

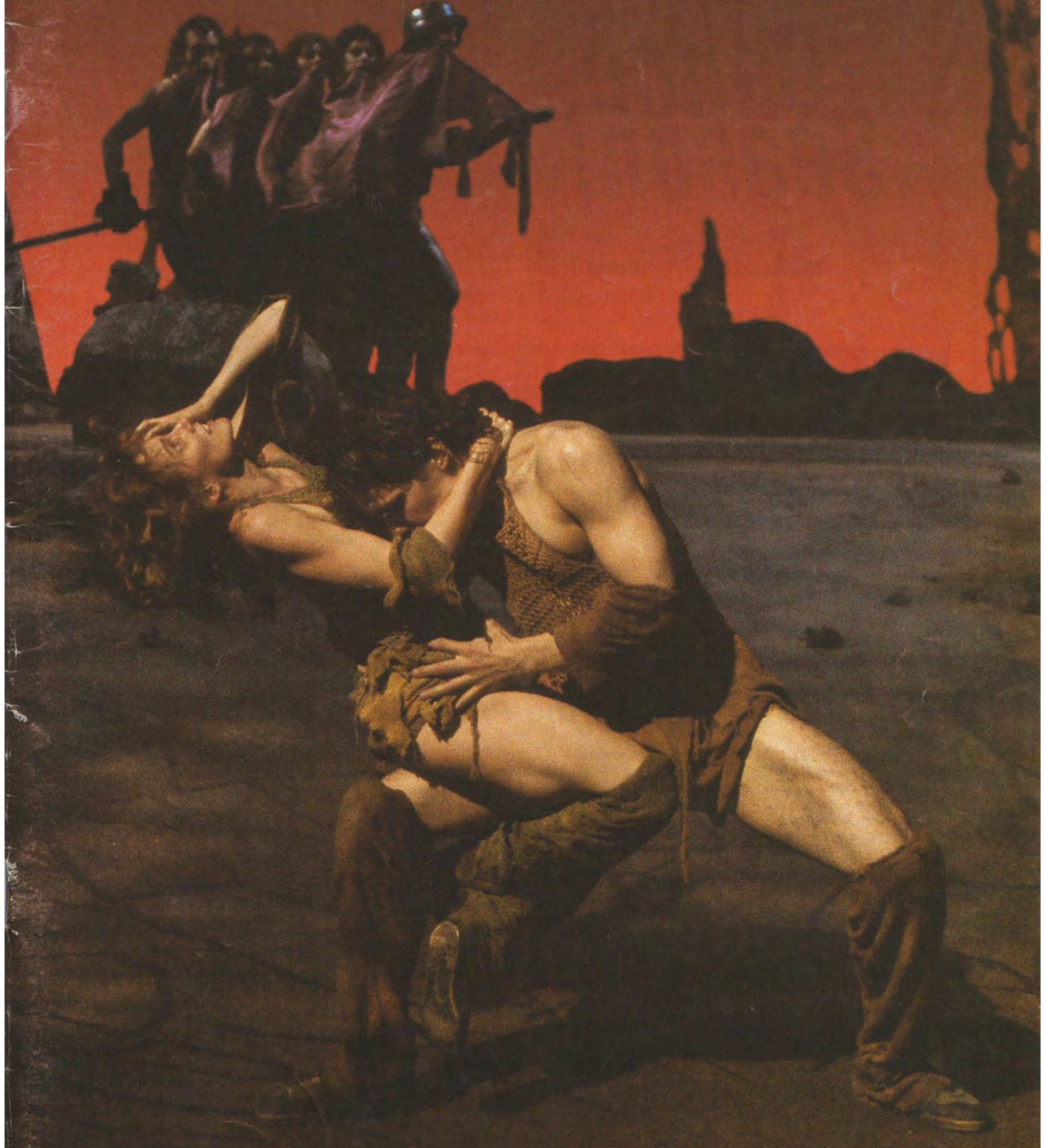
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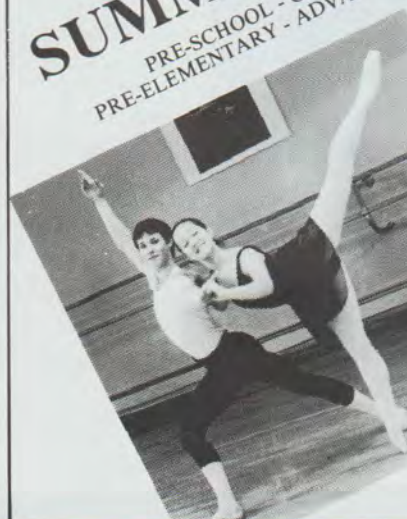
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# MOZE MOSSANEN

## *A Dance Film-Maker for Modern Times*

By PAT KAISER

*If his first feature-length film, Dance for Modern Times, represents what [Moze] Mossanen can already do, [Norman] Campbell may indeed have to look to his Emmys one day, as the 29-year-old Torontonian roars creatively past him ... Canada may just have found Campbell's successor, the man likely one day to take the filming of dance to its next level of sophistication.*

William Littler  
*The Toronto Star*

*Moze Mossanen's aim for putting dance on the screen is "completely cinematic dance".*

THE OCCASION THAT INVITED such heady praise was the November benefit premiere of producer/director/writer Moze Mossanen's *Dance for Modern Times* at the Jane Mallett Theatre in Toronto.

Mossanen is not so much heir-apparent to a formidable crown as he is likely to set up a throne-room in his own adjacent kingdom, for he and Norman Campbell practise their expertise in two very different realms.

Campbell's television domain is classical ballet—such delightful grand-scale truffles as *The Merry Widow* and *La Fille Mal Gardée*, and "war-horse" classics including *Swan Lake* and *Giselle*—fairly easy-going fare for the end-of-the-workday television viewer.

With *Dance for Modern Times* scheduled for telecast by the Canadian Broadcasting Corporation (CBC) on March 27th, Mossanen will haul the viewer out of the glittering courtyards to trek across grittier turf, relatively unknown in the nation's living rooms: contemporary dance, where the accessible likes of household-name dancers, extravagant sets and costumes, and uncomplicated fairy-tale plots are scarce.

Individual profiles of the choreographers, with smatterings of interviews and glimpses of rehearsals, lead into five dance works covering a large range of moods, styles, vocabularies and concerns: the dance-as-dance purity of Christopher House's crystalline *Glass Houses* (performed by Toronto Dance Theatre); the bleak and blunt anti-war rage of Danny Grossman's *Endangered Species* (Danny Grossman Dance Company); James Kudelka's soul-twisting confrontation with death, *In Paradisum* (Les Grands Ballets Canadiens); Ginette Laurin's fond backward gaze to plastic days by a 1950s pool in *Full House* (O Vertigo Dance); and, finally, David Earle's tender and tortured *Sacra Conversazione* (with, again, Toronto Dance Theatre).

THE FILM WAS A LABOUR of love for its creator, and Mossanen's passion for his work is clear in his soft-spoken words: "I was aware that there was an enormous body of work out there that hadn't had the opportunity to be exposed much on the screen."



Photographs by Cylla von Tiedemann

An idealistic and intellectual affection for contemporary dance emerges as he explains: "I look at these people, and they are equivalent to our Shelleys and Byrons. It's funny, no one thinks about dance that way, that it captures the essence of a time, expresses universal ideas through movement—the universal ideas [shared with] the poets, the writers, the painters. And it's specific of these choreographers, whose foundations are imbedded in that, to just create works of art."

The drive to combine dance and film simmered within him for years before it took precise shape. Since studying at Ryerson Polytechnical Institute in Toronto and at the Lee Strasberg Theater Institute and the Actors Studio in New York, Mossanen has tackled diverse projects with impressive results. In 1980 he directed and choreographed a production of *Cabaret* for his own theatre company, Theatre One. In 1983 he produced and directed *The Chicago Knockers*, a documentary on women wrestlers, for British television. And he is currently researching and writing a television screenplay, with the aid of a Canada Council grant, about Clara Brett Martin, Canada's first woman lawyer.

He describes himself: "My own background is film, and I have a background in dance, as well. I studied dance for four or five





(Above) Christopher House (centre) working in the studio with members of Toronto Dance Theatre. Before presenting works in set and costume, *Dance for Modern Times* focuses on the choreographers in rehearsal. (Left) Moze Mossanen repeatedly refers to "the beauty of the lifts" in Christopher House's work *Glass Houses*.

years at Toronto Dance Theatre, [beginning] back in 1973-74. I was young, but a late-starter."

Yet at the age of 23, the "late-starter" was directing his first film, *Illegal Acts*. The year was 1982, and a film adaptation of Constantin Patsalas' *Canciones*, created for the National Ballet of Canada, quickly followed in 1983. "But we held it back," he remarks. "It wouldn't do well on its own."

*Canciones*, however, was clearly an important step. "It was the genesis for this project [*Dance for Modern Times*]," Mossanen asserts. "I was trying to find a cinematic approach."

A CINEMATIC APPROACH is necessary in bringing a stage work to the screen. Total allegiance to a stage work is a myth, for, in fact, the camera *does* lie, and it lies mercilessly. The moment the camera is focused, the piece before it becomes not just different, but "less than", forfeiting crucial ingredients—the third dimension, the "live experience".

Says Mossanen: "I was never of the school of thought that says you just put the camera out front and let it run. To make [a work] have meaning on film, *as a film*, it has to be rethought. The camera plays an active role. Also, the set designer. The set designer is as important as the director; the scenic elements have to be co-ordinated to provide a context for the dance."

Fuelled by that philosophy and long having wanted to work with certain choreographers, Mossanen relates that "it dawned on me that I could do all of that under an umbrella—a series! The choreographers I wanted came to me in about 50 seconds."

He was also certain of the dance pieces he wanted, and in 1985 he approached TVOntario with his plans for the series *The Dancemakers*. He says he was "met with enthusiasm. They liked [the concept] immediately, but [then] they took a look at the budget ..." This resulted in a search for sponsors and backers. "Obviously it was a risk situation, in the commercial aspect," he shrugs. "I thought, 'We need another bigwig—like CBC!'"





(Above) Choreographer James Kudelka "always had this sort of window-and-shutter idea" for the set of *In Paradisum*, which was realized for the screen by lighting designer Nicholas Cernovitch. (Left) Steadicam operator Dave Crone in action with members of *Les Grands Ballets Canadiens*.

Eventually he garnered the support of both Telefilm Canada and the Ontario Film Development Corporation, but his immediate decision was, "Why not six one-half hours for TVOntario and a condensed anthology version for CBC?" So, he presented his idea to Hugh Gauntlett, head of TV Arts, Music and Sciences at CBC.

Gauntlett refers to contemporary dance as "caviar to the general", and relays his dissatisfaction with its previous appearances on the network: "Once or twice we tried putting it on straight—'Here is a piece', a couple of words of introduction, then BANG! [Which is] fine for an audience which has had some kind of

experience, some sympathy, but [you are] restricting yourself to a specialized dance audience."

Enter Moze Mossanen. "The thing that really struck me," Gauntlett says enthusiastically, "was the ingenuity of the marketing strategy—that cultural television needs flexibility in the material in order to get funding together. So, I encouraged it. But we went through that very bad period when Telefilm Canada suddenly stopped supporting cultural programs—in fact, cancelling three dance programs in one week—and I frankly never expected it to come to pass."

Neither did Mossanen. "I felt for a long time," he recalls, "like I was hitchhiking on a road, one thumb out and the other hand holding a skunk—'Hmm, why isn't anyone stopping for me?' But I never gave up!"

When he did get the green light, he enjoyed the freedom—and responsibility—of complete artistic control. "All the technical people—lighting, camera assistants and grips—were CBC," he notes. But Mossanen also assembled his own team: designer



Jerrard Smith, primarily on the basis of his fascinating creations for Robert Desrosiers' production of *Blue Snake* for the National Ballet of Canada, and college friend Boyd Bonitzke, whose work as an editor in the fast-cutting world of the 30-second television commercial made him ideal for dance. Both men would be key players in aiding and realizing Mossanen's vision.

"The repertoire had always been set," says Mossanen. "And I always knew how I would shoot the dances. It was all fleshed out visually four to six months before we shot."

Jerrard Smith recalls the shooting period as "very chaotic. All the pieces were shot in a few weeks, all at once. Bang, bang, bang!"

The filming of each dance took three days. The first day with each work was a walk-through for the cameras; the second was spent filming three takes from at least three different cameras—for a total of nine or more takes and images to choose from; and the third day was reserved for dolly shots, single shots, Steadicam, specialties and transitions—"anything," says Mossanen, "that had to be set up at angles that could not be done in multi-camera situations".

As well, running throughout was the "diary-camera". Mossanen chose to write a first-person narrative depicting his day-to-day discovery of each choreographer at work. "My reason? I thought the 90-minute idea could seem very much like a nightclub act—'Here we have ...! And now we have ...!' I thought the film should somehow reflect my involvement, [and] the first-person always gives people someone to identify with, a kind of window to [that particular] world."

Before presenting a dancework in set and costume, the film first focuses on each choreographer in rehearsal. Mossanen says he took pains in "setting up smooth transitional devices. For example, in Ginette's piece, we've been with her [in rehearsal], and we follow her through the door that opens upon the set, the pool, the performance."

Hugh Gauntlett points to "the difficulty of going between what I'd call the world of fact—the choreographer—and the world of fantasy—the dance itself—to alter that perspective without putting the audience off. But in Moze's film, the transitions blend, are subtle and are carried out with skill."

**D**ISCUSSING HIS HANDLING of the dances for maximum impact on the small screen, Mossanen underlines his aim "to find a context for each dance"—a visual landscape that only the gifts of the medium could provide.

For his own part, production designer Jerrard Smith understates the artistic task: "It involved putting each of the pieces built specifically for the proscenium arch into an environment where we could use more than one camera."

Accordingly, Christopher House's buoyant, unfussy *Glass Houses*, ideally used as the film's opener, was, in Smith's words, "the most literal translation from stage to film set. Just changes in the backdrops—their colours—and a reflective floor that was also raised."

"We kept it pretty much intact," agrees Mossanen. "It was hard to find a context: *Glass Houses* is about movement, it's self-reflective. It doesn't take place in a proscenium arch in the film, but in its own little place, somewhere in the universe."

On one hand, Christopher House says he "enjoyed" the freedom allowed by the set—"You could shoot from above, from below, to the side." Yet, on the other hand, he ponders the situation of the final "say" about a choreographer's creation being in the hands of another person: "Definitely, part of you wants to leave a kind of record of your choreographic scheme. But I guess anytime you make a commitment to put something on

film, you take a chance. I was fortunate in that, because I wasn't in the piece, while they were filming I could say what was a good take and what wasn't. Of course, Moze had all the final editing choices."

Mossanen's final choices for *Glass Houses* included a section in slow-motion which appears only briefly in the film *Dance for Modern Times* and not at all in the series *The Dancemakers*.

The film-maker asserts that he "would never sacrifice choreography" for the tricks of the medium. "But in *Glass Houses* [there was] the beauty of the lifts! We try to make a point of them. The lifts happen three times: the first time, the beauty may escape, so you see them a little longer."

