

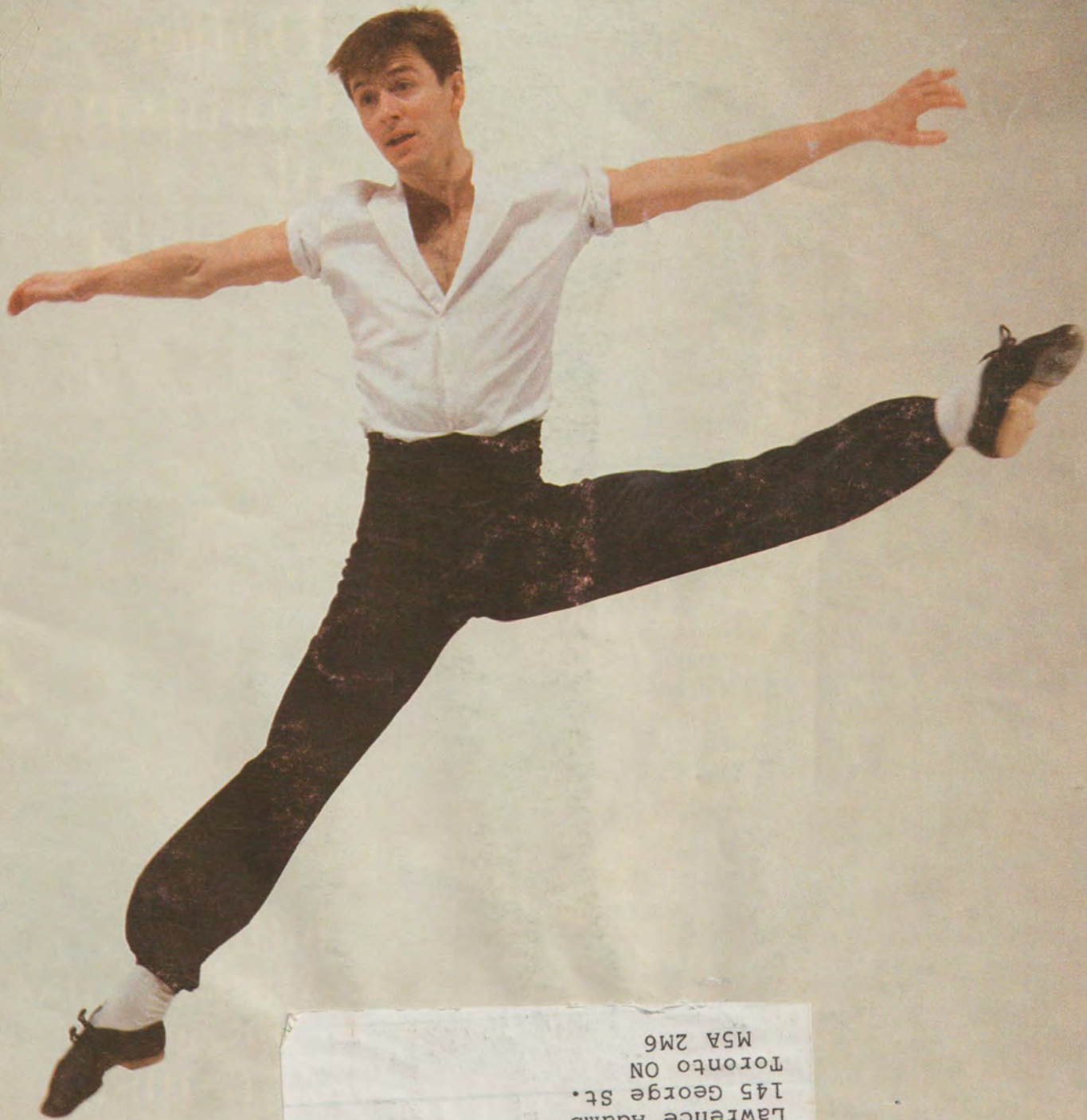
Summer 1986 Eté

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in au (C A N A D A)



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The National Tap Dance Company of Canada

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COVER: Christopher House. *Photograph by Andrew Oxenham.*

Christopher House:

A Choreographer Fascinated With Structure and Form

by Pat Kaiser

*After I saw Fleet, I went back and told him, "You humble me."
—James Kudelka*

The respect of one's peers, particularly the very talented ones, is surely pleasing at any time, but the opinion that Christopher House, one of Toronto Dance Theatre's resident choreographers (together with Patricia Beatty, David Earle and Peter Randazzo), is gifted flows from many diverse quarters.

An audience doesn't have to consist of denizens of dance classes to find itself seduced by *Boulevard* and *Schola Cantorum*. Observers who have had few brushes with dance, but find an analytical joy in complex patterns can experience delight in the compelling tempo changes and repetitions of *Glass Houses* and *Untitled Quartet*.

"It's not enough for me to communicate with an audience of dancers . . . or even of people who know theatre," Christopher House says quietly, but emphatically. "I hope I'm creating works that can be accepted on many levels, in any place we tour. I feel I've been honest with audiences, and audiences respond to that honesty and respect it."

He has won this respect through the creation of roughly a dozen works—from *Toss Quintet*, his first piece for Toronto Dance Theatre (in 1980), to his most recent work, *green evening*, clear and warm.

At 31, Christopher House has become part of the Canadian choreographic hierarchy. Yet the recipient of the 1983 Jean A. Chalmers Choreographic Award and winner of the 1986 Clifford E. Lee Choreography Award insists that his

personal priority in activity at Toronto Dance Theatre lies in a slightly different direction. "I'm a dancer, and that, to me, is more important than being a choreographer," he says. "I'm really hungry to perform."

In his early years with Toronto Dance Theatre, Christopher House, dancer, displayed a sometimes inhibiting aura of self-consciousness; today the self-consciousness is not evident, and, with polished technique and easy confidence, he saturates his own dances and those of his fellow choreographers in thoughtfully brilliant hues.

Veronica Tennant, principal dancer with the National Ballet of Canada, has twice danced with House in Toronto Dance Theatre's Christmas production *Court of Miracles*. "There's so much inner *joie* . . . Christopher loves to dance," she declares, "and that shimmers in his performances. I had this chemistry with him. We clicked instantly; we feel music the same way."

David Earle, co-founder—with Patricia Beatty and Peter Randazzo—of Toronto Dance Theatre, is brief and blunt when asked about House, the dancer. "Phenomenal!" he says.

Invariably, any conversation with House's colleagues about him ends up peppered profusely with praise for his intellect. "He is exceedingly intelligent," remarks Tennant, "and he never uses that intelligence for its own sake, but channels it through his love of dance."

Grace Miyagawa, one of the members of Toronto Dance Theatre, observes: "Yes, Christopher is *so* intelligent, *so* clever, always challenging himself . . . and so challenging us. Very satisfying for the dancers."

"A very fertile imagination—I guess a fertile *brain*," smiles Kenny Pearl, artistic director of Toronto Dance Theatre.

"He has such a fast brain," relates Patricia Beatty, "he almost had to train his body to keep up!"

Christopher House, choreographer, speaks of his work: "Yes, there it is . . . my fascination for structure and form." He offers a personal manifesto, written in 1985, of his choreographic interests that include "texture, speed, weight and balance, and the element of surprise".

"Carpentry" is one of the words House uses in describing his approach to choreography. "Anarchy" is one of the words used by David Earle.

Both are appropriate. It is easy to picture House as the kind of child who might have meticulously taken apart the family clock to see what made it tick and then, in reassem-





Christopher House in Boulevard.



Andrew Owenham

David Earle, Suzette Sherman, Michael Moore, Sara Pettitt, Karen duPlessis and Michael Conway in *Schola Cantorum*.

bling it, experimented with how many variations would still result in a functioning mechanism.

He brings new meaning to the expression "dance workshop" when he speaks of "assembling the necessary tools" for his craft.

He offers comments on some of his works. *Toss Quintet*: "Fairly cohesive, but not masterly formal."

Schola Cantorum: "Serialized . . . my most consciously created piece, in a very *perverse* way. I set up rules for myself in making it that meant hours and hours spent making a very tiny choice about something that was about to happen. It was like solving a puzzle in the most complex way possible. I think I drove everyone crazy with detail!"

Glass Houses: "I picked it up in a Doris Humphrey book. She said something like 'Symmetry is death in modern dance', and I thought, 'Hmm . . . I wonder why?'—and

consciously chose to work in a symmetrical way. And, well, it's pretty lively!"

He elaborates: "I've often chosen to work in what is considered a traditional, or mainstream, old-fashioned idiom, first of all to learn what is to be learned from it, but also to see if my imagination can get something from it."

House wrote in his manifesto: "I experiment with many aspects of 20th-century dance . . . a responsible artist achieves originality through synthesis, not self-conscious radicality or mindless rejection. I want to preserve all that remains alive and valuable."

The word "anarchy" may suggest violent upheaval, but House's anarchy, in the face of the old rules, is characterized by courteous contrariness of a respectful order—which is not surprising in a man devoted to classicism.

David Earle recalls that "one summer, [Christopher] went

to 21 consecutive performances of New York City Ballet”.

House readily speaks of Balanchine as a major influence—the mention of which provokes laughter from James Kudelka, principal dancer and a resident choreographer with Les Grands Ballets Canadiens. “He’s an *encyclopaedia* of Balanchine!” relates Kudelka. “We’re doing *Agon* [at Les Grands Ballets], and I imagine I could say ‘I’m dancing such-and-such a role’, and he’d tell me all about it—and I’d know *nothing* of it.”

Born in St. John’s, Newfoundland, Christopher House did not come to dance until his university years, when he was in pursuit of a degree in political science at the University of Ottawa.

At the mention of political science, he shrugs and seems mildly amused. “I went through a cynical phase when nothing seemed especially important. I took political science because you couldn’t take it in high school—so that seemed cool.” He shrugs again. “And then I had an idea I’d like to join the foreign service. Mostly, I think, I was waiting to see what would be exciting for me. When I found it, I dropped political science like an extremely hot potato!”

“It” came in the form of “an environmental theatre production I saw—the spring before my last year—which I found really exciting. I thought, ‘I’d like to be a part of this!’

“In every way I found the relationships of the people involved opposite to the relationships in college, where everything was somehow dry. I was lonely at university, and I was bored with the people I was meeting in my classes. There didn’t seem to be much imagination in their heads. Then there was this particular performance, that intriguing energy!”

As a boy, House recalls, he “found the theatre interesting on just about every level, but was pretty actively discouraged from pursuing it”. Yet, years later, his interest in theatre took over, and he dropped all his political science courses to immerse himself in theatre classes.

He was introduced to dance through movement teacher Elizabeth Langley and soon took up classical training in Ottawa. Later—after six months in New York, two years at Toronto’s York University and a bachelor of fine arts degree in dance—he was flying full throttle, making up for lost time.

“Before joining Toronto Dance Theatre,” he relates, “I did things in a few places around town, [such as] a concert with a few other people at 15 Dance Lab. A duet there, called *They Pitched Camp*, based on the brother-sister in the novel *Les Enfants Terribles*. Very theatrical!”

David Earle saw the 15 Dance Lab program. House was already a sometime-student in Toronto Dance Theatre classes. “He was very conspicuous in class as someone with a very extraordinary sense of himself,” says Earle.

In 1978 Christopher House joined Toronto Dance Theatre, making his first appearance with the company in Earle’s production of *Atlantis*. He also created a work, *Toss Quintet*, for a company workshop.

“*Toss Quintet* is one of my favourite pieces,” says Patricia Beatty with grave enthusiasm. “It’s very sensitive, the image he had for that piece.” She reflects fondly on the work as “a dream. To me, it looked like what young people would be in heaven, people who died too early in their lives.”

Although he had created a solo, *Mantis*, for Claudia Moore, *Toss Quintet* was House’s first group work. It heralded a significant arrival to the three founders of the company, who at that time held the artistic directorship.

David Earle explains: “We thought right away that *Toss Quintet* was a clearly and absolutely successful piece of choreography, with the necessary qualities to be used in the repertoire. Peter suggested it first. Trish and I were in complete agreement. There was never any discussion.”

In 1981 Christopher House was appointed Toronto Dance Theatre’s first resident choreographer.

“It was a very generous, very aware move of the three of them to add him,” comments Kenny Pearl. “They recognized something in him that was good for the company. He gives them a kind of balance.”

Beatty agrees. “We balance so well, and it’s great for me,” she explains. “I don’t have to be great with form . . . because *Christopher* is great with form!”

Toronto Dance Theatre provided the fledgling choreographer with an uncommon luxury. Earle notes that “in essence, Danny [Grossman] started with us, and Robert [Desrosiers] did work for our company workshops—but Christopher was the one who seemed devoted to our idiom. His interpretation is rightly and absolutely his own, but, nevertheless, he falls within the Toronto Dance Theatre parameters. We knew to turn over time and space and people for him to do whatever he wanted to do.”

Familiarity bred contentment, and House’s expertise was allowed to evolve at its own speed. There is no hurry. “I go year by year,” he says calmly.

In the beginning, explains Grace Miyagawa, with a touch of friendly diplomacy, “he worked so specifically with the music [in *Toss Quintet*]. He counted out *every single beat, all the phrases*. I wasn’t used to working that way, but once I became familiar with the music, I could forget about those counts. And then the movement became very pleasurable.

“He’s very lyrical,” she continues. “He does borrow from the classical—the body, the lines—lines I was familiar with and comfortable with, as I was trained in classical ballet and had just started to get into modern dance at the time.”

She recalls that he had “a very strong idea [in those days] of what he wanted to see before he came into the studio. Now he has the confidence and the experience so that he can work from scratch. But he always knows his music inside-out. He does his homework that way.”

House has used the music of such “anarchists” as Satie, Mozart and Stravinsky. His passion for dance goes hand-in-hand with his passion for music. “I love technical virtuosity,” he says, “but, to me, technique is only important in terms of what you pull off with a very specific relationship to the music. The dancers who inspire me are those that can throw their heads back and blow stuff in the effort to achieve something wonderful—dancers who are able to take extraordinary risks because their musical instinct allows them to, say, just break at the last second from the way the phrase is shaped.”

He cites as examples two dancers from Toronto Dance Theatre: Grace Miyagawa and Karen duPlessis. “I think we have a unique musical communication,” he observes.

Miyagawa and duPlessis can convey the impression of unpremeditated behaviour onstage. Miyagawa, a versatile figure, radiates soft and pert savvy in *Boulevard* and *green evening, clear and warm*. In the same works, duPlessis exudes sophisticated brattiness; she reigns like a highly-polished iron butterfly. Both are small explosions; both are definitive House dancers.

“His pieces always have a delightful freshness, and they are



Andrew Owenham

René Highway, Learie McNicolls, Michael Kraus and Karen duPlessis in green evening, clear and warm.

intensely musical," remarks Veronica Tennant. "What makes his choreography significant is its relationship to the score."

Composer Ann Southam has collaborated with House on several dances. She finds him "a very musical person. It's a treat for me—he can pick up on musical relationships and rhythmical organizations easily."

Of *green evening, dear and warm*, which received its premiere in Bermuda last October and its first Toronto performance in March, William Littler wrote in the *Toronto Star*: "So much of House's own movement personality came through that the dances didn't look performed, they looked invented on the spot."

He also noted that House's own solo piece, *Schubert Dances*, "looked wonderfully spontaneous, full of changes of direction and energy".

On the company's tour circuit, House's offerings have been zealously approved by the press. Anna Kisselgoff, dance critic for the *New York Times*, labelled him "a formalist with a minimalist bent" and found him "downright startling, spewing forth a kinetic brilliance in the form of energy and continuum".

House's evolution as a choreographer has included collaborative work on two joint-ventures: *Dido and Aeneas*, for the Stratford Summer Music Festival in 1982, and *Court of Miracles*.

In 1985 he took an important step: he created a work, *Indagine Classica*—described by its choreographer as a "12-minute curtain raiser"—for Les Grands Ballets Canadiens.

James Kudelka, who appeared in *Indagine Classica*, had worked before with House, both on *Dido and Aeneas* and *Court of Miracles*, but he sees his relationship with him, first and foremost, as "social, not professional. Both of us have ca-

reers that came fast. We walk the same beat and compare notes all the time.

"I think he was very nervous [in *Indagine Classica*]. Chris made choices no ballet choreographer would make," he muses. "Things old hat to us, but new to him, discovery for him."

Of his experience with Les Grands Ballets Canadiens, House says, "I learned a lot. And I like to think it was fun for them to experience my, well, meshing of textures and, let's say, the aspects of my struggle. All the movement possibilities—in the promenade, the extremes in balance . . .—that don't exist in bare feet!"

Although Les Grands Ballets Canadiens gave him a free hand, House emphasizes his own preference for imposed restrictions. "They told me, 'Do whatever you want.' I thought, 'Oh, my God, I don't want to have the universe in front of me! It's so extravagant, so fantastically boundless—I don't know how to choose!'"

"Stravinsky always talked about restrictions and limits—'Tell me exactly how many seconds it should be, what it should be doing, where it will go in the program.'" explains House. "Then the imagination can be used in a concrete way."

Patricia Beatty offers good-natured sympathy for a problem from which few are fortunate enough to suffer. "He has such an incredible facility that it becomes an obstacle. It's so easy for him to make a dance, that to make a dance with real substance he has to look in other directions. He said to me, 'I know I can construct a work awfully well, I'm good at craft. I want something more!'"

House reflects on his work: "I'm not interested in talking about things I haven't had experience with. I've never been



Cylla von Tiedemann

Merle Holloman, Grace Miyagawa, Learie McNicolls, Helen Jones and Luc Tremblay in *Glass Houses*.

David Earle Talks About Choreography and Christopher House

The first stage of someone's choreography has the greatest incandescence of [his] art and usually the backlog of childhood to that moment. The first phase is an abundance of material and inspiration which has been bundled up for a long time. Eventually you

run through it all, it gets used up—[but] there are certain things that are *always* there. I see it through 20 years of Peter's work, of Trish's work. Each of us only has a few themes, and they last a lifetime.

In Christopher's case, the pieces that seem to me to be the classics are two polarities: *Toss Quintet* and *Boulevard*. You could divide all his other works into those two streams, or combinations of them both.

I think *Boulevard* is a dance piece of much greater proportions than have been known. It's a substantial work—not a light work at all—and what it says about the relationships between the sexes in adolescence is really more profound than anything I've encountered on the subject.

Glass Houses is a masterpiece of another kind—the *Toss Quintet* kind. A pure movement piece—a kind of orgasm of form. Cleverly structured. You experience the absolute thrill of form, something so pure and potent, with no confusion of ideas.

Christopher has enough anarchy in him to be a true creator. He's not afraid to take chances, to explode his own myth. He doesn't tiptoe around what he's already created, and he has the confidence to follow instinctively and not get stuck in a style and the limitations of a style which has been previously successful—a danger to every artist early in his career.

He has the necessary vulnerability, too, to not have his work pompous or mockly heroic. There are people—a lot of them—who try to present a confident work, and it's largely bluff. Christopher's sensitivity insists the work be more true than that.

Certainly, Christopher is concerned with breaking new ground. He is aware there *aren't* new movements, but there *are* movements that have not been seen in a certain context, juxtaposed in particular ways, and [with that] he does manage to produce what can be considered an original vocabulary.

very good at illustrating a situation I know nothing about.

"I remember I did a piece at the end of the choreographic seminar in Banff in 1980. It was about five women on a labyrinth sort of journey, meeting up with strange problems. A lot of people liked it, but the seminar director, Robert Cohan, came up later and said it was an all-right idea, but I couldn't do it, *for real*, for about 25 years.

"I knew what he meant. I agree you should work where you are, from your experience, and the work will have more depth."

"He's changing!" is an approving phrase echoed by many of Christopher House's co-workers. "His recent works have been more technically demanding," explains Grace Miyagawa, "and now he's exploring the character of his dancers."

"He's allowing more emotional content," observes Kudelka. "It's a breakthrough. I think it indicates a growing security in himself."

House smiles. "Well, I feel more comfortable now with human relationships." Then he brushes it off, saying, "I don't know. When I start work on a piece, I *still* go into the room and say 'I'm sorry' about 900 times."

green evening, clear and warm is indicative of a turn in the choreographic road for Christopher House. It deals with emotion and characterization; it is theatrically plotted.

Karen duPlessis, who danced in the work, comments: "This is the first time he's tried something with a more dramatic flair. *Boulevard* had that a bit, but it was really just an indication.

"In the past, he's had his score in front of him. He knows it

well—it's categorized, subdivided in an almost mathematical way. But now he's comfortable enough with the structure and wants to go a step forward.

"'Okay,' he said to us, 'let's start looking for other things.' He's letting it take shape according to who's doing what role—and starting with just a general direction."

Set to music by Mozart, *green evening, clear and warm* features seven leisure-class Victorian characters who have mastered etiquette, but have no idea of one another and the business of communication between the sexes. Beneath their well-mannered veneer, the men are chuckling oafs caught up in the buddy system. The women are easily manipulated, easily bruised—and easily reconciled.

"It's a wicked piece about hypocrisy," explains House, "and it was put together in a stream-of-consciousness sort of way. People found it funnier than I intended.

"I consider it feminist," he continues. "If it is considered sexist, then I didn't succeed. I knew I was treading a fine line, but the women are made fools of by guys who are much more stupid than they are. The women are the ones who have any freedom, any feeling of space."

