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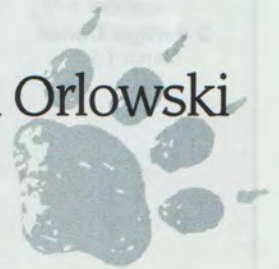
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- 6 Cover Story:
RANDY GLYNN
The Real Battle Has Just Begun
By PAT KAISER
- 12 EXPLORING NEW HORIZONS
Kazuo Ohno, Susanne Linke and
Karole Armitage Come to Toronto
By DEIRDRE KELLY
- 19 FROM DANCER TO DOCTOR:
WENDY REISER Talks About
Making the Transition
- 23 PLAYING MUSICAL CHAIRS:
Identity Crises in the
Montreal Dance Community
By IRO TEMBECK
- 31 CANADIAN DANCE:
What Makes the Dance Community
in Canada Unique?
By BEVERLEY KATZ ROSENBAUM
- 35 IN REVIEW: Performances
By SUSAN INMAN (Vancouver), JACQUI GOOD (Winnipeg),
HILARY McLAUGHLIN (Ottawa), PAULA CITRON (Toronto),
LINDE HOWE-BECK (Montreal)
- 42 IN REVIEW: Records
By WINTHROP COREY
- 43 N.B. What's New and What's Happening . . .
People, Performances and Exhibits
- 50 LETTER TO THE EDITOR

COVER: Tom Brouillette, France Bruyère, Randy Glynn and Philip Drube in Glynn's production of After Godot.
Photograph by Cylla von Tiedemann.

RANDY GLYNN

*The Real Battle Has
Just Begun*

by Pat Kaiser



Randy Glynn

THIS PAST APRIL, the Randy Glynn Dance Project made its debut at the Premiere Dance Theatre in Toronto to the ecstatic approval of audiences, dance artists and critics alike. Each of the five performances of Glynn's works was punctuated by multiple curtain calls; and the venture's 75 per cent attendance record—which surpassed many of the box-office showings of other dance companies during the current season at Premiere Dance Theatre—outdistanced even the venerable Toronto Dance Theatre in its hometown.

In the *Toronto Star*, beneath the headline "Newest dance company a refreshing enterprise", William Littler praised Glynn as "one of the most promising choreographic talents in Canadian modern dance".

AT THE TIME, the 36-year-old dancer-choreographer was a member of the Danny Grossman Dance Company. For nine years he had proven his worth—not just on-stage, but behind the scenes as well, from stringing lights on tour in the early days to mounting Grossman's works on Les Grands Ballets Canadiens and the National Ballet of Canada.

Two days after the closing performance of the Dance Project, when Glynn was still floating on the euphoria of his triumph, the man who calls himself "basically an optimistic sort of guy" was called in to a private meeting with Danny Grossman to discuss a professional parting of ways. "But what happened," says Glynn, with a philosophical shrug, "is that I was fired."

Glynn has been "choreographically serious" for more than five years, and he realizes he would eventually have had to let go of the Grossman "security blanket". He insists he harbours no bitterness at having it briskly ripped out of his hands. "I just feel sad, disappointed . . . sorry it had to end the way it did," he explains. "But I know I'm artistically ready for my work to be in the theatre and not just the studio. Most of the dance community is pretty positive [in its reaction]."

Some members of the community, however, served up a bit of acid in their reaction to Glynn's festive encore at the Dance Project's closing performance—a move clearly intended by the choreographer and perceived by an elated audience as a sharing of his out-and-out jubilation. He received a note from a senior member of the choreographic community containing the condescending reproach: "*We don't do encores!*"

The verbal slap brought Randy Glynn's irritation to the



Tom
Brouillette and
Randy Glynn
in *After
Godot*.

Cylla von Tredemann

surface. He shakes his head and, in quiet annoyance, remarks, "Yes, there are people who think [encores] are cheap, commercial." Again, he shrugs. "I'm sorry, in starting out, to find there's so much negative energy. Peter Randazzo once told me, 'If you break from the pack, most of your "friends" take aim and shoot you down!'"

RANDY GLYNN MAY FIND himself on the undesirable side of the target range, but he is not a man to be deterred from his purpose. Peter Randazzo, co-founder and resident choreographer of Toronto Dance Theatre, describes Glynn as "a lethal weapon". Pamela Grundy, who dances on both the Glynn and Grossman stages, calls Glynn "a survivor and an achiever".

Independent choreographer Claire Pigott, who shared a Danceworks program in Toronto with Glynn in 1986, remarks admiringly: "He has the guts. And very high standards. I watched him tell people in the theatre technicians'

world I find difficult exactly what he wanted, and he made sure he got it. He wrote everything down, and when I asked him how he had learned it all, he said, 'Oh, just by being around.'"

"Just by being around", Glynn has amassed a vast array of skills that have enabled him to handle everything from editing his dance tapes to reconstructing a log cabin in the Gatineau Hills.

At the age of 19, the Ottawa-born Glynn headed to Yellowknife in the Northwest Territories—"intending to make a lot of money". In his five years there, amidst "drinking a lot [and] partying a lot", this self-professed "jock" worked as a carpenter, a welder, a machinist and a designer of government forms. He also operated a boarding-house and found time to appear at the 1971 Canada Winter Games in Saskatoon as a member of the colourful and resoundingly unsuccessful Northwest Territories basketball team.

His interest in dance was a long time developing. Even on



Brigitte Bourbeau and Tom Brouillette in *Trumpet Concerto*.

a social level he rated it as “zero”. He declares, “I didn’t like it at all. I was basically inhibited and clumsy.” He found himself dipping a timid toe in when he became interested in “a girl who had been a Paula Ross dancer. To hang around her, you had to know how to dance. So I danced. And I liked it.” But at that time it went no further.

More than 10 years later, having accumulated a larger amount of experience than most people manage in a lifetime, Glynn continues his ongoing habit of chalking up diverse victories at full-throttle. In 1984, as choreographer, dancer,

lighting designer, and designer and creator of the set, he created *After Godot*, a powerful dance piece based on Samuel Beckett’s classic modern play *Waiting for Godot*.

And in 1986 he was recipient of the Canadian Amateur Brewers’ Association award for the best continental lager brewed in Canada.

Professional dancer, brewer of ale, “jock”, choreographer. Beckett in the bookcase, two motorcycles in the driveway. Glynn has an undertone of seriousness in his voice even as he laughs and says, “Where’s the connection, right?”

He then attempts to explain a life of absolute contrasts: “Even when I was up north, I wasn’t ever the rowdy cowboy [that] some people were—never as wild and woolly. What I was doing was participating *with* them. My character accommodated them. Even when I was a ‘jock’ playing basketball. Even when I had long hair, I wasn’t a ‘hippie’. I guess I never really needed to be part of a group, yet I could move freely in a number of *different* groups.”

And, in so doing, he could discover and explore interests in many diverse areas.

IN 1975 GLYNN RETURNED to Ottawa to pursue studies in English and music. “I think I wanted to become an academic, an English scholar.”

During this period he also took his first professional dance class—with Elizabeth Langley. He studied with her for a year. She was “a wonderful person,” he recalls. “Elizabeth has a special talent to find in everybody the part that wants to dance. She gave me confidence.”

At first, professional dance may have been a secondary interest for Glynn, very much in the shadow of his English studies. But he found himself aggravated by “sadistic English maniacs who stormed in on grammar, structure, *syntax*. *Who cares?* The essence of what makes a literary giant has nothing to do with the *syntax*, with the words on the page, but with the words you *can’t* say! [It’s the] same with dance.”

Glynn’s next move took him to Halifax, where he continued his English studies at Dalhousie University. He arrived too late to register for an already full dance-class, but the “complete dance idiot”—as he describes himself—bothered dance instructor Pat Richards for five days until she finally allowed him to join.

He swept floors for a year in order to pay for classes at the Halifax Dance Co-op. “I liked performing, but I wasn’t thinking of becoming a dancer,” he recalls. “But I found I was starting to take my choreographic assignments more seriously than my English essays.”

A dance administration challenge took hold as he joined forces with Sara Shelton to create, manage and dance for the short-lived Halifax Dance Co-op Company.

In 1976 Halifax was host to the Dance in Canada Association’s annual conference. Glynn, loaded with bravado, did a pas de deux. “My first big choreography!”

Pamela Grundy witnessed the work and recalls it as “a wonderfully naive pas de deux for [Randy] and an utterly incredible ballerina. That’s Randy—he wasn’t afraid to just put something out there.”

At the conference Glynn also had his first exposure to the Grossman style. “*Higher*—a classic! I thought, ‘I can do that. And I like it.’ So, I decided, ‘Hey, I’m going to join the Grossman Company!’” relates Glynn, mocking his own “go-sh-and-golly” enthusiasm. But there *was* no Danny Grossman Dance Company—*yet*. The prospect of its creation was just over the horizon.



Randy Glynn and Pamela Grundy in *Trumpet Concerto*.

A friend, Greg Parks, persuaded Glynn to go to Toronto the following year. He arrived in September 1977, and perseverance once again got him through the front door. "I hung around a lot and said, 'I want to join your company.' I think Danny surprised everybody by taking me; but he was really into taking untrained dancers." And in November, that same year, Glynn danced with the newly formed company in New York.

ALTHOUGH GLYNN BECAME a featured dancer with the Danny Grossman Dance Company, when he makes confident mention of his technical abilities he is alluding, not to his dancing in the early Grossman years, but to his touch with tools and wires.

He received a scholarship to take class at Toronto Dance Theatre. "A few years later [after joining the Grossman Company]," he recalls, "I saw a photograph of an old TDT class. And all I could see was this 'goof' in the back. Then I realized that the 'goof' was me! Good thing I didn't know how bad I was at the time, or I probably would have stopped."

He continues: "Starting as late as I did—at 24—I had a lot of problems technically, and I always did a lot of homework to find out what worked for me."

Pamela Grundy remembers "when [Randy] couldn't dance to save his life! But he realizes how far he's come when he sees new dancers learning the dances *he* originally did." As for the choreographic side of Glynn, she nods. "The thirst was always there."

Much of that thirst for choreography developed during the early years of the Grossman Company. "From 1979 to 1980," Glynn explains, "Danny worked a lot with me on a regular basis, improvising at nights. Sometimes for months. We never actually made a dance, but it was a rich, fruitful period. We got material that we're still using! Danny got *Portrait*, *Endangered Species* and *Nobody's Business*, partly. And I got *Godot*—there's movement in it [that] *we* did."

Some have been too quick to label *After Godot* as almost unfiltered Grossman. But as Claire Pigott, who feels *Godot* is "a picture of perfection", points out, "Everything that stands strong has its roots."

OF THE FIVE PIECES in Glynn's Premiere Dance Theatre program, *After Godot* (1984) is probably the most emphatically in the Grossman mold in terms of movement. Understandably so, as it is the oldest of the works; but with each new piece of choreography Glynn has moved further away.

Aside from the movement, Pigott finds in *Godot* "a partic-



Suzanne Landerman, France Bruyère and Randy Glynn in *Celtic Night*.

ular human understanding, a warmth". Pieces as diverse as *After Godot* and the crazy '50s-teens-meet-spacemen opus *Trumpet Concerto* (1986) share that quality—open, good-hearted overtones that are not Grossman's, but Glynn's and, in the case of *Godot*, Samuel Beckett's.

"My association with the play *Waiting for Godot* started in high school, and I always knew I would have some sort of affiliation with it," Glynn explains. "With other choreographers, their inspiration is visual—paintings. But Beckett did more to me. And Dostoyevsky. And a lot of 18th-century novelists. And then Faulkner, some Fitzgerald and, sometimes, Stoppard. Phrases from *Godot* will be in my mind forever—such as Vladimir's line about giving birth "astride a grave".

When *After Godot* received its Toronto premiere in 1986 at Harbourfront's Brigantine Room, William Littler wrote in *The Star* that "all the pain, desperation, loneliness and helplessness readers of Beckett know so well have been translated here into movement of powerful legibility".

Glynn's *Godot* may convey tenderness toward the endurance of the human spirit and the "little man", but Peter Randazzo quite literally moans as he recalls his own work in the piece. "The stress on the thighs! It's a good thing I hadn't seen [*Godot*] before I did it, or I wouldn't have done it!"

The history of Glynn's *Godot* is, in fact, a woeful tale of sprains and broken bones, and dancers called in to replace and quick-study, with little time to spare. Yet, Peter Randazzo doesn't destroy his body for just anyone. "I was in entire agony during *Godot*," he relates. "But I like working with Randy. There's no real pressure, no conflict."

This year he teamed up again with Glynn to co-choreograph and perform *Exit*, a tidy little duet set to music by John Hammond. The work was "designed small", as Glynn describes it.

"Randy has a good sense of working with people," ob-

serves Pamela Grundy. "He has a desire to work *with* them as individuals, rather than setting movement *on* them. That's what you always hope for as a dancer—that a choreographer will use *your* capabilities, *your* characteristics."

Yet Glynn recalls the early version of *Celtic Night*, presented at the 1985 Dance in Canada conference in Halifax, as a work "people were afraid of". It was a pummeling blend of stylized rock movement and hard-edged Irish music—an oddly compelling mating. "People actually threw up after doing it," he relates. "Yes, I've changed it. Part of my training with Danny was learning to cope with things that look dangerous to the body. People who are technically used to another way find it brutal; but it's part of my vocabulary, and I'm comfortable within the framework. Just don't give me soft stuff that I can't do!"

Kyrie (1987), set to music by Bach, is immaculately structured, shimmering in texture, quietly religious—what Glynn terms his "exercise in a group work" and describes as flooded with "soft stuff". Glynn did not dance in it. He analyzes the work: "Very lyrical, very slow. It was probably my 'risk' piece [in the program]. Very limited vocabulary—like most of my stuff."

In the "limited vocabulary" category, too, as far as Glynn is concerned, is *Celtic Night*. "[There are] only about 10 steps in the whole dance," he grins. "It's my 'study' piece, my 'craft' piece. Mostly lifts—a million lifts! In the Grossman Company I sometimes felt awkward as a mover, but never as a partner."

Pamela Grundy supports his assertion and regards Glynn as "a born partner, one of his greatest strengths—*long* before he was any good as a dancer".

RANDY GLYNN'S WORK has been presented in Halifax, Ottawa, Montreal, Toronto and Winnipeg. His choreographic output, to date, is essentially the repertoire presented

in the Dance Project program in April—too small, at this point, to consider in terms of patterns and directions.

Harbourfront's Tom Scurfield signed Glynn for the 1986-87 Ford Dance Series at Premiere Dance Theatre. "The name 'Randy Glynn Dance Project' is just a title to cover me for now," says the choreographer.

Undeniably, until the Dance Project's Premiere Dance Theatre debut, Glynn enjoyed the situation of "having his cake and eating it, too"—with the luxury of using some of Grossman's dancers and the Grossman studio, and having time to develop at his own speed.

But, even before the Dance Project's debut, a pressure-ridden reality was already rearing its head. "Now, I work with deadlines," Glynn growls. "Pieces go onstage before they're ready. And I'm not even big-time!"

Clearly, the prospect of having his own company troubles Glynn, and with good reason. "What brings Randy down to earth," says Pamela Grundy, "is the whole problem of a company. To choreograph, you have to have bodies you can work with. And you have to maintain them. It's an albatross! You need to be able to go away and replenish yourself. [Randy] sees so many choreographers trapped by the things that involve maintaining a company. He's looking for ways to make it work outside of a traditional company framework."

Peter Randazzo muses on Glynn's current situation and his future: "Randy's very honest, very 'up-front'. I never get the feeling he's underhanded or trying to undermine anyone. But Danny [Grossman] was very upset because Randy was using his dancers, and I understand Danny's point of view exactly.

"But Randy's on his own path, and [a company] is the only way to do it. To continue in the shadow of another company for so long, these conflicts start occurring. You can't stand still. It's scary, but you have to take that step."

THE DECISION has now been made for Glynn, and he conveys his disappointment with the nature of his separation from the Grossman Company. But he says he wasn't surprised. "Danny wasn't there opening night. [It was] like having your family not show up for a show. He's an important person in my life."

Invited to speculate on the road he might take, Glynn speaks, almost in a stream-of-consciousness fashion, with an intermingling of cynicism and optimism: "The real battle has just begun. Finding a studio. Finding *revenue*," he says gamely, knowing that although the Ontario Arts Council and the Canada Council have borne much of his financial burden in the past, the possibility of support alters radically with a choreographer's move from freelancer to company founder. "And does this city [Toronto] actually need another modern dance company?" he wonders.

He speculates on a return engagement at Premiere Dance Theatre: "Tom Scurfield says I was his biggest gamble." Then, about an alternative: "I may be relegated to a smaller-scale [operation], which will suit everybody just fine!"

Foremost in his considerations: "I wouldn't be opposed to having a repertory company."

He mentions, once again, Peter Randazzo's assessment of surprisingly gun-happy "friends" who "take aim and shoot you down". Glynn is taking his time before stepping back into target range. "I don't know how accurate some of these marksmen are," he says, only half-joking.

"*We don't do encores!*" Maybe some don't. But Randy Glynn, an ambitious survivor, *does*. And in the future he is certain to have many more opportunities. ●

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Naoya-Ikegami

Kazuo Ohno, one of the founders of Butoh Dance.

