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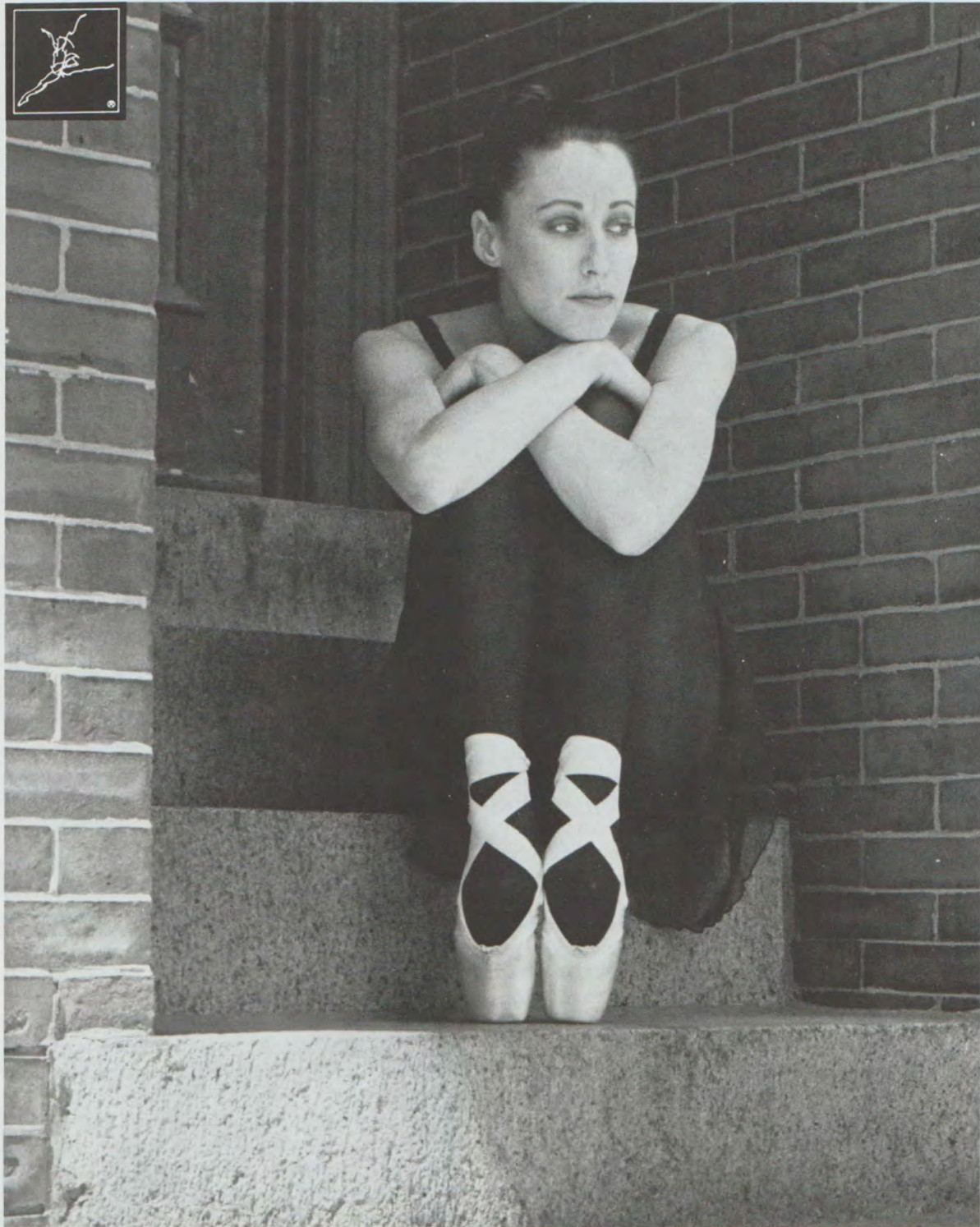
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SWAN LAKE, MANITOBA

The Royal Winnipeg Ballet Shifts Direction

by Jacqui Good

SWAN LAKE, MANITOBA. It's not a tiny northern community or a prairie whistle-stop. It is, instead, the most ambitious production ever undertaken by the Royal Winnipeg Ballet.

On the evening of May 6, 1987, every seat in Winnipeg's Centennial Concert Hall is filled with ballet fans dressed in opening-night finery. They rattle their programs and chat. The Winnipeg Symphony Orchestra tunes up in the pit, playing snatches of the most famous ballet score of all.

A kind of nervous expectancy hangs in the air as Canada's oldest ballet company prepares to wade into *Swan Lake*. Everyone knows that *Swan Lake* is a sure thing. Lovely music, gorgeous sets and a familiar storyline all have added up to the largest advance ticket sales in the history of the Royal Winnipeg Ballet. Eighteen thousand dollars' worth of tickets on the first day of sale. All six performances sold out. The quarter-of-a-million dollar price tag paid off even before the curtain rises. From a financial point of view, there's no risk at all.

Despite all that, *Swan Lake* is a gamble. It's rather like a yardstick by which dance companies are measured. To produce a *Swan Lake* is to take on the legends of ballet, to stretch a company's resources to the breaking-point and to risk large-scale failure.

CRITICS FROM ACROSS THE COUNTRY are in the audience. And we have sharpened both our pencils and our wits for the occasion. We know the history of the Royal Winnipeg Ballet. We remember the company's kick-up-your-heels exuberance in *Rodeo*, its trendiness in *Ballet High*, its social conscience in *The Ecstasy of Rita Joe*, its resolute Canadian-ness in *Rose La Tulippe* and its angular experimentation in *What To Do Till The Messiah Comes*. Those were the modern works the Royal Winnipeg Ballet took on the road in the 1960s and '70s. The classics seemed to belong to the National Ballet in Toronto, while the smaller, less traditional Royal Winnipeg Ballet toured the world and gained a reputation for "prairie freshness".

But times have changed. The National Ballet of Canada presents a modern Canadian extravaganza called *Blue Snake*, while the Royal Winnipeg Ballet has wandered into classical territory, adding full-length works such as *Romeo and Juliet* and *Giselle* to its repertoire.

The Canada Council has been heard to mutter disapprovingly about the Royal Winnipeg Ballet's shift in direction. And although the critics have generally approved of the company's full-length productions, *Swan Lake* is another ballet altogether. It's larger and lusher than the others, and it demands an impeccably trained corps de ballet. After all, there are only 26 dancers in the Royal Winnipeg Ballet. For *Swan Lake*, they have to be supplemented by 48 more—a handful of former dancers from the company's artistic staff for the character roles, along with dozens of students and graduates from the company's school to fill out the corps.

Galina Yordanova in rehearsal with the company for Swan Lake.



David Connor

Paul Martens



Henny Jurriens and Evelyn Hart in the Black Swan Pas de deux.

THE PROFESSIONAL SCHOOL is the key to the Royal Winnipeg Ballet's ability to perform the full-length classics. For more than a decade the School has carefully and classically trained just about every member of the current company. David Moroni, associate artistic director of the Royal Winnipeg Ballet, is the School's principal. Twenty years ago he was greatly praised for his performances in the Royal Winnipeg Ballet's modern repertoire. But it wasn't enough for Moroni, who now insists on the classics for his dancers.

"Let me use myself as an example," he argues. "I will probably always feel that I didn't fully enter into my profession as a dancer because when I was performing with the Royal Winnipeg Ballet I never had the opportunity to dance the Prince in *Swan Lake* or Romeo. We were given ballets to do that were cowboy ballets or musical-comedy ballets. They're very entertaining for the audiences, but, let me tell you, there were times when we were very depressed because we couldn't continue to evolve as artists."

It's tremendously important to David Moroni and Royal Winnipeg Ballet artistic director Arnold Spohr that their

dancers get a chance to develop their skills in the classical repertoire. Both of them chafe a little at the old critical opinion that these "prairie-fresh" dancers aren't quite up to the challenge of a *Swan Lake*.

IN TRUTH, there was a time when the classical technique just wasn't there. And as recently as a year ago there was considerable doubt. That's when the Royal Winnipeg Ballet attempted the second act of *Swan Lake* on this very same Concert Hall stage. And, quite frankly, the corps of swan maidens was an embarrassment—under-rehearsed and apparently incapable of getting all the fluttering arms and legs going at the same time.

Reason enough for opening-night apprehension. But I needn't have worried. During the intervening year the Royal Winnipeg Ballet's dancers had been rehearsed endlessly by Galina Yordanova.

Yordanova, an internationally known teacher and coach, had been imported from Bulgaria to bring a Russian-flavoured classicism to the Canadian prairies. As ballet mis-



Paul Martens

Catherine Taylor as the Queen Mother (right), Stephen Hyde as the Jester (centre) and members of the company in Act III.

dress for the Varna Norodna Opera, she had already staged *Raymonda*, *Coppélia*, *Giselle* and the like.

Now—*Swan Lake*. Arnold Spohr wanted Yordanova to create—or, more precisely, re-create—a ballet that recalled the Moscow of 1894. “There have been so many versions over the years that we’re in danger of losing the original,” said Spohr. “Galina will help us find that old Russian spirit.”

In broken English, spoken with a thick Bulgarian accent and liberally sprinkled with bits of French and Russian, Yordanova praises the young dancers she has taken under her wing. In her opinion, they are “very classical, very professional, very Russian. Perhaps even more Russian than the Russians. Every year this company goes up, up, up!”

And when the curtain finally rises on May 6th, her assessment seems absolutely correct.

YORDANOVA'S VERSION of *Swan Lake* is far from daring. What it offers is a measured dignity. It has the comforting look and feel of a fairy tale we've heard a hundred times before. From the opening strains of Tchaikovsky's

music and the first glimpse of Peter Farmer's lovely new-fashioned, old-fashioned sets, we're in a turn-of-the-century storybook.

This is a production that could well become a musty museum-piece. But, here and now, the story and the style are new to the dancers, and so, magically, they become new to the audience. There's no “Ho hum, here we go again!” feel to this performance, but, instead, a straightforward, heartfelt commitment to a tale well worth the telling.

There's some tell-tale wobbling and an occasional mis-step as the festivities get underway in Prince Siegfried's fairy-tale castle. But soon the corps' nerves settle down, and by the dreaded second act they're rock solid. Those swans, drilled and drilled again by Galina Yordanova, David Moroni and Arnold Spohr, can hold their own with any corps de ballet, anywhere. They don't clomp this time; they float. They aren't individual dancers trying desperately to remember where to put their arms and legs; they are, indeed, a flock of enchanted birds.

Of course, the corps de ballet is not alone onstage. Henny

Jurriens is there, too, as Siegfried—solid, dependable and just a little dull. But a young soloist named Stephen Hyde lifts the first act out of the “happy peasant” cliché. As the sprightly Jester, he shows just a hint of broken heart. He leaps and emotes—and makes me long to see him as Petrouchka.

Later in the week Hyde will get a chance to dance Siegfried, partnering Gisele Plourde, a ballerina plucked from the corps de ballet. But right now the Concert Hall audience isn't speculating much about the future appearances of the vibrant Hyde or Plourde.

WE'RE HERE TO SEE what Evelyn Hart will make of that great dual role of Odette/Odile, enchanted swan maiden and evil enchantress. The ballerina's Jekyll-and-Hyde.

Hart, of course, is the Royal Winnipeg Ballet's one certified international star. She's a gold medal-winner in international competition at Varna and has only recently returned from a triumphant trip to the Soviet Union. And she's fast becoming a national celebrity, with women's magazines printing her tips on makeup and packing suitcases.

More important, Evelyn Hart is a dancer in the classical mold—and one of the principal reasons for the Royal Winnipeg Ballet's move to the classics. David Moroni asks rhetorically: “How long do you think you can keep an Evelyn Hart in Winnipeg if you ask her to always roll around the floor in modern ballet?”

The answer is offered by Hart herself. She remembers her first year in the company—when she did, indeed, roll on the floor in *Rite of Spring* and do jazz kicks in *The Hands*. There wasn't a tutu in sight. “I really was ready to resign,” she recalls. “I still have the letter that I wrote to Mr. Spohr in my

desk drawer—just as a reminder to myself of what I've gone through and what sort of patience perseveres in the end.”

Evelyn Hart regularly leaves the Royal Winnipeg Ballet in order to dance the roles she wants and needs. She is now resident guest artist at the National Ballet of Canada, where she recently took on the title role in *The Sleeping Beauty*. And she first put on Odette's feathers while performing with the Sadler's Wells Royal Ballet in England. These appearances, and many others, have given her a chance to take a close-up look at how a dancer prepares for the classics.

“This year I've been absolutely spoiled,” she relates. “I've had five major classics within one year. As a dancer, what happens is that it makes [all the roles] so much easier. I'm beginning to understand, now, how the big dancers like Makarova can go around and do these ballets—because they're constantly in their repertoires.

“Sometimes, in a bigger company, at age 22 you're doing things like *Bluebird* [pas de deux] and *Fairies*, and so, even if you're not doing the lead roles, you're being developed throughout the repertoire. Thank heavens we finally have these ballets in Winnipeg!”

It's these ballets that are keeping Evelyn Hart in Winnipeg, as well. And, certainly, Odette/Odile is a part she was born to dance.

Hart is sheer magic as the swan maiden under the evil spell of von Rothbart (shamelessly overacted by David Moroni). Her wraith-like sensuality and shy sweetness melt our hearts, just as they melt Siegfried's. Her arms flutter and sway so like a swan that I half expected to see her levitate.

But then, suddenly, she transforms herself into the evil Odile—more earthly than Odette, more malevolent. She's a black-widow spider of a woman, spinning a web of deceit



Members of the corps de ballet.