The television viewer who is, perhaps, relatively unversed in modern dance must be taken into consideration, and, far beyond



Jerrard Smith's set for *Full House*, complete with water-filled pool, overwhelmed choreographer Ginette Laurin.

the use of slow-motion, Mossanen made a somewhat provocative decision. The first minutes of any television program are crucial, determining whether or not a viewer will hit the channel selector.

*Dance for Modern Times* opens with flashes of *Glass Houses* intermingled with the program credits—"to create a dynamic expectation", Mossanen explains.

Further, he continues, "the [original] *Glass Houses* score [by Ann Southam] was wonderful, but we needed an orchestration that would create a tension—the needs of what film needs." So, *Dance for Modern Times* gets off to a reeling, hypnotic start with introductory music by Lawrence Shragge. (*Glass Houses*, with its Southam score, appears a little later.)

Whether or not this can be branded as artistic meddling is open to debate; but Mossanen understands the unwritten rules for television, and, as television, the opening works.

**A**FTER THE PURE AND LEAN polish of *Glass Houses*, Danny Grossman's *Endangered Species* rears its great and ghastly head from a smouldering, devastated post-nuclear landscape.

Its possibilities invited an extravagant visual rewrite. "We talked about [set design] in general with Danny," says Mossanen, "and he okayed it right away."

The film set for *Endangered Species* took a month to design and two weeks to build. "Everything we needed was there at CBC. Lots and lots of styrofoam! And we did such things as painting burnt wood to make it look more like burnt wood," explains





Creating a "cinematic context" for David Earle's *Sacra Conversazione* involved realizing "an interior landscape projected outward".

Jerrard Smith. "It was the most complex work—but the most straightforward."

Less straightforward was editor Boyd Bonitzke's job. "*Endangered Species* was the hardest to put together," he recalls. "It had the totally atonal Penderecki score. The different takes tended to be significantly different; so you'd end up doing a lot of shifting to keep things arriving at certain moments, to keep things coming together as they were intended to be."

To use Mossanen's word, *Endangered Species* was richly, harshly "texturalized". It also became close-up laden, as the cameras zeroed in on the figures' gruesome, Goya-esque faces.

Hugh Gauntlett recalls that, following the Toronto screening of *Dance for Modern Times*, he encountered "a number of people who said to me, 'My God, [*Endangered Species*] is more powerful here than it ever is onstage!'"

"My stuff works; it's so dramatic," asserts Danny Grossman. Quizzed about a television audience's acceptance of the grim and hysterical outlook of the work, he laughs: "Well, it's not much different from what people are used to seeing on the news, is it?"

If Grossman experienced any doubt during production, it concerned the use of the Steadicam, an amazing combination of mechanics and electronics that is worn by the cameraman and

records smoothly, even while he is pursuing the wildest action. Grossman recalls his amusement at being informed, "Don't bang into it. It's more expensive than you are!"

"[Danny] was sceptical," nods Mossanen. "Especially in the opening sequence, with the figures running back and forth. But when Dave Crone hitched himself into the camera gear and ran with them, as *fast* as them, and Danny saw the video playback, he said, 'Hmm, that looks kind of good!'"

"Kind of good" proved to be understatement when compared to the reaction of the CBC technical crew. "They had worked on drama, ballets, specials," says Mossanen. "All they knew of this [in advance] was that it was going to be modern stuff. But then they *saw* Danny's work, and they'd never seen anything like it. At the end of each take, I took it for granted when everybody applauded the dancers—until, at lunch one day, the assistant director said, 'You know, Moze, I've got to tell you something: I've been working with crews for 20 years, and these crews never applaud *anything*.' That meant a lot to me. And when we were filming *In Paradisum*, they were quite moved by *everything*."

UNLIKE THE TAXING CHALLENGE of editing *Endangered Species*, James Kudelka's *In Paradisum* was a relatively easy task for Boyd Bonitzke. "It has a very percussive score, very tight rhythms, everything in sync," he explains. "[It was] easy to cut from one angle to another."

Mossanen's search for a "cinematic context" for *In Paradisum*, however, was quite another matter. Onstage, the work is visually stark, unadorned; its set is its lighting by Nicholas Cernovitch. Mossanen made various suggestions to Kudelka for bringing the choreographer's very personal depiction of the intense emotional and psychological stages of death to the screen.

"I think they [Mossanen and Smith] wanted some enormous visual thing, something very specific," recalls Kudelka. "I believe [the work's] strength is in its frontalness; it plays with a specific place—which is the theatre. I said to them, 'Just film the dance.'"

"I always had this sort of window-and-shutter idea," Kudelka allows. "We just sort of 'frooded it up' a little. I think a certain amount *has* to happen for the camera, but Moze and Jerrard came to agree that the dance sort of sculpts itself."

Designer Smith accepts no credit in bringing *In Paradisum* to the screen. "It is all Nick Cernovitch," he declares. And Mossanen adds, "Yes, he designed that series of slats, and it was very difficult. It had to be abstract and still give us a kind of perspective that would delineate movement."

Kudelka was familiar with *In Paradisum* "in the hands of a professional film-maker" through John N. Smith's pastiche inclusion of the work in *First Stop, China*, the National Film Board documentary on Les Grands Ballets Canadiens' 1984 tour of the Far East. [See "Les Grands Ballets Canadiens in the Far East, Reminiscences of the 'Tour of a Lifetime'", by David La Hay, *Dance in Canada*, Issue Number 42, Winter 1984/85, and "Talking with John N. Smith, A Discussion About Filming Dance", by Paula Citron, *Dance in Canada*, Issue Number 46, Winter 1985/86.] "I felt it gave me insight into the actual 'look' of it on film," he states, "and a lot of the things that could work."

He continues: "One thing—I wanted the fatigue to still be *in* [the work] on film. And so we did it all—the entire ballet—in straight run-through situations, twice a day. That actual studio time was great."

With the film's running time at a careful economic length (77 minutes) to maximize its commercial viability, Mossanen chose to include only the first movement of *In Paradisum* in *Dance for Modern Times*, reserving the ballet in its entirety for the series *The Dancemakers*.



FOR THE NEXT SEGMENT of *Dance for Modern Times*, Mossanen radically changed his film's mood, moving from the stunning emotional drain of Kudelka's *In Paradisum* to Ginette Laurin and O Vertigo Danse preparing *Full House*, a technicolour time-out with 1950s bathing beauties splashing about in a pool.

Laurin was a last-minute addition to the project. "Six weeks away from production," explains Mossanen, "Robert [Desrosiers] said he couldn't do it." Unlike the works of the other choreographers, Mossanen knew of Laurin's creations only by reputation. He invited her to send tapes of her dances—*Crash Landing*, *Timber*, *Up the Wall*—from her Montreal home-base. "But," he recalls, "she said she had something new on the boards."

"*Full House* was in the development stage," says Jerrard Smith, "and they had no fixed idea on what their environment should be."

Within a month, through an ongoing exchange of sketches and ideas, an elaborate poolside set, complete with pool, liner and water, had been constructed. "When Ginette arrived in Toronto and walked into the studio, she was overwhelmed," says Mossanen triumphantly. "She said she wanted to take it on tour with her!"

But Laurin acknowledges that "the pool [section] is *only on film*—the pool, the set, that is the only way it can be", and she feels that, without realizing it in advance, her visions for *Full House* had been the stuff of cinema more than theatre. "I had no thought of working with film before this, but now it is something I would very much like to explore," she says enthusiastically.

The piece was choreographed and filmed without a soundtrack. Mossanen compiled a collage of '50s and early '60s songs,

and reports that Laurin's reaction was, "It's perfect!" He says she told him it was "somewhere between *kitsch* and art!"

THE PAIN AND ANGUISH in the faces and movement of David Earle's *Sacra Conversazione* have no precise source in the work's original stage form and are open to interpretation.

As with *In Paradisum*, the lighting—in this case created by Ron Snippe—had been the stage set. Searching for a "cinematic context" for *Sacra* that would make it accessible to mainstream television audiences, Mossanen came up with ideas that were judged "too literal" by Earle.

First, the film-maker had contemplated a cathedral, with the suggestion of a crucifix as a focal point; his second thought was stone walls, with a forest beyond. "I didn't want to get into something specifically Christian," says Earle. "It's an interior landscape projected outward, as in the Graham idiom, not any place in particular."

Jerrard Smith elaborates: "David wanted to go toward a more political context. The piece worked well in South America [when Toronto Dance Theatre performed it on tour], because [the audiences there] were closer to that feeling of political loss as well as personal loss."

Mossanen thumbed through Earle's notebook on *Sacra Conversazione*. "There is a sculpture of an execution in there," relates Earle, "that I had seen in a Vancouver gallery. I suggested it would be more appropriate." In the screen *Sacra*, three figures, without colour or definition, hang from ropes.

Dissolves of production shots waft in and out of the piece's later passages. "The final movement starts slowly; [there is] a lot of walking around the stage," notes Boyd Bonitzke. "Originally, we had intended to come *back* to the production at the end, to tie



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things up, but we felt that it would not be successful to go back to anything after the 'Amen' ending. Anything after that would have seemed anti-climactic."

*Dance for Modern Times* finishes with *Sacra* and a closing moment when the rich music of Mozart has faded away: the dancers, in semi-darkness, stare out to the camera, the only sound their slow, deep, exhausted breathing. The scene summarizes more than the fierce depth and emotion of *Sacra Conversazione*; it summarizes the taxing reality and commitment of the dance world itself.

"I'd love to work with Moze again," says David Earle. "I'd love to do more filming of my work, because I think cinema has been one of my major influences as a creator. In *Sacra*, the first and third sections attempt to revolve the audience by turning the focus. I'm not a frontal-thinking choreographer; I often like my work better from other angles."

Reflecting on the screen *Sacra*, he comments: "I had hoped to see the three figures once and then not again. But my basic attitude towards the project was that once I agreed to do it, I had become raw material for another artist's work. That would always be the bottom line."

THE HOURS SPENT in CBC's Studio 7 reaped "somewhere in the vicinity of one hundred thousand feet of film", says Mossanen, who describes the experience as "one of the happiest times of my life".

David Earle found the project "a very pleasant experience; all the people were very positive. No unfortunate clashes of two different idioms—the dance with the television people."

Mossanen agrees: "With classical dancers, there's a hierarchy—a 'them' and 'us' situation. But, here, the crew and the dancers, *everyone*, would sit down and have lunch together. It was really very much a family situation."

"Everyone was fascinated by the process," remarks Hugh Gauntlett, "and when the pre-screening was being organized, for the first time I can recall, people from the film crew were phoning up and saying, 'Do you think you could possibly arrange for us to go?'"

THE FILM ENJOYED a week-long run at Toronto's Bloor Cinema last fall. "Having that image on a big screen was a big 'plus'," reflects Mossanen. But the true test for *Dance for Modern Times* will come on March 27th, with its appearance on CBC television. [*The Dancemakers* is scheduled for telecast on TVOntario, in six weekly segments, beginning on March 25th.]

The appearance of the film and series on television will also be a general screen-test for contemporary dance, whose practitioners have never had any illusions that it might become a national obsession.

"I anticipate more contemporary dance on my roster," says Hugh Gauntlett. "Its extraordinary growth in this country is totally unprecedented." And *Dance for Modern Times* is a fundamental step in his drive to "seduce audiences into new kinds of experience".

MOZE MOSSANEN'S ULTIMATE AIM for putting dance on the screen is "completely cinematic dance, *absolutely*; dance created with just the camera in mind".

Choreographers, too, may find a seductive challenge in the experimental mating of film and dance. "The greatest pleasure," according to Christopher House, "would be to start with a kind of skeletal work and see what kind of possibilities you discover with the camera in mind." And, as Ginette Laurin says, "the possibilities are endless!" ■



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# FLOYD & JEAN CHALMERS

## *Helping Canada's Artists to Follow Their Stars*

By MICHAEL CRABB

IT WAS THE SUMMER of 1976, and Montreal-born choreographer Judith Marcuse was wondering what to do next. There she was, virtually broke after scraping together enough money to present her latest dance, *Four Working Songs*, at the Dance in Canada conference in Halifax. Within minutes of the curtain going up, her fate had been decided. From her position backstage at the James Dunn Theatre, she heard speeches being made. And then a voice: "And the winner is . . ."

Of course, you know the rest of the story. Judith Marcuse, who had left Canada to dance and choreograph abroad, heard herself named 1976 winner of the Jean A. Chalmers Choreographic Award. It was the tip of the scale that was quickly to bring Marcuse back to her homeland and launch a new phase in her career.

"I wasn't really listening when the announcement was made," she recalls. "I was much more excited about showing my work. Then I heard my name, and I was stunned. When I look back, I realize it did two things for me. Up until then I'd been a bit unsure of my work, but winning the Chalmers Award lent it credibility

in my own eyes. It was like a vote of confidence from other people in the profession, a feeling as if I was being connected to a community of similarly crazy people. It was wonderful." So was the money, a cheque for \$3,000, which enabled Marcuse to pack her bags in London, where she had been a member of Ballet Rambert, and return to Canada.

A LOT HAS CHANGED since 1976, when Marcuse won her award in Halifax. Today, the Jean A. Chalmers Choreographic Award is firmly established as Canada's most important prize for choreography. It has honoured many of this country's best creative talents and has given an important boost to individual careers. In addition, it has raised the whole profile of choreography as an art form, giving it a public respectability it never enjoyed before.

The Award itself is just one example of the visionary generosity of a very special Canadian family — the Chalmers. Although they have never belonged to the super-rich, members of the Chalmers family, led by their head, Floyd S. Chalmers, have



*Floyd S. Chalmers  
in the offices of  
the Canadian  
Music Centre in  
Chalmers House,  
Toronto.*

Gary Beechey / BDS Studios Inc.



poured hundreds of thousands of dollars, both individually and through their charitable foundation, into almost every branch of the performing arts in Canada.

There are many monuments testifying to the imaginative philanthropy of Floyd Chalmers. There is *Louis Riel*, arguably the best opera ever written in Canada. There is the Canadian Opera Company itself, which Floyd Chalmers helped put on a firm financial base back in the early 1960s. There is the Canadian Music Centre's Chalmers House, named in recognition of its most munificent supporter, and the *Encyclopedia of Music in Canada*, a magnificent reference work into which Floyd Chalmers and his foundation poured close to half a million dollars.

Although less tangible, perhaps the greatest monument to Floyd Chalmers is that large body of Canadian artists — actors, singers, musicians, dancers and writers — whose creativity has been quietly underwritten in a down-to-earth, practical way by prizes and grants funded with Chalmers money.

**FLOYD CHALMERS**, the man behind this extraordinary record of public-spirited giving, was born in Chicago in September 1898, but grew up in Orillia, Ontario, and then Toronto. At 17 he was a cub reporter for the *Toronto News* and *Toronto World*, and after service in World War I joined the publishing company that was to be his working home for the rest of his career. Chalmers rose to become the respected, longtime chairman of Maclean Hunter Limited, and even at 89 still pays regular visits to the corporation's Bay Street offices.

Yet, busy as he was building Maclean Hunter's fortunes, Floyd Chalmers, whose cultural education had a lot to do with his wife Jean's personal enthusiasm, soon became involved in shaping a better future for Canadian artists. Not only did he give money; he provided advice and encouragement. Even when he did not fully understand or even necessarily like what they were doing, Floyd Chalmers championed the cause of people with artistic vision. Much as his name is associated with crucial phases in the development of big institutions such as the Canadian Opera Company and the Stratford Festival, Floyd Chalmers always had a sympathy for the struggling cultural underdogs, for people with lone voices who, perhaps, were a bit ahead of their time and who, his instincts told him, needed help.

