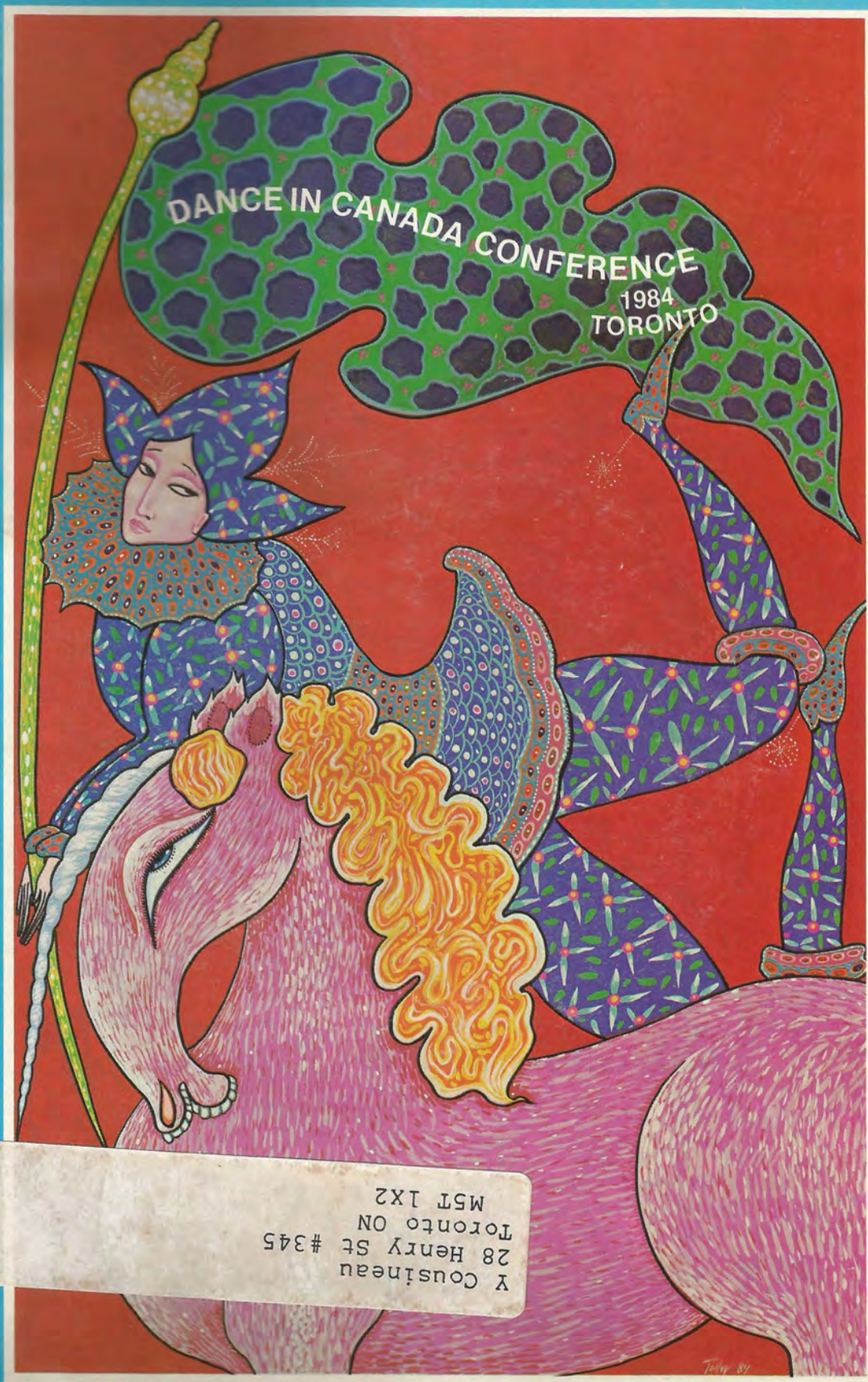


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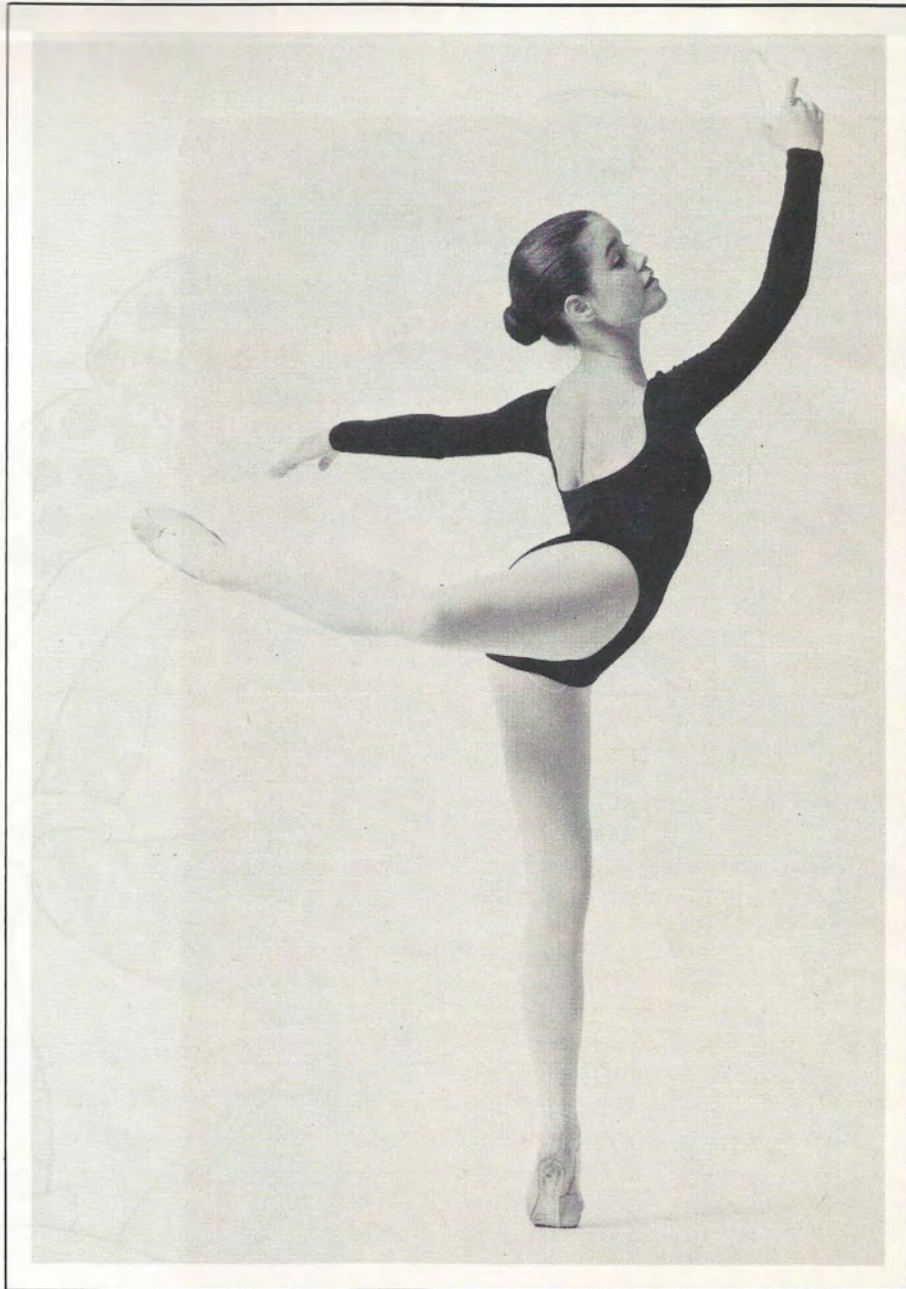
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Cover: Design by Toller Cranston for the Dance in Canada Conference 1984 poster.



# Shumka





**Shumka** — a whirlwind of dance, colour and music!

1984 marks the 25th anniversary of the Ukrainian Shumka Dancers of Edmonton. One of the group's prime objectives is the preservation and development of Ukrainian folk dancing as part of the Canadian heritage.

In the beginning Shumka performed in small communities throughout Alberta, Saskatchewan and Manitoba before audiences that were made up largely of Ukrainian-Canadians.

This year the company mounted a triumphant anniversary tour which included performances in large theatres, for capacity crowds, in Toronto, Vancouver, Winnipeg, Saskatoon, Calgary and Edmonton. John Pichlyk, Shumka's artistic director, speaks of the success of the tour: "I knew we had put together a terrific show, but we never expected the phenomenal response Shumka has received."

Shumka's role as ambassador — for both Alberta and Canada — began with performances at Expo 67 in Montreal. It was the company's first appearance before an international audience. Since then its members have performed in Hawaii, Tunisia, Japan and, in 1983, at the Hong Kong International Arts Festival. In Ottawa they have danced at gala performances before Queen Elizabeth and Ronald Reagan.

The company now tours major Canadian cities on a regular basis and on numerous occasions has appeared in Canada Day festivities in Ottawa.

As the size of its audiences grew and the company began to venture further afield, a decision was made to up-grade production quality of the performances. Pichlyk comments: "We place a strong emphasis on all those elements that are involved in any high-quality production — music, lights, staging. So we do go beyond the ethnic representation of the dance form."

Veteran company member Gordon Gordey elaborates on the reasoning behind the decision: "As audiences started appreciating us for our Canada Day celebration performances, we felt that if we were generating that kind of excitement in what we do, we have to go the limit."

Company members rehearse three times a week. In addition to learning new choreography, they take ballet, character and aerobics classes. There are special technique sessions in Ukrainian dance as well.

Shumka's involvement in the development of Ukrainian folk dance does not end with its own performances. To insure the flow of young dancers into the company, Shumka

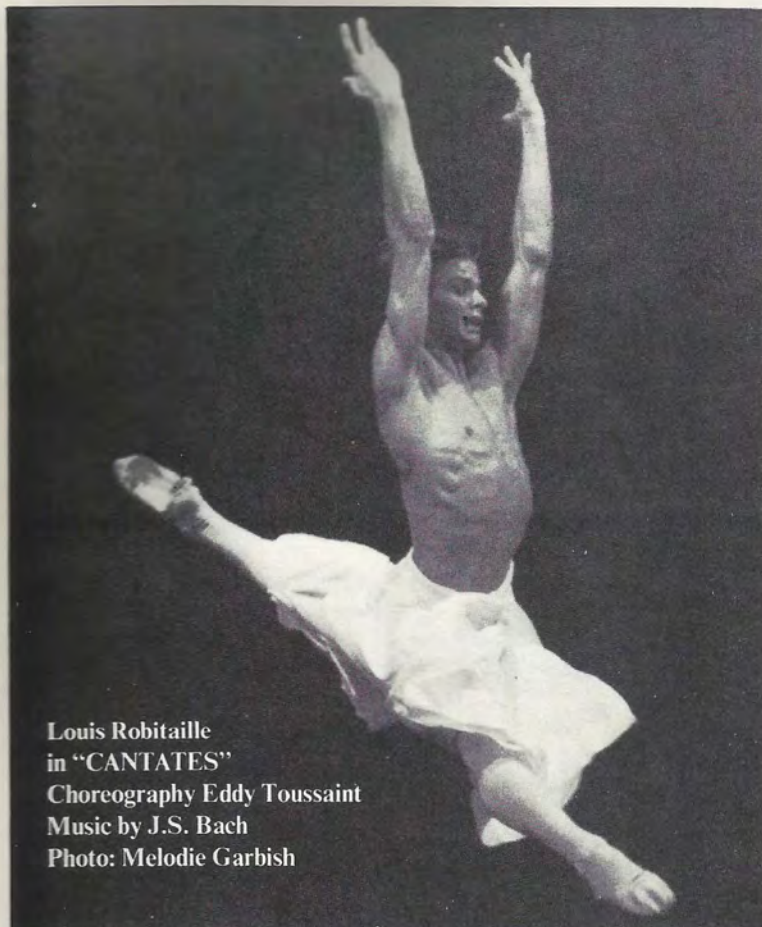


members provide dance instruction to more than a thousand youngsters.

What will the next 25 years bring to this dynamic group? John Pichlyk sums up: "Dedication, determination, perspiration, pride — these have been the cornerstones of our past. They will continue to serve as the building blocks of our future. What is difficult to say in words, I hope our performances will say in dance." ●







Louis Robitaille  
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Photograph courtesy of Victoria Ballet Society Archives.

# CANADA'S FIRST COPPELIA

by Leland Windreich

**C**oppélia, Romantic ballet's ultimate statement, had its world premiere in 1870 at the Paris Opéra. Within a decade pirated versions of the ballet, most omitting the third act, were appearing in the many ballet theatres of Europe. By the turn of the century *Coppélia* was known to audiences from London to Moscow, and theatres in New Orleans, Boston, Philadelphia and New York offered productions staged by immigrant dance masters for visiting European ballerinas. In 1910 Anna Pavlova arrived with her truncated two-act production of the version which Ivanov and Cecchetti had laced with virtuoso dance material for Russian audiences at the Imperial Theatre.

Most historians cite the production which Willam Christensen staged for the San Francisco Ballet in 1939 as

the first complete *Coppélia* ever mounted on this continent. Few are aware that a feisty Canadian named Dorothy Wilson scooped him by three years when she offered her own full-length version at the Royal Theatre in Victoria, British Columbia, in May 1936.

1936 was anything but a bumper-crop year for ballet in Canada. In Ontario, Boris Volkoff was trying to make the art tolerable to Toronto audiences who preferred skating

Above Act I of Dorothy Wilson's production of *Coppélia* at Victoria's Royal Theatre, 1936.



spectacles. That year he took a group of students to the Berlin Olympics to represent "dancing" Canada. Gweneth Lloyd, who later would establish the Royal Winnipeg Ballet, was still teaching in Leeds, and Celia Franca, founder of The National Ballet of Canada in 1951, had joined Ballet Rambert in London. So who was Dorothy Wilson, and how did she happen to make ballet history at Canada's western-most edge?

Born in Liverpool in 1893, Wilson lived in Ireland until she was three. She was given ballet lessons at the private school she attended in England. After emigrating to Victoria with her family, the 10-year-old was indulged a few more years with a French dance teacher named Mme. Fay. But ballet training was for the achievement of poise and grace, and Dorothy was becoming a concern to her parents by taking it much too seriously.

After her marriage, Wilson found an outlet for her frustrated interest by teaching her craft to her two daughters. Dancing in a school play when she was six, Doreen Wilson became the first exponent of her mother's choreography.

Other parents wanted their girls to learn dancing and brought them to Mrs. Wilson, who periodically relocated her living-room furniture to create a studio. As the ranks swelled, she moved her classes into a church hall. By 1922 she had appropriated the ballroom of a large mansion on Cook Street.

This was the era of the Pavlova tours, and Russian training carried clout. A network of Russian ballet teachers existed on the West Coast from Los Angeles, where Theodore Kosloff had settled, to the Pacific Northwest, where the Novikoff family had studios in Portland, Seattle and Vancouver. In 1927 Nicholas Rusanoff, an itinerant instructor from Moscow, offered a master class in Vancouver for ballet teachers, and Dorothy Wilson went over to check him out. His credentials were probably as wispy as hers, but he had an undisputable mastery of ballet pedagogy.

Wilson and Rusanoff became partners, launching the Russian Ballet School of Dancing on Broughton Street in downtown Victoria. Within a year Rusanoff took off, never to be heard of personally or professionally again. But his authority had given stature to the new studio. Dorothy Wilson, again on her own, was determined to achieve for it as much distinction as she could muster.

Her students presented big challenges: Wynne Shaw, who later became her assistant and ultimately would dominate ballet education on Vancouver Island, began to outstrip her teacher technically, and a young Scottish boy named Ian Gibson could leap like a goat.

Wilson had to upgrade her teaching constantly. There were few resources to call upon anywhere in Canada, so she sought out Ernest Belcher, a Cecchetti disciple who operated the biggest dance studio in Los Angeles. In Seattle she worked with the Novikoffs and with their disciple, Lee Foley, at the Cornish School, often making eight visits each year. When Adolph Bolm arrived to head the San Francisco Opera Ballet in 1933, she transported herself, daughter Doreen and Wynne Shaw to California for a full summer course.

Europe offered a variety of opportunities. Wilson is one of the few dancers to have worked with both Olga Preobrajenska and Mathilde Kschessinska, the celebrated Maryinsky ballerinas-in-exile who had rival ateliers in Paris. In London she took classes with Marie Rambert and in



Photograph courtesy of Victoria Ballet Society Archives.

*Ian Gibson (ca. 1936), who later became a member of Massine's Ballet Russe de Monte Carlo.*

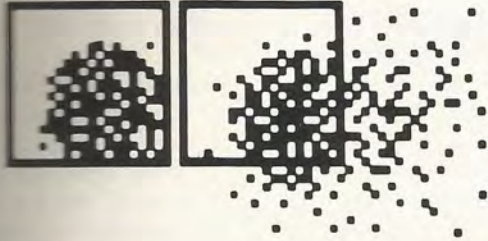
Dresden with Mary Wigman.

Curious, well-informed, discerning and receptive, Dorothy Wilson knew which doors to knock on, and how to use the benefits she gained from diverse contacts in the dance world of the '30s.

At that time Victoria had its own Civic Opera Company and offered home-trained talent in ambitious productions each year at the Royal Theatre. Local critics compared its offerings favourably with those of the itinerant San Carlo Opera, which crossed the straits each year for a short season on Vancouver Island. As the San Carlo troupe had a small ballet ensemble, Victoria had to have one as well. And who was better equipped to provide choreography for *Carmen* and *Tannhäuser* than Dorothy Wilson? Her students thus gained challenging performing outlets during the opera season.



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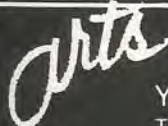
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But house programs from the Victoria recitals reveal that the ballet students got imaginative and technically challenging assignments. Wilson created Romantic ballet solos and adagios, *à la Taglioni*, for them. She even had them dancing to Bach gigues.

