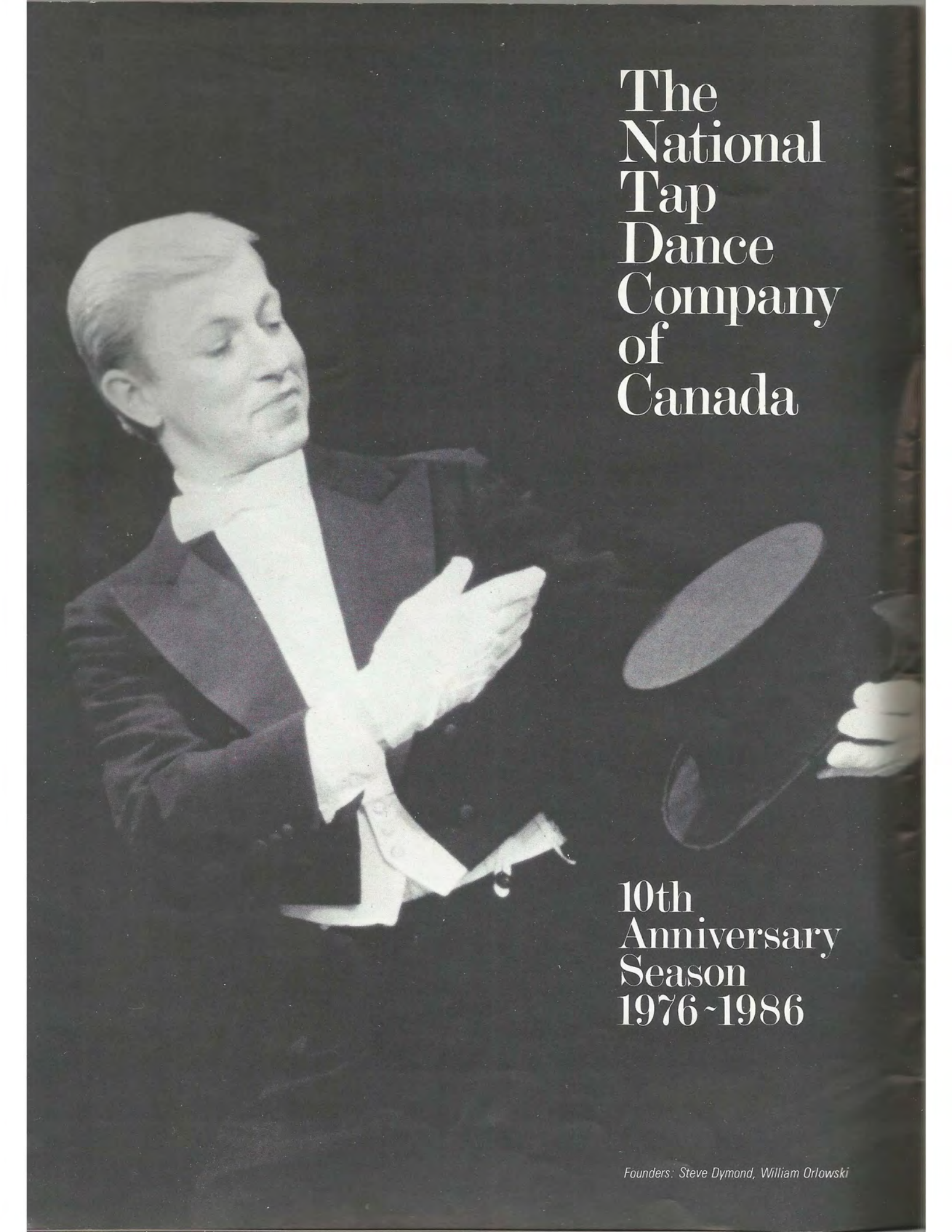


Winter 1985/86 Silver \$3

Dance in Canada Danse au



The Dream Comes True!
A New Home for the Royal Winnipeg Ballet



The
National
Tap
Dance
Company
of
Canada

10th
Anniversary
Season
1976-1986

Founders: Steve Dymond, William Orlovski

Dance in Canada Danse au

Published quarterly by the Dance in Canada Association.

Issue Number 46 Winter 1985/86 Hiver
January/janvier

Steve Dymond
Executive Director

Susan Hilary Cohen
Founding Editor

Sandra Evan-Jones
Editor

Robert Donald
Art Director

Patty Margolese
Advertising Representative
Circulation Manager

© Copyright by the Dance in Canada Association.
All rights reserved.

The views expressed in this publication do not necessarily reflect those of the Dance in Canada Association.

Dance in Canada publishes articles in official language of origin.

Unsolicited manuscripts should be accompanied by a stamped, self-addressed envelope. While the publishers will take all reasonable care, Dance in Canada will not be responsible for loss of or damage to unsolicited materials.

Address all correspondence to Dance in Canada,
38 Charles Street East, Toronto, Ontario M4Y 1T1.
(416) 921-5169.

Second class mail registration number 03874. Return postage guaranteed.

The publication of Dance in Canada is made possible, in part, with the assistance of the Government of Canada through the Department of Communications and the Canada Council; the Government of Ontario through the Ministry of Citizenship and Culture and the Ontario Arts Council; the Government of Alberta through Alberta Culture; the City of Toronto through the Toronto Arts Council; and the Municipality of Metropolitan Toronto.

ISSN 0317-9737

Printed by General Printers.

Copyright © Association Danse au Canada. Tous droits réservés.

Les opinions exprimées dans ce magazine ne reflètent pas nécessairement celles de l'Association Danse au Canada.

Danse au Canada publie les articles dans leur langue d'origine.

Les manuscrits non sollicités doivent être accompagnés d'une enveloppe affranchie et adressée à l'expéditeur. Les directeurs de la publication apporteront tout le soin nécessaire aux documents non sollicités, mais déclinent toute responsabilité en cas de perte ou de dommages.

Toute correspondance doit être adressée à la rédaction, Danse au Canada, 38 Charles Street East, Toronto, Ontario M4Y 1T1.
(416) 921-5169.

Numéro d'enregistrement de courrier de seconde classe: 03874.
Frais de retour garantis.

Danse au Canada est publié en partie grâce à l'assistance du Gouvernement du Canada par l'intermédiaire du ministère des Communications et du Conseil des Arts du Canada; du Gouvernement de l'Ontario par l'intermédiaire du ministère des Affaires civiles et culturelles et du Conseil des Arts de l'Ontario; du Gouvernement de l'Alberta par l'intermédiaire du ministère des Affaires culturelles de l'Alberta; de la Ville de Toronto par l'intermédiaire du Conseil des Arts de Toronto; et de la municipalité du Toronto métropolitain.

ISSN 0317-9737

Imprimé par General Printers.

- COVER STORY:
4 **The Dream Comes True:**
A New Home for the Royal Winnipeg Ballet
Jacqui Good
- 10 **The Third National Choreographic Seminar**
A Celebration of Creative Excellence,
Hard Work and Camaraderie
Jamil Brownson
- 14 **Montreal's International Festival
of New Dance**
From Neo-Expressionism to Neo-Romanticism
Iro Tembeck
- 19 **A Cat's Life:**
How One Dancer Meets the Demands of
Being in a Long-Running Show
Maureen Lennon
- 27 **Talking with John Smith**
A Discussion About Filming Dance
Paula Citron
- 31 **In Review: Books**
Pat Kaiser
- 33 **n.b. What's New and What's Happening . . .**
People, Performances and Exhibits
- 38 **Dance at a Glance/Classified**

COVER: Breaking ground for the Royal Winnipeg Ballet's new home. *Left to right:* Arthur Pearson (president of the board of directors), Arnold Spohr (artistic director), Pearl McGonigal (lieutenant-governor of Manitoba) and Richard Kroft (chairman of the building committee).

Photograph by Paul Martens.

Inset: Architect's drawing of the new facility.

The Dream Comes True: A New Home for the Royal Winnipeg Ballet

by Jacqui Good

The muscular young fellow in sweatshirt, jeans and hardhat looked like any other construction worker—except for the words, Canada's Royal Winnipeg Ballet, printed on his shirt.

As his jackhammer dug into the asphalt of the parking lot, the crowd of well-dressed onlookers present for the ground-breaking ceremony broke into applause. Then a cry of delight rose into the autumn air, along with hundreds of coloured balloons suddenly released from their moorings.

Thursday, October 3, 1985, was unusually mild and sunny in Winnipeg. As the strains of *The Nutcracker* came relentlessly over an outdoor speaker, businessmen and lawyers in sensible gray suits shook hands and congratulated each other on good committee work. Ballet dancers mingled.

Among dignitaries present for the ground-breaking ceremony were Benoit Bouchard, then acting federal minister of communications; Howard Pawley, premier of Manitoba; Eugene Kostyra, Manitoba's minister of culture, heritage and recreation, and chairman of the Manitoba Jobs Fund; and William Norrie, mayor of Winnipeg.

Pearl McGonigal, lieutenant-governor of Manitoba, cheerfully perched a hardhat on her elaborate hairdo, while 10-year-old ballerinas stood around in small, giggling groups.

Through it all, Arnold Spohr beamed.

And well he might. Spohr has been artistic director of the Royal Winnipeg Ballet for more than half of its 47 years, a time in which the company has toured the world, won gold medals in international competition and built a solid reputation for innovative work.

He spoke to his parking-lot audience: "Over the years we created our dance in settings that were always inadequate and uncomfortable. We were above furniture stores and old factories, but always, under any circumstances, we seemingly accomplished the impossible, taking the Royal Winnipeg Ballet from our modest homes to the world at large."

Now, at last, the Royal Winnipeg Ballet will have a permanent home, a home that reflects the company's importance, its energy and its style. It will be the first building specifically created for a major dance company in Canada.

Architectural drawings show a four-storey structure of light brick, dominated by huge, curving sheets of glass. The

lines are rounded, almost sensuous—a reflection of what architect Les Stecheson refers to as the Royal Winnipeg Ballet's "elegance, and a certain traditional quality combined with a sense of innovation".

The drawings are a far cry from the reality of the company's current headquarters in downtown Winnipeg. The entrance, a narrow door tucked between a fried-chicken outlet and a dress shop, is anything but imposing. Up one flight of stairs, students and dancers hustle from tiny change-rooms to cramped studios. There are line-ups for the showers. The carpets are torn. And the administrators' desks barely fit into rooms that more closely resemble closets than offices.

Lendre Rogers-Kearns, the company's communications director, can chuckle about the annual infestation of mice, some of whom end up with pet names. But it is more difficult to laugh about a temperamental heating system and sloping studio floors.

The Royal Winnipeg Ballet moved to its current Portage Avenue home in 1972—as a "temporary measure"—and has long since outgrown the space. This has been a recurring story for the company, which has, over the years, occupied a half-dozen separate, rented premises—one of which actually burned down in 1954, destroying the Royal Winnipeg Ballet's entire store of costumes, sets and music.

The company survived that loss—and all the other discomforts. But enough is enough! After all, a new building has been a dream for well over two decades.

In the mid-'60s, as a Centennial project, the City of Winnipeg set out to create a vibrant centre for the arts. The Manitoba Theatre Centre, Canada's oldest regional theatre, was operating out of an aging movie theatre whose days were numbered. The Manitoba Museum of Man and Nature was housed in make-shift facilities. The Winnipeg Symphony, the Manitoba Opera and the Royal Winnipeg Ballet all needed space, both for administrative offices and performances.

The Ballet, along with the other groups, did get a glittering performance space: the Centennial Concert Hall. But money was tight, and other needs seemed greater than those of the Ballet; so Edward Schreyer, then premier of Manitoba, asked the Royal Winnipeg Ballet to stand aside, "temporarily".

The chairman of the Ballet's building committee, Richard



KRG Skills



David Cooper

Above: A company's dream.
 Right: The reality—a crowded production office and cramped dressing-rooms demonstrate the inadequacy of the Royal Winnipeg Ballet's current home.



KRG Skills



**du
M**

du Maurier sets the stage

Thousands of talented Canadians have enjoyed support from the du Maurier Council for the Arts since its inception in 1971. Nearly five million dollars in council support has been granted to creative groups and organizations from coast to coast.

du Maurier participates in the belief that there is a wealth of talent requiring only the opportunity to be showcased, thus enabling all Canadians to enjoy the lively, flourishing world of the arts.



du Maurier Council for the Arts

Kroft, smiles ruefully as he says, " 'Temporarily' became quite a long time."

Kroft remembers that in the mid-'70s, when he was president of the board of directors, he and just about everyone else in the organization assumed that a new home was "just around the corner".

There was even a site: a parking lot, right between the new Manitoba Theatre Centre building and The Playhouse, an old vaudeville theatre that had once been used by the company for its performances. Right across Market Street were the Concert Hall, the Museum and the new planetarium. The province's cultural bureaucracy had a vision of the Royal Winnipeg Ballet fitting neatly into a ready-made artistic community.

That vision made a lot of sense at first, but, after a few years of taking the site for granted, Kroft and the Ballet began to see some limitations. A building in the parking lot would mean that neither theatre could ever expand. Nor could the Royal Winnipeg Ballet. As the company and its school had grown, so had the need for space. And there just wasn't going to be enough of it on Market Street.

Another vision. In 1979 Kroft became chairman of the building committee, and the search for a new home began in earnest. Around that same time, the City of Winnipeg had become concerned about the deterioration of its downtown core. Over the next few years there would be many attempts to match the needs of the Ballet with urban redevelopment projects.

The Ballet began to look at salvaging one of several aging buildings in Winnipeg's old warehouse district. Stecheson says that an older building is a difficult choice for dance studios—because of the need for high ceilings and large, unpillared expanses. But he did find several warehouses suitable for renovation.

Such a building, however, could not provide everything that the Royal Winnipeg Ballet was looking for. And the warehouse neighbourhood itself was a problem.

It is easy to forget that the Royal Winnipeg Ballet is not simply a performing company. It has a large and active general school, as well as a professional school in which young dancers receive both academic and dance training. The school has over 1,200 students, ranging from pre-schoolers doing their first *pliés* to secretaries taking a noon-hour fitness class.

At 6 p.m. on any weekday, the sidewalk outside the Portage Avenue premises is crowded with children waiting to be picked up by bus or car. Transit buses pull in and out of the only stopping place, and rush-hour commuters jostle for a place in line.

Had the warehouse site been chosen, a lot of children would have been sent off, on foot, down streets that are still, frankly, a little seedy.

So, when government money began to appear for projects located closer to the city core, the Royal Winnipeg Ballet was interested.

