance, film.)
Total of 11 courses required including Dance History, Theory, Technique and Composition.	CEGEP degree or equivalent unless candidate is over age 22. Audition and interview also required.	University of Quebec at Montreal has a general stream and a teaching stream. <ul style="list-style-type: none"> • Teaching stream is aimed at producing teachers for the primary and secondary level.
Ballet: Technique, History, Choreography, Movement Notation Analysis, Aesthetics and Criticism, Dance Ethnology.	Completion of Grade 13 with an overall average of 60%. Interview. Placement auditions.	Enables students to pursue dance as an entire field of study – creative, theoretical and applied. <ul style="list-style-type: none"> • The Carousel Dance School directed by Ruth Priddle is an experimental school of dance for children and teenagers and serves to attract students to observe the school. • The World of Dance Series offers 12 dance events to the students. • Rare Dance Book Collection in the Library. • University of Waterloo Renaissance Dancers performs 15th, 16th, 17th century court dances.
	If under 21 a college degree is required. Intermediate level of dance, audition plus interview.	Designed for people with extensive dance backgrounds and highlights teaching skills <ul style="list-style-type: none"> • Trains teachers to teach in the recreational area.

Dance Training at Post Secondary Institutions for Credit and Non-Credit.

LEGEND

1	2	3
Credit Courses Offered Only to Physical Education Students	Credit Courses Open to All Students	Recreational Programs (Non-Credit)

Acadia University
Wolfville, New Brunswick.

1
All dance courses are part of the activity credits that a physical education student must acquire.

University of Calgary
Calgary, Alberta,

1
Program offers a dance-educational major: courses offered: Dance Education, History and Philosophy of Dance in Education, Fundamentals of Rhythm, Dance Education (Laban movement), Design in movement, Dance Education Stimuli for dance, Dance Education (4th year), Dance Therapy, Dance Education (School Productions), Dance Practicum. Physical Activity Credits: Round/Square dancing, Ballet I, Ballroom Dance, Folk Dance, Jazz Dance, Modern Dance, Tap Dance, Children's Folk Dance.

2
Program offers a Dance Minor in the Department of Fine Arts. Jazz in all four years, modern in all four years, ballet (2 years), Choreography, Dance History.

Lakehead University
Thunder Bay, Ontario.

1
Creative Dance, Modern Dance, Folk Dance, Rhythmics.

Laurentian University
Sudbury, Ontario.

1
Folk and Social Dance, Modern Dance, Rhythmics.

McMaster University
Hamilton, Ontario.

1
Modern Dance, Jazz, Social Dance, Folk Dance.

2
Perspectives in Dance (Historical survey); Perspectives in Dance (Contemporary Society)

3
Modern, jazz, ballet.

Selkirk College
Castlegar, British Columbia.

3
Aerobic Dancercise, ballroom dancing, touch dancing, belly dancing.

Humber College of Applied Arts and Technology
Rexdale, Ontario.

2
Ballet Jazz

3
Social dance for instructors, dance club and party, Viennese social dance, Exer-dance.

University of Alberta
Edmonton, Alberta.

2
Concentration in area of creative dance, offer International Folk dance, Jazz, Dance Practicum Course (dance, lighting, staging) Intro Modern dance, Ballet, International Folk dance, Dance Forms (guest instructors), Movement Education Dept: Creative Dance for Children, Creative Dance for Elem. Child, Creative Dance for Young Child. Directed Studies in dance therapy with graduate/masters level students.

Carlton University
Ottawa, Ontario.

3
Modern dance, improvisation, jazz, ballet, belly dancing, ballroom.

Banff Centre
School of Fine Arts
Banff, Alberta.

2
Music/Theatre Ensemble for professional dancers/actors/musicians. Two-semester program, concentrates on integration of skills. Auditions required.

Caplano College
North Vancouver, BC.

3
Jazz offered 4 times a wk., theatre department has contact improvisation program.

The College of
New Caledonia
Prince George, BC.

3
Ballet

Douglas College
New Westminster, BC.

3
Social dance

Notre Dame University
of Nelson
Nelson, BC.

2
Movement means (Theatre students), Dance (includes conditioning stretching, choreography - finishes in performance)

Dalhousie University
Halifax, Nova Scotia.

1
Modern Dance, Historical Dance, Folk Dance, Square dance.

University of
British Columbia
Vancouver, BC.

1
Dance Forms, Contemporary Dance, Ballroom dance, Square dance, National dancing, Contemporary jazz, Contemporary Dance II, Ballroom Dancing II.

University of Victoria
Victoria, BC.

1
Movement Education course, Dance Technique, Advanced Dance Technique (course open to undergraduate students if class does not fill up with Phys. Ed. students), Recreational Dance, Folk and Social Dance.

2
Will be offering movement education course in summer session on credit/non-credit basis

3
Ballet, ballroom dance, jazz, belly dancing, rock n'roll, disco, musical comedy - improvisational movement.

Vancouver
Community College
Vancouver, BC.

1
Intro. to Dance, Ballroom Dance, Square Dance, Contemporary Dance.

3
Afro-Jazz Dancercise conditioning, Afro-Jazz Dancing, body work and improvisation, modern dance technique.

University of Regina
Regina, Saskatchewan.

1
Social dance, Folk Dance, Modern Dance

3
Social dance, jazz.

University of Saskatchewan
Saskatoon, Saskatchewan

1
Modern Dance, Jazz Dance, Social Dance/Ballroom, Folk Dance, Square and Round Dance, Creative Dance for Children.

2
Introduction to Dance History and Origins of Dance, Dance Practicum.

University of Manitoba
Winnipeg, Manitoba.

1
Modern Dance 1, 2, 3. Movement Principals and Expressive Arts.

2
Faculty of Education offers course in Dance Rhythmics.

3
Jazz, modern, social dance.

Queen's University
Kingston, Ontario.

1
Social Dance, Jazz Dance.

3
Rhythmics, modern, ballet, jazz, jazz fitness, Jive.

McGill University
Montreal, PQ.

1
Creative Dance (Intro. and Advanced), Folk and Social Dance, Rhythmic Dance.

3
Ballet, jazz ballet, modern dance social dance, Hawaiian dance, belly dancing, aerobic dancing.

St. Clair College
of Applied Arts
Windsor, Ontario.

3
Ballet, ballroom dancing, belly dancing, contemporary jazz, ethnic dance, square dance, tap dancing.

St. Lawrence College
Cornwall, Ontario.

3
Belly dancing, disco, jazz.

Sir Sanford Fleming College
Peterborough, Ontario.

3
Dance Fitness

University of Guelph
Guelph, Ontario.

2
Modern Dance Practicum, Ethnic Dance, Annual Workshop every year.

3
Modern jazz, modern dance, ballet, social dance.

University of New Brunswick
Fredericton, NB.

1
Creative Dance.

2
Credit courses in dance offered.

University of Toronto
Toronto, Ontario.

1
History of Dance, Evolution of Dance, Basic Dance.

University of Western Ontario
London, Ontario.

1
Folk and Traditional Dance, Intro to Modern Dance, Elementary Modern Dance, Intro to Jazz, A Survey of Dance, Beginning Dance Composition, and Production Theory and Analysis of Modern Educational Dance, Dance Notation, Intermediate Dance Composition and Production.

3
Ballet, beginning dance, modern dance, jazz, stretch and strength, social and ballroom, Scottish country dance, children's dance.

University of Windsor
Windsor, Ontario.

2
Practicum for performance of Modern Dance Skills, Folk and Social Dance, Practicum for performance of Advanced Modern Dance, Modern Jazz Dance, Theory and Analysis of Dance Technique, Theory and Analysis in Dance Production.

3
Jazz.

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Christopher Hurst

Massage A Dancer's B

Le massage est un art de guérison ancien qui malheureusement souffre encore des fausses opinions publiques en ce qui concerne sa nature. Cependant, il existe aujourd'hui des signes apparents d'un renouveau accompagné de la naissance, d'un nombre déconcertant de nouvelles techniques. Le danseur pour qui le massage est une thérapie particulièrement utile (guérison et prévention des blessures), devrait suivre de bons conseils et choisir un masseur et une technique répondant à ses besoins. La thérapie de massage est régle par la loi seulement dans les provinces de l'Ontario et de la Colombie-Britannique. Cependant, le massage n'a pas encore été adopté au programme de l'assurance-maladie.

It has been a disastrous week. You have had a difficult time getting to sleep at night, rehearsals were long and unproductive, then this morning your back seized up during class. Now, at the urging of a friend, you are struggling along the street hoping to be on time for an appointment with a massage therapist. Having never had a professional massage before, the prospect of placing your hurt back in the hands of a stranger, has you feeling less than enthusiastic. Two hours later, emerging from the clinic, your earlier fears have been forgotten. The massage session was definitely worth coming for. In fact, you wish that you had discovered the benefits of massage sooner. Your voice is a little lower, your body more fluid and calm, you feel in touch with yourself physically and, best of all, the spasm and pain in your back has been reduced to a manageable level. Not only that, but you are pretty sure that additional treatments will help you deal with tension problems in your neck, lower back and hips, the ones that have been nagging and limiting you for far too long.

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An Instinctive Healing Art

The urge to soothe pain and discomfort through touch, or to knead stiff and aching areas, seems to be as instinctively human as the desire to dance. It is not surprising, therefore, that massage developed into a healing art early in human history, or that it enjoys a considerable and growing respect in many countries throughout the world. Unfortunately, what is surprising, is that Canada and the United States cannot be counted among them. Perhaps because of our love affair with technology and our patent dismissal of old 'European' methods, little attention has been paid to massage by the North American medical world or the general population.

Massage has existed for the most part on the fringe of mainstream culture, embraced by athletes, dancers, and small segments of various European sub-cultures. However, there are now signs that massage and related therapies are slowly gathering a new following and

getting a second look. The present-day enthusiasm for physical activities of all kinds, the continued growth of the dance community, the appearance of body-related psychotherapies and finally the spreading distrust of highly specialized chemo-centred western medicine, have all aided this rekindled interest in the age-old therapy of massage.