*Coppélia* was the pinnacle toward which she had worked for nearly 15 years. For the last offering of the 1936 season, the management of the Victoria Opera agreed to hand its musical resources over to Wilson for the first local production of a ballet which had fascinated her for many years. She had seen a production of *Coppélia* in London — most likely the 1933 version staged at the Vic-Wells by Nicholas Sergeyev for Lydia Lopokova — and recognized it as the ideal vehicle for Victoria's theatrical community.

She sent to Paris for the musical score, which arrived with a detailed libretto, in French, offering the basic actions related to each musical sequence. Never tempted to edit or embellish, Wilson remained faithful to the prescribed action. The two national dances were based on authentic folk modes, but the rest of the choreography came from an imagination enriched by the collection of many impressions.

The plum role of Swanilda went to Doreen Wilson, while another budding ballerina named Phyllis Addison got the title role. Josephine Wilson, Honor and Isobel Benson, Dolly Bradshaw, Gwen Dalby and Wynne Shaw played Swanilda's six companions. Photographs of the seven girls suggest strong links with the Lopokova production.

Ian Gibson, then 16, was the natural choice for Franz, if for no other reason than he was the one boy in Victoria studying ballet with any serious motivation. Had he not been available, the role probably would have been done *en travesti*, as it had been in the original production.

Years later Gibson recalled the trials of maintaining a male image as a ballet student in mid-Depression Victoria. To help Gibson's cause, Wilson invariably designed a virile solo which enabled him to bound and leap as an Indian or appear ferocious with a spear and shield. As Franz he would have few ballet pyrotechnics to display, but a good deal of gallantry would be required.

A local businessman and popular thespian named Harry





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Robert Lindgren, dean of the dance department at North Carolina School of the Arts, began his training with Wilson the year she mounted *Coppélia*. He observes that she presented a "Russian style" of teaching, combining elements of the Cecchetti and Legat methods, and that she was an effective disciplinarian and a stickler for correct ballet vocabulary. Her charges were thus prepared to study with confidence anywhere in the world.

But ballet training was not for everyone, so the Russian Ballet School's curriculum covered the entire range of theatrical and social dancing. There were even fitness and limbering courses for business girls. Guests from the community taught the popular social dances of the era, and Wilson and her charges devised choreography for benefits and parties.

Until 1936 Wilson had obliged her clientele with the kind of annual recital which was standard fare in every North American community where a hundred children of diverse talent levels had a chance to perform before family and friends. "The wealthy, 'schlock' kids paid for the poor, talented ones," the celebrated master teacher Duncan Noble commented a generation later, recalling the inevitability of a performance genre in which he took part as a Wilson pupil in Vancouver during the war years.

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The Victoria press had been endlessly enthusiastic in its promotion of the ballet. A week before curtain, *The Times* offered a full double-column capsule history of theatrical dance, from the Renaissance to Mary Wigman, by a writer named Dorothy V. Crighton. That week a small box advertising the ballet bore the embarrassing caption: *DELIBE'S MAGNIFICENT BALLET COPPELIA*, and one can imagine Dorothy Wilson smacking her forehead in disgust, then shrugging and admitting that one typo wouldn't have much impact on the box office. Tickets were 55¢, 80¢ and \$1.05.

The curtain rose on the evening of May 22 for the first of two performances. A jubilant press reviewed the premiere. The unnamed writer in *The Times* took pains to list the entire cast, freely consuming several columns and earning the blessings of future historians. The anonymous writer in *The Colonist* had probably never reviewed a ballet before, but knew how to spot and proclaim a hit. Letters from delighted viewers also appeared, congratulating the dancers on their professionalism and the townspeople in the cast for their great flair.

The issue of who has earned the title "Mother of Canadian Ballet" may never be resolved — there are several good contenders. But that of "Grandmother" belongs undisputably to Dorothy Wilson who, unknown to most, brought quality ballet to British Columbia a half-century ago. ●

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Davis was assigned the mime role of Dr. Coppelius. Only six other male names appear in the cast of 60: these were boys dancing the parts of warriors in the third act divertissement.

The national ensembles were done by girls. The Csardas was performed by Swanilda's companions and an additional couple, and 25 girls danced the Mazurka. This group included Mary and Elizabeth Lindgren. (Their mother, a singer in the Victoria Opera chorus, did a walk-on as a villager. Thirteen-year-old Robert Lindgren contemplated his destiny from a seat in the auditorium.)

Costumes, many of them hand-embroidered, were designed by Vivienne Combe, a dancer who doubled as wardrobe mistress in the production. The sets were devised from old flats from earlier Victoria Opera presentations. An enthusiastic young painter named Jack Shadbolt assembled them, touching up some which required refurbishing. In the theatre pit was an orchestra of 25, with Alfred Prescott as concert master and Basil Horsfall as conductor.

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# TORONTO DANCE THEATRE

## *A Company in Transition*

by Hilary McLaughlin

On a bulletin board at Toronto Dance Theatre's headquarters, there is a photocopy of a *Toronto Star* photograph. It is not, however, of a company member; rather it is of Toronto Blue Jay Alfredo Griffin caught, though few at Toronto Dance Theatre might realize it, in the course of making an error. Blue Jay fans might have been distressed, but someone from the company has penned in "Bravo!" For Griffin is captured in almost perfect arabesque, using a move which Trish Beatty says "is in one of our recent pieces".

Beatty was going to be taken to her first baseball game a few days after this clipping was posted, so who knows what moves may turn up in her next choreography. Along with co-founding directors David Earle and Peter Randazzo, she has been an innovative artist for many years; together they have produced, with and through Toronto Dance Theatre, one of the most distinguished — and *durable* — modern dance repertoires around.

The company has been around for 15 years. In the dance-rich Toronto of 1984, it is hard to remember what the climate must have been for the establishment of a professional modern dance company in those days. I recall dancers who worked as waiters and waitresses, as ushers in cinemas, as shop assistants.

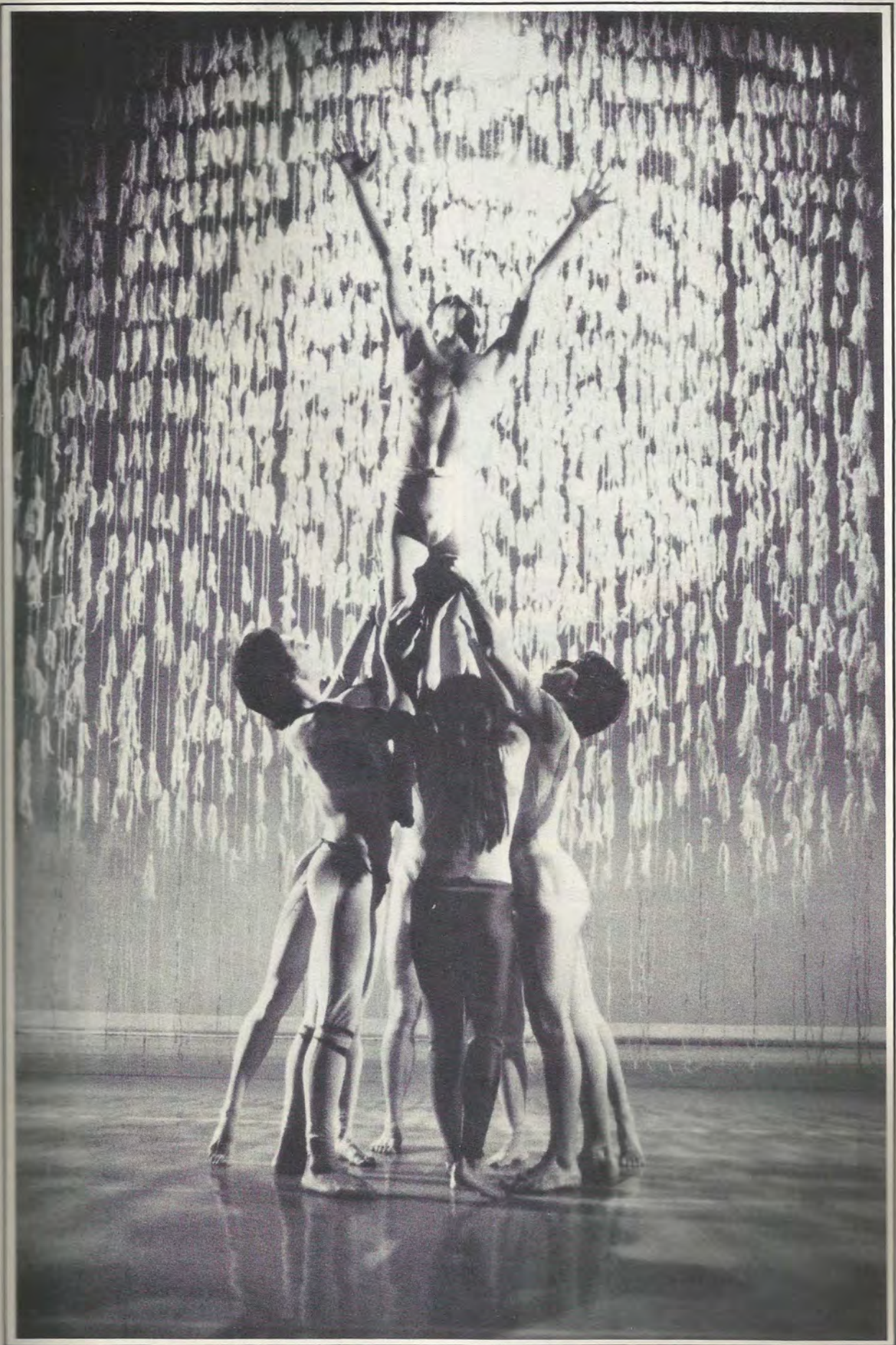
It is by no means a thing of the past for dancers to have to do other things in order to be able to survive and dance. It takes time, as well as talent and money, for a company to be

sufficiently established that the powers-that-be — audiences, critics and, most essential, the funding agencies — acknowledge that dancing, or making dances, or running dance companies, constitutes work and that its workers should be able to make a living at their profession.

Many have tried. Some have succeeded, and most owe a lot of their success to Toronto Dance Theatre. Not necessarily in aesthetic influence — this initially Graham-oriented company is by no means the only, or even the major, force in Canadian dance momentum. But what Toronto Dance Theatre demonstrated, from early days, was the essential credibility of the idea that Canadians could produce modern dance of a defensible and then a distinguished calibre, and that Canadian audiences would sit still for it, and ask for more. They created more than a repertoire (which runs to better than 80 pieces) in a decade and a half — they created a climate in which others could create. And be watched, listened to, studied. Even rejected and criticized — without crumpling and folding.

**Right** Members of Toronto Dance Theatre in *Legend*, choreographed by David Earle.







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They have built a cohesion, these three. But, as with almost every dance venture in Canada, it is fragile. Finances nearly did them in a few years back, but, mercifully, they had come far enough — and taken the rest of us far enough with them — that they could not be allowed to lose. And if the budget is lower, it is still tolerable, and it will get better, for the company never lost its dynamism. If fewer pieces were produced in the truly hard years at Toronto Dance Theatre, as bills mounted and money dwindled, they were still quality dances.

They are not out of the woods, but the tide has turned, for, finally, the three founders can pass the torch. Two things of particular note may have contributed to the fact that Beatty, Earle and Randazzo can pass the reins to another hand: the emergence of Christopher House, one of their own, as a choreographer of considerable distinction, and the decision of Kenny Pearl, Torontonian, dancer, student of Toronto Dance Theatre, veteran of many a noteworthy company in the United States, to accept the responsibility of being artistic director of a company with which, in a way, he almost grew up.

Pearl, a former student of Beatty and Earle, has also worked with the schools and companies of Martha Graham and Alvin Ailey. Through 13 years in the States, he always stayed in touch with his friends at Toronto Dance Theatre. The founders, looking for a way to grow and expand their creative horizons, needed to be sure that what they had built — too important to risk, too vulnerable to hand over to a stranger — would be safe, and Kenny Pearl was the ideal guardian. And more.

Toronto Dance Theatre has shown extraordinary staying power. Beatty, Earle and Randazzo, well-trained, anxious to create, needed to build something which would be permanent. Their memoirs will some day be the stuff of Canadian legend, for, despite the time-consuming and health-draining forays into company administration which would give them the chance to be creators, they consistently executed works of substance, taxing dancers and challenging audiences.

Everyone who has seen them through the years has his favourite, and his pet antipathies. But something in the presentation has always rung true; there was something so solid at the beginning that right away it was *real*, a force to be reckoned with, not just another avant-garde Toronto thing. Small as modern dance audiences are to this day, Toronto Dance Theatre's was always aware that they were seeing *something*: something of consequence.

There were always the dancers — more than raw material, as all dancers are, they were the cleanest and the lithest and, in the odd boring phase, the most consistent. And there was a sense of outreach in Toronto Dance Theatre, the liaison with other arts, other concerns. This has reached a remarkable fruition in such works as Earle's *Fire in the Eyes of God* and Beatty's *Painters and the Dance*. Beatty's committed involvement in the peace movement will lead to her "first political piece" this summer.

It is his now. He does not expect to choreograph, unless in workshops (from which several pieces now in the repertoire have emerged) and in collaborative projects like *Court of Miracles*; he will be, rather, a moving spirit in the company's next few years.

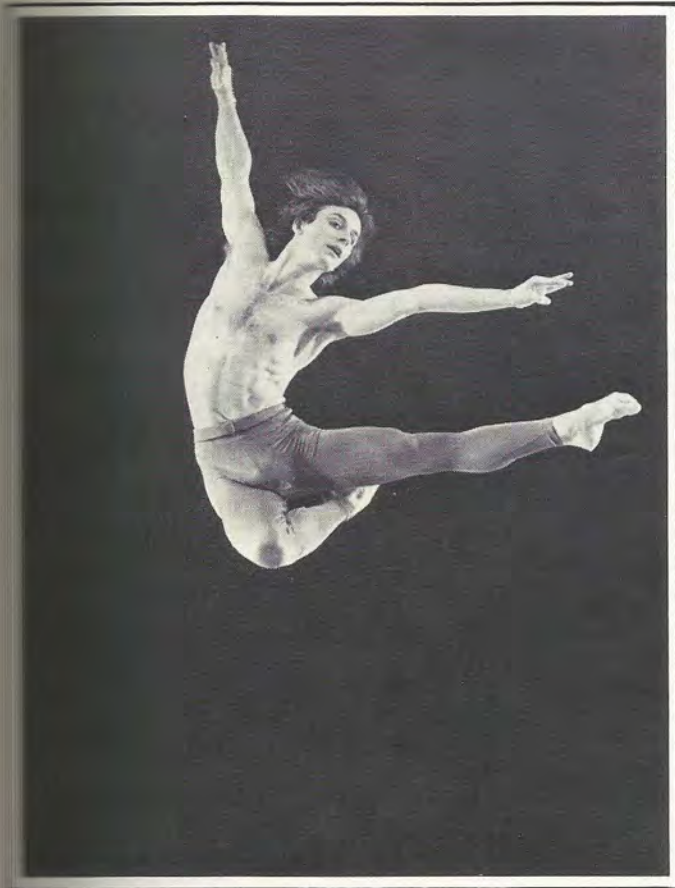
Toronto Dance Theatre's visibility is rising, as they take part in external productions — at Stratford two summers ago; in Guelph, at the Spring Festival, this past May; in a premiere for the Toronto International Festival during the city's sesquicentennial celebrations in June.





**Above** *A Simple Melody*, choreographed by Peter Randazzo.

**Left** Christopher House, Toronto Dance Theatre's resident choreographer.



Kenny Pearl wants to make Toronto Dance Theatre "more of a touring company": although it has always toured, this is now his primary impulse. He also wants to see a continuation of the company's flexibility: "Our repertoire has so many elements, that we can do many things — a tour of Christian colleges with our religious-based pieces, a Christmas show and *Painters and the Dance* are a few of the possibilities."

SUMMER 1984

After David Earle's success with *Dido and Aeneas* at Stratford and, more recently, *Orpheus and Euridice* at Guelph — experiences enjoyed by Earle and the company — Pearl wants more contact with opera "to fill in the gaps".

It's a new generation at Toronto Dance Theatre: the founders will still be around to choreograph for the company from time to time, though they will be able to accept further-flung opportunities and get much-needed rest. But the "three-year plan", as Kenny Pearl calls it, will also involve the development of dances by Christopher House.

The time for review will be at the end of the company's second decade, when the second generation will have faced the tests; that they *have* a second generation puts them in the ranks of the survivors of the modern dance world.

It is so tough, here as elsewhere, to make it work. Kenny Pearl talks, apologetically, of "marketing" the company. But of course he must, and of course he is right. He looks backward as much as forward, and that's right too — behind him and House, and today's company, is not just what is often dubbed (in marketing terms) "the base", it's "the product".

Toronto Dance Theatre has done better than many in building a lasting repertoire of this most transient of art forms. It's as if they knew from the start that this was a company with a future.

They have a past; soon they'll have a history. ●





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# ANNA WYMAN DANCE THEATRE

## The Start of a New Decade

*Recently André Paradis visited Anna Wyman and her company in Vancouver. They talked about the success of last Fall's European tour and discussed plans for the future.*

After exciting wild enthusiasm for 11 weeks in France, Belgium and Switzerland late last year, the nine dancers of the Anna Wyman Dance Theatre of Vancouver are just now settling back into their regular worklife. Anna Wyman, founder and artistic director, keeps her dancers busy into the evening, preparing new choreography and sharpening the edges of current repertoire for upcoming performances in Vancouver and a June visit to Germany.

The dancers, while busy and concentrating on new work, still need only a word from someone to find themselves suddenly reliving the euphoria of their last European tour. Thomas Hafford and Dianne Garrett flash back in an instant to the days spent in Roland Petit's renowned dance studio in Marseilles.

Several of the dancers mention Autun in the Saône district of France. Francis Nash relates what seems to be a common impression in everyone's memory: "Autun is this beautiful little city. You're driving through farming country and all of a sudden you see a complete town rising before you, with church towers, houses and buildings of all sorts — it seems like a walled city has just sprung up."

