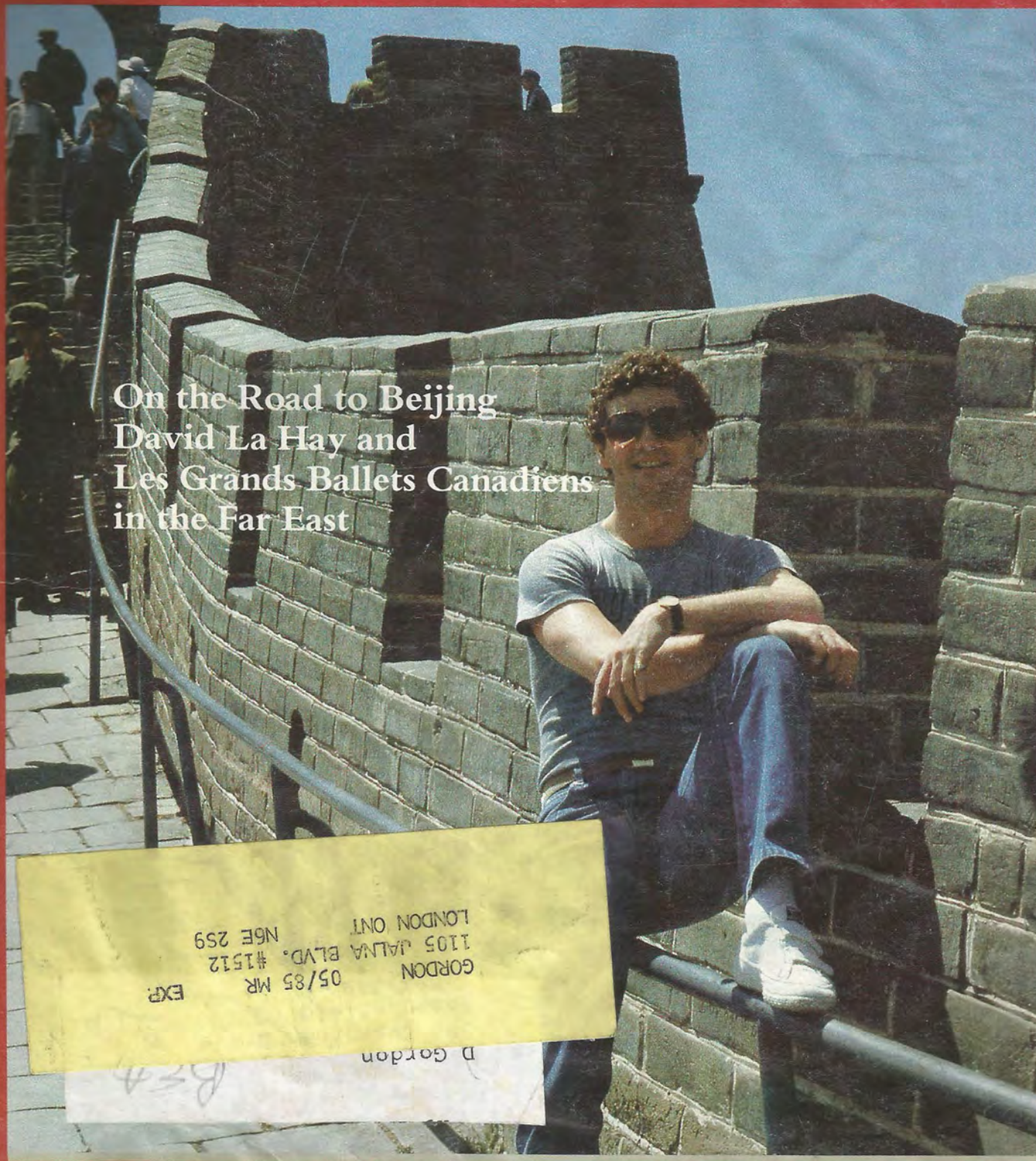


Winter 1985 Hiver \$3

Dance in Canada Danse au



On the Road to Beijing
David La Hay and
Les Grands Ballets Canadiens
in the Far East

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COVER: David La Hay of Les Grands Ballets Canadiens at the Great Wall of China.

Les Grands Ballets Canadiens in the Far East

Reminiscences of the "Tour of a Lifetime"

by David La Hay

It was a love affair between thousands of Asians and the dancers, administrative staff, technicians, the National Film Board crew and journalists who were part of Les Grands Ballets Canadiens' tour of the Far East in 1984. Performing a repertoire of 20 ballets, ranging from our own Canadian works to those of George Balanchine and Antony Tudor—and even one Chinese dance—we travelled to 20 cities in 6 different countries and gave 40 performances. Over a period of 69 days, we travelled 55,000 kilometres.

The "tour of a lifetime", as several of us were to describe it, had moments of incredible joy, as well as trials and tribulations. With a minimum of injuries, we all survived the long hours of travel and ensuing fatigue, the heavy performance schedule, the unusual and exotic food, an earthquake, rats and snakes in dining rooms—and even a collapsing stage! Yet none of the difficulties seem of any importance when compared to the endless fond memories of wonderful people, warm audiences, sold-out performances and countless invitations for us to return. It was a tour which, for varied reasons, left all of us changed in one way or another.

We left Montreal on May 7th and, after a day and a half of exhausting travel, finally arrived in Beijing, to begin more than two months of wonderful, fascinating culture-shock. Surrounded by hundreds of blue Mao-suited Chinese on bicycles, we took in the Forbidden City and were constantly greeted by inquisitive stares and a chorus of "hurroh's", as people practised their meagre English with us.

While we were all subjects of interest, it was Jerilyn Dana's red hair that fascinated them the most. John Stanzel, who made instant friends wherever he went, was later described at press conferences as our "secret weapon".

The Tian Qiao Theatre, like most of the theatres we performed in throughout China, was small and quite old. We were treated, however, to the luxury of an in-house acupressurist. The doctor, who works with the Beijing Ballet, was amazed by what he called our "old" injuries. Comparing us with the Chinese dancers he usually treats, he said it was typical of Western dancers to leave injuries untreated for too long,

or return to work too soon—resulting in complications or recurrent injuries. In China dancers are treated immediately and not allowed to return until completely recovered.

We availed ourselves of his talents and watched in fascination as he treated everything from colds and allergies to pulled muscles and minor strains.

We had been told not to expect an overly enthusiastic response from the normally reserved Chinese audience. While it was not the reception we were used to, it was quite appreciative. Members of the diplomatic corps said that they could not remember when a foreign troupe touched the people so deeply, or received the response that we did.

It was astounding how perceptive audiences were in picking out the subtleties of Antony Tudor's *Lilac Garden* and the humour of David Lichine's *Graduation Ball*. Indeed, they surpassed the Western audiences we were used to in their awareness and appreciation of nuance and innuendo. They were deeply impressed with our contemporary works, responding especially to James Kudelka's *In Paradisum*—a work which had not been accepted originally by officials as part of our programming, as it involved a male pas de deux, as well as costumes that revealed the male torso. However, due to the insistence of Colin McIntyre, a member of the artistic direction, the work was included and was performed with great success throughout the tour.

An interesting feature about Chinese audiences is their noisy behaviour during the beginning moments of each performance. At the theatre, it is customary to spend time greeting friends, exchanging gossip and seats, eating and drinking—even if the program has commenced. Although slow to settle down, audiences are attentive once they do so, and they were quite interested in seeing anything from the West, so they could compare their own companies' styles and techniques with ours.

The Chinese audiences are particularly fond of story ballets. When they could not understand our neo-classical works, they even invented stories, trying to make Balanchine relevant to their understanding of dance.

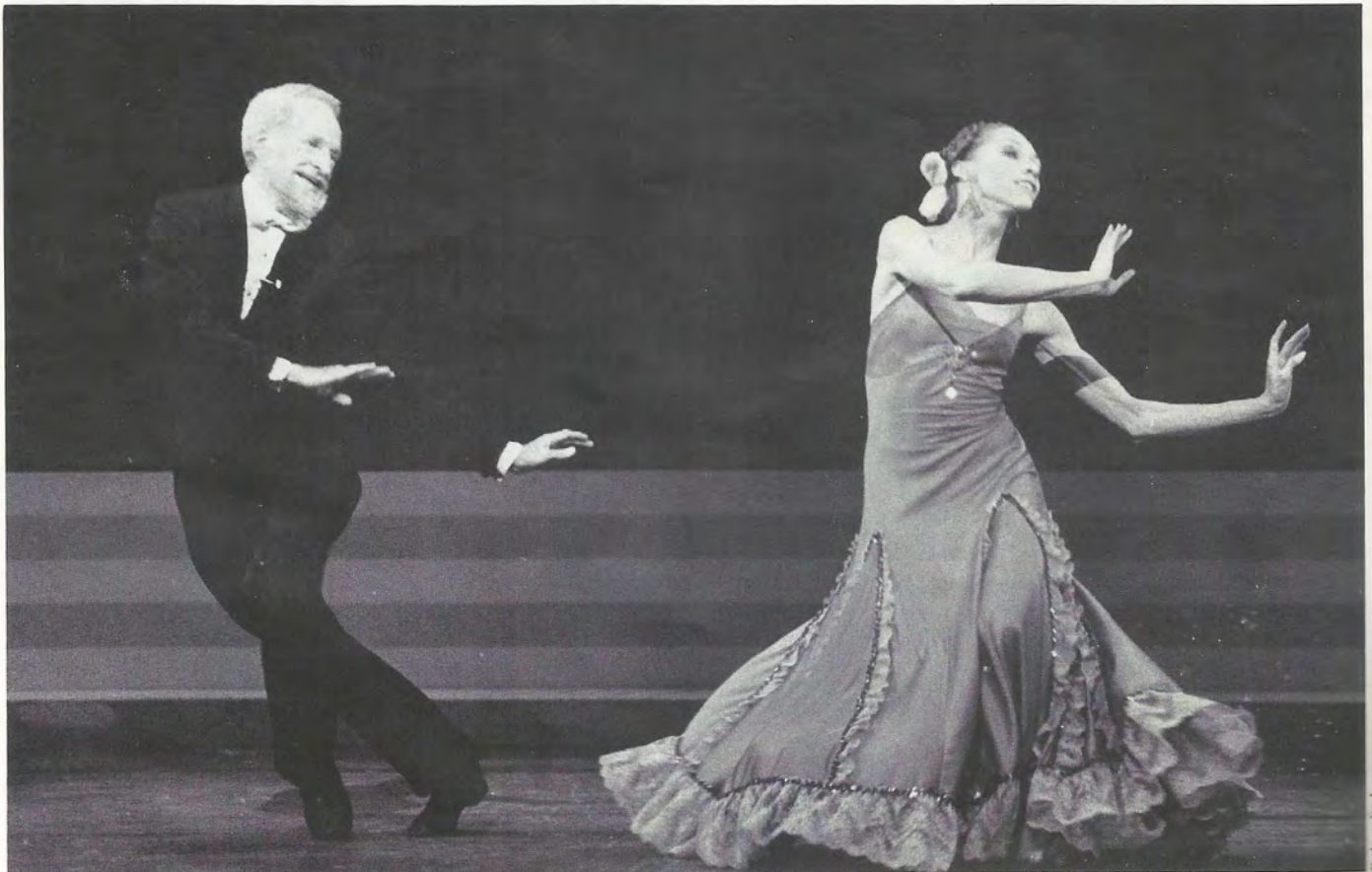


Jerilyn Dana outside the Tian Qiao Theatre in Beijing.