"That's what makes Floyd notably different," says Grant Strate, director of the Centre for the Arts at Simon Fraser University in British Columbia. "He has tied his money to risk and creativity, to people as much as institutions."

**IT WAS GRANT STRATE** who, as founding chairman of Dance in Canada and of York University's dance department, convinced Floyd Chalmers of the need for a national choreographic award. In the early 1970s, young choreographers at the National Ballet of Canada received awards from the Chalmers Foundation, but the scheme was limited.

Under its new format, the Jean A. Chalmers Choreographic Award was to be open to all dance creators, ballet and modern, coast to coast. Chalmers decided the award should be named after his wife, who by then was largely housebound as the result of a debilitating series of strokes. The couple had planned to travel the world after his retirement from Maclean Hunter; instead, the money was to go towards helping others follow their own stars.

When the award was formally established in 1973, it was agreed that the Dance in Canada Association and the Ontario Arts Council (OAC) would share responsibility for making it work. Dance in Canada recommends potential jury members and helps organize the actual presentation. The OAC, through its dance office, selects a balanced panel of judges, weighing factors



## The Canadian Dance Community Pays Tribute to Jean A. Chalmers

*Jean A. Chalmers was honoured with the 1987 Canada Dance Award, presented by the Dance in Canada Association in recognition of her great contribution to dance in this country. In an onstage ceremony at the National Arts Centre in Ottawa last July, during the first Canada Dance Festival Danse Canada, Joan Chalmers accepted the Award, on her mother's behalf, from Arnold Spohr, artistic director of the Royal Winnipeg Ballet and 1986 recipient of the Canada Dance Award. The following is the text of the speech Arnold Spohr gave:*

**W**HERE WOULD THE ARTS BE TODAY, if it were not for the committed and concerned support of caring people? In this day and age, we enjoy the financial support of our government and the Canada Council. This has *not* always been the case. It certainly wasn't available in the early days of the Royal Winnipeg Ballet. The arts in Canada were able to flourish because of individual patrons who cared enough to devote their time, their energy and their money. Today, with government support eroding and costs rising, the private benefactor is a godsend who, again, plays a crucial role in the making of our art.

Tonight, it is my pleasure to present the Canada Dance Award to Jean A. Chalmers. The Chalmers family has contributed a great deal to our cultural heritage. Not only to dance, but to music, opera and the visual arts. Jean Chalmers has been an avid patron of and contributor to the arts. She helped to establish concerts given by the Royal Conservatory of Music, founded the Canadian Opera Company Women's Committee and has endowed apprentice awards at the Stratford Festival and the Canadian Opera Company. Recently she endowed a special fund for crafts with the Canada Council.

Jean Chalmers' contributions have made our world a richer place, and the Chalmers' commitment to the development of new talent is especially unique and important.

In 1973 Mrs. Chalmers established the Jean A. Chalmers Choreographic Award to assist professional choreographers who display outstanding creative abilities. Among past winners are Ginette Laurin, Robert Desrosiers, Christopher House, Lawrence Gradus, Paul-André Fortier, Edouard Lock, Danny Grossman and Judith Marcuse. With new creations of these young talents, our art can only grow and reach new heights.

We salute Jean Chalmers tonight and award her the Canada Dance Award for her insight and leadership. Her part in making dance in Canada a more secure and fertile ground, with a promising future, is heartfully acknowledged.



of dance discipline, geographical location, even sex; and it administers the process of adjudication.

"I think it's very clear Floyd wanted the Chalmers Award to be something that would identify the winners of the future," says OAC dance officer Susan Cohen. "He did not want it to become an 'Academy Award'."

WHEN YOU LOOK AT THE LIST of winners since Judy Jarvis became the first in 1974, you can see that the Award has stayed true to Floyd Chalmers' design. The Award has always identified proven potential, rather than rewarding lifetime achievement. The winners have not all blossomed in quite the way it was hoped they might, but a substantial number have

## And the Winners are ...



Courtesy of Dance Collection Dance

JUDY JARVIS 1974

A pioneer of modern dance in Toronto, Judy Jarvis was among the last pupils of the legendary Mary Wigman. She returned from Germany to share Wigman's legacy with a succession of dancers and students long after her own company had disbanded. Jarvis died in November 1986.



LAWRENCE GRADUS 1975

Leaving behind a career as soloist with American Ballet Theatre, Lawrence Gradus established the innovative Montreal company *Entre Six* with his wife, Jacqueline Lemieux. Following her death, *Entre Six* founded, and Gradus became artistic director of the newly formed Theatre Ballet of Canada in Ottawa.



JUDITH MARCUSE 1976

Until she won the Chalmers Award in 1976, it looked as if Montrealer Judith Marcuse might make a permanent career in Europe, where she both trained and performed. Returning to Canada, she worked extensively as a freelance choreographer before forming her Vancouver-based Judith Marcuse Dance Company.



PAULA ROSS 1977

Vancouverite Paula Ross left her show-dancing career behind to launch into an exciting new career as teacher and choreographer. Her personal, emotionally charged work has often been controversial, but Ross has always remained true to her ideals.



Wayne Stambler

EDOUARD LOCK 1982

The march of the Montrealers continued with the popular triumph of Edouard Lock, whose funky, punky technosmart dance style seemed to hit the right note with a whole new generation of dance-goers. Today, his company, I.A.I.A. Human Steps, is internationally acclaimed, and Lock is regarded as one of the country's most innovative choreographers.



Cylla von Triefemann

CHRISTOPHER HOUSE 1983

Newfoundlander Christopher House joined Toronto Dance Theatre after graduating from York University, where his choreography had already attracted praise from a *Dance Magazine* critic. House quickly emerged as one of the 1980s' most important choreographers, working mostly in a non-narrative style that combines wit, urbanity, brilliant compositional sense and a canny understanding of music to create attractive, accessible dances.



STEPHANIE BALLARD 1984

American-born Stephanie Ballard was a longtime member of Winnipeg's Contemporary Dancers and, later, an assistant artistic director, before leaving to work independently as a choreographer.



become key figures in the creative dance life of Canada. One undisputed claimant to such a title is 1985 Chalmers Award winner Robert Desrosiers. He had only just begun to attract notice as a choreographer, but with the creation of *Blue Snake* for the National Ballet he became one of the hottest names in Canadian dance.

"What was special to me about the Award," says Desrosiers, "was the fact that it is so tightly connected to the dance community and to the work I actually do. I was recently nominated for a Gemini, but that's not my world. I didn't even bother attending the ceremony. The Chalmers Award came from my kind of people."



DANNY GROSSMAN 1978

As Danny Williams, Grossman left his home in San Francisco to become one of the leading members of the Paul Taylor Dance Company. He settled in Canada in 1973, performed with Toronto Dance Theatre, taught at York University and there created his first work, *Higher*. Although he claims to have had "fallow periods" in the years since, Grossman has continued to create works that often carry a social or political message for his own accomplished company.



Cylla von Tiedemann

ANNA BLEWCHAMP 1979

British-born Anna Blewchamp had a close association with Toronto's Dancemakers, for which she created her best-known work, *Arrival of All Time*. She has generally preferred, however, to work independently, either setting dances on other companies or gathering dancers together for a program of her works.



Robert Linker

KAREN JAMIESON 1980

As Karen Rimmer, Jamieson was part of Vancouver's Terminal City Dance Research when she won the Chalmers Award. Now she has her own Vancouver-based Karen Jamieson Dance Company and continues to produce emotionally charged works notable for their taut composition and often dark human undertones. (Subsidiary prizes were also awarded in 1980, to choreographers William Thompson and Maria Formolo.)



Dominique Duracher

PAUL-ANDRE FORTIER 1981

Fortier's success in 1981 symbolized an important shift in the focus of new dance activity from Toronto to Montreal. Like a number of former members of Groupe Nouvelle Aire, Fortier forged his own distinct choreographic style. He ran a company of his own for several years before becoming founding director of Montréal Danse.



ROBERT DESROSIERS 1985

He has been dubbed the enfant terrible of Canadian modern dance, and his style of surrealistic dance-theatre fits into no category other than one of his own making. His works are much more than dances. They are theatrical events that draw a wide range of people; consequently, his company, Desrosiers Dance Theatre, is one of the most popular modern-dance troupes in Canada.



V. Tony Hauer

GINETTE LAURIN 1986

Ginette Laurin's Montreal-based *O Vertigo Danse* is the finely honed instrument of a witty, iconoclastic choreographic imagination. Laurin's dances are punchy, visceral, muscular and often very funny, reflecting her own wry view of life. She represents a lighter side of the Montreal school, but shares its strong belief in vivid theatricality.



Robert Eithberry

MARIE CHOUINARD 1987

There could only be one Marie Chouinard—and most people would count that a blessing, since her work is among the most challenging and emotionally draining any Canadian choreographer has offered to the audience. Chouinard draws from many sources—intellectual, spiritual and physical—to build her disturbing solos that have won critical acclaim on both sides of the Atlantic.

Louise Olligny



THE PROCESS OF DECIDING who will receive the Award each year is painstakingly plotted. Apart from the careful selection of a properly balanced jury, Susan Cohen is responsible for seeing that notice of each impending Award is fully circulated. "We try to make as wide a sweep as possible," she explains. "Usually we'll send out about 50 application forms and get about 20 completed ones back."

In the early years, before video technology had reached a mass market, the jury members had to rely on each other's personal recommendations because it was not always possible for them to have direct acquaintance with the work of all the applicants. Now, candidates must submit examples of their choreography on videotapes. These are circulated to all jury members, providing a much more equitable base for choosing a winner. If the applicants agree, copies of these videos are lodged with the Chalmers Archive at York University, which is quickly becoming an invaluable visual record of Canadian choreography.

Adjudication is based on the quality of the work seen on video, on potential and originality, and on experience and background. Jury members register their assessments on a special form, and from these Susan Cohen's office works out a ranking and prepares a "short list". The final decision is made by the whole jury, meeting by conference call, where, as one jury member told me, "people can get pretty passionate and heated when it comes to seeing the person they believe in win".

By this time, the OAC and Dance in Canada are already at work on the arrangements for presentation of the cheque and plaque that constitute the actual award. "We make sure that the Award is presented in the community to which it belongs, which is why it always happens at the Dance in Canada conference. Sometimes we do it during an evening performance, but, as in the

case of Marie Chouinard last summer, we may also arrange a special party."

NOT ALL CHALMERS AWARD recipients have been able to pick up their cheques and plaques personally. In 1977 Paula Ross was attending to her duties as a mother in Vancouver and could not travel with her company to the Dance in Canada conference in Winnipeg. But the University of Manitoba came to the rescue and recorded the conversation as Judith Marcuse, the previous year's winner, broke the good news to a delighted Paula Ross over the phone. The tape was later played for the audience when a Paula Ross company member accepted the Award on her behalf.

Danny Grossman is another winner who could not attend the Award presentation, but he still remembers what it meant to him. In 1978 he had already drawn wide acclaim for works such as *Higher* and *National Spirit*, created since his arrival in Canada five years before, but there was no guarantee that this first flush of choreographic invention would carry through into a full-blown career. "I seemed to be moving so quickly that it happened to me sooner than I could hope to comprehend," he relates. "It was like a Cinderella story and seemed to validate my whole decision to leave New York and Paul Taylor's company to come to Canada and start creating. It made my whole being here like a miracle."

Grossman is taken aback by the simple eloquence of his own words and then, switching moods, adds, "How embarrassing to get an award, anyway! I wonder who was on the jury. Whoever they were, it was very nice of them."

One man at the time who was very relieved by Danny Grossman's success was his manager, Peter Sever. In fact, it was Sever who had forced Grossman to apply, and, as the choreo-

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**RYERSON**



grapher somewhat ruefully recalls, the money, which just that year had been increased from \$3,000 to \$5,000, went straight into the Grossman company.

By no means has Danny Grossman been alone in seeing his well-earned prize money gobbled up by the needs of his company. Rather than pocket his winnings in 1975, Lawrence Gradus, who then still directed the vibrant young Montreal troupe *Entre Six*, decided his dancers needed some education — so he bused them off to New York for a few days to watch performances and take classes. It would take more than even the \$8,000 the Chalmers Award is worth today for a current winner to be similarly generous to his dancers!

**L**AWRENCE GRADUS is, to date, the only Chalmers Award winner working in an overtly balletic language of movement, and even he, like Judith Marcuse, had absorbed modern-dance influences into his choreography. The predominance of winners from the modern-dance community over the 14 years that the Chalmers Award has been in existence has led to accusations that it is biased against ballet, a charge that both Grant Strate and Susan Cohen forcefully reject.

"The Award was always intended to recognize creativity, and if ballet choreographers have not won, it says more about the state of choreography in their field than about the Award itself," says Strate.

"The fact is there have been very few ballet applicants," reveals Cohen. "It is true that there has been a real aesthetic split on the jury some years, but I think you have to recognize that the tradition of creativity is more a part of modern dance than of ballet. But the situation is changing. In the last few years we have had people from ballet who have placed very high in the final ranking. With people at work such as John Alleyne, Bengt Jörgen, David Allan and others, there's a new excitement in the ballet world in Canada. There's a whole new generation of talent out there, and I wouldn't be surprised if the Chalmers Award reflected that soon. When you look at it over the years, the Award has fairly accurately reflected where the creative pulse has been, both aesthetically and regionally."

Strate concurs. He, too, feels that the record of Chalmers Award winners accurately maps aesthetic swings and follows geographically the pulse of Canadian dance creativity. "Just look at that whole Montreal school. The fact that Paul-André Fortier, Edouard Lock, Ginette Laurin and Marie Chouinard are all past winners says something. Although I have personally disagreed with some of the choices, it's clear the Award has sort of reflected the success rate of the country. It has represented the top in the field at any particular time and has emerged, I think, from a kind of consensus."

The record is, indeed, impressive, spanning a tremendous range of aesthetic viewpoints and choreographic styles, from the deeply humanistic dance-theatre works of that trail-blazing winner Judy Jarvis, through the idiosyncratic hyperkinetics of Edouard Lock, to the meticulously crafted, musically refined dances of Christopher House.

**B**Y ANY STANDARD, Floyd and Jean Chalmers should feel proud of what their award has done for Canadian choreography. It has identified and celebrated individual creative imagination and provided an opportunity for the whole dance community to take stock of itself and to feel a just pride in its progress.

How wonderfully ironic that, when the record of dance in this country during the years that he has been actively involved is set down, Floyd Chalmers, a man of business, will assuredly be honoured as one of Canada's first men of dance. ■



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# NEW DANCE IN MONTREAL

## *A Festival of Contrasts*

By LINDE HOWE-BECK

THE ELEVEN-DAY MARATHON Festival international de nouvelle danse (FIND), held in Montreal from Sept. 16 to 27, 1987, showed an uncompromisingly broad array of world-class new dance. It was hilarious/serious, boring/stimulating, ambiguous/precise, unfinished/polished, austere/complex, minimalistic/baroque, wet/dry, silent/ear-splitting and once, just once, even magical.