Christopher Neil Wortley catches the emotion of the dancers as strangers in Autun (and all the other small cities in which they danced): "Autun has a long history and every corner has something worth stopping for, but walking around in those beautiful streets we were struck at how small the town was. Then we started to worry if anyone knew we were there! Who would come to our performance?" The major surprise about small towns on the tour was how large an audience the company could draw.

The uncertainty and fear of bringing unfamiliar and sometimes strange choreography to European audiences was mitigated by the excitement the company felt, as well as by the positive, often ecstatic reviews — whenever they were able to read them. Once in a while the company would catch up with Pierre DesMarais, their tour organizer, who would hand them clutches of reviews from towns they had left before the morning papers came out.

At times there was ample compensation for the dancers. "The large capital cities, Brussels and Zurich, as well as Strasbourg and Marseilles — they were no problem," enthuses Denise O'Brien. She remembers being swept away in these large centres: "The major theatres were so beautiful and we were thrilled to be warmly received by audiences in them. You feel elated dancing in a theatre filled with frescoes and paintings and gilded pillars. One even had a raked stage — we had quite a time adjusting to that on half a day's notice! But you're always surrounded with people who know who you are and what you're doing. In the small towns, you're on your own."



Thomas Hafford

*Trevor Schalk and Denise O'Brien at the Théâtre du Merlan in Marseilles.*



An unusual rapport developed between dancers and audiences. Even critics came backstage to join the exchange! Several dancers remember that in Mons the enthusiasm of the Swiss audience created a constant hum between numbers.

And just what did the Swiss audiences like best? "Adastra was really a sensation there," Wortley recalls. "In Switzerland we always received the most applause for *Adastra* — a little unexpected, you would think, because that dance is so modern and strange and Switzerland is supposed to be so conservative. But the Swiss reacted the most strongly to whatever we did."



Rodney Polden

*Adastra was a great success, especially in Switzerland.*

The Anna Wyman Dance Theatre had not been to Europe since 1979, when they had been invited to Austria to participate in a television documentary, *Anna in Graz*, produced by the CBC and the National Film Board. Then in the spring of 1983, the Department of External Affairs arranged for the company to undertake an extensive tour of three, possibly four, European countries. Plans to include Germany fell through, but France, Belgium and Switzerland were eager to receive the company.

One major block of theatres in Switzerland was secured for the tour by the vast agency Migros Kulture. With an extra boost of funds from the British Columbia Cultural Fund, and a lot of publicity arranged by the Canadian Cultural Centre at the Canadian Embassy in Brussels, Anna Wyman, her dancers and technical staff arrived in Europe with unexpectedly few complications and mishaps. Armed with their company banner, *Expect the Unexpected*, they embarked somewhat warily on the immense tour.

Anna Wyman found it no easy task to place herself and her dancers before European critics. The jostling bus journeys between engagements and the dancers always being together (as well as their often being misunderstood because of language problems) wore down the glamour of the tour long before the second country's frontier was approached.

A foreign audience daunts any visitor who has to perform, even if that visitor comes from nearby. Even Anna Wyman from Graz, Austria. Apprehension inhibits a performer's capacity to enjoy an otherwise enviable tour schedule.



Anna  
Wyman.

The mid-morning sun streams into Anna Wyman's office as she recalls the tour and her own worries and uncertainties. "In Autun they were celebrating their 2,000th year when we arrived. Initially it all delighted me, but I soon observed the citizens' fierce — and understandable — pride, and wondered why on earth they would stop to consider us. They have so much already. It's largely a college town and they see quite a lot of tours, very fine ones. It takes away your confidence a little to be up against so much, but you've just got to say to yourself that you're as good as anything they've seen. It's as simple as that," she chuckles at her bravura. "Still, we were worried. We worried like this so much we were exhausted."

Wyman describes how she felt at discovering herself to be a foreigner now among European audiences: "I often went out to see other things — movies, plays, concerts. In a picture-house I found that Europeans have more time to sit there, more patience for long-spanned films or plays like *Barry Lyndon* and the Fassbinder works, than people in North America. Here audiences become restless in quiet scenes, even laugh during some silent moments." Wyman suspects that television, with its incessant noise level and lack of extended flow, has dulled the concentration and perception needed for expansive forms of art.

The sense of distance between Wyman and Europe quickly disappeared. "I was astounded to find myself back in the European environment. I felt so alive in its varied cultures and, when I returned on a brief side-trip to Vienna, I was suddenly aware that I wasn't a tourist. Every corner I turned was a quiet trip home. Still, sometimes it took me aback to sense the way Europeans see things differently and react to things you would not have expected. You can imagine how hyper-sensitive I was to what they would see in our work."





Mark van Manen

Like her dancers, Wyman remembers Switzerland as, surprisingly, the most ardent in its appreciation of the company. "In Zurich we were asked to return for a second night in our tour. They have an excellent house, so we were glad to do it. That first night the theatre was quite full, but for the second performance all the seats were sold and soundees were everywhere! All of this happened through word of mouth and two reviews. Switzerland is conservative. I just don't know how it happened. Yet the audience came up to us afterward with an exceptional friendliness. They were ecstatic really. Word spreads like lightning there. If you're good, everyone knows about you."

Back in Vancouver now, the company is experiencing a little of the magic that was theirs in Europe. Their first show on home turf was sold out, with 200 disappointed people lined up outside the theatre.

The tour, the excitement and the prospect of her company's second decade are eliciting new works from Wyman. This new choreography has to be good. Wyman has not produced a major new work since *Adastra* in early 1982. She indicates that the company's recent travels to India and Europe have influenced her current works in progress, which are to be presented in April at a special fund-raising performance in Vancouver.

In June the company flies to Germany, where they will perform at the prestigious Tanz Festival Nordrhein-Westfalen. They are scheduled to appear in five centres — Leverkusen, Neuss, Wuppertal, Cologne and Dusseldorf — together with several of Germany's most renowned modern dance groups and such visiting companies as the Twyla



Left & above Members of the Anna Wyman Dance Theatre in *A Dancer's Circus*, which will be performed by students of The National Ballet School at the Toronto International Festival.

Tharp Dancers. Appearing with other world-class groups marks the June tour as an auspicious beginning for the company's second decade.

In Canada another giant step is being taken. June will also see the first presentation of a Wyman work by a company of dancers other than her own. The National Ballet School will perform *A Dancer's Circus* as part of the Toronto International Festival.

Beyond the excitement of June, Anna Wyman hesitates to fix anything as certain. "I have to look at each change as something exciting," she quickly explains. "Some of the dancers who have been with the company a long time will leave for new cities, new experiences — as all dancers must, to simply develop. Everything is going to change for us, but especially for the pioneers of the company. Their devotion and progression mustn't be forgotten. When they were dancing only five months a year, they made their living elsewhere — but came back. I'm proud of these people."

Her underlying concerns about people leaving remain, but Wyman has learned to deal with the challenge. "I used to feel very guilty when someone left. You cannot replace a certain dancer, but there will be someone else. I can't get the 'same person' — I used to be frantic. My thinking obviously had to change. Over 10 years that sort of thing forces you to grow.

"We're at the beginning of a new 10 years," Wyman declares. "It will be different in every way. It has to be. New dancers will arrive. We'll have new faces, new posters and a new home. And, when we have 10 dancers, we'll see what I can do then!" ●



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Ontario Arts Council*





Message from Francis Fox to Dance in Canada Association

In choosing "Keep Canada Dancing" as the theme for its twelfth national conference, the Dance in Canada Association has highlighted the importance of supporting an art form that has much to contribute to the development of Canadian cultural expression. It is, therefore, a great pleasure to extend my best wishes for success to the organizers and to the 600 dancers, choreographers, teachers and administrators who will participate in the conference. They will have a unique opportunity to benefit from an impressive program of workshops, seminars and courses in dance and dance history, as well as from performances by outstanding Canadian dance companies and independent choreographers.

Representing more than 750 dancers and dance enthusiasts, the Dance in Canada Association plays a vital role in promoting better communications and working conditions within the dance community, thereby fostering artistic creativity and innovation.

"Keep Canada Dancing" promises to be a dynamic and stimulating forum for the exchange of ideas which will undoubtedly have positive and far-reaching effects on the development of dance in Canada. In supporting the conference through a grant under the Special Program of Cultural Initiatives of the Department of Communications, the Government of Canada is reaffirming its commitment to the promotion of creative expression and artistic excellence in Canada.

— —  
Francis Fox





Message de Francis Fox à l'Association Danse au Canada

En intitulant son 12e colloque national Que le Canada danse!, l'Association Danse au Canada (ADAC) remet en lumière l'importance que revêt cette forme d'art pour le développement de la culture canadienne. C'est donc avec grand plaisir que je transmets mes vœux de succès aux organisateurs et aux quelque 600 danseurs, chorégraphes, enseignants et administrateurs qui participeront à ce colloque. Les participants profiteront des nombreux ateliers, conférences, cours de danse et d'histoire ainsi que des divers spectacles offerts par des compagnies et chorégraphes indépendants du Canada.

Représentant plus de 750 professionnels et amateurs de la danse, l'ADAC oeuvre activement à améliorer les communications et les conditions de travail des danseurs, contribuant ainsi à l'épanouissement et à l'innovation artistiques au Canada.

Que le Canada danse! deviendra un véritable carrefour d'idées dont les retombées influenceront certainement le développement de la danse au Canada. En apportant un appui financier grâce au Programme spécial d'initiatives culturelles du ministère des Communications, le gouvernement du Canada réitère son engagement à soutenir la créativité et l'excellence artistique au Canada.

— —  
Francis Fox



*In performance at*

# **PREMIERE DANCE THEATRE**

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## **Emile Nelligan, Elusive Prayers**

The Dance in Canada Association, on the occasion of its 12th anniversary, has commissioned a new work by renowned Canadian choreographer Ann Ditchburn.

*Emile Nelligan, Elusive Prayers* will receive its premiere on June 27 as part of the *Celebration of Dance* performance series at Premiere Dance Theatre.

The inspiration for this ballet was Quebec poet Emile Nelligan. At 19 he entered a mental institution where, unable to remember anything of his art, he spent the rest of his life.

The production of *Emile Nelligan, Elusive Prayers*, has been made possible, in part, by the generous support of the Laidlaw Foundation.



**ANN DITCHBURN — Choreographer, Dancer**

Ann Ditchburn studied at The National Ballet School, where she created her first ballet, *Listen*, for a school workshop in 1967. That same year she joined The National Ballet of Canada. In 1972 she took a year's leave of absence from the company to expand her range as a choreographer and dancer.

After creating *Elouise* for Vancouver's Ballet Horizons, she travelled to London, where she studied jazz at the Dance Centre, took class with the Royal Ballet and observed Kenneth MacMillan, Jerome Robbins and Glen Tetley setting works on the company.

Canadian ballerina Lynn Seymour urged Ditchburn to create a work for the Royal Ballet's Choreographic Workshop. The result was *Kisses*, in which Seymour danced the lead. The ballet was also shown at London Festival Ballet's Choreographic Workshop and in 1975 entered the repertoire of the National Ballet.

She has created many pieces for the National Ballet's workshops, including *Emily*, *Ibert* and *Circe*. Among her ballets in the company repertoire are *Labyrinth*, *Brown Earth*, *Kisses* and *Mad Shadows*.

In 1975 Ditchburn created *Nelligan*, a pas de deux, for Ballet Ys.

She has also choreographed for television (including *I am a Hotel*, recently broadcast on CBC), film (*Six Weeks*) and stage (*Seven Deadly Sins*, for Stratford Summer Music in 1983).

In 1978 she played the lead role in John Avildsen's feature film *Slow Dancing in the Big City*.

Ann Ditchburn recently opened a new studio, Cocolerio Umbrella, in Toronto to present multi-disciplinary works in exhibition and performance; both in Toronto and on tour.

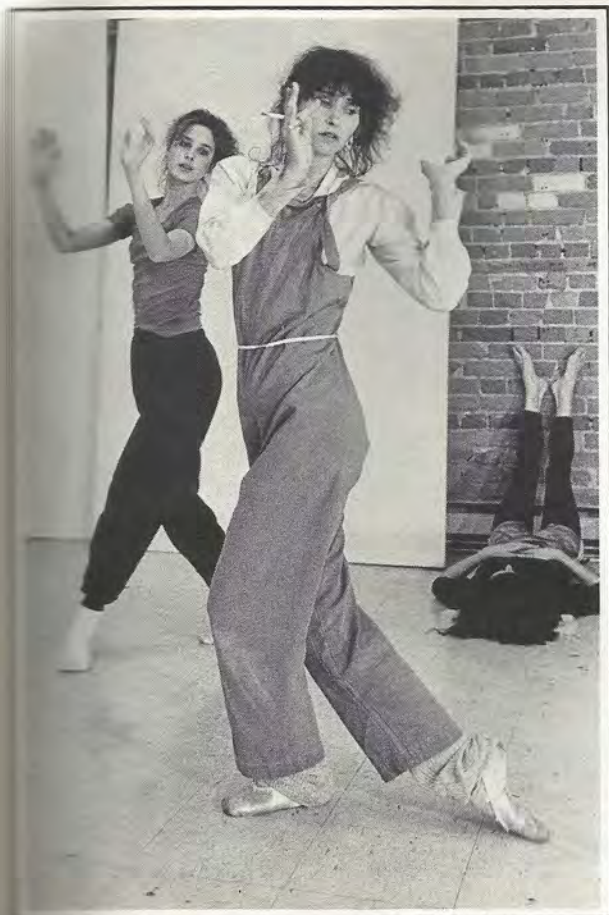
**ANDRE GAGNON — Composer**

André Gagnon studied at the Conservatoire de musique in Montreal and won a scholarship to train as a concert pianist in Paris.

He later became an accompanist for some of Quebec's leading singers, including Monique Leyrac, Claude Léveillée and Gilles Vigneault, and toured with them in Europe and Russia.

Gagnon made his solo debut at Montreal's Place des Arts in 1967. A popular concert artist, he has performed across Canada and abroad, and has played more than 120 sold-out performances in Quebec, including 20 at Place des Arts.

His recordings include *Saga* and *Neiges*, for which he won a Juno award in 1977. The following year he received his se-



Marilyn Westlake

Ann Ditchburn.



André Gagnon.



cond Juno award, as Best Instrumental Artist of the Year.

Gagnon has scored several films and worked on two *Superspecial* productions with Karen Kain, Frank Augustyn and Ann Ditchburn for CBC television.

*Emile Nelligan, Elusive Prayers* marks a continuation of the artistic collaboration between Gagnon and Ann Ditchburn which began in 1977, when he composed the score for her ballet *Mad Shadows*, performed by The National Ballet of Canada.

In 1979 André Gagnon was named to the Order of Canada.

### **TOLLER CRANSTON — Designer**

One of the greatest skaters Canada has ever produced, Toller Cranston was six-time Canadian Junior Champion, Canadian Men's Champion and Winner of the Olympic Bronze Medal at Innsbruck in 1976, and winner of three World Free-Style Skating Championships.

Named Canada's Athlete of the Year in 1975, two years later he was entered in Canada's Sports Hall of Fame and was made an Officer of the Order of Canada.

Cranston won an ACTRA award for his CBC television special *Strawberry Fields*.

Almost simultaneously, Toller Cranston has pursued a career in visual arts, working as a lithographer, illustrator, painter and designer. He studied at the Ecole des Beaux Arts in Montreal and is a founding member of the Canadian School of Mystic Symbolism, an art form which reflects the magic and fantasy of life through the fusion of colour, detail and emotion.

Numerous one-man shows and exhibitions of his paintings, watercolours and drawings in Canada, the United States and Europe have brought him new international acclaim.

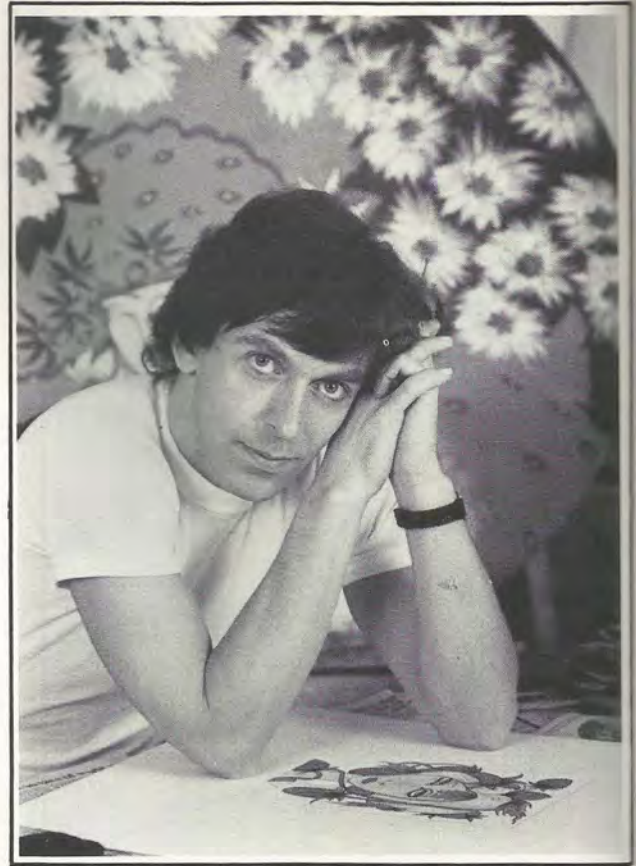
In addition to his work as designer for *Emile Nelligan, Elusive Prayers*, Toller Cranston has also designed the poster for this year's Dance in Canada Conference.