There was a new initiative to develop the area north of Portage Avenue. An old school, just a block from Portage, seemed a likely spot for the Ballet's new home, but the school board decided to hold on to the building. As for the rest of the development, all that was available for the Ballet was a condo-style space over a shopping mall. And, under the terms of the "North of Portage" plan, the Royal Winnipeg Ballet could not own any property; it would have to continue as a tenant. All in all, not quite the high-profile, independent space that the Ballet had set its heart on.

So many false starts, so many dashed hopes. The idea of a

new home for the Ballet was turning into a "shaggy dog" story. A lot of observers felt that the project was completely stalled.

Behind the scenes, however, negotiations continued. Provincial and federal governments were persuaded to part with funds for a new building, not a renovation, on a site that was not north of Portage, but south of it.

The Royal Winnipeg Ballet had found just the right spot, a parking lot that filled an entire city block, not far from the company's present home. The corner of Edmonton and Graham Streets is right by the Convention Centre, very close to Portage and not far from the Concert Hall, where the company's major performances will still take place. As a bonus, Graham is one of the city's busiest bus routes, so dancers and students will have easy access to the building.

"The company has made a deliberate choice to remain in the downtown area," says Arthur Pearson, president of the Royal Winnipeg Ballet's board of directors. "We are proud to play our part in bringing literally thousands of people into Winnipeg's downtown core each week."

At last Richard Kroft could talk about the "luxury of choosing our own site". Once the site had been chosen, an anonymous "angel" donated the lot—all \$1.5 million worth of land—to the company. The city was talked into waiving its property taxes, and the federal and provincial governments each made commitments of \$2 million.

That was enough to go on—to blow up all the coloured balloons and get the young man with the jackhammer to dig up a corner of the parking lot.

Of a budget of \$8.6 million, approximately \$2.6 million is still to be raised. Kroft acknowledges that it will be hard work; but, with the redoubtable Kathleen Richardson (of the Winnipeg Richardsons), Sol Kane and Arthur Mauro at its head, the capital campaign committee should be able to walk into the country's poshest boardrooms. After all, big business understands the importance of good-looking corporate headquarters.

As part of its five-year involvement in the Royal Winnipeg Ballet project, the award-winning Winnipeg firm of Stecheson and Katz Architects examined the home of the San Francisco Ballet, the only other "built-from-the-ground-up" ballet facility in North America. Les Stecheson says they learned as much from the mistakes made in San Francisco as they did from the bright ideas on display.

Examples? The San Francisco Ballet's studios have been built over offices and classrooms, resulting in very high noise levels below. The Royal Winnipeg Ballet's plans, on the other hand, call for the studios to be stacked on top of each other.

The San Francisco Ballet had not allowed for the company's increased reliance on videotapes as a way of recording performances and teaching ballets, and insufficient space had been provided for audio-visual equipment. So, although the Royal Winnipeg Ballet doesn't use videotape much (yet), a fairly large room has been set aside for the equipment.

Another area where the San Francisco company feels cramped is in its physiotherapy facility. The Royal Winnipeg Ballet has set aside a good-sized corner for a whirlpool and massage tables, a treatment centre for use by a visiting therapist—and even a weight room, so male dancers can build up the muscles they need to hoist ballerinas skyward.

Not all the ideas, however, came from San Francisco. Five years ago, the architects interviewed everyone who worked, in any capacity, for the Royal Winnipeg Ballet and listened to their needs. They then prepared a sort of flow chart, showing who needed to be next to whom. For example, the plans call

for the offices of the artistic director, music director, technical director and régisseurs to be clustered together on the fourth floor, along with the company rehearsal spaces. Proximity should make production meetings very easy.

Both a building committee and a users' committee were set up early on in the design process, and ideas flowed back and forth. They still do—at last report, negotiations were continuing over the relative merits of vending machines versus a cafeteria, and over just what the change-rooms will look like.

The company's female dancers were not happy with the original designs that called for a communal, YWCA-style locker room. They dragged the architects down to their current, cramped dressing-area and graphically demonstrated their needs. Toe shoes, leotards, tutus and make-up boxes all take up space, they argued. And they wanted privacy, or at least the illusion of separate dressing and make-up areas.

David Moroni, associate artistic director and head of the school, couldn't agree more. He says the old romantic notion of the starving artist in a garret just can't be sold any more. "The growth of the art," he explains, "has attracted young people who are more sophisticated . . . looking for more acceptable working conditions—just like everyone else.

"Major corporations make sure their employees have the right kind of light, atmosphere and sound levels—even places to take a sauna. They're geared toward the well-being of the employee and increased production. It should be the same thing for the Ballet."

He points out that most dancers have a sense of style. They don't live in grubby apartments with torn carpets; so, he asks, why should their work environment be dreary and without light?

Light—*natural* light. It's one of the things that everyone associated with this building talks about. Perhaps it's not surprising: the present building is very dark, and winters are long in Winnipeg.

But Les Stecheson was surprised to find light at the top of the San Francisco Ballet's priority list, as well. Dancers there wanted natural light and a chance to see the sky just as much as their Winnipeg counterparts.

So, the architects have come through—with pane after pane of green-toned glass cascading down the front of the building. Natural light will pour into the studios and the large central, plant-filled atrium.

Plants on a patio and plenty of prairie sky are not the only reasons for the atrium, however. Richard Kroft feels it is vitally important to create the physical image of a unified company, and the large open space does just that.

The glassed-in space will soar up three full stories, and from any one spot a person will be able to see the three levels of the company's hierarchy. First, the general school; above it, the professional division, where young people are being molded into dancers; then, on top of it all, the company—with its own studios, green room and changing-areas.

If that neat organization doesn't sound exactly democratic, David Moroni can explain. "It's a natural grading," he insists. "While there is total integration, there is also segregation. And, in this particular art form, that is part and parcel of the learning process."

As for the professional school, it will at last have its own studios, classroom space and study carrels. This means, according to Moroni, that the staff "will be able to schedule according to our needs, and not always have to work in and around the other elements of the organization. And the students will have their own green room, where they can laugh,

cry, scream—whatever they want to do—without disturbing company members. The family feeling of the Ballet will continue. But finally there is a space and privacy for all the components."

One of Stecheson's principal concerns was to demystify all the elements of the Ballet and open them up to the public. On the second level, for example, the wardrobe area will not be hidden away, but will be on display through large, glazed windows. We'll see what goes on in there, and Stecheson hopes that all of us—dancers and visitors alike—will learn from the experience.

Another important aspect of the new building will be its very public face. Inside the big front doors, along with the box office and a ballet display, there will be a large performance studio, with a floor area of 8,000 square feet. Designed to seat 150, it should be ideal for noon-hour concerts by students from the professional division. It could be the site for an open dress-rehearsal, or a play performed by an amateur theatre company. It could even be used for a large fitness class.

A studio of the same size, suitable for company rehearsals, will be located on the fourth floor. It will have a special viewing area for visiting dignitaries, technical staff—and just plain "kibbitzers".

The studios will be two stories high, to accommodate leaps and lifts, and there will be eight of them, each covering 4,000 square feet. There is even space to add two or three more.

One of the most important elements in any dance studio is the floor. "There could be books written about dance floors," groans Les Stecheson. "Every dancer, every company has a different conception."

On the advice of people at the San Francisco Ballet, the Winnipeg architects and dancers have been trying out, and modifying, a dance floor in a downtown warehouse. What they've come up with is a plywood and vinyl surface over a sort of wooden basketweave, with strips of wood set about 15 inches apart. At every crossing in the weave, a pad of neoprene cushions the join. This all adds up to a thickness of about four inches—and a cost of approximately \$7.50 per square foot.

A nice hardwood floor in a new house would only cost about \$3 per square foot, so it's not hard to see how costs can add up in a specialized building like this.

These extra costs mean that there won't be a lot of money for elegant interior design. The visual excitement will come from the people, the plants and, of course, all that light.

Depending on whom you ask, the Royal Winnipeg Ballet will move to its new home in the spring, summer or fall of 1987. Despite uncertainty over the completion date, it's hard to find anyone who is anything but enthusiastic about the new structure.

According to Max Tapper, formerly the company's development director, it will at long last allow the Royal Winnipeg Ballet to plant "its own footprint" in downtown Winnipeg and declare its importance in bricks and glass.

Further, it will make a statement to all of Canada that important art and art institutions can exist outside the Toronto-Ottawa-Montreal triangle.

Tapper sighs just a little, thinking of organizations that have become artistically poor at the expense of a building, of community halls that have become white elephants. "I hope it really does become a dream-come-true, not a nightmare." Then he brightens. "I'm sure it will."

The crowd watching the balloons float into the Winnipeg sky couldn't agree more. ●



du MAURIER
TOUR
OF

CANADA'S
ROYAL
WINNIPEG
BALLET

Artistic Director: Arnold Spohr

VERSATILITY, SUPERLATIVE technique and a captivating style are the trademarks of Canada's Royal Winnipeg Ballet, the qualities that have garnered critical and audience acclaim in 456 cities in 30 countries the world over.

With the assistance of the
TOURING OFFICE
of the
Canada Council



Accompanied by
live orchestra!

*Trade Marks - Imperial Tobacco Limited

Don't miss the Royal Winnipeg Ballet on tour — an enchanting evening of classical and contemporary dance

Calgary, Alberta
February 21-23

Saskatoon, Saskatchewan
March 14-15

Regina, Saskatchewan
March 16

Brandon, Manitoba
March 18

Grand Forks, North Dakota
March 19

Moorhead, Minnesota
March 20-21

Bemidji, Minnesota
March 22

Tickets available at local box office outlets.

Royal Winnipeg Ballet,
289 Portage Avenue, Winnipeg,
Manitoba R3B 2B4
(204) 956-0183

Royal Winnipeg Ballet School Professional Division

David Moroni, Principal
Jacqueline Weber, Vice-Principal

THE PROFESSIONAL DIVISION School offers a seven level programme of complete dance curriculums. Ballet classes are based on a combination of The Vaganova (Leningrad) School and the Cecchetti method.

Summer Session '86 July 5-August 7

In residence at the University of Manitoba, the summer session is open to students at all levels of development beginning at age nine. (3 or 5 week sessions available) Guest Teacher: Galina Yordanova (Varna)

Summer Session Auditions
Priority for placement in summer school is given to those who have successfully completed an audition. Auditions have already been held in five Canadian cities. Upcoming auditions:

Calgary, Alberta
February 22

London, Ontario
April 5

Teacher's Course June 27-July 4

Designed for teachers interested in acquiring fresh ideas and skill in classical ballet and related dance forms. Participants share the expertise of the entire Professional Division teaching staff and enjoy maximum studio space available.

Contact: The Registrar,
RWB School Professional Division,
289 Portage Avenue, Winnipeg,
Manitoba R3B 2B4
(204) 956-0183



The Third National Choreographic Seminar

A Celebration of Creative Excellence, Hard Work and Camaraderie

by Jamil Brownson

What does it take to make good dance? If it is a combination of talent, sweat, stamina, inspiration, mutual sensitivity and skilled training, then good dance was made during the third National Choreographic Seminar, a celebration of creative excellence, hard work and camaraderie held at Simon Fraser University's Centre for the Arts in June 1985.

The National Choreographic Seminar has become an important—yet underfunded and underpublicized—vehicle for the development of Canadian dance. Participants in past seminars (held at Toronto's York University in 1978 ["The Month of Long Days—The First Canadian Choreographic Seminar: A Diary", by Elizabeth Zimmer, *Dance in Canada*, Issue Number 17, Fall 1978] and at the Banff Centre School of Fine Arts in 1980 ["The National Choreographic Seminar: Probing the Choreographic Mysteries", by Iro Tembeck, *Dance in Canada*, Issue Number 25, Fall 1980]) have influenced the direction and development of the nation's professional dance community.

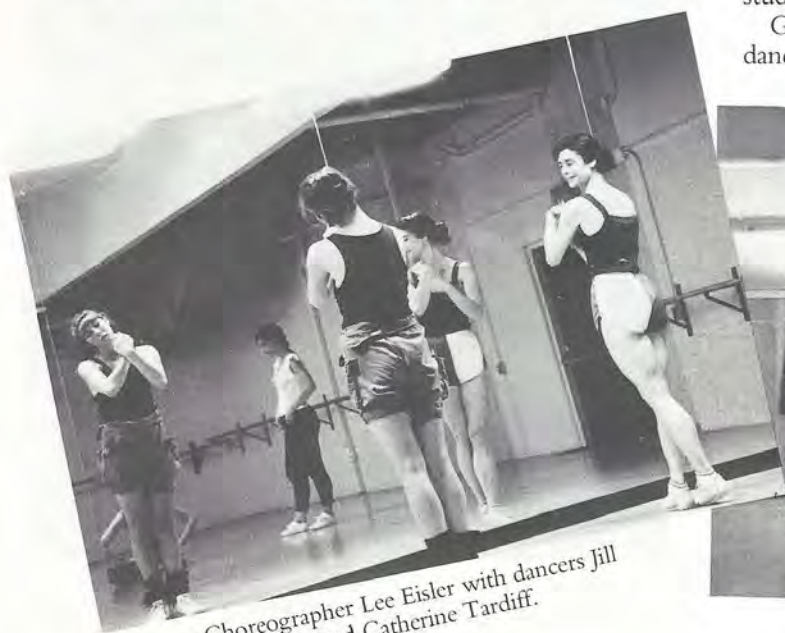
The most recent seminar has brought the dance, music and

theatre programs at Simon Fraser University (located on the outskirts of Vancouver, British Columbia) more firmly into national prominence. It is fitting that this interdisciplinary seminar came to a university that has arduously built its performing arts program into one of the strongest experimental and interdisciplinary programs in North America. (Yet, ironically, this has happened at a time when the University has overlooked the importance of the arts in its funding priorities.)

Representing a cross-section of emerging talent, some 50 Canadian professional choreographers, dancers, actors, composers and musicians (selected in auditions held in Vancouver, Toronto and Montreal) gathered together for an intensive month of training and performance, an event as exciting as the environment in which it was held.

The four weeks were full of good weather and hard work, in an architectural setting designed by Arthur Erickson, high atop Burnaby Mountain. The Centre for the Arts provided the seminar with a spectacular backdrop of forest, mountains and fiord—and the indispensable resources of sufficient first-class studio/theatre workspaces and technical staff.

Grant Strate, who brought his innovative approach to the dance program at York University during its development in



Choreographer Lee Eisler with dancers Jill Rosenberg and Catherine Tardiff.



Dancers Karen Carvalho, Luc Vanier and Loretta Moore.

Photographs by Lynn A. Probert

the late 1970s, is currently director of the Centre for the Arts. Other seminar leaders from the Centre were Santa Aloi (dance), Penelope Stella (theatre) and Karen Greenough (organization). Visiting directors were Michael J. Baker (composition), Phyllis Lamhut (dance) and Robert Cohan (choreographic director).

