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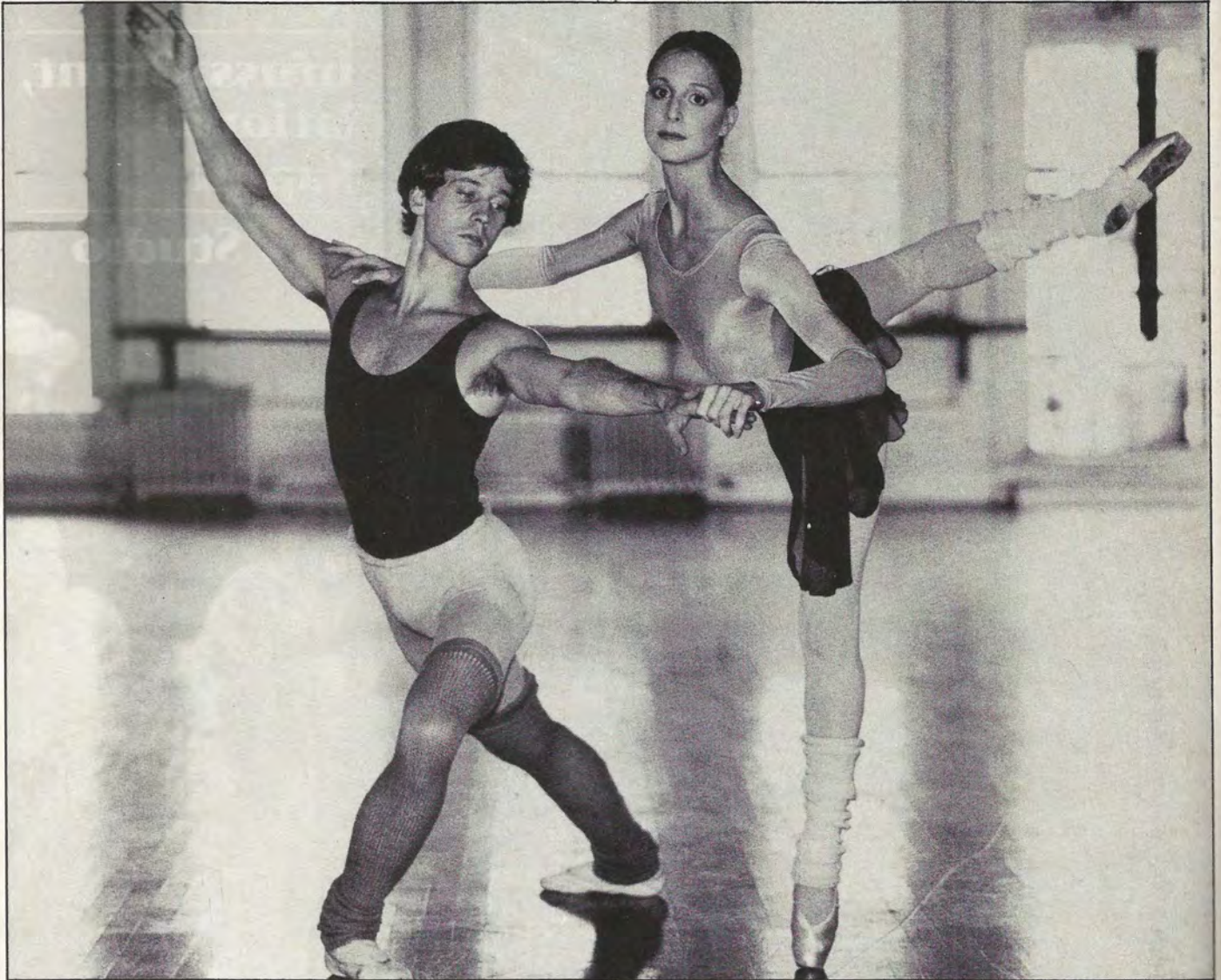
**Royal Winnipeg
Ballet**

**Schaufuss, Grant,
the National
and Napoli**

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Dance in Canada

Issue Number 30

Winter 1981/82 Hiver

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COVER: Dancers of the Royal Winnipeg Ballet in a scene from the company's new production of Rudi van Dantzig's *Romeo and Juliet*. The photograph is by David Cooper.

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Robert Enright

Love's Light Wings

The Royal Winnipeg Ballet soars to new heights with Romeo and Juliet



Ewelyn Hart and David Peregrine as Romeo and Juliet.

Le Ballet Royal de Winnipeg n'a jamais connu de fortune artistique plus éclatante qu'avec sa production de Roméo et Juliette dans une chorégraphie de Rudi van Dantzig. C'est un des rares ballets en trois actes que la troupe ait montés; il a déjà remporté auprès du

public de Winnipeg un énorme succès. Il est en outre représentatif de la voie dans laquelle s'est engagé le Ballet Royal de Winnipeg pour résoudre les problèmes de moral et d'intendance qui l'assaillaient il y a à peine trois ans.

For the first time in almost a decade the Royal Winnipeg Ballet has unveiled a full, evening-length ballet. It is somehow appropriate that the choice should have fallen on *Romeo and Juliet* since the ballet is replete with warring families, theatricality and youthful exuberance -



Gordon Wright as A Death Figure in van Dantzig's *Romeo and Juliet*.

all which characteristics the RWB has manifested in the past, and some of which it sustains today. During the summer of 1978 the company seemed to be a contemporary model for a war-torn family. By the end of that summer 15 dancers and members of the musical staff had resigned and there was speculation that the company would not survive the exodus. Nor was the RWB in better shape financially; dubious management had left it with a quarter of a million dollar deficit.

But within three years the RWB effected a miraculous transformation. Today, it boasts a \$380,000 surplus, the company is dancing better than ever before and the administration is actively seeking a new building to house the company in its fifth decade. Additionally, by including Rudi Van Dantzig's *Romeo and Juliet* in its repertoire, the RWB has ventured into a new and complex area of performance. *Romeo and Juliet* is only the company's third full-length ballet (the first was Brian Macdonald's *Rose La Tulippe* in 1966, then *The Nutcracker*) and its most ambitious in a 43-year history.

Romeo and Juliet is seen by both the company and the administration as the culmination of an artistic growth period which goes back either to 1970 or to 1958. The latter date marks the year that Arnold Spohr became artistic director, while the former was the year that David Moroni established the Professional Division of the Royal Winnipeg Ballet School. Moroni's school has been of inestimable value in allowing the RWB to mount a production the size of *Romeo and Juliet*. Thirty-four of the thirty-six dancers on stage have received training in Moroni's professional pro-

gramme, and 22 of the 24 corps members are graduates of it.

There are actually 39 dancers on stage; the company has been supplemented by a dozen senior students from the Professional Division and by three members of the artistic staff, including regisseur Catherine Taylor as the nurse, Jacqueline Claire as Lady Capulet and David Moroni as Lord Capulet. It is particularly ironic to see Mr. Moroni playing the 'heavy father' to Evelyn Hart's Juliet, since his constant guidance and support enabled both Miss Hart and David Peregrine to win medals in Varna. Playing the villain in *Romeo and Juliet* is a case of art being profoundly unaware of life.

Other performing arts groups in the country have become aware that very little done by the RWB imitates the lives they have come to lead. The company adopted 'soaring world wide' as its current promotional rubric. This year the RWB is limiting its flight to North American centres: it will visit 9 out of 10 Canadian provinces in a season that takes it from coast to coast, and in January and February will dance in the southern United States, ending up in Massachusetts and New York. It is a 120-performance season, and only between 20 and 25 of those performances are in Winnipeg. The touring is lucrative for the company: Canada Council and corporate funding (Nova: An Alberta Corporation are heavy corporate supporters of the RWB), combined with sponsor guarantees make the long hours and insane scheduling palatable by being profitable.

The company is no less popular at home than it is on the road. *Romeo and Juliet* played an astonishing 99.4% box

office capacity during its six performances in Winnipeg, and the 8,350-strong subscribers' list is the third largest number in the company's history. A few years ago the RWB was badly out of touch with home-town audiences who were tired of what seemed a steady diet of Oscar Araiz ballets; subscriptions dramatically fell off and, in a Lear-like gesture, Arnold Spohr handed over the body kinetic to a three-person directorship. The RWB was directionless and at one of the lowest points in its history. And then the phoenix-like transformation.

The Dutch Connection

Certainly, part of the change is attributable to the 'Dutch Connection', the RWB's popular coinage for its association with choreographers Hans van Manen, Rudi van Dantzig and Toer van Schayk. As early as 1979, Arnold Spohr began plans to produce *Romeo and Juliet*, and van Dantzig was intrigued by the idea of adapting the ballet to Winnipeg's smaller company. (*Romeo and Juliet* was originally choreographed in 1965 for the Dutch National Ballet's 65 dancers.) There were some substantial adjustments to be made in tailoring it to the RWB, notbaly having individual dancers perform multiple roles. Van Dantzig liked the intensity achieved through this sort of procrustean casting; the dancers were '... witnesses to all the action, and that made the tension on stage even greater. It is good because the dancers are with it all the time - they don't sit in the dressing room and smoke cigarettes'.

The company members felt the same way. Catherine White, a first-year corps member, described the experience as invaluable. She plays both a market girl and one of the older women at the Capulet ball: 'even what *we* do is very important. Everyday you go in and try and make your small part more believable. You're not just standing there watching, you're reacting'.

The multiple casting is consistent with van Dantzig's tendency to pay scrupulous attention to details. There is a sort of democracy to *Romeo and Juliet*; it has watchable activity everywhere and not just at centre stage. 'I don't like a big set-up where there are two dancers and the rest are moving scenery', van Dantzig says, 'The drama is made by all the individuals together'. During rehearsals, he would scurry over to a drinking table and indicate the effect he wanted from a cluster of dancers, at the same time that he would keep his eye on the

action. His presence was ubiquitous.

There is nothing fastidious or trivial in his attention to detail. It is simply that for van Dantzig *Romeo and Juliet* is essentially a dialectical ballet. He was concerned to work out a language of movement and action which could embody the tension between the two families, as well as within specific characters. He is adamant about the need to understand their motivation: '... The more the dancers have to think about the why and what and where of their characters, the better it is'. Van Dantzig is something of a kinetic Stanislavskian and he has changed appreciably the roles of Tybalt, Benvolio, the Nurse and, especially, Paris above and beyond their Shakespearean incarnations.

The two methods he uses to structure the dance-drama are sudden changes in mood and tone and a contradictory use of movement and music, as if the dance were a river flowing simultaneously in two directions. The transformations are made to seem like part of the texture of Renaissance life; the Montagues pay proper devotion to a religious procession, which includes a giant death-figure, and then break into ecstatic pandemonium when it passes. (At one point, a death-figure is even led about by the Montagues in ironic anticipation of Mercutio's death scene.) Van Dantzig's use of these dramatic resonances is extremely subtle and his dance underlines how easily the goodness of burgeoning love can transmute - as it does when Romeo realizes that Mercutio is dead - into a heady, destructive rage. Van Dantzig hovers over his characters like an intelligent genius, looking both ways. Toer van Dantzig's exceptional set shares this deliberate ambivalence as well. He says that he needed '... a feeling of those once-crossed lovers enclosed in stone walls. The sets should look beautiful, but a little like a prison at the same time'.

This approach achieves a sense of menace below the surface. The friendly, domestic market scenes with the Montagues are darkened by the impossibly arrogant behaviour of the Capulets. Van Dantzig consciously exploits this tension in the action of the ballet and through Prokofiev's score: 'I sometimes like to go against the music, so that music and dance almost irritate one another. It is a challenge for the dancers, since it is much harder to play a villain with music that doesn't help you to be villain. But when you get it across it really works'.

Renaissance passion with a universal message

It gets across in convincing ways. At the Capulet's Ball there is a chilling moment when Tybalt and his kinsmen fashion themselves into a moving, conspiratorial circle and leer back at the disguised Montagues. The gesture lasts only a few seconds, but its malevolence almost detonates on stage. When Romeo is discovered as an intruder, the Capulets converge on the ballroom like brocaded sharks swishing in for the kill. They are dressed like rich wounds, both victimizers and - by the time Shakespeare's tragedy unravels - victims as well.

Van Dantzig is even able to take advantage of the scenes at Friar Laurentius' which, for the most part, are bereft of significant dance movement. They become symbolic vignettes, ways of structuring the powerful emotions engendered by the dance. There is a superb sequence during the marriage scene in the chapel when the two lovers are startled by a novice monk dressed in a white robe. The monk almost glows on the darkened stage - the lighting is exceptional throughout - and you are suddenly aware of a bright malevolence in the colour and in the being, like the flash of a rapier. Later, after being mortally wounded by Tybalt, Mercutio will become a pied piper of death. His unconventional instrument is a rapier which he mockingly plays like a mandolin. The *chanson d'amour* stumbles into a *danse macabre* and, in the process, the chapel scene and all the other whispers of menace become unbearably clear.

Van Dantzig choreographed *Romeo and Juliet* with relentless care, which is nowhere more apparent than in the balcony pas de deux and in the death scene in the Capulet's tomb. It is impossible to describe how moving is this scene, although van Dantzig himself gets close to its spirit: 'It all comes together. The positiveness of those two people, the way that they love one another and that they prefer not to live if they can't have one another'. Van Dantzig pauses, there is a gentle flash in his eye and he looks directly at you, finding the language. 'It's so incredible'.

Robert Enright is the Western Correspondent for CBC FM's Stereo Morning.

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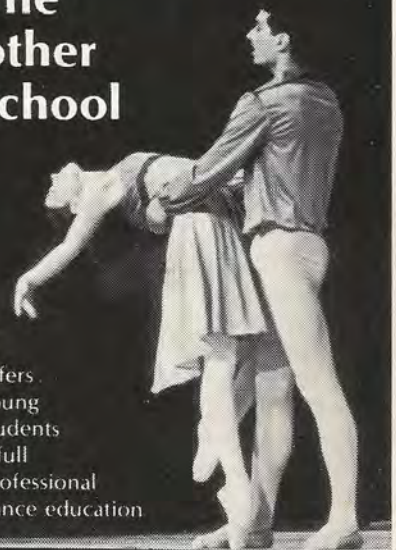
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Paula Citron

Schaufuss and Napoli

The Re-creation of a Classic

Une nouvelle production de Napoli, ballet en trois actes de Bournonville, est l'occasion pour le Ballet National du Canada de marquer la saison de son 30^e anniversaire. Cette production, qui fait que le Ballet National du Canada devient la seule troupe nord-américaine à avoir jamais inclus le grand et populaire classique danois dans son répertoire, est due à Peter Schaufuss, danseur étoile de la troupe, dont la réputation internationale n'est plus à faire. Ayant vu le jour et fait ses classes dans la plus pure tradition bournonvillesque, Peter Schaufuss est déjà l'auteur d'une production originale de la Sylphide, pour le compte du London Festival Ballet, dont le succès a été éclatant.

Peter Schaufuss et Alexander Grant, directeur artistique du Ballet National du Canada, sont convaincus que Napoli se traduira par de notables avantages pour la troupe. Travaillant d'arrache-pied, Schaufuss a pris toutes les dispositions nécessaires pour que la troupe soit capable de danser cette oeuvre dans le plus pur style de Bournonville. Il explique que les ballets du grand maître danois ont généralement un ton et un dénouement heureux. Ils ont toujours un grand fond moral.

Il n'en reste pas moins que la décision de monter Napoli a été accueillie avec une certaine réserve par la presse. Le coût de l'opération, en particulier, a été très discuté. Cependant, le chiffre des dépenses engagées indique clairement que par rapport au coût de la Belle au bois dormant, dont la somptueuse production était revenue à Rudolf Nouriev en 1972, celui de Napoli est tout à fait raisonnable. Schaufuss et Grant, confiants, pensent que Napoli s'avèrera une opération fructueuse à plus d'un titre.

To celebrate its 30th birthday, the National Ballet of Canada presented a new production of *Napoli* on November 10

in Toronto's O'Keefe Centre. It is the first full-evening ballet to be mounted by the company since *La Fille Mal Gardée* joined the repertoire five years ago and even before its premiere *Napoli* was generating a great deal of discussion in the ballet world. It has cost the National Ballet a large amount of money to acquire an artistic property which not all observers are confident will prove a success. The original *Napoli* was choreographed 140 years ago in Copenhagen by the great Danish ballet master, August Bournonville. It is probably his most popular work and has been performed by the Royal Danish Ballet well over 700 times since 1842. Many generations of students in the Royal Danish Ballet School have made their stage debuts standing on the bridge in Act III of *Napoli*, among them the producer of the National Ballet's revised version, Peter Schaufuss.

Schaufuss, who in the midst of an impressive roster of international commitments has been a principal dancer of the National Ballet since 1977 made a striking success in London two years ago when he restaged an expanded version of another Bournonville classic, *La Sylphide*, for the Festival Ballet. In approaching the task of mounting a 'new' *Napoli* for the National he had no doubts about the importance of the ballet itself or of its appropriateness and value to the company.

'It's an excellent idea. It's one of the few full-length classical ballets which isn't in the repertoire of a North American company. If it's a success, and it should be, it will be a great asset for the National to take to New York, London or Paris because big companies are always searching for rep that other companies don't have. Besides, the depth is there in the company to do *Napoli*. The boys are young and fabulous - just sensational. It's a step into the unknown for

the company, but a smart one.'

Alexander Grant elaborates further. 'Napoli made great sense to me. There are a lot of company members with Bournonville training. Erik Bruhn teaches the boys at The National Ballet School variations from Napoli. I've also had a famous Danish dancer in the company for four years with a proven success in *La Sylphide* which won two major newspaper awards in England. With all these elements, I'd be a poor artistic director if I didn't take advantage of them.'

An idea takes flight

Just how the National came to do *Napoli* is an interesting story. Advance news of Peter Schaufuss's success in restaging *La Sylphide* for the London Festival Ballet in 1979 encouraged Marilyn Jones, artistic director of the Australian Ballet, to invite Schaufuss to produce *Napoli* for her company. Alexander Grant had also been hearing very good things about *La Sylphide* while on vacation in England. He had been considering various options the National Ballet might pursue to acquire a new three-act classical ballet and increasingly the choice seemed to point logically to *Napoli*. So, later in 1979, at the Chicago International Ballet Festival, he asked Peter Schaufuss over dinner what he thought of the idea. Surprised to learn from Peter that the Australians were thinking along the same lines he said: 'But why don't you do it for us?' 'You haven't asked me yet', was Peter's reply. So Grant popped the direct question and got 'Yes' for an answer.

From there it was a matter of getting the National's board of directors to support the project, which they did. The formal announcement was made to the press in June 1980 and the Volunteer Committee which undertakes a variety of fund-raising campaigns for the National promised to sponsor *Napoli* to the tune of \$150,000. Since then, the com-



Norm Kain as Teresina and Peter Schaufuss as Gennaro in *Napoli*.

... contribution has been increased to \$200,000.

Apart from the French elements in his artistic make-up, Bournonville was heavily influenced by the social and cultural values of what, in Denmark, was known as the 'Biedermeier philosophy'. This held up the virtues of family living as the ultimate source of moral value and happiness in human life. Bournonville's acceptance of this idea, if not whole-hearted in his own personal life, influenced his approach to choreography. Thus, as Schaufuss explains, 'Bournonville's ballets are basically happy with happy endings, except for *La Sylphide* which came originally from Paris. Bournonville ballets also have a strong religious influence. *Napoli* (subtitled *The Fisherman and his Bride*) is about the faithfulness of lovers - how

true love wins by resisting evil. You come out on the other side as a peaceful, happy person.'