Despite this glimmering interest in the value of massage, many dance people and members of the public at large, still have little knowledge of how massage works or what it can accomplish. In fact, regardless of their falsity, the time-honoured stereotypes of the hulking masseur labouring heavily in some athletic backroom, pummeling his victim with hands the size of meat cleavers, or, of the sexy masseuse offering additional services in a dimly lit backroom off Yonge Street, lives on. Contemporary massage therapists are, needless to say, a far cry from these musty clichés. Today's generation of well-trained therapists are more likely to use a compen-

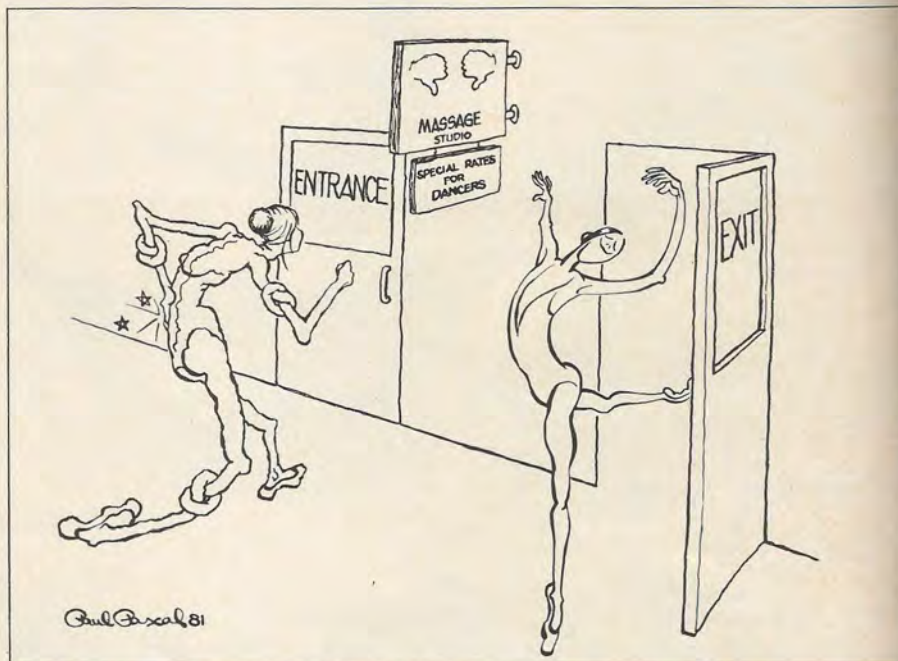
Christopher Hurst

Massage:

A Dancer's Best Friend

Le massage est un art de guérison ancien qui malheureusement souffre encore des fausses opinions publics en ce qui concerne sa nature. Cependant, il existe aujourd'hui des signes apparents d'un renouveau accompagné de la naissance d'un nombre déconcertant de nouvelles techniques. Le danseur pour qui le massage est une thérapie particulièrement utile (guérison et prévention des blessures), devrait suivre de bons conseils et choisir un masseur et une technique répondant à ses besoins. La thérapie de massage est réglée par la loi seulement dans les provinces de l'Ontario et de la Colombie-Britannique. Cependant, le massage n'a pas encore été adopté au programme de l'assurance-maladie.

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...primarily knead, stretch and put pressure in sophisticated ways upon various parts of the body's musculature. This, in turn, stimulates circulation, increases cellular nutrition, assists in the removal of waste products (such as that familiar painful companion of dancers — lactic acid) and encourages drainage of swollen areas. On a tissue level, massage is capable of preventing or breaking

Dancer/teacher Stelio Calagias gets the treatment.

down adhesions — places where tissues have become joined together during the healing of an injury, sometimes reducing mobility and strength.

On a larger scale, massage accomplishes a surprising number of effects: muscle spasms and associated pain can be re-

lieved, joint mobility, general body fluidity and awareness increased, recovery time from fatigue shortened, the ability to withstand higher stress levels enhanced and mental anxiety reduced. Additional benefits can be a reduction in susceptibility to illness, a speed-up in the healing process of soft tissue injuries, and the partial elimination of potential injury areas.

Although injuries will never be eliminated from dance, a great many of them are in some way the result of muscular tension. A tight neck or lower back is less able to withstand the sudden stresses and shocks of dance, than a musculature which is supple and elastic. Ideally, a dancer's movement should come from such a sound structural base that unnecessary tensions can be eliminated. Realistically, of course, most of us carry a great deal of unnecessary tension, drawn from emotional and functional sources. Massage treatment can reduce this tension and increase the dancer's odds of escaping injury.

A Dangerous Dichotomy

Another major factor in the occurrence of injuries stems from a dancer's attitude towards his or her own body. Ironically, dance schooling and professional de-

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dum of techniques applied with a subtlety of touch, a keen attention to detail and a sensitivity to the psychological aspects of healing. Techniques at their disposal may range from the German form of connective tissue massage, and California's Esalen massage to Japanese shiatsu therapy. Massage in Canada and the United States, as this diversity of treatment modes suggests, is going through its own global village renaissance.

What Can Massage Accomplish?

Massage has long been recognized as a therapy particularly suited to dancers' needs — and for good reason, because of its ability to help them prevent injuries, recover quickly from fatigue and deal effectively with the aches and pains and chronic discomforts created by dancing.

Simply stated, most massage techniques primarily knead, stretch and put pressure in sophisticated ways upon various parts of the body's musculature. This, in turn, stimulates circulation, increases cellular nutrition, assists in the removal of waste products (such as that familiar painful companion of dancers — lactic acid) and encourages drainage of swollen areas. On a tissue level, massage is capable of preventing or breaking



Dancer/teacher Stelio Calagias gets the treatment.

down adhesions — places where tissues have become joined together during the healing of an injury, sometimes reducing mobility and strength.

On a larger scale, massage accomplishes a surprising number of effects: muscle spasms and associated pain can be re-

lieved, joint mobility, general body fluidity and awareness increased, recovery time from fatigue shortened, the ability to withstand higher stress levels enhanced and mental anxiety reduced. Additional benefits can be a reduction in susceptibility to illness, a speed-up in the healing process of soft tissue injuries, and the partial elimination of potential injury areas.

Although injuries will never be eliminated from dance, a great many of them are in some way the result of muscular tension. A tight neck or lower back is less able to withstand the sudden stresses and shocks of dance, than a musculature which is supple and elastic. Ideally, a dancer's movement should come from such a sound structural base that unnecessary tensions can be eliminated. Realistically, of course, most of us carry a great deal of unnecessary tension, drawn from emotional and functional sources. Massage treatment can reduce this tension and increase the dancer's odds of escaping injury.

A Dangerous Dichotomy

Another major factor in the occurrence of injuries stems from a dancer's attitude towards his or her own body. Ironically, dance schooling and professional de-

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mands often create a separation between dancers and their bodies. The body is made subject to the will, ambition, and stylistic aesthetic chosen by the dancer. A high pain threshold is developed and a deaf ear turned towards the suffering cries of an abused body. This dichotomy causes many students and mature dancers to suffer serious and damaging injuries needlessly. Massage, through its ability to make the mind take note of what the body is desperately trying to tell it can remedy the situation. Time spent listening to the tension patterns and pain in a body awakened during massage can help prevent a dancer from over-extending herself, from going too far too fast, and thus exceeding her own body's particular limitations and capabilities.

Massage should, therefore, become more accessible to dance students at serious advanced schools. Simple massage techniques should also be taught, as well as information on injury prevention and care.

Government Legislation and Health Insurance Plans

Despite the fact that massage is undergoing a renaissance of sorts, with the number of well-trained therapists increasing each year, in some areas, particularly those of government regulation, massage is still in its infancy in Canada. At this time only two provinces, Ontario and British Columbia, have established mechanisms for examining and licensing massage therapists. In addition, professional schools offering adequate clinical training are only beginning to emerge, and at present exist in Ontario exclusively. The lack of government controls and self-regulation by professional associations have caused massage to be virtually ignored by provincial health insurance, with the exception of British Columbia, and only covered marginally by private health plans. Whether more adequate regulatory mechanisms and health insurance coverage will be developed for massage therapy in the future is difficult to say. However, the ramifications of the present situation for dancers and others interested in the benefits of massage, are the high cost of treatment and a lack of guarantees regarding the consistency of training and qualifications held by persons practising massage in Canada.

Choosing A Therapist

The present day proliferation of specialized massage forms, such as shiatsu, polarity, rolfing and vitaflex, (the list

goes on and on), has in most urban centres eliminated an old problem for Canadian dancers — where to find treatment — and created a new one — who to choose. The following list should help you select wisely from an array of available therapies.

1. Massage therapists are not trained to diagnose and in some instances particular problems should not receive massage treatment. Therefore, injuries or nagging problems which you suspect to be serious should be looked at by a physician or surgeon — ideally, someone who is familiar with dancers' problems or sports medicine.
2. Try to find someone who has some experience in working with dancers and is highly recommended by an acquaintance whose opinion you respect.
3. Check to see if the therapist you are interested in is licensed and that he or she has studied formally for a sufficient length of time at a reputable school.
4. Find out the going rates for treatments. Try to choose someone who is not excessively expensive and who doesn't require a large financial commitment to a long series of massages. The going rate for professional treatment should be \$25 to \$30 for an hour to 90 minutes treatment.
5. If you are in the process of undergoing a series of treatments, assess your progress periodically. Are you satisfied with the level of treatment and attention that you are receiving?
6. Be sure to shop around. Techniques, attitudes and personalities change from one therapist to the next. Make sure you find someone with whom you can feel comfortable and whose technique suits your needs.
7. Finally, trust your own sense of judgment about what you are told and whether the therapist's claims seem reasonable. Remember, in the last analysis the responsibility for your own health is yours alone.

Christopher Hurst is a registered massage therapist practising in Toronto. A reading list to accompany his article can be obtained, free of charge, by sending a self-addressed, stamped envelope to: Dance in Canada Magazine, "Massage Therapy", 100 Richmond Street East, Suite 325, Toronto, Ontario, M5C 2P9.



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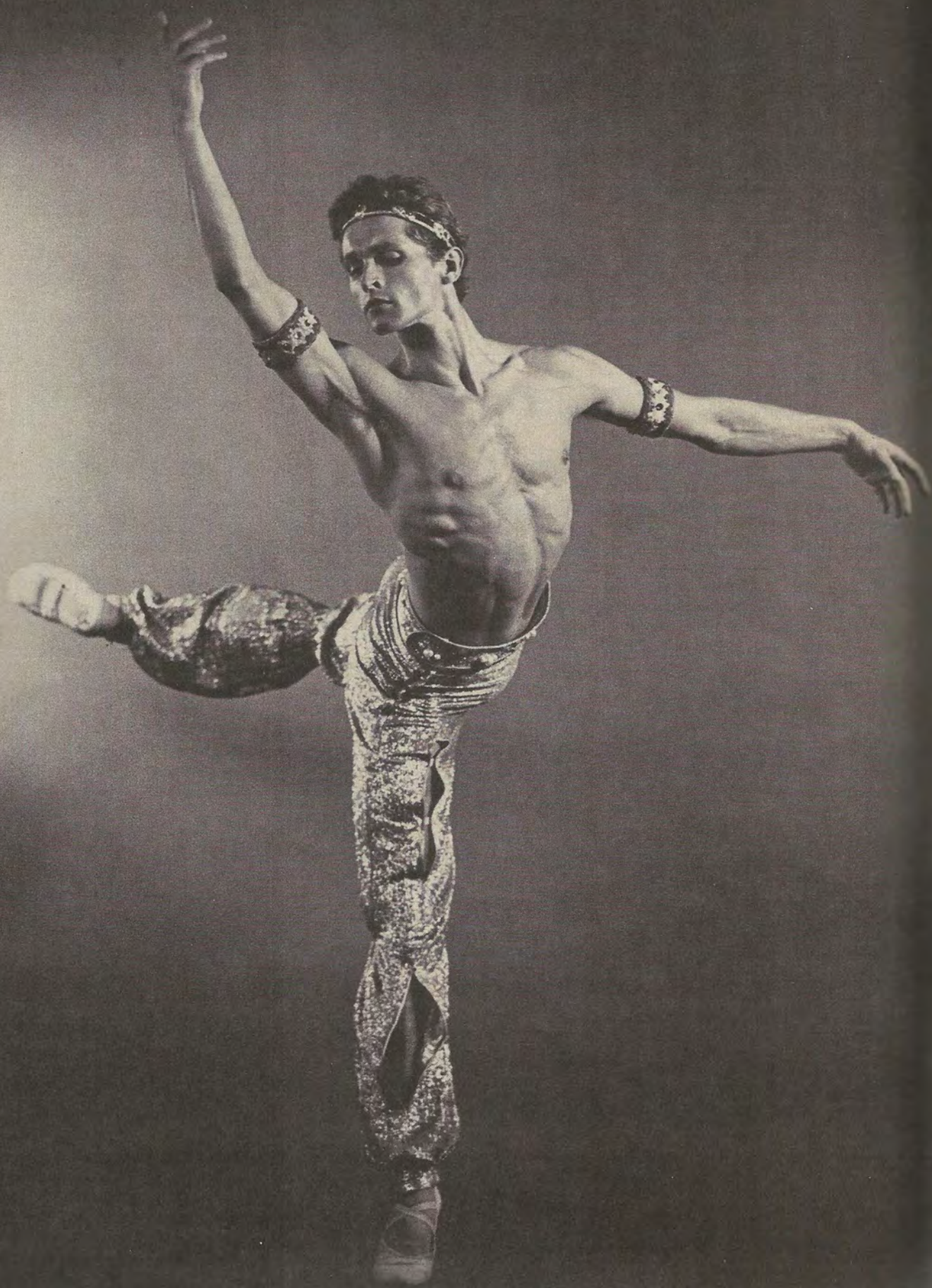


Photo-Gallery: Andrew Oxenham

Andrew Oxenham a commencé à danser en Angleterre quand il était enfant. En 1974, il a quitté le Ballet National à cause d'une lésion grave.