Paul Marrons

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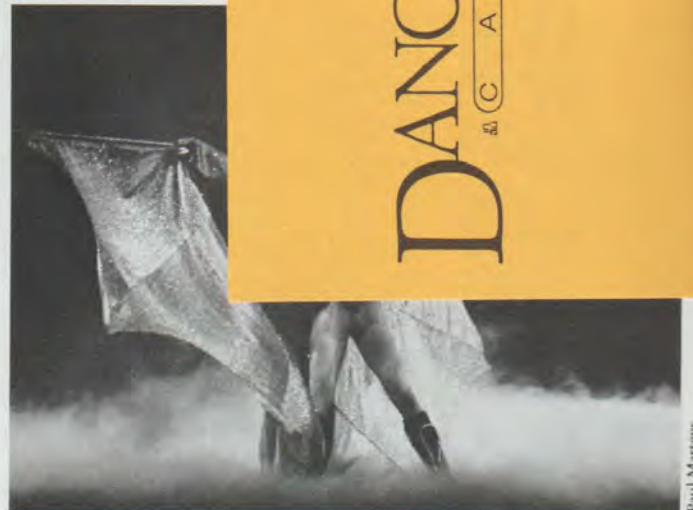
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and slyly showing, so she draws Siegfried—technically a

ARTISTIC DIRECTOR knew that Evgeny would triumph in Swan Lake. It's a triumph he's perhaps ever since gangling, basketball



Paul Marrons

David Moroni as Baron von Rothbart.

him off to watch the Ballet Russe de Monte Carlo performing in Winnipeg. He saw Tamara Toumanova as Odette in the second act of *Swan Lake*. And it was a revelation.

"I was actually stunned by the evening. It took me into another world," he recalls. "I've never seen such perfection. The standard and great artistry projected way out into the 'gods', way at the back. And for that to hit me was really something!"

That "something" led Arnold Spohr to become a dancer with the fledgling Winnipeg Ballet Club. Next year he will celebrate his 30th anniversary as the Royal Winnipeg Ballet's artistic director, and he has said that he will retire, as well. So, there must be a certain circular satisfaction in ending this season with *Swan Lake*, his first love.

IT'S A WORLD-CLASS *Swan Lake*. But there are problems. The Royal Winnipeg Ballet continues to be a small company, without the depth to provide the cast changes really required by a ballet marathon like *Swan Lake*. And all those extra dancers—the staff and the students—are nowhere near as portable as the company's core of 26 dancers. It's doubtful whether this *Swan Lake* will ever make it out of Manitoba.

Also, will each and every revival need a year's worth of rehearsal to bring the young corps de ballet up to scratch?

But, somehow, these are not questions to consider on opening night. In the Centennial Concert Hall, the ballet is drawing to its dramatic close. In good Russian style, this *Swan Lake* has a happy ending. Odette and Siegfried triumph over the evil von Rothbart, just as Arnold Spohr and the Royal Winnipeg Ballet have defeated the doubts of their critics.

As the audience rises to its feet in a loud ovation, Arnold Spohr simply beams. "We showed them!" he says.

So he has. *Swan Lake*, Manitoba, is finally on the map. •

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and slyly showing, now and then, a touch of the swan. And so she draws Siegfried to his ruin. It's a dazzling performance—technically as a dancer, emotionally as an actress.

ARTISTIC DIRECTOR Arnold Spohr says he always knew that Evelyn Hart and the rest of his company would triumph in *Swan Lake*.

It's a triumph he's been working toward for a long time—perhaps ever since an evening in 1942, when he was still a gangling, basketball-playing teenager. His sister had dragged



Paul Martens

David Moroni as Baron von Rothbart.

him off to watch the Ballet Russe de Monte Carlo performing in Winnipeg. He saw Tamara Toumanova as Odette in the second act of *Swan Lake*. And it was a revelation.

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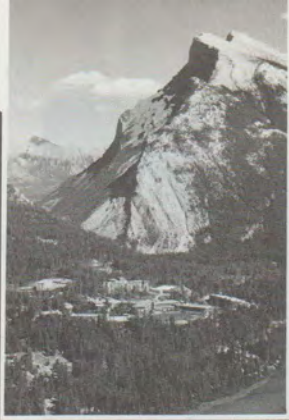
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(Inset) *The Banff Centre. Behind the scenes: (Above) Choreographer Brian Macdonald rehearsing *Breaks*, a new work, with Claude Caron of the Alberta Ballet Company and Deborah Washington of Ballet British Columbia. (Opposite) A contemporary dance class at the Banff Centre.*

by Rick Caulfield

IT'S GREAT! But it's such hard work. Days are really long. It's so inspiring to be here." Sounds contradictory, doesn't it? But, in fact, 17-year-old Devenand Janki's comments, rattled out in one smiling string, are barometric of the kind of dancer who attends Alberta's Banff Centre School of Fine Arts summer dance program. Namely, enthusiastic and tireless . . . utterly tireless.

When Janki, who is from Edmonton, opened the letter announcing that he had been awarded the 1987 Alan Hooper Memorial Scholarship, which would enable him to participate in the summer dance training program, his leaps for joy were accompanied, no doubt, by his mother's admonition that he would have to "listen carefully to the instructors, dear, and practise, practise, practise!"

That admonition, no doubt, went in one ear and out the other, as visions of snow-capped mountains and canoe-rides

SUMMER DANCE AT BANFF

A Terrifically Compressed Kind of Commitment

on the Vermilion Lakes danced in his head. And now, no doubt, after residing in one of Canada's most scenic mountain valleys for several weeks, Janki is wondering if the Vermilion Lakes really exist. He and his comrades are dancing their legs off.

Oh, sure, there's sightseeing, but most of it is enjoyed through a studio window. No problem. As far as Janki is concerned, the more attractive scenery blossoms in the rather more prosaic form of print. Specifically, in the form of names printed in the program notes of the summer's major dance production, the Festival Ballet.

Lorca Massine's name is there. The son of Leonide, the man who, at the beginning of this century, took Vaslav Nijinsky's place as chief choreographer for Serge Diaghilev's Ballets Russes. Lorca Massine remembers his father's famous dance pieces and comedies, and sets them on dancers who thirst for a taste of ballet legend. In the summer of 1987, Lorca Massine brought his father's *Gaîté Parisienne* to the Banff Centre.

Another name: Victoria Simon. She danced for George

Balanchine at the New York City Ballet. She remembers the dances of "Mr. B" and sets them on companies who wish to enrich their repertoires with the legacy of the man credited with giving birth to "American" ballet. Nationality notwithstanding, Balanchine's dances put a new face on ballet. And they remain uniquely beautiful. His *Serenade* was performed in the summer of 1987 by the Festival Ballet at the Banff Centre.

Gushy reverence aside, it is easy to see why young dancers work so hard to come to the Banff Centre. They simply want to dance their legs off under the tutelage of people who, to continue the figure of speech, by now ought not to have any legs left at all. It's a rare opportunity—Lorca Massine and Victoria Simon are too busy to drop by all the local ballet schools back home.

THERE ARE OTHER ATTRACTIONS, TOO. Classes in contemporary technique—a pre-requisite for admission into performing companies these days. And sessions with a real, live orchestra conductor, in which the dancers learn the ins and outs of manipulating the music—not to mention the considerable art of negotiating compromises.

But, for many, the greatest attraction is the chance to perform dances their home companies cannot present, often simply because the choreography requires too many performers. The Royal Winnipeg Ballet, for instance, would probably sacrifice its next shipment of pointe-shoes to present Balanchine's *Serenade*, but even the Queen's blessing cannot grant the company enough female dancers.

There are plenty of women, however—and men, too!—during six weeks of summer at the Banff Centre. The program is divided into two groups, which are not difficult to tell apart. The performance class is comprised of 32 professional dancers who, during the fall and winter, carry the torch for the likes of Ballet British Columbia, the Alberta Ballet Company, Saskatchewan Theatre Ballet and Montreal's Ecole Supérieure de Danse du Québec (the main organizations represented here this summer). This group takes class and receives from the international stars the dances which become the program of the Festival Ballet.



Monte Greenfields, The Banff Centre



Members of the 1987 Festival Ballet in Leonide Massine's *Gaité Parisienne*.

The second group might be expected to maintain a lower profile on campus, comprised as it is of 14- to 17-year-olds who are still working on more basic dance. Not so. Affectionately known to the other artists—musicians, writers, visual artists, actors and backstage people—as “bun-heads”, they steal the show. Your average “bun-head” (Could there ever be an *average* “bun-head”?) wears her hair *à la* you-know-what and struts around in her turned-out duck waddle as if she’s proud of it. She should be. The only time you’ll see a “bun-head” outside the studio is in the laundry, washing the sweat from her tights, or in the cafeteria, where she refuels. It’s a relentless cycle.

LONG AFTER WE REGULAR FOLKS would cry out for mercy, the dance program accelerates to its climax. For the professionals, it’s their performance of the Festival Ballet—this year, a four-night stint in the Centre’s 950-seat Eric Harvie Theatre. For the younger dancers, it’s their own—no less important, as far as they are concerned—workshop performances.

Well, the proof is in the pudding. At this writing [mid-summer], the “bun-heads” and their five (count ‘em!) male comrades-in-arms have yet to take to the stage, and all I can tell you is that the rehearsals look fine.

But the Festival Ballet has come and gone. And, while it sounds cliché, the program offered something for everyone.

My favourite was George Balanchine’s *Serenade*. Dancing to Tchaikovsky’s *Serenade for Strings*, the 28 dancers wove and interwove Balanchine’s sailing patterns so delicately they might have been floating on the music itself. Ainslie Cyopik of Ballet British Columbia, in particular, was delightfully ethereal.

Serenade, Balanchine’s first ballet for American dancers (created in 1934), is one of his most enduring works. With good reason. So carefully constructed it would look good if the dancers hopped about in potato sacks. In fact, of course, it calls for a physical quickness, lightness and dexterity acquired only through many years of the Master’s particular training—so it is not surprising that the Festival Ballet dancers occasion-

ally fell out of synchronization. Nonetheless, *Serenade* was sumptuous.

Brian Macdonald continued the evening’s offering of lyrical dance-for-dance’s sake. His new piece *Breaks*, featuring a commissioned score by Harry Freedman, was alluringly different, however, spiced as it was with touches of other dance languages. Entwined amongst the classical arabesques and pirouettes, it all made for a tasty serving of lacy, sometimes playful patterns in space. Most of the time.

Mistakes of imprecision in execution were acceptable in *Serenade* because the physiological elements of the dance—arms, legs, etc.—were choreographed far enough apart from one another as to remain decipherable and pleasing even when the dancers failed to place them exactly where and when Balanchine intended. In Macdonald’s *Breaks*, however, a couple of the more densely populated moments were just that—dense. The activity was so fast and so close and involved so many dancers that arms, legs, torsos, heads and feet could hardly be differentiated.

On the other hand, Macdonald’s ending was a delightfully deft bit of trickery. Four independent trios suddenly stopped doing their own thing and became one long line. A neat surprise, but a little late.

Next on the program came the premiere of a work by David Earle, recipient of the 1987 Clifford E. Lee Choreography Award. *Cloud Garden* was a soft, contemplative piece—a kind of a rite, it seemed. Set to traditional Japanese strings and percussion, *Cloud Garden*, according to the program notes, presented three stories. Attempts to follow and/or distinguish between them proved mostly fruitless, but the mood was nice.

Topping off the evening with the inevitable flourish was Leonide Massine’s *Gaité Parisienne*, a co-production with the Royal Winnipeg Ballet. You can probably hear Offenbach’s can-can music ringing in your ears right now!

Gaité Parisienne was okay. Certainly, the dancers were sharp and full of life. And there was fine character dance (Claude Caron of the Alberta Ballet Company caricatured the Peruvian wonderfully). But Massine’s 1930s style of comedy

is largely flat-footed and obvious in the 1980s. At least in my opinion. The audience consensus was thumbs up. Some people even clapped along.

The opening night performance I saw was, technically, flawless. Jane Reisman's lighting, Claude Girard's costume and set designs, and the boundless efforts of countless backstage workers helped make the program one that could have been presented on any concert stage.

But, as we have seen, the performance is not the point. Not the whole point, at any rate . . .

ACCORDING TO THE HEAD of the Banff Centre's dance program, the tirelessly enthusiastic and much-honoured Brian Macdonald, a sizable part of the point is experience. And he says much of the credit for providing the dancers with that experience goes to the simple fact of the Centre's isolation.

"I think it's wonderful for them. At home—in Toronto, or wherever—there are all kinds of distractions. But here, there's nothing but those mountains and the empty studio and their own energy," Macdonald says. "It's a terrifically compressed kind of commitment."

Compressed it certainly is. Regular class, pas de deux and/or character classes and rehearsals keep the dancers in the studios from 9 a.m. to 10 p.m., Monday to Friday. Saturday is a half-day of work, and Sunday is "off"—"I sleep and do my laundry," says Devenand Janki. (Okay, let's be totally honest. It must have been an oversight, but there are *just enough* cracks in the schedule to permit some shuffleboard and frolicking in the pool.)

Brian Macdonald points out, compassionately, that this

formula is best suited to a six-week period. "Not for a year or two," he says. "You'd go crazy under that kind of pressure."

No kidding.

It is understandable, therefore, that young dancers tend to make decisions about their futures after six weeks at Banff. Macdonald empathizes: "You ask, 'Can I make a living at this? Is my mother secretly hoping I'll get married next year and forget all this?'"

Not to worry—the Banff Centre provides ammunition. "On this campus, you're in touch with other artists," Macdonald explains. "All the other people you meet here have made a similar commitment to drama or opera or painting or photography. And that has a wonderful effect. It's very reassuring."

Even more reassuring if you are hired on the spot. Arnold Spohr, artistic director of the Royal Winnipeg Ballet, scouted the Banff Centre this summer, as did Anna Wyman, director of her own contemporary dance company in Vancouver. As it turned out, John Kellner of Grande Prairie, Alberta, was asked to join Ballet British Columbia, as was Marthe Leonard of Montreal. And two other dancers were chosen by Wyman.

NO DOUBT THESE RISING STARS will return to the Banff Centre in future summers to further hone their skills. No doubt they have younger brothers and sisters who are longing for their first visit—and who don't even have the words to describe how they feel.

Devenand Janki knows. "It's great! But it's such hard work. Days are really long. It's so inspiring to be here." •

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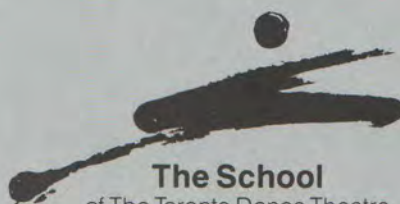
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Zoë Dominic

Jennifer Penney and Wayne Eagling of the Royal Ballet in a pas de deux from Kenneth MacMillan's full-length work Manon.