The uniqueness of Bournonville

The Bournonville ballets are unique in Western classical repertoire. August Bournonville was the artistic director of The Royal Danish Ballet for most of the period from 1830 to 1877 and since he had studied earlier in Paris with the great teacher, Vestris, the French master's traditions were also handed down through Bournonville's works. This Vestris/Bournonville style is preserved in the Danish repertoire which resisted the growing influence of the Russian choreographers during the latter half of the 19th century.

Yet Bournonville, however much he cherished family life, was also

according to Schaufuss a hypocrite. Although a married man, he loved ballerinas and produced several bastards. The creation of *Napoli* came about because of an indiscretion.

Bournonville had made advances to Caroline Fjeldsted and when the ballerina rejected him he became very hard on her. As a result he was booed by an audience in front of the Danish King, was temporarily suspended from his post and left the country. On a trip to Italy, he became inspired by Naples and wrote the scenario to *Napoli* on the train coming home. Ironically, Caroline Fjeldsted was the first Teresina with Bournonville as the first Gennaro! Nonetheless, no matter how much of a profligate Bournonville may have been, Schaufuss believes that he worked hard to raise the status of dancers generally and that he really never betrayed his strong social conscience.

Schaufuss is not in the least surprised that he is in demand for the restaging of Bournonville's choreography. 'I thought about it a lot, being away from Denmark. I always knew that eventually Bournonville ballets would become popular because they are the great untapped repertoire. I thought I'd be asked to do them because you need to know the ballet to stage it. It's something I've always wanted to do. Even as a child, I worked out the ballets in my mind.'

As a student and later member of the Royal Danish Ballet, Peter Schaufuss danced the Danish repertoire many times. He is also the son of two noted Danish dancers and so comes armed with impressive Bournonville credentials. Proof of this was his ability to create 22 minutes of new choreography for the Festival Ballet's *La Sylphide* which, according to Alexander Grant, 'was about as Bournonville as you could get'. Thus, *La Sylphide*, as produced in London, can stand alone as a full evening's entertainment. 'It's like *Giselle*, a long two acts. After studying the original notes and score I could see Bournonville's ideas and integrated them with the existing ballet. I found a work for two violins by the same composer, Herman Løvenskjold, and had it orchestrated. I used *La Sylphide* to create opportunities for the next generation of younger dancers by creating dances for four peasant couples, a pas de



Napoli, Act III. The famous pas de six.

trois for the leading sylph and two helper sylphs and a solo for Effie. I opened up the ballet.'

Schaufuss's mandate

Schaufuss believes that the mandate of a choreographer restaging a work must be, 'to preserve the original spirit and intention'. He does, however, go on to point out that most ballets from the past are not really 'authentic'. 'Over the years they have been tampered with in staging and interpretation'; which means that a modern choreographer must research the original. 'Bournonville's ballets were danced in smaller more intimate theatres, so in staging *Napoli* for a big company, I have to turn up the volume a bit without losing the original in making it larger. For example, in *La Sylphide*, I upgraded the social status of James by making his home a big stone house. You can't have

40 people in a cottage! Because there was no TV or movies, Bournonville made his ballets realistic; they reflected life, especially his crowd scenes. I must make the Neopolitan street scenes realistic in his spirit.'

Schaufuss stresses the uniqueness of the Bournonville style. 'You can't take short-cuts. Rehearsals are to do the impossible, to try something that the dancers haven't done before. It is the only way the style will be achieved. I've had to teach a Berlitz course in Bournonville, a class every day. The dancers have to get comfortable because it's a relaxed style, not like the strained, forceful, powerful Russian style with its big jumps. A lot of the dancing is done in one spot; the footwork has a jump on each count of music. The Russians have one jump over eight bars. Musically, in Bournonville, you have

to be dead on, very precise. Physically and technically, there are more steps. Artistically, there is more acting with more opportunity for mime. Bournonville should look like second nature, a natural part of what you are doing. It should never stand out like an art form. Bournonville is all-round choreography with turns to the right and left because he was trying to produce all-round dancers.'

Stylistic differences

As Alexander Grant sums up, 'Bournonville calls for a scholarly exact style. The technique is precise and this precision is good for the company. It's another language, made up of purity, technique and co-ordination, a school by itself. When I saw the third act of *Napoli* done at the Chicago Festival, I realized that the ballet has a very complicated story which is difficult to put over. The

...premiere had to be postponed from the spring season of 1981 because the company wasn't ready. Fortunately, the important mime work in *Napoli* is being taught by the Danish "king of mime", Niels Bjørn Hansen. *Napoli* provides many opportunities to dance in its meaty and beautiful variations and a lot of mime work. However, the company is going to have to buckle down to do the discipline of Bournonville.'

According to Schaufuss, there are major pitfalls in restaging Bournonville. 'You have to be careful to end up with a big Danish ballet and not a big Russian one with divertissements which don't have anything to do with the story. In Bournonville, the dancers dance the story, not like the Russian ballets which were overtaken by bravura and technique with concert pieces within a ballet. Bournonville invented show. Maybe it's the Danish mentality. Danes don't get excited, we're cool people, craftsmen and not showy. We don't dance to make the audience gasp. Danes don't applaud in the middle of a variation. There is a sign in the proscenium stage in Copenhagen, "Ej blot til lyst". "Not only for amusement". This sums up Bournonville.'

The partnering in Bournonville is also different from the Russian style. Alexander Grant explains. 'In Bournonville, traditional things are preserved not destroyed. In his day during the pas de deux, the boy did as much dancing as the girl. He rarely lifted her and was never just a partner. They danced together. In Russian ballets the boy became a porter!'

Schaufuss is retaining the music of the four original composers of *Napoli* including some passages that have fallen into disuse over the years and are being researched and reorchestrated by Danish musicologist, Ole Norring. Bojer Simon Paulli and Edvard Grieg wrote acts one and three, Hans Wilhelm Gade did act two and Hans Christian Lumbye the finale. Bournonville was in a hurry. He had no time for one man to compose all three acts. He wasn't patient and wanted things done quickly but he used good people. Paulli and Helsted were the house composers, Gade was a pupil of Mendelssohn and took over learning from him, while Lumbye was the musical director of the Tivoli. Put together, the music works.'

The problem of Act II

Perhaps some of the negative reaction to *Napoli* stems from what Schaufuss calls its 'Achilles' heel', its second act. 'The joke in Copenhagen is that you go out for coffee during that act, but Bournonville himself wasn't happy with it either. From the original, only the costumes and the story remain. *Napoli* is a ballet rather like *The Magic Flute*. The lovers must resist temptations like the danger of money and jealousy.'

The original second act takes place in the Blue Grotto where Teresina has been abducted by Golfo, the sea king. 'The act contains pretty but boring nymphs in lines, a lot of mime and little dancing. I'm making a totally new Bournonville ballet with a touch of sexuality including a dream sequence where Gennaro has a nightmare and Teresina wakes him up. I did research into what Bournonville wanted. He knew about *Giselle* with its mime roles and its other-world second act. I'm paralleling *Giselle* in my second act too.'

Doubts have also been aired about the financial implications *Napoli* will have for the National Ballet. The estimated price tag is close to \$444,000 and, after two seasons of modest budgetary surplus, will carry the National into the red - to the tune of \$520,000. Worried observers recall the problems created in 1972 when the company spent \$427,000 to produce Rudolf Nureyev's *The Sleeping Beauty*. Apart from the fact that *Beauty* has more than earned its keep in subsequent years, the bald figures in themselves are misleading.

In fact, taking into account the effects of inflation, *Napoli*, given what it is, may be considered cheap at the price. In today's money *Beauty* would run a company into production costs of one million dollars or more. In 1972, the National Ballet committed 14% of its budget to *Beauty*. *Napoli* is costing only 5% of this year's budget. As for the deficit, it represents a manageable 5.9% of estimated expenditures whereas the deficit that went along with *Beauty* was 11.4% of budget. That's why it almost crippled the company.

Both Schaufuss and Grant are eager to bring a sense of proportion to those arguments which accuse *Napoli* of being extravagant. As Grant points out, the absolute numbers do indeed appear high but the cost of producing new

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ballets has risen far more quickly than the average rate of inflation. Unlike *The Sleeping Beauty* which, as Grant explains, was done in a hurry because impresario Sol Hurok wanted it for immediate touring in the United States, *Napoli* has been developed more gradually. One of the other major reasons for *Beauty*'s high cost was the almost uncontrollable escalation of the design budget. It is no secret that Nicholas Georgiadis tends to design expensively. By contrast, as the National Ballet's production director, Dieter Penzhorn, points out, David Walker, the British designer for *Napoli* is economical and has also been willing to work in close cooperation with the company's produc-

tion staff. 'He trusts us', adds Penzhorn. 'That's a great help.'

Schaufuss is also following in the footsteps of the Danish master in his attitude to dance in general. 'Dance is a woman's world. They are better all-round dancers. The women have the vocabulary in dance; the men's vocabulary is limited because of physical limitations. Today's male dancers are waiting for their solos. The men have to be flashy but men's liberation in dancing will come when we can be one hundred percent dancers and not tricksters, when we can concentrate between the jumps. The audience doesn't see all the things we do in between. We have to educate the audience to listen to the music, to

accept the steps between the flash. Acting ability will follow when technique becomes an extension of the music. One day the audience will accept the big steps as a part of the link of movements. This was Bournonville's thinking. Men also have difficulty in balancing the girls and matching their line. Men have got to work at partnering and acting. Most women dancers work at things they are not good at while men only practise things they can do! That's why Bournonville is good for male dancers. One of the reasons I left Denmark was the belief that a good talented dancer can do anything. This is the skill which the Bournonville training gave me.'

Paula Citron

The First Five Years

Alexander Grant and the National Ballet

Alexander Grant became artistic director of the National Ballet of Canada during the company's 25th anniversary year. Now, as the company celebrates another anniversary - its 30th - Alexander Grant looks back on his own five years of leadership in extracts from a long conversation with Paula Citron.

Alexander Grant est devenu le directeur artistique du Ballet National du Canada l'année où la troupe allait célébrer son 25^e anniversaire. Maintenant qu'elle s'apprête à célébrer un autre anniversaire - son 30^e - Alexander Grant se penche sur ses cinq années de direction au cours d'une conversation à bâtons rompus qu'il a eue avec Paula Citron et dont voici des extraits.

On Repertoire

It's difficult to define the difference between what is dance and what is ballet. What is a classical ballet company? For one thing there are no restrictions. So many different styles are done. Look at Nijinsky. He probably danced *Petrushka*, *Spectre de la Rose* and *Après midi d'un faune* all in one night. Good dancers should be versatile. They want to be. Take Peter Schaufuss. He was with

Balanchine's company and for our 25th anniversary tour, in New York, we asked him to dance with us in *Swan Lake* and *Giselle*. Peter Martins had been asked first because he knew the company's *Swan Lake*. Balanchine asked him not to and Peter Martins gave in. After dancing with us Schaufuss left New York City Ballet. He wanted to dance the old classics.

The Russians have this hunger for a varied repertoire too. I'm convinced, if they were let out to experiment with other rep, they'd return to Russia afterwards. The Russian authorities however make it an all or nothing situation.

It was really a challenge to come to the National after managing a little group of seven dancers, Ballet for All, in England. The time spent looking after other dancers is far greater than that spent looking after oneself. We are one

of the smallest international companies doing the classical repertoire. The average company has 85 dancers. I don't want the National to become too large but I would like to move up from our present 65 dancers to 70 - five dancers to swing so there won't be any holes when we have injuries and sickness. Too large a size restricts touring.

We dance the classics because we are a classical company and that's one of the important things great classical companies do. They have the meaty roles. We are unique in this country. If we don't do *The Sleeping Beauty* there is no other company for the artists to dance it in and the audience itself should not have to wait for a visiting company to see it performed. Canadian audiences don't always *know* ballet but they do *love* classical ballet. We have to push the mixed bills but, I'm glad to see that

original Canadian ballets are gaining in popularity.

My aim is to produce an original work for the company by a Canadian choreographer which the world is asking to perform. It will come.

On Programming

Why wasn't the new Massey Hall built as a complex with an opera house? O'Keefe Centre has little storage space so I can't program as I'd like. For example, I'd like to show *Swan Lake* at the beginning of the season, then other works, then *Swan Lake* again at the end. People will come twice to see different casts if they are separated in time. Also, all the dancers can get a first night if the works are split through the run and I won't have to worry about any possibly bruised egos. It would be good at Christmas to do *Cinderella*, *La Fille* and *Nutcracker* in rotation but you can't at the O'Keefe. And, as for *Nutcracker* - it makes money. Mothers want it to be the same as they remember when they bring their children so to change the Christmas tradition would be hard. It's the only ballet where people will come regardless of who's dancing.

On Touring in Canada

We usually spend three days in a place. Winnipeg has always been a struggle. Montreal is difficult and unpredictable. Yet, they are both ballet towns with companies: audiences should have been built up by now. The longer we are able to stay in a place, however, the more the audience builds. The last performance is usually packed. Also, after a children's matinee the box office is buzzing. They go home and tell their parents. Only in Newfoundland and Vancouver can we spend a week. Generally speaking, Eastern audiences are better. Even though we do well in small towns, we lose money outside Toronto but we are the *National Ballet* and must show what we can do to the nation.

On Dancing

If you compare Moscow and Leningrad and their techniques, Leningrad's is more pure. They have wonderful dancers. Yet, the former Kirov director, now head of the school, Sergeyev, acknowledges Moscow's supremacy in the art. But the tricks the dancers perform are not the end of the road.

The actor/dancer should never be forgotten. All the greats were actor/dancers, like Ulanova. They surpassed technique but the steps were there. You shouldn't throw technique in the au-



Alexander Grant as Giacomo in *Napoli*.

dience's face. This type of pure dancing is harder to achieve but, for every style, technique is necessary for what you want to say. It's the vocabulary.

Character dancers are specialized artists. They are carrying on the tradition of classical ballet. I made Victoria Bertram and Charles Kirby principals because of their expertise in these important roles. In doing these you can reach the top and the young dancers should know it.

There were those who said that *Etudes* was not for us, but if you don't have challenges, how will standards be raised? This is a director's responsibility. For example, Erik Bruhn left out the pas de trois in *Swan Lake* initially. A couple of years ago he refurbished the ballet and put it in. Now the dancers toss off all those variations. It's a try-out for the future. There is depth in the company. Peter Schaufuss is delighted with it in producing *Napoli*. When we're performing we are allowed only two hours of rehearsal each day - but, then, I believe you learn the most in performance.

On London and Covent Garden

London was one hectic week. Two weeks would have been better. We were suffering from jet lag and the criticism was not really fair. For example, Stuttgart is a ballet town. After our performances there the audience called for an encore and after 25 curtain-calls and even after the safety curtain was down the com-

pany had to squeeze in front for another call. So, why did London react that way? One feels something was afoot. The media was upset with a repertoire in part familiar. They wanted works they hadn't seen and were at us for doing works of the Royal Ballet. But why shouldn't we show *Swan Lake*? Ours is an original production and is anyway a Russian ballet now belonging to the world. The Royal Ballet brought their *Swan Lake* as their classical piece last time in Toronto. I know they thought our production handsome because they quickly made plans to refurbish their own.

Fille was given as a compliment to the Royal Ballet and the Opera House. I was a protégé of Sir Frederick Ashton. It was meant as a compliment. We used their sets and didn't need a lighting rehearsal which saved us money; but the Covent Garden props fell to pieces during performance!

Also, there was so much fuss front of house. Every night was a gala with parties for sponsors. A first night gala would have been sufficient. The house was full of flowers and the crush bar was turned into a beautiful restaurant. The reaction was: 'Who are these Canadians showing us what to do with out theatre and with much of our repertoire?' But, remember we took *Mad Shadows* and although we had a lousy press we had good audience reaction and excellent ticket sales.

On Critics

Critics don't have to know pirouettes or arabesques. They should report as informed members of the public and write about how the works affected them. Sir Frederick Ashton would always ask the stage crew their opinions on any new works.

'A wonderful true story'

At the Bolshoi canteen during the Moscow competitions this past summer I was munching caviar when a Russian gentleman, spotting the Canadian flag in my lapel, came over and asked, 'Canadetz?'. When I nodded he said, 'Hockey!' After the competition, the same man came up and tapped me on the shoulder. 'Canadetz', he said - 'Ballet!'

Kevin Singen

Dancers' Studio West

Building an artistic dream in the temple of Mammon

Elaine Bowman et son mari, Peter Hoff, sont les fondateurs de Dancers' Studio West, dernière-née des troupes de danse albertaines, qui a choisi Calgary pour port d'attache. Sa représentation inaugurale a eu lieu le 21 janvier, 1981, à l'Université de Calgary. Outre l'emploi qu'il offre à quatre danseurs et à un apprenti, le DSW s'est fixé pour tâche de faire mieux connaître et comprendre la danse moderne au public de Calgary grâce à un système d'abonnement. L'occasion de lancer ce système a été fournie par la visite, en novembre, du Théâtre Ballet du Canada. Un programme d'activités parallèles, intitulé 'Méthode de travail', est mis sur pied et mettra à contribution les musées de la ville pour des conférences illustrées ainsi que pour de véritables représentations qui donneront à la danse moderne de Calgary le plus d'éclat possible.

Calgary is a boom town. Everyone in Canada knows it. The popular image is of a city consumed with dreams of material wealth, a temple of mammon devoid of soul. To an extent the image holds true - all those glittering office towers and cigar-chewing, wheeling-dealing tycoons. But, of course, there's another side to Calgary - a spiritual dimension (if you want to use a high-falutin expression) - revealed in the city's rapidly growing cultural life.

The latest manifestation of this trend is Dancers' Studio West, a dream-child of Elaine Bowman and Peter Hoff. In little more than a year they have established a presence in Calgary as an innovative, determined dance organization and performing company. In some ways, the speed with which the DSW Company has emerged is unremarkable. After all, office-buildings in Calgary seem almost to spring up overnight. Yet, although Calgaryans are eager to dispel the image of philistinism which, rightly or wrong-



Elaine Bowman and Douglas Hamburg in Lynette Fry-Abra's *Andromeda* at the DSW Company debut.

ly, has projected itself to other parts of Canada, it has been no easy task for the husband and wife team of Bowman and Hoff to build their dreams in the shade of the Rockies.

From England to Calgary via Toronto

The couple were married in 1979 and that fall left Toronto so that Elaine could take up her new teaching duties at the University of Calgary. She had

been a late starter in dance - at age 24. In England, at the Leeds College of Art, she had studied graphic design. She went on to Dartington College of Art and then to the London School of Film Technique. Her childhood experiences had left her with a marked distaste for ballet at as early an age as six, but in London, as a young woman, she was attracted to the work of Robert Cohan's London Contemporary Dance Theatre and studied in its school.

In 1971, Elaine Bowman came to Canada and soon began teaching at the Toronto Dance Theatre school as well as directing a community dance group, Resources. In Toronto, Bowman found guidance and inspiration from a variety of colleagues and mentors: Anna Blewchamp, Kathryn Brown, Donald Himes and Susan Macpherson. In 1975, she joined the Marie Marchowsky Dance Theatre Company, becoming one of its leading dancers.