Cohan [co-artistic director of London Contemporary Dance Theatre] was, with Strate, one of the originators of the first seminar in 1978. The methods used were modelled after those developed by Glen Tetley at the Gulbenkian summer workshops held in England.

The strength of the seminar lies in its intensity, its professional ambience, its interdisciplinary and multi-faceted approach. Participants work, eat, live and practically breathe together. Networking grows out of the contact, and further collaboration usually follows, linking seminar graduates nationally as dance practitioners.

Choreographers collaborate with composers to produce instant works which the dancers must learn and perform daily. Participants express an exhilaration at working intensely and with new ideas, people and materials. Even weeks later, the sense of having passed some threshold was expressed by several of the 1985 participants.

Each day exercises are given by the artistic director: the choreographers have about three hours to develop the piece, and another three hours to work with the dancers and/or actors to ready the performance. Each evening the ensemble gathers, and the pieces are performed. This is followed by critical discussion, with comments from the teachers and director. Discussion between participants goes on until, exhausted, they all retire for the night.

If this is not enough, the mornings are taken up by skills classes—movement, ballet and modern dance, voice, music and theatre crafts. Observing one stage-movement class taught by Penelope Stella, I learned more about the physiology of voice and the head muscles, relaxation, centering and projection than I thought possible. But every class is like that—three classes a day, five days a week.

Perhaps the most significant element in these seminars has been the collaborative effort of dancers and musicians. Com-

posers are forced to think about creating sounds for choreographers—sounds that might not have been music in their own vocabulary, but are performable, that work for the collaborations. As choreographer and composer challenge each other's talents, each learns the broad frame of the other's craft, and all search for a common language.

This third seminar added theatre—a component not present in previous seminars. Thus a greater level of complexity was expressed in the works produced. Solving problems of placing actors within a piece opens up choreographers to new directions in stagecraft, character development and the use of voice and text.

While it is a strain for each skilled participant (choreographer, dancer, composer, musician, actor) to learn the ways of the others—their vocabulary of gesture as well as discourse—the impact should broaden horizons in both new Canadian theatre and dance.

Of the 25 dancers involved, more than half were from Vancouver; the rest mostly from Montreal and Toronto. The musicians hailed from Vancouver, Victoria, Montreal and Toronto. The actors were all from the Vancouver area.

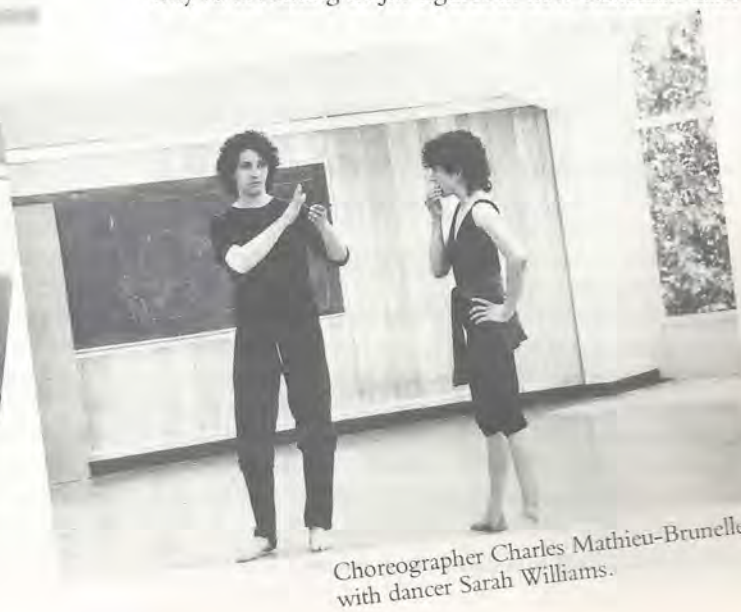
Vancouver choreographers Lola McLaughlin and Lee Eisler brought very different talents and approaches to the seminar. McLaughlin, who works independently and with Vancouver's long-established avant-garde group EDAM, might be best known for her whimsical and asymmetrical style. Her works are also somewhat formalist and theoretical; in playing with compositional elements she deconstructs those elements and innovatively recombines them to make statements about form. Her thematic work, however, was most in evidence during the seminar, and the opportunity to work with skilled actors and text brought out some very innovative structure in her performance pieces.

Lee Eisler, a partner in Jumpstart, brought a different background and aesthetic to the seminar. Eisler's work has also been highly thematic. In both her solo and ensemble work, however, the more symbolic and autobiographical elements contrast with McLaughlin's play with form. Eisler's work with Jumpstart has been semiotic and theatrical, message-laden and creative, with new gestural codes to symbolize interpersonal relationships in a contemporary setting of commercial and domestic environments.

What was surprising in the seminar was the range shown by McLaughlin and Eisler as choreographers and dancers on their way to becoming major figures in new Canadian dance.



Choreographer Carol Anderson.



Choreographer Charles Mathieu-Brunelle with dancer Sarah Williams.



Choreographer Carol Anderson with dancer Luc Vanier.



Choreographer Charles Mathieu-Brunelle with some of the actors participating in the Seminar.

From Toronto came Carol Anderson and Susan Cash, both creative and experienced choreographers. Each had participated as a dancer at the 1980 Banff seminar, and their growth from dancer-participants to choreographers marks the kind of success which the seminar aims for.

Anderson, artistic director of Toronto's Dancemakers, brought to the seminar a sensitivity derived from her experience in working with a large troupe—and also with composers, including Michael J. Baker. Her sense of romantic movement and scale, involving large numbers of dancers, was a significant element in the collaborative learning process.

Cash, an independent dancer and choreographer, has most recently worked in solo and duet pieces. Her collaborative pieces with her brother, Bill Cash, have been interesting as experiments with live music being improvised within a somewhat autobiographical, thematic work and against a recorded tape background. Her solo work seems smooth and strong; somewhat classic in stance, but innovative in transition.

Anderson and Cash somehow reflect the kind of dance which works for Toronto's more dance-literate, albeit somewhat conservative, audiences. Both were pleased with the seminar and spoke positively of the evolution in format from the last one, seeing the musical and theatrical elements as real challenges and the stagecraft, movement and voice workshops as valuable.

Massimo Agostinelli and Charles Mathieu-Brunelle provided not only a Francophone influence for the seminar, but brought forward challenging ideas about dance and theory. Strongly thematic, the work of both choreographers was romantic in an abstract and existential manner.

Agostinelli's structured formalism lent an almost Fellini-like quality to his choreographic work. Complex themes and elements were woven together with musical and textual compositions to encompass the stage in contradictions between beauty and abstract formalism, with underlying allusions to philosophical questions.

Mathieu-Brunelle found working with live musicians and composers a new and rewarding experience. His work was fresh and exciting, physical and intricate. The demands on his

dancers stretched their talents and excited all participants.

The European "tanztheater" concept and the Montreal sense of spectacle and daring movement introduced in works by both Agostinelli and Mathieu-Brunelle contributed a stylistic representation of Quebec's contemporary cultural aesthetics to the seminar.

The stylistic diversity of choreography inspired participants and audiences, bringing forth strong support for the argument in favour of regional representation in such national seminars.

Across Canada's vast space, diverse regions and environments, a slim thread of social coherence and common cultural identity is maintained; but it varies greatly in cultural style. Yet these stylistic divergences are not great enough to create confusion, nor so narrow that they limit the creative potential of diversity. The subtle differences that emerged during the seminar added greatly to its excitement and to the collaborative learning effort. Becoming aware of contemporary regional cultural styles makes for a richer national dance enterprise.

From Tibetan hymns to jazz, salsa to chorale, the range of musical composition matched the diversity of the choreography. Michael J. Baker brought to the seminar years of experience in working with dancers and choreographers. Together with the six musicians, composers Robert Rosen, Randy Raine-Rausch, Kirk Elliot, Susan Frykberg, Bill Gillian and Linda Smith provided ensemble collaborations in classical and contemporary traditions.

Challenges for the composers included having to compose a piece of music for which a choreographer would then set a dance. Conversely, they were also presented with choreographic works for which they then had to compose music.

As well as running the composition program and participating in the overall direction, Baker brought his "New Languages" of sound to challenge the dancers. Tapes by Elliot exploded in a range of percussive elements and sound moved around in space. Works by Frykberg were haunting in their mix of classic and experimental elements in both tape synthesis and live performance. Gillian contributed soundscapes behind dance.

The performances of 28 works, selected from the entire range of over 100 pieces choreographed during the seminar, were spectacular. Ranging from the formal and ritualistic to the free and spontaneous, these works showed the intent and the intensity of the program.

Overcoming the difficulties of the seminar's intense maelstrom of creativity and the demands for products from participants working in different media and disciplinary languages, the performances brought the tensions together successfully, to the delight of the audiences—and the relief of the participants.

In the first half of the program, 11 different shorter works were performed on each of the two evenings. The second half of the program consisted of six major pieces, performed both nights. Robert Cohan introduced the performances, commenting on the exercises for which the works had been composed and the problems faced by choreographer and composer, dancer, musician and actor.

The works performed demonstrated how the seminar's participants had dealt with problems and exercises—including dynamic events, transitions, mime and improvisational acts, silent exchanges, perpetual motion, using physical space in unusual ways, relationships of feeling, silence, contrast and complex moods.

The pieces ranged from Charles Mathieu-Brunelle's complex electro-pop solo, powerfully danced by Luc Vanier, to Carol Anderson's starkly abstract *mise-en-scène*, where an actor hung from a rope as a counterpoint to the movements of the dancers below.

Lola McLaughlin's *Rituals of Habit* was one of the major pieces presented. It counterposed Asiatic dance moves, synchronized with Randy Raine-Rausch's Tibetan/Balinese sounds, to a series of nine positions involving a backdrop of familiar household settings—bed, table, telephone, etc. The brilliant interweaving of the mundane and exotic created a striking work which used dancers in acting and movement/mime/gestural roles. This piece worked on form, as, in Cohan's words, "One can only be free of form by knowing it."

Each of the pieces opened up new dimensions for the participants and audiences; and the performances, taken as a whole, fostered an experimental direction, while providing a workshop atmosphere by which the audience was brought into the creative process.

While the experience was intense, and certainly good dance was both made and performed at the third National Choreographic Seminar, it is the seminar's lasting effect on dance in Canada which must be assessed. It was not a case of "turning dross into gold", for the participants were both talented and experienced; rather, it was a polishing of the skills so necessary for the long-term benefit of dance companies, students and audiences. The continued opportunity for working professionals to re-enter a competitive, yet co-operative environment, where an open workshop atmosphere fuses with the discipline of the dancemaster, is important to an extended dance community like Canada's.

Seeing the development of choreographers from the first and second seminars—among them, Mauryne Allan, Christopher House, Karen Jamieson, James Kudelka, Louise Latreille, Jennifer Mascall, Renald Rabu and Paula Ravitz—it is clear that the National Choreographic Seminar is an important institution in Canadian dance.

The potential is there. Only a continuity of funding and administrative structure is lacking to regularize the seminar as a biennial or triennial event. Such timing would allow upcoming choreographers and composers, dancers and musicians, after graduation from Canada's many academic and professional programs, to gain the practical experience necessary prior to participation in such a seminar. It would also greatly contribute to expanding the professional network and creative relationships linking Canada's experimental dance community •

FINE

Arts

YORK UNIVERSITY
TORONTO, CANADA

DANCE

SUMMER 85
FALL/WINTER 85/86**FEATURING:**

- Four-year degree programs in performance (BFA) or dance studies (BA)
- Daily study in ballet and modern techniques; specialized courses in history, criticism, dance therapy, teaching, notation, composition, repertory
- Graduate Studies (MFA) in dance history and criticism
- Special summer courses and workshops (credit and non-credit); May to August.

For further information, contact:

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

**CENTRE FOR THE ARTS
SIMON FRASER UNIVERSITY****Major degree program in
DANCE**

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

For further information on admission contact:

Centre for the Arts
Simon Fraser University
Burnaby, B.C. V5A 1S6
(604) 291-3363

Montreal's International Festival of New Dance

From Neo-Expressionism to Neo-Romanticism

by Iro Tembeck

The International Festival of New Dance was an 11-day marathon held in Montreal, Quebec, last September. Based on the works presented, one could sum up the avant-garde trends in dance that have emerged during the 1980s, across continents, as follows: New dance reveals itself to be a long, drawn-out *ostinato* which attempts to pare down choreographic material to its essential bare bones by way of mathematical logarithms.

The underlying theme that prevailed throughout the various choreographic and national sensibilities was one that illustrated the alienation of the individual and his inability to communicate with his fellows. An ubiquitous sense of isolation permeated all of the works. Some—Paul-André Fortier's *Chaleurs*, Siobhan Davies' *Silent Partners*—were overtly nostalgic and sad; while others—Edouard Lock's *Human Sex*, Ginette Laurin's *Crash Landing*, Jean-Pierre Perreault's *Stella*—were violent and physically risky or dangerous. On the other hand, some of the choreographers—Trisha Brown, Christopher House—took refuge in the glorifying purity of form.

The hottest ticket in new dance was *Rosas*, a Belgian dance troupe whose choreographer, Anne Teresa de Keersmaecker, proved that dramatic intensity can be inherent to, and need not detract from, purity of form. De Keersmaecker's work, also titled *Rosas*, is built around rigorous mathematical probabilities.

Together with three other female dancers, de Keersmaecker gave a bravura performance—close to two hours of non-stop combinations, permutations and variations on the same movement themes, with gestural sequences which were repeated over and over again in infinite variations.

Highly stylized, *Rosas* was a fluid combination of mundane movements, gestures of despair and strictly technical steps in a slow-building crescendo where form, content and emotion intermeshed. As an art piece it was satisfying in its conceptual aspect, its emotional intensity, its sparseness and limpity.

The company was the only one at the Festival working within a framework of development and progression toward a crescendo, rather than merely relying on reiterated, accumulated images. *Rosas* demonstrated tone modulation and nuance, giving colouring and punctuation to an art form which nowadays advocates unisonal execution.

Even Pina Bausch's *Kontakthof*, performed by Germany's Tanztheater Wuppertal, was, unlike her *Rite of Spring*, developed by means of montage rather than progression, its impact being achieved by methods of accretion and the piling up of imagery.

Among the choreographers at the Festival who advocated "form for form's sake" was Trisha Brown. Her catalogue of movements was enumerated in linear, alogical fashion—yet with fluidity and a sense of the casual. One felt there was no beginning and no end; that sequences could be substituted in place of others without undermining the intention of the work. Her pieces were examples of "serial dance", which, like "serial music", moves forward in time, but not in terms of progression and resolution.