THE 1987 OTTAWA FESTIVAL

Part I: An Overview

by Hilary McLaughlin

DANCE FESTIVALS ARE PECULIAR BEASTS. They are months of hard work for the organizers, complicated for the artists, tough on the reporters and pose difficult choices for the audiences. But, for the duration, they are an intense coming-together of the *soi-disant* dance community and are so riddled with opportunity, challenge and *fun* that the work and exhaustion are put on hold. "I'm still in the Festival mode," declared Yvan Saintonge of the National Arts Centre, days after the end of the first Canada Dance Festival Danse Canada in Ottawa.

The "mode" of this particular festival was high gear. It was long (June 28-July 12), complex (close to 50 companies, performing in almost a dozen venues) and exciting (half the presentations were new, at least to Ottawa).

As with all such events, there was the wonderful experience of meeting colleagues, friends, associates and those of whom one had only heard.

And there was exposure. Impresarios from around the world converged in Ottawa. And some deals were initiated. Others will follow; booking agents told artists that they hadn't come to Ottawa with sheaves of blank contracts in hand, but, rather, to see and to establish links that could, and would, be followed up.

The Festival, organized in conjunction with the Dance in Canada conference, was administered by the Dance in Canada Association, the National Arts Centre and Dance! An Ottawa Summer Festival, an annual event staged in the capital by Le Groupe de Place Royale and Theatre Ballet of Canada.

Although each organization has experience in managing multi-faceted events (and it showed), Steve Dymond of the Dance in Canada Association, Yvan Saintonge of the National Arts Centre and Marlin Clapson of Le Groupe de Place Royale all acknowledged that there was a learning process—on the wing, as it were—as the Festival progressed.

THE FESTIVAL PROGRAMMING, arranged in a few months, was truly engaging. When—and where—else have we seen Robert Desrosiers and Edouard Lock share a stage (in this case, the Opera at the National Arts Centre) with the Royal Winnipeg Ballet, in a show that gave true meaning to the term "mixed program"? And, *astonishingly*,

the moderns were the big winners at this performance that was apparently attended by many who were prepared to "sit through the moderns" in order to see Evelyn Hart and the Royal Winnipeg Ballet.

(It would be a little previous to suggest that ballet had better "watch out" for the upstart modern wing of the dance community, because a festival is a slightly unreal environment in which a self-generating momentum comes into play. With works as innovative as those in the ballet repertoire, no one has to worry. It is a situation in which most participants are winners, and it is heartening to see an intense and substan-

Veronica Tennant of the National Ballet of Canada in David Allan's Villanella.



David Street

tial enthusiasm for the modern, avant-garde and experimental works.)

The Royal Winnipeg Ballet was in fine form, performing Jiří Kylián's delightful *Symphony in D*. And Evelyn Hart, partnered by André Lewis, was right on the money in *Nuages*.

But Robert Desrosiers' excerpts from *Lumière* were so exciting that the audience was captivated. And Edouard Lock's athletic excerpt from an as-yet-untitled major new work, to be co-produced by the National Arts Centre and the Festival Seine et Maritime in France, was, in its anti-ballet humour, an off-the-wall lead-in to *Nuages*.

To say the moderns were winners is to suggest a competitive spirit. It was there, on that particular evening and throughout the Festival. Desrosiers and Lock had had to persuade the Festival that it was time they got into the Opera (largest of the three National Arts Centre stages—and, of course, houses). They had much to prove. Afterwards, Yvan Saintonge said, "They had to work for the stage, to earn it. Now they will not go back to the Theatre." Maybe not—although both choreographers do create works we'll want to see in Ottawa that may not require the big stage. But their large works turned a ballet audience on—and around.

WITH CREATION A THEME and so many works receiving their Ottawa premieres, choreographers were watching each other sharply. Each little success, and some apparent triumphs, lent an edge to what came next. Jean-Pierre Perreault's *Nuit*, a brilliant, dark and thoughtful piece, had disappointing attendance at both of its performances. But the

word got around, and attendance at the Festival began to pick up the next day. People had the sense that in missing *Nuit* they had missed *something*—and took care to reduce the chance of missing something *else*.

ONE PARTICULARLY MAGIC EVENING was a mixed program performed on the Opera stage by members of the National Tap Dance Company of Canada, the Danny Grossman Dance Company, Dancemakers, the Anna Wyman Dance Theatre and Theatre Ballet of Canada. As a sampler of fairly mainstream Canadian contemporary dance, it was extraordinarily impressive. Suddenly Ottawa audiences, who had been exposed in recent brilliant seasons at the National Arts Centre to outstanding examples of international modern dance, were seeing homegrown work that, in some cases, was of the same calibre.

It was an evening that distilled the value of festivals. Each of the pieces attracted its own support from the audience—with the National Tap Dance Company, performing artistic director William Orlovski's *Love of George*, and the Danny Grossman Dance Company, in Grossman's *La Valse*, the clear favourites. Dancemakers, perhaps inspired by what had preceded, gave an exuberant performance of artistic director Carol Anderson's *Broken Symmetry* that reminded one of the group's pleasing quality.

Tsutomu Ben Iida's *Everyday a Sunday*, performed by the Anna Wyman Dance Theatre, was too long to sustain its idea and was not, perhaps, the ideal closer. And Theatre Ballet's, *Lunarte*, a new piece jointly choreographed by artistic director Lawrence Gradus and Danny Grossman, was disappointing

THE BACKSTAGE BUSINESS OF DANCE

by Mike Anderson

THE BACKSTAGE BUSINESS of dance was the focus of the seminars and workshops presented at the Canada Dance Festival Danse Canada in Ottawa. Dealing with subjects from board development to dancers' working conditions, the sessions ranged in tone from humorous to tearful and passionate.

July 6: *Marketing the Dance*. In the morning session, *Changing the Marketplace to Fit the Dance*, a panel made up of presenters, managers and agents discussed the challenges of selling modern dance to audiences that aren't always sure what they're seeing.

"Dance could be as popular as rock music!" asserted New York's Ivan Svogda. "Why not?"

General managers, including Jane Marsland of the Danny Grossman Dance Company and Ira Levine of Desrosiers Dance Theatre, exchanged marketing strategies and advice.

The afternoon topic was *Video as a Sales Tool?*, and the panel consisted of producers and videographers. Ivan Svogda gave advice on how to submit videos to funding juries—"Beware the scan button!" And Los Angeles producer/critic Nancy Mason Hauser emphasized the importance of "using a clear video to show the essence of your company and why presenters should book you".

July 7: *Managing the Dance*. An intriguing look at the inter-relationship between business and the arts in two sessions: *Dance Through a Corporate Window* and *The Artistic Product: Who Has Control?*

The panels and audiences brought up the often controversial aspects of corporate funding and sponsorships, as well as the question of who should determine the final product—the dance.

Vancouver choreographer Karen Jamieson argued that the final issue is the work—"creating a product that has the capacity, the potential to work. It's the work that's calling the shots. If the piece works, the audience responds."

Other issues that came up included finding the right kind of sponsorship and the question of whether presenters have the right to demand changes in works or in their marketing.

July 9: *Board Development*. In the morning there was a hands-on seminar, *Building a Better Board*. The title of the afternoon session—*Bored With Your Board: Who Needs It?*—provided for much discussion between such panel members as Peter Boneham, artistic director of Le Groupe de la Place Royale, who talked about the "fear of boards", and Elise Orenstein, a member of the board of directors of Dancemakers, who spoke about the importance of understanding the reasons for a company's existence.

Questions about the education of board members and their role as fund-raisers, and how boards have changed roles were also discussed at this session.

The most emotionally charged day was July 10. The topic was *Dancers Speak Out*. There were two sessions—*The Agony and the Ecstasy: Dancers Discuss the Odds* and *Dancers at Work: Will Push Come to Shove?*

Panelists related stories from their own experiences as dancers working for low pay under hazardous conditions. They also explored how conditions might be improved.

"I was unusual in being consistently paid for a decade," declared Susan McKenzie. "And I really felt privileged."

"We have no voice," Jean-Pierre Perreault said sharply in his arguments for a dancers' union separate from the Canadian Actors' Equity Association.

And a young student from Montreal galvanized the room as, fighting back her tears, she said, "I'm really frightened for the future. We've been badly paid from the word 'go'. We dance because we love it."



"The reality of dance is its truth to our inner life. Therein lies its power to move and communicate experience. The reality of dance

can be brought into focus – that is into the realm of human values – by simple, direct, objective means."

– Martha Graham

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in its premiere performance. But with some work, or perhaps in a different context, it might be pulled into shape.

IN A FESTIVAL FOCUSING ON CREATION, the modern companies are likely to generate the most energy and excitement. But ballet held its own, despite the inability of the previously scheduled Ballet British Columbia and Alberta Ballet Company to attend and the absence of any dancers from Les Grands Ballets Canadiens (they were on tour).

The Awards Night gala performance, in the Opera, was a glittering event and a complete success. A highlight of the



Andrew Oxenham

William Orlowski and Leslie McAfee of the National Tap Dance Company of Canada in Orlowski's *Love of George*.

evening occurred when Jean A. Chalmers was honoured with the Canada Dance Award in recognition of her great contribution to dance in this country. In an onstage ceremony, Joan Chalmers accepted the Award, on her mother's behalf, from Arnold Spohr, artistic director of the Royal Winnipeg Ballet and last year's recipient.

The National Ballet of Canada mounted a nice showcase. Jiří Kylián's *Transfigured Night*, performed by Karyn Tessmer, Kim Lighthouse, Daniel Nelson, Rex Harrington, Owen Montague and Mark Raab, was a further demonstration of this choreographer's remarkable originality within a disciplined classical framework.

(Kylián was well-represented in Ottawa this summer. The Royal Winnipeg Ballet performed two of his works at the Canada Dance Festival *Danse Canada*, and, only a couple of weeks earlier, his *Nederlands Dans Theater*, whose program was one of the high points of the National Arts Centre dance season, had opened the *Holland in Canada Festival*.)

Four Last Songs, choreographed by Rudi van Dantzig, artistic director of the Dutch National Ballet, was danced by a cast consisting of members of both the Royal Winnipeg Ballet (Sarah Slipper, André Lewis, Evelyn Hart, Henny Jurriens and John Kaminski) and the National Ballet of Canada (Martine Lamy, Rex Harrington, Karyn Tessmer and Owen Montague).

Also appearing on the Awards Night program were Frank Augustyn and Peter Ottmann, who did Maurice Béjart's *Song of a Wayfarer* with more coherence and sensibility than I have previously been able to derive from this somewhat troubling ballet. Evelyn Hart and Glen Kotyk were snappy and charming in Jacques Lemay's *Le Jazz Hot*. Vanessa Harwood

was partnered by Winthrop Corey in a strikingly undistinguished trifle by Arthur Mitchell entitled *The Greatest*. And Robert Desrosiers performed the *Bad Weather* solo, a change of pace that worked in the context of the gala program.

Veronica Tennant communicated David Allan's exquisite *Villanella* with extraordinary feeling and, amazingly in a solo, a sturdy narrative sense. This short ballet, created for Tennant, is one of Allan's strongest works: in the few minutes the dancer is onstage, we feel we have come to know her character's life-story.

Kimberly Glasco and Raymond Smith did a strange *Don Quixote* pas de deux. Her arabesques on pointe were the strongest and the longest-sustained in my memory, but he was hot and cold—his first solo variation seemed short of energy, although the second was vintage.

The timing of this show-stopper was curiously off, and the dancers did not look familiar with each other. The pas de deux appeared to be, in a word, under-rehearsed.

Glasco and Smith present an alluring prospect as partners, but they do not yet have that velvety comfort. And as long as Smith continues to hold a partner—in a lift or supported pirouette—from a few inches too far away, he is not going to look easy or elegant in line.

Jennifer Penney and Wayne Eagling, Canadian-born principal dancers with England's Royal Ballet, were magical in a pas de deux from Kenneth MacMillan's *Manon*. This short excerpt from a ballet most of the audience would like to see in its entirety stole the show, and it was *not* an easy steal.

MacMillan's romantic work always combines a strong and technically difficult vocabulary with a charmingly erotic quality, which suits his favourite ballerina Penney, a delicate creature of molten-steel filigree. Eagling is a powerful and assured partner. In this pas de deux he had little chance to show off his great range, but it was textbook romantic partnering.

THE FESTIVAL IS OVER, and from Terrace to Cabaret (an after-hours mixer held at the studios of Le Groupe de la Place Royale), from Confederation Park to Parliament Hill to the Videothèque in the National Arts Centre Salon, from the Fountain Room at the Arts Centre, where ideas were debated, to the professional dance studios in town, where techniques were imparted, dance took over Ottawa for two weeks.

Festival t-shirts sold briskly, and all around town they were badges of conspiracy between strangers who sighted one another wearing them. It was an "I was there, too" kind of communication. The great excitement of festivals, more than regular performances, is the great camaraderie they engender.

The lobby of the National Arts Centre was often as exciting as its stages. People would dash out of the first show in the Theatre in time to make the second half of a mixed program in the Studio.

And "Who's on the Terrace tonight?" was an oft-heard query.

Lunch-hour crowds at the Bank of Canada Plaza stayed for the first show—and frequently for the second show, as well.

ONE OF THE ACHIEVEMENTS of the Festival is that so many Canadian dancers and choreographers showed, for a lengthy and taxing period, how very far they have come. The 1987 Canada Dance Festival *Danse Canada* will stand as one of the major events of this year's Canadian dance calendar. ●

THE 1987 OTTAWA FESTIVAL

Part II: A Sampler

by Burf Kay

IT WAS A GREAT WEEK in Ottawa, an exhausting week, from morning to night. Forty-five contemporary dance works given in the National Arts Centre Opera, Theatre and Studio, and free outdoor performances on the Terrace, the Sparks Street Mall, Victoria Island, La Maison du Citoyen (in Hull), the fountain in Confederation Park and the locks of the Rideau Canal. To say nothing of the after-hours performances in the studios of Le Groupe de la Place Royale.

There was some overlapping, so that we weren't able to see everything. But I managed to see 39 of the indoor performances, of which several seemed outstanding, each in its own unique way.