It was in Toronto that Elaine Bowman met Peter Hoff whose interest in dance video recording led him to tape one of her performances. He came from a background of radio and television programming, music management and concert promotion. His involvement with various aspects of dance in Canada extends back over many years. In 1979 he co-ordinated and managed the Dance in Canada Association's annual conference, an exercise repeated the next year when the association met in Banff.

The idea of a Calgary-based modern dance company developed in their minds soon after Elaine began teaching at the university. She wanted a modern dance repertory company, not the usual single-choreographer, all-your-eggs-in-one-basket troupe more familiar to the modern dance world. Peter, with a great deal of administrative experience behind him, conjured up an organizational and administrative framework within which a company could prosper and grow.

One of the first major problems was to find a space. Calgary is a city of new buildings. Suitable space in such buildings is prohibitively expensive and there are very few 'alternate' spaces - converted warehouses, lofts and cheap offices - to be had. In consequence, Dancers' Studio West is, for the moment, compelled to use a school gym, adequate as a space - but condemned by the local fire department! Peter Hoff is hoping he will be able to acquire more suitable premises for the company in one of the inner city's unused school buildings.

An Administrative Framework

The administrative paraphernalia of DSW is lodged in Elaine and Peter's own home, a situation which, they say, must change. In fact, DSW itself does not really have a cumbersome administration. Peter Hoff has established a complex of inter-related corporate entities which service and mutually support each other. Most important in terms of goals and ideals is the performing company itself which receives public support from various agencies, for the current fiscal year:

\$6,300 from the Canada Council's Explorations program, \$5,000 from the Calgary Regional Arts Foundation and \$4,000 from Alberta Culture. To avoid a costly bureaucracy the company farms out most of its administrative work to a business partnership called Uptown Entertainment Associates. This in effect, provides Peter Hoff and staff with employment, not just in connection with the affairs of DSW but with projects such as the Calgary Dance Series and the Red Deer Dance Series.

Peter is also working on an 'alternate space' series, has secured a gallery area in Banff, another at the Nickle Art Museum at the University of Calgary and is searching for others.

The Calgary Dance Series offers in a subscription package a variety of Canadian dance attractions, including, of course, DSW. It has the aim of increasing the city's exposure to dance, of making money and of building an audience for DSW. The Red Deer series was something Hoff was invited to undertake with funding from the Alberta Foundation for the Performing Arts. Alberta Culture also takes the enlightened view that culture dollars are better spent in helping underwrite the expenses of a dance sponsor than in feeding additional touring funds to already funded dance companies. Uptown Entertainment is busy handling the affairs of the two series and DSW company and is now branching into other profit-making areas such as music attractions. It has a staff of eight.

In a sense, the administrative arrangements have got ahead of the real purpose of creating a vital artistic organism but only in an indirect way. A framework is there which will facilitate artistic growth.

The DSW company was founded in June 1980, incorporated that October and gave its first performance in January at the 500-seat University of Calgary Theatre, (reviewed in *Dance in Canada*, issue number 27). It's a perfect space for dance but is very much occupied by the university's drama department. The only alternative is the vast 2,700-seat Jubilee Auditorium. Lack of suitable, available performing spaces is another local deficiency.

Eclecticism and Audience Appeal

That first performance, with Elaine Bowman and Douglas Hamburg (an instructor colleague from the university and former Marchowsky company member) as 'the company' gave clear notice of Bowman's fundamental artistic inten-

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Elaine Bowman and Marc Berezowski in her *No Matter What They Say*.

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tions, to have an eclectic company with reasonably broad audience appeal – more along the lines of Toronto's Dancemakers or Winnipeg's Contemporary Dancers than, say, the Anna Wyman or Paula Ross companies which concentrate heavily or exclusively on their founders' choreography.

In January there were items from Elaine Bowman herself, Douglas Hamburg, Larry McKinnon, Brian Webb (who has his own troupe in Edmonton), Kathryn Brown and Lynette Fry-Abra. This season Bowman, Brown, McKinnon and Webb will have new offerings and Ricardo Abreut is scheduled to create a dance for DSW.

Douglas Hamburg has left the company which this season consists of two University of Calgary dance program graduates, Marc Berezowski and Jane Duncan, and apprentice dancer Michele Moss and, of course, Elaine Bowman. Edward Clark and Sharon Stott, who came with Elaine and Peter to Calgary from Toronto, bridge the gap between office and studio by attending classes, performing occasionally but also taking on administrative chores for UEA.

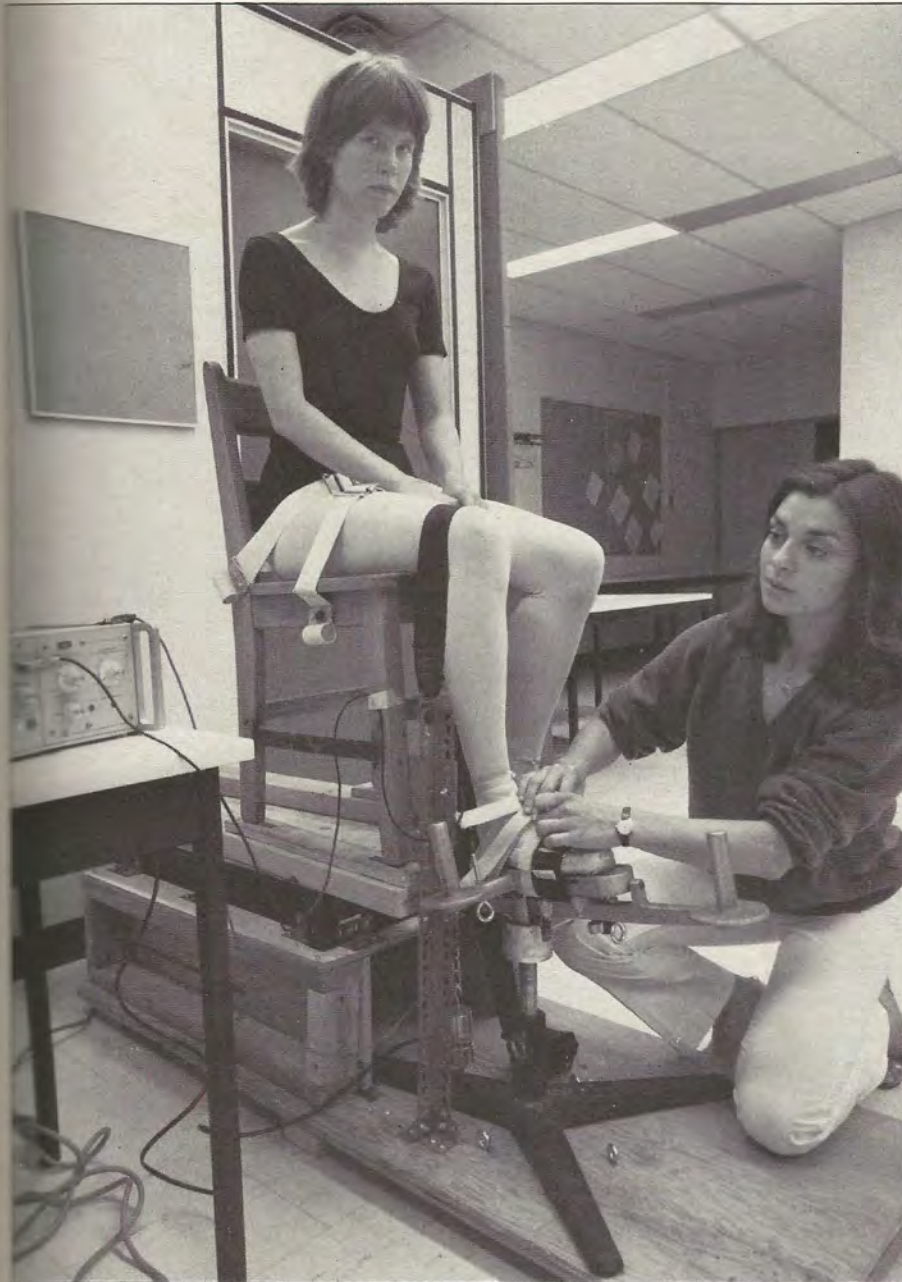
Eventually, Elaine Bowman would like to have a formal school in Calgary where dancers could receive a sound

modern dance training. At present, class is for the company and occasional invited dancers. On Mondays and Wednesdays there's a ballet class from Lynette Fry-Abra followed by Elaine's modern class. Tuesday and Friday Elaine holds sole pedagogical sway while Thursday is Larry McKinnon's turn to teach a class reflecting his own particular movement preferences.

For a company so small and young, DSW has made its presence felt in Calgary in a short space of time. Peter Hoff speaks appreciatively of the media's responsiveness, even enthusiasm, for what he and his wife are achieving – for their gutsy innovative approach and determination, for having lofty ideals but also the hard-nosed common sense to know how best to go after them. It's an approach and philosophy very nicely attuned to the pervading self-help ethos of business-minded Calgary and one which, with that extra dash of good fortune which tends to bless those who deserve it, should establish Dancers' Studio West as a valuable addition to Calgary's blossoming cultural life.

Doug Payne

Research Points the Way to a Better Future for Dancers' Feet



Vickie Galea eases a dancer's foot into her force transducer.

Vickie Galea étudie à la section de recherches kinésiologiques de l'université de Waterloo le comportement du pied quand il se dresse sur son extrémité. Anatomiquement, il n'était pas destiné à faire des pointes. De plus le chausson de pointe moderne, piètrement conçu l'étaye mal et les matériaux utilisés dans sa fabrication perdent vite leur rigidité. A l'aide de toutes sortes d'instruments scientifiques, certains de son invention, Vickie Galea procède à des observations statistiques sur les pressions que subit le pied d'une danseuse et espère que les résultats de ses investigations conduiront à l'amélioration respective du chausson et de l'enseignement. Sa préoccupation majeure est d'alléger les souffrances chroniques de ces artistes qui sont astreintes à danser sur leurs orteils.

Chronic foot and ankle problems are as much a part of the dancer's life as are pointe shoes and, ironically, it may be those shoes which created the problem in the first place. Research underway at the university of Waterloo may change all that.

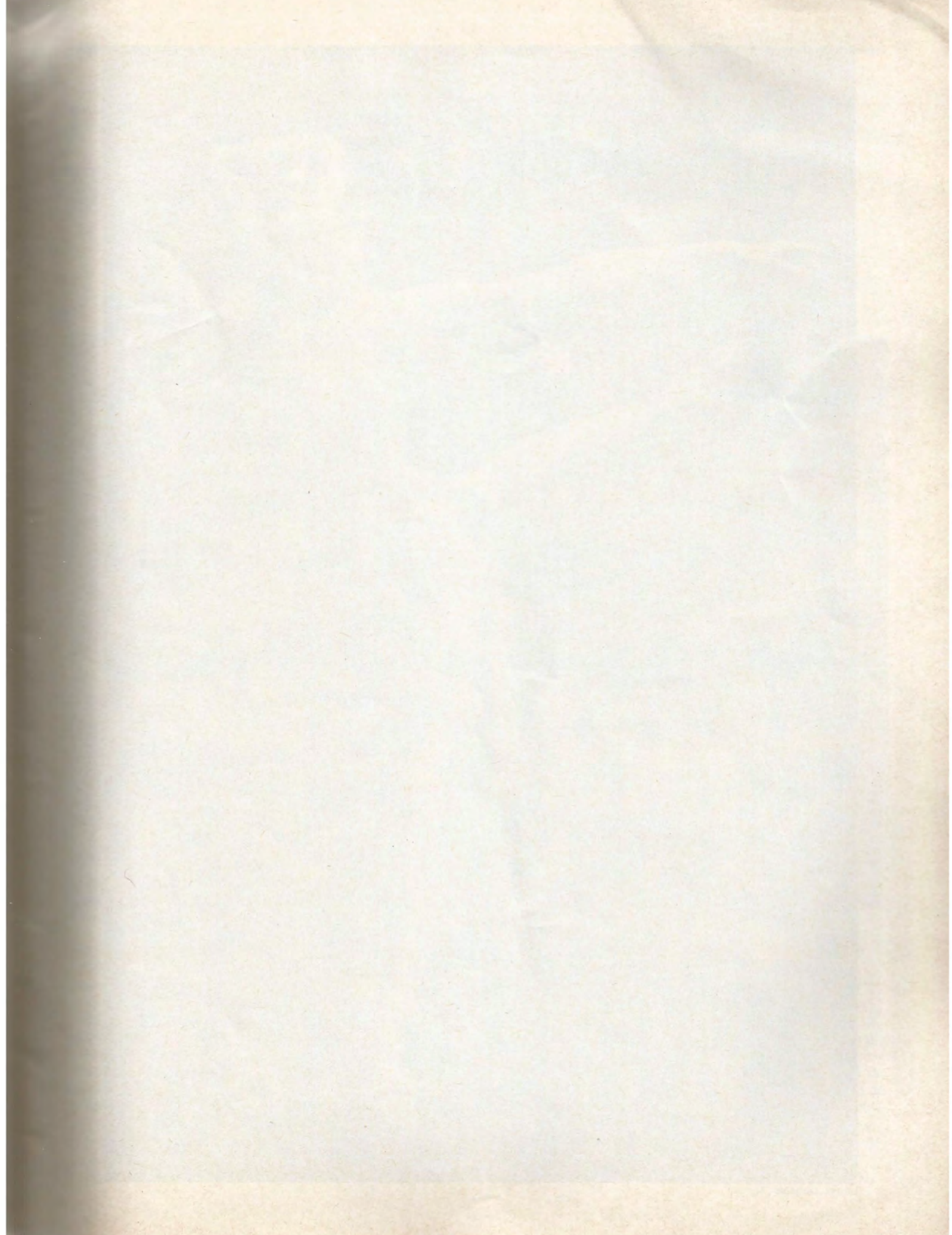
'The body just wasn't meant to stand on pointe'

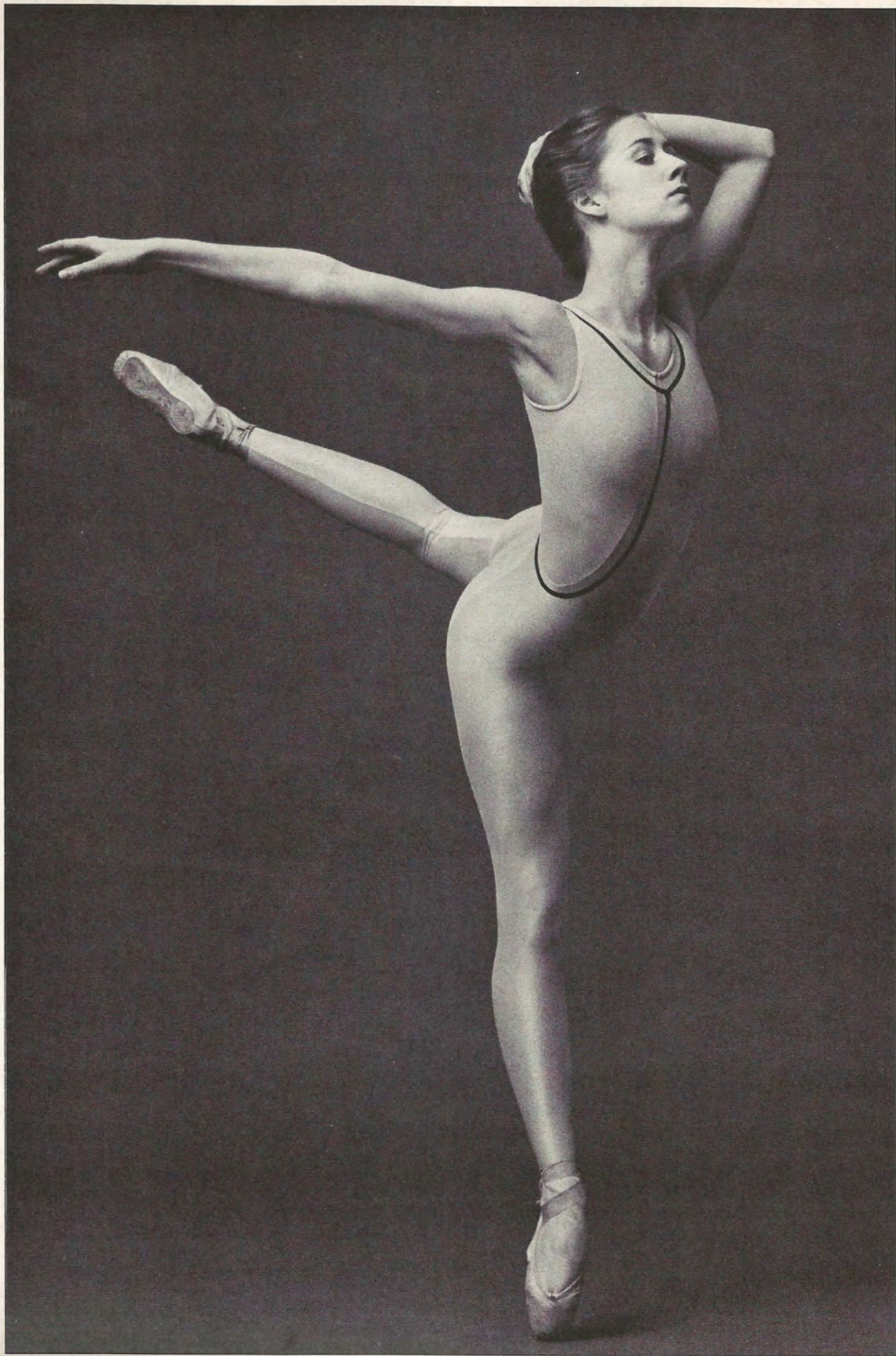
'The body just wasn't meant to stand on pointe', says Vicky Galea, whose interest in athletic and dance injuries resulted in her current work with the university's Department of Kinesiology. 'Doctors have found that most dance injuries are actual chronic changes - you start getting things like joint deformation because of the stresses that are placed, particularly, on the toe and ankle joints.'

She is hoping her work, which is to be completed by December, will identify ways in which dance training might be changed to relieve these physical stresses and to change postural deficiencies that contribute to bad technique.