EXPLORING NEW HORIZONS:

*Kazuo Ohno, Susanne Linke
and Karole Armitage
Come to Toronto*

by Deirdre Kelly

KAZUO OHNO, Susanne Linke and Karole Armitage are performers cut from the same ideological cloth. All are dancers and choreographers, artists creating theatre for their own bodies. Ohno is an 81-year-old practitioner of Butoh; Linke, a strapping German expressionist; Armitage, a maverick ballerina from New York with a penchant for punk. Together, they are among the leading exponents of the New Dance, a school of movement that eschews purity for the complexity of the post-modern personality.

New Dance has abandoned the formalist concerns that generally have characterized modern dance over the past 30

years and has become fixated on narrative. Its stories are autobiographical tales, and dancer and choreographer are usually one and the same person. Wide and varied are its narrative tools—everything from words to gestures, from clothing to other objects extraneous to dance itself.

Ohno, Linke and Armitage have developed highly personal systems of hand and arm gestures. They have created dances resulting from translations of the spoken word into sign language. They have used music to create entire moods and meanings in their work.

As is apparent from their work, Ohno, Linke and Armi-

tage are in step with their time. They are aware of current cultural trends, and have grabbed hold of them and molded them in specific and unique ways to create new forms of movement that are prototypical of everything in dance that may follow.

This is precisely why the Dance in Canada Association, in co-operation with Toronto's Harbourfront Corporation, has opted to present *New Dance Horizons*, a week-long mini-festival showcasing these three culturally diverse performers. The festival, at Harbourfront's Premiere Dance Theatre, September 21-27, is intended to represent a broad scope of current investigations into contemporary dance styles and directions.

ONE OF THE FOUNDERS of Butoh dance, Kazuo Ohno is the son of a fisherman. He was born in 1906 in Hokkaido, in northern Japan, not far from the coast of Russia. His Japanese upbringing was laced with a series of encounters with the West, chance meetings resulting in his mid-life decision to become a dancer.

He was raised in the seaport town of Hakodate, where there were British and American consulates. Ohno has said that this is where he first encountered Western culture. When he was 12, however, he and his family moved to Odate, near Akita, a more traditional town, where Ohno was completely immersed in his own culture. Sake-drinking and wearing large hats tied under the chin—these are what Ohno remembers most about old Japan.

The most important event of his life—at least in terms of his career as a dancer—took place in 1929 at the Imperial Theatre in Tokyo. There, by chance, Ohno saw a performance by the famous Spanish dancer La Argentina. Her impact on him was enormous; she inspired him to make dance his life.

It seemed a radical move, but Ohno was already teaching

physical education in a junior high school in Tokyo. Seeing La Argentina resulted in his decision to include dance in his teaching curriculum and, later, to study dance as a profession.

Years later, in 1977, Kazuo Ohno paid homage to the great Spanish dancer by creating a work in her honour. *Admiring La Argentina*, an evening-length solo that Ohno is scheduled to perform in Toronto, in no way attempts to replicate the Spanish dancer's movement, presence or time; rather, it offers a kaleidoscopic view of the shape her influence over him took.

Ohno's deep impressions of the artistry of La Argentina compelled him to study the modern dance technique of Mary Wigman, the German expressionist choreographer, with Takaya Eguchi, who had worked with her in Germany. Ohno's first concerts, in the late 1940s, were also influenced by the works of Ernest Hemingway, Jean Genet and Aubrey Beardsley.

Collaborations with Tatsumi Hijikata and the Asubestokan Theatre followed. Out of these grew the imagistic, avant-garde form of dance-theatre known as Butoh. Stylistically, Butoh combines elements of ritualistic Oriental theatre, including Kabuki and Noh drama, with Western expressionist dance. Thematically, it tries to project internal states of being through movement. Having developed in the aftermath of the nuclear holocausts at Hiroshima and Nagasaki, Butoh dwells on matters of death, disintegration, the endurance of living things and the growth of new, mutant forms.

Hijikata and Ohno worked closely together in the beginning, but eventually they developed in different directions. Hijikata's style of Butoh evolved into a sharp tool of protest, and his dancers' intent was to shock and sicken audiences.

Kazuo Ohno's style of Butoh evolved into a tool for self-discovery. His themes centre around spirituality and rediscovering the hidden beauties in human frailty. A deeply reli-

A NEW FESTIVAL FOR TORONTO

New Dance Horizons is the Dance in Canada Association's first international dance festival. Steve Dymond, executive director of the Association, has provided some background information about Dance in Canada and the festival:

NEW DANCE HORIZONS is a co-operative effort of the Dance in Canada Association and Toronto's Harbourfront Corporation.

The festival is funded by the Ontario Government, through the Ministry of Citizenship and Culture, and the Municipality of Metropolitan Toronto.

Montreal's International Festival of New Dance and Yvan Saintonge's innovative dance programming at the National Arts Centre in Ottawa have demonstrated that there is a demand for New Dance in these cities. Toronto has one of the largest dance audiences in Canada, and it was only a matter of time before a festival of New Dance would be established here.

In the spring of 1986, Doug Durand, an independent producer, presented his concept for an international dance festival in Toronto to the Executive Committee of Dance in Canada's board of directors. Linda Maybarduk-Alguire, president of the Association, explains the board's decision

to proceed with the festival: "We felt that our participation in the festival falls within the parameters of the Association's mandate—to promote and encourage the development of dance in Canada."

Providing an environment for the exchange of ideas is an important element of the program of services that the Association provides for its members and the dance community as a whole.

"Ontario's dancers and choreographers are becoming increasingly known internationally for their exciting vitality and bold artistry," comments Lily Munro, Ontario's Minister of Citizenship and Culture. "A celebration such as *New Dance Horizons* is a wonderful opportunity for our province's dancers and audiences to meet performers from around the world and share the joy and beauty of this magnificent art."

New Dance Horizons will present three exciting international artists whose creative works have never been seen in Toronto—Karole Armitage and the Armitage Ballet, Susanne Linke and Kazuo Ohno. Joost Pelt, special projects co-ordinator for the Dance in Canada Association, comments on the festival performers: "Taking a creative risk is an element that all three artists have in common. Risk-taking should be encouraged. The work of the *New Dance Horizons* artists is distinctive and will add a necessary ingredient to the Toronto dance scene."



Ridha Zouari

Susanne Linke in *Im Bade wannen* (Bath Tubbing).

gious man, Ohno seeks out beauty and redemptive qualities through his work, but he never loses sight of the fearful darkness just over the horizon. Despite the mire in which it is often drenched, Ohno's perspective is positive, his awareness keen and his innocence compelling.

SUSANNE LINKE was born in Germany and was involved in the world of physical expression from an early age. As the result of an early childhood illness, she was unable to talk until she was six years old. To make herself "heard", she communicated with gestures. Dance was a natural extension of her need to communicate with her body.

Linke has not divulged many details about her upbringing. When she speaks of herself, she speaks in generalities—or else she creates dances that tell her life story by means of a complex series of metaphorical images.

Schritte verfolgen (*Retracing Stages of Development*) is a solo crafted in four parts. The work presents Linke growing out of tortured childhood into rebellious adolescence, and then shows the adolescent emerging into an elegant and beautiful young dancer who, in the end, exchanges her dress for a pantsuit and life as a choreographer.

Like Kazuo Ohno's *Admiring La Argentina*, *Schritte verfolgen* is a dance rooted in autobiography. The story is the choreographer's own emergence as a dancer. But, as Hedwig Rohde noted in "You Have to Discover Your Own Beauty", an article on Linke published in the January 1986 issue of *ballett in-*

ternational, the dance has wide-ranging meaning for the viewer as well as the dancer: "All those who witnessed her struggle against and liberation from obstacles by means of her own inner strength experienced the ultimate unveiling of the infinite possibilities of expression that are torn from unconscious forces and transformed into a unique consciousness of form."

Raised in Berlin, Susanne Linke studied with Mary Wigman from 1964 to 1967. She also worked with the solo dancer Dore Hoyer, an artist she greatly admired and revered.

In 1967 Linke was a scholarship student at the renowned Folkwang School, founded in 1927 by Kurt Jooss, in Essen. Here she completed her dance studies. Three years later, she was a member of the School's small dance ensemble, directed at that time by choreographer Pina Bausch. In 1973 Linke, together with Reinhild Hoffmann (who left after two years), took over direction of the group, which eventually became internationally known as Folkwang Tanzstudio.

Linke won several prizes as a result of her association with the dance group. In 1978 she won the Folkwang prize for her achievements with the company. In 1979 she won a scholarship to study in New York. Through the Goethe Institute, in 1981 she was invited to Lima, Peru, to choreograph for the dancers of the Peruvian National Ballet. And in 1983 she worked with a large modern dance company in Buenos Aires, Argentina, creating dances that were staged at the Teatro San Martin.

Upon her return to Europe, Linke quickly established herself as a solo artist. She created works that showed off her tall, strong and broad-shouldered body, while concentrating on existential themes symbolized by the everyday struggles of ordinary women.

Her movement is of a particular style. Like Pina Bausch and Reinhild Hoffmann (also graduates of the Folkwang School), Linke creates work that combines German dance tradition with American modern dance technique; but, at least as a soloist, she diverges radically from the German dance-theatre tradition they represent. Like Kazuo Ohno, who also tends to perform alone, Linke manages to create a theatre out of her own body.

She uses props in her dances—banal objects like bathtubs, toilets, towels. But she uses these ordinary objects as springboards for metaphoric meditation.

Unlike the psychologically oriented choreographers of North America, Susanne Linke is an existentialist. The figure emerging from her solo pieces struggles against hopeless odds and then resigns herself to her fate.

In *Orient-Occident*, one of the solo works she is scheduled to perform in Toronto, Linke is seen crawling on her knees along a beam of light. In the end, she is lurched back into a metaphorical “no man’s land”. Like Sisyphus, she will never complete her journey.

The quality of the movement is what lends Linke’s potentially trite images such a powerful wallop. She is a master of quiet, flowing sequences of movement, whose forcefulness recalls the dynamics of expressionist dancing.

Like Kazuo Ohno, Susanne Linke uses dance to mirror personal and universal experience, and she knows that form generates content and that questions posed by the dance are best left unanswered. The unanswered question becomes the point, or the beauty, of the dance work itself.

ALTHOUGH NEW YORKER Karole Armitage dances in black leather toe-shoes and wears her hair cut short and dyed platinum blonde, she shares several things in common with both Kazuo Ohno and Susanne Linke.

While Armitage’s principal training is rooted in classical ballet—as a teenager, she danced with a Geneva-based ballet company whose repertoire consisted primarily of Balanchine works—she also spent several years mastering modern dance technique. Before branching out on her own as a choreographer, she was a featured dancer with the Merce Cunningham Dance Company in New York.

Like Ohno and Linke, Armitage is a great believer in the role of autobiography in art. “From the very beginning, I wanted to do things that had strong psychological and erotic content,” she said in an interview published in the March 1986 issue of *Vanity Fair*. “Personality is so essential. I don’t think it’s just a bunch of ideas.”

Armitage was born in 1954 in Lawrence, Kansas. She calls her birth-place “a cultural backwater where ballet was taught badly *and* for all the wrong reasons”. Her first forays into the world of classical dance came as a result of seeing photographs of ballerinas in *Life* magazine. From an early age, she knew she wanted to be just like them.

She had the good fortune to be taught by a former Balanchine dancer who had left New York for Kansas to teach ballet to young Mid-Westerners. She saw Armitage’s potential and suggested she receive more serious training, but Armitage’s parents wouldn’t let their teenage daughter loose in New York City. So, instead, in 1969 Armitage, then 14, went to the prestigious North Carolina School of the Arts. She despised it—“I hated the competition and sense of pressure.”

In 1971 her father, a research biologist, was transferred to Europe, and Armitage decided to go along. Soon she had her



Susanne Linke in
Flut (Flood).



Monroe Warshaw

(Above) Danielle Tiletnick, Phillip Otto, Robert Gerstner and Karole Armitage of the Armitage Ballet in *The Elizabethan Phrasing* of the Late Albert Ayler, choreographed by Karole Armitage. *The Armitage Ballet* is scheduled to perform this work in Toronto in September. (Left) Mikhail Baryshnikov, Leslie Browne and Ricardo Bustamante in the American Ballet Theatre production of Karole Armitage's *The Mollino Room*.



Richard N. Greenhouse

first dancing job, in Geneva; but in 1976, when she landed a job with Merce Cunningham in New York, she became an artist.

Since 1981, when she left the Merce Cunningham Dance Company to concentrate on her own work, Karole Armitage has spent a great deal of time in Europe, where she has built a staunch following. And she has her own company, the Armitage Ballet.

Her biggest coup to date came when Mikhail Baryshnikov commissioned her to create a new work for him as part of American Ballet Theatre's 1986 season. *The Mollino Room* (named for Italian architect Carlo Mollino) received its world premiere at the Kennedy Center in Washington in April 1986 and was performed at the Metropolitan Opera House in New York one month later. The critical response was varied, but, almost overnight, *The Mollino Room* elevated Armitage from the streets of SoHo to superstar status.

Armitage's widespread success as an avant-garde choreographer separates her very much from Kazuo Ohno and Su-

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sanne Linke, who are, at best, cult favourites revered by the cognoscenti of the dance world. It is significant that Armitage is the only one of the three to entertain a brassy commercialism in her choreography. She has made her form of New Dance more palatable through the much-publicized use of such pop-oriented musicians and composers as the Sex Pistols and Rhys Chapman, and through frequent collaborations with architects and visual artists, including Carlo Mollino and American painter David Salle, who is her fiancé.

But, while she has made her experimental dance works more accessible to a wider audience, she has not lessened the complexity of her conceptual orientation. When Armitage borrows heavily from the worlds of rock music or painting, she sees to it that the connections between material extraneous to dance are invisibly meshed with the choreography at hand. What tends to shock people is that these elements from pop culture are being suffused with classical dance technique.

Audiences are sometimes confused as to whether Armitage is trying to debunk classicism or to break new ground. "My choreography has never been an attack on classicism, so much as an extension of it," she declared in the *Vanity Fair* interview. "A surprise to the eye, a surprise that energizes the expressiveness of classical movement . . . Pop culture is simply no longer an issue for me. The influence of pop is taken for granted in my work these days, but it's one influence among many."

As in works by Kazuo Ohno and Susanne Linke, the combination of diverse elements in Karole Armitage's work creates the equivalent of a dramatic monologue—with the hesitations, the declarations and reverses built into the lan-

guage of the dance. There is no plot, as such—just as there is no main story-line in the dances of Ohno and Linke. This is because all three choreographers have moved away from pure movement to present dramatic theatrical images (though sometimes with deceptive realism).

THIRTY YEARS AGO, dance that focused on formalist values was as easy to assimilate as dance relying on traditional expressive content or narrative elements to get its point across. Working in the 1950s, formalists such as George Balanchine, Alwin Nikolais and Merce Cunningham created works where no symbols or hidden meanings needed to be understood. The movement itself was the point.

Now, we have dances with enigmatic images full of conflict, never fully explained. If these dances do tell stories, such as autobiographical tales based on the choreographers' own experiences of dance, then they are left unfinished and unravelled. Consequently, they can never be fully interpreted or fully understood.

With New Dance choreographers like Kazuo Ohno, Susanne Linke and Karole Armitage, pure movement is not a prime concern. They use formal structures as underpinnings for more personal ideas of dance. Form becomes merely a means to an end—that end being primarily an ability to express feelings and memories.

Their methods are pictorial, with images used to jostle a number of reactions and interpretations from the viewer; but, because there is never one specific meaning, the dance remains largely inaccessible to the probing mind. As a result, it has to be taken for what it is—a theatre of the body, where the body in motion is both the question and the answer. •

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FROM DANCER TO DOCTOR:

Wendy Reiser Talks About Making the Transition

Wendy Reiser started taking ballet classes in Stratford, Ontario, when she was three. At 10, she won a scholarship to the National Ballet School in Toronto. At 14, Wendy accompanied Betty Oliphant, the artistic director and principal of the School, who was guest teaching at the Royal Swedish Opera Ballet. She had been chosen to demonstrate the nature of the training at Canada's National Ballet School. Two years later, Wendy joined the National Ballet of Canada and soon became a soloist, dancing with the company for seven-and-a-half years.

After experiencing many difficulties imposed by frequent injuries, Wendy stopped dancing and began to study with the intention of becoming a doctor. She upgraded her pre-university studies and enrolled at Brock University, St. Catharines. By June 1984, six years after leaving the National Ballet, Wendy Reiser had achieved her goal. She now has a family practice in a small town near Toronto and is a member of the board of directors of the Dancer Transition Centre. She is married to Stuart Laughton, and they have two children, Patrick and Jane.

I STARTED DANCING in Stratford, Ontario, when I was three years old. My family then moved to Hamilton, Ontario, and I applied for the first scholarship to the National Ballet School ever offered by the Hamilton Branch of the National Ballet Guild. I was only 10 at the time, and I think my parents had very mixed feelings about my leaving home. But I won the scholarship and went to the School the following fall, starting in Grade 7. It was a strange time for my family because my younger sister had just been born and there was a new baby in the house. Since I had previously been the baby and was now actually leaving home, it was difficult for all of us to adjust. I started at the Ballet School, but it was hard for me because I had such strong ties with my parents that I constantly



Andrew Oxenham

Wendy Reiser, soloist with the National Ballet.