Fifteen independent artists and companies vied for attention in this exhilarating circus, and most shared many of the same conflicting characteristics. But the one thing they had in common was technical virtuosity. This is certainly the age of the dancer capable of almost anything and of the choreographer determined to stretch this talent to the limit.

From Japan's Paris-based Sankai Juku, a five-man team of superb minimalists, to the underwater antics of France's Astrakan and the fearless, anarchistic dives and catches of Montreal's LA LA LA Human Steps, the second edition of this celebration of international post-modern dance took over the city's sensibilities on a grand scale. Everywhere you looked, there were posters, ads and tickets on sale for conferences, lectures, debates and films, as well as the 16 main-stage and five after-hours performances — *Tangente Plus* — involving nearly 20 local choreographers.

THE 1987 FESTIVAL INTERNATIONAL de nouvelle danse was two years in the making. Patterned after similar festivals in Europe, it featured a shrewdly organized and executed schedule that ran 12 hours most days. Events occurred without hitches — no small achievement, since the Festival has grown by at least one-third in a mere two years.

Although audience figures dropped from 94 per cent in 1985 to 80 per cent in 1987, Chantal Pontbriand, president of the Festival international de nouvelle danse, is not discouraged. On the contrary — she says the 1987 FIND was an enormous success, considering the increased number of shows offered.

There was a good deal more business interest generated by the 1987 Festival. Forty international presenters and critics attended. And before the Festival closed, there was a spin-off effect confirming one of FIND's objectives — to make Montreal a part of the world dance-festival network. In future, FIND will alternate years with the Biennale de la danse de Lyon in France. As well, because of the attention focused on Canada, several groups and independent artists have expanded their international contacts.

LA LA LA Human Steps, O Vertigo Danse and Marie Chouinard generated new European bookings, and Ottawa's Julie West made arrangements for an appearance in France.

BY THE TIME LA LA LA opened the Festival, the air was thick with unanswered questions. Would this Festival be anything like the original FIND in 1985, an extraordinary success by all counts? Would there be major surprises like Belgium's Anne Teresa de Keersmaeker, who bowled over 1985 audiences? Would there be a chance to really see the roots of new dance with a glimpse of a master like Merce Cunningham, a hit of the first Festival?

The answers were late in coming. The Festival got off to a slow start with Edouard Lock's unfinished *New Demons*, performed by LA LA LA. Eventually, like the performances and works themselves, which were composed of such opposite ingredients, the response came in: Yes . . . and No.

The real find of this year's Festival was Groupe Emile Dubois from Grenoble, France, with whose *Mammame* Montrealers fell instantly in love. It mattered not a whit that airline bungling had left costumes for *Mammame* somewhere else — that was nothing that a quick trip to the nearest army surplus store couldn't fix. *Mammame* and Montreal were fated for each other, dressed or not, because this is a work that reaches far across the footlights and involves audiences with every gesture.

Montreal is a city where emotions run hot, where spectators have an appetite for accessible dance that speaks to the heart before ever thinking of the mind. So the cool, mathematical approach particularly favoured by New York turns off many watchers. Not for them the sublime — if dated and mechanical — configurations of Lucinda Childs or the melding of Balanchine and Cunningham styles by the intellectual Karole Armitage. But when confronted by the passionate mix of vocalization and movement used by Vancouver's Jumpstart, they reacted by leaving in mid-performance, sneering that it was nothing but musical theatre.

(Sometimes the audiences were more interesting to watch than the performances, as the feeling of "family" grew among dance-watchers during the course of the Festival. Those who had never met before began to exchange opinions, often quite publicly, speaking to each other across several rows of seats, joining in impromptu discussions after performances and waving to each other across the halls.)



# Festival International de Nouvelle danse



MONTREAL, 16 AU 27 SEPTEMBRE 1987  
SEPTEMBER 16 TO 27, 1987

(Above) *Groupe Emile Dubois* in *Mammame* was featured prominently in *Festival international de nouvelle danse* promotional material. (Right) *The Armitage Ballet* in *The Elizabethan Phrasing* of the Late Albert Ayler.



The response of the Montreal spectators, perhaps as a result of being increasingly exposed to the world's most "in" companies, was often unexpectedly and uncharacteristically cool. They applauded the Quebecers like groupies, fled performances by Jumpstart, Julie West and Contemporary Dancers, and complained loudly about the Americans — Karole Armitage, Lucinda Childs and Molissa Fenley.

By contrast, they adored Sankai Juku. However, they saved their loudest cheers for *Groupe Emile Dubois*. The other French companies — Astrakan, D.C.A. and Monnier-Duroure — were received with varying degrees of appreciation. (The 1987 Festival focused on the French. With the exception of *Groupe Emile Dubois*, which appeared in Los Angeles and New York in 1986, the French groups were all unknown to this continent.)

AS MARCEL MICHEL, long-time critic at Paris' *Le Monde*, said: "New dance is unquestionably the most creative artistic movement to have developed in France in the past 10 years." And *Groupe Emile Dubois*, under the direction of Jean-Claude Gallotta, leads the pack. It is to France what Pina Bausch's company is to Germany.

*Mammame* was magical. From the moment couples walked onstage to embrace tenderly and simply, it was evident that this was a "new" kind of company, one that could set the air a-tlingling.

About a race of post-apocalypse children, *Mammame* is a complex layering of ideas and disorienting contrasts. The *Mammame* behave like real children — loving, laughing, playing pranks, yelling and fearing. Sounds of guns and bombs strike fear



into the hearts of the Mammame, and they stop, mid-game, to topple like dolls. But they always revive to play again. Their adventures unravel in dream-like sequences, leaving it to the audience to unscramble the code and put the puzzle together.

From time to time, when the Mammame's hijinks get out of hand, Gallotta himself ambles onstage, rolls up in a blanket and begins to sing. Or he imitates these child-adults, giving them orders and lining them up to do his bidding. There is a separation between Gallotta and the Mammame; he is always the outsider.

*Mammame* was alternately sombre and side-splittingly funny — some Montrealers were so convulsed they later complained of stomach cramps.

The nine members of Groupe Emile Dubois were actors, designers, architects and artists before they teamed up with Gallotta, who says he chose them because of their diversity. Their undancerly bodies — particularly those of the men — make for hilarity. They are balding, bandy-legged, paunchy. One wears glasses. They certainly don't move like dancers, and the steps Gallotta has given them are anything but dancierly.

Relationships are the centre of *Mammame*. There is a duet for two men that is the ultimate in silliness. One man is short and rotund, the other tall and skinny — a classic "Mutt and Jeff" situation. They tussle like awkward baboons, huffing, whimpering and shouting as they bash each other and pirouette — this term is used *very* loosely — in dance parody. But, however rough their play, they always seem to care about each other. And tenderness seems to wrap up most of their pranks.

Sexual differences are underscored, even though costumes are the same safari gear. The women and men do not discriminate in their teasing, but when they remember, the male Mammame do act like gentlemen.

OF THE FIVE FRENCH WORKS offered at the Festival, *Mammame* was the most direct, although it, too, transmitted a variety of messages at different levels. Some of the other companies' ideas may have foundered in obscurity, but all succeeded in creating lingering images backed by memorable sound collages.

Humour was apparent in the other French programs, too — even in Astrakan's *Waterproof*, the underwater dance that promised to be *THE* event of the Festival.

Held at the Centre Claude Robillard pool, a vast Olympic-sized facility as unfamiliar to most Montreal theatre-goers as the troupe Astrakan itself, this was a watery performance for dancers and spectators. While performers inched their way along the bottom of the pool, causing nary a ripple to mar the mirror-like surface or the view from above, the audience drenched their own winter woollies with sweat as they sat in the steam heat.

They watched choreographer Daniel Larrieu leading his dancers through the water and along the side of the pool, and also saw them on an enormous video screen. Like *Mammame*, *Waterproof* is a most innovative work, and it depends more on its maker's eclectic and imaginative movement than on conventional dance technique — a trend noted throughout the Festival, especially in works from Quebec, France and Japan.

Dancers wearing goggles and bathrobes are transformed into alien creatures by the distortion of water and film. Then, suddenly, they become human again, jogging along the edge of the pool and, like rude pedestrians, forcing each other into the water.

The work deals with ever-changing images seen in a slow-moving dream-state. There is no apparent link between episodes. Creatures "run" slowly across the bottom of the pool, stretching their limbs to a musical collage ranging from German *lieder* to heavy Japanese rock.



Molissa Fenley — Linde Howe-Beck says her kind of dance "really moves".

In some respects, it was a poetic and very soothing performance, oriental in its spareness, although its lush video and music gave it, at times, an almost baroque edge.

Astrakan offered another dream two days later. *Romance en stuc* is about a love affair between a man and the spirit of his beloved. It's not by chance that the ballet *Giselle* comes to mind, since *Romance en stuc* is based on a novella by its librettist, 19th-century writer Théophile Gautier. But this telling is more bizarre. In *Romance en stuc*, the human stands immobile and remote while the loved one and the chorus of statuary move.

The dance is slow. Nothing much seems to happen, but eventually it has a cumulative effect on the emotions. Like *Waterproof*, this atmospheric work relies on an imaginative and eclectic score. It is a visual stunner, too, with the chorus decked out in sculptured wigs. They move like figures on a frieze, with flat, two-dimensional gestures, shifting and regrouping in heroic poses. The effect was beautiful.

VISUAL IMAGERY AND A VARIETY of conflicting, emotion-triggering situations are some of the strengths the French showed at the Festival. What is seen is not necessarily the same as what is heard, making for confusion and fascination. Audiences must work during performances to filter the barrage of information put out onstage.

Monnier-Duroire's smashing *Mort de rire* and D.C.A.'s comic circus-act *Codex* both use the exaggeration/distortion technique. And both deal obliquely with nature, emphasizing a concern for ecology and nostalgia for the simple life. *Mort de rire* is the more complex of the two works, but *Codex* has its own light-headed and light-hearted charm because of its goofy, Dada-esque approach to the theatre of the absurd and its use of fabulous fantasy costumes.

*Codex* played at Spectrum, a club known for rock and pop shows. Already full of cigarette smoke, loud laughter and brash lighting, the club easily accepted more light and smoke gimmicks as choreographer Philippe Decouflé paraded his dancers dressed like plants and animals.

Wildly theatrical, Decouflé's world is populated by the phantasmagorical, who literally trip the light fantastic to an Afro-



Arabic-Hawaiian musical mix orchestrated by a meandering magician/musician wearing a hat that bobbed up to the ceiling.

Black humour and German expressionism pervade *Mort de rire*, by Mathilde Monnier and Jean-François Duroure. Violence, passion, life and death — in the form of an ecological statement — unfold in a series of apparently unrelated scenes. The musical smorgasbord, exceptional even for this Festival, propels the mood swings.

Men and women wearing the ultimate androgynous look — bras and pants — roll on the floor and jump on and over fat, comfy Bauhaus furniture. Oddly, the action takes place on only half the stage, the part hung with heavy draperies; the other half is bare, with only a backdrop featuring pornographic graffiti.

In contrast with this bouncing, rolling, theatricalized contact improvisation sort of movement, the works performed by the Lucinda Childs Dance Company from the United States seemed inordinately pristine.

Childs, whose spartan, severe geometrical patterns are performed by blank-faced dancers at unflagging rhythms, was a leader of New York's Judson Church Movement in the 1960s. The three works her company presented at the Festival — *Dance No. 1*, *Rise* and *Calyx* — date from 1979 to 1987, but indicate little in the way of choreographic development since her earlier days.

They did, however, achieve a sense of calm and control in the midst of a Festival in which theatrical tension and high energy were the norm.

Childs makes minimal dance. Her dancers stream back and forth in what become predictable — and lovely — patterns. The dancers rarely touch, their faces are stoic, they seem to be beyond human with their precision and relentless movement flow. Childs' dance may seem old-fashioned in light of today's megamovement, but she achieves a timelessness not unlike watching cells split and reform.

Lucinda Childs was virtually ignored by Montreal audiences. Her company performed for two nights at Place des Arts to about 37 per cent capacity.

DATED, TOO, IN A MUCH DIFFERENT manner were the works by Germany's outstanding solo artist Susanne Linke; yet she drew enthusiastic, near-sellout crowds at the much smaller Salle Marie Gérin-Lajoie. Pina Bausch had been introduced to the city at the last Festival, and Reinhild Hoffmann and her company have also visited Montreal, so it was natural to include Linke on the program, completing the picture of today's leaders of German expressionism.

As the best-known disciple of Mary Wigman, Linke is a pungent and powerful soloist whose passion elicits similar strong response. In her forties, she is at an age when most dancers stop performing; yet she has spectators grovelling at her feet, not so much by what she does, but the way she does it. Blonde and statuesque, she is intense and totally focused on every gesture. Her way of walking speaks volumes.

*Bath Tubbing*, *Transfiguration* and *Flood*, performed to classical scores, are darkly poetic. Each is a cry from the heart of a woman who wears life heavily.

MOLISSA FENLEY AND KAROLE Armitage are among the most talked-about American dance-makers. Both work in pure dance, championing intellectualism and discouraging emotionalism.

Fenley's kind of dance really moves. She rotates her arms from the shoulders, stretching from her fingertips, moving in circular patterns punctuated, sometimes, by a flexed foot lending an oriental touch. Her speed is relentless. She builds velocity with

combinations that, at first, seem to be new, but are later repeated *ad infinitum*.

She opened with *Second Sight*, a trance-dance solo thrilling for its speed and suspension of time. Then two other dancers joined her in *Esperanto*, repeating essentially the same movements into infinity. Her spell was broken.

For *The Elizabethan Phrasing of the Late Albert Ayler*, Karole Armitage teamed up with visual artist David Salle to make a ballet that is totally eclipsed by the size and spirit of flying canvas.

Armitage has been heralded as the developer of a new style of American classicism. She has also allowed herself to be presented as the Princess of Punk. At FIND, she came across as a victim of this hype, a choreographer of original, if not well-developed ideas who permitted herself to be cancelled out by innumerable dominant works of art that kept jumping up and down behind her dancers. The effect of this dancing décor was overwhelming. It became difficult to concentrate on Armitage's style of movement, a blend of Balanchine and Cunningham. Constant costume changes made watching even tougher, especially since costumes were unimaginative unitards most of the time.

*Elizabethan Phrasing* uses lots of angles, acres of leg, stiff backs, a pulling-up of the torso, plenty of pointe work and flexed feet — and no sign of fire at all. Infinitely forgettable, it created a memorable reaction among some spectators. One critic deemed it the most disappointing performance she had seen since 1975. In another case, attracted by each other's behaviour, a group of people who had never met before gathered in the theatre lobby after the performance to express their disillusionment with Armitage. They represented a cross-section of the audience in terms of age, ranging from early-thirties to mid-seventies.

LITTLE DID THEY KNOW, then, that many more disappointments lay ahead in the Festival, particularly among works from English Canada.

Vancouver's Jumpstart and Winnipeg's Contemporary Dancers chose to make dance subservient to other ingredients in their productions. Jumpstart's *It Sounded Like Cry*, *Paris Voices* and *White Collar*, by Lee Eisler and Nelson Gray, are hyper-energetic works struggling to fuse performance art and dance. The combination was cabaret theatre strong in music, especially when dynamic Monique Lefebvre was onstage.