THE HISTORY OF THE
CITY OF BOSTON
FROM 1630 TO 1880
BY
JOHN B. HENNING

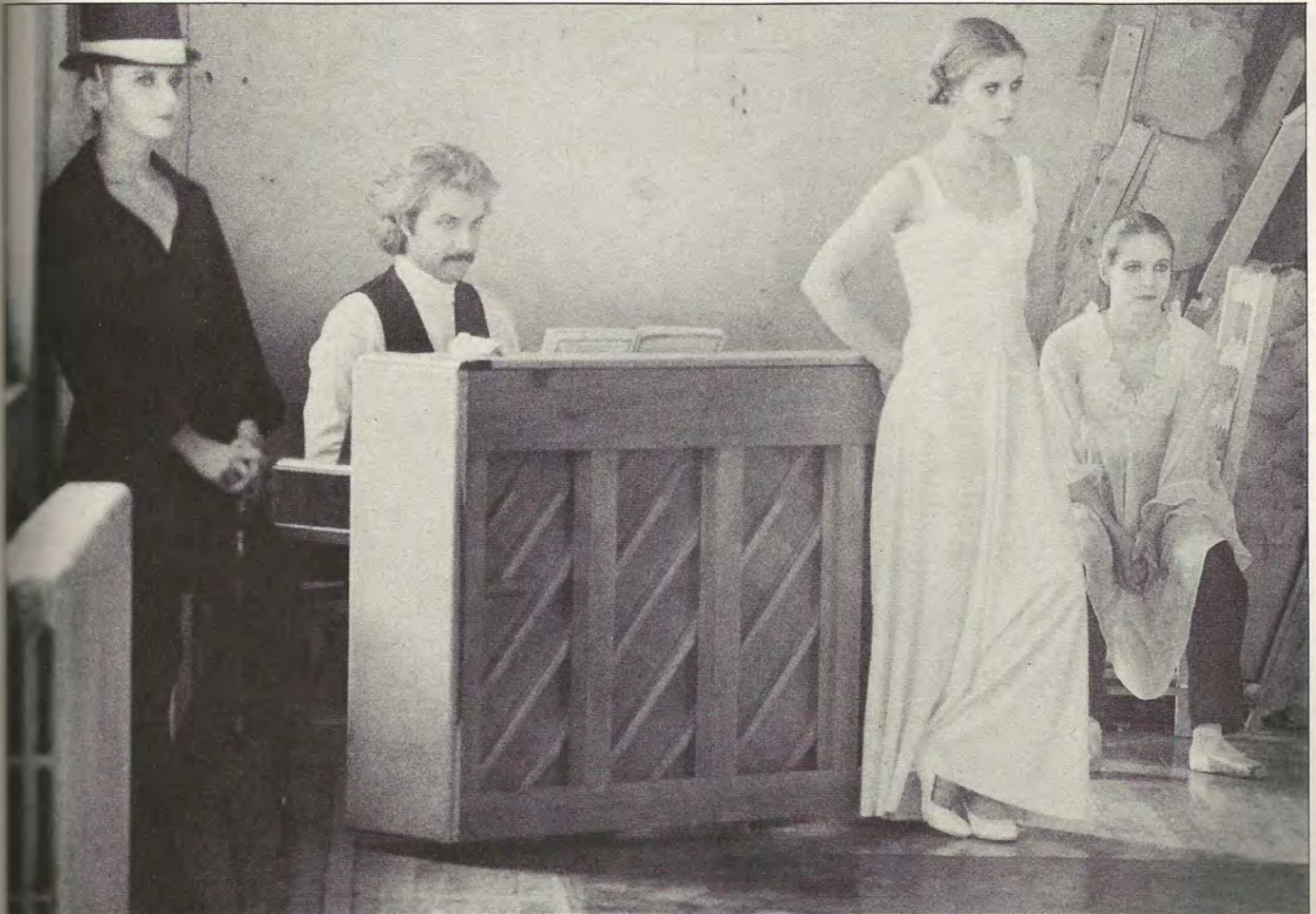
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Louise Dubeau

Photo-Gallery: Ronald Diamond



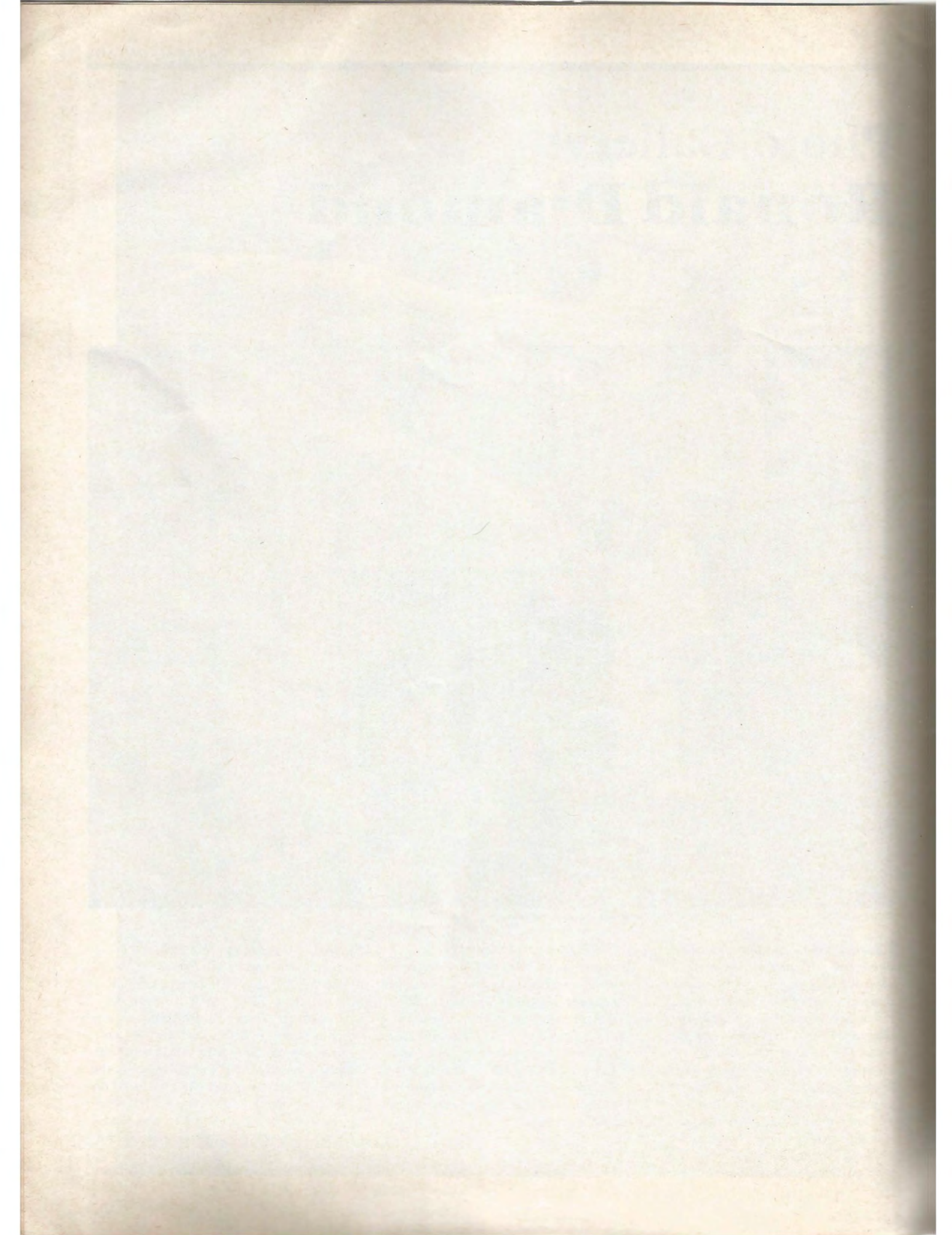
Waiting to rehearse — members of the Eddy Toussaint Dance Company.

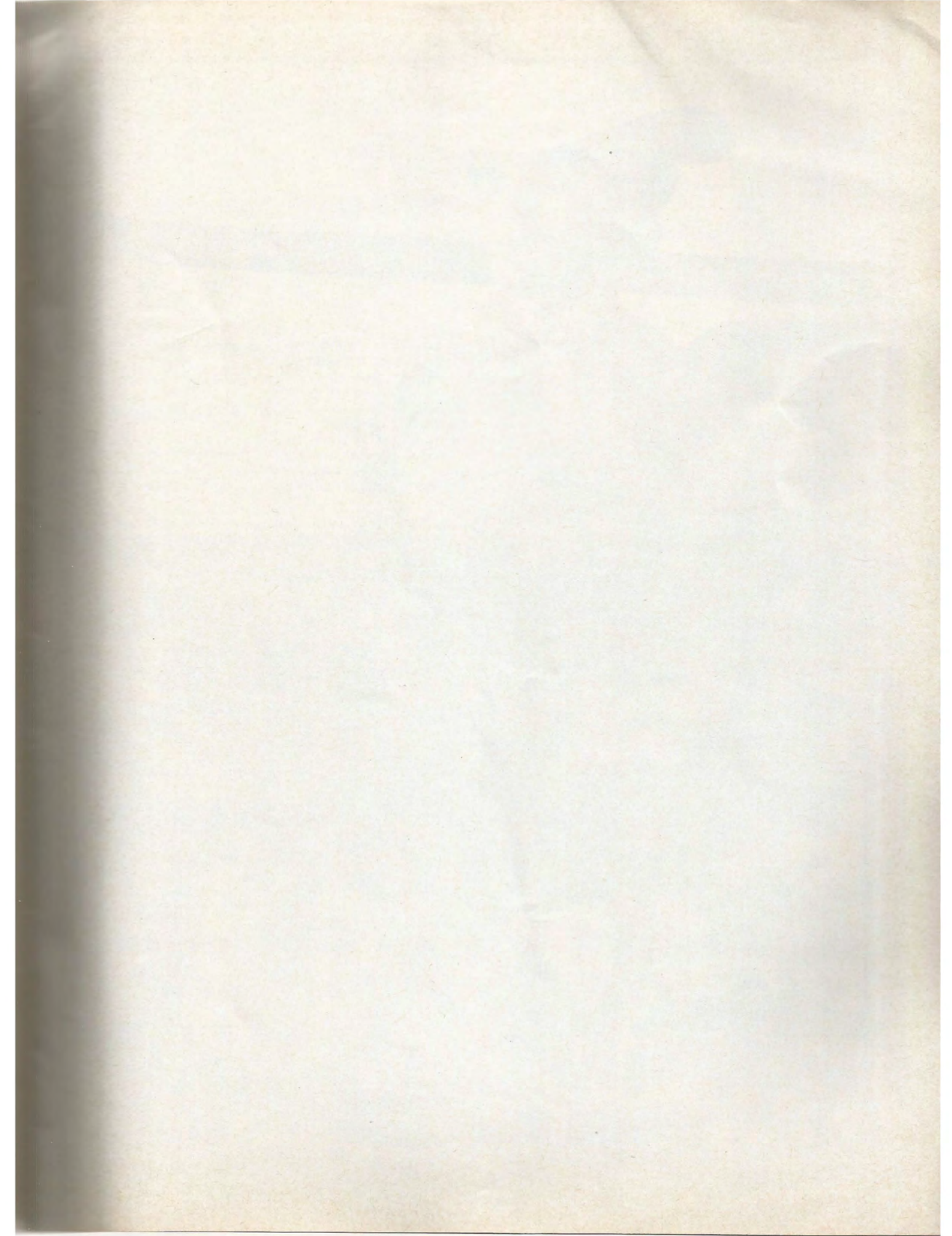
Ronald Diamond est photographe de danse, exerçant principalement à Montréal, depuis 1976. A l'université il avait commencé par s'intéresser aux techniques cinématographiques mais à la suite d'un séjour en Europe et d'une visite de Valérie et Galina Panov à Montréal il a découvert consécutivement la photographie et la danse. Depuis lors, sa passion dévorante pour Terpsichore ne s'est jamais assagie. Il estime que le rôle du photographe de danse est de s'efforcer, inlassablement, de saisir au vol l'essence d'un mouvement et de la

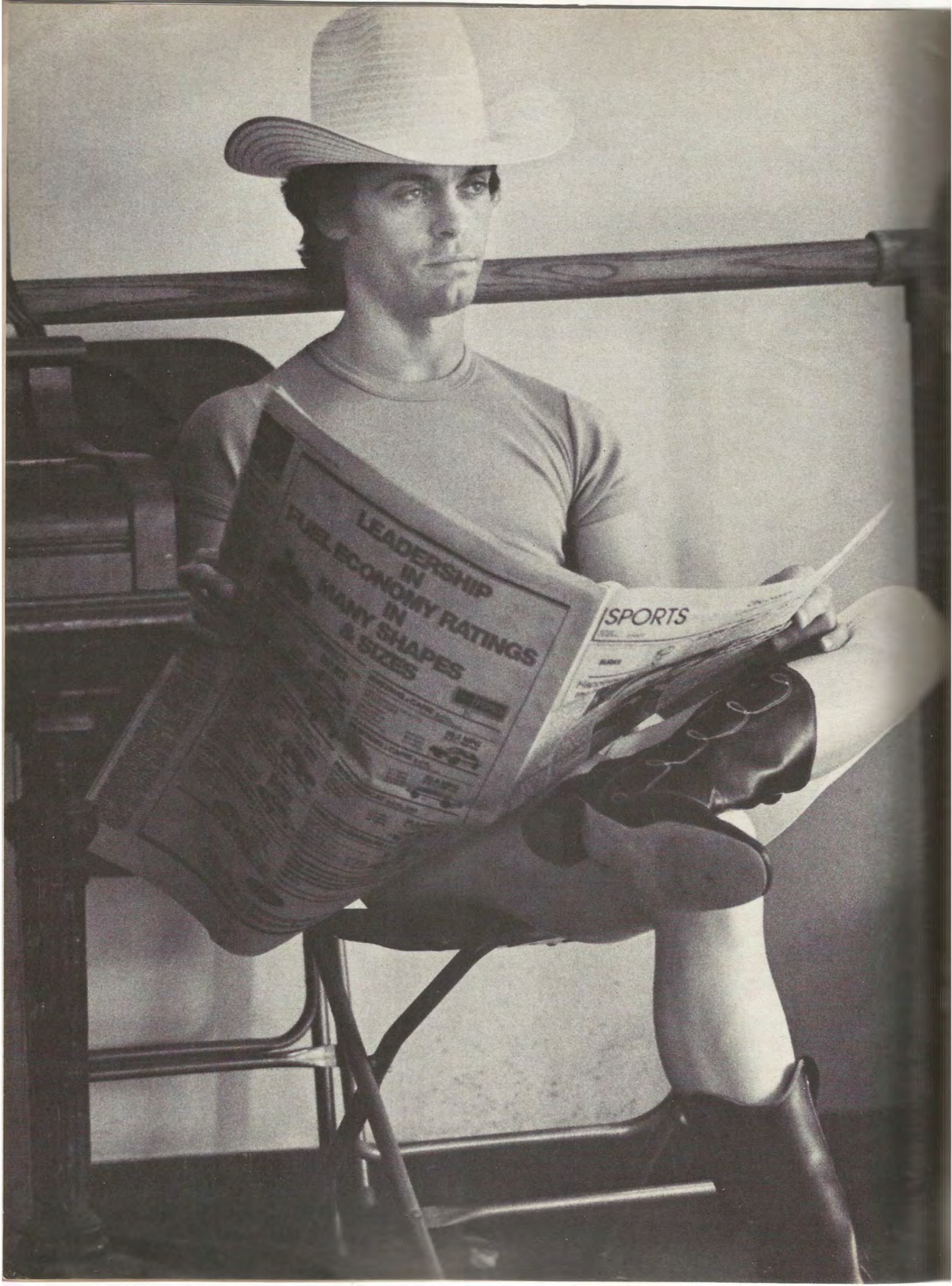
fixer dans un matériau qui est à la fois silencieux et immuable. Il a mis au point dans son labo des techniques originales. Dans les calibres de 35mm il utilise surtout deux Leicas et un Olympus OM1. Pour la couleur il emploie Kodacolor 400 et pour les travaux en noir et blanc il a adopté Ilford XP1. Il ne désespère pas trouver une méthode commune de développement pour ces deux pellicules.

Ronald Diamond is essentially a self-taught dance photographer. Born in Ottawa and raised in Montreal he graduated from Sir George Williams (now Concordia) University with a degree in philosophy. In his student days he was intensely involved with film-making but when he left school concentrated on the one element of film-making he could do on his own — photography. He travelled for a year in the Middle East and Western Europe taking pictures wherever he went.

On his return to Montreal, Ron Dia-







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SPORTS

In Review

Judith Marcuse Dance Projects Society

Queen Elizabeth Playhouse
Vancouver

2 - 5 September 1981

Although Judith Marcuse
makes her home in Vancou-
ver, a good part of her crea-

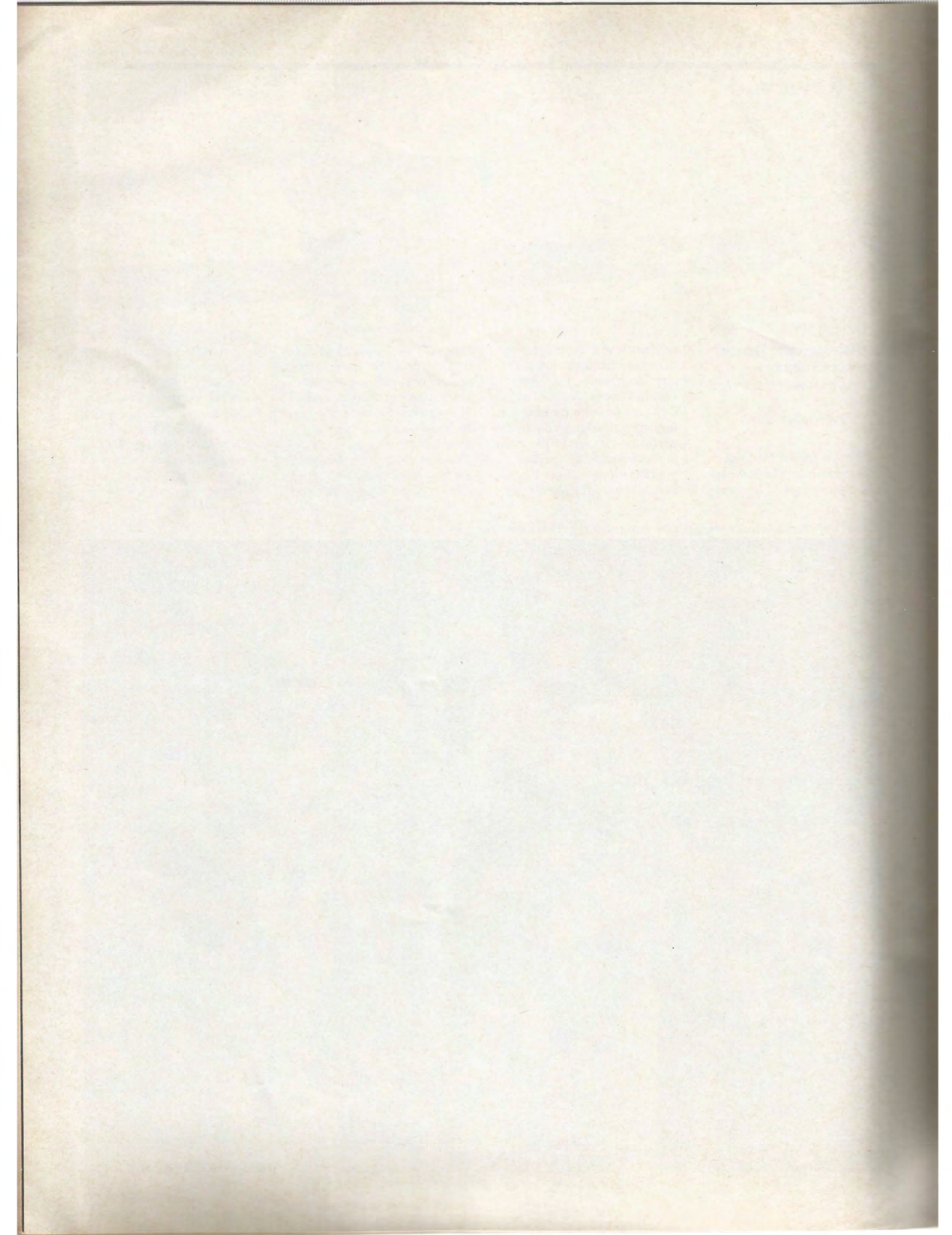
tive work as a choreographer
has taken her away from the
city. As a result, the only
earlier Marcuse pieces I've had
a chance to see have been the
unforgettable sinewy solo she
performed at the 1979 Dance
in Canada conference and a
piquant miniature for Pacific
Ballet Theatre called *Spring*