AMONG THE MANY DANCERS who performed alone, Dulcinée Langfelder (her real name) gave us a long, serious and funny meditation on the uses of a circle in a work called *Vicious Circle, or the Story of the Little Girl Who Couldn't Stop Running*.

Using first a four-foot-wide white plastic hoop suspended from the ceiling of the National Arts Centre Studio, then an identical free-standing white circle, which at one point became a hula hoop, Langfelder spoke to us as she moved in and around the circle.

She told us she had gone through many circles: the artistic circle, the literary circle, the political circle, the sewing circle. The dress circle. The upper circle. She made us feel she had gone through all of them partly in search of herself and partly to entertain us.

There was a nice balance between introspection and entertainment. Langfelder made us feel complete, which is a rare gift. And the white plastic hoop she had used also took a little bow at the end. That was a nice touch.

AT THE NATIONAL Arts Centre, Tedd Robinson's *rōz*, created for and performed by his company Contemporary Dancers, looked *hors catégorie* and quite marvellous. After his Lisztomania evening of *Camping Out*, *rōz* seemed much tighter and controlled by comparison.

The music was to have been by David Kurzer and Algenon Williams, two members of Contemporary Dancers, but at the last minute Robinson changed it to Edith Piaf, and it worked wonderfully.

The men were dressed in "no-name" women's costumes, the women in more appropriate garb. The fun was in the contrast between Piaf's sentimental ballads and the weird mixtures onstage: if anything could be called serious high camp, this was it. I don't think we'll ever be able to hear "La Vie en Rose" again without laughing.

THERE ARE MANY LEVELS of laughter, and one of the most superb was Paul-André Fortier's *OP é RA dans Savon* (a neat pun on *danse avons*—we have dance), which Montréal Danse presented in the Theatre.

It had a gorgeous set by Fortier and Catherine Handfield, the most beautiful of the entire Festival—with gardens, roses, fluffy clouds and Jupiter, in a cloud, throwing down a thunderbolt.

There was no music—the dancers provided all the sounds, at different levels and pitches.

The conventions of comic opera—husband, faithless wife,



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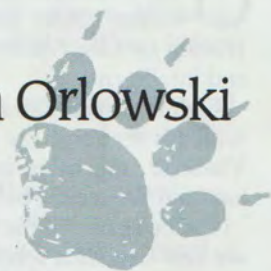
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Eric Tessier-Lavigne
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Bruce Monk

lover, chorus running around commenting on the action—were brilliantly reproduced, and we laughed and applauded when the murdered faithless heroine (Marie-Andrée Gougeon) appeared during the curtain call as an angel suspended in the sky.

ON A QUITE DIFFERENT LEVEL, I also liked Randy Glynn's *After Godot*, an evocation of Samuel Beckett's *Waiting for Godot*. Done in silence in the Studio, it was crisp and intelligent.

Glynn played Estragon, the physical man (he has trouble with his feet and his boots), while Tom Brouillette played Vladimir, the more intellectual of the two (he takes off his hat, and we see his bald head).

This was one of the few performances at the Festival where we saw two men relating physically to each other. They embraced briefly, held each other and carried each other around. It wasn't erotic, but it was very physical.

DANNY GROSSMAN'S VISION of Ravel's *La Valse*, performed by the Danny Grossman Dance Company in the Theatre, was weird, funny, inexplicable and very entertaining.

He has imagined two silly couples in the foreground, dressed in lurid red, black and shimmering silver patches. They were like patrons of a popular French dance-hall, a *bal musette*, where the men posed and strutted, and the women, in short skirts, fluttered around them.

In the background were characters from a mediaeval insane asylum—lumpy, fleshy, with tight black caps on their heads—and a big shadow of a wheel turning behind them.

I would have liked one of the groups to overturn the other (I didn't care which), but Grossman kept it all poised on the edge and left us shouting for more.

IT WAS ALSO NICE to see the continuation of Robert Desrosiers' *Lumière*, which Desrosiers Dance Theatre had previously performed in Ottawa in a truncated version end-

ing with a mild duet for Pierrot and Columbine (Eric Tessier-Lavigne and Rosemary Arroyave).

This time, in the Opera, the work opened up beautifully into Desrosiers territory. Different characters come to buy tickets at a movie box-office. (The work is also a tribute to the Lumière brothers, who helped to found the French movie industry.) "I'm sorry, we don't admit animals," says the cashier to a gentleman, wearing a dog's head, who is leading a little dog with a man's face.

A huge man with a sad, inquisitive mask, carrying balloons, comes on and dances with a little girl, who takes one of his balloons.

Then we go in to watch the silent movie they are seeing. Desrosiers is escaping from thugs—and emerges, in person, onstage.

Fire breaks out in the movie-theatre, and pandemonium ensues. We see Desrosiers dancing behind a scrim of fire and, finally, a row of sculptured young men holding up torches, as the audience breaks into wild applause.

TASSY TEEKMAN, in a different realm, created a most interesting piece for four women at the Groupe de la Place Royale studio. *Seulement Seul*, with music by Ian Mackie, blended live movements and intricate hand signals with coloured slides of the dancers projected behind them.

Besides performing in Jean-Pierre Perreault's *Nuit*, Teekman has been doing many interesting things on her own, and she deserves to be seen in more places.

AWORK IN THREE PARTS, Julie West's *Triad* was danced, in the Theatre, by three women (West, Sylvie Fortier and Renée Rioux) to an intriguing electronic score by Michael Bussière, a young Ottawa composer. (Little by little, people are realizing how many dance and music creators are emerging from our national capital.)

Triad began with the three women each holding one foot up, one after the other, like storks, then breaking loose and slowly bending over, their heads bobbing like buoys on the

EDOUARD LOCK—HE LIKES WORKING UNDER PRESSURE

Among the 45 contemporary dance works presented at indoor performances during the Canada Dance Festival Danse Canada in Ottawa, eight were previews of works-in-progress.

One of these was Edouard Lock's new, as-yet-untitled work for a large stage. It was presented in the National Arts Centre Opera on July 11, co-produced by the National Arts Centre and the Festival Seine et Maritime in Rouen, France.

As National Arts Centre dance producer Yvan Saintonge explains, "This [is] Edouard's first work for a large stage—and the first time the National Arts Centre has helped to produce a new dance piece. Naturally, we're very excited about it."

So was the audience, which gave the work an enthusiastic reception.

Following the performance, Burf Kay met with Edouard Lock and asked him about his work and the new piece.

EDOUARD LOCK BEGAN by explaining that the new work "will be an hour and 15 minutes. It will be a cooler, sparser piece than *Human Sex*. It will have a sculptural décor by Steve Singer from New York and Stéphane Roy from Montreal. The technology won't attract attention to itself.

"I'm using music by Blancmange and the West Indian Company from London, with Montreal singer Pria Khajuria. They're doing very interesting things with classical Indian music—interpreting it in a new way."

Yet, in the first part of the work, Lock had used the music of the love duet from Khachaturian's *Spartacus*, which was wonderfully ironic. I asked him how that came about.

"The Bolshoi came to Montreal last February, as part of *Rendezvous '87*, a made-for-television performance," Lock recalled. "They did a traditional version of the love duet, and I asked them if we could use the same music for our piece, which had originally used a hard rock score. They said yes, and the audience saw two very different dances [set] to the same music. I think it woke them up a bit."

I asked Lock, who was born in Casablanca and grew up in Montreal, how he first became attracted to dance.

He explained: "I was studying history and literature at Sir George Williams [now Concordia] and attended a dance class for actors given by Nora Heminway. She was quite amazing. Then I studied with Le Groupe de la Place Royale—they were still in Montreal [at that time]. And technique with Les Grands Ballets Canadiens."

Did he remember the first dance piece that got him interested?

"Yes," he answered. "It was Béjart's *Firebird*, done by Les Grands Ballets Canadiens."

What happened next?

"I started making dances in 1975," Lock recalled, "and by 1981 had done eight works. *Businessman in the Process of Becoming an Angel* was 1983, *Human Sex* was 1985."

IN THE COMING YEAR, Edouard Lock is going to be a very busy man. His new work will be seen at the International Festival of New Dance in Montreal in September 1987, with its official premiere in November. It will be shown at the Los Angeles International Festival, with a West Coast tour in January 1988. Ottawa dancegoers will see it in February—then Boston, Toronto and New York. And the Festival Seine et Maritime in France in the spring of 1988.

And he has accepted commissions from Les Grands Ballets Canadiens to create a new work in February 1988, and from Rudi van Dantzig, artistic director of the Dutch National Ballet, to create a new work for the Dutch company in June 1988.

"It does sound a bit much," Lock confided, "but I couldn't turn them down. Besides, I like working under pressure!"

surface of the ocean. They then went into furious arm and leg movements, and several nice barrel turns in the air. Clouds of smoke covered the dancers at one point, and we saw them lying in the fog, hands and feet pointed. Then each shook one leg in the air.

There was an idea in every moment, and it was fascinating.

MOST OF US ARE FAMILIAR with the multi-talents of Michael Montanaro. How many people do you know who sing, dance, play, compose and choreograph—all in one big, bright package? Not too many.

900 Seconds of Eights, presented in the Theatre, started with a surprise: one woman stood posing, and Montanaro rushed by and pulled her leg off (it was plaster!). Sticks were passed out, and six women beat intricate rhythms. Montanaro came out and tap-danced.

We saw a stick-figure animation film in blue and white; then the women got going again. Their movements were wild, exuberant and friendly, as Montanaro called out, "They say the world wasn't made in a day: can you imagine that? They say the grass is greener on the other side: can you imagine that?"

The rhythm and the tempo built, until Montanaro turned to us and said, "Can you imagine *this*?" Blackout. (A friend turned to me and said, "This is *hot*!")

HOT WAS ALSO THE WORD for Edouard Lock's new, untitled piece, performed in the Opera by his company LA LA LA.

His dancers did amazing things—they threw each other around, bounced, landed, flipped in the air and did amazing swoops and turns. All to the lush, romantic sounds of Khachaturian's *Spartacus* and then an upbeat version of classical Indian music by Blancmange and the West Indian Company.

If this preview performance was any indication, the full work should be well worth seeing.

OF ALL THE WORKS PERFORMED at the Festival, one stood out as a unique, original, complete and extremely moving experience: Jean-Pierre Perreault's *Nuit*, created a year ago, but not seen, until now, outside Montreal.

The stage set was gigantic—12-foot slanted grey prison walls stretching back to infinity. (The piece requires a very deep stage, which it had at the National Arts Centre Theatre.)

There was no music. We heard marching behind the set, and one woman came on, in a dull black dress and boots. The others entered, one by one, through breaks in the walls. They marched and stepped to intricate rhythms, often with heads slightly bowed or hands holding heads. Were they prisoners exercising in a courtyard or dancers expressing a part of the human condition? We didn't know.

Sometimes we saw one dancer break out of the mold and do wild, different movements. There were moments when couples met, danced and hugged each other tenderly, and an extremely moving sequence where one man sang a lonely, high repeated refrain that echoed around the walls.

The piece lasted an hour and a half, and there wasn't a wasted moment.

Nuit is a major work by one of Canada's most original choreographers, and it should be seen by a much larger audience. ●

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DANCERS & NUTRITION:

The Importance of an Adequate Diet and Good Eating Habits

by Raymond Nadon, PhD, Nicole Dufresne, MEd,
Jean-Pierre Cuerrier, PhD, & Paul Deshaies, PhD

A seven-day dietary survey was conducted by researchers at the University of Sherbrooke in Quebec among the professional dancers of Les Ballets de Montréal, directed by Eddy Toussaint. Fourteen female dancers and seven male dancers participated in the study. All subjects were given instructions on how to complete the dietary survey. All of them used a calibrated scale for greater precision in recording their food intake quantitatively. Individual dietary records were analyzed, and feedback was given to each dancer involved.

NUTRITIONAL NEEDS of professional male and female dancers have recently been of great interest to researchers. Studies published in the United States show that the mean daily energy intake for these athletes falls under the recommended nutritional standards. Low levels for vitamins D, B₁ and B₆, folic acid, iron, calcium and magnesium have also been noted. All of these deficiencies occur more frequently and more severely among female dancers.

THE QUANTITATIVE ASPECT of the energy balance is an important concept in nutrition. Energy intake should balance energy expenditure. Recent work shows that the average energy expenditure during one hour of ballet is about 200 kcal for women and about 300 kcal for men. Considering the basal metabolism and the numerous practice hours of these professional dancers, their daily energy need is estimated at approximately 2100 kcal for women and 3000 kcal for men.

Our study showed a mean daily energy intake of slightly less than 1800 kcal for the female dancers, with only four of the subjects consuming more than 2100 kcal. Female dancers should, therefore, increase their energy intake. Their performance during training periods would consequently be enhanced, without them having to worry about increases in body weight. For the male dancers, a mean daily energy intake of just over 3000 kcal was observed, which relates well to their predicted energy expenditure.

Another interesting concept in nutrition is the distribution of energy intake across meals. More than half of the subjects

consumed less than 20 per cent of their daily caloric intake at breakfast. And since lunch was rather light for the dancers, the majority of them had a substantial evening meal, which exceeded 40 per cent of their daily caloric intake.

Experiments show that animals eating only one meal a day are twice as fat as those consuming the same quantity of food distributed over several meals. Moreover, studies on human subjects demonstrate that spreading the daily dietary intake over several meals causes a greater loss of body weight than distributing the same intake over one or two meals. Taking several meals is also associated with a decrease in the cholesterol level and a higher glucose tolerance.

The dancers in our study normally took three meals a day, and many of them added one or two snacks; however, it is suggested that their daily caloric intake be more equally distributed across meals. Considering their tight and heavy training schedule, the dancers should yield to the following intake distribution: breakfast (25 per cent), lunch (25 per cent), afternoon snack (15 per cent) and evening meal (35 per cent). Dancers are, therefore, advised to eat more at breakfast and lunch, to take an afternoon snack and to reduce the evening ration. A more restful sleep at night and a more efficient muscular performance would result from such a distribution.

Half of the dancers in our study had an average of over 40 per cent of their total energy intake derived from fats. That proportion is too high. The carbohydrate consumption (mainly the starches) was also observed to be a little lower than the recommended standards. The protein intake, however, seemed adequate for these active people.