### **JURGEN LUTZ — Lighting, Photographic Effects & Film**

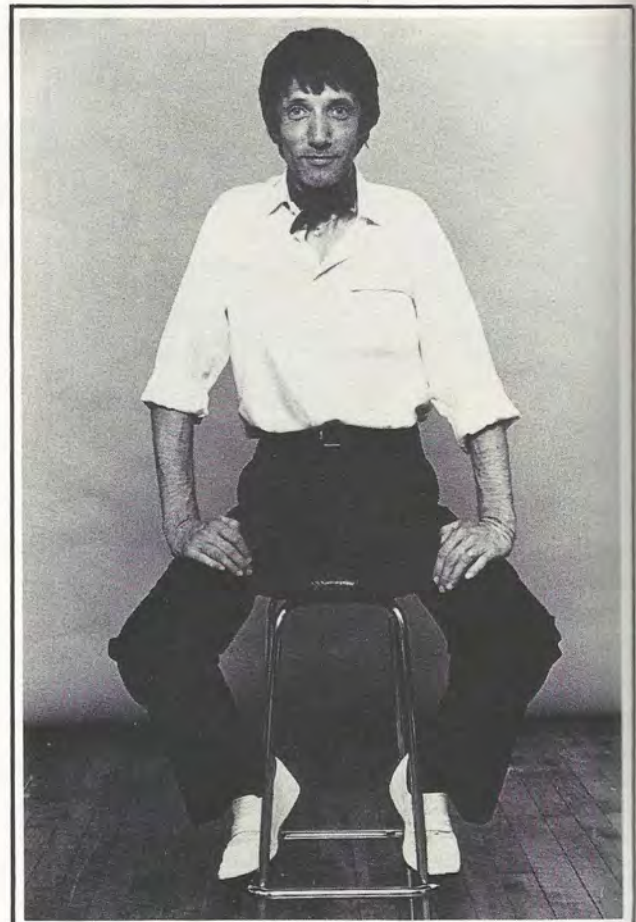
Jurgen Lutz has been an instructor in the Film and Photography Department at Ryerson Polytechnical Institute in Toronto since 1969. His films *Emily, Collage, Flute* and *Spatzen* have been shown on CBC television, and he has been nominated for two Canadian Film Awards.

He is also a painter, animator, designer and illustrator, whose works have been shown extensively in Canada and the United States.

Examples of his work hang in many private and public collections, including The National Gallery of Canada.



*Toller Cranston.*



*Jurgen Lutz.*



**Les Ballets Jazz de Montréal** was founded in 1972 by Eva von Gencsy, Eddy Toussaint and Geneviève Salméing, who is now the company's artistic director. Her aim is to establish a professional centre where dancers, choreographers and musicians interested in jazz music can find a place to experiment with a new form of dance expression.

The company's extensive repertoire includes works by Brian Macdonald, Judith Marcuse, Lynne Taylor-Corbett, Norbert Vesak, von Gencsy, Benoît Lachambre, Daryl Gray, Louis Falco, Herb Wilson, Rael Lamb and Richard Jones.

Les Ballets Jazz tours extensively in Canada and the United States, and has performed in Ireland, France, Switzerland, Bermuda, Mexico and South America.

The School of Les Ballets Jazz de Montréal — with branches in Quebec City, Laval and Toronto — was founded to develop jazz dance and produce professional dancers for the company.

**Judith Marcuse Dance Projects** has presented original contemporary dance works across Canada and the United States since 1980. Productions have included *Mirrors*, *Masques and Transformations*, co-produced with the Shaw Festival, and *Playgrounds*, presented in Toronto and Vancouver.

A new company has evolved from Dance Projects. Repertory Dance Company of Canada, based in Vancouver, will give its first performances this fall.

Judith Marcuse, artistic director and principal choreographer, is the only artist to win both of Canada's major awards for choreography — the Chalmers Award (1976) and the Clifford E. Lee Award (1979).

She has danced with major classical and contemporary companies in Canada, Europe, Israel and the United States.

In addition to her choreography for Dance Projects, her credits include works for The National Ballet of



Ian Westbury



David Cooper

Top *Les Ballets Jazz de Montréal*.  
Above *Judith Marcuse*.

Canada, Les Grands Ballets Canadiens, Dancemakers, Les Ballets Jazz de Montréal, Winnipeg's Contemporary Dancers, Ballet Rambert and the Young Company of Netherlands Dance Theatre, as well

as productions at the Stratford Festival, Vancouver's Arts Club Theatre, the Shaw Festival, the Vancouver Playhouse, Three's Company in San Diego and the Vancouver Opera.



**The National Ballet of Canada**, largest of Canada's three major ballet companies, was founded in 1951 by Celia Franca.

Erik Bruhn has been artistic director of the company since 1983, following Franca, David Haber and Alexander Grant.

In addition to extensive seasons in Toronto, the company appears across Canada. International tours have included performances in the United States, Mexico, Japan, Great Britain and several European countries.

The National Ballet is well-known for its productions of the great 19th-century classics, such as *La Sylphide*, *Giselle*, *Napoli*, *Coppélia*, *Swan Lake* and *The Sleeping Beauty*. But its eclectic repertoire also includes contemporary works by such choreographers as John Cranko, George Balanchine, Frederick Ashton, Antony Tudor, Jerome Robbins, John Neumeier, Kenneth MacMillan, Rudi van Dantzig, Hans van Manen, Glen Tetley, José Limon and Maurice Béjart.

Many works by Canadian choreographers have been presented, beginning with early company members such as David Adams and Grant Strate. More recently, Ann Ditchburn, James Kudelka and Constantin Patsalas (who is now resident choreographer) have developed their choreographic skills within the company.

The repertoire includes works by Brian Macdonald and Danny Grossman; Robert Desrosiers and David Earle are to set pieces on the National Ballet next season.

Through television broadcasts which began in the '50s, the company has brought dance to thousands of Canadians. In the last 20 years, works such as *Romeo and Juliet*, *Cinderella*, *Swan Lake*, *The Sleeping Beauty*, *Giselle*, *La Fille Mal Gardée*, *A Party*, *Mad Shadows* and *Newcomers* have been seen throughout Canada and, in many cases, have also been telecast abroad.

In June, as part of the Toronto International Festival, the National Ballet

will present its first performances of John Cranko's full-length work *Onegin*.

**Fortier Danse-Création**, under the direction of Paul-André Fortier, was formed in Montreal in 1981.

The contemporary dance group performs regularly at Montreal's Centaur Theatre and tours throughout Quebec and in Ontario.

Fortier Danse-Création has appeared in France and at the Cervantino International Festival in Mexico, and was the only dance ensemble from Quebec to participate in the 1983 OKanada Festival in Berlin.

A former member of Le Groupe Nouvelle Aire, Fortier has also worked as a freelance dancer, choreographer and teacher.

In 1981 he received the Chalmers Award for Choreography.

**The National Tap Dance Company of Canada** was formed by Stephan Dymond and William Orłowski in 1976. It is the first company dedicated to tap dance, not just as an independent performing art form, but in its relation to other forms of dance and theatre.

The company performs regularly in Toronto and has toured nationally, performing at the National Arts Centre in Ottawa, as well as in community theatres and schools across Canada.

They have appeared at the Metropolitan Opera House in New York, and last year completed a tour of the southern United States.

There are two full-length works in the repertoire: *The Tin Soldier* and *Oliver Button is a Sissy*. Shorter works include *A Concert* — the company's signature piece — which is set to Bach's third *Brandenburg Concerto*, *The Conversation* and *Grand Tarantelle*.

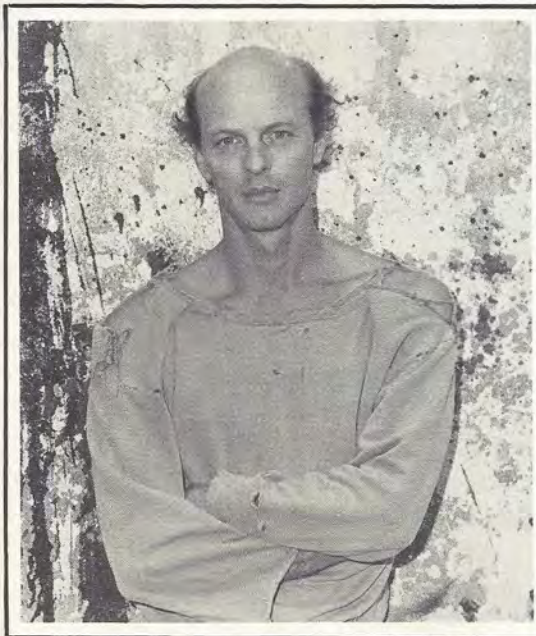


Frank Augustyn and Tomas Schramek in *The National Ballet of Canada's* production of *Song of a Wayfarer*, choreographed by Maurice Béjart.





Scrivano



Jack Udashkin

Top Leslie McAfee and William Orlowski in Grand Tarantelle, *The National Tap Dance Company of Canada*.  
Above Paul-André Fortier.

## The Chalmers Tribute Evening

The opening night of the *Celebration of Dance* performance series at Premiere Dance Theatre promises to be a very special evening. On June 27 the Dance in Canada Association will pay tribute to the Chalmers family for their generous support and encouragement of the arts in Canada.

Floyd Chalmers has served on the board of directors of the Royal Conservatory of Music in Toronto and is a past president of the Stratford Festival Foundation.

Recognizing the need for government involvement in further arts development, he was instrumental in establishing the Ontario Arts Council in 1963.

Among the many honours bestowed upon Floyd Chalmers in recognition of his activities in the arts are the Order of Canada, the Queen's Silver Jubilee Medal, the *Diplôme d'Honneur* of the Canadian Conference of the Arts, the first special award of the Canadian Music Council and the Toronto Drama Bench Award.

Jean Chalmers, in her own right, has been an avid patron of the arts. She helped to promote concerts sponsored by the Royal Conservatory. The Women's Committee of the Canadian Opera Company was established under her leadership. She has endowed apprentice awards at the Stratford Festival and the Canadian Opera Company.

In 1969 the Jean A. Chalmers Award for Choreography was established to assist professional choreographers who have displayed outstanding creative abilities.

Joan and Wallace Chalmers, like their parents, have recognized the importance of personal contribution and participation in the arts. They have demonstrated their support through dedicated volunteer activity: Joan with her work in the mastercraft movement at Ontario, Canadian and world levels, and Wallace in his involvement with the University of Toronto.

The Floyd S. Chalmers Foundation was established in 1964. Awards were concentrated in areas in which the family worked as volunteers, including theatre, opera, ballet and music. The foundation, with assets of more than \$1 million, was turned over to the people of Ontario in 1979, to be administered by the Ontario Arts Council, and is now known as The Chalmers Fund.

The Chalmers Tribute Evening is a fund-raising event for the Dance in Canada Conference. The performance will be followed by a reception at Premiere Dance Theatre. Tickets are \$50 each — of which \$35 is a donation to the Dance in Canada Conference (receipts for income tax purposes will be issued) — and are available from the Premiere Dance Theatre Box Office (416) 869-8444, or through the Dance in Canada Association office in Toronto, (416) 921-5169.





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It is with great pleasure that I welcome Canada's dance community to the Province of Ontario on the occasion of the 12th Annual Dance in Canada Conference.

As Minister of Citizenship and Culture I am constantly impressed with the vigor and sense of excitement evident within the world of dance. I believe this annual opportunity to meet together and to share artistic, administrative and educational experience is an invaluable means to ensure the continued prosperity of the art form.

My best wishes to you all for a happy and successful conference.

Yours sincerely

Susan Fish  
Minister

C'est avec le plus vif plaisir que je souhaite la bienvenue à la communauté canadienne de la danse dans la province de l'Ontario à l'occasion de la 12<sup>e</sup> Conférence annuelle de la danse au Canada.

En tant que ministre des Affaires civiques et culturelles, je suis toujours impressionnée par le dynamisme et l'enthousiasme qui sont si évidents dans le monde de la danse. Je suis persuadée que cette occasion annuelle de vous rencontrer et de partager votre expérience artistique, administrative et éducative est une façon des plus valables de perpétuer la prospérité de votre art.

Je vous adresse mes meilleurs voeux de réussite à l'occasion de cette Conférence.

Cordialement,

Le ministre

Susan Fish





*In performance at*

# THE STUDIO THEATRE

## Harbourfront



1

Cylla von Tiedemann

Conrad Alexandrowicz studied ballet and modern technique, as well as dance criticism, at York University. He has danced with the Paula Ross Dance Company, Mountain Dance Theatre, Winnipeg's Contemporary Dancers and Dancemakers.

Alexandrowicz has also pursued his interest in dance criticism. His reviews have been broadcast on CBC radio in Vancouver and published in *Vandance*, *Interface*, *Dance in Canada* and *Canadian Dance News*.

Since his return from study in New York, he has been creating works for himself and other dancers, using scripts which he writes in narrative or dialogue form. As an independent choreographer, Alexandrowicz has shown work with Murray Darroch and Dancemakers.

Leica Hardy studied ballet and modern dance at York University, The Royal Winnipeg Ballet, Pavly-  
SUMMER 1984

chenko Studio and Dancemakers.

She was a member of La Troupe de Danse Pointépiénu and a principal dancer with City Ballet of Toronto and Spindrift Dance Theatre.

Performing as an independent artist since 1982, Hardy has appeared in works by Jennifer Mascall, Maxine Heppner, Joan Phillips and Henry Daniel of the José Limon Company. She has presented solo concerts in Toronto and at the Banff Centre.



2

Ken Martin

Among her recent works are *Solos*, *Duets* and *Processions* (which includes *First Light Duet*) and *Rhyme, Nor Reason*.

Hardy teaches at George Brown College, Claude Watson High School for the Arts and the Classical Ballet Centre in Toronto.

Judy Jarvis is a modern dance teacher, choreographer and per-

former. A graduate of the University of Toronto, she studied dance in New York and with Libby Nye at Toronto Dance Theatre.

She began to perform as a solo artist in 1967, and in 1970 the Judy Jarvis Dance Company was established in Toronto.

In addition to works for her own company, she has choreographed several theatre productions. Two of her works for children have toured Ontario as part of the Prologue to the Performing Arts program.

Jarvis won the 1974 Chalmers Award for Choreography.



3

- 1 Conrad Alexandrowicz.
- 2 Leica Hardy.
- 3 Judy Jarvis.





Carol Gibson

**Peggy McCann & Dancers** was formed in 1980 when McCann, who taught choreography at York University in Toronto, teamed with dancer Norrey Drummond and a group of promising young dancers to create a new company. Today the group includes several students and graduates of York's dance program.

McCann now teaches independently and continues to develop her company's repertoire, which includes *Sampler*, *Trapped*, *Atchuom* (the company's signature piece), *Waltz*, *Thé dans le jardin*, *Shrike* and *Brass Ring*.



**Santa Aloi**, originally from New York, moved to Vancouver in 1976. She is an associate professor of dance at Simon Fraser University.

She studied ballet with Zena Rommett, Barbara Fallis and Marjorie Mussman; modern technique with Dan Wagoner, Merce Cunningham, Louis Falco and Gus Solomons Jr.

Aloi performed with Solomons from 1971 to 1976 and has appeared in works by Gladys Bailin, Douglas Nielsen, Cliff Keuter, Linda Rabin and Karen Jamieson Rimmer. She has presented evenings of solo work in New York, Paris, London, Montreal, Vancouver and Toronto.

Recent works include *This Passion Called Love*, *Stream*, *Dark Night of the Soul*, *Trilogy*, *Totem*, *Steps*, *Feathers and Sneakers* and *Two is a Crowd*.



**Eve Lenzer**, a graduate of The National Ballet School, also studied jazz and modern dance. She has danced with the Pennsylvania Ballet, Looking Glass Dance Theatre, Ballet Ys and Les Grands Ballets Canadiens. She has appeared in productions at Pavlychenko Studio's Choreographic Workshops, opera at the National Arts Centre and musical theatre at Buffalo's Melody Fair.

In addition to performing and teaching, Lenzer has created works for Ballet Ys, George Brown College School of Dance, The National Ballet School, Ottawa Dance Theatre, Solar Stage and Pavlychenko Studio. She has also set dances for opera and musical theatre.

Among her works are *The Dybbuk*, *A Masque for Dancing* and *Corybantes*.



**The Brian Webb Dance Company** was founded in 1979 by Brian Webb, a modern dancer who had studied in New York with Eric Hawkins and

Carol Conway. When he returned to Canada, Webb, a native of Edmonton, became an instructor in the Grant MacEwan Community College Dance Program.

A desire to create original dance works and provide an opportunity for his students led him to found the company, which has been appointed Company-in-Residence at the college.

The repertoire is constantly expanding to include new works by Webb and his dancers.

The company's work in Alberta communities and cross-Canada tours provides not only a view of the art of modern dance, but also education through master classes, mini-performances and lecture-demonstrations.



David Cooper

**Special Delivery** was formed recently in Vancouver by Savannah Walling and Terry Hunter, co-founders of Terminal City Dance Research Centre.

This multi-disciplinary group will bring together dancers, actors, musicians, writers and visual artists to collaborate in productions that are a unique fusion of all these arts.

- 1 *Peggy McCann & Dancers.*
- 2 *Santa Aloi.*
- 3 *Eve Lenzer.*
- 4 *A Carp Pool, Brian Webb Dance Company.*
- 5 *Savannah Walling, Special Delivery.*





1

Wm. Findlay

Phyllis Whyte has danced with the Canadian Dance Drama Company, Pavlychenko Dancers and Toronto Dance Theatre, as well as for such independent choreographers as Susan Cash, Murray Darroch and Peter Randazzo.

She was a choreographic apprentice with Toronto Dance Theatre and had two of her works, *In the Fullness of Time* and *Banding*, accepted into the company's repertoire.

Since 1982 Whyte has produced three concerts of her work: *A Showing of Dances by Phyllis Whyte*, *Notes from Phyllis Whyte* and (with Susan Cash) *In The Studio*. Among her most recent works are *Designation Suite*, *Continuing Gardens*, *Talking, talking* and *Attention to Inner Stillness*.



2

Roger Dufresne

**Danse Actuelle Martine Epoque** was founded in 1982 by Martine Epoque, Sylvie Pinard and Denis Poulin. Epoque, winner of the 1983 Clifford E. Lee Choreography Award, is the company's artistic director and choreographer.