From Exchanges: Life After Dance, a book by Joysanne Sidimus. Published by Press of Terpsichore Limited, Toronto.

wanted to be home with them. At the same time, I had this burning drive to be a ballet dancer.

In 1967, Betty Oliphant, the artistic director and principal of the School, was invited by Erik Bruhn to teach at the Royal Swedish Opera Ballet. He wanted to model the school in Sweden after the National Ballet School. Miss Oliphant felt that she needed to take a student along with her so that she could demonstrate that the things she was telling people there were feasible. I went along as an example of the training that was going on in Canada, which, in



Marilyn Westlake

Wendy Reiser, M.D.

retrospect, was quite an honour. I had a wonderful time. The first day I was there I did ballet class with Erik Bruhn watching and Margot Fonteyn and Rudolf Nureyev taking the class. I was only 14, but I knew people were looking at this little girl from Canada. I couldn't concentrate—I was too excited. After my experience in Sweden, I found it difficult to come back to Toronto because my teachers singled me out with a lot of attention and my classmates were often jealous. As a result, I became more unhappy, particularly since I was still not living at home at the time and I missed having the support of my family. I was at the Ballet School for seven years, and I don't think I really adjusted until I was almost 16. But by then my parents had moved to Toronto, I had moved back home and I had come to some sort of terms with my life as a dancer.

ALTHOUGH I HAD FOUND life hard at the Ballet School, I joined the National Ballet of Canada at 17, and I discovered that life in the company was equally difficult. When you're a "star" of the School and then go into the company, you find yourself in the corps de ballet. In

ballet class at the School, everybody got lots of corrections, and you came to expect that. You're not used to the independence of professional company life, and, even though you learn to work on your own, it's at a very different level to that of the student. Dancers have to make that transition to working independently within the company; if not, you just don't survive. It takes time and a great deal of adjustment to discover how to work at that level.

I was quickly promoted to first soloist and danced with the company for seven-and-a-half years. However, my career was hampered by a lot of injuries, including a couple of serious fractures. Once you start on that roller coaster of hurting yourself, it becomes very frustrating. There were many times when I didn't feel all that happy, but this was when everybody was feeling unhappy. We were performing a lot. I was in the company in the early '70s, when we were doing a lot of *Sleeping Beauties*. We performed every night for months, had two shows on Saturdays and Sundays, and it was extremely tiring. In preparing for these performances, we worked a lot with Rudolf Nureyev. He's a giant, a very great artist. He was also a lot of fun, and he got along very well with the company.

I think the final thing for me was that I somehow realized that my mental health was starting to fail. I was getting extremely depressed far too often, coming home almost every night in tears. At that time, however, I had a good sounding board. I was engaged to be married, and my fiancé was terrific at listening to me and in trying to present the situation as it really was. I remember when we sat down together and he said, "Well, what would happen if you quit?" I couldn't really think of anything bad that would happen. It wasn't as if I was suddenly going to drop dead or the whole world was going to collapse. We decided that although I would quit, I wouldn't do it by burning my bridges. I talked to Alexander Grant, our artistic director at the time, and said that I was really unhappy and would like to stop dancing. I left the company with the feeling that I could go back if I found that I wanted to.

I'm very fortunate to have a husband like Stuart Laughton. He's a classical trumpet player and was a member of the orchestra on one occasion on a tour. That's where we met. I think we had been going out for a year and a half before I stopped dancing. He's a very level-headed man and a gifted performer. He knows the kind of commitment it takes to be an artist, and, at the same time, has good insight into what living is all about. I think he has established a very good balance between his art and his private life.

WHEN I FIRST LEFT the company, I was elated. I think it was the first time in my life that I had stood up for myself and said what amounted to "I don't want to do what you're telling me to do anymore—I'm not happy". It was also the first time I actually acknowledged that I was unhappy, and when I took action there was a feeling of control. For the first few weeks, I was very busy trying to see what sort of options were available to me. I went to Manpower (the Canadian Government Ministry of Employment and Immigration), and they said, "What do you do?" I said, "I'm a dancer." "Well, we don't have any jobs for dancers." I had some ideas about how I would like to re-train, what sort of things I thought might interest me, although even that was difficult, because I had never

considered what I would do if I weren't a dancer.

I felt that I wouldn't be happy if I didn't find another career. Staying at home and being a mother and a wife is not enough for me. Even now, when I stay home for a few days I can't wait to get back to my work. The obvious thing to do was to go to the National Ballet School and learn to be a teacher. However, I was feeling so bad about ballet at that time that I really didn't want to do that. I didn't see teaching as my future, and I never even inquired about it. I was very close to Betty Oliphant, and, when I think about it now, teaching would have been a natural thing to do, but I just didn't want to do it!

I had been injured a lot during my dancing career, and I'd had a lot of contact with members of the health profession: doctors, physiotherapists and chiropractors. It was an area that I knew something about. When I thought a little more about it, I knew it would be incredibly difficult for me to become a doctor. Here I was, a 24-year-old, with no education beyond Grade 12 and no sciences since Grade 10. It seemed as though I had the cards stacked against me, but I think the challenge of it was part of the appeal. I knew that if I was going to do that I'd have to totally commit myself. I think, now, that the process was therapeutic for me. It helped me to work through my loss.

I was very calculating about how I proceeded. I knew that to get into medical school I had to have very high marks and that before going to medical school I had to complete certain university courses. The first thing I did was a pre-university course, in which I achieved 95 per cent. By passing that I got into university as a mature student. Then I did a Grade 13 chemistry course at night-

school during the summer because I knew that to go to medical school I had to do science subjects. I figured that to get high marks at university I had to have some science background. When I went to university, I went to a small one—Brock University in St. Catharines. I knew that if I went there and discovered that I had problems, I would get attention. There would be time for a professor to sit down and explain things to me, and I didn't think I would get lost in the masses. I also knew that I would have to do very well and work extremely hard.

I completed two years at Brock University, a minimum requirement, and then entered the University of Toronto Faculty of Medicine. I graduated from medical school in June 1984, having had my first child two years before. Now, I have a family practice in the Niagara Peninsula, where I'm close to an academic centre with a lot of resources. I love working with people, and I love the continuity of family practice. The only other part of my life I have to make time for now is my family—my husband, Stuart, and my children, Patrick and Jane.

I STILL DON'T HAVE a complete understanding of my own situation and the nature of my transition. However, I do continue to think about the ballet a great deal. I was listening recently to a program on grieving and death, and I noticed that my relationship with the ballet now feels like I have experienced a death. I feel like I've lost a very close sister. While it sometimes seems strange to me that I got involved so quickly in another profession, I do feel that my medical career has helped me get over my loss. I realize now that life goes on and one makes the most of it.

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David Howard, ballet master, teacher, and coach, was a soloist with the Royal Ballet and the National Ballet of Canada before opening his world-famous school in Manhattan. He has been a guest teacher for New York's Metropolitan Opera, the Joffrey, and the National Ballet of Canada, and now teaches and coaches such celebrities as Natalia Makarova, Gelsey Kirkland, Patrick Bissell, and Mary Tyler Moore.

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I think my having a family has actually made things easier because, with other lives involved, I simply had to get myself back on track. If you leave dance because you're clear that you want to do something else, it's probably easier. Sometimes you need new input to help you sort things out. I think that if you box yourself in and don't do anything, then you tend to worry and dwell too much on your situation. It really depends on why a dancer has left dancing. I left because I was unhappy and frustrated, and I felt that I had a lot of talent that wasn't being used. It was a bad time for me, and it was a very bad time for the National Ballet of Canada.

Before I stopped dancing, I had thought about going to another company and going to Europe, but I fell in love! I was just so fed up and angry with the ballet that I didn't want to have anything more to do with it. My attention was focused on my personal life, and I think that's the reason I didn't pick up and go somewhere else right away. In any event, I think it probably is difficult to do that, because one has such a protected life in the company. It's difficult because it's all you know, your whole life. You're not aware of the rest of the world going on around you, and then, suddenly, you're out into that world, and it's as if you've landed on Mars.

I don't think such a transition is any easier today. Dancers still apply the same kind of dedication, and, more than anything else, I think it's the dancer's intense emotional involvement that creates the problems. For example, I was out for five or six months at one stretch with an injury, and during that time I saw nobody I knew. Occasionally, someone would call and make sure I was okay, but I didn't want to go out because I was feeling bad about being injured, and no one seemed to really care that I had slipped out of the mainstream. It was a shock! The "family" feeling is there when you're working, and when you're seeing people every day you feel part of that community. It's difficult when you're suddenly removed from that, either through injury or because you've decided to quit dancing. The more established companies now make it possible to have a more balanced lifestyle, and their dancers may be a bit broader in the way they view life. Of course, the times are different, too. It's now possible to be a dancer and see it as a job. Although it's your career and you take pride in that, it's now acceptable to have a family and to have another life.

The "message" of my story is that I just went on with my life and tried to let my feelings sort themselves out as I went along. After eight years, now, they're still in some turmoil. I still experience feelings of sadness, loss and grief. When my mother died five years ago, I felt in many ways as I did when I stopped dancing. The initial period of loss was just so awful, but, now, when I think about my mother, I have good memories, and I can enjoy thinking about her. I still feel sad when I think about dance, but the point is to just go on with your life, and that loss becomes a part of life, like anything else. I feel very fortunate, now, that I've had all those experiences, for I have some very good memories of the time when I was dancing. I would never not have been a dancer; it was terrific. It's made me the person I am, and I'm very happy and proud of that. I know that I have achieved what I have because of all my early training and discipline, and I know that I'm becoming the kind of committed doctor that I am because of my ballet experience. ●

PLAYING MUSICAL CHAIRS:

Identity Crises in the Montreal Dance Community

Denis Lavoie, Raymond Brisson, Sylvain Poirier and Gary Kurtz in the Montréal Danse production of Paul-André Fortier's Tell.



Dominique Durocher

by Iro Tembeck

WHEN THE AVANT GARDE chooses establishment's trappings and a ballet institution opts for post-modernism, the ensuing visions must appear askew. Switching roles seems to be a conscious, if not altogether timely act for Montréal Danse, the newcomer on the city's dance scene, and Les Grands Ballets Canadiens, its veteran counterpart.

The premiere performance by Montréal Danse in February and the first of two March programs presented by Les Grands Ballets Canadiens featured works by some of the same local New Dance choreographers. Both companies' programs left their audiences either surprised, baffled or shocked.

The dance works and events that triggered such manoeuvres and about-faces must be considered in order to understand the significance of such phenomena and to discern ex-

actly what is reflected by these companies in terms of distinct artistic visions and mandates.

MONTREAL DANSE, a group of eight dancers, is the brainchild of its two artistic directors, Paul-André Fortier, a well-known experimental dancemaker, and Daniel Jackson, who was previously associated with Les Grands Ballets Canadiens as rehearsal master and co-artistic director. They had collaborated previously and felt the need to create a different, more marketable artistic product. This led to the founding of the new company.

Montréal Danse is a New Dance repertory company—an idea that might, understandably, baffle and intrigue the dance community. The avant garde has long flourished the flag of independence from older, established artistic canons and

codes, and has wilfully shunned propriety's packaging. Yet, if one were to draw any conclusions from Montréal Danse's first program—starting from its very packaging and its revamped, newer look down to the careful staging of hierarchic curtain calls—the company certainly seems to have donned establishment's trappings. Are we witnessing a concession to, or compromise with, traditional values? Or is this a case of "if you can't beat them, join them"?

These are not the only questions raised. Doesn't the format of a New Dance repertory company, in itself, run against the very concepts of impermanence and disposability of art which the avant garde has advocated—which, indeed, provide its central philosophical backbone? Is Montréal Danse opting to become a curator of the vanguard's experimentation?

Furthermore, there is the question of the age-old rift in aesthetic sensibility between classical ballet and modern or post-modern dance. Over the past few years it has already been bridged in the United States. Mikhail Baryshnikov has danced in Twyla Tharp's *Push Comes to Shove* and commissioned New-Wave ballerina Karole Armitage to choreograph a work for American Ballet Theatre, while David Gordon, one of the original Judson Church rebels, created a successful spoof of balletic conventions for the company last season.

Montreal is witnessing similar cross-pollinations and truces, which extend to placing new and unlikely figures in directorial positions of its dance companies. Thus, we find Jeanne Renaud, acknowledged as a pioneer of modern dance in Quebec, now heading Les Grands Ballets Canadiens with Linda Stearns, while Daniel Jackson has severed his ties with this same company to form Montréal Danse with Paul-André Fortier. And while the product of the new company is experimental, its dancers are trained in the classical ballet idiom.

Such changes and role reversals are indicative of present trends and wishes for peaceful co-existence and communication between hitherto rival art forms. They are also the result of a common desire to create a more united artistic front.

In an age when dwindling sums of money are allotted to the arts by funding agencies and government bodies, independent dancemakers can no longer hope to be consistently and adequately subsidized. And when and if they are, it is often at the expense of their fellow experimental artists. Montréal Danse, therefore, offers an artistic coalition and a pooling of human, creative and economic resources.

The main artistic advantage to be derived from the repertory format is that it relieves the pressure on experimental dancemakers to be constantly innovative. With a repertory company, rather than having to create an original full-length work each time, choreographers merely have to contribute 20-minute pieces representative of their artistic process. The repertory format functions in much the same way as a portrait gallery or hall of fame, promoting a variety of experimental dance.

Another advantage is that repertory company dancers, confronted with various choreographic approaches, are able to acquire tremendous versatility and precision.

DURING ITS FIRST YEAR, Montréal Danse commissioned works from James Kudelka, Linda Rabin, Paul-André Fortier, Jean-Pierre Perreault, Ginette Laurin, Françoise Sullivan, Catherine Tardif and Daniel Léveillé. (This group actually spans three generations of Quebec choreographers—ranging from pioneer Sullivan to newcomer Tardif, with the middle generation represented by

Rabin, Perreault and company.)

The company's Place des Arts performance featured five of the eight works commissioned. (Pieces by Kudelka, Rabin and Tardif were not included on the program.) The works chosen point to a conscious desire on the part of Montréal Danse's directors to maintain a connecting thread throughout the evening.

This connecting thread was a prevailing sense of irony. It was felt, in varying shades and nuances, in each work presented. Whereas Montreal's dancemakers had previously thrived on overt social protest, their iconoclasm was now revised to appear more subtle.

JEAN-PIERRE PERREAULT'S work for Montréal Danse, *Eldorado*, was a summing-up of his choreographic works of the last five years. He borrowed from his earlier pieces, but *Eldorado* exemplifies the permutations and combinations of his constant concern for basic rhythms in footwork combined with a multi-faceted exploration of geometric planes.

Eldorado had seven dancers moving up, down, over and next to five small pyramidal ramps. They were placed in staggered lines against a broad, but low rectangular backdrop. The inherent abstract formalism was pleasing, a true study of compositional forms.

Once again, Perreault explored a spatial and gestural chromatic scale. Connotations of constructivism were still present, but in a more muted and tailored manner. An Orwellian atmosphere of assembly-line work and a dehumanized setting still lingered, but the piece was generally more meditative than oppressive.

THE MODERN PROGRAM presented by Les Grands Ballets Canadiens used some of the same Quebec choreographers as Montréal Danse. It was engineered by the company's co-artistic director Jeanne Renaud, who is a fervent exponent of dance experimentation, having been among the pioneers of modern dance in Quebec.

(Jean-Pierre Perreault did not contribute to the company's program. Although he has not been asked, as yet, to choreograph for Les Grands Ballets, *Eldorado* is so polished that it could easily have fit into the company's current repertoire. It would have created a far more favourable impression on Les Grands Ballets' audiences than some of the works the company did present.)

Les Grands Ballets Canadiens commissioned works from Ginette Laurin, Paul-André Fortier and Linda Rabin for its modern program. With Laurin and Fortier, the close similarities in both inspiration and approach in the works they created for Les Grands Ballets and Montréal Danse gave rise to inevitable comparisons and judgments of merit.

THE MEATIEST PIECE on Montréal Danse's program was Paul-André Fortier's *Tell*. Its references to William Tell, the Swiss national hero of independence, went beyond the title.

Choreographically, the piece was treated in mock-epic fashion. The curtain rose to reveal a man with an apple on his head, standing on top of a table. The table and the costumes for the four male dancers were decorated with simple coloured X's. Not only did they impart an impish look to the piece, they were also intended as a reference to Edouard Lock's propensity, in his early works, for painting X's on his dancers' costumes. Thus, we got our first inkling of conscious borrowings from other choreographers and styles.

Tell was a skillful collage of choreographic trends, past and present. It was an example of making a work out of pre-existing material—a ready-made inheritance of things past.

References to the present were also used in the acrobatic hurling of bodies from the table, recalling the propensity of Laurin and Lock for physical risk in making dance, and the rhythmic, collective stamping, reminiscent of Perreault, which, in turn, was coupled with ritual chanting, an oblique reference to Sullivan, Rabin and Léveillé.