In contrast to Brown and her "stream of consciousness" dance vocabulary, Merce Cunningham made us aware of the beauty and sobriety of stillness. His works, though sparse in setting, create an environment of sounds and space, permeated by definite moods. Not merely formal, they are evocative—almost like Balanchine's in their purity.

Quartet is a poignant work, in which Cunningham himself appeared. Hovering around four younger dancers, subtly echoing their gestures, his character bears witness to his own failing powers.

A more meditative mood, almost Zen-like in atmosphere, sets in in *Pictures*. In this piece, Cunningham inhabits and fills the theatrical space sparingly, with a series of stills as a fitting echo both of the Eastern minimalist philosophy "Less is more" and of composer John Cage's *Silence*.

The Quebec contingent of choreographers and dancers revealed two opposing trends in the works they presented at the Festival: the pieces highlighted by physical pyrotechnics done by kamikaze dancers and choreographers contrasted with dark and minimalist works that relied heavily on visual "installations" of the theatrical space in order to create their impact.

From its opening movements, LA LA LA's *Human Sex* portrays a punk world, where bodies are hurled across the stage area within a framework of high-tech, heavy-metal and holograph-like visions. There is physical risk in Edouard Lock's choreography; it resembles a trapeze act done without a safety net. The result forges a new language of despair that



Ormsby K. Ford

Louise Bédard, Gilles Brisson and Christina Coleman in Paul-André Fortier's production of *Chaleurs*.

jolts us into realizing that we are witnessing and living with a *fin-de-siècle malaise*.

Lock dallies with risk; yet, despite the thrill and suspense engendered by the movement, there is no development in the work—save for one final, striking image where his lead female dancer, Louise LeCavalier, lifts her male partner over her shoulders before hurling him to the floor and then falling down on her knees. The vision of the new woman of the '80s, "pumping iron" religiously, flashes by—as though underlining the work's theme of androgyny: there is no masculine or feminine gender, only a human sex.

Ginette Laurin's *Crash Landing* also deals with physical risk.

If facial expression is still considered off-limits among the post-modernists, then expressionism can only be revealed through the body's anguished writhing. The 1930s *mal de vivre* is served up once more, *sans angst*, with poker-face neutrality and a merciless repetition of movement sequences.

Essentially, what emerges from these works is the sense of isolation felt by the individual whose pain, caused by a lack of communication, causes him, in a frenzied search for ecstasy, delirium and respite from anguish, to make a spectacle of himself in order to gain attention.

A similar message is found in Jean-Pierre Perreault's *Stella*, in which the choreographer further explores concepts first de-



Members of the
Muteki Sha Dance Company
from Japan.

veloped last season in *Joe*. In *Stella*, woman is reduced to being a puppet of society. She conforms and is regimented in military fashion, marching up and down pyramidal ramps that are half-lit to create ominous shadows. The individual is suppressed; anonymity reigns supreme. Flashes of Eisenstein movies and the Bolshevik revolution, together with images of Nazi Germany and fascism, surge to the foreground.

The anonymity the 24 female dancers bring forth throughout the piece is neither feminist nor anti-feminist. Gesturally and rhythmically the new work does not add to what Perreault had previously achieved in *Joe*. As a study of the female condition, *Stella* falls short of development in structure. Had different aspects of the female condition been explored or revealed, *Stella* would have marked a clear evolution from *Joe*, but the female archetypes/stereotypes are only lightly touched upon.

We see the girl-child in school uniform, adhering to convention, doing what is expected of her; we sense an atmosphere of boarding schools run by nuns. We do not see the tenderness, sensuality, hysteria and intuitiveness that are part and parcel of the female condition.

Paul-André Fortier's *Chaleurs* is the first part of a full-length work scheduled to receive its premiere in the spring.

The piece's theme revolves around the process of aging in the dancer.

The curtain rises to reveal an updated version of a Degas print: instead of white tutus, however, the dancers wear paper crinolines. As the dancers move in the enveloping silence, the paper rustles ever so slightly. The sound evokes images of a *papier-mâché* world, a world that is as delicate and fragile as it is breakable and perishable. Time is against the dancers: consumed by society, their art or simply by time itself, they will be disposed of—as certainly as paper.

The dancers move amidst rows of paper rocks, illustrating the travesty of the notion of permanence. These rocks are only made of paper; like the people who surround them, they will not withstand the test of time.

In *Chaleurs*, Fortier attaches symbolism to both paper and rocks. They both slowly disintegrate, and the message transmitted speaks of futility of purpose: that everything will erode; that there can be no rocks, no monuments to tradition; that the dancer—and, by extension, his art form—is expendable, impermanent, mortal.

Despite the visual beauty of the set and fine performances by Vincent Warren and Christina Coleman, the choreography does not build. Part of the problem lies in the strength

Sneak Preview

Dance in Canada Association Conference '86

Vancouver—August 11-17

Dance in Canada

August 12-14,
Queen Elizabeth Playhouse

What are Canadian choreographers doing these days to stir the imaginations and win the praise of dance lovers and critics alike? You'll see on the World Festival stage, in five new works by the winners of a nation-wide World Festival choreography competition.

Don't miss this rare opportunity to see five short works choreographed by:

Lee Eisler,
Jumpstart
Christopher House,
Toronto Dance Theatre
Ginette Laurin,
O Vertigo Danse
Jennifer Mascall,
E.D.A.M.
Paula Ross,
Paula Ross Dance Company

Dance in Canada! will be a highlight of the 13th annual Dance in Canada Conference.

Ballet Gala

August 14-16,
Queen Elizabeth Theatre

Les Grands Ballets Canadiens
The National Ballet of Canada
Canada's Royal Winnipeg Ballet

Three World Premieres!

This historic evening, featuring members of Canada's superlative ballet companies, will be a glittering event for dance lovers. Conceived by renowned impresario David Y. H. Lui, **Ballet Gala** features three world premières

commissioned for the World Festival. All three new works will be performed each evening.

Les Grands Ballets Canadiens

"There's something very special about Canada's most creative troupe," says the TORONTO STAR. "If your tastes in dance are broad and eclectic, you should see these magnificent Montrealers."

Choreography by
James Kudelka.

The National Ballet of Canada

"No other company either in the West or in the East has

a classical repertoire of this quality." (FRANKFURTER ZEITUNG)

Helgi Tomasson choreographs a new work to showcase the artistry that is making the National Ballet famous around the world.

Canada's Royal Winnipeg Ballet

Versatility, technical excellence and a captivating style are the trademarks of Canada's oldest existing professional ballet company.

Choreographer **Sandra Neels** joins "one of the major ballet companies of the twentieth century . . ." (DANCEMAGAZINE)

Dance in Canada! and *Ballet Gala* are "Canada Presents" feature attractions at the Royal Bank/EXPO 86 World Festival and are sponsored by the Government of Canada through the Department of Communications.

Jean A. Chalmers Award in Choreography

If you are a professional Canadian choreographer, you may be eligible to compete for the Jean A. Chalmers Award in Choreography. This \$8,000 prize is awarded annually to assist a promising or deserving choreographer.

Deadlines:

May 1, 1986 for applications

May 15, 1986 for videotapes

For detailed information about the award and an application form, contact:

Ontario Arts Council
DANCE OFFICE
151 Bloor Street West
Toronto, Ontario M5S 1T6
(416) 961-1660



AUDITIONS

for fall '86 enrolment in the
Grant MacEwan
Community College

DANCE PROGRAM

Monday, April 14th
7:30 p.m.

Jasper Place Campus
10045-156 Street
Edmonton
Studio 186

For further information call (403) 483-4408
or (403) 483-4321



Grant MacEwan
Community College

of the work's opening visual impact. As was the case with Perreault's *Stella*, the piece becomes a visual art work, a new form of art-theatre—with the sense of time and development, so important in theatre and drama, necessarily undermined. Too much has been said through the visual; rhythmically there is not enough material to meet the aesthetic impact on a gestural or musical level.

In this respect, both *Chaleurs* and *Stella* tend to be closer to performance art than to dance theatre, which requires dramatic intensity and build-up.

One of the Festival's themes was "asking questions, breaking rules". It seems to me, however, that although many problems and questions were posed, not all were resolved successfully, and that somehow, instead of breaking rules, many of the approaches demonstrated by choreographers and dancers at the Festival tended to converge toward an implicit aesthetic canon, modernist though it might be. Few, it seemed, wished to be exceptions to the rules.

Among the prevalent rules that emerged in the works performed at the Festival were the linear treatment of subject matter and material, and the repetition principle, used in an *ostinato* way. Among the motifs, frequent illustrations of, and references to, a banal existence and stereotypical relationships, and the isolation of the individual and lack of communication with others.

Throughout the Festival, contrasting points of view were presented. There were choreographers—like Trisha Brown, Merce Cunningham and Christopher House—who advocated "form for form's sake" in an attempt to forge a new technical lexicon in dance.

There were others—like Pina Bausch, Ginette Laurin, Edouard Lock and Second Stride's Siobhan Davies and Ian Spink—who wished to stretch the gesture phrase beyond mere form to act as a social comment.

There were those—like Paul-André Fortier and Jean-Pierre Perreault—who were caught in the crossfire between timeless visual aesthetics and dance theatre's requirements for progression achieved via structural development.

And there were companies—like Rosas and Muteki Sha, the two-woman ensemble from Japan—that succeeded in dovetailing rigour and sparseness with a metaphysical dimension. By building tableaux from a single image or phrase, they arrived at an end-product that transcended mere form and was emotionally charged.

An incredible polish and neatness of execution were apparent during the Festival performances—technique is definitely "in"—but the dominant theme and mood were dark, at times even nihilistic. Visions were fragmented, time was stretched out laboriously and untonally. Repetition was often merciless, concentration unflinching.

Although many interesting discoveries and processes were experienced during the course of the Festival, all of the works presented would have benefitted from being shorter and tighter.

The nostalgia, the looking backward—but with a renewed and different sensibility—felt in so many works might point toward a near future where we may substitute the term neo-romanticism for neo-expressionism. The individual now portrayed as suppressed, oppressed and submerged by the will of the majority will undoubtedly come into his own. Instead of relying on neutral expression, choreographers might even allow feeling to re-enter their vocabulary. And dance will no longer need to be an endurance test for performer and audience alike. •

A Cat's Life:

How One Dancer Meets the Demands of Being in a Long-Running Show

by Maureen Lennon

In the Spring 1985 issue (Number 43), *Dance in Canada* published an article, "Cats in Toronto: The Staging of a Musical", in which concerns were voiced about how members of the company would be able to sustain a long run, should the show prove to be a hit.

Now, almost a year later, *Cats* is still playing to packed houses. Recently, Maureen Lennon spoke with Stelio Calagias, an original cast member still dancing in the show, about the special problems and rewards in doing a long-running show, and the trials and tribulations of "a cat's life".

Dancer Stelio Calagias arrives at the Elgin Theatre in downtown Toronto. His dressing-room is closer in size to a closet than a room, and he shares it with two other people. There is one window, which doesn't open—so there is no air. And the glass was painted over years ago—so there is no view. Three mirrors, wreathed in glaring light bulbs, line one wall. Beneath them slinks a shelf burdened with jars of cold cream, makeup brushes, tubes of foundation, coloured pencils, hairnets, hairpins, glue bottles, powder puffs, stray tissues, wigs and personal mementos.

From 6:45 to 7:30 p.m., Monday through Saturday, and from 12:45 to 1:30 p.m., Wednesday and Saturday, Calagias sits at the mirror closest to the door and transforms his face from that of a good-looking, American-born, Toronto-dwelling male of Greek descent into that of a street-smart, junkyard-roaming alley cat.

He and his roommates are members of the cast of *Cats*.

Calagias begins his makeup preparation by pulling his hair off his forehead with a hairband. He uses brown foundation, then makes his cheeks grayish-white. He paints rows of black dots on his upper lip to feign whiskers. His roommates, sitting in various states of undress at their mirrors, banter as they paint their own faces.

Snatches of melodies drift, *sotto voce*, into the hall from the dressing-room next door. At the end of the hall, an ancient iron staircase rings with jarring footsteps.

Calagias outlines his eyes, then paints the end of his nose black.



Michael Cooper

The wig dresser arrives, carrying a reddish-brown wig on a faceless styrofoam head.

A baritone begins vocalizing in the stairwell. More and more people wander the corridor in makeup-stained robes. They chat on the stairs.

Calagias covers his hair with a nylon cap, runs a glue bottle around his hairline and pulls his wig on. He waits a moment for the glue to dry and then powders his whole face to set the makeup. A flesh-coloured cloud rises before the heat of the light bulbs. He streaks his forehead and neck with brush

1929

1930

THE DANCE PANORAMA

1930 · 1950

1934

1935

ENCORE!

1939

1940

ENCORE!

1944

1945

A project of Arts Inter-Media

Producers: Lawrence Adams, Miriam Adams

Project made possible through the generous support of:

Department of Communications, Special Program of Cultural Initiatives

Ontario Ministry of Citizenship and Culture

Canada Council

Ontario Arts Council

Ministère des Affaires Culturelles du Québec

Municipality of Metropolitan Toronto

Toronto Arts Council

Laidlaw Foundation

Woodlawn Arts Foundation

MacCosham Van Lines

ENCORE! ENCORE! acknowledges with grateful thanks the many individuals who continue to contribute to The Dance Collection.

April 14 to May 31, 1986

...Canada's theatrical dance history begins to unfold...

ENCORE! ENCORE! brings together three generations of dance artists
to revive the aura of dance past

1932

1933



Nancy Lima-Dent



Gweneth Lloyd

1937

1938



Jeanne Renaud



Françoise Sullivan

1942

1943



Nesta Toumine



Boris Volkoff

1947

1948

1950

1951

May 5, 1986...a Tribute to Canadian Theatrical Dance Heritage
An evening of highlights and remembrances from
the formative years of Canadian Theatrical Dance



QUINTE DANCE CENTRE

Brian Scott, L.I.S.T.D.,
Artistic Director

Capture
the
Exhilaration...

1986 SUMMER SCHOOL

WARM SUNNY DAYS ON
A MILE LONG BEACH, COM-
BINED WITH THE FINEST DANCE
TRAINING AVAILABLE. A SUMMER
SCHOOL WHERE STUDENTS ARE GIV-
EN INDIVIDUAL ATTENTION AND THE
OPPORTUNITY TO ENJOY NEW FRIENDS
IN A RELAXED ATMOSPHERE, MAKE THIS
A SUMMER SCHOOL BEYOND COMPARE!