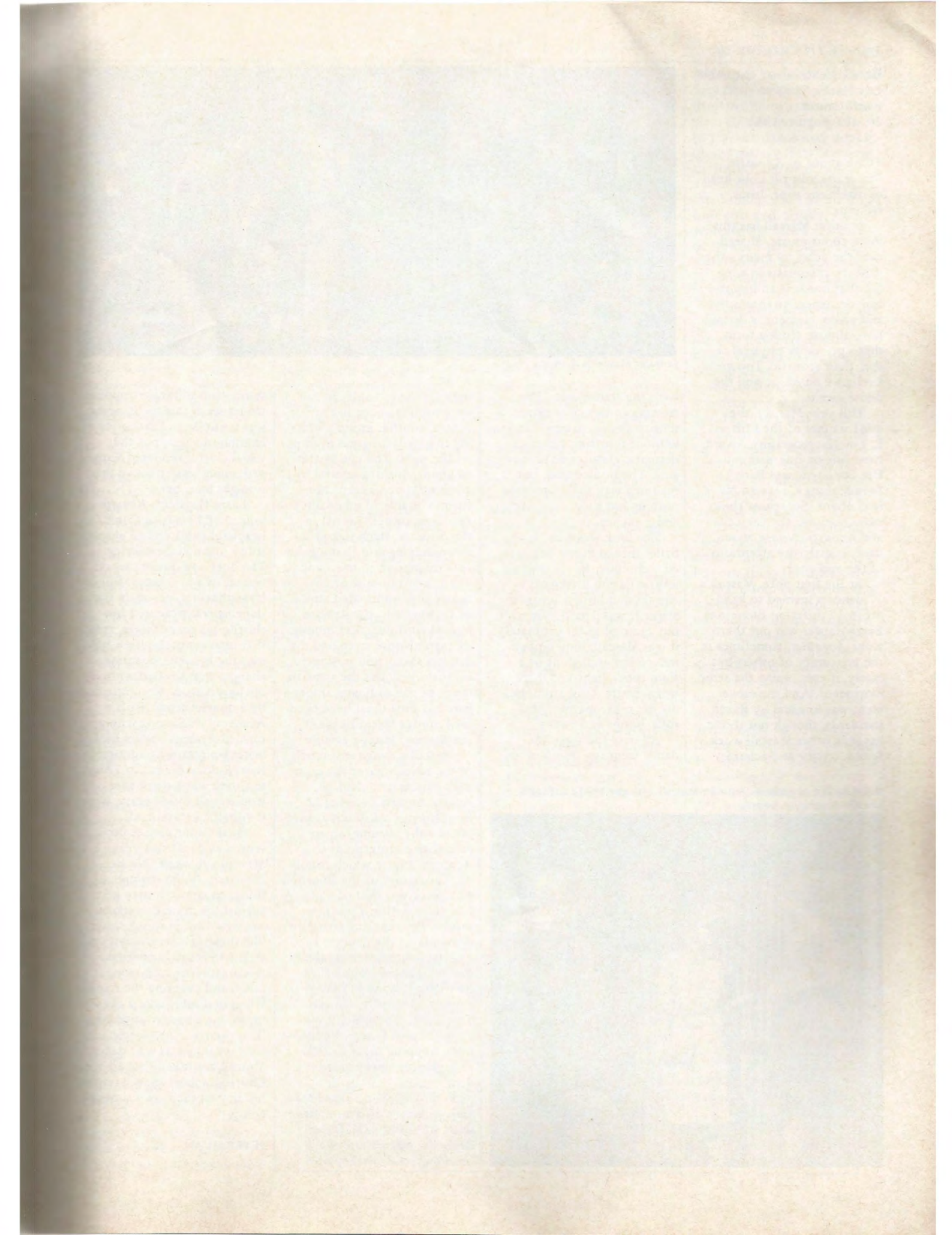
Dance. Now I wish I had seen
more in order to discover why,
in her latest evening-length
entertainment, *Playgrounds*,
Marcuse has found it necessary
to 'loosen up' and 'destruc-
ture' her creative processes.
This was what she indicated
she was attempting in an in-
terview given shortly before

Playground's Vancouver
premiere (it later moved on
to Toronto) and, from my
own observation, I would say
she has succeeded. *Play-
grounds* comes across as a re-
laxed conception, a cluster of
theatrical exercises for her-
self and five other dancers,
for a jazz ensemble of four

(From l to r) Sacha Belinsky, Peggy Smith Baker, James Kudelka and Patsy Caplette in *Playgrounds*.







Banff Festival of the Arts

Eric Harvie Theatre
Banff Centre
20 - 22 August 1981

Think about it. *Acoustic Noose*. As you tilt your head to listen, the rope drops, tightens.

Jennifer Mascall has this thing about music. Shared over the years by many other dancers, it consists in a belief that music is an imposition on dance, an insensitive and pushy element, a distraction, almost, from a form that's primarily physical rather than acoustic. Too great a reliance on music and the noose awaits. . . .

This year Mascall, the 1981 winner of the Clifford E. Lee Choreography Award, went one-on-one with music. Her opponent was Bach's *Brandenburg Concerto No. 4 in G Major*. Somehow these two creations, the *Concerto* and *Acoustic Noose*, would have to share the attentions of the audience.

At the first note, Mascall's 17 dancers seemed to head off in 17 different directions. Every dancer was out there alone, together, sometimes in the proximity of others but rarely, if ever, doing the same movement. And the movement was unusual by Banff standards, though not if one has seen other Mascall work. Speed, clarity and accuracy



Jennifer Mascall's *Acoustic Noose*.

were the trademarks. The dancers conveyed constant intensity and occasional humour without resorting either to dramatic gestures or to mugging. The bodies read, but read in a way that expressed nothing but their own vitality and presence.

The look was new. It was ballet turned inside out, peeled technique. It was contact improvisation bitten off in chunks and hurled across the stage. It was Tharp, but without camp or glitz. Ultimately it was Mascall, long-limbed movement arcing out of a fluid torso, lightning directional shifts, falls, stillnesses, drops, jerks, spasms, jabs, rolls, jumps and sways.

All over the stage the dance went on, a solo in the

dark on the left side, five or six noodling about in the centre, another group yielding to gravity in great thumps on the right. The eye skittered about, nothing central to concentrate on except the entire visual field while underneath, or perhaps off in the distance, Bach ticked away, surging and flashing, an apt companion to this dance.

In their rainbow of costumes and illuminated almost in Technicolor, the dancers looked confident and mobile. *Acoustic Noose* stretched the dancers surely and positively. It most likely did the same to many of the audience, unprepared as they must have been for Jennifer Mascall's blunt sensory and kinetic assault.

Mascall's dance cast much of the remainder of the evening's dances into shadow. Anette Amand's staging of Bournonville's *Konservatoriet* opened the evening, an appropriate counterpoint to *Acoustic Noose* which followed. The nature of the Bournonville piece was that of a performance within a performance. By imposing stringent demands on the dancers to display their technical talents, the work asked more of the Banff students than they could comfortably deliver. This made the resultant quivering support limbs, the ragged lines, hopping turns and side-long glances all the more evident.

Peter George's *Suspended Swing*, danced to a composite score of Chopin and Dave Brubeck, was a somewhat brooding study, heavy on

symbolism and stage trappings. Underneath this the dancing was sensitive and evocative of childhood angst, but the visual clutter rendered *Suspended Swing* less effective than it might have been.

Larry Hayden's *Remembrance of Things to Come* (a beautiful title) was an elegant study in dance partnering. The duet and quartet work was clean and relaxed, full of lyric phrasing, yet again the dancing was obscured by clutter: layers of fabric, trees that unaccountably flew off into the heavens, costume changes that seemed without obvious reason. Accompanied by a quartet from Banff's Academy of Singing who performed Brahms' *Neues Liebeslieder Waltzes* with admirable flair, *Remembrance of Things to Come* was a work that one would wish to see again, were it visually streamlined.

Of the four dances presented at Banff this year, Mascall's *Acoustic Noose* obviously spoke strongly of things to come. It may go against the grain to express the view that in tough times like these, it's incumbent on artists to move farther and faster rather than slowing down and covering the flanks. When in doubt, take a chance or, as one singer counselled, 'If we're treading on thin ice, then we might as well dance.' Mascall has taken that advice. Choreographers should remember that in their own times to come.

PETER RYAN

Mrs. Lila E. Lee presents Jennifer Mascall with the 1981 Clifford E. Lee Choreography Award.



Susan Macpherson A Personal Collection

Young People's Theatre
Toronto
17 - 19 September 1981

I wonder, had someone asked the novice Susan Macpherson what kind of role she would most like to dance, whether she would have answered, 'neurotic woman'. Would she, in fact, have ever imagined herself playing such a role at all? Considering her own works for herself, the playful *Postscript* or *Perrier* or last year's *Two Women* which though sombre, even sinister, was also delicate, I would have said, 'No chance'. Interestingly enough, almost every piece she presented on her recent solo program showed her at wits' end.

Christopher Bannerman's *Spirit Catcher* (a work that has not revealed new depths since its premiere three years ago) has her loose-tressed and witchy as she paws the edge of some psychic swamp. James Kudelka's finely observed *Intimate Letter* (1981) also takes down her hair, puts her in chic black pants and sets her twitching on the edge of another interior landscape, one with points and jags and art deco angles; she reminds me of Gena Rowlands in Cassavetes' early film, *Faces* - a mid-town bourgeoisie searching frantically for herself in bars and discos. In a lighter vein, this craziness was celebrated in Margaret Dragu's otherwise limp comedy number, *The Airport Dance*; sailing in, gowned in a flowing robe made of parachute silk and coiffed with a headdress of chopsticks, Macpherson manages to burlesque simultaneously the Statue of Liberty, Hollywood geishas and any of Martha Graham's Greek ladies.

With Ricardo Abreut's *Chant for a Beggar Queen*, she is back among the points and jags, but this time the deco angles are of vintage Graham origin, down to the stiff-legged Egypto carriage and contracted hands. This *Beggar Queen*, beautifully robed in black and gold, seems at first a displaced mon-

arch from ancient history, but as John Mills Cockell's score breaks in on her fierce meditation and a cirlet of lights begins to descend around her, a breath of the 1960s assails us and we can see in the tortured figure a drug fantasy. In stark contrast to this woman is The Speaker in David Earle's *The Recitation* (1968), an innocent who lyrically dances Archibald Lampman's vision of autumn, an innocent, however, who cannot hold back Time; she decays, grows old and white, becomes a ghost of her former self. Earle's vocabulary for her is gently melancholy (and singularly unlike Graham's); like the Thomas Dewey painting on which it is based, the dance's 'neurotic' quality rests in the odd juxtaposition of figures (Jackie Burroughs was The Listener), props (chairs), colours, light and dark, word and movement and music.

In *Bella* (1977) by Danny Grossman and Judy Jarvis, sweetness dominates the Chagall-inspired tumbings of a girl and her beau (Grossman himself in a fabulous performance) over and around a big painted horse. But this sweetness is thick enough to paralyse. Like her Speaker in *The Recitation* Macpherson's smiling slightly ga-ga princess possesses an air of fatality; she, too, is a victim of Time, only here Time is not proceeding with inexorable tread towards old age, senility and death, but rather has stopped dead in the midst of a hopeless adolescence.

Back once more with vintage Grahamisms in Robert Cohan's *Canciones del Alma* (1979), Macpherson delineates the agonized strainings

of the mystic and martyr after spiritual perfection. The images she creates might have fallen from the pages of a Spanish hagiography; indeed she transforms herself into an idea of spiritual quest that St. John of the Cross, author of the text for Geoffrey Burgon's score, would have no doubt recognized.

Cohan, like most of the other choreographers represented in A Personal Collection, clinches his portrait of the neurotic woman by emphasizing Macpherson's extraordinary arms. Throughout the concert, I was constantly made aware of those arms: upper arms often held close to the body while the lower cut strange staccato figures in the air fast as pinwheels; arms gnarled with anxiety or fear or maybe self-loathing; hands bursting into cryptic shell-like messages about destiny and resignation. Sometimes the arms flew wide in swallow-like swoopings, but then the fingers would be knotted or splayed or jutting off at peculiar angles to the hand. What these motifs conveyed to me was a personality so confined by a tradition, not of her own making, that she can only find release in short angry snatches of peripheral movement. The heart at the centre of this personality seems, by implication, too molten an object to contemplate at close quarters.

In this vocabulary, legs figure hardly at all and when they do they function very much as 'lower' limbs, intended to complement the design of the upper. The one significant exception to this method of using Macpherson is Earle's. Arms and legs are of equal importance in *The*

Recitation, but the impulses they describe come clearly from the body's centre. This is no coincidence: fragmentary as the dance may appear on the surface (bits of a puzzle really), the depiction of a soul altering as it confronts the disintegration of the body is its goal and, finally, its achievement. Earle has turned Dewey's painting into a mural that in turn opens up Macpherson's range as a performer.

What Earle shares with the other choreographers is a sense of how Macpherson's height can add to the dramatic impact of a piece. Certainly the combination of her grandeur and the incisive quality of so much of her vocabulary is an overwhelming one. Add to that the beauty of the bones in her face and shoulders and hands and Macpherson becomes a veritable Turandot.

Aesthetic considerations aside, Macpherson proved several things by her concert. For one thing she demonstrated that a solo concert on this scale can work. Toronto has no tradition of such concerts and Macpherson in the pioneering spirit that has distinguished her career has once more broken ground, making it possible for others to follow suit. (Why not Patricia Beatty or David Earle, Danny Grossman or Veronica Tennant?) She has also reminded us how rare a dance artist of her stature is in this diffident nation of ours. We are grateful for the reminder. Grateful, and hungry for more.

GRAHAM JACKSON



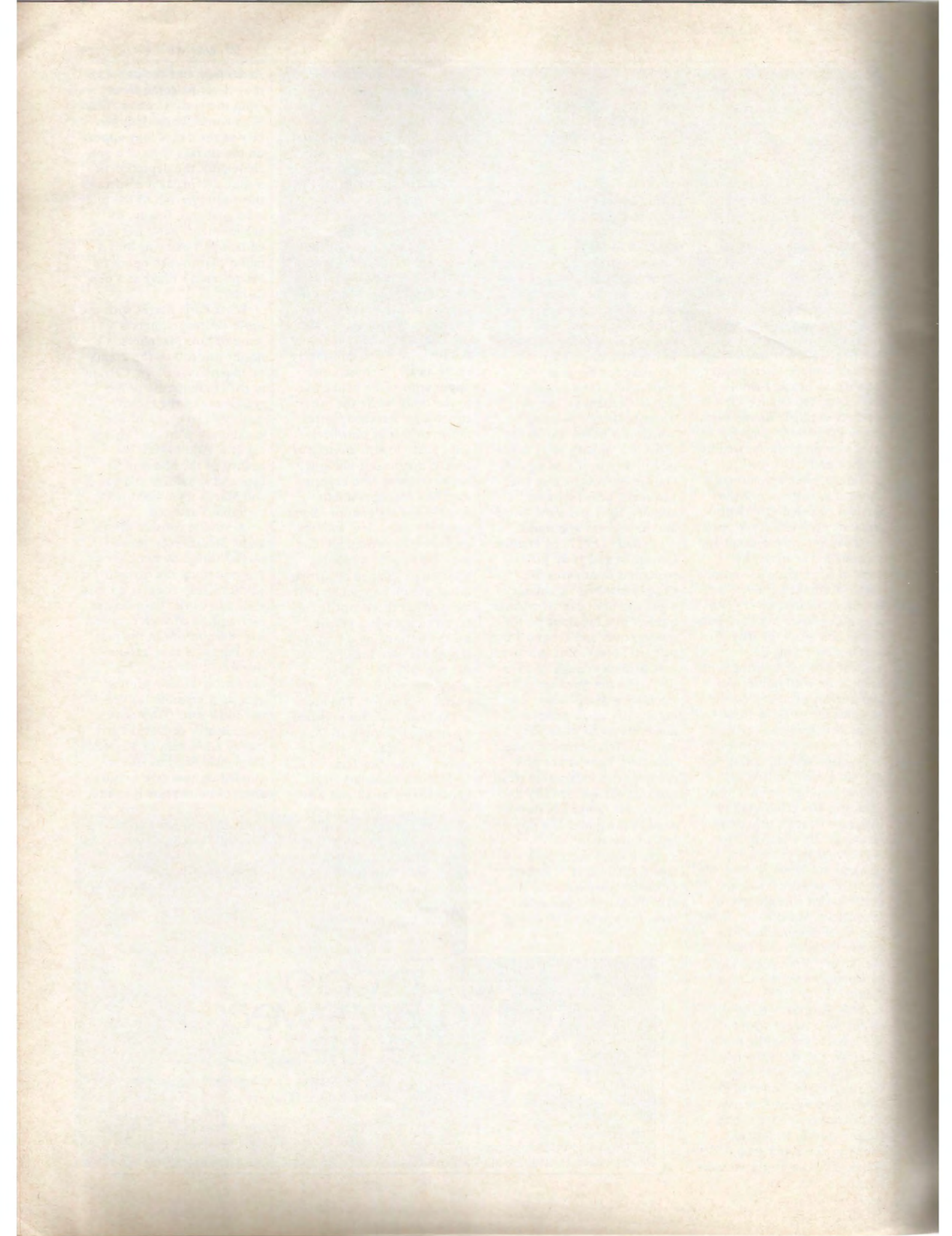
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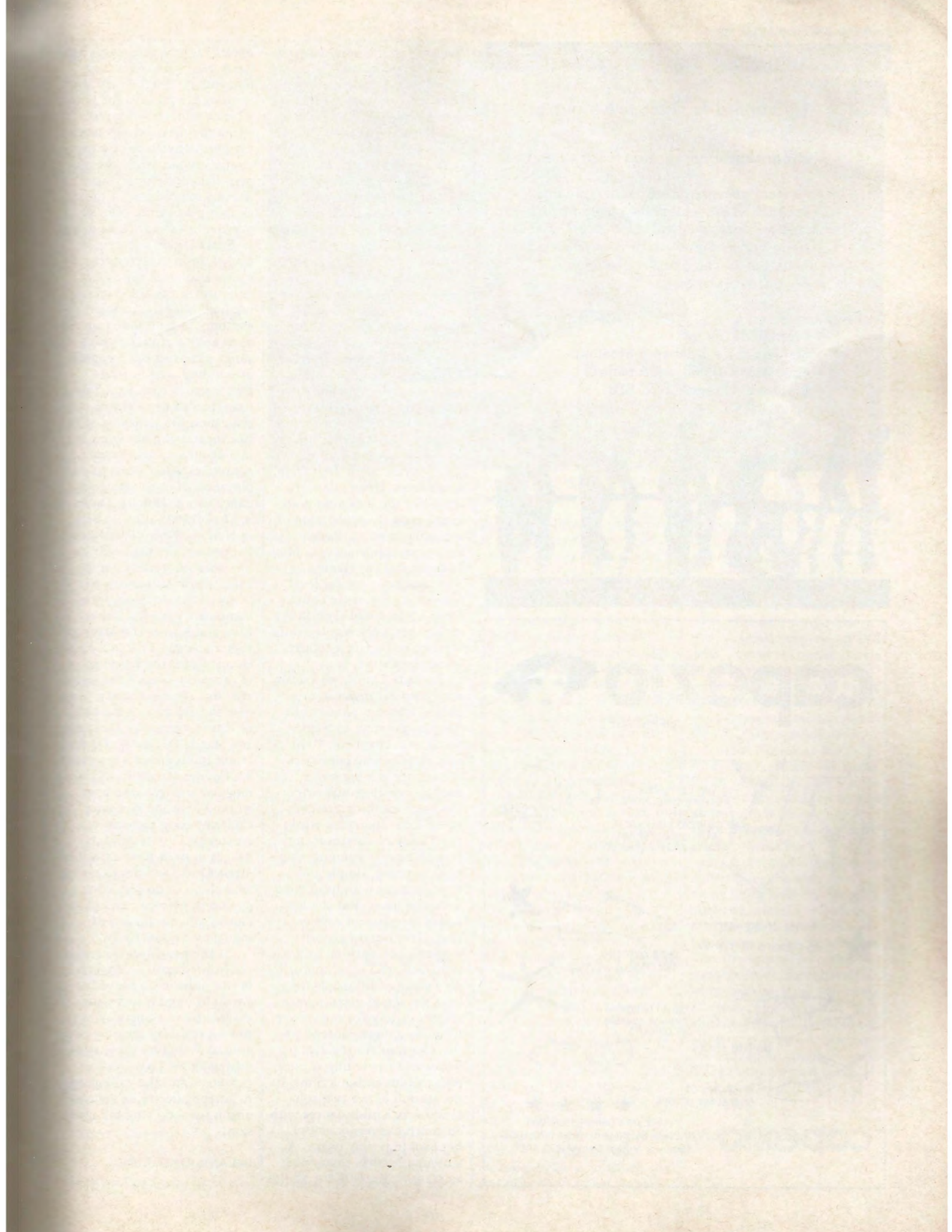
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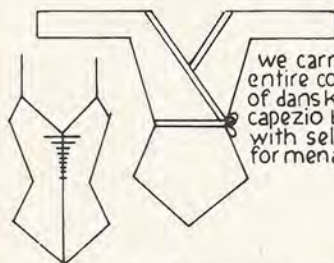
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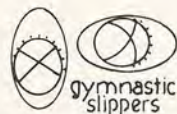
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Molissa Fenley, who claims to be working toward a form of pure abstract dance, disclaims any ethnic or regional elements in the pulsating scores she writes and the hip rotations they inspire, despite her residence for some years in Nigeria. Senta Driver, whose *Missing Persons* had her audiences expiring with mirth, announced at a panel appearance that the work is a study in grief.