This series of non sequiturs and zany gatherings of extraneous material, which were then contrasted with harmonious music, provided an underpinning of irony. What we heard did not jive with what we saw. We were shown a degree of parody and satire in this work that showed subtlety, an ingredient previously foreign to Fortier's choreography.

His earlier work revealed an absence of humour—unless it was black humour—and a relentless and sombre mood. In *Tell*, the choreographer, tongue-in-cheek, irreverently lifted fragments of mainstream choreographic styles and post-modern trends, and, in so doing, took his iconoclastic crusade one step further: he added covert undertones of derision.

Tell epitomizes the artistic stance Montréal Danse has adopted: neat packaging, in keeping with the establishment requirement of decorum, to which Fortier has added irony as a substitute for the radicalism of the past.

LES GRANDS BALLETS' program of commissioned New Dance works may very well have been the choreographic event of the Montreal dance season, considering the stir and the amount of controversy it caused. (Company founder Ludmilla Chiriaeff voiced her strong reservations about the new direction her successors had taken and was quoted in *Le Journal de Montréal*.) The performances were greeted with criticism from the press and public.

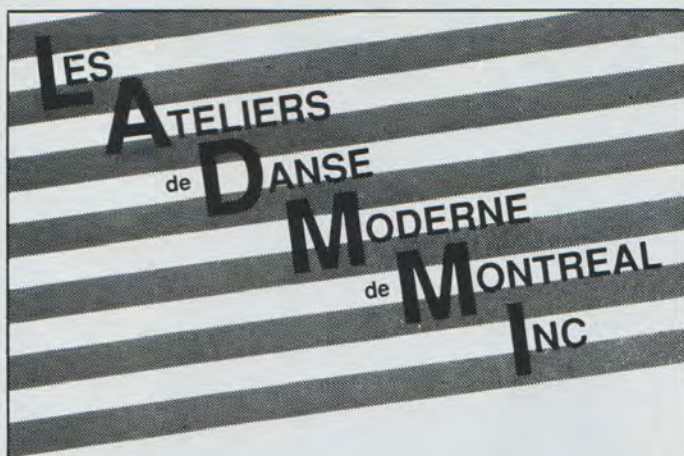
When Paul-André Fortier created a work for Les Grands Ballets, the results turned out to be far more radical than *Tell*. The traditionally sedate, somewhat complacent opening-night audience at Place des Arts greeted Fortier's *Le Mythe Décisif*, the program's curtain-raiser, with scattered boos, even before the piece ended. The dancers, who performed this foreign, dark and out-of-the-way post-modern piece admirably, were caught in the cross-fire when they took their curtain calls—some members of the audience were screaming bravos, some were booing and others were left in a quandry, not knowing whether the piece was meant to be taken seriously or humorously.

Le Mythe Décisif—the myth to end all myths, but also a pun, in French, on the myth of Sisyphus—was true to Fortier's reputation, showing him, once again, as an *enfant terrible* and an *agent provocateur*.

Fortier's choreography was interesting and theatrical. The work opened with special lighting effects which created pools of light and a backdrop of two scaffolds resembling long, rectangular tables, on which a few dancers perched. The scaffolds were used as additional platforms, as in *Tell*, for off-axis jumps and falls.

Downstage right a dead tree, with chimes attached to its branches, hung from the flies. The chimes sounded gently each time the nearby dancers' movements caused the branches to stir.

Several male dancers entered, ringing school-bells—a sound so deafening and aggravating that its symbolism was almost lost on the audience. The dancers left, only to reappear again in two gangs on opposite sides of the stage, hurling un-



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intelligible invectives at one another. The final image of the work was a man crouching over the back scaffold, like a bird—either in expectation or resignation. A summing-up of the absurdist human condition.

It was not so much because the work was provocative—it is certainly not among Fortier's more shocking pieces—that it didn't succeed in winning its audience, but, rather, because it was loosely structured and definitely caught its audience off-guard. Fortier had no consideration for his audience. By not adjusting his aim for his new audience, Fortier naturally lost it. As a sombre curtain-raiser, danced in silence save for occasional onstage mutterings and the resounding clang of the school-bells which kept calling the audience to attention, *Le Mythe Décisif* gave its public no time to settle into the piece.

Despite the elaborate program notes written by Jeanne Renaud, the ballet audience had no background knowledge of either Fortier or Montreal's New Dance choreographers. Add to that the lack of understanding of a piece like *Le Mythe Décisif*, and public opinion that modern dance, as a whole, is marginal was reinforced.

As a result, modern dance's ongoing crusade to gain widespread acceptance as an art form by the Montreal establishment seems to have experienced yet another setback.

Oddly enough, *Le Mythe Décisif* would have better suited Montréal Danse, with its directness and avant-garde treatment, while *Tell* would have been a more appropriate work for Les Grands Ballets Canadiens. In this instance, playing musical chairs did not work, and a new and influential potential audience for New Dance was left gasping and hanging in mid-air by the underlying radicalism of *Le Mythe Décisif*.

IN THE CASE of Ginette Laurin's commissions for Montréal Danse and Les Grands Ballets Canadiens, the outcome was quite different. Both works explored the seductive roots of tango rhythms; yet both pieces, though relative crowd-pleasers, fell short of the choreographer's past dance witticisms and her previous, more serious thematic content.

Amanita, a quartet for female dancers, was created for Montréal Danse. It was a study in mock-epic fashion of feminine patterns of seduction. The work was filled with current fads and clichés—tango music and flashy, zany costuming.

Even though Laurin dabbled with humour—a characteristic trait of hers—in *Amanita*, she did so less successfully than in *Olé*, an earlier work which she danced for her own company, O Vertigo. *Olé* was more succinct and had a definite build-up, while in *Amanita* the costuming and intentional non sequiturs in choreographic construction and phrasing reflected a travesty of human attitudes.

Tango Accelerando was set on Les Grands Ballets Canadiens, and it fared better with its audience than the other two works on the company's modern program. This was mostly due to its upbeat nature and the popularity of the music used—Argentine tangos, performed live, onstage, by the Quartango band.

The work was set against the backdrop of a skyscraper under construction, and one could recognize in its steps the cheeky coyness and seductive gestural language that are part and parcel of Laurin's choreographic sensibility. She managed to put her personal stamp on the choreography, while still allowing it to be accessible to the audience.

ON THE WHOLE, Les Grands Ballets Canadiens' evening of New Dance works did not live up to its audience's expectations. The dancers' versatility in moving successfully

from one style to another—each equally foreign to them, was the strongest point in the performance.

Choreographically, however, the program forces us to pause for reflection. What, exactly, is Les Grands Ballets Canadiens' artistic mandate at present? Or in the near future? Will it, too, join the ranks of the avant garde, performing its iconoclasm with less gusto or conviction than the initiates themselves? Or will it define its vision more concretely?

In a city where traditional, mainstream modern dance has never existed—which, in itself, is a mixed blessing—if traditional ballet or neo-classicism gives way to include post-modernism, then the avant garde finds itself exchanging roles with the establishment—and becoming, itself, the ruling norm, accepted at face value and having nothing to react against. Contrasts naturally feed on each other, helping to define their own separate boundaries and thus creating healthy and necessary competition. Too many hazy contours are self-defeating.

Finally, artistic burnout inevitably lurks around the corner when choreographers buckle under the pressures of too many closely scheduled commissions.

In analyzing the artistic product of Montréal Danse, on the other hand, one sees a hybrid style emerging. One detects in Quebec's post-modern trend in dance a definite preference for showing a disjointed, non-integrated prism as an artistic viewpoint, rather than offering a new alternate vision. The look seems parasitic, having been achieved by the exploitation of ready-made materials which are then refurbished with ironic twists. Rather than forging an entirely new language or a completely original artistic point of view, this approach displaces and relocates the old one by re-assembling it differently. The revamped new look cleverly skirts around past criticisms of sombreness and militant partisanship, preferring to subtly surprise its audience by reversing audiences' expectations instead of outwardly provoking them.

Furthermore, the "consolidated" look emerging from a repertory format definitely points to economic and managerial wisdom.

Montréal Danse's debut generally left one appreciative, although slightly underwhelmed—with the exception of *Tell*, in which Paul-André Fortier succeeded in playing devil's advocate while, all along, quietly deriding the establishment through his use of irony.

RELECTING ON THE STATE of the art in Montreal, I am tempted to borrow a phrase from an article by Linde Howe-Beck published in the Winter 1986-87 issue of *Dance in Canada*: "Terpsichore is [indeed] restless." Montreal's budding and established dance companies, who seek to uphold their identities and ensure survival, are playing havoc with their respective artistic mandates and visions.

Les Ballets Jazz de Montréal now features *Ebony Concerto* in its repertoire—a work danced on pointe, choreographed by John Cranko to music by Igor Stravinsky! Does this work truly represent the jazz spirit in treatment, gesture language or music?

And Edouard Lock is dropping hints that his next full-length work will draw some of its inspiration from the ballet vocabulary.

Such unusual turns of events can only add to the already blurred vision and further confound audiences and the dance community itself. It is to be hoped that 1988's new year's resolutions for Montreal's dancemakers will include defining their distinct artistic parameters. •

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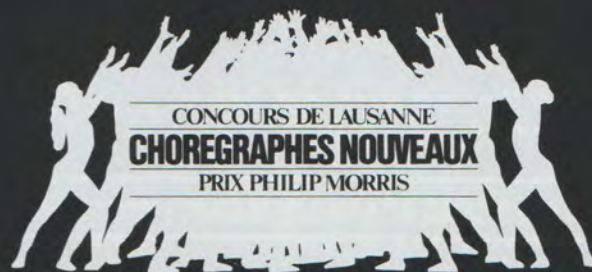
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CANADIAN DANCE:

What Makes the Dance Community in Canada Unique?

by Beverley Katz Rosenbaum

CHOREOGRAPHERS, DANCERS, and dance companies in Russia, China, Israel and many other countries around the world take it upon themselves to create and perform works that are somehow symbolic of their heritage and culture. Indeed, it may be argued that the only truly national dance companies are those that actively promote nationalist feelings.

Most North Americans, of course, would insist that there is no place for state control in art—at least, not where content is concerned. (Funding is a different matter!) But don't we, as Canadians, owe it to ourselves to include at least some Canadian content—in the purest sense of the term—in the dance works that we perform in our own country and take to other countries? Certainly, in this era of concern about American cultural dominance in Canada, presenting uniquely Canadian works is more important than ever . . . isn't it?

MEMBERS OF THE CANADIAN dance community, interestingly enough, seem almost unanimous in their opposition to such an idea.

Early Canadian artists were adamant in following the 1923 dictum of painter Lawren Harris: "If we imitate the style and mood of the creators in other lands, if we bow to traditions and creeds and taboos imported across the great seas, if we mumble outworn shibboleths and accept the works of other days, other lands in lieu of what we ourselves should create, we permit our powers to wither. We experience no collective purpose. There is no real life in us . . . We are about the business of becoming a nation and must ourselves create our own background."

But members of today's dance community are more likely to echo the sentiments of Susan Crean, who wrote in the April 1986 issue of *This Magazine*: "For the artistic community, I think cultural sovereignty is a slyly laid trap. It tempts artists to stay put in their own corners, isolated from other communities."

The attitude with regard to Canadian content in dance can be neatly summed up in the words of Yvan Saintonge, pro-

ducer of dance at the National Arts Centre in Ottawa. In a recent interview with William Littler of the *Toronto Star*, he said: "I want Canadian choreographers to be seen in Europe, and it is only by demonstrating that Canadian and European dance belong together that we are going to persuade Europe to look at ours. I want Canadian dance to be seen in the light of what is happening in the world. I try to avoid saying 'Canadian dance at the National Arts Centre'. I say there are 18 international companies this year, and eight of them happen to be Canadian."

INDEED, MOST CANADIAN dance forces agree that a balanced mix of indigenous and foreign works is the thing to strive for. It's not that they're "down" on "Canadian-ness"; what they want is the right to determine that mix of works themselves. And, in fact, there are a number of reasons why the notion of any kind of compulsory Canadian content is particularly ludicrous when applied to the dance realm.

First of all, the performing arts constitute the smallest of all the entertainment components. According to Statistics Canada reports, there are no leisure activities that remotely compare with television viewing and radio listening in terms of time spent. There is, therefore, a far more persuasive argument to be made for Canadian content regulations in Canadian broadcasting, especially when one considers that Canadians have a choice of any number of American television shows to tune in to at any time. Where the performing arts are concerned, Canadians are pretty much limited to viewing Canadian artists and companies, except when foreigners visit.

Second, dance is an art form that is solidly based on traditions that were founded in other nations. Ballet, for example, has its roots in Europe, and, although most of our Canadian ballet companies strive to incorporate new and exciting dance works into their programs each season, any company "worth its salt" must include at least a few of the traditional classical ballets, such as *Giselle*, *Swan Lake* and *The Sleeping Beauty*, in its repertoire. Doing so does not represent mere blind adher-

ence to tradition, although performing these works does pay homage to the classics. These works also happen to be the ballets that pose the ultimate tests of technical skill and emotional depth. Mastery of them is often enough to skyrocket the company that performs them to world-class status. The National Ballet of Canada has been criticized by many for relying too heavily on the classics, but no one can deny that the company has shown, time and time again, that it is one of the best classical ballet companies in the world today.

Modern dance is currently enjoying a boom in Canada, and, of course, much of this type of dance has its roots in the United States with the Martha Graham school of movement. Canadian troupes such as Desrosiers Dance Theatre and Toronto Dance Theatre have enjoyed international success with works that, in the spirit of the modern dance tradition, celebrate the human—or non-human—spirit. This is achieved through experimenting with different ways of moving, so as to discover various means of expression.

Christopher House, one of the resident choreographers at Toronto Dance Theatre, for example, is known for designing unique, patterned dances that reflect nothing so much as movement for the sake of movement. Indeed, the idea of dance as an expression of cultural identity is one that seems to have had little impact on him. What is most important to House is the physical aspect of dance. In a recent issue of *Ma-clean's* he is quoted as saying: "Virtuosity and speed and working with music and with great dancers—that's fun. My first love is dance as an expression of all of those physical properties."

AND SO, WE COME to a question—just what *is* a specifically Canadian work? Many would argue that the folk rhythms of Quebec fiddler Jean Carignan which provide the score for Brian Macdonald's internationally acclaimed *Hangman's Reel* do not at all reflect the Canadian experience; nor do the bleak landscapes in works such as Ann Ditchburn's *Mad Shadows*, which is set to music by Canadian composer André Gagnon and has been performed at the Metropolitan Opera House in New York.

And yet, these works certainly do express some aspects of the Canadian experience, and the fact that such pieces are performed in Canada and abroad is indicative of a new confidence on the part of virtually all our dance companies—which now perform works by Canadians, as well as the classics, as well as innovative works by choreographers from around the world. Consequently, most Canadians feel that our dance companies have, for the most part, managed to strike just the right balance between indigenous and foreign works.

But the lesson has not been one easily learned. This determination to perform a variety of works was not always a feature of dance in Canada. In her article on *Encore! Encore!* in the Fall 1986 issue of *Dance in Canada*, Paula Citron described the dance environment in Canada prior to 1960, when our choreographers and dancers were pretty much isolated from the rest of the dance world. Although the works they created and performed were sociologically very important, as they reflected Canadian social characteristics, the lack of variety offered to audiences made them long for more—thus proving that Canadian content alone was not enough for arts patrons.

Nevertheless, the significance of these works should not be underestimated—as it was once Canadians were exposed to European ballet. In the same article, Citron quoted Herbert Whittaker, theatre and dance critic emeritus of Toronto's

Globe and Mail, about the significance of the Sadler's Wells Ballet tour of North America in 1949. He said it "hit everyone like a thunderbolt. No one had ever seen the full-length ballets over here—a whole evening devoted to just one work, with elaborate sets and costumes."

The voices of those who wanted to continue to mount pieces they felt best represented Canada were drowned out by those who felt inferior by European standards. According to Herbert Whittaker, "the patrons of ballet in Toronto wanted a professional company doing the classics in their city, and so they went to the high priestess of British ballet, Ninette de Valois, and that imperious Irish beauty sent them Celia Franca. Celia's mission was always to create a classical company; therefore, there was no room for local choreography. Celia became another Ninette. She was going to be the pioneer; therefore, there could be no dance before her."

IT IS ONLY RECENTLY that Canadians, riding atop a wave of new dance creativity, have indicated a desire to learn more about their own country's vibrant dance past. In the Citron article, Herbert Whittaker is quoted as saying: "Canadians could never point at anything and say, 'This is us!' Finally . . . a movement in the arts began that was determined to see that we came out of this century with some kind of [documented] history." So began the successful *Encore! Encore!* project, whose mandate is to remount many of Canada's early dance works.

This new acceptance of Canada's dance heritage has played an important part in the achievement of a balance in performances of Canadian and foreign dance works. Interestingly enough, even Celia Franca has jumped on the Canadian heritage bandwagon. Despite the criticisms, she has always insisted that the National Ballet has been committed to Canadian choreography, and, as William Littler wrote in the *Toronto Star* this past February, "she clearly wanted to marshal evidence to prove her point" at the company's 35th-anniversary gala performance that same month. Among the works performed were Kay Armstrong's *Etude* and excerpts from David Adams' *Barbara Allen*, Ann Ditchburn's *Mad Shadows* and James Kudelka's *Washington Square*.