Tedd Robinson's *Camping Out*, performed by Contemporary Dancers, is a surrealistic glimpse into a fictional party starring 19th-century composer Franz Liszt. Rife with symbolism like



Martha Sworge

*Sankai Juku* in *Jomon Sho* (Homage to Prehistory).



cross-dressing, props like a moving piano and chairs with lives of their own, and an orgy of costumes and fabric, *Camping Out* is rapacious, frenzied theatre.

Functional movement blended well with the narrative purpose of the piece, but actual dance looked woefully out of sync. Graham-esque extensions and other moderate modern dance terms didn't fit this particular nightmare that seemed bent on proving how nothing exceeds like excess.

Julie West's *Triad* was another matter. Far from theatrical overkill, it specialized in tedium. A world premiere instigated by West herself, *Triad* is a continuation of her exploration of pure movement. The program noted that structures in her work "play with the spatial dynamics of movement, unwinding geometric forms through space in an abstract moving puzzle of human interaction".

Those words are much more exciting to read than *Triad* was to watch. There is attention to environmental concerns, with water sounds, underwater movement and a sunflower backdrop behind three women moving on the spot in a triangular formation. They stand on one leg, respond to bird sounds like mechanical toys and nibble at their hands for long stretches. Very rarely do they communicate with each other.

THE COMMON FACTOR shared by all Canadians at the Festival was the amount of energy they expended. Edouard Lock's *New Demons* and Ginette Laurin's *Full House*, both world premieres, featured the risky, eye-popping acrobatics these choreographers have made popular. On the other hand, Marie Chouinard's research of ritual is based on her personal intensity and an inner focus so vibrant that it pulls viewers to the edges of their seats.

Chouinard, the 1987 recipient of the Jean A. Chalmers Choreographic Award, showed two pieces at FIND, both of which were seen at last summer's Canada Dance Festival Danse Canada in Ottawa. In *STAB (Space, Time and Beyond)*, she is an Amazon warrior, wearing only a G-string and an aviator-like helmet with a long tube growing from the crown. Her body is painted red. A microphone picks up her heavy breathing and guttural sounds that provide her accompaniment and impulse.

In *Le Faune*, inspired by photographs of Vaslav Nijinsky's sensational *L'Après-midi d'un faune*, she appears in a padded beige costume with black needles piercing one shoulder and thigh. To her own growls, she scurries across the stage, creating cramped, two-dimensional frieze-type gestures like those in the Nijinsky pictures. She is a mythical beast pawing at the ground, a creature whose body is consumed by orgiastic spasms.

Anyone who has lived through the 1950s may question Ginette Laurin's vision of the era as relentlessly superficial. *Full House* is a spitfire satire for O Vertigo Danse that points up the pre-occupation Laurin sees that the decade showed towards the light side of life. Huge cars, televisions, hair, lips, dress, social conventions — everything was replicated.

Placed between identical pink bungalows on either side of the stage, her dancers, in various parodies of '50s clothes — from wedding dress and tuxedos to slinky, skin-tight dresses — toss and twist each other around like rag dolls. There is lots of dragging women by the feet and teetering about on stiletto heels. Occasionally, sex roles are reversed, and women toss men about. (Is Laurin right? Did it really happen that way in the macho, uptight 1950s?)

There is a clever soundtrack, with bits of *I Love Lucy* spliced with Sammy Spade and the Dorsey Brothers, radio hits of yesterday and a recitation of *Sweetie Pie*.

*Full House* is fun. It's rough, it's silly and it would benefit from

judicious editing here and there. In its present form, it is much too long.

LA LA LA's *New Demons* also suffered from rambling. Choreographer Edouard Lock made *New Demons* to open the Festival, but it might have been better as a closing, since he would have had more time to pull its many ingredients together.

*New Demons* is composite Lock, with virile, heart-stopping dance passages sandwiched between slower episodes — a cinematic trick that makes energized sequences appear even more exciting.

Not unexpectedly, Louise Lecavalier, with her bulging muscles, flying white mane and sweet, pale face, was the star of the show — a fact underlined by a sensational video showing this angel in slow motion.

*New Demons* uses Indian-style rock and classical Indian music and is backed by a shimmering curtain of filigree silver leaves. It's stunning, the music is great and the dance is often overwhelming, with its mix of horizontal flight, risky catches that crumple into the floor and a curious borrowing of ballet line and combinations. The deadly parts are the bits that Lock splices between the potent happenings. These intervals, which on opening night ground the whole piece almost to a halt, were filled by Lock mumbling incoherently.

But Lock, Montreal's darling, received hefty applause. Later spectators took turns making excuses for *New Demons*. A company official said that many gimmicks and props were not ready and had been deliberately left out of the spots that looked improvised.

*New Demons* may smooth out its wrinkles to become Lock's best work to date. Not only has he carefully guarded his fearless partnering, equating physical risk to human trust, with huge chunks borrowed from his biggest hit, *Human Sex*, but his introduction of ballet extensions and *port de bras* points to yet another new language this gifted choreographer is after.

The work plays successfully with contrast: the brilliant, pure Indian songs and the aggressive, ear-splitting pop beat, the frenzy of gravity-defying leaps and the suggested grace of balletic line. With Lock lined up to make a work for the Dutch National Ballet this spring, expect the trend to continue.

THE FESTIVAL CLOSED WITH Montreal's first glimpse of Sankai Juku, best-known of all the Japanese exponents of the slow and quintessentially sculptural Butoh style. The company performed *Jomon Sho (Homage to Prehistory)*, stirring deeply the meaning of human life.

And then Chantal Pontbriand turned her sights to 1989 and the next Festival international de nouvelle danse.

It will undoubtedly highlight Japanese dance, in conjunction with a big show on Japanese art planned by the Montreal Museum of Fine Art. Canadian companies — "We've pretty much exhausted the ones outside Quebec," Pontbriand says — will be teamed up on the same programs. The president of FIND believes those from English Canada are not strong enough to warrant full shows. The exception to this rule, she adds, is Toronto's Desrosiers Dance Theatre.

Pontbriand plans other changes, too. There will be an increase in the number of low-cost seats available. As well, *Tangente Plus*, the after-hours series, will move from 11 p.m. to 5 p.m., when audiences aren't likely to be so tired.

Other than that, Pontbriand says she will preserve the present format. She is delighted with the latest Festival international de nouvelle danse and points, with considerable glee, to a report in the *New York Times* which called it high time a similar festival was held in that world dance capital. ■





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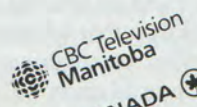
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# ATLANTIC CANADA'S CHOREOGRAPHERS WORKSHOP

## *Getting to the Heart of the Matter*

By DAWN RAE DOWNTON

**G**WEN NOAH IS SITTING on the edge of her seat in a Halifax Dance Association studio, watching five dancers work out the blocking for her new piece, *Nuns in the Garden*. Like everything else about the piece after only a week's rehearsal, the title is tentative. Noah doesn't care. Like the five other Atlantic choreographers who are taking this opportunity to have their work fleshed out at the 1987 Atlantic Canada's Choreographers Workshop, she is excited.

You can hear her St. John's accent at the edges of her instructions. "Bleed, bleed, *bleed* into the line," she calls. "I don't think you really feel expansive on that movement."

It's late August; it's hot in Halifax, and hotter in the studio. "I feel highly expansive," ballet teacher Mary Lou Martin retorts with polite irony from the choir line. The other dancers smile. Martin is having her first experience in bare feet, and with modern repertoire. She says it may be her last.

Martin is the self-appointed "bun-head" and sometime voice of sanity in the proceedings which Workshop director Trish Beatty by the end of a harried two weeks wants to call "the Scrambled Egg Dance Company". For Martin, there are some things — plenty of them — about the modern approach to dance that are simply indecipherable.

She watches choreographer Pat Richards rehearse her dancers in silence a day before the work is to be presented to the public. It used to have a title, and it used to have music, but both have been scrapped. Even the costumes suffer an eleventh-hour substitution.

Martin scratches her head, careful not to disturb her bun. "On my own, I wouldn't budge to get from A to B," she observes. "But with music . . ." But she, too, is here to listen to what Trish Beatty has to say.

**B**EATTY HAS COME from Toronto to oversee the Workshop at the invitation of Dance Nova Scotia and the Halifax Dance Association, who applied to the Canada Council's Atlantic Project Fund on hearing of the success of a Maritime playwrights' workshop that followed a similar format in 1986.

What sorts of things does Beatty have to say, particularly about dance in Halifax? The local paper makes her sound a bit patronizing, which the dancers and choreographers worry about. They pass the paper among them in Dalhousie University's Sir James Dunn Theatre, where rehearsals have moved in the second week of the Workshop.

For days they have looked for some coverage and now here, finally, is a short article, on Beatty at least. As a co-founder and

-director of Toronto Dance Theatre who trained at Bennington College and the Graham School in New York, where she taught and danced with Pearl Lang, Mark Anthony, Lucas Hoving and Sophie Maslow, Beatty rates an interview with the Halifax media. She is quoted as saying "I'm trying to get these kids to upset the universe a bit, and I can see it's not the Nova Scotian way."

Considered in context, Beatty's remarks sound anything but Torontocentric condescension. Her first love, discovered 30 years ago after a brief flirtation with ballet made her see herself as a "big, thumping basketball player", is modern dance composition, the mechanics of which she has written about intelligently in *Form Without Formula* [reviewed in *Dance in Canada*, Issue Number 46, Winter 1986/87]. Beatty commands enough authority to call the Halifax choreographers "kids" without ever running the risk of losing their respect.

Not even Pat Richards'. Richards, head of Dalhousie's dance program, deals with the loss of her original vision for her dance with the generosity of a teacher herself. Limping into her rehearsal with a leg injury she sustained performing someone else's piece, she worries less about the new ending she is scrambling to perfect and more about her dancers: "I'm afraid to change things on them now." Of herself, she says sagely, "You feel violated to have your piece pulled apart. To get over that for the sake of the learning process is what's necessary."

Beatty herself is infinitely keen on process; by the end of two weeks, some of the Workshop participants are less so. Choreo-



Trish Beatty  
and  
Gwen Noah.





Christopher Majka

*An early version of Penny Evans' Sweet Sucker Dance in rehearsal.*

grapher Sheila Hunt acknowledges it as something they all love to hate: "If I ever hear the word *process* again . . ." But then she continues: "At first, you think you'll have them do this, and this, and that'll be it. But there's more to being a choreographer than coming in with dancers a couple of hours a day, no weekends. There's more to it than having dancers do your steps."

Everyone feels the floor has tilted a bit. There is plenty of evidence to bear out Beatty's own proud contention that she has been "upsetting the applecart" ever since she got here.

Beatty is also keen on challenges. "If people want to have things grow," she says, "that interests me more than anything in the whole world." Though Halifax may seem an odd stop on her circuit, its challenges for someone of her makeup are considerable. She says that she is self-conscious and explicit about dance-making as compensation for her own beginnings, because she wasn't brought up to be creative. "I can sense that a lot of people around here weren't, either. Sensuality is not altogether embraced here, I have a feeling," she says, looking out the studio window over Halifax's concrete downtown.

Below the office towers there is the harbour, and a hint of water and salt air. Beatty thinks that the natural environment of Atlantic Canada should and can be tapped into — "not just to get peace, but to get energy. The sooner you get the defense people out of the city, the less polluted it'll be," she says, unimpressed by the facts of the region's military economy. "I think that's going to work against any kind of real spiritual and artistic progress."

She thrives on disjuncture. Her defiance of the "Wall Street world view" is unrelenting, unapologetic; she proselytizes where others who once, too, believed in the regenerative power of art are left to romanticize and regret. Nostalgia is not for Beatty; her own themes as a choreographer are typically about transformation, a vision of the tandem workings of nature and spirit, "not turmoil anymore". She sees beginnings of "the best" choreographic concerns in the Halifax dancemakers — "initiation, relationships, women".

But if suppleness of mind is as vital to the choreographer as

physical flexibility is to the dancer, these dancemakers may be a bit too old, a bit too experienced, for her liking. "Mostly," she says, "they have to get used to how unpredictable the creative process is, and how to go with it. That's the great secret to life, and that's all we're doing in art — a little miniature of life." On the other hand, these dancemakers are demonstrably creative, which got them to Beatty in the first place.

**W**ITH A NUMBER OF SCHOOLS, an active Independence scene and, until the spring of 1987, a professional touring company, there has not been a dearth of dance and dance training in Atlantic Canada. Nova Dance Theatre operated six seasons under Jeanne Robinson, until she packed it in for want of funds and moved to Vancouver in June. (The Atlantic Canada's Choreographers Workshop was Robinson's brainchild, one of her many projects whose benefits she was not able to reap.)

All well-known locally, some through Nova Dance Theatre, the Workshop participants had to have proved themselves; they were required to enter previously worked pieces. "Snooping around" these pieces initially, Beatty intended to lead their makers to ask questions. "I'm not trying to teach them how to be facile, how to make dances easily. I want them to be just as deep as they want to go, and to find something original always."

All of the choreographers were encouraged to scale down their intent, and many their past methods, to get to the heart of the matter. Suzanne Miller, late of Nova Dance Theatre and known for *Balancing An Act* (rather heavy on props — notably a giant wooden seesaw — and light on dance), produced *11/4*, a lovely idyll about its own formal possibilities for three dancers, with an original score from Allan Paivio, with whom she frequently collaborates.

Miller talks like a true Beatty devotee about the creativity a constantly interrogative environment like the Workshop provides, and about how her piece is a miniature of the creative process itself, about "connections, how we got there, continuity, how we involve ourselves". Less involvement has been more for



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her; she says her own opportunity to get out of the dance and really *see* it made a big difference. Beatty, she says, made a bigger difference: "She made those 'obvious' suggestions that the choreographer is too close to see."

Penny Evans is a large-stage jazz choreographer with an eye for showcase aesthetics. The considerable possibilities of her *Sweet Sucker Dance* were buried in awkward transitions between more ideas than the dance had time for, when it premiered at the Festival of Contemporary Dance at the Atlantic Dance Festival here in May.

During the Workshop, Evans extracted the best section of *Sweet Sucker Dance* and enlarged it into a full-blooded boy-girl vamp for two pairs and an interloper. Their play is wonderful to watch, as is Cliff Le Jeune, the area's best dancer, who has been brought back by popular demand from theatre engagements outside the province. Partnering a very good-looking Sheilagh Hunt, Le Jeune glows in the wash of pinks and oranges Beatty has envisioned for the dance.

It looks finished, but Beatty interrupts Evans, who is demonstrating "version 57" of a phrase to her dancers on the Dunn stairs, to ask if the Eddie Gomez bebop score might be traded in for something more earthy. She can hear what Evans sees — that the stage is a kind of slow-burn volcano of moods erupting from the floor up.

For all its dismemberment, Pat Richards' piece turns out nicely — to everyone's surprise but Beatty's. Richards, too, has discarded the large corps she is used to working with in student recitals for only two dancers to play out her tribute to visual artist Georgia O'Keeffe.

Richards visited New Mexico three months after O'Keeffe died in 1986 to see the real-life version of the O'Keeffe landscape of shifting sands and winds that has impressed her for many years. And she has turned it back into art.

