

Summer 1981 Ete \$2

Dance in Canada Danse au

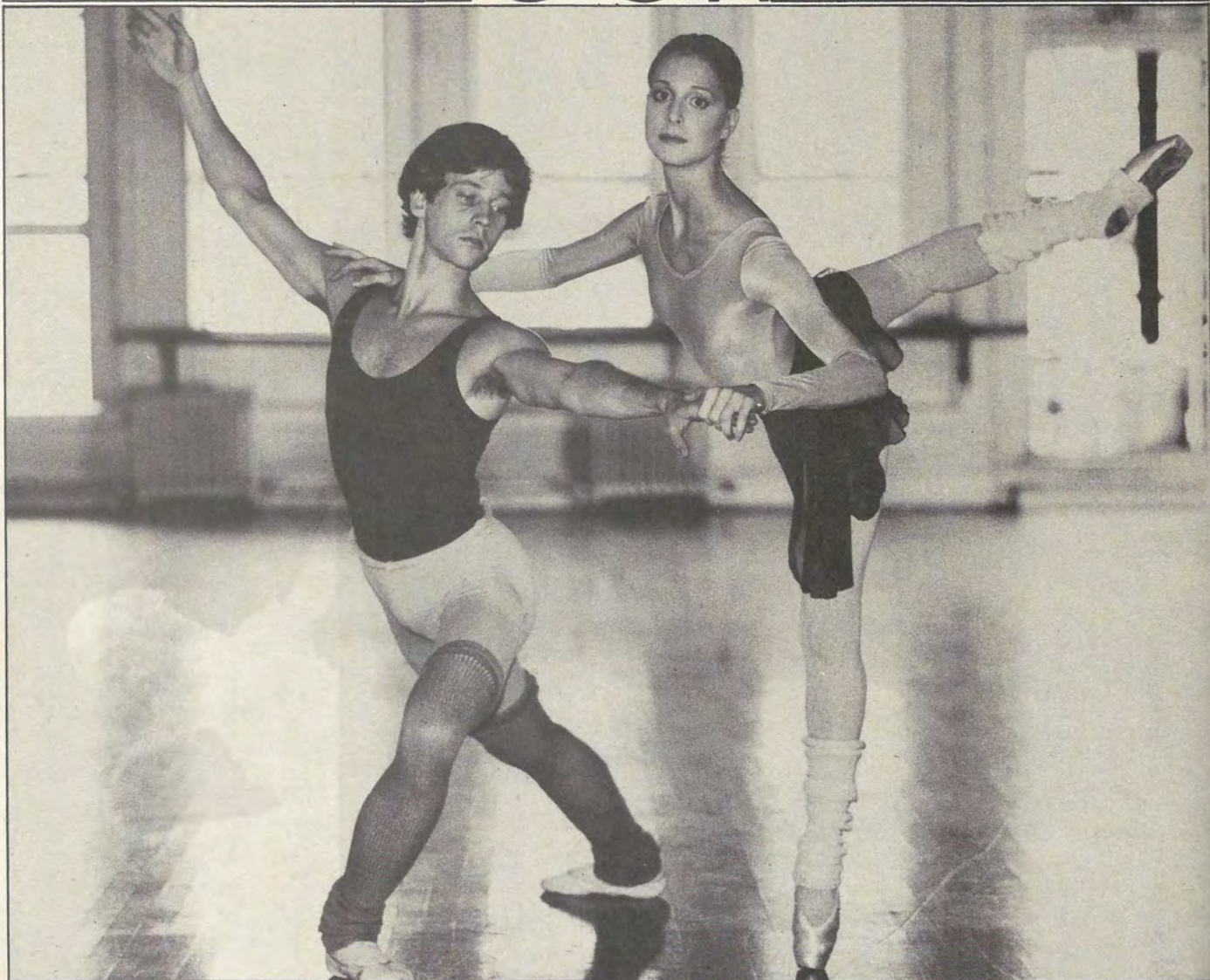


**New Currents
in Montreal**

Vincent Warren

Judy Jarvis

THE PAVLOVA'S POINTE LOOK



THE PROFESSIONAL LOOK

Wholesale & Retail Inquiries

Pavlova's Pointe Ltd. Ballet Shop & Boutique
35 West 8 Street • New York, NY 10011 • 212/260-7885 / 260-2248

Dancewear Designed by Dancers for Dancers.

Dance in Canada

ISSUE NUMBER 28
SUMMER 1981 ETE

New Currents in Montreal:

Innocence and Irreverence in La Belle Métropole
SILVY PANET-RAYMOND

Rencontre avec Vincent Warren

JEANNE RENAUD

The Pursuit of Process

Judy Jarvis's Decade of Creativity
ALINA GILDINER

3 Photo-Gallery: Robert Etcheverry

15

IN REVIEW

19

NOTICEBOARD

39

SPECIAL THANKS TO

- 7 The Ministry of Culture and Recreation, Ontario
The Canada Council
12 BC Cultural Fund

EDITOR: Michael Crabb
ASSISTANT EDITOR: Holly Small
MANAGING DIRECTOR:
Richard Mortimer
ADVERTISING: Ruth Batey
ADMINISTRATIVE ASSISTANT:
Lloyd Wallingford
DESIGN: Dreadnaught

Printed in Mississauga by
Garden City Press

© Dance in Canada Association 1981

BACK ISSUES

Various past issues of *Dance in Canada* magazine are available in limited number. If you are missing any issues and would like to complete your collection, send a cheque or money order for \$2 per magazine, postage included. Please state the number and date of the issue(s) you want.

Nous disposons d'un nombre limité de vieux numéros de *Danse au Canada*. Si un numéro vous manque et que vous voulez l'obtenir pour compléter votre collection, veuillez envoyer un chèque ou un mandat-poste (chaque numéro coûte \$2.00 port payé) tout en indiquant le numéro et la date de chacun.

CREDITS

Peter Chapman, p. 42; John Co-burn, p. 6; Anthony Crickmay, p. 35; Ronald Diamond, p. 19; Robert Etcheverry, p. 3, 4, 5, 14, 15, 16, 17; Barry Gray, p. 41; Claude Le-Anh, p. 30; Greg McKinnon, p. 33; Victor Minner, p. 9; Mississauga Times, p. 13; Jack Mitchell, p. 7; Andrew Oxenham, p. 23; Paul Pascal, p. 37; Leslie E. Spatt, p. 42; Riku Virtanen, p. 39; Mick West, p. 27.

Dance in Canada is published quarterly in Toronto, Canada by *Dance in Canada Association*. The publication *Dance in Canada* is included with membership in *Dance in Canada Association*. *Dance in Canada Association* is registered as charitable organization number 00441-22-13-Donations are tax deductible.

The views expressed in the articles in this publication are not necessarily those of *Dance in Canada*. The publication is not responsible for the return of unsolicited material unless accompanied by a stamped self-addressed envelope.

Dance in Canada publishes in the language of origin, English or French. We will be returning to our complete bilingual format whenever funds become available. Subscriptions: \$7.50 per year. Single copy \$2.00.

All rights reserved. No part of this publication may be reproduced without prior written permission of the individual contributor and the *Dance in Canada* magazine. Back issues of *Dance in Canada* are available in microfilm from Micromedia Limited, Box 502, Station 's', Toronto, Ontario M5M 4L8.

ISSN 0317-9737

Second class mail registration num-

ber 03874.

Return postage guaranteed.

Please send notification of change of address, subscription orders and undeliverable copies to:
Dance in Canada/Danse au Canada
100 Richmond St. E., Suite 325
Toronto M5C 2P9

Dance in Canada est publiée trimestriellement à Toronto, Canada par l'Association de la Danse au Canada.

L'Association de la Danse au Canada est enregistrée comme organisme bénéficiaire. Le numéro d'enregistrement est 00441-22-13. Les dons faits à l'association seront admis en déduction. Les membres de l'Association de la Danse au Canada recevront d'office le revue *Danse au Canada*.

Les opinions exprimées dans les articles de cette publication ne sont pas obligatoirement celles de *Danse au Canada*.

Le rédacteur n'assume aucune responsabilité quant au renvoi de matériel non sollicité, à moins que celui-ci ne soit accompagné d'une enveloppe-réponse affranchie et adressée.

Danse au Canada publie les articles dans leur langue d'origine, anglais ou français. Nous retournerons à notre formule bilingue dès que

nous disposerons des fonds nécessaires.

Abonnement: \$7.50 par an. Prix du numéro: \$2.00.

Tous droits réservés. Il est défendu de reproduire toute partie de cette publication sans avoir préalablement obtenu le consentement écrit de tout auteur et de la revue *Danse au Canada*.

Pour recevoir les vieux numéros de *Danse au Canada* en microfilm, adressez-vous à Micromedia Limited, Box 502, Station 's', Toronto, Ontario M5M 4L8.

ISSN 0317-9737

Le numéro recommandé de la poste deuxième classe 03874. Le frais d'envoi payé.

S'il vous plaît faites parvenir votre changement d'adresse, les abonnements et les numéros non livrés au bureau *Danse au Canada*.

COVER:

David La Hay and Annette av Paul of Les Grands Ballet Canadiens in Brian Macdonald's *Hangman's Reel*, part of the company's repertoire for performances in New York reviewed in this issue by Linda Small. Photograph by Ronald S. Diamond of Montreal.

faculty

DANNY PEPITONE
RICHARD JONES
RAEL LAMB
CLAIRE PATRY
LOUIS SOLINO
PATRICIA STRAUSS
EVA VON GENCSY



FOCUS 81

an international dance programme

august 10 - 28

Macdonald Campus, Ste-Anne-de-Bellevue; Quebec
20 miles west of Montreal

further info:

DANSEMAR P.O. Box 36, Ste Anne de Bellevue
Que. H9X 3L4 tel: (514) 457-2106

The George Brown College



Lois Smith
Artistic Director

12th Annual Summer School of Dance

June 29 - August 7, 1981

Faculty Includes

- Brian Macdonald*
- Sandra Caverly-Lowery*
- Donald Hewitt*
- Brenda Matthias*
- Tiejun Zhang*

Junior Dance School

June 29 - July 24, 1981

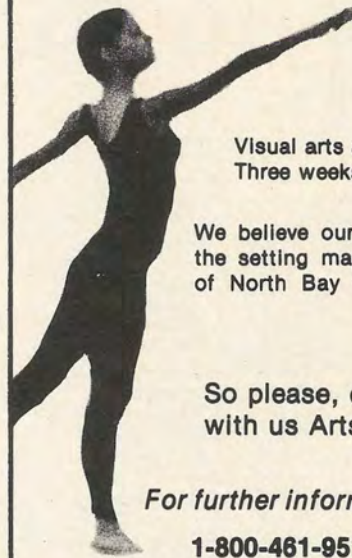
Contact The George Brown College School of Dance
P.O. Box 1015, Station B, Toronto Ontario M5T 2T9
Telephone (416) 363-9945



Canadore College
P.O. Box 5001
North Bay, Ontario
P1B 8K9

ARTSPERIENCE

Which way to North Bay? Why North Bay?
Because if you're interested in DANCE
you won't want to miss



Ron Daniels
Renee Rouleau
Lois Smith

Visual arts and crafts, dance, music.
Three weeks, July 6 - 24.

We believe our program is unparalleled,
the setting magnificent, and the people
of North Bay the friendliest anywhere.

So please, do come and share
with us Artsperience '81.

For further information phone:

1-800-461-9513 toll free

or mail this handy coupon today

DC106

To: ARTSPERIENCE
Box 5001
NORTH BAY, ONTARIO
P1B 8K9

Yes, I'd like more information on Artsperience.
Please rush me complete information as marked.

VISUAL ARTS DANCE MUSIC

NAME _____

ADDRESS _____

_____ Postal Code _____

Check here if you would like travel informa-
tion from the North Bay Travel Bureau.

Is there someone else to whom we can send
information as well?

Silvy Panet-Raymond

New Currents in Montreal: Innocence and Irreverence in La Belle Métropole



Françoise Sullivan's *Et la Nuit à la Nuit*.

Montréal est devenu un centre vital de la danse moderne et avant-garde au Canada. Après la deuxième Guerre Mondiale des chorégraphes telles que Françoise Sullivan, Jeanne Renaud et Françoise Riopelle ont apporté à la danse une nouvelle vigueur et ont peu à peu créé un milieu artistique qui facilite des innovations dans le domaine de la danse. Elles ont rejeté l'atmosphère esthétiquement débilisant, la censure ridicule et les attitudes trop autoritaires qui avaient jusque-là étouffé la vie artistique de Montréal.

Des compagnies telles que le Groupe de la Place Royale et le Groupe Nouvelle Aire sont nées. Au cours des années soixante-dix elles ont développé une nouvelle culture de la danse, fort innovative

et expérimentale, qui est toujours en train de se consolider. Des artistes modernes ou nouvelles nous présentent une grande variété de styles tandis que des solistes étrangers et de petites compagnies étrangères venues en visite offrent beaucoup de choix aux spectateurs.

Les programmes de la danse que continuent à développer les universités de Concordia et de Québec à Montréal appuyent et augmentent cette activité créatrice.

Cet article examine la carrière de plusieurs artistes de la danse montréalais et fait un exposé de la communauté progressiste de la danse dans cette ville.

In 1948 the artistic and intellectual life of Quebec was closeted and constricted by a social and political environment which combined dictatorial attitudes with mindless censorship. A sense of frustration and anger built up among a group of progressive artists and thinkers and finally vented itself in a movement called the *Refus Global*. The artists who signed the movement's manifesto were, in effect, both revolutionaries and pioneers. Françoise Sullivan, a painter and choreographer, epitomised the vitality of the *Refus Global* when she stated: 'Dance is a reflex, a spontaneous impression of emotions which are vividly felt'.

Those who shared her ideal were few at first but in the years that followed a

cast of *animateurs* was assembled. The prodigal daughters came back from Paris whence they had fled in search of intellectual and artistic inspiration. Françoise Riopelle and Jeanne Renaud teamed up as the founders of a small troupe. Together with dancers from Les Grands Ballets Canadiens, Vincent Warren and Peter Boneham, they tried to reach out to a wider public.

It was not until 1966, with the founding of Le Groupe de la Place Royale by Renaud and Boneham that all these earlier labours bore fruit – but the long process of gestation had been necessary. Soon after, Martine Epoque nurtured a company of her own into existence, Le Groupe Nouvelle Aire, and the phenomenon of a new kind of dance began to excite and attract artists from other fields. It was as if an oasis had materialized in what had formerly seemed to be only an arid desert.

The dancers were no longer nomads in this desert. They had set up camp and the curious and needy flocked in search of good modern dance training and perhaps even a chance to perform.

Most of the pioneers, those who gave life to the desert, have remained faithful to the dance – even if sporadically. Françoise Riopelle produces theatre-dance for her small cluster of actors and dancers in the *Qui Danse* showcase, as does Françoise Graham. Her workshops present what nowadays seems a more traditional form of modern dance – vignettes rather than expansions of choreographic tools, as used by the post-modernists. Jeanne Renaud, on the other hand, has been instrumental in laying a variety of cultural foundations: from Le Groupe de la Place Royale she became a driving force behind the Canada Council's Explorations program; then on to run the Dance Section of the Ministry of Cultural Affairs in Quebec City. Now, she is back in Montreal, teaching movement at the National Theatre School.

If you were to try to pinpoint a prime characteristic of the Montreal dance scene it would be variety in which the two most significant ingredients have been innocence and irreverence. Françoise Sullivan, prolific both as painter and choreographer, is among the enduring innocents, possessed of an unsullied, enquiring vision. Her work has an ambience and texture that evoke a range of natural sources: mountains, brooks, ruffled and torn paper, sticks and string. The style is unmistakable, rooted in rituals and history, circles, energies.

Three years ago, Sullivan revived a 1948 work, *Dédale* for Ginette Laurin.



Edouard Lock

The title means labyrinth. Pendulum arm movements and dervish turns lead to a sudden paroxysm and sudden ending. *Et la nuit à la nuit*, is more recent and more complex. She describes it as an attempt 'to recreate for a moment a climate of emotion, of innocence and intensity, which are part of my subjective evocation of this epoch when ritual, magic and art were intermingled'. The 'epoch' is paleolithic, and later. Her metaphors in movement are drawn from the mountain, the stream and fabled goddesses; all elements of fixed or fluid strength that hold the power of renewal even now, although, as she says, 'we ask our art to fulfill a task which is almost impossible,

to be a remedy for our psychic ills'.

Apart from her painting and choreography, Françoise Sullivan also teaches creative process in Concordia University's dance department.

On the other side of the same family tree, interspersed with stray, protruding branches, there is the Nouvelle Aire contingent. Their style, generally, favours some element of drama and exploration of human bonds. A couple of years ago there was a mass exodus from the group and these gentle rebels have quickly established themselves as strong exponents of the second generation in modern dance.

Daniel Leveillé's *Incest*, for a pregnant Ginette Laurin and Gilles Simard, evokes

...Maurice's music) a graceful neo-classicism, coupled with highly energetic leaps and falls imbued with repressed tensions and unspoken longings. ...*Etteinte* will shortly be presented at *le Conventum* - a theatre space devoted to new and experimental arts.

...Monique Giard and Daniel Soulières have recently begun to create their own work and have received grants to commission 13 other choreographers to compose new pieces for them. The results were confused and inconsistent - a program of firecrackers, some with wet fuses, others with loud bangs, slow fizzles, squawks and plain duds.

...as the dance scene has matured it has also broadened although the cross-flow of inspirations and styles also forms images. Michèle Fèbvre, director of the dance module at the Université de Québec à Montréal (UQAM) has sown the seeds of her own working style. She herself performs - as one of the amply padded goddesses in Françoise Sullivan's *Et la*

...Someone trained at UQAM could make an easy passage to Nouvelle Aire and then to *Qui Danse*. The latter, originally inspired by Dena Davida, was a response to the pressing need for Montreal dancers to meet and understand each other. There was, until four years ago, no framework within which dancers could work creatively regardless of style. Through its various activities *Qui Danse* has become a platform on which new works can be mounted, examined and evaluated constructively by artists working co-operatively.

Among those breaking away from narrative-influenced tendencies to explore aleatory and more progressive choreography is Edouard Lock. Originally a cinema student, Lock has cultivated a critical eye for detail in everyday movement within clear frames that vault the linear or logical track.

His major success, *Lily Marlene in the Jungle*, blended allusions, real and imagined, to the famous singer. It was rich in images and innovative movement Lock is witty and intellectual and manages to propose a point of view without being autobiographical. In a recent article he likened innovative dance to an unmarked coin which the critic opens, tastes and then labels so people can know what they're getting.

Innovation in dance does not normally hit the newspaper headlines, but Marie Chouinard attained notoriety when she performed a work that involved urinating into a bucket and masturbating - all on stage. So, is this dance? every-



Sylvie St. Laurent in *Pas*. *Qui Danse* series.

one asked. Her approach is certainly serious, to observe movement and to minimize its energy or to chart the minute details which she then isolates and amplifies. Her statements, whether they be with film, grating noises, apples or buckets, dwell within a carefully constructed world that bursts forth with a fresh spontaneity: no artifice, just the genuine expression of a filtered and focused vision. Since her return from a government-sponsored (and sensational) tour of France she has become interested in aikido and hang-gliding!

Another independent whose roots go back to the early Judson Church days is Jo Lechay a mature and experienced American choreographer/performer whose technique aims at releasing, through breath, all the joints and articulations, going beyond the blocks in one's body while sparing the muscles from overly strenuous work. She builds stamina and diminishes tics acquired through classical and contemporary styles. She talks of the 'chi' or 'ki' - the energy centre of the body and in her own movements you perceive the power and cycle of energy constantly expanding and returning to the source.

Other independents who have evolved particular methods of working are the improvisationalist, Vicki Tansey and the

various Contact people. Tansey has toiled alone for years, culling her inspirations from nature, poetry, observations of everyday situations and from the voice. She's a colourful character but a sensitive and elusive performer - impromptu appearances in improbable places at unpredictable times. Her work has humour and comedy. Sometimes, as in her collaborations with poet Penny Kemp and Richard Sommer, it yields lyrical and romantic movement. Apart from her teaching at Concordia she works privately with many of the younger members of the local dance community.

Members of the all-female Contact Improvisation group, Catpoto, have at some point experienced Tansey's methods. Carole Harwood, Gurney Bolster, Dena Davida and Evelyn Ginzburg established themselves as a collective, an outgrowth of Davida's Contact workshops, in 1977.

Dena Davida has now moved on to further her own choreographic work as well as to promote Quebec's only independent, artist-run dance space, *Tangente, danse actuelle*. This was opened less than a year ago by Davida, Howard Abrams, Louis Guillemette and myself and has played host to a variety of Canadian and American artists who perform and give workshops. In this way, the local dance



Dance in Canada Danse

1 year subscription Abonnement d'un an: \$7.50
 2 year subscription Abonnement de 2 ans: \$14.00
 Libraries Bibliothèques: \$12.00
 (please add \$2.00 for subscription outside Canada.
 Prière d'ajouter \$2.00 pour les abonnements
 en dehors du Canada)

Name/Nom

Address/Adresse

Please find enclosed my cheque/money order made payable to Dance in Canada Veuillez trouver ci-inclus mon cheque/mandat-poste, payable à Dance au Canada
 Please bill me Veuillez me facturer

This magazine is included with membership in the Dance in Canada Association. Cette revue est fournie gratuitement aux membres de l'Association de la Danse au Canada

Dance in Canada/Danse au Canada
 100 Richmond Street East, Suite 325,
 Toronto Ontario Canada M5C 2P9
 Telephone (416) 368-4793

scene is enriched as artists find themselves able to experience and explore in personal ways the approach and style of other performers. Tangente has offered diverse fare that explores both familiar and highly innovative and experimental dance forms.

Tangente is more than a performing

space. It is a meeting place for movers of all kinds, a place to rehearse, take class, talk and exchange useful information - all in a totally relaxed, open atmosphere which extends even into the audiences at performances where generous-spirited curiosity seems the guiding spirit. The development of dance within

Compagnie de Danse

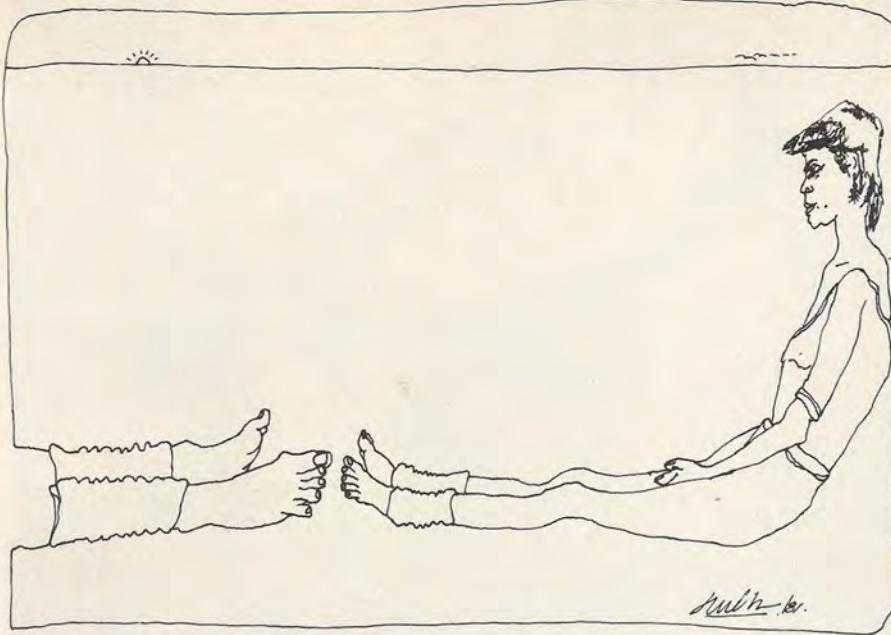
Eddy Toussaint

Rattachée à la Compagnie, l'École de Danse Eddy Toussaint offre des cours de ballet classique, jazz, moderne, à tous les niveaux.