A full curriculum of Ballet, Jazz, Character, Mime
and Music, admission to Professional classes for
exceptional students and the opportunity to work
with some of the finest professional teachers are
provided for every student.

Special Guests featuring: Bella Kovarsky, (Character);
Carmen Orlandis-Habsburgo, (Mime); Nadia Potts,
(Ballet); David Allen, (Choreographic Workshop), Joanne
Nisbet, (Principal Ballet Mistress, National Ballet).

Prominent Quinte Dance Centre Staff include:
Brian Scott, L.I.S.T.D., Len Stepanick A.I.S.T.D., Ricky
Beaulieu, (Jazz), Marilyn Williams, (Music).

Scholarships available based on talent and merit.

Special consideration for boys.

Assessment for the winter Professional Programme is
available during Summer School for students consider-
ing a dance career.

FOR FURTHER INFORMATION CALL

(613) 962-9274

or write to:

QUINTE
DANCE CENTRE
SUMMER SCHOOL
P.O. Box 534
Belleville, Ontario
K8N 5B2



... Capture
the
Dream

strokes of gray, rust and black. One roommate finishes and
exits the cramped space with a flourish of his tail.

The baritone continues to work away in the stairwell.
From far off comes the muffled sound of musicians tuning
their instruments.

Calagias surveys himself in the mirror and grunts his ap-
proval. Moments later he emerges from the washroom in a
tortoise-shell bodysuit, trailing a three-foot-long tail. He
plunges down five flights of stairs to stage level.

"Thirty-minute call!" blares a loudspeaker. At this level,
the atmosphere is crackling. The stage manager barks at some
dancers to get off the stage so she can open the house; she
barks at people who don't belong backstage to leave the
theatre.

People are jammed into every available crevice. They
stretch, they arch, they curl, they twist, they bounce, bob and
wiggle. Faces wince as bodies resist the cruel warmup. Most
are also singing, setting up a collective caterwaul.

Calagias drops to the floor in the poorly-lit wings and
begins to do situps, then twists from side to side, hands be-
hind his head.

Stagehands pick their way among the limbs. The sound of
the instruments is louder down here.

Suddenly the wings are plunged further into darkness,
with only a bit of eerie green light leaking from two low-
intensity lamps. Pot-bellied technicians shamble in and out of
black curtains, oblivious to the coils of cable and chunks of
scenery that crouch in ambush.

Calagias stands near a railing and begins to *plié*.

Nearby, someone is doing deep-breathing exercises. In
among the curtains, a tenor sits, massaging a calf muscle and
gently singing.

Calagias' makeup is beginning to gleam faintly on his
upper lip. He's back on the floor doing the splits and bobbing
over his right knee. He talks to someone bobbing beside
him.

Stagehands wearing black T-shirts with the *Cats* logo
scurry around. "Five minutes!" the loudspeaker calls. Techni-
cians speak into headsets.

People are everywhere. Some pace, some bend and touch
their toes. They rotate their feet, first one way, then the
other. They whisper intensely to each other. Furtive figures
creep out of the shadows into the strange green light.

"One minute!" The musicians suddenly stop tuning their
instruments. All but the very faintest vocalizing stops. People
pace. Their eyes glare towards the empty stage. They pace
and paw, twitch and listen. It's a matter of seconds now.
Seconds . . .

Known throughout the theatrical community as a hazard-
ous, taxing and high-risk show that offers good money,
on average, and a grueling performance schedule, *Cats* is nev-
ertheless approaching the first anniversary of its Toronto
opening with the original cast nearly intact. Why? What's the
attraction?

Stelio Calagias has been dancing in the show for nearly a
year now. "I like this show. I like *doing* this show," he states.
"One of the girls said it has become just like an ordinary, ev-
eryday job. I don't feel that way at all. There's something dif-
ferent about it every night."

Rather than being bored by the repetition, he finds that his
role—that of Coricopat—is seemingly limitless in its potential
for variation.

Coricopat and his twin, Tantomile, are psychic cats.

"Coricopat dances non-stop through the whole show," Calagias explains. "All of his actions are synchronized with Tantomile's; the role is very much a partnering one."

In addition to its athletic and vocal demands, *Cats* requires that its cast members be skilled actors, as well. Be feline, the directors said. Backstage during a performance, it's not uncommon to find a pair of cats discussing what moves or gestures they might try during their next entrance. They seem to enjoy coaching each other in the art of "being" a cat.

Calagias comments that it's hard to predict a cat's movements. "That's what's so neat about playing [one]. Even though there are absolutely specific choreographed moves, at the same time, within those boundaries, there is a degree of flexibility. You can set new challenges for yourself, you can change things. You can say, 'As long as I'm not cramping anyone else's space, or I'm not throwing anything off, I'm going to try this tonight, or I'm going to try that tonight.' It raises the risk involved, but it keeps it interesting."

Sometimes the new moves bear surprising results. "At one point in the first act, I'm supposed to sit up on the battery with Victoria, the white cat," he relates, laughing. "Well, this one night I jumped up on the roof of the old car instead. The roof is sloped backward, and I had nothing to hang onto and I started to slide." He poured off the roof like an oil slick and disappeared into the backdrop. Victoria merely gave him a cursory glance, then resumed her grooming.

Another evening, Calagias watched helplessly while one curious cat scaled the heights of the junkyard wall and leaned on the handlebars of an old bicycle. The prop gave way, and the cat tumbled down into the audience. "He was off for

about a week with injuries. Eventually," Calagias shrugs, "you learn how to fall." And land on your feet?

When the *Cats* audition call went out, Calagias had just left his post as artistic director of Les Ballets Jazz in Toronto. Not fond of administrative duties, he was looking for something more creative. "I decided to go to the *Cats* audition," he relates, "because I'd never done anything of this calibre before. I went determined to get a good part."

The auditions were grueling. Step forward, say your name and do a double pirouette. *That was it.* "I saw some great dancers crushed," Calagias remembers sympathetically, "and I saw some big egos crushed." Later, the successful dancers were put through a two-hour dance class, and the directors began to assign roles.

In addition to the role of Coricopat, Calagias won the first understudy for Mr. Mistofffeles. "In a certain sense, I'm glad the cards fell that way and I don't have to deal with [Mr. Mistofffeles] all the time, because it's really a lot of work. It's nice for me to be able to swing back and forth between the two different roles. It makes it a bit more interesting for me, particularly with the extended run."

The show's choreography is a potpourri of jazz, ballet, modern dance and gymnastics. The technical demands, combined with the non-stop pace of the show and its heavy performance schedule, leave little margin for error or carelessness. "I've been pretty consistent," Calagias reflects. "I've been lucky, too—touch wood! I don't think I've missed more than 20 performances.

"At one time I used to fantasize about doing things outside of *Cats*, but it really is a totally, totally consuming thing.

Goh Ballet Academy



Western Canada's Newest Professional Ballet School

2345 Main Street, Vancouver, B.C. V5T 3C9
Tel: 872-4014 or 872-4220

SUMMER SCHOOL 1986 JULY 2 - AUGUST 13

TEACHERS COURSE JULY 15 - AUGUST 13

CHOO CHIAT GOH - Artistic director
LIN YEE GOH - Academy principal
CHE CHUN - Vice Principal

TEACHERS COURSE

FULL FACULTY

INTERNATIONAL GUEST TEACHER

Levels: <i>Pre-Elementary</i>	DANCE CURRICULUM
<i>Elementary</i>	<i>Ballet / Technique</i>
<i>Intermediate</i>	<i>Pointe / Men's Work</i>
<i>Advanced - Professional</i>	<i>Variations / Repertoire</i>
Children's Division:	<i>Pas De Deux</i>
<i>Pre-School to Senior Grade</i>	<i>Character / Jazz</i>

AUDITION DATES:

Sat., Jan. 25th, Sun. June 15th, 1:30 P.M.

Professional Training Company. For Auditions and Information please contact the Academy - Kee Juan Han.

Teachers Course July 15th - August 13th. For more information please contact school. International instructors to teach course.



The perfect cover-up – even for a perfect floor.

When it comes to dance, every stage floor has a problem. Whether it's splinters, slip or irregularities, an imperfect floor can cause embarrassment or injury. The floor is just too critical for compromise. That's why most of the major professional companies around the world have chosen Roscofloor – a surfacing material specifically designed for dance.

A special vinyl formulation assures a unique combination of flexibility, durability and light weight. Roscofloor weighs less than six pounds per yard and can be easily transported in rolls; yet, when rolled out, it lies flat without curling.

The material will not crack or separate and is self-sealing if punctured. The surface is matte and non-reflective and the embossing is designed for the controlled-slip preferred by dancers.

Roscofloor is reversible and the combinations include Black/Grey, Black/White, Brown/Grey, Green/Blue and Red/Beige. A Gloss Black cloth-backed and a rubber-backed linen suitable for painting, are also available. Most types are available in both a 63" and a new, six-foot width.

DANCERS: PENNY FEKANY, EYDIE FLEMING
PHILIP ROSEMOND, ZE VILHENA

ROSCO

36 Bush Avenue, Port Chester, New York 10573
914/937-1300 Telex: 131472

1135 North Highland Avenue, Hollywood, CA 90038
213/462-2233 Telex: 691123

69/71 Upper Ground, London SE 1 9 PQ England
01-633-9220 Telex: 8953352

Formosus Kingdom No. 101, 16-19, 3-Chome, Roppongi,
Minato-Ku, Tokyo 106 Japan

Pilar de Zaragoza 37, Madrid 28, Spain
246-1102, 246-1107 Telex: 42710 ATT. 42-00802

1271 Denison Street #66 Markham
Ontario, Canada L3R 4B5
416/475-1400

Anytime I've ever tried to do anything above and beyond my set schedule, I really begin to feel a lag. That feeling begins to snowball, and eventually you get so run down that it takes nearly two weeks to catch up."

After almost a year of doing eight shows a week, a bond has developed among the cast members. Ten months into the run, on the day that an understudy crept on to the stage as Grizabella for the first time, the wings were jammed with dancers sending out waves of encouragement.

"We don't socialize much. At 11:30 at night—especially after two performances—people are pretty wiped, but the cast gets along pretty well."

"One of the things that is so draining about the show," says Calagias, "is the amount of energy that goes into it. It takes energy to maintain concentration. The moment you turn off, it shows right away. Even if a cat is sitting onstage, not doing anything, [he or she] is putting out energy. You never know who, in an audience of 1,400 people, is watching you. If you're having a break, it robs them of what they've paid to come and see."

What about those days when the magic of Coricopat seems to have dissipated? Surely there are days when being a cat is for the birds? "There's something about putting your makeup on," grins Calagias. "The more I progress with that face and that character, the more that process begins to work on my head. Sometimes you have to get yourself psyched up when you feel that you can't do it. [The makeup] can lift you and pull you out if you happen to be down."

Occasionally, however, there are special moments, when every last person connected with the show finds a reason to be inspired.

On an afternoon in late November, the cast and crew were in a collective buzz about two first-time members of the audience: Calagias' children had come to see the show.

Elias, his son, is three—stunning, articulate and as confident as Napoleon Bonaparte. He visited his father's dressing-room before the show and held court for most of the cast who dropped by specially to meet him. He accepted a stick of gum from Rumpus Cat, availed himself of apple juice, remarked upon the length of his father's tail and seemed otherwise unperturbed by the rest of the goings-on. It was just like he told the kids in nursery school: his father's a cat.

Arielle, Elias' sister, is five. She stood by the door in rapt silence, scrutinizing every stroke of her father's makeup brush and paying close attention to his roommates' outfits.

Crew members took them on a tour of the set, and performers interrupted warmups to come and watch their reactions to the oversized junkyard.

An hour later, Rumpus Cat crawled up the darkened aisle of the theatre to their seats and playfully nuzzled both children. Arielle grinned in recognition. Elias eyed the creature warily and hurried two fingers into his mouth for comfort. Rumpus Cat, pleased with himself, winked and slinked back to the stage. Elias watched the retreat gratefully.

Moments later, catching sight of another cat onstage, Elias jabbed the air with a finger and announced, in a hoarse little whisper, to the row of startled patrons behind him, "That cat's my Dad!"

"I don't see myself leaving the show," reflects Calagias. "Not for a long time. It's a nice feeling, knowing *Cats* was the first production to go back into [the Elgin]. When I'm old and gray, I can look back on it and say, "That's the production I was in." ●

VIDEO



AUDIO

CHARACTER DANCE COURSE

By **Mikhail Berkut**
with original choreography & music
(Russian Technique)

"These recordings have obviously been made with a great deal of care, love, and preparation, and are excellent material for teachers and students of folk dance and character dance. In fact, all students of ballet could improve their techniques by studying this course.... a gift from heaven." (DANCING TIMES)

	VHS / B	Each	TOTAL
VIDEO - Level 1 Italian, Russian. 60 min.		£30	
- Level 2 Sailors, Gypsy, Ukranian. 60 min.		£30	
- Level 3 Moldavian, Polish, Hungarian, Spanish.		£30	
- Level 1, 2, 3 (180 mins.) Please specify VHS/Beta		£80	
AUDIO CASSETTE - Beginners (Barre & Centre) 60 min.		£ 6	
- Intermediate (Barre & Centre) 60 min.		£ 6	
MUSIC BOOK - Barre exercises (I & II)		£ 4	
- Centre compositions (I & II)		£ 4	
POSTAGE UK £2 each order, Europe £3, out of Europe £8			
PAYMENT by Cheque or International Money Order (Sterling)			TOTAL

Make payable to **BERKUT DANCE INTERNATIONAL**,
62 Regent's Park Road, London NW1 7SX (England)
BROCHURES, INFORMATION: (01) 586-1191



Toronto Dancewear Centre

City's Major Capezio Dealer

1922 AVENUE ROAD - TORONTO, ONTARIO
782-2292

M5M 4A1



Royal Academy of Dancing
INTERNATIONAL SUMMER SCHOOL
 Ryerson Theatre School, Department of Applied Arts
 TORONTO 30 JULY – 20 AUGUST 1986

This Summer School is being presented jointly by the Royal Academy of Dancing and the Theatre School, Canadian College of Dance. The faculty will include Hope Keelan, Brenda Last, Patricia MacDonald, Sara Neil, Valerie Sunderland, Walter Trevor, Debra Wayne, Tim Worgan.

ACCOMMODATION

Information available with application forms

STUDENT COURSE

30 July – 20 August

Fees: \$685.00

For boys and girls over 14 years of age, working for their RAD Elementary, Intermediate or Advanced Executant exam.

For girls: Classical Ballet Class, Pointe Work, Repertoire, Virtuosity. New Elementary Syllabus classes for students studying for their RAD Elementary examination.