Christopher House is one of five Canadian choreographers commissioned to create new works for performance at Expo 86. "*green evening, warm and clear* is prototypical, in a way, of the piece I'm working on for Expo—a flat-out narrative about sisterly love," he declares.

Speculating on the Expo piece and his own professional standing and personal growth, he comments, "Who knows? It could be a disaster, but it wouldn't be of the magnitude it would have been five years ago."

Last year, when queried about the possibility of forming his own dance company, Christopher House merely laughed.

"We've encouraged him to use us as a foundation for founding a company," comments David Earle, "but he seems to prefer it this way: to be first a dancer, challenged by the repertoire—the historical and the new works."

Patricia Beatty has no doubts. "It's clear he'll have his own company some day," she asserts. "*We* won't last forever. It's interesting that it's not yet, when everything is pointing to him because he's such a success.

"I think he's after something else than the sort of success he's achieved, and I respect that in him."

Success for House is wrapped up in a painstaking process of self-development, in which choreography plays a dominant role. He is pleased with the added dimensions he now feels able to embrace in his creative output. "I feel I have reached a point where I have developed the necessary tools to realize my craft," he states quietly. "I can work with more freedom, more intuition . . . it's only occurred to me in the last year that I've been teaching myself as I make up my dances."

It sounds like an intensive five-year apprenticeship. The possibility is tantalizing that works like *Glass Houses* and *The Excitable Gift* were part of the filling of the toolbox, whose contents are complete—for now.

Only for now. Christopher House may be able to step back and breathe a sigh of relief at the completion of the foundations, but school will never be out for him—he won't allow it. His high standards of dance carpentry will force him to keep his nose to the grindstone, fashioning new varieties of blueprints, uncovering new fundamentals to toss into the toolbox.

And he wouldn't have it any other way. ●



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Vancouver *DANCEWEEK* 1986: Does It Reflect a Cultural Coming-of-Age?

by Jamil Brownson

Canada's Pacific Rim will be jumping in 1986, as Vancouver's centennial and Expo 86 present Western Canada's largest-ever international performing arts venue. Kicking off this year of celebration, Vancouver's third annual *DANCEWEEK*—co-produced by the British Columbia Regional Office of the Dance in Canada Association, the Vancouver Dance Centre and the Firehall Theatre—began a program of dance events that will rival Los Angeles' Olympics Arts Festival.

Michael Harcourt, mayor of Vancouver, proclaimed the week of February 2-9 as Vancouver Dance Week; Marcel Masse, minister of communications, sent a congratulatory letter. *DANCEWEEK* has come a long way from its 1983 "fringe" beginning.

In addition to *Props, Ballet & More, West Coast Trends* and *Men at 11:00*, performances held at the Firehall Theatre, a special multi-ethnic evening, *Vancouver Sources*, was presented at the Vancouver East Cultural Centre. Main Dance Place was the site for *Studio Performance*, and a dance film series was shown at Vancouver Community College campus theatres. The most significant new *DANCEWEEK* venue—representing a major jump to a larger house—was the Queen Elizabeth Playhouse, where *Playhouse Show* was performed.

During *DANCEWEEK* and the week prior to it, a number of dance events—not sponsored by *DANCEWEEK*—also took place in the city. There were performances by the Royal Winnipeg Ballet, EDAM, Edouard Lock's LA LA LA, Bill T. Jones and Arnie Zane, Dance Horizons and Mauryne Allen. Surprisingly, Vancouver's growing dance audience was able to support this cultural coming-of-age, filling houses both weeks.

Although amiable and humming with energy, there was still not the electricity of a Next Wave series; no standing ovations or multi-curtain calls rocked the theatres. Rather tweedy in its overall emotional content, *DANCEWEEK* wove a few dull threads into a generally interesting performance warp.

Of the large companies, only EDAM and Judith Marcuse's Repertory Dance Company of Canada presented new works. Anna Wyman Dance Theatre and the Paula Ross Dance Company performed excerpts from longer works, while the Karen Jamieson Dance Company reworked an old piece to exhibit significantly new choreographic ideas and electrifying dance.

Absent was a strong radical fringe, with the thematic and theatrical innovations, explicit social commentary and high-

risk movement of past years. The independents seemed less sure of their direction, falling back on generally conservative choreography with few surprises. Several works in *Men at 11:00* were confused to the point of bad taste, and *Vancouver Sources* was naively eclectic.

Overall, *DANCEWEEK* seemed rather tame, although Vancouver's avant-garde image might resurface in this year's *Flipside* series.

Curated by Terry Hunter and Savannah Walling of Special Delivery Dance/Music/Theatre, *Vancouver Sources* celebrated music and spectacle.

Despite rather vague movement, Savannah Walling was electrifying for several moments in *I, Chamelea*. An ethereal feminine figure, wrapped in a huge, black shimmering veil, with a golden mask and flaming curly wig, wavered eerily on the blackened stage. Walling moved as if suspended; her balance and control on stilts was amazing. Overly long, however, the work wavered between dance and theatre, its passion lost to ambiguity.

Strongly rooted in Japanese tradition, Humdrums was a dynamic example of neo-ethno-performance. The group is a spinoff from Vancouver's Katari Taiko drum group.

Their Zen-like inner concentration projected through the shock and reverberations of the drums. Performer John Kendo Greenaway moved magnetically and powerfully in a state of symbiotic and fluid tension with flutist Harold Gent. In a choreography simultaneously traditional and post-modern, they leaped and slid around from drum to drum. Their stretching and contracting into exquisite postures of leg, arm, body and sticks unfolded new connections between sound and motion, dance and drum.

Taiko is a leading contemporary genre of ethno-performance in North America, and Humdrums' performance marked them among its most exciting avant-garde groups.

Primitive Cool, Salvador Ferreras' solo percussion performance of John Celona's electronic score, was singularly expressive. A dramatic and talented musician, Ferreras displayed movements as finely tuned as a dancer's. His poignant and precise display of hands and sticks, facial moods and riveting intensity transformed his music into a performing art.

Terry Hunter's *Ireme*, a duet for himself and Savannah Walling, was full of powerful, but confused metaphors and symbols. The performers seemed overwhelmed by exotic costumes and characters of their own creation. The work was



Chris Randle

Jennifer Mascall in Melt provided a touch of comedy—"a rare treat in serious dance" during Vancouver DANCEWEEK.



long and obtuse in structure, and the lack of resonance between performers carried an unreachable emotion to the audience.

Hunter's costume, with its five, drum-tipped arms, dispersed his energy, limiting the effect of simultaneous drumming and dancing. Walling, projecting strong emotions of fright and tension, was momentarily exciting—suspended 12 feet up, wailing and beating maracas. But her role as shamaness, guiding the creature (Hunter) through the underworld, was lost in disparate images. Their talents were absorbed in static characters.

While socially and aesthetically important, ethno-performance needs a greater thematic and conceptual integration than was exhibited in *Vancouver Sources*. Demystified and involving a broader, more critical consultative process, however, the concept could be an important experimental segment for *DANCEWEEK* in future years.

Playhouse Show, at the Queen Elizabeth Playhouse, drew a large and diverse audience attracted by the mainstream dance companies and expectations of the venue. The theatre's spaciousness seemed to signal that *DANCEWEEK* has bridged

the "edge" of intimate dance spaces with the "spread" of comfort and prestige.

EDAM presented the premiere of Steve Paxton's *Ankle On*, a state-of-the-art expression of post-modern minimalism. Choreographed during his recent stint as EDAM's artist-in-residence, the work was complex and demanding of the audience. *Ankle On* asked questions about encounters between individuals in a mechanized and regimented world of the omnipresent sign and clock.

It is contact improvisational work, sketched around basic patterns of movement. In rhythm to Martin Bartlett's electronic score, bodies straight, arms bent forward at elbows, hands undulating—palm up, palm down—the expressionless dancers wore down the corners of their walks in pairs and trios.

Catching a piece of each other, Jay Hirabayashi and Peter Bingham froze, then undulated into a spin. Lisa Cochrane or Lola MacLaughlin would suddenly spin into a gyrating set of moves, alternately graceful and awkward, seemingly triggered by an imperceptible contact.

The value of EDAM's influence, specializing in a contact improvisation tradition, has meant much to this dance scene.

Gisa Cole's production of *Zig*. "With its seven excellent dancers and striking choreography, the work was out of place at the Firehall Theatre; it deserved the larger Queen Elizabeth Playhouse venue."



Chris Randle

Paxton, as an ancient of the art, brought a new level to its practice with his residency at EDAM. The company's excellence as a mature collective of choreographers who dance is continually heightened by bringing in guest artists, like Paxton, for their own—and the local dance community's—benefit.

An excerpt from *City Piece*, choreographed by Anna Wyman, expressed all the stereotypical beauty of flowing solo dance in a modern ballet tradition.

Sharon Wehner was graceful, despite an overabundance of umbrellas that were visually striking—circular shapes complementing circular choreography—but bordering on the circus gimmick.

Along with Anna Wyman, Paula Ross is popular in this city; her work is accessible to audiences. Her *Paulatics Duet* was quite spectacular in its control and the linear qualities of Dean Smith and Bonnie Soon's body work.

The moves seemed too predictable, however. While flowing geometrically, one position into the other, the work lacked surprise and animation. The style of rhythm was pleasing and displayed difficult movement, but lacked an edge.



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Chris Randle

Members of the Karen Jamieson Dance Company in *Road Show*, which, according to Jamil Brownson, was "the most powerful work shown during DANCEWEEK".

Comedy, a rare treat in serious dance, bubbled out of Jennifer Mascall. In *Melt*, her feather-boa routine alternated between torch and slapstick, a rich parody of several genres. A strange "Dorothy" in a fantasy blues soundscape of Al Neil's gravel-voiced "Somewhere Over the Rainbow", Mascall broke up the audience with laughter.

Back and forth across the stage she went, subtleties of gesture announcing the highly skilled dancer that she is. Lit by a rainbow change of colours, her mood and moves shifted with hue and tone.

Judith Marcuse's new work, *Closed Circuit*, stretched the talents of the very graceful and athletic young dancers of the Repertory Dance Company of Canada.

The work was full-bodied, exercising the spacious stage to its fullest, seeming to cover all the floor with movement while the dancers were flying through the air. An up-tempo work, displaying many moods, *Closed Circuit* demonstrated ingenious timing of changes between hard and soft, fast and slow.

If there was a flaw, it was not in the work, but in the hesitancy of the dancers to make emotional contact within the physical. (On the eve of a major tour, this weakness can be understood.) Despite this hesitancy, however, the entire work flowed and showed promise of a talented company on the move.

Social issues raised by the "star" syndrome and the implications of violence in the world of rock music were the theme of *Road Show* by Karen Jamieson. An androgynous character was both object and subject of the piece, the rest of the cast alternating between desire for the star's body and taking his/her role.

Road Show was, in my opinion, the most powerful work shown during DANCEWEEK. It carried many levels of message—from an overview of dance commenting on itself as a performing art to an inner view of the self in performance, from relations between couples in a struggle for power over each other to competition for desired external objects.

Road Show was also exciting dance. It relied on bodily movement and gesture, rather than texts or props—aside from the microphone, its stand and cord—to convey its message.

David MacIntyre's score was powerfully electro-pop, with a twinge of sarcasm.

Lights broke on a chorus of two male, New Wave rockers and three females clad in '50s-style dress. At the centre, Daina Balodis, a David Bowie-like figure in a shimmering grey suit, pranced, stripping the tinsel world of show business to the bone.

The members of the Karen Jamieson Dance Company displayed a high level of dance artistry in the feigned violence and wild style swings and catches between partners. Leaping back and forth, they appeared to long for whatever "other" was around them.

Jamieson's choreography used combinations of vertical and horizontal space, playing with hierarchy. There was a very effective diagonal exit—a tug-of-war on the microphone cord, slowly pulling the dancers offstage.

Both Jamieson and her dancers projected a peak level of exhilaration, good form and confidence. If *Road Show* sets the standard for all their work, they are ready for a high-profile tour.

A dynamic yet intimate space, the Firehall Theatre suits performances mid-range between fringe and mainstream. *Props, Ballet & More*, the first of the *DANCEWEEK* performances held here, was a well-curated show.

Dream-on Scheme, Donna Snipper's solo for a soundscape/movement collaboration, emphasized an unfolding movement of texture and colour, combining text by Norm Armor and Catherine Caines within Sasha Fassaert's soundscape.

The dance was a series of visual responses to the commentary. Beginning with a sleep/awake routine from under a bright red coverlet, Lee Masters undulated and bounced through a shakeup of symbols. Throwing out a stuffed animal hinted at the illusory qualities in both daily routine and the fancy of dreams. Her moves were powerful and sensual, as Snipper's choreography humourously played with elements of dependency reflected in the spoken text.

It is hoped that *Le Jet d'eau qui jase*, by Monique Giard and Daniel Soulieres, was as clear in 1981 as it was ambiguous during *DANCEWEEK*. Stiff, but graceful in a well-conceived use of space and partner work, the piece is set to a score by Phillip Glass.

The slow tempo of his minimalist sound lent a formality difficult for the dancers; it demanded a high degree of definition and control in each move.

Judith Fraser has the graceful moves of a serious dancer, but her cold, solemn gaze was choreographed to constrain, to mask any projection of self. Harvey Meller was equally aloof, albeit not quite as graceful. Any resonance and flow between them seemed to hesitate with the demands of the tempo and denial of personal expression. This may indicate the work's success, if its intent was a tense formality and slightly awkward stance—like a first date?

Giard's enigmatic cultural commentary expressed a reflexive power in its theatrical style and emphasis on partners. A tense emotional residue hinted at unfulfilled desire.

Co-choreographers Loretta Moore and Janet McNulty of the Rebound collective danced, ran, sprang and tumbled through a fast-paced and spirited work, *Flight in Fright*. Backed by an upbeat Bauhaus track, they were explosive. It was the most acrobatic and full contact work of *DANCEWEEK*. (If anything, its tempo and sustained pace left an exhausted audience.)

It seemed that every partner cliché was adapted in slight variation and sewn together in leaps and bounds. Wildly exciting in its resonance and timing between the physically demanding throws and catchings balancing their two roles, the two seemed at times to flow as one.

Pino Carbone, of the Goh Ballet, choreographed and danced a romantic duet, *Me and . . .*, with April Chow. A macho-style male figure meeting demure female in dominant/subordinate contacts, without any commentary, cast a stereotype on this otherwise interesting piece.

The work was choreographed with an innovatively timed use of traditional balletic movement, and the dancers were strong in emotional projection and physical moves. Light, but visually pleasing.

C. Lee's very personal and political statement, *Do You Know the Way to Anorexia?*, put the audience in the uncomfortable position of being preached to, rather than entertained. Commenting on social pressures and women's figures, the work used an innovative narrative-prop relationship to abstract the issue. Not aimed at dancers starving themselves into that skinny New York "look", it approached

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more general public perceptions.

Lee's text was overstated; her movement was unique but vague, as was her use of props and voice. Condensed into a short sequence of moves between images and "inner voices", the work could have been artistically and communicatively effective.

The last work on the program was Gisa Cole's *Zig*. With its seven excellent dancers and striking choreography, the work was out of place at the Firehall Theatre; it deserved the larger Queen Elizabeth Playhouse venue.

Cole worked with a group of independent dancers to produce *Zig*, dedicated to a recently deceased friend. The work's metaphorical journey conveyed the emotional relations between dancers, choreographer and subject.

Entering thunderously, the dancers divided their journey into air, earth and water. Alternately lifted to swim or to fly in the air, the pairing, converging and re-pairing dancers projected a life-force mutating into shapes and moves mimicking animals. On the floor, they were seals on ice, snakes on sand; in the air, they were birds or flying fish.

Balletic duets were flower-like and mixed with breakdance spins, each reincarnation unfolding and pulled into a centre. Ending on a stark gestural tribute to a transcendent unity, the dancers circled around a dervish figure spinning on the floor, a universal hub.

West Coast Trends, also presented at the Firehall Theatre, offered a varied program, only tangentially regional in character.

Lisa Cochrane's clever, folk-pop contact piece *Lift* featured Peter Ryan and Peter Bingham as zombie-like, slightly androgynous characters, impassive Transylvanians who rolled, kicked and moved Monik Léger and Florentia Conway around like sacks of potatoes.

The two women contrasted passivity and self-actualizing movement. Whether they were actively entering into pacts with Dracula's helpers (Conway), or just letting it happen (Léger), the lifts were superb, the timing right on the mark.

Quite "camp", but skilled and entertaining dance.

Iris Garland's *Animus/Anima*, a duet beautifully danced by Sandra Acton and Paras Terezakis, was very balanced, flowing and romantic.

Terezakis' speed and strength complemented Acton's smooth, even movements over, under and around him. The dynamic body interaction effectively used minimal contact.

Stories from Grandmother I brought the audience into a compact with choreographer-dancer Monik Léger as she cast a spell around her intimate reminiscences with seeds and nuts placed in a circle. Objects of assumed symbolic meaning were placed in bowls. A plastic-wrapped, barrel-size "rib-cage" provided an opening/retreat to crawl into—a fetal release.

The pace was controlled, and moves poignantly placed.

While the work was enigmatic, splicing in Emile Benoit's text heightened its intimate character, effectively drawing the audience into a special relationship with slow, undulating and seemingly improvised ritual moves.

Shoes Without Life/Souliers sans vie, choreographed by Maureen McKellar and Monique Giard, cast seven dancers into a very different kind of ritual enactment of archetypal, yet autobiographical emotions.

The exceptionally powerful score composed by Owen Underhill and Martin Gotfrit, recorded with Victor Castanzi on violin and Salvador Ferreras on drums, electrified the entire theatre.

Reworked from an earlier performance at Simon Fraser University, *Shoes Without Life/Souliers sans vie* has become a more powerful dance piece, with excellent partner work danced by its choreographers. A work worth both remembering and repeating.

A small cut from Jumpstart's *White Collar* showed how Lee Eisler's choreography brought out the movement potential in text and vocal gesture. This entire work should be billed as an avant-garde musical review.

Eisler's dance routines were not seen this time, but Monique Lefebvre and Randal Webb's R & B vocals were scintillating. She's a cross between Janis Joplin and Edith Piaf, while his Gregory Hines looks and Smokey Robinson voice gave a dynamism to Nelson Gray's elfish delivery of a complex text.

Playing on words and the technical jargon of the business world, Gray's semiotic treatment of a sociology of the modern work place is a major achievement.

While the whole review is still under wraps, being reworked after a trial-run last year, this sequence was stronger than before, especially Ferreras' solo and Eisler's application of more refined movement to body language.

The third program at the Firehall Theatre, *Men at 11:00*, was not strictly all-male, although the five pieces were choreographed by men.

Jay Hirabayashi's *Rage* was created for the Powell Street Japanese-Canadian Arts Festival. Its theme, the sense of struggle, being locked within two world identities and defining identity, was powerful and well-executed.

It was a piece that was both exhausting to watch and yet, somehow, put one into a meditative state at the same time.

In the serious vein of *Rage*, Paras Terezakis' *Makronisos* reflected the political conflicts and human drama of the recent fascist period in Greek history. The work was dedicated to the fate of composer Thanos Mikroutskos.

The sombre stage setting—black wall, two hanging ropes—opened up for dancer Donna Snipper's charges towards the wall. Smashing into its blackness, then backing away from it for another assault on its blankness, she seemed to hang between the two ropes and their shadows.

As the performance began to feel oppressive, there was an almost collective realization that the intent of the work was to do exactly that, to project this feeling of oppression through its stark minimalism and violence. It was successful as an island of deep emotion and thoughtful experience.

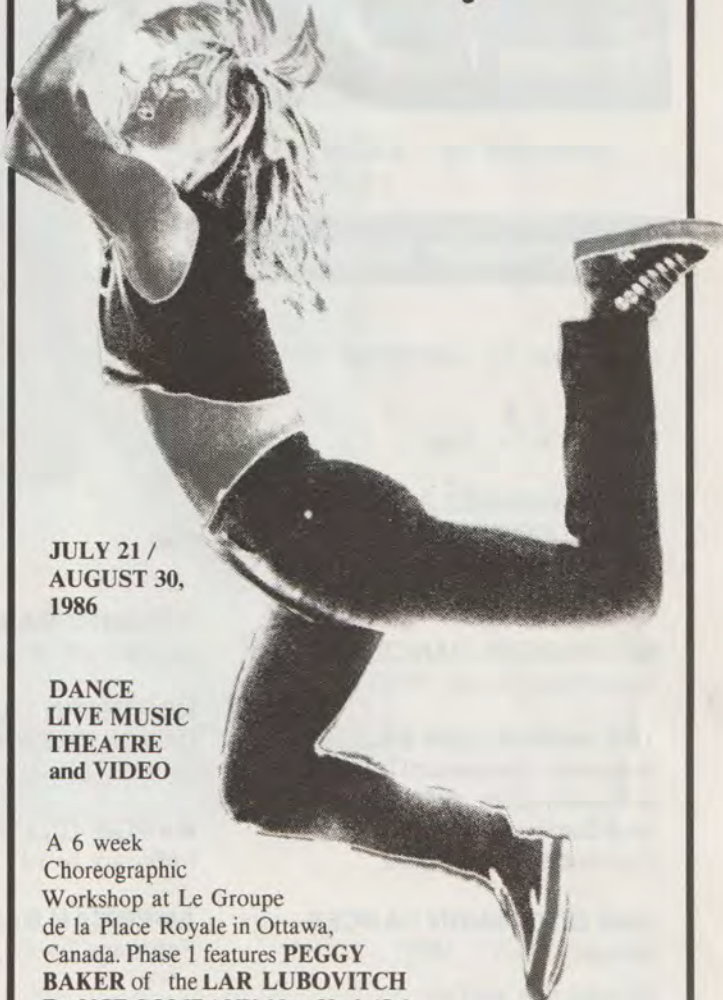
The final work on the program, *Laughter is a Serious Affair*, was one of Peter Bingham and Peter Ryan's familiar contact improvisation duets.