Pour de plus amples information au sujet de spectacles et tournées, M.Yves Lahaie, directeur des tournées.

551 rue Mont-Royal est,
 Montréal, Qué. H2J 1W6
 527-7770 524-3749





scene is enriched as artists find themselves able to experience and explore in personal ways the approach and style of other performers. Tangente has offered diverse fare that explores both familiar and highly innovative and experimental dance forms.

Tangente is more than a performing

space. It is a meeting place for movers of all kinds, a place to rehearse, take class, talk and exchange useful information - all in a totally relaxed, open atmosphere which extends even into the audiences at performances where generous-spirited curiosity seems the guiding spirit. The development of dance within

the higher education system in Montreal (see Dance in Canada Number, 27) may well prove to be a new breeding ground for creative dance artists. The vitality of the dance community in Montreal has radiated outwards, attracting interest from within Canada and from the United States. The city buzzes with an infectious excitement derived from its vibrant cultural life and highly charged political energy.

For the first time the Dance in Canada Association will return to the same city for its annual conference. The first Montreal conference was held in 1974. Much has changed since then, much has grown, much is about to happen. Those who come to Montreal will surely be charged by the excitement that resounds through this city's dance community.

Compagnie de Danse

Eddy Toussaint

Rattachée à la Compagnie, l'École de Danse Eddy Toussaint offre des cours de ballet classique, jazz, moderne, à tous les niveaux.

Pour de plus amples information au sujet de spectacles et tournées, M. Yves Lahaie, directeur des tournées.

551 rue Mont-Royal est,
Montréal, Qué. H2J 1W6
527-7770 524-3749



Business
Reply Mail
No Postage Stamp
Necessary if mailed
in Canada
Postage will be paid by



Dance in Canada

100 Richmond Street East, Suite 325
Toronto Canada M5C 9Z9

*... among rare dancers, 'who sees every-
thing in dance'. Vincent Warren's vision
of dance has been all-embracing and he
has always been open to fresh approach-
es and ideas. Now he teaches in Montreal,
drawing on the artistic wisdom which
made him one of Les Grands Ballets'
most loved dancers.*

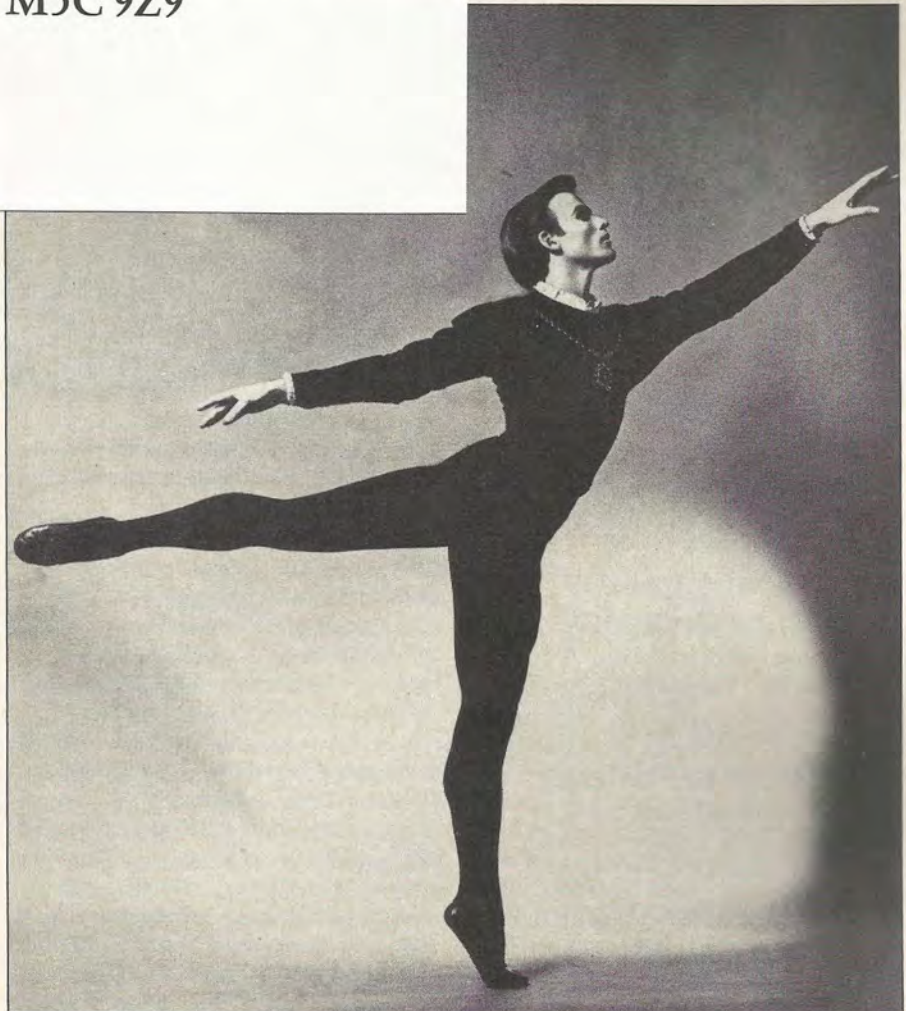
J'apprécie toujours un vif plaisir à parler
de Vincent Warren! Un de nos artistes
les plus versatiles et un homme d'une cul-
ture exceptionnelle. Il est l'un de ces
rares danseurs qui se tiennent au courant
de tout ce qui se fait dans le domaine de
la danse. Toutes les facettes de cet art
continuent de l'intéresser et il en parle
toujours avec curiosité et enthousiasme.

Un jour, curieuse d'en savoir davan-
tage sur lui, je lui ai demandé de me
parler de sa vie professionnelle. Voici à
moments rompus ce qu'il m'a raconté.

'Vers l'âge de onze ans j'ai eu l'occa-
sion de voir un film, *Les Chaussons
Rouges*. Ce fut pour moi la découverte
de la couleur... rouge... vert...
jaune... bleu. J'étais frappé par la fan-
tastique de la danse. Je me suis mis à col-
lectionner tout ce que je trouvais sur ce
sujet. Avec une petite amie, je donnais
des spectacles dans les salons. Maintenant
lorsque je pense à cette époque, ça m'em-
barasse un peu...

J'ai, par la suite, suivi des cours de
ballet avec Betty Hyatt, une ancienne
danseuse de Balanchine, qui nous a en-
seigné des chorégraphies influencées par
celles de son maître. Entre 12 et 17 ans,
j'ai habité avec ma mère et, pour gagner
ma vie, j'enseignais aux enfants.

'Je croyais posséder déjà une certaine



Vincent Warren in *Swan Lake*, 1964.

technique, mais, lorsque je suis arrivé à
New York, j'ai réalisé tout le chemin qui
me restait à faire. J'ai tout de même ob-
tenu une bourse pour étudier au Ballet
Theatre et une autre pour le Metropol-
itan Opera. J'acceptais des invitations de
jeunes chorégraphes. J'ai aussi découvert
Antony Tudor, un homme que je trou-
vais très étrange - cynique. Il jouait avec
le monde psychologique de ses élèves sur-
tout ceux-là qui goudaillaient les prétentieux.
C'était un maître assez inflexible mais
qui donnait de bonnes classes.

**Il est parmi les rares
danseurs qui demeurent
au courant de tout ce qui
se fait dans le domaine de
la danse.**

'Heureusement, je n'ai pas eu à subir
ce genre d'expérience. Nous savions tous
qu'il fallait travailler très fort et je le
savais encore plus que les autres. Je vou-
lais danser avec tous ceux que je décou-
vrais et mon désir le plus cher était de

Jeanne Renaud

Rencontre avec Vincent Warren

In this conversation with Vincent Warren, Jeanne Renaud – herself a pioneer of the modern dance in Montreal – describes the artistic gifts that made Vincent Warren such a versatile and accomplished dancer in his years with Les Grands Ballets Canadiens. According to Renaud, he is one of those rare dancers, 'who sees everything in dance'. Vincent Warren's vision of dance has been all-embracing and he has always been open to fresh approaches and ideas. Now he teaches in Montreal, passing on the artistic wisdom which made him one of Les Grands Ballets' best loved dancers.

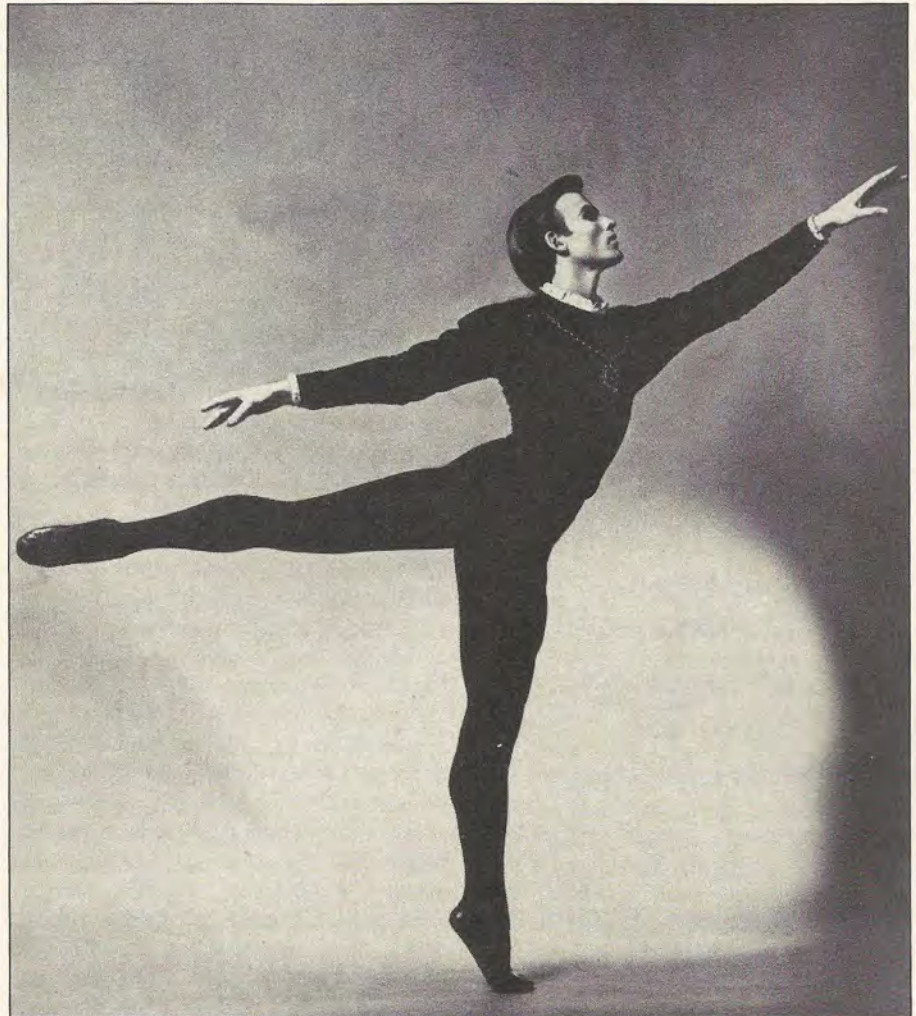
J'éprouve toujours un vif plaisir à parler de Vincent Warren! Un de nos artistes les plus versatiles et un homme d'une culture exceptionnelle. Il est l'un de ces rares danseurs qui se tiennent au courant de tout ce qui se fait dans le domaine de la danse. Toutes les facettes de cet art continuent de l'intéresser et il en parle toujours avec curiosité et enthousiasme.

Un jour, curieuse d'en savoir davantage sur lui, je lui ai demandé de me parler de sa vie professionnelle. Voici à bâtons rompus ce qu'il m'a raconté.

'Vers l'âge de onze ans j'ai eu l'occasion de voir un film, *Les Chaussons Rouges*. Ce fut pour moi la découverte de la couleur... rouge... vert... jaune... bleu. J'étais frappé par la fantaisie de la danse. Je me suis mis à collectionner tout ce que je trouvais sur ce sujet. Avec une petite amie, je donnais des spectacles dans les salons. Maintenant lorsque je pense à cette époque, ça m'embarrasse un peu...

'J'ai, par la suite, suivi des cours de ballet avec Betty Hyatt, une ancienne danseuse de Balanchine, qui nous a enseigné des chorégraphies influencées par celles de son maître. Entre 12 et 17 ans, j'ai habité avec ma mère et, pour gagner ma vie, j'enseignais aux enfants.

'Je croyais posséder déjà une certaine



Vincent Warren in *Swan Lake*, 1964.

technique, mais, lorsque je suis arrivé à New York, j'ai réalisé tout le chemin qui me restait à faire. J'ai tout de même obtenu une bourse pour étudier au Ballet Theatre et une autre pour le Metropolitan Opera. J'acceptais des invitations de jeunes chorégraphes. J'ai aussi découvert Antony Tudor, un homme que je trouvais très étrange – cynique. Il jouait avec le monde psychologique de ses élèves surtout ceux-là qui gouaient les prétentieux. C'était un maître assez inflexible mais qui donnait de bonnes classes.

Il est parmi les rares danseurs qui demeurent au courant de tout ce qui se fait dans le domaine de la danse.

'Heureusement, je n'ai pas eu à subir ce genre d'expérience. Nous savions tous qu'il fallait travailler très fort et je le savais encore plus que les autres. Je voulais danser avec tous ceux que je découvrais et mon désir le plus cher était de

1981 ARTPARK DANCE FESTIVAL



Pennsylvania Ballet

"An aristocrat of dance companies..."

New York Times

August 11-16

Jose Limon Dance Company

"...a company very much a vital
force in the world of modern dance."

New York Daily News

August 18-20

Tribute to Pavlova

Presented by The Pendleton
Festival Ballet.

August 23

The National Ballet of Canada

One of the world's great
classical companies.

August 25 - September 3



Tickets are now on sale at all
Ticketron outlets and the Artpark
Box Office. For more information,
write Artpark Brochure, Box 371,
Lewiston, N.Y. 14092. Or call (716) 754-9001.
Artpark Box Office Telephone: (716) 754-4375.

There will be a 75¢ service charge per ticket
for all telephone orders.

Artpark

Lewiston, New York



Vincent Warren with Sonia Vartanian in *Giselle*, 1976.

faire partie de la compagnie du Ballet
Theatre.

'J'adorais aussi Balanchine, mais je
trouvais que la compagnie du Ballet
Theatre était plus théâtrale, plus hu-
maine, moins froide. Puis, finalement,
c'est au Met que j'ai été accepté. J'étais
heureux et je me donnais entièrement à
mon travail. Je dansais de tout mon
être... mais ce n'était pas encore la
grande technique.

'Je découvrais l'opéra, j'entendais la
Callas, la Tébaldi. Quelle époque extra-
ordinaire! J'adore l'opéra. J'ai dansé
avec Maggie Black et d'autres bonnes
danseuses. Puis j'ai quitté le Met pour
l'école de l'American Ballet Theatre où
j'ai suivi les cours de Aboukoff qui dé-
veloppait beaucoup la vitesse des jambes,
et ceux de Vladimiroff qui avait été un
des partenaires de Pavlova.'

Vincent se défend d'être un bon tech-
nicien... il le regrette et, en même
temps, il a conscience de se disperser
dans plusieurs domaines étrangers à la
danse. Je lui demandai alors sa définition
d'un grand interprète: 'Celui qui respecte
le créateur et qui traduit les intentions
de celui-ci avec toutes ses possibilités
d'expression et en accord avec ses désirs'.

Je comprends très bien ce que Vin-
cent veut dire, ayant travaillé avec lui,
tant comme chorégraphe que danseuse.
Il a toujours tenu compte de ses par-
tenaires de travail et sa sensibilité ex-
primait très bien ses interventions. Je lui
reconnais une qualité exceptionnelle à
ce sujet. Il a une grande admiration pour
les créateurs: 'La création', dit-il, 'est en
dehors de la technique, c'est une explo-
sion libre. Je ne suis pas créateur. Je crois
que L'on naît, créateur. Je peux con-

cevoir une chorégraphie assez bien struc-
turée, mais mon besoin de m'exprimer,
moi, est ailleurs. Cela ne me satisfait pas,
j'ai essayé'.

Vincent a une mémoire remarquable.
Lorsqu'il venait travailler une chorégra-
phie, il devait parfois nous quitter une
dizaine de jours pour aller en tournée. A
son retour, il reprenait le travail où il
l'avait laissé, retrouvant aussitôt l'esprit
de l'oeuvre comme s'il y avait travaillé
tous les jours. Cela lui permettait d'ac-
cepter plusieurs spectacles rapprochés
sans trop de crainte. Lorsque nous dan-
sions avec lui, nous nous sentions en
toute sécurité et notre exécution en
devenait plus généreuse. C'était toujours
un plaisir de l'accueillir comme artiste
invité.

**'Celui qui respecte le
créateur et qui traduit les
intentions de celui-ci
toutes ses possibilités
d'expression et en accord
avec ses désirs'.**

Il lui arrivait parfois de mettre en
doute la chorégraphie elle-même ou des
aspects plus techniques. Il lui fallait
croire à l'oeuvre, sinon il se lançait dans
de longues discussions. Toujours très re-
spectueux du travail des autres, il se con-
fondait en excuses lorsqu'il s'apercevait
trop tard qu'il avait créé une résistance.
Mais au fond cette résistance était sou-
vent l'occasion de mises au point très
utiles pour tout le monde.

Par instinct, il comprenait plus vite
que d'autres artistes et ses connaissances
facilitaient la communication et l'intégra-
tion des formes d'art. 'Balanchine m'a
beaucoup marqué. Plus tard j'ai voulu



Vincent Warren in John Butler's *Villon*.

retourner à New York et travailler ses chorégraphies. J'étais à la première de *Agon* de Stravinsky. C'était admirable. Les danseurs n'étaient pas toujours à la hauteur de créateur, mais c'était un défi passionnant parce que la chorégraphie était très difficile à interpréter.'

Décrivant l'état dans lequel se sent un danseur après un spectacle, il dit: 'C'est l'épuisement physique et surtout émotionnel. L'exaltation d'avoir communiqué quelque chose d'exceptionnel à des inconnus est bouleversante et l'intensité des applaudissements en est la mesure... Qui sont-ils? Qui sommes-nous? Nous sommes parfois déçus, et c'est normal. A d'autres moments, les artistes et le public communiquent merveilleusement. Lorsque je suis le public, je ne suis plus le danseur et il m'arrive aussi d'être déçu! Mais la danse m'émeut toujours... et parfois je suis ému au point d'en pleurer'.

Je lui demande s'il lui arrive aussi de pleurer dans sa vie privée. 'Je vis seul, je ne suis intimement lié avec personne et mon émotion s'exprime à travers les arts. C'est ma façon à moi de communiquer. Je sens le style plus que la technique, les qualités humaines plus que la virtuosité. Pourtant j'admire les grands virtuoses. Maintenant que je suis professeur, je deviens très exigeant. De temps en temps, je suis frappé de surprise... peut-être parce que les danseurs vont mainte-

nant plus loin qu'autrefois sur le plan de la technique. Noverre disait pourtant à ses danseurs: 'Enlevez les masques, les costumes et laissez s'extérioriser l'émotion'. Plus tard Isadora a exalté ces qualités. Même si je m'intéresse à tout ce qui se fait aujourd'hui, je continue d'adorer *Le Lac des Cygnes*; j'ai adoré danser Balanchine comme aussi Taylor, Lubovitch, Butler, Nault et Macdonald. Les Grands Ballets Canadiens possèdent cette qualité d'éclectisme dans leur programmation, et c'est important pour moi. La danse, c'est ce plaisir que l'on ressent dans tout son être qu'on soit danseur ou spectateur. Taylor a composé une danse, *Esplanade*, dans laquelle l'interprète marche et court, et je trouve cela très beau: c'est du mouvement qui n'est pas fonctionnel'.

'C'est Ludmilla Chiriaeff qui est venue me chercher à New York. Elle venait faire passer des auditions et elle m'avait remarqué. Lorsque j'étais venu en tournée avec Le Met à Montréal, j'avais rencontré des danseurs des GBC que j'aimais bien. J'avais un peu de réticence à cause de ce nom. Je trouvais que ça faisait prétentieux. Mais j'aimais la compagnie. Une excellente danseuse, Marguerite Mercier, et bien d'autres aussi, m'avaient frappé par leur interprétation, mais c'est 'Madame' qui m'avait impressionné le plus: elle était aussi belle que Garbo! Je

voulais danser enfin et je n'avais plus la patience d'étudier à New York.

'Je suis donc venu pour deux mois. Madame était un grand 'coach'. Son côté humain me touchait et c'est grâce à elle si je suis encore au Canada. Mais je voulais aussi vivre la danse moderne. Je suis donc allé voir un spectacle donné par Françoise Riopelle et vous-même, et lorsque vous m'avez demandé timidement de danser pour vous, j'ai accepté. Depuis ce temps nous sommes restés amis. Vous avez eu une grande influence sur ma vie. Lorsque je retournais à New York pour mes vacances, je dansais avec James Waring, Aileen Passloff, Toby Armour et David Gordon. Il y avait le Judson Church où tous les danseurs d'avant-garde se présentaient. Je continuais de travailler avec les GBC. Puis, Fernand Nault est venu monter *Casse-Noisette* et Anton Dolin, *Giselle*.

'... on pouvait maintenant faire carrière et être reconnu, ici, à Montréal.'