In 1968 she formed Montreal's Le Groupe Nouvelle Aire, where she developed her own dance technique and created numerous choreographic works.

*Les belles nuits de Dominique*, *Migration vers l'automne*, *Ricercare*, *Point Virgule*, *Madame est servie*, *Vivre à deux* and *Litanie* are among her works performed by Dance Actuelle Martine Epoque.



3

**Moebius**, formerly the Paul Gaulin Company, began with Gaulin performing as a solo mime. Drawing on the best pupils from his Toronto school, he established the company in 1973.

By 1983, when its name was changed to Moebius, the company's scope had expanded to include not only mime, but also dance and innovative movement, acting, mask-making and puppetry.

The company has performed in Canada, the United States and Mexico.



4

Frank Richards

**Formolo and Urban Dance** is a touring company featuring Maria Formolo and Keith Urban.

Formolo, who danced with Le Groupe de la Place Royale, received the 1979 Chalmers Award for Choreography. She was artistic direc-

tor of Regina Dance Works from 1974 to 1982.

Urban has appeared with Toronto Dance Theatre and Dancemakers and, for three years, was a faculty member in the dance program at York University. He was artistic director of Regina Dance Works from 1979 to 1982.

Among duets in their repertoire are *Twinkle*, *Ages*, *Renaissance* and *Those Who Search*. Solos for Formolo include *Prairie Wind*, *Elements* and *Chrysalis*; for Urban, *Peace Maker*, *Vigil* and *Mythical Beast*.



5

Robert Etcheverry

**Andrew Harwood** currently teaches dance at Concordia University in Montreal. He has been teaching and performing contact improvisation, as well as presenting his own work, in Canada, the United States and Europe since 1976.

Harwood has performed with Steve Paxton, Nancy Smith, Lisa Nelson, Jennifer Mascall, Jo Leslie and Louis Guillemette. He has been a member of La Compagnie de Danse Jo Lechay, Fulcrum and Synergy Performing Association.

Recent works include *Cephalopods*, *Eau* and *Hue Man Being*.

**Patricia Dewar** is a performer, movement educator and choreographer from Saskatchewan. She has studied at Smith College, Florida State and the University of California at Los Angeles.

- 1 Phyllis Whyte in *Designation Suite*.
- 2 Sylvie Pinard in *Les belles nuits de Dominique*, *Danse Actuelle Martine Epoque*.
- 3 Moebius.
- 4 Maria Formolo and Keith Urban in *Those Who Search*, *Formolo and Urban Dance*.
- 5 Andrew Harwood in *Hue Man Being*.





1

also been performed by the Kazuko Hirabayashi Dance Theatre and Rondo Dance Company.

**Randy Glynn** will also appear at the Studio Theatre.



2

1 *Patricia Dewar* in *Litany of the Bagladies*.

2 *Susan Osberg*.

She choreographed and appeared in *Litany of the Bagladies*, which was first performed in Saskatoon in November 1983.

**Susan Osberg** appears regularly in New York and Vancouver, where she holds a teaching position at Simon Fraser University.

A Juilliard graduate, she founded and choreographed for the Workwith Dancers Company in New York and has appeared with Lucinda Childs, Paul Sanasardo, Manuel Alum, Helen McGehee and Kazuko Hirabayashi. Her choreography has

Since moving to Vancouver, she has choreographed productions at Simon Fraser and been involved in two major collaborations: *Totem*, with Santa Aloï and Randy Rainne-Reusch, and *Songs of the New Vaudeville*, with David MacIntyre.

Osberg recently performed new solo works at the Cunningham Studio in New York and hopes to tour the program next year.

## KEEPING IN STEP WITH THE WORLD OF DANCE

Best wishes from the Ontario Arts Council to delegates at Dance in Canada's 12th annual conference.

OAC has been granting Ontario tax dollars to dance in this province since 1963, our first year of operation.

Now, 21 years later, dance in this province covers the full spectrum from contemporary to classical, and OAC's support has grown alongside the dance community. Last year alone we provided more than \$1 million to some 50 dance organizations and individual creative artists, from the National Ballet to independent choreographers.

To find out more about how you or your organization may qualify for OAC support, contact:

**The Dance Office  
ONTARIO ARTS COUNCIL  
151 Bloor St. West, Suite 500  
Toronto, Ontario M5S 1T6  
(416) 961-1660**

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Arthur C. Eggleton  
Mayor

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CITY OF TORONTO - PUBLIC NOTICE  
DANCE IN CANADA WEEK  
JUNE 24 - JUNE 30, 1984.

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It is an honour to extend greetings and good wishes to the participants and delegates of the "Dance in Canada Conference".

The City of Toronto is proud to host your Conference which is planned to coincide with our Sesquicentennial Celebrations, the Toronto International Festival and Ontario's Bicentennial. It promises to attract outstanding national and international teachers, choreographers, speakers and performers from all areas of dance, the arts and education.

In the Year of the Artist, it is a pleasure for me to recognize this outstanding event by proclaiming the week of June 24 - June 30, in the City of Toronto as "Dance in Canada Week".









*"Theatre is simply what cannot be expressed by any other means; a complexity of words, movements, gestures that convey a vision of the world inexpressible in any other way."*

*— Eugene Ionesco*

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# DANCE IN CANADA ASSOCIATION

## DANCE ADMINISTRATORS' WORKSHOP

An intensive four-day workshop, specifically designed to enhance and further develop the skills and expertise of dance administrators, will be held at Toronto Dance Theatre, June 23-26, 1984.

*Topics to be covered include:*

- Fundraising
- Publicity
- Company & Tour Management
- Boards of Directors
- Essentials of Accounting
- University & Small-Scale Dance Sponsorships

*Resource People:*

*Canada Council:* Holly Gnaedinger

*Touring Office of the Canada Council:* Vera Norman, Jean-Paul Gagnon, Jean Latremouille.

*Ontario Arts Council:* Susan Cohen, Nan Whitlaw

*Additional resource staff:*

George Skalkogiannis, Skalkogiannis Artists' Management • John Gregory, Theatre Ballet of Canada • Thorne Riddell • John Nolan, Brock University • Elaine Bowman, Dancers' Studio West • Lendre Rodgers-Kearns, Royal Winnipeg Ballet • Jane Morris, National Arts Centre • Cathy Levy, Vancouver East Cultural Centre • Max Tapper, Consultant, Canada Council.

Dance in Canada would like to thank the Government of Canada—through the Department of Communications, The Hon. Francis Fox, Minister, and the Touring Office of the Canada Council; and the Government of Ontario—through the Ministry of Citizenship and Culture, The Hon. Susan Fish, Minister, and the Ontario Arts Council for their support of this project.



*In performance at*

# THE BRIGANTINE ROOM

## Harbourfront



1

Julie West has studied ballet, modern dance and contact improvisation. In New York she has worked with such choreographers as Susan Salinger, Robin Feld and Nina Martin. She has toured the United States and Europe as a member of Bill T. Jones & Company.

In 1980 West began to choreograph her own works. She has also worked in collaboration with Jones on a series of duets.

Her works, including *Pot-Pourri*, *Quantum Leap*, *Locomotor No. 1*, *Jeux d'amour, jeux d'esprit* and (with Jones) *Shared Distance* and *Intentional Divisions*, *Implicit Connections*, have been produced in Canada, the United States and Europe.

Jo Leslie teaches modern dance at Montreal's Concordia University. Her work as an independent per-

former over the past 10 years has involved collaboration with, among others, Andrew Harwood, Linda Rabin, Jennifer Mascall, Roberta Mohler, Cheryl Cashman and Richard Schoicet. Her studies and work have ranged from modern and East Indian dance to jazz, cabaret, drama and film.



2

Daniel Dion

She has been a member of the Philadelphia Dance Ensemble, Group Motion, (also in Philadelphia), Dance Plus Four (Waterloo) and the Paula Ross Dance Company (Vancouver).

Paul Hodge, Marvin Greene and Jo Leslie became Channel 3, an improvisational dance-music trio, in 1979. They have performed at Danceworks in Toronto and Vehicule Art and Tangente in Montreal.

EDAM (Experimental Dance and Music Performing Arts Society) was established in Vancouver in 1982 by



3

Chris Randle

Peter Bingham, Barbara Bourget, Ahmed Hassan, Jay Hirabayashi, Lola MacLaughlin, Jennifer Mascall and Peter Ryan. Its members, whose aim was to incorporate the strengths of the traditional dance company while protecting their aesthetic freedom as independent artists, operate as individual performers, choreographers and teachers, learning from each other and generating work that reflects the diversity of the group.

EDAM is committed to continued experimentation in dance and music, using modern, classical and improvisational techniques, in collaboration with artists from other disciplines.

1 Julie West.

2 Jo Leslie.

3 Lola MacLaughlin in *V. Vortex*, EDAM.





1

**Nova Dance Theatre**, a modern dance company based in Halifax, was founded in 1981 by Jeanne Robinson, the company's artistic director.

Robinson studied at the Boston Conservatory, the Martha Graham and Erick Hawkins schools and at Toronto Dance Theatre. She worked with Halifax Dance Co-op and Halcyon Dance Theatre before founding Nova Dance Theatre and its school, DancExchange.

Works in the repertoire include *His & Hers*, *Shifting Gears, Part II* and *reMembering* (Robinson); *Spinning Tops* and *Dances from the Marshlands* (Francine Boucher); 3, 4, 5 (Duncan Holt); and *In the Garden*, *Behind the House* (Barbara Dilley).

Nova Dance Theatre appears regularly in Halifax. In 1982 the company was selected by the Nova Scotia Department of Culture, Recreation and Fitness to tour the province in the Old Home Summer Program.

The company has previously performed at Dance in Canada conferences in Montreal (1981) and Ottawa (1982).

**Jo Lechay** is artistic director and choreographer of La Compagnie de Danse Jo Lechay, a contemporary dance group based in Montreal. The company consists of eight dancers, including Lechay herself.

Founded in the United States in 1975, the ensemble was re-established with Quebec dancers in 1980.

Recent works by Lechay include *Keep Off The Grass*, *Pente Raide*, *Mauve*, *En Plein Air*, *Jour de la Lune*, *Ice* and *Hors d'Oeufs*.



2

Planto

**Nikki Cole** has performed with the Paula Ross Dancers and the Judy Jarvis Dance Company. In England she danced with International Ballet Caravan and the Matt Mattox Dance Company before becoming, in 1972, resident choreographer and director of the Sephiroth Dance Theatre.

She has worked as a performer, choreographer and guest teacher in Canada, the United States and Europe.

Cole's recent work includes a commissioned piece, *Vanities from a Blue Room*, for Ottawa Dance Theatre and the direction of *Blue Panic* for Tapestry Dance Theatre in New York.



3

Robert Etcheverry

**Daniel Léveillé**, an independent choreographer from Montreal, has worked with Paul-André Fortier, Linda Rabin and Françoise Sullivan, as well as Le Groupe Nouvelle Aire, *Qui Danse?* and *Axis: Dance*.

Since 1978 his works have included *La Bas rouge de Béatrice*, *Ocre*, *Voyeurisme*, *Fleurs de Peau*, *Jeu*,

*L'Inceste*, *L'Etreinte*, *Sacre Printemps* and *But I Love You*.

In 1982 Léveillé won the Jacques Lemieux Choreography Award.

**The P.M. Jazz Company** was formed in 1982 under the artistic direction of Paula Duhamel.

Members of the group are encouraged to develop their choreographic abilities in repertoire that ranges from serious jazz to the glittering movements of Broadway dance.

The company will appear at the Ottawa Jazz Festival in July 1984.

**Karen Greenhough** studied dance in Calgary, London and Vancouver. She worked with Theatre Calgary's touring children's theatre company and taught drama classes for the Calgary School Board. She has also taught movement classes for actors at Douglas College and Simon Fraser University, where she is a full-time member of the dance faculty.

Her most recent works include *Ca*, *Cellophane*, *This Night The Moon Makes For Her a Perfect Dish* and *Crackin Out*. In collaboration with dancer-choreographer Lee Eisler and writers Paul Kelley and Nelson Gray, she has also created several evening-length works, including *Outlines* and *Private Parts*.



4

Hélie

Dancer-choreographer **Diane Carrière** was a founding member of Montreal's Le Groupe Nouvelle Aire.

1 Andrew Harwood and Jo Lechay in *Ice*, La Compagnie de Danse Jo Lechay.

2 Nikki Cole.

3 Ginette Laurin and Gilles Simard in *But I Love You*, choreographed by Daniel Léveillé.

4 Diane Carrière in *La Fable du Pâon-Pillon*.



She also performed with the New Dance Ensemble and, since 1978, has worked with Amarelle Dance Company.

Her choreographic work includes *Les Créatures de la nuit*, *Life is Simple*, *Daydream and Doodle Dance* and *Journal d'Amarelle*.

Carrière is a professor of dance in the physical education department at the University of Montreal.



**Dancers' Studio West** provides Calgary with a professional develop-

ment centre for dance. The company, directed by Elaine Bowman, presents concert performances, using a wide variety of Canadian and international choreographers to supplement the works of its members.



G. Belinsky

**La Troupe de Danse Pointépiénu** was formed in 1976 by Louise Latreille. In addition to its Canadian engagements (including performances at Dance in Canada conferences), the Montreal-based group has appeared in New York and made several European tours.

The company's repertoire contains many works by Latreille, including *Ich Grölle Nicht*, *Le Danseur*,

*L'Apparition*, *Rencontre*, *Thème et Variation* and *I, II et III*. In 1983 Pointépiénu acquired *Elegy*, by Judith Marcuse.

**Kathryn Brown, Darroch & Whyte Dance and MusicDance Orchestra** will also appear at the Brigantine Room.

1 *Dancers' Studio West.*

2 *Ich Grölle Nicht, La Troupe de Danse Pointépiénu.*

## CONFERENCE 84 POSTER

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Signed copies of Toller Cranston's poster are available from Dance in Canada with a donation of \$35 (per poster) to the Dance in Canada Conference. Receipts will be issued for income tax purposes.

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## KEEP CANADA DANCING!





The Canada Council    Conseil des Arts du Canada



*On behalf of the Canada Council, I am pleased to extend greetings and good wishes to the organizers, participants, and delegates at this year's Dance in Canada Conference.*

*We hope that this important conference, being held during the final week of the Toronto International Festival, will attract a wide number of participants and observers and through its many events serve to advance the cause of dance to which we are all devoted.*

*Maureen Forrester  
Chairman of the Canada Council*

*Au nom du Conseil des Arts du Canada, je suis heureuse de souhaiter bienvenue et succès aux organisateurs, participants et délégués de la Conférence Danse au Canada de cette année.*

*Nous espérons que cette importante rencontre, qui coïncide avec la dernière semaine du Festival international de Toronto, attirera beaucoup de participants et observateurs, et que par ses nombreuses activités, elle contribuera à faire avancer la cause de la danse, qui tient tous à coeur.*

*La présidente du Conseil des Arts  
du Canada,*

*Maureen Forrester.*



*In performance at*

# HART HOUSE



Richard Desmarais

**Theatre Ballet of Canada** gave its first performance in 1981. The company's roots lie with Toronto's Ballet Ys and Montreal's Entre-Six. At the prompting of Celia Franca, founder of The National Ballet of Canada, the two companies merged their respective strengths and moved to a new home in Ottawa.

The repertoire features works by Lawrence Gradus, artistic director and resident choreographer. The company also dances ballets by such choreographers as Antony Tudor, Margery Lambert and Phyllis Lamhut.

**The Paula Moreno Spanish Dance Company**, Canada's foremost Spanish dance ensemble, was formed in 1971 under the direction of Paula Moreno.

The company presents works in the flamenco, classical and regional  
**SUMMER 1984**

styles of Spanish dance. Moreno has been honoured by the Spanish government for her work in preserving the true spirit and purity of traditional Spanish dance forms.



Since its first cross-Canada tour in 1975, the Paula Moreno Spanish Dance Company has continued to tour extensively, performing in concert presentations and appearing with the country's leading symphony orchestras.

In 1983 the Centro del Baile Español, housing the company's studios and dance school, opened in Toronto.

**Canadian Children's Dance Theatre** is a performing company of 17 dancers, ages 8 to 15, under the direction of Deborah Lundmark and Michael de Coninck Smith. Created in 1980 to provide young performers and their audiences with a unique theatre for self-expression and enter-



Garth Scheuer

tainment, the company soon won a following of all ages.

The directors and dancers have evolved a contemporary style in harmony with their youthful character. Repertoire includes *Street Songs*, *In Side Out*, *A Winter Bonfire* and *Scared of the Dark*.

Canadian Children's Dance Theatre has performed at Toronto's Hospital for Sick Children, High Park, Leah Posluns Theatre and Harbourfront. In 1983 the company appeared at the Dance in Canada Conference in Saskatoon and this year will dance at Scarborough Fanfare 84 and the International Children's Festival in Toronto.

- 1 Daniel Ray in *Moralities*, Theatre Ballet of Canada.
- 2 Paula Moreno Spanish Dance Company.
- 3 *Street Songs*, Canadian Children's Dance Theatre.



**Silvy Panet-Raymond** has studied in Canada, the United States and England with such teachers as Elizabeth Langley, Merce Cunningham, Richard Alston, Meredith Monk, Trisha Brown, Rosemary Butcher and Sara Rudner.

Her works include *Dog Eat Dog*, *Chat's First Draught*, *Changing Scales*, *Tilt the World* (a collaboration with musician Michel Lemieux) and *La Puzzlologue Avertie*.

Articles by Panet-Raymond have appeared in several publications, including *Dance in Canada* and *Ré-flex*.

She has appeared in solo performances across Canada and in Europe. She was a co-founder of Montreal's Tangente. In addition to her work as a performer and choreographer, she is also a lecturer in the dance department at Concordia University in Montreal.



**Spindrift Dance Theatre** was formed in 1980 by Charles Mathieu Brunelle, the company's artistic director and choreographer. Although begun in Montreal, the group subsequently moved to Kingston, Ontario.

