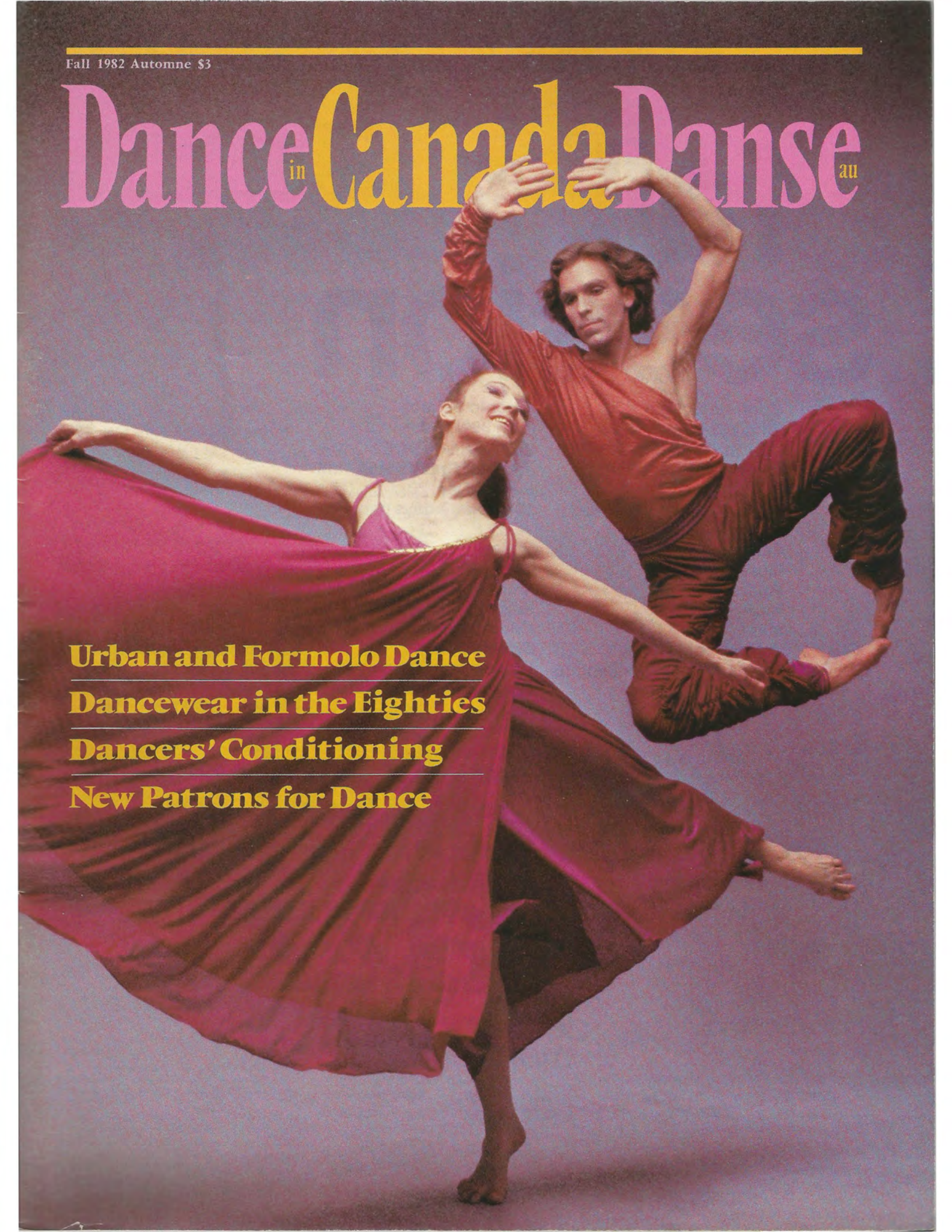


Fall 1982 Automne \$3

Dance in Canada au Danse



Urban and Formolo Dance
Dancewear in the Eighties
Dancers' Conditioning
New Patrons for Dance

fall session

Montreal School
(514) 849-6071
1231 St. Catherine St. W.
Montreal, P.Q. H3G 1P5
Sept. 7-Dec. 23
15 weeks, 6 days per week
Jazz
Ballet
Musical Theatre
Voice
Tap
Mime
Professional Training
Program-Auditions Sept. 16

Toronto School
(416) 862-7114
207 Adelaide St. E.
Toronto, Ontario M5A 1M8
Sept. 7-Dec. 20
15 weeks, 7 days per week
Jazz
Ballet
Jazz Ballet
Musical Theatre
Voice
Choreographic Workshop
Broadway Style
Professional Training
Program-Auditions Sept. 1
(Scholarships available)

les
ballets
jazz
de
montreal

Dance in Canada Danse au

Issue Number 33 Fall 1982 Automne

Michael Crabb

Editor/Rédacteur en chef

Holly Small

Assistant Editor/Rédactrice adjointe

Jack Cunningham

Advertising Representative/Publicité

Dreadnaught

Design/Conception graphique

Published quarterly by Dance in Canada Association (a non-profit organization, registration #00221-22-23), 100 Richmond St. East, Toronto, Ont. M5C 2P9. (416) 368-4793 Peggy MacLeod, Managing Director. The views expressed in this publication are not necessarily those of Dance in Canada Association. All rights reserved. Copyright © 1982 by the Dance in Canada Association. Subscriptions: \$10/year; \$18/two years; \$15 institutions. Outside Canada add \$3.00. Back issues are available in microfilm from Micromedia Ltd., 144 Front St. West, Toronto, Ont. M5J 2L7. Limited copies of back issues are available at \$3.50 each from the editorial office. Send change of address, subscription orders, back issue orders and undeliverable copies to Dance in Canada, 100 Richmond St. East, Toronto, Ont. M5C 2P9. Printed in Brampton, Ontario by Charters Publishing Co., Ltd. Second class mail registration #03874. Return postage guaranteed. ISSN 0317-9737.

Unsolicited manuscripts cannot be returned unless accompanied by a stamped, self-addressed envelope. Dance in Canada publishes in official language of origin.

Special thanks to The Canada Council and The Ontario Ministry of Citizenship and Culture.

Publication trimestrielle de l'Association Danse au Canada (organisation à but non lucratif, numéro d'enregistrement: 00221-22-23), 100 Richmond St. East, Toronto, Ont. M5C 2P9. Directrice administrative: Peggy MacLeod. Les opinions exprimées dans cette revue ne sont pas nécessairement celles de l'Association Danse au Canada. Tous droits réservés. Copyright © 1982, Association Danse au Canada. Abonnements: un an: \$10, deux ans: \$18, institutions: \$15. Erranger: ajouter \$3. Pour obtenir d'anciens numéros sur microfilm, s'adresser à: Micromedia Ltd., 144 Front St. West, Toronto, Ont. M5J 2L7. Un nombre limité d'anciens numéros sont disponibles au bureau de la rédaction à \$3.50 le numéro. Adresser vos changement d'adresse, demande d'abonnement, commande d'anciens numéros et tous numéros non livrés à Danse au Canada, 100 Richmond St. East, Toronto, Ont. M5C 2P9. Imprimé à Brampton, Ontario par Charters Publishing Co., Ltd. N° d'enregistrement de courrier de seconde classe: 03874. Frais de retour garantis. ISSN 0317-9737.

Les manuscrits ne seront pas retournés sauf s'ils ont été commandés ou s'ils sont accompagnés d'une enveloppe adressée et affranchie. Danse au Canada publie les articles dans leur langue d'origine.

Remerciements au Conseil des Arts du Canada et au Ministère des Affaires civiques et culturelles de l'Ontario.

FEATURES

Urban and Formolo 2
The Search for a Union of Man and Nature
JUDITH POPIEL

Regina Modern Dance Works 5
The Rise and Fall of a Prairie Dream
DENISE BALL

En Forme! 8
Condition physique et expression artistique
JEAN-FRANÇOIS POIRIER

Dancewear in the Eighties 11
Fashion, Function and Form
DEIRDRE KELLY

Photo-Gallery: Melodie Garbish 14

Dance to the Dollar 16
The New Patrons of Dance
PAULA CITRON

DEPARTMENTS

OBITUARY 19 NOTICEBOARD 36
IN REVIEW 20 LETTERS TO THE EDITOR 43
BOOK BEAT 32

COVER

Keith Urban and Maria Formolo in Urban's *Renaissance*. Photo by Frank Richards.

CREDITS

Frank Richards, p. 2, 3, 4; Gustin, p. 5; drawing by Leslie Fairfield, p. 11; Helen Macdonald, p. 13, 21, 36, 37; Action Photographs, p. 18; Robert Etcheverry, p. 20; David Cooper, p. 22; Kathleen Watt, p. 30; Lesley E. Spratt, p. 34, 36;

Judith Popiel

Urban and Formolo

The Search for a Union of Man and Nature

Keith Urban et Maria Formolo viennent de fonder une nouvelle compagnie à Edmonton. Ils ont été co-directeurs artistiques de Dance Works à Regina de 1979 jusqu'au printemps dernier et Maria était membre de la compagnie depuis 1974. Leur propre évolution artistique, leur vue particulière de la nature et leur besoin d'intégrer l'héritage culturel canadien à leurs oeuvres, leur ont montré les limites d'une ville comme Regina où ils se sentaient trop à l'étroit. Avec leur nouvelle compagnie, 'Urban and Formolo Dance', leurs intentions sont d'explorer leur vision plus librement, de s'attirer un public nouveau et réceptif et d'inviter d'autres danseurs à se grouper à eux pour former une compagnie de huit danseurs. Urban et Formolo ont reçu une formation artistique autre qu'en danse, mais ils partagent une vision idéaliste de ce que la danse peut exprimer. Ils croient au désir de l'être de se dépasser et de percevoir son potentiel.

*Nature is a revelation of God
Art a revelation of man. HENRY WADSWORTH*

An artist reveals himself to the world only through dying from within his old milieu while simultaneously awakening to a new frontier. Edmonton is not exactly a frontier. Nonetheless, two of Canada's most remarkable artists have chosen it as the birthplace of their new company – Urban and Formolo Dance.

Leaving behind the solitude of the prairie winds in Regina, Keith Christopher Urban and Maria Angela Formolo can only determine through time where the frontiers of this new company will lead them.

Until last spring, Formolo and Urban were co-artistic directors of (Regina Modern) Dance Works. Formolo had been with the company since 1974 and Urban joined her in 1979. As they look back on this period in their lives, it would seem as if a web of ideals and perceptions had slowly



Maria Formolo in *Wind*

enveloped them – a magic chrysalis, preparing them for a new life. In these final Regina years their work moved forward as did their own technical expertise as dancers – under the instruction of ballet master Petre Bodeut. They created many new dances and formed their own artistic

style and progressive philosophy of dance and life.

A chrysalis, however, needs an hospitable resting place if what it contains is to emerge freely. Regina, for a variety of complex reasons, finally turned out to be too restrictive. They needed somewhere

different to take flight.

Having decided to leave Regina and with Edmonton chosen as a new home, the two dancers sought the help of Ernst and Carole Eder in planning a new company. The Eders had already run their own company, Tournesol – and the magazine *Interface* – and had the necessary experience and sensitivity to be able to serve Keith and Maria's needs.

'We have a vision and a purpose'

With Regina behind them, they looked to the future but they did not jettison what had already been accomplished and took with them a clear vision of what they wanted to do as dance artists.

'We are not simply entertainers', says Urban, 'we have a vision and a purpose. The time is right. We must now begin to manifest this vision and bring that purpose into our work as well'.

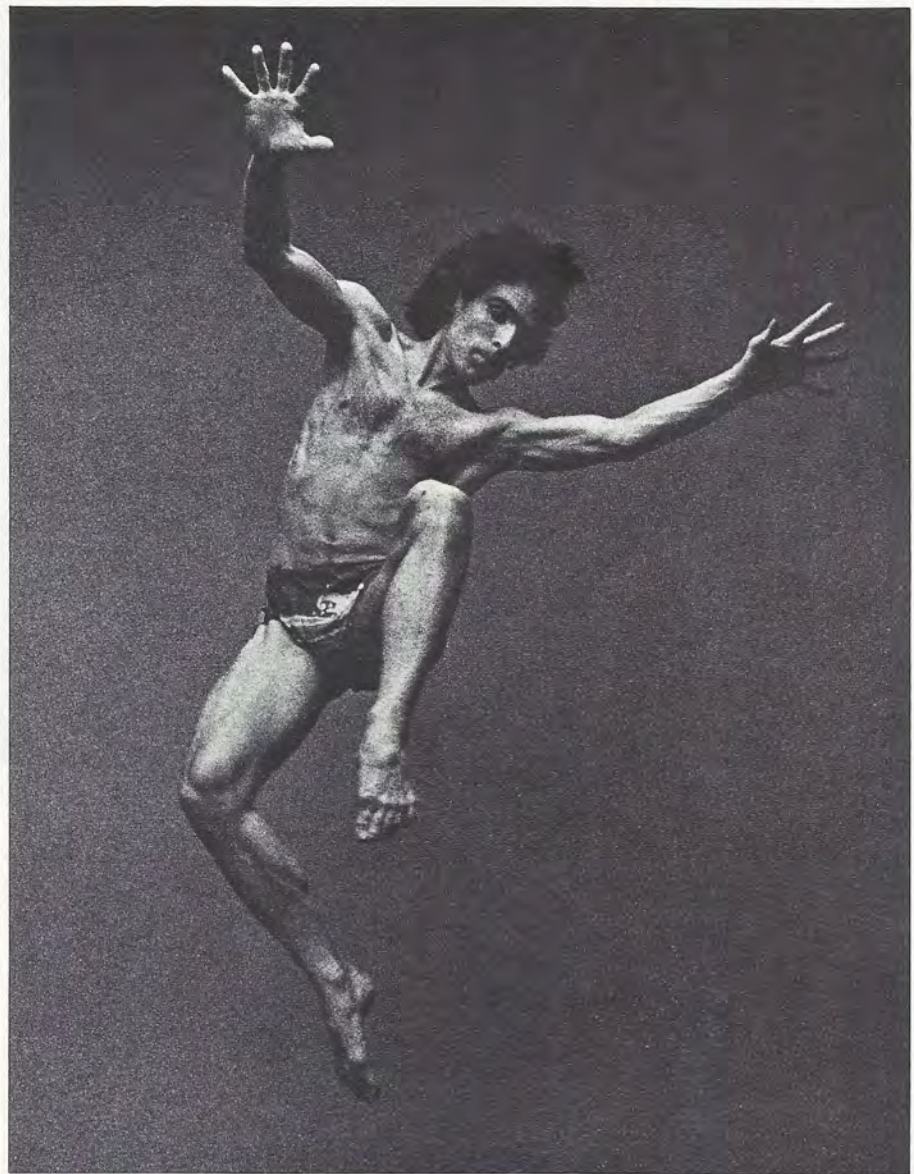
Both Keith and Maria were born in Chicago but have lived in Canada for the past 15 years. Much of their professional training and artistic recognition has occurred here. They love Canada, its heritage and land, and have responded to it in their creative work, something that will certainly continue in Edmonton.

Underlying their whole approach is a philosophical attitude to life and the world in which it is lived. They believe passionately in the essential unity of Man and Nature. 'When you depict to a human being what he really is or what he could aspire to be within the context of a dance', explains Formolo, 'you remind him of his true nature. He identifies with this nature because it is innate to him. It is his heritage. Nature and man are not separate nor are we as artists separate from the quest to be more human. My life and my work are a unit. As I develop in my attitude the work also develops.'

Because, in Regina, Dance Works' board of directors saw fit to dictate artistic policy to Keith and Maria within an isolated context their struggle to develop and grow as people and as artists was frustrated. They tried to produce dances that would appeal to a broader audience but people in Regina were often unresponsive to their effort. While eight new works were created during the final season it was not until Keith and Maria's farewell performances in Toronto that these works became a celebration of life and art.

Putting down roots

In Regina, there was no stimulus. It was



Keith Urban in *Ages*

like being trapped in an incubator – feeling ready to move onto the next stage of development but not being able to find the right environment for it. Urban explains: 'Your audience has to find you and you them. It has to be an organic, honest process for both the audience and the artist'.

Edmonton manager Ernst Eder will see that the development of a new audience takes this principle into full account. And, while the new company will tour a good deal, firm roots will also be put down into the soil of a nourishing environment – an important process both artistically and economically.

In order to generate new works a good home audience is needed. Edmonton has to come to know them and they Edmonton. It's a process of familiarization and mutual assimilation. The city already has a ballet company and a modern dance troupe and, therefore, an audience prepared for dance.

Keith and Maria have no false illusions about Edmonton. They realize that growth can and must be slow and careful. They do not intend to over-reach themselves and will only move towards building their ideal company of eight dancers as it becomes economically feasible to do so. For the present, they will begin offering classes and hope that they can share the work with a few dancers. A fall tour is planned and a residency with Dansepartout is also scheduled. Urban and Formolo will create two works, each for eight dancers.

As artists – dancers and choreographers – their inspiration comes from many varied sources. Each has an interesting non-dance background which has, nevertheless, proved fruitful. Formolo's original training was in the visual arts and drama – she took a degree from Rosary College, Illinois. Her wood block prints were exhibited several times in Chicago. Urban stud-



Maria Formolo in her solo *Mysterioso*

ied photography, using the camera to seek the harmony of form existing in the outside world. The two come together in their love of nature – a shared sensibility which lends a distinct character to their work in dance. Formolo admits she is not a city person at heart despite the important experience of living, working and studying in New York and Montreal. It is in unspoiled nature that she finds inspiration and she relates it to her other artistic concerns and preferences.

In *Winterpiece*, for example, (which won Formolo the 1979 Chalmers Award) she responds to the imagery of Ukrainian painter William Kurelek's *A Prairie Boy's Winter*. There is a narrated text by Elizabeth Raum and then the choreographer's own evocations in movement. *Winterpiece* touches the heart. It could be called configurative in that it reveals what man could be. So much modern dance today is cerebral – only illustrative of Man's limitations. 'Dance', says Formolo, 'has something to contribute to the human being in a very positive way. I am pleased when I can touch someone else's soul or give them a feeling of joy. Even if I only arouse their curiosity for dance I have still accomplished at least part of my purpose'.

Integrating a cultural heritage

It is through tradition that the human being synthesizes his nature so that he may become more of a human being. Traditional art always reflects the specific cultural heritage of man as he was in a particular time. Petre Bodeut, a Romanian-born ballet master, steeped in the knowledge of



Keith Urban in Maria Formolo's *Elements*

the ethnological backgrounds of many human traditions, has made a great impression on both Urban and Formolo.

His influence and concern for traditional values – especially those of Canada's multi-cultural community – has influenced Keith and Maria's own work. They want it to express more of the true nature of dance and its roots in human culture.

Having left Regina and Petre Bodeut, the two have become each other's teacher but, while technique is important to them, its larger purpose is at the forefront of their minds. As Formolo explains, 'I believe form is important but I would like to see myself go beyond the form, stimulated by an incredible innovation of steps so far past technique that I am not aware of how the steps became integrated. If this happened, I would become the channel for the creative energies flowing through me'.

After nine years at Dance Works as artistic director, teacher, dancer and choreographer, Formolo feels she has only finished the groundwork in her development as an artist. She is just beginning to get good at what she is doing. The new company will continue its school programs, working with non-dancers and also with skaters. Formolo admires and feels a strong connection with the work of Toller Cranston. He too is a visual artist who combines many elements of the various disciplines underlying his work.

In *Ages*, choreographed by Formolo, and *Renaissance* (Urban) one sees the rud-

imentary elements of the integration of technique and awareness expressed in the movements of both dancer-choreographers. In a flash of time, you are whisked through a subliminal world of deep-seated memory. The dances take you to places within your heart, to historical memories of your humanity. These dances are the first externalized sparks of a philosophical attitude firmly held by Keith and Maria.

Edmonton is the new beginning where they will be further explored. Both embrace the challenge of a new beginning.

'I develop slowly rather than in leaps and bounds', admits Formolo. 'There are always a few strands nourishing and stabilizing my development. Eventually I hope for a natural synthesis of all the strands.' Urban, on the other hand, is motivated by a visionary sense of the order he sees around him. He views it as it is and also as it could be. 'Not only can you see what the human being is but it is important to realize what he could become. Or, to take it one step further, one should see what the world could become.'

Keith Urban and Maria Formolo share the view that human beings cannot possibly remain the same. The world, they feel, has become stagnant, forgetful of its possibilities for human growth. Through their work as dance artists they hope to show how we may all share in a fuller sense of the wholeness of life and, in Edmonton, they believe they will have the opportunity to do this. With the chrysalis shed they are ready to take flight.

Denise Ball

Regina Modern Dance Works

The Rise and Fall of a Prairie Dream

Lorsque Maria Formolo et Keith Urban ont décidé il y a plusieurs mois de fonder une nouvelle compagnie à Edmonton, Regina (et la Saskatchewan) perdait son unique compagnie de danse professionnelle. Ils étaient les seuls membres de Dance Works se produisant sur scène. Dance Works remonte à la fin des années 60 lorsque Marianne Livant introduisait pour la première fois la danse contemporaine dans cette province. Maria Formolo s'est jointe à Marianne Livant en 1973 et Regina Modern Dance Workshop devenait une compagnie de danse professionnelle. Dans ses débuts, la compagnie était gérée en coopérative par tous ses membres et s'est attirée une renommée nationale. Elle a par la suite succombé aux effets d'une suite d'erreurs administratives et artistiques. La compagnie grandissait trop rapidement, devenait instable financièrement et perdait son public. Ce sont les restrictions que le conseil d'administration de Dance Works voulait imposer dans ses politiques qui ont finalement poussé Urban et Formolo à s'installer à Edmonton.

Eight years ago, a group of dancers got together in Regina with the notion of starting a professional modern dance company. They were an energetic bunch, bursting with ideas and fired with an almost evangelical zeal to bring modern dance to the prairies. They called themselves the Regina Modern Dance Workshop and, during the troupe's lifespan, the dancers established a strong national profile and acquired the trappings of a fully professional company and community school.

Today, all that's left of the original dream is a four-member board of directors and a school operating under the Dance Works name. The performing ensemble, reduced from six to two dancers in 1980



School children mimic Patrick Hall's movement from *Peter and the Wolf*: December 1976.

has vanished. The last remaining dancers, co-artistic directors Maria Formolo and Keith Urban, left Regina last spring to set up a new company in Edmonton.

Textbook blunders

The story behind the collapse of this innovative ensemble is filled with textbook examples of administrative and artistic blunders. Dance Works grew too big, too fast, lost control of its financial base and ultimately lost touch with its audience. Furthermore, a radical change in the nature of the relationship between the administrative and artistic sides of the organization resulted in chaos. What began as an

artist-run co-operative was taken over, during a period of crisis, by a top-heavy management. Eventually the board of directors assumed control and ultimately dictated Dance Works' artistic policy.

The performance ensemble of later years had its roots in an organization known as Regina Modern Dance Workshop, a non-professional community performance group with an educational focus, founded in 1970 by American-trained dancer Marianne Livant. In 1973, Maria Formolo, a longtime member of Le Groupe de la Place Royale (then based in Montreal), moved to Regina with Susan Jane Arnold, a sculptor and designer who had taken a job at the local university. The three

women got together and decided a professional company in 1974 and dance workshop as its base.

'Marianne was in charge of the traditional stuff', says Formolo. 'She wanted the company to retain that communal educational involvement. I had no aspirations and really wanted to see professional performance side develop. Susan Jane did the grant application masterminded the administration

During the early years, seven did everything – teaching, choreography, administration, tour booking, performing miscellaneous paper work. 'We really didn't have a hierarchical structure. Saskatchewan-born Connie Moknikowski, who joined the company in 1975. 'We were a rag-taggle group. Technically, we were pretty competent, but we had so much energy and enthusiasm it didn't really seem to matter. And when we went on tour, we got a response!'

The repertoire had a bit of everything – pieces on waiting at a bus depot, a dance lamenting the extinction of whales, works based on themes such as housing shortages and the oppression of the working class. The 'company style' was eclectic, reflecting the concerns, abilities and aesthetics of each dancer/choreographer. And while the houses weren't always full, the company's audience was gradually growing at home and beyond.