Perhaps because it has been the most "processed" of all the dances workshopped, in performance it is rendered the most polished. The backlighting on the cyc, which the day before had taken an hour to create with the Dunn's lighting crew, is a stunning "colourfield" version of Santa Fe. Allan Paivio's improvised electronic violin sounds stark and edgy over an environmental recording of wind, and dancers Leica Hardy and Veronique MacKenzie-Bourne become what Richards has been talking about in her preamble to *Red and White* — the play of shifting and static nature on the barren bones of O'Keeffe's canvasses.

**B**UT NOT EVERYONE HAS GONE minimal — some of the choreographers have scaled up. Sheilagh Hunt, who has always had big ideas, without the means to execute them, produced the germ of a dance that is going places. Though the rest of the piece is conceived, only a section of it gets performed. Hunt has directed its rehearsal with extreme confidence and a mathematical mind.

It's a fast and ambitious piece for six dancers, full of shifting planes, linear contrasts and ensemble requirements that need far longer than two weeks to polish. Everything is contained, truncated and full of tension, with Gwen Noah executing a taut solo of the weighted contractions that she does so well.

Hunt has conceived the piece as a mystical night transformation of nature into stone. She had wanted to start the music after the dancers were placed, to give them more time. But, says Beatty, "it's better choreographically to solve it another way, so that the music can set the mood". At the performance, they concur: "It's becoming more musical."

Like Hunt, Leica Hardy finds the requirements of a large

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corps overwhelming. In her initiation dance *Cat's Cradle*, she is trying to enlarge — and enlarge on the success of — *Ligature*, the bondage piece she danced with Cliff Le Jeune at *Danceworks 50* at Toronto's Harbourfront in June.

Rope dances run the risk of being only as good as the behaviour of their props, but Hardy has no-nonsense dreams. Rehearsals are playful, because the dancers are tied up in knots. While Hardy works out a pas de deux for Le Jeune and Pat Cloutis in an adjoining studio, rehearsal captain Penny Evans describes the dance to her cast of 10 as "a battle of the gods". She holds the rope: "We will pull this out like it's a great force." In performance they don't, really. Even though Hardy knows what she wants, the rope has a mind of its own.

Ironically, Hardy is a precise, hands-on choreographer who hates haphazard. "It's so easy to take ideas," she observes, dreading the possibility of being unoriginal. "It's starting to look like Nijinsky," she says anxiously of the opening tableau.

Tension turns to levity. The piece takes forever to light, and the dancers play a game of double-dutch with the rope.

Beatty suggests they fade the ending instead of rehearsing bows. "Sounds good to me," says Hardy. "There's no need for bows." But she's wrong. Like the bows, the piece only needs more time and help.

Gwen Noah takes all the help and all the stage time she can get in polishing *Nuns*; "I wish Trish were here" becomes her refrain. The piece has striking design, accomplished by both its choreographic and colour composition. Each dancer has found one pastel accent for her black leotard, making the performance look a little like a rainbow.

But no one can dance Gwen Noah — the low gravity, the side lunges, the terse "c'mere/g'way" hand gesture "that men do" —

like Noah herself, and the dance is still relatively leaden in performance.

Accomplished at working on her own, Noah is raw as a director, and knows it. She is also aggressive, losing her voice one day from commanding the day before.

The dancers are disgruntled. "It's one of those pieces that 20 years of practice would get in place," says one. But, later, another observes, "It's getting to be a fun dance; that's the problem."

Through it all, Beatty works hard to distill the choreographic intent, fixed on the insight of the individual, the needs and talents of the group and, above all, the possibilities of the dance — anyone's dance. "Work with what you have," she says, "not with what you think you should look like."

ON THE LAST MORNING, Beatty offers a Graham class, and 13 of the faithful turn out. A storm of syncopation rises in the corner from at least two more musicians than the class requires. The word is out — Trish Beatty offers something for everyone.

The Workshop ends as it began, in the heat. Everyone is tired, and hot. Except Beatty.

The class is exciting, punctuated with the kind of instruction Halifax doesn't normally hear. "Don't settle for being there. Longer, longer. Point the foot, point everything. This is modern dance, don't just sit there." She pulls at her midriff as if it were taffy. "We're made of stuff that moves!" And later, about an exercise on a three-count: "Don't try to get there too soon. Find all the movement there is on the way."

It's as if she is talking about something else — and then she realizes she is. "Find all the energy the idea holds. Just like choreography," she adds.

Or just like Trish Beatty. ■

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## IN REVIEW: *Performances*

Jackie Nel and  
Gilles Petit of the  
Judith Marcuse  
Dance Company in  
Seascape.



David Cooper

### VANCOUVER

Reviewed by SUSAN INMAN

SOMETIMES DANCE CAN STUN us by translating some still-emerging cultural moment into lucid, palpable images. It is as if the dance gives us a ticket to ride the undercurrents of our times on some kinesthetic express, complete with informed tour-guide.

Two quite different works, Karen Jamieson's *Drive*, created for her own company, and William Forsythe's *Lovesongs — Old Records — Side One*, recently acquired by Ballet British Colum-

bia, define a similarly frantic energy that beats with a violent and dangerous tone.

The vitality of Jamieson's *Drive* threatened to swamp the other works with which it shared the program at the *New Music, New Dance* concerts at the Arcadian Hall (November 4-8). Maybe it was because each of the other works in this evening of collaboration between local composers and choreographers had some problem it did not quite overcome. Lorraine Thompson's borrowing of Balinese/Javanese movement style in *Rites, Release, Reunion* was less successful in capturing the vigour of that culture than was Kenneth Newby's gamelan-inspired score. The



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usually compact choreography of Maureen McKellar needed editing in *Khoros* to make its narrative more compelling. The small, undynamic movement vocabulary of Santa Aloi's *At the Round Earth's Imagined Corners* came across as skimpy and tedious, rather than spare and lean. And Barbara Bourget's *Dis/Zero to the Power*, while showing her increasing ease in creating promising visual images — in this case, a quartet of muddled creatures oozing out of a vat of primal muck — again disappointed by providing too thin a subtext.

Only Jamieson's piece knocked the audience off their rickety Arcadian chairs. Part of the jolt certainly came from Kirk Elliott's thrillingly rich percussive score, but the exhilarating pleasure of watching *Drive* rests on Jamieson's phenomenal ability to transpose universal messages into languages that have not quite been spoken before.

The six dancers in *Drive* seem to tear the stage space apart with their almost superhuman vitality. Matching the speeding drums with their fierce pounding and stamping, they charge together into tribal groupings and ferocious duets before they burst apart into impatient isolation. Jamieson animates them with recurrent movement motifs that encapsulate their essence, an essence that has the same uneasy perk as the evening news or rush-hour traffic. In one of them, the dancers do small, quick, tight jumps in place, chests pressing forward as they pummel their fists into the sides of their thighs. It is a remarkable movement, part temper tantrum, part psyching-up before the big confrontation with the world, part search for an outlet for the tremendous forces they have unleashed in themselves.

The costumes are perfect — slices of jet black fabric formed into abbreviated torso and groin coverings, and knee and shoulder pads that suggest Spartan warriors as much as sado-masochistic sexual devotees.

THE SEXUAL WAR that is one part of Jamieson's focus is the full subject of William Forsythe's *Lovesongs — Old Records — Side One*, presented at Ballet British Columbia's November 6-7 performances at the Queen Elizabeth Theatre. Forsythe opens up the war in a series of vignettes that expose a welter of emotions — anguish, revenge, desperate desire. The women, in slinky black evening-dresses and stabbing black pointe shoes, and the men, in tight black pants and white shirts with sleeves casually rolled up, cannot get along and cannot leave each other alone.

Forsythe's success springs from his ability to take all the racy hip-swivelling, high-kicking flash of jazz and infuse it with a sustained soft, melting quality that yields an emotional vulnerability and nuance that jazz never achieves.

It is a subtle flavouring, and some of the dancers have mastered it better than others. Yseult Lendvai throws herself onstage with such a wild despair that all her actions seem to form organically out of her frenzied attempt to interest a passively observing male. Ainslie Cyopik, however, cannot quite let go, yet, of her concern with balletic placement, and the resulting tentativeness distances us from the emotional rawness the work demands.

The program also included the cooler abstractions of Jiří Kylián's *Return to the Strange Land*. The bodies that wrap and unwrap around each other in this constantly inventive study of sculptural possibilities possess a clean, commanding elegance. The work is a timeless gem and another coup for the increasingly sophisticated repertoire of this quickly rising company.

TIMELESS ABSTRACTIONS resting on classical principles of order and development were also the foundation of Judith Marcuse's most satisfying work on her company's Vancouver Playhouse program, *Emotional Rescue* (September 17-19). *Seascape*



is a small masterpiece. The choreography flows through a series of sea-inspired images, phrasing its surprising movements as neatly as the Bach score it rides on. Sometimes the sea is present in the waves of feeling rolling between two dancers; sometimes it is present in the undulating tentacles of mysterious creatures that roam the ocean floor.

Much less successful is Marcuse's newest work, *Playing Without Fire*, an ambitious exploration of dancers' often terrifying need for audiences. Though there is much valuable material here — especially a showcase of dancers lining up to acknowledge and expose their inner processing of the audience's response — the worthwhile intentions get jumbled in the soap opera-ish text by Sheldon Rosen.

ANOTHER WORK THAT SUFFERED from a weak spoken text was Jumpstart's *Cory ... Cory!*, performed at the Vancouver East Cultural Centre (October 29-31).

An account of a girl's flight from her stifling home into the mixed blessings of life in Paris, the piece often seemed trite and naive, and not up to standards set by some of the company's previous dances.

MAKING A FIRST APPEARANCE in Vancouver (October 16-17) was the newly formed Ballet Jörgen. Choreographer Bengt Jörgen's skills were wonderfully apparent, as were those of the excellent dancers he travelled with, but, somehow, seeing it in the tiny, inappropriately funky space of the Arcadian Hall pointed up the problems in financing an ambitious new ballet company.

Why can't this talented man find an ample outlet for his work with existing companies that could provide the kind of venue his works need to be properly appreciated?

## WINNIPEG

Reviewed by JACQUI GOOD

LAST FALL IN WINNIPEG, *The Ecstasy of Rita Joe* was back onstage. Back quite literally "by popular demand", since the Royal Winnipeg Ballet conducted a poll among its subscribers for a work to revive this season. The winner, by a landslide, was *The Ecstasy of Rita Joe*.

In 1971 the Royal Winnipeg Ballet electrified audiences with a new ballet based on George Ryga's powerful and angry play. Film clips, folk music and the gentle voice of Chief Dan George all combined to tell the story of an Indian girl destroyed by the big city.

In 1987 people still remembered the ballet. They wanted to be moved again. But some of us were actually nervous about the reunion. Would it all seem '70s trendy and too-too-earnest? Would it look dated?

On October 8, we found out that, yes, it did, a little. I was especially irritated by Ann Mortifee's predictable, folky musical score and its bland la-la-las. They do belong to another time and place. But, thankfully, *Rita Joe* is no Nehru jacket of a ballet (the sort of thing you're embarrassed to be seen with in public). And, after all, even mini-skirts have made a comeback. Can a social conscience be far behind?

Actually, the strengths and weaknesses of *Rita Joe* remain as they were all those years ago. This is a work that genuinely cares about native people and empathizes with their plight in the big city. Like Mortifee's song says, "They were good boys doing bad things."

The ballet's heart is in the right place, but too often choreographer Norbert Vesak lets the dance get swallowed up by the

other elements — the film, the music, the dialogue. He gets away with some pretty cliché movement. But, then, it is all redeemed in a breathtaking, heartbreaking dance featuring a bed and the two young lovers, Rita Joe and Jamie Paul.

Rita Joe, in particular, is a plum role for a dramatic dancer, and Sarah Slipper makes the most of it. She has danced with the Royal Winnipeg Ballet for a number of years, but she has a kind



Sarah Slipper as Rita Joe in the Royal Winnipeg Ballet production of Norbert Vesak's *The Ecstasy of Rita Joe*.

of innocent angularity, almost a gawkiness, that tends to work against her in the more classical works. Not in *Rita Joe*.

Sarah Slipper is exactly right for the part. She's awkward, she's vulnerable, she's troubled, and she's ecstatically in love. There is a haunting quality to her pas de deux with André Lewis (her Jamie Paul) and a troubling foreshadowing of their tragic end.

*The Ecstasy of Rita Joe* may not be a great work of art, but it proved to be much more than an exercise in nostalgia. I wish I could say the same for the other work the Royal Winnipeg Ballet has revived this season. *Ballet Premier* was the very first ballet that artistic director Arnold Spohr created for his company. As first ballets go, it is certainly competent, but it shows its 1950 birthdate all too creakily.

There are the predictable draperies and Greek column in the background; there are the fixed smiles and equally fixed positions. Arms up, toes pointed, tiara firmly in place.

Arnold Spohr was a pianist before he became a dancer, and in his role as director he has brought a real musicality to the Royal





Evelyn Hart and Henny Jurriens of the Royal Winnipeg Ballet in Hans van Manen's *Adagio Hammerklavier*.

David Cooper

Winnipeg Ballet. But, unfortunately, that very musicality was missing for much of *Ballet Premier*. I was much, much too conscious of the building blocks of the piece. Step, step, leap, step — with no flow in-between. The performance of Mendelssohn's piano concerto plodded right along with the dancers. In truth, the whole thing seemed under-rehearsed and half-hearted.

There was a new work on the program, however, that provided a refreshing contrast. *Adagio Hammerklavier*, devised by a choreographer who knows what he wants to say with and about the music he has chosen, was beautifully performed by six strong dancers.

Dutch choreographer Hans van Manen wanted to create a sort of essay on the nature of *adagio*. He only uses slow music and slow movement. He says it's like rolling a wheel so slowly that it almost falls over. And he does it brilliantly. Playfully. Long, agonizingly slow stretches of the back and leg are set against a witty flex of the foot. And that's where we saw the *real* dancing of the evening.

There was a bonus on this program, too. Arnold Spohr decided to honour the 25th anniversary of the high-jumping, high-spirited Rusalka Ukrainian Dance Ensemble by putting them on the Royal Winnipeg Ballet program.

They were certainly the right choice to get pulses racing after all the elegant slow dancing in *Adagio Hammerklavier*. Their Cossack leaps and crouches, their dizzying kicks and whirls were anything but slow.

Their sheer exuberance went a long way toward proving that all the good dancers in Winnipeg don't wear tutus and tights. Or, for that matter, Nehru jackets.

## OTTAWA

Reviewed by ANDREA ROWE

OVER THE LAST YEAR Le Groupe de la Place Royale has shifted the focus of its work to become less concerned with performance than with exposing the audience to the actual process of creation.

The idea is one artistic director Peter Boneham has been moving toward for quite some time, especially since the company has always been blessed with choreographic talent drawn from the ranks of its dancers (Jean-Pierre Perreault, Michael Montanaro, Tassy Teekman and Bill James, to name just a few, all received creative training from Le Groupe).

In 1986 Boneham presented a series called *The Creative Process* in which, over a period of four consecutive weekends, dancer/choreographers within the company worked through a set of conditions laid down by Boneham to develop their skills. What began for all as rough and loosely structured choreographic ideas in some cases pulled together into strong works that could have been presented in performance (all this with the help of the audience, who were invited to comment on the proceedings at every stage).

In early October, Le Groupe moved into the Studio at the National Arts Centre to present more of the same kind of experimental work, featuring pieces by company members Tom Stroud, Jane Mappin and Davida Monk, as well as two by Boneham himself, all of which had been "worked up" through this kind of creative process.