Comme il était déjà un photographe passionné, il fit de son passe-temps une profession en utilisant son amour et sa compréhension de la danse classique et moderne pour devenir l'un des meilleurs photographes de danse au Canada. Il a travaillé avec pratiquement toutes les compagnies canadiennes ainsi qu'avec de nombreuses compagnies théâtrales. Il préfère travailler en noir et blanc et cherche à présenter les danseurs tel qu'ils sont, au naturel.

'I want to make dancers look like dancers'. This is the way Andrew Oxenham, one of Canada's most successful and widely known dance photographers defines his approach. At a time when advancing technology has placed special effects at the fingertips of even the most unskilled photographers, Oxenham prefers a more traditional, natural approach. 'I suppose because I was a dancer I feel my basic loyalty is to the dance. I don't like seeing dancers used as gimmicks which in themselves quickly become photographic clichés'.

Andrew Oxenham was born in England and was brought to Canada by his

parents as a young child. He had already begun dance training in England and continued in Toronto with Gweneth Lloyd. Later, he was to become the first male graduate of the National Ballet School. He danced in the National Ballet for many years having become a soloist in 1966 but left for an extended leave of absence to dance with the late John Cranko's company in Stuttgart. When he returned, in 1973, Andrew Oxenham was already suffering from a back injury and this was finally to cause his premature retirement from the stage a year later.

The change of careers, however, came naturally. From his childhood, Oxenham has been a keen photographer and had started to work professionally towards the end of his dancing days. Since 1974, Andrew Oxenham has photographed virtually every professional dance company in Canada as well as an impressive list of theatre companies. In 1977, Simon and Pierre published a large volume of Oxenham's pictures comprising, at that time, every professional company in Canada. Last year, his second book, *Puppetry in Canada* appeared.

Oxenham works mainly in black and white. It's a medium in which he excels, using its ability to be at once simple and subtle. He works a great deal in the theatre and tries to see everything run through at least once. Even in the studio, he tries to create a sense of movement through careful use of lighting. As a former dancer, his movement-memory and musical sense helps him choose just the right moment to press the shutter although, nowadays, Andrew Oxenham rarely goes anywhere without his motor-drive. He may easily shoot 50 rolls of film in a three-hour session.

For theatre work, Andrew Oxenham

Jacques Marcil and Anne Barnett

OPPOSITE PAGE Peter Schaufuss



normally uses a Nikon 35mm SLR with a 105-180mm f2.8 zoom lens (also Nikon). In the studio, he generally prefers to use his Hasselblad with a 2¼-inch format. His standard black and white film is Ilford HP5, pushed to 800 ASA or sometimes 1600 ASA and developed (in his own darkroom) with Acufine. He carries his own complete lighting system and backdrops for studio work.

It all amounts to a heavy investment but for Andrew Oxenham it has finally paid off. He can support himself and his family working in a profession which he

enjoys and which keeps him in close daily contact with the world of dance from which he came.

ABOVE LEFT Robert Desrosiers
BELOW LEFT Mary Jago with
Eugen Valukin
RIGHT Vanessa Harwood
OPPOSITE PAGE Charles Flanders
and Helen Jones





OBITUARY

Nicholas Koudriavtzeff
1896 - 1980

When he was born, in a small village near Odessa, Nicholas II was Tsar of All the Russias, Chekov had just written *The Seagull*, Rimsky Korsakov was revising *Boris Godunov* and Diaghilev was a 14-year-old school boy.

When he died in Montreal on August 30, from complications following an operation, Nicholas Koudriavtzeff was eulogized as the dean of Canadian impresarios, a seminal influence on post-war cultural tastes in his adopted country.

Born into a family of wealthy landowners, Koudriavtzeff was orphaned early and brought up by his grandmother who first took him to the opera when he was only three. It was to be the beginning of a lifelong love affair with the stage.

Koudriavtzeff was educated in St. Petersburg and fled Russia during the Revolution. After brief stops in Constantinople and Berlin, he settled in Paris in 1924. For several years he was active in the publishing of Russian emigré journals, then became press agent for Les Ballets Russes of Colonel de Basil and travelled the world with them. In 1939 the outbreak of the war stranded him in New York where he worked with Sol Hurok but, in 1942, at his suggestion, he moved to virgin territory.

The following year he and his dancer wife, Tatiana, founded Canadian Concerts and Artists in Montreal. During the next 38 years, Nicholas Koudriavtzeff introduced the Canadian public to almost every major artist on the international scene. He was the first to bring us David Oistrakh, Rostropovich and Richter; The Bolshoi, The Kirov and The Royal Ballet; Gérard Philipe and Edwige Feuillère; Roland Petit, the Folkloricò from Mexico and Pilobolus. The list is literally endless. He seemed daring and imaginative



but the truth is, he trusted his own instinct for talent implicitly. He was a civilized and kindly man, endlessly solicitous of his artists, providing food, drink, flowers, grand pianos and, if the occasion called for it, even fur coats.

With his trim white goatee and elegant walking stick, he was a familiar figure at Montreal first nights. He was unfailingly courteous, with the straight-backed, elaborately old world good manners of a bygone age.

Koudriavtzeff made and lost several fortunes during his career, most recently when Gosconcert blamed him for Baryshnikov's defection, but he continued undaunted because money was the least of his incentives. He scoured the capitals of Europe ceaselessly and, without subsidies, without advisors, brought back each year the pick of the crop. Empty houses, philistine governments, did not stop him. Deep down, he believed that people would recognize beauty. 'The Russian soul', said his second wife, Rita, 'still believes in fairy tales'.

K.V.

NÉCROLOGIE Nicholas Koudriavtzeff 1896-1980

Nicholas Koudriavtzeff vit le jour en 1896 dans un petit village près d'Odessa. A l'époque, Nicholas II était Tsar de toutes les Russies, Tchekov venait de terminer *La Moutte*, Rimsky-Korsakov révisait *Boris Godounov* et Diaghilev était un étudiant de 14 ans.

Lors de la mort de Koudriavtzeff à Montréal le 30 août dernier, on lui rendit hommage saluant en sa personne le doyen des impresarios canadiens. Cet homme cut de l'influence sur les goûts culturels d'après-guerre de son pays adoptif. Provenant d'une famille de propriétaires riches, il fut orphelin très jeune. C'est sa grand-mère qui en prit soin et qui, pour la première fois, l'emmena à l'opéra à l'âge de trois ans. Ce fut, entre lui et la scène, le commencement d'une liaison amoureuse qui dura toute une vie.

Koudriavtzeff reçut son éducation à St-Petersbourg et s'enfuit de la Russie pendant la révolution. Après de brèves escales dans les villes de Constantinople et de Berlin, il s'installa à Paris en 1924. Il travailla pendant plusieurs années à la publication d'un journal pour les émigrés russes.

Il devint par la suite agent de publicité pour les Ballet Russes du Colonel de Basil, ce qui lui permit de parcourir le monde. Le début de la guerre, en 1939, força Koudriavtzeff à rester à New-York. C'est à ce moment qu'il commença à travailler avec Sol Hurok. En 1942, suivant les conseils de Hurok, il alla s'installer sur une terre culturellement vierge.

L'année suivante, sa femme Tatiana et lui fondèrent Concerts et Artistes Canadiens. Grâce à Koudriavtzeff, le public canadien a, pendant 38 ans, pu découvrir presque tous les artistes de la scène internationale. Il fut le premier à nous présenter David Oistrakh, Rostropovich et Richter, les Bolshoi, le Kirov, le Ballet Royal, Gérard Philipe, Edwige Feuillère, Roland Petit, le Folkloricò du Mexique et Pilobolus; la liste est sans fin. Nicholas Koudriavtzeff était un homme audacieux, plein d'imagination. Il faisait confiance à son instinct pour dénicher les talents. Il était toujours plein de gentillesse. Préoccupé du bien-être des artistes, il leur offrait nourriture, fleurs, pianos à queue et si la situation l'exigeait, manteaux de fourrure.

Avec sa barbe blanche, il marchait le dos droit maniant sa canne de façon élégante. D'une courtoisie infallible, Koudriavtzeff connaissait les bonnes manières des gens d'autrefois. Il était un personnage bien connu lors des premières de spectacles à Montréal.

Pendant sa carrière, Koudriavtzeff a gagné et perdu plus d'une fortune, Gosconcert lui reprochait récemment d'être responsable de la défection de Baryshnikov. Mais il continuait sans se laisser intimider parce que l'argent était le moindre de ses soucis. Il parcourait continuellement les capitales de l'Europe et, sans subvention ni conseiller, ramenait chaque année l'artiste le plus populaire. Maisons vides, béotiens, gouvernements philistins, rien ne l'arrêtait. Il croyait, au plus profond de son être, que les gens sauraient reconnaître la beauté. 'L'âme russe', disait Rita, sa seconde femme 'croit encore aux contes de fée.'

In Review

Theatre Ballet of Canada

National Arts Centre
13 - 14 February 1981

Considering the hoopla and press hype preceding the official debut of Theatre Ballet of Canada I suppose nobody should really be surprised to learn that the actual event – a "gala première" – ran serious risks of becoming a social rather than an artistic occasion. A smoothly oiled administrative machine had all but disguised the fact that Theatre Ballet is, in artistic terms, a resurrected Entre-Six under new management. When, at the end of the opening performance, artistic director Lawrence Gradus and ballet mistress Margery Lambert joined the eight dancers on stage we found ourselves looking at a company which comprises 60 percent of the late departed Entre-Six Dance Company of Montreal.

Theatre Ballet is the product of a marriage (salvage operation?) between the administrative machine of the former Toronto-based Ballet Ys and the artistic heart of Entre-Six – with the rites performed by the Canada Council and Celia Franca whom NAC boss Donald MacSween referred to in a public address after the performance as the *eminence grise* of the whole operation.

What all this means, of course, is that the artistic product on the NAC stage and now to be seen in a year of debuts across Canada is not really that new. Theatre Ballet will have more money to splash around than either Entre-Six or Ballet Ys had and it is backed with an or-

ganization which could probably turn itself to selling cornflakes without any great mental readjustment.

Thankfully, the actual artistic element in all this managed to assert itself firmly on opening night in a polished performance reflecting months of careful preparation, including a dry-run last January at the University of Waterloo.