Not a new work, it becomes new at each performance, its movement dynamic and playful with the audience in self-deprecating humour pulled off with powerful control and graceful gesture.

Although not spectacular, *DANCEWEEK* performances fit well into their expanded program and venues. One could sense a stability in this showcase for Vancouver's wide variety of professional dance; yet the presentations seemed less diverse, more middle-of-the-road than in past years. Maybe this condition, an artistic plateau built on previous experimental work, reflects an initial cost of institutional stability.

The question is, can it provide a solid platform for further artistic development, including an "establishment" for young dancers to rebel against? •

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Susan Macpherson in Bella. "So far, Bella is as close as I've come to comedy."

Cylla von Tiedemann

Talking With Susan Macpherson

by Paula Citron

Toronto-born Susan Macpherson is one of Canada's most distinguished modern dancers and teachers. She is the artistic director—and sole member—of an unusual company, the Susan Macpherson Dance Collection, in which she performs only works created especially for her.

In the following interview with Paula Citron, Macpherson discusses her career as a dancer and teacher, and the new direction she is taking in her work.

Q. Did you always know that you would become a dancer?

A. When I was four, I started taking ballet with a wonderful teacher named Mildred Wickson. Half the fun for me was the big movement at the end of class, when glorious music poured out of the piano, and we got to fly across space. I remember the pianist—Celia was her name, and she had red hair and a Cockney accent. I adored classes.



Susan Macpherson in Robert Cohan's *Canciones del Alma*, part of her program, *The Heart of the Matter: Open Art Surgery*.

There was even a point when I dreamed about ballet—sitting in the “gods” at the Royal Alexandra Theatre [in Toronto], watching the National Ballet in its early years.

In my teens, though, I made a decision that being a ballerina wasn't serious enough work. Dance was not something to do with life and therefore didn't appeal to me as a career.

Q. Then how did you become a modern dancer?

A. I took French and Russian at the University of Toronto, hoping to become an interpreter. In the first year we were required to do two physical education courses, so I looked over a list as long as your arm and decided on jazz dance and modern dance. I bypassed ballet because I thought it would be kindergarten for someone who had any training. Jazz didn't really turn me on, but modern was interesting. The teacher was Yone Kviety's, who put me into the advanced class because I knew my right foot from my left!

I subsequently danced in her company, where I met David Earle, Donald Himes, Kenny Pearl and Vera Davis. It was one of the first modern companies in Toronto, but it wasn't professional because she couldn't pay her dancers. Even so, we performed all over the city.

Q. When did modern dance become your career goal?

A. Yone was very keen on giving us information on modern dance—like books of photos of Martha Graham. She also encouraged us to go to New York to see performances and take

summer courses at the Martha Graham School.

David Earle and I made pilgrimages to New York all the time. I made my third year my graduating year, so I could finish school early and move to New York. David had moved there a year earlier and was studying with Graham.

I was lucky—I came from a family that wasn't afraid of culture, so I had support from them.

Q. Did you only study with Graham?

A. I became a scholarship student with Graham, but I also went to Merce Cunningham and Yvonne Rainer, and spent time with Alvin Ailey.

I was helped by a bursary from a philanthropic arts patron. Walter Gutman was a millionaire who painted dancers. He gave grants to promising artists, and I met him through other dancers he supported.

Because of the support I received, I didn't have to work at other things; I could just study dance.

Q. What was it like, living in New York in the '60s?

A. The rent was \$36.50 a month. My apartment was on the lower East side—but not *too* East—between Second and Third Avenues. It was the era of the flower children, and Second Avenue was full of them—all hours of the day and night—so it was safe to go out anytime.

I was in New York for three years; they were not the easiest years, because I found New York extremely neurotic. It was very difficult to be there longer than six weeks at a stretch. I needed to see blue sky, so I visited friends in Massachusetts or Long Island, or came back to Toronto for weekends.

Q. You danced with the legendary Charles Weidman, didn't you?

A. Yes, but he was going through hard times then. He couldn't pay his dancers and he was living in a tiny little loft. In his later years he had bad luck and bad timing.

Weidman was a real pioneer of dance, and he deserved a better end than disappearing into oblivion.

Q. What brought you back to Toronto?

A. I was getting pretty sick of New York when David Earle called to say that a company was forming in Toronto, and they wanted me to dance with them. That was the merger of Trish Beatty and her New Dance Company of Canada with David Earle and Peter Randazzo's Toronto Dance Theatre.

Peter and David had done one concert in 1968, before joining with Trish. I had come back from New York to dance at that concert and had performed *The Recitation* [choreographed by David Earle] there for the first time.

When the new company was formed in 1969, I came back for good.

Q. What were the early years like at Toronto Dance Theatre?

A. I taught classes, made costumes, rehearsed, designed, choreographed and performed—all for \$40 a week. That was really big money in those days, except a lot of the time there wasn't \$40, so we split whatever was in the bank account.



Cylla von Tredeemann

Susan Macpherson in Paul-André Fortier's *Non Coupable*. This work, "rich enough and strong enough to take a deeper-looking-into", is also part of *The Heart of the Matter: Open Art Surgery*.

The people were fabulous to work with—the three artistic directors, Amelia Itcush, Barry Smith, Keith Urban, Merle Salsberg, David Wood. Then, later, Kathryn Brown and Helen Jones.

Modern dance in Toronto was exciting—because we were all doing what we wanted to do. It didn't matter that we weren't making much money, because none of us was in it for the money. We worked incredibly long hours. There was a kind of energy in the group and a family feeling. Because all three choreographers were so different, the vitality of the company was kept alive.

We also had support. We performed in small theatres, but we sold out 60 per cent of the MacMillan Theatre, which has 600 seats. Later on, we performed at the Royal Alex, which was a personal thrill for me, because that's where I had seen my first dance, and now I was dancing there.

Q. You spent 10 years with Toronto Dance Theatre. Didn't you ever get restless?

A. At one point, I took a three-month leave of absence and studied in New York and Paris. I auditioned for the Graham Company, but my downfall was the fact that I had done no partnering. There had been no lifts beyond six inches off the ground in the choreography I had done. The Graham audition had all kinds of bizarre lifts, and another person controlling my weight just freaked me out; I couldn't handle being upside down. If I had had a week to figure it out, I probably could have done it.

When I came back and complained that I had never been given any partnering, they tried to give me some. At that point I was the biggest woman in the company, and they never thought of me climbing up some poor guy. They always used the little women.

At any rate, I wasn't too disappointed, because with the three choreographers there was enough to interest me in the company.

Q. Why did you decide to form a company devoted to works created especially for you?

A. The beginnings occurred when Robert Cohan suggested that I perform a solo evening. We were at the Choreographic Seminar held at York University in 1978; I was there as a dancer. I had been at Toronto Dance Theatre for 10 years and was in a rut. I asked Cohan to have lunch, because I wanted his advice on possible new directions.

After my concert I spent one more year at Toronto Dance Theatre, and then five years with Danny Grossman.

I then decided to go full-time into solo work, because it was the only way to exploit myself as a dancer—and who knew how much time I had left to dance? I was nearing 40.

The company was formed in 1984.

Q. Why did you join the Danny Grossman Dance Company after you started giving solo concerts?

A. It just didn't occur to me, just going off and doing solos. I

had been a friend of Danny's for a hundred years. When I first got to New York, I lived at Danny's place for a year or two before getting my own apartment. I had met him through David, who had known him at Connecticut College summer courses.

I have always been a fan of his choreography and I enjoyed doing it. I took over the role in *Bella*, and he created the role of the General in *Endangered Species* for me. The five years just flew by.

Q. I always associate you with very serious dancing. Do you only commission that kind of work?

A. I've always wanted to be funny, but good dramatic expression is one of my fortes, and that's what choreographers use. I've just started working with Jean-Pierre Perreault in Montreal. He's creating a duet for me and a follow spot; it has the potential to be funny, because it is a soft-shoe shuffle.

I think I could be a real comedienne. I've asked a few people to bring that side out in me. Murray Darroch, for example, did what was supposed to be a comedy—it had a clown nose, an exploding can of popcorn that turns into snakes, and a silly blonde wig and a blue taffeta dress—but it's really quite sad.

So far, *Bella* is as close as I've come to comedy.

I've found the dramatic works rewarding though, because they make me go deep into my experience. But a comedy sure would be nice to balance the program, so the audience isn't asked to do continuous soul-searching.

Q. How do you choose the choreographers for your solos?



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A. I only work with people that I respect, and they know that. They trust me to give them as much as I can. If a dancer does not have that respect, he or she will not put himself or herself fully in the hands of the choreographer, and the dance that comes out will reflect that.

I'm not good about blowing my own horn, but, so far, no one has refused to work with me.

Q. Most companies perform the work of their artistic directors. Have you ever choreographed?

A. I have choreographed in my time, but I found it difficult and I'm not sure that I will ever attempt it again.

On the other hand, I know people who are extremely gifted choreographers—and I would sooner put myself in the hands of someone I trust. I tell them, "Here is the instrument; do with it what you like."

Q. Where did the idea come from to analyze a choreographic piece during a concert? The title, *The Heart of the Matter: Open Art Surgery*, is certainly interesting.

A. I am repeating a format, called *arbeits proben* or, literally, probing into a work, that I used in Munich. I was asked to perform something a little less formal on a Sunday afternoon during my run, so my rehearsal director, John Faichney, and I decided on this kind of program.

John gives a spoken introduction, and I talk about the commissioned score and how I worked out the costume design. I show 10 or 12 images, phrases, moments and pictures which illuminate the dance, and John comments over my movement by giving an interpretation of each. I then perform the entire piece. This is followed by a question-and-answer period, because we want the feedback.

Q. Why did you decide to turn the format into a series of concerts in Canada?

A. The success in Munich showed us that this kind of exploration could be a new direction for me as a dancer.

Companies execute a choreographic work, and this is all the audience sees. We show how choreography is brought to life by illustrating what led up to the finished performance.

The audience gets more layers of meaning out of the performance, because they have more images to play with while they are watching and can, therefore, more fully experience the piece.

Q. How do you choose the works to be analyzed?

A. We choose pieces that are rich enough and strong enough to take a deeper-looking-into in this fashion. In Toronto we explored Paul-André Fortier's *Non Coupable*, Robert Cohan's *Canciones del Alma* and David Earle's *The Recitation*.

The process opens up new possibilities to the audience, but it also opens up new aspects for the choreographer. We showed Paul-André John's Munich script for *Non Coupable*. He said it was fascinating, although it was not what he would have said.

The interpretation we give is not a closed door; we are still looking for clues in the choreography. At the same time, we are giving the audience a greater appreciation of what went into a work—the creator's thought patterns, the elements of

human drama, the symbolism. We are demonstrating that an artist has created more than just dance steps.

Q. What kinds of audience are you attracting?

A. We hope that some of the audience is made up of people who don't really know or understand modern dance; this will help them over their shyness about the art form. On the other hand, people who know dance will get more depth out of a piece than they would find on their own. Both groups will find it enlightening.

The Heart of the Matter is a bridge between the formality of the performance and the informality of chatting about dance. Because we break down the components of what makes a dance, there is no set market. Everyone, at his or her own level, will get something personal out of it.

Q. You are considered a very gifted dance teacher. Currently you teach at the University of Quebec at Montreal. How did you start teaching?

A. Right from my first year with Toronto Dance Theatre, I taught at the School, which was created to train dancers for the company. At first I was intimidated, but David was very encouraging. He said, "You've been to New York, so give the people here some of what you have learned. Don't compare yourself to the great teachers you've had. You have something to offer as well."

I taught all the time I was at Toronto Dance Theatre. After leaving the company I branched out and taught for Lois Smith at George Brown College and, last year, at York University.

When the University of Quebec job came up, I was hesitant about commuting between Toronto and Montreal, because both Murray Darroch and Conrad Alexandrowicz were creating dances on me in Toronto, but I really took to the place. It's nice to be making use of those years of university French!

Q. What kind of teaching do you do?

A. My teaching is mostly Graham-based, but there are a lot of other flavours I can throw in, if required. My preference is Graham, because it's what I'm most comfortable with, and it works the best for me.

Last semester I did Graham; this semester was generic modern dance—Graham, Cunningham and Limón. I've also added Lester Horton, which is the technique of the Alvin Ailey Company.

My ideal is one day to teach like Robert Cohan. His knowledge of the body is thorough, and his use of verbal imagery is evocative.

Q. What do you get out of dancing?

A. Dancing seems to be the most rewarding way of communicating. I don't do it terribly well in words. I do it better in movement than I would as a writer.

I may turn into a potter or do sculpture when I finally stop dancing—hang up the bare feet, as it were!

From my early days, dance gave me physical pleasure; moving to beautiful music has been a source of great joy to me. •



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Erik Bruhn

1928-1986

Erik Bruhn, artistic director of the National Ballet of Canada, died of lung cancer in Toronto on April 1. He was 57.

Born in Copenhagen, he received his training at the Royal Danish Ballet School. Acclaimed as one of the finest dancers of this century, Bruhn performed with most of the world's major companies, including the Royal Danish Ballet, Britain's Royal Ballet, the New York City Ballet, American Ballet Theatre and the National Ballet of Canada.

He was artistic director of the Royal Swedish Ballet from 1967 to 1971.

In 1963 he was made a Knight of the Dannebrog by the King of Denmark; in 1980 he received the Litteris et Artibus medal from the King of Sweden. He was awarded the Diplôme d'Honneur by the Canadian Conference of the Arts in 1974.

Although perhaps best known as a performer, Bruhn was also a gifted teacher, who for many years worked as a guest teacher with students at the National Ballet School.

With Lillian Moore, he co-authored *Bournonville and Ballet Technique* (1961), one of the definitive treatises on the Danish

choreographer. He eloquently discussed his own work and philosophy in a volume of *Dance Perspectives* entitled *Beyond Technique* (1968).

His long association with Canadian dance began more than 20 years ago, in 1964, when Celia Franca, founder and then artistic director of the National Ballet of Canada, invited him to stage and perform in his production of *La Sylphide* for the company.

In 1967 he choreographed a controversial production of *Swan Lake* for the company. It was filmed, with Bruhn and Lois Smith in the leading roles, by the CBC.

Other productions for the National Ballet included *Les Sylphides* (staged, with Franca, in 1973), *Coppélia* (1975) and *Here We Come* (originally choreographed for students at the School and later taken into the company's repertoire).

He was the National Ballet's resident producer from 1973 to 1976 and was appointed artistic director in 1983.

Shortly before his death, Erik Bruhn, in a letter to the company, wrote that his years as artistic director of the National Ballet of Canada were "the most fulfilling and rewarding experience in my entire professional life". ●



DANCE ON TRACK/DANSE ENTR'ACTE

DANCE ON TRACK/DANSE ENTR'ACTE
14th Annual Conference
Dance in Canada Association
August 11-17, 1986
Vancouver, B.C.

DANCE ON TRACK/DANSE ENTR'ACTE

Shaping the Climate of the Dance Community Today and Tomorrow

by Cathy Levy and Julie Poskitt

With one million inhabitants and many thousands more coming to visit Expo 86, Vancouver is the place to be this summer for the 14th annual conference of the Dance in Canada Association. *DANCE ON TRACK/DANSE ENTR'ACTE: The State of the Art* is the title and theme of the conference, which takes place at the University of British Columbia, August 11 through 17.

The conference will include a myriad of performances, classes, clinics, workshops, forums, meetings, panel discussions and showcases, bringing together the key figures and innovators of the Canadian dance community.

Delegates attending *DANCE ON TRACK/DANSE ENTR'ACTE* will be housed on the campus of the University of British Columbia, where classes, seminars and lunchtime performances will take place.

The campus, at Vancouver's harbour entrance, is famous for its spectacular setting and handsome buildings, including the Museum of Anthropology, designed by renowned Canadian architect Arthur Erickson.

Perhaps most of all, however, the University of British Columbia campus is admired for its beautiful grounds, which contain a lavish botanical collection featuring trees and sculpted lawns, roses, rhododendrons and a little gem of a Japanese garden.

The University of British Columbia is a perfect place for the conference, as it provides delegates with places to work, network, perform and watch performances. And, at the same time, the University provides a comfortable haven during the summer when the world comes to Expo 86. It's quiet and green, with excellent food and recreation facilities—and not too distant from all the action downtown!

Most conference delegates will stay at Totem Park, a residence complex of six buildings located at the southwest corner of the campus. The complex overlooks the Georgia Strait, and on most days you can see across to Vancouver Island.

Totem Park is a 10-minute walk from the Student Union Building and the neighbouring Aquatic Centre. Classes and workshops will be held at the Student Union Building, where conference organizers have secured a ballroom and several studios with good wooden dance floors. (The excellent facilities may be one reason why, even though the Uni-

versity doesn't have a dance department, the largest student club on campus is Ballet UBC Jazz!) At least one class, Beth Chiodo's workshop on weight-training for dancers, will be held at the Aquatic Centre.

One of the three performance venues selected for the conference is on-campus. The Frederic Wood Theatre, a fully-equipped, 485-seat proscenium house, will be used for noon-hour showcase performances.

The other two performance venues take delegates off-campus and 20 minutes away to Vancouver's busy downtown core. The Vancouver Playhouse, a 650-seat theatre, will be the site of *Dance in Canada!*, a spectacular three-night event. The Playhouse will also be used for two conference showcase performances, each featuring several companies and independent artists.

Three special, late-night showcase performances will take audience members "off-track" to see the very new or the very unusual in the intimate Firehall Theatre.

Dance in Canada!—the highlight of the conference—will feature premiere performances of specially commissioned works by five of Canada's top modern dance choreographers, winners of a nation-wide Royal Bank/Expo 86 World Festival choreography competition held in January 1985. The commissioned choreographers are Lee Eisler (Jumpstart, Vancouver); Christopher House (Toronto Dance Theatre); Ginette Laurin (O Vertigo danse, Montreal); Jennifer Mascal (EDAM, Vancouver); and Paula Ross (Paula Ross Dance Company, Vancouver).

The performances, produced by the Dance in Canada Association, will run August 12 to 14 at the Vancouver Playhouse.

Jumpstart will present the premiere of *It Sounded Like Cry*, created by choreographer Lee Eisler and writer Nelson Gray, with an original score by John Celona. A piece for three dancers and three singers, *It Sounded Like Cry* explores the ways in which text and music can be interwoven with dance.

Members of Toronto Dance Theatre will perform Christopher House's *Goblin Market*, a work based on the narrative poem of the same name by 19th-century poet Christina Rossetti. *Goblin Market* is a fairy tale of passion, mystery and



Rodney Polden

Désirée Zurowski in the Anna Wyman Dance Theatre production of *City Piece*.

beauty, explored through the encounters of two sisters with the temptations of the goblins and their wares. Grace Miyagawa and Karen duPlessis will be featured in this work, which has an original score by Ann Southam and set design by Aiko Suzuki.

O Vertigo danse will present the premiere of *Light Rapid Transit*, a duet choreographed by Ginnette Laurin for herself and Kenneth Gould. Created with the Expo theme in mind, it incorporates the acrobatic dance style of Laurin with a playful, yet dramatic intensity. It is set to music by Ry Cooder, with film by Pierre Hébert.

Parade, Jennifer Mascall's piece for EDAM, is a loose adaptation of the 1917 work created by Leonide Massine and Jean Cocteau for the Ballets Russes. The work centres around the attempts of a small theatrical troupe to gain public attention. Mascall's version, for six dancers, will have original music by John Oswald, set design by Don Zacharias and costumes by Susan Berganzi.

The Paula Ross Dance Company will present the premiere of *Mobile*, a collaboration by choreographer Paula Ross and set designer Bodo Pfeiffer, who has created a stunning environment through the use of free-hanging white poles, curtains and dramatic lighting. The dance, set to a sound mix prepared by Paula Ross, will connect the elements of forest, islands/continents, deserts, isolation and people with man's need to explore, travel and communicate.

The showcase performances at the Vancouver Playhouse, the Frederic Wood Theatre and the Firehall Theatre will boast an impressive line-up of professional companies and independent artists; they will also provide an opportunity for semi-professionals to present their work.

Scheduled to appear are members of the Alberta Ballet Company in *Canto Indio*, a pas de deux choreographed by Brian Macdonald; Contemporary Dancers Canada (Winnipeg) in *Suburban Tango*, by the company's artistic director,

(Continued on page 32)

SCHEDULE OF EVENTS

Copies of the detailed schedule of events will be available to delegates when they register at the conference in Vancouver. The following is a brief outline of the events planned.