Away from the grassroots

The first cracks in the ideal community of dancers appeared in the fall of 1976. Susan Jane Arnold was heading a campaign to purchase a building in downtown Regina and turn it into a studio/classroom/performance space. Livant, who objected to the idea, was frustrated with the direction in which the company was moving – away from the grassroots, community-oriented approach of the original workshop toward a pre-occupation with professional activity – and submitted her resignation that December.

After Livant's departure, it seemed RMDW was ready to pursue its 'national aspiration'. At home, the 1977-78 season opened with the company settled in its new facilities. RMDW also expanded its program to include sponsorship of touring companies, an enlarged school and its first full-length production, *Goose*.

With the help of Humphrey and the Dumptrucks, a popular Saskatchewan bluegrass band, *Goose* turned out to be a critical and popular hit. For the first time since 1974, the houses were brimming at home and on tour with audiences delight-

Offre Speciale* Nouveaux Abonnés

OUI 25% off YES

Je désire recevoir pendant un an le magazine *Danse au Canada* (4 numéros) au prix spécial* de \$7.50 pour les nouveaux abonnés (réduction de 25% sur le prix ordinaire). Ci-joint mon chèque ou mandat à l'ordre de Danse au Canada.

Mon nom	Adresse	
Ville	Prov.	Code

Envoyez à mon ami(e) un abonnement d'un an à *Danse au Canada* au prix spécial de \$7.50 pour les nouveaux abonnés.

Nom de mon ami(e)	Adresse	
Ville	Prov.	Code

\$ Montant total inclus. Ajoutez \$3.00 par abonnement pour l'étranger.

Nous regrettons de ne pouvoir faire aucun envoi contre remboursement pour cette offre spéciale aux nouveaux abonnés. Toute commande doit être accompagnée de son règlement. Adressez votre chèque ou mandat à Danse au Canada, 100 Richmond St. East, Toronto, Ont. M5C 2P9. *Offre valable jusqu'au 31 octobre 1980.



David Weller as Mother Goose: 1978.

ed by RMDW's light-hearted look at Mother Goose nursery rhymes. Everyone in the company got a shot at choreographing bits of it. And while the immediate success was important to the company, *Goose* was also considered the beginning of a three-year artistic workplan designed to develop and solidify an audience for modern dance in Saskatchewan.

'Up until then, everyone was wanting to choreograph and we were getting bits and pieces of very esoteric work', recalls Formolo. 'We sat down and said we have to do some audience development. We have to do something that's visually exciting and not all that abstract, something that will appeal to mass audiences and professionals.'

Educating an audience

The company decided to introduce its audience gradually, over a period of three years, to 'hard core modern'. The production mounted during the second year of the plan, *Vaudeville*, was designed to contain the dance theatre elements of *Goose* as well as to introduce early modern dance elements as found, for example, in such artists as Loie Fuller. The last installment in the three-year plan was *Winterpiece Suite*, a lyrical work choreographed by Formolo and based on the paintings of William Kurelek. These works were all

been replaced by new artists. Then Susan Jane Arnold announced her resignation stating that after five years she needed a change. Along with her departure came a series of administrative changes. By this time, a board of directors representing the community was in place and the dancers had little to do with the day-to-day operations of RMDW. The board hired Raymond Koehler, an arts administrator who had worked with the Alberta Ballet Company, to take Arnold's place. The board also hired five new full-time administrative employees. Keith Urban, a respected former member of Dancemakers and Toronto Dance Theatre, also joined the company to serve with Formolo as co-artistic director.

On the brink of bankruptcy

Koehler began the 1979-80 season by talking about the importance of marketing to take the company through the next five years. But within a few months, promotion became a minor concern; bankruptcy now became a major threat.

The financial crisis which had been gradually building surfaced in the September of 1979, just before Dance Works was about to leave on an Alberta tour with *Winterpiece* and the Regina Symphony Orchestra. RMDW had committed all its cash to the orchestra and didn't have enough to pay the dancers. What Koehler described as a 'severe cash-flow crunch' resulted. Several board members came to the rescue with short-term loans and serious budget cuts were made.

By January, it appeared even more drastic action would need to be taken. The

women got together and decided to launch a professional company in 1974 using the dance workshop as its base.

'Marianne was in charge of the educational stuff', says Formolo. 'She wanted the company to retain that community, educational involvement. I had national aspirations and really wanted to see the professional performance side develop. Susan Jane did the grant applications and masterminded the administration.'

During the early years, seven dancers did everything – teaching, choreography, administration, tour booking, performing, miscellaneous paper work. 'We really didn't have a hierarchical structure', recalls Saskatchewan-born Connie Moker Wernikowski, who joined the company in 1975. 'We were a rag-taggle group all right. Technically, we were pretty inconsistent, but we had so much energy and enthusiasm it didn't really seem to matter. And when we went on tour, we got a great response!'

The repertoire had a bit of everything – pieces on waiting at a bus depot, a dance lamenting the extinction of whales, works based on themes such as housing shortages and the oppression of the working class. The 'company style' was eclectic, reflecting the concerns, abilities and aesthetics of each dancer/choreographer. And while the houses weren't always full, the company's audience was gradually growing at home and beyond.

Away from the grassroots

The first cracks in the ideal community of dancers appeared in the fall of 1976. Susan Jane Arnold was heading a campaign to purchase a building in downtown Regina and turn it into a studio/classroom/performance space. Livant, who objected to the idea, was frustrated with the direction in which the company was moving – away from the grassroots, community-oriented approach of the original workshop toward a pre-occupation with professional activity – and submitted her resignation that December.

After Livant's departure, it seemed RMDW was ready to pursue its 'national aspiration'. At home, the 1977-78 season opened with the company settled in its new facilities. RMDW also expanded its program to include sponsorship of touring companies, an enlarged school and its first full-length production, *Goose*.

With the help of Humphrey and the Dumptrucks, a popular Saskatchewan bluegrass band, *Goose* turned out to be a critical and popular hit. For the first time since 1974, the houses were brimming at home and on tour with audiences delight-



David Weller as Mother Goose: 1978.

ed by RMDW's light-hearted look at Mother Goose nursery rhymes. Everyone in the company got a shot at choreographing bits of it. And while the immediate success was important to the company, *Goose* was also considered the beginning of a three-year artistic workplan designed to develop and solidify an audience for modern dance in Saskatchewan.

'Up until then, everyone was wanting to choreograph and we were getting bits and pieces of very esoteric work', recalls Formolo. 'We sat down and said we have to do some audience development. We have to do something that's visually exciting and not all that abstract, something that will appeal to mass audiences and professionals.'

Educating an audience

The company decided to introduce its audience gradually, over a period of three years, to 'hard core modern'. The production mounted during the second year of the plan, *Vaudeville*, was designed to contain the dance theatre elements of *Goose* as well as to introduce early modern dance elements as found, for example, in such artists as Loie Fuller. The last installment in the three-year plan was *Winterpiece Suite*, a lyrical work choreographed by Formolo and based on the paintings of William Kurelek. These works were all

presented as Christmas family specials and drew Dance Works' biggest audiences.

The company, however, was never able to lure the same audience back for the more avant-garde choreographies offered each spring. But if audiences didn't develop quite as the organization had hoped, the company continued to grow artistically and critics were more and more enthusiastic. The process was undoubtedly aided by the presence of guest resident artists who were invited to work with the performers and students in the community school. Whatever the reason, the company's artistic evolution was most evident in *Winterpiece*, the last of the full company's major productions and arguably the most artistically satisfying of Dance Works' family programs. *Winterpiece*, however, also marked the beginning of the end of the company.

Some significant changes had been put into motion the year before. Several of the original dancers had moved on and had been replaced by new artists. Then Susan Jane Arnold announced her resignation stating that after five years she needed a change. Along with her departure came a series of administrative changes. By this time, a board of directors representing the community was in place and the dancers had little to do with the day-to-day operations of RMDW. The board hired Raymond Koehler, an arts administrator who had worked with the Alberta Ballet Company, to take Arnold's place. The board also hired five new full-time administrative employees. Keith Urban, a respected former member of Dancemakers and Toronto Dance Theatre, also joined the company to serve with Formolo as co-artistic director.

On the brink of bankruptcy

Koehler began the 1979-80 season by talking about the importance of marketing to take the company through the next five years. But within a few months, promotion became a minor concern; bankruptcy now became a major threat.

The financial crisis which had been gradually building surfaced in the September of 1979, just before Dance Works was about to leave on an Alberta tour with *Winterpiece* and the Regina Symphony Orchestra. RMDW had committed all its cash to the orchestra and didn't have enough to pay the dancers. What Koehler described as a 'severe cash-flow crunch' resulted. Several board members came to the rescue with short-term loans and serious budget cuts were made.

By January, it appeared even more drastic action would need to be taken. The

Introductory Subscription

DANSE AU CANADA 7

YES 25% off OUI

Send me a year of *Dance in Canada* (4 issues) at the Special Introductory Offer* of \$7.50—25% off the regular price. My cheque or money order payable to Dance in Canada is enclosed.

Name _____ Address _____
City _____ Prov. _____ Code _____

Send my friend a year of *Dance in Canada* at your Special Introductory Price* of \$7.50.

Name _____ Address _____
City _____ Prov. _____ Code _____

*Total amount enclosed. Outside Canada, please add \$3.00 per subscription.
We regret that we cannot bill you for this special introductory offer. All orders must be accompanied by payment.
Please send your cheque or money order to Dance in Canada, 100 Richmond St. East, Toronto, Ont. M5C 2P9.
Offer expires 31 October 1982.

DanceShop

VANCOUVER, B.C.
100 West Broadway
733-6116

costume wear and theatrical supplies

...which was the only way for us to make money. But no one was doing it. Given what we were facing, we knew the only thing to do was cut back. We didn't have a choice.'

Two's company

With the crisis apparently behind them, Formolo and Urban became 'the company' operating under a series of managers of varying ability and a board whose membership was less than stable. For two seasons the duo choreographed, performed duet and solo work in Regina (the building was retained through a lease-back arrangement until June of 1982) and on tour, offered residencies out-of-province and taught in the company school. The pace was exhausting and while the granting agencies continued their support to varying degrees (the Canada Council was reluctant to suspend project funding of the only professional dance company in the province), it never seemed financially feasible to re-establish a larger performance ensemble.

The financial crisis did little to help the company's profile in Saskatchewan. Neither did the identity change when Dance Works became a duo. A full company, it seems, is easier to sell than soloists. Furthermore, Formolo and Urban saw their work as flowing from two streams—abstract, experimental work exploring cosmic themes and the popular pieces with showbiz elements. No matter what the material the duo was performing, however, audiences for both styles simply dwindled in Saskatchewan during the final seasons. Formolo and Urban blamed the

made up of 75 per cent standard or 'popular' works and 25 per cent avant-garde or experimental works. While the rationale for the decision wasn't clear, the board stated that any deviation from the guidelines had to receive board approval.

The duo acquiesced to the demands and did what was required during their final season. In February, two months after their final family production which featured students from the company school, Formolo and Urban announced they were leaving for Edmonton to start a new company. They simply couldn't continue to adhere to the board's stringent restrictions on touring and repertoire.

What remains today is a four-member board of directors attempting to maintain the school operation and dreaming of re-establishing dance performances, through sponsorship or the rebirth of the company, in Regina. The latter is regarded as highly unlikely. Professional modern dance is therefore dormant in Saskatchewan. Whether a professional troupe will re-emerge over the next few years is debatable. Some feel they've been stung by the Dance Works experience. Others see it as a noble experiment that went awry.

As one former company member observed, 'I don't know if you can have a modern dance company in Saskatchewan. I don't know how you can make it a popular art form in a province like this. On the other hand, it's only been around here for 10 years. That's a short time to build a tradition. Maybe it just needs more time and more effort.'

Denise Ball is arts reporter for The Leader-Post in Regina.



CAPEZIO
Dancing Since 1887

company faced a deficit of approximately \$100,000 on an operating budget of about \$350,000. The board tried fundraising to help bring the finances back into some kind of equilibrium. But in February, the final blow to the performance company was struck. The board agreed to the artistic directors' suggestion that four of the six dancers be eliminated from the payroll at the end of the season. Three months later, Dance Works sold its building and eliminated the accumulated deficit. By then, most of the administrative employees were gone and Koehler left a few months later.

The dancers, as well as some of the company's faithful followers, were naturally upset with the decision and communal resentment ran high.

'As for Keith and me, we didn't know what was going on', Formolo says. 'We had let go of the administration and said okay, they're the experts. They must know the business. But we kept thinking they were out there selling our shows on tour which was the only way for us to make money. But no one was doing it. Given what we were facing, we knew the only thing to do was cut back. We didn't have a choice.'

Two's company

With the crisis apparently behind them, Formolo and Urban became 'the company' operating under a series of managers of varying ability and a board whose membership was less than stable. For two seasons the duo choreographed, performed duet and solo work in Regina (the building was retained through a lease-back arrangement until June of 1982) and on tour, offered residencies out-of-province and taught in the company school. The pace was exhausting and while the granting agencies continued their support to varying degrees (the Canada Council was reluctant to suspend project funding of the only professional dance company in the province), it never seemed financially feasible to re-establish a larger performance ensemble.

The financial crisis did little to help the company's profile in Saskatchewan. Neither did the identity change when Dance Works became a duo. A full company, it seems, is easier to sell than soloists. Furthermore, Formolo and Urban saw their work as flowing from two streams - abstract, experimental work exploring cosmic themes and the popular pieces with showbiz elements. No matter what the material the duo was performing, however, audiences for both styles simply dwindled in Saskatchewan during the final seasons. Formolo and Urban blamed the

poor houses on a lack of imaginative publicity and administrative support. Others saw it as the cumulative effects of continuing artistic and administrative upheavals combined with the lack of a committed, educated following.

A virtual ultimatum

Just before the beginning of the 1981-82 season, the board, which considered the product to be the real problem, decided to get tough. It produced a policy report outlining what it perceived to be the company's failings and possible solutions. The report said that audiences were too small; fundraising efforts had been unsuccessful and that the performers' image was at times 'distasteful' to audiences in western Canada. These problems, said the board, could be overcome if the dancers agreed to perform 75 per cent of their time in Saskatchewan and 25 per cent elsewhere. The content of each performance was to be made up of 75 per cent standard or 'popular' works and 25 per cent avant-garde or experimental works. While the rationale for the decision wasn't clear, the board stated that any deviation from the guidelines had to receive board approval.

The duo acquiesced to the demands and did what was required during their final season. In February, two months after their final family production which featured students from the company school, Formolo and Urban announced they were leaving for Edmonton to start a new company. They simply couldn't continue to adhere to the board's stringent restrictions on touring and repertoire.

What remains today is a four-member board of directors attempting to maintain the school operation and dreaming of re-establishing dance performances, through sponsorship or the rebirth of the company, in Regina. The latter is regarded as highly unlikely. Professional modern dance is therefore dormant in Saskatchewan. Whether a professional troupe will re-emerge over the next few years is debatable. Some feel they've been stung by the Dance Works experience. Others see it as a noble experiment that went awry.

As one former company member observed, 'I don't know if you can have a modern dance company in Saskatchewan. I don't know how you can make it a popular art form in a province like this. On the other hand, it's only been around here for 10 years. That's a short time to build a tradition. Maybe it just needs more time and more effort.'

Denise Ball is arts reporter for The Leader-Post in Regina.

The Dance Shop

VANCOUVER, B.C.
926 West Broadway
Tel: 604-733-6116

Dance wear and theatrical supplies



CAPEZIO

Dancing Since 1887

Jean-François Poirier

En Forme!

Condition physique et expression artistique

Dancers, though artists first are also athletes and must be in a well-balanced physical condition. Too often, however, conventional dance training overlooks this and concentrates on specific, isolated areas of conditioning. Muscular strength and cardiovascular aerobic capacity are two physical qualities which need particular attention in dancers. Extra-curricular weight training and general endurance training could help remedy the situation. The dancer would thus acquire a body better suited and conditioned for the performance of a greater variety of movements.

La formation technique d'un danseur constitue l'aspect essentiel de son évolution artistique. Son emphase est constamment axée sur l'acquisition d'une gestuelle plus variée et complexe. On semble oublier cependant que toute performance est également le reflet des qualités athlétiques d'un individu. Beaucoup peuvent amplement discuter des particularités et des subtilités des différents styles de danse, mais peu connaissent aussi bien les méthodes de développement de la condition physique.

Avantages

Une bonne condition physique contribue de façon directe et indirecte à optimiser le potentiel du danseur. Elle facilite tout d'abord l'exécution purement mécanique des mouvements. Les sauts sont plus élevés, les portées plus dynamiques. L'amplitude des segments est améliorée et les efforts sont soutenus plus longtemps. Un danseur en forme est également capable d'accomplir plus de travail car il récupère rapidement. Elle permet finalement, bien que cela paraisse moins évident, d'aplanir certains problèmes d'apprentissage. Les déséquilibres ou les difficultés à répéter et à enchaîner des séquences chorégraphiques (deux exemples qui laissent présager un manque de coordination) peuvent souvent être reliés à une condition



David Roxander, soliste au Ballet national du Canada, perfectionne sa condition physique. Il a installé une petite salle d'exercices chez lui.

physique déficiente. Une limitation physique prévient ainsi la rélisation intégrale d'une commande nerveuse centrale. Un certain ajustement au niveau des qualités musculaires et organiques amène souvent des modifications très significatives.

La condition physique

La condition physique représente un concept global du bilan fonctionnel du corps humain. Elle comprend les déterminants suivants:

L'efficacité du système de transport de l'oxygène. La capacité aérobie (endurance organique) assure la poursuite d'un effort généralisé et prolongé de façon économique et aisée. L'oxygène passe des poumons aux muscles, l'oxyde de carbone des muscles aux poumons. C'est le 'souffle'!

Le pourcentage de graisse dans le poids corporel. La graisse est un fardeau supplémentaire et inutile pour les muscles si elle compte pour une trop grande proportion de la masse corporelle. Elle nuit également à l'esthétique.

La force et l'endurance musculaires. La

force est la qualité que possède un muscle pour déplacer une charge très lourde. L'endurance permet par contre d'effectuer un même mouvement localisé de nombreuses fois.

La posture et le placement du bassin. La position du bassin influence l'alignement du tronc et des segments. La transmission des impulsions musculaires qui originent du sol peut se dissiper si cet alignement fait défaut.

La capacité de relâchement et de relaxation. Le contrôle de la tension musculaire est primordial. La régulation de l'anxiété lors d'un spectacle, la facilité à détendre un muscle afin de lancer une jambe ou l'habileté à solliciter instantanément des énergies intenses puis à les inhiber le moment suivant sont autant de facteurs associés au relâchement et à la relaxation.

Tous ces déterminants affectent la performance physique, la santé et le bien-être d'une personne. Il convient donc de veiller à ce que chacun d'entre eux soit stimulé à tour de rôle, dans le dessein éventuel de parvenir à un équilibre complet.

L'entraînement et la condition physique

L'entraînement en danse favorise spécialement l'endurance musculaire, le relâchement musculaire et le placement du bassin. Le danseur reprend souvent toute une séquence d'exercices afin de pratiquer et de mémoriser quelques éléments d'un vocabulaire technique. Ce faisant, les muscles de ses jambes, et à un degré moindre ceux du tronc, deviennent progressivement plus endurants. La danse est certes, avec la gymnastique et le karaté, l'activité qui insiste le plus sur la souplesse et sur le contrôle musculaire. Les danseurs acquièrent au fil des années une amplitude des membres inférieurs et une relaxation incomparables. Aussi n'est-il pas étonnant de constater qu'ils présentent également une excellente posture. Un déliement des muscles qui s'attachent au bassin et une recherche continuelle de l'équilibration du centre de masse (qui dépend surtout du tronc) ne peuvent que résulter en une présence exemplaire.

Le danseur sérieux surveille son poids. Il sait qu'un surplus de graisse le ralentit, réduit son endurance et ternit la clarté des images qu'il projette. Pour ce, il suit un régime normal, mangeant plus lorsqu'il est très affairé et moins pendant les périodes de relative inactivité. Si quelqu'un désire réduire son poids, il est préférable de le faire de manière très suivie à raison de .25 à .5 kilogramme par semaine. Ainsi le danseur peut poursuivre un entraînement sans ressentir des faiblesses indues, et les effets sont habituellement plus permanents. Il est également recommandé de maigrir en dépensant plus d'énergie au lieu de se priver d'aliments très nutritifs. On peut bien sûr mettre de côté les quantités de 'junk food', de sucreries ou d'alcool qui ne sont que des calories 'vides'.

Endurance et force musculaire

Pour terminer, nous aborderons les deux qualités les plus négligées qui sont l'endurance organique et la force musculaire. Les cours de danse font suer, c'est connu! Mais ce n'est pas suffisant pour développer l'endurance organique. Les interruptions fréquentes et l'intensité quand même moyenne du travail accompli ne peuvent au plus que maintenir ce qui est déjà acquis. Les hockeyeurs canadiens l'ont appris aux dépens des soviétiques et des tchèques depuis une dizaine d'années lors des tournois internationaux. Les athlètes du bloc communiste avaient une capacité aérobie supérieure. Depuis, il ne suffit plus de pratiquer un sport pour se mettre en

forme. Il faut plutôt se mettre en forme pour pratiquer un sport. Dès lors, les nôtres ajoutent des sessions de course et de bicyclette stationnaire à leur préparation. Ceci s'applique aux danseurs. Deux ou trois séances hebdomadaires de course, de bicyclette, de natation ou de ski nordique pendant un minimum de 15 minutes devraient suffire. La fréquence cardiaque pendant l'effort se situe alors à 150-160 battements par minute.

Il faut de la force musculaire pour maintenir un équilibre, pour soulever un partenaire ou pour sauter. La danse ne crée pas les conditions propices à l'augmentation de la force maximale. Pour ceux qui croient encore que le développement de la force procure de trop gros muscles, altère la souplesse et incommode la coordination, eh bien ils se trompent! L'établissement de nouveaux records dans tous les sports est dû à l'attention perpétuelle qu'on y porte. Les spécialistes d'activités aussi techniques que le judo ou aussi épuisantes que la natation et la course de moyenne et de longue distance font désormais appel à tout un arsenal de moyens destinés à renforcer les muscles. Les exercices de musculation, la stimulation électrique et les drogues anabolisantes, pour ne nommer que ceux-là, sont actuellement les prescriptions les plus en vogue (certaines sont illégales). Elles visent toutes un même objectif: l'acquisition de muscles surpuissants.

Les professeurs de danse pourraient quant à eux introduire quelques mouvements de gymnastique de façon plus systématique (exemples: 'push-ups', 'sit-ups', flexions et extensions des jambes avec un partenaire sur le dos). Ou encore ils pourraient encourager la participation à un programme de musculation avec surcharge, à raison d'une ou de deux séances par semaine. La surcharge sollicite les muscles de manière très intense. Ceux-ci montrent alors des adaptations physiologiques remarquablement rapides. Les délais requis pour le développement de la force sont donc écourtés. Le danseur peut ainsi accorder plus de temps à d'autres aspects de sa préparation.