By far the most interesting work choreographically was by Boneham — ironic in a sense, because his creations in recent years have been filled less with dance than theatrical elements (lines of text and, recently, video).

His strongest work, *Trio I*, was an intense creation, set to music by Ian Mackie, where three dancers in grey, shapeless overalls skipped rope like children, in and out of squares of light (artfully designed by Paul Arthur), heads down and introverted or shyly, side by side.

Boneham himself seemed uncertain that the pure dance element was strong enough to sustain the work and rather tentatively asked members of the audience later whether they felt the piece would have been enhanced by adding lines of text. The answer was an emphatic "No" — from this party, at least.

Other works on the program were not always as successful. Tom Stroud's *Romeo*, set to music by Kirk Elliott, was a strenuous experiment involving table chairs on which the women were delicately balanced while the men deftly swung them into the air. Stroud created quite a beautiful atmosphere in the eerie, sustained quality of these sections, but their effect was diffused by a paucity of other choreographic ideas.

Jane Mappin's piece, *Return of the Prodigal I*, was also disappointing. After watching her develop so rapidly over the course of the earlier month-long series *The Creative Process*, it came as a surprise to see her reaching so far into the theatrical realm that her choreography almost ceased to be relevant.

She plunged her audience into an intensely dramatic moment (a young man returns to his father and is frustrated in his attempts to communicate with him), without giving us the chance to share in any build-up or momentum. As it was, observers were distanced from what was going on, and the whole scene crumbled into melodrama, especially with the poor acting ability of those involved.

Davida Monk's *Deficits and Excesses* fared better. In it, she explored the world of the insane through a series of bizarre



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vignettes: there were the twins in the corner, so attuned that they seemed to be reading each other's minds, and a woman, having seemingly lost her ability to feel, taking great pains to describe, in the most unimaginative terms, the physical appearance of a rose.

The piece had a beautiful score by Ian Mackie and Rick Sacks which worked well to show how the wild and seemingly incomprehensible gestures of the mad can have their own rhythm and order.

ONE OF THE MOST WONDERFUL productions to visit Ottawa this season was *Cinderella*, performed by the Lyon Opéra Ballet at the National Arts Centre in October. This 28-member company has a repertoire of mostly classical works, yet artistic director Françoise Adret gave modern dance choreographer Maguy Marin (whose company we had seen, performing *May B*, in Ottawa a couple of years ago) free rein to work her special blend of modern dance gesture and classical ballet technique on the dancers.

It is a style where light touches mingle with a sophisticated sense of design. The result is a gentle rendering of childhood that evokes a time when we could be spellbound by the notion of dolls coming to life and dancing before us. All of the dancers wear masks, so delicately conceived and drawn by Monserrat Casanova that they weave a magical spell: as the characters unfold through the body movement, one begins to imagine a lambent mobility reflected in the masks as well, something akin to the expressiveness of a real face.

In addition, the arms, legs and torsos of the characters are padded and bound so that the slim figures of the dancers beneath are obstructed. This brings out one of the nicer themes of Marin's interpretation, the idea that Cinderella has an inner beauty and grace that shine through the altered and sometimes awkward lines of her body.

The ballet unfolds in 90 minutes, without intermission, and is filled with haunting scenes, including the entrance of the ugly stepmother and her two daughters (they dance with angular, aggressive movements, sharp and grotesque), and Cinderella discovering her fairy godmother (she emerges, amoeba-like, from a large box, oozes across the floor and then, with coloured lights blinking, stands straight and tall, holding a wand like a sceptre).

Besides the breathtaking costumes, Casanova has also designed the set, a three-tiered doll's house with nine compartments that are gradually illuminated, as needed, through delicate lighting by John Spradbery. The original Prokofiev score is modelled to suit the choreographer's whimsical imagery and is interspersed with the sounds of a baby's gurgling and laughter.

Cinderella, danced on opening night by Jocelyn Mocogni, is presented as an heroic figure with a strong sense of what is right and honourable, despite her youth and naivete. We see her, clumsy and awkward, on the night of the ball as she struggles to learn to dance; yet when she makes her entrance at the ball she emerges through a darkened doorway clouded by dry ice and flanked by mirrors, her skirt flashing tiny lights, the moment pervaded by absolute stillness from the others. We sense a sparkling soul about to be discovered, and our feelings of wonder echo her own dawning sense of self.

In the last scene, the characters walk downstage toward the audience, looking at the same time both grateful for our attention and wondrous at the humanity they see before them (us — faintly wheezing and stirring in our seats, as usual). It seems somehow right that a choreographer who has touched us so deeply should, in the end, turn outward, towards us, as if to say, "This is life! This is what we have inside us all and what we should all be striving for!"

## TORONTO

Reviewed by PAULA CITRON

CONSTANTIN PATSALAS, former artistic associate and resident choreographer of the National Ballet of Canada, presented a program of his own works at Premiere Dance Theatre in October.

Patsalas' large company included present and former members of the National Ballet, supported by graduate students from the National Ballet School. The program was enhanced by interesting music and Patsalas' keen eye for a stage picture, as well as his talented set and costume designs. The choreography was eclectic, with ample variety ranging from the romantic to the bizarre.

The best of the works were those that had a strong focus, such as Ravel's *Boléro*, which featured the majestic Gizella Witkowsky spinning and spinning under the control of the music until she dropped from exhaustion. Or *Currents*, for Vanessa Harwood and four young men, a delightful romp of shifting, playful relationships danced to Jolivet's *Trumpet Concerto*.

Patsalas can also be overindulgent, rambling and, at times, obscure. *Notturmi*, his Clifford E. Lee winner, was a routine romantic look at love and *angst* performed to John McCabe's setting of mediaeval poems about night and dawn. Karyn Tessmer, David MacGillivray and Amalia Schelhorn danced their hearts out, but there was a feeling that this work had been seen before. It was a "kissing cousin" to Patsalas' *L'Ile inconnue*, created for the National Ballet.

The bizarre side of Patsalas came out in *Recital*, set to Luciano Berio's satiric text and music on the plight of an artist. Although the work was humorous, the joke went on far too long, even with the delicious Schelhorn.

*EXPOSURES: Jawohl!* was the only original work on the program and was Patsalas' attempt to "expose" the personalities which good manners force us to hide. The hanging ropes of the set and the individualistic punk trappings on the dancers were inspired.

The large company whizzed around the stage on every type of transport possible, from crutches to bicycles, and there was a particularly stunning performance by Lloyd Adams on a skateboard. Moving through the fun and games was a mysterious woman, danced by Gizella Witkowsky, whose sombre presence contrasted with the music of that rebel child and arch individualist Nina Hagen.

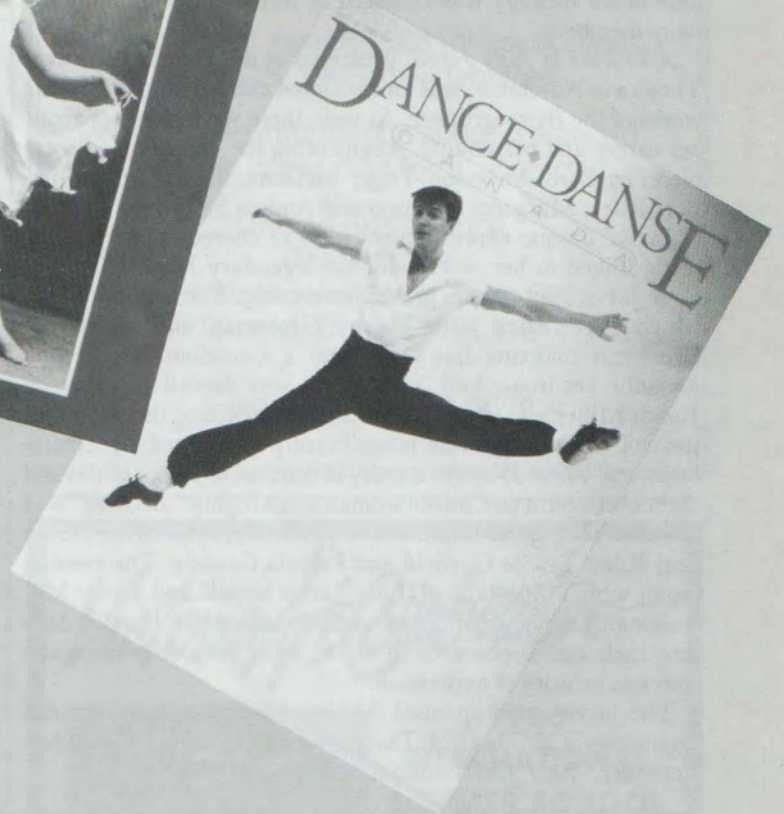
ALTHOUGH DANCE WORKSHOPS are meant to be experimental and companies should be allowed to fail in private, Dancemakers' October workshop deserves mention. It was a terrifically strong evening which, for this writer, marked the company's return from the doldrums. In recent years the group has lacked spark and fire, and suffered from indifferent choreography. After inflicting several mediocre programs on the public, finally, at the Winchester Street Theatre, Dancemakers presented a tight ensemble of people doing some fine dancing in some fairly interesting work.

If artistic director Carol Anderson doesn't take Philip Drube's *Mass Solus* into the repertoire, she is throwing away a pearl. This large work, set to a fascinating score by Matthew Fleming, focused on the hypnotic energy and explosive violence of today's youth. In olive-green t-shirts and blue jeans, Drube's combat-ready young people were perpetual motion machines, yet their activity was limited and repetitive. The only things that changed were their sexual partners. I found it a riveting statement about aimlessness and being trapped in a vicious cycle of sameness.

The other major work was the contribution of New York choreographer and former Lar Lubovitch dancer Doug Varone.



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*Voix Bulgare*, set to traditional folk music, was a high-energy combination of quirky humour and Slavonic clichés. Apparently this work will be expanded and added to the repertoire, where it will be a welcome addition.

Other works by Varone, Carol Anderson and company members Julia Sasso and Andrea Smith completed the program, and there wasn't a stinker in the lot, although none was up to the calibre of the two works mentioned above.

JUDY JARVIS was a Toronto pioneer of modern dance, whose teaching and performances touched many people. In her later years Jarvis retreated from dance, discouraged by the struggle the art form demands, and concentrated on the visual arts and educational drama. She died in a fire in 1986, and this benefit performance in her memory was arranged by former students and company members.

*A Tribute to Judy Jarvis*, presented at the Winchester Street Theatre in November, was an emotional evening showcasing the works of the choreographer. As well, there were speeches about her career and personality. Augmenting the Jarvis works were pieces by Carol Anderson, Peggy McCann, Susan Green, Gina Lori Riley, Margaret Atkinson and Andrea Smith.

Jarvis' unique expressionistic view of choreography was directly linked to her work with the legendary Mary Wigman. Four Jarvis dance pieces graced the evening. The brilliant *Bella*, which she created with Danny Grossman and which the Grossman company has made into a Canadian classic, is a romantic yet ironic look at love and was danced superbly by Judith Miller and Gregg Parks. *Flight*, reflecting the short lifespan of a butterfly, was magnificently performed by Denise Fujiwara. *Three Women*, a study in contrast of personalities and clichés between a tart, an old woman and a flighty "air-head" was rendered with great humour and pathos by, respectively, Gina Lori Riley, Louise Garfield and Pamela Grundy. The evening began with a videotape of Judy Jarvis herself and Larry McCullough dancing her famous work *Clouds*, which has two dancers, their bodies obscured in black, using only their faces and voices as vehicles of expression.

The Jarvis works spanned the period from her choreographic beginnings in 1967 to 1974. These pieces are as strong now as they were then. Judy Jarvis' unique voice will be missed.

Gizella  
Witkowsky  
in *Constantin  
Patsalas'*  
EXPOSURES:  
Jawohl!



IN SEPTEMBER, Premiere Dance Theatre hosted *New Dance Horizons*, a mini-festival presented by the Dance in Canada Association in co-operation with Harbourfront that featured three international female choreographers: American Karole Armitage, and her company, the Armitage Ballet; Germany's Susanne Linke; and Japan's Natsu Nakajima and her Muteki-Sha Dance Company.

The most satisfying was Linke's solo performance. Her choreography is expressionistic and linked in her presentation of images to Mary Wigman and Pina Bausch. Linke managed to be both feminine and feminist in her dance pieces, and her works were filled with compassion for the human condition.

*Im Bade wannen (Bath Tubbing)* was a stunning sensation.



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Linke portrayed the inner essence of womanhood in its most intimate moments using just three tools of expression — her body, a bathtub and a sheet. What a dancer!

Natsu Nakajima was admirable. Her Butoh work *Niwa (The Garden)* was a look at the life of a woman and was a personal reminiscence. Moving from reality to dream sequence, Nakajima and Yuriko Maezawa created a series of exquisite and delicate images unfolding at a glacial pace.

When men, such as the dancers of Sankai Juku, perform Butoh, there is a kinetic energy; a feminine Butoh, as danced by Muteki-Sha, although lacking in dynamism, is a more subtle and precious art form.

Karole Armitage is a bore. A former dancer with Merce Cunningham, she was obviously influenced by his interminable explorations of the form and structure of pure dance, and her work *The Elizabethan Phrasing of the Late Albert Ayler* is more of the same tedium.

Although she is considered revolutionary in linking classical forms to contemporary conventions and is much admired by certain segments of the world dance community, her "art for art's sake" approach to dance is reduced to an intellectual exercise and a trip to obscurity.

While I liked the second half better than the first, I still found the work equated to watching a chess match or listening to a PhD paper being read. The inspiration of the dance piece says it all: the work is based on the fact that Albert Ayler's 20th-century improvisational Afro-American music has phrasing and internal discipline similar to that found in Elizabethan music!

## MONTREAL

Reviewed by LINDE HOWE-BECK

FOR THE FIRST TIME in its 15 years, Les Ballets Jazz de Montréal is caught in an exciting conundrum. It has firmly pointed itself in the direction of thoughtful modern dance and away from light entertainment.

But the riddle lies in the question, where's the jazz in Les Ballets Jazz?

After years of bringing enjoyment to thousands, in some 1,150 performances on five continents, the little globe-trotting company came home to Place des Arts in October for its first Montreal performances in 18 months. Following director Geneviève Salbaing's reception into the prestigious Order of Canada, Les Ballets Jazz returned to celebrate 15 years of survival — no thanks to the Canada Council, which has consistently refused support to one of Canada's best-loved ambassadors.

On the program were three works by Mauricio Wainrot, an Argentine choreographer, and one by another South American connection, Vicente Nebrada. These two masters of modern dance and neo-classical ballet promise to push the troupe to new heights.

The look for new directions has not happened overnight. Long realizing the limitations of the entertainment-oriented jazz base to her company, director Salbaing has searched among choreographers as diverse as Iro Tembeck, John Cranko and Judith Marcuse for help. The company has danced barefoot, in jazz shoes and, for Cranko's work, *en pointe*. Finally, with Mauricio Wainrot, Salbaing has found an ideal solution.

His personal style meshes well with her hard-working company. He is a modern dance choreographer whose work is hot, passionate and very latin in mood. His gestures are big, full of action and gusto — qualities Les Ballets Jazz has always favoured. His pieces, however, are far from any ballet-jazz orien-

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pour Six*.