Monday, August 11	—Welcome: Keynote Address, Informal Reception
Tuesday, August 12	—Noon-hour Showcase Performance, Frederic Wood Theatre —Opening of <i>Dance in Canada!</i> , Vancouver Playhouse
Wednesday, August 13	—Noon-hour Showcase Performance, Frederic Wood Theatre —Annual General Meeting, Dance in Canada Association (afternoon) — <i>Encore! Encore!</i> , Canada Pavilion —Late-night Showcase Performance, Firehall Theatre
Thursday, August 14	—Noon-hour Showcase Performance, Frederic Wood Theatre —Opening of <i>Ballet Gala</i> , Queen Elizabeth Theatre, and Presentation of the 1986 Canada Dance Award

Friday, August 15	—Noon-hour Showcase Performance, Frederic Wood Theatre —Annual General Meeting, Dance in Canada Association (afternoon) —Evening Showcase Performance, Vancouver Playhouse —Late-night Showcase Performance, Firehall Theatre
Saturday, August 16	—Evening Showcase Performance, Vancouver Playhouse —Late-night Showcase Performance, Firehall Theatre
Sunday, August 17	—Dance in Canada Association Awards Brunch and Presentation of the Dance in Canada Service Awards

DAILY PROGRAMMING

(Tuesday, August 12 to Friday, August 15)

Morning	—Classes and Workshops
LUNCH	
Afternoon	—Panels, Seminars and Special Presentations

Ministre des Communications



Minister of Communications

L'honorable The Honourable

Marcel Masse

Message de l'honorable Marcel Masse
Ministre des Communications

Permettez-moi, à titre de ministre des Communications, responsable des arts et de la culture, d'offrir mes meilleurs voeux de succès à l'Association de la danse au Canada, à l'occasion de sa 14^e conférence annuelle qui se déroulera à Vancouver, du 11 au 17 août 1986.

Les plus grandes troupes de danse du pays participeront à cette conférence, intitulée "Danse Entr'Acte", et elles offriront des spectacles dont tous se souviendront avec plaisir. En se tenant à Vancouver, cette conférence attirera également les citoyens venus de toutes les régions du Canada et des quatre coins du monde visiter Expo 86 et célébrer, par la même occasion, les fêtes du centenaire de cette ville. Ainsi, les visiteurs pourront assister à cinq premières mondiales conçues par les meilleurs chorégraphes canadiens. Cette célébration de la danse, offerte dans le cadre du programme culturel d'Expo 86, "Le Canada présente", donnera l'occasion à tous d'apprécier le travail des meilleurs danseurs du pays.

En reconnaissant la contribution de cette association au domaine de la danse professionnelle, de même que l'importance de cette conférence annuelle et des spectacles donnés à cette occasion, le gouvernement du Canada souhaite encourager la participation entière et active de tous les danseurs canadiens à cet important événement annuel.

Marcel Masse



Ottawa, Canada K1A 0C8

Minister of Communications



Ministre des Communications

The Honourable L'honorable

Marcel Masse

Message from the Honourable Marcel Masse
Minister of Communications

As Canada's Minister of Communications, responsible for arts and culture, I would like to extend my best wishes to the Dance in Canada Association for the success of its 14th annual conference, to be held in Vancouver from August 11-17, 1986.

All of our country's major dance companies will be participating in this conference, entitled "Dance on Track," and the performances that will be offered promise to be both entertaining and memorable. It is therefore most appropriate that the conference should be taking place in Vancouver, where visitors from every region of Canada and from all over the world will be on hand to visit Expo 86 and to celebrate the city's centennial. These visitors will be able to attend the world premieres of new works by five of Canada's leading choreographers through a celebration of dance which will form part of the "Canada Presents" cultural program at Expo 86. They will thus be able to witness the abilities and accomplishment of our country's greatest dancers.

Recognizing the significance of this conference, of these performances, and of the contribution of the Dance in Canada Association to professional dance in our country, the Government of Canada would like to encourage the full and active participation of the Canadian dance community in this important annual event.

 A handwritten signature in black ink, appearing to read "Marcel Masse".

Marcel Masse



Ottawa, Canada K1A 0C8

(Continued from page 29)

Tedd Robinson; Ann Ditchburn Dances (Toronto); EDAM (Vancouver) in works by Barbara Bourget, Lola MacLaughlin and Jay Hirabayashi; the Goh Ballet (Vancouver) in a new work by Chiat Goh; the Karen Jamieson Dance Company (Vancouver) in Jamieson's new piece, *Altamira*; the National Tap Dance Company of Canada (Toronto) in *Tapelmusik*, choreographed by Brian Macdonald and William Orlowski; Saskatchewan Youth Ballet in *Paquita*; TIDE (Toronto Independent Dance Enterprise) in Paula Ravitz' *Two Have and Two Hold*; and the Anna Wyman Dance Theatre (Vancouver) in Wyman's new work, *City Piece*.

The following works are also scheduled for performance at the conference: *Boys Will Be Men*, by Conrad Alexandrowicz (Toronto); *And The Doorway . . .*, by Santa Aloï (Vancouver); *Qui?*, by Louise Bédard (Montreal); *Wall Piece*, by Debbie Brown (Vancouver); *Another Door and Out of My Hands*, by Susan Cash (Toronto); *Belay On*, by Gisa Cole (Vancouver); *Incantations*, by Maria Formolo (Edmonton); *Animus/Anima*, by Iris Garland (Vancouver); *Any Old Time*, by Randy Glynn (Toronto); *Panic Time*, by Lucie Gregoire (Montreal); *Eves*, by Bill James (Ottawa); *Fred and Louise aux Pays du Merveille*, by Lyne Lanthier and Sandra Acton (Van-

couver); *Acrylic Lace*, by Kathryn Ricketts (Toronto); and *Saturday Morning 1953*, by Tom Stroud (Toronto).

As well, Carol Anderson of Dancemakers (Toronto) will perform her solo piece, *Allegro Mysterioso*; Susan Macpherson (Toronto) will appear in Paul-André Fortier's *Non Coupable*; Gina Lori Riley (Windsor) will perform an excerpt from her full-length work, *Mabel—Two Nights at the Bowling Alley and We Can Do That*; Rina Singha (Toronto) will present classical Indian dances; and Savannah Walling of Special Delivery Dance/Theatre/Music will perform *Samaranbi*.

In addition to the performances and events associated with *DANCE ON TRACK/DANSE ENTR'ACTE*, other performances and dance events—part of the Royal Bank/Expo 86 World Festival—will be taking place in Vancouver during the week of the conference.

Ballet Gala, running August 14 to 16 at the Queen Elizabeth Theatre, is a not-to-be-missed opportunity to see Canada's three largest ballet companies sharing the stage in a magnificent program of new works. Members of the National Ballet of Canada will dance a new work by Helgi Tomasson; artists from Canada's Royal Winnipeg Ballet will appear in a new piece by Brian Macdonald; and dancers from

Arnold Spohr, artistic director of Canada's Royal Winnipeg Ballet, is the winner of the 1986 Canada Dance Award.



David Cooper

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Cable CANDANCE

April 3, 1986

Mr. Steve Dymond
Executive Director
Dance in Canada
38 Charles Street East
Toronto, Ontario
M4Y 1T1

Dear Steve:

What a thrill it was to receive the letter from "Dance in Canada" including the exciting news that I had been chosen to be this year's recipient of the Canada Dance Award.

It gives me great pleasure to accept this award. I will be in Vancouver for the Ballet Gala.

Wishing you and "Dance in Canada" continued success.

Sincerely,

Arnold Spohr
Artistic Director

AS/vb

AWARDS PROGRAM

The Dance in Canada Association has established an awards program to recognize significant contributions to Canadian dance. The awards are presented at the Association's annual conferences.

- The Canada Dance Award, created in 1984, recognizes outstanding achievements in Canadian dance. Past recipients include Ludmilla Chiriaeff, Betty Farrally, Celia Franca, Gweneth Lloyd and Brian Macdonald. This year's winner is Arnold Spohr, artistic director of Canada's Royal Winnipeg Ballet. The Canada Dance Award will be presented to him by The Honourable Marcel Masse, Minister of Communications, Government of Canada, and Brian Macdonald, last year's recipient.

- The Jean A. Chalmers Choreographic Award, co-administered with the Ontario Arts Council, is a prestigious choreographic award presented to a promising, highly talented choreographer. Previous winners include Robert Desrosiers, Judith Marcuse, James Kudelka, Anna Blewchamp and Edouard Lock.

- The Canada Graphics Award recognizes excellence in graphic design for dance. The award is given to both the designer and the company or individual artist who commissioned the winning poster. In 1985 designer Andrew Malcolm and the National Tap Dance Company of Canada won for *The Tin Soldier* poster. This year's winners are designer Jean Logan and O Vertigo danse for the company's 1985 tour poster.

- The Dance in Canada Service Awards honour volunteers who have made significant contributions directly to the Association. Previous recipients include Grant Strate, Murray Farr, Uriel Luft, Robert Dubberley, Susan Hilary Cohen, Iris Garland, Lawrence Adams and Dianne Miller.

Les Grands Ballets Canadiens will perform a new ballet by James Kudelka.

Conference delegates will also have a chance to visit the spectacular Canada Pavilion to see *Encore! Encore!*, a project which recreates Canadian dance works from the 1930s, 1940s and 1950s.

There will also be a day on the Expo site for participants in Montreal choreographer Jean-Pierre Perreault's *Highway '86 Event*, a skillfully conceived dance, *en masse*, aboard the \$5 million undulating sculpture—a 270-metre long, four-lane boulevard laced with replicas of vehicles from past to present. Perreault, known for his recent works combining the movement of masses with sculptural scenography, is an ideal choice as choreographer to successfully convey the fusion of performance art and architecture.

Dance in Canada!, *Ballet Gala* and the *Highway '86 Event* are "Canada Presents" feature attractions of the Royal Bank/Expo 86 World Festival, supported by the Government of Canada through the Department of Communications.

An intriguing array of panel discussions, seminars, workshops, classes and academic presentations comprise the daily
(Continued on page 36)



Members of the Karen Jamieson Dance Company in Altamira.

PANEL DISCUSSIONS & SEMINARS

The Producer's Viewpoint: Current Implications of Booking the Dance

Moderator: Clive Padfield (Performing Arts Director, Alberta Culture, Edmonton)

Scheduled Panelists: Murray Farr (Xerox International Theatre, Expo 86); Dena Davida (Tangente Danse Actuelle, Montreal); Peter Hoff (Dancers' Studio West, Calgary); Tom Scurfield (Premiere Dance Theatre, Toronto); Yvan Saintonge (National Arts Centre, Ottawa).

Dance Research: What is Being Done in Canada?

Moderator: Clifford Collier (dance archivist, Toronto)

Scheduled Panelists: Mary Jane Warner (York University, Toronto); Jill Officer (University of Waterloo); Pierre Guillemette (Laval University, Quebec City); Rhonda Ryman (University of Waterloo); Lawrence Adams (*Encore! Encore!*, Toronto).

Changing Perspectives on the State Funding of the Dance

Moderator: Joy Leach (Development Officer, Simon Fraser University, Vancouver)

Scheduled Panelists: Barbara Laskin (Canada Council, Ottawa); Gaston Blais (Department of Communications, Ottawa); Clive Padfield (Alberta Culture, Edmonton); Tom Fielding (British Columbia Cultural Services Branch, Victoria); Susan Hilary Cohen (Ontario Arts Council, Toronto).

The New Generation: Where Do They Go?

Moderator: Grant Strate (Director, Centre for the Arts, Simon Fraser University, Vancouver)

Scheduled Panelists: Jeanne Renaud (Co-artistic Director, Les Grands Ballets Canadiens, Montreal); Patricia Beatty (Co-founder, Toronto Dance Theatre); Keith Urban (Chairman, Department of Dance, York University, Toronto); Sharon Wehner (performer, *Encore! Encore!*, Vancouver); Rachel Browne (Founding Artistic Director, Contemporary Dancers Canada, Winnipeg).

Choreographic Process: 1986

Lee Eisler (Jumpstart, Vancouver), Christopher House (Toronto Dance Theatre), Jennifer Mascall (EDAM, Vancouver), Paula Ross (Paula Ross Dance Company, Vancouver) and Jean-Pierre Perreault (Perreault Danse Fondation, Montreal) are scheduled to discuss their work at this session.

A Look at Canadian Dance: Is There a Cutting Edge?

Moderator: Evan Alderson (associate professor, Simon Fraser University, Vancouver)

Scheduled Panelists: Deborah Jowitt (dance critic, *Village Voice*, New York); Terrill Maguire (choreographer, Toronto); Barbara Bourget (choreographer, Vancouver); Anne Valois (producer, Montreal); William Littler (dance and music critic, *Toronto Star*); Roger Copeland (dance critic and associate professor of theatre and dance, Oberlin College, Ohio).

Artistic Visions for Canada's Major Ballet Companies

Moderator: Susan Hilary Cohen (Dance Officer, Ontario Arts Council, Toronto)

Scheduled Panelists: Jeanne Renaud and Linda Stearns (Co-artistic Directors, Les Grands Ballets Canadiens, Montreal); Arnold Spohr (Artistic Director, Canada's Royal Winnipeg Ballet); a representative from the National Ballet of Canada (Toronto).

Rare Reconstructed Ballet Films

John Mueller (dance/film archivist at the University of Rochester) will present works by choreographers Leonide Massine and August Bournonville through rare films, discussing both the choreographic approach of these great masters and the significance of these reconstructed films.

Changing Performance Styles in the Work of Martha Graham

John Mueller (dance/film archivist at the University of Rochester) and Deborah Jowitt (dance critic, *Village Voice*, New York) will show vintage and contemporary films and lead a discussion of the works of noted choreographer Martha Graham.



OFFICE OF THE MAYOR

CITY HALL
VANCOUVER

B I E N V E N U E

Au nom des citoyens de Vancouver et de notre conseil municipal, j'ai le plaisir d'accueillir dans notre ville le 14^{ème} Colloque annuel de l'Association Danse au Canada, "Dance On Track/Danse Entr'acte".

Vancouver est à l'avante-garde des villes qui reconnaissent l'extraordinaire contribution de nos ressources naturelles à la qualité de la vie. C'est ainsi qu'en témoignent nos compagnies de danse et de théâtre, nos groupes musicaux, les attraits de notre ville, ses festivals et l'animation des rues. Parmi tous les arts de la scène, la danse a la particularité d'englober toutes les formes de pensée, d'expression et de sentiments, en somme, tout ce qui fait de nous des humains. La vitalité et la grace de la danse, la précision de son rythme et par dessus tout, son énergie, sont un fidèle reflet de notre vie urbaine contemporaine.

La créativité, le travail acharné et le dévouement que démontrent les organisateurs, les danseurs et les chorégraphes que vous verrez dans les ateliers et les spectacles de ce Colloque vont apporter un élément enrichissant à notre ville.

A l'occasion de ce Colloque, je vous prie d'accepter mes meilleurs vœux de succès.



Michael Harcourt

Michael Harcourt
MAIRE



OFFICE OF THE MAYOR

CITY HALL
VANCOUVER

GREETINGS

On behalf of the citizens of Vancouver and our City Council, it is a pleasure to host the Dance in Canada Association's 14th Annual Conference entitled "Dance on Track/Danse Entr'acte: The State of the Art".

Vancouver is at the forefront of cities that recognize the extraordinary contribution to the quality of life made by our cultural resources--this City's dance, theatre and music companies, its urban amenities, festivals and street life. Of the performing arts, dance is uniquely able to encompass all the variety of thought, feeling and expression--everything, in fact, that makes us human. Dance's physical vitality and grace, its speed and timing, and above all, its sheer energy hold a perfect mirror up to life in the modern city.

The creative talent, hard work and dedication of all the organizers, dancers and choreographers you will see at the various workshops and performances of this Conference will enrich us and our City.

Please accept my best wishes for an enjoyable and successful Conference.

Michael Harcourt

Michael Harcourt
MAYOR



(Continued from page 33)



Frank Richards

Tama Soble, Kathryn Ricketts, Tom Stroud and Denise Fujiwara of TIDE in *Two Have and Two Hold*, choreographed by Paula Ravitz.

programming component of *DANCE ON TRACK/DANSE ENTR'ACTE*. These sessions are designed to encourage an intensive learning exchange through essential dialogues with key figures and innovators from within the Canadian dance community.

The conference examines *The State of the Art* through, among other things, the opportunity to hear from the key "movers and shakers" on today's dance scene. One such person is Roger Copeland, the keynote speaker. His opening address to the conference, scheduled for Monday, August 11, has the provocative working title, "The Dark Side of the Dance Boom".

An associate professor of theatre and dance at Oberlin College in the United States, Copeland has written frequently for the *New York Times*. His essays have appeared in the *Village Voice*, the *Partisan Review*, *New Republic*, *Dance-magazine*, *Ballet Review* and the *Journal of Aesthetics and Art Criticism*.

He is the author of two books: *What is Dance?* and, soon to be published, *Cunningham's Legacy: The Nature of Post-Modern Dance*.

As well, Copeland has served as a consultant to the American Public Broadcasting System—involved with such programs as the *Dance in America* series and *Beyond the Mainstream*—and is an advisor for the Brooklyn Academy of Music's *Next Wave Festival*.

The State of the Art picks up on new trends in dance, not just through showcase performances and a wide range of workshops, but also through a series of important panel discussions. They are designed to investigate current issues of creation, education, preservation and production in Canadian dance, as seen through the eyes of those deeply committed to the growth of this art in Canada.

Participants will include everyone from young dancers "on the way up" to professional independent choreographers; from the founders of Canada's major contemporary dance companies and the artistic directors of the principal ballet companies, to Canadian dance pioneers; from leading dance historians and researchers, critics and producers, to representatives from the institutions which support dance through public funding.

DANCE ON TRACK/DANSE ENTR'ACTE also looks at up-to-date methods of building and maintaining the dancing body. Addressing both dancers and dance teachers, the conference will provide practical close looks at current trends in training, including the Pilates method, weight-training, mind-body centering, non-impactive aerobics, therapy and alignment, and sports medicine.

A key guest speaker is Dr. James G. Garrick, director of the Center for Sports Medicine at St. Francis Memorial Hospital in San Francisco. Dr. Garrick will present a sports medicine session: *The Implications of Faulty Turnout for Dancers*.

Classes and clinics will be given by leading teachers from Canada and abroad, providing an intensive training program for professionals and students—a rare opportunity to take dance classes in ballet, modern dance, movement therapies, tap and jazz.

Lynn Wallis, artistic co-ordinator of the National Ballet of Canada, will give classes in intermediate and advanced ballet; Jacques Lemay, jazz instructor at Canada's Royal Winnipeg Ballet, will teach jazz; and Michael Montanaro, formerly of Le Groupe de la Place Royale and presently director of Montanaro Dance in Montreal, will teach classes in contemporary dance for intermediate and advanced students.

Two leading Canadian teachers will present workshops at the conference for the instructors of young dancers between seven and nine years of age. Charlene Tarver, from Grant MacEwan Community College in Edmonton, will examine teaching creative dance for children. Dianne Miller, from Vancouver's Dance Gallery, will discuss ballet instruction for children.

The oral histories, videotaped interviews with some of Canada's most respected dance pioneers, are an important element of the Dance in Canada Association's archives, establishing original source information about the country's dance history.

Canadian dance activity, pre-1950, has been documented by recording the experiences, recollections and perceptions of the people who were active during that time. Taped over a period of three years, the oral history sessions will provide a series of video programs, as well as written transcriptions, for educational use.

Phase One (Toronto) and Phase Two (Halifax) are now completed. Vancouver is the site for Phase Three of this important project. This final phase will feature Lusia Pavlychenko (Saskatchewan), Ruth Carse (Alberta) and, from Brit-

sh Columbia, Grace McDonald and Dorothy Wilson. Vancouver journalist and researcher Susan Inman will moderate the sessions.

Scholars scheduled to present papers at the 14th annual conference include Evan Alderson and Tom Calvert (Simon Fraser University, Vancouver); Kathryn Noxon, Mary Jane Warner and Dianne Woodruff (York University, Toronto); Rhonda Ryman (University of Waterloo); Iro Tembeck (University of Quebec at Montreal); and Muriel Stringer (Ballet North, Alberta). A range of topics—including history and dance, criticism, aesthetics and computer notation—will be discussed.

Some final words from Nicola Norberg Follows, the 1986 conference co-ordinator: "The efforts of this year's confer-

ence committee have been infused with the spirit and energy that have surrounded both the Vancouver Centennial celebrations and the 1986 World Exposition. As we prepare to assemble in the midst of this spectacular fair, we are proud that Expo 86 has deemed the conference time period as Dance in Canada Week.

"We are also pleased and satisfied that *DANCE ON TRACK/DANSE ENTR'ACTE* recognizes and pays tribute to the excellence of conferences past.

"As we gather to assess *The State of the Art*, *DANCE ON TRACK/DANSE ENTR'ACTE* will offer delegates the opportunity to listen, speak and contribute ideas that will shape the climate of the dance community today and tomorrow.

"We hope that you will join us in Vancouver for our celebration of *DANCE ON TRACK/DANSE ENTR'ACTE*." •

DANCE ON TRACK/DANSE ENTR'ACTE

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The Dance in Canada Association would also like to thank the Leon & Thea Koerner Foundation and Sony of Canada Ltd. for their generous financial support of the 1986 conference.