Un programme de musculation peut prendre deux formes principales: l'entraînement général et l'entraînement spécifique. Un programme général de musculation s'intéresse au développement de l'ensemble des muscles du corps. Les flexions de jambes ou de bras avec poids et haltères sont deux exemples d'exercices de développement général. L'exécution de différents exercices pour les jambes, le tronc et les bras assure de plus un corps harmonieux et balancé. On conseille habituellement de travailler avec des poids qui

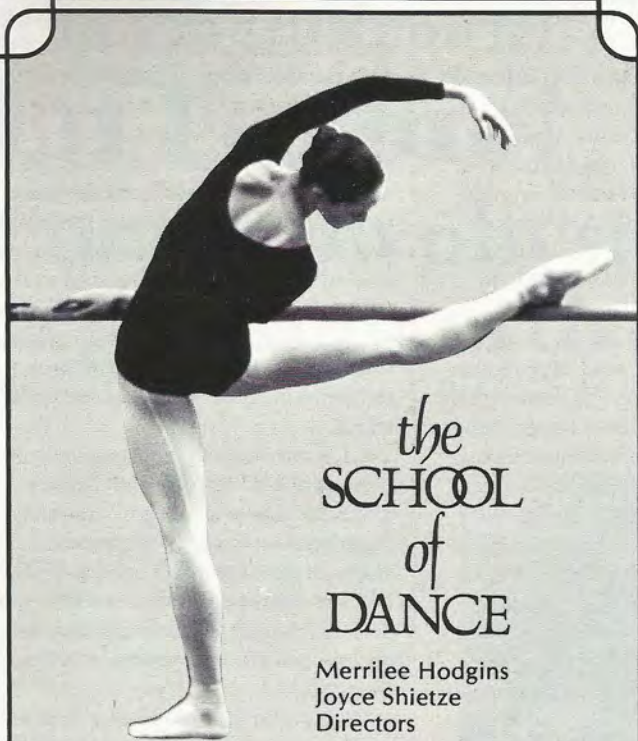
constituent une fraction de 75 à 85 pour cent de la charge maximale atteinte lors d'un exercice donné. On peut alors effectuer deux ou trois séries de six à huit répétitions consécutives. L'entraînement spécifique est plutôt associé à des exercices dont la nature se rapproche de certains gestes techniques précis. Un danseur pourrait par exemple pratiquer les entrechats tout en portant une veste lestée. Deux ou trois séries de six à dix répétitions d'un exercice s'avèrent suffisantes. La charge ne doit toutefois pas être trop lourde. L'aspect technique du geste posé a priorité en tout temps.

La planification d'un programme de musculation doit procéder du général au spécifique. Les exercices généraux sont situés pendant la saison morte ou au début d'une période de mise en condition. Les exercices spécifiques sont introduits graduellement pour atteindre un sommet quelque peu avant une compétition ou un spectacle.

Quant à l'impulsion requise pour les bonds (puissance musculaire), on peut la travailler à l'aide d'une multitude d'exercices empruntés à l'athlétisme. Ceux-ci requièrent l'emploi d'une variété d'obstacles (bancs, escaliers, etc.). Pour de plus amples informations, on peut consulter l'ouvrage de L. Meuron, *Exercices d'amélioration de l'impulsion chez les jeunes*, (Sports; revue belge de l'éducation physique, des sports et de la vie en plein air. 17^e année, n^o 4, octobre 1974).

La préparation physique du danseur, bien qu'elle soit exigeante, n'est pas complète en soi. Elle comporte certaines lacunes. Les danseurs seraient probablement des artistes plus habiles et versatiles s'ils accordaient plus d'importance à leur endurance organique et à leur force musculaire. Ceci pourrait activer le processus d'apprentissage et ainsi contribuer à une progression plus satisfaisante. Une bonne condition physique ne pourra cependant jamais compenser un manque d'expressivité et de maîtrise technique. En effet, la performance physique n'est pas le but ultime de la danse, contrairement aux activités sportives plus traditionnelles. Le danseur cherche plutôt à recréer et à représenter des situations et des événements propres à susciter des sentiments et des émotions. Le corps et toutes ses possibilités ne sont après tout qu'un mode d'expression, un médium dont le danseur dispose à sa guise.

Les intéressés peuvent se procurer une bibliographie sur ce sujet en envoyant une enveloppe affranchie et adressée à leur nom au bureau national de Danse au Canada.



the
SCHOOL
of
DANCE

Merrilee Hodgins
Joyce Shietze
Directors

Pre-Professional Programme
by audition only

1339 Wellington St.,
Ottawa, Ont. K1Y 3B8
729-3756

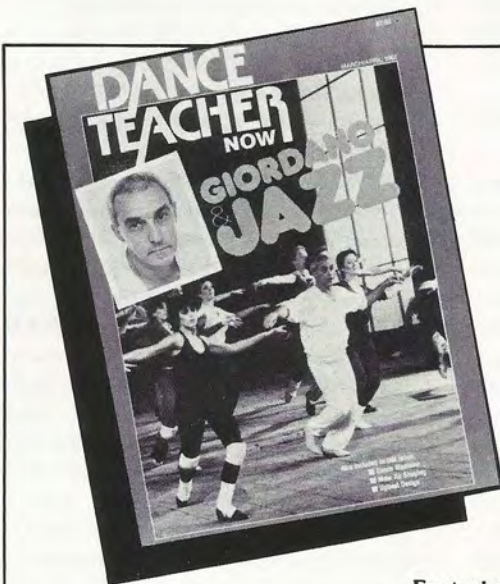
capezio
on stage off stage



Dance Footwear
bodywear, etc., etc.,.....

Collections by Capezio & Danskin

The Eaton Centre 593-1001 Bayview Village 225-4400 70 Bloor St. W. 920-1006



DANCE TEACHER

The **NOW**
Practical Magazine
of Dance

**Featuring in
Each Issue:**
 Spotlight on
 Successful Teachers
 Practical Tips
 Building Your Library
 3 Calendar Sections
 • Seminars &
 Workshops
 • Auditions
 • Competitions

Published bimonthly
 Plus two annuals:
 Costume Preview
 Equipment Update



- | | |
|---|---|
| <input type="checkbox"/> One Year \$17 | <input type="checkbox"/> Payment Enclosed |
| <input type="checkbox"/> Two Years \$29 | <input type="checkbox"/> Please Bill Me |
- Payable in US Currency

Name _____

Address _____

SMW Communications, Inc.
 1333 Notre Dame Drive, Davis, CA, 95616

Deirdre Kelly

Dancewear in the Eighties

Fashion, Function and Form



L'intérêt accru pour la danse et les engouements populaires qui en ont résulté (disco, conditionnement physique, 'danseuse'), ont marqué des changements révolutionnaires dans le vêtement de danse. En quelques années, les tenues de danse sont devenues à la pointe de la mode pour de nombreux acheteurs. Le danseur sérieux, par contre, reste indifférent aux

styles extravagants et préfère ses maillots et ses bas de réchauffement traditionnels. Pour lui, l'aspect fonctionnel vient avant la mode et il n'est pas prêt à laisser ses maillots uniformes pour des tenues bariolées. L'explosion du marché des articles de danse a attiré les consommateurs qui se veulent à la mode, à la grande satisfaction de ceux qui la lancent. Malgré l'augmentation des prix, l'acheteur canadien préfère toujours les marques américaines. Les fabricants canadiens restent, à son avis, conservateurs dans leurs styles et leur utilisation de nouveaux tissus.

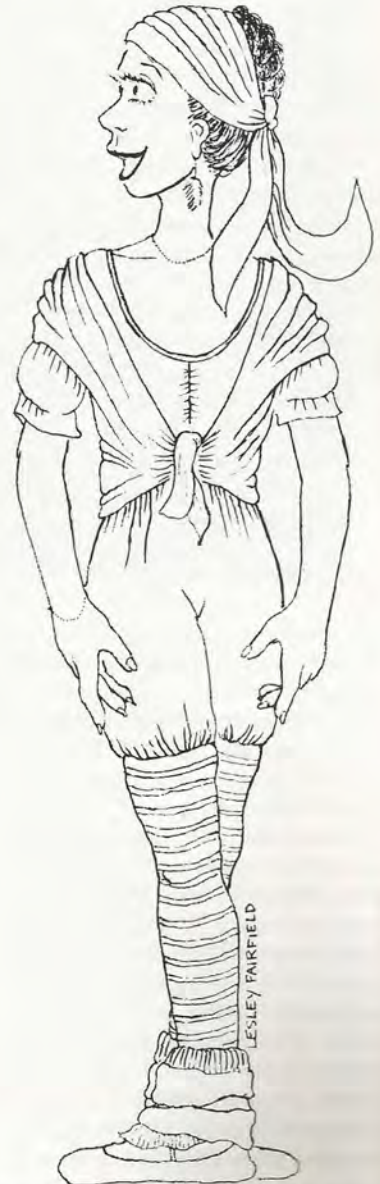
Dancewear is the latest in vogue and almost everyone but the most dyed-in-the-wool or skeptical dancer is happily joining the fashion hit parade. The past decade's burst of interest in dance, especially in its popular manifestations – disco and danceercise – has spawned a new breed of body-conscious consumers demanding new lines of close-fitting dancewear. Feeding today's needs for work-out clothes that combine function with fashion are the dancewear manufacturers.

In their hands, the old styles of what most professional dancers call 'practice clothes' have exploded into bold stripes, vibrant colours and flamboyant styles.

While the consumer on the street, not to mention the manufacturer and retailer, is loving the latest fashion rage, the serious dancer or student often views the trend with a certain sour contempt. It's almost akin to sacrilege. What a dancer looks like and what a dancer actually is marks the dividing line between the pro's solids and the amateur's flashy stripes.

Disco-mania makes fashion-conscious dancers

When disco-mania infected the nation in the early seventies, people started needing fashions that would allow them complete



freedom of movement on the dance floor. The solution seemed easy. Look to dancers and what they wear everyday in the classroom. The trouble was, dancers themselves then had little in the way of attractive dancewear – a few basic colours and not very flattering styles. Suddenly a new market opened up before the greedy eyes of quick-thinking businessmen. Typically, it

was US dancewear manufacturers who saw their chance and they did not miss it.

Until the disco-craze hit, the American firm Danskin was producing only three basic styles of leotard in about as many colours. Capezio was hardly more prolific in its offerings nor were the Canadian makers, Mondor and Johnny Brown. When Dual Marketing took over Danskin as one of its major accounts shortly after the disco boom, things started to change quickly in the dancewear industry. Danskin began to cater to a larger following of non-dancers than ever before. A complete line of fashion wear evolved. It featured Miliskin, a registered trade-mark name for a new fabric blending lycra and nylon. In contrast to cotton – the material most used until then, sometimes in combination with nylon – Miliskin withstands the increased body heat and sweat that goes hand in hand with dance. Cotton may be great for allowing the body to breathe but it looks remarkably unattractive when sagging from the stress of bent knees and twisting bodies. Silk, once favoured by some dancers for tights, wears even more badly although it has a gorgeous sheen.

Miliskin is not only more durable, it is also more versatile. A woman gracing her wardrobe with a freestyle leotard in Miliskin can sport it in dance class, in a night club or in the pool.

Trim bodies at a price

Miliskin has recently acquired a new cousin in the constant evolution of dancewear. Trimskin, Danskin's answer to those who want the illusion of fitness without all the hard work, is a material used to make control-top, heavy-weight leotards. Wendy Kelly, sales manager at Workouts, a Toronto dancewear fashion store, claims the material was introduced in 1980 to give additional support to a glossy and attractive leotard. Trimskin is strongly competitive with lines by Flexotard, a popular item with dancercise people. Both products are manufactured with the beauty of the consumer in mind. As Betty Dobson at the Toronto Malabar's puts it: 'People are going to dancercise (aerobic exercises done to jazzy music) to look beautiful. They want to dress the part. It's a great psychological boost.'

Those who have worked hard years to build real muscle have no use for the Trimskin leotard. All the professional dancer wants are clothes that conform well to the shape and movement of a strong body. The dancer does not need to convince others of her own physical beauty.

Undeniably, dance students require practice clothes that hold up to years of

constant wear as do established professionals. If they are like National Ballet principal Veronica Tennant they will accumulate a huge wardrobe-full of leotards and tights. The student and professional will still most likely favour a few basic designs of leotards and tights. If a dancer likes a leotard she will keep it for years. But if the design turns out to be poor she will ditch it quickly. Generally, dancers buy trusted designs and labels they are sure to feel comfortable with for years on end.

Major manufacturers of dancewear make their products for the serious dancer at the same time that they cater to the trendier needs of the fashion mongers. Next to style, business dictates the movements of the dancewear industry. A few years ago, Playtex bought out Danskin and there was some fear among major suppliers of Danskin that the product would suffer in quality. But, according to Wendy Kelly, the major disappointment from the takeover was the loss of the very popular cotton Danskin bra. Playtex decided to eliminate it to gain an upper edge in their major area – women's underwear. In this case, big business overpowered the consumer and dancers were made to follow the dictates of boardroom moguls.

Trusted labels may not always mean what they say either. A retailer may buy rights to a trademark – a form of franchise – but market products of cheaper quality designed for a different kind of consumer. In Toronto, for example, experienced dancers who like Capezio's goods tend to avoid popular fashion-oriented outlets and look for the traditional Capezio lines elsewhere in stores that cater primarily to their needs.

Capezio bodywear is of a uniformly high quality and has a large Canadian market. Carl Vorps, owner of the Toronto Dancewear Centre, claims that while Danskin may be a household word for non-dancers, Capezio is the trusted label for theatre people. Capezio pursues a steadier marketing policy with fewer fluctuations in style, colour and fabric. Capezio dealers, such as those at the Toronto Dancewear Centre and The Dance Shop in Vancouver and Calgary, tend therefore to sell to the less fashion-conscious professional dancer.

Canadian manufacturers lag behind

Canada is big business for the American manufacturers of Danskin and Capezio. Canadian dancewear producers have not

been able to compete effectively with their American counterparts who use the latest and most expensive machinery on which the newest elastic yarns are woven. The retailers will even admit that Canadian manufacturers are too conservative and unimaginative in their approach. Dancers often complain about poor styles and fabrics. But, then, it's hard to compete against well-financed American companies with huge domestic markets.

Not all dancers see the developments of the past decade as essentially peripheral to their concerns. They are not always dancing but dance-inspired fashion wear may appeal to them for use outside the studio. Also, before Danskin introduced its free-style wear in 1976, dancers had to scour the stores if they wanted to break away from the strict ballet school regimen of pink tights and black leotards. Dancers like to create their own studio fashions and style – often with funky combinations of conventional dancewear and regular fashion lingerie.

Veronica Tennant remembers going to Eaton's children's department to find tights in interesting, attractive colours. The boom in fashion dancewear allows her to find durable practice clothes but still feel feminine and attractive.

Modern dancers disdain fashion

Modern dancers, on the other hand, generally disdain the latest fashion rages. Douglas Nielsen, a New Yorker who was performing and teaching in Canada during the summer, complains that the major manufacturers of dancewear in North America have recently turned their backs on the professional dancer. They are too busy fussing over the dancercise crowd. Nielsen calls the matching head bands, tights and striped leotards, 'plain tacky'. Many modern dancers, preoccupied perhaps with a concern for movement over dreams of stardom, say they would feel self-conscious wearing chic new fashion lines. As Nielsen says, 'my energies are spent on my dancing, not on building a coordinated wardrobe of dance clothes'.

Criticism of dancewear manufacturers by dancers is, however, short-sighted and naïve. Business is business and if there is a profitable market in fashion dancewear they can hardly be blamed for exploiting it. They are not in the business purely for love.

The revolution in dancewear has a positive aspect for the dance profession itself. The sale of stylish dance clothes inevitably enhances the public visibility and aware-

men of dance. People who take dancercise and disco may want to see what theatrical dancing is all about.

For better or worse, the commercial

revolution in dancewear has happened. The businesses that once catered to a limited clientele of dancers and students now serve a swelling public eager to feel

part of a dance world that symbolizes health, youth, energy and beauty. Who can really blame them?

For Men Only

The sexual revolution which, in the western world at least, has allowed male dancers to appear on stage virtually naked without causing an uproar, has also exploded one of the unspoken mysteries of ballet. It used to be a familiar question, asked *sotto voce*, of course: 'And what do they wear underneath those tights?' A corollary to that question, (only the boldest or most brazen would dare ask it), was: 'Do they stuff it with anything?'

Well, only the most innocent and uninformed of dance-lovers do not now know that the most fundamental piece of dancewear for the male is a scanty item known generally as a dancer's belt. Not so long ago, in England, they were still referred to as jock-straps (or even, reverently, as 'flopper-stoppers') but the association with sports has proved too discomfoting for dancers and so the politer term prevails.

At one time, in ballet, mens' costumes were designed in such a way that most of the crotch and behind was covered. In the early years of the century, men were still required to wear silly little knicker affairs to cover what was considered a provocative area of the body. (Nijinsky was fired from the Imperial Russian ballet because he once rebelled and refused to wear them.)

Nowadays, with the use of finer materials in the manufacture of tights and the liberation of costume design from puritanical strictures, the dancer's belt has undergone its own revolution.

The dancebelt of the forties and fifties was a cumbersome affair, often made in stout uncomfortable cloth and covering a large area. If worn with today's exposed costumes it would seriously distort the natural shape of the buttocks. Anyway, it was uncomfortable.

Today, the dancer's belt comes in a briefier form and is made of softer, more easily washable materials. While providing adequate support at the front it is generally cut to leave the buttocks free.

Support is, of course, its most important function but the dancer's belt is also intended to soften the contours of the genitals to provide a more aesthetically pleasing appearance.



Brian Webb and Ken Gould exemplify the contemporary audience's acceptance of virtual nudity in dance performance in this scene from Webb's *Field*.

Some of the latest designs in dance belts do, in fact, provide a fairly thick layer of soft padded material which helps achieve the desired smooth, rounded effect.

There is no question that some dancers, notably some very famous Russians, have favoured the use of extra padding. Members of the National Ballet once presented Rudolf Nureyev with an elaborately decorated, fur-lined garment with which he is reputed to have been well pleased.

While the dancer's belt is supposed to give its wearer needed support and comfort and to offer the audience a clean, pleasing appearance the use of modern stretch fabrics in the making of tights and other bodyfitting costumes has created a new problem: show-through.

If you've never noticed it on stage you can easily spot it in photographs of dancers, particularly if they are wearing sheer white tights. The light penetrates the fabric and is reflected off the heavier material of the cup or elastic of the belt to create a disturbing visual interruption

in the line of the dancer's leg through the hip to the waist.

One solution is to wear tights of a heavier material or to wear two pairs of the modern tights. Most dancers resist doing this. The solution favoured by careful dancers is to make the belt as close as possible in colour to their underlying skin tone. Although the sun may never see this part of their anatomy the skin still differs in tone from the off-white of a standard dancer's belt, (black is the other standard). One very practical way is to immerse the belt progressively in tea. The stain build-up can be controlled until the desired hue is obtained. No show-through: a more beautiful line!

It now remains to be seen whether the latest lines of dance-belt will also have a spin-off in high fashion. Certainly, they are more comfortable than the conventional athletic supporter (jock-strap) for such activities as jogging, but will they become the latest in beachwear? If so, look out for stripes, patterns and fancy colours. If there's a market waiting, someone's sure to find it soon.

Photo-Gallery: Melodie Garbish



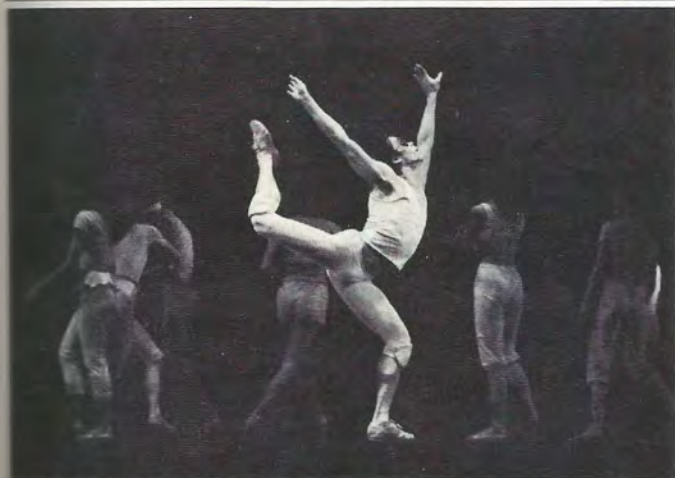
Annette av Paul and Jacques Drapeau of Les Grands Ballets Canadiens in John Butler's *Otello*.

Mérodie Garbish, montréalaise de naissance, est venue à la danse après avoir photographié des patineurs artistiques et des courses de chevaux à obstacles. Elle a acquis un sens instinctif de l'impulsion du mouvement qui lui permet de capter le danseur au parfait moment. Mérodie est autodidacte et elle a pris ses premières photos de danse (pour la compagnie de danse Eddy Toussaint) par goût pour cette forme d'art. Elle a également photographié Les Grands Ballets Canadiens et Kalinka. Elle travaille surtout en noir et blanc et préfère

la photo sur scène où elle peut saisir le mouvement du danseur dans toute son intensité, ce qui est impossible en studio. Mérodie est une grande admiratrice de la photographe américaine Martha Swope qui s'est imposée avec succès dans une profession essentiellement masculine. 'D'après ce que j'ai pu constater', dit-elle, 'les gens ont du mal à croire qu'une femme puisse prendre des photos de qualité.' A l'âge de 21 ans, Mérodie est prête à leur prouver le contraire.

Melodie Garbish, apart from being the youngest photographer to be featured in Photo-Gallery is also its first female subject! Her admiration for the renowned American photographer Martha Swope is not just born of a respect for her artistry but also of the success with which she has built a career within a male-dominated profession. 'From my experience', says Melodie Garbish, 'I have found that people cannot believe a girl can take pictures and be good at it!'

A Montrealer by birth, Melodie photo-

Les Dizon in Brian Macdonald's *Etapes*Jacques Drapeau, Sylvain Lafortune and Karyn Tessmer in Ronald Hynd's *Les Valses*.

Jerilyn Dana



Jerilyn Dana and David La Hay

graphed figure skating and horse jumping during the 1976 Olympics before she moved on to dance in 1978. With several years of dance training behind her, it is a love of the art, particularly of ballet, which motivates her.

Her career as a dance photographer was launched when she was asked by Eddy Toussaint in 1979 to photograph his company at Place des Arts. The dancers' response was warm and encouraging and she has now moved on to photograph Les Grands Ballets Canadiens and Kalinka.

She favours performance pictures for their spontaneity and feels that her experience photographing skaters and riders has given her an instinctive sense of when to press the shutter in order to capture a movement at its fullest amplitude.

'There are movements', says Melodie, 'which happen so quickly that the audience cannot perceive the full extensions of them. Some of the dancers have told me that they are motivated to put on a better performance when they are being photographed'.

Although she has taken a number of photography classes, Melodie Garbish is largely schooled by experience. She uses a Minolta XD-1 and Canon A-1 with a range of five lenses. For black and white photography she has left Tri-X in favour of Ilford XP1 (rated up to 1600 ASA) which she processes herself in Ilford's recommended chemicals. She mainly prints on Ilford RC papers. For colour she has used Kodak 400 but wants to experiment with 3M's new fast slide film.

Paula Citron

Dance to the Dollar

The New Patrons of Dance The Salaried Bookers

Contrairement aux imprésarios (voir le numéro précédent), ceux qui font le choix des spectacles présentés dans les théâtres civiques et municipaux subventionnés se sentent contraints de répondre au goût du contribuable. Ils doivent être sensibles aux préférences du public en plaçant les leurs au second plan. Les agents de spectacles de danse dans les grands complexes culturels modernes comptent sur d'autres organisateurs de tournées pour leur offrir des spectacles et font parfois des réservations en coopération avec d'autres théâtres pour réduire leurs frais. L'aspect monétaire reste un facteur crucial. Les compagnies de danse en tournée sont chères et tout comme les imprésarios, les agents de spectacles salariés n'ont aucune intention de perdre de l'argent.

In cities across the land, amidst the steel and concrete towers of commercial Canada, they rise like temples of another, higher god – the monolithic cultural centres erected, (many as Centennial projects), to bring entertainment and culture to citizens weary of television and hockey. Because they are publically owned they must also be publically accountable and those who manage them face the daunting task of satisfying widely varied audience tastes without incurring huge deficits.

On a lesser scale, the same holds true for the theatres and auditoriums to be found on university campuses across Canada. Their managers are accountable to a narrower constituency but they are accountable all the same. As one of them aptly put it, 'When you're dealing with other people's money, gambling is limited'.

Most of these theatres employ salaried staff specifically mandated to select appropriate attractions. They can usually be found in neat, air-conditioned offices, their desks piled high with promotional brochures and the walls festooned with theatrical posters or contemporary fine art prints. Their dress and manner reflect the



Not all modern dance is as marketable as the 'sexy' Louis Falco Company.

institutional settings in which they daily exist.

These are the culture-brokers whose programming decisions determine how much dance gets to be seen on some of the country's largest and most prestigious stages. Their personal likes and dislikes take second place to their public responsibilities and their freedom of choice is severely constrained. The results for the avid dance lover are not particularly encouraging.