Nevertheless, Toronto audiences are not scheduled to see the National Ballet, now led by associate artistic directors Valerie Wilder and Lynn Wallis, perform any Canadian choreography during the 1987-88 season. Well-known American choreographer Glen Tetley, who was appointed artistic associate of the National Ballet in March, will choreograph a new piece for the company and will restage his 1973 work *Voluntaries*. Other choreographers who will contribute works for the season are Kenneth MacMillan, artistic associate of American Ballet Theatre, and Jiri Kylián, director and resident choreographer of Netherlands Dance Theatre. However, the National Ballet's Concert Group, which primarily tours smaller Canadian centres, has commissioned new works from company members David Allan and John Alleyne.

Other companies are, perhaps, better representatives of Canada's new dance confidence—companies like Les Grands Ballets Canadiens. Writing in the Winter 1985 issue of *Dance in Canada* about his company's 1984 tour of the Far East, principal dancer David La Hay related that "everyone had expected a traditional menu of extracts from the classics, but instead they were treated to a lively cross-section of our own varied repertoire".

Among the works performed was James Kudelka's *In Paradisum*, which met with great success throughout the tour. Ku-

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delka, a resident choreographer at Les Grands Ballets Canadiens, is one of Canada's star choreographers. Anna Kisselgoff, dance critic for the *New York Times*, has commented that he is "a choreographer to be reckoned with on the international scene".

WE MAY HAVE TO LOOK at aspects other than content in dance works in order to discern what makes Canadian dance unique. Some have suggested that our dancers' very styles and personalities are quite different from those of their American, European or Russian counterparts.

Take the Royal Winnipeg Ballet's Evelyn Hart, for instance. She has been packing houses since she and David Peregrine triumphed at the 1980 International Ballet Competition in Varna, Bulgaria. In a segment of the CBC television program *Gzowski and Co.* devoted to her, David Moroni, principal of the Royal Winnipeg Ballet School, said that Hart doesn't "parade tricks" like many Russian dancers do. Hers, he declared, is a more subtle style—"she makes everything look easy".

And Hart herself is extremely modest, perhaps even insecure—in what some would describe as true Canadian form. Making a lot of money isn't important to her, she told Peter Gzowski, and, although she would like to dance the classics on world stages, she is loathe to leave Winnipeg for any length of time. And she doesn't feel that she's reached her peak yet, despite the international acclaim.

Putting aside the issue of "Canadian-ness" for a moment, it is important to state that Canadians have every reason to be proud of the levels of achievement reached by dancers such as Hart.

Another Canadian dancer with a world-wide following is Montreal's Margie Gillis, who has been called "Canada's answer to Isadora Duncan". Gillis has always followed the beat of a different drummer and is thus representative of Canada's new willingness to enjoy a smorgasbord of dance styles.

Even before she was catapulted into the international limelight on a 1979 visit to China, Gillis had already established a small, but dedicated cult following.

For Gillis, dance offers an opportunity to "comment on the quality of life . . . the hopes and fears and cares that people have". Limiting her works to the Canadian dance realm would undoubtedly frustrate her immeasurably. Indeed, her appeal goes far beyond national boundaries. Her genius at interpreting the human condition on a world-wide scale has caused her to be named a cultural ambassador by then-prime minister Pierre Trudeau in 1981 and by Quebec's premier, Robert Bourassa, in 1986.

IN CONCLUSION, Canadians have every reason to be delighted with the international success of their artists and companies in the dance world. Not only have our choreographers and dancers reached marvellous heights of accomplishment, they have done so without compromising their integrity—for those heights have been achieved, not by blindly following the lead of the Europeans or the Americans or by sticking rigidly to works that reflect the Canadian experience (a category difficult to define, as has been shown), but by working toward a balance of indigenous and foreign works, showing a healthy respect for their heritage and an unflagging curiosity in the world around them. By combining the best of both worlds, Canadian choreographers, dancers and dance companies have made our dance community a unique presence on the international dance scene. ●

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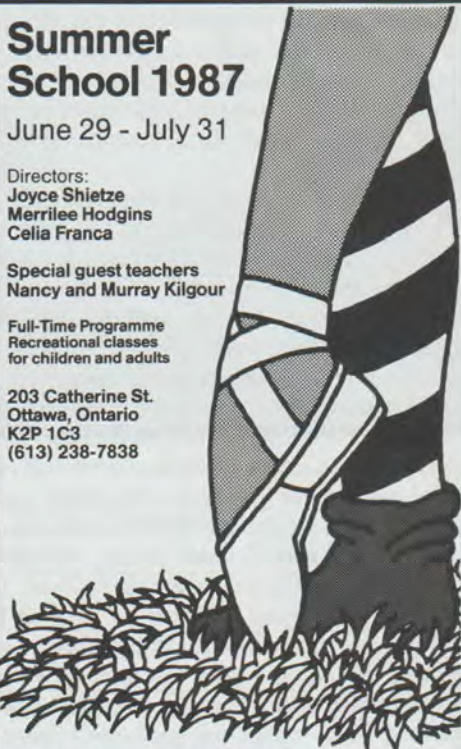
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IN REVIEW: *Performances*



Members of Kokoro Dance in Barbara Bourget's production of *Woman*.

Vancouver

Reviewed by Susan Inman

THE DEMANDS OF THE NEW WORKS acquired by Ballet British Columbia for its February season at the Queen Elizabeth Theatre demonstrated the continued strong development of the company. The additions to the repertoire are interestingly varied and include *Hangman's Reel*, choreographed by Brian Macdonald, John Cranko's *Opus I* and David Allan's *Petite Symphonie Concertante*.

A surprisingly sophisticated handling of dramatic material came through in the company's fourth acquisition, John Butler's *Medea*. Charie Evans revealed new depths to her talents—as the spurned Medea, she snapped her torso into agonized contractions while her arms struck out with a venomous fury.

LESS SUCCESSFUL in their dramatic aims were some of the works in a concert by Vancouver's newest company, Kokoro Dance. Barbara Bourget's *Woman* was especially disappointing. A piece with a stunning beginning—a group of women

in white, wearing a collection of wonderfully expressive masks—it went nowhere.

More successful, but still with problems, was Jay Hirabayashi's *Rage II*, an angry work dealing with the World War II internment of Japanese-Canadians. The explosive rage in a scene of Japanese drummers beating out their rhythms against the wooden bars of their confining cages was perfect; but a movement sequence where these same non-dancers meditatively stretched their limbs was undermined by having them led by a highly skilled dancer, Sioux Hartle.

The heart of the evening really was contained in a free-wheeling duet by Bourget and Hirabayashi. In this spectacular jive, they raced through the pain and ecstasy of a mature partnership with breathtaking knowledge and surety.

EDAM'S LATEST OFFERINGS, in *Naked and Unafraid*, revealed the company's increasing ease in realizing highly distinctive styles in its pieces. The surface gloss was impressively eye-catching and fun, but did not quite disguise the shakier underpinnings.

Jennifer Mascal's *Table*, for example, was like an Alan

Ayckbourn farce turned upside-down in its bizarre revellings in furtive sex and eating episodes.

Lola MacLaughlin's *Twang* was equally flashy in its send-up of romance, country-and-western style. Cute and novel, but a bit thin.

More serious was Peter Ryan's *Birth of Soldiers, Death of Children*, which had some fine moments, including a repeating movement montage constructed of military gestures and salutes. The weak part of the work was the reliance on the company's old standby movement vocabulary of contact improvisation. The obligatory backward somersaults called as much attention to themselves here as long series of pirouettes do in 19th-century story ballets.

EDAM has always been one of Vancouver's more adventurous companies, and one of its latest discoveries was utilizing an old East End theatre, a building too long relegated to rehearsing rock bands. Through EDAM's efforts, the New York Theatre now offers the dance community a valuable new venue for performance.

IF AUDIENCE REACTION is a measure of a dance company's success, then the Alvin Ailey American Dance Theater can consider itself the leader of the pack in satisfying Vancouver dance-goers. The kind of prolonged, passionate ovations the company's performance evoked haven't been heard since it was last here.

Not only were its old gems like *Revelations* well-polished, but the newer works, including Ulysses Dove's *Bad Blood* and, especially, Ailey's own *Witness*, resonated with that uniquely powerful blend of soul, physical prowess and artistic coherence that leads people to jump out of their seats shouting their support.

In *Witness*, a solo work featuring the delicate, yet earthy finesse of Debora Chase, audiences witnessed a piece that not only comfortably pulsed with the traditional Black music Ailey often honours, but one that seemed to comment on the history of modern dance and its own place in it. Chase began, seated on a simple bench against a glowing background of white candles, her full white dress stretched taut against the expanse of muscular, well-planted legs. The homage to Martha Graham's breakthrough 1930 work *Lamentation* was as clear as the distinctive message of spiritual redemption Ailey infused into Chase's ultimate, robust mastery of her body and the increasingly sacred space she inhabited.

WHILE VANCOUVER AUDIENCES exulted in the physical mastery of the Ailey troupe, they politely endured the painful vision of a dance legend's declining powers in a performance of Rudolf Nureyev and Friends. Watching Nureyev's wobbly balances and his heavy, thudding landings was even more excruciating because of their contrast with the technical brilliance of the evening's other male dancers.

With his dramatic abilities still as rivetingly intact as his capacity to articulate small, earthbound movements, it was unfortunate that Nureyev chose a repertoire with inappropriate technical demands.

Winnipeg

Reviewed by Jacqui Good

TWO FULL-LENGTH dance extravaganzas shared the limelight this past winter in Winnipeg. Both were very fine, indeed, but it's hard to imagine two dances more dif-

ferent in spirit and style than *Romeo and Juliet* and *Emotional Vaudeville #2: I'm So Fat*.

THE EXCELLENCE of *Romeo and Juliet* was no surprise. After all, the Royal Winnipeg Ballet has had Rudi van Dantzig's version of the ballet in its repertoire for several years and has even filmed it for CBC television.

I've long admired the way van Dantzig combines psychological insight with the splendid Prokofiev score to provide a substitute for Shakespeare's poetic language. He marches a menacing death's head through a cheerful town square and gives Juliet a beautiful dance with two ghosts. Death stalks the sunny Italian streets.

In van Dantzig's production, the clash between the two families, the Montagues and the Capulets, is based on wealth and power. Romeo and his friends are associated with the common people; members of Juliet's family are bullying aristocrats. There is an extra dimension to the story when Romeo is not just from the wrong family, but also from the "wrong side of the tracks".

Everything came together for this ballet when the company performed it in March—the sets and costumes, the music and the strong ensemble dancing.

The biggest surprise, however, was in the dancing of the star-crossed lovers themselves. Of course, the role of Juliet "belongs" to Evelyn Hart, who won an ACTRA award for her work in the television production. She's elfin and charming, with an undercurrent of passion. And Henny Jurriens (from the Dutch National Ballet) was right at home as her partner.

Winnipeg audiences also had a chance to watch Susan Bennet, partnered by Stephen Hyde, making her farewell performance with the company. These dancers were more coltish, all adolescent yearning.

But on opening night the stage belonged to Svea Eklof. Any disappointment the audience had over missing a Hart performance—she was just back from dancing in the Soviet Union—was soon swept away by the down-to-earth desire of Eklof's interpretation of Juliet.

Hers is an older, more worldly Juliet than Hart's. For Eklof, the little visual jokes about being flat-chested didn't work at all. But the loss of youthfulness was more than made up for in believable feeling. There is never any doubt that this Juliet is head-over-heels in love with her Romeo and will do anything—literally, anything—to be with him. Electricity flashed constantly between Eklof and her Romeo, David Peregrine.

Over the past few years I've been disappointed in Peregrine's dancing. Although it has always been dependable, it has seemed dull and uncommitted, even wooden. But with his Romeo, it was a different story. For huge swatches of the Eklof-Peregrine dancing I stopped thinking about steps or arm placement or technique. I simply believed.

And that is what made *Romeo and Juliet* the ballet of the season.

ACROSS TOWN, at Contemporary Dancers' studio, Murray Darroch created a full-length dance-drama that was decidedly anti-romantic.

Darroch was an independent choreographer in Toronto before settling into his role as assistant artistic director of Contemporary Dancers. Working with Tedd Robinson and this company has given him the chance to expand his vision and work on large-scale dances.



David Cooper

Svea Eklof and David Peregrine in the Royal Winnipeg Ballet production of Rudi van Dantzig's Romeo and Juliet.

"I think of all my works as journeys, as starting somewhere and taking you on a trip," he explains. "Well, instead of 10-minute bus rides, now I get to take two-hour train trips!"

His latest trip is called *Emotional Vaudeville #2: I'm So Fat* and uses the vaudeville technique of vaguely linked sketches—some with words, some with movement—to look at an issue from many angles.

The issue is food and drink. Darroch says *I'm So Fat* was inspired by the hours and hours of boring chat he's endured in dance studios—chat about calories and watermelon diets. In a weight-obsessed society, dancers are the most obsessed; and so Darroch has put that chat and that obsession on the stage.

An absurd banana diet is described in surreal detail, while

performers solemnly munch bananas. Another performer confesses to bulimia. But Darroch does more than present case-studies of eating disorders; he makes it clear we're in a looking-glass world where the real and the dream are dangerously intermingled. He looks at the confusion between perception and reality—at the rake-thin dancer who can look in a mirror and declare, "I'm too fat!"

Chris Gower's athletic leaps and tumbles, and Fiona Drinnan's agonized curls of the back bear witness to Darroch's ability to choreograph for this strong set of dancers.

CONTEMPORARY DANCERS' *I'm So Fat* and the Royal Winnipeg Ballet's *Romeo and Juliet*. Two reasons to feel good about dance in Winnipeg this winter.



Dai Rakuda Kan made its Canadian debut at Ottawa's National Arts Centre in April.

Ottawa

Reviewed by Hilary McLaughlin

THE FELD BALLET has developed a devoted following in Ottawa since its first appearance here in 1979. In April the company made its third visit to the National Arts Centre, and the devotion was somewhat tempered in the face of an understated program that seemed to indicate a new tone in Eliot Feld's recent choreography.

The reservations were clearer in light of the odd decision by the company to present *Harbinger*, which has been seen, and approved, here before. This lively aerial interpretation of Serge Prokofiev's *Fifth Piano Concerto*—somewhat re-dressed—opened the program, and an audience that would have been, by and large, familiar with the work enjoyed it.

The dancers, many of whom have joined the company since its last Ottawa appearance, were as dynamic as the company we had come to know, and the piece looked fresh. But, because *Harbinger* was known to the audience, there was a tacit expectation of a buildup in the program.

New and intriguing, for a while, was *Echo*, a solo for guest artist Karen Kain of the National Ballet of Canada. The piece is set to a fairly standard-issue score by minimalist composer Steve Reich.

Kain, costumed in a fashion combining seraglio-styling and elements of Indian aesthetics, posed for 20 minutes or so. The first time around, her simpering were relatively amusing; the second time, the technique of repetition could be scrutinized for effect; after that—well, who's counting?

Echo had a witty, but one-note idea. That Kain made it so impressive was a tribute more to her technical skill and comedic flair than to the limited series of steps with which she was provided.

Eliot Feld lit, as well as choreographed, *Adieu*. As a lighting designer, Feld is a fine choreographer. No doubt the

darkness of the *mise-en-scène* was a considered one; however, the sight-lines of the National Arts Centre, or any other large stage where it is difficult to see if the lighting is murky, were not considered.

Adieu is a *pas de quatre*, beginning with one dancer in a huge cloak covering the other bodies in tableau. A little more light was shed on the subject, and the dancers emerged to perform some perplexing combinations. All to a slow tempo, underlined by the virtual opacity of the stage, and vaguely implying the sense of departure and separation conjured up by the title of the piece.

All of this was fairly low-keyed material, but a finale entitled *The Jig is Up*, set to music by the Bothy Band and John Cunningham, promised a little more action. The Irish jigs and reels, in a style made famous by the Chieftains, among others, were, indeed, livelier fare.

Here, on a well-lit stage, the costumes were stunningly effective—primary colours in muted density. But, like the two previous dances, there was a posed quality about much of the movement. It was intrinsically interesting—adaptations of traditional jig steps in the modern idiom and plenty of the diagonal shiftings that characterize much of Feld's ensemble work. However, his attempt to avoid dancing on the music was, for one thing, so extreme that it seemed self-conscious, and, for another—and consequent—thing, so understated that it looked, to put it paradoxically, like an obvious effort to be subtle.

It was an irritating program, and audience members were heard to mutter that they had been a little underwhelmed by it all. Any one of the pieces might have looked fine in a different mix, but, in the end, the repeat of *Harbinger* was the highlight of the evening.

The choreography ceased to be noticeable as the pace and mood of the program became muted. The dance equivalent of inaudible, after all, is invisible.

BUTOH DANCE has caught on in Ottawa. The National Arts Centre has had surprising and enthusiastic response for its presentations of Sankai Juku and Muteki Sha. In different ways, they demonstrated an intensity of movement that managed to communicate a great deal about the *very* foreign culture from which they have sprung. Curiously, Dai Rakuda Kan, the largest and one of the oldest Butoh troupes in Japan, was less successful in its Canadian debut.