Some of the dance offerings supplied persistent imagery. Laura Dean's *Song* has her six dancers dealing with the now familiar elements of a Dean conception - spinning, stomping, singing in unison and canon, ordered and intricate group progressions, digressions into solo statements suggestive of Eastern stances and materials from Slavic dance forms. With their fresh, sweet faces, Dean's dancers seem like the kids next door in the unlikely occupation of achieving Nirvana. Recent long-term appearances in Minneapolis and the filming of *Tympani* this year for local television have made Laura Dean a household term in the region; her work was the only offering to receive a robust standing ovation.

Lucinda Childs, who deals with a similar musical impulse - metered phrases like funnels laid stem to stem - failed to enchant the 4000-odd patrons who got her as the opener in a big series package which would offer the more soothing presence of ABT the following week. Her *Dance* celebrates many Judson issues - running, skipping, hopping, simple and flowing turns with head erect and arms loose. But she has added elements of acceleration of pace and virtuosity suggestive of a strong ballet influence. The superimposition on a scrim of filmed dance over the actual performance creates variety for the viewer who often must contend with three or four consecutive performances (including at one point a film within a film). In the second of her two solo renditions, Childs dances with an enormous projection of her own imposing image. A stunning beauty, resembling a catatonic Karen Kain, Childs

covers the vast stage with her brisk, busy horizontal and diagonal amblings which seem to bring her back to the point which can never offer rest. Often the meanderings suggest the purposelessness of a psychotic's fugue, while the impersonal choric flow of her dancers remind one of the endless play of the tides supervised by a capricious moon.

Senta Driver's aforementioned misinterpreted tragedy shows a concern for a clear structure as the five dancers use unlikely parts of their anatomy in grotesque responses to a suite of yesteryear's songs - the sort once popular at weddings and funerals. Driver's stint with Paul Taylor has afforded her a strong consciousness for achieving effective theatre and her work is intelligent and deliciously whimsical. After years of exploration of more stringent dance forms, Douglas Dunn in *Skid* (1981) and Jim Self in *Marking Time* (1980) newly demonstrate their debt to the work of Merce Cunningham, whose influences over many of the delegates were manifestly vast. Kei Takei, Eiko and Koma, and Margaret Fisher and the True and False Occult Company reveal roots in other art forms - the visual arts, the nature-obsessed Japanese theatre and, in the case of Fisher, the kinky Dada era and Marcel Duchamp. Of the Minneapolis dancers represented, Charles Moulton, a Cunningham disciple who once worked with the Winnipeg Contemporary dancers - creates taut contrapuntal dances in *Arch Extract*, while Maria Cheng and Sage Cowles, who chose to do solo compositions, offered cases of incipient and advanced self-indulgence respectively.

At the panels where critics confronted creative dancers in the audience, a lot of fur got flying, and it was clear that we have a long way to go toward realizing the common ground shared by these two professions - a passion for the dance and the willingness to accept poverty as the condition for satisfying the obsession.

LELAND WINDREIGH

The Houston Ballet

Queen Elizabeth Theatre
Vancouver
15 - 17 October 1981

Given the proper ingredients, a sensitivity to period styles, the ability to unify a diversity of theatrical elements and plenty of cash, a gifted choreographer can produce in 1981 a brilliant replica of a 19th century Romantic ballet. Ben Stevenson has done just that with his instant classic, *Peer Gynt*, which had its Houston premiere in June and was shown to Vancouver audiences on the first lap of a major tour.

Stevenson's heritage as a choreographer stems from the de Valois-Ashton-MacMillan school and he bypasses Petipa in his backward look at ballet. The result is a creation which Bournonville surely would have endorsed. He uses traditional mime sparingly, a good deal of naturalistic pantomime, passages of dramatic dance drawn from his own era, ethnic materials and virtuoso dancing requiring the vocabulary of ballet. These elements flow naturally and the movement in any specific passage invariably seems appropriate. Peer's realistic teasing of his mother, for example, sends them into a clumsy rustic dance which inspires him to a progression of *tours en l'air*. At the wedding, three bouncy lads do a high-flying romp on the banquet table, conveying an irrepressible display of zeal at a celebration - presumably Lutheran - which otherwise accentuates the staid. The inmates in the asylum move as sick people rather than performers striving to emulate madness theatrically. Absent in the proceedings are the homogeneous corps (the 40 look-alikes representing a common persuasion) and the structured ballet pas which acquire pauses for rest and applause. As a result, many of the extraordinary dancing feats cannot appropriately be acknowledged without breaking the spell of the narrative.

Ibsen's dramatic allegory about an oaf who is irresistible to women - mortal or otherwise - and who ultimate-



Kenneth McCombie and Jennifer Holmes in Ben Stevenson's *Peer Gynt*.

ly pays for his extravagances with a stint in a madhouse, a shipwreck and general *weltschmerz*, indeed contains most of the issues favorable for a ballet à la Bournonville. The play is set at the time when the Romantic ballet era was in flower and makes the obligatory moral statement that the Danish master required. It also deals with a favorite topic of Romantic ballet - travel to foreign and exotic shores.

Peter Farmer's winsome Victorian designs enhance the action in the 10 scenes and provide scrimms which permit links for the transitions. A grove of trees on a transparent rideau creates a glade for the dancers to transverse en route to the wedding. After Peer's abduction of the bride and his rejection of her love, the russet forest backdrop parts to reveal the foggy den of the Mountain King and his trolls. In the second act voluptuous peacock-blue and green draperies frame the sequence set in Egypt, with the lady tourists dressed in warm pastel crinolines.

The role of Peer offers an extraordinary challenge for the male dancer who is on stage for nearly the entire evening. During that time he's required to perform several intricate and demanding solos

and to support seven ballerinas, meanwhile undergoing a transition from unprincipled bumpkin to foppish cad and, finally, to humbled and broken adult.

Kenneth McCombie, for whom the part was created, fulfilled all the demands on opening night, and the role was shared on subsequent evenings by other principals. Likewise, the ballerina roles were democratically cast. On opening night the lyrical Janie Parker was an eloquent Solveig; Jennifer Holmes as the abandoned Ingrid and Kristine Richmond as the madwoman gave touching performances in more frenetic roles. The witty Jeanne Doornbos as the caustic American mistress who accompanies Peer to Egypt moved with a bitchy self-assurance. As Aase, Peer's mother, Rosemary Miles brought depth to a purely mime role. The two sirens were appropriately voluptuous. The Woman in Green, who parents with Peer Gynt a troll child, was portrayed as a creature of sincere albeit predatory motives by Andrea Vodehnal. Diedre Myles as the angelic-faced, foul-playing Anitra stunned audiences in what appeared to be a parody of the Rose Adagio from *Sleeping Beauty*, in which she was obliged to swivel on ara-

besque to reach the supporting hands of four turbaned cavaliers.

Obviously the Houston dancers have been spending time on matters of movement style, character interpretation, dramatic expression and dress - elements barely touched upon in the training programs of other regional ballet companies who draw upon the more stringent resources of the Balanchine-monitored School of American Ballet. While full maturity lies ahead for all of the company's soloists, it's comforting to witness the ease with which they adapt themselves to the work's massive demands.

Its score, by the way, is drawn from the incidental music Grieg wrote for Ibsen's play and material from less familiar works by the Norwegian master. John Lanchbery, who strung it all into a serviceable score, fares better when orchestrating the music of dreck composers like Minkus. Grieg had a mind of his own, and Lanchbery has neutralized his originals, sacrificing in the process much of the expected piquancy and bite.

LELAND WINDREICH



Members of the Nikolais Dance Theatre in *Gallery*.

Nikolais Dance Theatre
National Arts Centre
Ottawa
19 - 20 October 1981

Alwin Nikolais may not be as well known to Canadians as other modern American choreographers. The Nikolais Dance Theatre has performed here only three times in recent years: at the National Arts Centre and Hamilton Place in 1974 and last summer at a festival in Edmonton. Their second visit to Ottawa was their only Canadian appearance this season, so Nikolais is still hardly a household word.

Nikolais himself has always been considered something of a maverick in dance. Today a jolly white-haired figure, he

was born in 1912 in Connecticut, studied piano and painting, worked in theatre (where he became fascinated with the techniques of stagecraft) and played piano for silent movies (which meant fitting music to movement). In 1933 he saw Mary Wigman perform and began to study dance at the Wigman School in Hartford, then at Bennington under Hanya Holm. (This is significant: Holm has never been as well known as Martha Graham, though she too exerted a seminal influence on dance in the thirties. Her approach was more metaphysical than psychological, and to a certain extent, one could say the same of Nikolais.) He also directed the Hartford Marionette Theater (critics have not failed to point out that

he often treats his dancers like puppets), and produced his first dance work in 1939. After serving in the war, he studied again under Hanya Holm, and came to New York in 1948, where he created dance plays for a children's theatre and founded the company that became the Nikolais Dance Theatre.

His company scored a great success in France (where he was invited to establish a school for modern dance training) and South America, but has always generated mixed reactions at home, from the enthusiastic 'Wow, what a marvellous show!' to the complaint, 'But they're not dancing'. Like Merce Cunningham, Nikolais has eliminated role playing and psychological or sexual confrontation. His dancers all wear the same costumes and are often disguised by masks or head covers. Sometimes they do act like puppets - or rather ambivalent creatures who are partly human, partly mechanical - and the fun is watching them change. One section of *The Mechanical Organ* has five men moving close to the floor, where the lighting cuts their bodies in half - for about a foot off the floor they're bright green, with the upper part more brightly lit, so that they look as though they're living half in and half out of water. In *Trio from Vaudeville* three women, dressed in white costumes stretched over a series of hoops that make them look like stately chess pieces, glide around as if on rollers. In *Gallery* they become moving targets in a shooting gallery, clowns, acrobats, contortionists, sideshow performers, ending up as targets that get blasted to smithereens.

Nikolais creates everything: choreography, lighting (he's famous for it), costumes,

electronic music, the whole shebang. It's interesting to see how he has evolved since the sixties and early seventies. At that time his music was more psychedelic, his dancers were constantly bathed in psychedelic changing light patterns, and they seemed more anonymous in the overall pattern. Now - at least judging from *The Mechanical Organ*, the most recent (1980) work we saw at the Arts Centre - he lets us see the dancers more; and they do more dancing - though probably still not enough to satisfy the diehards. His music is still electronic, but less psychedelic: it comes more from Terry Riley, Steve Reich and late Miles Davis; it's tighter, more diatonic, more upbeat and rhythmic. Nikolais has been accused of dehumanizing his dancers and it looked as though *The Mechanical Organ* was partly a response to this: a suite of 10 dances, with four solos (by Dale Thompson, Jessica Sayre, Joy Hintz and Gerald Otte), all of it pervaded by a bright, quirky, blissed-out sense of humour, with the dancers popping open their mouths at the end and looking like surprised organ pipes themselves. It had no symbolic overtones about the post-apocalypse generation; it was sprightly, witty and lots of fun.

It has often been said that Nikolais appeals more to non-dance audiences than to regular dancegoers. I don't think anyone would claim that as a choreographer, he is as original or authoritative as Cunningham, Taylor or Tharp, but if you just relax and let the jolly old magician pour out his magic box of tricks for you, there's a lot of entertainment and enjoyment in the Nikolais Dance Theatre.

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Book Beat

Recent Dance Publications

It would be very embarrassing to have to say unkind things about a new American dance book which in its list of suggested readings refers, flatteringly, to *Dance in Canada* magazine as, 'an attractive, well-produced publication'. Fortunately, there is no cause to say anything nasty about the book in question, Ellen Jacob's *Dancing: A Guide for the Dancer You Can Be* (Addison-Wesley, 1981), since it is in every respect an admirable volume.

Ellen Jacob, who co-authored with Christopher Jonas, the highly successful guide, *Dance in New York* (reviewed in issue number 26 of this magazine) again brings to her subject the complementary gifts of lucid expression and common sense.

Dancing is packed full of sound, wise and worldly advice. Its premise is that dance lurks within us all – in most cases just waiting for an opportunity to burst forth. The book then explains how one can uncover and develop the dance within.

Jacob repeatedly emphasizes the need for realistic self-assessment. There is no harm in having a dream but it must be the right dream, one that takes account of age, body characteristics and temperament.

Dancing will be most valuable as a resource for beginning dancers (and their parents) but will most certainly provide fascinating insights for the general dance audience since it answers many of those nuts-and-bolts questions which people on

the periphery of the dance world are forever asking.

It is hard to think of any area of dance career development that has been omitted. There are tips on evaluating teachers and classes, on self-evaluation, on nutrition, clothing, injuries (and their prevention) and many other topics.

In all, Ellen Jacob's *Dancing* will quickly become a classic. It says it all.

There's no accounting for the whims of publishers. In 1977, Oxford University Press published an English version of a German dance dictionary (*Friedrichs Ballettlexikon von A-Z*) by Horst Koepler. *The Concise Oxford Dictionary of Ballet* included much new material and had many virtues; for example, it included entries on musical composers connected with ballet, on recurrent themes and even on major cities that have had an important role in the history of ballet. There were also bibliographical notes for many of the entries. All this has now been reissued in paperback form with an attractive glossy cover but, unfortunately, while the book's virtues are intact so are the many errors and omissions. No attempt at revision or updating has been made which is shameful behaviour from a publishing house as renowned as Oxford. Some of the mistakes could easily have been remedied prior to this reprinting and indeed should never have occurred at the outset since careful copy-editing would have uncovered several discrepancies between related entries.

A more responsible approach has been taken by Pan Books in the republication of an updated and expanded version of what first appeared in 1970 as *Ballet For All* by the British dance historians and critics Peter Brinson and Clement Crisp. That book was produced to accompany a Thames Television series and while by no means a comprehensive dictionary of ballet did nevertheless present a valuable guide to the development of ballet and to its leading creators. The new edition, *The Pan Book of Ballet and Dance*, (1981), is just as refreshingly opinionated as its predecessor. Its major drawback for a North American readership is the heavily British bias. One questions the wisdom of including a section on 'British Modern Choreography' when the real leadership in this creative area reposes firmly on our side of the Atlantic. However, the book is fundamentally designed as a companion for the dance-goer in Great Britain. It can still be read with benefit elsewhere. It is illustrated with black and white photographs.

A hot contender for pride of place in the dance division of coffee-table books for Christmas is a plush monster costing \$50 called *The World's Great Ballets*, (Prentice-Hall, 1981). It is by the American critic John Gruen whose earlier dance books have included a biography of Erik Bruhn and a rather saccharine collection of biographical sketches, *The Private World of Ballet*.

There is no question that Gruen's newest book is a

masterpiece of production. It contains more than 160 photographs of which 60 are in colour – often full or double page spreads. The printing is superb as is the binding – both, not surprisingly, accomplished in Japan.

The problems begin when one tries to pin down the precise purpose of *The World's Great Ballets*. The publisher's blurb on the dust jacket makes more exalted claims than does Gruen himself. The book surveys 62 ballets ranging from *La Fille Mal Gardée* (1789) to George Balanchine's recent *Davidsbündlertänze*. These the publisher chooses to call 'land-mark' ballets as if to imply that the book has some serious intellectual theme.

While indeed there are 'land-mark' ballets in Gruen's book there are many more which are not. They have been included for what one can only surmise is a mixed package of motives. First is the desire to highlight those works most likely to be seen by an American audience. Second is the desire to provide a visual catalogue of a large range of international companies and artists. Third is the need to present the material in a comfortable, mentally untaxing form suitable for the carriage trade.

Thus, we find token representation of such notable choreographers as Alvin Ailey, Maurice Béjart, Martha Graham, Jiri Kylian and many more. But then, Balanchine gets 10 entries, Ashton six and Robbins four. Poor Kenneth MacMillan is represented only by his staging of *Romeo and Juliet*, (hardly a

land-mark for all its virtues), while more ambitious and artistically important works of his such as *Song of the Earth* or even a full-lengther such as *Manon* or *Mayerling* is neglected.

The uninitiated reader would not get a useful sense of the development of choreography through reading this book and the more experienced reader will be frustrated by its inherent lack of focus. Gruen is uneven in his discussion of individual ballets and is generally reluctant to deliver interesting critical judgements, so much so in fact that he is willing not only to include but to praise as thin a work as Cranko's *The Taming of the Shrew*.