Primarily, the booking officers believe that their responsibility is to appeal to the tastes of their constituent audiences which, of course, differ in each locale. Peter Feldman, for example, deals with a student audience at the University of Alberta in Edmonton. He knows that he can book as many rock stars as budget and time permit and sell out. In the case of Tom Burrows at Hamilton Place, substitute country and western singers for rock and the situation is identical. Nonetheless, the men also feel obliged to offer as much variety as possible and this is where dance enters their programming.

Modern Dance is hurting...

Feldman and Burrows, however, face audiences indifferent to dance. 'Modern dance is hurting in Edmonton', explains Feldman. 'Last year the token modern on the Alberta Ballet series was Lar Lubovitch and there was a tremendous subscriber no-show rate. He had 800 people in a 2,700-seat hall!' Thus, for his 700-seat Students Union Theatre, Feldman programs cautiously. 'I don't like to book anything I haven't seen and liked. A video is not good enough. I try to have three dance companies, one per semester.' In Hamilton, neither ballet nor modern dance seem to do very well. Having lost \$26,000 on Martha Graham and \$14,000 on The Royal Ballet of Flanders, Burrows cancelled the Eliot Feld company rather than be down another \$30,000. Thus, Burrows, a confessed dance freak, has made room for only two dance events next year, a *Nutcracker* and the National Ballet's spring season. Strangely, according to Burrows, the Canada Council's Touring Office is of little help to Hamilton. 'We're more deprived than Flin Flon, Manitoba.'

In contrast to Burrows' audience downturn is that which flocks to Natalie Emmett's tiny 186-seat Robinson Memorial Theatre at McMaster University in Hamilton's west end. 'I even have sitting room on the carpeted aisles. I've found the 300 people in Hamilton who enjoy good programs. I usually like three dance events but for next season I couldn't find a third



Hamilton Place

one which interested me so I'm going with a modern company from France and Peggy McCann.' Emmett, who fills half her annual program with dance, has over the years presented an impressive list of small Canadian companies even though some, such as Anna Wyman's Vancouver-based troupe, cancelled because of the theatre's low ceiling. Emmett's other problem is inflation. She no longer can afford some of those she booked in past years. 'Eddy Toussaint wants \$3,500. That's almost my entire budget!' she exclaims ruefully.

Dance does well in Halifax

In Halifax, another person who has enthusiastic dance audiences is Erik Perth at Dalhousie University. His 1000-seat Rebecca Cohn Auditorium is the biggest booker in the East. 'Chamber and solo recital audiences have dropped off in the last few years but dance has not diminished. I will take all the dance they can send me', he says. Perth was instrumental in getting the Canada Council to help send the country's three big ballet companies out on tour every year, either West or East. Audiences from coast to coast can now see ballet on a regular basis. As for the smaller companies, Perth can only engage them if they are heavily subsidized. His theatre is too small and the local population base too narrow to cover expenses. 'It costs us in

transportation expenses two and a half times as much as the regular fee to bring a company East.' Perth's five-event dance series does, nevertheless, mix ballet and modern, including several smaller Canadian companies.

Chris Holman, the booking agent (and Director of Operations) at the O'Keefe Centre in Toronto, is both blessed and cursed. 'O'Keefe is a huge house, 3,200 seats, and it can only be filled by a big company. But big companies cost. In the case of Balanchine's New York City Ballet, it's an all or nothing situation. Either everyone comes, over 100 artists, or nothing. Who has a quarter of a million dollars?' Holman is lucky, however, in finding attractions. 'Because of the potential revenue generated by the Toronto market, international attractions like the Bolshoi want to come here and contact me.' O'Keefe is also limited by strict union regulations. 'There is a minimum musician requirement. I rejected the Royal Ballet of Flanders because the musicians would have had to be paid even though the company had tapes.' To understand completely where Holman's priorities lie, however, is to realize that he stresses the profit motive and is proud of the fact that the O'Keefe (a sensitive budgetary issue at city council) made \$650,000 last year. Even though Holman himself loves dance, high risk companies thus tend to be low on the O'Keefe's totem pole of attractions.

Perhaps the most hospitable climate for dance is Ottawa's National Arts Centre. Ted Dimitri, longtime head of Dance and Variety at the NAC, seems to have more money available than the others. 'We have a mandate to have Canadian groups perform here even though dance is not a big money maker. The variety income offsets the dance loss. The NAC has a policy that Canadian dance companies pay no out-of-pocket expenses. We pick up costs not covered by ticket sales. There are two series - a Showcase which is a mix of international and large Canadian companies, both modern and ballet, which appears at the opera house, and the theatre has the smaller Canadian companies. We generally accommodate most small companies that request dates for one night. Also, the major ballet companies rotate doing their *Nutcracker* in Ottawa each year. We have between twelve and sixteen dance events a year.' Dimitri admits, however, that he does not actively pursue dance. He sits at his desk in an office overlooking the Rideau and waits for agents to call him. He does, on the other hand, go after variety acts. 'Dance is easier to book. There are only so many on tour.'

As well as the unique circumstances

which influence booking decisions, there are common factors affecting the theatres.

Several are bound by booking priorities. At O'Keefe Centre, for example, the dates for the National Ballet and the Canadian Opera Company are decided first. They are preferred customers and enjoy a break-even rent. Holman then works around their performances which consume 27 weeks. The other two mainline Canadian ballet companies, Les Grands Ballets Canadiens and the Royal Winnipeg Ballet, also strive to have a regular Toronto season. These commitments reduce the number of weeks available for a varied program, let alone other dance events. The same holds true in Halifax, Hamilton and Ottawa where Perth, Burrows and Dimitri must accommodate local symphonies and theatre groups first.

Peter Feldman points to another problem facing most bookers. 'There doesn't seem to be a cross-over audience. The ballet attenders don't seem to come to modern dance and we rarely draw off-campus. When Eric Hawkins said he would be touring the northern US and did I want him, it was May and the students were gone. I couldn't take the chance.' Chris Holman agrees that there is very little cross-over between Harbourfront, Ryerson and O'Keefe and he can't explain it. 'Maybe we should use each other's mailing lists', he muses.

High Prices

The bookers depend heavily on tour organizers, the Canada Council's Touring Office or the independent impresarios, for their dance programming. For example, the tour of Sweden's Culberg Ballet, appearing in Halifax, Ottawa, Toronto and points west this season and subsidized by the Swedish government, has been organized by Uriel Luft's Montreal-based arts management company, Spedici. The independent impresario is also heavily dependent on the salaried bookers for their houses as well. David Lui, for example, is bringing the Sadler's Wells Royal Ballet to Vancouver and the rest of Canada in 1983 and needs the big theatres. Even a small company such as Toronto Dance Theatre costs \$2,500 a performance and this fee can really eat into a small budget. If the Canada Council did not give touring grants which cover transportation costs, theatres could not afford to book the Toronto Dance Theatre. Unless the United States' National Endowment for the Arts subsidizes tours to Canada, very few salaried bookers will risk presenting the expensive American companies. As Holman says, 'You're limiting your market when



The mammoth interior of Toronto's O'Keefe Centre

you have to charge \$30 a ticket!'

The sharing of high transport costs through block booking has, understandably, become a popular programming recourse. On a large scale, for example, Dalhousie, the cultural centre in St. John's, Mt. Allison University and Charlottetown work together. On a small scale, the CCI (The Campus and Community Impresarios) bring together the southern Ontario universities and small towns who pay for attractions on a proportional basis depending on the scale of their budget.

Subscription series can work

Sometimes overlapping or close booking occurs because of space availability which saturates the market. Short term dance series are a way of getting around this problem. During the fall of 1983, The Sadler's Wells Royal Ballet, the National and Les Grands Ballets are all scheduled to appear at the O'Keefe and at a time of economic recession when the audience is more selective in its spending habits, Chris Holman feels that the three must be run as a series. This solution, however, does not necessarily work as well as it should. When last year the bookers in Edmonton realized that six events were slated for the month of November at three different theatres, they created a subscription series but audience response was not good. In Peter Feldman's view it was too long to be a dance festival and too short to be a true series. Tom Burrows, however, maintains that the best way to build a dance audience is to offer a festival. 'In a concentrated period of time you can build up media hype and generate interest, but it takes a big infusion of money. That is how Opera Hamilton came about. It grew out of local support for Festa Italia and now Hamilton produces two grand operas a

year. Every time you sell a sporadic attraction, it's like starting from scratch which is one of my problems in Hamilton.'

Money, needless to say, is one of the keys to booking dance. 'If companies want to come in on their own', explains Burrows, 'straight rentals are discouraging', Holman points out that it is \$6,000 a day or \$44,000 a week to rent the O'Keefe. The standard contract for booked attractions is a flat guarantee or a guarantee plus a percentage, but these artists' fees are only a fraction of the total cost. A large theatre may have a budget in the millions but is dealing with large-scale expensive enterprises needed to fill a huge stage. It's all relative. Peter Feldman has \$400,000 of which \$100,000 is for artists' fees while Emmett has only \$3,800 – a figure frozen for the past 11 years. 'They're not gung-ho on the arts at McMaster', she adds, wryly.

Chris Holman, however, confides that certain attractions are worth risking money on if the theatre's prestige is involved. The O'Keefe Centre therefore, booked the Royal Ballet on its 50th Anniversary tour in 1981 and Holman talked his Board of Directors into absorbing the deficit. 'We netted \$500,000 in tickets and still lost money but it was an important event.' Peter Feldman, in the current season is putting himself in a big risk position with Louis Falco. 'Falco is sexually exciting. It is what modern dance claims to be but never is. I've rented the Jubilee Auditorium for two nights. His fee is stiff, \$20,000, but with the Fame tie-in, I think he'll do well.' Erik Perth is taking a calculated risk in the interest of audience development. In the smaller 200-seat theatre at the Dalhousie Arts Centre, he sponsored a March choreographic workshop of local amateur and professional talent. Three hundred people were turned away! That should be some comfort.

Nonetheless, allowing for the high price-tag on dance, those responsible for booking into subsidized theatres have arrived at a gloomy consensus. The dance audience is not large enough to warrant taking risks. Unless even the small companies are subsidized, they stand only a slim chance of being engaged. Only the independent dance impresario seems willing to take brave risks. Tom Burrows' caution is characteristic: 'You can't build your dance audience without risk, but you can't take risks that might mean a substantial loss. This is the Catch 22 of the salaried bookers'. As Peter Feldman adds, pointedly, 'I tell my attractions, don't take a bath or you'll never be back!'

Obituary

Diana Brown, the producer responsible for CBC-FM's weekly program, *The Dance*, (which ran from November, 1976 to December, 1979) died on July 27 after a lengthy illness. She was 49.

Mrs. Brown was born in Australia where she worked for the Australian Broadcasting Commission. Following extensive travel in Europe and a period in England working for the BBC, she came to Canada in the mid-fifties and joined the CBC.

During more than two decades with the CBC, Diana Brown worked in Toronto as a Radio Music producer. Among her programs were *Themes and Variations* and *The Music of Spain*. More recently, she worked on the Toronto Symphony Orchestra and chamber music series from Toronto's Town Hall for *Arts National*.

Dance-lovers across Canada, however, are indebted to Diana Brown for her outstanding work as originator and producer of CBC-FM's weekly Sunday afternoon show, *The Dance*.

Diana Brown was a life-long devotee of ballet and *The Dance* was a program in which she found herself able to combine her passions for dance and music. With genial host Harry Mannis (and a very loyal audience), *The Dance* ranged widely through the world of ballet and modern dance. It educated and informed Canadians about what was happening in their own dance community and it successfully placed the achievements of Canadian artists in a broader global setting with its reports, interviews, commentaries, documentaries and, of course, dance music.

Diana Brown was bitterly disappointed and personally hurt when her program was peremptorily cancelled in the fall of 1979. Although Robert Wagstaff, Head of CBC's FM network and Robert Sunter, Head of CBC Radio Music, explained this decision as a broad adjustment of program planning, many members of the dance community still felt no satisfactory reason had been given.

Mrs. Brown was subsequently accused of organizing a 'write-in' campaign when the CBC received an unusually large quantity of complaint letters. The CBC responded to these by promising that *Arts National*, just then about to be shifted from its weekday afternoon slot to weekday evenings, would fill the gap left by the dumping of *The Dance*. The promise never materialized.

The archival importance of the material generated by *The Dance* however, was not forgotten by the Dance in Canada Association which put in motion a project to preserve it in print form. With generous support from the Canada Council and the Ontario Arts Council and the CBC's co-operation, transcripts of the programs are nearing completion and will be lodged in a prominent Canadian university as a valuable resource for dance scholars. The Association officially named this The Diana Brown Archives of *Dance* last April.

Plans are also afoot to establish a scholarship fund



in Mrs. Brown's name at the National Ballet School and a memorial concert of music and dance planned for this fall may be used as a benefit to raise funds for the endowment.

Diana Brown's friends and colleagues will remember her with great affection and respect. She was vivacious, charming, compassionate and, in her work, utterly professional. She had integrity as an artist in her own right (with Diana radio production became an art) and, above all, as a human being. Although she died prematurely, nobody should imagine she died unfulfilled. Her support of developing talent, the high standards she set for herself, her contribution to the development of the dance in this country — these have already left their mark.

Diana Brown, réalisatrice responsable de l'émission hebdomadaire *The Dance* à CBC-FM (diffusée de novembre 1976 à décembre 1979) est décédée le 27 juillet dernier à l'âge de 49 ans, à la suite d'une longue maladie.

Originaire d'Australie, Diana Brown a fait ses débuts à l'Australian Broadcasting Commission. Après un long voyage en Europe et un séjour en Angleterre où elle travailla à la BBC, elle est venue au Canada vers le milieu des années 50 et est entrée à la CBC.

Au cours de sa carrière de plus de 20 ans à la CBC, Mme Brown a été réalisatrice d'émissions musicales à Toronto dont *Themes and Variations* et *The Music of Spain*. Plus récemment, elle a réalisé les séries du Toronto Symphony Orchestra et de musique de chambre diffusées à partir de la mairie de Toronto pour *Arts National*.

Les amateurs de danse au Canada se souviendront particulièrement d'elle pour avoir lancé et réalisé avec succès l'émission de CBC-FM, *The Dance*, tous les dimanches après-midi.

Diana Brown a toujours été fervente de ballet classique et avec *The Dance*, elle a pu combiner sa passion pour la danse et la musique. Animée par Harry Mannis, *The Dance* offrait à un auditoire fidèle une revue du monde du ballet et de la danse moderne en présentant aux Canadiens les actualités de la danse dans leurs communautés respectives. L'émission diffusait également des rapports, des interviews, des commentaires, des documentaires et, bien entendu, de la musique de danse.

Diana Brown a été amèrement déçue et personnellement touchée lorsque son émission a été arbitrairement annulée en automne 1979. La raison invoquée par Robert Wagstaff, chef du réseau FM de CBC, et Robert Sunter, chef des programmes musicaux radio-diffusés de la CBC, — un changement général dans la planification des émissions — a été loin de satisfaire de nombreux membres de la communauté de la danse.

Après avoir reçu un flot de lettres de protestations, la CBC a accusé Mme Brown d'avoir organisé une campagne. La CBC y a répondu en promettant que *Arts National*, qui devait alors être déplacée de l'après-midi en soirée tous les jours de la semaine, comblerait le vide laissé par l'annulation de *The Dance*. Cette promesse n'a jamais été tenue.

L'importance historique des documents radiophoniques de *The Dance* n'est cependant pas tombée dans l'oubli et l'Association Danse au Canada a décidé de les conserver sous forme écrite. Grâce au généreux soutien financier du Conseil des Arts du Canada et du Conseil des Arts de l'Ontario, et avec la collaboration de la CBC, les retranscriptions des émissions sont maintenant presque terminées; elles seront conservées en archives dans une université au Canada. En avril dernier, l'Association leur décernait officiellement le titre d'Archives Diana Brown de la danse.

Il est également question d'instituer un fonds de bourse au nom de Diana Brown à l'École nationale de ballet. Un concert de musique et de danse en sa mémoire, prévu pour cet automne, devrait permettre de rassembler des fonds au profit de cette dotation.

C'est avec une profonde affection et un grand respect que les amis et collègues de Diana Brown se souviendront d'elle. Sa vivacité, son charme, sa compassion et sa haute compétence professionnelle seront regrettés. Elle était très appréciée pour son intégrité en tant qu'artiste (avec Diana, la réalisation radiophonique est devenue un art) et surtout en tant qu'être humain. Bien que son décès soit prématuré, elle a certainement eu la satisfaction d'une vie bien remplie. En encourageant les jeunes talents, par le niveau de perfection qu'elle s'était imposée et par sa contribution au développement de la danse au Canada, elle a déjà laissé une marque profonde.

In Review

Dance in Canada Conference

Ottawa University
National Arts Centre
Ottawa
23-27 June 1982

I started attending Dance in Canada Conferences back in 1977 – the Winnipeg Conference. What a fiery initiation that was: the year the dance community was split by violent disagreement over the role and procedures of the Canada Council's Dance Office. This rift marked the conception of the now powerful Canadian Association of Professional Dance Organizations.

It was also the year Margie Gillis 'exploded onto the dance scene', to quote just about every reviewer bewitched by that wild spirit with cascading golden hair. It was the year the National Ballet participated with its newly acquired Ashton ballet *Monotones II* and the year Jennifer Mascall chose to dance with a partner of such an unconventional plumpness that the audience worried she would have a heart attack at any moment. It was the year of Ernst Eder's ritual decapitation of an entire audience with a mile of coloured fabric, and the coming out of a great many creative and audacious independents and one very talented weather balloon.

The atmosphere was intensely experimental, fractious – very healthy. Since then each subsequent conference organizing committee has tried to right what has been perceived as the wrongs of the previous group, and then to give it their hometown's unique stamp. Consequently, every year the event is a little more orderly and the delegates, regrettably, a little more civilized.

Ottawa seems to get prettier every year. It is a quiet, pleasant city, perfect for a confer-



Sylvain Emard, Andrew Harwood, Jean-Remi Arsenault, Gurney Bolster (foreground), and Ginette Morel, Jacquelin Lemieux, Carolyn Schaffer, Françoise Cadieux in *Folk Dance / Ice*, choreographed by Jo Lechay.

ence, really. It is easy to get around, there are some good restaurants, tourist sites and shopping, but nothing that threatens to distract a delegate from the matters at hand. It's certainly not a likely place to foster discontent, rebellion, change. In fact, the Ottawa conference was so polite that if the trend is allowed to go any further, next year in Saskatoon threatens to be little more than a cheery tea party.

Performances were every bit as numerous and overwhelming as in years past but the presentation was somewhat saner. Those Winnipeg and Vancouver marathons which began in early evening and droned on 'til past midnight have been replaced by a series of smaller shows running throughout each day. This is surely a more humane arrangement. Schedules are such that one cannot possibly see everything and so must pick and choose and one arrives fresher and more charitably disposed to the performers.

And what of those earnest performers? It's no easy thing, dancing for an audience of dance people – even one as polite as the Ottawa delegates. They've seen it all and are

hungry for something new. If you have a perfect physique, glorious legs, delicious feet, so what! You must prove your technique. If you are well-trained then prove you can really 'dance'. If you're a spirited mover then prove your choreographic skill. If your dance is well-crafted then show them you have something important to say. And if you really have something to say then for god's sake say it clearly, concisely, with wit and honesty and get the hell off the stage. You will have won their hearts forever.

If you consider the fact of grumpy audiences then independent choreographer Julie West drew the plum time slot – first day, first show. Ottawa U's Academic Hall was packed, the audience fresh and ready for anything. West's *Locomotor* did not disappoint. She is tiny, an urchin with reddish hair cropped to practically nothing. Her partner Lloyd Blake is bigger, very athletic with lots of light, woolly hair. Costumed in vivid green and black the two alternately flung themselves into contact-style entanglements and unravelled into wary truces. A collection of nostalgic Roger Miller tunes

(*King of the Road*, *Dang Me*, among others) belied the precision and virtuosity of the movement and highlighted the relaxed playfulness of this pug-nacious pair.

Four days and more than half a hundred performances down the line West's *Locomotor* still left the clearest after-image in a seemingly endless series of duets. One soon lost track of the number of times a woman leaped upon an apparently uncaring man, clung there briefly, then dribbled off into a heap on the floor. The dancers, costumes, music, lighting kept changing but the battle of the sexes raged on. Danielle Tardiff, sporting electric hair, was driven by pounding rock music straight into the arms of Daniel Soulières in his *Berceuse*. William Douglas' *Sunday Afternoon*, danced by him with Patricia Fraser, was airy and evasive with shadowy gestures of breathless innocence. Eve Lenzner's *The Elements*, performed by Debra Smith and Robert McCollum, treated the subject of couples with discreet gentility while Martine Epoque's passionate *Litanie* for Sylvie Pinard and Phillipe Vita, returned to the agony and ecstasy of sex, pregnancy, miscarriage (symbolized by a crumpled red sash flung to the floor!) and finally more sex. Andrea Rabinovitch's *You're Not The Only Oyster In The Stew*, danced with Ken Gould, was a goofy and light-hearted bit of nonsense which pleased the audience and was one of the few dances that did not overstay its welcome.

The Mime duo Face to Face Network (Wayne Constantineau and Carmen Orlandis-Hapsburgo) presented *First Love*, a sweet mime duet which left one pleasantly intrigued. But instead of leaving well enough alone the duo persisted with two more pieces of sub-

stantial length until the audience's store of patience and good will was completely exhausted. Obviously one cannot put a stop-watch on creativity and dances will inevitably run over the prescribed 10 minutes, but to insist on showing two or even three works when conference organizers have such a horde of artists to accommodate seems downright selfish.

Presenting excerpts of longer works, out of context, is apparently not the answer either. When Pointiépénu director Louise Latreille showed the third section of her *Le Carrousel de la vie* the result was an incomprehensible lot of coming and going distinguished, as usual, by Sacha Belinsky as the finest in a group of exceptionally fine dancers.

The most highly publicized instance of 'overtime' was Edouard Lock's *Orange*. Rumour suggests the piece went 20 minutes over the agreed length for the prestigious Saturday night show at the NAC Theatre. Really! Lock happens to be this year's Chalmers Award winner, the performers (musician Michel Lemieux and dancers Miryam Moutillet, Louise LeCavalier, Louis Guillemette and Lock) are marvellous and the piece is a stylish delight for both ears and eyes.

This season Lock is perhaps the best known of a burgeoning group of dance-artists in Montreal who work in a style distinct from the rest of the Canadian dance community. The French can always be counted on to deal in some way or other with the theme of sexuality. The Montreal group is never timid or coy about it and regardless of individual artists' orientations, the work as a whole has an almost aggressively heterosexual tone: heterosexual but without any male/female role restrictions. In *Oranges* all wear dainty veiled and feathered hats and elegant gloves. They adopt a stylized walk with pelvis undulating, wasp-like, forward and back. In Paul André Fortier's provocative *Creation* both men (Gilles Simard and Fortier) and women (Ginette Laurin and Michèle Febvre) wear identical short, white dresses which bare their chests. Both men and women 'give birth' (to rocks and crumpled papers!). But no



Gina Lori Riley and dancers in her *Verticalities, Drops and Animaladies*.

one is in drag, nor does androgyny cloud the issue. They are not sexual stereotypes but simply human beings.

They seem to draw on a common pool of symbols and even movement vocabulary. Lock's dancer paints white X's on her sunglasses. Fortier's dancers mask their nipples with black X's. That fluid, abstracted sign-language that is instantly identified as Lock also appears in Silvy Panet-Raymond's *Tilt the World* and even in Margie Gillis' *Broken English*. The pace, pressure and sophistication of urban life looms large. The choreographers use electronic, processed sound, hard, bright colours, spray-can graffiti, lots of newspapers, sparkling glass, slides of city-scapes.

This dance community, dominated by Lock and Fortier, has a highly developed sense of personal style. Their creativity does not begin and end with choreography but extends well into day-to-day existence. In a sense they are continually creating themselves. By comparison, Toronto's leading young choreographers are not at all image conscious. They might just as easily be taken for waiters or tennis pros as artists. There's space between themselves and their work, which, once created, takes on a separate life and breath.