Robert Etcheverry

Sylvain Lafortune and Edward Hillyer in James Kudelka's *In Paradisum*—a work which deeply impressed Chinese audiences.



Robert Etcheverry

John Stanzel and Jerilyn Dana in *Astaire*. Excerpts from this work were a highlight of the gala performance given by the company in Bangkok, Thailand.



Sightseeing in China—in the gardens of Beijing's Forbidden City.

The biggest success of the Chinese portion of our tour was the Chinese *Red Ribbon Dance*, set on the company by the wonderful Madame Zhang Yu Yi. Impressed not only with the fact that we honoured them by performing one of their famous works, the Chinese were delighted with how well it was executed, pointing out that they liked our presentation better than that of any other foreign company which had learned the work. It was greeted everywhere with rousing applause and warm praise.

While in Beijing we attended a joint class with members of the Beijing Ballet and were treated to a studio performance by students of the Beijing Dance Institute, under the direction of Madame Zhang. While the demonstration of ethnic dances, ranging from Tibetan to Korean, was overwhelming, it was the performance by Madame Zhang herself that was the highlight of our visit. Her ballet *Spring Moon Reflected on the Water* showed what a great artist and very special person she is, and we sat in hushed silence, spellbound, as this woman, who had retired from the stage more than 10 years ago, wove magic for us. It was a moment none of us will ever forget.

Our next stop was Shanghai, an even larger city than Beijing, with a population of more than 12 million. The city's history as an international port has given it a broad and cosmopolitan outlook, and it is very European in appearance. Here the audiences are somewhat more sophisticated and greeted our contemporary works more warmly. This is due, in part, to the international tours made by the Shanghai Ballet, which have included a trip to Canada—in which several of our own technicians had taken part.

One of the most memorable moments in Shanghai was the earthquake. It sent most people in the city rushing into the streets at midnight. While most people fled from the hotel, a few of us slept on through the excitement—putting our fates

in the hands of the Chinese gods who, it seemed, were merciful and caused no damage.

The fondest and most moving memory of our visit to Shanghai, however, was the studio performance given by the Shanghai Ballet. They showed us some of their classical repertoire, as well as their own choreographies, which were quite dramatic and emotional. Yet it was the pas de deux from *Don Quixote*, danced by Wong Chi Fong (a small and unassuming dancer) and her partner, that left us all deeply impressed. It was an exhibition of flawless technique and amazing artistry. Never before had we seen such incredible balances—done so naturally—or a *coda* of double *fouettés* executed so effortlessly. (It was Wong Chi Fong who had caused such a sensation at Jackson, only to have her partner defect midway through the competition.)

When our applause had finally died down, it was difficult to find words to thank everyone for their hospitality and to say goodbye to these wonderful people who were so anxious to give us back some of the joy and happiness they had experienced at our performances.

Our last days in China were spent in Guangzhou and included a boat trip on the Pearl River. We then travelled to Hong Kong by train, through the wet and humid area of southeast China. The countryside was rich in green tropical foliage, with the proverbial rice paddies and water buffalo.

While we had all enjoyed China, it was time to eat Western food again! Arriving in the bustling city of Hong Kong was a welcome shock. After we had run out for hamburgers and french fries, we were treated to a sunset cocktail cruise around the harbour.

Our opening performance at the City Hall Auditorium was a resounding success, with numerous curtain calls for all the ballets—but especially for *In Paradisum*, the *Red Ribbon*



Sightseeing in Japan—at the Nijo Castle in Kyoto.

Dance and Brian Macdonald's *Tam Ti Delam*, which really caught the interest of the audience. They were highly appreciative of the magic of John Stanzel in this ballet. Sold-out performances and enthusiastic audiences made up for the small size and hardness of the stage.

When the rest of the company left Hong Kong for Bangkok, where they were greeted with a floral reception and police escort into the city, Annette av Paul and I remained behind to dance the balcony pas de deux from Macdonald's *Romeo and Juliet* at the Hong Kong Ballet's 20th anniversary fund-raising gala.

The following day we joined everyone in Bangkok, and I settled down to prepare for another gala—this one in aid of the leprosy foundation chaired by the king of Thailand, Bhumiphol Adulyadej. The highlight of the evening was the premiere of James Kudelka's *Candlelight Blues*, set to the jazz music of the same name composed by the king himself.

Members of the royal family, although they had been scheduled to attend, were in official mourning for the king's aunt and were unable to be present at the performance. The distinguished audience, however, did include Thailand's prime minister and the president of the privy council.

Everyone was impressed with the ballet and delighted by the jazzy choreography. The audience displayed special interest in excerpts from *Graduation Ball*, *Tam Ti Delam*, Brydon Paige's *Astaire*, John Butler's *Quest* and *For Brad*, a work choreographed by principal dancer Edward Hillyer. The general mood was one of excited surprise—everyone had expected a traditional menu of extracts from the classics, but instead they were treated to a lively cross-section of our own

varied repertoire.

It was while we were in Bangkok that, during a rehearsal, the stage partially collapsed. This resulted in several injuries, including a nasty case of whiplash for Betsy Baron, who had to dance in *Candlelight Blues*. While the performance went on—as it always does—Betsy spent the rest of the tour sporting a stylish neck brace.

The next day we moved into the National Theatre, where the raked stage posed a new set of problems for us to solve. After two successful, sold-out performances, we were treated to a day off, spent touring temples and boating on the Chao Phraya River.

That evening, the Siam Kolkarn Music Foundation, our sponsor in Thailand, entertained us with a traditional Thai dinner, followed by a demonstration of Thai dances. The intricate hand gestures and colourful costumes from all regions of the country showed us the rich and ancient background of these wonderful people.

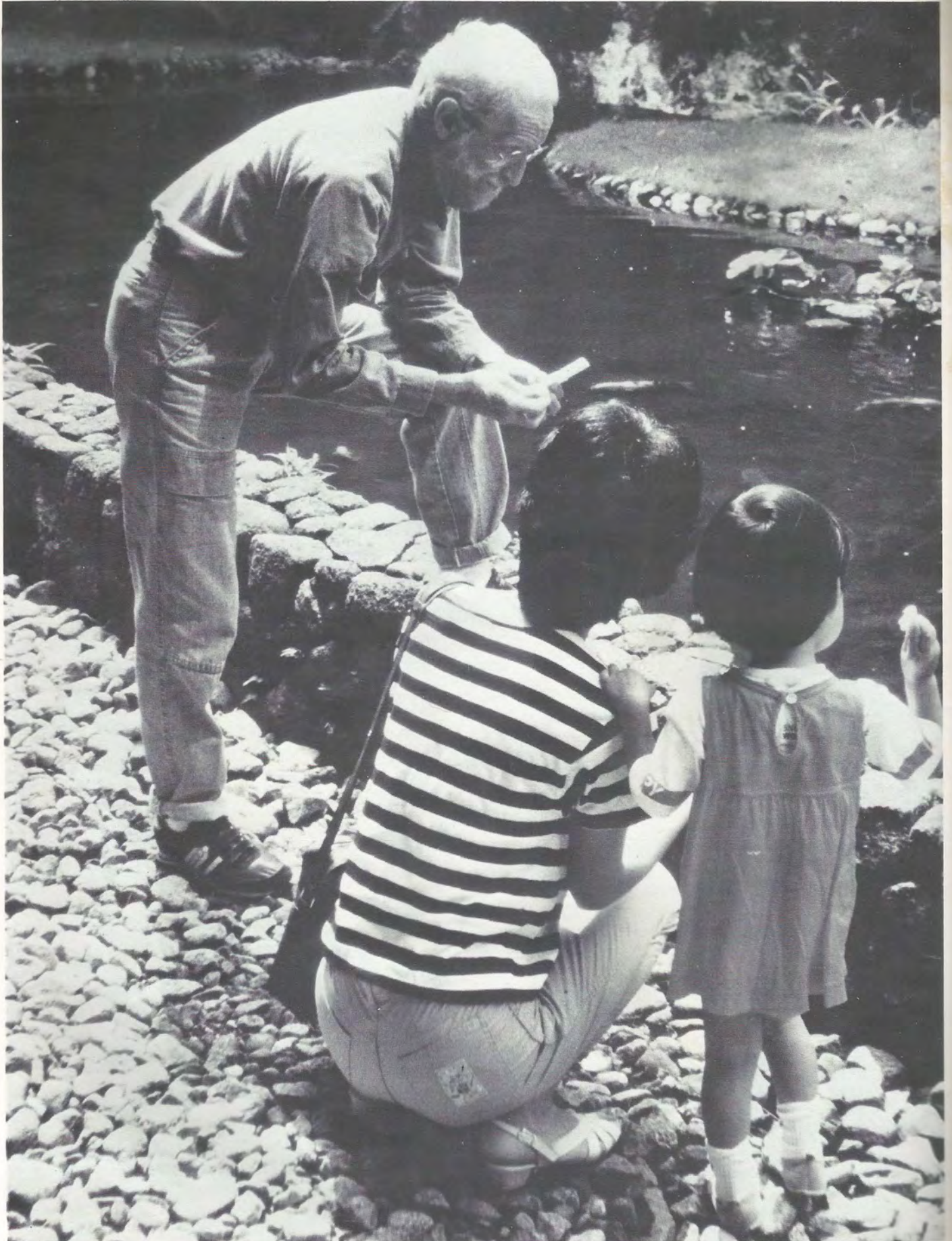
It was especially sad to leave this fabulous city and the many new friends we had made there, but it was on to Singapore next, where we opened the Singapore Arts Festival, accompanied by the Singapore Symphony. Held every two years, the festival is one of the most important events of its kind held in Asia. Our engagement marked the first time that a visiting company had used a local orchestra.

We shared the National Theatre with a large family of swallows which nested backstage and flew around, providing noisy criticism at all hours. Our classes and rehearsals were open to members of the public, and they found it quite amusing when a dead bird fell from the flies, almost hitting one of



Andrew Oxenham

Annette av Paul in Antony Tudor's *Lilac Garden*, the ballet in which she danced her final performance with the company.



John Stanzel and friends, feeding fish in the gardens of the hotel in Tokyo. Known as the company's "secret weapon", he made instant friends everywhere on the tour.

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A Japanese dancer performed for members of the company at the Kyushu Ikeda Peace Memorial Hall.

the dancers.

Once again, the public took us to their hearts, while the critics, on the other hand, had problems understanding some of our contemporary works. They found the music and choreography of Brian Macdonald's *Double Quartet* puzzling; however they were impressed with *Lilac Garden* and totally swept away by *Tam Ti Delam*.

After the necessary trip to the legendary Raffles Hotel to sample Singapore Slings, we were off to Japan—and some of the most incredible, as well as the most difficult, moments of the entire tour.

Beginning in Tokyo, we gave 19 performances in 13 cities in four weeks, criss-crossing the country from top to bottom. The schedule was often gruelling, sometimes involving travel after shows. And lots of busing—a dancer's nightmare!