Of the four works presented in the opening program two, *Tribute* and *Symétrie* were new. *Rain Garden* and *Excursions* are re-worked versions of older ballets – all are by Lawrence Gradus who seems to have decided that, for the moment anyway, Theatre Ballet will be a one-choreographer show. In some ways this is a dangerous approach. So much hangs on the creative gifts of one man. Against this, however, is the chance to produce a company with a very individual personality and style of dancing.

Gradus has always been adept at tailoring steps to dancers' talents and now, with a generally stronger troupe, he has been able to move ahead in terms of choreographic invention. His is yet an immature style but its main contours are clear enough. Although he puts dancers on point and draws heavily from a classical vocabulary the tone of most of his work is contemporary, somewhat in the manner of Eliot Feld or Jerome Robbins with whom Gradus shares a devotion to the full use of stage space and a decidedly dynamic approach to dance-making.

Lawrence Gradus is also musical in a particular way –

one that leans fairly heavily on the rhythmic structure of any chosen piece but which is sensitive to its inner emotional pulse. We saw this most clearly in *Symétrie* where disturbing elements in Ruth Crawford Seeger's String Quartet were echoed in the movement and implied relationships between the dancers.

Gradus still at times seems too willing to go for the clever effect without providing any real justification – a tendency evident in his continued delight in quasi-acrobatic movement and complicated lifts – but all in all he is a choreographer with the gift of making well crafted dances that are accessible to a wide audience while, at the same time, conveying a sense of purpose.

KEVIN SINGEN

Le Groupe Nouvelle Aire

Salle D.B. Clark
Université Concordia
10 - 14 décembre 1980

La trilogie de la montagne (une chorégraphie d'une cinquantaine de minutes accompagnée d'une musique électro-acoustique composée par Michel Longtin), est l'achèvement de l'oeuvre *Pour conjurer la montagne* que nous avons pu voir il y a quelques années au Théâtre Centaur. C'est maintenant le deuxième volet de *La trilogie*.

La trilogie nous fait sentir la menace d'une catastrophe planétaire et nous montre un mouvement de conjuration qui permet de passer à un état d'harmonie et de lumière. Cette progression allant d'un état de panique, d'angoisse et d'incompréhension à un état d'équilibre et d'harmonie, se fait à l'intérieur d'une atmosphère à laquelle nous ont rendu sensible la littérature et le cinéma de science-fiction.

Martine Epoque nous fait voir dans cette création son potentiel narratif, qu'alimente



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une connaissance sensible du registre des émotions collectives contemporaines. A cet égard la musique de Michel Longtin fait un heureux mariage avec la chorégraphie.

Cette oeuvre touche certains aspects les plus profonds de la nature humaine, soit la conscience d'une menace de destruction collective, l'instinct de protection, l'intelligence et l'espoir de l'avènement d'un lieu où l'Homme pourrait être en harmonie avec son milieu de vie.

La menace illustrée dans la première partie se traduit par le déplacement des danseurs d'une façon angoissée et dans un état panique. Les danseurs empruntent une démarche qui semble programmée, comme répondant aux stimuli de notre époque. On y voit des panneaux — d'une douzaine de pieds de haut sur environ six de large — qui donnent l'impression de grandeur et d'étouffement comme à l'intérieur d'un labyrinthe.

Ces panneaux vont se déplacer sous l'impulsion d'un leitmotiv musical laissant apparaître dans la deuxième partie la danseuse soliste qui tentera de conjurer ce qui symbolise la menace — un grand disque d'environ dix pieds de diamètre et coupé en deux parties inégales. Encore ici l'atmosphère est tendue et l'éclairage sombre. Le disque est hachuré de bandes grises et noires et les danseurs portent des costumes bigarrés à l'image de ceux des soldats dans la brousse. Il n'y a que la soliste qui porte le haut de son costume uni indiquant le début de la mutation.

Cette deuxième partie débute par l'entrée de la danseuse soliste qui découvre le disque. Elle a des mouvements de curiosité et de répulsion successifs. Ensuite elle est rejointe par deux danseurs et le groupe exécutera un enchaînement. Finalement, pour marquer la transformation, on verra apparaître les autres danseurs, un à un, sur les allées de côté. Cette partie se termine, accompagnée du leitmotiv musical, sur un déplacement de panneaux vers le centre. On entend pour la première fois un chant intelligible mais mélodieux qui prophétisera en quelque sorte

l'ère nouvelle. Cette dernière poussée dramatique dévoilera une scène lumineuse et blanche sur fond jaune, des danseurs rayonnants aux gestes harmonieux, accompagnés d'une musique unifiante. Cette dernière scène laisse voir des sphères lumineuses suspendues par un réseau de fils blancs que deux danseurs embrasseront à la fin. Tout se termine sur une pénombre. Le repos succède à la menace conjurée.

L'exécution des danseurs était très bien. Ils apparaissaient comme guidés par la force narrative de l'Oeuvre, comme s'ils étaient les acteurs d'une scène incontrôlable. (En fait n'est-ce pas ce qui arrive à l'Homme lorsqu'une menace devient imminente?) Et cela, loin d'être au détriment des danseurs ou de l'oeuvre, contribue plutôt à renforcer l'authenticité de la représentation.

La musique de Michel Longtin est émotivement très forte. Elle contribue très bien à faire sentir la menace qui pèse sur l'humanité et à prophétiser une ère nouvelle, qui se traduit par un chœur. Ce moment où l'on entend le chœur est très intense et marque un tournant dans le déroulement de l'oeuvre. Il nous fait sentir l'espoir qu'un lieu harmonieux se construit et que nous approchons de l'aube d'une ère nouvelle. Au moment où nous réentendons le chœur, la mutation est effectuée.

Par cette oeuvre, Martine Epoque nous montre que la danse est un art d'interprétation et que, avec les moyens propres aux arts d'interprétation, tout en conservant le caractère spécifique de la danse, il lui est possible d'illustrer d'une façon moderne et narrative les problèmes, les angoisses et les espoirs de l'homme contemporain.

GAÉTAN PATENAUDE

Contemporary Dancers

Harbourfront

Toronto

8-13 February 1981

There are occupational hazards that go along with being a modern dance repertory company. The great modern dance companies of today are almost invariably performing agents for the choreographic genius of their founders. They may present other work but the style and identity of the company is rooted in the choreography of the artistic director.

Contemporary Dancers has no such style or identity. Although its founder and artistic director, Rachel Brown, has continuously contributed to the repertoire she is not possessed of a sufficiently strong choreographic personality to mark the troupe as her own. There is really no such thing as a 'Browne dancer' as there are Tharp, Taylor or Lubovitch dancers. What the company does have is personality - a way of giving to everything it performs as much integrity as is possible when the original choreographer is not around to supervise.

Try as it might, however, no repertory company seems able completely to escape the trap of dancing everything in an homogenized way that inevitably diminishes whatever choreographic subtlety a piece may possess.

Although it smacks of elitism to say so, this probably does not matter to most of the one-night-stand audiences before whom companies such as Contemporary Dancers regularly perform. When, however, they appear before an audience that includes a good measure of sophisticated young modern dancers, as happened during the company's Harbourfront engagement, it is not altogether surprising to hear the kind of despairing comment of one local dancer: 'Yes, but what's the point of it all?'

One answer to that is simple. There is an inherent pleasure in seeing someone as accomplished as Monica George or Ruth Cansfield dancing well. Also, it can be interesting, if not ultimately satisfying, to get a broad choreographic



Gaile Petursson-Hiley in Stephanie Ballard's *Construction Company*.

sampling in one show. But still, everything returns to the question of a *raison d'être*.

Why, for example, does a company such as Contemporary Dancers have to acquire a work by Brian Macdonald that is infinitely better suited to a chamber ballet company? *Tryst*, (receiving its Toronto Première) was pretty, trendy (in its rather aimless combination of two musical and choreographic styles) and easily accessible. It presented little challenge to the audience but a greater one to the dancers. They struggled hard but simply could not infuse it with any real conviction. Those pasted-on smiles were unconvincing in the Renaissance-periodized opening section. In the actual *tryst* that followed it was hard to imagine a male dancer sending out a clearer message of unlove towards his partner than did Robert Jayne. The mere entwining of bodies is not enough.

Perhaps because Stephanie Ballard is now the company's associate artistic director and therefore on hand to watch what's going on, her choreography, like Rachel's, was danced with strength and consequently by comparison with other items on the pro-

gram came out looking *real*. *Construction Company*, which I caught on an earlier tour

stop at Brock University, is one of those relentlessly good-natured romp's that almost every company nowadays seems obliged to present as a closing number. More meaty was *Prairie Song*. According to a program note this aims to explore 'the mysteries of isolation'. I have reservations concerning its success in this regard. What it did have nevertheless was a finely honed structure that left no movement or image dangling gratuitously. Each of the 5-member cast contributed to an accumulating series of human mood portraits of which the most effective was the frenetic, disturbed, perhaps even suicidal, solo for Gaile Petursson-Hiley. Here was a personality on the verge of disintegration, far removed from the almost serene acceptance of isolation depicted by D-Anne Kuby in a solo rich in nuance - tiny hesitations quickly followed by sweeping, generous turns and rapid shifts of direction.

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Apocalypsis

Centennial Hall
London, Ontario
28-29 November 1980

The apocalypse is always in fashion. No matter how far back in history you explore, there's always someone convinced that the world will, or ought to, end imminently. But few have matched the surreal visions of St. John the Divine, author of the Book of Revelations, and patron saint of latter-day visionaries as different as William Blake and Aleister Crowley.

Armageddon is one of the Big Themes. Despite the many works of art inspired by it, there have been relatively few which actually try to deliver the Apocalypse, whole.

It was therefore with a feeling compounded of interest and apprehension that I went to see composer R. Murray Schafer's massive staging in London, Ontario, of his score entitled *Apocalypsis*. The production was rumoured to include a cast of nearly 500, including dancers choreograph-

ed by Sally Lyons, multiple choirs, 28 percussionists, a symphony orchestra, Renaissance music group, pipe and drum band, electronic music on tape, three-quarters of the Four Horsemen (Canada's best-known group of sound poets) and the Lord only knows what else.

In his program notes, Schafer described the world première of the full piece as an attempt to recall 'the great dramatic pageants constructed for performance in cathedrals on festive occasions. Musicians, actors, dancers, guilds and townspeople participated in these productions ... Such events ... brought artists and public into firm unity of purpose.'

I wondered if this was going to be Canada's version of *Parade*, a ballet staged by Diaghilev's Ballet Russe in Paris during 1917. It included music by Erik Satie, scenario by Jean Cocteau, sets and costumes by Pablo Picasso ... and was apparently a glorious flop. Would *Apocalypsis* prove to be a similar burn-out of Canadian talents in the paradoxical

cally peaceful setting of London?

The production was staged in the city's largest theatre, Centennial Hall, which unfortunately was not quite large enough. So much room was required for the various performers that nearly all of the audience was relegated to side seats on the first floor, or to the balcony. The angle of view, plus the large lighting towers erected for the production, made it difficult to see all the action except from a few seats at the back of the theatre.

The floor area represented Hell in Lyons's staging, and the raised stage represented Heaven. She incorporated the number seven, which recurs throughout Revelations, by using a total of seven dancers: Stephanie Leigh, Ingrid Remkins, Jo Leslie and Margaret Atkinson as the Four Horsemen and the locust dancers; and Susan Green, Judy Jarvis, and Paras Terezakis as the Angels.

The performance began dramatically. Hooded monks wandered through the downstairs area, chanting and swing-

ing censers. The various choirs gradually filtered into their places (their exits and entrances were smoothly choreographed by Donna Peterson and Kim Plausini). Seven dancers then entered in darkness, with flaming torches, circled the space and ascended the stage. There stood bp Nichol as St. John, dressed in flowing white.