For boys: Classical Ballet Class, Repertoire, Virtuosity.

For girls and boys: Character, Jazz.

NEW PRE-ELEMENTARY SYLLABUS CLASSES

31 July – 13 August

Fees: \$135.00 (one week)

For students who are studying for the RAD Pre-Elementary examination, two one week courses offering two classes each day on the new Pre-elementary Syllabus.

TEACHERS' COURSES

31 July – 20 August

Fees: \$685.00 (three weeks)

\$530.00 (two weeks)

For the first two weeks of Summer School the new Pre-elementary and Elementary syllabus will be taught in depth. In the final week teachers will have the choice of observing the Students' classes or taking a refresher course on the Children's Grades.

APPLICATION FORMS

Available from RAD/Canada

Suite 209/3050 Yonge St.

Toronto Ontario

M4N 2K4 Tel.:(416)489-2813

CLOSING DATE FOR APPLICATIONS: 4 APRIL 1986

PLENTY TO CELEBRATE!

A SUCCESSFUL NEW YORK CITY DEBUT AND A FIFTH ANNIVERSARY SEASON FULL OF ACTIVITY

Theatre Ballet of Canada

Lawrence Gradus Artistic Director

TORONTO

PREMIERE DANCE THEATRE

February 4-8

HAMILTON

MOHAWK COLLEGE

February 9

OTTAWA

NATIONAL ARTS CENTRE

February 13

OAKVILLE

OAKVILLE CENTRE

April 3

On tour

February 20-March 29:

Elkhart, Indiana

Toledo, Ohio

Allendale, Michigan

Milwaukee, Wisconsin

Whitehorse, Yukon

Juneau, Alaska

Grande Prairie, Alberta

Fort McMurray, Alberta

Calgary, Alberta

Spruce Grove, Alberta

Great Falls, Montana

Penticton, B.C.

Lethbridge, Alberta

Swift Current, Saskatchewan

Houghton, Michigan

With the assistance of the **TOURING OFFICE** of the Canada Council

Talking with John Smith

A Discussion About Filming Dance

by Paula Citron

Montreal-based John N. Smith produced and directed *First Stop, China/Sur les scènes de l'Orient*, a National Film Board documentary about Les Grands Ballets Canadiens' 1984 tour of the Far East. [The film was broadcast last year on both the French and English CBC networks.]

No newcomer to filming dance, Smith has also been involved with two other National Film Board dance documentaries: *Gala* and *For the Love of Dance*, both of which he worked on with his wife, director Cynthia Scott. (Dance films run in the family; she won an Academy Award for *Flamenco* at 5:15.)

In the following interview with Paula Citron, John Smith talks in particular about *First Stop, China/Sur les scènes de l'Orient*, his latest dance film, and in general about the filming of dance.

Q. How did you get involved in filming dance for the National Film Board?

A. A producer came along and said, "How would you like to make a dance movie?" And I said, "Sure!" That was *For the Love of Dance*. I'd not had intimate contact with dance before, but it was really the idea of trying to capture movement on film that attracted me. Film-makers are dealing with moving images all the time; dance is so appropriate for film because it is a universal language.

After the first film, I found the dance world so fascinating that, with the contacts I had made, I pulled together *Gala*.

Q. How did *First Stop, China/Sur les scènes de l'Orient* come about?

A. Because of filming the company in the other two documentaries, I became friendly with [its] then-administrator, Colin McIntyre, and said I was interested in filming the tour to the East. I was especially interested in capturing what the life of a company on the road was like. We had a good rapport with them; they trusted us.

As well, because of the success of the two previous films, we were able to raise the money. The Film Board, Radio-Canada, the CBC and the Department of External Affairs all



contributed. The total cost was \$350,000.

Q. Is this the usual cost of a documentary?

A. Dance is very expensive to film, especially with a large company. You are dealing with a completely unionized situation.

Q. I found the film to be almost disturbing. This was *not* a film about dancers on the Great Wall of China.

A. What did you find so disturbing?

Q. A company working its guts out, I guess—sometimes against impossible odds.

A. You're not wrong in picking up a disturbing element. The dance world is not all fun and games. It's a strange combination of doing work in interesting places and, at the same time,



all the pain and agony of being a dancer with this terrible time clock ticking away. It's over as soon as it begins; the dancer learns some artistry, but finds his body isn't up to scratch.

There was no way that I was going to make a piece of fluff P.R. for the company. One of the deals agreed upon in making the film was that I would call the shots as I saw them.

Q. I know that *cinema verité* captures people, warts and all, but don't you have to be judicious in what problems you show?

A. There is an area of people's personal lives that you see when you are living with them that should remain personal. I have no interest in sensationalism. That is part of the unspo-



ken agreement that occurs between the film-maker and the subject. You have to take on a certain responsibility. I opted to show things that affected the company, the tour and the performances, but always respected personal privacy.

Q. How does the company feel about the film?

A. The reaction seems to be, "Yes. That's really what happened out there." They feel that the film did capture, in some truthful way, the highs and the lows of the tour—like the positive emotionalism of China and the unhappy time in Japan.

Q. Why were certain members of the company given higher profiles?

A. The events tend to select the people, rather than us selecting them. Also, it is the nature of documentary film that you take what you get. I would have liked more sequences with Annette av Paul, because it was her last tour, but the footage didn't work out.

Q. Donald Brittain, a well-known documentary film-maker in his own right, wrote and spoke the narration. Why was he chosen?

A. Donald has a rare and special gift for writing film narration, and I wanted the best.

Q. Brittain was an interesting choice as narrator. For me, he added a gritty reality, because his voice doesn't have the smooth, mid-Atlantic blandness.

A. I wanted to have that kind of an edge to the film. It helps to bring out some of the other levels operating, because touring is more than pretty dances and interesting sights.

Q. Why did the name of the film change so dramatically from French to English?

A. *Sur les scènes de l'Orient* has connotations in French; it means "on the stages", a theatrical expression. Since double meanings are hard to translate, it's usually better to find a different title.

Q. Was a translation of Brittain's narration used for the French version?

A. No. The French version was written and spoken by Henri Bergeron, who was for many years on *Les Beaux-Dimanches*. Each person brings his own style, and Henri's is more gentle and bubbly. It doesn't have that edge.

The difference between the films is a difference in tone. The English version tends to be sharper; I think I prefer it.

Q. I found the film overall to be very episodic, with the only continuum being the dance performances. There really didn't seem to be much connection between the events. Was that intentional?

A. Oh, yes. Very much so. We're trying to give the audience an experience of life-on-the-road. There are two points of view: one is [that] you are in the audience, seeing the reason they are on tour. That is why there is so much footage of performances. The other is that you are the fly on the wall, who lives with them as they experience things.

It's episodic because the film follows the pace of the tour. Since a large part of the time was spent in China, it gets more footage. Other quick stopovers get quick glimpses. Korea doesn't even get in the film, because we stopped shooting after seven weeks. At that point I felt there was nothing further I wanted to do in film terms. This is not a movie about a tour; this is a movie about being on the road, touring. It is not essential to see every country.

Q. The film ends with the company performing Brian Macdonald's *Tam Ti Delam*. Why did you choose this piece?

A. That ending was chosen because the piece, with its Quebec folk element, has a remarkable effect when it is seen by people of other cultures. Normally quiet audiences get up and clap and shout to keep the company on the stage.

Q. Yet you never show the audience on film. We hear them clapping, but never see them. I wanted to see the audiences react.

A. That was very deliberate. It's a choice one makes; I wanted to spend my time on what the dancers saw in the countryside and the people they directly encountered in their lives.

Q. What were the mechanics involved in shooting the film?

A. I needed to capture two interweaving strands in the film. One was the documentary material of the dancers on tour. At the same time, I wanted footage of the dancing and images of the country.



The School of The Toronto Dance Theatre

Audition

**Sunday April 27, 1986
and Sunday July 27, 1986
12:00 noon
For entrance to 1986/87**

Professional Training Program

**Pre-requisites: a minimum of
three years serious dance training
and academically, a high school diploma.**

Canada's most widely-recognized curriculum for post-secondary students interested in a career in modern dance. A full-time, day-time program of study, three years in length. The program combines daily modern classes in Graham-based technique with ballet & modern barre, as well as courses in anatomy, performance movement, composition, improvisation, dance concepts, Eurythmics & repertory.

For reservations or information call or write:
The School of The Toronto Dance Theatre
80 Winchester Street
Toronto, Ontario M4X 1B2
(416) 967-6887

LES ATELIERS DE DANSE MODERNE DE MONTRÉAL inc.

FULL TIME TRAINING PROGRAM

* A 2-year program offering modern, ballet, floor barre, repertory, composition, anatomy, music, masks and performance.

* Auditions: Week of May 26, 1986

Program Directors:
Linda Rabin
and
Candace Loubert

For more information write:

Full Time Training Program
Les Ateliers de Danse Moderne
de Montréal Inc.
372, Ste-Catherine Street W.
Suite 332
Montreal, Quebec
H3B 1A2
tél.: (514) 866-9814

Dance in Canada Association

1986
Conference

Vancouver
August 11-17, 1986

We had two simultaneous film crews. The documentary/*cinema verité* crew was made up of a cameraman, a sound man and an assistant. I used another cameraman for the visuals and the performances.

Q. Filming performance is hard to do. Did you use a special technique?

A. By shooting with high-speed film techniques, slow-motion dance sequences and some parallel slow-motion movement activity in the countryside resulted on the screen.

There is a certain element of dance that is captured in slow motion that you don't see when you film dance [at normal speed]. [In] filmed dance, [you] miss a lot of the intricacies.

Q. Dovetailing in the music must be very difficult.

A. It's a technical challenge. You have to deal with the beats, no matter what speed you're working with. For example, the dance may be on 16 counts, and you are working with eight counts, but you still have to be on the count. Also, the sections of the dance have to correspond to the right music.

Q. Were you pleased with the film?

A. It usually takes me two to three years before I get any sense of objectivity, but I feel that I was able to accomplish what I set out to do.

I know some people think that dance tries to create a different world on the stage, and you shouldn't sully or spoil it with the nitty-gritty; but I make documentary films. For me, the dedication of the dancers and their ability to carry on in the face of adversity is so extraordinary that this should be shown.

Q. Do you envision a long shelf-life for this film?

A. I certainly do, because it has captured something that's timeless, that goes beyond the specifics of the company and the places visited.

Q. In closing, is there anything else you'd like to mention?

A. I don't usually talk much about my films. They're there to be seen. I'd just like to say that I love filming dance, and Cynthia and I are always talking about doing another [dance film]. •

LONDON Academy of Dance and Theatre Arts

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



Residential
Summer School
July

TRAINING TO PROFESSIONAL STANDARD BY HIGHLY
QUALIFIED STAFF

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

In Review: Books

by Pat Kaiser

Form Without Formula
A CONCISE GUIDE TO
THE CHOREOGRAPHIC PROCESS



Patricia Beatty

Form Without Formula

A Concise Guide to the Choreographic Process

by Patricia Beatty

Underwhich Editions, 1985

Gathering together suitable words to explain choreographic excellence is a daunting business at any time. When a fine choreographer attempts to explain her craft, the results are worthy of investigation.

As a writer, Beatty waxes both poetic and practical in *Form Without Formula*, a fine little volume. It is designed to dispel the novice's awe and confusion about creating dance.

Beatty's approach is that of a friendly adviser, and she thoroughly covers all aspects of her craft—composition, music, titles, colour, sets, lighting, costumes, props and performance spaces.

Prone to self-effacement and free of false posturing, Beatty writes in the preface: "The following is not doctrine. Every rule is there to be broken, but consciously. I speak with a forcefulness, but this is due more to the intensity of my personality than to the absoluteness of my statements."

She charms the reader into the learning process, often recounting a small morsel of personal experience to illustrate a point. In a section of the book dealing with abstraction, for example, she recalls her own puzzled and saddened observations of "wandering couples in art galleries who drift easily past huge bold canvasses full of powerful colour, shape and energy. They simply don't see anything there, they feel nothing." They have no understanding of the abstract, which, she explains, "is *not* something that doesn't mean anything, or is purposefully vague . . . It is exactly about something. It is what has been extracted from something concrete, its quality or qualities, its essence."

"Essence" is what *Form Without Formula* is all about. In his foreword to the book, choreographer Danny Grossman writes that Patricia Beatty "understands the core of both craft and intuition and can zero in on essentials instantly".

Her advice to choreographers? "Work with hunger. Open every door."

Requiring only 60 pages to provide succinct explanations of her craft, Beatty has done her best to unlock those doors and lay down the welcome mat for the reader. Her writing should be treated with respect.



Contemporary Canadian Theatre

New World Visions

Edited by Anton Wagner

Simon & Pierre, 1985

Contemporary Canadian Theatre, a collection of essays prepared by the Canadian Theatre Critics Association, gets off to a vigorous start with the inspiring words of its editor, Anton Wagner: "If theatre in Canada remains true to itself, whatever the economic restraints and artistic challenges, it will continue to be reborn, like Desrosiers' *Blue Snake*, in still more dynamic and vibrant manifestations."

Only in small, patchy bursts does the book itself live up to Wagner's excitement and pride, although a few vivid portraits do emerge from its pages. In "Standing in the Slipstream: Acting in English Canada", R.H. Thomson energetically expresses the hopes, drive and concerns of the Canadian actor in defining his craft, while, in "Developing Opera and Musical Theatre", William Littler uses a palette of deft and impeccable adjectives to paint a colourful picture of his subject.

One of the book's saddest stretches—a very short section, only 12 pages long—is an investigation of Canadian dance by Jillian Officer. In "The Growth of Dance in Canada", she delivers a dry sermon, reeling off dates, names and companies in a matter-of-fact way.

Officer, an assistant professor in the dance department at the University of Waterloo, is a researcher and teaches the history of ballet, technique and choreography.

While competent in what it does reveal, her essay bears marks of being a rush job. Only three dance pieces—not a very grand total—are referred to specifically in the text: Desrosiers' *Blue Snake*, the rock-ballet *Tommy* (for which no choreographic credit is given) and Elizabeth Leese's *Lady From the Sea*.

It is not enough to state that Les Grands Ballets Canadiens' repertoire is "eclectic, combining classical, popular and more avant-garde works". *What works?*

Her examination of modern dance is launched with the profoundly simplistic assertion that "modern dance can be identified when it is seen as concert dance which is not obviously ballet". Patricia Beatty, David Earle and Peter Ranzazzo, founders of Toronto Dance Theatre, "possess personal

styles which have given variety to the repertory over the years". Not particularly enlightening. *What styles?*

Brian Macdonald is briefly mentioned as an "international man of the theatre through his work with dance, opera and musicals at home and abroad". *Please illustrate.* (Richard Horenblas, in his essay "The Stratford and Shaw Festivals", provides more information about at least one aspect of Macdonald's work—the staging of the Gilbert and Sullivan operettas at Stratford.)