It is important to consider that a dietary imbalance (high fat and low carbohydrate contents) can cause an increase in body fat. Such an imbalance was not noted for any of the dancers in the study, but a diet lower in fats and higher in carbohydrates (especially starches) is suggested.

RESearchers conclude that a daily caloric intake of less than 2000 kcal can produce vitamin and mineral deficiencies. In general, the female dancers in our study met



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the recommended Canadian nutritional standards, except for zinc, where a low level was noted. Some individual variations for iron, as well as vitamins D and E, were found, as well. For the male dancers, the mean intake in vitamins and minerals corresponded to the recommended standards. Only a few low individual values were noted for vitamins A and E and for pantothenic acid.

It is also interesting to mention that, when comparing our results to the American nutritional standards rather than the Canadian standards, low values for vitamin B₆, folic acid and magnesium were observed for the female and male dancers. Female dancers also had low values for iron and vitamin D. These values agree with earlier results from American studies; however, even when using American dietary standards, the intake in vitamins B₁ and B₁₂ and calcium were considered sufficient for our dancers.

THE CALCIUM/PHOSPHOROUS (Ca/P) ratio is also of interest in nutrition. This ratio is 1,3 for milk and 0,3 for meat, and a mean daily Ca/P ratio higher than 0,7 is recommended. The female dancers in our study met the standards, while five out of seven male dancers had a ratio lower than 0,7. It is concluded that the male dancers consumed too much meat and not enough dairy products.

To summarize the main results of the study, it is concluded that:

1. The daily caloric intake of male dancers corresponds to the required nutritional standards; however, it is too low in female dancers.
2. Male and female dancers should reduce their consumption of fats.
3. Male and female dancers should be more careful about energy intake distribution across meals.
4. Among the vitamins and minerals studied, only zinc had a value lower than the recommended Canadian standards, and in the case of the female dancers only.
5. Female dancers had a Ca/P ratio higher than male dancers.

Voici en résumé, les conclusions de cette étude:

1. La valeur énergétique totale de la ration des danseurs correspond dans l'ensemble aux normes recommandées alors que cette valeur est trop basse chez les danseuses.
2. Les danseurs et les danseuses dans l'ensemble doivent réduire leur consommation de produits riches en graisses.
3. Les danseurs et les danseuses doivent apprendre à mieux répartir la valeur énergétique entre les différents repas.
4. Parmi les vitamines et minéraux étudiés, seul le zinc a une valeur moyenne légèrement inférieure aux normes canadiennes et ce chez les danseuses seulement.
5. Les danseuses ont un ratio Ca/P satisfaisant alors qu'il est en moyenne trop bas chez les danseurs.

IN REVIEW: Performances

Vancouver

Reviewed by Susan Inman

SOMEHOW, THE PROCESS of looking back on a season of dance always makes clear which works were especially significant. Although the spring was packed with performances, several choreographers managed to create vigorously imaginative pieces that are still making themselves felt here.

THE ANNA WYMAN DANCE THEATRE has taken the crucial step of incorporating the work of other choreographers into its repertoire. Wyman's connection to European sensibilities emerged in her choice of Tsutomu Ben Iida, founder of the Ch-TanzTheater of Switzerland. There has been nothing like his *Everyday a Sunday* on a Vancouver stage, although this lean, pithy, Pina Bausch-flavoured work is bound to influence local choreographers.

In this piece, eight dancers occupy a sombre waiting-room. Sitting on benches, walking, standing, they gradually reveal, through subtly developing movement phrases, their own distinct personal predicaments.

In one account of romance, a woman is repeatedly lifted by an emotionless man who leaves her, each time, on the floor. Another woman takes her place, continuing the mechanical pattern of rejection even after the man moves on.

In another of the cleverly understated glimpses of character, women travel forward in a line, their faces tensed with grim expressions that do not acknowledge the busy wiggling of their hips beneath them.

This new aesthetic operates with a patina of blandness in which a potentially monotonous surface is continually rippled by an insistent, but unflashy expressiveness. The use of movement which does not call attention to itself is in strong contrast to the torrid-surfaced, but ultimately empty rock-video style of dancing which is also making an impact here.

STARTLING IN A DIFFERENT WAY, Karen Jamieson's work continues to unite a richly textured visual and kinesthetic surface with a challenging batch of underlying issues. *Rainforest* is her new 65-minute homage to British Columbia's indigenous and imported physical and cultural environments. The costumes (printed with varieties of animal markings), the music (Salvador Ferreras' blend of primal percussion with high-tech wizardry) and even the set (Larry Cohen's wood and steel version of totem poles) smoothly fuse the presence of West-Coast Indian cultures and contemporary punk.

The movement anecdotes, however, seem more in touch with the essence of native cultures than they do with the European-based references that are also explored. A possessed Hamatsa figure makes much more of an impact than a visitor from *Swan Lake*.

One of the more extraordinary aspects of Jamieson's keenly felt observations of native imagery is present in her in-



Rodney Polden

Members of the Anna Wyman Dance Theatre in Tsutomu Ben Iida's *Everyday a Sunday*.

credible transformations, throughout *Rainforest*, of the dancers' faces into the shapes of recognizable creatures from local lore.

KAREN JAMIESON'S WORK, although confined to the tiny Arcadian Hall which now houses her company, could easily have fitted into the mandate of the Asia Pacific Festival, which commanded much better theatres. This year's festival was larger than ever, with numerous traditional Asian dance companies performing. A modern company from Hong Kong was also included.

The Hong Kong City Contemporary Dance Company presented *Allegory from a Capital City*, a disturbing blend of traditional Chinese dance forms and minimalist modern dance. Although the depiction of cultural alienation and confusion is clearly one of its aims, the work managed to alienate many restless audience members during its lengthy, fragmented vignettes.

And by the erratic and sometimes simultaneous playing of the Rossini and Laurie Anderson scores which accompanied it, *Allegory from a Capital City* denied audience members the opportunity to develop enough emotional connection to see them through the discontinuous shreds of narrative.

If the Hong Kong troupe ultimately gave a vision of chaos erupting from the collision of cultures, Jay Hirabayashi's *Rage*, which followed on the Festival program, gave a sense of how successfully different cultures' movement languages can borrow from each other to enrich their communicative capacity. Western and Japanese theatrical dance, as well as martial arts and traditional drumming, are interwoven in this stinging commentary on the internment of Japanese-Canadians during World War II.

Hirabayashi himself now haunts the piece like a Butoh ghost. He's a muscular, yet frail being, swathed in white, who eventually perches precariously on top of a tall wooden cage, struggling to release himself from the tight bands that constrain him.

Rage proves that dance can make specific political statements and still be art at its best.

Ottawa

Reviewed by Hilary McLaughlin

IT'S ALWAYS ENCOURAGING, I suppose, to see another dance company up and running. While Ottawa has lost one company, Ottawa Dance Theatre, at least temporarily while it regroups and studies its options—as we say in this town—PM Jazz, which had operated basically as an amateur company at its inception, has made the big plunge into the precarious world of professional dance—i.e. the dancers are paid.

The program the company presented in May at the York Street Theatre—a nice-looking space for small companies, although a difficult one in which to work—was announced as its fifth anniversary gala. It was the first show in a major house, at least in Ottawa, so “anniversary” and “gala” seem slightly overblown terms. Paula DuHamel, artistic director of PM Jazz, is ambitious for her company and has ideas about the National Arts Centre in the near future. We'll see.

What we saw at York Street, however, was promising. Five of the pieces on the lively, if uneven program were choreographed by DuHamel; the sixth was by Margery Lambert, ballet mistress at Theatre Ballet of Canada.

DuHamel's work showed two elements that are worth developing: she has a responsive, if perhaps slightly undisciplined ear for music, and she is a good traffic manager. After Twyla Tharp's program at the National Arts Centre earlier in the week, in which a cluttered stage seemed to be an eternal problem, it was enlivening to see a much less experienced choreographer assess the limitations of her space and the movements she had crafted and make them work.

Her pieces, especially the opening dance *Take 5* (a work set to a reasonably attractive jazz piece by Al Jarreau, in which dancer Merle Adam stood out), were shapely. They were also full of life—there was nothing very contemplative in the sorts of movement DuHamel was creating.

The dancers were a pick-up company, but they were a good group—well-trained, seemingly well-rehearsed, and energetic. With eight dancers to do six pieces, they *had* to be all of the aforementioned.

Zambuka Batucada, another large ensemble piece, was danced to pulsating Latin rhythms by Manteca and continued to illustrate DuHamel's ability to move her people well. This piece was used as a finale and was full of colourful costumes and cheeriness.

Yes, set to an excerpt from the marvellous score of the film *The Mission*, was a pas de deux for two girls. It needed more work. The sense it gave was simply that DuHamel wanted to work with (a) a slower piece of music, and (b) that piece of music. It's a nice choice, but it warrants more attentive connection between dancer and score.

Caverna Magica, a darkish piece, showed—for the only time in DuHamel's work—some choreographic insights. The piece deserved a better score than the trite piece by Andreas Wollenweider to which it was performed. And a solo, *Satin Doll*, to music by Duke Ellington, was simply forgettable.

The problem with DuHamel's work is that it is superficial; there is little sense (except, fleetingly, in *Caverna Magica*) that she is doing much more, yet, than responding viscerally to music she likes. And it's undeniably easy music—but as much as it's enjoyable to hear, it's very *regulated* music.

(I'm one of the first to oppose the seemingly deliberate efforts of some choreographers to find the most stultifying scores around, but if the entire range of music is pop and easy-listening, the expectation at a dance concert is that there is going to be a visual rationale for the choices through some illumination coming from the choreography.)

DuHamel, however, has some technical mastery. She knows the basic vocabularies of ballet and mainstream modern dance; although if she knows the hardest, less familiar language, she did not demonstrate it at York Street. But if she does have it tucked away, or if she continues to learn, she has potential. A more thoughtful, more informed application of the tools of a dance idea could take flight on top of her visual organization skills. She shows that dance is to be seen; she chooses music that moves. Her work needs considerable effort to develop, but she has some basics. DuHamel is only 26; it's possible.

The weaknesses of her choreography were outlined in contrast with Margery Lambert's exceptionally fine piece *Susanna*. Set to a haunting and powerful score by Luciano Berio, it was a dramatic confrontation between a man and woman coping with an unspecified, but clearly shattering conflict—it was not generic; rather, it was universal.

Lambert employed a couple of interesting lifts, as well as very expressive arms and the acting skills of Debbie Ann Kaplan and Jacques Marciel.

Susanna had the feel, without the sordidness, of *Mad Shadows*—the same undertext of Canadian Gothic in the backwoods. It demonstrated human pain and grief in the coming together and moving apart of the couple—through, in short, the very steps so absent from DuHamel's pleasing trifles.

Margery Lambert is a choreographer of originality and focus—and this combination of discipline and imagination has coloured each of her works that I have seen.

Paula DuHamel's energy means that there will be more to be seen of PM Jazz. And her sense in not restricting the dancers to her own choreography is a good sign. She shows some talent, but it must mature if her company is to succeed.

THE KIROV BALLET at the National Arts Centre: well, it's worth noting. After all, until last year we hadn't seen the company for a long time. But the Kirov Ballet's touring team of 37 dancers really let the side down with this national tour, which, apart from its general aura of disorganization, had a very slapped-together feel to it.

In Ottawa, as elsewhere, the company presented two programs of excerpts—one from the classical repertoire and one containing modern bits. Each program was framed by *Chopiniana* [*Les Sylphides*] at the beginning and excerpts from *Paquita* at the end.

Yawn. *Chopiniana*, which the Kirov Ballet ought to do better, was sloppy and decidedly unlyrical on opening night. The second performance was more technically assured, but still not in any way moving. *Paquita* was one of the things the company did best, although it was a chore to sit through it two nights in a row. And both of these works had been performed here last year.

As, indeed, had *The Knight in the Tiger's Skin*, from which

the company drew a sample, and the second act of *La Bayadère*, from which a pas de deux was taken. (That, at least, was worth seeing.)

It is not worth listing the other items on the programs—they were just selections of some of the old 19th-century chestnuts and some new Russian stuff that included attempts at humour.

The company—or, more accurately, the ensemble—of dancers was uneven. The men still leave a lot to be desired as finished dancers, even if they hold clear title in the ballet world as high-jumpers.

Certainly, there were some fun moments, but the programs were, overall, extremely irritating. They seemed like vulgar showing-off and were very exploitative. What the Kirov Ballet brought was borderline insulting. I realize the difficulties in mounting two major international tours in a year, and the company probably came out of some *glasnost*-inspired wish to develop the new warmth in the West; artistically, however, the Kirov Ballet almost singlehandedly reinstated the Cold War.

Toronto

Reviewed by Paula Citron

THREE AMBITIOUS EVENINGS of dance graced Toronto stages this spring—*FastForward*, a joint venture by Dancemakers and Arraymusic, Bill James' *Geography* and the *T.O. Hot Shoe Show*—and in each the innovation took a different turn.

A COLLABORATION BETWEEN Dancemakers, one of the city's leading contemporary repertory companies, and Arraymusic, an ensemble of musicians devoted to new music, resulted in *FastForward*. The program not only produced three original dance works for Dancemakers, but allowed the dancers the excitement of performing to live, rather than taped music.

Carol Anderson, artistic director of Dancemakers, and Arraymusic's Michael J. Baker and Henry Kucharzyk each chose a well-known partner to create the new works: Anderson collaborated with composer Ann Southam on *Broken Symmetry*; Baker with choreographer Susan Cash on *Body/Space/Desire*; and Kucharzyk with choreographer Christopher House on *Off the Floor*.

Ann Southam created a stunningly evocative music-scape for Carol Anderson's *Broken Symmetry*, a work based on the physical law that states once a reaction is broken, all movement will follow in the new direction.

There was a similarity to other Anderson works, with the emphasis on pure dance and cerebral theme. Nonetheless, this dream-like work, costumed in space-age elegance by Denis Joffre, was lovely to look at, even if it covered no new ground in its shifting patterns of dance.

David Morrison, who did the excellent lighting for the whole show, outdid himself here with clever back-projections of heavenly bodies.