Brunelle, a former teacher and director of the school of La Compagnie de Danse Eddy Toussaint, studied ballet with Les Grands Ballets Canadiens and later in France and Belgium.

Among Brunelle's works for the company are *A Tale*, *Sans Histoire*, *Channel*, *Appalachian Spring*, *Yes*, *Magdalena*, *Street Music*, *Sometimes Yellow* and *Primavera*.

**Menaka Thakkar** is a noted performer and teacher of the Bharatanatyam and Odissi dance styles of



Eastern and Southern India. She has toured Canada and the United States.

She spends several months each year in India where, in addition to performing, she continues her research into traditional and experimental forms of dance drama.

Thakkar is director of Nrtyakala, the Canadian Academy of Indian Dance, which she founded in 1974 in order to promote greater awareness and appreciation of classical Indian dance.

**Winnipeg's Contemporary Dancers** tour Manitoba and Western Canada regularly. Reaching young audiences is a priority and each year the company participates in the Schools Program under the auspices of the Manitoba Arts Council.



Bill Evans was appointed artistic director in 1983. Rachel Browne, founding artistic director, continues to work with the group.

Contemporary Dancers' current repertoire includes more than 140 dances by such choreographers as Lynne Taylor-Corbett, Judith Marcuse, Brian Macdonald, Dan Wagoner, Charles Moulton, Stephanie Ballard and Tedd Robinson.

The company will mark its 20th anniversary during the 1984-85 season.



**Ottawa Dance Theatre** was the city's first resident professional dance group. Established in 1974 as the Workshop Company of the Ottawa Dance Centre, the company gained professional status in 1977.

Choreographers who have worked with the company include its artistic director Judith Davies and ballet master Dwight Shelton, as well as Nikki Cole, Richard Jones, Moshiko, Nancy Ferguson, Anna Blewchamp and Christine Kozlowski.

Performing regularly throughout the Ottawa region and Ontario, the company has also participated in the Ontario Arts Council's educational program Prologue to the Performing Arts.

**The Karen Jamieson Dance Company** was formed in Vancouver in 1983 to showcase the works of Karen Jamieson Rimmer, winner of the 1980 Chalmers Award for Choreography.

Karen Jamieson Rimmer began her dance training and choreography at Simon Fraser University. She later studied modern dance and ballet in New York and danced with the Phyllis Lamhut and Alwin Nikolais companies.

Returning to Vancouver, she taught dance at Simon Fraser and, in 1974, was a founding member of Terminal City Dance Research, where she worked as co-director, performer and choreographer.

- 1 *Spindrift Dance Theatre.*
- 2 *Menaka Thakkar.*
- 3 *Bill Evans, Winnipeg's Contemporary Dancers.*
- 4 *Ottawa Dance Theatre.*





David Cooper

Her works have also been performed by Dancemakers, Toronto Independent Dance Enterprise and Winnipeg's Contemporary Dancers.

Robert Desrosiers, artistic director of **Desrosiers Dance Theatre**, is a graduate of The National Ballet School. He has also studied with Felix Blaska, Raymond Franchetti, Maggie Black, Stanley Williams, Hugo Romero, Lindsay Kemp and at Toronto's Tai Chi Centre and Toronto Dance Theatre.

In 1971 he joined The National Ballet of Canada. Two years later he and Claudia Moore toured Italy and Spain with Les Ballets de Felix Blaska. The following year they danced with Romero's Contemporary Dance Theatre in Montreal, where Desrosiers created his first ballet, *Désert*.



In 1975 they joined Ballet Ys. Ann Ditchburn choreographed *Nelligan* as a showcase for their special talents. (Their performance of this work was a highlight of The National Ballet School's 20th Anniversary Gala in 1979).

After a short stay at Dancemakers, Desrosiers launched himself as an independent choreographer with *Its' Crime, Picasso: Phase I* and *Take the Subway to the Moon*.

Following his performances in *Flowers* and *Salomé* with Lindsay Kemp's company, he joined Moore at Toronto Dance Theatre. During this period, he produced such works as *Dream in a Dream* (with Mitch Kirsch) and *Visions with Death as a Clown*.

In 1980 Desrosiers and Moore established their own studio to create and perform their works and those of other independent choreographers.

Among Desrosiers' recent works are *L'Hôtel Perdu* (part of which he performed at the National Ballet's 1984 Gala), *Brass Fountain*, *Ciel Rouge*, *Bad Weather*, *A Fool's Table* and *Night Clown*.

**Vicki Adams Willis** is an assistant professor of dance at the University of Calgary, where her primary research interest is the study of jazz forms and their origins.

She has taught jazz, as well as movement classes for actors and creative movement for children.

Willis has performed in Calgary Stampede and Exhibition grandstand shows and many local dinner theatre productions.

She has created works for the Calgary Ballet Company, Calgary Dance Theatre (Century II Dancers) and the Calgary Theatre Singers, as well as workshop and main-stage productions for the dance division at the University of Calgary. She has also choreographed grandstand and cable television shows and community theatre presentations.

Her works have been shown at two previous Dance in Canada conferences: *Flamingo Rag Plus Other Fickle Digressions*, at Waterloo in 1979, and *Birdland*, at Banff in 1980.

**Toronto Independent Dance Enterprises (T.I.D.E.)** is a modern dance company dedicated to the creation and performance of original works. It attempts to make modern dance more accessible to general audiences.

Founded in 1978 by a group of independent choreographers and dancers, including Paula Ravitz and

Denise Fujiwara, the company now also includes Allan Risdill, Sallie Lyons and Gary Kurtz. T.I.D.E. is noted for its members' use of contact improvisation as a choreographic tool.

In addition to works by its members, the company has featured choreography by Karen Jamieson Rimmer, Jennifer Mascall, Susan McKenzie, Sara Shelton Mann and Joe Bietola. T.I.D.E. has also created a dance drama, *The Adventures of Gerald McBoing Boing*, which, last season alone, was performed for more than eight thousand children.



Michael McGarry

T.I.D.E. presents two annual Toronto seasons and tours regularly in Canada and the United States. The company is appointed to many teaching residencies at major Canadian universities and operates its own school in Toronto.

**The Paula Ross Dance Company** was established in 1965. The Vancouver-based group performs nationally and also tours schools throughout British Columbia.

Paula Ross, the company's founder and sole choreographer, won the 1977 Chalmers Award for Choreography.

1 Karen Jamieson Rimmer in *Cantus*.

2 Robert Desrosiers in *Bad Weather*.

3 Tama Soble, Gary Kurtz and Sallie Lyons in *Cloudburst Canyon*, T.I.D.E.





1

Victor Dezso

Works in the repertoire include *Coming Together* (the company's signature piece), *Paulatics*, *Ballad to a Sad Young Man*, *Strathcona Park*, *Cecilia*, *A Summer Dance*, *Apartments*, *Compartments and Time*, *D'Roxey II (Remember a Dance Time)* and *The Space Platform*.

**Sun-Ergos** is a theatre and dance company, based in Calgary, that combines the talents of Robert Greenwood and Dana Luebke. Created with the idea that theatre and dance benefit from collaboration with other art forms and traditions, Sun-Ergos employs mime, singing, music, crafts, poetry, folk and visual arts in its performances.



2

Ian Southern

Greenwood, a graduate of the Yale School of Drama, was named Actor of the Year by *The Albertan*. Luebke, who has danced with The Royal Winnipeg Ballet and Minnesota Dance Theatre, has also studied with Murray Louis and Glen Tetley.

They have toured Canada, the United States, Belgium, Sweden, England, Wales and Scotland. *A Memory of Two Moons* (which includes *Rainforest/Stroke*) received its premiere at the Edinburgh Fringe Festival in 1983.

**Toronto Dance Theatre** was established in 1968 by Patricia Beatty, David Earle and Peter Randazzo.

The school, begun in the same year, has a full-time professional training program and has produced many dancers for the company, as well as other modern dance troupes including the Martha Graham Dance Company, the Alvin Ailey American Dance Theatre, the Louis Falco Company and London Contemporary Dance Theatre.

The company has performed across Canada, and has also appeared in the United States and Europe.

Toronto Dance Theatre has commissioned scores from Canadian composers for many dances in its repertoire, which includes more than 80 works by Beatty, Earle, Randazzo and Christopher House.



3

Andrew Oxenham

Winner of the 1983 Chalmers Award for Choreography, House is the first resident choreographer to be appointed by the company. Since joining the group in 1979, he has created such works as *Glass Houses*, *Schola Cantorum*, *Boulevard*, *Fleet* and *Toss Quintet*.

The company has been featured in two National Film Board productions: *For the Love of Dance* and *Gala*.

In 1983 Kenny Pearl, a former member of the Martha Graham and Alvin Ailey companies, was appointed artistic director of Toronto Dance Theatre.

**Rina Singha**, one of the foremost exponents of Kathak dance, has appeared in solo concerts in India,

Europe and North America. She was trained in the art of Kathak, which developed in the temples and courts of Northern India, by the master of the Lucknow School of Kathak, Shambhu Maharajji.

Singha's scholarly research in Indian arts is reflected in her choreography. In 1980 she travelled to India on a Canada Council grant to research and revive traditional Kathak material which is rarely performed in India today. She has co-authored a book, *Indian Dances, Their History and Growth*.



4

In 1977 she founded the Canadian Multicultural Dance Theatre. Its projects, such as the production of multicultural teaching kits, represent Singha's commitment to education and intercultural understanding in the community.

Singha has lectured at York University and taught at The National Ballet School, University of Toronto, McMaster University and Oregon State University.

**The Triskelion Dance Foundation** was formed in 1982 under the direction of Montreal choreographer Linda Rabin.

1 Strathcona Park, *Paula Ross Dance Company*.

2 Robert Greenwood and Dana Luebke in Solo, *Sun-Ergos*.

3 Christopher House and Karen Duplisea in *Boulevard*, Toronto Dance Theatre.

4 Rina Singha.



A graduate of the Juilliard School of Music, Rabin has choreographed and taught in Israel and England. In Canada she has worked with Les Grands Ballets Canadiens, Le Groupe Nouvelle Aire, Margie Gillis, Winnipeg's Contemporary Dancers, Toronto Dance Theatre and Simon Fraser University. She has also co-directed the dance co-op at the Theatre Resource Centre in Ottawa.



1

Robert Etcheverry

Her works include *A Moment Sitting*, *The White Goddess*, *Premonition*, *Tellurian*, *O Parade!* and *A Yesterday's Day*.

Among pieces choreographed by Rabin for the Triskelion Dance Foundation are *Presto Querelle*, *In Twilight*, *Wands*, *With Brahms* and *Missa Brevis*.



2

David Franco

Dancer **Ginette Laurin** has worked with most of Quebec's contemporary choreographers. A former member of Le Groupe Nouvelle Aire, she studied classical and modern dance in Montreal and has taken master classes with José Limon, Louis Falco and Meredith Monk in New York.

Although still performing, she is devoting more and more of her time to choreography. Among her works are *La voici Miss Myositis*, *Olé*, *La stupéfiante Alex* and *Asphaltes*.

Laurin also works in collaboration with artists in other disciplines, exploring different creative approaches.



3

Andrew Oxenham

**Le Groupe de la Place Royale** was founded in Montreal in 1966 by Jeanne Renaud and Peter Boneham.

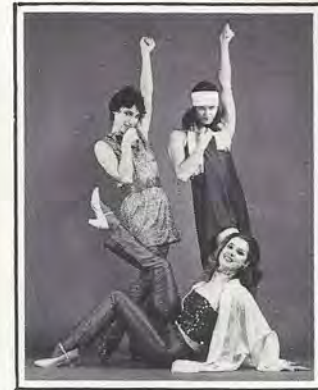
The company's works blend music, voice, theatre and dance. Current repertoire includes Boneham's *The Collector of Cold Weather* and *Faustus: An Opera For Dancers*, Michael Montanaro's *Sprung Wooden Answer Period ... With a Latin American Beat and Calliope*, by Jean-Pierre Perreault.

In addition to regular seasons in Ottawa (which has been home since 1978), Toronto and Montreal, the company has danced in France and England. Its activities include multi-disciplinary residencies and cultural exchanges with other performing arts groups.

The company has a school in Ottawa, offers an annual series of Choreographic Events featuring its dancers' works and sponsors a subscription series focusing attention on independent artists from across Canada and the United States.

**Dancemakers** was established in 1974. Carol Anderson, a founding member, and Patricia Fraser are co-artistic directors of the group.

Recent repertoire includes works by Anderson (*Fledgling* and *Quick Studies*), Fraser (*Marital Blister*), Paul Taylor (*Aureole*, *Three Epitaphs*), Anna Blewchamp (*Arrival of All Time*, a.k.a.), Karen



4

Andrew Oxenham

Jamieson Rimmer (*Walking the Line*), Robert Cohan (*When Evening Spreads Itself Against the Sky*), Judith Marcuse (*Quick Cuts*) and Paula Ravitz (*The Wish Being Father to the Thought*).

In addition to presenting existing works by established choreographers, Dancemakers regularly commissions new dances.

Dancemakers, based in Toronto, has performed for audiences in Canada, the United States and England.



5

Frank Richards

**Nancy Ferguson** will also appear at Hart House.

- 1 In *Twilight*, Triskelion Dance Foundation.
- 2 *Ginette Laurin* and *Gilles Simard* in *La stupéfiante Alex*.
- 3 *Bill James* and *Michael Montanaro* in *Faustus: An Opera For Dancers*, *Le Groupe de la Place Royale*.
- 4 *Zella Wolofsky*, *Patricia Fraser* and *Carol Anderson* in *Disc*, Dancemakers.
- 5 *Nancy Ferguson*.





The first recipients of the Canada Dance Awards are (left to right) Betty Farrally, Gweneth Lloyd, Celia Franca and Ludmilla Chiriaeff.

## CANADA DANCE AWARDS

This year the Dance in Canada Association will pay tribute to four great women of Canadian dance — pioneers who established the country's three major ballet companies: Gweneth Lloyd and Betty Farrally, The Royal Winnipeg Ballet (1939); Celia Franca, The National Ballet of Canada (1951); and Ludmilla Chiriaeff, Les Grands Ballets Canadiens (1958).

In recognition of their "significant contributions to the development of dance in Canada", they have been selected to receive the newly-created Canada Dance Awards.

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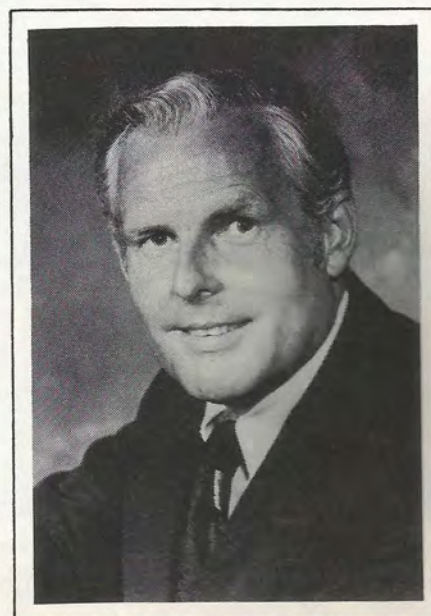
The Ontario Arts Council extends warm greetings to all the delegates at the 1984 Dance in Canada Conference. The growth of the conference -- this exciting array of activities, showcases, exhibits and styles of dance -- reflects the extraordinary growth of the art itself.

The Ontario Arts Council is particularly proud of the role that Ontario companies and artists are playing in that growth.

Congratulations. This is an occasion to salute dance, dancers, and Dance in Canada.

A handwritten signature in black ink that reads "Walter Pitman". The signature is fluid and cursive, with the first name and last name clearly distinguishable.

Walter Pitman  
Executive Director







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# New Dance in Quebec

*In tracing the broad outlines of Quebec's modern dance evolution, dance historian and choreographer Iro Tembeck attempts to place the work of the New Dance choreographers in an historical perspective. She also makes some interesting predictions about directions New Dance in Quebec may take in the future.*

In the 1940s modern dance in Quebec evolved from the artistic movement known as *L'Automatisme*, in which the artist was thought to be a medium through which images would suddenly appear. Before they could vanish, he would faithfully reproduce them. No type of censorship was allowed to interfere with the creative process, thus giving the artist full freedom to unleash his subconscious.

Among the pioneers of modern dance in Quebec were two artists who signed the manifesto *Le Refus Global*: Françoise Riopelle and Françoise Sullivan, who wrote "La Danse et L'Espoir" ("Dance and Hope") published in 1948. To my knowledge, it is the earliest essay written in French Canada to deal with the aesthetics of dance and to advocate that the art form should have a more contemporary bearing and reflect the society from which it springs.

The greater part of their choreographic work and, slightly later, that of Jeanne Renaud seems to have been influenced by the ideology of the *Automatistes*, to whom they were closely linked. These three choreographers set aside Cartesian logic in favour of a more spontaneous approach which surged from the realm of dreams and the collective subconscious.

The approach of these trail-blazers was, like the *Automatiste* painters, thoroughly intuitive, and often multi-disciplinary; design, music composition, writing and choreography would blend into one another.

The modern dance pioneers would work from season to season, merely preparing for the next series of performances they had scheduled. By the mid-'60's, with the ensuing generation of choreographers, however, the framework had become more formalized, more "established". Dance companies began to appear.

The oldest modern dance company in Montreal, and the first to be given a government grant, was Le Groupe de la Place Royale, founded in 1966 by Jeanne Renaud. As far as the integration of various art forms was concerned, Le Groupe de la Place Royale continued the approach begun by the *Automatistes*, working in this vein until the company departed for Ottawa in 1977.

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The second modern dance company to become established in Quebec was Le Groupe Nouvelle Aire. Founded in 1968, two years after Le Groupe de la Place Royale, this younger company seemed at first glance to share the same artistic mandate as its older counterpart: namely, to promote Quebec choreographers, dancers and composers. A closer look, however, revealed that its creative process centred on a specific target: to discover a new dance technique to serve as groundwork for a movement style which would become identified as "typically Québécois". This was the core of the artistic vision of Martine Epoque, founder of Le Groupe Nouvelle Aire.