While Ottawa U's Academic Hall and Odeon Theatre processed the majority of performers, (at a rate of four shows per day), the evening shows at the National Arts Centre Studio and Theatre were ostensibly reserved for the bigger companies

and veteran performers. With some dreary exceptions, the performers awarded a spot in the limelight proved they'd earned it.

Numbered among the veteran performers who have paid their dues and made an indelible mark on the dance community are Keith Urban and Maria Formolo, Judith Marcuse, Karen Rimmer of Terminal City Dance, Elaine Bowman of Dancers' Studio West, Kathryn Brown, Gisa Cole, Dana Luebke of Sun•Ergos and Margie Gillis. These performers have followed their own routes to a point of maturity and individual perfection where it is clear they are here to stay. One may not always like everything they do but you can be sure they'll be back next year and the year after, always with a new offering.

Elaine Bowman's *The Fool* was wonderfully entertaining. A stand-out on a program of crowd-pleasers. Bowman enchanted us with her characterization of a hapless little jester whose agitated contortions and gymnastics can't bring him one single inch closer to his heart's desire - a shiny key. Dimly he realizes the joke is on him and grudgingly surrenders to his solitude high on a giant's chair. Karen Rimmer's *Coming Out of Chaos* also begins and ends on a perch but there the similarity stops. This is a solo developed from her group dance of the same title, a gripping tour de force. At times Rimmer is a creature of the void convulsing in terror, other times the floor appears to respond like a partner to her

contact falls and rolls.

Throughout she is enveloped by the vocal pyrotechnics of Ahmed Hassan. Hassan also appeared in an earlier program with fellow TCD member Savannah Walling in her manic dance-theatre synthesis *Banana Split*. And Terry Hunter greeted NAC audiences both evenings with a continuous outdoor performance of *Creature* and *Drum Mother*, two dance/percussion solos which hinge for their success as much on the fantastic costumes as on Hunter's theatrical and musical skill.

La Compagnie de Danse Jo Lechay and Peggy McCann and Dancers are both very young companies but the directors have been at it a long time. They have a clear sense of what they're about and know how to get their message across effectively. With *Folk Dance/Ice* Jo Lechay, ably helped by American composer D. Martin Jenni and an exciting variety of dancers, breezed into the audience's collective heart and aroused the first lusty 'bravos' of the evening. McCann's *Great Moments in History* pits Vivaldi against the Guinness Book of Records. She, her dancers and the audience all have fun. I only wish the piece wasn't so long.

Humour is a rare and much appreciated commodity for dance-weary delegates. Gina Lori-Riley has an uncanny talent for finding one simple idea and pursuing it to the point of hilarity. In *Verticalities, Drops and Animaladies* she and two other animaladies of undetermined species cavort about a big shiny chrome chair with an irrepressible curiosity. In *Aviary* Maxine Heppner and her flock of apoplectic penguin-people totter madly off in all directions, have a picnic, smoke a cigarette, say a few prayers and all too soon jiggle off altogether in a pair of huge trousers amid general laughter and astonishment.

Perhaps the most heartening aspect of sitting through so many performances is seeing first-hand how many exceptionally gifted dancers there are in Canada. In a review that cannot hope to be comprehensive only a few can be named. Among the dancers who etched themselves into my memory include three representatives of the Toronto Dance Theatre.

Karen Duplisea, Grace Miyagawa and Christopher House performed House's new dance *Boulevard*. It's a beautifully-crafted, subtle work danced with a charming mix of cheeky nuance and wise serenity. Christel Wallin was ravishing in Murray Darroch's *In Just Spring*, giving his dance of fleeting gestures and mysterious, private moments a heart-rending urgency and humanity.

Dancemakers decision to bring *Arrival of All Time* seemed, at first, a mistake. Anna Blewchamp's *Arrival* is without doubt a classic and one of their most important works but surely a new acquisition, Taylor's *Aureole* or better yet Rimmer's *Walking The Line* was more suitable. Yet the cast of Carol Anderson, Patricia Fraser, Susan Mackenzie and William Douglas danced with such an exquisite purity of technique and interpretation that one was never tempted to compare them with the original cast or in any way to be distracted from the drama of the work. Susan Mackenzie literally leaves images in the space, ghosts that linger as she moves on. Theatre Ballet's Deborah Washington is always sure-footed and elegant. She seems to offer the viewer a gracious welcome into the occasionally impersonal ballets of Lawrence Gradus.

With dancers like these to count on in the years to come it's a mere trifle to endure the lady who teetered grimly on pointe as if dance were a punishment inflicted on her for grievous sins committed in a past life. If there were no feet of clay, against what would we measure excellence?

I only wish those polite Ottawa audiences would occasionally let performers know they can tell the difference between excellent and execrable. Sometimes their boredom and distaste hung thick in the air but, except for one maverick fit of giggles, I never heard a single boo or hiss. Few walked out or otherwise made their opinions known. But for the unfailingly polite applause one might suspect half of them were asleep.

HOLLY SMALL

Douglas Nielsen Dance Company

Harbourfront Studio Theatre
Toronto
17-20 June 1982

Douglas Nielsen is a 6'4" dancer/choreographer whose principal work has been with the Batsheva Dance Company of Tel Aviv and Paul Sanasardo. Though his training began at the relatively late age of 20, he seems to have recovered beautifully. As a dancer he is surprisingly graceful for his size; as a choreographer, he is witty and bursting with energy and originality.

The elegant solo set piece of his Toronto program, *Headstart*, is a good example of both. Nielsen, in crash helmet and mesh undershirt, kneels on a box, head down, feet up. To music by Telemann he dances an athletic ode in bright white light. With representative movements of swimming, running and jumping, on and around the centrally placed box, Nielsen explores his physical strength and flexibility, which are profound. The work's actual simplicity becomes apparent as the piece closes with Nielsen resuming opening pose. While it is in progress, we are overwhelmed by Nielsen's 'stunts'. *Headstart* is a virtuoso piece; its impact depends largely on the performance of a 'star' like Nielsen - all long legs and presence. The same thing can be said of several other works in Nielsen's repertoire, notably the comic/theatre pieces of which *Mon Petit Lapin* is a good example.

Here, Nielsen works around a silly quote concerning Giocchino Rossini. When asked by a beautiful lady how he preferred to be addressed, 'Great Master' or 'Divine Genius', Rossini is said to have replied 'I like it best when you call me mon petit lapin'.

The result is an absurd little dance in which Nielsen portrays the musical genius as a combination disco rabbit/Latin lover. Deborah Smulian-Siegel dances the Merry Widow-clad groupie. The pair manage to strike the perfect balance between the self-absorption of the conceited and the blasé aloofness necessary to make it hilarious. And the choreography boasts



Douglas Neilson in *Headstart*.

enough baroque flourishes to make the only stage prop of a pedestal-bound Boston fern seem right at home. The whole thing is ridiculous and charming. But again, Nielsen's deadpanning and comic timing are what make the piece. Could a dancer not similarly blessed make it work?

Similar in satirical/comic intent perhaps, but with a punchier energy and 'dancier' choreography is *What Can I Do For You? What Can You Do For Me?* Here, Nielsen has choreographed an urban street dance, complete with the geek and his girl (Nielsen and company member Santa Aloï in black with punked-up faces and hair) and the tough, erotic sound of Bruce Springsteen's *Hungry Heart*. *What Can I Do* is reminiscent of Twyla Tharp's *Jungleland*, which is also danced to Springsteen. But Nielsen has added more than a pinch of satire. As Springsteen dissolves into a disco-ier Labelle, a voice-over monologue discusses the advent of a new life style involving Perrier water and jogging and that whole 'sick organic trip.' Nielsen makes full use of his height and strength in a series of terrific travelling lifts. He flings Aloï around the stage with great, macho abandon and she is allowed to show enough spunk to make it exhib-

erating rather than threatening.

Perhaps it is Nielsen's belief in the inescapable relationship between two bodies onstage that makes some of his choreography for couples seem so full of meaning. In the more lyrical *3AM*, the movements of Nielsen and Smulian-Siegel seem more than usually bound, each to the other, even when the entire stage separates them. Here, the progression is one of tension, with the subtlest of indications: an increasingly worried look on the face of Smulian-Siegel, a simple flick of the lower leg that looks a little like a kick to the body. This is a relationship that may incorporate elements of the sado/masochistic.

Nielsen has taught dance and acted as artist in residence at Simon Fraser and York Universities and following his Toronto engagement, he remained in town to teach for several weeks. His own influences have been as varied as his places of employment: Merce Cunningham, Grahamist Pearl Lang, Sanasardo, and he is, admittedly, an eclectic dancer. That his own choreography shows such style is perhaps a surprise considering he was raised to believe that dance was literally against his Baptist religion.

KATHLEEN M. SMITH

Rina Singha

Hart House Theatre
Toronto
19 May 1982

Spring, Indian style, came to Toronto in May with a solo recital of Kathak dance by Rina Singha. Showing her skills as choreographer as well as dancer, Rina drew themes for her dances from the spirited festivals which accompany the seasonal explosion of blossoms. She evoked a playful mood by depicting young girls celebrating the Festival of Swings. Her vivacity captivated the unfortunately small audience, as, in mime, she decorated a swing with fragrant flowers, and swayed back and forth on it. The characterizations of the next item were tinged with mischievousness. For the Festival of Colours Rina showed each girl aiming carefully with a kind of syringe and spraying brightly coloured water over the young man of her choice. In India playfulness and love are emblems of springtime.

Kathak is the dance of North India that was performed in the Mogul courts. Like most Indian classical forms, it combines both pure and expressive dance. The pure dance can be seen especially in the brilliant footwork – in the way the dancer's feet sound on the floor as if it were a drum. The artist may pause from movement and recite a series of nonsense syllables which remind one of a speeded up record. But these indicate a precise rhythmic sequence which the dancer then matches with her foot pattern. If there are live musicians, the syllables become an exchange between dancer and tabla player, with each artist trying to fit a more elaborate pattern into the rhythmic cycle. Then both music and dance move towards a climax. In contrast, the expressive pieces tend towards understatement. Although they do tell a story, the gestures are not as explicit as those of Bharata Natyam, the style of South India.

From her opening silhouette against an essentially bare stage, Rina sustained a freshness through the delicacy of her technique and the charm of her presence. She began with the traditional Muslim bow, mov-



Rina Singha

ing slowly backwards while touching her right hand to her forehead seven times. Then it was her walk itself that conveyed the sense of Kathak and the qualities of the women on whom the style was created. Introductory remarks explained that the daily excursion to the village well for water was the only time that women were allowed out alone. So Rina's gait reflected the carriage of a head that could balance a pot of water and emphasized the gentle sway that would prevent any spillage. She also communicated a sense of the decorum appropriate to women of

another time and place, in sequences of swivelling foot movements which carried her swiftly on a diagonal while her upper body suggested feminine restraint.

A series of different costumes in vivid colours contributed to the visual impact of the presentation. Beginning in turquoise, set off with an orange veil over head and shoulder, Rina changed colours as she did moods – from lime green, to red, to yellow (an auspicious colour for spring) and finally to deep purple. With the fast turns distinctive to Kathak, the long, flowing

skirt flared outwards to reveal the typical pyjamas, gathered tightly along the calf, and then fell swaying into gentle folds. While the skirt accentuated the virtuosity of pure dance, the veil and the way it was held – perhaps shyly, half covering the face – mirrored the dancer's mood.

One of the tantalizing aspects of the performance was the jingling of ankle bells in the wings as Rina prepared to make her entrance. These 101 bells that are threaded along a rope and carefully tied around each ankle, are meant to complement the rhythm of the feet. When the pace increased, I could almost enjoy the artist's skill with my eyes closed, by listening to the slapping of feet and the ringing of bells.

There is a striking move in Kathak which Rina imbues with a special quality. The hands, which are generally held in front of the heart with palms down, shoot suddenly out into space and almost seem to recoil back to their point of origin. Though I have seen other Kathak dancers perform these motions, none seem to achieve the same darting fluidity. Many contemporary performers overlook the hands in favour of brilliance in the feet. Even when outstretched, Rina's expressive hands seemed to provide a melodic line to the rhythm of her stamping feet.

The moments of stillness that followed lightning-speed foot work and the gentle smile that hovered at the edges of Rina's mouth, are the two memories that last for me. Both are characteristic of the Kathak style whose subtleties Rina captures so instinctively. However, she belongs to an older school of Kathak, one that is no longer current in India where the trend now is towards more virtuosic and overt performers. It is interesting that through living and working in Canada she has been able to retain the lyrical beauty of her Indian art and guru. We are fortunate to have Rina Singha in Canada, and I can only hope that her next performance draws the larger audience she deserves.

ROSEMARY JEANES

Royal Winnipeg Ballet

Manitoba Centennial
Concert Hall
Winnipeg
5-9 May 1982

Diaghilev's selection of the then relatively unknown Igor Stravinsky to compose a score for Fokine's new ballet *The Firebird* was typical of the great Russian impresario's genius for picking winners. While Pavlova may have considered the music too 'difficult' for her to accept the title role (which thus fell to Karsavina) it established Stravinsky as a major composer and began what was to be his long and rewarding association with the ballet.

Like Diaghilev, Arnold Spohr also knows how to pick a winner and thus, when the time came for the Royal Winnipeg Ballet to commission a new work in honour of the Stravinsky centenary, he went to Vicente Nebrada, a choreographer with a divine gift for winning audiences over.

Whatever magic powers the Venezuelan choreographer may possess he certainly knows how to use to full advantage. He entranced all but a few in his Winnipeg audiences and sent them home content that they had got value for money.

The way he did this was to create a *Firebird* packed full of theatrical tricks and effects and complemented by Astrid Janson's fantastical costumes and Tony Tucci's pretty lighting. At times it was hard to tell if this was really Winnipeg. It seemed more like Disneyland.

The original ballet which formed the centrepiece of Diaghilev's 1910 Paris season drew its story from a variety of Russian fairy tales. The ballet's



Evelyn Hart as *The Firebird*.

folkloric roots went deep and were brilliantly evoked in Stravinsky's score.

Nebrada has retained the shell of Fokine's scenario but has sucked all the life from it. There is still an Ivan in pursuit of a bewitched princess and the *Firebird* still helps him defeat the nasty Kastchei (demoted by Nebrada to be a mere 'Magician') but really the story is

used as little more than a pretext for a spectacular ballet entertainment in which expressive dancing plays a relatively minor role.

To be sure, there is attractive pas de deux work for Ivan and the princess or *Firebird* but the ensemble dances are mostly routine and the RWB's male corps spend most of their time on stage squirming around the

floor as the Magician's creatures.

The most regrettable part of this *Firebird* from an artistic standpoint is the way it wastes Stravinsky's music so often. Even Fokine, by all accounts, had trouble inventing movement to equal in beauty the luscious sounds invented by Stravinsky. Nebrada uses it as he pleases with scant concern for its emotional colouration.

Evelyn Hart, creating Nebrada's *Firebird* on opening night, managed to put her glorious arms and lithe body to good use as she darted about the stage. Guest artist Zane Wilson is always a perfect partner and in this instance did what he could to lend personality to what in Nebrada's hands has become an essentially faceless role. David Peregrine made a similar effort the second night with corps member Julie Whitaker stepping in at a late moment to replace the ailing Teresa Bacall as the *Firebird*.

Nebrada, of course, is no fool. In deciding to create a dance entertainment rather than a serious ballet he took what was probably the easiest escape route from a score to which few choreographers have come close to doing full justice. His approach is a good deal less offensive to the concerned ballet-lover than say Béjart's with its gratuitous revolutionary overtones.

And Arnold Spohr, of course, is still less a fool. He knows that audiences need candy now and then and he's provided them with a family treat that will keep them filling seats for years to come.

MICHAEL CRABB

Mauryne Allan's **MOUNTAIN DANCE THEATRE**

performances

master classes

student/teacher workshops

6450 Gilpin St. Burnaby B.C. V5G 2J3

classes in:

ballet
contemporary
jazz
shape-up

6450 GILPIN ST.
BURNABY, B.C. V5G 2J3
(604) 299-3210

CONTACT
MAURYNIE ALLAN - Artistic Director
MARGARET FLEMING - Manager



Studio 103

**The Professional's
Dance Studio**

for information call
(416) 968-7050
103 Bellevue
Toronto, Ont. M5T 2N8

director
MARGO PERRY
ballet master
RICHARD SUGARMAN

Kinesis Dance

University College Playhouse
Toronto
19-21 May 1982

Probably the most important quality of creative expression is urgency. Not to be confused with simple vitality or forcefulness, urgency in a work of art signifies inevitability, pointing to a clear path of communication between the artist and his Muse and to the artist's recognition that his relationship to his art, to the must-be-said, is a submissive one. Without this quality, creative expression becomes a pale, cool (if not cold) exercise of the conscious mind. Not even brilliant craftsmanship can compensate for its absence. Urgency, on the other hand, can occasionally rescue, even lend greatness to a work of indifferent craftsmanship.

Unfortunately, no such evidence of creative urgency glimmered in Paras Terezakis' May concert, no spark seduced the audience away from the awesome lack of craft his dances manifested. Embarrassed as I was by the poverty of his choreographic vocabulary – his approach to movement more nearly resembles that of an arranger of photographic still lifes than a choreographer – most of what I witnessed prompted me to ask myself one silent question over and over: 'Why is this being done?' The answers were various and ranged in tone from angry – embarrassment frequently elicits anger from me – to pitying. By the time the lights had dimmed on the evening's last and longest work, *Players, Please*, I concluded that Terezakis had put his concert together, not because he had any-

thing to communicate, but because he wanted, in the dilettante's tradition, to dress up and play choreographer.

If, as his concert failed to make clear, there is lurking within him something burning to find its way out in the form of a dance, then I suspect that it will stem from his Greek roots. In several of his earlier efforts (presented mostly on Pavlychenko Workshop programs), Terezakis has proclaimed his national heritage in the use of Greek themes (he once dared to make a Clytemnestra ballet) and Greek music. Although inept as exercises in craft and self-conscious to a fault, these works at least possessed some identity. Now that he has 'adopted' a more eclectic *ballet-moderne* style (which incorporates liberal misquotes from Lar Lubovitch and other American contemporary choreographers), this identity has been sacrificed. In May, it was left up to pianist Peter Krias to remind us of Terezakis' background in a medley of Greek songs by Theodorakis and others and to that glorious poet Constantine Cavafy whose work was tossed, like so many eggs, into the jumble of a text that Terezakis himself devised for *Players, Please*. Other than this little help from his compatriots, only the dark duet *The Last Temptation* (which I presume is a reference to the Kazantzakis novel of the same name) gave even the slightest hint of where the Muse of Paras Terezakis might best lead him.

Should Terezakis clear the debris from his path and find himself with something to communicate, then some schooling in choreographic composition

would serve him well. The same week as *Players, Please* commanded the tiny UC Playhouse stage, the professional wing of The School of the Toronto Dance Theatre presented its spring choreographic workshop at the company's Winchester Street home under the guidance of then principal Christel Wallin and composition teacher Patricia Beatty. There was no comparison whatsoever between this workshop and its 'competition'. On the level of craft alone, the dances shown demonstrated care, focus, clarity of purpose. More than this, each work revealed a distinctive personality that suggested these young artists are already working from within. More's the pity that Paras Terezakis was unable to see these dances: he could have learned much.

Appearing as guests on the *Players, Please* program were dances by Susan Cash and Nancy Ferguson. Cash's solo for self, *Primal Purge*, a fast, frenetic little gallop along the peri-

meter of the stage, hit the audience like a gust of breathtaking summer wind. Ferguson's *Night Vapours*, following in the grand tradition of her *Nothing for Something* and *Descending*, offered a wacky, off-centre view of a sleeping couple's Wagnerian visions. Amusingly performed by a nimble, night-capped Russell Kilde and a dizzy Billyann Balay, with the mysterious assistance of William Hurst as a derelict spirit of the night decorating the stage from his meagre and tacky supply of tinfoil moon and stars, *Night Vapours* again provided welcome relief. Can Ferguson and Cash be content with such a role however? Brilliant though their work may be in contrast to that shown by Paras Terezakis, they were nonetheless swallowed up in the unhappy memory of the whole evening and hence deliberately pushed out of mind.

GRAHAM JACKSON

F I N E
Arts
YORK UNIVERSITY,
TORONTO, CANADA

DANCE

SUMMER/ FALL '82

FEATURING:

- Honours degree programs, B.A. or B.F.A.
- Unique courses in ballet and contemporary dance, history, criticism, dance therapy, teaching, notation, composition, repertory
- Graduate Studies (Master of Fine Arts) in dance history and criticism
- Intensive SUMMER studio dance classes in ballet, contemporary and jazz, JULY 5-AUGUST 13 (credit and non-credit)
- International roster of renowned dancers and dance instructors

For further information contact:

Room 240, Faculty of Fine Arts, York University,
4700 Keele Street, Downsview, Ontario, Canada M3J 1P3
Telephone: (416) 667-3243

LONDON

Academy of Dance and Theatre Arts

Member
Royal Academy
of Dancing,
Imperial Society,
Canadian Dance
Teachers
F.B.A.T.D.



Residential
Summer School
at Alma College
July

TRAINING TO PROFESSIONAL STANDARD BY HIGHLY
QUALIFIED STAFF

432 Waterloo Street London, Ont. N6B 2P2 (519) 439-8961

Gala

National Film Board
1982

There is very little in this world that cannot be made better by the injection of a little humour and it is a keen understanding of this important principle which has allowed John N. Smith and Michael McKennirey, the directors of *Gala*, to turn what could easily have been a routine film into one that sparkles. Whether it is Veronica Tennant beating a resistant toe-shoe into submission, Celia Franca trying to deflect Evelyn Hart's sweaty embraces by the thoughtful offer of a peppermint or a worried Arnold Spohr nervously massaging his ear, Smith and McKennirey consistently temper their obvious respect for the art of dance with a delightful sensitivity to its human dimensions.

Gala is, of course, the film that nobody planned – the heroic result of two day's frenzied labour when the National Film Board stepped in to rescue the CAPDO Dance Spectacular from the threat of historic extinction. An important part of the original CAPDO project, which brought eight of Canada's leading dance companies to Ottawa in May, 1981, was the opportunity it presented to reach beyond the National Arts Centre's sumptuous Opera House to the much larger potential audience of television viewers across the country. Veteran CBC television producer Norman Campbell, who produced the CAPDO show, had mustered his most tried and trusted technical collaborators for a proposed live telecast but his dreams were snuffed out by a strike of CBC engineers and technicians.

For a while, it seemed that only Ottawa's privileged



Veronica Tennant prepares for *Gala*

audiences would get to enjoy the unprecedented mass gathering of so many of the country's leading dancers.

The NFB's rescue mission was epic in scale: fevered contract negotiations, the setting up of equipment and assembling of crews, a complete re-vamping of Nicholas Cernovitch's existing lighting plot – and then the actual shoot.

With no rehearsal time to plan shots, the Film Board decided on a celluloid blitz – 75,000 feet of 35mm color stock fed through seven cameras running simultaneously and continuously. Since the finished film is only 90 minutes in length the out-takes must have piled up neck deep in the editing room.

It was certainly a wasteful approach but one made neces-

sary by extraordinary circumstances and the finished product more than justifies the expense since *Gala* is a splendid film, full of the atmosphere of a once live event and brimming over with vitality.

The directors decided, wisely, on a documentary approach. They want us to get a sense of the occasion, to enjoy the dancing but also to appreciate the often unglamorous backstage world of messy dressing-rooms and edgy performers. Cynthia Scott directed the two cameras at work backstage and the fruits of her labour provide some of *Gala's* best moments. There's Brian Macdonald trying to stay as cool as a cucumber as he struggles with the logistics of a 95-dancer finale (to music from Delibes' *Sylvia*).


A stage manager pleads over the intercom with the unknown thief of a pair of scissors to return them to wardrobe. Celia Franca, impressively costumed as Lady Capulet, is often seen backstage shedding calm and encouragement wherever her regal progress takes her.

The actual dancing thus becomes part of a total theatrical process but we can still enjoy it as dancing. Occasionally a camera goes out of focus or a dancer jumps unexpectedly out of a frame but, overall, the NFB's cameramen have done a wonderful job. They take us right into the middle of the swirling *Our Waltzes* (Royal Winnipeg Ballet) and their pronounced taste for close-ups, at times an irritation, does wonders for the ballroom scene of *Romeo and Juliet* (the National Ballet) – what acting!