Near the end of the essay, Officer delivers a harsh verdict: "It would be satisfying if, at this point, a final summary of Canadian dance could include a succinct statement on the national temperament and the style or styles that it produces. Impossible." Certainly it is impossible, if one does not *look*.

To dismiss us thus is cowardly, demeaning and shallow, and sells dance in this country monstrously short.



Jooss

Documentation compiled
by Anna and Hermann Markard
Ballett-Bühnen-Verlag, 1985

Kurt Jooss' most inspired creative years were fraught with struggle, and his story offers fascinating reading, even for those who might care nothing for dance, but everything for the individual's right to freedom of thought and self-expression.

The cards were stacked against Jooss, one of the 20th century's most provocative choreographers. The turbulent and troubled '30s—a period nowhere more bizarre than in Germany, his homeland—saw the premiere of *The Green Table*, Jooss' famous anti-war ballet.

The audacity of his social conscience kept Jooss under close scrutiny by the Nazis. His refusal to sever connections with Fritz Cohen, the Jewish composer of *The Green Table*, or with members of his dance company who had the slightest trace of Jewish blood, eventually brought the Gestapo to his door, intent on taking him off to a concentration camp. Due to a timely tip-off, however, Jooss and his company had already slipped across the Dutch border.

He headed for England, where he was initially welcomed. Later, with the outbreak of World War II, however, he was interned for six months. He lost both his English school and his company, Ballets Jooss.

After the war he returned to Germany, by invitation, to face fickle government funding.

The artistic force behind his schools and companies was his philosophy—unfashionable in both the classical and modern dance worlds—that the ideal was a combination of the two forms.

Long before his death in 1971, Jooss saw his ideal of dance disciplines blending for mutual enrichment becoming entrenched in the mainstream. But he was not the instrumental force in its evolution that he might have been, for in his artistic prime he was not only the living embodiment of the term

"man without a country", but also of the cliché "man ahead of his time".

It is a bitter tale, and the facts speak for themselves. A disturbing example: the translation of a German newspaper article in which a journalist wrote, "Was it really necessary to have such patience with Kurt Jooss, to pave his way with gold, although we already knew he would on no account part from his Jewish companion?"

The book is a biography unravelled through a chronological listing of events—"June: 1933. First season in London at the Savoy Theatre." There are endless lists, and details abound—details about the Ballets Jooss tours, the international productions of Jooss' works and the works themselves, which, in topic, spanned a broad territory—from *A Ball in Old Vienna* to *The Prodigal Son*—but continued to demonstrate his concern with social injustice.

A portrait gallery of the Jooss soloists, including Mascha Lidott, Jean Cébron and even Pina Bausch, is a collection of handsome, severe faces in deep shadows that sustains the dark mood of the book.

The materials presented in *Jooss*, a comprehensive and darkly handsome volume, originally formed part of an exhibit, *Kurt Jooss and His Work*, commissioned for the Venezia Europa Danza '81 festival in Italy. The book was published in 1985, in conjunction with the first showing of the exhibit in Germany.



Ballet and the Arts/Ballett und die Künste

Edited by the Internationale Sommerakademie
des Tanzes Köln

In co-operation with Ballett-Bühnen-Verlag
Ballett-Bühnen-Verlag, 1981/1984

Ballet and the Arts is a big, unglamorous volume assembled for the 25th anniversary of Cologne's International Summer Academy of Dance.

The book, which contains both English and German text, presents the observations of an impressive international array of choreographers (Jiri Kylian, Glen Tetley), teachers (Kirsten Ralov), composers (Hans Werner Henze) and writers (Horst Kogler, Deborah Jowitt, John Percival, Marcia B. Siegel and David Vaughan)—observations of dance past, present and future.

Much space is devoted to dance in America; but this is a European book, and its focus and most of its writers are rooted in Europe.

The latter part of the volume is an examination of the major dance centre of Cologne. The activities of the city's summer academy and choreographic competition are outlined in meticulous detail.

Visually the book possesses an overall gritty, dingy look—no gauzy Anthony Crickmay photographs here!

Though amply illustrated (there are close to 400 photographs), first and foremost *Ballet and the Arts* makes for very serious, very rigorous reading. ●

n.b. What's New and What's Happening . . . People, Performances and Exhibits

Dance will feature prominently in the line-up of events at the *World Festival*, part of **Expo '86** in Vancouver.

Performing at the Queen Elizabeth Theatre, May 14-19, the **Kirov Ballet** will make its first North American appearance in more than 20 years. Two full-length ballets will be presented: *Swan Lake* and *The Knight in the Tiger's Skin*, a work choreographed by the company's artistic director, Oleg Vinogradov.

England's **Royal Ballet** will appear at the Queen Elizabeth Theatre, July 8-13. The company will perform two programs: the first, Kenneth MacMillan's full-length *Romeo and Juliet*; the second, a triple bill consisting of MacMillan's *Le Baiser de la Fée*, Frederick Ashton's *A Month in the Country* and the world premiere of a work by David Bintley.

The Royal Thai Ballet, a 35-member troupe that performs Thai classical dance, will be at the Queen Elizabeth Playhouse, July 22-24.

The spotlight will be on Canadian dance in August. At the Queen Elizabeth Playhouse, August 12-14—during the 13th annual Dance in Canada Conference—**Dance in Canada!** will present new works by the winners of a nation-wide *World Festival* choreography competition: **Lee Eisler** (Jumpstart), **Christopher House** (Toronto Dance Theatre), **Ginette Laurin** (O Vertigo Danse), **Jennifer Mascal** (EDAM) and **Paula Ross** (Paula Ross Dance Company).

Canada's three major ballet companies—**Les Grands Ballets Canadiens**, the **National Ballet of Canada** and the **Royal Winnipeg Ballet**—will appear in *Ballet Gala*, August 14-16, at the Queen Elizabeth Theatre. Each company will present the world premiere of a work commissioned for the *World Festival*. All three works will be performed each evening.

A gala benefit performance was held for the **Anna Wyman Dance Theatre** at Vancouver's Queen Elizabeth Theatre in late November.



David Cooper

Kevin Stewart in Paras Terezakis' *Makronisos*, which is among numerous works scheduled for performance during *Vancouver Dance Week*, February 3-8.

Dance, Ballet & Broadway! featured guest artists Toller Cranston (master of ceremonies), Karen Kain (performing Eliot Feld's *Impromptu*) Veronica Tennant (dancing David Allan's *Villanella*) and Jeff Hyslop (who, with Lesley Ballantyne and Scott Smith of *On Tap*, did a George M. Cohan medley).

The Anna Wyman Dance Theatre performed two new works at the gala: *Takada* and *City Piece*.

Mauryne Allan Dance Theatre will present performances at the Vancouver East Cultural Centre in January. The program is scheduled to include new works by Allan, the company's artistic director, and guest choreographer Grant Strate, as well as *Bordering Recurrence*, a new piece by company member Norman Fung. The company will also perform two of Allan's works, *Tritico* and *Anemone*, that received their first performances last season.

Dance Horizons, the dance company at the University of British Columbia, will present two performances at the Centennial Theatre in North Vancouver at the end of January. Works by Mauryne Allan and Lola McLaughlin will be featured.

Vancouver's **Firehall Dance Society** has announced plans for *Flipside '86*, a festival of independent choreographers, to be held May 22-June 8.

Flipside '86 is scheduled to feature the works of choreographers from Halifax (Francine Boucher, Leica Hardy), Montreal (Massimo Agostinelli, Louise Parent), Ottawa (Julie West), Toronto (Gary Kurtz, Tom Stroud) and Vancouver (Debbie Brown, Lisa Cochrane, Gisa Cole, Diana Conway, Maureen McKellar, Thecla Schiphorst, Donna Snipper).

The Goh Ballet Company will per-



John Goss, associate conductor with the National Ballet of Canada, was killed in a traffic accident while on vacation in Barbados at the beginning of January.

Born in London, England, he came to Canada at the age of five. He received his M.A. in music from Oxford University and was a Fellow of the Royal College of Organists and a choir scholar of the Royal School of Church Music. As well, he was a gold medallist at the Royal Conservatory of Music in Toronto and a Fellow of the Royal Canadian College of Organists.

Prior to joining the National Ballet in 1970, he was a member of the Stratford Festival music department for the 1968 and 1969 seasons.

John Goss is survived by his mother, Patricia Goss, and a brother and sister.

form *La Fille Mal Gardée* and *Les Sylphides* at the Queen Elizabeth Theatre in Vancouver, May 30-June 1.

The Alberta Ballet Company has announced the establishment of the Founder's Awards, created to recognize long-term, substantial support of the Company and its activities by members of the community. There are three categories: corporate, individual and special.

The first recipients are Esso Petroleum Canada and Esso Resources Canada Limited (Corporate Founder's Award); Delores Sorenson and Caroline de L. Davies (Individual Founder's Award); and the Edmonton Tea Dance Committee (Special Founder's Award).

Among presentations scheduled for the first half of 1986 at Calgary's **Dancers' Studio West** are *Calgary Independents* (January 31-February 1), a program of works by local independent choreographers, including Marc Berezowski, Michele Moss, Cindy Neufeld and Fae Rattray; Judith Garay and Anthony Morgan in *Double Dancing* (February 28-March 1); Dena Davida and Louise Parent (April 25-26); Gail Benn and Tom Stroud (May 9-10); and Francine Boucher, Leica Hardy and Donna Krasnow (June 6-7).

From February through to the end of May, the **Alberta Ballet Company** is scheduled to appear in cities in Saskatchewan, Ontario, Alberta and British Columbia. Performances will fea-

ture the company's full-length production of *Cinderella*, as well as other works from the repertoire.

Last November, at the University Theatre in Calgary, **Sun-Ergos** restaged its 1981 production of *The Soldier's Tale*. Accompanied by members of the Calgary Philharmonic Orchestra, conducted by Mario Bernardi, the performance featured guest artists John Cotton as the Narrator, and Elaine Bowman of Dancers' Studio West as the Princess. The title role was danced by Dana Luebke, and the Devil was played by Robert Greenwood, both of Sun-Ergos. Luebke also choreographed the work, while Greenwood designed and directed the production.

Sun-Ergos started a new Christmas tradition this past December with a new production, *A Christmas Gift!*, at the Scarboro Community Centre. The eclectic celebration of song, dance and story-telling was scheduled to include *'Twas the Night Before Christmas*, poetry by Robert Frost, traditional carols and even an excerpt from *The Nutcracker*.

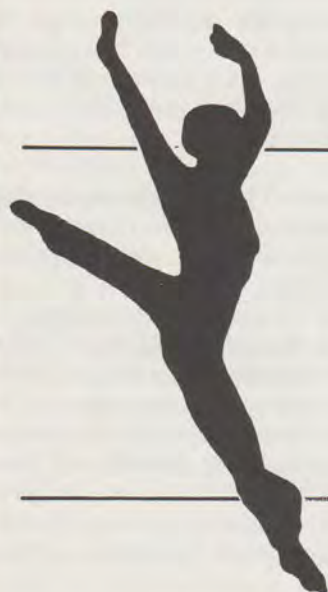
Saskatchewan Theatre Ballet has announced touring plans for 1986. In addition to appearances throughout Saskatchewan, the company will perform in Ontario, Alberta and at Expo '86 in Vancouver.

November 12, 1985, marked the official opening of the Rachel Browne Studios in the lower level of Winnipeg's Augustine Church. In the past, the **School of Contemporary Dancers Canada** was forced to share office and studio space with the company, but increased enrollment necessitated expansion.

The new space houses the offices of the Professional Program and General School, two studios (both of which were constructed with sprung floors and natural lighting), changing-rooms and showers, a large lounge and reception area.

The Royal Winnipeg Ballet tours the West this winter, with performances in British Columbia (Vancouver, February 6-8; Duncan, February 9; and Victoria, February 11-12); Washington (Seattle, February 13-15); and Alberta (Edmonton, February 17-18; Red Deer, February 20; and Calgary, February 21-23).

In December, **Contemporary Dancers Canada** presented *Dance Ex-*



The Koffler Centre School of Dance and Related Arts

Jewish Community Centre of Toronto
4588 Bathurst Street
Willowdale, Ontario M2R 1W6
636-1880

*Providing opportunity for personal
and artistic growth.*



Gizella Witkowsky, recently promoted to the rank of principal dancer at the National Ballet of Canada.

perience, an experimental dance workshop. Among those choreographing works were D-Anne Kuby, Algernon Williams (co-ordinator of *Dance Experience*), Desiree Kleeman, Deidre Tomkins, Fiona Drinnan, David Kurzer and Ruth Cansfield.

The company will present new works choreographed by Cansfield, Murrar Darroch, Michael Montanaro and Charles Moulton in *The Never Before Show*, January 29-February 8. *Nothing Past the Swans*, a new production by Tedd Robinson, the company's artistic director, will be performed March 12-22. All shows at Winnipeg's Gas Station Theatre.

Sonja N. Koerner is the new chairman of the **Ontario Arts Council**. She replaces Donald W. McGibbon, who has retired from the Council's board of directors.

November performances at Toronto's Winchester Street Theatre by **Dance-works**, now celebrating its 10th season, included pieces by Randy Glynn (*Celtic Nights*) and Tom Stroud (*Under the Table: Wrestling With Dad*). Works by Debbie Brown, Nancy Ferguson and Lisa Green were also performed.

Last fall, **Opera Atelier**, a Toronto-based company dedicated to re-creating authentic 18th-century performance practice, presented the first Canadian performance, in Baroque style, of *Les Petits Riens* at the Royal Ontario Museum in Toronto.

Jeannette Zingg and Marshall Pynkoski, the group's artistic directors, re-

constructed the rare pastoral ballet, first performed in 1778, from 18th-century dance notation, gesture notation, period reviews and original pictorial sources.

Period costumes—some of them direct reproductions of pieces in the Royal Ontario Museum's collection—were constructed in co-operation with the Museum's textile department.

In November, **Dancemakers** presented an in-studio production of *Auto-da-Fe* and other performance pieces by Conrad Alexandrowicz.

Auto-da-Fe is a major new work for 12 performers. It deals with the corruption of religious faith by the structures of power that arise in society and employs sacred choral music, rock drumming and extensive passages of text. The work will receive its official premiere during Dancemakers' January season at Toronto's Premiere Dance Theatre.