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Dance at the Canada Pavilion: On View for the World at Expo 86



The Canada Pavilion at Expo 86 in Vancouver.

by Cathy Levy

As cultural communities around the globe turn their attention this summer toward the grand spectacle of Expo 86, it's rewarding to see that Canadian artists will be generously represented throughout the international fair. A quick scan through the roster at many of the pavilions on the Expo site indicates that some of the finest talents from Canada's performing arts—both the popular and the up-and-coming—are billed alongside world-wide stars. For 165 days, from May through October, a cultural and technological feast will be served, as Expo 86 becomes a world stage for more than 70 nations.

From the start of Expo, the commitment has been to ensure maximum Canadian participation and visibility. With the federal government's contributions and planning, Canada's cultural community is receiving enormous benefits through the financial support and international exposure of the world's fair.

The government is spending a total of \$9.8 million on Expo's cultural activities: \$5.8 million specifically for the cultural performing arts and entertainment program at the Canada Pavilion and \$1.5 million allocated for Canadian participation in the Royal Bank/Expo 86 World Festival, a

spectacular event encompassing more than 200 performances that will take place in theatres throughout Vancouver and on the exposition site.

Two million dollars has been earmarked for a special innovative touring program to allow groups who are coming to Expo 86 to perform in additional cities—either before or after their Expo engagements—further extending the impact generated by the fair on communities throughout the country.

Grants totalling \$500,000 for projects created by local arts groups participating in Vancouver's year-long centennial celebrations and a further federal contribution of \$750,000 for the upgrading and renovation of three primary downtown theatres, where Royal Bank/Expo 86 World Festival performances will take place, are direct allotments for the City of Vancouver.

Canada Place—including the Canada Pavilion, the host pavilion of the world exposition—is a \$200-million-plus waterfront project that sits at the north end of downtown Vancouver. The “flagship” of Expo 86, this impressive complex resembles an enormous ocean liner, with its five white sails (made of fibreglass coated with teflon) embracing a cruise-ship terminal and a bow jutting into Burrard Inlet. The luxury hotel and world trade centre office complex will remain, following Expo 86, as the World Trade and Convention Centre, an international, provincially run operation—one of the prime legacies of the fair.

The cultural festivities at the Canada Pavilion offer an eclectic blend of performances and venues in what will be the largest festival of Canadian performing artists ever assembled. The unique and varied projects total over 300 individual presentations, involving more than 2,000 artists in approximately 8,000 shows.

Dance, theatre, music, children's programs, comedy performances and exhibits in the visual arts will unfold in five distinct and complementary venues, providing a cross-section of talent from across Canada. John Cripton, producer of cultural programs and special events at the Canada Pavilion, describes the programming: “With almost 8,000 performances, we're a mini-Expo on our own site.”

He explains that “a dynamic arts and entertainment program is an integral and vital part” of any world exposition. As the national host pavilion, he continues, “we wanted to present as many of Canada's best artists to as many people as possible. We have been able to bring together a cross-section of talent from every region of Canada that represents some of the top artists in the various performing arts disciplines.”

In addition to shows that visitors will be able to see in the indoor and outdoor theatre settings, the public promenades will be alive with an open-air entertainment grab-bag of carnival-like performers. *Tabootenay!* combines the charm and spontaneity of street theatre with the Expo theme of transportation and communication to create a spectacle of clowns, story-tellers, jugglers, musicians, dancers, comedians and poets.

One of the highlights of *Tabootenay!* is the Promenauts, five striking creatures whose costumes transform their wearers into 10-foot-tall living sculptures. The players—Draco Profundo, Grandadasphere, La Voce Vita and the Stil-tones—were collectively designed by Catherine Hahn and Margaret Matson.

With the Canada Pavilion's theme of “Canada in Motion: Canada in Touch” and the focal point of Expo 86 as “Trans-

portation and Communication”, it's no wonder that dance lends itself ideally to the content of the fair.

What the Canada Pavilion offers is innovation, both in the types of work presented and in the venues—there are five unique performing sites—where the performances will take place.

Inside the Pavilion, under the sails, is the Amiga Studio Theatre, designed to take full advantage of current technologies. This 380-seat multi-media, multi-purpose theatre boasts a state-of-the-art lighting system, multi-screen video projection system, computer graphics and a sophisticated digital music synthesizer system.

There is a danger in any elaborate theatre that the art itself will be drowned in the technology. “The effect must be one of total artistic integration,” says John Cripton.

Some of the new equipment has been available through the past year to artists who are developing new work or incorporating the technology into their work for the Amiga Studio Theatre. Among the dance/movement groups and artists who will be exploring its possibilities are EDAM, Michel Lemieux, Desrosiers Dance Theatre and O Vertigo danse.

Also indoors at the Canada Pavilion, in the centre of the food fair area, is the Inner Stage, an informal 450-seat venue. It will house daytime performances of popular folk, country and jazz music, in addition to Montreal's Les Sortilèges, l'Ensemble national de folklore, which is currently celebrating its 20th anniversary season. Each evening the Inner Stage will become a comedy cabaret.

Framing the outdoor Amphitheatre stage with its outstretched wings is a 30-foot sculpted fibreglass thunderbird designed by Kwakiutl artist Simon Dick. The Amphitheatre is set against an amazing panorama of mountains, park, sky and water, near the Pavilion's Prow.



La Voce Vita (left) and Draco Profundo (right) are two of the Promenauts, designed by Catherine Hahn and Margaret Matson, that are among the highlights of the Tabootenay! program at the Canada Pavilion.

This theatre will host the Children's Festival, organized by the creators of the renowned Vancouver Children's Festival, and the night-time celebration of Canada's diverse cultural heritage. Among the dance companies that will perform at the Amphitheatre are Les Ballets Jazz de Montréal, the National Tap Dance Company of Canada and Toronto Dance Theatre.

The upper east and west Promenades and Prow of the Pavilion are additional performance venues for the presentation of *Tabootenay!*. The Promenades each have an outdoor stage, where dance artists Margaret Dragu, Terrill Maguire, Irene Gempton and Arrow Lakes Dance, and Gail Haddad (Rahma) will perform. The Prow is the site of the unexpected—impromptu theatre, sure to provide spirited entertainment.

EDAM (Experimental Dance and Music), Vancouver's foremost avant-garde dance company, was founded in 1982 by seven artists—choreographers Peter Bingham, Barbara Bourget, Jay Hirabayashi, Lola MacLaughlin, Jennifer Mascall and Peter Ryan, and composer Ahmed Hassan—who joined resources to create an umbrella for the generation and performance of experimental work.

EDAM has created more than 50 dance works and has performed across Canada to critical and popular acclaim. The range of ideas, styles and productions is overwhelming, and the repertoire is both muscular and athletic, musical and dramatic.

The members of EDAM have been described by Susan Mertens in the *Vancouver Sun* as "exponents of an innovative, high-risk, go-for-broke, every-time-different dance athleticism".

Currently EDAM is expanding to incorporate state-of-the-

art technology into its choreography, particularly with the development of a movement-sensitive sound system. In collaboration with inventors Douglas Collinge and Stephen Parkinson, EDAM is pioneering a radically new approach to the art of making dance and music.

Collinge and Parkinson have developed a sophisticated video, computer and synthesizer integration that turns a dance floor into a movement-sensitive sound system. By incorporating one-of-a-kind computer software, which allows for instant analysis of a video picture of the dance floor (taken by an overhead video camera) with state-of-the-art reinforcement systems to pre-program sound, commands are produced that trigger "music" whenever movement is detected by the computer. The entire floor, therefore, becomes a musical instrument that is, in effect, "played" by the movement of the dancers, allowing them to create instant sound and movement textures simultaneously.

Imagine five superheroes, stranded outside their comic-book havens, forced to collectively combat a malevolently minded, invisible collection of microchips. The superheroes "accidentally" trip onto the stage floor, one at a time, and create what, at first, is no less than sonic chaos, but what, eventually, emerges as harmonically organized rhythms. The superheroes collaborate competitively in a dance, until, eventually, the tempo, rhythm and pitch of the music become discordant—charging the superheroes with the extremely physical task of maintaining the logic of the tune.

Directed by Barbara Bourget, this is the scenario of a showpiece for the sophisticated fusion of high technology and dance that will comprise EDAM's work at the Canada Pavilion.

EDAM will also present the premiere of a dance by Lola MacLaughlin, *The Four Little Girls*, inspired by a 1949 play of the same name by Pablo Picasso. The dance examines the human dilemmas concerning life and death, love and hate, as exposed through the eyes and actions of four children. What results is a kinetic commentary on the inherent tensions of socialization.

The original electronic score is by Robert Rosen, with visuals—enhanced by the video design facilities of the Amiga Studio Theatre—by Vancouver artist Patrick Hughes.

EDAM is also featured at the Canada Pavilion Amphitheatre in July, as part of the Children's Festival, with *Dance, Stuff and Nonsense*, its program for "young-at-heart" audiences.

Internationally acclaimed multi-media artist **Michel Lemieux** will present a specially commissioned piece that combines elements of his highly successful *Solide Salad*—which Stephen Holden, writing in the *New York Times*, described as "a flashy, high-technology vaudeville extravaganza of singing, movement and chic lighting effects in which the performer's body becomes an extension of the electronic tools he deploys"—with new vignettes developed specifically for the Amiga Studio Theatre.

Lemieux, who has been active as a performance-movement artist since 1977, began his career by appearing in works for which he had composed the music, including Montreal choreographer Edouard Lock's *Businessman in the Process of Becoming an Angel*.

Hailed as "an alchemist of techno-sensations . . . an artist who takes his talents beyond the edge of creativity and turns the act of making into one of magic" by Art Perry in the *Vancouver Province*, he incorporates a skillful blend of theatrical,





A member of *Les Sortilèges* in Jarabe Tapatio, a folk dance from Mexico. The company will be performing for two months this summer at the Canada Pavilion.

Michel Gagne

dance and musical elements, including both live and pre-recorded music—ranging from funk to techno-pop to opera—in his works.

With his company, *Musique Performance*, Lemieux has spent the last two years touring Canada, the United States, Europe, Australia and New Zealand to unanimously rave reviews.

The exuberance of **Les Ballets Jazz de Montréal** is felt everywhere around the world as this company continues to make headlines for its distinctive style. Since its founding in 1972 by current artistic director Geneviève Salbaing, with Eva von Gency and Eddy Toussaint, the company has toured approximately 40 countries and has a repertoire of more than 35 works.

In 1980 Michael Sheridan wrote in Dublin's *Irish Press*: "They make you want to laugh, to cry a little, to sing, to clap and ultimately to dance . . . they have a sense of occasion, a sense of decorum, grace, beauty." This quote aptly describes the company's style, one that comes directly from the integration of dance and music.

Les Ballets Jazz de Montréal has always been committed to creating dance that was dedicated to and celebrated jazz music. The company has, to this end, commissioned a number of choreographers to set works for its dancers. Hence, the repertoire ranges from Brian Macdonald's *Big Band* to John Cranko's *Ebony Concerto* to Howard Richard's *La Femme aux Talons Hauts*.

There are also works by Norbert Vesak, Judith Marcuse, Lynne Taylor-Corbett, Louis Falco, Vicente Nebraska, Iro Tembeck and Ulysses Dove, with musical scores by, among others, Oscar Peterson, Lee Gagnon, Trevor Payne and Michel Seguin.

The company will perform some of its best and most recent works on the Amphitheatre stage at the Canada Pavilion.

Irene Gempton hails from British Columbia's Kootenays, where she is an active dance teacher, performer and director of her family group, **Arrow Lakes Dance**. With husband Shaun, daughter Shilo and son Tama, she tours throughout the northern and southeastern regions of

the province, giving performances in shopping malls, schools, small community theatres and at outdoor fairs and festivals.

Arrow Lakes Dance encompasses mime, story-telling through dance, improvisational jazz, an extensive use of costumes, masks and music, and some pretty zany clowning. There is always some element of audience participation in the company's colourful performances.

As part of the *Tabootenay!* celebration at the Canada Pavilion, Arrow Lakes Dance will explore the changes in transportation and communication in a wacky, unpredictable blend of improvisational dance, mime and clowning.

Les Sortilèges, Canada's only professional folkloric dance company, has devoted itself to the preservation and promotion of folk arts and traditions. Since its founding in 1966, the company—which began as a simple, extracurricular folk dance program initiated by Jimmy di Genova, long-time artistic director of the troupe—has rapidly become an ambassador of Canadian culture.

The company has been internationally acclaimed during its numerous tours of France, Israel, the islands of the Caribbean, England, the United States, Bulgaria, Turkey and Japan, and has been invited to several prestigious world festivals—including Expo 67 and the 1976 Olympic Games in Montreal; the 1982 World's Fair in Knoxville, Tennessee; and the 1985 International Exposition in Tsukuba, Japan.

Jimmy di Genova has spent a great deal of time studying and teaching folk arts and traditions. It was his foresight that shaped Les Sortilèges, as he sought to realize the full potential of a repertoire centered on the multi-cultural nature of Canadian society. By highlighting the distinctive characteristics and values of the country's multi-cultural communities, di Genova has attempted to bridge the communication gap between cultural groups.

At each performance given by Les Sortilèges, audiences are swept away on a trip around the world, with stops in more than 15 countries. The repertoire includes dances from Israel, Romania, Russia, France, Yugoslavia, Ireland, Turkey, England, Scotland, Italy, the United States and, of course, Quebec.

During the company's two-month stay at the Canada Pavilion, it will appear in most of the performing venues. At the Amphitheatre and Inner Stage, a cast of 18 to 20 dancers will perform a wide selection of Quebecois and ethnic dances; on the Prow, a smaller group of dancers (eight to 12) will present a similar program; and on the Promenades, four dancers will perform Celtic, French-Canadian and other ethnic dances.

Gail Haddad is Rahma, a powerful dancer of grace, charm and soul, an experienced performer and teacher of Oriental dance. Part of her Lebanese heritage is her innate sense of Oriental movement. Through travels in North Africa and in the Mediterranean region, she became interested in the ancient roots of belly-dancing, which she now incorporates into her performance.

Rahma is a trained physical educator, with a background in afro-jazz, modern dance and gymnastics. Since 1965 she has established herself with a long list of television and stage appearances throughout Canada and the western United States.

She has also produced, directed and choreographed a variety of shows over the past 10 years, the most recent being *Dances from Exotic Places* (1985), performed at Vancouver's

Russian Community Centre and the Arts Club Revue Theatre.

For her performances at the Canada Pavilion, Rahma will appear with Deliah Anderson (Doreah) and Jocelyn Chouinard (Hadia) in a Middle-Eastern dance extravaganza entitled *Rahallah*. The performance will centre around a theatrical dance duet which reflects cultural elements and attitudes of some Arabic countries, using interpretive Arabic movements augmented by the traditional use of props.

Also included in the program will be solos by each of the dancers, a modern version of a traditional Egyptian folkloric dance and a Lebanese folk dance.

Jumpstart is an innovative new company that has emerged out of the choreography and performance art of Lee Eisler and the writing, music and performance art of multi-disciplinary artist Nelson Gray. Eisler and Gray have successfully brought together the dynamic movement of dance and theatre with the conceptual and highly technical theatrics of language—the intention being to develop a new performing style that breaks through traditional notions of theatre and dance.

Eisler's work is a fusion of athletics—she used to be a star long-jumper—dance and expressionistic theatre. She has performed with such renowned choreographers as Phyllis Lamhut, Edouard Lock and Pina Bausch.

Gray is a published poet and essayist who, since joining Eisler in 1979, has developed a multi-disciplinary style of conceptual scripting wherein dancers often speak or sing, and text is integral with music and movement.

This summer Jumpstart will present the premiere of *White Collar*, a work commissioned by the Canada Pavilion for the Amiga Studio Theatre. The piece, performed by four dancers, three singers and a percussionist, is a visual voyage for the senses. Set in the world of the white-collar worker, it focuses on the struggle of one office employee who grapples with current advances in technology and the pressures imposed on him by these advances. The result is a vivid and often frightening allegory of the increasingly technical world in which we live.

The set for *White Collar* is designed by Hanif Jan Mohamed; the electronic score is by Greg Ray and Nelson Gray.

Anna Wyman Dance Theatre is a Vancouver-based contemporary dance company that has toured extensively throughout the world in its 13-year history.

Originally from Austria, where she was a soloist with the Graz Opera Ballet, Anna Wyman has created a substantial repertoire of visually dynamic works inspired by the performing arts, her travels, improvisational explorations and the circus—to name a few influences.

She is most definitely a woman of the theatre—her use of people, props, lighting and costumes combines to sculpt inventive and colourful choreography.

The eight to 10 dancers in her company are trained in ballet and modern dance in order to accomplish the distinguishable acrobatic, yet lyrical style that is Wyman's trademark. Writing in the *Edmonton Journal*, Karen Sherlock described an Anna Wyman Dance Theatre concert as "a dream world of the abstract, the fantastic, the dramatic and the unexpected".

Anna Wyman Dance Theatre has marked numerous milestones. The company was the first modern dance troupe to tour the People's Republic of China; it has also performed in



John Cripton: A Profile

In his role as producer of cultural programs at the Canada Pavilion, John Cripton has assembled an extraordinary group of Canadian artists, who will perform for thousands of people a day for the six months of Expo 86. "Dance remains one of the most eloquent ways of universally communicating emotions," he declares. "With communications being one of Expo's main themes, it is appropriate that dance be featured throughout the period of this world's fair. It is equally appropriate that we feature the wealth of Canadian dance talent that we have at the Canada Pavilion."

Cripton also produced the entertainment program for the Canadian Pavilion at Expo 85 in Tsukuba, Japan, and for the highly successful Toronto International Festival in 1984. As well, he has organized numerous touring projects, both in Canada and abroad.

Producer, impresario, arts manager and consultant, he is president of Great World Artists, Inc.

Prior to establishing his company in 1980, he was the first general manager of the Touring Office of the Canada Council, where he was responsible for recruiting and cultivating the Office's staff, as well as for the development of the new organization's operational procedures and policies.

During his seven years with the Touring Office, he established numerous innovative Canada Council programs, including the Concerts Canada Program, direct assistance to developing commercial artists' managers; Contacts, the regional artists' marketing conventions; and the Performing Arts Investment Program.

Prior to working at the Touring Office, Cripton was the coordinator and general administrator of cultural activities for the Dalhousie Arts Centre (1970-73); stage manager and technical director for the Guelph Spring Festival (1968-70); a musicians' and artists' manager (1961-66); and assistant talent co-ordinator for the CBC-television programs *Youth Special* and *The New Generation* (1961-64).

He has been associated with numerous professional and service organizations, including the Canadian Association of Artists' Managers, which he helped to found; the International Society of Performing Arts Administrators; the Canadian Conference of the Arts; and the Association of College, University and Community Concert Committees.

Cripton has also organized numerous touring projects in Canada and abroad, including the recent North American tour by the Kirov Ballet.

India, Mexico, France, Belgium, Switzerland, Germany and Austria. The company has been invited, as well, to represent Canadian dance at several festivals, including the Cultural Olympics (1976) and the Festival du Vieux-Port (1982) in Montreal, and the Tanz Festival Nordrhein-Westfalen in Germany (1984).

At the Amiga Studio Theatre in July the company will present its signature piece, *Dance Is . . . This . . . And This*, a delightful parody on the interlinking similarities in everything that moves—from bodies to bicycles to basketballs—and *A Dancer's Circus*, a series of vignettes depicting the amusing and colourful life of a European circus.

During August the company will perform its newest work, *City Piece*, which explores the sights, sounds and rhythms of the city in all its fascinating and changeable moods, and a piece specially commissioned by the Canada Pavilion to incorporate the technology of the Amiga Studio Theatre.

The Winnipeg-based **Rusalka Ukrainian Dance Ensemble** was formed in 1962 to preserve and increase awareness of Ukrainian culture through dance. Headed by Peter Hladun, who selected the initial group of amateur students from the Ukrainian National Federation dancing school in Winnipeg, the ensemble has developed into an elegant and highly polished performing company.

As representatives of Manitoba and Canada, Rusalka has appeared at the Montreal Olympics, the American Bicentennial celebrations, the World's Fair in New Orleans and the 1985 Minneapolis Aquatennial Festival. The company has also performed for Queen Elizabeth, Prince Charles and Pope John Paul II.

Rusalka has toured around the world, taking part in the International Youth Orchestra Festivals in Scotland and England, and in the World Folk Festivals in Guadalajara and Mexico City.

Although its repertoire is largely based on traditional folk dance elements, the company has added a contemporary flavour to the work that makes its appeal more far-reaching. Every region of the Ukraine has its own particular dance style, music and costumes, and the subtle differences have been mastered by Rusalka. In general, the ornamentation is rich, colourful and symbolic, yielding a vibrant setting in which to showcase virtuoso technique.

Audiences at the Amphitheatre will be able to see the Rusalka Ukrainian Dance Ensemble during Heritage Day festivities at the Canada Pavilion in July.

Robert Desrosiers, with his company, **Desrosiers Dance Theatre**, has literally taken our country—and others—by storm with his complex, kaleidoscopic fusion of dance and theatre. William Littler wrote in the *Toronto Star*: "Robert Desrosiers belongs in a class by himself. There is no one like him in Canadian dance, and there is no company on our shores quite like Desrosiers Dance Theatre."

Desrosiers, who last year won the Jean A. Chalmers Choreographic Award, has an eclectic and unusual background. Born in Montreal, he entered the National Ballet School in 1966 and joined the National Ballet of Canada in 1971. In Europe, he went on to study with Raymond Franchetti and Felix Blaska, performing with Blaska's company in 1973. He returned to Canada in 1975 and performed with Hugo Romero, Toronto Dance Theatre, Dancemakers and Ballet Ys before launching his career as an independent

choreographer in 1977. Desrosiers also studied with Lindsay Kemp, whose amazing and colourful sense of composition and character have had a great influence on Desrosiers' work.