Body/Space/Desire, the Susan Cash/Michael J. Baker work, explored power and the effect it has on people, both in public and in private. Like most of Cash's recent work, there was a hidden narrative not disclosed to the audience. Instead, the viewer had to work to find the through-line presented by this episodic piece—at times, not an easy task because of the uninformative title and the deliberately obscure focus.

Nonetheless, Cash was ably supported by Baker's interesting percussive score and Marie Torres' imaginative costumes.

The most successful work was Christopher House's *Off the Floor*, which examined the theme of dominance in old-fashioned dances like the foxtrot and the waltz. Henry Kucharzyk produced a modern pastiche of these rhythms, to which



Carol Anderson in her new work *Broken Symmetry*, created for *FastForward*, a joint venture by Dancemakers and Arraymusic.

House showed off Dancemakers' dancers—particularly Tatiana Alexandrovna—to their best advantage.

Denis Joffre created suitable formal attire for the couples, who danced their way through House's wonderful political tract which explored ballroom-dancing as a microcosm of male-female relationships.

Off the Floor had all the intriguing enigmas and subtle sexual overtones we have come to expect from its very creative choreographer.

BILL JAMES IS A CHOREOGRAPHER who has recently turned his considerable talents to large environmental pieces. In *Geography*, he transformed the top floor of an empty factory into the site of an innovative look at man exploring new dimensions.

He was inspired by *The Geography of Lograire*, an epic poem by Catholic philosopher/poet Thomas Merton, which formed the spoken text of the piece.

Working with a creative team that included 10 freelance dancers, composer Matthew Fleming and lighting designer Karen Amyot, James was able to pull the audience into a spiritual and visual experience of dazzling proportions.

The work was made up of seven unrelated episodes, each with a different locale and time period, covering the known,

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from the Arctic to Africa, in the first half and the unknown, or fanciful, in the second.

The beginning was a trip to a museum containing live dancers, in display-cases, showing different time periods. Particularly humorous was Marie-Josée Chartier as Modern Woman, surrounded by her beauty aids and junk food.

After passing through a wall of heavy plastic drapery into the space itself, the audience was treated to various images of time and country, the most impressive being the vast emptiness of space, with the performers emerging ethereally out of the distance, and the wild free-for-all of the Land Where Everyone Flies, which had the dancers whirling madly from ropes suspended from the ceiling.

Although, at times, a trifle slow-moving, *Geography* was simply one of the best dance experiences of the Toronto season.

THE AMBITIOUS AND RISKY brain-child of George Randolph, artistic director of Studio Dance Theatre, one of the city's largest training centres, and a former dancer with Les Ballets Jazz de Montréal and the Alvin Ailey American Dance Theater, the *T.O. Hot Shoe Show* was patterned after an English television program which brings together dancers from different disciplines.

Randolph transformed the idea into a live event by renting the 3,000-seat O'Keefe Centre for one night. Fortunately, for Randolph, a fairly large crowd turned up to see the eclectic mix of dancers and choreography; unfortunately, for the audience, the programming was not all it should have been.

The evening began strongly, focusing on dancers from the National Ballet of Canada. Having seen Bengt Jörgen's work on a tiny stage, I was delighted to see how well his off-pointe piece *The Barest*, a spare, but emotional piece for four women, filled the huge O'Keefe Centre stage. And the traditional pas de deux from *Don Quixote* was excitingly performed by Kimberly Glasco and Gregory Osborne.

The middle part of the program was Randolph's *pièce de résistance*, with the Royal Winnipeg Ballet's Evelyn Hart and André Lewis emoting through Jiří Kylián's *Nuages*, and Deborah Manning and Carl Bailey from the Alvin Ailey American Dance Theater shining in Elisa Monte's *Treading*.

The third part of the program was a let-down. How could the National Tap Dance Company of Canada and a pick-up group of jazz dancers follow these high-powered performers? The National Tap Dance Company was not helped by Paul Draper's *A Work for Tap Dancers*, which is meant for more intimate surroundings. And Timothy Spain's very short *Loco de Amor* was over before it could establish itself.

George Randolph should have ended with Hart and the Ailey dancers; nonetheless, the show was an interesting mix, which he hopes to turn into an annual event. With proper programming, the *T.O. Hot Shoe Show* could become a hot-ticket item for Toronto dance fans.

Montreal

Reviewed by Linde Howe-Beck

CANADA'S NEWEST CLASSICAL ballet company, Les Ballets Classiques de Montréal, made its debut, with little fanfare, at Place des Arts, July 3—and was totally eclipsed by the brouhaha surrounding the Montreal International Jazz Festival.

The company is headed by Sonia Vartanian, a Soviet-born

and trained former ballerina with Les Grands Ballets Canadiens. Five years ago, she founded a school to teach the renowned Vaganova method—a blend of Italian, French and Russian dance techniques established earlier in this century by Agrippina Vaganova, a Maryinsky dancer of the Petipa era.

Five months before the Place des Arts performances, Vartanian founded her chamber company of 10 dancers—Vartanian herself, plus nine others—including Louise Doré and James Bates, with whom she had danced at Les Grands Ballets Canadiens. They made an impressive debut, testifying that Vartanian has, indeed, a talent for developing young dancers.

She also has a gift for revitalizing older dancers. Bates, 38, was put out to pasture last January by Les Grands Ballets Canadiens, with whom he had danced for 18 years. Vartanian has made him move faster, stronger and more neatly than he has in years. And Bates has provided company members with an example of how to pace themselves and how to shade technique with artistry.

Despite a certain coldness, Sonia Vartanian is the role model for technique, especially for the women. She has a strong attack, a broad, open chest, relaxed and rippling arms, and solid balances. The company's women have already learned to move as one, with a precision that is the hallmark of the Kirov Ballet.

(This is no accident. Vartanian may not belong to Canada's exclusive club made up of the "Big Three" ballet companies, but she holds a high card of her own—a connection with Oleg Vinogradov, director of the Kirov Ballet, with whom she once worked. She has maintained contact through annual visits to teach and perform in the Soviet Union. And last

summer, when the Kirov Ballet performed in Montreal, Vinogradov personally taught the sensual pas de deux from his work *The Knight in the Tiger's Skin* to her company.

As well, Les Ballets Classiques de Montréal has been invited to perform in the Soviet Union, and an exchange of choreographers, dancers and students is being discussed.)

If the dancing augured well for the company's debut, however, the repertoire did not. With works by Lambros Lambrou, Edward Hillyer and Vartanian, it was dull, dreary, outdated and geared to spotlight the talents of the company's director.

Lambrou's *Symphonie*, choreographed to music by Saint-Saëns, was almost mechanical in following the musical score. And Hillyer's *Concerto Primo*, meant to be an exercise in classicism, set to Vivaldi, ran out of choreographic control and ended abruptly.

Vartanian's December-May partnership with the raw and talented René Daveluy in *Prière* was an exhibition of "ballerina-pumping". Daveluy, as *porteur*, lifted Vartanian up and down in countless overhead lifts to syrupy music by Albinoni.

And things got much worse with Vartanian's *Avec Gagnon*, set to pop tunes by André Gagnon. Sonia Vartanian is no Petipa, and her efforts to create a dance full of unrelated virtuoso stunts recalling the ringside antics of the pre-Fokine days of ballet reduced the performance to simple entertainment. This was a work that deserved Las Vegas.

There is no doubt that Les Ballets Classiques de Montréal has a lot going for it. Unfortunately, the current repertoire is much more a hindrance than a help; but, with careful reform, the company could have a promising future. ●

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members to principal dancers, discuss their dance careers and share their experiences in making the challenging and occasionally painful transition to new careers.

Ironically, professional dancers have a long training period, but their careers are unusually short. Dancers must embark on second careers—isolated from former colleagues, and with limited savings and job experience—at a time when many people are just beginning a first professional career.

For some of the ex-dancers interviewed, different employment was actively sought when dancing no longer gave personal satisfaction; but for others, chronic injury, lack of advancement or aging made retirement inevitable. Their reasons for change make interesting reading, but, more important, their stories should give encouragement and inspiration to others facing the stressful time of career change.

For some, the transition was easy; but for most, the period caused emotional stress. However, the personal qualities they had developed as dancers often helped them to overcome difficulties and succeed. Their new occupations are remarkably varied: photography, writing and editorial work, video production, acting, makeup, wardrobe management, radio and television programming, arts management, interior design, restaurant ownership and medicine.

A common theme, however, emerges in their career selections: most chose entrepreneurial or professional careers, since they wanted independence and a lifestyle they could control. These ex-dancers found that dance training had given them the discipline, commitment, drive and creativity to succeed. Those entering university were often near the top of their classes, and several have moved through a series of successful jobs.

section of the book is quite uneven, both in length and thoughtful commentary. Interestingly, many of the directors encouraged dancers to stay within the profession; yet, practically, there are not enough job opportunities to make this a viable solution for all ex-dancers.

Both Richard Englund and Erik Bruhn spoke poignantly of encouraging dancers to broaden their interests and offered hope that more career counselling will be provided for dancers at every stage of their careers.

Joyanne Sidimus, executive director of the Dancer Transition Centre in Toronto, has contributed a short introduction and conclusion that outline the problems encountered in career change. And she confirms that not all dancers have made successful transitions—there are reports of suicides and breakdowns.

She also writes with sensitivity and passion about the need to assist dancers with both counselling and financial aid, and mentions similar centres in Great Britain and the United States.

Her closing section, however, cries out for a more lengthy conclusion, consolidating the information gleaned from the interviews and exploring, more fully, potential solutions to the multiple problems encountered in career transition.

The 225 pages make easy, insightful reading that should interest many readers. Student dancers, their parents and the general public will learn more about backstage life in a dance company as these ex-dancers recall their training and professional careers.

But, most of all, *Exchanges: Life After Dance* will prove invaluable to all performers faced with the daunting challenge of making the leap to a new career. ●



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IN REVIEW: *Books*

Exchanges: Life After Dance

by Joysanne Sidimus
Foreword by Patricia Wilde
Press of Terpsichore Limited, 1987

Reviewed by Mary Jane Warner

YES, THERE IS LIFE AFTER DANCE! In this collection of interviews compiled by Joysanne Sidimus, former dancer with the New York City Ballet and the National Ballet of Canada, 21 ex-ballet dancers, ranging from corps members to principal dancers, discuss their dance careers and share their experiences in making the challenging and occasionally painful transition to new careers.

Ironically, professional dancers have a long training period, but their careers are unusually short. Dancers must embark on second careers—isolated from former colleagues, and with limited savings and job experience—at a time when many people are just beginning a first professional career.

For some of the ex-dancers interviewed, different employment was actively sought when dancing no longer gave personal satisfaction; but for others, chronic injury, lack of advancement or aging made retirement inevitable. Their reasons for change make interesting reading, but, more important, their stories should give encouragement and inspiration to others facing the stressful time of career change.

For some, the transition was easy; but for most, the period caused emotional stress. However, the personal qualities they had developed as dancers often helped them to overcome difficulties and succeed. Their new occupations are remarkably varied: photography, writing and editorial work, video production, acting, makeup, wardrobe management, radio and television programming, arts management, interior design, restaurant ownership and medicine.

A common theme, however, emerges in their career selections: most chose entrepreneurial or professional careers, since they wanted independence and a lifestyle they could control. These ex-dancers found that dance training had given them the discipline, commitment, drive and creativity to succeed. Those entering university were often near the top of their classes, and several have moved through a series of successful jobs.

Individually, each interview gives valuable insight into the problems and possibilities of career transition. Some similar careers, however, are highlighted—three photographers and two doctors are included. An examination of the perspectives of modern dancers and dancers who pursued traditional careers in teaching, notation or choreography might have provided some variation, since these people also face retraining.

Erik Bruhn, Ludmilla Chiriaeff, Rosemary Dunleavy, Richard Englund, Celia Franca, Robert Joffrey, Betty Oliphant, Brydon Paige, Arnold Spohr and Linda Stearns provided statements on the issue of dancers in transition. This section of the book is quite uneven, both in length and thoughtful commentary. Interestingly, many of the directors encouraged dancers to stay within the profession; yet, practically, there are not enough job opportunities to make this a viable solution for all ex-dancers.

Both Richard Englund and Erik Bruhn spoke poignantly of encouraging dancers to broaden their interests and offered hope that more career counselling will be provided for dancers at every stage of their careers.

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The 225 pages make easy, insightful reading that should interest many readers. Student dancers, their parents and the general public will learn more about backstage life in a dance company as these ex-dancers recall their training and professional careers.

But, most of all, *Exchanges: Life After Dance* will prove invaluable to all performers faced with the daunting challenge of making the leap to a new career. ●



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

■ Montreal independent dancer and choreographer **Marie Chouinard** is the 1987 winner of the **Jean A. Chalmers Choreographic Award**. She received the Award from Sonja N. Koerner, chairperson of the Ontario Arts Council, during a special ceremony following the final performance of the Canada Dance Festival Danse Canada in Ottawa in July.

■ **The National Ballet of Canada** is the winner of the 1987 **Canada Graphics Award** for its *Nutcracker* poster, which was designed by **Tony Kerr** of **Carder Gray Advertising Inc.** of Toronto.

The Award, presented by the **Dance in Canada Association**, was established in 1985 and recognizes excellence in graphic design for dance.

■ Montreal independent dancer **Danielle Tardif** is the winner of the 14th **Canada Council Jacqueline Lemieux Prize**. Celia Franca, a member of the Canada Council, presented the Prize to her at a performance during the Canada Dance Festival Danse Canada in Ottawa in July.

■ **The Dancer Transition Centre** announced the winners of the first **Erik Bruhn Memorial Awards** in July. They are **Gabriel Mongrain** and **Janet Oxley**, both from Montreal.

■ Changes at **Ballet British Columbia: Annette av Paul**, founding artistic director and, until mid-August, artistic director of the company, has been named artistic consultant, while **Reid Anderson**, until mid-August co-artistic director, has been appointed artistic director of the company.

■ **The Anna Wyman Dance Theatre** performed at the duMaurier Summerdance Series in Vancouver, August 16-29. During the 13-day run, a total of 32 performances were enjoyed by more than 9,500 viewers at Malkin Bowl, Granville Island and Robson Square.