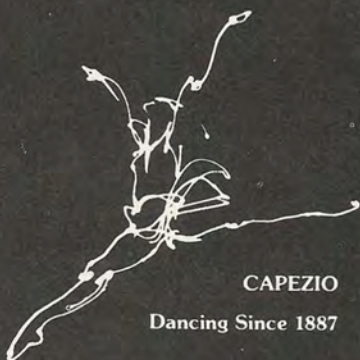
'Plus tard je suis allé au Guatemala danser *Giselle* avec Christa Mertins. J'étais très près d'elle, nous dansions au même rythme. J'ai été invité à danser avec plusieurs troupes durant cette période: 'summer stock', l'Opéra de Santa Fe, Jacobs Pillow, et autres. Un

The Dance Shop

VANCOUVER, B.C.
926 West Broadway
Tel: 604-733-4116

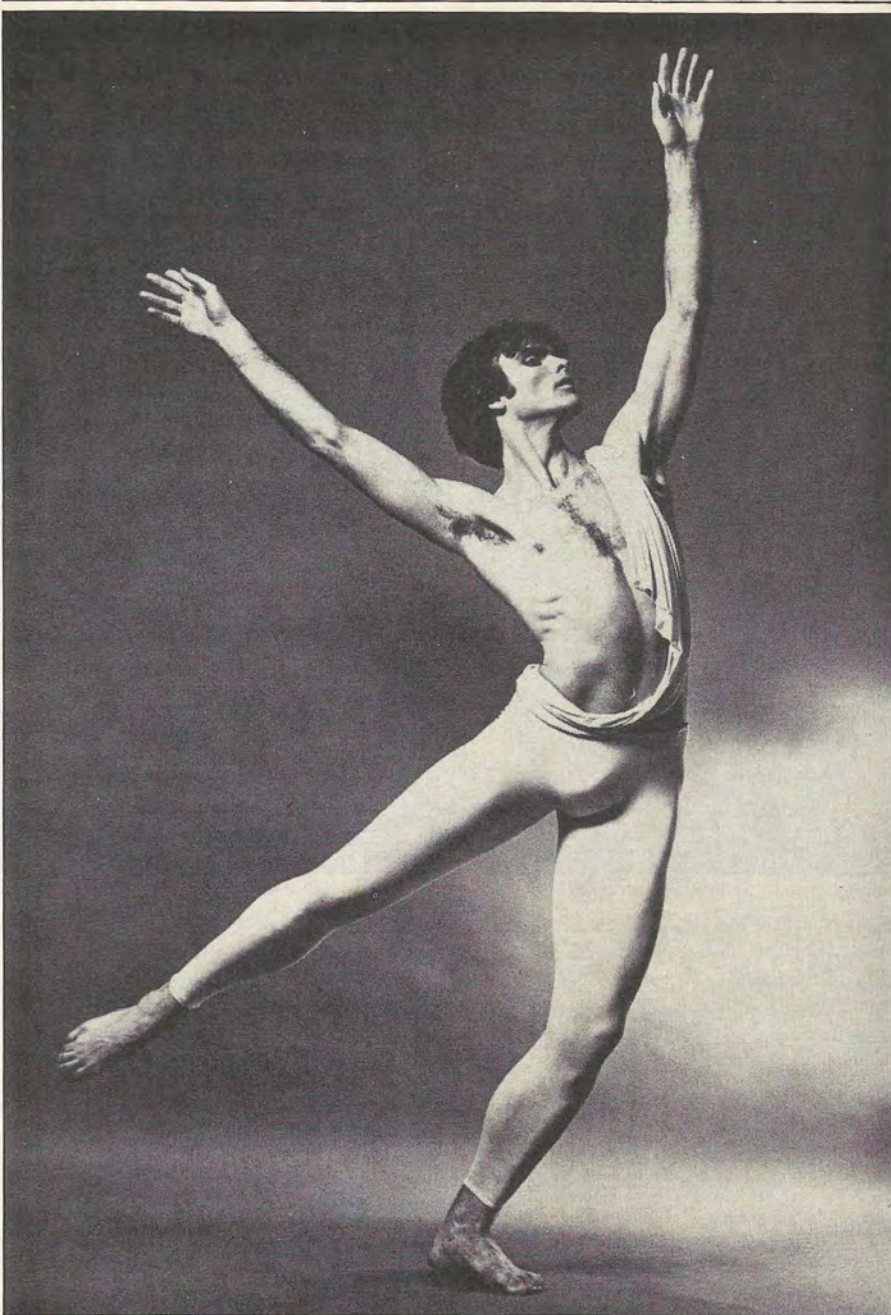
CALGARY, Alberta
2000 Haddon Road S.W.
Tel: 403-255-4767

Dance wear and theatrical supplies



CAPEZIO

Dancing Since 1887



Vincent Warren in John Butler's *Catulli Carmina*.

jour j'ai rencontré un jeune danseur, Peter Boneham, et je lui ai demandé de venir à Montréal. Il a dansé avec les GBC et ensuite avec vous. Peter et moi sommes restés amis depuis ce jour. A cette époque, je n'étais pas certain de rester avec les GBC et j'avais un ami à New York, Frank O'Hara. Je voulais le rejoindre et peut-être danser avec la compagnie de Balanchine ou abandonner ma carrière de danseur et aider Frank, mais il est mort dans un accident de voiture. Et cela m'a laissé un grand vide. Les GBC ont aussi laissé partir Christa Mertins. C'était ma partenaire, je l'aimais beaucoup et son départ m'a attristé. Puis, un jour, ce fut la tournée des GBC en Europe. Je l'avais attendu toute ma vie, ce voyage. Ma culture était européenne,

tout comme mes racines. Les GBC étaient à leur apogée. C'était l'époque de Ludmilla Chiriaëff, Fernand Nault, Uriel Luft, et le répertoire était merveilleux. J'étais mis en valeur, j'étais heureux et je me sentais en pleine forme. Je suis tombé en amour avec l'Europe et je voulais rester là-bas. Nous étions traités comme des artistes, tandis qu'en Amérique, c'est différent . . .

'J'ai été invité à danser avec la troupe de Joseph Lazzini mais, à part la chance d'avoir été le partenaire de Claire Sombert, ce fut une erreur. Je garde un très beau souvenir de Chauviré qui est venue dans ma loge. Ce que j'aimais la vie parisienne!

'Tatiana Grantzeva, une femme qui m'a beaucoup marqué! C'est un grand

professeur; elle exigeait beaucoup de moi et j'ai besoin de ça. J'ai dansé avec Ghislaine Thesmar à la télévision et avec Janine Charrat et Russillo pour Anne Béranger de la télévision. Je découvrais Paris, ses musées, son architecture et ses théâtres. J'ai aussi signé un contrat avec l'Opéra de Cologne dont le répertoire ressemblait un peu à celui des GBC. Ceux-ci avaient demandé que je retourne avec eux pour six mois. Mais je suis tombé malade en Allemagne.

'Comment pourrais-je laisser cette ville?'

Quelques mois plus tard, je suis revenu à Montréal et j'ai dansé *Tommy de Nault*, un rôle intéressant, et *l'Oiseau de Feu* de Bédart, qui était un défi technique très stimulant. Puis Brian Macdonald est venu comme chorégraphe invité et, plus tard, il est devenu chorégraphe artistique. J'ai eu comme partenaire à ce moment-là et jusqu'à la fin de ma carrière, une très belle danseuse, Annette av Paul, et aussi Sonia Vartanian, Sonia Taverner, Jerelyn Dana et Sylvie Kinal-Chevalier. Si je parle de mes partenaires c'est que celles-ci étaient très importantes dans ma vie. Je faisais danser les ballerines, et c'était pour moi une joie et non un devoir. A la fin de ma carrière de danseur, Macdonald

a créé pour moi *Adieu Robert Schumann* avec Annette av Paul, Maureen Forester et Denise Massé. J'ai beaucoup aimé danser cette oeuvre; Maureen est une si grande artiste!

'Cette dernière soirée à Montréal pour mes adieux m'a terriblement ému et j'étais touché de l'attitude du public montréalais pour la danse. J'étais survolté et ce n'est que deux jours plus tard que je réalisais ce que cet événement avait été pour moi. Je pensais qu'on pouvait maintenant faire carrière et être reconnu, ici, à Montréal. Comment pourrais-je laisser cette ville? Je veux aider tout le monde de la danse et j'espère que tous pourront en profiter.'

Vincent a toujours voulu partager tous ses succès, sa générosité est sans limite. Il me dit encore: 'Maintenant, j'aime enseigner, la danse est très dur; aussi, après avoir vécu comme interprète pendant plusieurs années, je me sens très bien aujourd'hui dans l'enseignement'. Par ses qualités particulières et son expérience, comme par sa chaleur humaine, nul doute que Vincent Warren saura transmettre à ses étudiants son ouverture d'esprit et l'amour de son art.

LITERALLY DANCE & OPERA

*specializing
in
books
posters
records
and
other
goodies
for
dance
and
opera
enthusiasts*

46 A Sherbourne
(at King)
366-7165



Toronto Dancewear Centre

Leader in Dance Fashions

Footwear, Legwear and Bodywear
For Dance, Theatre and Gymnastics by

Capezio®

1922 Avenue Road, Toronto, Ontario
M5M 4A1 • (416) 782-2292



SUMMER SCHOOL

July 6 - 31, 1981

Beginner

Offering an introduction to modern
dance technique.
Mon. - Thurs. (4 wks.)
6:00 - 8:00 p.m.

Teachers:

Susan McNaughton, Kim Pull,
Cathryn Rankin

Elementary

A course in modern dance technique
for those with one year's experience and
training. (4 wks.)
Mon. - Fri.
9:30 - 11:30 a.m.

Intermediate - Advanced

Mon. - Fri.
12:00 - 2:00 p.m.

GUEST TEACHERS

For Elementary course, Intermediate and
Advanced classes.

Marcus Schulkind

(Director and Choreographer for Marcus
Schulkind Modern Dance Co., New York)

CATCH ALL CLASSES
SATURDAY &
THROUGHOUT AUGUST

For more info. contact:
922-1771

625 Yonge St.
Toronto M4Y 1Z5

Alina Gildiner

The Pursuit of Process

Judy Jarvis's Decade of Creativity

Judy Jarvis est devenue directrice de sa propre troupe en 1974, mais en fait, ses premiers programmes chorégraphiques, remontent à une bonne dizaine d'années. Depuis qu'elle dirige elle s'est sans cesse efforcée de promouvoir une politique artistique constamment ouverte aux idées nouvelles et de souligner le rôle essentiel joué par l'impulsion créatrice. L'importance numérique de sa troupe a connu des fortunes diverses mais Judy Jarvis s'est toujours sentie parfaitement à l'aise dans ce climat d'incertitude. Elle a pris l'initiative d'introduire progressivement dans son répertoire des oeuvres plus longues. Cosmos est une récente illustration de cette tendance. C'est une oeuvre qui s'inspire des célèbres théories de Carl Sagan et qui peut être adapté pour s'adresser soit à un public d'adultes soit à un public de jeunes.

'Process' should be declared an endangered word these days! It's used to describe everything from bureaucratic data-banking to what's done to cheese: all of which would be fine if only people told us just what the process of the process is. Similarly, it's a word that Judy Jarvis repeats often when discussing her career as a dancer, choreographer and artistic director. But it's as difficult to get her to define the changes that the processes presumably entail as I imagine it is to find out how milk becomes Velveeta.

First things first, however. Before you can find out what changes something has undergone, you have to try to pinpoint where it began. According to its sponsor's information, the Judy Jarvis Dance Company has been performing under its namesake's artistic direction since 1970 when it became the first contemporary dance company to tour under the Prologue for the Performing Arts program. Jarvis herself would prefer it to be said that, until the company's incorporation in 1974, she was working as a



Jarvis exudes a sort of floating vulnerability like a hypersensitive antenna wafting in the everchanging winds of the world.

'solo artist'. However one chooses to describe the intervening four years and what process Jarvis was undergoing during them, the fact remains that an entity bearing her name has now been in existence for more or less a decade. There's also another clue hidden in the mystery of the company's origins: Jarvis has obviously been struggling to find a comfortable balance between the two heads of that familiar and sometimes unwieldy creature, the artist as artistic director.

A decade is a long time and it seems likely that during it a choreographer's

approach to the elements of dance, such as music or movement, might develop or undergo a process, as it were. But when I asked Jarvis if this had been the case with her work, she said no. The question even seemed to take her aback.

Jarvis, who exudes a sort of floating vulnerability like a hypersensitive antenna wafting in the everchanging winds of the world, says that her pieces are inspired by anything from a strain of music to a pair of eyes — 'moments of life', she calls them — and then shaped into individual works. Any artistic direction guiding these pieces and shaping them into a growing body of work with developmental momentum, is informed by her concept of openness, which appears to play as fundamental a role in her approach as does process and is equally difficult to pinpoint.

Flux is a given in the world of dance, but Judy Jarvis has made a virtue of it by transforming it into openness. 'I've always been open to different experiences', she says, to explain why one season the company consists of 12 dancers and the next of only two. The longest time any dancer has remained with the company is four years, a record held by Pamela Grundy who has since joined the Danny Grossman Dance Company.

The years have seen not only a parade of dancers but also 'hundreds of shorter works' dealing with 'just about everything you can think of'. Although she is hesitant to establish just when she did become an artistic director, Jarvis claims that, in spite of the ebb and flow of the company, she has always maintained artistic direction. Right now, for instance, she is hoping to take her company in the direction of longer works. It's not that the process of developing her ideas has changed, it's just that she now feels capable of sustaining longer pieces. 'I'm ready for it', she says. 'I want to develop larger themes, as I did in *Cosmos*, which is an entity unto itself. I like the idea



Judy Jarvis Dance and Theatre Company.

of working on productions now, rather than pieces of dance.' *Cosmos* is a full performance piece based on anthropologist Carl Sagan's theories of man and the universe, or, as the program notes for a winter performance described it, about 'the creative forces in the universe'. The company performs segments of it for its adult programs and the entire piece usually for children, because of the explanatory dialogue in it that's aimed at them.

How *Cosmos* came into being is an interesting question. Like many choreographers, Jarvis relies heavily on improvisation with her company members, (currently Ingrid Remkins, Sallie Lyons, Margaret Atkinson and one apprentice, Susan Green). She may even rely on it more than most because of her early background in expressionist dance with Mary Wigman. (She has also worked collaboratively at times in the past, notably with Larry McCullough in 1971-72 and subsequently with Danny Grossman, with whom she created *Bella*, a fanciful love duet performed atop Mary Kerr's dream-sized horse.) The winter program notes claimed that *Cosmos* had been 'conceived by' Judy Jarvis, with choreographic assistance from Margaret Atkinson. Puzzled by the cryptic notes - who choreographed this thing, anyway? - I wrote a review for *The Globe and Mail* mistakenly attributing the choreography to Atkinson. The company manager, Harriet Stroud, and Judy Jarvis were

'You have to find out how people respond to freedom and an exchange of leadership.'

both understandably disgruntled. Not only because artistic toes had been trampled, but because Jarvis had received a Canada Council grant to create *Cosmos* and they couldn't very well have reviews appearing saying that she hadn't! She subsequently considered changing the program notes to read that *Cosmos* had been choreographed by herself (after all, isn't the concept Sagan's?), with assistance from Atkinson. Now it appears that they will be changed to attribute choreography solely to herself. In a telephone conversation, Jarvis explained that, while *Cosmos* was in the making, she had fallen ill for three days, during which Atkinson took over, 'but everyone had input'. The actual *cosmos* was probably created more simply. *Cosmos* was one of a couple of important experiments Jarvis ventured into over the past year. Not only was it a longer work involving more formally acknowledged input from the company members, but it also appeared on a program that contained works choreographed solely by various members of the company.

Jarvis now feels more relaxed about her role as artistic director. She feels less pressured by press and public expectations and her responsibilities to the company members sit more easily on her

shoulders. 'You have to find out how people respond to freedom and an exchange of leadership', she says. 'But if you open the doors to experimenting you need courage because an open door gets results and you're the one, as artistic director, who has to be able to take responsibility for those results and to know what to do with them.' It was an interesting experiment, but Jarvis feels that her current company members are more inclined towards performance than an exchange of leadership. She says that they're younger and less experienced than, for instance, Larry McCullough and Danny Grossman (with both of whom she has worked collaboratively in the past) and are therefore less 'colleagues' than performers in need of an artistic director.

All the same, Jarvis is happy with her current company and pleased at the prospect of doing longer works with them. When I press for details about her vision of the company's future she reiterates that primarily she wants to remain creative and that the future will bring its own results - the most important thing is the process.



Toronto Summer School in Dance
BRANKSOME HALL
JUNE 29 - JULY 31, 1981

FACULTY:

Diana Jablova-Vorps, Director
Marcia Crossley, Lorraine Green
Inna Gutnik

GUEST TEACHERS:

LORNA GEDDES and
HAZAROS SURMEYAN

The National Ballet of Canada

DANCE CURRICULUM:

Ballet Technique, Pointe, Character, Repertory, Variations, Partnering, and Jazz Ballet.

Body Placement Classes for Adults

RESIDENCE ACCOMMODATIONS

Classes for all levels of professionally oriented dance students.

FOR BROCHURE WRITE TO:

Carl D. Vorps, General Manager,
Toronto Summer School in Dance,
15 Armour Blvd.,
Toronto, Ont., Canada M5M 3B9
(416) 782-2292 (416) 489-7597



Photo-Gallery: Robert Etcheverry



Ginette Laurin and Paul-André Fortier

Robert Etcheverry photographie les membres de l'avant-garde montréalaise de la danse depuis 1977, du Groupe Nouvelle Aire jusqu'au groupuscule d'artistes qui paraissent en public sous les auspices de la série Qui Danse. Après avoir été lui-même danseur - un bref épisode au début des années 70 - Etcheverry a fait d'abord des études d'architecte . . . pour ensuite redécouvrir la danse par le biais de la photographie, sa nouvelle vocation. Ce qui l'attire, c'est l'énergie et la puissance

OPPOSITE PAGE Margie Gillis

que partagent les praticiens de cet art, et c'est la libre imagination de la communauté des solistes et chorégraphes indépendants de Montréal.

Il aime suivre son instinct pour capter les visages de la danse à l'aide de son Canon AE 1, muni d'un Ilford HP5 qu'il développera sur Microphen.

Robert Etcheverry nourrit l'ambition d'innover et d'expérimenter à sa façon, et de monter des expositions où figureront l'utilisation de multi-images et la multi-projection de diapos.

'Dancers seem such meek, shy people but when they reach the stage they become supermen, filled with energy and power.' Thus Montreal-based photographer, Robert Etcheverry explains his fascination with dance and dancers - one that has come to occupy an increasing amount of his professional time as the Montreal dance scene itself witnesses an explosion of activity among independent choreographers and solo artists.

Robert Etcheverry sees the camera as a device for exploring human action, mood and emotion. Although he studied

dance in the early seventies it was not until 1977, when he set aside his architectural training in favour of photography, that he found his way back to dance. Starting with Le Groupe Nouvelle Aire, Etcheverry soon was involved with the vital group of dance artists appearing in Montreal's *Qui Danse* series of concerts. The innovative approach of these dancers and their sensitive awareness of other contemporary art-forms appeals strongly to the photographer.

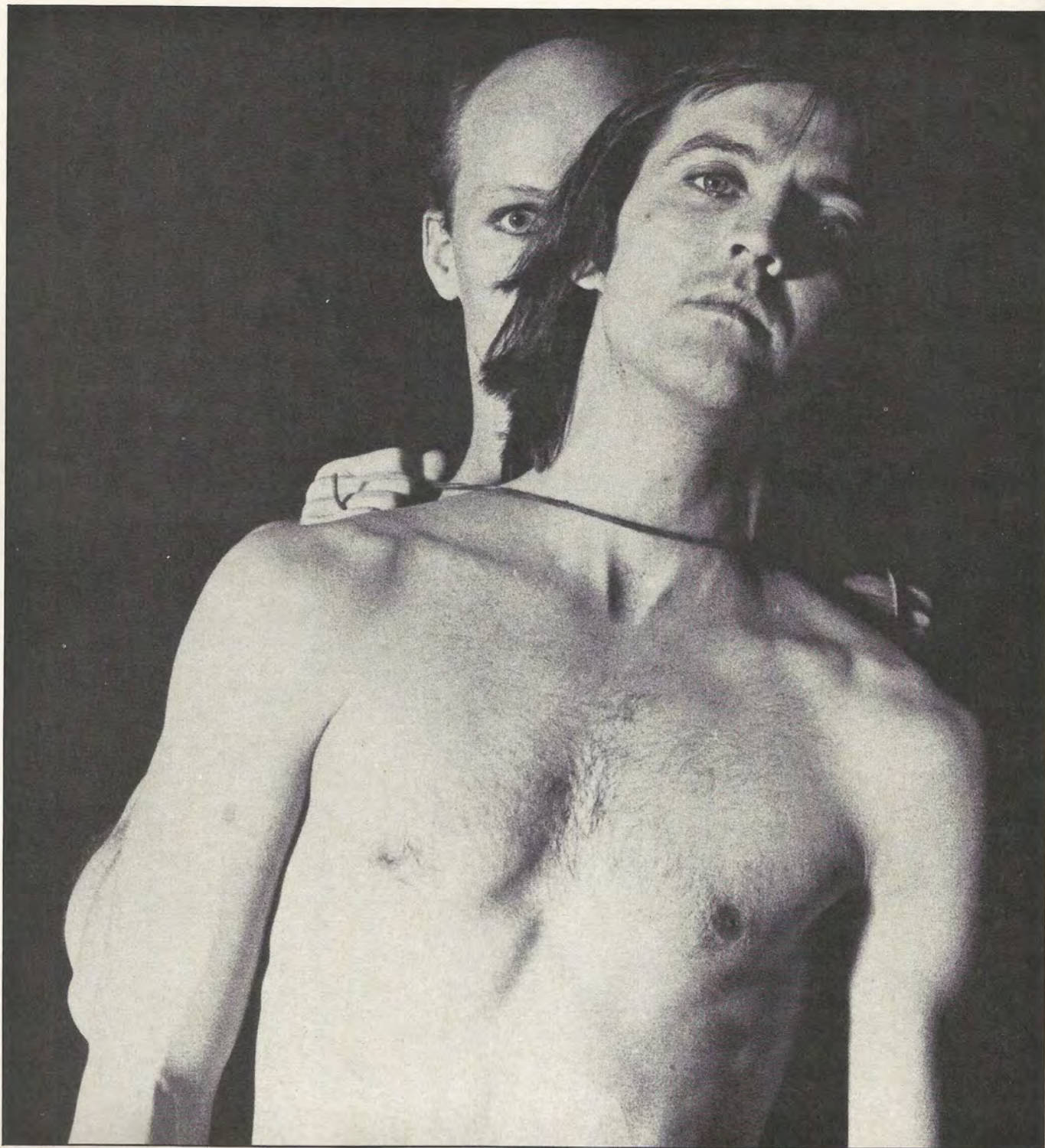
In his work, Robert Etcheverry strives for an instinctive response to the mood and emotion of particular dances. He therefore favours the convenience and flexibility of a miniature format (his standard camera is a Canon AE 1) and high-speed film (Ilford HP5 often rated as high as 3200 ASA and developed in Microphen).

Robert Etcheverry has ambitious plans for a show of dance pictures presented by sequence through a series of

multi-images of the same choreography in a tableau and for a slide show utilizing up to 25 projectors. His own imagination finds comfortable companionship among the new dance artists of Montreal.

OPPOSITE PAGE Monique Giard and Daniel Soulières

BELOW Gilles Simard and Paul-André Fortier





THE ROYAL BALLET

Only Canadian Engagement!

O'KEEFE CENTRE

July 7 - 12



Date/Corporate Sponsor	Programme/Choreographer	Principal Casting
Tuesday, July 7th — 8 p.m. Sponsored by: Barclays Canada Limited	<i>In the presence of Her Royal Highness, The Princess Margaret, Countess of Snowdon.</i> Daphnis et Chloe/Ashton A Month in the Country/Ashton *Gloria/MacMillan	Merle Park, Anthony Dowell with members of The Toronto Mendelssohn Choir. Marguerite Porter, Anthony Dowell Jennifer Penney, Wayne Eagling, Julian Hosking, Wendy Ellis with members of The Toronto Mendelssohn Choir.
Wednesday, July 8th — 2 p.m. Sponsored by: British Airways	Daphnis et Chloe/Ashton A Month in the Country/Ashton *Gloria/MacMillan	Marguerite Porter, Mark Silver Merle Park, Michael Coleman Vergie Derman, David Wall, Julian Hosking, Wendy Ellis with members of The Toronto Mendelssohn Choir.
Wednesday, July 8th — 8 p.m. Sponsored by: W. H. Smith. "Your Best Choice in Books"	Daphnis et Chloe/Ashton Scenes de Ballet/Ashton *Gloria/MacMillan	Jennifer Penney, Anthony Dowell with members of The Toronto Mendelssohn Choir. Lesley Collier, David Wall Jennifer Penney, Wayne Eagling, Julian Hosking, Wendy Ellis with members of The Toronto Mendelssohn Choir.
Thursday, July 9th — 8 p.m. Sponsored by: The Royal Bank of Canada	*Isadora/MacMillan	Merle Park, Monica Mason, David Wall, Stephen Jefferies, Derek Rencher, Derek Deane with actress Mary Miller.
Friday, July 10th — 8 p.m. Sponsored by: BP Canada/The Financial Times, U.K.	*Isadora/MacMillan	Sandra Conley, Monica Mason, Julian Hosking, Stephen Jefferies, Derek Rencher, Derek Deane with actress Mary Miller.
Saturday, July 11th — 2 p.m.	Swan Lake/Petipa, Ivanov, Ashton	Jennifer Penney, Wayne Eagling.
Saturday, July 11th — 8 p.m. Sponsored by: Jaguar Cars Canada	Swan Lake/Petipa, Ivanov, Ashton	Lesley Collier, Anthony Dowell.
Sunday, July 12th — 3 p.m. Sponsored by: Sun Life Assurance Company of Canada	Swan Lake/Petipa, Ivanov, Ashton	Marguerite Porter, David Wall.