The long, unbroken piece entitled *The Five Rings* began with some techniques comparable to those of the other Butoh companies we have seen—very intensified expressions of tiny movements, repetition that works in an entirely different way from that attempted by Eliot Feld in *Echo*. It was almost the quality of repetition by which one finally learns some unrelated data, such as the Greek alphabet—the stylization of gesture that leaves an imprint for long moments after it has dissolved into something else.

Dia Rakuda Kan opened with an almost deafening environmental sort of score and interspersed music of this sort throughout the performance; but Western, and Westernized, music were also used to accompany, in some instances, some *very* Western-looking movements. One sequence had dancers coming onstage—and coming and coming—in a seemingly eternal cycle that momentarily reminded me of an off-kilter *Bayadère*.

Unlike performances of other Butoh companies here, Dai Rakuda Kan did not communicate experience or emotion.

Toronto

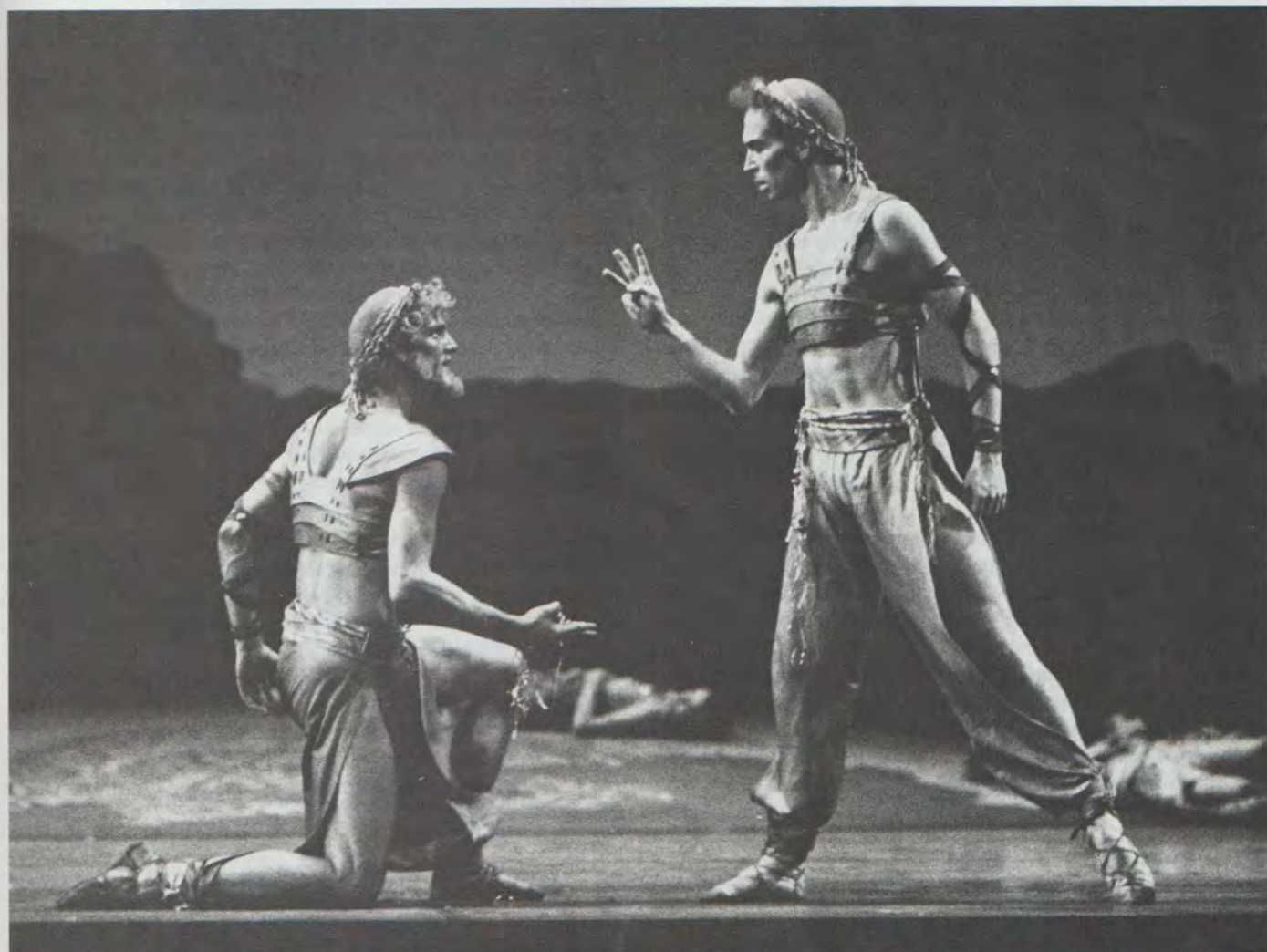
Reviewed by Paula Citron

DURING THE CROWDED winter dance season, several important choreographers—David Earle and Christopher House of Toronto Dance Theatre, Danny Grossman and David Allan of the National Ballet of Canada—presented Toronto premieres to mixed response. As well, two relatively unknown choreographers—former Grossman dancer Randy Glynn and former National Ballet member Bengt Jörgen—mounted their first complete evenings with wild success, making an interesting mix of old and new blood on the Toronto dance scene.

NOBODY CAN MOVE large numbers of bodies through space like David Earle, and his *Sunrise*, set to Brahms' *First Symphony*, had all the majesty and noble dignity one has come to expect from this choreographer as he continues to examine the human condition in his dances.

In *Sunrise*, Earle attempted to recapture the yearnings of Romantic art as reflected in the paintings of Delacroix and Turner. His people went through the deepest despair, underlined by the sombre strains of Brahms, but at the end came the sun and the eternal hope of a better world.

The work was quintessential Earle, and, once again, he proved that dance can be used to make philosophical statements.



Gregory Osborne and Owen Montague in the National Ballet of Canada production of David Allan's *Masada*.

CHRISTOPHER HOUSE was not as lucky with *Goblin Market*. One either appreciated the work or loathed it with a passion. Based on the poem by Victorian writer Christina Rossetti, the story involves two sisters, one who is tempted by goblins to eat forbidden fruit and one who resists temptation. With its repressed sexual implications the theme was a challenge to create in dance.

In his first narrative work, House took an approach that was at once literal and subtle at the same time. His goblins, in costumes designed by Denis Joffre, were almost laughably monstrous and lascivious as they gamboled through the forest. The sisters, danced by Grace Miyagawa (who was tempted) and Karen duPlessis (who was not), were given choreography of a more introspective nature. As a result, the work was schizophrenic in nature, which diminished its impact.

Ann Southam's score was suitably evocative.

DANNY GROSSMAN is a blunt choreographer who makes no bones about where his feelings lie. Several of his recent works have been bold political statements, and *La Valse* was no different.

In this polemic, Grossman attacked the indifference of society to human suffering. For his music, Grossman cleverly chose waltzes by Ravel, which conveyed the gay and carefree spirit of a bygone age. To Ravel's decadent rhythms, two couples—dressed "to the nines" by Mary Kerr—blithely carried on, while ghoulish spectres shared the stage with them, acting out their lives of silent screams.

La Valse is a "kissing cousin" to *Endangered Species*, one of Grossman's earlier works, and had a similar impact on the audience. Grossman uses dance to raise consciousness, and it works.

DAVID ALLAN'S *Masada* was a crowd-pleaser, judging by the standing ovations it received. Artistically, however, it left a lot to be desired. Based on a true incident in Jewish history, the ballet depicts a group of Zealots who, rather than surrender to the besieging Roman army, committed mass suicide in their mountain fortress, Masada.

For one thing, Allan did not commission an original score which could have been tailor-made for his dance; instead, he chose Rachmaninov's *Symphonic Dances*, which dictated the mood and imprisoned the work. Second, designer E.K. Ayotte dressed the dancers so prettily that it was difficult to believe these were people "on their last legs".

As well, Allan opted to have most of the large company onstage most of the time. Thus, the impact was one of armies marching, and we never got a sense of who these people were, so that we could care about them as individuals. The only person who stood out somewhat was Gregory Osborne as the religious leader Eleazar.

Nonetheless, the work gained in intensity as each person was strangled and, finally, Osborne committed suicide; and it affected some people deeply.

I think *Masada* should be redesigned and rescored, and it wouldn't hurt to see a Roman or two behind a scrim to remind us why these people were doing what they did.

RANDY GLYNN'S choreographic style is still up for grabs—never has an evening been so diverse. The only tie-in was the extreme athleticism, which is, of course, reflective of his mentor, Danny Grossman.

Glynn's works were narrative (*After Godot*), wall-to-wall

dancing (*Celtic Night*), humorous and surreal (*Trumpet Concerto*), slow and stately (*Kyrie*) and dark and serious (*Exit*).

As a choreographer, Glynn has a real talent for moving bodies through space and coming up with some very tricky partnering.

In his first program at Premiere Dance Theatre, Glynn has shown his awesome potential; now, before the final verdict comes in on his choreographic talent, it is important he develop a style independent of Grossman's

DESPITE THE CHOREOGRAPHER'S ballet background, Bengt Jörgen's dances are all off *pointe*, and, although his technique is grounded in the classics, Jörgen displays overtones of modern dance, with an emphasis on pure movement, in his works. Because of their strong relationship to music, his dances are also strong on mood.

The works are very "dancey", which is to say Jörgen crams a lot of movement into each piece. Although he has an abstract bias, he is also capable of flashes of humour, playfulness and cheekiness, as seen in *Sculpture and Motion* and *Signature*. Overall, I'd stamp Jörgen's style as intellectual, with his dances approximating fascinating geometric puzzles.

It will be interesting to see in what new directions this promising choreographer chooses to move.

ON A MORE HISTORIC NOTE, the National Ballet of Canada celebrated its 35th birthday in February with a program produced by its founder, Celia Franca.

Of particular interest was the first part of the evening, which included a retrospective of Canadian works from the early years (choreographed by, among others, David Adams and Timothy Spain) to more recent offerings by Ann Ditchburn and James Kudelka.

For me, the main impact of seeing these works performed by the present company of technical monsters demonstrated just how far the dancers have come. In the past, the works were tailor-made for dancers with limited technical ability; today, there is nothing the company cannot do.

The program also served as a reminder of just how much Canadiana exists in the National Ballet's repertoire, a body of work largely overshadowed by the classics. The evening, therefore, was of symbolic importance.

Montreal

Reviewed by Linde Howe-Beck

IGOR STRAVINSKY'S *Le Sacre du Printemps* holds a special fascination for Montreal choreographers. In five years they have produced no fewer than three quite different versions to the familiar score. Two of these were presented within a month of each other this past spring.

Daniel Léveillé's post-modern *Sacre* of 1982 bears no resemblance to the latest versions by James Kudelka and Martine Epoque. Nor do these two works resemble each other, except that they share the same orchestral version of the music, recorded by the Montreal Symphony Orchestra under Charles Dutoit.

JAMES KUDELKA'S *Sacre*, for Les Grands Ballets Canadiens, received its premiere at Place des Arts, March 26. It is arguably the best ballet this fertile creator has ever achieved, even surpassing his previous masterpiece *In Paradisum*.

Instead of human sacrifice, Kudelka's theme is birth.

Catherine Lafortune, Andrea Boardman, Jean-Hugues Rochette, Kevin Irving and members of Les Grands Ballets Canadiens in James Kudelka's *Le Sacre du Printemps*.



Andrew Oxenham

Twenty-four dancers, representing inhabitants of a fictitious Eastern-European-styled village, await the birth that will guarantee their society's preservation.

In the cast I saw, Andrea Boardman, as the pregnant woman, keened and stretched backwards atop a primitive scaffold. Below, Catherine Lafortune, in the role of midwife, danced a Graham-esque ritual of dominance and control, her crimson gown a portent of terror to follow.

The pregnant woman bends back from her bulbous abdomen, recoiling with apprehension as she realizes that her only worth is her ability to procreate. The realization that she is the sacrifice slices viciously into consciousness as the ballet ends with unparalleled brutality, moments after she gives birth. As the baby is carried away triumphantly, she is left alone, atop her tower—until she is strangled. The action, so unexpected, leaves the audience limp.

This *Sacre* employs the same fascinating fusion of modern dance and ballet that Kudelka has used in many of his ballets. It plays with swirling leaps, extensions and spins with a weightiness and central impulsion indicating the choreographer's deep understanding of modern dance as well as ballet.

Always a most musical dancemaker, Kudelka builds his work on the breath of the music, boiling to a climax faster and faster as images and thoughts succeed each other.

UNLIKE KUDELKA'S *Sacre*, Martine Epoque's version is unlikely to be seen often. Kudelka's was made to showcase Les Grands Ballets Canadiens; Epoque's was simply part of *Artscène*, an annual production by three professors at the Université du Québec à Montréal, April 30-May 2.

While it does not have the magnitude or impact of Kudelka's work, Epoque's *Sacre* is a well-crafted piece, the

strongest she has produced in her long career.

Founder and director of the now-defunct Groupe Nouvelle Aire (the troupe that nurtured, among others, Edouard Lock, Paul-André Fortier, Ginette Laurin and Daniel Léveillé), Epoque took freedom as her theme.

Thirteen primitives indulge in an ugly power struggle. Women are raped and men thrown aside by a leader who controls with his fingertips. Most of the group dumbly accept this treatment—except for one man and woman. He rebels by gently questioning the leader's methods; she overrides him by imitating the harsh strictures and becomes the new commander.

JOHN BUTLER'S *The Habit*, a work created for Margie Gillis, received its premiere during Gillis's two weeks at Place des Arts, April 29-May 10. It is a most controversial work, paralleling a women's obsessions with religion and drugs.

In this cunningly crafted and costumed work, Butler transforms Gillis by covering her usually flowing, hip-length hair with a nun's coif and her stocky limbs with a floor-length robe.

Initially she moves swiftly and strongly. Then doubt overcomes her, and she suddenly removes her crucifix, lies on it and then seizes it to plunge, dagger-like, at her arm.

The gesture shocks. Her message is clear. The dance unfolds, a drama of unrelenting desire swinging from religion to drugs. Gillis tears off pieces of her nun's garb as she sinks lower and lower into her "druggie" dreams.

It is a riveting dance, made more so by Gillis, who has been slowly metamorphosing into a mature actress-dancer. With *The Habit*, she transcends all she has been and becomes not just an unparalleled Canadian cult figure, not just an heroic dancer, but a performer of indisputable artistry. •

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IN REVIEW: *Records*



In Private—Music for Ballet Class
by Lynn Stanford and David Howard
Bodarc Productions, 1986
Available in record or cassette

Reviewed by Winthrop Corey

DURING THE OPENING WEEK of *On Your Toes* at Washington's Kennedy Center, Natalia Makarova suffered an injury. A special ballet class was designed for her by David Howard, with music composed and performed by Lynn Stanford, to aid her recovery.

The result is *In Private*, a new record with music for ballet class. It is the seventh in a series of dance records by Lynn Stanford—and his third co-operative effort with David Howard.

A dance teacher is far too often limited by recorded music. Exercises must be designed to work within the limitations of dictated rhythms. Fortunately, recorded music is inexpensive and workable in the studio. Most records, however, are poorly planned.

Ideally, a record should be designed to provide the teacher with a wide range of musical selections and rhythmic choices. A good record allows a teacher to use any band to suit his or her own style and exercises. This "shopping-around" process, often a source of frustration, allows the teacher creative selection and the opportunity to choose bands which suit specific needs.

Perhaps the best feature of this album is the length of the musical bands, which allow enough time to work through complicated ballet exercises. The length of a band is of considerable importance, as it allows an exercise to be completed on both sides without having to repeat the musical selection. This is extremely important for students, as it is the building-ground for stamina.

The musical selections are clever and are played with the professional style and confidence we have come to expect from Lynn Stanford. The quicker, up-tempo rhythms are good, strong and interesting—and can be used for many exercises. The adagio selections, however, are sombre and lack appropriate phrasing and clarity of rhythm.

A full set of written notes for the exercises designed by David Howard is enclosed with the record. They are not particularly helpful. Designed specifically for Makarova, they are confusing for the elementary- or intermediate-level student. ●

N.B. *What's New and What's Happening . . .* *People, Performances and Exhibits*

Jean A. Chalmers is the 1987 recipient of the **Canada Dance Award**, presented by the Dance in Canada Association in recognition of her significant contribution to Canadian dance.

Through her endowment of the Jean A. Chalmers Choreographic Award, administered by the Dance in Canada Association and the Ontario Arts Council, she has enabled many of this country's finest choreographers—including Ginette Laurin, Robert Desrosiers, Stephanie Ballard, Judith Marcuse and Edouard Lock—to develop their art.

Joan Chalmers accepted the Canada Dance Award, on her mother's behalf, from Arnold Spohr, artistic director of the Royal Winnipeg Ballet and 1986 recipient of the Award, at the gala Awards Night performance held at the National Arts Centre in Ottawa during the Canada Dance Festival Danse Canada in July.