■ New members of the **Judith Marcuse Repertory Dance Company** this season are Gilles Petit, Tamara Chaplin and Jackie Nel.

■ *Yeats—The Moon and the Tower—Re:Visions*, a collaborative effort by director/choreographer **Santa Aloï**, composer Owen Underhill, visual artist Daniel Laskarin and theatre writer/directors Penelope Stella and Marc Diamond, was presented at the Simon Fraser University Theatre in Burnaby, Sept. 11.

■ **The Judith Marcuse Repertory Dance Company** presented a home season performance series at the Vancouver Playhouse, Sept. 17-19.



Andrew Oxenham

The National Ballet of Canada production of The Merry Widow has been filmed for television by director Norman Campbell. The scheduled air date for broadcast by the Canadian Broadcasting Corporation (CBC) is Dec. 27, 1987.

The film features Karen Kain as Hanna and guest artist John Meehan as Danilo (above), with Yoko Ichino as Valencienne and Raymond Smith as Camille.

Featured was *Playing Without Fire*, the first act of a projected full-evening work by Marcuse who, once again, is working with her collaborators from *Playgrounds*—composer/musician Kirk Nurock and playwright Sheldon Rosen. The complete three-act work, which is expected to receive its premiere in Vancouver in the fall of 1988, will feature dancers, actors, singers and musicians, and will incorporate film, slides and sound collage.

Also on the program were *Innostress* (in its

Vancouver premiere), by Israeli choreographer Ohad Naharin, and Judith Marcuse's *Seascape*.

■ **Special Delivery Moving Theatre** presented its mask/dance drama *Samarambi: Pounding of the Heart* at the Vancouver Playhouse, Sept. 20.

Plans for the first part of the 1987-88 season included a seven-week tour of British Columbia schools and theatres.

■ **Ballet British Columbia** began its third season with a tour of central and northern

areas of the province this fall. From Sept. 25 to Oct. 16, the company performed in Terrace, Smithers, Prince Rupert, Houston, Fort St. James, Williams Lake, Quesnel, Prince George, MacKenzie, Fort Nelson, Fort St. John and Chetwynd.

■ *Cory . . . Cory!*—the latest work by **Jumpstart**—was presented at the Vancouver East Cultural Centre, Oct. 29-31. The story of a young girl's coming of age, the piece was a collaborative effort by co-directors Nelson Gray and Lee Eisler with composer Greg Ray, visual artist Stanley Douglas and multi-disciplinary performers Monique Lefebvre, Raymond Milne, Randall Webb and Sarah Williams.

■ **New Music/New Dance** was performed at Vancouver's Arcadian Hall, Nov. 4-7. Presented in association with the **Dance Centre**, the project was designed by the Vancouver New Music Society to give composers and choreographers the opportunity to work together to create new works.

Featured artists included choreographers Karen Jamieson, Maureen McKellar, Barbara Bourget, Lorraine Thomson and Santa Aloï, and composers Martin Gotfrit, Janet Danielson, Kenneth Newby, Robert Rosen and Kirk Elliott.

■ The Nov. 6-7 performances by **Ballet British Columbia** at the Queen Elizabeth Theatre in Vancouver featured *Gloss*, choreographed by artistic director Reid Anderson (a world premiere), *Return to the Strange Land*, by Jiří Kylián (a Canadian premiere), and *Lovesongs—Old Records—Side One*, by William Forsythe (first performed at the company's Ballet Gala in June 1987).

Ballet British Columbia has announced that its next Vancouver performances are scheduled for early March.

■ With the aid of a multi-culturalism grant, the Vancouver-based **Arts Umbrella Youth Dance Company** will stage a new work exploring the subject of children and race relations. The company will present the new work, choreographed by Lola MacLaughlin, on a 10-school tour of the lower B.C. mainland in the spring.

Additional scheduled performances include in-house performances (Dec. 13, Jan. 24 and Feb. 21), participation in the Granville Island birthday celebrations (Mar. 6 and 13) and a Sunday coffee concert (Mar. 20).

■ **Jim Olver** has been appointed program manager of Cultural Resources Management Programs at the **Banff Centre**.

■ **Alberta Dance Theatre** presented *Muscle Memory*, a new program of dance choreographed by artistic director Marian Sarach, at the Edmonton Fringe Festival, Aug. 21-23.

■ **The Alberta Ballet Company** has appointed **Ali Pourfarrok** to the position of artistic director designate for the 1987-88 season. In August 1988, he will take over as artistic director of the Company, replacing **Brydon Paige**, who will resign at the end

James Ronaldson

JAMES RONALDSON died in Toronto in October after a lengthy illness.

He joined the National Ballet of Canada as a soloist in 1953 and danced with the company until 1956. He won acclaim for his interpretations of roles that included von Rothbart in *Swan Lake* and the Count in *Giselle*. He also danced in many contemporary ballets—among them, Antony Tudor's *Lilac Garden*.

From 1963 to 1980 Ronaldson was wardrobe supervisor at the National Ballet, where he oversaw the making of thousands of costumes. He was widely respected in the design community for the high standards of production and the care and detail which were hallmarks of the work of his department.

of this season.

Pourfarrok trained at the Metropolitan Opera Ballet School and the School of American Ballet in New York. He has performed with American Ballet Theatre, the Joffrey Ballet, the Harkness Ballet, the Metropolitan Opera Ballet and the Frankfurt Ballet.

In 1973 he became associate artistic director and ballet master of the Alvin Ailey American Dance Theater. From 1976 to 1979 he was director of the Iranian National Ballet.

Following the Iranian revolution, he returned to the United States, where he taught for Alvin Ailey's American Dance Center, the International Dance School at Carnegie Hall, the New York Conservatory and Steps, and at the Royal Dramatic

Jack King

JACK KING died of injuries received in a traffic accident in Toronto in October.

Born in Chatham, Ontario, he had worked in Canadian theatre for more than 20 years, first as a scenic artist, properties master and set decorator, and, later, as a designer.

He spent several seasons at the Stratford Festival, designed many productions for the Rainbow Stage in Winnipeg and was head of design at Theatre London from 1980 to 1982.

His association with the National Ballet of Canada went back to 1964, when he built properties for *Romeo and Juliet*. He went on to design several works for the company, including ballets by Ann Ditchburn—*Brown Earth* (1971), *After Hours* (1974) and *Mad Shadows* (1977)—and James Kudelka—*Apples* (1975), *Washington Square* (both the workshop [1977] and full-stage [1979] productions) and *Hedda* (1982).

Theatre in Stockholm, Sweden. From 1981 to 1984 he was co-director and resident choreographer of the Essen Ballet Company in West Germany.

In 1984 Pourfarrok became artistic director of the Dance Theatre of Long Island and founder of the North Shore School of Dance in Port Washington, New York.

■ In late September, **Dancers' Studio West** launched phase one of Young Artists in Residence, a pilot program designed to encourage and support working dance artists in Calgary.

Seven young dance artists—Linda Baker, Lori Hamar, Frances Krasinsky, Nicole Mion, Lucinda Neufeld, Trina Rasmuson and Shelly Tognazzini—have spent three months engaged in a program of daily technique classes taught by Elaine Bowman, artistic director of Dancers' Studio West; a three-week intensive choreographic seminar led by Brian Webb, artistic director of Edmonton's Brian Webb Dance Company, and Barbara Bourget, artistic director of Kokoro Dance in Vancouver, and presented in association with Grant MacEwan College; a series of special workshops in the various crafts of dance production given by Dulcinée Langfelder, Clive Padfield, Don Pennington, Brian MacNeil, Alexander Thomas and Peter Hoff; and a creation period culminating in the first *Alberta Dance Explosion*, Dec. 10-12.

Alberta Dance Explosion will continue after the Olympics, with performances Mar. 24-26 and Apr. 28-30. Choreographers for these shows are T.B.A.

■ **Heather Baker** has been elected president of the **Alberta Ballet Company** for a two-year term.

■ **Decidedly Jazz Danceworks** appeared at the Northern Arts and Cultural Centre in Yellowknife, Northwest Territories, in early October.

The company's fall presentation, *Peripheral Visions*, at the University of Calgary (Oct. 1-3) and the University of Alberta in Edmonton (Oct. 23-24) included five works (two of them premieres) by artistic director Vicki Adams Willis and a new piece by guest choreographer Denise Clarke.

■ **The Alberta Ballet Company** presented a mixed program in Edmonton (Nov. 17-18) and Calgary (Nov. 20-21). The works performed were John Cranko's *Pineapple Poll* (first presented by the Company at last year's *Gilbert and Sullivan Opera/Dance Spectacular*); George Balanchine's *Glinka Pas de Trois*; two works, *Tango* and *Adagio*, by artistic director designate Ali Pourfarrok; and *Pulse*, the first ballet created by principal dancer Claude Caron (during the Company's choreographic workshop in May 1987).

■ **Joseph Wilder** is the new president of the **Royal Winnipeg Ballet**.

■ During its October performances at the Centennial Concert Hall in Winnipeg, the **Royal Winnipeg Ballet** presented a mixed program featuring revivals of Norbert

Vesak's *The Ecstasy of Rita Joe* (back by popular demand, as the winner of the "subscribers' choice" poll held at the end of the last season) and Arnold Spohr's *Ballet Premier* (first performed by the company almost 30 years ago), and the company premiere of Dutch choreographer Hans van Manen's *Adagio Hammerklavier*.

The performances also featured guest appearances by the **Rusalka Ukrainian Dance Ensemble**, now celebrating its 25th anniversary.

■ Winnipeg's **Contemporary Dancers** performed artistic director Tedd Robinson's *Camping Out* at the Festival Internacional Cervantino in Mexico, Oct. 24-31.

■ **Veronica Tennant**, a principal dancer with the National Ballet of Canada, appeared as a guest artist with the **Royal Winnipeg Ballet** during its November tour of Atlantic Canada.

■ **Contemporary Dancers** has announced plans for its performances in Winnipeg during the 1987-88 season.

The company will present three programs at the Gas Station Theatre: *Four Works* (Nov. 25-Dec. 5), featuring new works by guest choreographer Daniel Léveillé and resident choreographer Ruth Cansfield, *I'm So Lost: Part II Motels*, a new piece by assistant artistic director Murray Darroch, and the Winnipeg premiere of artistic director Tedd Robinson's *rōz: Dance Experience* (Jan. 6-9), the company's annual choreographic workshop; and *What Will Tedd Do Next?* (Apr. 20-30), an evening of new works by Robinson.

■ **The Royal Winnipeg Ballet** was scheduled to present performances of *The Nutcracker* this year in Regina (Dec. 1-3), Saskatoon (Dec. 4-6), Vancouver (Dec. 9-13), Thunder Bay (Dec. 17-20) and at home, in Winnipeg (Dec. 26-31).

■ **The Royal Winnipeg Ballet** will begin a seven-week tour of the Asia Pacific region—the company's first visit to the area—in January 1988.

The tour includes 28 performances in seven countries: the Republic of China (Taiwan, Jan. 26-30), Thailand (Bangkok, Feb. 2-4), the Republic of Singapore (Singapore, Feb. 6-8), Malaysia (Kuala Lumpur, Feb. 11), Japan (Tokyo, Feb. 16-19; Osaka, Feb. 22-23; Kyoto, Feb. 24), Hong Kong (Feb. 26-28) and the People's Republic of China (Beijing, Mar. 3-5; Shanghai, Mar. 8-9).

Repertoire for the tour includes *Giselle* and two mixed programs chosen from *Allegra Brillante*, a pas de deux from *Giselle*, *Belong*, *Four Last Songs*, *Rodeo*, *Our Waltzes*, *Nuages*, *Five Tangos* and *The Hands*.

■ *Beggars Would Ride*, a black comedy combining dance, theatre and music created by choreographer **Conrad Alexandrowicz** and composer Allen Booth, was presented at the Winchester Street Theatre in Toronto, Aug. 19-24. The work featured dancers from Toronto Dance Theatre and Dancemakers.

■ **Justine Callahan**, a 14-year-old student at the **School of Dance** in Ottawa, is the 1987 winner of the **Celia Franca Scholarship**. The award was presented to her by Susan Hilary Cohen, dance officer at the Ontario Arts Council, in September at the School's season opening celebrations.

■ Changes at the **National Ballet of Canada** for the 1987-88 season: New dancers include Sarah Green and David Peden (second soloists), and National Ballet School graduates Dominique Dumais, Michael Greycyes, Clinton Luckett and Julia Vilen (corps de ballet). Summer Lee Rhatigan has been promoted to second soloist.

Among dancers who have left the company are Anthony Randazzo (to the San Francisco Ballet), Julie Houle (to Les Grands Ballets Canadiens), Dewi Fairclough, Manard Stewart, Hélène Rousseau and, following the November Toronto season, Susan Burk and Deborah Todd.

Mary Jago has returned as ballet mistress after a one-year leave of absence. Victor Litvinov has been appointed ballet master, and Scott Douglas and John Meehan are guest ballet masters this season.

■ **Joost Pelt** has been appointed dance coordinator for the performing arts depart-

ment at **Harbourfront** in Toronto. He assumes primary responsibility for dance programming, including planning, contracting and organizing the season.

He has danced with several major dance companies, including Nederlands Dans Theater, Maurice Béjart's Ballet of the XXth Century and the Royal Winnipeg Ballet. And he was festival co-ordinator for the International Festival of Contemporary Mime in Manitoba in 1984. In addition, he is a past president of the Dance in Canada Association.

■ **Kenny Pearl** has been appointed special artistic advisor on dance programming at **Harbourfront** in Toronto for the 1988-89 season. He has danced with the Martha Graham Dance Company, the Alvin Ailey American Dance Theater and on Broadway, and is a former artistic director of Toronto Dance Theatre.

■ **Theatre Ballet of Canada** toured Ontario, with performances in North Bay, Hamilton, Kitchener-Waterloo and St. Catharines, and in the United States, appearing in Illinois, New York and Pennsylvania, this fall. David Allan, a second soloist with the National Ballet of Canada, appeared as a guest artist.

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Repertoire for the tour included Allan's *Collage Animé*, *Angular Momentum* by Julie West, Danny Grossman's *Inching*, *Liberated* by Lynne Taylor-Corbett and artistic director Lawrence Gradus' *Tribute*.