*Canadian Premieres

Casting and Programming Subject to Change

The Royal Ballet wishes to acknowledge the generous support given by the corporate sponsors, The British Council and The National Ballet of Canada. North American Tour Management by The Metropolitan Opera.

TICKET PRICES (includes O'Keefe Capital Improvement surcharge)

Matinee: \$25.50, \$19.50, \$16.50, \$13.50, \$10.50 Evening: \$30.50, \$24.50, \$20.50, \$16.50, \$12.50

TO ORDER TICKETS:

1. In Person at the O'Keefe Centre Box Office
Box Office open 11 a.m. - 6 p.m., Mon. to Sat. (Box Office open until 9 p.m. on the night of the performance.)

Please note: There is no BASS service charge on tickets purchased at the O'Keefe Centre Box Office.
At all BASS Ticket Outlets.
Please Note: There is a 75¢

per ticket service charge on tickets purchased at BASS outlets.
BASS
BASS at the Bay Bloor & Yonge

Bramalea City Centre Fairview Mall
Oshawa Shopping Centre Scarborough Town Centre
BASS at Dominion Burlington Mall Don Mill Plaza Centre Mall, Hamilton

Sherway Gardens Square One, Mississauga Yonge/Eglinton Centre
BASS at: The Cumberland Terrace A&A Records, downtown Toronto, 2822 Eglinton Ave. E. at Danforth Rd.

Leah Posluns Theatre Box Office, 4588 Bathurst St. North of Sheppard
2. By Phone Call 698-2626 and use your VISA or MASTERCARD Telephone

Hours: 9:30 a.m. - 9:30 p.m., Mon. to Sat. 10 a.m. - 5 p.m. Sun.
Please Note: There is a 75¢ per ticket + 75¢ per order service charge when placing telephone orders.

BOX OFFICE NOW OPEN!

In Review

Les Grands Ballets Canadiens

Lehman College
New York
6 - 7 February 1981

Multiple-identity companies like Les Grands Ballets Canadiens bring out all the nagging scepticism in me. I don't believe that dance companies can be, or need try to be, all things to all people. With its eclectic repertory for the February 7 program - works of Brian Macdonald, Paul Taylor, Doris Humphrey and Ruth St. Denis, Maurice Béjart, and George Balanchine - Les Grands Ballets obviously aimed to tell us many things about itself and to satisfy whomever we might turn out to be.

Like a padded resumé, the program invited severe dissection. I looked for one profound, unified statement that would, in its own unforced complexity, provide a realistic picture of the company's depth and versatility of talent. I didn't find it. Yet, because Les Grands Ballets' dancers are genuinely respectable and likeable, I happily anticipate the day when they will demand both less and more of themselves - and, ironically, reveal more about themselves - than they do now.

You can measure the success of one company's adoption of another's work not by the yardstick of carbon-copy perfection but by its faithfulness to the technical standards of the original company. Ideally, the new dancers will satisfy and enlighten audiences who have seen the original company, uncovering elusive and valuable aspects of the work but not



Jerilyn Dana and Dwight Shelton in George Balanchine's *Capriccio*.

distorting the choreographer's central intent. All in all, the work must live and breathe in its new setting. Its dancers must inhabit it, fully, knowledgeably, and in rangible comfort. *Capriccio* (the 'Rubies' section of Balanchine's *Jewels*, here named after Stravinsky's *Capriccio for Piano and Orchestra*) only served to remind me of what I was not seeing - New York City Ballet or a company that, like Dance

Theatre of Harlem, can set up a lively dialogue with Balanchine's clean, sturdy inventions. Where was *Capriccio*'s sizzle and élan? The corps, led by Heather Farquharson, gave it a somewhat blurry and blunt, if enthusiastic, reading. Jerilyn Dana, the female lead, showed the strongest technical capability, but her manner was arid and impersonal.

Besides being a celebration of speed and fluidity, Paul Tay-

lor's *Aureole* is an encyclopedia of all the ways flexing knees affect the look and flow of the body. Pliés, dips, swerves of the hips and knees, little skips to the side, drawn up knees, and just plain unstraightened legs create the work's delightfully complex texture - an eyeful. For the most part, Les Grands Ballets made each quirk of the fabric crystal clear, particularly in the work's third, fourth, and fifth movements. The wonder of the first movement's ground-skimming propulsion was compromised by the airbound impulse of ballet-trained dancers. It was as if, instead of stretching themselves within Taylor's luminous space between the ground and a spot not far above their heads, the women were ready to shoot high into the air. Dancing the slow second movement solo, Colin Simpson never found its connecting thread. What was it about? Did he know?

Betsy Baron, Andrea Boardman, Helene Grenier, Catherine Lafortune, and Lucie Martineau won well-deserved cheers from the audience for their successful *Soaring*. The clarity and naturalness of the Doris Humphrey-Ruth St. Denis choreography, reconstructed by Marion Rice, eschew sentimentality. Observers can relax and follow the fluid imagery that requires no extraneous puffery or comment from its modern-day performers. Sixty years after its première, the work retains ageless life in the care of Les Grands Ballets.

If Maurice Béjart's feeble and pretentious choreography must come to our continent and, through Canada, sneak into New York, I'd be happier

LABAN

LABAN CENTRE FOR MOVEMENT AND DANCE

at University of London Goldsmiths' College
New Cross, London SE14 6NW

Tel: 01 691 5750 and 01 692 0211 ext 276

DANCE THEATRE STUDIES 1981/2

TECHNIQUE CHOREOGRAPHY
PRODUCTION (Lighting & Costume)
and associated additional subjects

Young men and women who wish to work
in the field of dance in

PERFORMANCE - CHOREOGRAPHY - PRODUCTION
TEACHING - COMMUNITY WORK - ARTS ADMINISTRATION
RESEARCH

MAY FIND ONE OF THE FOLLOWING COURSES OF INTEREST:

BA (HONS) DANCE (CNAA)
3 YEAR FULL TIME COURSE

DANCE THEATRE CERTIFICATE
3 YEAR FULL TIME COURSE

ADVANCED COURSES (for those
with prior experience in dance or other fields)
PERFORMANCE and CHOREOGRAPHY
DANCE NOTATION
DANCE EDUCATION
DANCE IN SPECIAL EDUCATION

as well as individually arranged
courses of study which may lead to
Laban Centre qualifications, or to
M.PHIL or Ph.D

**INTERNATIONAL SUMMER SCHOOL
AND DANCE FESTIVAL 1981**
27th July to 7th August

Write for details to: Mr. G. Hutton, Administrator

with an occasional fun piece to help us get through a cheerless season - one of the more theatrically daring, full-blown, garish, archetypal three-ring circuses that are good for a few laughs and gasps of disbelief. *The Firebird*, besides marring a decent repertory, doesn't even have the excuse of being diverting razzmatazz. It's dreary revolutionary poster art come to life - if life, in the sense of vitality, can be attributed to this work. In the name of Stravinsky, you want to forbid the dancers to continue scrawling Béjart's graffiti across the music.

Trouble is brewing among Béjart's partisans. In their dour blue proletarian pants and jackets, they clump together, contracting violently, taking snarled, tortured attitudes. Suddenly, a small red light appears, and the *Firebird* (Rey Dizon) emerges from the group. He leaps, pirouettes, and darts, on and on. Presumably, we should be impressed by his freedom. (If a display of shallow, shapeless dancing does not mean 'freedom' to you, give the choreographer the benefit of the doubt. Perhaps his deep, heartfelt ideas go limp only under the stage-lights.) The partisans watch from the sidelines and are inspired. Their hard-won solidarity is expressed by their sitting in a circle, the first person kissing his palm, pressing that palm to the next one's palm, and so forth. Things get more than just normally unclear at this point. I'll admit that, what with the *Firebird's* sudden, unaccountable demise and the appearance of the Phoenix and his attendant birds in the intricately sculpted, curiously moribund finale, I may have missed some significant sym-action. I was half-distracted by thoughts of amending my generation's graffiti, 'The Revolution Will Not Be Televised, to read: 'Nor Will It Be Choreographed'.

I'm most baffled by the idea that a company who brings us Brian Macdonald's *Hangman's Reel*, let alone even flawed Balanchine and Taylor, could do *The Firebird* and expect us to believe that it really means it. But then, meaning it, if you must do it, is important to me. The repertory

of a program should make some kind of internal sense. The Béjart piece and the Macdonald could come from two different galaxies. The dancers might be able to encompass both technically but not philosophically. Assuming that we think about and respond to a dance, not just let it float past our eyes, Les Grands Ballets' programming jars the thinking person's sensibilities.

Hangman's Reel, which opened the program, presents a technically sure, gracious, and attractive company. Though it raced on and on a bit too long and too insistently (what a heady feast of dancing and music Macdonald and Jean Carignan have prepared for us!) it provided the clearest indications of the dancers' classical strengths. David La Hay, particularly, showed impressive, precise legwork, lovely balance, and personable flair. As the errant fiddler whose musical and dancing skills save him from execution, La Hay is very much the soul of *Hangman's Reel*, a dance that will not allow you to resist it.

Shades of the brighter side of *Giselle*: the happy town-folk make us all feel pleased, at home with the familiar and the expected. How different a place from that which *The Firebird* supposedly inhabits: no revolution among these folk, just the most formal dancing performed in a spirited, celebratory way. Ballet for the bourgeoisie.

Les Grands Ballets' repertory reminds me of an old television game show, *To Tell The Truth*. The regular panelists would hear a fascinating account of someone's (say, John Doe's) adventure and then question a set of three guests (one Doe, two impostors), trying to guess which one was Doe. The host would conclude the questioning with 'Will the real John Doe please stand up?' Well, will the real Les Grands Ballets Canadiens please stand up? I'd like to see who you actually are and watch you explore all your true conviction, depth, and beauty.

LINDA SMALL

Linda Small is a regular review columnist for Dance Magazine.

Peggy McCann and Dancers

Harbourfront Theatre
Toronto
26 February - 15 March

Susan Cash

Harbourfront Brigantine Room
Toronto
20 - 22 March

Followers of the new dance scene have learned to accept the often confusing ebb and flow of dancers and choreographers from one 'company' to another, from concert to concert. The situation reflects the difficult, tenuous existence of the creative dance artist in a cultural environment where aesthetic adventure is had only at the cost of material security and comfort. Yet, despite the hardships, the Canadian dance community has an ever growing population of determined choreographers who by guile, threats and sheer wilfulness, somehow succeed in assembling companies of dancers to perform their work. The chances of survival are slim but the pace of activity never

seems to lag.

Peggy McCann and Susan Cash are typical of this hardy, resilient breed and their recent concerts give evidence of a quality of work that certainly merits attention and support.

Peggy McCann and Dancers is a youthful group brimming with energy and good will. The choreography is the product of a richly varied imagination which at times seems fragmented rather than united in purpose.

Sunday in the Park, a gentle, easy-going piece, relies largely on clever masks and costumes for its effect. The movement, performed to some insipid and all-too-familiar Claude Bolling music, is not particularly interesting or inventive. I guess there's only so much backwards bowing and swaying and fake playfulness one can take before the sight-gag wears thin. The piece gains strength and focus only at the end with a schizophrenic tango well executed by McCann herself. *Sbriake*, on the other hand, is a nonsense dance of clean lines

and sharp images. It is performed by McCann and two strong, statuesque dancers - Norrey Drummond and Tama Soble. The three, costumed in pale, iridescent blue, move with calm self-assurance. Their risky jumps, silent landings, sweeping rolls and crawls flow one into the other with single-minded determination, creating a cool and piercing mood that is like a high-pitched sound made visible.

The one 'old' work was *Sampler*, premiered at Harbourfront in January, 1980. It is a work in five parts dealing with the middle class pre-occupations of a 'stay-at-home' wife. Here, McCann, who is a wife and mother herself, offers some frank and often amusing insights into housewife life. Shelley Oliver is genuinely funny in her portrayal of the expectant mother who hasn't quite got the hang of carrying around all that extra weight. And as the Granny who wields a mean rocking chair, McCann touches more than just our funny bone.

Jamming and *The Brass Ring* took the program off in

yet another direction. Both pieces are loaded with movement, lots of lifts, shifts in direction and dynamic, couplings and groupings and dissolving of same. *Jamming* is one of those fun pieces where the dancers get to wear their own jeans and dance just for the hell of it, while *The Brass Ring*, with its gay, stripey costumes and high spirits seemed to be about something - about working together, about striving towards a goal; ultimately about hope. Unfortunately, for me, the message was garbled by interference from a most irritating rendition of Bach by the Swingle Singers.

Coming on the tail of so much joyous babble, *Cities* was quite a surprise. It is a very curious choice to end an evening. The theme of cruelty and loneliness in the big city hit us over the head with the subtlety of a sledgehammer. Yet the piece worked because of the fierce commitment of the performers, particularly McCann, whose vulnerable little body got dragged all over the stage and received such a brutal working over one began

prism dance theatre

Artistic directors
Gisa Cole and Jamie Zagoudakis



AVAILABLE FOR BOOKINGS

For more information
contact:

518 West Hastings St.
Vancouver, B.C. V6B 1L6

(604) 681-6715

*Eat
Your
Art
Out*

Two New Menus
Live Music



Gracie's
Restaurant
508 Queen St. W.
363-4171

(Open Daily)
Sunday Brunch & Dinner too

The
other
school.

Professional
residential
dance
education



Quinte
Dance
Centre

P.O. Box 534
Belleville, Ont.
K8N 5B2

Write for information about auditions

KOFFLER CENTRE OF THE ARTS

Program In Dance

COURSES FEATURED

PRE-DANCE EDUCATION
 CLASSICAL BALLET
 MODERN (CONTEMPORARY) DANCE
 JAZZ
 TAP
 CHARACTER (RUSSIAN)
 FOLK DANCING
 ISRAELI DANCING
 BALLROOM DANCING
 COMPOSITION AND CHOREOGRAPHY

SPECIAL PROGRAMS

NOTATION (BENESH)
 DANCE APPRECIATION
 TEACHER TRAINING
 STUDENT PERFORMING GROUPS
 APPRENTICE DANCE THEATRE
 FILM AND LECTURE SERIES
 FAMILY FOLK DANCE EVENTS
 NIRKODA — ISRAELI DANCE CO.



JEWISH COMMUNITY CENTRE
 4588 BATHURST STREET
 WILLOWDALE, ONTARIO M2R 1W6
636-1880

expand your potential

Dance Teacher Training Program new in fall of 81

Full time 2 year diploma program.
 Courses in ballet, modern and jazz
 technique, anatomy, pedagogy, music,
 dance history, studio management
 and much more!

For information and admission
 requirements contact:
 The Registrar
 Box 1796
 Edmonton AB
 Canada T5J 2P2



Grant MacEwan
 Community College

to fear for her safety.

Clearly, Peggy McCann is unafraid of making her points plainly. She is not one to couch her ideas in lofty abstractions and while her grasp of choreographic method and structure is admirable in its own right, it is her down-to-earth, mortal vision of life and art that really matters. She is very human.

Susan Cash, also an independent choreographer, hasn't been at it as long as Peggy McCann, but she too has managed to gather together a group of dedicated dancers. Cash is much more mysterious than McCann. Often her ideas seem vague, half-formed, intentionally obscured — though one never doubts the presence of an underlying idea. Her dancers are more self-contained — self-absorbed even — not the sort to shower an audience with smiles and gestures and good intentions. In *Las Hermanas* Anita Shack and Nadia Szilvassy perform a delicate duet with fleeting images of kisses, friendship, conspiracy. They are unconcerned with projecting beyond the edge of the stage and eventually glide off to their private playground even before the music finishes. We are left staring at an empty stage, our attention focused on the lovely strains of Marjan Mozetich's score.

One Woman, The Bridge gives us another glimpse into a private drama. To the accompaniment of a darkly mysterious score by Gordon Phillips, a woman (Phyllis Whyte) looks down into the nighttime blackened waters flowing under some deserted bridge. She's struggling with something — perhaps suicide? Her costume — murky green-brown rubber pants — makes one think of the filthy water of Venetian canals. Whatever this lonely, pale woman has in mind she is diverted from her fate by the abrupt appearance of two similarly clad women (Szilvassy and Karin Wroblewski). They seem to be denizens of the murky depths she has not yet embraced. The two women twist and turn about her, dart on and off stage, compel her to engage in various threatening movement relationships and ultimately disappear leaving her down-

stage in a dramatic shaft of light. She looks out deeply into her private visions. Something has been resolved — but what? Many of Cash's works have similarly inconclusive endings, it's almost a trademark, yet *One Woman, The Bridge* has a strong and lingering impact.

Solo presents Anita Shack with some very quirky and surprising movement motifs which she attacks with an enviable verve. While the 'stop-start' music (by Patrick Kennedy) never lets you settle into just what this dance is, she holds our attention effortlessly. The costume gives a subtle suggestion of men's evening dress, yet the movement is often sexy, seductive, thoroughly female. And those who have come to expect a dangling ending are not disappointed. After Anita's solo is finished a little girl (Cash) appears and twirls a hoola hoop until it clatters down around her ankles. Then she walks off.

It's worthwhile to note that, like Peggy McCann, Cash is a strong dancer in her own right. This is strikingly evident in a duet by guest choreographer Murray Darroch for Cash and James Saya. Entitled *Rapid 'It's Me, It's Me'* the piece describes an off-beat and appealing relationship between two rather chic hobos with lots of light and dashing movement.

Cash's approach to music is intelligent and unconventional. Rarely does she adopt its structure and rhythm for her dances. She often uses it as an aural backdrop or rather 'ground' on which the figures of her dances unfold. In *Solo* the dance weaves in and out of the music. In *Please Release Me* Henry Kucharzyk's clever score almost seems to weave in and out of itself. The piece is extravagantly costumed and promises much. But, James Saya's 'thousand and one ways to transform a scarf' notwithstanding, it struck me as a choreographic prelude. I'm still waiting for her to finish the rest of the dance.

HOLLY SMALL

National Ballet of Canada

O'Keefe Centre

Toronto

11 February - 14 March 1981

No major debut or new ballet relieved the tedium of the National Ballet's spring season; instead a sense of marking time hung over the performances. The company looked so underproduced and so undisciplined that one's misgiving about Alexander Grant's directorship deepened: where is the company headed? What does the National Ballet offer its dancers — *only* the classics?

Unlike *The Sleeping Beauty*, *Swan Lake* did return to the O'Keefe in rather good health. The corps was especially scrupulous in the first lakeside scene and the ballroom scene was danced with considerable zest. Much credit here to George Crumb and his musicians, who maintained a welcome consistency in their playing throughout the season.

The worry about this first performance of *Lake* was Karen Kain, not to mention her new Siegfried, Patrick Bissell, guesting with the company. His striking looks, height, and strength suggest him as a good partner for Kain, but boyish good intentions do not a prince make. One wonders what the management had in mind, especially as in *Lake*, but more so in *Beauty*, Bissell looked decidedly under-rehearsed. In the latter, for example, both Lorna Geddes and an anonymous attendant talked him through the hunting scene. (Later in the wedding scene Bissell suffered a muscle spasm and had to withdraw after the adagio. His variation and the coda were omitted, and Peter Ottmann, costumed for the pas de cinq, partnered Kain in the finale. And did it rather well, too.)

But back to Kain. Her *Lake*, as later her *Beauty*, was tentative and unsure. She appeared to be more than usually conscious of technique — far less sure of the music and less free in her dancing. It may be that she was nervous and, in the light of Bissell's problems, justifiably so. But one finds oneself harbouring the suspicion that her problem is coach-



Peter Ottmann in Brian Macdonald's *Newcomers*.

ing. Like her sister ballerinas, Kain reached a plateau about two years ago, and has not moved beyond it. Why then hasn't Alexander Grant taken advantage of his connections with the Royal Ballet to bring Svetlana Beriosova, for example, to coach? Must there be other departures, like Augustyn's, before anyone awakens to their responsibilities?

With *The Dream* in the second week lethargy set in. Not even Anthony Dowell was able to lift the performances as he had done a year or so ago. Veronica Tennant worked diligently to recapture the radiance of those earlier performances with Dowell, but the

two of them just failed to ignite. Still, one would like to see them dance *Beauty* together. Like much of the rest of the repertoire, *The Dream* looked under-rehearsed. The human lovers have lost their comic timing, and the fairies need more suppleness in their arms and shoulders. These are matters of schooling, though one wonders if the National should revive works without the supervision of the choreographer or producer. It's sad to see *The Dream* beginning to unravel; sad, too, to see such poor houses.

Between *The Dream* and *Etudes*, the ballet that ended this first mixed program, came *Dark Elegies*. This Tudor

ballet, first danced by the National in 1955, was revived by Celia Franca and Jean Geddis, Franca's association with *Dark Elegies* goes back to its premiere in 1937, when she danced in the corps. And, of course, she danced in the National's first production. Franca's credentials as a producer then are solid. And what a fine job she and Geddis have done. Even though there are only six soloists — seven when you have as fine an onstage singer as Janice Taylor — and six members of the corps, this austere ritual of grief filled the massive O'Keefe. It is a pleasure to note that with each successive performance audiences became more enthusias-

tic, and one hopes that *Dark Elegies* does not disappear for another decade and a half — a scandal for a company once proud of its Tudor repertoire.

Set to Mahler's *Kindertotenlieder*, *Dark Elegies* is a simple set of dances: three solos, a pas de deux, and a group dance preceded by a brief solo. Both casts were well-prepared; they danced unselfconsciously and without histrionics, except for Veronica Tennant who looked tense in the shoulders and wrists as if thwarting some attempt to 'express'. At least three of the dancers, however, must be singled out for special praise. Gloria Luoma, known chiefly for her breezy solo work in the classical repertoire, showed in the first solo a gravity and restraint altogether unexpected. Peter Ottmann, until recently cast almost exclusively for his pretty looks, found a role in which his increasing strength and commitment came together in a forceful display of grief. The finest dancer in *Dark Elegies* was Victoria Bertram. With an instinctive sense of the downward pull of Tudor's choreo-

graphy, she provided an emotional weight her more classical colleagues could not. But the finest performance was Janice Taylor's. Seated at the side of the stage, this young mezzo did not intrude into the dancing though her ardent singing filled the theatre as few singers can do. Her performance, along with that of George Crumb and his musicians, provided the emotional highlight of the ballet.

Etudes, which followed *Dark Elegies*, looked more vulgar and slapdash than, in fact, it is — though Cynthia Lucas now dances the opening solo with wit and confidence. Also a pleasure, at a later performance, were Raymond Smith and Peter Schaufuss, the latter, as we have come to expect, dancing brilliantly.

After *Dark Elegies* the most brilliant event was the gala, a long if friendly affair. Most of the principals danced, James Kudelka and Constantin Patsalas each contributed a new, if modest work, but the special pleasures of the program were the strong and witty Sylvie Kinal-Chevalier

in a solo by Judith Marcuse, the fluent and confident young stars from the Royal Winnipeg Ballet, Evelyn Hart and David Peregrine in *Belong*, and Ib Anderson, Erik Bruhn, and Carla Fracci in a stylish *La Sylphide*. As the man next to me said in delight over Fracci, 'She has little conversations with her feet!'

In the fourth week, the company presented its second mixed program, this one, to better houses: *Kettentanz*, looking sloppy; *Le Spectre de la Rose*, notable for the promising if hurried debut of William Stolar — he substituted for an injured Kevin Pugh; *Song of a Wayfarer*, and *Newcomers*.