These companies represented the transitional period between the modern dance pioneers of the *Automatiste* days and the young dancemakers presently working in Montreal. For the most part, the choreographers came from Le Groupe Nouvelle Aire and, in time, left the parent company in order to pursue their own artistic visions.

Midway in Le Groupe Nouvelle Aire's development, a new group of choreographers emerged. These young dancer-choreographers were company members who wished to introduce a more definite theatre approach to the existing repertoire. Instead of dance programs where the majority of works were abstract excursions, the dramatic approach was put forth in works which described inner landscapes and specific situations. Such choreographers were — and still are — more interested in the framework within which the choreography would emerge than in developing a new gestural style.

Rather than intricate movement phrases, choreography now became a matter of "setting up" or "laying out" a framework involving "blocking" — in much the same way a stage director mounts a work.

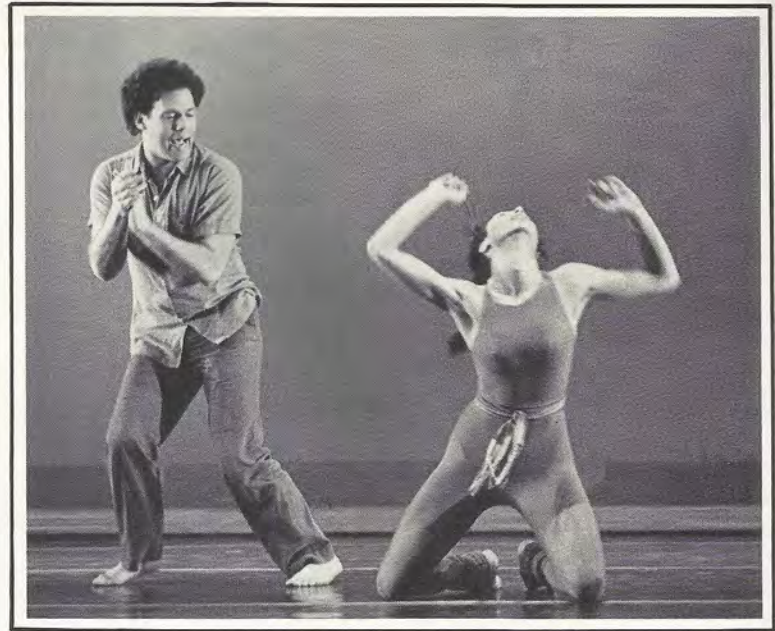
Christina Coleman, Edouard Lock and I (and, slightly later, Paul-André Fortier) were among the choreographers who eventually left Le Groupe Nouvelle Aire and formed independent groups.

We cannot yet declare that Quebec's contribution to New Dance is innovative on an international scale. On the other hand, we can claim that Quebec's New Dance has





Ronald S. Diamond



Ronald S. Diamond

Left *Edouard Lock Danseurs in Lock's Oranges.*  
Above *Iro Tembeck and Andy Smith in Tembeck's Dialogue.*

gained wide recognition in Canada and caused the province to be hailed as the country's burgeoning centre of modern dance creativity.

Certain trends are evident. For the past five years, the most salient feature has been a constant concern with sexuality (although in the past year or so this seems to have subsided somewhat in favour of other interests). Sexual situations of the most bizarre and delicate nature were depicted on stage: sado-masochism, masturbation, prostitution, incest, rape and homosexuality were tackled by Montreal choreographers. It was as though they were competing with each other to see who would most shock the public out of its customary passivity. Whenever sexuality was described, its decadent aspects were dwelled on, while the frankly erotic side — which shows it to be a celebration of life — was consciously ignored.

Such irreverence and iconoclasm testify to a revolt against social etiquette that is characteristic of the bulk of Quebec's modern dance today. It is also a revolt against Catholicism and the clerical power that overshadowed Quebec's culture for centuries.

Alongside this irreverence, somewhat paradoxically, there exists a certain innocence. Linda Rabin is a choreographer who shows a penchant for innocence. She pursues minimalism on the one hand, and the celebration of life through the act of dancing, as well as ritual, on the other. A return to innocence can also be seen in the works of Françoise Sullivan. These two choreographers have turned to ritual as a source of inspiration — as I myself did. There is a trend in Quebec's New Dance toward ritual form, not necessarily with its sacred connotation, but more in its primal and primitive expression.

*Danse-théâtre* is the most frequent feature of the Quebec New Dance "look". Many choreographers, including Paul-André Fortier, Jean-erreault, Edouard Lock, Ginette

Laurin and I, search for a dramatic situation, whether it be personal or universal. The picture is often dark and sombre, expressing the lack of human communication. The world depicted shows a reign of anonymity which squashes the individual in favour of a "system" which has been glorified. The malaise so often described is but the reflection of the same uneasiness to which our present generation is prey.

Such *angst* is often underlined with bold expressionist touches: set design and faces are neutral and timeless, but

Below *Jean-Pierre Perreault and Suzanne McCarrey in Perreault's Vent d'Est, Le Groupe de la Place Royale.*



DANCE IN CANADA



the situation is unnatural and inhuman. This is particularly true of works by Fortier, Perreault and Laurin. No emotions surface; only gestures speak — gestures which are staccato, feverish and somewhat disconnected.

This same type of spasmodic gestural behaviour is seen in the works of Edouard Lock. In his case, the message, although still of a social nature, is put forth in a more subtle way. The vision remains more "Punk" or "New Wave" than expressionist.

Slightly outside the mainstream, which depicts anonymity and social malaise, lies the work of such artists as Daniel Léveillé, Margie Gillis, Martine Epoque and myself, choreographers once more integrating the emotional content in dance.

Léveillé is a neo-romantic working upstream against the wave of dark neo-expressionism found in the works of Per-

reault, Laurin and, especially, Fortier. Léveillé speaks of solitude like the others, but his is a personal dilemma. He personalizes the situation, whereas his fellow choreographers coat their scenes in anonymity and universal statements.

Margie Gillis is the very spirit of catharsis. She overflows with strong emotions nurtured by her own life experiences, or simply by the music which inspires her pieces.

Since her departure from Le Groupe Nouvelle Aire, Martine Epoque seems to have launched herself in another type of *danse-théâtre*. She describes the human condition from an anecdotal angle of caricature.

As for me, I have always allowed emotions to seep through my choreography in a constant quest to rediscover primitive trance. I am always looking for the moment of second breath, once passion is spent, when renewed vigour will emerge. This trance-like state is acquired by excessive repetition of certain key gestures, and also by alternating the dance phrases from staccato lines to more fluid dynamics.

There is another group of young choreographers in Montreal exploring the multi-disciplinary aspects of performance. They often produce their works at Tangente, and their performances are integrations of musicians, choreographers, dancers and visual artists. The emphasis is not on an end product as much as on the process of creation involving all of these disciplines.

Contact improvisation, an art form which originated in the United States in the early '70s, has become widespread in Quebec dance circles in the past five years. It is sometimes called "spontaneous choreography" because the gestures, while remaining faithful to specific framework requirements, are improvised at the moment they are performed.

To conclude, Quebec's New Dance choreographers can be placed in two categories: those who explore Content (more often than not of a social nature) and those whose interest lies in Process. The advocates of Content are the neo-expressionists — Fortier, Laurin, Perreault and, to some extent, Epoque and I. Among dancemakers who are more Process-oriented, there is a conscious development



Robert Etcheverry

Monique Langlois



Top left Michèle Febyre and Paul-André Fortier in Fortier's *Violence*.

Left Andrew Harwood in a contact improvisation concert, 1982.



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Roger Dufresne

Sylvie Pinard in Martine Epoque's *Les belles nuits de Dominique*, *Danse Actuelle Martine Epoque*.

of a more complex form in their works, which often end up as inter-disciplinary performance art. Choreographers such as Linda Rabin, who work to develop a fluid, gestural style, also fall into the category of Form and Process, as do the practitioners of contact improvisation.


Social concern, however, seems to be the main preoccupation and cornerstone of Quebec's New Dance. The *danse-théâtre* formula appears best equipped to reflect such social messages.

Any forecast of future trends seems to point in the direction of a return to emotion. We can even venture to predict an oblique return to romanticism by reading the situation in the following way: If the sombre portrait of society in which Quebec's New Dance choreography seems to abound is, in fact, a way of condemning the "system", and if the "system" is the bastion of tradition (and hence, what can be termed "classical" because it has withstood the test of time), then the revolt against convention and traditionalism is, historically-speaking, a romantic trait. Romanticism highlighted the individual, with his moodiness and emotionalism, and gave predominance to his fantasy world.

Therefore, paradoxically, we can sense an about-face from today's irreverence† and iconoclasm. We seem to be directing ourselves toward a renewed innocence‡, that of romanticism — a glorification of the individual and his personality — which will overstep the anonymity that is still felt today in much of Quebec's choreography.

Such an about-face looms ahead in the not-too-distant future, heralding a new historical cycle. ●

†The terms "irreverence" and "innocence" were first used in an article by Silvy Panet-Raymond, "New Currents in Montreal: Innocence and Irreverence in La Belle Métropole", which appeared in the Summer 1981 issue of *Dance in Canada*.



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PROFILE**GLEN KOTYK**

- *Principal Dancer, The National Tap Dance Company of Canada.*
- *Choreographer.*
- *Past credits include six seasons at Charlottetown and two at the Shaw Festival.*

Warren B. Paulovich



Glen Kotyk has been hailed as a "wonderful tap dancer" with a "welcome bite to his performance" by Stephen Godfrey in Toronto's *Globe and Mail*. A founding member of The National Tap Dance Company of Canada, Kotyk is a leading dancer with the troupe and assistant to its artistic director, William Orlowski.

Born in St. Catharines, Ontario, Kotyk began tap lessons with Dianne Brisson when he was four. At six he started jazz dance with Peter Hamilton, and the following year he added ballet. With an eye toward a career in musical theatre, he later took classes in ethnic dance, mime and voice.

Since making his professional debut in 1974 at the Charlottetown Festival, where he subsequently spent six seasons as a principal dancer, he has appeared in more than 50 stage productions. His credits include two seasons with the Shaw Festival, where he played in *The Philanderer* and *Forty Years On*, and a season as a principal dancer at Winnipeg's Rainbow Stage. He has danced in numerous television specials and recently appeared in Henry Winkler's version of *A Christmas Carol*.

Kotyk dances the lead in both of the National Tap Dance Company's full-length productions: the Busker in *The Tin Soldier* and the title role in *Oliver Button is a Sissy*. He also performs in several of the shorter works in the repertoire.

A choreographer as well as a dancer, he has created several works for the company, including *Glen's Number*, done for a 1982 workshop, and *Take One*, which received its first performance in 1983. Kotyk is currently preparing a new work for the company's 10th anniversary season in 1986. ●



# Dancemakers

Artistic Directors: Carol Anderson, Patricia Fraser



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## EDUCATION

*In the first of a series of articles examining various aspects of dance education, Dance in Canada looks at the Dance Teacher Training Program at Grant MacEwan Community College in Edmonton.*

by Wendy Albrecht

*Those who can, do. Those who could, teach professionals. Those who couldn't, teach children.*

Thousands of children across Canada attend dance classes, only a fraction of them taught by instructors who have received comprehensive training in the art of teaching dance.

Every ballet teacher has seen the bitter results when a child — who could have become a dancer — is given a pair of pointe shoes before she is physically ready.

Recent years have been marked by an increase in the number of creative and modern dance studios opened by well-intentioned individuals who "always had a real feeling for movement".

Grant MacEwan Community College in Edmonton offers an environment rich in dance activity. The Brian Webb Dance Company, whose founder Brian Webb is an instructor in the dance department, is the official company-in-residence at the college.

Its Dance Teacher Training Program provides students with a thorough background in dance, enriched with classes in anatomy, psychology, music, composition and production — as well as an extensive studio management course.

The philosophy behind the program is that every child should have the opportunity to dance and be taught by a person who is concerned about the physical, intellectual and emotional well-being of the *whole* child. Student teachers are taught to build classes constructively and creatively, based on sound movement principles, and they learn how to adapt these concepts to all body types and problems.

A dance teacher must often be demonstrator as well as instructor. For this reason, daily technique classes in ballet, jazz and modern dance are part of the program. Students are encouraged to qualify for intermediate and advanced standing in ballet, and coaching is available for technique examinations.

Pedagogy is offered in ballet, jazz and modern dance. Instruction techniques for students ranging from three-year-olds to adults are examined.



Anatomy is taught as a practical element of dance, not merely lists of muscle names to be memorized. Students learn to use their knowledge to solve movement problems. Kinesiology is also taught.

A Dalcroze/Kodaly-based music course deals with rhythm form, voice production and composition techniques. Students are trained to analyze music for class and choreographic use, and to choose music and build a repertoire for exercises.

Faculty members are available for advice and coaching during students' choreographic experiments. Works are performed by other students in the program, and critiques are given after performances so that the students can learn from each other's experiences.

The production course is designed to acquaint students with the complexities of lighting, sound, costumes and stage management. Theory is put into practice when students work as production teams for dance workshop events.

The program includes extensive periods of field study, in situations ranging from private studios to the college's own recreational extension classes for adults and evening classes for children, as well as the Children's Dance Experience Program.

Among topics covered in the studio management course are legal responsibilities, tax procedures, bookkeeping techniques, real estate practices, aspects of selecting and maintaining studio equipment and how to interact with parents under various conditions.



Employment opportunities for graduates of the Dance Teacher Training Program at Grant MacEwan Community College — and its counterparts across Canada — are almost limitless. Studios, parks and recreation departments, musical theatre groups and post-secondary institutions are just a few of the possibilities open to them.

They will rewrite the myth: *Those who teach best, teach children.* ●

SUMMER 1984

# Dance

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## An Italian Summer

*The summer festivals of Italy offer a dazzling array of dance activities. Giuliana Gattoni looks at some of Italy's major festivals, past and present.*

Italy is becoming a popular summer destination for Canadian dancers and dance enthusiasts alike. It offers the prospect of international dance activity at the country's many festivals, the most famous of which are Spoleto and Nervi, set against the lovely blue sea and beautiful landscapes of the Italian countryside.

Nervi is a small resort in the midst of green mountains which bathe their feet in the waves of the Mediterranean. In 1955 Mario Porcile founded an international ballet festival that continued, in good times and bad, until 1983.

Old programs from the first season reveal such participants as Alicia Markova, Le Grand Ballet du Marquis de Cuevas and a Kabuki dance troupe. Succeeding seasons saw appearances by the Royal Ballet, the Vienna Opera Ballet, the Royal Swedish Ballet, London Festival Ballet, the Royal Danish Ballet, the Bolshoi Ballet and the Ballet of Rio de Janeiro. The *Pas de Quatre* was staged with Alicia Markova, Yvette Chauviré, Margrethe Schanne and Carla Fracci.

Italians have demonstrated their appreciation of Canadian dance by inviting the three major ballet companies to perform at Nervi. In 1969 Les Grands Ballets Canadiens was the first Canadian company to appear on the prestigious open-air stage, amid the beauty of a 400-year-old garden.

Their repertoire included Fernand Nault's production of *Carmina Burana*. The Royal Winnipeg Ballet featured several ballets by Brian Macdonald when they danced at Nervi in 1970.

The National Ballet of Canada was invited to perform at the opening of the new open-air Maria Taglioni Theatre during the festival's 25th-anniversary season in 1980. Their production of *La Fille Mal Gardée* received great public and critical acclaim.

In its last three seasons Nervi hosted London Festival Ballet (dancing Peter Schaufuss' production of *La Sylphide*), the Bolshoi Ballet, Maya Plisetskaya, the Stuttgart Ballet, Netherlands Dance Theatre and the Paris Opéra Ballet. But the financial effort, together with the amazing proliferation of summer dance festivals all over Italy and France, seems to



Andrew Oxenham



Left *Les Grands Ballets Canadiens* in *Carmina Burana*.  
Above *Nadia Potts* and *Tomas Schramek* in *The National Ballet of Canada's* production of *La Fille Mal Gardée*.





Giulliana Gattoni

*A performance at the Roman amphitheatre in Spoleto.*

have sounded the death toll for Nervi. The festival will be closed in 1984, a measure it is hoped will be only temporary.

Spoleto is a delightful medieval town in central Italy, approximately 100 miles north of Rome. In winter it is a small, restful place, but when summer comes Spoleto grows so crowded that it is hardly possible to walk in the narrow streets. All available rooms are rented — the hotels have standing reservations for regular patrons from one year to the next — and shops and restaurants are open 24 hours a day. Cars are banned from the town proper. For two months, whatever is available in New York becomes available at Spoleto. Everything and everybody is in a theatrical frenzy, including the dance world.

The Festival of Two Worlds, founded by famed composer Gian Carlo Menotti, was created as a bridge between European and American cultures. The Festival has been extended to the United States, where a similar event is now held annually in Charleston, South Carolina.

Each year the Festival fills Spoleto's numerous theatres, starting with a new opera production and culminating in the Marathon of Dance, three performances at the Roman amphitheatre. The Marathon was started by Alberto Testa, an Italian choreographer, and dance critic Vittoria Ottolenghi, who has also organized a festival at Comacchio. Truly a marathon, it runs for nearly five hours, with a single 10-minute intermission, and showcases both new and established talent. During the 25th-anniversary season, the old stones of the theatre witnessed performances by Peter Schaufuss and Elisabetta Terabust, Canadians Karen Kain, Peter Ottmann and Ann Ditchburn, the stars of the Bolshoi Ballet and the kids of New York's High School for the Performing Arts.

But the "dancing circus" (as it is known) is by no means the only dance in town. The same month saw a retrospective of Jerome Robbins' choreography, with a group of dancers from New York and Mikhail Baryshnikov. Maurice Béjart's company is a frequent guest.

The quality of performances at Spoleto tends to be high,

like that at Nervi, but the mood is more exploratory, the flavour more contemporary.