Last season Desrosiers returned to the National Ballet of Canada when artistic director Erik Bruhn commissioned him to create a work, *Blue Snake*, for the company.

Today Desrosiers' choreography exudes the finest elements of dance techniques—from pre-classical through modern—as well as mime, acrobatics, theatrics and Tai-chi. He has created a dance vocabulary that is truly personal and unique. His mesmerizing talent of juxtaposing the abstruse with a keen, sharp wit results in work that Alina Gildiner, writing in the *Globe and Mail*, characterized as possessing “naked, raw and mysteriously intangible power, dances whose profuse images are like crazily scattered seeds of genius”.

Made up of 11 multi-talented dancers and three composer-musicians (who perform their original, highly textured compositions live during most pieces), Desrosiers Dance Theatre is in great demand throughout the world. Recent engagements have included performances at the Pompidou Centre in Paris, the 1986 Hong Kong Arts Festival and the Jacob's Pillow and American Dance Festivals in the United States.

Desrosiers Dance Theatre will perform a new work, with original music by Ahmed Hassan and John Lang, at the Canada Pavilion in August.

Terrill Maguire is a Toronto-based dancer-choreographer whose prolific outpouring of work spans a variety of contexts and locations. She is well-known for her strong use of theatre, music and related media arts, and for her collaborations with film-makers, visual artists and composers across North America. Maguire's choreography is an engaging blend of movement styles.

Last year she was the organizer and producer of Inde '85, the first Toronto festival of independent choreography and new music wherein choreographers and composers were teamed up to create collaborative works that received their premieres during the festival.

A native Californian and graduate of UCLA, Maguire has performed with Richard Oliver and Yemenite choreographer Margalit Oved in Los Angeles, the Mel Wong Dance Company and Charles Weidman in New York. She has performed solo and group concerts for more than 10 years and has taught dance technique and choreography since 1974.

Her latest work includes two pieces for Ann Ditchburn—*Molly*, with music by Alexina Louie, and *Hold Me*, with original score by Lawrence Shragg; *Ivory*, her highly acclaimed Inde '85 presentation, with music by Aaron Davis; and *Confessions of a Romance Junkie (Part I: Origins of the Romance Junkie)*, with music by Miguel Frascioni.

Maguire is no stranger to the outdoor performance environment. In 1981 she performed a solo dance at the sculpture-



Pierre Zabbal

Louise Bédard and Kenneth Gould of *O Vertigo* danse in Ginette Laurin's production of *Timber*, which the company will perform at the Amiga Studio Theatre in August.

garden of New York's Chase Manhattan Plaza; and in 1982 she created *River* at New York's Pier 11.

Celestial Navigation, the work she will perform at the Canada Pavilion, explores the myth of Ondine, the water nymph who was drawn by love out of her element into the air and light of ordinary day.

Margaret Dragu—performance artist, choreographer, dancer, actor, video artist and writer—has, for many years, explored the boundaries of modern theatre and dance, both in Toronto and throughout Canada. She has choreographed for theatre, dance, television, film and fashion shows and has worked collaboratively with numerous artists, including Colin Campbell, Tom Dean, Enrico Campana, Guy Allen and Arnie Achtman.

Dragu has presented work with other Canadian performance artists at Montreal's Musée des Beaux Arts, the Art Gallery of Ontario in Toronto, the London Regional Art Gallery, the Palais des Beaux Arts in Brussels, the Akademie der Künste in West Berlin and throughout the parallel gallery circuit in Canada.

For the past three years Dragu has been doing a series of site-specific performance art pieces under the title of *X's and O's*. The first in the series was *X's and O's for the Longest Day of the Year*, an all-day celebration of the 1983 summer solstice at Hamilton's Royal Botanical Gardens. The second, *X's and O's for the Shortest Day of the Year*, paid tribute to that year's winter solstice and was performed at the Art Gallery of Hamilton. The third, *X's and O's for the Dead of Winter*, was a multi-media work performed in January 1984. The most recent in the series, *X's and O's for Friday, December the 13th*, was performed by a cast of 22, including a live band, at Vancouver's Western Front in 1985.

Dragu will bring a conglomerate of live music, dance, theatre, ritual and spectacle celebrating wildlife, comedy and romance—*X's and O's for the Canada Pavilion*—to the *Tabootenay!* program. The three-part work, featuring *The Parade*, *The X's and O's Theatre* and *The X's and O's Water Ballet*, is choreographed by Dragu, with music by Clarke Steabner, script by Alan Rosenthal and costumes by Shelagh Young. It promises to be a poignant and colourful look at love, life and the vulnerability of extinction.

Encore! Encore! is a most fitting title for a project of enormous scope that focuses on the preservation of dance's cultural heritage.

The producers are Lawrence and Miriam Adams, themselves former professional dancers. They have also been choreographers, administrators, publishers and producers, as well as the creators and directors of 15 Dance Lab, Canada's first major venue for the presentation of avant-garde performances.

Encore! Encore! grew out of the Adams' persevering exploration of Canada's theatrical dance history. Prompted by the discovery of a 1950 program from Toronto's Royal Alexandra Theatre which described an entire week of performances that had been presented by some 12 different groups, from Halifax to Vancouver, they began serious research into the lives and accomplishments of the artists of that time. What they came up with was, in their words, "a veritable treasure chest".

The first phase of *Encore! Encore!* has been the reconstruction of dance works from the 1940s and 1950s. This took place in Toronto during April and May. From a long list of

artists who have produced a large bank of choreography and whose work contains indigenous material and uses original music by Canadian composers, six choreographers were chosen: Nancy Lima-Dent (Toronto) for *Heroes of Our Time*, with a commissioned score by Harry Freedman; Gweneth Lloyd (Winnipeg) for *Shadow on the Prairie*, with music composed by Robert Fleming; Jeanne Renaud (Montreal) for *Déformité*; Françoise Sullivan (Montreal) for *Suite*, with score by Pierre Mercure; Nesta Toumine (Ottawa) for *Maria Chapdelaine*, with music by Hector Gratton; and Boris Volkoff (Toronto) for *The Red Ear of Corn*, with score by John Weinzweig.

During the reconstruction process, choreographers each worked for two weeks with some of the original dancers. David Adams and David Earle shared the role of director of choreography; Daniel Jackson was rehearsal director. A notator recorded the works in either Laban or Benesh notation. The pieces were also videotaped, and the original music scores and costume and set designs are being assembled.

Encore! Encore! will then produce a video-performance show that will open in August at the Amiga Studio Theatre. Audiences will see history revived and revisited, in a project that will capture the past and celebrate the future.

The production will provide a fast-paced and highly entertaining overview of the first 50 years of 20th-century Canadian theatrical dance. Script development and direction are by Jim Purdy; choreography is by Anna Blewchamp; and the soundtrack is by Harry Freedman.

The project's staff members have undertaken an enormous drive to collect film, photographic material and other memorabilia from all over the country. This will be included in the production—up to 25 minutes of early film footage and 2,000 individual photographs will be used. The presentation will be made available to universities, galleries and public schools after Expo 86.

Since its beginnings nearly two decades ago, **Toronto Dance Theatre** has brought bold, innovative contemporary choreography to audiences throughout Canada, the United States and Europe.

Founded in 1968 by Peter Randazzo, Patricia Beatty and David Earle, Toronto Dance Theatre boasts an eclectic blend of techniques in its repertoire. Originally rooted in the styles of Martha Graham and José Limón, the company currently embraces a much wider range, including the unique vocabularies of each of its resident choreographers: Randazzo, Beatty, Earle and Christopher House.

When the three founding artistic directors stepped down after 15 years, Toronto-born Kenny Pearl, who had performed and toured internationally for nine years with the Martha Graham and Alvin Ailey Dance Companies, was invited to assume the post. Under his direction the company has continued to make great strides.

More than 90 works have been created by the four resident choreographers, using music that ranges from Johann Sebastian Bach to Steve Reich to Gregorio Allegri. As well, scores for more than 30 works have been commissioned from Canadian composers, including Ann Southam and Michael J. Baker.

In its performances at the Canada Pavilion's Amphitheatre, Toronto Dance Theatre will present a mixed program that includes excerpts from David Earle's *Baroque Suite*, with music by Arcangelo Corelli, and Peter Randazzo's *A Simple Melody*; Christopher House's *Glass Houses*, set to a score by

Ann Southam; and *Radical Light*, a duet by Patricia Beatty, with music by Carlos Chavez.

For the company's evening performances at the Amiga Studio Theatre, repertoire will include the excerpt from *Baroque Suite*, *Radical Light*, and two recent works by Christopher House—*green evening*, *clear and warm*, set to music by Mozart, and *Schubert Dances*, a delightful solo which, wrote Deirdre Kelly in the *Globe and Mail*, "revealed House [to be] a rising choreographer, demonstrating brilliance, intellectual depth and a wry sense of humour".

House is one of five choreographers commissioned by the Department of Communications for the Royal Bank/Expo 86 World Festival presentation *Dance in Canada!*, to be performed at the Vancouver Playhouse during the Dance in Canada Association's 14th annual conference in August.

Repertory Dance Company of Canada, the most recent undertaking by the Judith Marcuse Dance Projects Society, gave its first performance in 1984 at Vancouver's Arts Club Theatre on Granville Island. Marcuse, an established choreographer who has received great critical acclaim, formed an ensemble group of 10 highly trained dancers to work with a repertoire that combines elements of ballet, modern and jazz, and includes works by Marcuse and a number of guest choreographers.

Trained in Montreal, New York, Banff and England, Judith Marcuse has been a professional dancer since 1965, performing both classical and contemporary repertoire with a variety of companies, including England's Royal Ballet, Ballet Rambert, Ballet de Genève, Israel's Bat-Dor Dance Company and Les Grands Ballets Canadiens. Since 1974 she has choreographed extensively for dance, theatre and opera companies in Canada, the United States and Europe. She has won both the Jean A. Chalmers Choreographic Award and the Clifford E. Lee Choreography Award.

Prior to forming her own company, Marcuse created project-oriented dance-theatre productions, including *Mirrors*, *Masques and Transformations*, co-produced with the Shaw Festival, and *Playgrounds*, presented in Vancouver and Toronto.

In addition to creating works for her own company, Marcuse still sets pieces on other companies. She recently recreated *Seascape* for the National Ballet of Portugal. She has also set works on Les Ballets Jazz de Montréal and Les Grands Ballets Canadiens.

Repertory Dance Company of Canada has met with overwhelming success in its two seasons, presenting more than 150 performances in Canada, the United States and Europe.

The company will have a busy summer at Expo 86, with August performances at the Canada and British Columbia Pavilions, and a September appearance at the Xerox International Theatre on the Expo site.

The program for the company's Canada Pavilion performances will include a new work by Marcuse, as well as pieces from the repertoire—including *Closed Circuit*, which received its premiere in February, during Vancouver's third annual *DANCEWEEK*. Works by guest choreographers Ginette Laurin, Mark Morris and Danny Grossman will also be featured.

Following Expo 86, Repertory Dance Company of Canada will embark on its third national tour, a six-week venture with engagements in British Columbia, Alberta, Ontario and the Maritimes. This tour, supported by the Department of Communications, will allow the company to bring its Expo 86 program to a broad Canadian community.

Calendar of Dance Events at the Canada Pavilion

MAY

1-5/12-13	EDAM	Amiga Studio Theatre
2-4/6-11/ 13-18	Michel Lemieux	Amiga Studio Theatre
12-18	Les Ballets Jazz de Montréal	Amphitheatre

JUNE

2-8	Irene Gempton/Arrow Lakes Dance— Tabootenay!	Promenade B
3-8	Les Sortilèges	Amphitheatre
9-15	Gail Haddad (Rahma)	Promenade B
10-15	Les Sortilèges	Inner Stage
17-22	Les Sortilèges	Amphitheatre/ Promenades A and B/Prow
24-29 24-30	Les Sortilèges Jumpstart	Promenade A/Prow Amiga Studio Theatre

JULY

1-15/22-27	Les Sortilèges	Amphitheatre
2-7	Jumpstart	Amiga Studio Theatre
7-8/10-14/ 16-20	EDAM	Amphitheatre
8-13/27 14-20	Les Sortilèges Anna Wyman Dance Theatre	Inner Stage Amiga Studio Theatre
15-20	Les Sortilèges	Promenade B/Prow
21	Rusalka Ukrainian Dance Ensemble	Amphitheatre

AUGUST

4-7/9-12	Desrosiers Dance Theatre	Amiga Studio Theatre
4-11	Terrill Maguire— Tabootenay!	Promenade B
11-17	Margaret Dragu— Tabootenay!	Promenade B
11-17	Encore! Encore!	Amiga Studio Theatre
11-17	Toronto Dance Theatre	Amphitheatre/Amiga Studio Theatre
13-15	Repertory Dance Company of Canada	Amiga Studio Theatre
18-24	National Tap Dance Company of Canada	Amphitheatre
18-24	O Vertigo danse	Amiga Studio Theatre
19-24	Anna Wyman Dance Theatre	Amiga Studio Theatre

SEPTEMBER

29-30	Interkinetica	Amiga Studio Theatre
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OCTOBER

1-5	Interkinetica	Amiga Studio Theatre
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The National Tap Dance Company of Canada is currently celebrating its 10th anniversary. With pure dance entertainment programs that show off the versatility and originality of its dance-theatre repertoire, the company is the only troupe dedicated exclusively to the art of tap and its relation to other performing arts.

Co-founder and artistic director William Orlowski is a dancer, choreographer and teacher. His quest is both to preserve classical tap forms and to create original new works for tap.

In 1976, with co-founder and producer Steve Dymond, Orlowski founded the Hoofers' Club and, from that, the National Tap Dance Company, which has since gone on to tour nationally and internationally.

The Tin Soldier, based on the classic Hans Christian Andersen tale, was the first full-length tap work ever produced. Choreographed by Orlowski and Dymond in 1978, it still plays to sold-out houses. A second full-length work, *Oliver Button is a Sissy*, entered the repertoire in 1981.

There are also shorter works in the repertoire, including a piece, set to Bach's *Brandenburg Concerto No. 3*, that has become something of a signature piece for the company.

The National Tap Dance Company of Canada provides a showplace for the work of numerous Canadian composers, musicians and choreographers—including John Stanzel, former principal dancer with Les Grands Ballets Canadiens.

Brian Macdonald, in collaboration with William Orlowski, is setting a new work on the National Tap Dance Company for its August performances at the Canada Pavilion and at the Dance in Canada Association's 14th annual conference. *Tapelmusik*, set to music by G.P. Telemann, combines the charm, passion and excitement of Baroque music with the unique and captivating movement of tap dancing.

In just two years, *O Vertigo danse* has emerged as one of the most outstanding new dance companies in Canada. As she shaped the company, artistic director Ginette Laurin, who has worked with Le Groupe Nouvelle Aire, Françoise Sullivan, Paul-André Fortier, Edouard Lock, Jean-Pierre Perreault and Daniel Leveillé, has excelled as choreographer, dancer, teacher and sometime-administrator.

O Vertigo danse has toured Canada and Europe. When the troupe performed in New York, Sally R. Sommer wrote in the *Village Voice*: "O Vertigo danse deals in the dizzy stuff of whirlwind motion, teasing the eye and the imagination with careening balances, flights, lyrical skids and crash landings. Yet, with their fine-tuned control of weight and momentum, the performers only teeter at the edge of disaster. O Vertigo is a dance equivalent of the carefully rigged and artful *déshabillé* of French fashion."

Laurin credits her skilled group of dancers as collaborators in most of her recent work. The company employs unusual—and very daring—methods of training, including parachuting, gymnastics, acrobatics, martial arts, trampoline and stunt classes! But it's all part of perfecting Laurin's style.

In Montreal, *O Vertigo danse* recently presented the premiere of *Timber*, the work the company will perform at the Canada Pavilion in August. Literal and figurative notions of falling are explored in this work. Sometimes it's the physicality of dancers leaping off platforms, tumbling down staircases, flipping in mid-air or throwing one another against the wall; but there are also poetic images, metaphors for falling in and out of love. "As the dancers go through the motions (and emotions) of falling, a bridge is magically created between us and them," wrote Deirdre Kelly in the *Globe and Mail*. "The connection is a dynamic one because, as the dancers whiz by, the audience is touched by the hot and sweaty trail of explosive power that follows in their wake."

Timber is a collaborative effort between Laurin and her dancers, film director Pierre Hébert of the National Film Board of Canada and composer Paul Hubert. The set is by Yvon Trottier, costumes are by Serge Saintonge and Jean-Philippe Trepanier designed the lighting. Each of these elements will be greatly enhanced by the technology available at the Canada Pavilion, and fresh dimensions will be added to the work.

Interkinetica was founded in 1985 by Quebec choreographer Luc Tremblay, Toronto composer Bentley Jarvis and London visual artist Robert Mulder. The company produces collaborative multi-media performance works that combine an eclectic blend of elements, integrating high technology with an original, creative approach to the performing arts.

When the company made its Toronto debut in April, it presented a preview of *Beyond the Vanishing Point*, its specially commissioned work for the Canada Pavilion.

The piece—for one singer (counter-tenor Theodore Gentry), six dancers (who also vocalize), computer-controlled video and slide projections and electronic score—is being designed specifically to take advantage of the advanced technological features of the Amiga Studio Theatre. At the same time, a modified, portable version of the work is being prepared for performance in Toronto next season.

Beyond the Vanishing Point is a work in four movements, based on Marshall McLuhan's approach to social history and his vision of the present "Electronic Age". The piece explores human interaction in pre-literate, literate, electronic and future societies. ●

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In Review: Performances



David Cooper

Charie Evans and David MacGillvray in *Music for the Eyes*, choreographed by Reid Anderson for Ballet British Columbia.

Vancouver

Reviewed by Susan Inman

The dark, dank enclosure of a cave, the walls dripping with stalactite threads. Dancers, limp and motionless against a back scaffolding, gradually oozing onto the floor, responding to some impersonal life-force which sends them crawling over and under each other. Faceless bodies compelled to find their way through the slowly churning mass of arms, legs, backs, chests.

Altamira, Karen Jamieson's latest plunge into the world of primal forces, received its premiere at the Vancouver East Cultural Centre on April 2. It is an evening-length work inspired by Jamieson's recent viewing of prehistoric cave paintings in Altamira, Spain. She has organized her resulting commentary on the evolutionary process into a coherent, deeply enriching experience.

The work's loose narrative gradually lets the undifferentiated streams of human protoplasm develop into increasingly capable and complex individuals. Bits of anthropological and mythological musings, à la Joseph Campbell's *A Hero With a*

Thousand Faces, are woven in and out, as heroes isolate themselves from the group, struggling to shape the next human development. This individual/group dichotomy appears throughout *Altamira*, in vignettes on masters and victims, progression and regression, and communication and alienation.

The success of Jamieson's work rests not just on the clearly discernible intellectual underpinnings of the choreography, but on the continual appropriateness of the movement vocabulary. Although the transpersonal nature of many of the group images suggests the years Jamieson spent working with Alwin Nikolais, these images are combined with a weighty, muscular earthiness.

Individual gestures, too, reveal their fundamental expressive functions—a turbulent moment is transcended as dancers gradually realize the potential in the unfolding of their own arms, differentiating their own beings, as they respond to some kind of divine presence permeating their environment.

The movement is not only appropriate to the needs of the choreography, but also superbly suits the skills of the dancers of the Karen Jamieson Dance Company. Although the solos



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have clear requirements within the confines of the piece, they allow the dancers to inhabit them with startling authenticity.

Much of the work's power to convince comes from the tightly integrated score by Bruce Ruddell and Salvador Ferreras. The electronic music suggests the simultaneity of the ancient and the modern just as fluidly as does the choreography.

The costumes—dull grey overalls streaked with blood-red paint—also fuse these elements. And the netted cave, designed by Art Lucas, focuses and contains the work.

In presenting *Altamira*, an hour-long work, by itself, Karen Jamieson forces viewers to identify more completely with it. There are no other dances on the program that could enable us to distance ourselves from what we have witnessed. She has also extended herself to the audience through copious program notes on the creation and intention of the piece.

Karen Jamieson has done her part to make a challenging dance work accessible. The half-empty house at the Vancouver East Cultural Centre indicates that the public still needs to do its part.

Ballet British Columbia represents the latest attempt to establish a professional ballet company in the province. This time the vision of the purpose and direction of the company seems to be in place from the beginning.

Although it has roots in Ballet Horizons and the recently defunct Pacific Ballet Theatre, whose debts it has assumed, Ballet British Columbia clearly intends to aim for world-class stature. Under the leadership of Annette av Paul, former principal dancer with Les Grands Ballets Canadiens and the Royal Swedish Ballet, and Alexander Grant, former artistic director of the National Ballet of Canada, the company has gathered together some promising dancers and an already appealing repertoire.

The company's debut performance, at the Queen Elizabeth Theatre on April 11, began with a tribute to British Columbia. Vancouver's Reid Anderson, long associated with the Stuttgart Ballet, was commissioned to create a new work for the group. Set to music by Rachmaninov, *Music for the Eyes* is a modern, lyrical ballet—if you excuse one unfortunate roll in the third movement, where the dancers somehow have to look comfortable with their feet in one another's faces.