Gala, which has already been seen in most of Canada's major cities (although, unfortunately not always with its full Dolby stereo soundtrack) is a splendid record of an important event but its significance goes much further. Its availability in 16mm format or on video cassette will allow it to reach many different kinds of audiences acting, in the process, as a valuable ambassador for dance in general and Canadian dance in particular. A live telecast of the CAPDO Dance Spectacular would have had certain immediate advantages but, perhaps, in the long run, the potentially lethal NABET strike was the best thing that ever happened to Canadian dance.

KEVIN SINGEN

(A review of the CAPDO Dance Spectacular appeared in *Dance in Canada*, issue number 29, Fall 1981. *Gala* will be screened on the CBC, September 9.)



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

SUN-ERGOS

a company of theatre and dance

Robert Greenwood and Dana Luebke (403) 264-4621

New York City Ballet Stravinsky Festival

NY State Theater
10-18 June 1982

Each summer I leave New York with the conviction that the New York City Ballet has succumbed to some serious illness. Pernicious anemia perhaps or, better yet, anorexia nervosa, a truly balletic malady. Each year I return expecting a recovery. But now I'm obliged to accept the simple fact that both the company's critics and the vast new audience it has spawned over the years like its ballerinas and ballets lean, spare, and bloodless. As to repertory, ballets with story lines are going fast, and narrative elements are considered irresponsible and excessive. Like malignancies or extra pounds, they must be pared away in places where they may still be somewhat obvious.

Perhaps George Balanchine and his colleagues have indeed invented a whole new genre of theatre, which has really very little to do with ballet. Or, at least, the kind of ballet which was being performed by American Ballet Theatre, the Royal Danes and Eliot Feld's company concurrently with the City Ballet's spring season. Should the goings-on at the State Theatre be given another

name? 'Music visualizations' might fit if Ruth St. Denis hadn't used that term to describe her own improvisations. City Ballet could never be that casual. 'Classical Dancing' might be more appropriate. This is certainly what they do, and it seems for the most part that it's *all* they're interested in doing, whether the musical impulse be Gluck, Glinka or Gottschalk. They do this in their matchless, impeccable way to fine music, played superbly by one of the world's great ballet orchestras. New York critics and audiences continue to come back for more of the same, and if the ballets all look alike to the visitor, just remember that among the Eskimos above the dew line there are 17 different words for snow.

1982 is the 100th anniversary of Igor Stravinsky's birth; which calls for a party. Not a big one like the 1972 Stravinsky Festival, which had 20 new pieces and several revivals, but a mini-festival featuring a number of works in the active or near-active rep. To fill out a week of 10 performances, add a handful of tryouts to those lesser known scores which either failed the first time around as ballet adjuncts, or to those which miraculously have escaped the choreographer's scheme to date. In 1982 that

means slim pickings. Already in the press Mr. B. said that certain scores such as *Les Noces* are simply undanceable, thereby disqualifying choreographic masterpieces created in 1923 by Bronia Nijinska and in 1965 by Jerome Robbins. For his big pieces this year he settled for two cantatas involving choruses and spoken texts. One is a musical gem, the other a turkey. *Persephone*, however great musically, has never had a successful ballet treatment, while *Noah and the Flood*, devised in 1962 for CBS Television, went belly up on the networks and hasn't been heard of since.

The celebrated tribute to the plastics industry known as the Ice Palace which was commissioned at great expense last year to serve as an all-purpose set for the Tchaikovsky festival was reinstated. In the biblical piece Rouben Ter-Artunian has embellished it with some glitzy ecclesiastical imagery and bathed it in pleasant gold light. The dancers playing Noah and family wear huge heads and heavy robes, which naturally limit their ability to do much moving. Adam Luders and Nina Fedorova, portraying Adam and Eve, wear flesh-colored tights and shiny gold fig leaves where they matter. And, like respectable music hall nudes, they refrain from any conspicuous navigation.

Sixteen dancers in ice-blue bodystockings designated as Builders of the Ark, come in briefly to provide the few moments of ensemble dancing the work requires, and in the finale supers in black leotards stroll across the stage wheeling huge two-dimensional cut-outs of the various animal couples.

During *Noah* the New York City Opera Chorus remains unseen. In *Persephone* its members are planted in their pink robes and cowls in two-tiered flower boxes at either side of the stage. Design supervisor Kermit Love has flooded the plastic tubing with rosy light and bedecked the stage with voluptuous raspberry draperies. Before these and between the boxed choruses, Vera Zorina, looking nifty for her age in a floral peignoir and fully wired for sound, beautifully enunciated André Gide's text and played with space like a mature thespian. When more demanding ballet work was required, a look-alike (Karin von Aroldingen) slipped in to do the necessities. As Eumolpus, baritone Joseph Evans wore a brilliant cardinal red cassock and strolled at right stage or stood on his pedestal. From time to time, dancers with drapes filled the spaces with movements not dissimilar from those which the ark builders performed in *Noah*,

George Balanchine's *Noah and the Flood*: New York City Ballet



Workouts

the store for

DANSKIN®

Workouts
on Bellair at
82 Bloor St. West
Toronto, Ontario
Canada M5S 1L9
(416) 921-9610

Sherway Gardens
25 The West Mall
Sherway Gardens
Etobicoke, Ontario
Canada M9C 1B8
(416) 626-6412

Oakville Place
240 Leighland Avenue
Oakville, Ontario
Canada L6H 3H6
(416) 844-4909



Symposium

Symposium

Danses classiques de l'Inde

(tradition et expérimentation)

à

PROGRAMME

l'Université du Québec à Montréal
(Metro Berr-Dumontigny)

Vendredi, le 24 septembre
de 19 h 00 à 22 h 30
INSCRIPTIONS/OUVERTURE/SPECTACLES

les 24, 25 et 26 septembre 1982

Samedi, le 25 septembre
de 09h30 à 16h30 de 20h00 à 23h00
CONFÉRENCES/ATELIERS SPECTACLES

Les spectacles se donnent à
la salle Alfred Laliberté

Dimanche, le 26 septembre
de 10 h 00 à 13 h 00
ATELIERS/FERMETURE

Présenté par:

KALA BHARATI
La Fondation KALA BHARATI

en collaboration avec
le Régiment Théâtre et Danse de l'
Université du Québec à Montréal

RENSEIGNEMENTS: 522-9239 • 598-8543 • 522-7633

La Fondation KALA BHARATI, 3410, rue Sherbrooke est., Montréal, Québec H1W 1G8 • Tél.: (514) 522-9239

representing in this case nymphs or shades of the underworld. Mel Tomlinson came in for a spell to portray a most sinister Pluto, and in a brief appearance as Mercury tiny Gen Horiuchi did some swift albeit inconsequential dancing at a pace which only made the rest of the production seem even more tedious.

These were the biggies. In every festival the company is allowed a helping or two of totally indigestible pastry before reverting to its normal program of ascetic fare. The 1980 version of *Apollo* best exemplifies the company's current policy regarding its own classics, demonstrating a pruning process which has been going on for 54 years. Called *Apollon Musagète* in 1928, Balanchine had already settled for three rather than nine muses. In 1944 he revived it for ABT, using only makeshift scenic props and shortening the name. Restored for City Ballet in 1951, it was danced in practice clothes, a skeletal platform replacing the mountain on which Apollo's mother sits. In this version, created for Baryshnikov, the stage trappings have been reduced to a kitchen stool and three plastic cut-outs representing the tokens of the muses' respective trades. Missing is the opening scene, which involves seven minutes of Stravinsky's finest music. How he would have bitched if he were alive! Gone also are the birth scene and the breathtaking pirouette which releases the young god from his swaddling clothes, as well as mother and the two attendants who unwrap him. At a panel on historical revivals given to the Dance Critics Association on the week of the Stravinsky celebration, Alexandra Danilova, who had been the original Terpsichore in the 1928 production, was asked to comment about the truncated ballet. 'Ve moost not be nawstalgique about past', crooned the legendary assoluta, thus endorsing this fragment as the version which is on its way to becoming the only one which Balanchine may permit other companies to perform.

Well, with *Apollo* cut down to size, *Persephone* certainly had every note intact, offering several good excuses to avoid

looking at the stage. (On the previous evening Glen Tetley's trashing of *The Firebird* for the Royal Danes who performed across the plaza at the Met, had convinced me that many ballets indeed are better heard than seen.) The rest of the celebration involved a variety of oddball scores and the kind of dance exercises that Balanchine, Robbins, Martins, Taras and d'Amboise can put together in the space of a few weeks' time after drawing lots. The 'hit' of the season was Peter Martin's ballet to the *Concerto for Two Solo Pianos*, played flabbily and without the percussive bite it has on my recording. The two pianists are on stage (where else?) and the ensemble performs in the remaining space. Ib Andersen and Jock Soto are soloists in a sort of sex-changed *Kammermusik* (which invariably strikes me as a parody of *Concerto Barocco*). Does this company ever tire of pirating its own repertory? I guess not: Robbins' *Four Chamber Pieces* (which actually consists of five - can't he count?) has quotes from and parodies of his own ballets and those of several colleagues. The amorphous *Septet* makes dull dance fare, but the *Concertino for 12 Instruments* inspires an unnerving trio for Sean Lavery, Mel Tomlinson and Merrill Ashley. The seven-minute *Ragtime for 11 Instruments* was the only work I saw which inspired healthy laughter, capturing as it does a sense of the ridiculous in popular dance of the kind which Ashton celebrated in *Façade*. Peter Martin's effort to the *Piano Rag Music* demonstrated no belief in that genre, nor did Balanchine's *Tango* for von Aroldingen and Christopher d'Amboise. As for his latest reworking of *Elégie*, first choreographed as a duet for two women in 1944, it's now a solo for Suzanne Farrell, who shares the stage with the violinist. In the few moments it takes to perform, Farrell spends some time on her knee, ultimately rising to an upright position. Minimalism at its Balanchinian most. It makes you wonder who will go in the next ballet he does to this score - the violinist or the ballerina?

LELAND WINDREICH

Banff Festival Dance

Eric Harvie Theatre
Banff Centre
29-31 July 1982

The fruits of an important change in the Banff Centre's dance summer school were put on general view in July. Under its new head, Brian Macdonald, the Banff program has drawn a long overdue distinction between performance and training. In previous years, all summer students were treated as one body. From their ranks were chosen the casts for the Banff Festival. The end result in performance was often uneven and students who had come, essentially, to develop their technique, found themselves exhausted and distracted by rehearsals.

Now, although the training classes do work towards a series of workshop performances, those who want technique first and foremost get it. More seasoned dancers, by contrast, are able to focus their attention on a concentrated four-week professional performance course culminating in the Festival shows. Under Macdonald's master-plan, each year a core of working professionals will be joined by aspiring professional dancers to make up the performance division classes. This year, it was the Alberta Ballet Company's turn to be professionals in residence.

There was no mistaking the advantages of Banff's revamped dance program. The overall quality of the Festival performances was always respectable and often excellent. The special magic of the Banff environment seems to add its own influence to the more tangible effects of good, concentrated instruction. Dancers fly high on the heady mountain air.

The program was chosen to give the dancers work within their capabilities: Macdonald's *Aimez-Vous Bach?*, a *Don Quixote* pas de deux and an excellent staging by Reid Anderson of John Cranko's comic classic, *Pineapple Poll*.

When Brian Macdonald made his swing across Canada to announce the revitalized Banff summer dance program the fate of the Lee Choreography Award seemed up in the air. It would not, he said, be part of the summer festival.



Stephanie Ballard's 1982 Lee Choreography Award-winning ballet, *Light Failing*

Well, there must have been a change of heart somewhere since Stephanie Ballard – this year's Lee winner – had her new work, *Light Failing*, right there in the thick of it.

In some ways it was a mistake. *Light Failing*, with its taped Vangelis (*Chariots of Fire*) Papathanassiou score and distinctly different, almost elegaic mood did not sit well beside the upbeat frivolities of *Don Quixote* and *Pineapple Poll*. Also, it looked more like a work in progress than a finished statement.

Ballard's intentions never became clear. Her own program note was little help. 'Often when people meet on mutual ground, natural patterns evolve and ritual is established. Sometimes it's best to simply let things be and accept light failing.'

Metaphysical hints? Perhaps. As the dancers make their initial solemn processional entry you feel sure some ritual is about to be enacted. Then however, the ballet loses its direction. An almost celebratory ensemble dance for the five couples ensues. The mood then shifts back into melancholy gear before the lead couple dance a charming pas de deux that ends the work.

Light Failing gave few clues about the nature of the relationships between the dancers and certainly none about the choreographer's overall conception.

It was a pretty ballet, beautifully lit by Peter McKinnon. Until the lead couple appear at the end in body tights the ballet's costuming suggests some pastoral haven of nymphs and sheperds – short gauzy

mauve tunics for the men and loose tops and pants for the women. Occasional hints of folk music in the generally mindless Vangelis score underlined the atmosphere of a romanticised pastoral idyll.

The less said about Laura Alonso's staging of the *Don Quixote* pas de deux the better. Tastes will differ – and, anyway, the audience loved it!

Macdonald's *Aimez-Vous Bach?* and Cranko's *Pineapple Poll* were just the right ballets to demonstrate how far the 28-

member performance class had come in little more than four weeks – a long way. They looked like a company whose members had been used to working together for at least a full season and were able to place their own stamp on each work – the unmistakable marks of youthful energy and do-or-die resolution. The results were irresistible.

MICHAEL CRABB

Announcing

THE 1983 LEE CHOREOGRAPHY AWARD

The Clifford E. Lee Foundation, in cooperation with The Banff Centre School of Fine Arts will again be offering the annual award established in 1978 to encourage the development of Canadian choreography.

As part of The Banff Centre's 50th Anniversary celebrations the Lee Award will be increased from \$3,000 to \$5,000, plus travel and in-residence expenses to enable the successful candidate to spend approximately six weeks at The Banff Centre during July/August 1983. Working with advanced students and professional dancers, and using the production and staging facilities of The School, the award winner will prepare a new work for presentation as part of the annual Banff Festival of the Arts Dance Production. The 1983 Dance Production will also showcase two other original works commissioned from Brian Macdonald and Eva von Gencsy. It will indeed be a celebration which we hope will encourage Lee Award submissions from leading choreographers all across Canada.

Submissions to be made not later than December 31, 1982. Final selection to be announced March 31, 1983.

Submissions will be adjudicated on the basis of existing works, supporting references, together with proposals for a new work to be premiered as part of The Banff Festival Dance Presentation.

For Application Forms and further details write:
Ken Madsen, Lee Choreography Award Committee
The Banff Centre
P.O. Box 1020, Banff, Alberta T0L 0C0

**Personal Portable Ballet Barre
Completely Portable**



Solid Construction, Oak Hand Rail



This is the only truly Portable Barre on the market. Requires no legs. Clamps to anything, anywhere: closet or bedroom doors, posts or archways.

Nothing to put together when you want to use it. You clamp it to your height. Can be stored in a closet or carried like a suit case for travel. Great for dorm room, apt., or motel. Travels

where you do. Comes completely assembled.

We also carry a complete line of wall mounted and free standing studio barres, decorative and brassed wall units. Send for catalog.

Order now: Personal barre 5' single barre style.

Price: \$59.95 plus \$5.00 for shipping. Send check or money order to:

**DANCE INCORP., 206 Graif Bldg.,
Mankato, MN 56001 or call 507-388-4533**

*Goh's
Ballet School*

2214 Main Street
VANCOUVER B.C. Y5T 3C7
TELEPHONE: 734-4437



*Artistic Director
CHIAT GOH*

*Head Instructor
LIN YEE GOH*

**PRE-SCHOOL TO PROFESSIONAL
BALLET CLASSES ALL LEVELS
CHINESE AND CHARACTER**



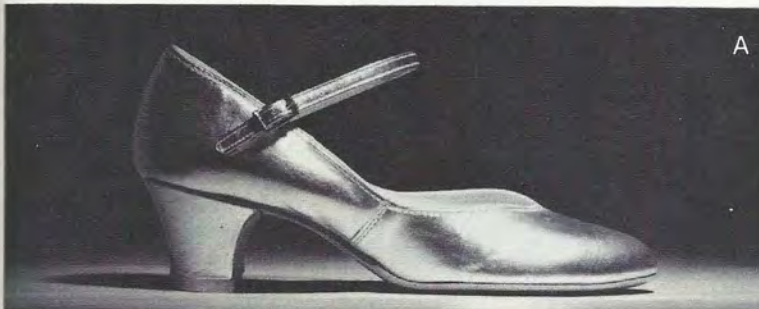
Quinte Dance Centre

Brian Scott, Artistic Director

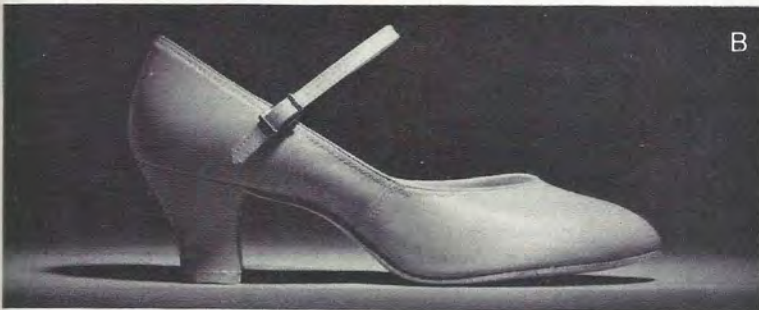
offers a professional residential dance education to talented young students. For information about auditions and full boys' scholarships, write The Registrar.



**The Quinte Dance Centre
Box 534
Belleville, Ontario**



A



B



C

STAGE SHOES by CAPEZIO®

- A Style #550 Footlight
Black or Red..... 32.95
Silver..... 42.00
- B Style #650 Footlight
Black or Beige..... 40.00
- C Style #800 T-Strap
Black or Beige..... 75.00

**Toronto
Dancewear
Centre**

Footwear Legwear and Bodywear

by **Capezio®**

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

Book Beat

De Basil's Ballets Russes,
by Katherine Sorley Walker
(General Publishing,
1982. \$25.00)

**The One and Only: The Ballet
Russe de Monte Carlo,**
by Jack Anderson
(Dance Horizons,
1981. US \$25.00)

In North America we take delight in tracing our ballet roots to remote eras and exotic places, often failing to confront the enormous contributions of our natural parents. Shelves of books exist for us on an imperial Russian ballet which we never saw and on the fabled Diaghilev Ballets Russes which made one transcontinental tour during the First World War. In 1933, during Christmas week, an optimistic impresario named Sol Hurok imported from Monte Carlo the first of a pair of companies which would tour the United States and Canada over the next three decades, bringing a fresh new brand of Franco-Russian ballet to audiences in more than a hundred communities. It was these companies which would initiate a ballet establishment in two countries that had remained suspicious of culture in general and of ballet in particular, and it was these which enticed millions of curious viewers back to the theatre each year to accept and celebrate, cherish, participate in, and ultimately assimilate a genre of theatrical dancing known as *ballet russe*.

Since every ballet organization on the continent owes its existence primarily to the Ballet Russe invasion during the Depression years, it is indeed odd that so little current information has been available until the recent appearance of these two remarkable company histories.

They were originally intended as companion volumes in Marcel Dekker's



Mia Slavenska and Igor Youskevitch in *Carnaval*: The Ballet Russe de Monte Carlo

Dance Collection, an imposing program of publishing which folded three years ago, leaving both authors with the task of finding new publishers. Lucky for us, they did! Together the books provide a long awaited document of one of the most fascinating eras in dance history and one which is close to our present times.

Both authors had the benefit of first-hand observation of their respective subjects. Sorley Walker has 'sketchy juvenile memories' of the legendary 1938 and 1939 Covent Garden seasons by the de Basil troupe and calls upon more mature impressions acquired during its return after the war. Anderson saw the Ballet Russe de Monte Carlo in 1950 as a teenager in Milwaukee and became a faith-

ful patron of all subsequent visits. Both show immense affection for the work of the companies and their personnel and have conducted their research with contagious fascination, travelling thousands of miles, pouring over documents and company records, interviewing former Ballet Russe members now living in various parts of the world, watching acres of filmed records of performances, gathering and sifting their information, impressions and the great bounty of funny and provocative anecdotes that were shared, and documenting their findings with awesome, fastidious scholarship.

Ballet Russe history is exceedingly complex, but between authors we get a clear

chronology of the various splinters, mergers, assimilations of other performing groups, legal transactions (the de Basil company was perpetually in the courts), changes in name (de Basil's group and its offshoots had a dozen variant titles) and shifting loyalties of the dancers and choreographers (Balan-chine, Massine, Fokine and Nijinska worked with both groups over the years but rarely in tandem). Each company did have the continuity of a single Russian-born director who functioned under a bizarre pseudonym.

The de Basil company was the original or 'parent' troupe, organized in 1931 by René Blum, who managed the opera theatre in Monte Carlo where the Diaghilev Ballet had an ongoing performance and rehearsal residency. Colonel Wassily de Basil, who co-directed a company of Russian opera and ballet performers, joined forces with Blum and engaged Leonide Massine, who had just bought up the scattered properties of the Diaghilev repertory, as resident choreographer. This trio would quarrel continuously over artistic and internal political issues, and in 1938 Massine left to form the second company, which would be financed by American interests, directed by a Russian ex-banker named Sergei Denham, and utilize the service of several luminaries pirated away from de Basil's concern.

The parent company toured North America from 1933 through 1937 and made triumphant appearances in Australia before returning for a final wartime tour in 1940 and 1941, after which the company made Buenos Aires its nominal headquarters and performed throughout Latin America. It was last seen here in a disappointing transcontinental tour for the 1946/1947 season. The

Denham group had assumed the coveted Hurok touring circuit in 1938 and continued to perform with and without his umbrella until 1962, at which time its personnel consisted almost entirely of dancers born or trained on this continent.

Sorley Walker has in one way drawn the more interesting company, in that the de Basil operation was truly an international force. The history of its pioneering work in Australia and in remote and frequently uncivilized areas of Central and South America offers a somewhat larger scope for the writer, not to mention a richer resource for fascinating human-interest data. Her volume consists of a long chronicle of the company's activities – artistic, commercial, legal, social and personal – from its inception to its final European appearances in 1952 after de Basil's death. There is a splendid chapter on the Colonel himself, the result of Sorley Walker's extraordinary research into military history, which confirms his much debated rank in the Tsar's Cosacks. A whole chapter is devoted to the Australian visits between 1936 and 1940 (the first by a pilot company of green dancers, hastily organized and trained in three weeks during a busy Covent Garden season and dispatched to represent Ballet Russe in the Antipodes). A chapter called *The Baby Balletinas* deals not only with the three darling Russian teenagers (Baronova, Toumanova and Riabouchinska) who were worshipped on four continents but introduces other adolescents who exemplify the company's realization of the public's attraction for youth. Among these are the 14-year-old Sono Osato from Chicago, the Canadians, Rosemary Deveson and Pat Meyers (auditioned in Vancouver and granted contracts in 1938), the charming Moulin sisters from the studios of the Maryinsky ballerinas in Paris, and young April Orlich, who was discovered in Buenos Aires. A brilliant chapter on the significance and influence of the de Basil company demonstrates its great effect as an inspiration and a model for the development of national and regional ballets in every nation where it performed.

Jack Anderson's book, which won the 1980 de la

Torre Bueno Prize, deals with a company which had but one year of significant appearances in Europe before settling in as an American institution. Canadians such as Audree Thomas, Ian Gibson, Duncan Noble, Robert Lindgren and Patricia Wilde would be assimilated into its heritage, and one named Arnol Spohr would contemplate a whole new career after a single exposure to this company's art. Of particular value in the Anderson book are the descriptions and rich analyses of the ballets which Leonide Massine created during his brief tenure between 1938 and 1942, as well as those restored from the Diaghilev era. Equally fascinating is a section on Balanchine's stint as resident choreographer between 1944 and 1946 and the acknowledgement of those works which saw light to serve the bodies and temperaments of American dancers.