In the past 10 years Italy has experienced, if not a ballet boom, a festival boom. Most Italian towns have an opera house or theatre of decent size and, of course, a beautiful piazza. So even the places that cannot boast of an open-air amphitheatre like Spoleto or a majestic garden like Nervi have established festivals in their piazzas, using the theatres as back-up in case of rain.

An important and interesting event is La Versiliana, organized by the founders of Spoleto's Marathon of Dance. The Versiliana is an enticing villa in a park of Mediterranean pine, just off the sandy shore of Versilia. It once belonged to Italian poet, writer and playwright Gabriele D'Annunzio, a colourful character who would have loved nothing better than to have held his own festival there.

Last year La Versiliana presented Lindsay Kemp, Aterballetto and Vittorio Biagi's Danza-Perspettiva. It is not, however, strictly a dance festival: drama, music, literary presentations and art exhibits all find their place there.

Vignale offers a festival that is strictly ballet. Nestled in the Piedmont hills, just south of Turin, it allows the visitor to combine aesthetic appreciation of dance with majestic food and wine. Vignale boasts a splendid, if somewhat austere, 18th-century palace, whose grounds open into a delightful small piazza where the festival takes place.

In the castle the traveller will find a wine museum where he can browse, learn about and purchase his own vintage wine — or have it served with a memorable meal in the lofty halls of the castle's acclaimed restaurant. The dancing is outstanding too! Past seasons have featured the stars of the Kirov Ballet, Richard Lee's Balletto del Sole and Carla Fracci.

Vignale also hosts a summer school of dance, open to dancers and students from all over the world. Performances take place every Sunday, with special seminars (open to the public) each Monday. The restaurant is open every day!

Visitors will have a glorious summer. ●



**BOOKS**

by Leland Windreich

**Hockney Paints The Stage**  
by Martin Friedman

Abbeville Press, \$45 (U.S.)

Some years ago, after a performance of the Joffrey Ballet's *Homage to Diaghilev* program, I overheard an unhappy patron complain to her escort that she had come to the theatre "to see dancing, not to look at costumes". The Ballet Russe era, in which the painter was at least an equal collaborator with choreographer and composer — and at most the guiding force of the production — was far in the past.

A generation of ballet-goers was conditioned to the stringent stage format which George Balanchine began to advocate in the 1940s when he presented his *Concerto Barocco* on a bare stage, with dancers in black practice tunics. Had Eugene Berman, who designed elaborate sets and costumes for the piece, not refused to approve the unsatisfactory execution of his designs, and had New York City Ballet in its formative years not been so strapped for cash, the painter might well have continued to play an important role in the making of ballets.

Well, after 30 years of practical austerity, the painter seems to be making a remarkable comeback. Erstwhile minimalists Laura Dean and Trisha Brown are commissioning easel painters for decors. In Seattle Kent Stowell's Pacific Northwest Ballet hired Maurice Sendak to devise one of the most ravishing *Nutcrackers* ever seen. In Toronto Patricia Beatty's *Painters and the Dance* melded her choreography with the paintings of abstract expressionists Graham Coughtry and Gordon Rayner.

Relatively new in the "guiding force" category is English painter David Hockney. *Hockney Paints The Stage*, a delectable book with awesome plates and a brilliant text, is the outgrowth of an exhibit organized in Minneapolis by the Walker Art Center in 1983. Martin Friedman's text contains numerous extracts from conversations with Hockney, and there are contributions from two directors who have commissioned his designs: John Cox of the Glyndebourne Festival and John Dexter of New York's

Metropolitan Opera. A fascinating chapter called "Text to Image" by Stephen Spender sheds additional light on the painter's processes.

Opera has given Hockney great liberty, and he truly "paints the stage" in the tradition of Picasso and Chagall. Backdrops, flies, props, and the costumes and make-up of characters — all fall under his control.

Ballet presents problems. In a production of *Parade* choreographed by Gray Veredon, Hockney turned to Picasso's designs for the original 1917 version for ideas — and he even used some of the Spanish painter's designs as quotations. But he had to account for a great stage space for dancing.

In a later collaboration with Balanchine disciple Jean-Pierre Bonnefous for *Le Sacre du Printemps*, he had to compromise with a choreographer conditioned to be generally scornful of any scenic element which might distract from the movement, and resentful of costumes which might conflict with the dancer's line.


Hockney discusses this in the book: "There's no doubt that the New York City Ballet's tradition is an empty stage. Frankly, that's all right for a while, but personally I like theatre a bit richer."

In 1983 he designed decors for Frederick Ashton's *Variations Capricci*. (The Royal Ballet's premiere of this work came too late for the designs to be included in this lovely book.)

One can anticipate that the future will find Hockney working frequently with ballet. The passions apparent in this elaborate record of his work to date suggest that the best is yet to come. ●

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The exhibition *Hockney Paints The Stage* will be on view at the Art Gallery of Ontario in Toronto, June 8 to August 12, 1984.



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Warren B. Paulovich

## NEW EXECUTIVE DIRECTOR

**Steve Dymond** has been appointed executive director of the Dance in Canada Association.

He has worked as development coordinator for the National Ballet and is co-founder of The National Tap Dance Company of Canada.

Dymond has performed nationally and internationally, choreographed and directed for the company. He assumed the role of executive producer prior to joining Dance in Canada.



Chris Randle

*Gisa Cole Dancers in Yededim.*

**Gisa Cole and Friends** will appear at Vancouver's Firehall Theatre in June. Cole's full evening of works — her first since she left Prism Dance Theatre two years ago — will be performed by Daina Balodis, Danielle Clifford, Lorna Dunn, Andrea Porter, Barbara Stowe and Esther Manniche.



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promoted Nancy Shainberg and Scott Harris to the rank of principal dancer. They join Mariane Beausejour, who returns for her third season as principal with the company. Other dancers returning to the company for the 1984-85 season are Anita Bostok, Allan Barry, Brian Bender, Claude Caron, Sandra Currie, Bernard Emond, Lorna McConnell, Dawn Pyke and Chip Seiberg.

In February 1985 the company will present a new full-length production of *Coppélia*, to be choreographed by artistic director Brydon Paige.

**Clinton Rothwell**, former principal dancer with the National Ballet and now resident in Alberta, has been commissioned to create a new work, set to music by Bach, for the Alberta Ballet Company's participation in *TRIBACH*, The Bach Tercentenary Festival to be held in Edmonton in 1985.



David Cooper

*Mariane Beausejour and Scott Harris, principal dancers with the Alberta Ballet Company.*

**The Clifford E. Lee Choreography Award** will become a juried invitational award starting in 1985. The award, established in 1978 to encourage the development of Canadian choreography, has until now involved the adjudication of submissions by choreographers based on their existing works, supporting material and a proposed new work for the Banff Festival of the Arts.

Starting next year, a representative jury will select candidates from among promising Canadian choreographers, one of whom will be the recipient of the annual Lee Choreography Award. The award recipient will be commissioned to mount a new work at the Banff Festival of the Arts in the summer, using professional dancers and production facilities of the Banff Centre.



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The Dance Gallery presented its first performances in May. The Vancouver-based group, co-directed by Earl Kraul, Dianne Miller and Shelley Cromie, presented works by the founders, as well as Grant Strate and Maureen McKellar.

*Solo*, choreographed by Grant Strate, will be filmed this summer in Vancouver. Produced by David Huske, the film will feature Owen Montague, a soloist with the National Ballet.

The Alberta Ballet Company has promoted Nancy Shainberg and Scott Harris to the rank of principal dancer. They join Mariane Beausejour, who returns for her third season as principal with the company. Other dancers returning to the company for the 1984-85 season are Anita Bostok, Allan Barry, Brian Bender, Claude Caron, Sandra Currie, Bernard Emond, Lorna McConnell, Dawn Pyke and Chip Seiberg.

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years, will perform a mixed program featuring excerpts from *Swan Lake* and *Chopiniana*.

After June 1, 1984, Winnipeg's **Contemporary Dancers** will be known as Contemporary Dancers Canada. Artistic director Bill Evans says: "As we are the oldest modern dance company in Canada and have been touring Canada extensively for the past 20 years, I feel that the new title is both descriptive and appropriate."

While appearing with the National Ballet during its Toronto spring season, **Evelyn Hart** made her debut as Nikiya in the company's new production of *La Bayadère* Act II. She also danced her first Aurora in Rudolf Nureyev's production of *The Sleeping Beauty*.

**Constantin Patsalas**, resident choreographer of the National Ballet, is taking a year's leave of absence to travel in India, Egypt and throughout Europe, exploring various cultures and customs as inspiration for new works.

**The Paula Moreno Spanish Dance Company** will appear in a series of cabaret performances in The Tent at Toronto's Harbourfront in August. Plans for the upcoming season include engagements in Florida and at Solar Stage in Toronto, as well as an Ontario tour and a continuation of the company's school concert program.

Minnesota's Guthrie Theater, Confederation Centre in Charlottetown, the National Arts Centre and The Canada Council.

**Gloria Luoma**, formerly a first soloist with the National Ballet, has been named associate artistic director of Ontario Ballet Theatre.



Scrivano

Alexander Grant.

On a recent visit to Toronto, **Alexander Grant** spoke with *Dance in Canada* about his upcoming activities.

After working in Helsinki in June, the former artistic director of the National Ballet will stage Frederick Ashton's ballet *Facade* for the Banff Festival of the Arts and —rehearsal schedules permitting — the Royal Winnipeg Ballet.

Later this summer Grant will appear with London Festival Ballet, performing the role of the Corregidor —whom he laughingly calls "the leech" — in a production of Massine's *Three-Cornered Hat*.

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**Dancers' Studio West** opened their new Studio Theatre in April. Located in the former home of the Horseman's Hall of Fame in Calgary, the new theatre has one of the largest dance floors in Canada.

**The Saskatchewan Youth Ballet Company**, under the direction of its founders, Vera and Gennady Adrianow, is celebrating its first anniversary in June with performances in Regina and Saskatoon. The company, which consists of 40 dancers ranging in age from 10 to 15 years, will perform a mixed program featuring excerpts from *Swan Lake* and *Chopiniana*.

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In May Toronto's **Pavlychenko Studio** presented *Spring Action*, its largest event of the year. The program, a celebration of the studio's 10th anniversary, featured works by Peter Randazzo, Kathryn Brown, Susan Cash, Holly Small and Gail Benn.

**Mary Jolliffe** has been appointed director of communications for the Ontario Arts Council. A former publicity director with the National Ballet, Jolliffe has worked with many major arts organizations in Canada and the United States, including the Stratford Festival, Minnesota's Guthrie Theater, Confederation Centre in Charlottetown, the National Arts Centre and The Canada Council.

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The National Ballet of Canada will revive *The Four Temperaments*, by George Balanchine, for its 1984-85 season. The company first performed the ballet in 1969. Balanchine's *Symphony in C* and Terry Westmoreland's production of *Raymonda* Act III will be added to the repertoire. In addition, David Earle, one of the co-founders of Toronto Dance Theatre, and Robert Desrosiers will create new works for the company.

Evelyn Hart, Carla Fracci and Peter Schaufuss have been announced as guest artists for the National Ballet's 1984-85 Toronto performances.

Changes in the company's roster for the 1985-84 season have been announced. Gregory Osborne has been promoted to principal dancer, Sabina Allemann to first soloist and Owen Montague to second soloist.

John Alleyne, a National Ballet School graduate who has danced with the Stuttgart Ballet since 1978, will join the company as first soloist. Kimberly Glasco will return, after a season with American Ballet Theater, as second soloist. New corps members include Ronda Nychka, Julie Adam and Pamela Place (graduates of the National Ballet School), Manard Stewart and Andrew Needhammer.

Leaving the company are Charmain Turner, Marco Pierin, David Gornik, Suzanne Brown and Audrey Brownlow.

**Lorna Geddes**, a member of the National Ballet since 1959, will join the company's artistic staff as full-time ballet mistress this season.

*Theatrical Dress for Dance and Drama* is on view at Toronto's Royal Ontario Museum through July 1. The exhibit features costumes from Diaghilev's Ballets Russes (including some designed by Picasso for Massine's *Le Tricorne*), Anna Pavlova's company and the Ballet Russe de Monte Carlo.

The National Ballet School has announced the appointment of **Mavis Staines** as assistant to artistic director Betty Oliphant. Prior to joining the school's artistic staff, Staines danced with The National Ballet of Canada and the Dutch National Ballet.



Andrew Oxenham

Linda Maybarduk as *Prayer* in the National Ballet's production of *Coppélia*.

Linda Maybarduk is retiring from dancing after 14 years with the National Ballet. She will return frequently as a guest, appearing in character roles. "Linda has been a tremendous asset to the company, and I'm very pleased that she will continue to appear with us," commented artistic director Erik Bruhn.

The University of Waterloo is developing a computer system that will automate dance notation. Dance faculty member Rhonda Rhyman is working in collaboration with Monica Parker, director of London's Institute of Choreology, to develop a combination of computer hardware and software which will allow easy manipulation of the many symbols used in Benesh notation.

Together they are analyzing and explaining their needs to the university's computer experts who will transform these requirements into a computer package.

*The Artist as a Young Machine*, a major new exhibit produced by the Ontario Science Centre in Toronto, focuses on the relationship between art and the computer, and the impact that computer-generated art is having on artists and audiences.

A major section of the exhibit is *Dance and Body Motion*, in which the relationship between computers and body motion in dance and athletics will be explored.

The exhibit runs from July 1 to October 8.

**Opposite page** Marcia Haydée and Reid Anderson will appear in the National Ballet's new production of *Onegin*, choreographed by John Cranko, during the Toronto International Festival. The leading roles will also be danced by Sabina Allemann and Frank Augustyn and Karen Kain and Luc Amyôt.









Christopher Darling



Opposite page *Jeff Hyslop.*

**Jeff Hyslop** has just completed a season as resident choreographer at the Grand Theatre in London, where he also played Laertes in John Neville's production of *Hamlet*.

In May, the production of *Jacob Two-Two and the Hooded Fang* which he choreographed opened at Young People's Theatre in Toronto.

The summer will see Hyslop off to Vancouver to film *Children's Festival*, a CBC special.

He will then return to Toronto to film 16 half-hour episodes of *Today's Special*, produced by Clive Vanderburgh for TVOntario.

Later this year *Today's Special* will present stage productions at Roy Thomson Hall in Toronto, Ottawa's National Arts Centre and Hamilton Place.



Jackie Malden

*Miriam and Lawrence Adams - and friends. Miriam Adams is conference co-ordinator for the Dance in Canada Association.*



*Veronica Tennant.*

A film version of Constantin Patsalas' *Canciones*, directed by Moze Mossanen, was scheduled for exhibition at the Cannes Film Festival in May. Veronica Tennant, Kevin Pugh, Sabina Allemann, David Nixon, Patsalas and mezzo-soprano Janice Taylor are featured in the film.

SUMMER 1984

**Lawrence and Miriam Adams** — former members of the National Ballet; founders of 15 Dance Lab; choreographers; video producers; publishers of *Canadian Dance News*; managers of a type-setting and design company; directors of Studio Two, a video production facility.

This spring their latest project opened: The Arts Television Centre (ATC). Located in Toronto, ATC exists to encourage dance, theatre, music, literary, film and visual artists to produce works for television.

"Television requires that artists think differently about the process of creation," says Miriam Adams. "It is not meant to replace the theatre experience, live concert or gallery exhibition. It is simply a very useful tool and offers continuity for the delivery of arts and cultural information."

**Theatre Ballet of Canada and Le Groupe de la Place Royale** are sponsoring *Dance: A Bicentennial*

*Celebration* in Ottawa during July. The week-long festival, featuring appearances by the sponsoring companies, Ottawa Dance Theatre and other Ottawa dance groups to be announced, will include outdoor performances, exhibits, films, classes and lectures.

In May **Les Grands Ballets Canadiens** began a nine-week tour of the Far East, visiting China, Hong Kong, Thailand, Singapore, Japan and South Korea.

Repertoire for the tour features works by many contemporary choreographers, including Brian Macdonald and James Kudelka. The company will perform *Astaire, Graduation Ball, Concerto Barocco, Double Quartet, Stages, In Paradisum, Jardin aux lilas, Othello, Romeo et Juliette, Serenade, Seascape* and *Soaring*, as well as the *Red Ribbon Dance*, a Chinese folk dance staged for the company last winter by a visiting



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Students are admitted every second year. Information and applications will be available from October 1985, for entrance in September 1986, from Admissions Office, Faculty of Graduate Studies, York University, 4700 Keele Street, Downsview (Toronto), Ontario M3J 1P3.





Robert Etcheverry

Edward Hillyer and members of *Les Grands Ballets Canadiens* in James Kudelka's *In Paradisum*, which the company will perform in the Far East this summer.

#### Chinese choreologist.

In addition to a full performance schedule, the company will also participate in workshops at ballet studios in some of the cities they visit.

The National Film Board will make a 90-minute record of the tour. The film is scheduled for telecast by the English CBC network and as part of Radio Canada's *Les Beaux Dimanches* in March 1985.

A six-man crew, headed by award-winning director/producer John N. Smith (whose previous dance films include *For the Love of Dance* and *Gala*) will film performances, as well as "life on the road".

Following the success of *Dansechange: Montreal - New York*, held in March 1984, plans are now underway for a similar event, *Dansechange: Montreal - Paris*, scheduled for the spring of 1985. Organizations involved include *Tangente Danse Actuelle* and *Latitude 45/Arts Promotion* in Montreal and *Théâtre de la Bastille* and *Artservices* in Paris.

Andrew Harwood and Jo Leslie appeared at Dalhousie University Arts Centre in May. On the same program, Dianne Moore, Cathy Ferri and Lee Saunders performed in a

modern dance production, *Bogach; If We Were Any Good We Wouldn't Be Here (A Long Song and Dance)*. The performances were presented by the Modern Dance Committee of *Dance Nova Scotia*, *Eye Level Gallery* and the *DanceAdvance Association*.

*New N.D.T. Dances*, a program of works choreographed by members of *Nova Dance Theatre* — including a preview of artistic director Jeanne Robinson's newest work-in-progress — will be presented in Halifax in June.



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