Clifford Collier of Toronto and **Dorothy Harris** of Edmonton are recipients of the 1987 **Dance in Canada Association Service Awards**, which honour volunteers who have made significant contributions to the Association.

Previous winners include Grant Strate, Murray Farr, Uriel Luft, Robert Dubberley, Susan Hilary Cohen, Iris Garland, Lawrence Adams, Dianne Miller, Vincent Warren and Ruth Priddle.

Michel Lemay has been appointed dance officer at the **Canada Council**, replacing **Barbara Clausen**, who has left to become executive director of the **Dance Centre** in Vancouver.

Prior to this appointment, Lemay was the officer in charge of dance and theatre within the Department of External Affairs' Arts Promotion Division.

Principal photography began in April for **The Dancemakers**, a six-part mini-series and feature-length film on Canadian contemporary dance and choreographers.

The six half-hour television programs will concentrate on presenting renowned dance works, while the feature-length version, a 75-minute film structured in the form of a day-to-day subjective diary, will present specially prepared excerpts from these works and reveal behind-the-scenes activities during the making of the television series.

Included in the series are **Constantin Patsalas**; **James Kudelka** and **Les Grands Ballets Canadiens**; **Christopher House**,



John Williamson

Building the dance audiences of tomorrow—Robert Desrosiers recently completed taping an episode of Sharon, Lois & Bram's Elephant Show in Toronto. Now in its fourth season, Elephant Show is one of Canada's most successful children's television programs. The episode featuring Desrosiers' duet with Elephant (played by Paula Gullivan) will be broadcast this fall on CBC and on two provincial educational networks, TVOntario and Access Alberta.

David Earle and **Toronto Dance Theatre**; **Ginette Laurin** and **O Vertigo** dance; and **Danny Grossman** and the **Danny Grossman Dance Company**.

The Dancemakers is written, produced and directed by **Moze Mossanen**, and funded by the Canadian Broadcasting Corporation, TVOntario, Telefilm Canada and the Ontario Film Development Corporation.

TVOntario is scheduled to broadcast the six-part mini-series in January 1988, and CBC will air the theatrical version in March 1988.

The Off-Centre Dance Company, founded in 1986 by dance faculty members of Simon Fraser University's Centre for the Arts, performed at the Vancouver East Cultural Centre, May 7-9.

The Company is co-directed by Iris Garland and Maureen McKellar. Resident choreographers include Santa Aloï, Iris Garland, Monique Giard, Maureen McKellar and Grant Strate. The Company members are advanced students in the dance-major program at the University.

New works included on the Vancouver program were *Shadow*, choreographed by Santa Aloï; *Impact*, by Iris Garland and Maureen McKellar; *Beyond the Train Track Blues*, by Monique Giard; *Solar Ellipse*, by Grant Strate; and *Enosis*, by Iris Garland.

In May the **Karen Jamieson Dance Company** presented the premiere of *Rainforest* at the Arcadian Hall in Vancouver.

The work is an evening-length, multimedia creation developed by Jamieson in

collaboration with her dancers, composers Bruce Ruddell and Salvador Ferreras, writer David Peterson, sculptor Larry Cohen, costume designer Susan Berganzi and photographer Robert Tinker.

The Arts Umbrella Youth Dance Company presented its second home season at the Vancouver East Cultural Centre, June 5-6. The 26 young dancers, aged nine to 19, performed works by Erica Pinsky, the Company's artistic director and resident choreographer, and guest choreographers Lola MacLaughlin and Eva von Gencsy.

Paras Terezakis' **Kinesis Dance** presented *Narration*, a program of new works by Terezakis and guest composer Robert Caldwell, at the Firehall Theatre in Vancouver, June 11-13.

Two new works were performed: *Strange Fish Indeed* and *Blind Alley*. Also on the program: "R"-Complex, *Diaspora*, *Suit*, *Damon and Fithias*, *Narration* and a musical solo by Caldwell.

Vancouver's **Asia Pacific Festival** presented the **Hong Kong City Contemporary Dance Company**, making its North American debut, and **Kokoro Dance**, performing Jay Hirabayashi's *Rage*, at the Vancouver Playhouse, June 22-23.

John Hill has been appointed general manager of the **Alberta Ballet Company**.

The Brian Webb Dance Company began its eighth season in May, with performances at the John L. Haar Theatre, Grant MacEwan Community College, in Edmonton. The program, *Public/Private*, was scheduled to include *Diva* and *Tsunami*, as well as two new works, *What the Thunder Said* and *Look for the Old and the New*.

In June the Company presented this same program in Toronto, in its first Eastern Canadian performances in five years.

Brian Webb will appear in performance at the John L. Haar Theatre in Edmonton, Sept. 26-27.

The Alberta Ballet Company ended its 20th-anniversary season with the New Choreographers' Workshop, held in the Company's rehearsal studios, May 19-June 5. The Workshop was designed to give young Alberta choreographers the opportu-

nity to create their first ballets, working with professional dancers in a workshop setting.

Participating choreographers were Company dancers Claude Caron, Seung-Hae Joo and Mario Marcil, and Charles Lester, assistant to the Company's general manager and a former member of the National Ballet of Canada.

Following the Workshop, the new works—Caron's *Pulse*, *Conversation*, a joint effort by Joo and Marcil, and Lester's *A Time To . . .*—were performed at *New Moves*, the annual year-end presentation of the Alberta Ballet School, held this year at the Schoctor Theatre in Edmonton, June 8-9. This was the first such collaboration between the School and Company.

Also on the program were student presentations of Lambros Lambrou's staging of *Aurora's Wedding* from the third act of *The Sleeping Beauty*—with Company principals Mariane Beausejour and Claude Caron in the lead roles; and two new works by Lambrou—*On Earth as It is in Heaven*, created for guest artist Maria Formolo, and *Rainbow*.

Summerdance, presented by the program of dance at the **University of Calgary** in June, featured a new African piece by Themba Tana, the premiere of a new work, based on Dunham technique, by Anna Mittelholzer and a new jazz piece by Vicki Willis.

The Alberta Dance Alliance, with the support of Alberta Culture, the City of Calgary and the University of Calgary, Faculty of Physical Education, hosted the first provincial dance conference in Alberta—*Dance in Alberta: Shaping Our Future*—at the University of Calgary, June 26-28.

The 1987 winner of the **Clifford E. Lee Choreography Award** is **David Earle**, one of the co-founders of Toronto Dance Theatre.

Alberta Dance Theatre presented *Cahoots*, a new program of dances, at Edmonton's Chinook Theatre at the end of June.

Featured were *Goal* and *Cahoots*, two new works by artistic director Marian Sarach. Barbara Lisek and Keith Dalgleish, who have formed a new partnership, *That-side Independance*, appeared as guest artists,

performing two new works encompassing traditional and contact dance.

Dance at the **Banff Festival of the Arts** this summer will include performances by the Festival Ballet (which includes members of the Alberta Ballet Company, Ballet British Columbia, the Royal Winnipeg Ballet and Saskatchewan Theatre Ballet) at the Eric Harvie Theatre, July 15-18.

The program will include Leonide Massine's *Gaiete Parisienne*; George Balanchine's *Serenade*; *Breaks*, a new work by Brian Macdonald, head of the dance program at the Banff Centre; and a new work by David Earle, winner of this year's Clifford E. Lee Choreography Award.

As well, a program of contemporary and classical dance works will be presented at the Margaret Greenham Theatre, Aug. 6-8.

The Alberta Ballet Company has announced plans for its 1987-88 season. Repertoire for home performances in Edmonton and Calgary will include *Pineapple Poll*, part of a mixed program (Edmonton, Nov. 17-18; Calgary, Nov. 20-21); *The Nutcracker* (Calgary, Dec. 17-20; Edmonton, Dec. 23-27); the North American premiere of Brydon Paige's *The Snow Maiden*, commissioned for the Calgary Olympic Arts Festival and featuring Mariane Beausejour and Vadim Pisarev, Soviet gold medallist at the 1986 International Ballet Competition in Jackson, Mississippi (Calgary, Feb. 18-20; Edmonton, Feb. 23-25); and *Cinderella* (Edmonton, May 17-18; Calgary, May 20-21).

The season will open with performances at the Pan American Games in Indianapolis, Indiana (Aug. 1-2). During the fall, the Company will perform mixed programs in Alberta (Rocky Mtn. House, Oct. 28; Spruce Grove, Oct. 29; Grande Prairie, Oct. 31) and British Columbia (Nelson, Nov. 24; Cranbrook, Nov. 25; Courtenay, Nov. 29).

The Nutcracker will be presented in British Columbia (Duncan, Dec. 1-2; Victoria, Dec. 3-6) and Alberta (Lethbridge, Dec. 11-13; Red Deer, Dec. 29-30).

The Company will present *The Snow Maiden* in Saskatchewan (Regina, Feb. 29-Mar. 1; Saskatoon, Mar. 9-10), Ontario (Thunder Bay, Mar. 5-6) and Alberta (Lethbridge, Mar. 17-20).

The final tour of the season, featuring *Cinderella*, includes performances in the



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United States (Eau Claire, Wisconsin, Apr. 26; Stevens Pointe, Wisconsin, Apr. 27; Joliet, Illinois, Apr. 29), Ontario (Windsor, May 3-4) and Alberta (Fort McMurray, May 14-15).

Joining the Alberta Ballet Company for the 1987-88 season are three graduates from l'Ecole Supérieure de danse du Québec, the official school of Les Grands Ballets Canadiens: Joel Bourdreault, Nathalie Huott and Luc Vanier.

Sun-Ergos has announced plans for its 10th-anniversary season. Home performances in Calgary will include presentations of *Twinings*, a new show that looks at folk tales and dances from all over the world (Oct. 8-18); the revival, with a few surprises, of *A Christmas Gift* (Dec. 3-20); and *A Shakespearean Evening*, Robert Greenwood's solo program (Jan. 14-24), running concurrently with children's matinees of either *Children's Chautauqua* or *Rainbow Circus* (Jan. 16-24)—all at the Scarboro. The company's 10th-anniversary gala—with guest artists T.B.A.—will be presented at the University of Calgary's University Theatre, April 21-24.

Prior to the start of its 10th-anniversary season, Sun-Ergos will perform *Legends* at the Edmonton Folk Festival, Aug. 8-9; *Hibakusha Twilight* at the Edmonton Fringe Festival, Aug. 15-29; *Fables* in Victoria, Sept. 12-13; and *Hibakusha Twilight* at the Vancouver Fringe, Sept. 14-20.

During October and November, Sun-Ergos will tour England, Wales and Scotland.

Decidedly Jazz Danceworks will perform at the University Theatre, University of Calgary, October 1-3.

Some of Canada's best-known dance companies will appear in Saskatoon during the 1987-88 season as part of a subscription program called **Dance Alive!** Scheduled to perform at the Centennial Auditorium are the **National Ballet of Canada**, presenting Ronald Hynd's *The Merry Widow* (Sept. 28-29); **Les Ballets Jazz de Montréal**, with its 15th-anniversary program featuring Vicente Nebrada's *Percussion Pour Six*, Iro Tembeck's *L'Aube d'un Jour* and two works by Mauricio Wainrot—*Libertango* and *Fiesta* (Nov. 7); the **Royal Winnipeg Ballet**, in two appearances featuring John Neumeier's production of *The Nutcracker* (Dec. 4-5) and Jacques Lemay's *The Big Top* (Apr. 26-27); and the **Alberta Ballet Company**, in Brydon Paige's latest full-length work, *The Snow Maiden* (Mar. 9-10).

Barry Watt, former member of the Dutch National Ballet and the Royal Winnipeg Ballet, joined **Contemporary Dancers** in April.

Contemporary Dancers presented the third **Festival of Canadian Modern Dance** in Winnipeg, May 13-30.

The first three programs were performed at the Gas Station Theatre. Contemporary Dancers, in the first program, presented the world premiere of *Laundry Day*, choreographed by Robert Desrosiers, as well as a new piece by resident choreographer Ruth Cansfield and the Winnipeg premiere of Charles Moulton's *Nine Person Precision Ball Passing*.

Montréal Danse appeared on the second program.

The *East/West Mixed Program* featured performances by **Montanaro Dance**, the **Randy Glynn Dance Project** and independent dancers **Susan McKenzie** and **Phyllis Whyte**.

The final program, **Desrosiers Dance Theatre** performing *Lumière*, was presented at the Manitoba Theatre Centre.

The Royal Winnipeg Ballet School presented *Dance Spectrum* at the Pantages Playhouse Theatre in Winnipeg, June 17-18.

The June 17 program, featuring approximately 100 students from the professional division, included excerpts from *The Sleeping Beauty*, choreographed by David Moroni and Julia Arkos, after Petipa; Jacques Lemay's *Yesterday; A Class Portrait*, by Elaine Werner; and *Six Thinking Hats*, by Royal Winnipeg Ballet dancer Mark Godden.

The general division recital, on June 18, featured 270 student performers in a variety of works.

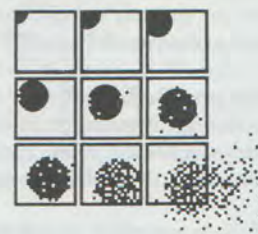
In June, for the first time, **Rachel Browne**, founding artistic director of Contemporary Dancers, presented an evening of her own choreography at Winnipeg's Gas Station Theatre.

Members of Contemporary Dancers performed *Haiku* (1981), *M.L.W.* (1982), *To the New Year* (1985), *Shalom* (1983), *Old Times Now* (1987) and *The Cry* (1985).

The Royal Winnipeg Ballet has announced plans for its 1987-88 home performances in Winnipeg: a mixed program featuring the company premiere of Hans van Manen's *Adagio Hammerklavier* and a revival of Arnold Spohr's *Ballet Premier* (Oct. 7-11); John Neumeier's production of *The Nutcracker* (Dec. 26-30); Peter Wright's *Giselle* (Mar. 23-27); and a second mixed program featuring the company premieres of Leonide Massine's *Gaiete Parisienne* and Loyce Houlton's *Wingborne*, and a revival of Michael Smuin's *Pulcinella Variations* (May 4-8).

Gweneth Lloyd, co-founder of the Royal Winnipeg Ballet, and **Arnold Spohr**, the company's artistic director, are the joint recipients of this year's \$100,000 **Royal Bank Award for Canadian Achievement**.

Allan R. Taylor, chairman and chief executive officer of the Royal Bank, commented: "The artistic gifts and pioneering work of this year's recipients have brought international acclaim to the Royal Winnipeg Ballet and, therefore, to Canada. It is our



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The Royal Winnipeg Ballet will tour in the United States during October, performing in Pennsylvania, Delaware, New York, Connecticut, Massachusetts, New Hampshire and Maine.

In November the company is scheduled to tour Eastern Canada, with performances in Nova Scotia (Halifax, Nov. 3-5; Wolfville, Nov. 6; Glace Bay, Nov. 16), New Brunswick (Saint John, Nov. 7-8; Fredericton, Nov. 9-10; Sackville, Nov. 12), Prince Edward Island (Charlottetown, Nov. 13) and Newfoundland (Corner Brook, Nov. 17; Grand Falls, Nov. 18; St. John's, Nov. 19-21).

The National Arts Centre in Ottawa has announced plans for the 10th-anniversary season of its **Dance Showcase Series**. Seventeen companies and solo artists from Canada, West Germany, Japan, France, Monaco, China and the United States are scheduled to appear.

The Canadian companies are **Les Ballets Jazz de Montréal** (Oct. 26); the **Danny Grossman Dance Company** (Oct. 27); **Les Grands Ballets Canadiens**, with a mixed program featuring James Kudelka's *Rite of Spring* (Nov. 28-29); **O Vertigo danse**, in Ginette Laurin's *Full House* (Jan. 26); **Toronto Dance Theatre** (Feb. 23); the **National Ballet of Canada**, with a mixed program featuring Glen Tetley's *Alice* (Mar. 24-26); **Repertory Dance Company of Canada** (Apr. 6); **LA LA LA Human Steps** (Apr. 9); and the **Royal Winnipeg Ballet**, with a mixed program featuring *The Big Top*, choreographed by Jacques Lemay (May 13-15).

Also appearing will be **Susanne Linke** of West Germany (Sept. 21); Japan's **Sankai Juku**, in Ushio Amagatsu's production of *Jomon Sho* (Sept. 22); two companies from France—**Groupe Emile Dubois**, in Jean-Claude Gallota's *Mammame* (Sept. 25) and **Ballet de l'Opéra de Lyon** in Maguy Marin's *Cinderella* (Oct. 1-3); **Les Ballets de Monte-Carlo** (Oct. 13-14); the **Central Ballet of China**, with a mixed program and Rudolf Nureyev's *Don Quixote* (Feb. 21-25); and two American groups—**Momix** (May 7) and **Rosalind Newman and Dancers**, in *The Technology of Tears* (May 25).

The television adaptation, directed by **Norman Campbell**, of the **National Ballet of Canada** production of John Cranko's *One-gin* won a silver medal at the 1987 Houston International Film Festival. The film was a co-production of Primedia Productions and the Canadian Broadcasting Corporation in association with RM Arts.

This spring, at Toronto's Premiere Dance Theatre, **Menaka Thakkar** and her company presented *Homage to Tagore*, a program of classical Indian dances celebrating the 125th anniversary of the birth of Nobel Prize-winning poet Rabindranath Tagore.