The historical significance of two geniuses in choreography is given a special focus as their works and philosophies are revealed for our comparison. The balance of the book deals with life in the company, the eccentricities of the parsimonious Denham (who often ordered the curtain to be lowered in the middle of any ballet still being performed after the 11:30 union deadline) and the various colorful staff members who assisted in perpetuating the Ballet Russe dream – perhaps too long after it had actually faded. Like Sorley Walker's book, Anderson's contains complete lists of the company's repertory, a roster of dancers who appeared with the organization over its lifetime and a splendid bibliography.

Readers may have trouble finding the Anderson book in Canadian bookstores, as *Dance Horizons* does not have a Canadian distributor. The book may be specially ordered from the publisher or through a local retailer. Sorley Walker's book was scheduled for a July release in Canada by General Publishing in Toronto. Both volumes will have immense appeal to the scholar, the nostalgic and to anyone wanting to know why we have ballet in our communities today.

LELAND WINDREICH

The Unmaking of a Dancer: An Unconventional Life, by Joan Brady. (Fitzhenry and Whiteside, 1982. \$16.95)

Joan Brady is a nobody who had a singularly unpleasant childhood and who happened to spend much of it studying ballet. Now in her forties, she has decided to make her parents, colleagues and teachers eat crow, and Harper & Row (the American publishers) gave her the sanction and the vehicle in which to do so. Without suggesting a single positive motive for taking up the arduous study of ballet in the first place, Brady does a downer on just about everyone she encountered in the business from San Francisco to New York, suggesting that the ballet world is populated chiefly with phonies and morons. While she has 'changed the names and details about [certain] persons described in the book to protect their identities', her consideration does not extend to a number of prominent dancers and teachers, whom she ridicules shamelessly, dwelling in a tasteless manner on their physical shortcomings and defects. Several others who were provided with pseudonyms will doubtless be identified in the circles where they functioned.

Brady's personal history would make more appropriate fare in a psychiatric journal, and her vindictive observations and coarse pronouncements may have some interest to those in the legal field who deal with defamation cases.

How to Look at Dance, by Walter Terry. (Morrow, 1982. \$12.95)

Walter Terry has probably done more than any other dance critic to enthuse the public about his favourite interest. Now almost seventy years old, Terry offers his 20th book, the latest in a cluster of propaganda works designed to win new converts to dance-watching. Starting with the ever appealing association of dance with athletics, he goes on to examine issues of message, meaning and style in the ballet, modern and contemporary dance, ethnic performance and popular show-business fare. The odd scrap of history is

tossed in to provide some weight for a breezy introduction to a huge topic. Sharp and sensitive photos by Jack and Linda Vartoogian assist, with ABT soloists Rebecca Wright and George de la Pena posing for many of the ballet stances.

Judith Jamison: Aspects of a Dancer, by Olga Maynard. (Doubleday, 1982: \$22.95)

The story of Judith Jamison's career would have made fair copy for a feature article in *Dancemagazine*. Olga Maynard chose instead to put it into the framework of a full-length book, one in which the professional environments of the imposing black American dancer are discussed at some length, offering insights into issues confronting black dancers in general and the particular problems they face in the theatre. There are interesting and frequently gossipy accounts of the companies in which Jamison has performed: the Alvin Ailey Dance Theatre, the Harkness Ballet, and John Neumeier's Hamburg Ballet, among others. To fill out 286 pages, Maynard pads outrageously and frequently backtracks and repeats herself. Jamison's brief guest appearance with American Ballet Theatre in Agnes de Mille's *The Four Marys*, for example, calls for a seven-page history of the company itself, while an entire chapter on the Harkness Ballet is offered as background for her fitful association with that group. Six short chapters involving her personal life contain the kind of material solicited at media interviews and do little for the dancer's image, which Maynard seems hopelessly unable to endow with any vitality.

A Ballerina Prepares: Classical Ballet Variations for the Female Dancer, Notated by Laurencia Klaja. (Doubleday, 1982. \$25.00)

Oral tradition has been the primary means for the transmission of classical ballet choreography, but Laurencia Klaja offers in this volume full documentation for performance of 14 great variations for the ballerina as recalled and taught by

Maryinsky-trained Ludmilla Schollar and Anatole Vilzak. Using chiefly verbal and pictorial directions, Klaja bypasses standard notation practices and calls upon diagrams only to show the dancer's relation to the performing space. Included are major solos from *Coppélia* and *Raymonda*, the Waltz variation from *Sylvia*, Dance of the Sugar Plum Fairy from *Nutcracker*, the Swan Queen's second act variation and coda from *Swan Lake* and various solos from the third act of *Sleeping Beauty*. Klaja refers to published scores of ballet music containing the variations and recommends certain sound recordings which are particularly authentic in tempi. A generous gallery of photos show the finished product on the stage, as performed by a bevy of great ballerinas, past and present.

Next Week, Swan Lake: Reflections on Dance and Dances, by Selma Jeanne Cohen. (Wesleyan University Press, 1982. \$17.95)

Swan Lake was a theatrical failure at its premiere in 1877, but it survives, miraculously, despite innumerable alterations to its libretto, musical score, choreography, scenic concepts, interpretation and performance. In using this most revered example of classical ballet as a point of reference, dance historian Cohen explores the issues of theatrical movement and its significance and meaning, of virtuosity and the quality of grace, in her own search for the essence of the work. These six short essays reveal Cohen's awesome grasp of history and remarkable powers of observation of current trends and mores in dance



Galina Samsova and David Ashmole in Peter Wright's 1981 production of *Swan Lake* for The Sadler's Wells Royal Ballet.

and elsewhere. Significant and whimsical illustrations add piquancy to her stimulating thesis.

Dance Resources in Canadian Libraries, by Clifford Collier and Pierre Guilmette. (National Library of Canada, 1982. \$17.50)

This remarkable bilingual publication has a number of values for both casual and scholarly users of Canadian library resources on the dance. With 1960 established as the date that saw the beginnings of a

serious drive to acquire dance literature, the authors have surveyed the holdings in both general public and university library collections and those in special institutions and programs serving theatre arts interests exclusively. The scope of each of the major dance collections across Canada is described in some detail, and conditions of public access are noted. A statistical summary indicates a rough volume count in the various media held by smaller Canadian libraries. There is a splendid union list of dance serials held and a list of available foreign serials yet to be

acquired. To meet other needs, the authors have included an excellent compilation of basic dance reference books and an up-to-date list of all post-secondary centres offering dance education in Canada. A by-product of their research is the suggestion that the scattered dance resources—many of them improperly housed or inadequately indexed—would serve Canada's growing research force in dance if preserved in an urgently needed central archive of Canadian dance.

LELAND WINDREICH



Write or phone for Teachers prices

MAKERS OF
"ANGEL"
BALLET SHOES

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

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

Leotards & Tights
by
Mondor

Angel Pointe Shoes Made to Order

KOFFLER CENTRE OF THE ARTS

Program In Dance

COURSES FEATURED

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

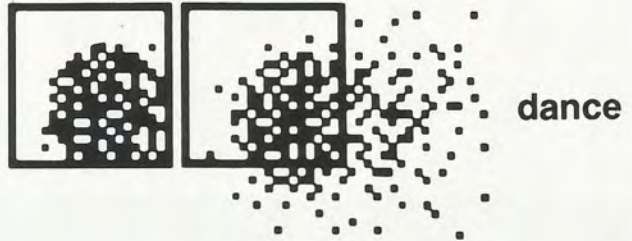
SPECIAL PROGRAMS

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



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

CENTRE FOR THE ARTS SIMON FRASER UNIVERSITY



Major degree program in DANCE

Emphasis is on
**Contemporary dance,
 performance and composition.**

For further information on admission to
 the Fall Semester 1982, contact:
 Student Services
 Centre for the Arts
 Simon Fraser University
 Burnaby, B.C. V5A 1S6
 (604) 291-3363



17	Ultimo Pointe Shoes	25.00
14	Nylon/Lycra Hold & Stretch Tights	11.50
4	22" Chiffon Skirt	15.00
971	Nylon/Lycra Leotard	32.95
200	Canvas Ballet Slippers	13.95
10	Full Fashion Nylon Tights	14.50
43	Nylon Tank Top Leotard	14.50
200	Leather Ballet Slippers	13.95
7	Full Fashion Nylon Tights	8.95
5	11" Chiffon Skirt	9.95
263	Child's Nylon/Lycra Leotard	19.95

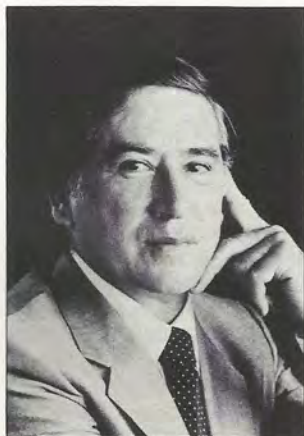
Toronto Dancewear Centre

The City's Major Outlet

for **Capezio®**

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

Noticeboard



Alexander Grant

Alexander Grant, artistic director of the National Ballet of Canada since July 1, 1976, is to leave the company on June 30, 1983. His existing contract was due to expire a year later but in a dramatic move, on June 29, André Galipeault, chairman of the National's board of directors, announced that it had been decided to end Grant's contract a year early. He told a packed meeting of the company's dancers that it was time for 'fresh blood and new leadership' but in later comments to the press refused to be drawn on specific points concerning possible reasons for Grant's dismissal.

Despite his achievements in promoting younger artists within the company, fostering its choreographers and adding significantly to its repertoire, Alexander Grant has come under increasing fire for failing to offer the kind of strong, visionary leadership that would bolster the dancers' much publicized flagging morale. Several important dancers have left the company in the past year and, most recently, Karen Kain spoke out against Grant's directorship in an interview with the *Toronto Globe and Mail's* dance critic, Stephen Godfrey.

Grant himself, who was told

Peter Schaufuss and Jennifer Penney in Kenneth MacMillan's *Orpheus*.

the news while acting as Canadian representative on the team of judges at the International Ballet Competition in Jackson, Mississippi, declined the option of resigning, preferring it to be known that the board wished him to leave. He spoke out against their action, defending his own policies and reminding interviewers of the recent successes of his dancers and the international acclaim earned for the company by its new production, (by Peter Schaufuss), of *Napoli*.

A search committee is already at work to find Grant's

successor and, according to André Galipeault, its terms of reference are wide-ranging—a hint that the whole structure of leadership and even the artistic profile of the National Ballet are under review.

Within minutes of the announcement, the well-oiled rumour mill of Canada's dance world began turning. There has already been speculation about an appointment from within the company—Peter Schaufuss or the National's senior ballerina, Veronica Tennant—while other rumours hover over the likelihood of an appointment



Edouard Lock, winner of the 1982 Jean A. Chalmers Award for Choreography

from among the ranks of internationally known choreographers, Rudi van Dantzig or, perhaps, Roland Petit who has worked extensively in his existing company with Karen Kain.

Celia Franca, the National's founder and artistic director until 1974, expressed shock at Grant's dismissal (he will in fact still be at work in the company until July, 1983) and called the job, 'impossible'. 'I would not wish it on my worst enemy!'

The 10th Annual Dance in Canada Conference, held for the first time in Ottawa from June 23 to 27, drew well over 400 delegates to the nation's capital for what proved to be an exhausting but fulfilling five-day marathon of classes, panels, workshops, forums—and, of course, performances. The festival of dance, which has become an established feature of Dance in Canada conferences, this year included almost 80 different items in 15 separate programs spread across four different stages!

As *Toronto Star* dance and music critic William Littler observed, the quality of these performances reflected a general growth of professionalism among Canadian dancers and



London Contemporary Dance Theatre in Robert North's *Death and the Maiden*.

choreographers who, Littler wrote, 'seem to be increasingly interested in treading the two-way street called communication'. Much of the success of these performances depended on the high level of technical production delivered with astonishing efficiency by Ron Snippe and his colleagues.

Apart from the conference's happy atmosphere, helped on by some glorious June sunshine, observers noted a broad concern among delegates—dancers, teachers, scholars, administrators—to find practical solutions to current problems and issues. Hard-nosed realism in the midst of economic recession seemed the order of the day.

There was an impressive attendance at sessions concerning pay-TV, fund-raising, marketing, media relations and many other similarly practical conference offerings. As well you could learn all about modern make-up techniques, or how computers would likely revolutionize both the artistic and administrative sides of company life, get a rudimentary grounding in the principles of stage lighting for dance or participate in a choreographic workshop run by Grant Strate and Karen Rimmer—or stroll through a fine photography

exhibit admirably assembled by Jordan Levitin, one of the conference's indispensable band of volunteer workers. Yet, for all their usefulness, the most productive dimension of this conference, like all its predecessors, was the informal process of communication between members of the dance community—the chance to meet old friends, make new ones, share ideas, hopes and frustrations—in short, to maintain the bonds.

To see all this going on must have come as a shock to special guest teacher Patricia Wilde. For many years one of New York City Ballet's most famous ballerinas and now head of the American Ballet Theatre School, Patricia Wilde had to leave her hometown of Ottawa in 1943 because there were no opportunities for a professional dancing career in Canada at that time and absolutely no sense of a Canadian dance community.

Not everyone shared in the general spirit of goodwill and cautious optimism which imbued the Ottawa conference. Jacob Siskind, dance and music critic for Ottawa's only English-language daily, *The Citizen*, was a continuous dissenting voice throughout the proceedings finding little to



Ottawa-born former ballerina Patricia Wilde teaching at Conference '82.

praise but much to scorn. Before the conference started, Danny Grossman had pulled his company from its favoured spot on the Saturday night lineup for the National Arts Centre's Theatre show and, late in the day, Le Groupe de la Place Royale and Danielle Leveillé decided not to perform.

If something like this had happened at any other Dance in Canada conference it might have sent tremors through the whole community but, in this case, it was scarcely noticed. Grossman's decision, based on his justifiable dissatisfaction with the principles underlying the selection of performers for the conference's most prestigious (and public) show, certainly warrants serious future consideration. His argument, that programming decisions should be guided primarily by criteria of performing and artistic excellence and not be influenced by political or regional considerations, has merit. But, Canada is an unusual country, its artistic communities dangerously fragmented and dispersed. Perhaps, on balance, the spirit of friendly indulgence and openness which is willing sometimes to tolerate less than the very best from some companies and choreographers (and there were many examples of that) is healthy and progressive. As the indefatigable Kee van Deurs, who co-ordinated the Ottawa conference, observed: 'this is the Dance in Canada conference and we must present the whole picture'.

London Contemporary Dance Theatre makes its first Cana-

dian tour this fall with appearances in Toronto (Oct. 11–15), Ottawa (Oct. 18–19), Montreal (Oct. 20–23), Drummondville, Quebec (Oct. 25), Quebec City (Oct. 26), Sherbrooke, Quebec (Oct. 27), Banff (Oct. 29–30), Edmonton (Nov. 1–2) and Vancouver (Nov. 4–6).

LCDT is Britain's leading modern dance company and was founded in 1967 and has been directed since then by Robert Cohan, a figure well known in Canada through his activities as teacher and choreographer. Cohan was for many years a featured dancer in the Martha Graham Dance Company.

Edouard Lock, the 28-year-old Montreal choreographer has won this year's Jean A. Chalmers Award in Choreography. The \$5,000 prize was presented to him by Joan Chalmers at the opening banquet of the Dance in Canada Conference in Ottawa on June 23. The jury, (Anna Blewchamp of Toronto, Iris Garland of Burnaby, BC and Daniel Jackson, Elizabeth Langley and Suzanne Asselin all of Montreal), selected Lock from 21 candidates, finding his work 'totally innovative, highly original and curious'.

Victor Head, Chairman of the Council of the London Philharmonic Orchestra of Great Britain, has produced a book called *Sponsorship*. It covers many aspects of a complex subject and although not specifically written for the arts community nor for a North American audience much of

what it has to say may be of help to Canadian fund-raisers and development officers with dance companies. If you can afford the \$29.95 price tag, write to S. Rosoph-Book Services, PO Box 631, Côte St. Luc Station, Montréal, Québec, H4V 2Z2.

Peter Schaufuss, the National Ballet of Canada's world-renowned principal dancer, made his Covent Garden debut on June 11 as a guest artist of the Royal Ballet in the title role of Kenneth MacMillan's new work, *Orpheus*. Canadian-born dancers Jennifer Penney and Wayne Eagling also created roles in this, MacMillan's centennial tribute to Stravinsky. MacMillan, himself, has, incidentally since branched out into play direction with a production of Ionesco's *The Chairs* and *The Lesson* at the New Inn, Ealing in West London.

Dance/USA is the name of a new national organization created in April to serve the needs of American ballet and dance companies. The incorporation of Dance/USA follows a year-long study underwritten by the National Endowment for the Arts, the Capezio Foundation and Exxon. Donald A. Moore, formerly a senior administrator of the NEA becomes director of the new organization's staff who are based in Washington, DC. In many ways, Dance/USA seems to have been established to fulfill purposes similar to those already met, in Canada, by the Dance in Canada Association and the Canadian Association of Professional Dance Organizations (CAPDO).

BRITISH COLUMBIA

Art and Reality, a conference for artists, arts policy-makers, administrators and educators was held August 10-13 in Vancouver. This unprecedented international forum focused on universal themes concerning the nature of art in relation to political, social and economic forces and technological developments in contemporary society. The conference featured three specially conceived performances: Karen Rimmer, Vancouver dancer and choreographer, provided the evening of dance. A number of distinguished members of the dance

community participated as artists, scholars and critics, among them Jeanne Renaud, Grant Strate and Max Wyman.

ALBERTA

Dance Teacher Training is a new program introduced this September at Grant MacEwan Community college, Edmonton. It is a two-year diploma program, the first of its kind in western Canada and will prepare the aspiring young dance teacher or the retired professional dancer for a career as a teacher with a broad knowledge of instructional techniques as well as of anatomy, choreography, psychology, and music.

The Alberta Ballet School has recently moved into the Victoria Composite High School. The school, in operation for nine years, is now an accredited program of the Edmonton School Board, with an average enrolment of 50 students. As well as traditional ballet training, the school offers classes in visual art, music, Benesh notation and modern dance technique. The school's principal is Ruth Carse who founded the Alberta Ballet Company and now devotes her time to training young dancers and dance teachers.

The Grant MacEwan Dance Conservatory presented its year-end performance in May at the John L. Haar Theatre. The program consisted of David Adams' *Winter Games*, Wendy Albrecht's *Minuet*, *Nocturne* by Gail Leonard, Florence Skinner's *Ballet For Fun*, Lambros Lambrou's *Vivaldi, Pas de Trois* by Chiat Goh and a collective work by the colleges's intermediate Ballet Composition class entitled *Mais Souffles*.

Dr. Paul D. Fleck has been appointed President of the Banff Centre, effective January 1, 1983. He succeeds Dr. David Leighton who has resigned to become President of the XV Winter Olympic Games Organizing Committee. Dr. Fleck, currently President of the Ontario College of Art, was before that chairman of the English Department at the University of Western Ontario. The Banff Centre for Continuing Education, through its dance summer school and

Music Theatre (winter cycle) program continues to maintain an important place in Canadian dance education.

Mary Jo Fulmer, Calgary dancer and choreographer, has recently returned from an eight-month long performing and teaching tour of Japan, Bali and other eastern stops. She immediately set to work creating an outdoor dance spectacle in Prince's Island Park, Calgary. The work, incorporating sound movement and light, was performed July 30 and 31.

The Alberta Ballet Company began its 16th season in the mountains - as resident company of the Banff Centre's professional dance summer school. ABC has eight new dancers this year, among them Alexandros Mendendoz (formerly of the Ballet Internacional de Caracas) and Vasile Petrutui who defected last April from the Fantasios Ballet of Bucharest. Former principal dancer and ballet master Michel Rahn has left the company and returned to work in the United States. The new ballet mistress is Martha Herczegh-Horvath, a former principal and ballet mistress of the Opera Ballet of Bucharest. Resident choreographer Lambros Lambrou will travel to Perth, Western Australia, to set his ballet *Motif* on the Australian Ballet and also to create a new *Firebird* for them.

ABC has had to trim some of its operations and planned touring this season to cope with a deficit currently running at around \$250,000. The operating budget for 1982/83 has been reduced by \$200,000 to \$940,000. No dancers have been dropped but two staff members have gone and the company will not dance its *Nutcracker* this year in Regina and Saskatoon. Stanley Ware, ABC's general manager, is confident the company can weather the latest financial storm. The pace of fund-raising has been stepped up and the Alberta government is funding an extensive management study of the company's operations.

The Alberta Ballet appeared in the Edmonton Opera production of the *Merry Widow* in August and has a busy season including the preparation of a new ballet, *Cinderella*, (for April) to the Prokofiev score.

Sets and costumes will be by Toller Cranston. Lambros Lambrou will for ABC's October season in Edmonton also choreograph *The Soldier's Tale* in this, the Stravinsky centennial year.

SASKATCHEWAN

The Saskatchewan Theatre Ballet is the newest company on the ever-changing Canadian dance scene. In the planning stages since 1981, the company officially began classes and rehearsals on September 1 in its Wallace Street studio in Regina. The roster of six company members and eight apprentices includes Marie Nychka-Blocka, Lorne Matthews and April Chow. Saskatchewan Ballet Theatre plans to tour throughout the province performing works by Petri Bodeut, Luisa Pavlychenko, Jacques Lemay, Kathryn Greenaway and others.

The Royal Winnipeg Ballet gave the first performances of its 1982/83 season in Europe, dancing at a Red Cross benefit in Nicosia, Cyprus and then in Athens (at the renowned festival) and in Thessalonica, Greece. Then it was back to Winnipeg for 'Dancing in the Park', (July 29 - Aug. 1). In October, the company travels to London, England, for its first appearance there since the Commonwealth Festival of 1965. The RWB will dance at the famous Sadler's Wells Theatre (Oct. 19-30), presenting four different programs. Sponsorship for the Sadler's Wells appearance has been successfully gathered by Belle Shenkman, a Canadian now long resident in London and deeply involved with the arts. Northern Telecom, Confederation Life Assurance, Wood Gundy and the TD Bank have all put their money behind the RWB's important London visit. The company's fall hometown season, (Oct. 6-10), will include the RWB's first performances of Balanchine's *Allegro Brillante*. Following that transatlantic trip the company will begin final preparations for its December 26 première of British choreographer Peter Wright's production of *Giselle*.

Evelyn Hart, Royal Winnipeg Ballet Principal Dancer, is the subject of a special hand-

coloured, limited edition lithograph created by Canadian artist John Kerr. Entitled *Evelyn Hart in Rehearsal: Romeo and Juliet*, the 21" by 16" lithograph will cost \$250 and the limited edition of 75 prints is available this fall.

ONTARIO

The National Ballet of Canada returned once again during the summer to Ontario Place, (Aug. 18-22), where it performed *La Sylphide* and to Artpark, in Lewiston, New York, (Aug. 24-29). Many of the company's dancers were away fulfilling guest engagements in the summer. Vanessa Harwood and David Nixon, for example, joined 'Alexander Gadinov and Stars' for a US tour, Veronica Tennant appeared with the Toronto Symphony Orchestra at Ontario Place (July 28) in Constant Patsalas's *Bolero*, Karen Kain and Peter Ottmann danced in Spoleto and a group of National Ballet dancers, among them Veronica Tennant, Raymond Smith and Kevin Pugh, made a special appearance in L'Aquila, near Rome, for the Summer Festival of Music and Architecture, in a new work by Patsalas. The company takes its full-length *Napoli* to Montreal (Sept. 16-19) and then continues eastward on tour: Fredericton (Sept. 21-22), Charlottetown (Sept. 24-25), Sackville, N.B., (Sept. 27), Halifax (Sept. 29-Oct. 2), and St. John's (Oct. 6-10). It will perform in Hamilton (Oct. 17-18) and give its regular Toronto fall season at the O'Keefe Centre (Nov. 10-28).

The School of the Toronto Dance Theatre opened its fall

Merle Holloman and Charles Flanders in David Earle's production of *Dido and Aeneas*.



term with a full curriculum in both its Professional Program and General school despite the fact it is no longer funded by the Canada Council. The new school co-ordinator is Billyann Balay, a graduate of the National Ballet School and former rehearsal director and dancer with TDT who has been studying and performing independently in Toronto and New York for the past year. Balay also has an extensive background in magazine journalism and was Editor of *Performing Arts in Canada* for two years. She replaces Christel Wallin who has returned to her native Sweden. The new school administrator is Linda Jones.