The Sleeping Beauty returned in the last week of the season. While many people, reviewers among them, are fond of describing the opulence and cost of Rudolf Nureyev's production — everyone in Canada is an accountant, to paraphrase Northrop Frye — few comment on the substandard dancing in the prologue, the silliness of the dance for the four cavaliers in Act 1, or on how scenically oppressive this *Beauty* really

is. Since a new production is presumably too costly for the management to contemplate, Nureyev should be asked to supervise rehearsals, and Georgiadis to reconsider his costumes and sets.

That, and *Romeo and Juliet* (which I did not see), was the National Ballet's spring season, wherein the company continued to look wasted and rudderless. There are a lot of talented dancers in the National Ballet who are not getting the help and discipline they need and deserve. Despite encouraging the younger dancers and bringing the Ashton ballets to Canada, Grant and his associates appear to have no clear view of the company's future. Surely, the National Ballet deserves to be more than a northern outpost of the Royal Ballet.

LAWRENCE HASKETT

DANCE ACCOMPANISTS' SYMPOSIUM
AUG. 23 - 30
IN TORONTO
FOR MUSICIANS & DANCERS

with:
GWENDOLYN WATSON
RICARDO ABREUT
ROBERT DESROSIERS
MURRAY DARROCH


limited enrolment
contact:
DANCE IN CANADA ASSOC.
100 RICHMOND S.T.E. TORONTO
(416) 368-4793

Sponsored by: DANCE IN CANADA
with the financial support of: Ontario Arts Council, Canada Council, City of Toronto.

The School of the HARTFORD BALLET

Teacher Training Program Two-Year Certificate

Ballet	Student Teaching
Modern	Composition
Jazz	Performance
Dance History	Kinesiology
Music and Art Appreciation	
Dance Administration	



For September admission
call or write:
The School of the Hartford Ballet
308 Farmington Ave.
Hartford, CT 06105
(203) 525-9396

Accredited by the Joint Commission on Dance and Theatre of NASA & NASM. Admits students of any race, color, national or ethnic origin.

THE SCHOOL OF WINNIPEG'S CONTEMPORARY DANCERS

Summer Session
August 10 - 28

Guest Teacher - **Fred Mathews**
Artistic Director - **Rachel Browne**
School Principal - **Faye Thomson**

Modern
Ballet
Jazz
Modern Repertory

Write to:
2nd Floor,
444 River Avenue
Winnipeg, Manitoba
R3L 0C7
(204) 452-1239



Anjali

Centennial Memorial High
School Auditorium
Calgary
28 February 1981

Anne-Marie Gaston is a transculturalist, a Canadian who dances in several east Indian styles under the name Anjali, given to her by her first guru. She is also a scholar of Indian culture, with a new book out from Oxford University Press (*The Dancing Siva: a Study of Dance, Myth and Iconography*). As she notes, it's impossible to isolate one aspect of culture, dance, and attempt to understand or usefully present it outside its original context.

Transculturalism is a funny business. Dominant cultures, as the British were in India a few years back, are usually interested in the peculiar customs of the peoples they control. Scholars, professional and amateur, regularly sent back reports and specimens from the colonies. Occasionally, an eccentric might pick up some of the strange behaviour of the locals, but 'going native' was not really approved. Still, it was taken for granted that native peoples would see their gain in emulating their masters, though their poor efforts were not really worth a great deal.

Since those days, ethnic dignity has reasserted itself, and that and many other factors incline us to take at least some other cultures more seriously. There remains some stigma to 'going native,' but it's more likely to be couched in such terms as 'Can a white man sing the blues?', rather than straightforward disgust, at least among the intelligentsia. Indeed, it often seems we are flooded with enough instant 'experts' on other cultures to destroy what interest the public may have in the Third World.

But Anjali's current presentation, which she has offered this season at Ottawa, Toronto, St. Catharines, Montreal, Fredericton, Moncton, and elsewhere, along with a host of workshops and lectures, demonstrates how much transculturalists have to offer.

Of the four traditional styles presented, Kuchipudi



Anjali

was given the least attention; only the Jatiswaram invocation at the beginning was danced in this style. It was not easy for the uninitiated to distinguish it from the Bharat Natyam which immediately followed, and Gaston later indicated to me that it is in fact very similar and related to the more common form.

During the Bharat Natyam portion, Anjali danced a familiar story with a new interpretation, at least to this viewer. Most Bharat Natyam programs include some variation upon the theme of the abandoned woman, whose husband spends his time and energies on a courtesan. Anjali's version of the woman scorned seemed a trifle bemused by her husband's weakness, more confident that it was his weakness, indeed, and not her own lack of virtue or attractiveness that is the cause of his straying. Other dancers I've seen show more anguish over the situation.

One must remember that for long stretches of Indian history, dancers were themselves courtesans, and so it seems reasonable that these tales of domestic strife might often

have been humourously intended.

Most memorable of the several Odissi selections were an energetic pure dance (no story), called *Moksa*, and the Kuru Yadu Nandana. The latter is a depiction of a portion of the *Gita Govinda*, a Sanskrit poem which recounts the love between Krishna and the milkmaid, Radha, which is constantly erotic and spiritual. In the portion Anjali danced, Radha and Krishna have spent a night of love and Radha asks Krishna to help her to put her jewels and finery back on.

The Kathakali dances were the most striking. She offered a depiction of the *Nava Rasa*, the 'nine moods' that Indian artists and scholars have called the centre of all expression, and a portion of the dance drama, *Kalyana Sougandhikam*, in which the hero Bhima observes an elephant killed and eaten by a lion and a snake. This was suitably ferocious; the elephant's transition from annoyance at the snake's bite, through terror to death, was very clearly shown. A brief portrayal of a peacock during the dance was exquisite.

The audience was delighted by her expression of the *Nava Rasa*, particularly by the moods of Lust and Disgust. Unfortunately, an overly prompt blackout destroyed, for myself at any rate, her depiction of the final mood, tranquility. I simply never got to see it.

Technical ineptness was a major problem throughout. The stage crew never turned the lights up enough to give the audience a good look at her facial expression, which is much of the content of Indian dance. It is an aspect of expression which may have the deepest cultural roots, easier to parody than to imitate. If she's really mastered the style, we'd see it by her face; inadequate lighting was more than an irritation.

Gaston's footwork throughout the evening was superb. If the face is the completion of Indian dance, the feet are the beginning. As in the performance of *ragas*, much of the delight in the dance is the rhythmic interplay, challenge even, between soloist and musicians. Though Anjali used pretaped music, as do most dancers we see here, she still managed to convey some of the excitement that is tinged with fear that she might not make it. At least one Indian dancer in Calgary has been beaten by her own soundtrack; Anjali certainly was not.

Her program is well planned to give background to Westerners. The graphics, mostly slides of Indian temples that she took herself, are nicely chosen, sometimes breathtaking. Program-notes and her husband's readings on the soundtrack are informative.

Because Gaston came to this art as an outsider, she knows what we don't know, what we'd enjoy learning about, and what we need to know to follow her performance.

The audience was no more than half Westerner, however. The Indians in the audience appeared to be as pleased as the rest of us. One lady approached her after the performance, saying, 'I, too, dance - Bengali style. I will go home and dream of you tonight'.

GEORGE LYON

Compagnie de danse Eddy Toussaint

Harbourfront Theatre
Toronto
12 - 14 February 1981

Quite frankly the popularity of jazz ballet in Quebec is phenomenal and the dancers seem to be going about it in the right way to make it a success. A great many have developed the line of the classic dancer with the plus factor of having the rhythmic sense necessary to jazz. Personally I think it could well evolve into a genuine art form.—Norbert Vesak, in an interview with Myron Galloway, (*Dance in Canada*, Winter, 1980).

A work of art can influence man only through the imagination. Thus art must constantly arouse it.—Arthur Schopenhauer.

It all depends, of course, on what we mean by a genuine art form. If the range of the human aesthetic experience runs from one to 100, and true art occupies the space from, say, 80 onward (do I hear 90 from the dyed-in-the-wool aesthetic elitists?), where does jazz ballet fall?

Eddy Toussaint's program does not label his work jazz ballet, but all the requirements seem to be there. He uses dancers well trained in the classic line. He undeniably possesses the plus factor of rhythmic sense. Does that add up to art?

A lot of people would like it to. The night I saw the Toussaint company at Harbourfront the theatre was packed, the acclaim ecstatic: *un succes fou*. In Bogota they hail the origi-

nality of his style — 'none of the austerity but all the beauty of classical ballet'. But the style the Bogotans like so much is not original at all; it's modern (pop) ballet with a jazzy overlay. What Eddy Toussaint gives us is highly superior moving entertainment, glossy and sexy and theatrical to beat the band. On those terms — and he establishes them early on — it's a splendid evening.

But art? Only in the sense that Alvin Ailey or Maurice Béjart is art, which is a pretty limited sense. There's a sharp edge between true art and their kind of flashy display-dance, and Toussaint wounds himself on it repeatedly.

Eddy Toussaint does most of our thinking for us, gives us dance pre-digested. He knows what entertainment is, how to polish it and give it an air of aesthetic importance and send his audience home happy. He understands theatricality, he understands an audience's need to be flattered, he knows how to exploit the natural eroticism of attractive bodies in motion. He provides sophisticated tits-and-teeth for those who need to pretend to think, and I suppose there's an art of sorts in all of that.

But a stimulator of the imagination? One of the great virtues of serious music, ancient or modern, is its complexity and the range of expression that complexity allows. The same goes for serious dance, of any style. We need to bring something of ourselves to it if we are to get from it all it has to offer — we need to be part of the imaginative exchange. Not much that Toussaint offered on this

program allowed that.

He uses a variety of styles within a small range. *A Simple Moment* is cross-over classical-modern along the same lush and eloquent lines as Vesak's *Belong*; *Turbulence* is modern-balletic with a strong stress on the beat; *Alexis le Trotteur* exploits energy and feats. And sex.

Male-female interaction, much of it adversary, dominated the work we saw. *Turbulence* suggests flamboyant mating display in a mechanistic setting; *A la Française*, a pas de deux, chronicles a brief encounter with a touch of early Paris apache in the way the man manipulates the woman (and the way she lets him); *A Simple Moment* is a love-poem; *Alexis*, which is about a madman who thinks he is a horse, ends with the central character being ridden to docility by his dream woman. On top of all that they also do *Women*, Oscar Araiz's steamy setting of Grace Slick's feminist (I think) propagandizing, for five ladies in lacy underthings.

Much of the success that Toussaint has with all of this depends on his dancers. There are some outstanding individuals — I was particularly taken by Anik Bissonnette, clean and neat of technique and uncommonly lyrical of expression — but the company as a whole dances well and projects a striking sense of individual significance that sometimes invests the choreography with a weight it does not, of itself, possess.

MAX WYMAN

Regina Modern Dance Works

Harbourfront Theatre
Toronto
16 - 19 April 1981

Yes, they did more than just tango. Maria Formolo and Keith Urban have wiped the slate and begun anew. Fresh and innovative as they were, all of their dances still indicate a strong impulse toward the integration of traditional and historical values in music, art and dance that comprise man's heritage. Their performances this spring at Harbourfront Theatre gave Toronto audiences a whiff of the new ideals this company is now nourishing. Six pieces were presented.

Winterpiece Suite, (choreographed by Maria Formolo with a narrated text by Elizabeth Raum) took me back to my school days on the prairies. Urban's ability to convey the innocence found in youth, along with the clear images depicted in the movement, gave me the feeling I was flipping through the pages of an old picture album from childhood. Formolo's crow dance, indicative of the many flocks of crows seen on prairie farms, sent out some not so timid screeches. Urban, in his innocence, tries to imitate the crow. Satirical overtones make you want to laugh but at the same time you feel the loneliness of the prairie boy, caught in the vastness of the open space. He joyfully turns, dances, absorbs himself in winter games and yet at the same time is coming to understand through exploring this vastness that he is always turning in his own centre.

AVAILABLE:

JULY & AUGUST, 1981/82

Paula Ross and Leslie Manning

For intensive workshops across Canada

Packages consist of technique classes, videos, solo performance, choreographic workshops, dancers' workshops.

Contact: Alan Fukushima, General Manager
3488 West Broadway
Vancouver, B.C. V6R 2B3
(604) 732-9513

STUDIO 103

continuous classes
all levels

for information call
416 968-7050

103 bellevue

toronto, ontario

M5T-2N8

ballet jazz tap

director
MARGO PERRY
ballet master
RICHARD
SUGARMAN

Keith Urban in Maria Formolo's *Elements*.

Petre Bodeut is a Romanian ballet master who has choreographed *Vigil* and *Incantation* for the company. In these pieces he brings the traditional world of his cultural heritage to the stage. He does this through the use of special effects such as masks, props, bells, chants and incantations. Both these dances have specific intentions. They deliver a message, and both Formolo and Urban activate the intent of these messages with deep inner concentration.

Vigil begins with a loud Romanian chant. Urban is kneeling, concealed beneath a grotesque, doll-like costume with a double-faced mask,

large black nose and towering burgundy velvet headdress. He is wrapped in a bright multi-coloured embroidered cloak. As the rhythm changes Urban rises to his feet leaving the headdress behind. He then spreads the cloak over the stage and dances around wildly, hopping and skipping. In his gestures you feel his sadness, and yet he still gives thanks to the earth, while kneeling before the cloak. At the same time his extended shirt sleeves indicate that he is emotionally bound by this life on earth, until, in the right corner of the stage, he discovers a white cloth. He unravels the long white fabric, which

extends like a ribbon across the stage, and proceeds to dance in and out of it in hopscotch fashion. The cloth symbolizes freedom from human bondage for which primitive man searched in his daily working life.

In *Incantation* Formolo wears bells around her ankles. She enters, wrapped in a sheer white scarf, spindle in one hand and ball of wool in the other. She walks around the stage and deposits these ornaments in various corners. Her first gesture pleads with the earth. She squats, head down, then slowly rises shaking her body into a contorted position. This begins a long séance-like incantation. As she speaks

she expresses the emotions of her world both in gestures and in the tone of her voice. The dance is evocative of North American Indian ritual, but I am also reminded of the everyday life of the immigrant women whose emotions are never devoid of bodily expression.

In Formolo's *Mysterioso* she expresses her enchantment with womanhood. She explores the lineage of her flexible body from head to foot, wrapping it into every imaginable position. She takes hold of space in her extensions, then gently flexes her foot and tucks it into some invisible crevice. She embraces the total space continually unfolding, petal by petal, aspects of her flowering womanhood.

The real dancing was saved for last. In both *Ages* (choreographed by Formolo) and *Renaissance* (choreographed by Urban) technical expertise is displayed. In each of these pieces they dance intimately with one another. They seem to weave the gyrating molecules from within themselves, into the space around them. Their movements are like the intertwining threads of the warp and weft in a Persian tapestry, one movement always affecting another, as if to create and be created anew each moment in time. Their joy in these dances streams forth into the audience.

JUDITH POPIEL

les
ballets
jazz
de
montreal

summer session 1981
June 29 — August 28

Montréal: 1231 St-Catherine St. West
Montréal, Québec H3G 1P5

école supérieure
Special Guest Teachers

GEORGE RANDOLPH
HERB WILSON
LYNNE TAYLOR
KATHRYN WELLS
GUS GIORDANO
KRISTINE ARIEL

Branches

Québec: 777 Côte des Glacis
Québec, Québec G1R 3R1
Laval: 1950 Boul. de la Concorde
Duvernay, Laval, Qué. H7G 4P5
St-Jean: 112 Richelieu
St-Jean, Québec J3B 6X3
Toronto: 207 Adelaide east
Toronto, Ontario M5A 1M8

Inquire now for more information!
(514) 849-6071



Canadian Children's Dance Theatre

Leah Posluns Theatre
Toronto
26 - 29 March 1981

Working on the premise that it is not enough for children to appear 'cute and charming on-stage', the Canadian Children's Dance Theatre made its debut appearances at Toronto's Leah Posluns Theatre from March 26 to March 29. The forty dancers, ranging in age from 8 to 14, did inevitably appear to be 'cute and charming' but, fortunately, this was not the sole extent of the evening's entertainment. Director/choreographer Deborah Lundmark must be credited for masterminding a showcase for child dancers as opposed to a student recital designed to show off a yearly progression in training or an exploitative technical attraction à la Balanchine's *Baby Ballerinas*.

However, the highly professional mixed program of three original modern and balletic productions did raise a number of questions about the exact advantages of such a company. If a dance company wishes to bill and present itself professionally, its appeal should probably be to a segment of the dance public larger than the one consisting of adoring relatives and 'friends'. Though its première houses were laced with such company 'friends', it seems possible that the CCDT will eventually manage to reach a wider audience.

In terms of visual impact, each of the three items in the company's repertoire is admirable. Sets by Brian Caws and costumes by Maureen McKeon are colourful and rendered with an eye to the medieval (or is it Middle-Earth?), a feel-

ing or sensibility that pervades the entire production.

And while the choreography is, of necessity, simple, the dancers' uniformly high energy level makes the predominant use of basic connecting steps (runs, glissades etc.) between simple poses and lifts, both logical and acceptable. What is missed perhaps, and this was noticed most in the company's two story ballets, *The White Goddess* and *A Winter Bonfire*, is a certain attack or passion in the dancing. The children obviously take great joy in what they are doing, but one wonders whether they *understand* what they are dancing. For instance, it is at times disconcerting to see young children performing romantic classical pas de deux, as they are called upon to do in the balletic idyll, *The White Goddess*. What emerges is an unintentional parody of adult dancing - the acting unconvincing, the technique (very odd-looking pas de poisson) shaky. One is rudely reminded that these are dancers of incomplete training.

This entire problem of perspective is confronted in a head-on humorous way in the company's second original work, *Stretdances*, a charming melange which utilizes various theatre techniques to portray different aspects of the world of children. Choreographer Lundmark devises a classical pas de trois which hinges comically on the variance of height and weight of the female principals. Other pokes at 'adult' sophistication take the form of rapid-fire 'flashes', of dancers leaping across the stage wearing dark glasses, a tophat and cane routine. Though sometimes awkwardly connected, *Stretdances* has some marvelous moments, many helped considerably by the choice of music -

Carl Orff's simple and percussive compositions for children. John Tiggeloven's wonderful masked mythical beasts perform in a manner reminiscent of the Chinese dragon dancers. Elsewhere, the children portray children at play and here are at their most relaxed: spinning hula hoops, jumping rope, dancing with scarves and balloons, experimenting with rhythms in clapping and stamping.

A Winter Bonfire is the company's most ambitious work, the story adapted from its literary source by co-director Michael de Coninck Smith. It juxtaposes city to rural life, cold nights to fire warmth, snow drifts and firelogs. The choreography is truly lovely, using the full company to create intricate visual patterns. Like all the works in the repertoire, *A Winter Bonfire* had been well-rehearsed - not even the youngest corps member missed a step - but here one does miss the exuberance of *Stretdances*. Again, one is forced to wonder at the future of this company, at its limitations and at its potential. At the very least, the existence of the Canadian Children's Dance Theatre will provide marvelous learning opportunities for its members, some of whom, it is already quite evident, will become exquisite adult performers.

Certainly, we will have ample opportunity to find out. With the success of their first season, the CCDT is planning to double its repertoire for a 1981-82 season.

KATHLEEN SMITH

Margie Gillis

Le Tritorium
CEGEP du Vieux Montréal
15 - 18 January 1981

Although it has become a cliché to say that critics fuel their power trips by tearing down icons, critics are human too and loath to let go of their illusions. It is too painful to see a glorious memory dissipated by sad reality, which is why, for some time now, I have been deluding myself that the marvel that was Margie Gillis in 1978, is only dormant, not burnt out. That was the year she exploded on the local dance scene and almost overnight became a byword for beauty and innocence. Her trade marks were the small, sturdy body and long, flying hair, risk-taking and a total vulnerability to which each member of the audience responded by taking her to its collective heart.

She still has her public. They bought out the 1,000-seat Tritorium for seven nights and the story is the same throughout the province: she is swamped by requests to perform.

I have found Gillis' recent performances increasingly disappointing. Hers seems to have been an ephemeral magic that cannot stand up to repeated scrutiny.

Doubts began to set in last summer at a gala for the late Jacqueline Lemieux, where Gillis introduced her first new work in several months. It was less dance than exhibitionism: a short but graphic mimicry, in total silence, of a spastic struggling to her feet. It was so agonizing to watch, I wondered whether I was witnessing a performance or becoming a voyeur.

Three more pieces followed

ALMA COLLEGE DEPARTMENT OF DANCE AND MUSIC

Residential and Day Secondary School offering dance and music education.
Training to professional standard - students prepared for examinations with
the Royal Academy and the Imperial Society.
Summer School July, 1981

Alma College, 96 Moore Street, St. Thomas, Ontario N5R 5B6

in mid-November, at a noon-time recital at Place des Arts, all of them notable for extravagant anguish but little movement. These she later ascribed to a lengthy bout with tendonitis and the influence of Kazuo Ono, a Japanese master of minimalism whom she had encountered at the Festival of Nancy last summer. What was visible in her dances was not the still point at the centre of the storm but a hobbled, unchannelled energy expressed by indescribable contortions of the body. One had the distinct and uncomfortable impression that she was luxuriating in her public pain. It was not a pretty sight.

The series of sold out appearances that ensued at the Tritorium were more of the same, though they seemed different because of the catalytic effect of a cult-audience and because, for once, I saw Gillis not from close up but in bird's eye perspective from the back of the balcony. Divested of her compelling facial mime, which draws the eye to such an extent that the rest of the body registers only

as an impressionistic blur, the performance seemed static and repetitious.

On the Nickel, danced in red long-johns to Tom Waits' jeremiad about the human flotsam along Los Angeles' Fifth Street, restricted itself to illustration. She had not distilled Waits' beery desolation, merely mimed it.

Leonard Cohen's *Window* found her in diaphanous white draperies, her tawny mane a cloak over her bare back. She can be a vision of self-possessed grace but here, apart from a brief burst of lyrical movement, there were only slow, cautious steps and much trembling.

Broken English, Marianne Faithfull's anti-war song, proved a sure-fire crowd pleaser each time. In green army fatigues, thick plaits flying like limbs, Gillis was a grotesquely flailing puppet, wracked by the current each time the song threw a switch.

To these, in January, she added *Once Upon a Time Right Now*, to a piano score commissioned from John Menegon, who shared the

stage with her. The now-compulsory trauma in the middle was flanked by playful sequences of Gillis, long hair flying ('like a shampoo commercial' said someone unkindly), fording a stream, chasing butterflies.

Such was the predictability of the performance and the narrowness of the emotional range, and so trite the movement vocabulary, that in the end even the earlier pieces that had left me searching for superlatives two years ago, began to seem studied. Decoded and devoid of enchantment, they became merely set pieces in the Gillis repertoire.

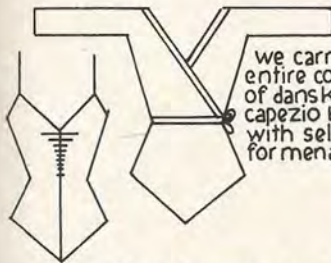
At this stage - and I hope it is a stage - Margie Gillis is performing psychodrama: acting out her private nightmares in public. The signals she sends out are of a person in acute distress. Cynically perhaps, I have often wondered whether that might not explain her universal appeal. We watch her with the same combination of apprehension and fascination that we feel watching a tightrope walker. It is a sad human spectacle on both

sides of the footlights; it is not art.

I think Gillis is only too aware of the public's ravenous appetite and in responding to its needs she has neglected to assess what she is doing to herself. Perhaps she should take the time before it is too late and she finds herself frozen forever in attitudes she no longer believes.

KATI VITA

capezio
ONSTAGE - OFFSTAGE



We carry the entire collection of danskin and capezio bodywear with select styles for men and children.