A highlight of the piece—and of the evening—was the elegantly cool perfection of lead dancer Charie Evans, formerly of Pacific Ballet Theatre. It would be nice to see her in either *Monotones I* or *II*, the gems by Frederick Ashton that the company has acquired. At present these works are performed without the lightness and precision shown by the Joffrey Ballet when they performed them here.

The wobbles in *Monotones* resurfaced in the relentlessly demanding balances required in the Rose Adagio from *The Sleeping Beauty*. The dancing was wonderfully brisk and energetic, aside from those few agonizing seconds when we have to wonder if Aurora will be able to maintain herself once the cavaliers depart.

Brian Macdonald's exciting *Time Out of Mind* allowed a sensuousness in which the dancers seemed to exult. The differing levels of competence of the male and female dancers, too apparent at various other points in the program, were barely noticeable here. The men had a chance to show some of their own strengths as they charged the stage, bursting with their powerful yet manageable energies.

Ballet British Columbia has made a remarkable beginning; once again, British Columbia balletomanes have a chance of realizing their ongoing dream of a ballet company.

Edmonton

Reviewed by Karen Sherlock

A study in how one body can fill a stage and many bodies can leave it empty—that was the offering of two evenings of *DancExtravaganza* [at the beginning of March].

Dance groups from Edmonton, Calgary and elsewhere on the continent offered jazz, modern, tap and music theatre, at levels from amateur to professional, in styles from languid to sizzling hot.

The sizzle came from New York jazz dancer and choreographer Cecilia Marta, who earned an eruption of appreciative hoots and whistles from [the] audience with her sultry solo to music by Sade.

Marta pulled every note into her lithe black body to fling and ooze it back out with distinctive jazz juiciness, elevating simple movement and theme—killing time—to a slow-simmering heat of contagious emotion.

Her ability to fill the stage with her presence was in contrast to much of the rest of the program. Various pieces in the first half, in particular, seemed heavy on mime, mimicry and visual effect, light on inspiring, full-bodied dance.

William Orłowski of Toronto delighted the audience with a short equestrian experience on tap, his legs playing the independent-minded horse—toes tapping time to a crescendo of walk, trot, canter and gallop—and his body, a first-time rider trying to keep up.

Two student groups brought surprising ability and polish to the stage.

Tropicana, choreographed by Lambros Lambrou for Alberta Ballet School students, was a rousing, teasing, lively number danced with energetic feeling and strong technique.

Grant MacEwan students danced the jazz piece *Reaction* with cool, dead-pan style. Choreographer Vicki Adams Willis worked nine dancers in and out of synchronization with fresh movement, matching bits of well-timed chaos to snatches of discordant sax by Wynton Marsalis.

Another piece by Adams Willis was less satisfying. *Sixth Sense* took too long to take off and then only gave a taste or two of what the piece could be. The beginning suggested music, a man serenading the dancer with sweet, sensual words, but the choreography and dancing by Hannah Stilwell didn't have the power or expression necessary to carry it off fully.

Two pieces by Kompany! were at times uncomfortably cute or trite, but overall well-danced and fun. The premiere of *Divine Madness (or The Truth About Fried Eggs)* was appropriately wacky, with dancers in shiny hot-pants, hair bows and sneakers bopping around to the soliloquy and music of a Bette Midler medley.

Unfortunately, the five-part piece was marred by the distraction of a male dancer's suspenders repeatedly coming loose, to the imminent danger of other dancers.

Prairie Montage by Kompany!, to music by Zamfir, evoked, not surprisingly, images of wheat and wind and space. But, overall, "not surprisingly" describes this piece best.

Ikpakhuak: An Inuit Weather Incantation was a cluttered, overdone piece that could have used fewer dancers and a bit more aim. Choreographed by Jacqueline Ogg for amateur dancers with the university group Orchesis, *Ikpakhuak* showed imaginative use of slide projections of Inuit images, but lacked focus and left the eye grasping to take in everything at once.

Mile Zero Dance gave an appreciated performance of *I Thought You Were a Sweet Thing*.

Commentary from a pink-feathered and boa-ed mistress of ceremonies, Lillian de Saint Chaise Lounge, kept the pace of the evening quick and a touch ribald, with tales such as her own first step into dance—at Madame Gretchen's School of Ballet and Bodywaxing—and jabs aimed at her escort, marionette artist Ronnie Burkett, who also performed a skit with hand ballet and marionette.

Reprinted with permission—*The Edmonton Journal*.

Winnipeg

Reviewed by Jacqui Good

For dance in Winnipeg, it was a winter, not of discontent, perhaps, but certainly of chafing at the confines of the dance form. It has been a season of new works, of collaborations and of boundary crossings.

Contemporary Dancers Canada began in January with *The Never Before Show*, featuring the premieres of specially commissioned works by four of North America's most interesting young choreographers.

Ruth Cansfield's *Corridor of Chance* tried for cool wit and detachment but largely failed, while Charles Moulton's *Valentine* succeeded gloriously as a warm and wise commentary on contemporary relationships. Nothing too serious here, as dancers hopped around the stage with pillows on their heads.

On the other hand, Michael Montanaro's *The Beginning of the End* was a sombre and polemical piece on the insanity of war. The final tableau of a young man being sent off to war by his father had undeniable, although perhaps predictable, power.

No one, including the choreographer himself, seemed to know what Murray Darroch was up to with *True Love and Messy Death*. In many ways this work is the closest in style and energy to the theatrical pieces being developed by Tedd Robinson, artistic director of Contemporary Dancers Canada. It's not surprising that Darroch has taken a position with the company and will continue to work with Robinson and his dancers.

True Love and Messy Death gets a lot of mileage out of juxtaposing movement with incongruous bits of song and spoken word. "You've Lost That Loving Feeling" accompanies a singularly violent and unloving pas de deux. There's a death, along with an onstage corpse that is alternately ignored, reviled and mourned.

In March, Tedd Robinson took Contemporary Dancers Canada even closer to that trendy hybrid "dance-theatre". *Nothing Past the Swans*, a full-length production, combined the talents not only of choreographer Robinson and playwright Per Brask, but also a composer, a sculptor and an origami artist. And then there's the extra poetry and dialogue, the borrowed songs . . . the credit list seems endless. Sadly, it seems that too many collaborators have spoiled the show.

Sadly, because the idea for *Nothing Past the Swans* was a wonderful one. Robinson and Brask worked closely with Rachel Browne, founding artistic director of Contemporary Dancers Canada, to come up with the character of Anna, a ballerina stifled by the classical ballet. She can see "nothing past the swans" as she flaps her wings in the back row in *Swan Lake*. Then she discovers modern dance and radical politics. She believes in dance as a means of social change.

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Rachel Browne played Anna, who is brought to the realization that dance (those swans!) is the only thing she can cling to in a world threatened with nuclear annihilation.

But things went wrong with this fascinating raw material. The script uses simple declarative sentences to tell Anna's tale of protest marches, marriage and madness. She is denied a richly personal vocabulary, and she's perched high up in the rafters. The politics she spouts are simple-minded. And so, Anna is kept from our hearts.

The alienation technique has a long and honourable tradition, but here it just helped to obscure a character already lost in the fussiness of the set, the busyness of the choreography and the mind-numbing loudness of the music.

Near the end of *Nothing Past the Swans*, the noise and movement stop. Anna speaks simply and quietly about how she no longer dances to change the world, but simply to be with her audience. It was a moment of theatre magic, a glimpse of what might have been. A moment that would have been complete if only Anna had climbed down from her perch and danced for us, with us—but no, we got a second-rate pop song instead.

And so, *Nothing Past the Swans* remains an experiment in dance-theatre that looked better on paper than on the stage.

The Chai Folk Ensemble, in its own way, is making adventurous forays beyond the traditional limits of folk-dance. For 15 years the troupe of singers and dancers founded by the late Sarah Sommer has been one of the premiere folk ensembles in a city that prides itself on the liveliness and authenticity of its ethnic cultures.

But, as Chai and its artistic director, Jill Lhotka, discovered early on, traditional folk-dance is often more fun to perform than to watch. Simple, repetitive steps and a few sincere songs are not enough to hold an audience for an entire evening.

Chai has a bit of an edge over other folk-dance groups in that it represents Jewish culture which, since it is spread around the world, is varied in a way that, say, Ukrainian dance cannot be. Middle Eastern, European and even South American styles and influences can find their way into a Chai concert.

At the Centennial Concert Hall in January, the company performed Jill Lhotka's *Wunder Rabbi of Michelstadt*, a venture into dance-theatre with a combination of music, dance, narration and original photographs.

Nenad Lhotka contributed a stirring retelling of the Samson and Delilah story, set to music by Saint-Saëns. A far cry—and a welcome one—from the standard kick-up-your-heels folk-dance.

The winter season wound up with yet another extravagant collaborative effort—the most stunning of the lot. *The Big Top* was commissioned by the Royal Winnipeg Ballet, which was badly in need of a new family ballet for matinees and Christmas. This circus ballet fills the bill—and then some.

This is the circus of our dreams and memories, set at the turn of the century and brimming over with bitter-sweet nostalgic music, along with a lot of razzle-dazzle. Clowns cavort, lions leap, gypsies gyrate. There's also a chorus line of poodles, some seductive snakes and even a magnificent mechanical elephant.

The sets and costumes are full of garish energy and wit. For designer Mary Kerr-Robinson they mark a triumphant return to her home town.

It was a homecoming, too, for Toronto-based composer Victor Davies, whose highly eclectic score ranges from rag-

Karen Kain and Rex Harrington in the National Ballet of Canada production of *Alice*, choreographed by Glen Tetley.



Andrew Oxenham

time for the trained horses to Latin-American percussion for the big cats. It's pastiche, certainly, but it works and matches exactly Jacques Lemay's grab-bag of choreographic styles. All three collaborators are unabashed entertainers.

At first glance, the story is derivative. There's a *Nutcracker*-like heroine teetering on the edge of adolescence, but still clutching her clown doll. Her parents forbid her the pleasures of the circus, so she runs away. She discovers the menace of sexuality in a pas de deux with an uncaged lion that begins playfully but ends in violence. Happily, Jacques Lemay's sense of theatre keeps him from getting mired in a Freudian sub-text.

The dancers of the Royal Winnipeg Ballet work very hard in *The Big Top*, changing dance styles as often as their costumes. The jazz idiom ideally suits them, and their enthusiasm is infectious.

The Big Top, with all the earmarks of a family entertainment classic, rather triumphantly tops a Winnipeg dance season of daring joint-ventures.

Toronto

Reviewed by Paula Citron

With so much dance happening in Toronto, perhaps the best approach is to look at significant premieres which have, for better or worse, made an impression on me this season.

Receiving the most hype was Glen Tetley's *Alice*, for the National Ballet of Canada. Tetley concentrates on the relationship between the young Alice (Kimberly Glasco) and Lewis Carroll (Rex Harrington). The other dominant couple is the older Alice (Karen Kain) and her husband (Peter Ottmann).

Their shifting relationships are interspersed with characters from the *Alice* novels, a ploy which allows for some inspired costumes by British designer Nadine Baylis and wonderful character dancing by the National's ensemble.

The music, *In Memory of a Summer Day* by American composer David del Tredici, is a musical setting, for soprano and orchestra, of a poem by Carroll in which he regrets never being able to know the adult Alice.

The dancing was faultless. Kain has never acted better in her life, and it was a real career boost for Glasco, who was exquisite. Harrington has stage presence to burn, while the under-rated Ottmann is finally being given roles in which he can prove his worth.

Anna Kisselgoff of the *New York Times* called *Alice* the best Tetley ballet ever, but I had some reservations. The problem came with the interweaving of the three components—the real relationship between Alice and Carroll, the imaginary relationship of Carroll and the grown-up Alice and her husband, and the storybook characters. For me, the almost equal usage dissipated the impact of the three. I also found that Tetley had difficulty in finding clean transitions for the storybook

characters. Although filled with moments of intense magic, *Alice* was spasmodic and episodic. Overall, I feel the work needed a stronger, single through-line.

In fairness to Tetley, however, I would like to add that, for me, his work needs repeated viewing, and often pieces about which I am lukewarm tend to become great favourites after several visits.

Danny Grossman is another choreographer whose works I sometimes have to see several times to appreciate. Such is the case with *Ces Plaisirs*, inspired by Colette's novel *The Pure and the Impure*, about women and their sexual responses to men.

The problem here was the predictability of the work. Each of the women had a chance in a pas de deux to respond to a man, and it was a matter of waiting for each of the couples to do its turn which led to a rather repetitive quality. The subtleties of the relationships began to blur after a time; this was not helped by Ann Southam's hypnotic score. Again, I stress that it is a work that bears repeated viewing.

A smashing evening of dance was given by Toronto Dance Theatre, a company that has bounced back from the doldrums. Each of the four resident choreographers was represented, which was good programming by artistic director Kenny Pearl. Like others, I have felt that Pearl was showcasing the work of Christopher House at the expense of Peter Randazzo, David Earle and Patricia Beatty.

Two of the works were surprising. Randazzo's *Rewind* was a straight geometric, pure dance work mirroring Ann Southam's electronic music. Missing were those quirky moments and flashes of off-the-wall humour one has come to associate with this choreographer. The work was almost sedate.

Beatty, on the other hand, left behind her abstract musings when she created *Radical Light*, set to music by Carlos Chavez. It is an angst-filled work showing a political prisoner (Learie McNicolls) whose spirit (Grace Miyagawa) never flags during his incarceration. The political polemic was a passionate change for the usually cool Beatty and made a strong statement to the appreciative audience.

Earle's *Sacra Conversazione*, set to Mozart's *Requiem*, was another seeking, questing into the unknown of death. Although it was danced movingly by the company, augmented by students from the School of Toronto Dance Theatre, I had the feeling that I had seen this work before. Although I admired the work, I didn't find the theme or the choreography fresh.

House's *green evening, clear and warm*, set to music by Mozart, with inspired costumes by Denis Joffre, is one of those works that both infuriates and satisfies at the same time. From the conventional stage picture of well-dressed people in a posh tropical setting, the work becomes filled with shifting duets as the passions beneath the polite exteriors come to the fore.

At one point, House has the women waiting patiently in their wicker chairs while the men lark about in their underwear. Although I enjoyed the work immensely, I was angry at the statement House was making about women and their plastic existence.

For me, Dancemakers is in a down-time. Two intriguing imports, Lar Lubovitch's *Beau Danube* and *The Time Before the Time After*, highlight the shortage of choreographic inspiration that exists in the company.

The major new work of the evening was *Auto-da-fé*, a dance-theatre piece by Conrad Alexandrowicz focusing on the oppressed and their oppressor. When I saw this work in

Dancemakers' studio, the claustrophobic atmosphere and ramshackle appearance of the room added to the frightening quality of the work. In a small room, the refugee make-up and tattered clothing were particularly effective.

In the larger formality of Premiere Dance Theatre, however, the work disintegrated into self-indulgence and was almost embarrassing at times. The steeply banked audience lost all sense of intimacy, and a piece that depends on the power of words and expression was dissipated. What a difference an environment makes.

Hard on the heels of Ottawa's Le Groupe de la Place Royale, performing an abomination called *Hank's Place*, came Windsor-based Gina Lori Riley Dance Enterprises, presenting *Mabel—Two Nights at the Bowling Alley and We Can Do That*.

The two works beg comparison. Riley's creation was everything that dance-theatre should be—dancers who were trained to act, a meaningful content, a well-paced stage picture—in short, a work that challenges, rather than insults, the intelligence of the audience.

Focusing on the human desire to be an individual and the barriers in society that prevent freedom of expression, Riley builds up an impressive array of images.

Hank's Place had dancers who could neither sing nor act. What the work was trying to say defeats me, because I left after the dancers did their dog imitations.

Montreal

Reviewed by Iro Tembeck

Although Ginette Laurin uses social commentary with a humorous touch in other works, *Timber*, her new, full-evening work, deals with free fall in the metaphorical and literal sense. From the start, the capacity audience, crammed in the pocket-sized Théâtre de la Veillée, was drawn into her piece, to share the attraction/repulsion of free fall—with all its psychological implications.

In no other work has Laurin better crystallized her choreographic approach or better illustrated why her company is named O Vertigo than in *Timber*. Earlier pieces, including *Crash Landing* and *Up the Wall*, were actually preliminary studies which were later incorporated in the longer *Timber*.

The visual installation includes scaffolding and staircases that lead to blank walls, ramps that go nowhere, niches and alcoves. Even the chairs used were built at an angle, as though they, too, were off-axis.

The preliminary training for this piece included courses in parachuting and stunt acts, and some of the film footage documents that. This high-risk choreography brought a bravura performance from the dancers, and special mention must be made of the break-neck earnestness of Ken Gould and Louise Bédard. (Laurin was unable to perform, having injured herself at dress rehearsal.)

Timber is made up of a collage of different segments. As spectators, we feel the predicament the dancers are portraying onstage—or is it an arena!—the sense of always being on the brink of disaster, but narrowly averting it; of having to conquer and tame one's fear of flying and one's fear of falling.

Laurin's slant is interesting because it combines two opposing trends: that of performance art (high energy, yet linear treatment) with that of the psychological dimension given to an experience (usually associated with drama and dance-theatre).

Furthermore, she alone, as yet, of all the Quebec choreographers is consciously forging a new gesture language. She also adds a philosophical premise.

Her foray into high-wire acts is but a revamping of the very ideals which first triggered modern dance. The now well-accepted use of the floor as a new dimension to theatrical space is explored by Laurin as if the act of falling were irresistible.

Her probings in dance, best reflected in *Timber*, go beyond mere fall and recovery to illustrate an updated look of Humphrey's "arc between two deaths". The movement is always teetering, always treading the thin borderline of physical risk and danger. It becomes a logbook of how far we can remain off-balance. It is the art of suspense-ion. All of which is in keeping with the basic principles of modern dance.

Halifax

Reviewed by Elissa Barnard

Dancers in gold sheaths and embroidered sari-like skirts slowly shook their heads, bent their hips and tangled and untangled their arms, as if they were in Indonesia instead of a small, snow-bound theatre in Halifax.

What Pat Richards learned about dance during a four-month sabbatical in Indonesia permeated her new choreography, presented in her annual series, *Winter Dance IV*, at the Sir James Dunn Theatre.

The Halifax choreographer opened the show with a traditional Balinese greeting dance—teaching the audience key elements of Indonesian dance: bent-back palms, scissor-like finger movements and angular, crooked movements of the head, arms and hips, all performed to a reedy, rhythmic music.

In the three-part *Tari Sangkala*, dancers wore traditional costumes and stuck closely to Indonesian dance. But in *Whispers of Darkness*, for five dancers, and *Lady Nijo*, for one dancer, Richards combined modern and Indonesian dance for pieces that were slow and formal one minute, fast and free the next.

In both pieces, more original than *Tari Sangkala*, Richards built on Indonesian dance and music to express a mood and visual images.

In a brown kimono, and then a blue, cloud-like dress (both with huge, sail-like sleeves), Leica Hardy spun out the grief of *Lady Nijo*, a Japanese emperor's courtesan who became a nun and walked Japan for 20 years.

To a drum beat and a church bell, Hardy, of Nova Dance Theatre, walked in measured pain, shielded her face behind her sleeves, crouched, pleaded with her hands and, slowly raising a bent leg, spun around as if wishing to fly.

Whispers of Darkness was a breezy, graceful dance of patterns punctuated by dancers darting on and off the stage with a bouncy step and striking Indonesian poses.

Brightening up the sombre Indonesian dances were two jazzy numbers, Penelope Evans' *Whose Side Are You On?*—a basic, high-spirited jazz dance for three dancers in blue, red and yellow—and Richards' *A Day in the Life of . . .*—in which eight dancers in psychedelic costumes acted out Beatles' songs and, to a strobe light, jumped up and shredded newspapers.

Richards' *Elegy for the Underground Man*, a weird tale of mother-son love, was the least successful piece. ●
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In Review: Film

Blue Snake

Directed by Niv Fichman

Produced by Niv Fichman and Louise Clark

A co-production of Rhombus Media, Inc. and the National Film Board of Canada (in association with TVOntario and the Canada Council, Dance Section), 1986

Reviewed by Pat Kaiser

A small grove of male dancers—faces identifiable, but bodies buried within floppy, spiky plant costumes—repeatedly whirls and huffs until it throws itself onto the rehearsal-hall floor. The air seethes with exhaustion. A dancer cries out, "Water!" Another promptly adds, "Fertilizer!"

Seldom has utter fatigue seemed such a natural subject for amusement as in the documentary film about *Blue Snake*, Robert Desrosiers' sumptuous extravaganza created for the National Ballet of Canada in 1985.

With the blessings of the National Film Board of Canada and his own company, Rhombus Media, Inc., director Niv Fichman has assembled a documentary exploration of the ballet's creation that culminates in a breathtaking performance of the work in Toronto's O'Keefe Centre.

Bemusement seems to be the main flavour in the film. It appears to permeate the workrooms and rehearsal hall. No translation of the arched eyebrows of backstage faces is necessary.

The dancers' bodies are accustomed to royal finery, not plant leaves; to dodging swords, not giants' fists; to making exits stage left, not into a huge mouth.