An 'Appendix of significant first performances' is no great help either. For example, it is a serious omission to have overlooked Peter Schaufuss's substantially reworked version of *La Sylphide* for the London Festival Ballet in 1979 and it would have been more proper to mention the fact that Nur-

eyev's *The Sleeping Beauty* first appeared at La Scala, Milan in 1966 under the title *La Bella Addormentata* - a full six years before its reincarnation within the repertoire of Canada's National Ballet.

Many readers will already have noted the appearance in English of Bronislava Nijinska's *Early Memoirs*. The book is a veritable mine of historic riches for those interested in Nijinska, her brother Vaslav and the early years of the Diaghilev Ballet. A full examination of this important work will be published in the next issue of *Dance in Canada*.

MICHAEL CRABB

Divine Dancer A Biography of Ruth St Denis

Suzanne Shelton
Toronto: Doubleday 1981

In *Divine Dancer*, former dancer, established American dance critic, historian and scholar, Suzanne Shelton illuminates the complex persona of Ruth St. Denis and offers fascinating new insights to the dancer's work and the era in which she flourished. It's the historian rather than the critic who chose the word 'divine' in the title. Indeed, Shelton tactfully holds her judgmental tongue while laying out the vast resources of her research, but she keeps us constantly reminded of Miss Ruth's Christian origin and her preoccupation with the spiritual, showing how these issues governed her personal and artistic destinies. We see her not as the romantic ding-dong set afire by a picture of Isis on a cigarette advertisement but as a serious and dutiful proponent of the

Delsarte system of expression, inspired in her by performances of its American high-priestess, Genevieve Stebbins. The Delsarte philosophy advocated also an encompassing life-style which one was not likely ever to achieve in the theatre. We begin to see before long how artfully Miss Ruth handled the various paradoxes. Unlike her less responsible compatriots and colleagues—Loie Fuller and Isadora Duncan—she certainly had her head on right when it came to basic morality.

For a dancer, being respectable and remaining in the theatre was the major contradiction she was required to reconcile. During the early years of the century the Reverend Mordecai Ham launched from his pulpit in Texas' bible-belt an anti-dance campaign which would have far-reaching effects on public opinion and morality, and the president of the University of Kansas medical school would solemnly claim to the press that one tenth of the inmates in America's madhouses

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es were victims of a compulsion for dancing. St. Denis opened a road that led elsewhere than to the brothel or the asylum. The remoteness of the Oriental goddesses she portrayed in her dancing created the necessary objectivity. She doted on the erotic but portrayed it as an element necessary for depictions of evolution to a higher spiritual state. This way her audiences could enjoy the wickedness as it became replaced by sublime good. Propriety was of enormous importance to Miss Ruth.

When she decided to take the young Ted Shawn into her creative sphere as soul-mate and partner, marriage was imperative to keep a wholesome public image, despite the fact that Shawn was 12 years her junior and a then latent homosexual. The price for respectability was nearly 20 years of sexual unfulfillment until 1934 when the 55-year-old St. Denis took as a lover the young Chinese poet-philosopher Sum Nung Au-Young. Presumably the long period of deprivation had its ultimate reward, for Au-Young was a master in the Oriental erotic arts. This late achievement suggests that St. Denis' career was on one level a mighty exercise in sublimation.

As for her dance creations, Shelton offers vivid and intricately detailed descriptions of five works: *Radha*, *Egypta*, *The Spirit of the Sea*, *White Jade* and *Babylon*. These are interpolated into the chronology of the biography and they rival August Bournonville's rich verbalizations of his own ballets or Cyril Beaumont's fastidious narratives of the Fokine repertoire. It's difficult, however, to take the content of her creations seriously and to regard them as anything other than purest kitsch.

I saw Miss Ruth at one of her frequent 'farewell' recitals when she was 67 and I was 19. *Incense*, *White Jade*, *Nautch*, and 'music visualizations' to Schubert works were her solo offerings, while an ill-matched corps of sundry shapes and ages joined her for some of her mystical and ecclesiastical ensembles. One

could not help but be caught up in Miss Ruth's total involvement and her still potent theatrical authority, but the dances seemed as intrinsically shallow and craftless as they had appeared to my mother, who had seen them 25 years earlier at the height of the Denishawn era.

There is a current tendency to look at the Denishawn materials with a lot more charity than these works deserved in the past. I don't think that Suzanne Shelton intended for a moment that we start regarding Ruth St. Denis as a neglected genius. This study reveals frequently a basic lack of discernment in most of Miss Ruth's life involvements. The innumerable compromises she made with what often appears to be a high-faluting philosophy reveal how she handled her many conflicts in an era when the deck was stacked against women in general and dancers in particular. I find, however, that after reading this intense and brilliantly documented study that the role of Mother of American dance which St. Denis appears to have achieved in the light of history is one she acquired by default rather than determination. Her limited aesthetics and a basic puritanism prevented her from offering nurturing support to her two great rebel apprentices - Martha Graham and Doris Humphrey - whose work she continued to pass off as ugly and perverse. As parent to these giants of dance, Miss Ruth was a reluctant one, much too self-indulgent to assume the appropriate responsibilities.

LELAND WINDREICH

Dance in Its Time

Walter Sorrell
Toronto: Doubleday 1981

A sharp sense of *déjà vu* came over me as I read Walter Sorrell's newest dance book. It seems that Sorrell has attempted to create something on the model of Kenneth Clark's *Civilisation* with dance as the central character. Of course, Sorrell set out to write a book while Clark first made his magnificent BBC film series and then edited his script for publication into a lavishly illustrated volume. Both authors limit themselves to the western world, omit Spain, and try to survey western thought in a broad, cultural perspective. Sorrell has much more text (469 pages) and has picked up on Clark's stated omissions: the German philosophers and romantics, a section on the classical tradition from Palladio to the end of the 17th century, Shakespeare (somewhat), and has added his own and our fond subjects, the performing arts of dance

and ballet. While Clark has hardly anything to say about the dance, Sorrell is a seasoned writer on dance and other arts, a critic and observer of the creative process, a former teacher of dance history and a painter. He was born in Vienna 76 years ago and brings to his fourteenth book a lifetime of work and a certain licence to do what he wants to do. Clark called his book 'a personal view' and Sorrell's is the same. Not a work of scholarship, *Dance in Its Time* may inspire or annoy the scholar who will follow up and dig in to a wealth of ideas and sources presented here.

The book should not be regarded as a history of dance despite Clive Barnes's exhortation on the dust jacket and a broad chronological organization. The work has no basis in narrative presentation of facts, evidence, or interpretation - all usually accepted criteria for historical writing. Sorrell states that the book strives to make known 'both the simultaneous creations in other fields of artistic activ-

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ity and the totality of human experience of the era'. He does this by wandering, rather selectively, through ideas from literature, history, philosophy and the arts, often recalling an idea or person already discussed in some other context. One reads of Noverre as one of the 'ancients'; later, as a writer in the late 18th-century style of books as collections of letters; again, as a critic of the Academy; and, of course, as a choreographer embroiled in the hierarchical politics of the Paris Opera. There is very little that is new here, but the juxtapositions remind us to think broadly of Noverre - in many contexts.

Dance history as a discipline now requires more than ever before a contextual framework of social and cultural history, philosophy, art and politics. To investigate dance activity one must build an understanding from material culture (things left over) such

as prints and notations, contracts and wills, contemporary descriptions and ideas in their own socio-cultural-economic context. Such a view often brings us to re-evaluate and question the old war-horse assumptions we have been taught. Older and still widely used methods view dance history in a linear fashion with a birth metaphor attached. The concentration is on key personalities and choreographic landmarks which spawn the next generation of themselves.

Unfortunately, Sorell's clusters of literary or theatrical activity, for example, are too weakly linked to dance or to each other. Their connectedness is sometimes so imaginatively conceived, without supporting evidence, that no progress in understanding is made. I was struck particularly by the idea that Filippo Brunelleschi (the Renaissance designer who may have invent-

ed perspective painting) is the person to whom choreography is indebted. 'Without his introduction of geometric forms, of distance and depth, no balletic stage image could have taken shape.' Sorell suggests that Beaujoyeulx, creator of the famed 1581 Ballet Comique, profited from the designer's work: 'What the invention of perspective meant to painting, the application of geometry meant to dance'. Is Sorell forgetting that the ballet in question was designed in the medieval mode of simultaneous setting and that the audience was placed around and above the action on three sides of a rectangular room so that perspective in the Renaissance sense could not have been a consideration? We need more information to convince us of the connection.

The birth metaphor is a cliché and a short cut used as a substitute for adequate explanations. Sorell writes that the Roman mimes gave birth to *commedia dell'arte*; tournaments gave birth to equestrian ballets; and the quadrille and the cancan are both children of the minuet. He thus reveals his isolation from current dance research in which the impotency of this metaphor has been demonstrated.

Old methods are combined with old information. Sorell's treatment of the minuet is a case in point. He describes this dance as having small mincing steps (an affected daintiness), being interrupted by stereotyped bows and done in powdered wigs. The minuet was popular for over 150 years (from about 1670), was widely notated and studied, now and in its own time. Its tempo, figures and steps changed subtly and drastically over the years. Small steps (the length of one foot) were characteristic of many dances but we will never know if people 'minced' through the minuet. Bows were prescribed, described and carefully learned. To call them stereotypical in a period when individualism in public behaviour was reprehensible is an imposition of values. The minuet, like all dances done at court, had bows at the beginning and at the end.

There is no evidence in the dance's entire history (so far) of interruptions by bowing. Powdered wigs were worn when in fashion but not as a general characteristic of the minuet.

Interspersed with these inaccuracies are attractive tidbits such as the mention of Goethe's minuet lessons from his father and the remark that the dancing couple was admired, and at the end, applauded. Wanting to read more about the applause part, I turn to the bibliography where I am referred to Goethe's *Samtliche Werke*.

At first glance the bibliography of source materials is impressive. Many authors wrote in German and are untranslated such as Hugo von Hofmannsthal and Heinrich von Kleist. But why is Curt Sachs's *World History of Dance* cited in the translation when only the original German has retained the full documentation? It is most disturbing that old editions are listed and among the dance literature one finds almost no scholarship published in the last 15 years. This may explain the old facts and assumptions. There are no systematic notes which will lead the reader to a precise page number for further reading or checking. Fortunately a good index was prepared.

Dance in Its Time is most valuable as an introduction to contemporary writers and creators who helped shape the culture in their time. It is left to the experienced dance scholars to fully explore and validate the connections here suggested.

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Noticeboard



Ed Oscapeella, General Manager of the Toronto Dance Theatre.

With the close of its Toronto season on November 21, **Toronto Dance Theatre** suspended operations and will not reopen until February 15, 1982. This dramatic step was taken to enable TDT to cure its longstanding financial problems. Ever since it moved into its new premises in 1979, TDT has been fighting to pay off substantial debts. At present, the accumulated deficit is \$276,000, an amount which, according to TDT's new

Christopher House, Resident Choreographer of The Toronto Dance Theatre.



manager, **Ed Oscapeella** (appointed September 14) is insupportable. He recommended the drastic measure of laying off all but three staff as a means of solving the immediate cash-flow crisis. **Canada Council** and the **Ontario Arts Council** chose to freeze TDT's sizeable grants for this year at the same level awarded for 1980/81. In effect, they have told TDT that this is the company's final opportunity to set its house in order.

Ed Oscapeella is confident that TDT can weather the present difficulties and has set in motion an extensive series of cost-cutting measures. New fund-raising projects are being launched (a Dancer's Ball on October 24 yielded an encouraging \$1,200 profit) and help should be afforded by a deficit retirement scheme of the federal department of communications.

As if to underline its confidence in the future, TDT has appointed company member **Christopher House** as its first resident choreographer. House has already made two distinguished contributions to the company's repertoire, *Toss Quintet* and *Schola Cantorum*. House is a graduate of York University's dance program where some of his earliest choreography was created.

Dawn, September 26, found an assorted group of people gathered on the soggy beach of Heart Lake shivering in the cold and rain. They had been bused into the Ontario wilderness at 5:30 a.m. to witness what was supposed to be composer R. Murray Schafer's tribute to natural phenomena

- **The Princess of the Stars**. Schafer and his collaborators are indeed a brave lot to place the fate of an entire theatrical production in the capricious hands of Mother Nature. Had she chosen to smile graciously that morning the valiant on-lookers would have observed the ritual enactment of a contemporary legend devised by Schafer in the manner of traditional Indian legendry. Things didn't go quite as planned. The principal characters of the story are elaborately costumed and masked as 'Wolf', 'Sun Disc', 'Dawn Birds' and so on. They occupy the bows of 10 canoes which are guided over the lake by 20 paddlers. The musicians and singers are positioned around the perimeter of the small lake so that their music seems to emanate from the forest. But as the drama unfolded the main character refused to make his appearance. He sulked stubbornly behind a blanket of grey clouds refusing to shine. The audience experienced a little awkward amusement as the Presenter (a sort of interpreter of the action) went ahead and eulogized the majesty of the rising sun anyways. And the persistent drumming rain drowned out all but the loudest parts of music. Nevertheless the potential of such a fanciful production does capture the imagination. Perhaps next year, if funds are available and all the proper prayers and sacrifices performed, Nature will see fit to play her part as Schafer wrote it.

For the record, Sallie Lyons did the choreography. This is her second collaboration with Schafer. (Last year

she created the dances for his extravagant spectacle *Apocalypse*.) The dancers were Irene Grainger (assistant choreographer), Margaret Atkinson, Mimi Beck, Melodie Benger, Denise Fujiwara and Ingrid Remkins. Other performers included The Four Horsemen, musicians Robert Aitken, James Campbell, James Spragg, Marcus Hennigar, John Dowden and John Wyre, soprano Kathy Terrell and the Tapestry Singers. The canoeists were from Camp Kandalore.

Anorexia nervosa and its associated syndrome, bulimarexia, are increasingly widespread and dangerous. Chief symptoms are self-induced starvation and/or binge eating and vomiting. As a group, dancers are so acutely pre-occupied with body image it is not surprising they experience these problems at a rate shockingly higher than the general public, (see an article in issue number 20, Summer 1979 of *Dance in Canada*). It is devastating to the sufferer and destructive to other family members. Yet, if the problem is detected early enough it can be treated. **The National Association of Anorexia Nervosa and Associated Disorders** (ANAD) is a non-profit organization in the US dedicated to alleviating eating disorders of this type. It seeks to educate, assist in the formation of self-help groups, encourage research and provide information and counsel. ANAD has located over 1,000 therapists, hospitals and clinics in the US and Canada treating anorexia and provides referrals to anorexics and families seeking

professional help. For information contact ANAD, Box 271, Highland Park, Illinois, 60035, USA. (312) 831-3438.

This year's **Jacqueline Lemieux Prize** was awarded to Roxanne D'Orleans Juste. Miss D'Orleans Juste holds a diploma from the National Ballet School and is the recipient of an Arts Grant B from the Canada Council. The prize will add \$1,000 to her grant. The award, given to the best candidate in each of the Council's two annual competitions in dance, was established in December 1980 in memory of Jacqueline Lemieux, dance teacher, co-founder and administrator of the former Entre-Six Dance Company.

The Canada Council has approved a pilot program to support presenters of **independent dancers and choreographers** as recommended by the Dance Section. Funds will be available to organizers of dance series, festivals and artist-run spaces to a maximum of \$5,000. The money is to aid the presentation of work by artists who have no access to regular Council funding and is intended primarily to support administrative and promotional costs.

Brian Macdonald is the newly appointed director of the Banff Centre's restructured summer dance program. In addition to the established training program, the Banff Centre has introduced a professional level program which, it is hoped, will appeal to young dancers already established in a professional career

or at the point of joining a company who would benefit from the intensive training experience Banff can offer. Next summer, students of the professional program will perform in John Cranko's *Pineapple Poll* and Brian Macdonald's *Aimez-vous Bach*. Reid Anderson of the Stuttgart Ballet will be in Banff to stage *Pineapple Poll* and Brydon Paige, artistic director of the Alberta Ballet, will assist Brian Macdonald. Betty Farrally, long associated with Banff's summer dance program and a recent recipient of the Order of Canada will remain as an artistic adviser. The application deadline for the new summer program is January 31, 1982.

Brian Macdonald's *Hangman's Reel - Fête Carignan*, choreographed for Les Grands Ballets Canadiens, has become a great audience favourite. Now, the music which originally inspired Macdonald to create the ballet is available on record from McGill University Records (Stereo 80010) with GBC music director Vladimir Jelinek conducting the company orchestra.

Jean Carignan is a legendary folk fiddler in Quebec and it is his music, arranged as an orchestral suite and subsequently as a ballet score by Donald Patriquin, which gives *Hangman's Reel* its infectious appeal. Patriquin is a professor in the music faculty at McGill and has masterfully woven Carignan's folk melodies into a score which retains the lilt of its source while adding the textural colour afforded by an orchestra. The record also

provides examples of Carignan in performance - with piano accompaniment by Gilles Losier.

BRITISH COLUMBIA

The **Anna Wyman Dance Theatre** spent the first part of its current season on a four-week tour of British Columbia, appearing in 14 centres, among them Prince George, Terrace, Granisle and Quesnel. Audiences, many of whom had never seen the company before, were treated to Wyman favourites such as *Tremolo*, *Scribouillage* and the more recent *A Dancer's Circus*. In February and March the troupe will tour Quebec, visiting over 15 centres including Trois-Rivières, Montreal, Sherbrooke, Drummondville and Quebec City. In the spring the company will present their home season at the Queen Elizabeth Playhouse (April 15 - 17) which will feature the Vancouver premieres of several new works by Wyman.

Dance Masks: The World of Margaret Severn by Vancouver filmmaker Peter Lipskis, had its premiere screening at the Ridge Theatre on October 25, with the producer and Ms Severn on hand to discuss the film. Ms Severn, who has lived in Vancouver in retirement for nearly a decade, studied ballet in the United States and Europe and was a soloist with the Ida Rubinstein and Bronislava Nijinska companies. As a concert and vaudeville performer she learned the process of making masks in the style of Benda, which she used in her recital presentations. The 33-minute

colour film contains footage of Severn dancing and teaching in New York in 1929 and 1931 interpolated with current performances by the 80-year old dancer using the original mask creations.

Presentation House director **Chris Tyrell** acquired the remarkable exhibition of **historical dance photographs** organized by the International Center of Photography in New York for a two-month showing in North Vancouver. **Fleeting Gestures** covers a span from 1887 to the present and a range from the multiple-image motion studies by Muybridge to an electronic representation of post-modernist dancer Simone Forti in a hologram image. The 157 dance photographs cover a wide range of subjects representing a veritable history of photography as well. Included are examples of Barbara Morgan's well-known studies of Martha Graham and Gjon Mili's multiple exposures of ballet steps made for *Life Magazine* during the early days of Ballet Theatre. Rare intimate portraits of Irene Castle, Shawn and St. Denis, Agnes de Mille, Anna Pavlova, and Tamara Toumanova drawn from numerous private collections enhance a brilliant display of the camera's art.

Karen Rimmer of **Terminal City Dance** is working with several independent dancers on a new work to be presented in the Simon Fraser University Spring Celebration for the Centre for the Arts. Included in the piece are Barbara Bourget and Peter Bingham.