Yet the sponsoring agency, the Min'On Concert Association, worked tirelessly in conjunction with the Japan Travel Bureau to smooth out every problem and make us welcome. Our crew members were especially grateful when they learned that the same house crew would work the entire tour, thereby making set-up and take-out very efficient.

Everywhere we went in Japan, we were greeted most warmly. Quite often the reception was overwhelming, with crowds of smiling faces singing to us after performances, demanding autographs, giving us handmade gifts and calling "sayonara" as our buses pulled away.

In Tokyo we opened to a sold-out house at the large Kan-i Hoken Hall, accompanied by the New Japan Symphony, which played beautifully. The three royal princes who at-

tended abandoned all protocol and led the standing ovation at the end of *Astaire*. Prince Mikasa, who studied at Queen's University in Kingston, Ontario, had already seen the company in Canada and attended several official functions with us, making numerous friends.

The Japanese audiences were wildly enthusiastic throughout our tour and were interested in the company's style, which they found to be youthfully exuberant. The critics admired the diversity of the troupe and related this quality to the numerous cultural backgrounds that make up the heritages of Quebec and Canada. Montreal was cited in the major newspapers as a leading dance centre, where new—as well as established—choreographers enjoy the artistic freedom to create new works.

It was evident everywhere that Canada holds a special place in the hearts of the Japanese, and we were always greeted as cultural ambassadors, with respect and politeness, enthusiasm and friendship.

Certain events which occurred during our month in Japan stand out in recollection. Demonstrations of traditional dances at our first reception delighted all of us. We were shown not only the strict discipline of the court dances, but also the humour and human qualities of the peasant dances. Several Japanese dance celebrities—including dancers from the Buto company and the foremost exponent of flamenco dance in Japan—performed for us at a disco party. But it was a team of tap-dancing brothers who thrilled us, especially when they performed an impromptu routine with John Stanzel.



Principal dancer Rey Dizon with Thai dancers at a reception given for the company in Bangkok.

In Japan we began to feel the strain of the tour. Sylvain Senez suffered a back injury in Tokyo and missed two weeks of performances. Jerilyn Dana separated a ligament in her foot and was on surprise vacation for several days. Despite the hardships, however, the company pulled together and continued to fill the theatres and win the hearts of the audiences.

It was at our last performance, in Omiya, where we felt the full warmth of Japanese hospitality. As we all gathered on-stage for our farewell bows, streamers and a huge banner spelling out *Sayonara Les Grands Ballets Canadiens* were lowered from the flies. Flowers were thrown onto the stage. The entire audience stood, touched by our dancing. We were in tears, touched by their gratitude. Dancers truly have the power to cross all borders and philosophies, to show the oneness of man, no matter where he may live.

Two performances in Seoul, South Korea, remained before we returned home. Not only would we be ending the tour, but Annette av Paul would be ending her dancing career. She made her farewell in a touching performance of *Lilac Garden*. In the ballet she bade a sad goodbye to the guests at her engagement party and, her arm in mine, I led her from the stage for the last time. Her eyes brimming with tears as Chausson's haunting music came to an end, Annette av Paul ended a career which had brought joy and happiness to thousands of people around the world. She had danced superbly throughout the tour, giving some of her best per-

formances to audiences that would only get the chance to experience her artistry once.

For me, it was a time to remember all those special moments I had shared with her over the years, in ballets ranging from *Giselle* to *Swan Lake*, *Serenade* to the *Tschaikovsky Pas de deux*, *Romeo and Juliet* to *Lilac Garden*. What an incredible way to end a tour!

And so it was home to Montreal, our minds filled with stories to remember over the years, our suitcases loaded down with souvenirs. The "tour of a lifetime" will never be forgotten. ●



David La Hay is a principal dancer with Les Grands Ballets Canadiens. Born in Barrie, Ontario, he holds a B.A. from Trent University in Peterborough and an Honours B.F.A. in dance from York University. He joined Les Grands Ballets Canadiens' Compagnons de la Danse in 1973 and the company itself in 1974.

Karen Jamieson

Developing a Unique Dance Signature

by Leland Windreich

In ancient lore Sisyphus was a king who, as punishment for his mortal sins, was obliged to roll a marble boulder uphill throughout eternity. As the boulder invariably rolled down when he reached the top of the hill, Sisyphus was never without a pressing task.

There is no boulder visible in the dance which Karen Jamieson has created on the Sisyphus myth, but the chores facing the central figure and six cohorts are full of the urgency and inevitability which characterizes this West Coast choreographer's creative preoccupations.

The reclining dancers, in clusters of twos and threes, roll forward like the tide, rise to run and intersect with their peers and hurl their bodies, arms high with palms open, at an invincible wall. Sheer exhaustion leads them to pool their energies for a regrouping that will involve a different onslaught. Sisyphus emerges to create a structure from the bodies of his companions. An arched back becomes a stepping stone to a pair of shoulders, which he mounts for a brief triumph at the summit, only to be forced earthward when the fragile pile collapses.

The climb and the moment of balance at the top of a heap of dancers constitutes a feat of great daring for the performer. Jamieson enjoys sharing the tension which danger creates; in her solo from *Coming out of Chaos*, as the lights rise she is revealed precariously perched at the top of a 10-foot ladder. Rationally we know that there is but one direction she can take, but we are persuaded to join her in contemplating a number of alternatives. The power of her recent work demands the kind of involvement which audiences delight in experiencing.

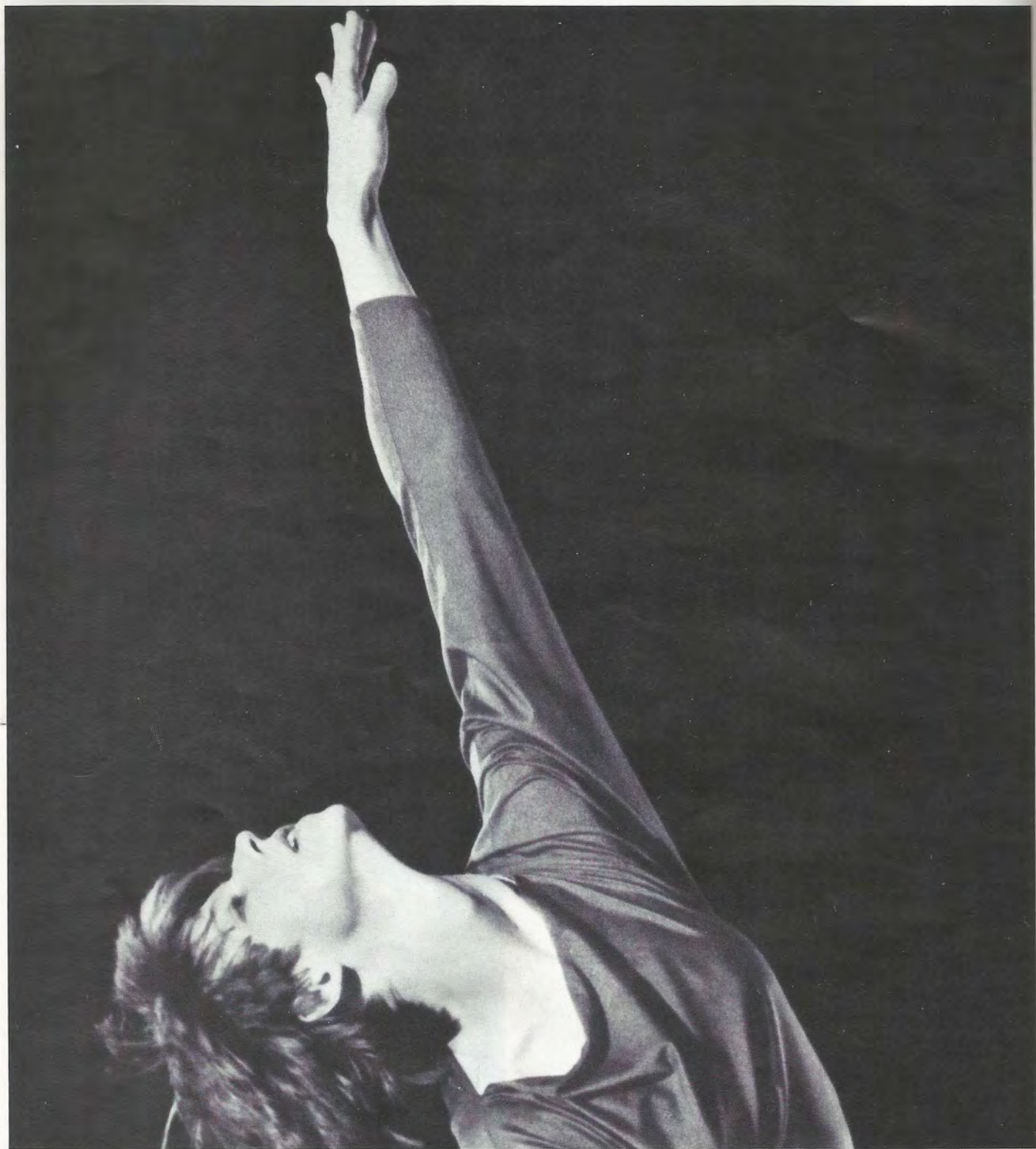
Participation is a big factor in Jamieson's concept of dance. As a child she was taken to ballet and became aware early of the process of identification and the magic which make the viewer an essential part of the performance process.

Like many of the avant-garde performer-choreographers who have emerged in North America since the '60s, Jamieson made her commitment to dance late, without family or community precedents. Born in Vancouver in 1946, she is the second of four daughters in a family with passionate political commitments. At the University of British Columbia she studied philosophy and anthropology. In her senior year she met film-maker David Rimmer and, through their marriage,



Kai Lai and Sandra Acton in Jamieson's production of *Dionysus*, first shown during Vancouver Dance Week in November 1984.

Chris Randle



Karen Jamieson

made her first practical connection with the theatre.

Jamieson's decision to enter the education program at the newly organized Simon Fraser University brought her into a dance course offered by Iris Garland, whose generous point of view on dance and philosophy that anything humanly generated is humanly possible struck a responsive nerve—presenting to Jamieson a fresh option of starting from scratch in the mastery of a completely new discipline.

Among Jamieson's peers were Savannah Walling and

Terry Hunter (who would later become her collaborators). Visiting dancers and artists-in-residence, including Erick Hawkins, Yvonne Rainer, Murray Louis and Albert Reid, shared the wealth of their respective heritages in American dance and the excitement of their bold innovations.

Then David Rimmer received a Canada Council grant to work in New York City. For four years Karen Jamieson availed herself of the city's dance offerings. Her days were occupied with classes with Alwin Nikolais and Phyllis Lamhut

and performance opportunities in their companies; study with Vsevolod Rainer and at the Graham and Cunningham studios; and tentative, exploratory work in choreography.

At night and on weekends she took full advantage of the rich resources of the world's dance capital. The classic modern—Martha Graham and José Limón—had the strongest immediate impact. There was the New York City Ballet, offering the spectrum of the Balanchine repertoire in seasons which ran for months. Paul Taylor was forging his remarkable destiny. Twyla Tharp was a revelation for her celebration of kinetic pleasure. The iconoclasts of the Judson Church movement were settling down to the business of making dances in unique molds. This was indeed an ideal time for a late apprenticeship.