A slide of an almost-demonic mask of the Cosmic Christ (designed by Susan Rome) appeared on the back wall, and the Apocalypse got underway. A mob of actors - the damned and about-to-be-damned - rushed back and forth between Hell and Heaven. In counterpoise were the figures of St. John and the Archangel Michael (played by Paul Dutton) who remained on their podium almost as still as the seven huge and colourful banners hanging behind them. No doubt this stillness was meant to evoke the seer at the centre of the visions - but in Revelations, John is led various places by his angelic guides.

Also moving rather minimally were the four living

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One of Margaret Stephenson Coole's striking costumes for *Apocalypsis*. The dancer is Jo Leslie.

creatures. They are winged visions with the heads of various animals who surround the throne of God in the vision.

The energy with which the horsemen of the apocalypse entered provided a strong contrast. Moving in phrases of seven, they successively burst onto the stage, leaping and cantering like centaurs to the thunderous sounds of Schaefer's music. As they embody rather grim forces – war, famine, death – they should have had an appropriately chilling effect on the audience.

That they failed is no reflection on the dancers or the choreographer. It was a result of the scale of the whole performance. It's difficult for four dancers to communicate effectively to an audience separated from them by distance and a large number of other performers, and not appear dwarfed. Their dance demanded the scale and intimacy that only film can deliver. The only way to deliver that impact in such a huge production (and space) would have been to use the dancers to form one composite body – as the Living Theatre did in its production of *Frankenstein* – or to invent some other way of magnifying their movement.

The dancers later reappeared as a swarm of locusts with scorpion stings in their tails, one of the many plagues visited on the faithless in John's visions. They hissed, and crawled, then gradually rose to their feet, writhing vigorously to Schaefer's percussive music. The tails on their cos-

tumes, effectively designed by Margaret Stephenson Coole, flicked almost as menacingly as if they could sting.

After a rather slow-moving sequence featuring the three angels on a podium, Steve McCaffery and Judy Jarvis created the most theatrical moments of the evening. As the jack-booted Antichrist, McCaffery harangued the crowd to the accompaniment of distorted tapes of his own voice: 'Destroy the museums! Smash all art!' Jarvis impersonated the Whore of Babylon as a belly dancer, moaning and undulating in smoky red light (appropriately used, since this is the colour assigned to mere fornication in the *Tibetan Book of the Dead*). Her panting, earthy performance was more sensual than the movement quality one has come to expect from Judy Jarvis.

Needless to say, much more took place that evening, but not in the realm of dance. The audience applauded wildly at the end, probably with a sense of relief that the world had not in fact ended, as well as in praise of an inspiring production. The one thing that could have made the whole production more effective would have been an appropriate locale, where the audience could move around and through the event, and actually see all of it – somewhere with an appropriately apocalyptic setting, like the slag heaps of Sudbury, or the slopes of Mount St. Helens.

JOHN OUGHTON



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AXIS

D.B. Clarke Theatre
Concordia University
Montreal
4-7 December 1980

AXIS is a loose confederation of independent Montreal dancers, founded by Greek-born Iro Tembeck in 1977. Tembeck is both mainspring and wet-nurse to the group which performs here about twice a year. Though at last count, of the 25 works created expressly for AXIS, 12 have been hers, Tembeck's statuesque body and striking profile have tended to overshadow her choreography. She has long wanted to create a full-length work, perhaps in response to her own need to explore the limits of her choreographic gifts. This year, finally, with grants totalling \$8,000 — most of which went toward an elaborate, cacophonous soundtrack — Tembeck presented her first three-act dance: *Triagonal*. The first and second acts had already been seen here during the past two years as separate pieces but the addition of a third act revealed them, in retrospect, to have been preliminary sketches for her master plan.

The thread which connects the three sections is the evolution of the artist from a state of primaeval innocence through the discipline imposed by successive civilizations to eventual decadence.

Tembeck has been working intensively with Andy Smith, a New York percussionist who is not only a delightful one-man-band but moves like Bojangles crossed with Bolger. When the two of them are on stage together, frontiers be-

tween sound and movement blur: she chants, he cavorts; he growls, she leaps.

The first two sections of *Triagonal* are pithy and finely focused. 'Dialogue' is just that: two bodies, gingerly testing the ground and each other, exploring their own limbs, discovering the infinity of possibilities in rhythm and motion.

'Terracotta' is dance history in a nutshell. A bearded Jesus figure in long robes (who turns out to be Concordia professor Kevin Austin, an electro-acoustic composer) sits in the lotus position at the side of the stage, alternately hissing and stroking a gong. Four Grecian lovelies in pink satin drapery sidle on, dipping in deep knee-bends like figures on an urn. They introduce Smith to drum and flute (shades of *Apollon Musagète*) and give way to the Pygmalion and Galatea section in which Smith fashions Tembeck rather too literally as if she were a lump of red clay, then summons her to life with his music.

After intermission comes Act Three, 'Vortex,' which is as long as the first two sections put together but seems longer. At fully 45 minutes, it is an overstatement. Tembeck lays on her message of confusion and alienation with a trowel. I recognize her predicament: in the interests of sociological fidelity, she is incapable of omitting a single development which has affected artists in the 20th century. Academically it is valid but dance derives its drama not from the number of components but their density.

'Vortex' begins with a



Andy Smith and Iro Tembeck in *Triagonal*.

carefree, playful boy-meet-girl scene, like something out of *Brigadoon* or *Oklahoma*. Tembeck and Smith clap, slap and tap out the rhythm while the four Grecian lovelies, now dressed like debauchees from *Cabaret*, creep by. Rhythm and joy peter out appalled; and electronic blips, like distorted gunfire, accompany the grotesque quartet which flops around like shell-shocked rabbits.

Jesus arrives in reverse in an armchair mounted on casters, they recite doggerel from Italian Futurist *sintesi*; there is a rock'n roll section, a pas de trois with a chair, a telescoped horse race in which one dancer (Gabrièle Delorimier) gives a bravura performance of four horses simultaneously ... all this while a polyglot Babel issues from numerous speakers in glorious stereophonic sound. It is too much: it becomes the very thing it seeks to deride.

Tembeck's single most effective visual metaphor showed Jesus, now clad like a

stockbroker, dancing with the bottom half of an upside down mannequin, one foot sporting a birdcage, the other festooned with twinkling Christmas-tree lights. That would have been enough. It said it all.

The disparity is enormous between the first two sections which were created on a shoestring and therefore called on everything Tembeck and Smith could contribute — and the last section where the sudden availability of money sent them in search of effects. It has also created an imbalance within the work itself. The anarchy of the current century is but a blink of an eye in the five thousand year history of the dance, yet Tembeck devotes the lion's share of *Triagonal* to its excesses.

My own feeling is that Tembeck was diverted from her aim. *Triagonal* shows that she has wit, an easy grasp of style and of logistics; not, alas, of choreography.

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National Ballet of Canada

O'Keefe Centre

Toronto

22-30 November 1980

The National Ballet presented two new works during its fall season: *Playhouse*, by James Kudelka, and *Newcomers*, by Brian Macdonald.

Using a group of piano pieces by Dmitri Shostakovich, Kudelka has arranged a series of solos, pas de deux, and corps dances to suggest – according to the program note – that ‘... all the world’s a stage, and people play, in all senses of the word, as they wait for the curtain to rise...’ Running through the ballet is a figure in tails, danced either by Victoria Bertram or James Kudelka. At times this character acts as a commentator; at others he/she acts as a kind of master of ceremonies as, for example, in the final moments when he/she seems to be leading the other dancers beyond Astrid Janson’s backdrop of faces to another world – home? The theatre? Whatever.

It is the vagueness of the message, together with Janson’s unflattering costume designs, that gets in the way of some rather attractive dances. Those for the principal soloist, for example, have a keen sense of energy, but they are made to look somewhat trite with the tails flapping about. Kudelka, as might be expected, danced with great vigour and passion. These are qualities we have come to expect from him in the past season or two. Bertram, on the other hand, was less intense, more witty, and with her performance the ballet took on a wit and charm that played nicely with the evocation of Chopin in some of the music.

The ballet was a particular pleasure for two things espe-



Victoria Bertram in James Kudelka's *Playhouse*.

cially: Gary Arbour's skilled accompaniment, and the final dance, in which Kudelka displayed a thoroughly professional handling of the corps. Indeed this segment is his finest piece of extended choreography yet presented on the O'Keefe stage, and one looks forward to a revival of *Playhouse*, this time without costumes or set – or the coy program note. With those distractions out of the way, audiences would have a chance to examine Kudelka's choreographic response to the music.

Newcomers makes huge demands, involving three pairs of principals, several junior soloists, a large corps, and a sizeable orchestra. The costumes are by Suzanne Mess,

and the stunning backdrops by Claude Giraud are among the most beautiful designs the National Ballet has ever shown. For the pictures themselves, the show is worth visiting.

Newcomers is in four sections; each has music by a different composer, a questionable artistic decision. The first section (music by André Pré vost) aims to suggest the savagery of this new land with fairly conventional arm waving and foot stomping that must be hell to dance, (and must also demand fairly intensive rehearsal). Their dance over, the primitives – I hesitate to call them native peoples – give way to the newcomers, Mary Jago, Veronica Tennant and Clinton Rothwell. It's a striking moment –

timorous Tennant, doubtful Jago, stalwart Rothwell, slowly passing across the stage on a diagonal into strong light. These three are joined by others, and the whole group twists and turns its way across the stage. At this point and well into the high-spirited second section (music by Harry Freedman) one felt that Macdonald was on the verge of giving the company a triumph: a skillful and demanding ballet that in its way encouraged all the dancers to their best, and touched the hearts of a public desperate to learn something about its past. Such, however, was not to be the case; one's expectations, unfairly, were too high.

The third movement, a kind of hoedown to John Wein zweig), is the most conventional from a choreographic point of view. Here Macdonald puts his dancers through their classroom paces, and while Kevin Pugh and Raymond Smith and Peter Ottmann perform well, the whole thing looks academic. And because the music is folksy and rhythmical, the audience is supposed to love these pioneers at play. Sadly, *Newcomers* begins to feel cheap, and one wonders again about the integrity of the choreographer's intentions, his response to music. In the final moment of the concluding movement (music by Lothar Klein) Macdonald strives for another potent image, lining his dancers across the stage looking out to the future. Children come up from behind, rush to the footlights, and also look out. Behind them, the adults don masks; with that gesture the choreographer mocks and dismisses his own work. The audience is cheated terribly.

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Dancers' Studio West

University of Calgary Theatre
21 January 1981

The premier performance of the Calgary-based Dancers' Studio West questioned the concept of regionalism in dance. It seemed to ask, does regionalism even exist in dance?

If *An Evening of Solos and Duets* is any indication, the answer is no. The works of the five Alberta choreographers revealed no common trait that indicated they were all dances of people who live on a flat bald prairie. Personality, not place, seems to be the deciding factor in determining style. As a choreographer, Douglas Hamburg is witty, Brian Webb sentimental, Larry McKinnon romantic, Elaine Bowman dramatic and Lynette Fry-Abra sweet.

Add those diverse styles to the upbeat funk of guest choreographer Kathryn Brown from Toronto and you have a program with samples from a wide spectrum of choreographic styles.

Unfortunately, to portray

all these styles the company has just two dancers — Elaine Bowman and Douglas Hamburg. Both are University of Calgary modern dance instructors and past members of Toronto's Marie Marchowsky Dance Company.