Gymnastic slippers



* lots of legwarmers
15 colours of tights



jazz oxfords
for men & women



ballet slippers -
now available
in colours.



pointe shoes



4 styles of
character shoes



capezio

The Eaton Centre 593-1001
70 Bloor St. West (at Bay) 920-1006
Bayview Village Centre 225-4400

**DANCERS, SINGERS,
ACTORS, WRITERS,
COMPOSERS, DESIGNERS**
will be in residency in the
**MUSIC THEATRE
STUDIO ENSEMBLE**

Sept. 14 - Dec. 18, 1981
and

Jan. 4 - Apr. 3, 1982

Artistic Director: **Michael Bawtree**
Resource Artists: **Peter George,
David M. Smith, Oren Brown,
Cameron Porteous, H. Wesley Balk,
Richard Pearlman, R. Murray Schafer
& more.**

For 81/82 & 82/83 information write:

THE BANFF CENTRE
SCHOOL OF FINE ARTS

Box 1020, Banff,
Alberta, T0L 0C0
(403) 762-6180

Scholarships Available
Late Applications will be considered.

Jennifer Muller and the Works

Ryerson Theatre
Toronto

11 - 14 March 1981

Judging from the touring schedule facing Jennifer Muller and the Works in the next year or so, the New York-based company which filled the Ryerson dance series' third slot is in high demand. Toronto was only one short stop in the company's eastern Canadian and US tour, followed by four months in Latin America, followed, in turn, by a season in the Far East. This is, therefore, probably the first and last time we will be seeing them in the next while - which in many ways is too bad.

Their popularity both at home and abroad is understandable. Likened in their press releases to a known and admired Canadian quantity, Montreal's Les Ballet Jazz, they do deliver the same brand of high-spirited, high-kicking, disciplined dancing, cut with liberal dashes of humour. They also use novel props - a bathtub with water inside and out, flippers, top hats - and choreography that zooms the dancers from floor to ceiling with split-second timing. The result, predictably, is a spectacle with wide appeal, and, much less predictably, one of no little choreographic interest.

Muller's concept of dance certainly admits more than the odd 'cheap thrill' in her choreography - slapstick humor, spectacle seemingly just for spectacle's sake, incongruous juxtapositions of mood and props - but they do not hide her obvious respect for the shape and quality of movement. Her principles about the latter harken back to Doris Humphrey's technique of rounded, off balance, flowing movements, and the dynamic of fall and recovery. The dancers in the company fall with an illusion of boneless disintegration, which makes the fibred, sweeping recoveries all the more thrilling. The lyricism of this style of movement is most poignantly in evidence in *Lovers*, a piece inspired by the paintings of Gustav Klimt. Set to music by Keith Jarrett, the



Angeline Wolf and Lane Sayles in Jennifer Muller's *Lovers*.

dance tells the story of love from the perspectives of different ages. Jubilant, leaping youth in short, bright costumes make way for mature passion, clothed more discreetly, which makes way for a tender, dignified duet, performed by dancers draped in purple. The four sets of lovers melt into and cling to each other, soar apart, and spin in different directions as though sucked in and pushed out by breath. The demanding swoops, lifts, and complicated balances of the partnerships are carefully designed to retain the shape of the movement as a whole.

José Limón, in whose company Muller danced for eight years, has also left his mark on her choreography. Especially in *Speeds*, an overly long work comprised of variations on the title's theme, one recognizes the group's sudden rush and flow of movement, and the lightning quick changes of direction. But this work adds a foreign element to Limón's vocabulary, namely, jazz, which changes and eventually detracts from it. The jazz dimension dominates the movement with a more lyrical resonance, and tends to reduce the piece to an impressive chorus line. The

latter, no matter how good technically, has a limited range, which the length and repetition of this piece did not respect. Only for brief moments, when the company moves furiously en masse, did it rise above a showy, somewhat monotonous display of technical virtuosity and become as vibrant and resonant as much of Limón's choreography. In this case one felt Muller's combinations of movement styles detracted from, rather than expanded on the originals.

In striking further afield from Limón and Martha Graham (with whom Muller also studied), Muller has eschewed the mythic, heroic dimensions of their work. Instead, she has turned her attention to Everyman and his daily, sensual pursuits. Of the three works she brought to Toronto, one deals with water, another with love, and one with speed - all directly accessible through normal, human experience. The heroes and grand emotions of her predecessors' work have been replaced by unselfconscious, light-hearted explorations of 'natural' themes: the brotherhood of man; the primal nature of water; the simple fasci-

nation of speed. The dancers put the polish on this vaguely sixties approach (some say eighties), but *Tub* especially has a distinctively communal rather than 'me' feel to it - by plunging into the pieces with an absorption and gaiety that is initially very engaging, but it eventually becomes tedious because of a lack of contrast.

The democratic nature of Muller's subject matter is heightened by the company's seeming lack of stars. The obvious candidate, Muller herself, takes no more than an equal place on stage among the other dancers - her performance there was memorable for her expressive, sensitive arms and 180 degree extensions, but neither of these attributes was particularly featured. Apart from *Lovers* the dynamic was a group one, with short stints in the spotlight for most members of the company. This format enabled the audience to get to know the group profile in detail, but it told us disappointingly little about the styles of the individual dancers.

One who did shine, not so much for displaying an individuality, but for surpassing even

the group's high-powered format of technical virtuosity, super-human energy, and rivetting eye contact, was Angeline Wolf. The tiny, angelic-looking blonde's leaps and speed in *Speeds* were more gazelle-like than human, and her control, flexibility and timing – skills in evidence throughout the company – were quite remarkable.

Muller choreographed *Tub* and *Speeds* in the early seventies, while she was part of the Louis Falco Dance Company. The timing of *Tub*, particularly, helps explain its ritualistic, tribal feel (the dance revolves around a bathtub, with water in it, that serves as the source of group baptism, trial, revelation, and celebration), but its age raises a question about its continued appearance in Muller's repertoire – seven years and a company later. Muller has said that she started her own company to indulge in her taste for risk-taking and innovation. Toronto audiences saw only one post-Falco work though (*Lovers*), and it was certainly not the most risky or innovative of the night. *Tub*, with its stretch from high drama to absurdism, though not entirely successful dramatically, easily won that description.

This makes one wonder whether Muller is really interested in pursuing new choreographic directions with her company, or just in dishing up assured successes. If the latter is the case, it might explain why, in spite of the rivetting eye contact and gaiety, one sensed a certain plasticity and lack of freshness from the dancers. Undoubtedly a hectic touring schedule leaves a choreographer little time to create new works, but if Muller could find the time, both dancers and audience would benefit.

CAROLINE GRAY

Paul Taylor Dance Company

Place des Arts
Montreal
11-13 December 1980

They flew. They did. I saw them. They danced as they flew, tossing off intricate steps, flung themselves headlong at the floor and bounced up, bonelessly careening into lifts and dives, plucked bodies out of the air as they whizzed past, crumpled and rose, spun and leapt and fell again like mad things, tumbleweed borne on the whirlwind, on and on, past human endurance. And when the last of them had shot off into the wings, there was diminutive Lila York alone on stage, eyes watchful, arms outspread in an eloquent paraphrase of Puck's epilogue'

The sparse audience, normally programmed to erupt in frenzied applause for anything beyond six pirouettes, rendered them genuine homage: stunned silence, followed by a roar from a thousand throats at once, a crescendo like the breaking of a dam, a thunderous sound from hearts full of wonder. The dancers filed back, their costumes in tatters, secret smiles on their lips, not quite returned from that other world, as wave upon wave of bravos washed over them.

'I could cry', said a ballet master I know, rubbing at his eyes. I know what he meant. I had seen that same look in the eyes of a concert master once after a particularly fine violinist had finished playing. Dancers knew what he meant, too. The audience may have stayed away in droves to finish their Christmas shopping but every dancer within a hundred miles, who was ambulatory and not performing elsewhere, was there.

It occurs to me that the loss sustained by the impresario should, quite legitimately, be wiped out by our cultural mandarins. Rita Koudriavtzeff's enterprise contributed immeasurably to the training of Canadian dancers and helped restore to Montreal audiences, chronically short-changed by devalued local currency, a solid gold standard of Dance.

The Paul Taylor Company is in its 26th season this year. Taylor, the innovator, the moving force, is fast becoming (in his 51st year) a grand old man of modern dance. His hallmarks, the asymmetrical jumps, the momentum turned back on itself, the acrobatics and robust good humour, now crop up like quotes in other people's dances. Fortunately Taylor himself is not content merely to repeat successful formulas. His work is ever surprising, various and new. Following parallel strands, he alternates effervescent high-jinks with an infinite capacity for compassion and pain. The two programmes in Montreal provided shining examples of both, magical moments full of pure dance, barbed satire, inspired pastiche and astonishing tenderness.

Who would have thought that the man who was 'having us on' in the mid-fifties by rolling around on the floor and insisting it was dance, would soar on winged feet to the serene balletic lyricism of Handel's *Airs* (1978), com-

plete with dappled lighting and costumes fit for an Esther Williams aquatic extravaganza? Is it nostalgia for traditional forms or simply enchantment with the structural perfection of the music? Taylor's musicality is a marvel: each strand of musical thought is laminated to a filament of physical momentum.

In *Public Domain* (1968) Taylor pulls a complete about-face to show that music need not be the impulse for movement. A series of elaborate visual jokes unfolds concurrently with but independently of a not-quite-Hoffnungesque collage of sounds. A tennis ball is chased by a beach ball, a box on two feet trots across a stage, an inert form in purple jump-suit sleeps through it all. Meanwhile the soundtrack meanders from the dulcet tones of Sybil Thorndike (or was it Edith Evans?) requesting cucumber sandwiches, through snatches of operetta, Dave Broadfoot, coughs, a needle stuck in the groove to a never ending wind-up for the finale.

I assume Taylor's *Sacre*

L'ECOLE DE DANSE

Pointépiénu



INTENSIVE 1981

SUMMER SESSIONS

JULY 6 – JULY 31
AUGUST 3 – AUGUST 28

BALLET – MODERNE – JAZZ

POINTE – VARIATIONS – BOYS CLASSES
CHARACTER – WORKSHOP – RYTHM – VOCAL

for further information WRITE:



L'École de danse
Pointépiénu

15, Ouest, rue NOTRE-DAME
OLD-MONTREAL
(514) 288-9056

Permis Ministère de l'Éducation No. 749541

(1980) came to him in a blinding flash of light during drunken revels, so unlikely is the key he has found to solve its cipher. For the turgid, teeming, heaving mass movement of the Sacrificial Maiden and her cavorting cohorts, he has substituted Dick Tracy, Peter Lorre and mountains of zoot-suited corpses in a madcap Damon Runyon caper with assorted molls and a kidnapped infant. It is at once a take-off on forties B-movies, comic strips and Nijinsky's one-dimensional choreographic hieroglyphs. The parody is so brilliant on all levels, it threatens to undermine the original, if it has not usurped its place already.

Dust (1977) moved me to tears. It was a shattering vision, transmuted by art into something more than regret over the human condition: a distillation of regret and of hope not quite abandoned, changed in the crucible of artistic perception from heart-rending sorrow into ineffable beauty. Clad in buff body stockings with festering sores like flowers, or badges of honour, the dancers were statues, robots, Cro-Magnon men, emotional cripples. They formed a conga line of the blind, rode piggyback like baby koalas, were spun by centrifugal force, sought contact, formed alliances and, betrayed, dissolved to realign themselves with inconstant reality. Abetted by Jennifer Tipton's mysterious, ambiguous lighting design, they turned their sightless eyes toward the sun and, entwined, like the figures in Gustav Vigeland's monolithic obelisk at Frogner, searched for light.

The mood held ineradicably through *From Sea to Shining Sea* (1965), a longish piece of satirical Americana in a series of clever *tableaux*

vivants, which occasionally revealed cruel historical truths, nonetheless acute for the candy coating. Senator McCarthy would have had Taylor's head on a platter for this a decade earlier but the message is a bit diffuse, frequently overwhelmed by a welter of popular icons: Mickey Mouse and Batman, Uncle Sam and Iwo Jima, the Pilgrim Fathers and Betsy Ross, cowboys and naive Indians, the Pietà, sex symbols, Hell's Angels and the Ku Klux Klan; and a forlorn Statue of Liberty (the inimitable Bettie de Jong, herself almost an American icon), signifying America, the melting pot: a subtitle looking for an identity.

They ended with *Esplanade* (1975), nine eccentric one-of-a-kind bodies in autumn colours, running in formation, touched by a tongue of fire. There are indelible memories of Carolyn Adams' coltish grace, Monica Morris' elegance, Linda Kent's sinuous concentration and the indefatigable ardour of Elie Chaib and Christopher Gillis. Seeking and consolation yielded to the smiling exuberance of people who have seen the light, suffused with meaning and the tenderest of encounters, spirits suddenly freed of all doubt, soaring, flying, straining ever upward. They flew. They did. I saw them.

KATI VITA

This review was originally to have appeared in our last issue but had to be dropped because of space limitations. We are glad to make it available to our readers now as an exciting record of an important event.

(Editor).

Nova Dance Theatre

Dalhousie Arts Centre

Halifax

24 - 25 April 1981

The 'debut' performance of Jeanne Robinson's Nova Dance Theatre, a new performing modern dance company in Halifax, was a watershed event in Nova Scotia's dance history. If the feelings elicited by a most varied evening's entertainment were to be compressed into a single word, the word would be 'maturity'.

Perhaps the term 'critical mass' would be an even more apt descriptive. A Halifax group called Dance Advance Association has been working for the past two years toward the ultimate establishment of a professional, performing modern company in this seaport city. To that end it sponsored a series of four dance concerts at the 200-seat Sir James Dunn Theatre at Dalhousie University, the first, second and fourth produced by artistic director Jeanne Robinson, and featuring exclusively local performers. The third performance was by Beverly Brown's Theatre for Bodies and Voices, imported from New York so that Brown, formerly a principal dancer with the Erick Hawkins Company, could teach, perform, and create repertory choreography for the Halifax proto-company.


Over that two years and three concerts, a definite pattern of growth has become perceptible. The first show was almost too eclectic for its own good; Robinson's group at that time comprising a formless kind of grab-bag of available talent. There were naturally far more promising amateurs than seasoned choreographer-performers - but of the three choreographers represented,

only Robinson undertook to choreograph for the inexperienced. The others choreographed only for themselves and their fellow professionals - and even then, there was no true collaboration, no blending of artistic sensibilities. Robinson's piece, which did concern itself with its dancers, was necessarily limited by their inexperience, forced to rely more on emotion and mood than on dance skill. Despite a flavour of artistic disorganization, the performance was a virtual sell-out both nights, an indication of the surprising extent of local dance-hunger.

The second show was equally successful commercially, and noticeably more satisfying artistically. Robinson emerged as the group's principal choreographer. Her company piece, a wry, exuberant commentary on the bewilderment which modern life evokes in anyone of a sensitive temperament, involved dancers, non-dancers, senior citizens, small children, girls who pop out of garbage cans, and a tuxedoed folksinger earnestly defending drunkenness; yet it contrived to owe as much to dance skill as to theatrical talent. The highlight of the evening, however, was a mixed-media piece called *Highest Ground* in which Robinson explained her attraction to this odd and original concept in a stunning dance-cum-film-cum-original score which elicited a standing ovation.

At this point the group seems to have examined its collective soul and decided that it was ready to call itself a true dance company. For its latest show it billed itself for the first time as 'Nova Dance Theatre'. I confess; I wondered whether perhaps they had overextended themselves.

This feeling intensified



2205, 700 - 9th Street S.W., Calgary, Alberta, Canada T2P 2B5

SUN-ERGOS

a company of theatre and dance

Robert Greenwood and Dana Luebke (403) 264-4621



Nova Dance Theatre

when I took my seat in the Dunn. The stage was hung with a number of very beautiful quilts, obviously handmade by local artisans, and I suspected that the first piece, a première from Robinson called *Elsewhen* which constituted the entire first half of the program, would prove to be a misguided exercise in regionalism. (Robinson's very first Halifax production had suffered to some degree from a set festooned with fishermen's nets and rocks and sea shells.) The soundtrack, which faded in unobtrusively before the lights went down, seemed to confirm the suspicion: quilting bee conversation between a group of unmistakably Nova Scotian women.

My fears were groundless. *Elsewhen* took traditional, regional ingredients – and infused them with a modern sensibility, blended them into a dance fantasy which spoke to city, country, mountain and prairie alike. The lights came up to reveal a kind of super-quilt stretched across the stage, billowing and rolling to the motion of over a dozen covered bodies. The sound of chattering quilters gave way to live music, harp and guitar, as the shifting quilt began to emit bodies from beneath its edges, a few at a time. A smugly indolent man in white Stanfields used the quilt-mass as a shifting surface on which to

walk, sit, recline and roll. A stone-faced couple in brightly-colored oddments undulated around each other in exquisite slow motion. A trio of women in house-dresses gambled about the stage together. Finally the quilt disgorged a woman in white night dress; she appeared almost catatonic with fear, a baby refusing to be born. The chattering voices returned, but electronically processed, garbled and frenetic and somehow menacing. The woman in white reacted with fear and violence, seemed almost physically to attack the voices and drive them away, in a kind of understated Margie Gillis vignette. That so catholic an assortment of characters could ever be brought together, made relevant to one another, coordinated into ensemble effort, would seem most unlikely, yet the choreography accomplished this in the space of perhaps 20 minutes without stretching credibility. The musicians, Sandy Moore and John Gallo-way, switched instruments frequently, from harp to violin, from guitar to pennywhistle to conga drum, their work splendidly matched to the shifting moods of the dance.

Most impressive to me was the absence of any perceptible 'weak links' in the company. Robinson has always provided pedestrian roles in her work,

to give promising apprentices invaluable performing experience. In the past she generally accomplished this by creating roles more theatrical than terpsichorean, and calling the result 'dance theatre'. (Indeed, until its recent name-change the group was known as Jeanne Robinson Dance Theatre.) But by this performance, the promising apprentices had apparently matured into, if not fully professional dancers, at least competent rookies, and Robinson's choreography proudly displays this.

Newcomers Duncan and Angela Holt led off the second half of the evening. They are a recent and valuable acquisition for NDT; both are seasoned professionals. Duncan Holt is a native of Nova Scotia; many years ago he and Robinson toured together in an abortive attempt at a Nova Scotia performing company, Halcyon Dance Theatre. During a four-year stint with the Cycles Dance Company in England, he met, worked with and married Angela Holt. Their duet, *Pontoon*, was a kind of minimalist tour-de-force, almost the antithesis of Robinson's dance fantasy, a thing of sheer movement and sheer rhythm and sheer stamina. Attired like prisoners of war in dark shapeless pajamas, the Holts danced at a dead run, without soundtrack, accom-

panied only by the stomping cadence of their own running footsteps as they inscribed broad geometries across the entire stage, and once, in a sudden stop-frame pause, by comically exaggerated panting. In a piece that big and that bare, execution is paramount, but the Holts met their own challenge, winning three separate ovations. To my mind it was more exhibition than dance, but I must concede that it was impressive exhibition.

Next Sherry Lee Hunter offered a rather substantial mime dance, *Lines*. Purists and taxonomists may debate whether mime is really dance, but no observer could have denied that Hunter's work is artistry. A rubber-faced, rubber-legged gamin, Hunter explored virtually every one of the puns implicit in her title, with great subtlety and skill, and with an infectious, cheeky wit.

It was the final piece of the evening, *stonedrift*, which finally persuaded me that I was witnessing, not merely an evening of enjoyable dance, but the birth of a company.

Perhaps this is paradoxical, as *stonedrift* was not choreographed by any member of that company. The piece was commissioned for repertory from New York choreographer (and Hawkins alumnus) Beverly Brown by NDT's sponsor-group. But Brown evidently studied the company carefully before beginning to choreograph, and created a vibrant work which not only employed its members individual and collective strengths to maximum effect, but drew from them strengths that I (and perhaps they) had not realized they possessed. This dance looked *good* on the group, and the dancers knew it. They sparkled, flew, hummed – literally hummed and – sang as they danced, apparently for sheer joy. *Stonedrift* will constitute NDT's national debut at the Dance in Canada conference this June; it is a worthy vehicle for such an occasion.

GLENDON SCOTT

Catulli Carmina

Produced by Mario Prizek
Choreographed by Brian Macdonald
CBC Television
18 March 1981

Sexuality, as defined on this continent, is a social disease that can be tolerated when it confines itself to clearly prescribed limits; when it strays, it must be punished. Recent events in Toronto attest to the truth of this statement. Our moral watchdogs, however, do not always wear cop drag or Progressive Conservative blue or evangelical collars; sometimes they show up in the guise of avant-garde playwrights, rock singers and – ballet choreographers.

Ballet has never been a particularly happy idiom for expressing sexual desire or sexual union. As anybody who has had sex knows, it is not primarily a question of extremities; the torso and pelvis would seem to be crucial anatomical components. Classical ballet largely ignores these components or, rather, freezes them and then forgets about them. Ballet-moderne, that unlikely idiom, has recognized the inherent emotional power unleashed by bringing torso and pelvis into play – thanks to Martha Graham – but because dancers trained in this idiom only superficially grasp the meaning of contractions, falls, rolls, et. al., that power can never be fully realized. A thorough training in modern dance is a prerequisite to comprehension.

All of which goes to explain why the most recent ballet-moderne excursion into eroticism, the CBC-commissioned *Catulli Carmina* is an absolute embarrassment. Carl Orff's 1943 musical setting of expli-



Brian Macdonald's *Catulli Carmina*.

citly erotic love poetry by the Latin writer, Catullus, has proved to be a bad temptation to many a ballet choreographer. The very explicitness of the text defeats them time and again. Sex is not merely a secondary motive in the story of Catullus and Lesbia; like the bust of the god Priapus in the CBC's production, it dominates the narrative.

On the CBC, we were given all the accessories of licentious love and none of the real dressing – or undressing. Kisses were maidenly, hands to breasts were clinical when not tentative, and everybody got into bed with their boots on. The dancing itself combined

the usual ingredients: vulgar gymnastics, strip-show coyness and a lot of ill-timed arabesqueing from every vertical and horizontal position imaginable. As a result the orgy scene was a good deal less risqué than *Gaîté Parisienne*. There was momentary hope when Peter Ottmann first appeared in the role of Catullus' chum, Caelius – he is a stunner – but as *After Dark* magazine has shown beyond a shadow of a doubt, pretty does not equal sensual. Mr. Ottmann would be better cast as a Byzantine icon.

More disturbing is the fiery fate to which the choreographer, Brian Macdonald, consigns the would-be lusty Latins

in the fade-out. I do not remember any hell and damnation in Catullus. Though wounded by the faithless Clodia (Lesbia in the poems), Catullus did not, either in life or in verse, eschew sexual involvement thereafter. Nor, I am sure, was it Carl Orff's intention – German fatalism notwithstanding – to pronounce sentence on sex. But that is what the CBC's *Catulli Carmina* does. As an apology for its 'boldness'? One is tempted to laugh and say, 'How Canadian!' But it's time to stop laughing at our sicknesses.

GRAHAM JACKSON



Dance & gym wear.

Write or phone for Teachers prices

685 Bloor St. W.,
Toronto, Ont. M6G 1L3
532-5767

MAKERS OF
"ANGEL"
BALLET SHOES

Leotards & Tights
by
Mondor

Soft Ballet Shoes
Highland Gillies
Leotards & Tights
Tap Shoes
Gym Pumps
Character Shoes
Gamba Pointes

Angel Pointe Shoes Made to Order

Lynn Seymour An Authorised Biography

Richard Austin
Toronto: Beatty and Church
1980

In her usual emphatic way, in an introduction to Richard Austin's 'authorised' biography of Lynn Seymour, Dame Ninette de Valois describes the renowned Canadian ballerina as, 'the greatest dramatic dancer' of the first fifty years of the Royal Ballet's existence.