Kathryn Bennetts has joined the staff of the **National Ballet School** in Toronto. She received her training at the Australian Ballet School and has danced with the Australian and Stuttgart Ballets.

After completing her teaching training in Stuttgart, she taught at the Stuttgart Ballet School. She has also been a guest teacher in Australia, working with the Australian Ballet School, the Sydney Dance Company and the New South Wales College of Dance.

Geography, the most recent site-specific performance piece by **Bill James**, received its premiere in Toronto, May 7. The work is set to a score by Matthew Fleming and is based on an epic poem by Thomas Merton.

Members of the cast included Fleming, Jean-François Arseneau, Richard Blackburn, Maryse Carrier, Marie-Josée Chartier, Stéphane-Antoine Comtois, Sonia D'Orléans Juste, Marie-Josée Paradis, France Salmon and Roger Sinha.

Paula Moreno, artistic director of the Paula Moreno Spanish Dance Company, has been named recipient of the 13th **Canada Council Jacqueline Lemieux Prize**.

The National Ballet School presented *An Evening of Ballet* at the MacMillan Theatre in Toronto, May 28-30.

The program included George Balanchine's *Serenade* and *Andante* from *Sinfonia* by Constantin Patsalas, performed by Jennifer Fournier of the National Ballet of Canada.

Two new works were presented: *Night-Talk*, choreographed by National Ballet soloist John Alleyne, and *Jardin de Alegrias*, created by Susana and set to original music by Antonio Robledo.

The 1987 **Dance Ontario Award** has been presented to **Nesta Toumine**, in recognition of her outstanding contribution to dance in the province.

Danceworks celebrated 10 years and 50 concert productions with a week-long festival at the duMaurier Theatre Centre at Harbourfront in Toronto, June 16-21.

The gala opening-night performance featured a tribute to the late Judy Jarvis that included performances of two of her works: *Flight*, danced by Denise Fujiwara, and *Bella* (choreographed with Danny Grossman), performed by Pamela Grundy and Bodan Rominaw.

Also on the program were Anna Blewchamp's *Lionheart*, performed by Patricia Fraser and Edith Varga; Susan McKenzie in her work *The Silke*; an excerpt from *Dorothy*, a new work by Paula Ravitz, danced by Marie-Josée Chartier, Maxine Heppner, Allen Norris and Kim Frank; Randy Glynn's *Exit*, which he performed with Peter Randazzo; and Robert Desrosiers in an excerpt from his work *The Brass Fountain*.

The remainder of the week included performances of works by Jarvis, Fujiwara, Ravitz, McKenzie, Elaine Calgary, Francine Boucher, Tama Soble, Leica Hardy, Debbie Brown, Sonya Delwaide, Marie Chouinard, Katherine Duncanson and Peter Chin.

Promotions at the **National Ballet of Canada**: Kimberly Glasco and Kim Lightheart, from first soloist to principal dancer; Martine Lamy and Serge Lavoie, from sec-



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ond to first soloist; and Lorraine Blouin, from corps de ballet to second soloist.

Brian Macdonald has won two Dora Awards, for direction and choreography, from the Toronto theatre community for his production of *The Mikado*, originally staged at the Stratford Festival. He was also nominated, in New York, for two Antoinette Perry (Tony) Awards for his work on the show, which appeared on Broadway earlier this year.

His production of *Cabaret* opened this year's Stratford Festival, and *Dames at Sea*, which he co-directed and choreographed with **Kelly Robinson**, opened at Toronto's Premiere Dance Theatre at the end of June for a summer run.

David Earle won a Dora Award, in the outstanding choreography (New Dance division) category, for his work *Sunrise*, set on Toronto Dance Theatre.

Ottawa-based **Theatre Ballet of Canada** will perform in Syracuse, New York, with the Syracuse Symphony Orchestra, July 16. Repertoire will include Lawrence Gradus' *Tribute* and *A Toast*, and David Allan's *Collage Animé*.

Later in the summer, the company will participate in the Pan American Arts Festival in Indianapolis, Indiana (July 31-Aug. 2).

The fall touring schedule includes performances in Southwestern Ontario, Illinois and Pennsylvania.

The National Ballet of Canada will present *The Merry Widow* at Artpark in Lewiston, New York, July 29-Aug. 2.

The company will perform a mixed program of *Les Sylphides* and the third act of *The Sleeping Beauty* at Ontario Place in Toronto, August 6-9.

Diana Calenti and her Toronto-based company **City Ballet** are scheduled to perform at the Ontario Place Forum in Toronto, Aug. 7.

The National Ballet of Canada has announced touring plans for the 1987-88 season.

Following performances in Tampa, Florida (Sept. 12-13), the company will tour Western Canada, presenting *The Merry Widow* in Thunder Bay (Sept. 17-18), Winnipeg (Sept. 21-23), Regina (Sept. 25-26), Saskatoon (Sept. 28-29), Calgary (Oct. 2-3) and Edmonton (Oct. 5-7).

Celia Franca's production of *The Nutcracker* will be presented at the National Arts Centre in Ottawa, Dec. 8-13. The company will return to Ottawa to perform a mixed program featuring Glen Tetley's production of *Alice*, Mar. 24-26.

The National Ballet will participate in the Olympic Arts Festival in Calgary, Jan. 24-27.

In the spring the company will tour the Western United States, performing a repertoire featuring *Alice* and John Cranko's *Onegin*, May 26-June 10.

The National Ballet's Concert Group is scheduled to appear in Jamaica (Mar. 3-8) and in three Ontario centres—North Bay (Apr. 7), Barrie (Apr. 8) and Markham (Apr. 9-10).

Kenny Pearl will leave his position as artistic director of **Toronto Dance Theatre** at the end of the summer. He will be replaced by **David Earle**, one of the company's co-founders and resident choreographers.

The National Tap Dance Company of Canada has announced plans for the first part of the 1987-88 season.

The Company will present a choreographic workshop at Toronto's Winchester Street Theatre, Sept. 17-19, featuring works by William Orlowski, Steve Dymond, Glen Kotyk and John Stanzel.

The fall tour is scheduled to include performances in Ontario (Blyth, Sept. 26; Kenora, Nov. 2; Atikokan, Nov. 3; Terrace Bay, Nov. 5; Saulte Ste. Marie, Nov. 12; and Orillia, Dec. 5-6), Alberta (St. Albert, Oct. 17; Calgary, Oct. 18; Red Deer, Oct. 20; Lethbridge, Oct. 23-24), Saskatchewan (Swift Current, Oct. 26; Yorkton, Oct. 27) and Michigan (Alpena, Nov. 8).

The Hound of the Baskervilles, a full-length work by William Orlowski, will receive its premiere during the Company's season at Premiere Dance Theatre in Toronto, Dec. 8-12.

The Dance in Canada Association, in cooperation with Toronto's **Harbourfront Corporation**, will present **New Dance**

Horizons at Premiere Dance Theatre, Sept. 21-27.

The week-long mini-festival will feature New York-based **Karole Armitage** and her company, the **Armitage Ballet** (Sept. 21-23); **Susanne Linke** of West Germany (Sept. 24-25); and Japan's **Kazuo Ohno** (Sept. 26-27).

Kimberly Glasco and **Serge Lavoie**, members of the National Ballet of Canada, will participate in the Spoleto/Melbourne Festival's Dance Marathon in Melbourne, Australia, Sept. 22-27.

Details of the 1987-88 dance season at Harbourfront's **Premiere Dance Theatre** in Toronto—the fifth-anniversary season—have been announced.

Companies scheduled to appear are the **Hubbard Street Dance Company** (Sept. 29-Oct. 10); **Constantin Patsalas and Friends**—including Kevin Pugh, Raymond Smith, Luc Amyot, Amalia Schelhorn, Karyn Tessmer and Gizella Witkowsky, featured in a program of works by Patsalas (Oct. 27-31); **Desrosiers Dance Theatre** (Nov. 3-7); the **Feld Ballet**, in its Toronto debut, with guest artist Karen Kain of the National Ballet of Canada (Nov. 17-21); the **National Tap Dance Company of Canada**, presenting the world premiere of William Orlowski's full-length work *The Hound of the Baskervilles* (Dec. 8-12); **Northern Lights Dance Theatre** (Jan. 12-16); **Ballet British Columbia** (Feb. 16-20) and **Montréal Danse** (Feb. 23-27), both making their Toronto debuts; **O Vertigo danse** (Mar. 1-5); **LA LA LA Human Steps** (Mar. 8-12); **Dancemakers** (Mar. 22-26); **Toronto Dance Theatre** (Apr. 5-9); the **Danny Grossman Dance Company** (Apr. 19-23); and **Momix** (May 10-14).

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ALBERTA BALLET COMPANY

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 Aug. 15/87



Edouard Lock

Edouard Lock and Louise LeCavalier of LA LA LA Human Steps, one of the Canadian companies scheduled to appear at the International Festival of New Dance in Montreal.

La compagnie Jo Lechay appeared in Montreal at la Maison de la Culture du Plateau Mont-Royal, April 22-26. The program included the premiere of *Goya*, a duet for Lechay and Charmaine LeBlanc, and a revised version of *Take Five*, featuring Lechay, Sylvain Emard, Alain Gaumont, Marie-France Pouliot and CFS 9900.

seulement seul, the latest work choreographed by **Tassy Teekman**, in collaboration with photographer Nancy Huggett and composer Ian Mackie, was presented at Montreal's Centre culturel Calixa Lavallée, May 29-31.

Les Grands Ballets Canadiens began its 30th-anniversary season with a European tour.

Performances were scheduled in Aarhus, Denmark (May 29-30); Oslo, Norway (June 1-2); at the Kuopio Dance and Music Festival in Kuopio, Finland (June 4-5); at the Krizanke Festival in Ljubljana, Yugoslavia (June 24-25); and at the Istanbul International Music Festival in Istanbul, Turkey (June 28-30).

The company was also scheduled to make its third appearance in London, England, performing at the Sadler's Wells

Theatre, June 9-20.

Repertoire for the tour included several works, receiving their European premieres, by Canadian choreographers James Kudelka (*In Paradisum*, *Passage*, *Alliances* and *Le Sacre du Printemps*), Linda Rabin (*Avec Brahms*) and Ginette Laurin (*Tango Accelerando*), as well as pieces by Antony Tudor, George Balanchine, Paul Taylor and David Bintley.

Julie West and her company have been invited to work at the Centre National de Danse Contemporaine d'Angers in France this summer. It is the only European centre dedicated to the advancement of New Dance choreography. The company will be in residence for the creation process of *Triad*, West's latest choreography, July 15-Aug. 15.

The new work will have its world premiere in Montreal during the International Festival of New Dance in September.

The second **International Festival of New Dance** will take place in Montreal, Sept. 16-27. Fifteen of the world's leading New Dance independent artists and companies have been invited to appear in Montreal this fall. Sixteen performances are planned,

with three world, three North-American and five Canadian premieres.

France is being highlighted at the 1987 Festival, and four French groups will perform: **Groupe Emile Dubois**, in director Jean-Claude Gallotta's *Mammame*; **Astrakan**, directed by Daniel Larrieu, in *Romance en stuc*; **Compagnie D.C.A.** in *Codex*, choreographed by Philippe Decouflé; and **Monnier-Duroure**, the team of Mathilde Monnier and Jean-François Duroure, in their most recent work, *Mort de rire*.

The Japanese Butoh troupe **Sankai Juku** will present director Ushio Amagatsu's *Jomon Sho*.

Germany's **Susanne Linke** will perform some of her solo works.

Three groups from the United States will appear at the Festival: the **Lucinda Childs Dance Company**, performing *Portraits in Reflection*; the **Armitage Ballet** in director Karole Armitage's *The Elizabethan Phrasing of the Late Albert Ayler*; and **Molissa Fenley and Dancers**.

Canadian participants will include **LA LA LA Human Steps**, **O Vertigo danse**, **Marie Chouinard**, **Contemporary Dancers**, **Julie West** and **Jumpstart**.

In addition, the Tangente Late Night Series will offer five evenings of work by Canadian choreographers, including Guy Deom, Nathalie Derome, Danièle Desnoyers, Lily Eng, Jeff Hall, Gary Kurtz, Sylvie Laliberté, Charmaine LeBlanc, Jo Lechay, Heather Mah, Linda Mancini, Anne St-Denis, Pierre-Paul Savoie, Lee Ann Smith, Daniel Soulières, Tom Stroud, Catherine Tardif and Nelson Zayas.

Festival performances will take place in Montreal at Place des Arts, the Spectrum, Théâtre du Nouveau Monde, salle Marie Gérin-Lajoie and studio Alfred-Laliberté at the Université du Québec à Montréal and at Tangente Danse Actuelle.

As well, there will be special activities throughout the run of the Festival, including films, videos, debates, meetings, classes, workshops and exhibitions—to encourage exchanges among Festival guests, the public and the Quebec dance community.

Les Grands Ballets Canadiens has announced plans for its home performances in Montreal during the company's 30th-anniversary season. The Montreal programs will pay homage to the five major choreographers in the company's history—Fernand Nault, Brian Macdonald, James Kudelka, John Butler and George Balanchine. As well, the company will present a program of new works by Canadian choreographers.

Giselle, staged by resident choreographer Fernand Nault, who will respect, with minor changes, the original adaptation by Anton Dolin, will be presented Nov. 5-14.

In February the company will perform a program of contemporary ballets, featuring revivals of George Balanchine's *Concerto Barocco* and resident choreographer Brian

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LETTER TO THE EDITOR

I WOULD LIKE TO congratulate all of you on the Fall 1986 issue of *Dance in Canada*. I always enjoy reading the magazine, but this issue was of special interest because of the concentration on the roots of dance in Canada.

However, I would like to bring to your attention a few points concerning two of the articles in this issue.

In her article "Encore! Encore!", Paula Citron quoted Herbert Whittaker: "[Celia Franca's] mission was always to create a classical company; therefore, there was no room for local choreography." The first souvenir program of the National Ballet of Canada lists two ballets choreographed by David Adams and one by Kay Armstrong.

Mr. Whittaker was also quoted as saying that "in the early years of the National Ballet, [Boris] Volkoff secretly trained the men, but Celia never acknowledged this". Having been one of the original members of the company and having a very clear memory of the formative years, I would like to state that it was Miss Franca's idea that the men take class with Boris—which we did for about three or four classes, and then they were discontinued. There was nothing secretive about the classes.

In her article "Impressions of a Reconstruction", Rhonda Ryman quoted Gladys Forrester: "Don't get the idea that we couldn't dance. Half the original National Ballet came from Boris!" Once again, I refer to the company's first souvenir program, in which the following dancers listed Boris Volkoff as their original teacher: Myrna Aaron, Natalia Butko and Diane Childerhose. Three out of 28 dancers. The following dancers listed Boris as a second teacher: Connie Campbell, Joyce Hill, Lilian Jarvis and Katherine Stewart. Even adding these four dancers to the total would only make seven out of 28—which is one-quarter, not half!

Still and all, I thoroughly enjoyed the issue and wish all of you continued success.

Walter L. Foster
 Toronto

Macdonald's *Diabelli Variations*, and a new work by John Butler, created to showcase company dancers Rey Dizon and Giaconda Barbuto.

The first of two March programs (Mar. 10-12) will feature new works by Edouard Lock, Christopher House and company member Edward Hillyer.

The second March program (Mar. 24-26) will be devoted to works created by resident choreographer James Kudelka to music by Brahms, including *Alliances* and the premiere of a new ballet. ●

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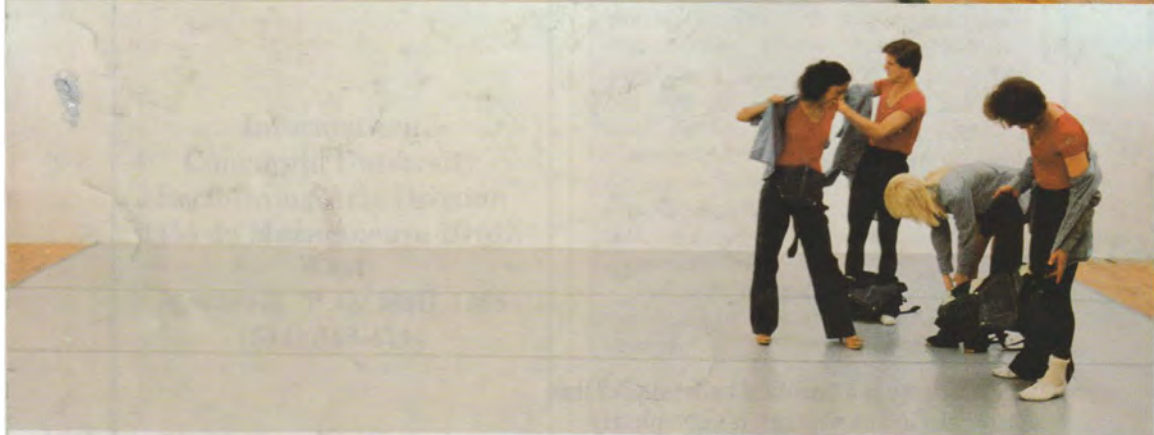
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