The reason Elaine and Douglas attempted the challenge of dancing so many styles themselves is a simple one. They are victims of what has become known as 'The Alberta Boom-Boom Phenomena'. No one out here tells anyone that anything is impossible. So Elaine and Douglas just went ahead and danced the whole program themselves. And for the most part, they didn't do it all that badly.

Elaine has never danced better — her dynamics are actually dynamic, her extensions way up there. Douglas is a weaker dancer, plagued by a body more suited to a football uniform than a leotard. Although he has a dramatic stage presence, his faltering dance technique is often distracting.

The two are best in works that rely more on dramatics than dance technique, such as



Elaine Bowman and Douglas Hamburg in *The Dark Stream*.

Hamburg's *The Dark Stream*.

The lights go up to reveal Douglas hanging upside down from a rope. The 'score' sounds like an airplane going overhead! Elaine begins to move. She's not the girl next door. Dressed in a gown cut every which way, her hips move sensually as Douglas slithers down the rope. Something is wrong. Synchronized phrases are attempted but they shatter into mere movement snatches.

On stage, there is a dynamism between Elaine and Douglas. Call it energy, animal magnetism. Whatever you call it, there is no denying something sexy bounces between the two.

It's no surprise, then that they excelled in Kathryn Brown's piece *First Impressions*. Based on real-life drama, the first part of the dance is segmented onto two television screens on the sides of the stage and one large screen in the middle.

On the videos David Wood and Karen Wroblewski are slowly and delicately caressing. Someone's arm embraces a waist. You notice the nape of her neck. Then, their lips fumble. Hair gets into her eyes. You are reminded that you are watching a porno flick made in Canada, a country where

clothes don't melt off, they must be unzipped.

Elaine and Douglas appear from the darkness below the screens to give their version of the mating ritual. They grind their hips. They strut. The message is alienation, not romance. It's a finely crafted message that credits Kathryn's choreographic capabilities.

Capabilities — it's one of Alberta's buzz words. People transplanted in Alberta find they have more of them than they ever imagined. The first performance of Dancers' Studio West is a perfect example. Elaine and Douglas pulled a coup most others wouldn't even entertain as a passing whim. And they have more planned.

Dancers' Studio West plans to tour their two-member company across Alberta, build a new dance studio in Calgary for advanced dancers and sponsor modern dance performances.

Lofty plans? To answer the question, Canadian regionalism becomes important. In Alberta, the answer is no. Nothing is impossible.

SUSAN PEDWELL

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The Robert Desrosiers Dance Company has truly captured the imagination of Toronto's dance audience. Not since the appearance of the Lindsay Kemp Company (with whom Desrosiers performed for a year) in 1978, has a dance/theatre troupe had such a wide appeal — almost snob appeal. The company packed the Harbourfront Theatre for three consecutive weekends. On any given evening the crowds of the faithful and the curious included teenage punks with black crew-cuts, National Ballet school teachers, the most elite of the New Dance intelligentsia, timid little old ladies, even a large contingent of elegant foreign diplomats.

When you remember this is a fledgling modern dance company performing in apathetic Toronto you must admit it's a rare triumph. Rare, but not surprising considering Desrosier's extraordinarily varied background, which has included National Ballet training periods in France, England, Venezuela and Spain — and appearances with more than half a dozen different companies. He has most recently worked with the Kemp Company and the Toronto Dance Theatre.

Night Clown, which premiered as *Visions: With Death As A Clown* in 1979, and *Dream In A Dream* which premiered the same year in a Toronto Dance Theatre Choreographic Workshop, are both dream-like progressions of images. The progression is cyclical, it never looks back on itself but through constant, whimsical and unpredictable evolution finds itself back where it started.

Dream In A Dream brings together two strangely complementary characters (Desrosiers and Mitch Kirsch). Wearing black suits which gradually appear to bleed from red satin cuts, the chalk-faced pair pull and roll and lift and straddle each other. They are trapped in the midst of this macabre duet by menacing searchlights — no, spotlights

now — these two are prisoners? lunatics? Nevermind, now they're doing a raggedy soft shoe routine. Machine-gun fire mows them down and suddenly Desrosiers is alone. Slithering out of his bloodstained rags he emerges an exotic savage with fawn leather thongs snaking 'round his legs. He performs a tortured, questioning solo, then opens the backdrop to reveal Kirsch rendered larger than life by an enormous, grotesque mask. He turns to stare accusingly at us, the lights black out to a final image — eery yet comical — of a blinking green-eyed monster.

The pace of *Night Clown* is considerably wilder. It begins at fever pitch, with a crash of cymbals and a thundering drum roll. We are at the circus, a gypsy circus of lost souls, mad clowns scarcely human. Again one event follows another in a seemingly arbitrary progression. Twin clowns, shadows of Pierrot, toy with a demented ringmaster, then calmly do him in. A sightless dragonfly struggles free of her sentry box and circles 'round and 'round herself beseeching us with fluttery hands. A languid swami (suavely sketched by Kirsch) slinks across the stage to commune, not with the helpless lady dragonfly, but with the sentry box which seems to have a more alluring life of its own. A boxer in gleaming golden bloomers enters the ring one last time to exorcise the demons that possess him. It is in this role that Desrosiers seems truly in his element, with both feet free of the ground, body arched, head flung back, suspended in the air. Claudia Moore is also very much at home in the air. Her pas de deux with Desrosiers takes many twists and turns but the image that remains is of Moore gently supported on his shoulder. His body blends into the backdrop and she seems to float away from us, a vision in white. A very different sort of energy charges the air when Helen Jones appears as an enigmatic mademoiselle in a contorted mask. The drapery of her orange gown echoes her twisted face yet she vibrates with challenge and a very direct sexuality. She demands attention and receives ... Mitch

Kirsch's head on a platter. (Shades of Kemp's *Salomé*.)

The circus images tumble inexorably onward to some distant reckoning. The music is deafening. The audience surrenders to any possibility, any bizarre or savage twist. Had Desrosiers crushed that struggling dove with his bare hands and scattered blood and feathers everywhere no one would really have been surprised — horrified yes, but not surprised. The fine line between illusion and reality has been blurred. Anything can happen.

Night Clown succeeds as a synthesis of many theatrical elements. There is of course movement, beautifully executed by some of this country's most skillful dancers. There is also mime and voice — Albert Gedraitis' bittersweet monologue: 'Look, the moon!' provides a haunting prelude to the work. The live music of Gordon Phillips, Michael Brooks and Sarah Dalton is frequently the driving force of the production urging the players from one scene to the next; at times stunning the

audience with its sheer force. The lighting, set design and costumes would do justice to a company with twice the funds at its disposal. The costumes seem to have a life of their own. They lend their shape, their texture, their weight, their flowing or spiky movement to the total effect.

The one new work by Desrosier — *Brass Fountain* — shows the choreographer at his most vulnerable. It embodies his many strengths and also his weaknesses. There is madness. The frenetic presence of Desrosiers, in gold body paint, brilliant red military jacket whirling across the stage, a blaring trumpet pressed to his lips is juxtaposed with the fragility of a pair of antiquated 'opera singers' complete with towering powdered wigs. Italian Opera meets American Brass Band. There is mystery. Two women (Moore and Jones), singly and together, perform exquisitely stylized movements. Arms are held behind the body in a gently distorted manner, backs bend low to the ground, turns and extensions recur in precise

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Robert Desrosiers in *Brass Fountain*.

patterns. They are costumed in classy, sexy black gowns reminiscent of the glamorous impeccably dressed movie stars of the late forties.

Desrosiers' intuitive sense of what is visually pleasing, startling and evocative is well in evidence. Yet without the pounding tumult which, in *Night Clown*, overwhelms the senses and seduces one into letting music and movement wash over you, gobbling up all the rich images and never questioning why? just what next? — you find yourself looking at the choreography, becoming aware of 'craft'. In *Brass Fountain* the choreographic motifs which recur in such a careful way are never developed. After a while the

beautiful women in black hold no surprises. Their concentration, control and never-changing downward gaze are no longer mysterious. They have become as predictable as the mad trumpeter is disorienting. It is in the area of craft that Desrosiers needs stretching, experimenting. Those bizarre, erotic and magical movement images can be turned inside out, upside down, taken apart, put together in a new way, really developed. Desrosiers' tantalizing collection of theatrical postcards can grow into fully expressive and personal communications of the artist's world view.

HOLLY SMALL

Dansepartout

Salle Gerin Lajoie
University of Québec in
Montreal
15 November 1980

Founded in Quebec City in 1976 by Chantal Belhumeur, Dansepartout calls itself a 'compagnie de création' with the avowed aim of disseminating contemporary dance. On one level it is eminently successful. Since it is the only such company based outside Montreal, its pioneering spadework plus governmental sensitivity to a need to be seen to distribute wealth to the regions, have won it both federal and provincial assistance.

On the other hand, handicapped by lack of *enough* money, insufficiently trained and frequently nomadic dancers and a disproportionately mediocre repertoire, Dansepartout survives through sheer stubbornness, without an artistic raison d'être.

The company currently consists of two men and four women, of whom only one, Lucie Boissinot (ex-Grands Ballets Canadiens), can actually dance.

Until recently, Dansepartout's poverty tethered it forcibly to Madame Belhumeur's choreography. This year, with the infusion of minuscule grants totalling about \$3,000, the company has finally obtained three works by other choreographers. It was certainly a move in the right direction except for the fact that in dance, as elsewhere, the best things in life are rarely free.

The first half of the Montreal program was devoted to the three new acquisitions, two of them world premières.

Quintet à Corps, to Stravinsky, was credited (to my mind, erroneously) to Marcus Schulkind. On the basis of

this one work, Schulkind is not a dancemaker but a sponge. He incorporated a veritable lexicon of New York mannerisms, borrowing from everyone between Paul Taylor and Trisha Brown, without adding anything of his own. At best, it could be fun as a basis for a parlour game called 'Spot the Plagiarism'.

Maria Formolo's *Whales*, a 1973 work in her usual, literal style for three heaving, undulating grey forms, was set to the curiously moving sound of the leviathans ... now like a creaky door, now like a child in distress. It is dedicated to endangered species with which Formolo, whose own Regina Modern Dance Works is constantly threatened with extinction, would be only too familiar. *Whales* is harmonious in concept but, even in this revised version lasting 10 minutes, rather long.

Dansepartout had spent several weeks in Paris last autumn, performing in the studio of Michel Nourkil who created a pas de deux and a pas de trois for them. In Montreal they showed only the pas de deux: a deliberate, involved, passionate piece with intimations of the loss of innocence. It was well lit and strongly danced, especially by Lucie Boissinot, to a grave, beautiful *Sonata for Cello and Piano* by Kodály.

A reprise of Chantal Belhumeur's 1978 work, *Totem*, remains as confusing as ever. She herself describes it as known characters in an unknown situation. As the characters are defined by costume rather than movement, the explanation did not go very far in yielding the key to the choreographer's intent.

The evening closed with the first public performance of Belhumeur's new dance drama, *Scenes from the Life*



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of the Virgin Mary, set to an excerpt from Bach's *B-minor* Mass. Her premise is that at the very moment of the Annunciation, Mary already has a premonition of Calvary. The music is sound and the superimposition of two distinct emotional states has dramatic potential. Poses echo Raphael and Botticelli with occasional flashes of Martha Graham but it is closer to *tableau vivant* than to structured dance and it is rendered ludicrous by the stiffest, most inappropriate and unflattering costumes imaginable.