These are uncompromising words from the founder of a company in which Lynn Seymour never quite seemed to fit properly. Her on/off relationship with the Royal Ballet, now, so she herself claims, finally at an end, did not always endear Lynn Seymour to her colleagues. In the mid-fifties, during her early years at the Royal Ballet School and then at Sadler's Wells, she was not altogether admired for her seriousness. The English way is to pretend indifference. This strong-willed little teenager from Vancouver must have seemed just a shade unnerving.

De Valois, of course, is right. However much Canadian critics, especially those in Toronto, may have been begrudging in their admiration of Lynn Seymour's frequent guest appearances with the National Ballet, a fact that pleased her no more than the premature over-reaction of her hometown fans, Lynn Seymour remains without peer among dramatic dancers. The physique and temperament which caused her to experience considerable difficulty with several of the great classical roles gave her the power to transcend all questions of technique in dramatic roles created especially for her.

In a succession of ballets, from *The Burrow* (1958), through *The Invitation* (1960) and then the longer works, *Romeo and Juliet* (1965), *Anastasia* (1967) and *Mayerling* (1978), Lynn Seymour became the favoured muse of Kenneth MacMillan. Their close friendship and shared emotional and artistic perceptions helped force a creative relationship as productive as that of Ashton and Fonteyn.



Lynn Seymour in Kenneth MacMillan's *Rituals*.

Indeed, Ashton himself appreciated the particular quality of *plastique* in Lynn Seymour's dancing enough to create several roles for her, including, unforgettably, that of Natalia Petrovna in *A Month in the Country* and the series of solo variations, *Five Dances in the Manner of Isadora Duncan*.

By all accounts, and one hears many, Lynn Seymour is a 'difficult' person - an adjective that does not impute an unpleasant nature so much as describe a mercurial, untamable individual whose personal quest for the ideal and ultimate reality, the self-destructive bane of many great artists, makes her not always an easy person to deal with. Early on she came to be identified as one of de Valois's 'little devils' and she has demonstrated repeatedly throughout her career what that can mean in

her relentless, uncompromising pursuit of truth and integrity in her art.

Richard Austin's biography is at its best when it stops trying by implication, to apologize for the tempestuousness of Lynn Seymour's private life (who cares if she thought

Fleming Flindt was, 'a hunk of Danish delight'?), and gets on trying, with remarkable success, to define the ingredients of her unique talent. Austin seems to think his subject needs defending. Yet, the most enduring feature of her stage career was Lynn Seymour's ability to draw out an audience's sympathy and affection even when she was not at her best.

Perhaps the only real exception to this was her unlucky sojourn, marred like so much of her career by ill-health, in Munich. There, as director/dancer/choreographer she valiantly battled with a Byzantine administration in the opera house and a smug, bourgeois audience whose unenterprising tastes she was determined to change.

Austin ends his biography with her return to London and what was to be a revived career with the Royal Ballet. Then, only last January, came the bombshell of her announced resignation from the Royal and the classic art form it stands for. Instead she intends to develop her already promising choreographic gifts in conjunction with the kind of rock music composed by her future (and fourth) husband, Mark Goodings. Where Lynn Seymour will be in another five years and what she will be doing cannot be predicted. What is certain, however, is that the account of her future career is unlikely to be any less fascinating than that of her distinguished days as a prima ballerina of uncompromising individuality.

KEVIN SINGEN

MOUNTAIN DANCE THEATRE



'...Mountain Dance Theatre is versatile...outstanding character dancers...their work is warm, gentle, humorous...a delight.' *Tricia Dunn, CHQM radio*

'...funny and delicate and touching all at once...' *Elizabeth Zimmer, The Courier*

'...ideas are fresh communications in a strong dance tradition.' *Max Wyman, Vancouver Sun*

Buckle at the Ballet

Richard Buckle
New York, Atheneum
1980

Ballet criticism of the past is one of our key tools in understanding the art now and in the future. For this reason it is always interesting to read a new collection of criticism. *Buckle at the Ballet*, which is organised by subject, and covers about 25 years of writing, reveals very clearly Richard Buckle's strengths and weaknesses as a critic. These are, in a sense, two sides of the same coin.

If Edwin Denby seems at times to have a mind very similar to Balanchine's in its acute feeling for the articulation of music, then Buckle's mental kin can be said to be Serge Diaghilev. At his best, Buckle, like Diaghilev, sees ballet as an art in which the contributions of choreographer, composer and designer play an equal part. He is capable of giving a vivid picture of the whole, as in his glowing description of New York City Ballet's Stravinsky Festival, in which not only the dance and the music, but the feverish character of the city itself seems to have created the atmosphere of this memorable event, or in this description of MacMillan's *Romeo and Juliet*, where Buckle sees the set and music echoing the subject of the pas de deux: 'The bedroom scene of the lovers parting, in which the rival claims of lark and nightingale are represented by two windows to right and left, passes with a sweep of despairing strings, of twisting supported turns in the air

becoming swallow-dive arabesques of frenzied embraces'.

Buckle is also an educated man with a wide-ranging intelligence, and can illuminate the meaning of a dance by allusion to art or history. He is also an arresting stylist.

Buckle's greatest fault is his egotism. Like America's political journalist Hunter Thompson, he has adopted the Gonzo style of writing with the critic as the storm at the centre of every calm. Too many reviews begin with the intrusive 'I' - what Buckle would do if he were the choreographer, what Danilova said to *him* on the subject, what *he* was wearing when he came to the theatre. And too often his intellectual attainments become pretentious adornments: his scattering of French colloquialisms is *de trop*, and his discursive style frequently degenerates into coyness, as, when discussing Cunningham's dancers, he asks 'Were the darlings counting?'

It is no accident that Buckle's books are always illustrated with drawings, and rarely contain photographs. In the end, he is more interested in perceptions of things than in rendering accurately the things themselves.

Buckle at the Ballet is, however, a useful book. It, and books like it, will be to the dance historian of the future what the writings of Gautier and Levinson are to us now, and the book gives a picture of an erratic, but (if we remember the 1954 Diaghilev Exhibition) formative sensibility.

SARAH MONTAGUE

America Dances

Agnes de Mille
Macmillan, Toronto
1980

When Agnes de Mille's *Dance to the Piper* was published in 1951, it became, as a best-seller and book club offering, one of the most widely read dance biographies in history and surely brought more curious people into the theatre to look at all kinds of dancing than Sol Hurok could assemble in a lifetime of promotional hype. Now in her seventies and with four additional tomes of autobiography behind her, de Mille offers a less urgent vision of the development of dance in her country and contemplates the role she played in it as performer, choreographer of ballets and Broadway shows, director of dances for films and television, manager of her own heritage dance companies, political lobbyist and labour pioneer. The result is *America Dances*, a highly personal look at history containing many of her own precious photographs and all the admitted bias of the writer.

It is this very bias and a devastating wit which she can use to make any audience her delighted slave, and those who found her *Conversations on the Dance* one of the finer television presentations in 1980 will read her new book with joy and relish. In it she even uses some of the materials from her talk-show demonstration with the Joffrey Ballet, notably in her chapter dealing with the evolution of popular dancing. She withholds none of her strong opinions, and while she now takes a softer line on some issues which bothered her in the past, there are axes still to be ground over those she cannot forgive - the elimination of gender roles in popular dancing, the absence of human relationships in many of the works of the post-modernists, the periodic Russianization of her beloved American Ballet Theatre, the diminishing necessity to use accredited music in dance creations, the popular acceptance of the sickly 19th-century ballet scores (she refers to them as 'linoleum music'), and the sacrilege perpetrated

by the board of the old Metropolitan Opera House, which sanctioned its demolition to make room for an office tower.

De Mille generally covers most of the territory one would expect to find in a book about American dance, offering more depth and scope in those areas where she feels inclined to be eloquent. The weakest chapters are those on dancing in American films since 1950, in which she declines dealing with the significant contributions of Gene Kelly, Michael Kidd, the later Fred Astaire offerings, and the experimental all-dance films of Roland Petit, and a brief and superficial chapter on television dancing, which offers only matters of craft and no perspective or overview of production content. By far the most important chapter is the one dealing with the economics of theatrical dancing. Here she breaks new ground, and the sharp analysis of endowment patterns and diagnosis of the crippling powers of unions are well worth the price of the book.

Since her stroke in 1975 de Mille has relied on research assistants to do the legwork in verifying her data. I expect she has had words by now with Barbara Barker, who is credited with the Historical Chronology serving as preface to the book, about the many incorrect dates provided for events of the 1930s and 40s. Elsewhere, in a roll-call of ABT greats at least five names are misspelled. *America Dances* will probably make the scholar wince, but admirers of Agnes de Mille will concede to her endowments of a great saleslady over those of a pedant.

LELAND WINDREICH

C'est l'été de la danse

en collaboration

Acadanse

danse classique
mime

et

danse partout

ballet moderne
danse créative

Information:

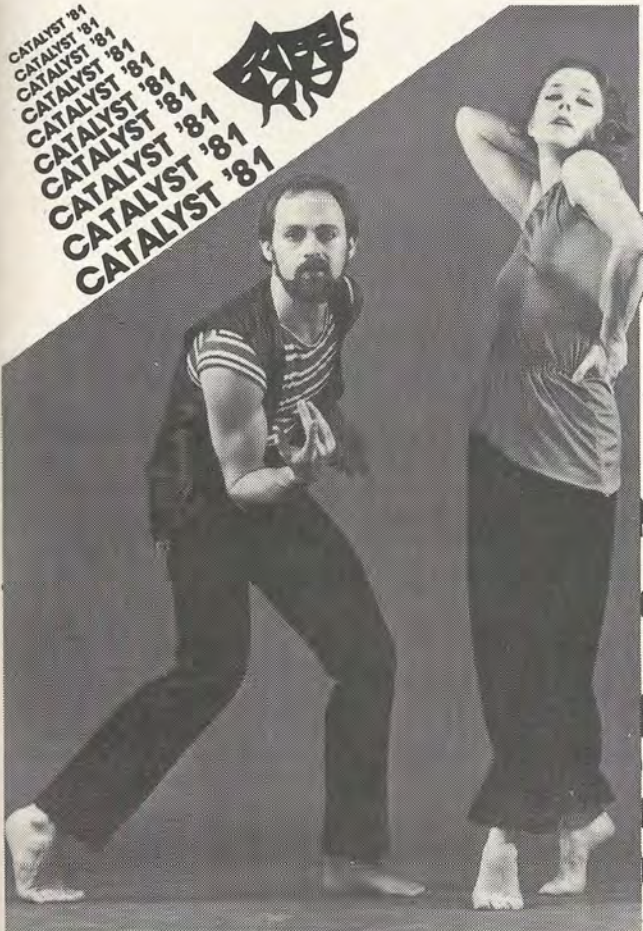
777, Côte des Glacis
Québec G1R 3R1
(418) 694-9967
(418) 694-1413

Session: 6 au 24 juillet

Inscription:
les 10, 11 et 12 juin
les 2 et 3 juillet
16 h à 20 h



'Exciting yes. But is it Dance?'



CATALYST '81
 CATALYST '81
 CATALYST '81
 CATALYST '81
 CATALYST '81
 CATALYST '81
 CATALYST '81
 CATALYST '81



KOFFLER CENTRE OF THE ARTS
 with
DANCEMAKERS

AUGUST 10 - 28

AN INTENSIVE WORKSHOP FOR STUDENTS OF DANCE, MUSIC, THEATRE AND VISUAL ARTS WORKING INDEPENDENTLY AND IN COLLABORATION ON THEMATIC MATERIAL EVOLVING INTO A TOTAL THEATRE PRESENTATION / EXHIBITION.



Catalyst '81 will take place five days per week, 9:00 AM to 4:00 PM. Content includes: daily classes in technique, assignments and assessments, interdisciplinary workshops and project development.



COMPLETE INFORMATION PHONE:
 636-1880 EXT. 37 or 15

ST '81
 ST '81
 ST '81
 ST '81
 ST '81
 ST '81

JEWISH COMMUNITY CENTRE
 4588 Bathurst Street
 Willowdale, Ontario
 M2R 1W6

PERFORMANCE OF MODERN DANCE

AT HARBOURFRONT

Evening Performances

June 24, 25, 26, 27 at 8:30 p.m.

Tickets: \$6 Adults, \$3 Students and Seniors

Matinee Performance:

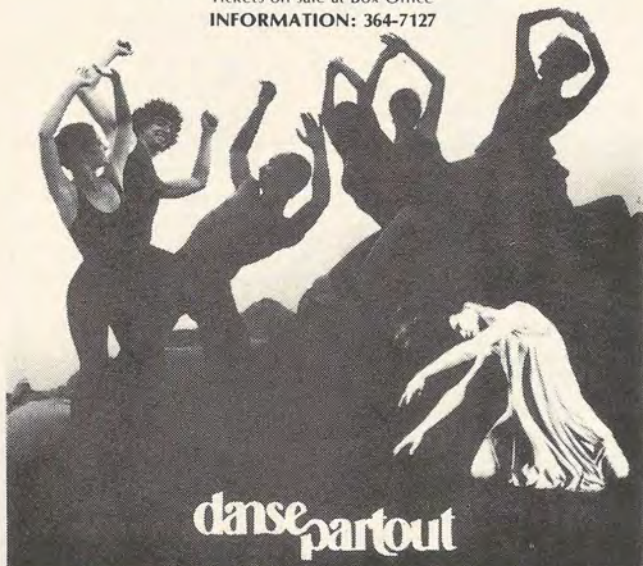
The Little Prince

June 28 at 2:30 p.m.

Tickets: \$3 Adults, \$2 Students and Seniors

Tickets on sale at Box Office

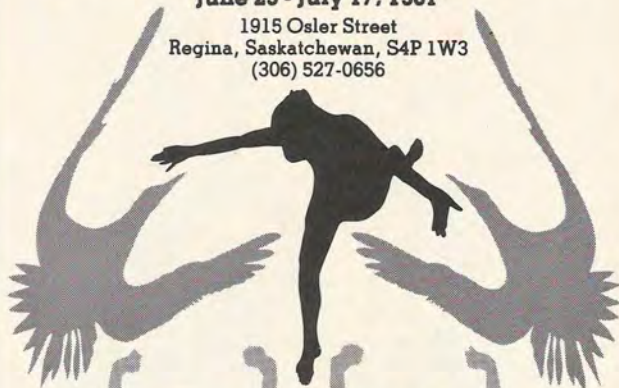
INFORMATION: 364-7127



Maria Formolo & Keith Urban DANCE WORKS SUMMER SCHOOL

June 29 - July 17, 1981

1915 Osler Street
Regina, Saskatchewan, S4P 1W3
(306) 527-0656



Faculty

Wendy Albrecht

Petre Bodeut

Maria Formolo

Keith Urban

Courses for all levels in:

Modern, Ballet, Ethnic, Composition
and Improvisation, Performance.

Limited Enrollment / Personal Attention

207 Adelaide Street East, Toronto, Ont. M5A 1M8 (416) 862-7114

les
ballets
jazz

THE DANCE CENTRE

**LOOK WHAT'S HAPPENING
IN TORONTO!**



les ballets jazz **announces the opening of Toronto's Dance Centre**

Founders: Genevieve Salbaing
Eva von Gency

brand new spacious facilities and studios

make The Dance Centre one of the most attractive dance spaces in the city

Co-Directors: Dennis Michaelson and Louis-Andre Paquette

SUMMER SESSION, JUNE 29 to AUGUST 22, 1981

The Summer Session features an exciting line up of classes and guest teachers

Dennis Michaelson
Louis-Andre Paquette
Stello Calagias
Peggy McCann

Norrey Drummond
Toronto
Nadia Potts
National Ballet of Canada

Vanessa Harwood
National Ballet of Canada
Clinton Rothwell
National Ballet of Canada

Jeff Hyslop
Toronto
Alan Scofield
New York

Judith Marcuse
Vancouver
Lynne Taylor-Corbett
New York

Program also includes special children's classes and teacher training courses.

Registration June 1 to June 27, 1981

For complete details write or phone for your copy of The Dance Centre's brochure and class schedule:
les ballets jazz The Dance Centre, 207 Adelaide Street East, Toronto, Ontario M5A 1M8 Tel: (416) 862-7114

Noticeboard



Jennifer Mascall

Vancouver-based choreographer, **Jennifer Mascall** is the winner of the 1981 Clifford E. Lee Choreography Award. The award includes \$3000 and a summer residency at the Banff School of Fine Arts where her proposed new work will be mounted using dancers and production facilities of the School. Jennifer Mascall has presented her work all across Canada, in New York and in London and last summer Canada's Department of External Affairs sponsored her in a solo tour of Scandinavia. Her new work, to the Brandenburg Concerto No.4 in G Major is concerned with the development of movement and patterns among dancers and will be performed as part of the dance presentation, August 20 - 22, of this year's Banff Festival of the Arts.

The Danny Grossman Dance Company made a three-week tour to Europe this spring which included performances in Wales, England and Israel. In Wales, the company performed in the Grand Theatre, Swansea, May 5 - 9, and in London they performed at the Laban Centre for Movement and Dance, May 11 - 13. From there they travelled to Israel to participate in the Jerusalem Spring Festival and to perform at other centres throughout the country. Grossman has created two new works for his company's 1981 season: *Endangered Species*, a war statement choreographed to music by Penderecki, and *Nobody's Business*, a lively jazz piece with music by Jelly Roll Morton.

Independent dance artists **Nancy Ferguson** and **Robert**

Desrosiers toured eastern Europe in May with Soundstage Canada, a multi-media ensemble of musicians, composers, dancers, artists and filmmakers. The group, directed by Lew Lehman, participated in the Musicki Biennale Zagreb, an international contemporary music festival held in Zagreb, Yugoslavia, May 9 - 16. They went on to give 10 more concerts, including a television performance in Belgrade, Yugoslavia, Szekesfeherzar, Hungary and Timsoara, Rumania. The works which featured dance included *The Golden Section: The Biography of a Woman* by composer Samuel Dolin with solo dance by Nancy Ferguson, *Somaksab* by Robert Aitken, also danced by Ferguson, *Disturbances* by composer Marjan Moseitch and *Metal* by composer David Keen both danced by Robert Desrosiers as well as Michael Pepa's *Mocking Bird* and Victor Davies' *Musical Circus* for both dancers with a full complement of musicians who also do some of the dancing.

Contraband is back in Canada. Sara Shelton Mann is still at the helm of this explosive San Francisco dance company and with her is Byron Brown, formerly of California's Mangrove and Andy Warsaw, formerly of Oregon's Joint Forces. Their work combines modern dance with contact improvisation, and embraces an exotic array of musical traditions as well as very accomplished voice work. The trio's latest collaboration is a full-evening work - *Contraband: The Child* which they performed at Tangente in Montreal and at the Toronto Theatre Festival in May.

Max Wyman, well-known Canadian dance writer and critic, has received a Canada Council grant to fund a year of intensive work on his new book, an historical survey of dance in Canada. He is spending most of the spring and summer travelling across Canada and into the US delving into archival sources and conducting personal interviews. He is concerned to set the story of Canadian dance within a broad social and cultural perspective and is anxious to hear from anyone who has useful information to offer.

This summer's **Artpark** dance series focuses almost exclusively on ballet. Apart from the José Limón Company which appears at the theatre in Lewiston, New York, August 18 - 20, the companies are: The Pennsylvania Ballet, August 11 - 16, A Tribute to Pavlova, presented by the Pendleton Festival Ballet, August 23 and the National Ballet of Canada, August 25 - September 3.

BRITISH COLUMBIA

Mauryne Allan's Mountain Dance Theatre was forced to curtail its performing season 10 weeks early this year as a result of the CUPE strike in Vancouver which has crippled that city's theatre activity for over three months.

The company has been locked out of its home at the Burnaby Arts Centre and deprived of both studio and office space. A series of spring performances scheduled to take place at the James Cowan Theatre, closed because of the strike, had to be cancelled. The company has lost revenue

Les BALLETS RUSSES

Dance Institute
Director: Mikhail Berkut

de Montreal
Education Permit 749641

SUMMER SESSION 29 JUNE - 25 AUGUST

• CLASSICAL BALLET •

Guest Teachers

MIRA POPOVICH (USA), July
VLADIMIR OUKHTOMSKY (France), August
Pointes, Pas-de-Deux, Workshop

• CHARACTER DANCE •

MIKHAIL BERKUT

17 - 28 August

• BALLET-JAZZ •

Guest Teacher: Eva von Gencsy (August)

CLASSES AT ALL LEVELS
ACCOMMODATION ASSISTANCE
FALL SESSION FROM 8 SEPTEMBER
INFORMATION (514) 288-1677
1231 St. Catherine Street West, Suite 120
MONTREAL, P.Q. H3G 1P5

UNIVERSITÉ CONCORDIA CONCORDIA UNIVERSITY



Programme de cours crédités
de trois ans conduisant au grade de

B.F.A. with Modern Dance Major

3 year credit programme
specializing in Choreography Performance

Renseignements:
Université Concordia
Division des arts d'interprétation
7141, rue Sherbrooke ouest
Montréal (Québec) Canada H4B 1R6
Téléphone (514) 482-0320, poste 611

For information:
Concordia University
Performing Arts Division
7141 Sherbrooke St. West
Montréal, Québec, Canada H4B 1R6
Telephone (514) 482-0320, local 611

La langue d'enseignement de l'Université est
l'anglais. Les examens et les travaux écrits
peuvent être présentés en français ou en anglais.

from performances and dance classes while incurring additional operating costs for space rental and office services. This has been such a severe financial and artistic burden on the company that after examining several choices, the directors decided the best move was to cut this performing season short and begin the 1981-82 season a month early.

During the month of April Vancouver's Prism Dance Theatre toured the Yukon giving performances and workshops in seven communities including Carmacks, Faro, Mayo, Dawson City and Whitehorse. The company returned home to give in-studio performances May 1 and 2. The company co-directors will spend most of the summer teaching and choreographing. Gisa Cole will be teaching a Modern Workshop for the Island Mountain School of Arts in Wells, BC during the first week of August. Jamie Zagoudakis has been named Associate Director of the Opera Program of the Courtenay Youth Music Centre and will be directing and choreographing *Music Man* and co-directing *La Bohème*. He will also be teaching and performing with the David Robbins Jazz Ensemble. In early August he will choreograph the opera *Othello* for the Vancouver Opera Association.

ALBERTA

The official opening of the new Jasper Place campus of Edmonton's Grant MacEwan Community College was marked by a celebration performance April 21 and 22, produced by dance program head Charlene Tarver. The program brought together the talents of music, dance and theatre students in a staging of *Peter and the Wolf* by ballet instructor David Adams. The Brian Webb Dance Company performed a work entitled *Carp Pool*.

On May 20 Sun•Ergos in collaboration with the Woodwind Society of Calgary presented *The Story of a Soldier* to the Stravinsky score (L'histoire du soldat). The new work features Dana Luebke as the soldier, Robert Greenwood as the Devil and guest artists John Cotton as the narrator and Erin Thompson as the princess.

Earlier in May the company presented a 30-minute lunch-time performance of works related to problems of mental health. The highlight of the performance was a new work by Greenwood entitled *Solo*. It was choreographed in honour of the International Year of Disabled People and in memory of Vaslav Nijinsky.

SASKATCHEWAN

In June Danceworks artistic director Maria Formolo will collaborate with Edmonton composer Wendy Albrecht on a new dance/theatre work for children. The piece, based on a children's story by Kurt Vonnegut, will have its first performance July 18 in Regina.

MANITOBA

Winnipeg's Contemporary Dancers have undergone numerous changes of company personnel this season. One of the most notable new faces is that of Joost Pelt a former principal dancer with The Royal Winnipeg Ballet.