The company's season is scheduled to conclude next spring with a week each in Vancouver and San Francisco.

■ **Anjali** (Anne-Marie Gaston) presented *Myths and Legends from India*, a program of classical Indian dance, at Carleton University in Ottawa, Sept. 26. Later in the fall, she travelled to England for a series of performances and lectures.

■ In October, **Toronto Dance Theatre** toured Northern Ontario and Northwestern Quebec, with performances in North Bay, Sudbury, Kirkland Lake, Rouyn and Val d'Or.

In Sudbury, the company also offered a lecture-demonstration to advanced students and professional dancers. Resident costume designer Denis Joffre gave a workshop in costume design, and artistic director David Earle taught a master class.

■ **Ballet Jörgen** presented a program of works by artistic director/choreographer Bengt Jörgen at the Arcadian Hall in Vancouver, Oct. 16-17.

The dancers, who came from several Canadian companies, included Julie Adam, Lorraine Blouin, Suzanne Brown, Susan Burk, Timothy Clarkin, Kimberly Glasco, Nina Goldman, Patti Hines, Liza Kovacs, Suzanne Landerman, Coralee McLaren, Owen Montague, Anthea Morgan, Peter Ottmann and Trevor Schalk.

The program included *Symphony*, a new work, plus *Triad*, *Guildford Cathedral: Daliance of Eagles*, *Barest* and *Universal Rhythm*.

Ballet Jörgen will appear at Premiere Dance Theatre in Toronto, Jan. 8-9.

■ **Le Groupe de la Place Royale** gave two performances at the National Arts Centre Studio in Ottawa, Oct. 16-17. The program included Tom Stroud's *Romeo*, Jane Mappin's *Return of the Prodigal I*, *Trio I* and *Duet II*—both by artistic director Peter Boneham, and *Deficits and Excesses* by Davida Monk, who was recently appointed assistant artistic director of the company.

■ **Nrtyakala**, the Canadian Academy of Indian Dance, presented **Menaka Thakkar** in a solo performance of Bharatanatyam and Odissi at the Bluma Appel Theatre in Toronto, Oct. 17. She was accompanied by her teacher, Padmashri Kelucharan Mohapatra, and six other musicians from India.

■ **Danceworks 51**, at the Winchester Street Theatre in Toronto, Oct. 21-24, presented Conrad Alexandrowicz' *La Dolce Vita*, which he performed with Tatiana Alexandrovna, and the Canadian premiere of *Amour*, performed by Paris-based Blue Palm, consisting of Tom Crocker and Jackie Plancix, former members of Maurice Béjart's company.

■ Windsor-based **Gina Lori Riley Dance Enterprises** performed at the Pitt Street Studio Theatre in Windsor, Oct. 23-24, and



David Street

Judith Loeb Cohen has been appointed president of the National Ballet of Canada.

in Toronto at the Winchester Street Theatre, Nov. 13-14.

The company is scheduled to appear at the University of Western Ontario in London, Feb. 18-19.

■ Programming changes at the **National Arts Centre** in Ottawa: the **Danny Grossman Dance Company** and **Toronto Dance Theatre** exchanged performance dates. Toronto Dance Theatre appeared Oct. 27, and the Grossman company is now scheduled for Feb. 23. And **LA LA LA Human Steps**, originally announced for Apr. 9, will now appear at the National Arts Centre on Feb. 13.

■ **Dancemakers** has announced its members for the 1987-88 season. Returning company members Tatiana Alexandrovna, Sylvain Brochu, Philip Drube, Julia Sasso and Andrea Smith are joined by new dancers Cathy Kyle Fenton, Scott Buffett and Michael Querin.

The season highlights include scheduled performances in Calgary and throughout Southwestern Ontario, a choreographic workshop, Oct. 28-31, and participation in benefit performances in memory of Judy Jarvis, Nov. 9-10 (both at the Winchester Street Theatre in Toronto), and a week at Premiere Dance Theatre in Toronto, Mar. 22-26. As well, Dancemakers will present a number of informal performances and events in the company's Toronto studio.

■ **Veronica Tennant**, a principal dancer with the National Ballet of Canada, has been named one of the 1987 recipients of the **Toronto Arts Awards**.

■ **Dancemakers** presented a choreographic workshop at the Winchester Street Theatre in Toronto, Oct. 28-31, featuring new works and works-in-progress by artistic director Carol Anderson, company

members Andrea Smith, Philip Drube and Julia Sasso, and guest choreographer Douglas Varone.

Claudia Moore, Marie-Josée Chartier and Carolyn Woods appeared as guest artists with the company.

■ *Concerto in Earth Major*, choreographed by Robert Desrosiers to an original score by John Lang and Ron Allen, received its world premiere in November during the **Desrosiers Dance Theatre** season at Premiere Dance Theatre in Toronto.

The work featured company members Sonya Delwaide, Jean-Aime Lalonde, Caitlan Maggs, Claudia Moore, Sylvie Plamondon, Daniel Tremblay, Eric Tessier-Lavigne and David Wood. Desrosiers and guest artist Danielle Tardif, who has joined the company for the 1987-88 season, also performed.

■ *A Tribute to Judy Jarvis: A Memorial Benefit Concert* was held at the Winchester Street Theatre in Toronto, Nov. 9-10. Former members of the Judy Jarvis Dance Theatre Company and close associates of Jarvis celebrated her creative spirit with a performance of her works and works inspired by her. Among those scheduled to perform were Carol Anderson, Denise Fujiwara, Pamela Grundy, Andrea Smith, Gina Lori Riley, Louise Garfield and Susan Green.

Profits from the performances will go towards the creation of an annual award to be administered by the Dance in Canada Association and presented in Judy Jarvis' name.

■ During its November season at the O'Keefe Centre in Toronto, the **National Ballet of Canada** presented the world premiere of artistic associate Glen Tetley's *La*

Ronde and the company premiere of Kenneth MacMillan's *Concerto*.

■ **The Physikal Theatre Company** presented the premiere of *Flesh and Clay: The Epic of Gilgamesh, King of Uruk*, Nov. 11-29, at Toronto Free Theatre. David Fox directed the production, in collaboration with the Company's three artistic directors—Jay Fisher, Philip Shepherd and Maxine Heppner—who wrote, produced and performed the work. Eric Cadesky, who also performed, and Bill Gilliam composed the music. Jerrard Smith provided the design and costumes.

■ **The Feld Ballet** made its Toronto debut at Premiere Dance Theatre, Nov. 17-21, with guest artist **Karen Kain**, a principal dancer with the National Ballet of Canada.

Kain, who appears frequently with the Feld Ballet in New York, danced *Echo*, a solo created for her by Eliot Feld.

■ **TIDE** (Toronto Independent Dance Enterprise) presented *Making Waves*, its annual choreographic showcase, at the company's studio in Toronto, Nov. 19-21. Shown were works-in-progress by Denise Fujiwara, Sallie Lyons, Tama Soble, Darcey Callison and Allen Norris.

■ **Toronto Dance Theatre** will present *Court of Miracles* at Premiere Dance Theatre in Toronto, Dec. 15-20.

■ **The Quinte Dance Centre** will present a new production of *The Nutcracker*, choreographed by Yuri Ng of the National Ballet of Canada, in Kingston (Grand Theatre, Dec. 16-19) and Belleville (Robert Horwood Auditorium, Dec. 20). With accompaniment by the Kingston Symphony Orchestra, the production will feature students from the Quinte Dance Centre and the Kingston School of Dance.

Guest artists will include Vanessa Harwood and Luc Amyot, and National Ballet of Canada dancers Martine Lamy and Daniel Nelson.

■ **Canadian Children's Dance Theatre** will present its third annual Christmas production of *Simon Sorry in Battle for the Toys*, choreographed by Deborah Lundmark from an original story by Michael de Coninck Smith, at Premiere Dance Theatre in Toronto, Dec. 22-30. Donald Himes, Glen Kotyk and Lin Snelling will appear as guest artists.

■ **The National Tap Dance Company of Canada** has announced plans to perform in the United States (Washington, D.C., Kennedy Center, Jan. 8-9; Buffalo, Feb. 11-12), Ontario (St. Catharines, Brock University, Jan. 23; London, Jan. 29 and 31; Chatham, Jan. 30; and St. Thomas, Feb. 20) and Quebec (Quebec City, Feb. 2).

■ Four women from the Bible tell the story of Jesus in *Yishu Katha*, a new dance drama by **Rina Singha**, noted for her performances in the Lucknow (Muslim court) style of Kathak.

The work, set to a commissioned score recorded by a full orchestra in India, will be performed by Singha and the **Kathak Insti-**



Guest artist Donald Himes as Father Christmas, with members of Canadian Children's Dance Theatre in *Simon Sorry in Battle for the Toys*.

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
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tute Dancers at Hart House Theatre in Toronto, Jan. 15-16.

■ **TIDE** (Toronto Independent Dance Enterprise) will present *Blueprints for Motion*, a behind-the-scenes look at TIDE's creative process, at the company's Toronto studio, Jan. 28-30. The highlight of the show is the making of a new dance with the help of audience members.

Blueprints will be included on TIDE's February, March and April tours. Cities scheduled, to date, are Ottawa, Montreal, Peterborough, Orléans and Trenton.

■ A highlight of the *duMaurier Quay Works*, a new series presenting international and Canadian innovators in contemporary performing arts at Harbourfront's duMaurier Theatre Centre in Toronto, will be *Inde '88*, a six-day festival of Canadian choreographers and composers.

The program, announced for Mar. 28-Apr. 2, is scheduled to include collaborations by, among others, Holly Small and John Oswald, Terrill Maguire and Michele George, and Anna Blewchamp and Gordon Phillips.

■ **Pierre D. Brodeur**, director general of l'Ecole Supérieure de Danse du Québec, has been named interim director general of **Les Grands Ballets Canadiens**, replacing **Léo Vanasse**, who left the company in August.

■ **Le Don des Etoiles**, the second annual benefit performance for La Fondation canadienne pour l'enseignement et la recherche en ostéopathie, was held at Place des Arts in Montreal, Sept. 11. Frank Augustyn, a principal dancer with the National Ballet of Canada, served as artistic advisor for the gala, which was organized by Victor Michael Melnikoff.

Among the artists who appeared were Karen Kain, Frank Augustyn and Owen Montague (National Ballet of Canada); Andrea Davidson (Les Grands Ballets Canadiens); Evelyn Hart, Henny Jurriens and David Peregrine (Royal Winnipeg Ballet); Patricia McBride (New York City Ballet); Marie-France Lévesque, Ricardo Bustamante, Marianna Tcherkassky, Amanda McKerrow and John Gardner (American Ballet Theatre); Manuel Legris, Sylvie Guillem, Cyrill Atanasoff and Eric Vu An (Paris Opéra Ballet); and Andris Liepa and Nina Ananyashvili (Bolshoi Ballet).

■ **William Thompson**, co-recipient of the 1980 Jean A. Chalmers Choreographic Award, has been appointed artistic director of the **Académie de Ballet du Saguenay** in Chicoutimi for the 1987-88 school year.

He began as a scholarship apprentice with the Royal Winnipeg Ballet and has worked with companies in Canada (Les Grands Ballets Canadiens, Ballet Ys and Les Ballets Jazz de Montréal), the United States (the Pennsylvania and Colorado Ballets) and Switzerland (the Zurich Opera Ballet).

■ **Les Sortilèges** presented a series of 14 performances during a tour of Eastern Quebec during October and November. The company performed in Trois Pistoles, Ri-

mouski, Mont-Joli, Chandler, Gaspé, Amqui, Matane and Baie Comeau.

■ **Les Ballets Jazz de Montréal** celebrates its 15th anniversary this season. To mark the occasion, the company completed a major cross-Canada tour of 30 cities this fall, performing in Quebec, Ontario, Manitoba, Saskatchewan, Alberta and British Columbia.

Repertoire for the tour included *Liber-tango*, *Fiesta* and *After* by guest choreographer Mauricio Wainrot, Vicente Nebrada's *Percussion for Six*, *Big Band* by Brian Macdonald, *Appearances* by Lynne Taylor-Corbett and Daryl Gray's *Spontaneous Inventions*.

The company will begin 1988 with a five-week tour of France. This will be followed by a three-week tour of the Maritimes, performances in Toronto, a tour of the United States and a European tour that will include performances in Finland, Norway, Sweden, Denmark, Germany and Switzerland.

■ The gala opening performance of the 30th anniversary season of **Les Grands Ballets Canadiens** featured a performance of Anton Dolin's production of *Giselle*, restaged by resident choreographer Fernand Nault, at Place des Arts in Montreal, Nov. 4. Elisabeth Platel and Jean-Yves Lormeau, from the Paris Opéra Ballet, appeared as guest artists. In the Nov. 5-7 performances, company members Andrea Boardman and Rey Dizon were scheduled to dance *Giselle* and *Albrecht*.

■ **Danse Trielle**, a Laval-based non-profit organization that produces children's shows, toured its Christmas production, *Surprise de Noël*, to cities and towns in Ontario, Saskatchewan and Quebec during November and December.

■ **Jeanne Renaud**, co-artistic director of **Les Grands Ballets Canadiens** since August 1985, left the company at the beginning of December. She will resume her teaching duties as a professor in the dance department at l'Université du Québec à Montréal.

■ **Paul-André Fortier**, choreographer and artistic director of Fortier Danse Création and Montréal Danse, gave a series of solo performances in Montreal, Dec. 2-6. The program included *A propos du grand homme* by Daniel Soulières, Daniel Léveillé's *La tache rebelle*, Denis Lavoie's *Fête secrète*, *Eva naissance* by Jean-Pierre Perreault, Catherine Tardif's *Trois chansons pour pleurer* and a work of his own, *Sans titre et qui le restera*.

■ Upcoming events to be presented by **Tangente Danse Actuelle** in Montreal include *Mue-danse*, featuring artists from Quebec, New York, England and Belgium (Musée d'Art contemporain de Montréal, Jan. 22-Feb. 14) and *Le Corps Politique* (Maison de la Culture du Plateau Mont-Royal, Apr. 20-30).

■ **James Kudelka** has been commissioned by the **Joffrey Ballet** to create a new work for the company's performances at the 1988 Winter Olympics in Calgary. ●



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