In 1974 the Rimmers returned to Vancouver and Jamieson returned to the dance department at Simon Fraser to work and teach. Vancouver, as a place for refining the rudiments and consolidating the influences of New York, was a community at a different stage of development. Here existed the possibility of achieving a kind of presentation with its own unique identity.

With Savannah Walling and Terry Hunter, she formed Terminal City Dance—a collective group with a fluctuating membership of from three to seven dancers. It made its most memorable statements when the three of them presided. Improvisational processes evolved into evening-long, free-flowing performances. The dynamics of relationships often became the issue for exploration, and a variety of theatrical ingredients was used. Audacious confrontations, within the group or with the audience, occurred—fascinating a loyal core of viewers, repelling others. Ultimately the trio began to work in more personal formats, and the collaboration ran its course.

Independence brought with it Karen Jamieson Rimmer's decision to work as a choreographer using her maiden name. The choice appears to have been a practical one, rather than an expression of a shift in loyalties. Supported and encouraged through the years by those close to her, she has remained intensely dutiful as a family member. Her work, however, had begun to require a heightened dedication. Winning the Jean A. Chalmers Award for Choreography in 1980 encouraged her to develop a unique signature, representing a formidable new force in Canadian dance.

Chaos is a subject which fascinates Jamieson. It is, she notes, the original divinity in many mythologies and the source of most descending hierarchies of gods. *Coming out of Chaos*, a clamorous dance statement she made in 1982, seemed the apotheosis of her experiments with Terminal City

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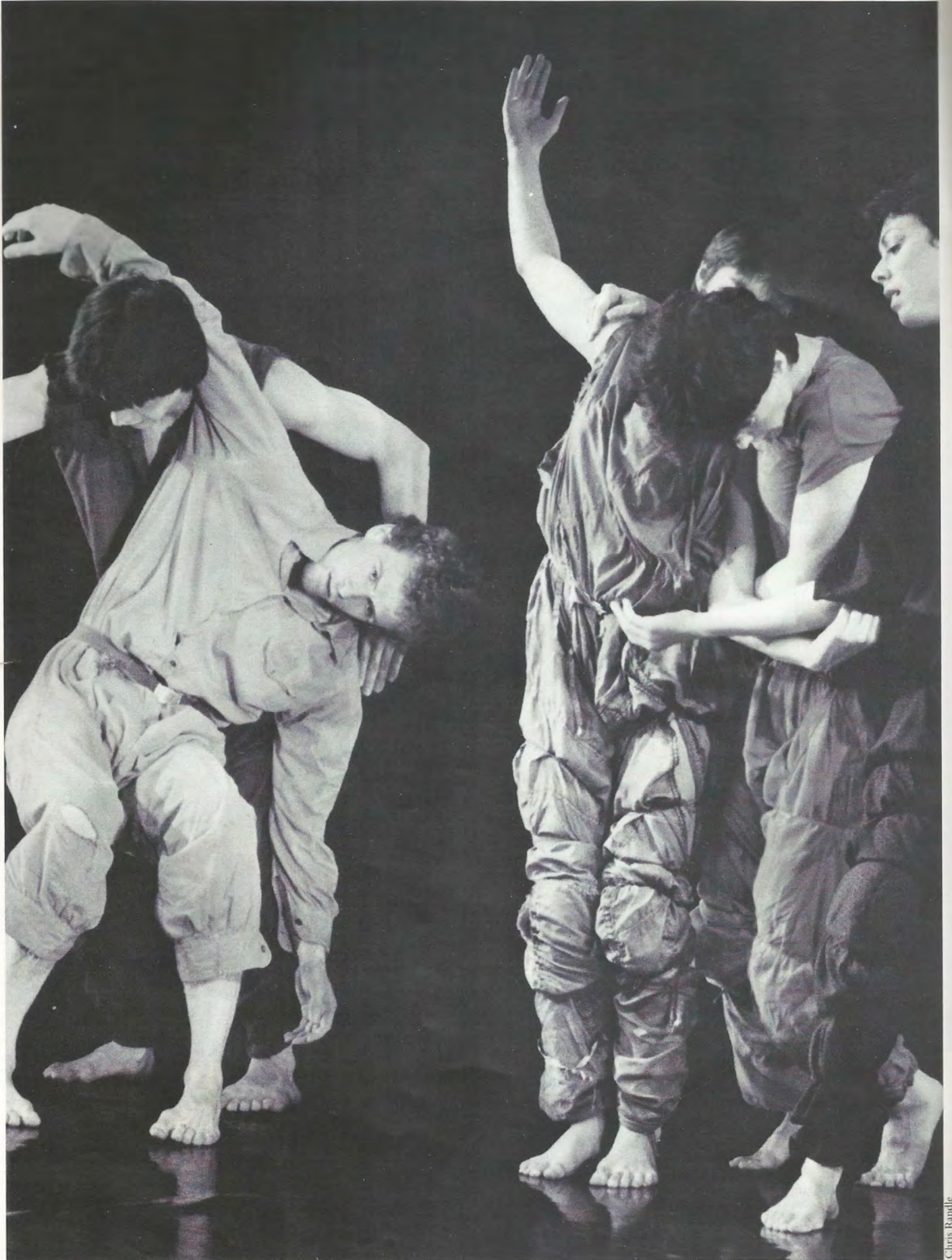
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Members of the Karen Jamieson Dance Company in *Rain Forest*.

Chris Randle



David Cooper

Members of the Karen Jamieson Dance Company in *Sisyphus*, a work choreographed by Jamieson in 1983.

Dance. In *Sisyphus*, made the following year, the violence is contained in the comforting framework of a myth. Her 1984 creation, *In Darkness and In Light*, may strike viewers as a synthesis of earlier interests, offered in an almost lyrical group exchange.

In *Sisyphus*, protagonist Jay Hirabayashi experiences four encounters. The first, with a hostile man, involves him in ferocious combat. The second is a tender exchange with a girl, a lyrical tryst expressed in sweeping lifts. Then a strident, formidable harridan hurls harsh blasts of sexual challenge at him, grimacing with contempt at his uncertainty and vulnerability. The fourth encounter is with a moppet-mother—seeming but half his size—who caringly soothes, lulls and incorporates him into her protective fold.

The role of the threatening hag in *Sisyphus*, portrayed with frenzy by Jamieson, contrasts sharply with that of the victim in *Despair Comics*, a solo created in the same year, in which the choreographer contemplates the rituals of one trapped in a restrictive, pressurized contemporary existence. As a performer in her own dances, Jamieson validates her ideas and inspires the essential participation.

With *Dionysus*—first shown in November 1984 during Vancouver Dance Week—Jamieson took on another mythic subject. The dangerous physical challenges have been replaced by a more elaborate choreographic plan, and the boldness of the attack refined by the ingeniousness of the means. The result is like looking at fligree in cast iron. Bright orange tunics for the four women and the single man give the work

an indisputably Attic flavour, and the frequent use of two-dimensional hand postures suggests the features of ancient friezes. The refinement apparent in this and other recent creations is due largely to the availability of skillful, well-trained dancers who are drawn to Jamieson's work and find continual challenge in its performance.

A recent Canada Council grant has made it possible for her to concentrate on the development of a company, and much of her current involvement is with the mechanics of its organization. A myriad of responsibilities related to the practical matters of theatre confronts her and, as with her work as a choreographer, she proceeds slowly and with patience.

A new studio in Vancouver and a spring residence at the Arts Umbrella Dance Studio on Granville Island offer ambience for new projects. A tour of British Columbia in the spring of 1984 took her dances to new audiences. In November 1984 the Karen Jamieson Dance Company made its first appearance at the National Arts Centre in Ottawa, and Vancouver audiences saw the premiere of David Rimmer's extraordinary video production of *Sisyphus*.

At present, work compels Jamieson more than the chance to gather trophies. And further explorations of the collaborative process—with musicians, with film-makers—must be balanced with the exigencies of touring. Her determination is to arrive at a distinctly Canadian point of view for dance, and, for the growing ranks of fascinated observers and eager performers of her dances, Karen Jamieson is well on her way to this achievement. ●

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January 27
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January 29-30
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February 3
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February 5
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February 6
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February 7
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February 8
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Vancouver, B.C.

February 19
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February 21-22
Anchorage, Alaska

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Edmonton, Alberta

February 28, March 1-2
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March 15
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Women in Dance: Part II

Problems, Demands and Changes

by Paula Citron

"Women in Dance: Part I" (Spring 1984, Issue Number 39) dealt with the impact of the feminine consciousness on an art form which contains an overwhelming number of women. The article began with a discussion of how dance came to be a woman's domain, stressing the cultural and economic forces which have tended to limit men's involvement in dance in the 20th century. This was followed by a look at the various ways contemporary dance has treated feminist issues, the place of dance in feminine politics and the liberating aspects of modern dance for women in general. The article concluded with a statement about the effect that the dominance of women in dance has had upon the cultural life of the country—particularly its humanizing and civilizing spirit. "Women in Dance: Part II" continues the examination of women in dance by looking at the various problems and demands facing female artists in a world of shifting social values.

Women have been accepted as professional dancers ever since the composer Lully allowed the participation of Mlle Lafontaine and three other ballerinas in his opera-ballet *Le Triomphe de l'Amour* in 1681. Although the subsequent history of dance is filled with glowing descriptions of virtuosi ballerinas, female choreographers were virtually non-existent prior to this century. In fact, in ballet today women choreographers are rare indeed.