Sundance is a thriving little dance company in Winnipeg directed by choreographer Odette Heyn and composer Fred Penner. It is best known for its children's dance theatre but in April and May the company presented a series of performances at the Warehouse Theatre expressly for the adult audience. The dances presented were by choreographers Odette Heyn, Stephanie Ballard, Ted Marshall, Nanette Bevelander and guest choreographer Maxine Heppner from Toronto.

ONTARIO

The National Ballet toured to Luxembourg and Germany, May 3 - 23, making appearances in Berlin and Dusseldorf, two cities which were not included on its 1978 German tour. This is the company's third tour to Germany.

Students of the National Ballet School presented *An Evening of Ballet* May 7 - 9 at the St. Lawrence Centre in Toronto. The program included George Balanchine's *Serenade*, Rudi van Dantzig's *Four Last Songs*,



Students of the National Ballet School in Constantin Patsalas's *Past of the Future* with costumes by Maurice Strike.

the premier of a new work, *The Past of the Future*, choreographed by Constantin Patsalas and a 'Moscow Preview' featuring various divertissements performed by National Ballet School students in anticipation of the Moscow International Competition this June.

Dancemakers spring season at Hart House Theatre in Toronto featured the company premier of Paul Taylor's *Aureole*. It is an elegant and deceptively simple looking ballet and was ably performed by the young company. William Douglas danced the role that was originally created for Danny Grossman. Also on the program was a new work, *Cuts*, choreogra-

phed especially for **Dancemakers** by Judith Marcuse. The company has three new dancers; Susan Mackenzie, Janet Aronoff and Francisco Alvarez.

Roberta Mohler and Friends, (Holly Small, Monica George, Janet Aronoff, Tedd Robinson and Francisco Alvarez), will be performing together this summer at Burton Auditorium, York University, July 2, and at Harbourfront Studio Theatre, July 8 - 18. The group will be dancing new works by Mohler and Robinson as well as *The Shadow of My Sister*, a recent work based on the paintings of Gustav Klimpt choreographed by Mohler with Small.

May-Day at the **PAD** was a startling and hilarious affair with **The Flying Galwampkis**. Two multi-talented performers, Grindl Kuchirka and Sam Walton presented a full-evening of original songs, dances and lots of dialogue acquainting us with Rosa and Maurizio Galwampki, two hapless members of a now-defunct highwire act who are trying to break into the glitzy world of show-biz.

For the rest of the month the **PAD** returned to the mainstream of new dance presenting **Danceworks 22** which featured works by Murray Darroch, Karen Rimmer and performance artists Arnie Achtman and Marlene Elasz. Following **Danceworks** was Joan Phillips,

Dancemakers Choreographic Workshop, and Judith Popiel and the Children's Dance Symphony. In June the **PAD** hosted the Bonnie Sandison Dance Company, a **Danceworks** workshop and panel discussion and Paul Pettiford and Dancers. July featured a young company from Vancouver, Debbie Brown and Footlites.

The Dance Accompanists' Symposium, to be held in Toronto, August 23 - 30, has expanded its program to include a full schedule of events for dancers interested in exploring the relationships between music and movement. Successful applicants will have daily sessions with accompanist/composer Gwendolyn Watson, accompanist Ricardo Abreut, dancer/choreographer Robert Desrosiers, and choreographer Murray Darroch. Mr. Darroch will be creating a new work with participating dancers to be presented at a public performance the last Sunday of the Symposium. This program for dancers will be in addition to the six full days of classes originally scheduled for professional dance accompanists. All classes will be held at the spacious new studios of Les Ballets Jazz - The Dance Centre. Further information is available from the Dance in Canada Association which is sponsoring the Symposium.

Members of **Pilobolus Dance Theatre** will participate in a symposium in Dance/Gymnastics Choreography sponsored by York University's departments of Dance and Physical Education and Athletics. Running June 11 -14, the symposium will offer master classes in dance technique,



the
Bonnie Sandison
Dance
Studio

No Registration Fee
No Contracts

Open Classes
All Year Round

Beginner to Advanced
Classes in
Jazz, Ballet, Tap
& Other Dance Forms

18 Adelaide St. West
3rd & 4th Floors
Toronto 362-6784

MONTREAL TORONTO
MONTREAL TORONTO
MONTREAL TORONTO

R ROSETTI

ACCESSOIRES
DE BALLET ET DE THÉÂTRE.

ROSSETTI INC.
1481, RUE MANSFIELD ST.
MONTREAL, QUÉ. H3A 1Y4
TEL: (514) 288-5978

BALLET &
THEATRICAL SUPPLIES

ROSSETTI INC.
370, AV. DANFORTH AVE.
TORONTO, ONT. M4K 1N8
TEL: (416) 461-0437



Linda Chapman and Lisa McLellan in *Peste*.

gymnastic skills and choreographic principles as well as performances and panel discussions. For further information contact Yves Cousineau (416) 667-3243 or Dave Pickett (416) 667-3529.

Ottawa choreographer **Odette Oliver** recently brought her new full-evening dance theatre piece '*Peste*' to Toronto. The work was performed at the Danforth Theatre Centre, May 8-10, and at the Toronto Theatre Festival, May 11-13. *Peste* is about the phenomena which resulted from the scourge of the Black Death in Europe, particularly the varying manifestations of hysteria. There are 17 performers, some actors, some dancers and some 'ordinary people', who perform parallel sets of activities. Half of them explore the physical affects of contracting the plague, half shut themselves away to escape it and find they must deal with developing complications which are equally horrific.

In April the **Ottawa Dance Theatre** performed at the University of Ottawa's Odean Theatre presenting two new works by Artistic Director Judith Davies, *For My Friends* and *Ambient* as well as works by Conrad Peterson of Les Ballets Jazz, Gail Benn and Anna Blewchamp.

QUEBEC

On April 1 **Les Grands Ballets Canadiens** left their cramped old quarters on Queen Mary Road and moved into La Maison de la Danse, 4869 rue St-Denis. Their new home is a renovated gas station which now boasts three studios for the company and eight smaller ones for L'Ecole Supérieure and L'Académie, the two divisions of the company school.

La Troupe de Danse Point-épiénu appeared at the Comédie Nationale in Montreal, May 27-31. The program featured a new work by Artistic director Louise Latreille - *Fait Divers*.

Daniel Leveillé, once christened 'The Agatha Christie of the Montreal dance milieu' premiered his latest work at the Centre d'Essai Conventum in May. Entitled *L'Etreinte*, the piece is based on a text by Yves Navarre drawn from his novel *Le Temps Voulu*. It is performed by dancers Paul-André Fortier and Gilles Simard and comedian Gaston Carron.

Contact Montreal hosted a series of performances, May 24 to June 13, to coincide with the group's three-week intensive workshop. The performances all based on contact improvisation included, at Tangente: *Catpoto*, a women's dance collective; *Correlian*, a male

Contact trio; **The Muse's Company** in *Mise au jeu / Face-off*, a three part performance piece combining dance, poetry, and theatre and Andrew Harwood in an evening of solos. The final performance of the series was at the Pavillion Mt. Royal; an evening of solos by Jo Lechay.

In April **Qui Danse** gave its second presentation of the 1980-81 season at the studios of Françoise Graham in Montreal. The program featured choreography by Polly Horvath, Mirjam Van Engers, Charmaine Barcelo, Sylvie St-Laurent, Odette Hardy, Lise Maillet, Anne-Marie Ludûc, Françoise Graham and Martine Pageau.

Terre des hommes (Man and his World) in Montreal this year will present a special **Pavillon de la Danse**. It will

feature an historical survey of Quebec dance, past, present and future with pictures, photos, props and notations.

Quebec Eté Danse moves into its sixth summer with a new artistic director - Yves Cousineau - and an impressive faculty including Phyllis Lamhut, Kazuko Hirabayashi, Margery Lambert, Ralph Farrington and newcomers Ginga Carmany, Andrea Davidson and Robert Desrosiers.

NEW BRUNSWICK

The Atlantic Dance Theatre presented seven new works during its home season, May 14-16, in Moncton, New Brunswick and also gave a performance, May 6, in Fredericton. The company consists of 13 dancers under the artistic direction of Harriet Gratian and Susan Daniels.



Kenneth MacMillan rehearsing Merle Park in his new ballet *Isadora* to be seen in Toronto in July when the Royal Ballet visits the O'Keefe Centre.

Letters

Dear Sir,
The Cultural Section of the Embassy receives your magazine regularly and I get immense pleasure from reading it. I find it is in every way the ideal magazine for dance and ballet lovers.

Yours faithfully,
Simonetta Allder
Canadian Embassy
Rome

Dear Sir,
I have just received my first issue of Dance in Canada. I think it is a *superb* magazine and I would like to get single

copies of every back number you still have in stock.

Sincerely,
Leslie Getz
Getz Dance Library
Palo Alto
California

Dear Sir,
Let me congratulate you on your excellent publication. I have recommended your magazine to all my company classes.

Dancingly,
Iris Kampitsis
Mt. Royal Classical Ballet
Montreal

Correction

We apologize to the National Ballet for an item in our last issue which may have suggested that changes were to be made in the choreography for *Nutcracker* as a result of lobbying by Toronto alderman Ying

Hope to stamp out cultural stereotyping in ballet. Actually, neither the National Ballet nor choreographer Celia Franca have agreed to make any changes. The matter, however, is to be kept under 'ongoing review'.



discover

DANCE

at the University of Waterloo

A unique dance programme offering honours BSc and BA degrees.

For information contact:
The Dance Department,
University of Waterloo,
Waterloo, Ontario N2L 3G1.

DANNY GROSSMAN DANCE COMPANY

THEATRE BALLET OF CANADA

TORONTO DANCE THEATRE

BABAR — THE BABY ELEPHANT

Exclusive world-wide booking and publicity by

Gami

GENERAL ARTS MANAGEMENT INC.
471 Queen Street East, Toronto, Canada
(416) 363-1468



Quebec Summer Dance

Lennoxville,
Quebec

Ballet — Modern — Jazz

Dance Teacher's Programme July 11 to 25

Kazuko Hirabayashi - New York
Ralph Farrington - New York
Margery Lambert - Ottawa

Dance Technique Programme July 25 to August 15

Phyllis Lamhut - New York
Ginga Carmany - New York
Leonie Kramer - Amsterdam
Robert Desrosiers - Toronto

Information: 839 Sherbrooke Street East,
Montreal, Quebec H2L 1K6. Tel: (514) 521-2785

Artistic Director: Yves L-Ph. Cousineau

Dance at a Glance

Ricardo Abreut
264 Ontario Street, Apt. 4,
Toronto, Ont. (416) 368-9589
Extensive experience in dance.
Accompanist-Perfusionist-Im-
provisation

Les Ballets Jazz, Ecole Superieure
1231 St. Catherine St. W.
(514) 849-6071
Montreal, Quebec H3G 1P5
Jazz, Classical, Tap
Prof. Adv. Int. Beg.
Scholarships
Founders: Genevieve Salbaing,
Eva von Gency

Les Ballets Russes de Montreal
Director: Mikhail Berkut
Classical Ballet (Russian Method),
Ballet-Jazz
Beginners to Professionals. Rehearsal
Facilities
Summer Course: 29 June - 27 Aug.
1981 1231 St. Catherine W,
Montreal (514) 288-1677

**The Bayview School of Ballet and
Bayview Dancers, AM/PM classes,**
Cecchetti, jazz, character. M. Sor-
rell, Director/Teacher. 130 Willow-
dale Ave., Willowdale, Ont. M2N
4Y2, 222-5111.

**Canadian College of Dance-Ryer-
son Theatre Dept.**
Teacher and Performance Courses
Coaching for RAD and ISTD
50 Gould Street, Toronto,
M5B 1E8, 595-5086

Centre of Movement
Our movement and dance work
flows from the body's natural abil-
ity to move efficiently and freely.
Strength and balance come not
from straining and overdeveloping
muscles, but through ordered move-
ments rendering resilience and
breath. *MOVEMENT ESSEN-
TIALS FOR EVERYDAY LIFE,*
IMPROVISATION, DANCE. On-
going classes. 466-9549.

Chissamba Chiyuka
Classes in interpretive dance of
West Indian & African origin. Ex-
ercise to music; children's classes.
Telephone Toronto 447-9590 or
633-7466

The City Ballet
Ballet, Pointe, Jazz. 23 Brentcliffe
Rd., Unit 352, Toronto, Ontario
M4G 4B7 Tel. 421-8223
M. Bayer, Director

Classical Jazz Dance Company
Hal Mischka, Director
Blending Ballet with contempo-
rary jazz movements
427A Queen St. W. 3rd fl.,
Toronto M5V 2A5
(416) 364-9876

Concordia University
7141 Sherbrooke St. West
Montreal, Quebec H4B 1R6
Developing Programme in Modern
dance & Creativity in Scholastic
year. Professor Elizabeth Langley
Tel: (514) 879-5803

Contemporary Dancers, Winnipeg
A Winning Style. For fees and
booking, contact Dena Decter,
2nd fl., 444 River Ave. Winnipeg,
Manitoba R3L 0C7 (204) 452-1239

Dance Concepts Studio
Biosomatics (intensive stretch &
strength) Ballet;
Graham technique; Creative dance;
Yoga; 681 Markham St. (Bloor-
Bathurst) Tor; 533-2103. Lillian
Jarvis, director

Dancemakers
Offers open company classes in
Limon & Graham technique Mon.-
Fri. 9:30 A.M. \$3 per Adv. & Prof.
only. 736 Bathurst St. Toronto
535-8880

Ecole Nouvelle Aire
Cours de danse moderne: place-
ment au sol et technique Limon.
Tous niveaux. Tel: (514) 286-
9690. 1276 Sainte-André, Mont-
réal, Québec H2L 3S9

European Summer Music Festivals
A reference/guide book - over
200 festivals - 29 countries - dates
addresses - 1980 programme high-
lights - dance festivals - prices -
\$9.95 plus \$1/copy p. & h. Write:
Concert Connection, PO Box 1114,
Station O, Toronto M4T 2P2.

**Gladys Forrester-Veronica Mazer
School of Dance**
Veronica Mazer Director
Mazer Dance Theatre
Intensive studies in ballet, modern,
character, jazz
30 Titan Rd., Unit 30, Toronto
M8Z 5Y2 233-6702

**Simon Fraser University Centre
for the Arts**
Evan Alderson - Director
BA degree program with a dance
major in an interdisciplinary fine
and performing arts department.
Contact Tony Besant (604) 291-
3363.

Le Groupe de la Place Royale
Classes in modern dance, ballet,
music & movement, voice & move-
ment. Beg. to prof.
130 Sparks St., Ottawa (613) 235-
1492

**Diana Jablova-Vorps School of
Classical Ballet-Kirov Method**
Art. Dir.: Toronto Regional Ballet
and Toronto Summer School in
Dance
1920 Avenue Rd., Toronto, Ont.
M5M 3B9 (416) 489-7597

Kyra Lober
Developmental Repatterning and
Experiential Anatomy to Facili-
tate the dancer's ability to perform
with more power, precision, ease
and pleasure. Group Classes and
Individual sessions.
304 Spadina Road, Toronto
928-9364

**Lumitrol Limited 'Theatre Design
Centre'**
Spotlights, Dimmers, Curtains,
Supplies, Professional System de-
sign, manufacture, sales
Five Walker Ave., Toronto, Ontario
M4V 1G3 Bruce Whitehead, P.Eng.
(416) 921-6060

**Heather Menzies Studio of Dance
Arts**
702 Burnhamthorpe Rd. East,
Mississauga
Jazz, Classical Ballet, Tap, Modern
Tel. (416) 277-8346

Mercury Studio of Movement
Modern, Ballet, Body Awareness,
Jazz, Improvisation. Weekend
Workshops. Classes daily.
All levels. Pro rates.
51 Bulwer St. (Queen & Spadina)
Toronto 862-0562

**Ontario School of Ballet and
Related Arts**
1069 St. Clair Avenue West (mid-
way between Oakwood and Duffer-
in), Toronto, Ont. M6E 1A6,
Phone: 656-9568.
Registrations accepted 4 terms per
year.
Ontario Ballet Theatre
Performing Oct. 25-April 30. For
information call: 656-9568

PEI Ballet Association
(Ballet, Pre-Ballet, RAD Adult),
Jazz-Stretch, ISTD National.
Classes Mon-Sat Info: (902) 894-
4608 or (902) 436-2498 PO Box
2384 Charlottetown.

**Prism Dance Centre-Nucleus of
Prism**
Dance Theatre
Directors - Gisa Cole, Jamie
Zagoudakis, Danille Clifford
Individual styles in Modern, Jazz,
and Ballet
518 West Hastings St., Vancouver,
BC V6B 1L6 (604) 681-6715.

Quinte Dance Centre
Full professional program to gra-
duate level. Enquiries invited for
winter and summer schools.
Box 534, Belleville, Ont. K8N 5B2
(613) 962-9938.

**Russian Academy of Classical
Ballet Ltd. Mary Aslamazova, Di-
rector.** Classes for children and
adults, day and evening, from be-
ginners to professionals. 935 Bloor
St. W. (at Ossington), Toronto,
Ontario, M6H 1L5; (416) 532-
2993.

The Bonnie Sandison Dance Studio
Jazz, Tap, Ballet and Conditioning
Classes
Beg. to Adv. for amateur or profes-
sional dancers
18 Adelaide St. West, 3rd Floor,
Toronto, M5H 1L6 (416) 362-
6784.

**Joseph Shulman, The Other
Agency, Public Relations**
1179A Bloor St. West, Toronto,
Ontario M6H 1M9
Telephone (416) 532-6519.

Lois Smith
**George Brown College School of
Dance**
200 King Street East, Toronto
(416) 363-9945
Ballet, Pointe, Character, Modern,
Jazz, Junior, Senior and Adult
Classes. Two-year diploma program
- professional level.

Mascha Stom Dance Centre
Offers to Semi-professional & pro-
fessional dancers, July, August,
only, Classical Ballet, Classical
Spanish, Contemporary Dance, &
Music as Related to Dance, intense-
ly prepared for Studio Exhibitions.
Special course for Students. Ac-
commodations Available.
Tel. (416) 685-4331.
Studio - 41 Byron Street,
Niagara-on-the-Lake, Ont. Canada.

**Sun Ergos, A Company of Theatre
and Dance**
Dana Luebke & Robert Green-
wood, Directors 2205,
700-9th St. SW, Calgary T2P 2B5
Tel. (403) 264-4621
Performances-Classes.

Theatrebooks Limited
659 Yonge Street
Toronto, Ontario M4Y 1Z9
(416) 922-7175
Canada's finest selection of Dance
books.

Anna Wyman School of Dance Arts
1705 Marine Dr. West Vancouver,
BC, V7V 1J5. Ballet, Contemporary
Jazz, History, Anatomy, Gym for
Dancers, Adult beginner to
advanced.

**York University: Dance Depart-
ment**
Yves L-Ph. Cousineau, Chairman,
B.A. (Hons), B.F.A. (Hons) Perfor-
mance, Notation, Teaching, History,
and Criticism, Dance Therapy;
M.F.A. in History and Criticism or
Notation; SUMMER SESSION:
Credit or non-Credit. (416) 667
3243, 4700 Keele St., Toronto,
Ontario

Classified

Ballet Teacher (Cecchetti) for
summer school in Collingwood.
Reply to: Box 69, Collingwood,
Ontario, L9Y 3Z4, Tel.: (705)
445-7133.

Full time non-Graham modern and
ballet teacher required starting
September for commercial school
affiliated with Le Groupe de la
Place Royale, international tour-
ing company. Send resumé to
Peter Boneham, 130 Sparks St.,
Ottawa, Canada M1P 5B6. Pro-
fessional teachers with broad ex-
perience only please.

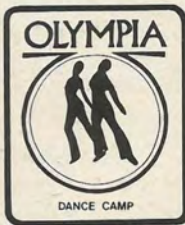
YOU'RE A STAR IN CAPEZIO®

Galina Panova, the acclaimed ballerina wears the famous Capezio Contempora pointe shoes, chiffon skirt and leotard. Valery Panov, the master dancer-choreographer wears the Capezio Russian ballet shoe, leotard and tights. For the new Super Poster and our Catalogue send \$1 to: Capezio Ballet Makers, Dept. DIC, 1860 Broadway, New York, N.Y. 10023.



Capezio's
been dancing
since 1887®

15



INTERLAKEN, MUSKOKA
ONTARIO, CANADA



the
ULTIMATE
in
Dance
Camps

- Top Coaches
- Great Competition
- Unique Motivation Programme

gives you

"The Winning Edge" for Success in Athletics & Life

Girls 9-18
August 9-15, 1981

1981 Special HEADLINE INSTRUCTORS



DAWN SNOW
• Teacher, Choreographer
• YMCA-YWCA London, Ontario
• Member of Dance Caravan, and National Association of Dance and Affiliated Artists (N.A.D.A.A.)
• Extensive experience as Director, Choreographer
• Member of Theatre Ontario Talent Bank
• Member of Dance in Canada
• 16 years experience in Private Dance Education



DONNA R. PETERSON
• Donna R. Peterson, Assoc. Prof., Faculty of Physical Education, Univ. of Western Ontario
• Bachelor of Fine Arts, Master of Fine Arts, Univ. of Utah
• Taught at the Univ. of Calif. at Santa Barbara and Univ. of Utah before coming to Western
• Studied with Alwin Nikolais, Murray Louis, Yurko, Paul Sanasardo, Al Huang, Shirley Ririe, Joan Woodbury, Viola Farber, José Limón
• Past Chairman - National Dance Committee of C.A.H.P.E.R.
• Choreography for T.V., Opera, Musicals & Dance



DEANNE SHORTEN
• R.A.D. Advanced Certificate (highly commended)
• Royal Winnipeg Ballets Professional School
• Head Choreographer & Principal of Deanne Shorten School of Dance, London, Ont. since 1974



LINDA PECORA
• 15 Years in Dance
• 7 Years in Gymnastics
• Trained with Marilyn Savage
• Taught Gymnastics for the Scarborough Board of Education
• Original Member of the Winstonettes



Each Headline Instructor will be at Olympia for the entire week to ensure the finest quality of dance instruction.

WHATEVER YOUR GOAL:

- a beginner who wants to learn the fundamentals of dance
- have FUN at a 'Sports Specialty' camp
- MAKE the chorus line - in the next musical
- LEARN about choreography
- POLISH your dance style

OLYMPIA OFFERS YOU the TOP PROGRAM of its kind in Canada

- 7 day sessions
- widely experienced resident teaching staff
- one instructor for every 10 campers
- 5-6 hours of studio instruction per day
- instant video tape replay



INDIVIDUALIZED Dance Instruction

- you will be placed in classes structured to your ability levels
- small classes and individual attention allow you to progress at your own rate
- you will be exposed to different types of dance and styles of instruction



OLYMPIA'S Dance Program is a Total Experience to make you a Total Dancer

- progressive instruction in tap, ballet, baton, modern jazz and acrobatic movement
- analysis of your dance execution and style
- instruction in the dance technique and composition

The FINEST Dance Facilities of its kind means 'GREAT DANCE' for you

- huge outdoor and indoor facilities
- ample room for private practice sessions
- first class leisure time facilities



and THERE'S MORE... MANY MORE DANCE HIGHLIGHTS FOR YOU

- Exploration of dance application for theatrical production
- Instruction in basic choreography
- Films and dance criticism
- Goal setting sessions
- Banquet



camp fee / \$195 / for 7 day session includes:

- full dance program
- room and board
- fun filled waterfront and recreational program
- each camper receives:
 - OLYMPIA
 - T-Shirt
 - Decal
 - Poster
 - Certificates
 - Dance Evaluation Profile
 - Pre-camp conditioning program
 - Dance notes
 - Motivational kit

Write or phone for detailed brochure and become eligible to WIN a free week at OLYMPIA

OLYMPIA DANCE CAMP
62 Ridgevale Drive
Toronto, Ontario, Canada
M6A 1L1
(416) 783-0589