Faculty includes Toronto Dance Theatre artistic directors David Earle and Patricia Beatty as well as Helen Jones, Terrill Maguire, Nancy Ferguson, Billyann Balay, Paula Ravitz, Graham Jackson, Michael Baker, Gordon Dowton and TDT company members. Guest faculty throughout the year will include Norey Drummond, Kathryn Brown, Danny Grossman and Libby Nye.

Hans Meister, guest artist, teacher and choreographer, returned to Canada during the summer, after a 20-year absence, to teach at the George Brown College Summer School of Dance. Mr. Meister was a principal dancer of the National Ballet of Canada from 1958-1962. He has danced with many leading companies around the world and, from 1968-70, studied at the Kirov Ballet in the 'Perfection Class' of the legendary Russian teacher, Alexander Pushkin. While in Leningrad he also appeared with the famous Russian company. Hans Meis-

FALL CLASSES '82

CONTEMPORARY • BALLET • JAZZ
PROGRAMMES FOR ADULTS AND CHILDREN



ANNA WYMAN SCHOOL OF DANCE ARTS

1705 MARINE DRIVE, WEST VANCOUVER, B.C. V7V 1J5 (604) 926-6535

Watch for
ANNA WYMAN DANCE THEATRE
Prairie Tour - Oct. '82

GALA

A film celebrating a unique event in Canadian Dance History. 8 companies together on stage for the first time.

September 9, 8:00 PM on CBC TV

A documentary directed by John N. Smith, Michael McKennirey and Cynthia Scott.

Produced by and distributed by the National Film Board.



National
Film Board
of Canada

Office
national du film
du Canada



Hans Meister (left) with famous Russian teacher Alexander Pushkin who died in 1970. No prizes for guessing the identity of a fellow student (far right).

ter, who directed the opera ballet of Zurich from 1975-1978 has served on the jury of the International Ballet Competition in Moscow and Japan and has been widely seen as a guest artist and teacher around the world. Mr. Meister is hoping to return more frequently to Canada in future years to teach and coach.

National Ballet School graduates Brigitte Martin and Pierre Quinn (both aged 17 and both from Quebec) danced their ways through the International Ballet Competition in Jackson, Mississippi in late July to win bronze and silver medals respec-

tively in the junior division. Alexander Grant, artistic director of the National Ballet of Canada sat on the 19-member jury.

Dance! the Toronto performance series sponsored by Uriel Luft and Mark Hammond launches its third season in the newly renovated Ryerson Theatre. The orchestra seating was given a much-needed overhaul this summer to give everyone in the house a better view. The line-up of companies this season is exciting. From Europe come two companies on their first Canadian tours, The London Contemporary Dance

Theatre (Oct. 12-16) and Sweden's Cullberg Ballet Company (Nov. 23-27). Two popular companies from last year will return, Les Ballets Trockadero (Jan. 25-29) and the Louis Falco Dance Company (Mar. 15-19) and two more New York companies will make their formal Toronto debut, the Murray Louis Dance Company (April 19-23) and the Joyce Trisler Dance Company (Feb. 22-26).

Toronto's Harbourfront will have two dance series running concurrently this year. The Dance Canada Dance series will feature the Paula Ross

Dance Company from Vancouver (Oct. 7-10), Le Groupe Nouvelle Aire from Montreal (Oct. 21-23), Spindrift from Kingston (Nov. 25-28), Peggy McCann and Dancers (Mar. 17-20) and City Ballet (Mar. 31- Apr. 3) – both of Toronto – and the Winnipeg Contemporary Dancers (Apr. 28-30). The New Quebec Dance series presents six companies from Montreal: Daniel Leveillé (Jan. 12-16), the Jo Lechay Dance Company (Feb. 9-13), Marie Chouinard (Mar. 24-27) and Edouard Lock Danseurs (Apr. 13-17). The Harbourfront dance season opens with a non-series event: Edmonton's new

FIRST TOUR TO EASTERN CANADA!

DANNY GROSSMAN DANCE COMPANY

"If you're into dance even a little bit, make a special trip and give yourself a gladdening good time. Danny Grossman is something of a cockeyed genius. If you haven't seen his stuff, you're in for a mind-stretching surprise. *Buffalo Evening News*

November 1st 1982
4th
6th & 7th
9th & 10th
12th
13th
14th
16th

Rimouski, PQ
Sackville, NB
Sydney, NS
Wolfville, NS
Halifax, NS
Halifax, NS Class
Antigonish, NS
Fredericton, NB

CEGEP
Convocation Hall
Playhouse
Denton Hall
Dalhousie, Cohn
TBA
University Auditorium
Playhouse

Booking &
Publicity by

Grossman

General Arts Management Inc.
471 Queen St. East,
Toronto, Canada M5A 1T9
Telephone: (416) 363-1468

"On no account miss them.
They are the tops." London (England) *Evening News*

dance company Urban and Formolo Dance (Sept. 23-26).

Dianne Woodruff is the new chairman of the Dance Department at York University. Woodruff, an associate professor, was formerly the coordinator of the graduate program in dance. She is the author of many articles and book reviews and edits *The Dance Research Journal*. Professor Woodruff replaces Yves Cousineau.

Mime Company Unlimited will tour its new show *George Orwell, The Crystal Spirit* to northern Ontario and the western provinces this fall. The company will return to Toronto to participate in Harbourfront's Mime Series (Dec. 9-12) before embarking on the final leg of the tour in southern Ontario.

The Dance Showcase series at the National Arts Centre in Ottawa boasts a line-up of eight world-class companies – three from Canada, three from New York and two from Europe. Appearing for the first time in Ottawa will be the London Contemporary Dance Theatre (Oct. 18, 19), Sweden's Cullberg Ballet (Nov. 29, 30) and the Louis Falco Company of New York (Mar. 21, 22). Making return engagements will be The Paul Taylor Dance Company (Feb. 21, 22), The Feld Ballet (Mar. 28-30) and the three big Canadian companies, Les Grands Ballets Canadiens (Oct. 28-30), The National Ballet (Apr. 21-23) and the Royal Winnipeg Ballet (May 12-14). Les Grands will celebrate its silver anniversary with the revival of Fernand Nault's *Carmina Burana*. The National will present the latest addition to its classical repertoire – Nicholai Beriosoff's adaptation of Petipa's *Don Quixote* – and the RWB will bring Vicente Nebrada's exotic *Firebird*.

Tap Dancers storm Toronto's Bay Street in a new short film produced by Kitchen Films and choreographed by Lauren Goldhamer. *Bay St. Tap* is a 'musical short' celebrating the rhythms of ordinary places and recording the reactions of everyday people confronted with a seemingly spontaneous outburst of tap-dancing by otherwise very ordinary-looking



International medal winners Brigitte Martin and Pierre Quinn of the National Ballet School.

people. The film has been sold to the CBC and is intended for distribution as a theatrical short or an educational film for schools.

A Multicultural Dance Spectacle was one of the events marking Stratford's sesquicentennial in July. Over 300 dancers, singers and musicians from ethnic communities across the province participated in the all-day festivities which included performances of just about every type of folk dance imaginable from Ukrainian to Ecuadorian to Six Nations Iroquois Dancers.

Arts for Peace presented a concert/reception at the Toronto Dance Theatre, July 22. The evening featured performances of Patricia Beatty's *Mas'Harai* by TDT members Grace Miya-

gawa and Michael Moore as well as an appearance by the Danny Grossman Dance Theatre. There was a reading by Canadian poet Gwendolyn MacEwen and the guest speaker was Margaret Laurence.

David Earle directed the Stratford Summer Music production of *Dido and Aeneas* (July 6-8). Several dancers from the Toronto Dance Theatre, of which Earle is a co-artistic director, performed in this innovative and unusual production of the Purcell opera. Although Earle was responsible for the choreography as well he had assistance in the form of contributions from James Kudelka (of Les Grands Ballets Canadiens) and from Christopher House and Phyllis Whyte.

QUEBEC

Les Grands Ballets Canadiens celebrates its silver anniversary this year. The company's first engagement of its 25th year was Summerfare Festival of the Arts in Purchase, New York (July 9, 10). From there it went on to the Jacob's Pillow Dance Festival, Lee, Massachusetts, (July 20-24). (Jacob's Pillow marked its 50th Anniversary this summer with an 11-week season and in fact it was Ted Shawn, founder of the festival, who invited Les GBC 25 years ago for its first appearance in the United States). The company presented two separate programs with a varied repertoire which included the company première of Shawn's 1935 virtuoso dance for six men – *Polonaise*.

On August 9 Les Grands left for Europe appearing first at the Santander Summer Festival in northern Spain where they were accompanied by the Czechoslovakian Philharmonic Orchestra. Then it was on to London for a rare appearance at The Royal Festival Hall (August 17-28) with a wide-ranging repertoire including a number of British premières. These were Brian Macdonald's *Double Quartet* and *Tam Ti Delam*, Ronald Hynd's *Les Valses* and *Scherzo Capriccioso*, the Doris Humphrey/Ruth St. Denis classic *Soaring*, Lar Lubovitch's *Exultate Jubilate* and Linda Rabin's *Tellurian*.

Les Grands' home season at Place des Arts will open with the Montreal première of the National Ballet's *Napoli* (Sept. 16-18). Les GBC will follow with a revival of resident choreographer Fernand Nault's *Carmina Burana* (Nov. 4-6). The company's spring season promises an 'Evening of Premières' (Mar. 10-12) featuring new works by two Canadian choreographers, Judith Marcuse's *Seascape* to Bach's Violin and Oboe Concerto in D minor and James Kudelka's new ballet to a commissioned score by Toronto composer Michael J. Baker. As well there will be a revival of Sir Anton Dolin's *Giselle* (Mar. 24-26) which was last performed five years ago. The final touch to the 25th Anniversary celebrations will be a new work created especially for that wonderful character dancer John Stanzel. Entitled *Astaire*, it will be a 'softshoe' homage to the Hollywood legend choreographed by Alberta Ballet company's artistic director Brydon Paige.

Ludmilla Chiriaeff, founder of Les Grands Ballets Canadiens, received an honorary degree of Doctor of Letters from McGill University's Faculty of Education and Centre for Continuing Education in recognition of her life-time dedication to the arts and for her outstanding contribution in the field of dance education. Mme. Chiriaeff received the honour at McGill's convocation ceremonies in June. (In November 1980 she was awarded Quebec's highest artistic honour, Le Prix Denise Pelletier, one of the five Prix du Québec.)

Les Ballets Jazz de Montreal began its 1982/83 season July 9 with a five-week tour of Jamaica, Bermuda, Venezuela and the Antilles. On its return the company appeared at the Shaw Festival in Niagara-on-the-Lake. The week of September 12 will be spent at the Knoxville 1982 World's Fair in Tennessee after which Les Ballets Jazz will go immediately to Panama, the first engagement of a three-week South American tour. After a mere week's rest the dancers will embark on a five-week tour of the western United States taking in 15 states until mid-November and then resuming in January 1983 when they return to the west and continue on to Florida. February they go to Japan. March they return to the eastern United States with an appearance in New York and April includes brief visits to Montreal and Quebec City before the company heads off for Mexico to tour throughout May.

Classical Dances of India is an international symposium to be

held September 24-26 at the Kala Bharati Foundation in Montreal in collaboration with Le Regroupement Théâtre et Danse de l'Université du Québec à Montréal. The theme of the symposium is Tradition and Experimentation in Indian Classical Dances. There will be seminars, workshops, films, exhibitions as well as performances. The keynote speaker will be the well-known dancer and teacher U.S. Krishna Rao of Bangalore, India and the opening address will be given by Vincent Warren. For information contact Kala Bharati Foundation, 3410 Sherbrooke St. E., Montreal, Quebec. H1W 1C6. (514) 522-9239.

NOVA SCOTIA

The First Annual Dance Nova Scotia Convention held in Halifax May 28 to 30 represents a milestone in Canadian dance history not just because it was the first province-wide dance conference to be held in Nova Scotia but also because it was the first conference in Canada to bring together a full-range of dance disciplines to meet, exchange ideas and perform for one another. The event warranted the proclamation of Canada's first provincial Dance Week. The Honourable John M. Buchanan, Premier of Nova Scotia, declared May 24 to 30, 1982 the provincial Dance Week in response to a proposal by DANS, the seven-year-old dance organization.

DANS identified nine different disciplines to be represented at the conference and instituted an awards system to honour distinguished contributions to each field. The award recipients were Sally Brayley-Bliss (Ballet), Evelyn E. Edgett (Ballroom), Dorothy Walker (Educational and also Folk), Betty Smith (Highland), Pat Richards (Modern), Wilf Logan (Square and Round), Joseph Walin (Stage), John Clancey (Therapeutic). There was also a general dance award given to Gordon Arthur who was Chairman of DANS for six years. The third annual Nova Scotia Cultural Life Award for dance went to Dorothy Walker. In 1981 the province honoured Ruth Bell-Davison and in 1980 Gunter Buchta received the first Cultural Life Award for dance.

Celia Franca was the guest of honour at the DANS Convention. One of the highlights of the weekend gathering of more than 300 people was Franca's informal talk with the delegates on the last day of the conference.

The prime mover behind the conference was Gunter Buchta who entered the Canadian dance scene in 1956 as a champion ballroom dancer. He founded DANS in 1975 and was Chairman of the dance in Canada Association Annual Conference held in Halifax but is probably best remembered as the director of the Buchta Dancers who appeared weekly on Canadian television for 17 consecutive years.

ONTARIO SCHOOL OF BALLET

1069 St. Clair Avenue, West 656-9568

Registration for Fall Term
Sept. 7-11
9:30 am - 9:30 pm



The School of
ONTARIO BALLET THEATRE

ADULT DANCE DIVISION

Covering beginners to Advanced
(16 years of age or older)

Senior Dance Division

For students with a minimum of
5 years of training

JUNIOR DANCE DIVISION

For children beginning through
Grade Four (4 to 16 years of age)

Bayview School of Ballet

Now under the direction of

Bella Kovarsky

Russian Method



Ballet
Character
Jazz

Beginners to Professionals

Registration for Fall 1982 Session
August 28, 30 and September 9, 11

130 Willowdale Avenue
(Yonge and Sheppard)
For further information call 222-5111

Letters

Montreal

Les Grands Ballets Canadiens does not, as a policy, respond to the critical slings and arrows that are, albeit infrequently, hurled at it. It is, after all, a critic's prerogative to write from his, or her, viewpoint alone and for the publication that prints the review to provide a forum for those expressions.

Some publications, however, do have different mandates and responsibilities than others. Surely those of 'Dance in Canada' include nurturing, supporting and promoting dance activity in this country. If this is the case, then your reviewers must, to some degree, at least, reflect those objectives in their writings. On this basis, then, I write to you about Kati Vita's review of our March season (D in C/Summer 1982).

Ms. Vita is intensely negative about our company and can find precious little of redeeming choreographic or artistic value and even then 'only after hours of embarrassment' in 'performances that belong more properly in the studio'. Ms. Vita wonders, 'What is the point of (our) survival?'

Ten days after that March season, we appeared at the City Center in New York. Ms. Kisselgoff in the New York Times called Les Grands Ballets Canadiens 'a company to cheer about.' She went on, 'there is an enormous vitality to these dancers and they dance with gleaming polish and pure pleasure.' (April 8, 1982). After the season, Ms. Kisselgoff wrote, 'It is creatively one of the few (companies) seen hereabouts that does not seem to be suffering from hardening of the toe shoes. That is, it seems to be willing to court risk as well as success. This was the way our own (US) companies used to be.' (April 18, 1982).

Although the majority of critics would support Ms. Kisselgoff's views of our company, that is not the point. The point is in our own country, in a magazine about the Canadian dance, what kind of review should appear and what kind of criteria should be used to select the reviewer?

Les Grands Ballets Canadiens does not bat 1,000 every time it comes to the plate and does not expect critical backslapping for each and every performance it gives. It does expect a fair deal. Either it did

not get it on this occasion or Ms. Vita and Ms. Kisselgoff saw two different companies perform.

Let me repeat, Ms. Vita is fully entitled to her views. If they were in the mainstream of critical comment about our company, your magazine would be right to give them a forum. They are not, you know they are not, and you are not being supportive of the Canadian dance by publishing such opinions.

Our shoulders are broad enough to let Ms. Vita's vitri-

lic slings bounce off - but what of our younger choreographers and companies? Should they be subjected to the same kind of invectives?

Ms. Vita states that in our 25th year, 'maturity should equal dependability'. I wonder how the maturity or dependability of your editorial policy is demonstrated by the publication of Ms. Vita's pejorative remarks in your 32nd issue?

Colin McIntyre
Director General
Les Grands Ballets Canadiens



'I used to eat at a restaurant where all the waiters were budding opera singers but I couldn't stand all the noise!'

Je ne mets plus les pieds à mon ancien restaurant. Les serveurs étaient des émules de Caruso et leurs vocalises me coupaient l'appétit.

Dance at a Glance

Les Ballets Jazz, Ecole Superieure
1231 St. Catherine St. W.
(514) 849-6071
Montreal, Quebec H3G 1P5
Ministry of Education Permit #749889
Jazz, Classical, Tap
Prof. Adv. Int. Beg.
Scholarships
Founders: Genevieve Salbaing, Eva von Gency
Toronto School, (416) 862-7114,
207 Adelaide St. E.
Toronto, Ontario M5A 1M8

Les Ballets Russes de Montréal
Director: Mikhail Berkut. Classical Ballet (Russian Method), Ballet-Jazz, Character, Modern. Kalinka Slavic Dance Company. Beginners to Professionals. Scholarships. Sessions Year-Round. Rehearsal Facilities. (514) 288-1677. 1231 St. Catherine West, Montreal, PQ H3G 1P5.

Bella Kovarsky is now Director of the **Bayview School of Ballet**. Ballet (Russian Method) character and Jazz. All levels. 130 Willowdale Ave. Toronto. (416) 222-5111.

Canadian College of Dance-Ryerson Theatre Dept.
Teacher training Course. Coaching for RAD and ISTD exams. 50 Gould Street, Toronto M5B 1E8, 595-5086.

Artsperience July 5-23. Activities in visual Arts, crafts, dance and more. For details write Artsperience, c/o Canadore College, North Bay, Ont. P1B 8K9, or phone toll-free 1-800-461-9513.

Consultations in Theatre for professionals and for self-development. Small studio atmosphere. Private sessions. (416) 924-1023. Raymond K. Cosgrove MFA, CAEA.

Centre of Movement, 171 Hampton Ave. Toronto M4K 2Z3, 466-9549. Private sessions, classes & workshops. Teacher/Director: Leslie French.

The City Ballet
Ballet, Pointe, Jazz. 23 Brentcliffe Rd., Unit 352, Toronto, Ontario M4B 4B7. Tel. 421-8223. M. Bayer, Director

Classical Jazz Dance Company
Hal Mischka, Director
Blending Ballet with contemporary jazz movements
427A Queen St. W. 3rd fl.,
Toronto M5V 2A5
(416) 593-0696

Concordia University
7141 Sherbrooke St. West
Montreal, Quebec H4B 1R608
Developing Programme in Modern dance & Creativity in scholastic year.
Professor Elizabeth Langley
Tel: (514) 879-5803

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

Dance Concepts Studio
Biosomatic exercises; Ballet Modern, Jazz and Fitness Classes. Children, teens and adults. 681 Markham St. (Bloor-Bathurst) Tor. 533-2103. Lillian Jarvis, Director

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

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

Friends of Terpsichore
Dealership in old and rare dance books. Extensive collection plus search service. Catalogue available. For appointment call Kate Adelman (416) 961-5560 or Robert Williams (416) 651-7262.

Goh Ballet School
Classical ballet, chinese dance, character, jazz, pre-school to adult, professional training program. 2 studios in Vancouver, BC (604) 734-4437, 879-9964

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

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

Literally Dance and Opera
Dance books, dancewear, dance gifts.
46a Sherbourne St. Toronto M5A 2P7
(416) 366-7165

PEI Ballet Association
(Ballet, Pre-Ballet, RAD, Adult, Jazz-Stretch, ISTD National) Classes Mon-Sat. Info. (902) 892-1610 or (902) 436-2498. PO Box 2384, Charlottetown, PEI, C1A 8C1.

Kyra Lober
Developmental Movement Repatterning, a therapeutic method which facilitates one's ability to move with more freedom, ease, grace and efficiency. Private sessions and workshops. Also classes in Feldenkrais Awareness Through Movement. Call (416) 924-3469 Toronto.

Lomi Bodywork
Deep-tissue massage working with breath and awareness toward physical and emotional release, more aliveness and joy. Change posture and character thru self-awareness massage. Fred Schloessinger. By appointment. (416) 537-7998

Lumitrol Limited
Spotlights, Dimmers, Curtains, Supplies, Professional System design, manufacture, sales
Five Walker Ave., Toronto, Ontario M4V 1G3 Bruce Whitehead, P. Eng. (416) 921-6060

Grant MacEwan Community College
Edmonton Alberta. 2 year diploma program. Nationally renowned instructors. Call 1-403-483-2331.

Veronica Mazer School of Dance
Mazer Dance Theatre. Intensive studies in Ballet, Modern, Character, Jazz. 1062 Islington Ave., Tor. M8Z 4R6. 233-6702.

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

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

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

The School of the Toronto Dance Theatre
30 Winchester Street, Toronto, Ontario M4X 1B2 (416) 967-6887
Three-year professional training programme in modern dance. Entrance by audition only. Also offering open classes in modern and exercises for adults and children. Principal: Christel Wallin

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

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

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

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

University of Waterloo: Dance
Department Honours BA, BSc, General BA. Movement Analysis, Notation, Teaching, History, Criticism, Ethnology, Technique. Features: The Carousel Dance Centre, The World of Dance Series, The International Summer School in Benesh Movement Notation. Call (519) 885-1211 Ext. 3665.

York University: Dance Department
Dianne L. Woodruff, Chairperson. B.A. (Hons), B.F.A., (Hons) in Performance Choreography, Notation, Teaching, History, Criticism, Dance Therapy; M.F.A. in History and Criticism.
SUMMER SESSION: Credit or non-Credit. (416) 667-3243. 4700 Keele St., Toronto, Ontario M3J 1P3.

Classified

Ballet Teacher required for rapidly growing Dance School. RAD Children's grades: Majors: Jazz: Please send resume or phone President, PEI Ballet Association, PO Box 2384, Charlottetown, Prince Edward Island. Tel. (902) 892-1610.

Wanted: Part-time tap and jazz teacher. Studio in Collingwood. Transportation paid. Send brochure to the Allen School of Performing Arts. Box 422, Thornbury, Ontario N0H 2P0.

YOU'RE

A

STAR IN CAPEZIO

S

TIN

T

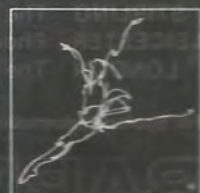
A R R

CAPEZIO

From the Paul Taylor Dance Company: Christopher Gillis, Daniel Ezralow, Kenneth Tosti and Robert Kahn. The Capezio dancewear: the nylon tank, the scoop-neck and the tank leotards in nylon/Lycra®—and in a burst of white, the new cotton/Lycra® tank. The footed nylon tights, and

for the first time for men, the stirrup Hold & Stretch Tights. On their flying feet: the New Flexible Jazz Oxford.

For the new 1982 Catalogue send \$3.00 to: Ballet Makers, Inc., Dept. DCF82, 1860 Broadway, New York, N.Y. 10023




Capezio's been dancing since 1887

PHOTO: TOM ORLANDO

Dancemakers

Artistic Directors *Carol Anderson Patricia Fraser*



FALL SEASON

TORONTO

Leah Posluns Theatre, September 25

UNITED KINGDOM TOUR

Assisted by the Department of External Affairs &
The Ontario Ministry of Citizenship
and Culture.

COVENTRY Warwick Arts Centre, October 19 & 20

LONDON The Place, October 28, 29 & 30

STIRLING The MacRobert Centre, November 1, 2 & 3

LEICESTER Phoenix Theatre, November 5 & 6

LONDON The Laban Centre, November 9-13

For Booking Information contact:

BARR

ARTISTS' MANAGEMENT