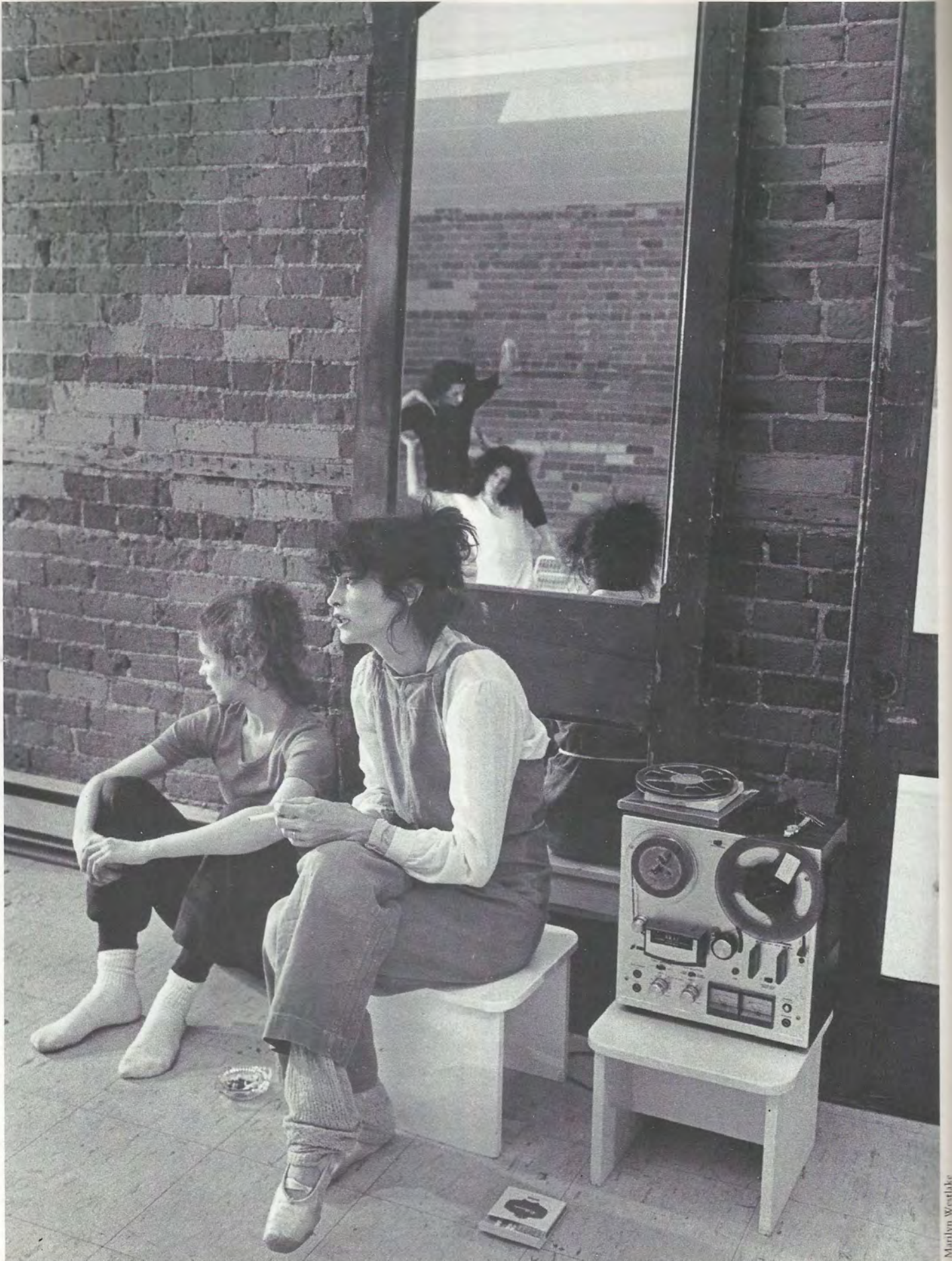
One problem facing women in dance is the strength of will required to move beyond being a dancer to become a choreographer. Chantal Belhumeur of Dansepartout explains: "Because men have traditionally been more daring than women, you will find a higher proportion of male creators in the arts in general, and dance in particular. Although women are accepted as interpreters, there has been prejudice against women as creative artists. When I started choreographing in 1972, I felt I was breaking the rules. I had to learn I could be a creator and still maintain my integrity as a woman."

Many dancers who began their training in ballet feel that the nature of the craft has stifled the emergence of women



Leica Hardy: "Women are no longer the movers or shakers in dance."

Ken Martin



Marilyn Westlake

Ann Ditchburn: "Choreography is making decisions, and dancers don't make decisions."

choreographers. Ann Ditchburn, one of the few female choreographers the ballet world has produced, points out that ballet training has tended to limit the number of male choreographers as well.

"Choreography is making decisions, and dancers don't make decisions," she states. "They tend to be in a weakened position, produced by years of educating the body while ignoring their spiritual and intellectual life. That is why there are few classical choreographers generally.

"In ballet, women are trained to be docile and seem to accept the restraints. Although they have more stamina and perseverance, women seem less ambitious. Men, on the other hand, react to the restraints by becoming aggressive, so a greater number break out into other areas of dance, like choreography or administration."

Realizing that other training was needed if she was to be more than an interpreter of dance, Ditchburn took courses in modern dance and acting improvisation to forge her creativity.

An increasing number of women ballet choreographers seem to be transcending tradition, as recent choreographic workshops presented by the National Ballet of Canada have demonstrated.

Although the pioneers of modern dance, in their rebellion against the restraints of ballet, brought a sense of liberation to women performers, most female dancers concede that there is still an image problem that must be overcome. Leica Hardy calls the attitude which forces women to conform to the norm of femininity a "high-heels mentality" and explains: "Ballet has stereotyped women in a negative way. The rule was submit, obey and be molded. Individuality was suppressed. For example, I could do the male jumps but I was never allowed to use them in performance, because ballet is pretty and everyone has to look like a sylph.

"When I left ballet and danced with Spindrift Dance Theatre, I was given roles meant for men and felt free in dance for the first time. Unfortunately, the myth of women being equated with grace has lingered on, and this image has led to dance lagging behind the rest of the arts by 50 years."

Louise Latreille, founder of La Troupe de Danse Pointépiénu, points out that when she is interviewed by the media, her looks are stressed, and the questions tend to revolve around what she eats, not what she dances.

In a similar vein, Denise Fujiwara of Toronto Independent Dance Enterprises (T.I.D.E.) is concerned about the image of women dancers depicted in movies like *Flashdance*. "This kind of film is bad for women and bad for dance."

In part, this female stereotyping is being offset by the blurring of gender lines in pure dance and contact improvisation, and most women in dance find this trend towards androgyny to be a positive step.

Surprisingly, the control of choreography which women gained with the advent of modern dance has not necessarily been accompanied by a corresponding increase in their confidence as creative artists. As Mimi Beck of Danceworks points out, women are afraid of not being taken seriously in their craft, which has resulted in women adopting an overwhelmingly ponderous tone for their dance works.

When Peggy McCann included a lighter piece, using the music of Scott Joplin, in a program several years ago, she was accused of selling out. "I was made to feel guilty," states McCann, "because any lack of seriousness on the part of a woman choreographer is regarded as diminishing our role in the art."

Hand-in-glove with this adage—which Maria Formolo refers to as the "you can't be popular and be good syndrome"—seems to be a fear of success. McCann explains: "Women are not gutsy, and hustling is not a feminine attribute. In our rarefied cocoons, we have been brought up to believe that our role in the arts is one of quiet starvation and poverty. If we make money, then we are doing frivolous things or going commercial."

Diane Carrière reinforces this spiritual-versus-business aspect of women in dance: "The old myths state that dance in this century is woman's stuff, so women are not pushed commercially in their art. Because dance is supposed to be filling an emotional need for us, it is presumed that we will be content to stay at a low economic level."

And from Maria Formolo: "Because women artists were never seen as serious, we feel we have to give up social values like cars and credit cards—as if our suffering will prove our seriousness!"

This lack of confidence on the part of women dance creators has, in turn, led to a situation where women are holding fewer and fewer power positions. "Women are no longer the movers or shakers in dance," points out Leica Hardy. "Because the role of men in dance has become more acceptable, men are taking power back from the women by obtaining positions where they hire dancers and choreographers. When one thinks about administrators and choreographers today, it is the men who come to mind first—Erik Bruhn, David Earle, Robert Desrosiers, Danny Grossman."


Denise Fujiwara adds that, as dance companies become institutions, the role of the administrator has changed. "Dance has become big business. Women might have laid the groundwork establishing dance in this country, but it is now perceived that the role of a dance administrator needs a man who understands business. Also, women feel that being an administrator takes away from creativity and are therefore prepared to give up control."

Perhaps the most ominous note is sounded by Marie Chouinard, who points out that, while men have the ability to think big, most women in dance are engaged in small-scale pursuits, either in tiny companies or alone. "Are women in the dance world acting like this because they are conforming to what men want?" she asks. "Women are not considered real artists. Men don't think that we are looking for enlightenment in art."

Although women in dance are a dominant force, male chauvinism intrudes into their world in various ways. On one of T.I.D.E.'s tours, the roadie would only take orders from co-director Allan Risdill, not from the women. "Because we

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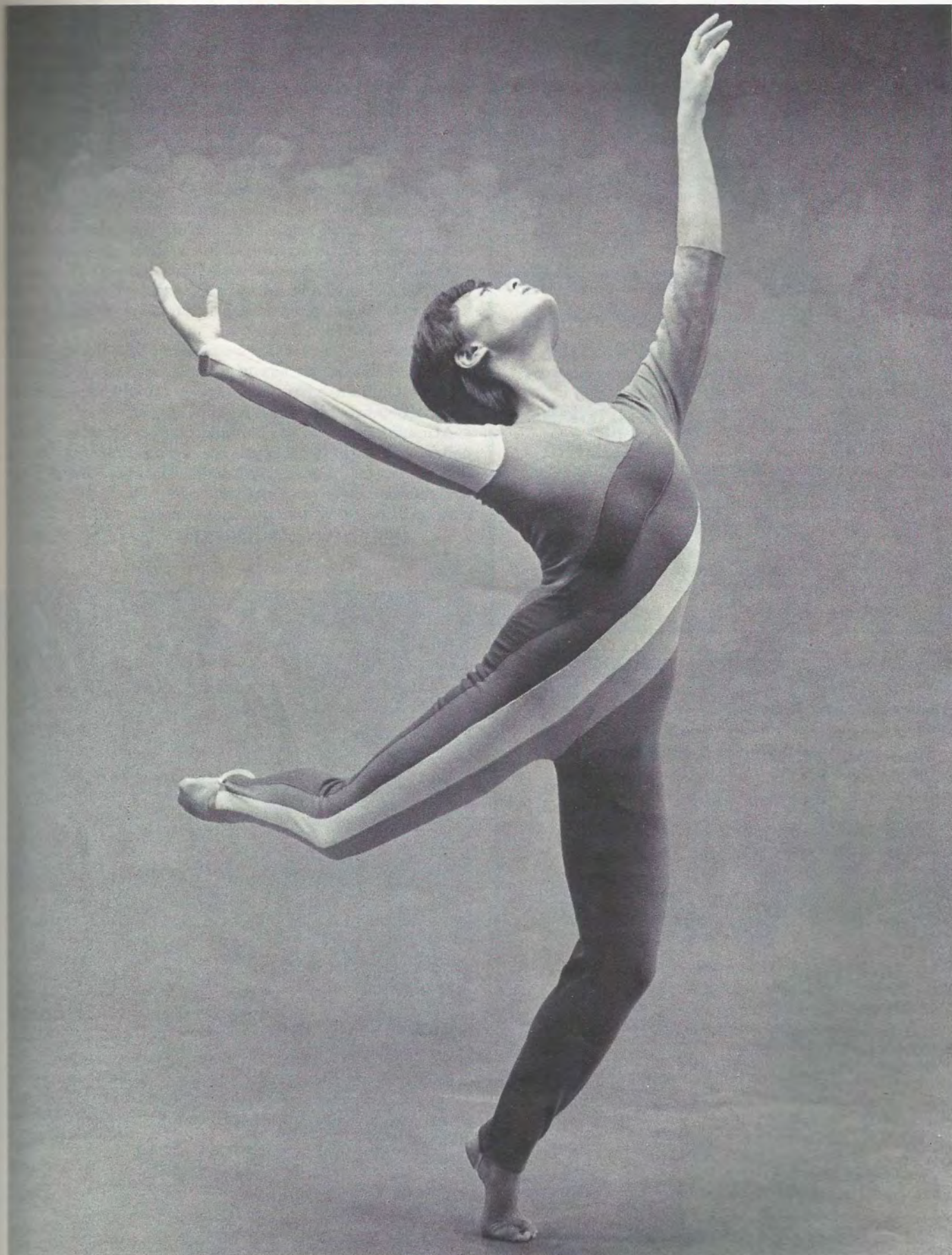
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Carol Anderson: "My art is worth fighting for."