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Open Showings, a forum for Vancouver dancers and musicians, is now in its second season. Studio viewings of artists' works and works-in-progress are held at the Western Front on the second Sunday of every month. Auditions are held two weeks prior at the Front.

Santa Aloï and Susan Osberg will present a new collaborative dance work entitled *Totem* at the Western Front (Dec. 12, 13). *Totem*, based on Northwest coast Indian motifs, includes within its collaborative structure several solos the performers have choreographed for each other. Randy Raine-Reusch provides musical accompaniment using an array of ethnic instruments.

ALBERTA

The Alberta Ballet Company celebrated its **fifteenth anniversary** with gala performances in Edmonton and Calgary, November 18 and 20 respectively. The celebration honoured the four founding artistic directors of Canada's major ballet companies: Betty Farrally and Gweneth Lloyd of the Royal Winnipeg Ballet, Ludmilla Chiriaeff of Les Grands Ballets Canadiens and Celia Franca of the National Ballet of Canada. It is largely thanks to the courage and vision of these four remarkable women that early in the 1950s the birth of Canadian ballet occurred in the shape of the three companies. The gala, under the guidance of Honorary Chairman Mrs. Jeanne Loughheed approached dazzling proportions. A number of distinguished figures from the world of dance were invited. These included Sir Anton Dolin, Robert Joffrey, Ruth Page, Lois Smith, Duncan Noble, Kay Armstrong, Melissa Hayden, Brian Macdonald, John Gilpin and Arnold Spohr. A jet, donated by Westburne International, flew the guest celebrities and numerous government dignitaries to Edmonton. But all the stars were not in the audience. Guest artists Marcia Haydee and Richard Cragun from the Stuttgart Ballet premiered *Something Special*, a work created for them this



George Crum conducts the orchestra in 'Happy Birthday', a cake is wheeled in from the wings and balloons rain down on the cast of *Napoli* as the National Ballet celebrates its 30th anniversary performance on November 12 at the O'Keefe Centre.

year by Dalah Aschar. They also performed a pas de deux from John Cranko's *Taming of the Shrew*. Artists of the Royal Winnipeg Ballet, Evelyn Hart and David Peregrine, danced Norbert Vesak's acclaimed *Belong* pas de deux. Brian Macdonald's *Double Quartet* was performed by Annette av Paul with Jacques Drapeau, Sylvain LaFortune and Jean-Hugues Rochette of Les Grands Ballets Canadiens. Cynthia Lucas and David Roxander of the National Ballet performed the popular and exciting *Corsaire Pas de Deux*. Last but not least the Alberta Ballet Company, featuring principal dancers Svea Eklof and Michel Rahn, performed Brydon Paige's 1980 version of *The Firebird*.

SASKATCHEWAN

Regina Modern Dance Works premiered several new works this fall including *Popular Songs*, a suite of six short dances for artistic directors Maria Formolo and Keith Urban choreographed by Peter Sparling of New York. The Christmas performances

at Dark Hall in Regina (Dec. 12, 13) and at Castle Theatre in Saskatoon (Dec. 19, 20), will feature the premier of Formolo's *Sun, Moon, Star* which is based on an unusual nativity story by Kurt Vonnegut. It is danced by Formolo, Urban, new company member Suzanne Morley and members of the Dance Works school. In the spring Urban's *Beauty and the Beast* will receive its first performance along with a newly commissioned work by Robert Cohan, the artistic director of London Contemporary Dance Theatre.

ONTARIO

To celebrate the company's **30th birthday**, the National Ballet gave a special performance of Peter Schaufuss' new production of *Napoli* on November 12 at the O'Keefe Centre. Among those making special guest appearances for this festive evening were Celia Franca, the company's founder, Erik Bruhn - who has had a close association with the National since he produced *La Sylphide* for it in 1964, former company stars Lois

Smith and Yves Couineau, and Niels Bjorn Larsen - one of the most senior and celebrated members of the Royal Danish Ballet. The National's artistic director appeared the same evening as Giacomo - a role which marks his regular return this season to the stage. He also appeared during the company's Toronto fall season (November 10 - 29) in a new ballet *Los Siete Pñuales - The Seven Daggers* by Susana. Apart from its normal Canadian touring commitments, the National Ballet will make a short US tour in the new year.

Primedia, a Toronto-based visual media production company, has concluded an agreement with the National Ballet of Canada by which the company, headed by Pat Ferns, will advise the company on all matters related to the marketing of the National in media other than live theatrical performance. The company hopes the arrangement will strengthen its market position within the burgeoning pay television and cable channels.

The dance series at Toronto's **Harbourfront** is doing much to develop the city's dance audience. The winter months promise even more activity as a different dance company appears almost every week. The new year brings performances by Peggy McCann and Dancers (Jan. 7 - 10), the Toronto debut of Kingston's Spindrift Dance Company (Jan. 14 - 17), City Ballet of Toronto (Jan. 28 - 31), Dancemakers (Feb. 4 - 7), Quebec's Dansepartout (Feb. 18 - 21), Pointépiénu (Feb. 25 - 28) and Edouard Lock and Dancers' Toronto debut (March 11 - 14). The series ends in the spring with Ottawa's Le Groupe de la Place Royale (April 22 - 25) and Toronto Independent Dance Enterprise with the new Music Co-op (April 8 - 11).

Toronto Independent Dance Enterprise spent the month of November on tour in southwestern Ontario, Michigan and Ottawa where they performed works from the repertoire as well as a new library performance aimed at introducing adults to the world of new dance. *Second Wind*, the new group work directed by Paula Ravitz and premiered at the Dance in Canada Conference last summer, was documented by Rogers Cable TV. The film was first broadcast in August and will be shown again in February. Choreographer

Sallie Lyons has joined TIDE this season.

The Dance Company of Ontario has regretfully succumbed to the harsh economic realities of keeping a small dance company afloat. It will not perform during the 1981/82 season largely because the nature of its performance focus - dance for children - made it ineligible for much of the usual ballet company funding. Artistic director **Lois Smith** intends to maintain her commitment to acquaint the young people of Ontario with ballet. The Lois Smith Dance Foundation will continue with its fundraising for scholarships to young dance students. As well, the Dancesmiths, an apprentice group of second-year students of the George Brown College School of Dance (Lois Smith, Chairman) will tour with a modified version of *Coppélia* for four weeks in early 1982 under the auspices of Prologue to the Performing Arts.

Robert McCollum, former DCO member, is now on the teaching faculty of the School of Dance. **Earl Kraul**, former ballet master, has moved to Vancouver where, among many teaching engagements, he will be Ballet Master for Pacific Ballet Theatre.

Timbrel, the Toronto-based liturgical dance company began its 1981/82 season with the performance of *Harvest*

Happening, choreographed by Susan Daniels with new company members Chris Adderson, Alison Windecker, Fran Stubbs and singer Shawne Beames. Timbrel was founded five years ago by Martha Bell, Susan Daniels and Stephanie Avon. Ms. Daniels has returned from her position as assistant artistic director of Atlantic Dance Theatre in Moncton to direct the company. Activities will be expanded beyond church performances of dances with spiritual themes, children's concerts and workshops, to introduce liturgical dance to the separate school system and private colleges.

Did you know the popular independent choreographer series **Danceworks** has been running since 1977? For the last five years Danceworks performers have been showing up all over Toronto in places such as the Music Gallery, 15 Dance Lab, a deserted office building and most recently the thoroughly respectable Harbourfront Studio Theatre. On January 27 Danceworks will celebrate its twenty-fifth engagement with a gala celebration at the Town Hall. There will be 25 dance events involving many of those original Danceworkers such as Janice Hladki, Johanna Householder, Carolyn Schafer, Louise Garfield, Mimi Beck and Irene Grainger in a collaborative evening of new

work and revivals. Danceworks 26 will be held at the Toronto Dance Theatre (April 15 - 18) and will feature Peggy McCann, Judy Miller and two performance artists. Danceworks 27 will return to the Harbourfront Studio Theatre (June 10 - 13) with Michael Montanaro, Gina Lori Riley and performance artist Catherine Carmichael.

The Musicdance Orchestra, a Toronto group of composers and choreographers directed by Robert W. Stevenson and Holly Small, will give its first performance of 1982 at the Toronto Dance Theatre (Jan. 21 - 23). The program will feature guest choreographer Trish Beatty's new work *Mas Ha Rai* to Michael J. Baker's score as well as a new work by Susan Cash with music by Henry Kucharzyk and Holly Small's *Quartet For Cannibals* set to Wes Wragget's score *Amin or Amen*. The connecting thread of the program is the music - all three scores are for acoustic instrument and tape. The group plans a fourth collaborative work involving all six artists with music composed for the three instruments, which happen to be bass clarinet, trombone and accordion! Performers on this program will include musicians Robert W. Stevenson and Eugene Laskewicz, dancers Wendy Chiles, Roberta Mohler, Claudia Moore and Jeannie

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Tillet as well as artists of the Toronto Dance Theatre.

William D. Poole has been appointed administrative director and academic principal of the **National Ballet School**. He succeeds **Gerry Eldred** who has been appointed executive director of the Stratford Festival. Mr. Poole, who was previously development director of the National Ballet of Canada, brings to the position 10 years of experience in business management and arts administration.

Ryerson Polytechnical Institute has appointed **Maisie MacPhee** as the new Director of the Canadian College of Dance. Miss MacPhee succeeds **Sonia Chamberlain**. She is a Children's Examiner for the Royal Academy of Dancing and an Associate of the Imperial Society of Teachers of Dancing. She was the first teacher in Canada to win the Isabel Haxell Cup, an international award presented by the ISTD and has been affiliated with the Canadian College of Dance since it became part of Ryerson's Theatre Department in 1971.

Theatre Ballet of Canada toured extensively in western Canada this fall beginning in Winnipeg, November 4, and ending in Victoria, November 25. Following a short break for Christmas the company will spend most of January and February in its Ottawa studios rehearsing two new ballets by Lawrence Gradus and one by guest choreographer Phyllis Lamhut. Ms. Lamhut is known to Canadian dancers for her work at

Québec Eté Danse. A vibrant dancer, she was a featured performer with the Alwin Niko-lais and Murray Louis companies before forming her own New York troupe. Theatre Ballet's new program will be premiered on tour this spring in Ontario and Quebec. The company has several new dancers: Mavis Staines from Toronto, Christopher Kales from Chicago, Luiz Nascimento from Brazil and Jonathan Olivadoti from Ottawa.

The Quinte Dance Centre, Belleville's full-time professional dance school, has acquired a new residence for its ever-growing body of students. The centre, under the direction of Brian Scott, has been in operation for four years and seeks, with the addition of the renovated Williamsburg style house, to provide a greater number of young dancers with a home-like environment in which to pursue their dance education.

Les Ballets Jazz' Toronto branch, **The Dance Centre**, has launched a new performing company - 'Dancers'. The troupe, consisting of dancers from the Centre's Professional Training program, made its debut in November at Toronto's lunchtime theatre Solar Stage.

Dancemakers began its eighth season with an ambitious western tour which included a week in residence at Simon Fraser University and participation in dance series in Edmonton, Fort McMurray and Lethbridge. The company's Ontario engagements includ-

ed the National Arts Centre in Ottawa and the dance series at Toronto's Harbourfront. Included in this year's repertory is one of Dance-maker's oldest and strongest works, Anna Blewchamp's *Arrival of All Time* and Paul Taylor's masterpiece, *Aureole*, acquired by the company just last year. New works will be by Robert Cohan, artistic director of London Contemporary Dance Theatre, Karen Rimmer in collaboration with composer Henry Kucharzyk and Dancemakers own co-director Carol Anderson.

In 1982 Dancemakers will present its Hart House season and make its New York debut at the Riverside Dance Festival (Feb. 24).

QUEBEC

Le Service de l'Animation de la Place des Arts in Montreal has announced its second **Choreographic Competition**. The jury will consist of Ludmilla Chiriaeff, Jeanne Renaud, Bill Como (editor of Dance Magazine), Antoine Livio (critic for Radio-France and Radio-Suisse), and Heinz Spaerli (director of the Ballet de Bâle, Switzerland). The winner will participate in the choreographic workshop of the Compagnie de Bâle under the direction of Heinz Spaerli. This competition is open only to choreographers resident in Quebec for a minimum of two years. Applications and videotapes should be submitted to M. Henri Barras, directeur du service de l'Animation de la Place des Arts, 1501 rue Jeanne-Mance, Montreal, Quebec. H2X 1Z9. (514) 285-4253. Deadline for

submissions is December 22, 1981.

Le Théâtre Expérimental des Femmes is presenting for the second consecutive year a series of Monday night conferences on the history of women in the arts. The series will cover a full gamut of subjects over the year but of particular interest to the dance audience was the November 9 conference - *Trois Femmes de la Danse*. The three women, well-known on the Montreal dance scene, are Dena Davida, Silvy Panet-Raymond and Françoise Sullivan. The evening began with brief lectures on the genesis of modern dance and the developments in post-modern dance. Then each dancer/choreographer discussed her own work and presented it in live performance. Françoise Sullivan showed slides of her work and Ginette Laurin performed Sullivan's *Dédales*, originally choreographed in 1948 and remounted especially for the conference. Silvy Panet-Raymond performed an extract from her latest work *Chat's Last Draught*. Dena Davida, with Evelyn Ginsberg, gave a demonstration of Contact Improvisation, a movement form that has become well-entrenched in Montreal largely because of Davida's efforts.

Quebec City's **Dansepartout** will spend the month of January working with two well-known Canadian choreographers. Grant Strate will create a new work for the company and Maria Formolo will add her third work to Dansepartout's repertoire.



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The company already performs her solo work *Mysterioso* and *Baleines (Whales)*. The new works will premiere at the Grand Théâtre de Québec on January 27 on a program which also features performances by guest artists Formolo and her partner Keith Urban (co-directors of Regina Modern Dance Works). Lucie Boissinot, Luc Tremblay and Gabriel Mongrain have left the company. The remaining dancers, Louise Lemonde and Catherine Martin, are joined this season by Marie-Josée Paradis, Chantal Côté and Philippe Héroux.

Le Groupe de la Place Royale completed their first UK tour on November 4, 16 performances in five cities, Manchester, Liverpool, London, Brighton and Cardiff (Wales). Audiences were generally receptive to Le Groupe's unique blend of dance, music and voice and Bill Harpe, reviewing the Liverpool performances for the *Manchester Evening News* wrote enthusiastically about the company's gift for producing 'total theatre'. After the tour, Le Groupe's dancers took their first holiday in a year and a half. In January they will be in residence at the University of Western Ontario, London (February 21-27) and open



Allison Masters, a Halifax ballet teacher with Duncan Holt, a dancer with Nova Dance Theatre at the official opening of Dancexchange.

their season of new repertoire at the NAC, Ottawa on March 31. They will bring this program to Montreal (April 7-10) and Toronto (April 22-25).

NOVA SCOTIA

The new studios of Jeanne Robinson's pet project, Danc-

exchange, officially opened September 11. The new facilities, located in Halifax's historic Marble Building will be the new shared home of Alison Master's School of Russian Ballet and Nova Dance Theatre.

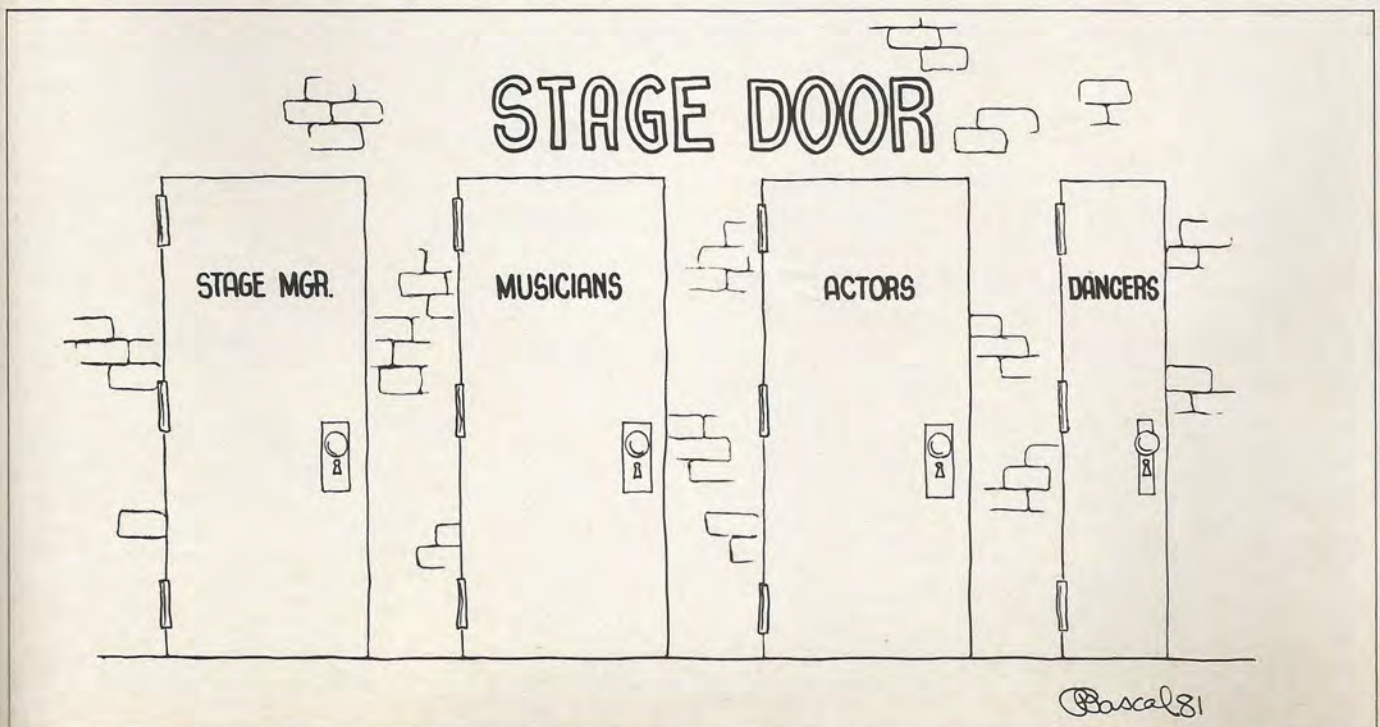
CORRECTION

In our last issue (number 29; page 6) it was reported that the ballet *Poèmes Intimes*, choreographed especially for Kevin Pugh and Kimberly Glasco by Constantin Patsalas, 'did not go over well with the judges or the audience' at the Moscow International Ballet Competition last summer.

It has since been brought to our attention that, in fact, the judges and audience in Moscow saw only a truncated version of Constantin Patsalas' ballet and were not therefore able to make a fair judgment of the choreographer's intentions or achievement.

Dans notre dernier numéro (29; page 6) nous rapportons que Poèmes intimes, spécialement chorégraphié par Constantin Patsalas à l'intention de Kevin Pugh et de Kimberly Glasco, 'n'a pas trop bien marché auprès du jury ou du public' au Concours International de Ballet de Moscou, l'été dernier.

Il nous a été depuis précisé qu'en réalité le jury et le public moscovites n'ont vu qu'une version tronquée du ballet et qu'ils n'étaient donc point en mesure de juger, en toute objectivité, les intentions ou la contribution du chorégraphe.



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