As Dansepartout rarely performs in Montreal, it is of course possible that I caught them on an off night although nothing seen in previous years would point to that.

Madame Belhumeur has the stamina and the organizational ability to ensure the survival of this small company in the dance wilderness of Quebec City but, after four years, she has only succeeded in entrenching mediocrity.

EATI VITA



Zella Wolofsky, Patricia Fraser and Carol Anderson in Peggy Smith Baker's *Disc*.

Dancemakers

Harbourfront
Toronto
15-18 January 1981

What do you do when your straight-A kid comes home one term with a handful of C's? Give him a big hug, tell him you love him anyway, and lie awake all night hoping he's just going through a bad patch, I guess. So too with dance companies, most of whom suffer similar lapses of confidence and concentration. A few years ago I walked out of several New York City Ballet performances, thoroughly shaken by sloppy dancing, an inert corps, and singularly lacklustre star turns, but a year later, the same dancers, in some of the same pieces, convinced me that the NYCB had to be the most talented and vibrant company around. So I'm trying not to lose sleep over the latest fall from grace, that of Dancemakers at their recent Harbourfront appearance — which gets about a C+.

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radiantly individualistic dancers, has been in recent years one of the two Toronto-based groups (Danny Grossman Company is the other) whose programs serve equally well as enticing hors d'oeuvres for those uninitiated into the pleasures of dance and as piquant sherberts to clear jaded palates for the subtleties of *la nouvelle cuisine*, and this has been true despite more changes in artistic direction than most companies could stand. The recent departure of Peggy Smith Baker for the Lar Lubovitch Company seems to have been a jolt from which the company soufflé has not recovered. The group has lost its most exceptional dancer so that the absence of previous favourites like Patricia Miner and Keith Urban is even more marked, and Dance makers' new directing duo, Carol Anderson and Patricia Fraser, have not found the right touch to make a balanced feast as opposed to a potluck assortment of variously seasoned items. Somehow even the group's timing seemed off, its sense of pace either sluggish

or frantic, and since tapes provide the music, I can only conclude that attack, energy levels and focus were out of whack.

In Anderson's *Quick Studies* (1980), the metaphorical curtain-raiser, dancers Anderson, Fraser, William Douglas, Grant McDaniel, Zella Wolofsky, and Dale Woodland showed considerable assurance and control, with Wolofsky's delicate shading of phrases and Fraser's womanly generosity of movement all one might wish; but only McDaniel's introspective solo, a compassionate study of a Walter Mitty-ish character trying to soar beyond his earth-bound limitations and finding each surge of optimism undercut by a crisis of nerves, seemed truly well-crafted choreographically. *Gleanings of Natural History*, a November acquisition from Martha Bowers, detailed the habits of the faintly spotted, sweetly hooved African species *Lecknongi Reticulata* (?), neatly animated by Wolofsky and Pierre La-Chasseur; but the work, with voice-over commentary and species-specific hissings and

gruntings, was itself disproportionately long in the neck for a joke or a dance. The opening and closing moments in which these alien creatures pranced, peered, and stalked with clumsy dignity were more striking than the overtly comic rutting season in the ballet's extensive midsections.

Arrival of All Time (1975), that brooding study of three Brontë-types in sly flight from their author, lacked the sharp dramatic focus it has shown in the past; this year it seems more simply neurotic and less eerily Gothic, less *evil*. Another old work, Anderson's 1975 *Lumen*, seemed well danced by Douglas and Woodland, but somehow this *ballet blanc*, almost mathematically symmetrical in structure and movement, oscillated between serenity and tension in a manner both jarring and interminable. Whether the fault lay in the choreography, the performance, or the audience's mood I can't say, but a work which should have been lovely just wasn't. *Disc*, Peggy Smith Baker's commentary on the disco scene, seemed frenetic as a closing piece. It did, however, give us a glimpse of apprentice Susan McKenzie, who seems to have the concentration, sense of style, and compelling stage presence that may mean she has what it takes to replace Baker in a virtuoso piece like Janice Hladki's *Fading Fast* (1978), a work I'd have like to see on this programme.

In fact, I spent much of the evening wishing for more of my old favourites in the repertoire (a bit of Baker's *Album*, or Barry Smith's *Galliard*, or Nina Wiener's sparkling *A Friend Is Better Than A Dollar*). Of course, companies have to move onward and upward choreographically, and comparatively new works have to be given a chance to settle in and prove themselves. But the quality of choreography we saw in the Brigantine Room seemed a greater problem than the quality of dancing: there wasn't anything very beautiful or very funny or very dramatic or very inventive, and there was nothing as tongue-in-check or as hypnotic as Wiener's or Hladki's pieces.

Dancemakers used to make me want to leap up and cheer, but only two pieces provoked moments of joy at Harbourfront, and both belonged to guest artist Judith Marcuse: *Folk Song*, a stunning 1978 solo to Bulgarian music, and *Blues*, her savage, sexy, self-destructive tantrum of a solo from *Mirrors, Masques, and Transformations* (1980). *Folk Song*, simultaneously passionate and controlled, is an almost ritualistic exploration of exploration: what happens when you shift your centre of gravity without moving your feet, what happens when you reach too far and must contract back convulsively to a tenable balance, what happens if you change the speed or attack of a step? Marcuse — a wisp of a woman, vulnerable, quivering intense yet mystically concentrated — had, in her dancing and her dances, much of what was missing in the rest of the evening. But you cannot balance a program by bringing in a complementary guest, nor can a visiting chef save the dinner with a few choice dishes. Oh, well, every kitchen has its off nights, and shortly the new co-directors should find the knack of selecting prime ingredients, adjusting the seasoning, finding the right garnishes, and ordering the menu with the taste and wit we have come to expect of this small gem of a company.

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Martha Graham in *Primitive Canticles*.

**Martha Graham
Sixteen Dances in
Photographs**

Barbara Morgan
Toronto: Holt, Rinehart and
Winston 1980

The essence of a good photograph is that it speaks for itself. Therefore little need be said about the republication in a facsimile edition of Barbara Morgan's ravishing collection

of Martha Graham dance photographs.

They were originally taken in the years 1935-41, in the studio or at special sessions in theatres, and do far more than

record the 16 works selected for inclusion. They constitute an extended visual poem, a paean from one great artist for the work of another.

Barbara Morgan's photographs remind us how powerfully the black and white medium can evoke images — in many ways far more effectively than colour — and also to what a degree good dance photography is a matter of the soul rather than of technical gadgetry. Her approach is uncluttered and eloquent, absolutely un-artsy. Each photograph conveys a sense of the photographer's own reverence for the work itself.

Although the price (\$39) may intimidate potential buyers it is worth remembering that the chances of a third edition appearing are improbable; and who will want to risk waiting another 20 years? This is a collector's item. The updating of an appended list of Martha Graham's dance compositions adds to its usefulness as a reference work.

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Noticeboard

The Anna Wyman Dance Theatre returned to Vancouver on January 4 from a three-week whirlwind tour of the People's Republic of China. It was the first visit to China ever made by a modern dance company from the West. The eight dancers performed before a total audience of 12,000 people in the theatres of Soochow, Hangchow, Shanghai and Peking as well as before 2,300 students in local schools.

The pioneering visit of Montreal-based dancer/choreographer Margie Gillis in 1979 had whetted an appetite for modern dance among the Chinese. Anna Wyman and her dancers found not only a warm welcome awaiting them but also an unbounded curiosity and desire to learn among Chinese ballet dancers. They have already been invited to return in 1983.

Chinese audiences have become used to a local diet of

narrative ballet, usually with epic themes. Nevertheless, the audiences adapted eagerly to Anna Wyman's more abstract style and were equally delighted with her comic works, *Number One* and *Dance Is...*

Apart from public performances, the company also appeared in a 1½-hour television recording broadcast across the country. The British Columbia Culture Division and CP Air helped finance the trip while costs within China were met by local organizations. Anna Wyman, who had already visited China last October to lecture at The National Minorities Dance Festival, has no reservations about the unqualified success of her Company's visit. 'We showed them a different way of dancing... Everyone was so overwhelmingly friendly, so eager to learn what modern dance is all about'.

Tables of statistics are always fun for the arithmetically-minded. Among the more amusing (and instructive) to appear each year - at least so far as the performing arts are concerned - is the survey produced by the Council for Business and the Arts in Canada (CBAC), headed by Arnold Edinborough. It includes those performing arts institutions with total annual revenues of more than \$100,000. That rules out several of Canada's smaller dance companies! But it does include all the 'biggies'.

Statistics, of course, like quotations from scripture, can be made to prove anything you want. Even so, some conclusion about the health of

our dance companies is possible. For example, there has been a general trend towards the reduction of deficits by all performing arts organizations in the reported period, 1979-80. The Royal Winnipeg Ballet and Les Grands Ballets Canadiens have had marked success in this area. The National Ballet boasts a modest surplus. Toronto Dance Theatre still labours under the unfavourable financial handicap of the debts left by its relocation and renovation program.

The CBAC survey helps put several contentious issues in perspective. Observers tend to get carried away when they look at total numbers in abstraction. The National Ballet

got a whopping (so it would seem) government subsidy of \$2,131,785 in 1979-80. That's more than a third of all the public money handed not to dance companies covered in the survey. However, the National's subsidy, as expressed as a proportion of its total revenue is only 34% compared with say, Winnipeg's Contemporary Dancers whose grants represent 70% of the company's total income, or, Toronto Dance Theatre where the equivalent figure is 68%.

Another way of analysing the impact of government subsidy is to calculate from reported figures what public handouts represented in 1979-80 per audience member. In this respect, Les Ballets Jazz (which gets very little public funding) was the obvious commercial success. Government grants account for only 9% of revenue and the subsidy per audience member was only 41 cents. Compare this with Contemporary Dancers where each audience member cost the public purse \$14.31 - or Le Groupe de la Place Royale at \$15.05. Of all the major Canada Council funded companies The National Ballet was the lowest on this score at \$5.80. To have your own fun with figures just drop a line to Sarah Edinborough, Research Assistant, CBAC, Suite 1507, P.O. Box 7, 401 Bay Street, Toronto, Ontario, M5H 2Y4. And get those calculators ready!

Last December, the Canada Council approved in principle a wide-ranging policy document presented by officers of the Dance Section and titled, *The Art of Partnering Dance - A Federal Pas de Deux*. A summary released soon after the

Council meeting lists the major areas of concern for a division of the performing arts that has, in many cases, been allowed to slip dangerously below required support levels or, worse still, where specific areas within the general division have received no support at all.

The 14 recommendations amount to a pipe-dream, given the existing overall constraints on public spending but they were sufficient to encourage the Council to direct special attention to dance and to augment its immediate share of Council funds at a more favourable rate than before.

If the Canada Council is not to be faced with the thankless task of robbing Peter to pay Paul, it will have to appeal for greater government help in order to meet such worthy objectives as those contained in the dance policy paper.

James Kudelka, a resident choreographer (and soloist) of the National Ballet has been chosen from 95 applicants to choreograph for the Ballet Repertory Company - junior offshoot of American Ballet Theatre.