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Denise Fujiwara: "Dance has become big business. Women might have laid the groundwork establishing dance in this country, but it is now perceived that the role of a dance administrator needs a man who understands business."

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had no time to waste," says Paula Ravitz, "we decided to let Allan take complete charge, instead of having our decisions confronted all the time. But we learned a lesson. Now when we hire someone—be it a roadie or a dancer—his or her value system has to conform to ours."

Many of the women interviewed for this article have had problems with male dancers and managers who were sensitive about taking orders from them. Geneviève Salbaing, director of Les Ballets Jazz de Montréal, tells about the fierce resistance shown by male dancers in her company to a female ballet mistress.

French-Canadian women, in particular, have often found it difficult to earn the respect of men while pursuing their careers. As Martine Epoque says: "Even though I was surrounded by men and was never oppressed by them regarding dance, they never helped me either. It took years before I was considered an artist."

Patricia Beatty, one of the co-founders of Toronto Dance Theatre, found that businessmen on her company's board of directors tended to address questions to David Earle and Peter Randazzo rather than to her.

Maria Formolo had an astonishing experience with a female colleague who reacted badly to her as a decision-maker—because the woman was used to taking orders from men!

Operating in the world of ballet, Ann Ditchburn has experienced more chauvinism than most women choreographers and has strong feelings on the subject. "Guys in bal-



Frank Richards

Paula Ravitz: "Women just make dance because we have nothing to lose!"

**What Women in Dance
Think About Men in Dance**

Without a doubt, the most contentious issue concerning women and men in dance is that male dancers, who are not as competent technically, can get better jobs and advancement, earn more money and capture more publicity—because there are fewer of them. Women, on the other hand, must be fiercely competitive. Leica Hardy cautions: "Men who are pushed ahead with inadequate training can, in the long run, be damaging to the art form."

It is interesting to note that women in dance consider men in dance to be more sensitive to pressure, more temperamental

let tend to be defensive because they've been surrounded by women. I always make sure I know my stuff, so I can't be put down. Once when I had trouble with a lighting man who kept saying that the things I wanted were impossible, I learned about lighting and patched the show myself to show him I knew what I was talking about.

"When I felt limited by my training as a woman dancer, I took male ballet classes so that I could learn to choreograph for men. How many men take women's classes? In the final analysis, women in power positions are considered either difficult bitches or eccentric free spirits—labels which men don't have to put up with."

Another problem facing women in dance is the precarious balance that must be maintained between the outside world and the dance world. Jo Lechay feels that the dilemma facing women in dance is the same as that facing any career-oriented woman. "It is a question," she says, "of how to spend one's time between the demands of your home and family, your teaching, your own training and the running of your company."

The 20th century has seen women in dance move from the role of dancer into the realm of creative artist, a position they are not going to relinquish—despite the problems facing them and the demands made on their time. "My art is worth fighting for," states Carol Anderson, co-artistic director of Dancemakers. The women interviewed for this article would agree with her. ●

and inclined to give up more easily. As Patricia Fraser, co-artistic director of Dancemakers, says: "Men get to a certain point where their intelligence exceeds their technical ability; they then get frustrated and want to leave dance."

Denise Fujiwara takes this analysis one step further by observing that personality and work are intertwined for men, because a career is an important part of how men assess themselves. Because women do not identify themselves with their jobs as much, this presents less of a problem for them.

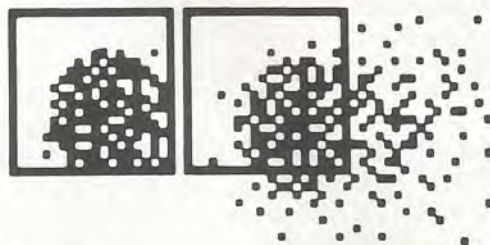
Women are more willing than men to put up with the financial stress caused by the low income dancers earn. "Men come to dance late, and so their expectations have been touched by outside career choices," says Carol Anderson.

Yet most women feel that men have better career futures in dance. Paula Ravitz explains: "If the man is ambitious, talented and smart, he has a chance of going right to the top in a boss position—either as a choreographer, an administrator or a teacher. Because a man is subjected to the social pressure concerning success, his desire and ambition are stronger than a woman's."

With more men coming into dance, women now have to choreograph for them, and this has been daunting. Jo Lechay states: "Because I was used to all-female companies, when I first started to work with men I couldn't get beyond the stereotypical approach, and it took me a while to learn how to use them in choreography. Now my classes are about 40 per cent male, and I find that men, particularly Quebec men, are more physical than women. They give themselves to dance because they are not physically repressed."

On the subject of the content of male choreography, Ravitz sees men as being more concrete and traditional in their approach, particularly in depicting the roles of women and men. Because men are more success-oriented, she feels they tend not to be as experimental. As she says, "Women just make dance because we have nothing to lose!"

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Making Dance Education a Reality

A Unique Approach to Teacher Training in Arts Education



by Garth Pickard

Saskatchewan schools will be introduced to a new aesthetic core curriculum, kindergarten to grade nine, in early 1985. Because of this change, children will have the opportunity to learn about dance outside its present arena—physical education. The degree program offered by the University of Regina's Faculty of Education—as outlined in this article by Garth Pickard, a member of the faculty—is an educational alternative designed to ensure a literate dance public, especially school-aged children. Offering a foundation to ensure that teaching professionals will be ready for the change, the program represents a progressive step toward making dance education a reality in schools.

Dance educators are directing their energies toward a significant change in the preparation of future dance educators for Canadian schools. Proper preparation of teachers in the arts has been severely lacking, and dance has been no exception. In an article, "The Thinking Foot: Teaching Dance Literacy in School", published in *Dance in Canada* (Fall 1983, Issue Number 37), Grant Strate stressed that children are not equipped in school "to recognize dance as an art form".

The chance that dance may be viewed as an important art form, worthy of being taught in all schools, may soon be a

reality, however. A reality in the sense that teacher training has recently taken a giant leap forward to ensure that future educators have a basic knowledge of all the arts and, through choice, an expertise in dance and education. This breed of teacher is being developed in the new arts education program of the Faculty of Education at the University of Regina. Five arts disciplines—dance, visual arts, music, drama and literature—are included in the program, which is being viewed internationally as unique.

Because of a felt need to improve the delivery of the arts within all schools, a decision was made to design and implement a four-year undergraduate program for arts educators. Prior to establishing a design for the new program, the most current research on the status of the arts and education was utilized to provide the foundation for the development.

Faculty members involved in the development of strategies established a series of conferences with faculty and administration of the university, personnel of relevant agencies and government officials to provide information and develop a broader base of support for the program.

Simultaneously, involved faculty members were also attending to the refinement of the program design, creating promotional materials, making presentations to potential students throughout the province and planning for the initial year of the program. As a result, the arts education program became a reality in September 1982.

All students in the program are required to enroll in a common first year in the Faculty of Education. This unique aspect of the program is an obvious departure from first-year requirements of more traditional programs. In years two, three and four, the required educational classes in each of the five arts disciplines follow a parallel structure.

For example, dance education classes focus on curriculum development in year two; teaching strategies and theories of instruction in year three; and a post-internship focus in year four which emphasizes decision-making and administrative skill development for the purposes of initiating and implementing arts programs to meet the needs of the schools and communities.

The pattern for the three aesthetic education classes is developmental. The first class deals with theories of aesthetic education. In year two, students become involved in the design

and creation of instructional materials and events. The third class provides the opportunity to field-test and apply concepts and materials through workshops, video productions and formal presentations.

The general education aspects of the program were already well established on the Regina campus prior to the development of the arts education program. The emphasis in general education is the sequential development of professional growth for the teacher-in-training.

Modifications of this structure have been adopted for the arts education students. In year one, the students take an introductory course in general education. The practical aspect of this class requires students to attend seven half-days in school settings, for directed observational assignments.

The general education requirement in the second year is directed towards the development of skills and strategies of teaching. For practical application, the students spend one day a week in the schools. They are assigned, for a semester each, to elementary classrooms and secondary schools.

In the internship semester, students have options for various experiences. They may choose a maximum of two *practicum* sites, one of which must be either an elementary or secondary school. Alternative settings, such as libraries, galleries, museums, hospitals or community centres, may be chosen by students as part of their internship experience.

Post-internship *practica* in year four are linked directly to specific classes related to the student's discipline.

During the second, third and fourth years, dance majors are concurrently enrolled in dance, theory, general movement and dance technique courses. Emphasis is placed on all forms of dance, with students selecting the ones which reflect their needs. Professional dance schools also participate in full- or part-course credit exchange programs, which provide more depth of field.

In summary, the newly established arts education program at the University of Regina will produce graduates who will generate educational programs to alter traditional practices in arts education and therefore better meet the needs of the community.

Educators from this program will be viewed as having a significant role as change agents in bringing about a new direction for more comprehensive arts education. •



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Choreographers—A Step Ahead

Books in Review

by Leland Windreich

Baryshnikov in Russia

by Nina Alovert
Holt, Rinehart & Winston, 1984

As a theatrical photographer in Leningrad, Nina Alovert witnessed Mikhail Baryshnikov's debut and seven-year career at the Kirov Theatre. She also befriended him.

Now living in the West, she has written a text to accompany a collection of her own photographs of the dancer and his Leningrad colleagues, supplemented by photos of Baryshnikov's television debut as an actor in a production of Ernest Hemingway's *The Sun Also Rises*. A few shots of the dancer as a child in Riga are included. Most of the illustrations in the book were smuggled out of Russia by visiting balletomanes.

Alovert's text offers an intimate look at an artist in conflict and affords sound reasons for the contemplation of defection. The grand format of the book, however, seems somewhat more ambitious than its contents.

That's Dancing

by Tony Thomas
Abrams (Prentice-Hall Canada), 1984

Issued as a companion to the new MGM documentary feature film of the same name, this breezy survey of dancing in films never carries the clout that its high-powered packaging requires. Tony Thomas has written a score of books about the movies, but this project would have been better served by a dance scholar, who would have approached the task with a broader perspective.

The 10 giants whom Thomas honours rose out of the 1,500 musical films produced since the advent of the talkies. Fred Astaire, Busby Berkeley, Ray Bolger, Cyd Charisse, Ruby Keeler, Gene Kelly, Ann Miller, Gene Nelson, Donald O'Connor and Eleanor Powell are paid affectionate tribute, and well-chosen shots from their films make even the uninformed reader aware of the special magic that each possessed.

An introductory chapter presents an overview of film dancing from the era of Marilyn Miller to that of John Travolta. Hard to understand, however, are full-page spreads of certain luminaries—Barbra Streisand, Cary Grant and Steve Martin, for example—who will never be remembered for their dancing!

Balanchine, A Biography

by Bernard Taper
Times Books, 1984

The third edition of a biography first published in 1963, this book is substantially a complete rewriting of the 1974 text. Bernard Taper has made corrections, recast a number of ambiguous statements and added anecdotal material made avail-

able to him in the last decade. At the end of the book are two new chapters covering Balanchine's final years. New photographs complement the splendid core collection, and the list of Balanchine's ballets has been brought up to date.