But befuddled pleasure is just as apparent in Gretchen Newburger's face as she tackles Desrosiers' very particular brand of smooth acrobatics and ground-crazy spins. Through something of a crash-course—the ballet was created in six weeks—the dancers discovered their abilities extended in directions they might not have expected.

The first third of the film tracks the ballet's evolution, opening with a vigorously cut segment that bolts back and forth between clips of the costumed cast in performance and the pensive choreographer in the rehearsal hall.

From that point on, the tension and urgency never let up. The camera dashes from dancer to dancer, caught in brief interrogations, and drops in on Dieter Penzhorn, the National Ballet's production director, as he reflects on the work. "Nothing," he says, "has been done like it before."

Artistic director Erik Bruhn, who commissioned the work, comments on Desrosiers: "He's one of those guys who says it's going to be fantastic, and you believe him." (The film is dedicated to Bruhn, who died of lung cancer earlier this year.)

Often the camera backs away to observe. Composers Hassan and Lang sit before a small monitor, tying music to movement. Desrosiers and designer Jerrard Smith sketch out the notorious giant's head. Sewing machines stitch. Dancers fall on their heads. The direction in which the giant's eyes will whirl is debated. Cast and crew gather to observe the giant's



head, as if watching a newly born eighth wonder of the world.

The ballet *Blue Snake* was a starless production—aside from the giant's head—with its dancers thoroughly anonymous beneath their makeup and costumes. On film, however, *Blue Snake* emerges with two live stars. In conversation, Raymond Smith and Gretchen Newburger possess an engaging, natural camera sense.

Watching Smith as Triangle Man becomes like watching a favourite son. Having observed Newburger pummelling her way through the learning process, we are concerned when she is injured at the dress rehearsal. (Although Desrosiers hauls Martine Lamy into quick study for her role, Newburger comes through for the opening performance.)

Cynics might refer to this sort of thing as "human interest", but, in fact, on film *Blue Snake* needs it. A vibrant whallop to the senses in live performance, the ballet emerges limp and flat on the screen. The stage visuals look peculiar and seem much ado about very little. The richly textured soundtrack fizzles into monotone.

The fault lies neither with the ballet nor director Fichman. *Blue Snake* was created for the stage, and that it suffers when crammed onto a small screen is no startling revelation.

The problem, however, goes deeper than scale or the missing third dimension. The ballet's impact owed much to its exuberant flaunting of reality. On the screen, the image is once-removed, buffered. Film is a great leveller. The ballet's splendid violation of reality is diminished—its exhilaration doesn't reach the viewer through the barrier of the screen.

But the Rhombus film has a far different *raison d'être* than to merely record an art work. The portions of *Blue Snake* filmed in performance are only part of the documentary; the camera trails dancers out of the wings, illuminating moments lost in the theatre.

Yet occasionally the camera slides in too close. Theatre audiences knew, for example, that the great stream of blood rippling from the giant's punctured forehead was red fabric, but emotional reaction came *first*—the knowledge of what it was came *after*. On film, however, the camera closes in immediately to focus on the fabric being shoved out of the crevice. The method behind the effect is interesting, but the effect itself was more interesting.

On one hand, to those who saw the ballet in live performance it doesn't matter, and the documentary is a success. On the other hand, it *can* matter very much. The CBC has scheduled the *Blue Snake* documentary for airing this fall, and it is vexing to think that people who have not witnessed and felt the wonder of a live performance of *Blue Snake* might peer at the small screen in the living room and wonder what all the fuss was about. ●

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

An award of merit has been presented by the **Atlantic Festival to the Dance in Canada Association** (Steve Dymond, executive director) and Halifax's **Media Co-operative Services Limited** (Ralph Holt, producer) for achievement in the field of production and direction for the documentary film *Dance Makes Waves*.

The film, broadcast in September 1985 on CBC, features the gala performance and highlights of the 13th annual Dance in Canada Association conference, held in Halifax in June 1985.

Celia Franca, founder of the National Ballet of Canada, has received the 1986 Canadian Conference of the Arts Diplôme d'Honneur in recognition of her outstanding service to the arts in Canada.

Christopher House, resident choreographer and dancer with Toronto Dance Theatre, has been named recipient of the 1986 **Clifford E. Lee Choreography Award**, which is jointly sponsored by the Edmonton-based Clifford E. Lee Foundation and the Banff Centre School of Fine Arts.

House has been commissioned to mount a new work that will receive its premiere during the *Banff Festival of the Arts* dance presentation, July 17-19.

Vancouver's **Anna Wyman Dance Theatre** has announced plans to tour Ontario, Quebec and the Atlantic Provinces this fall.

Robert Russell, who previously was a member of the Cornish Dance Theatre, and Andrew Olewine, a past apprentice with the Colorado Ballet and the Atlanta Ballet, will join the company this summer.

Arts Umbrella's **Youth Dance Company**, established to explore the fusion of jazz dance and modern ballet, was scheduled to make its debut at the Vancouver East Cultural Centre, June 1.

The **Alberta Ballet Company** presented a series of performances in British Columbia during May.

The Company was scheduled to ap-

pear at Expo 86, dancing at the Xerox International Theatre, May 19-23. On May 19—Alberta Day at the fair—the dancers were to present a special program as part of the official events.

Repertoire for the Expo performances and a subsequent appearance in Powell River on May 26 was scheduled to feature Brian Macdonald's *Canto Indio*, George Balanchine's *Allegro Brillante*, excerpts from Frederick Ashton's *Facade* and a new work, *Adieu*, by Lambros Lambrou, the Company's resident choreographer.

Final performances of the 1985-86 season were presented in Duncan, May 30-31, when the Company performed its full-length production of *Cinderella*.

The **Alberta Ballet School**, official school of the Alberta Ballet Company, celebrates its 15th anniversary with performances at Edmonton's Citadel Theatre, June 13-14.

Junior students will perform *The Wizard of Oz—The Ballet*. Senior students and professional program graduates will dance works choreographed by staff members and Lambros Lambrou, director of the professional program.

A special gala performance on June 14 will feature additional celebration pieces, plus a birthday party hosted by the School's founder and executive director, Ruth Carse, in the theatre foyer.

Sun-Ergos, Calgary's two-man company of theatre and dance, has been invited to perform at Cleary Auditorium in Windsor, July 2, as part of the 1986 *International Freedom Festival*. They will present *Tree Whispers* and excerpts from *Portraits*, *Dialogues for a Dead Day* and *Chautauqua*.

In August, Robert Greenwood and Dana Luebke begin a 50-performance tour of Great Britain, appearing at the University of Edinburgh in Scotland; the Dylan Thomas Theatre in Swansea, Wales; and in various touring venues throughout the Burnley-Manchester region of England for the Mid-Pennine Arts Association.

Repertoire will include *Hibakusha Twilight*, a new production about life



Jeremy Ransom, soloist with the National Ballet of Canada, won a bronze medal at the International Ballet Competition in Jackson, Mississippi, in June.

and peace following the Hiroshima-Nagasaki bombings, and *The Legend of Jumping Mouse*, a new children's show.

The **Brian Webb Dance Company** will be appearing in Edmonton at the Phoenix Theatre, August 5-7.

Brian Webb will present a solo performance at Grant MacEwan Community College, September 26-27.

There will be two dance presentations at the 1986 **Banff Festival of the Arts** this summer. The Festival Ballet, which includes members of the Alberta Ballet Company and students from the dance performance class (headed by Brian Macdonald), will perform a mixed program at the Eric Harvie Theatre, July 17-19.

Repertoire will include Frederick

Ashton's *Les Rendezvous*, recreated from notation by Deborah Chapman and staged by Alexander Grant; George Balanchine's *The Four Temperaments*, staged by Una Kai; a pas de deux by Laura Alonso; and a new work by Christopher House, 1986 recipient of the Clifford E. Lee Choreography Award.

A variety of contemporary and classical dance works will be presented in a series of dance workshops, under the artistic direction of Brian Macdonald, at the Margaret Greenham Theatre, August 7-9.

Edmonton-based **Ballet North** will present a new ballet, *Pas Classique et Caractère*, choreographed by David Adams, at the Dance in Canada conference in Vancouver in August. Several works—including *Adagietto* and excerpts from *Fresh Air*—choreographed by Paula Cake, the company's artistic director, will also be performed at Expo.

During the summer, members of Ballet North will be working with guest jazz teacher-choreographer Winston Hemsley from Los Angeles.

The Royal Winnipeg Ballet performed at Centennial Concert Hall in Winnipeg, May 7-11. The program was scheduled to include the Winnipeg premiere of *Nuages* by Jiri Kylian, George Balanchine's *Allegro Brillante*, Kylian's *Symphony in D* and *Poem*, a work-in-progress by Brian Macdonald.

The opening night performance was dedicated to the memory of Jean McKenzie, the company's first prima ballerina, who died in March. The May 10th evening performance was dedicated to the memory of Erik Bruhn, artistic director of the National Ballet of Canada, who died in April.

Contemporary Dancers Canada presented the second *Festival of Canadian Modern Dance* at the Gas Station Theatre in Winnipeg, May 14-27.

A highlight of the Festival was to be the world premiere of Michael Montanaro's *Dreams*, a three-part work featuring Montanaro Dance, Contemporary Dancers Canada and Le Groupe de la Place Royale.

Also scheduled to perform were EDAM, Dancemakers, the Danny Grossman Dance Company, Desrosiers

Dance Theatre and Stephanie Ballard.

Toronto Dance Theatre presented its 17th annual Choreographic Workshop at Toronto's Winchester Street Theatre in April.

New works by Merle Holloman, Learie McNicolls and Michael Kraus were scheduled for performance, as were Holloman's *Passage from Memory* and Karen Duplessis' *Harmless as White* and *Shifting Transparencies*—pieces that had been presented previously at Toronto's Pavlychenko Studio.

Recently established in Toronto, **Dance 10** is a company of professional dance teachers and choreographers—the principals are Lesley Ballantyne, Kathleen Duffy, Anne Wooten, Claire Wooten and Timothy Worgan—with extensive performing and administrative backgrounds who have combined their talents to present workshops, seminars and consulting services to suit the needs of dance schools, colleges, universities and community groups that offer programs in dance and musical theatre.

Canadian Children's Dance Theatre presented *Playthings*, featuring new choreography by Murray Darroch, Lin Snelling, Sylvie Bouchard and Deborah Lundmark at Toronto's Winchester Street Theatre in April.

The company has announced plans for next season that include an exchange with the South Australian Children's Ballet, a tour of Quebec and the re-mounting of *Simon Sorry in the Battle of the Toys* at Premiere Dance Theatre in Toronto.

Tri-Dance, an Independance series presented at the Ottawa studios of **Le Groupe de la Place Royale** during April and May, featured new works by Bill James (April 18-19) and Tassy Teekman and Janet Oxley (May 2-3).

Eve, choreographed by James for three dancers and two performance artists, was set to original music by Peter Chin.

Teekman's *not knowing which way to turn*, a multi-media piece, featured six dancers and used text, slides and original music by Matthew Fleming.

shooting for the moon, by Teekman and Oxley, was presented on the same program.

Windsor-based **Gina Lori Riley Dance Enterprises** presented a per-

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Courtesy of the Royal Winnipeg Ballet

Jean McKenzie and Arnold Spohr.

Jean McKenzie

Jean McKenzie, the Royal Winnipeg Ballet's first prima ballerina, died of heart failure following an asthma attack in Winnipeg on March 14.

She began her ballet training in Vancouver with June Roper and continued her studies in Winnipeg with Betty Farrally and Gweneth Lloyd.

Remembered as a great beauty and an elegant dancer, McKenzie performed with the Royal Winnipeg Ballet, where her partners included Arnold Spohr and Paddy Stone, throughout the 1940s.

Following her career as a dancer, she turned to teaching. McKenzie taught dance at the Devenson Studios in Vancouver, the Banff School of Fine Arts, the International Peace Gardens and the Minneapolis Theatre of Dance. She also served as an adjudicator at many Canadian dance festivals.

She returned to Winnipeg in 1961 and from 1963 until her retirement in 1985 she was principal of the General Division School of the Royal Winnipeg Ballet.

Jean McKenzie is survived by her parents, a sister and two children, a son and daughter.

formance at the University of Western Ontario in London, May 3.

At the end of June, the company is scheduled to appear at Windsor's Cleary Auditorium as part of the 1986 *International Freedom Festival* showcase of Canadian talent.

The May 15th opening-night performance of *An Evening of Ballet*, the annual presentation by the **National Ballet School** at Toronto's MacMillan Theatre, was dedicated to **Lucy Potts**. She retires this year from her position as the School's vice-principal (français) after 27 years of teaching.

The Danny Grossman Dance Company embarked on its eighth western tour in mid-May, with scheduled performances in Winnipeg, at the *Festival of Canadian Modern Dance*, May 20-21; San Francisco, June 13-15; Saskatoon, June 18; Victoria, June 21; and Vancouver, at the Xerox International Theatre at Expo 86, June 27-July 1.

Choreographers who participated in the Choreographic Workshop presented by the **National Ballet of Canada** at the Joey and Toby Tanenbaum Opera Centre in Toronto, May 29-31, included company members John Alleyne

(*Impulse*), Yuri Ng (*Still Life*), Donald Dawson (*Visions Fugitive*, *Inner Drop* and *Age of Reason*) and Jacqueline Dupuis (*Madrigals of Love and War*); staff members Kim Nielson (*Ecatasis Fortis*) and Manuela Cezanne (*Ophelia Dreaming*); former company members Luc Amyot (*Self Portrait*) and Bengt Jorgen (*Tuuwat*); and guest choreographer Chen Min (*Untitled*).

Toronto Dance Theatre spent the month of May touring in England (Brighton, Coventry, London), Scotland (Glasgow, Ayr, Dumfries, Perth) and Wales (Cardiff). Although it was the company's third tour of Great Britain, it was the first in 12 years.

Repertoire for the tour included *Glass Houses*, *Schubert Dances* and *green evening, clear and warm*, all choreographed by Christopher House, Patricia Beatty's *Radical Light* and *Rewind* by Peter Randazzo.

Performances of David Earle's *Sacra Conversazione*, originally scheduled for the tour, had to be cancelled due to restrictions placed upon the company by the British Musician's Union.

Artists from the **National Ballet of Canada**, the **National Ballet School**, the **National Ballet Orchestra** and the



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Canadian Opera Company were featured in a special performance at the Joey and Toby Tanenbaum Opera Centre in Toronto, June 1. *The John Goss Tribute Performance* was dedicated to the memory of John Goss, associate conductor of the National Ballet Or-

chestra from 1970 until his death earlier this year.

One of the highlights of the program was a ballet set to *Harpenden Suite*, one of Goss' own compositions. *Bits and Pieces* was originally choreographed by Stephen Jefferies and Rashna Homji for a company choreographic workshop several years ago.

Proceeds from the performance will benefit the John Goss Organ Scholarship for Advanced International Study, which will be adjudicated and administered by the Royal Canadian College of Organists.

The Phyzikal Theatre Company, directed by Maxine Heppner, Philip Shepherd and Jay Fisher, was scheduled to present *Husha Husha*, an original production that journeys through life and death in medieval times, at Toronto's Music Gallery, June 6-8.

Betty Oliphant, artistic director and ballet principal of the **National Ballet School**, will represent Canada on the 21-member jury at the International Ballet Competition to be held in Jackson, Mississippi, in June.

Arraymusic presented *Still in Motion*, June 12-14, at Toronto's Hart House Theatre. The program, featuring dancers from Les Grands Ballets Canadiens, showcased works developed through dance/music collaborations between Paula Ravitz, choreographer, and Stuart Shepherd, composer; Massimo

Agostinelli, choreographer, and Robert Rosen, composer; Susan McKenzie, choreographer, and Henry Kucharzyk, composer; and James Kudelka, choreographer, and Michael J. Baker, composer.

Sergiu Stefanschi, a teacher at the **National Ballet School** and former principal dancer with the National Ballet of Canada, has been invited to teach master classes during the International Ballet Competition to be held in Jackson, Mississippi, in June.

Dance! An Ottawa Summer Festival, co-organized by Le Groupe de la Place Royale and Theatre Ballet of Canada, will take place June 26-July 1.

The National Ballet of Canada has announced programming details for its appearance at the Metropolitan Opera House in New York, July 22-27. In addition to Glen Tetley's *Alice*, the company will perform Danny Grossman's *Hot House: Thriving on a Riff* and *Angali*, a pas de deux by Constantin Patsalas.


Confidanse, Toronto's newest modern dance group, will perform at the Ontario Pavilion at Expo 86 in Vancouver, August 12-16.

Under the artistic direction of Juan Antonio, the company will present a program scheduled to include *Chemical Attraction*, *King of Hearts* and *Pagan Moon*.

The National Arts Centre in Ottawa has announced the line-up for its *Dance Showcase Series* 1986-87.

Canadian companies and performing artists included are the **Royal Winnipeg Ballet** (Nov. 7-8), **Les Grands Ballets Canadiens** (Nov. 18-19), **Margie Gillis** (Dec. 16), **Montreal Dance** (Jan. 26), **Desrosiers Dance Theatre** (Feb. 23), **Contemporary Dancers Canada** (Mar. 23), **Montanaro Dance** (Apr. 13) and the **National Ballet of Canada** (May 27-28).

International companies and performing artists included are **Carolyn Carlson** (Sept. 23), **Rosas** (Nov. 10), the **Mark Morris Dance Group** (Nov. 24), Maurice Béjart's **Ballet of the Twentieth Century** (Jan. 20-21), **Ballet Rambert** (Feb. 16-17), **Groupe Emile Dubois** (Mar. 14), the **Feld Ballet** (Apr. 15-16), **Dai Rakuda Kan** (Apr. 28), **Twyla Tharp Dance** (May 24) and **Nederlands Dans Theater** (June 15-16).



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Les Grands Ballets Canadiens will open Montreal's Théâtre des Iles 1986 season with a series of performances running from June 24 to July 6.

Two different programs will be presented. The first will feature George Balanchine's *Agon*; *Avec Brahms*, choreographed by Linda Rabin; and James Kudelka's *In Paradisum*.

The second program will consist of a pas de deux from *Les Sylphides*; *Raymonda Act III*; *White Dragon*, choreographed by Elisa Monte; and two additional works by Kudelka, *Genesis* and *Passage*.

Following their performances at Expo 86 in Vancouver during June and July, members of **Les Sortilèges** will return to Montreal to begin preparations for major tours of Europe and Mexico.

Les Grands Ballets Canadiens has announced plans for its 1986-87 performances in Montreal.

The company's fall performances (Oct. 2-4) will feature *Collisions*, choreographed by James Kudelka to a score by Henry Kucharzyk, and *Music-Hall*, with choreography by Fernand Nault, Brydon Paige and other choreographers T.B.A., and a score that includes music by such 19th-century composers as Tchaikovsky, Strauss and Offenbach.

A mixed program will be offered during the winter season performances (Feb. 19-21). Works to be performed are George Balanchine's *Square Dance*, with music by Coralli and Vivaldi; Jiri Kylian's *La Cathédrale Engloutie*, set to music by Claude Debussy; and *Consort Lessons*, choreographed by David Bintley to music by Igor Stravinsky.

In March the company will present two programs. The first, March 12-14, is entitled *La Soirée des Montréalais* and will feature original works by Montreal choreographers Paul-André Fortier, Ginette Laurin and Linda Rabin.

The second program, March 26-28, will feature three works set to music by Igor Stravinsky: John Cranko's *Jeu de Cartes*; *Le Sacre du Printemps*, choreographed by James Kudelka; and Bronislava Nijinska's *Les Noces*.

Les Ballets Jazz de Montréal will tour extensively during the 1986-87 season. In addition to performances in Quebec, the company will travel to Spain, Portugal, France, Belgium, the

United States, several countries in South America, Japan, Hong Kong and Australia.

The Atlantic Dance Festival, which was to have been held in Halifax in May, has been postponed until next year. Eye Level Gallery's *Independent Dance Festival*, however, was scheduled to take place as planned.

Independent choreographer-dancers **Leica Hardy** and **Francine Boucher** were scheduled to tour a concert pro-

gram across Canada this spring. Beginning May 29, they were to perform in Vancouver, Calgary, Sackville, St. John's and Charlottetown.

Repertoire for each performance was to be drawn from a total of 11 solo and duo works. In addition to their own choreography, Hardy and Boucher planned to perform works by six other independent choreographers: Nancy Happel, Sherry Lee Hunter, Gwen Noah and Pat Richards (all from Halifax); Maria Formolo (Edmonton); and Alan Risdill (Toronto). ●

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
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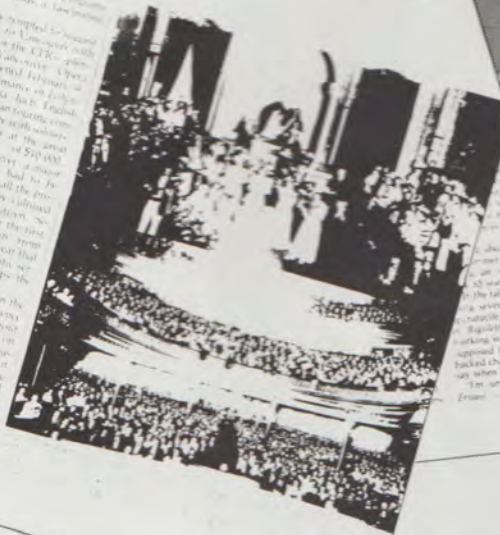
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