Canadian-born and trained Jennifer Penny will be among the roster of artists to appear with The Royal Ballet when it opens its six-day Toronto season (the first since 1967) on July 7. Penny was recently the recipient of an important British ballet award and her dancing will no doubt comfort those who were looking forward to seeing another Canadian, Lynn Seymour, dance again at the O'Keefe Centre. Miss Seymour is widely regarded as among the great-



Margie Gillis

est dramatic dancers of our age and her retirement from the Royal Ballet in January has saddened her thousands of admirers. In the repertory for the Royal Ballet's only Canadian stop during its sixteenth North American tour are the following: *Swan Lake* (de Valois after Petipa-Ivanov), *Isadora* and *Gloria* (MacMillan) and *Daphnis and Chloë*, *A Month in the Country* and *Scènes de ballet* (all by Ashton). It was in Ashton's *Month* that Alexander Grant, now artistic director of the National Ballet of Canada, gave his last performance with the Royal Ballet in Washington, D.C. five years ago.

Globe-trotting solo dancer Margie Gillis is touring the Pacific this spring. Following a successful engagement at Montreal's Triorium, Margie Gillis left on February 23 for Honolulu, Hawaii. Her tour itinerary includes New Zealand, Kuala Lumpur, Madras, Bangalore, Goa, Bombay and Hong Kong. The tour, which ends May 7, is assisted by the Department of External Affairs

and the Ministère des Affaires intergouvernementales. Ms. Gillis will be performing several works now familiar to Canadian audiences, such as *Mercy* and *Waltzing Matilda*, as well as four new dances: *On the Nickle*, *The Window*, *Broken English* and *Once Upon a Time Right Now*. A European tour is in the works for the summer and plans are already settled for a two-week engagement at Toronto's Harbourfront Theatre this fall.

When was the Anna Wyman Dance Company founded? How many different companies has Brian Macdonald created ballets for? When did Arnold Spohr dance with Alicia Markova? Who is Canada's most senior dance critic?

If you've wanted answers to questions such as these and have had to scramble around to find the information you are in for a pleasant surprise. Within the next three years you will be able to reach for the **Dictionary of Canadian Dance** - that is if all the plans of Waterloo University's Jillian Officer come to fruition.

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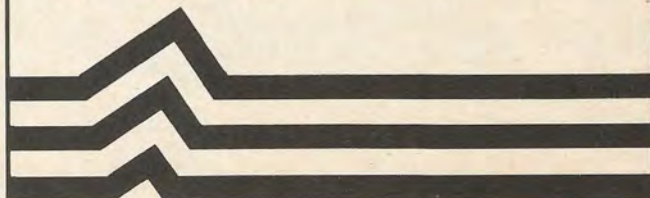
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She has just been awarded a \$6,700 grant by the Social Sciences and Humanities Research Council to compile information for a compendious dance reference work – the first of its kind devoted to Canada.

Professor Officer has all her plans mapped out and work is already under way. She will be consulting widely with members of the dance community to ensure that the finished dictionary is as comprehensive and accurate as possible. If you think you have information she might like to know about write to Professor Officer at the Dance Department, Waterloo University, Waterloo, Ontario, N2L 3G1.

The 1981 Dance in Canada Conference will be held in Montreal June 17 to 21. The Dance of Conference '81 is the University of Quebec at Montreal which is located downtown close to the restaurants and shops the city is known for. There will be seminars, workshops and classes as well as evening performances featuring dancers from all over

Canada. Choreographer Brian Macdonald will give the keynote address.

Eight dance companies will participate, with the National Arts Centre Orchestra, in a Canadian Dance Spectacular May 28 to 30 at the Opera of the National Arts Centre in Ottawa. This celebration of our country's vigorous dance scene is presented by the Canadian Association of Professional Dance Organizations (CAPDO) and brings together the Anna Wyman Dance Theatre, Winnipeg's Contemporary Dancers, the Royal Winnipeg Ballet, The National Ballet of Canada, the Toronto Dance Theatre, the Danny Grossman Dance Company, Le Groupe de la Place Royale and Les Grands Ballets Canadiens. The three-day festival will finish with a gala performance on May 30, telecast live on English CBC-TV. (This show will be aired at a later date on the CBC-TV French network series *Les Beaux Dimanches*.) Norman Campbell, whose television productions of ballets have been interna-

tionally acclaimed, will direct the 140 dancers performing in the Canadian Dance Spectacular. Accompanying the live telecast is a film documentary of the eight companies focusing on the training of a dancer and the building of a dance company. The film is co-produced by the National Film Board (NFB) and the Canada Council. Not only is this the first time the eight modern and ballet companies have performed on the same programs, it is also the first time CAPDO, the NAC, the NFB, the CBC and the Canada Council have collaborated on such an event.

Dance artists and organizations should take note that the Canada Council's Music Section offers grants for the commissioning of new works by Canadian composers. All professional artists and performing arts organizations, including dance companies and performers are eligible for funding to acquire new Canadian compositions for premier performances or for already existing choreography.

The Danny Grossman Dance Company has been invited for the third time to appear in New York City under the auspices of the Dance Umbrella.

When the company appears (April 7 – 12), it will be as part of the inaugural celebrations for the newly renovated 300-seat City Centre Theatre. Danny Grossman's is the only Canadian company invited.

BRITISH COLUMBIA

The Vancouver Ballet Society will welcome Duncan Noble to teach its Spring Seminar, April 10 to 18. Classes will be offered in the evenings to the general public.

Terminal City Dance of Vancouver is at present making its first tour of major Eastern cities including Ottawa (March 7 and 8), Montreal (March 11–14) and Toronto (April 9 – 11). Included in the touring rep is a new work by Savannah Walling created in collaboration with Toronto composer, John Oswald.

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nipeg Ballet toured Washington and Oregon performing a varied repertory of classical and contemporary ballets. On March 3 they begin a month-long extensive tour of Western Canada.

They return to Winnipeg for the final performances of the season at the Centennial Concert Hall (Apr. 8-12) where they will premier Paddy Stone's *Bolero*.

Winnipeg's Contemporary Dancers returned from a six-week tour of Ontario on February 19 to prepare for a tour of southern Manitoba (March 16-21) and their last home show of the season at the Playhouse Theatre (April 2-4).

ONTARIO

Roberts Desrosiers, the Toronto-based dancer/choreographer, was presented with a cheque for \$1000 by Mavor Moore, Chairman of the Canada Council, on the stage of the Theatre of the National Arts Centre in a special ceremony immediately following the debut of Theatre Ballet of Canada. The award is named

in honour of the late **Jacqueline Lemieux** and is given to the most deserving candidate in each of the Canada Council's two annual competitions for grants to individuals in dance.

The National Ballet of Canada has bowed to pressure from Toronto alderman Ying Hope who had objected to the ostensible caricature of Chinese people in part of the Act II divertissements of the National Ballet's production of *The Nutcracker*, first choreographed by Celia Franca in 1967. Not surprisingly, the protest was not met with the universal seriousness that Ying Hope no doubt expected. There were accusations in the press of "culture-bashing", quizzical musings about the future of kilts in *La Sylphide*, etc. and general misgiving about what we may expect to see the next time the National Ballet rolls its popular chestnut out for the Christmas family entertainment market.

Finding somewhere to perform has been a chronic problem for dance artists in Toronto.



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Kevin Pugh en route to Moscow

Only the mega-budget ballet troupes can play the cavernous O'Keefe Centre. Other suitable stages are generally unavailable. The situation has always been particularly acute for small modern dance troupes and solo artists and was made even worse by the closing of Fifteen Dance Laboratory in 1980. Harbourfront's dance series has helped but the pressure on space remains. So, the gala opening on January 31 of a new 'alternate' dance space in the **Poor Alex Theatre** was an important event. Although the 15-year-old theatre is tiny (a stage 22 by 40 feet) and seats only 140 people it will be made available at minimum cost to New Dance artists on a regular basis. To be known as **The PAD**, the refurbished space will house the long-running **Danceworks** series and be open to local and visiting artists for experimental work that needs an intimate setting. Plans for the new project were negotiated by the board of the Poor Alex and Dance Ontario. The space will generally be available on weekends. Twenty-

five percent of box office receipts will go to the Poor Alex; the rest to the artists.

Classes at the **Toronto Branch of Les Ballets Jazz** have proven so popular the school has been forced to seek out larger quarters. It opened last September at a Queen Street location and since then enrolment has swelled to 430 students. The new studios, under the direction of Dennis Michaelson and Louis-André Paquette, are in the old Factory Theatre Lab building at Adelaide and Jarvis Streets. Extensive renovations are now underway and the school should be moved to its new home by mid-April.

Kimberly Glasco, Sabina Alleman and Kevin Pugh of the **National Ballet** and Owen Montague from the **National Ballet School** will participate in the Moscow International Competition.

Toronto choreographer **Susan Cash** has been showing her work at 'informal' studio events quite regularly for the last year on shared programs with Murray Darroch. This

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artistic director: ARNOLD SPOHR

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FOR FURTHER INFORMATION:

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Canadian Children's Dance Theatre.

month she's gearing up to present her choreography in a fully theatrical setting at Harbourfront (March 20 - 22) presenting an evening of new work titled *Staying out to dance* featuring nine dancers, two composers and guest choreographer Murray Darroch.

The Canadian Children's Dance Theatre will make its debut this month at the Leah Posluns Theatre in Toronto (March 24 - 29). The company is the only performance-oriented dance group for children in this city, probably the only such group in the country. Founded and directed by choreographer Deborah Lundmark and writer Michael de

Coninck Smith, the company consists of 40 boys and girls aged 8 to 14. Lundmark and de Coninck Smith have collaborated on the company's repertoire. The new works to be presented are *The White Goddess*, a ballet rooted in mythology, *Street Songs* a lively work to the music of Carl Orff and Serge Prokofiev, and *A Winter Bonfire*, the most ambitious work of the three which uses all 40 young company members.

Jean-Pierre Perreault has resigned as co-artistic director of Le Groupe de la Place Royale to pursue his own work as an independent choreographer. His first engage-

ment outside the company structure was as artist-in-residence at Simon Fraser University (January through March, 1981). Perreault plans to mount his own productions, appear as guest artist with other companies and also retains a position as associated artistic director of Le Groupe.

QUEBEC

Tangente, Montreal's first performing space devoted entirely to dance, opened its doors to dance artists and their public this January. The space is intended essentially for experimental dance artists in Quebec but is also available to visiting dancers and choreographers as well as performing artists in related disciplines such as music, film, video, theatre. Artists who have appeared at Tangente this winter include American choreographer Lisa Kraus who performed a program of her own solos and solo versions of works by Trisha Brown with whom she has danced since 1977. Jean-Marc Matos et danseuses performed Matos' work *UnDeux-*

Trois. This small New York company features Canadian dancer Elaine Rudnicki. As well, Freddie Long, familiar to Canadian dance audiences as a founding member of Mountain Dance Theatre, appeared with John Le Fan, a founding member of the California group Mangrove, in a program of their own works ranging from the purely abstract to the highly theatrical.

Upcoming performances include *Qui Danse?* (March 5 - 8) Terminal City Dance (March 27, 28). A festival of experimental dance is planned to coincide with the 1981 Dance in Canada Conference. Interested performers should contact Dena Davida (514) 842-6528. Tangente is located at 1602 St. Laurent, Montreal.

Les Grands Ballets Canadiens' Spring Season at Place des Arts (March 5 - 7, 19 - 21) features several premiers. Fernand Nault's work to the music of François Poulenc, *Songs of Sorrow and Joy* will receive its first performance March 5. Also on that program are Brian Macdonald's *Cordes* and

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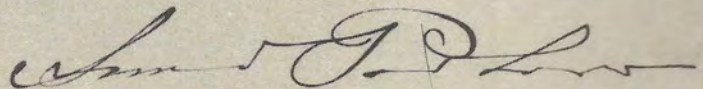
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