In earlier editions the author's respect for Balanchine kept somewhat in awe of his subject. Now, after Balanchine's death, Taper seems more free to contemplate contrasting facets of his genius. Attention is paid to Balanchine's hazardous relationships with the male superstars he accepted into his fold at the height of their popularity—including Erik Bruhn, Mikhail Baryshnikov and Peter Martins, who made the dramatic choice to retire at the peak of his dancing prowess to succeed the master.

Taper boldly suggests that the controversial, truncated version of *Apollo* revived in 1979 as a vehicle for Baryshnikov might not have been the essential synthesis of an outdated ballet, but an example of the kind of vandalism perpetrated by an artist on his own work when his basic faculties are starting to fail him.

In the last chapters—which are bound to be of most interest to readers familiar with the original text—Taper offers fine coverage of Balanchine's last activities as a choreographer, the affectionate relationships he developed in later years and the devoted vigil kept by his associates during his final illness.

Taper has organized the facts of the life and work of one of our century's greatest figures into a passionate biography, fascinating and accessible to all readers.

Briefly:

Joan Lawson's **Teaching Young Dancers** (Collier-MacMillan Canada, 1984) is available in a new edition. First published in 1975, the work deals with muscular co-ordination in classical ballet. Textual amendments have been made, and there is a new chapter on physical timing written in consultation with the Royal Ballet's orthopedic surgeon and chief physiotherapist.

Differences in purpose and links between classical ballet and mime are explored in Anya Peterson Royce's **Movement and Meaning** (Indiana University Press, 1984). Royce surveys and analyzes the two performance genres. There are generous and diverse examples, ranging from *commedia dell'arte* forms to the dances of Twyla Tharp. A chapter dealing with the many choreographic treatments of Shakespeare's *Romeo and Juliet* is fascinating reading as an example of the fusion of the two genres.

Jean Cocteau and the French Scene (Abbeville Press, 1984) contains nine essays which survey the enormous contribution to 20th-century art made by a man who has been called the "mirror and victim of his times". Nearly 100 splendid photographs complement the text. There is excellent coverage of Cocteau's work in ballet in "The Theatre of Jean Cocteau" by Neal Oxenhandler and Ned Rorem's "Cocteau and Music", which contains a complete list of his ballets and spectacles from 1912 to 1962. ●

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Mildred Wickson

Mildred Wickson, first president of the Canadian Dance Teachers Association, died November 7, 1984.

A former student of Boris Volkoff, she went to the 1936 Olympic Games in Berlin as a member of his ballet company.

Her own company performed in Toronto at the Varsity Proms Concerts in 1951.

She opened her first ballet studio in 1932, in Oakville. In 1940 she started her Toronto studio, which flourished until her retirement in 1967.

Among her former students are Lilian Jarvis, Katherine Stewart and Walter Foster (all of them charter members of the National Ballet of Canada), and Carole Chadwick, vice-principal of ballet at the National Ballet School.

She was an early supporter of Celia Franca in her efforts to establish the National Ballet and later became a member of the company's board of directors.

She helped, together with Elsie Agnew, to find the site on Maitland Street which was to become home of the National Ballet School in 1959.

Mildred Wickson is survived by her sister, Ethelwyn.



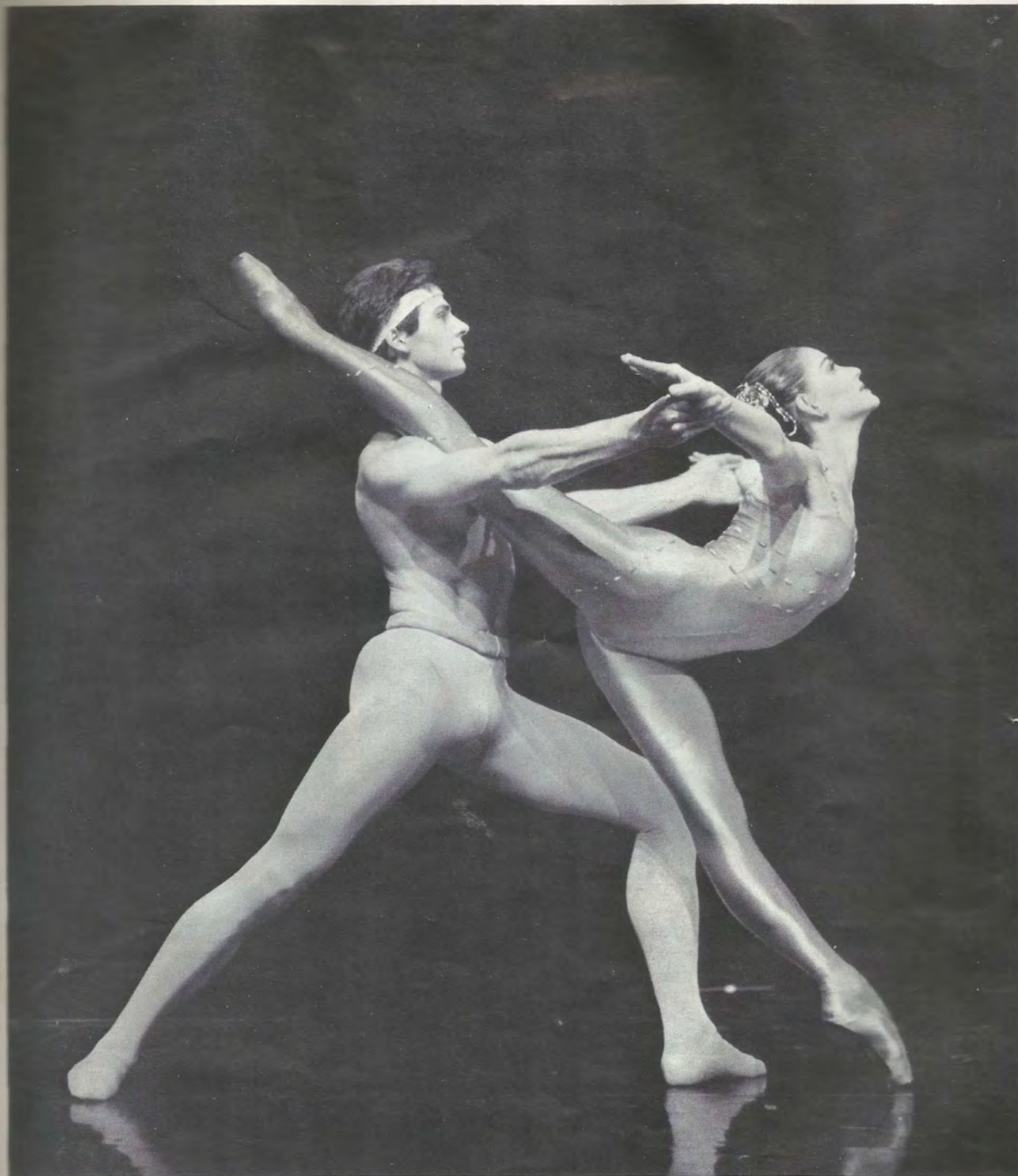
Members of the Anna Wyman Dance Theatre in *A Dancer's Circus*. The company will make its New York debut as part of the *Dance Canada Festival* at the Brooklyn Center for the Performing Arts in 1985.

Constantin Patsalas, resident choreographer for the National Ballet of Canada, has been named winner of the 1985 Clifford E. Lee Choreography Award.

Five Canadian companies will appear at New York City's Brooklyn Center for the Performing Arts in the next two years. The *Dance Canada Festival* will include performances by **Toronto Dance Theatre**, the **Anna**

Wyman Dance Theatre, **Theatre Ballet of Canada**, **Desrosiers Dance Theatre** and **Les Ballets Jazz de Montréal**.

KIDCO, the Victoria-based theatre/dance troupe for young people formed by Kerry-Lynn Krich in 1983, has been invited to perform in Auckland, New Zealand. The company, whose members range in age from nine to 19 years, will appear at the August 1985



Dawn Pyke and David MacGillivray of the Alberta Ballet Company in *Sundances*, choreographed by Lambros Lambrou. This work will be included in the company's repertoire when it makes its Toronto debut in February.

conference organized by Dance and the Child International, a member of UNESCO's Conseil International de la Danse.

Members of the **Alberta Ballet**

Company participated in the International Ballet Festival held in Cuba last fall. Principal dancers Mariane Beauséjour and Scott Harris performed *Cryin' Time* and *Adieu*, works by the company's resident chore-

ographer, Lambros Lambrou, who has been commissioned to create two full-length ballets for the National Ballet of Cuba.

Tree Whispers, a work first performed



Desirée Champion joined Saskatchewan Theatre Ballet as a principal dancer this season. Other new company members are Josée Carrière and Terry Scheiche.

by Robert Greenwood and Dana Luebke of **Sun-Ergos** at the Edinburgh Festival last August, will receive its Calgary premiere in February 1985.

Mount Royal College School of Dance has been named the official school of the Alberta Ballet Company in Calgary.

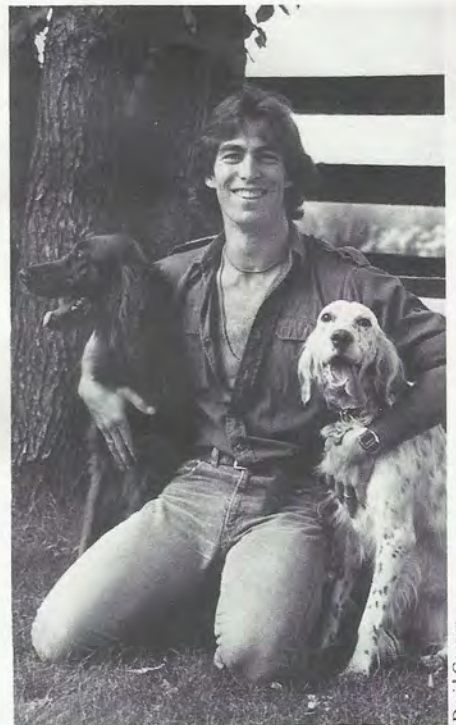
Alberta Dance Alliance is planning its first provincial dance week, tentatively scheduled for the end of April 1985.

Saskatchewan Theatre Ballet has added a new work to its repertoire this season. *They Planted Many Seeds*, created by Regina choreographer Robyn Allan, traces the transforma-

tion of a small community in Central America and was supported by a project grant from CUSO and CIDA, the Canadian International Development Agency.

Lubica Dobalova, a former principal dancer with the Slovak Theatre Ballet of Bratislava, has been named ballet mistress. She will also choreograph and perform with the company.

Dance Saskatchewan held a conference in Saskatoon last October. At a gala ball, Lusia Pavlychenko was honoured as the first recipient of Dance Saskatchewan's Celebrity of the Year award.



David Cooper

Joost Pelt has resigned as artistic director of Manitoba Dance Theatre.

Frederick Ashton's *Facade* was scheduled to receive its company premiere during home performances by the **Royal Winnipeg Ballet** at the end of December.



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Faye Thomson, assistant artistic director of Contemporary Dancers Canada, was invited to join Nrtyakala, a classical Indian dance troupe based in Toronto, for a six-week tour of India which began in December. The company is directed by Menaka Thakkar, with whom Thomson had previously studied at York University.