Other pieces on the program included *Pumps n' Power* (created for *Inde '85* in October), *Johnny Get Angry* and *The Modest Rose Puts Forth a Thorn*.

Gina Lori Riley Dance Enterprises has three new members this season: Peter Kosaka, Josée Garant and Genevieve Morency. They join present company members Cathy LeGrand, Cheryl Bouzide and Leslie Ann Coles.

In December, the company presented performances of its new children's dance-theatre work, *Look, Look . . . See Me*, at Windsor's Mackenzie Hall. The work was choreographed, written and designed by Gina Lori Riley.

Dance Performance '85, a presentation of the **Ryerson Theatre Company** at Toronto's Ryerson Polytechnical Institute in December, featured original works by guest and student choreographers in a variety of styles, ranging from jazz and modern dance to ballet.

Choreographers included Eva von Genscy and Glenn Gilmour, as well as Ryerson dance instructors Florentina Lojakova-Gams and Russell Kilde.

Toronto's **Pavlychenko Studio** presented a Christmas celebration in December, part of its *Sunday in the Studio* series.


The program was scheduled to include works by Bill James, Lily Eng, Susan McNaughton, Karen du Plessis and Merle Holloman, with Toronto Dance Theatre's Grace Miyagawa appearing as a guest artist.

The National Ballet of Canada has announced mid-season promotions.

Gizella Witkowsky has been promoted from first soloist to principal dancer. This season she is scheduled to dance in the world premiere of Glen Tetley's *Alice* and in the company premiere of Jiri Kylian's *Transfigured Night*.

Corps de ballet members Martine

DANCE TEACHER NOW



**Teachers
are
Talking**

"I've only been in business five years ... suggestions by oldtimers help new teachers."

Nancy Merrell Pocatello, ID Studio Owner

DANCE TEACHER NOW
Subscription Dept. ☐
P.O. Box 1074
Davis, CA 95617

Canada/Mexico(*)

\$26/9 issues \$46/18 issues

Overseas(*)

\$39/9 issues \$54/18 issues

(*) Payable in U.S. Currency



UNIVERSITÉ CONCORDIA UNIVERSITY

Renseignement:
Université Concordia
Division des Arts
1455 de Maisonneuve Blvd.,
Ouest
Montreal, P.Q., H3G 1M8
(514) 848-4740

B.F.A. Contemporary Dance

Information:
Concordia University
Performing Arts Division
1455 de Maisonneuve Blvd.,
West
Montreal, P.Q. H3G 1M8
(514) 848-4740

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



Christine Callaghan

Halifax Dance Association student Jennifer Rice with Evelyn Hart of the Royal Winnipeg Ballet, backstage following a performance given by the company in Halifax last November.

Lamy and Serge Lavoie have been promoted to the rank of second soloist. [Both of these dancers have been featured in recent issues of *Dance in Canada*: Lamy in "Sparkle and Energy at the National Ballet", Fall 1985 (Issue Number 45); and Lavoie in "Four for the Future", Spring 1985 (Issue Number 43).]

During the Christmas holidays, **Canadian Children's Dance Theatre** presented its production of *Simon Sorry and The Battle of the Toys* at Toronto's Premiere Dance Theatre. Special guests were Glen Kotyk of the National Tap Dance Company of Canada and

members of the Canadian Children's Opera Chorus.

Desrosiers Dance Theatre has announced plans for a three-week tour of the Far East in 1986. The tour will include performances at the *Hong Kong Arts Festival* and the *Taiwan International Festival*.

This summer, the company will tour Western Canada.

Ontario Ballet Theatre will be performing throughout Ontario from January to April. The company is also scheduled to appear in Toronto, at the Winchester Street Theatre, April 2-5.

Repertoire for these performances will include *Shankar*, a new work by Lambros Lambrou; David Allan's *On Occasion*; Renald Rabu's *Occurrence at Owl Creek*; and a new work by Gail Benn.

The National Tap Dance Company of Canada will present its symphony program, with conductor Erich Kunzel, in Pittsburgh, Pennsylvania (January 17-19); Chicago, Illinois (January 29-30); Springfield, Massachusetts (February 28-March 1); Portsmouth, New Hampshire (March 2); Buffalo, New York (May 2-3); and Cincinnati, Ohio (May 9-10).

The Company will also appear in a gala benefit performance for the March of Dimes, hosted by Veronica Tennant, in Toronto, March 14.

A three-week tour of the Atlantic provinces by **Dancemakers**, beginning in late January, will include performances in Wolfville, St. John's, Corner Brook, Sydney, Halifax, Antigonish, Pictou, Caledonia, Coldbrook and Fredericton.

Repertoire for the tour includes two short works by American choreographer Lar Lubovitch; a piece commissioned from Jennifer Mascall; *River*, choreographed by the company's artistic director, Carol Anderson; and *Boys Will Be Men*, by Conrad Alexandrowicz.

Dancemakers will also present performances of its children's show, *When the Bough Breaks*, choreographed by Patricia Fraser.

Students of the **School of Toronto Dance Theatre** will present a series of performances at Solar Stage in early February.

They are also scheduled to perform David Earle's *Fauré Requiem* at the Winchester Street Theatre, March 28-29.

Theatre Ballet of Canada will perform in Toronto, at Premiere Dance Theatre, February 4-8, and in Hamilton, at Mohawk College, February 9. Its fifth anniversary performance at the National Arts Centre in Ottawa is scheduled for February 13.

The company will then embark on a February-March tour of the mid-western United States, Alaska, the Yukon and Western Canada.

Betty Oliphant, founder and director of the National Ballet School, has been named a Fellow of the Ontario Institute

for Studies in Education, in recognition of her outstanding contribution to education.

T.I.D.E. (Toronto Independent Dance Enterprises) is scheduled to perform at Toronto's Premiere Dance Theatre, February 26-March 1; Montreal's Tangente Danse Actuelle, March 5-9; and as part of the *Family Concert Series* at Co-bourg's Victoria Hall, March 23.

Upcoming programs in *Tri-Dance*, an InDepenDance series presented by **Le Groupe de la Place Royale** in Ottawa, will feature Julie West (April 18-19), and Bill James and Tassy Teekman (May 2-3).

New members of **Toronto Dance Theatre** for the 1985-86 season are Michael Kraus, Monica Burr, Sylvie Bouchard and Almond Small.

The company will perform at Toronto's Premiere Dance Theatre, March 18-22. The program is scheduled to include two new works by Christopher House: *Schubert Dances*, a solo he has created for himself, and *green evening, clear and warm*, a work for seven dancers set to music by Mozart. David Earle is in the process of re-choreographing *Sacre Conversazione*, which was originally commissioned for the 1984 Banff Summer Festival. Also on the program: Patricia Beatty's *Radical Light*, which received its premiere last July in Ann Arbour.

Following its Toronto spring season, the company embarks on a six-week European tour, with performances in England, Wales, Scotland, Portugal and Spain.

In December, **O Vertigo Danse** presented performances in six cities in Belgium.

The company has received an invitation to participate in the *Festival of New Quebec Performance Work* in Baltimore, Maryland, later this year.

A highlight of the 1985-86 season at Montreal's **Tangente Danse Actuelle** will be *Moment'Homme*. Among choreographers scheduled to participate are Michel Angers, Claude-Marie Caron, Colin Connor, Don Druick, Sylvain Emard, Andrew Harwood, Pierre-Paul Savoie and Tom Stroud. The festival will take place January 15-February 2.

Other programs this season include appearances by La Compagnie Danse Jo Lechay (February 13-23), T.I.D.E. (March 5-9), Bill James and Tassy Teekman (March 27-April 6), Helene Blackburn (April 17-27), Andrew Harwood and James Saya (May 15-25) and Lisa McLellan (June 5-15).

La Compagnie Danse Jo Lechay will be performing in Hull, Quebec (February 1), at Tangente Danse Actuelle in Montreal (February 13-23) and in Quebec City (March 2). •

concentration *Arts*
DE-LA-SALLE

Le ballet classique et la danse contemporaine t'intéressent?

L'école **De-La-Salle** est la seule institution de langue française en Ontario à offrir des cours de formation intensive en danse classique et contemporaine, ouvrant grandes les portes d'institutions professionnelles post-secondaires.

À **De-La-Salle** tu pourras acquérir une formation solide en danse tout en poursuivant tes études académiques et en nouant des amitiés durables avec d'autres adolescents(es) talentueux venus des quatre coins de la province.

La date limite pour s'inscrire aux auditions pour septembre prochain a été fixée au 15 février 1986. On peut se procurer des formulaires d'inscription en écrivant à:

Concentration ARTS De-La-Salle, 501, Ancienne rue St-Patrick, Ottawa, Ontario, K1N 8R3 — Tél:(613) 563-2315

Les cours de ballet classique offerts à De-La-Salle sont sous la supervision immédiate de Madame Ludmilla Chiriaeff, fondatrice de la Compagnie des Grands Ballets Canadiens.

Dance at a Glance

Les Ateliers de danse moderne de Montréal Inc.

Directors: Candace Loubert, Linda Rabin. Modern technique—all levels. Floor barre, ballet, body therapy, special workshops. Full training program. Permis de culture personnelle #749571. 372 Ste-Catherine ouest, #332, Montreal, Quebec H3B 1A2. (514) 866-9814.

Bayview School of Ballet under the direction of Bella Kovarsky. Ballet (Russian Method), character and jazz. All levels. 148 Willowdale Ave., Toronto. (416) 222-5111.

Douglas D. Durand—3-D Arts Management

Bookings & tour coordination, publicity & public relations. P.O. Box 1182, Station F, Toronto, Ontario M4Y 2T8. (416) 922-8649.

Edmonton School of Ballet

General and professional programme, 7330-113th St., Edmonton, Alta. T6G 1L6.

Friends of Terpsichore

DANCE BOOKS and related material bought and sold at Friends of Terpsichore. 569½ Yonge Street, Toronto. (416) 960-5817.

Gina Lori Riley Dance Enterprises

Professional modern dance company. Performances, workshops, instruction available. Beginners to professional level. 152 Pitt St. W., Suite 2, Windsor, Ontario N9A 5L4. (519) 254-0940.

Goh Ballet Academy

Classical ballet, jazz, character. Pre-school to adult. Professional training program and company. Four new studios in Vancouver, B.C. (604) 872-4014/872-4220.

Le Groupe de la Place Royale. Complete modern dance program. Beginner to Professional levels. Spring, Fall & Winter Sessions and Annual Summer School. 130 Sparks Street, Ottawa. (613) 235-1492.

London Academy of Dance and Theatre Arts.

Dorothy Scruton, Principal, Training to professional standard by highly qualified staff. 432 Waterloo St., London, Ont. N6B 2P2. (519) 439-8961.

Lumitrol Limited

Spotlights, Dimmers, Curtains, Supplies, Professional System design, rentals, sales. 253 Merton St., Toronto, Ontario M4S 1A7. (416) 485-4817.

Main Dance Place

Directors: Gisa Cole, Helen Evans, Nicola Follows, Andrea Porter. Classes in modern, ballet and jazz. Studio rentals—rehearsal/performance. 2214 Main Street, Vancouver, B.C. V5T 3C7. (604) 874-7223.

PEI Ballet Association

Ballet & Jazz/Modern Divisions. All levels. 4 teaching centres. Information: 902-894-7984 or 902-436-5302. P.O. Box 2384, Charlottetown, PEI, C1A 8C1.

Russian Academy of Classical Ballet Ltd.

Mary Aslamazova, Director. Classes day and evening, from beginners to professionals. Complete summer school. 935 Bloor Street West (at Ossington), Toronto, Ontario M6H 1L5. (416) 532-2993.

School of Winnipeg's Contemporary Dancers

Modern, Ballet, Creative Dance, Jazz, General: Pre-Professional, Professional Programmes. 2nd Floor, 444 River Avenue, Winnipeg, Manitoba R3L 0C7. (204) 452-1239.

Rina Singha, The Kathak Institute

Kathak ancient classical temple and court dance of Northern India. Beginner and Professional research and conservation. Biblical and Liturgical dance performance and workshops. 173 Coxwell Ave., Toronto M4L 3B4, (416) 463-1710.

Simon Fraser University Centre for the Arts

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

Stage Management—Dance & Touring

John McGurran, P.O. Box 51, Charing Cross, Ontario N0P 1G0. (519) 354-2371.


The School of the Toronto Dance Theatre

80 Winchester Street, Toronto, Ontario M4X 1B2 (416) 967-6887.
Three-year professional training programme in modern dance. Entrance by audition only. Also offering open classes in modern and exercises for adults and children. Principal: Billyann Balay.

Classified

Composer of Experimental Band Music wishes to connect with choreographer/dance company. Multi-instrumental, multi-rhythmic music, full of colour, texture, contrast, energy and humour. Write for demo tape: Cameron Tingley, 550 Ontario Street, Unit 713, Toronto, Ontario M4X 1X3.

FOR SALE: Well-established Dance Academy (South-Western Ontario). Ballet-tap-jazz. Contact the Dance in Canada Office.



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

SUN-ERGOS

a company of theatre and dance

Robert Greenwood and Dana Luebke (403) 264-4621



Perfetta™: The new Capezio® pointe shoe.

For years ballerinas have asked us for S.M.U.'s—Special Make-ups. And their most consistent request has been for a 3/4 shank. Why a 3/4 shank? Because it makes for a less constructed pointe shoe, an ideal shoe for the professional ballerina. The Perfetta™ needs very little breaking in. It pulls up on pointe and comes down easily.

Made by hand, the Perfetta is a beautiful shape with its

short, broad box and U vamp. And another special touch is the elastic drawstring which molds the foot when on pointe or not. The Perfetta is in European Pink. Its sole is buffed and scored.

For a free copy of our new Capezio® Classics Catalog, write: Ballet Makers, Inc., Dept. 9—DIC186, 33 W. 60th St., New York, NY 10023. Capezio's been dancing since 1887®



AND NOW, ENTER THE WORLD BEYOND...



SINGAPORE

Enter Singapore.

Enter, as we stretch our silvery wings and soar to new reaches of the world beyond.

Enter gracefully, in the lap of exquisite Intercontinental service.

Enter a new era of Air Canada's global presence. Enter Singapore with All the Class in the World.

Toronto Departing Tuesday, Thursday and Friday at 22:25

London Departing Wednesday, Friday and Saturday at 11:45

Bombay Arriving Thursday, Saturday and Sunday at 1:45

Singapore Arriving Thursday, Saturday and Sunday at 10:15

Effective January 15, 1985.



Intercontinental

FIRST CLASS • EXECUTIVE CLASS • HOSPITALITY SERVICE

All the Class in the World

Singapore

AIR CANADA 