In addition to performing, Thomson was asked to teach workshops in ballet and modern dance in Bombay, Madras, Manglor, Calcutta, Banglor and Pondicherry.

The 25th anniversary gala performance of the **National Ballet School** featured the world premiere of six works, all danced by graduates of the School. Rudi van Dantzig's *Autumn Haze* was performed by Jane Lord and Barry Watt of the Dutch National Ballet.

Rain Song-2, choreographed by John Neumeier, was danced by Jeffrey Kirk, of the Hamburg Ballet.

John Alleyne, formerly of the Stuttgart Ballet and now a soloist with the National Ballet of Canada, appeared in Uwe Scholz's *Piano-Rag-Music + Tango*. Scholz is company choreographer for the Stuttgart Ballet and artistic-director-designate of the Zurich Ballet.

Robert Desrosiers' *Rendez-vous Lunaire* was performed by Desrosiers and Claudia Moore. David Nixon danced Susana's *Labyrinth*.

Martine van Hamel of American Ballet Theater appeared in *Odalisque*, choreographed by Glen Tetley.

Guest artists with **Toronto Dance Theatre** during its Christmas performances of *Court of Miracles* included Celia Franca (in her first appearance with a modern dance company), James Kudelka, Veronica Tennant, pianist Elyakim Taussig and actress Jackie Burroughs.

Rene Highway has rejoined the company after an absence of several years.

Companies scheduled to appear during Solar Stage's *Winter Dance Festival*, held in Toronto in January, include the **Danny Grossman Dance Company**, in its first performance of a new work-in-progress; the **National Tap Dance Company of Canada**, presenting the Canadian premiere of *For the Love of George*, a tribute to the music of George Gershwin; the **Paula Moreno Spanish Dance Company**,




Lucy Potts of the National Ballet School has donated a Russian ballet costume to Toronto's Royal Ontario Museum in her daughter's name. Nadia Potts, a principal dancer with the National Ballet of Canada, and Mary Holford of the ROM's Textile Department are shown with the costume, which was worn by a dancer with the Maryinsky Theatre (ca. 1900-1910), possibly in a production of *The Sleeping Beauty*. The Royal Ontario Museum's collection includes ballet costumes from the early part of this century to about 1940.


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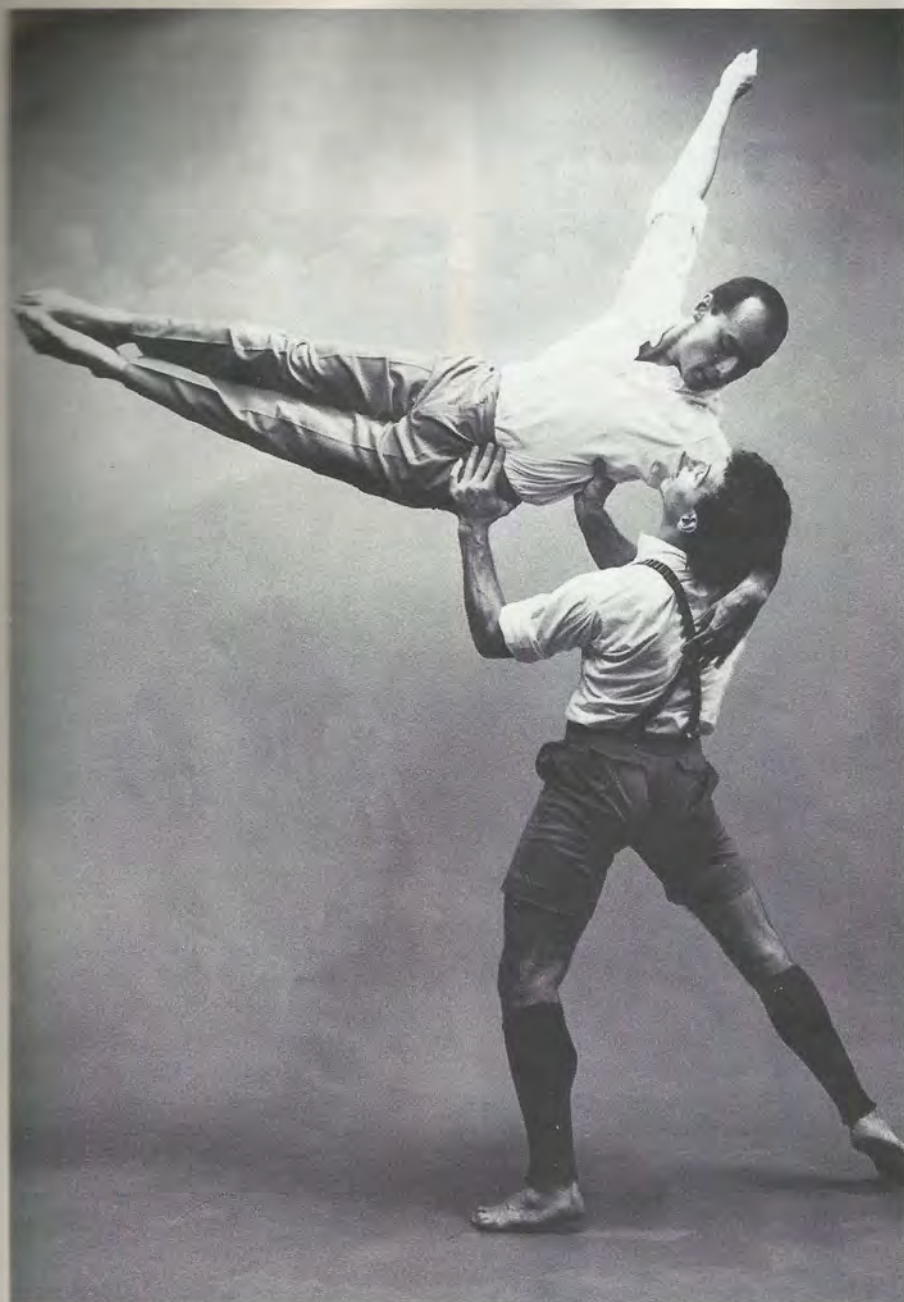
Barry Gray

Betty Oliphant and some of the National Ballet School graduates who danced in the School's 25th anniversary gala, onstage at the O'Keefe Centre at the end of the performance. On the day of the anniversary Federal Minister of Communications Marcel Masse and Susan Fish, Ontario Minister of Citizenship and Culture, announced contributions totalling nearly \$5 million towards completion of the School's capital development program.



K.G. Stills

Susan Bennet and John Kaminski in the Royal Winnipeg Ballet's production of *Translucent Tones*, choreographed by Nils Christie. The ballet is part of the company's repertoire for its winter tour of Western Canada and the United States, which began in mid-January.



Frank Richards

Francisco Alvarez and Philip Drube in *unfinished business*, choreographed by James Kudelka for Dancemakers' fall performances at Premiere Dance Theatre in Toronto. The company marks its 10th anniversary this season.

which will present two new pieces, *Espana* and *Soledad*; and **Dancemakers**, featuring works by Carol Anderson, Patricia Fraser and Conrad Alexandrowicz.

Miriam Adams, conference coordinator for the Dance in Canada Association, has been named to the Toronto Arts Council.

Toronto-based **Dancemakers** will celebrate its 10th anniversary season with performances at Toronto's Premiere Dance Theatre in early April.

Later that month, the company will depart on a tour of Western Europe. They have also announced plans to tour Eastern Europe in 1986.

Bach 300, a festival of music and dance commemorating the 300th birthday of Johann Sebastian Bach, will be held in Toronto in March. *Dance Bach*, one of many programs to be presented during the 17-day celebration, will feature Canadian dance companies in performance at the Bluma Appel Theatre, St. Lawrence Centre. **Les Grands Ballets Canadiens, Les Ballets Jazz**

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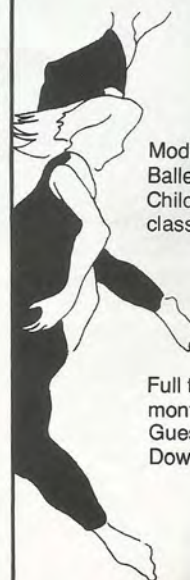
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Karen Kain and guest artist Peter Schaufuss are scheduled to dance in the National Ballet of Canada's production of *Napoli* during the company's winter season at Toronto's O'Keefe Centre, February 20 to March 3. Other works to be performed include Robert Desrosiers' new work, *Blue Snake*, as well as *Les Sylphides* and *Canciones*.

de Montréal, Desrosiers Dance Theatre, the National Tap Dance Company of Canada, Toronto Dance Theatre and Susan Cash will each present a birthday tribute to the composer.



Folk Ballet Theatre participated in the 13th annual Ontario Multicultural Theatre Festival, held in Toronto last November.

Susan Keen, a former member of the National Ballet of Canada and, more recently, a soloist with Ballet West in Utah, has joined the staff of Dance Ontario as office administrator.

The **Danny Grossman Dance Company** will perform at two of Ontario's major arts festivals this year. A new work by Grossman, inspired by the music of Eric Satie, will receive its premiere at the Guelph Spring Festival in May. The group will also appear at the Shaw Festival, in Niagara-on-the-Lake, in late August.

Performances of *The Nutcracker* by **Les Grands Ballets Canadiens** this past Christmas marked the 20th anniversary of the company's production,



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In October 1984, Fernand Nault, one of Les Grands Ballets Canadiens' resident choreographers, was awarded the Prix Denise-Pelletier, the highest award Quebec gives to its performing artists.

which was choreographed by Fernand Nault. Among the "guest performers" invited to appear as the King of Candyland during the Montreal run were Pierre Després, president of Les Grands Ballets Canadiens, former principal dancer Vincent Warren and—as the Queen of Candyland—actress Claire Pimparé, best known for her work on Radio Quebec's award-winning television show *Passe-Partout*.

Following February performances at Toronto's Ryerson Theatre and a March tour of American cities, **Les Ballets Jazz de Montréal** travels to Africa for a month-long series of performances.

In December, **Nova Dance Theatre** appeared with Newfoundland Dance Theatre in a tour of Newfoundland. The tour was part of an inter-provincial cultural exchange program co-sponsored by the Departments of Culture of Nova Scotia and Newfoundland.

Dianne Milligan, former company manager of Nova Dance Theatre, has been appointed executive director of Dance Nova Scotia (DANS), a non-profit, provincially funded organization which was created to promote and encourage dance activity in Nova Scotia. •

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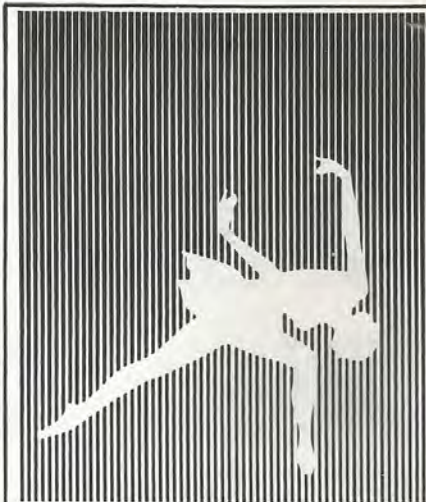
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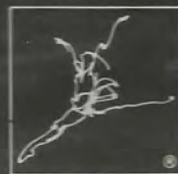
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