Ian Westbury



tation, although often, particularly in dances like *Libertango*, they impart a similar flavour.

The Montreal program opened with Nebrada's *Percussion pour Six*, created for the Harkness Ballet and offered as a company premiere. This work for six men is a bravado ballet that is supposed to turn itself inside-out with virtuosity.

It didn't quite happen that way at Place des Arts, because the dancers were concerned only with technique, forgetting about projecting their individuality. At the moment, *Percussion* demands more than the dancers are able to give. But once they begin to relax in it — and there is every indication they will — watch out! It will be a scorcher.

Wainrot presented three very different works — from the sobering *After*, inspired by post-Chernobyl panic, to *Fiesta*, social comment à la Pina Bausch, to *Libertango*, pure dance to tango rhythms by Astor Piazzolla. This last piece is a real crowd-pleaser, featuring lots of fast, brash and full movement, with unusual tension in shoulders, and arms that don't just reach out, they shot-put to outer space.

*After* used the same dramatic body tension to describe the robotized reduction that is the fate of nuclear survivors. It was piqued by Nathalie Eickhoff's splendidly dehumanized portrayal of an automated angel.

The work I liked best was *Fiesta*, receiving its premiere. It is a life-pervading party game set to music by Maurice Ravel and based on Jean-Paul Sartre's idea, "Hell is the others."

In this work, the company takes to the stage in stunning, vivid '40s-style costumes. Tiny mannerisms flicker vainly as the crowd repeatedly rejects the social misfit in this psychological drama tainted with tragedy and overflowing with emotion along the lines of the film *Le Bal* or a warmed-up Bauschian piece.

Mauricio Wainrot has promised at least one ballet a year to Les Ballets Jazz — "More, if we can afford him," says Geneviève Salbaing, who half-jokingly mentions him as her successor.

Why not? She is past retirement age, and Wainrot has proved he can harness the exuberant energy of the company and fuse it with maturity and substance. The future of Les Ballets Jazz de Montréal looks just fine. ■



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

■ **Winnipeg** will host the 1989 **Dance in Canada Association conference/festival**, whose theme is "Our Heritage, Our Future". **Jill Lhotka** will co-ordinate the event.

■ **The Dancer Transition Centre** will present a conference, *Aiming for Balance — The Dancer's Challenge*, at the University of Toronto's Hart House, Apr. 15-16. The aim of the conference is to raise the consciousness of dancers and those involved in dance to the necessity of confronting the issue of transition while still actively performing.

Scheduled workshops will include Starting Your Own Business; Budgeting for Bad Times; Continuing Your Education; and Bridging the Transition with Career Planning.

The conference will conclude with a seminar, *Dancers in Transition Worldwide*.

On April 16, there will be a benefit performance for the Dancer Transition Centre at Premiere Dance Theatre. *The John Labatt Classic Modern Dance Gala* will feature an evening of modern dance performed by Dancemakers, Danceworks, TIDE, the Randy Glynn Dance Project and independent choreographers including Susan Cash. Toronto Dance Theatre will present *Sacra Conversazione*, and among the dancers will be the company's co-founders, Peter Randazzo, Patricia Beatty and David Earle.

■ Choreographer/dancer **Randy Glynn** has been named 1988 recipient of the **Clifford E. Lee Choreography Award**, jointly sponsored by the Clifford E. Lee Foundation in Edmonton and the Banff Centre School of Fine Arts. He receives a \$5,000 award and a commission for a new work to be presented at the **Banff Festival of the Arts** in July.

■ **TransCanada PipeLines** has announced a three-year \$350,000 Arts Development Program to encourage the development of young artists and audiences. "The development of young artists and new audiences is vital to a country's cultural health," said Gerald J. Maier, the company's president and chief executive officer. "Through this program TransCanada PipeLines hopes to enrich some of Canada's finest artistic enterprises."

The projects for young artists, called Prologue to Profession, are a series of apprenticeship and residency projects in nine of Canada's leading performing arts organizations, including the **Royal Winnipeg Ballet**, the **National Ballet of Canada**, the **Stratford Festival**, the **Canadian Opera Company** and the **Shaw Festival**.

■ **The Congress on Research in Dance (CORD)** will hold its first international con-



Photographs by Robert Tinker

*The Royal Winnipeg Ballet has a new home. The ribbon-cutting ceremony took place on Jan. 11. Among those present were company president Joseph Wilder; Kathleen Richardson, capital campaign chairman; Richard Kroft, building chairman; Lieutenant-Governor George Johnson; Premier Howard Pawley; Flora MacDonald, federal minister of communications; and William Norrie, mayor of Winnipeg.*

*In his speech, Wilder said that the building itself was dedicated to Kathleen Richardson — "in grateful and affectionate recognition of her unique contribution, over many years, to the Royal Winnipeg Ballet and the cultural life of our province".*





ference, *Dance and Culture*, in Toronto, July 13-17, 1988.

■ Vancouver's **Rebound Dance Collective** presented a program at the Firehall Arts Centre, Nov. 16-17, as part of *Connections*. Scheduled for performance were two works by Donna Snipper — *O'Debt & O'Deal*, and a reworking of *The Grid*, Loretta Sramek's *Circuits* and Lee Masters' *The Same Moonlight*, as well as works by Debbie Brown and Peter Boulanger.

■ **The Anna Wyman Dance Theatre** presented the first choreographic workshop in its 16-year history at the Arcadian Hall in Vancouver, Dec. 11-12. Works by company members Danielle Sturk (in collaboration with Robert Russell), Andrew Olewine, Francis Nash, Dianne Garrett, Linda Arkelian and Mary Sullivan Tamask were scheduled.

■ The first **Performance Training Intensive** program at **Main Dance Place** ended with studio performances by the 10 program participants of new works by Barbara Bourget, Gisa Cole and Albert Reid, Dec. 18-20.

■ **H. Jane Welsh**, a former company manager of Ballet British Columbia, has been named tour director of the **Anna Wyman Dance Theatre**.

■ **The Dance Centre**, created in 1985 to define, assess and fill the needs of Vancouver's professional dance community — it provides production, publicity and administrative services on a shared-cost basis — has received \$50,000 from the Department of Communications Cultural Initiatives Program. The funds will be used in an innovative marketing project.

"We are convinced that this project will have an impact on audience development," stated Dance Centre board chairman Grant Strate, "highlighting the vitality of Vancouver's dance scene — locally, nationally and internationally."

■ **Chan Hon Goh**, a member of Vancouver's **Goh Ballet Company**, won the silver medal at the Adeline Genée Award performance in London, England, in January. She is the first Canadian dancer to receive a Genée award.

■ **EDAM** (Experimental Dance and Music) was scheduled to present *An Evening of Dance and Music* at the Arcadian Hall, Jan. 14-16 and 19-23. Works to be presented included pieces by Peter Bingham, Lola MacLaughlin and Peter Ryan, a duet by Bingham and Ryan, and new music performed by Jeff Corness.

■ From January to April, **Savannah Wall-**

**ing and Terry Hunter**, directors of **Special Delivery Moving Theatre**, will be researching a new work in Arizona, while company members Debbie Boyko and Mark Parlett pursue private study and choreography.

During May and June, Special Delivery Moving Theatre will be in residence, performing and teaching, at the 1988 World Exposition in Brisbane, Australia. Following this, the company will study, train and perform in Bali, Indonesia.

■ Dance program students at **Simon Fraser University's Centre for the Arts** presented their new production, *And Be Serious . . .*, at the University Theatre, Feb. 11-13.

■ **Ballet British Columbia** completed its first major Canadian tour early in 1988. The company performed in Alberta (Lethbridge, Medicine Hat, St. Albert), Saskatchewan (Swift Current), Manitoba (Brandon) and Ontario (Thunder Bay, St. Catharines, Toronto, Waterloo).

Repertoire for the tour included *Music for the Eyes* (choreographed by artistic director Reid Anderson), *Lovesongs — Old Records — Side One* (William Forsythe), *Medea* (John Butler), *Return to the Strange Land* (Jiří Kylián), *Opus I* (John Cranko), *Time Out of Mind* (Brian Macdonald) and *Petite Symphonie Concertante* (David Allan).

■ **Richard Marcuse**, founding managing director of the Judith Marcuse Dance Projects Society and the Repertory Dance Company of Canada, has joined Simon Fraser University's Downtown School for Liberal and Professional Studies as director of fine and performing arts programs.

■ **Ballet British Columbia** is scheduled to appear at the Queen Elizabeth Theatre in Vancouver, Mar. 4-5. The program will include artistic director Reid Anderson's *Music for the Eyes*, George Balanchine's *Apollo* and *vision-reflection*, a new work by National Ballet of Canada soloist John Alleyne.

Patricia Neary is staging *Apollo* for Ballet British Columbia, which is the first Canadian company to obtain the work for its repertoire.

■ **Kokoro Dance** will present Jay Hirabayashi's *Rage*, in a special adaptation for children, at the 1988 Vancouver Children's Festival, May 19-22. It will be performed by Hirabayashi, Barbara Bourget and members of Katari Taiko.

■ In November members of **Calgary Youth Ballet**, who range in age from eight to 18 years, participated in two shows at the Roundup Centre — *The Wonderful World of*



Ed Ellis

*Alberta Ballet Company principal dancer Mariane Beauséjour and guest artist Vadim Pisarev of the Soviet Union in Brydon Paige's production of The Snow Maiden, commissioned from the Alberta Ballet Company by the Olympic Arts Festival.*

*Children* (Nov. 21-23) and *Wrapped up in Dreams* (Nov. 26-28). In December they performed at the Calgary Philharmonic Orchestra's Festival of Lights.

■ **Time Limit**, a new dance-theatre work, was presented at the Eric Harvie Theatre at the Banff Centre, Dec. 11-12. The work, about time travel and the immortality of the arts, was a collaborative effort by Montreal director/scriptwriter Pierre Blackburn, dancer/choreographers **Miryam Moutillet** and **Louis Guillemette**, and actor François Tessier. The production, by the inter-arts program at the Centre, featured new music by Jim Oliver of Vancouver and Marc Letourneau of Montreal, with lighting design by Marc Lesage of Montreal.

■ The University of Alberta **Orchestrus Modern Dance Group** participated in the Olympic Arts Festival in Calgary as part of *Danscene*, Canada's first national conference of dance educators. Performances by dancers and choreographers from university and col-



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lege dance programs across the country were presented at the University Theatre, Jan. 25-29. Edmonton choreographers Dorothy Harris, Vanessa Harris, Frank Panych, Debra Shantz and Lindy Sisson were scheduled to represent Orchesis with new works and pieces from the repertoire.

The program for the Orchesis presentation of *Dance Motif '88*, at the SUB Theatre in Edmonton, Feb. 5-6, will feature a number of presentations by guest artists, including students from the Grant MacEwan dance program, the Victoria Composite High School's Performing Dance Group and the Alberta Children's Creative Dance Theatre, who will all present new works.

■ **Calgary City Ballet** presented *Young Choreographers Studio Presentations*, featuring classical and modern works by five company choreographers at the Nat Christie Centre in February.

■ Calgary-based **Sun-Ergos** will perform and teach at the 16th annual Festival of the Arts at the United World College of Southeast Asia in Singapore, Mar. 2-15. In addition to presenting their production of *Hibakusha Twilight*, Robert Greenwood and Dana Luebke will conduct workshops and master classes at the College.

Plans for the tour also include a research stop, en route, in Amsterdam and performances in Kuala Lumpur, Malaysia, and Djakarta, Indonesia.

■ **DANCEXTRAVAGANZA '88**, the seventh annual workshop/performance event, presented by Kompany! Dance and Affiliated Artists Society and Orchesis Dance Group, will be held in Edmonton on the University of Alberta campus, Apr. 8-10.

Workshops in jazz, ballet, tap, modern, improvisation, mime and musical theatre will be offered. There will be two noon-hour performances: *EXPERIDANCE*, a showcase of experimental dance by independent choreographers and performers, and *STUDIO EXTRAVADANCE*, highlighting dance schools' and studios' most outstanding projects. As well, evening performances will take place at the SUB Theatre, Apr. 8-9.

■ **Henny Jurriens**, a principal dancer with the **Royal Winnipeg Ballet**, will assume the artistic directorship of the company in June 1988.

Prior to joining the Royal Winnipeg Ballet, he was a principal dancer with the Dutch National Ballet and assistant to Rudi van Dantzig, the company's artistic director.

Joseph Wilder, president of the Royal Winnipeg Ballet, stated: "Henny Jurriens will, we are certain, provide our dancers, staff and board with a strong, clear artistic vision. We believe he will maintain a respect for the traditions of the Royal Winnipeg Ballet and, at the same time, bring innovations that will benefit the company. His past experience and his international connections will be vital to ensuring the company maintains its position as an internationally respected ballet company with the highest standards."

■ **The Royal Winnipeg Ballet** will present

its production of *Giselle* at the Centennial Concert Hall in Winnipeg, Mar. 23-27. Scheduled to dance the principal roles of Giselle and Albrecht are Evelyn Hart and guest artist **Andris Liepa**, a member of the Bolshoi Ballet, and Svea Eklof and David Peregrine.

■ Producer **George Randolph** presented the second edition of the *T.O. Hot Shoe Show* at the O'Keefe Centre, Nov. 30. The event, hosted by Toller Cranston, featured members of the Royal Winnipeg Ballet, the Alvin Ailey American Dance Theater and the National Ballet of Canada.

■ The board of directors of the **National Ballet of Canada** has awarded new two-year contracts to **Valerie Wilder** and **Lynn Wallis** as co-artistic directors. **Glen Tetley** will continue his association with the company as artistic associate for the same period of time.

In response to the wishes of Wilder and Wallis that they not continue as co-artistic directors beyond the two-year period, the board has formed a search committee with a view to finding a new artistic director to assume the post no later than Dec. 31, 1989.

■ **Sylvia Davies** has been appointed administrative intern at **Ontario Ballet Theatre** for the 1987/88 season. She will take over the administration next year from the current managing director, Shira Bernholtz.

■ **Kenneth Peirson** has been appointed administrative director of **Toronto Dance Theatre**. He replaces **Ellen Busby**, who has joined the **Canada Council** as finance officer of the dance section.

■ Toronto's **Ryerson Theatre School** presented *Dance Performance '87* at the Ryerson Theatre, Dec. 3-5. Directed by dance faculty member Timothy Worgan, the program featured works by students and faculty members, and guest choreographer Eva von Gency.

■ The National Board of the **Canadian**

**Dance Teachers Association** presented its 1987 award to **Celia Franca** in recognition of her memorable contribution to the art of dance in Canada.

■ A cast of more than 50 dancers participated in the **Toronto Dance Theatre** production *Court of Miracles* at Premiere Dance Theatre in Toronto, Dec. 15-20. Guest artists in the fifth annual presentation of the holiday work included Veronica Tennant, Lois Smith, Angela Leigh, Phyllis Whyte, Murray Darroch, Donald Himes, David Wood and Ricardo Abreut, who joined dancers from Toronto Dance Theatre, the School of Toronto Dance Theatre and Canadian Children's Dance Theatre.

■ The dance and fine arts departments of the **University of Waterloo** opened their new facilities in East Campus Hall in January.

■ Repertoire for **Ballet Jörgen** at Premiere Dance Theatre in January included three world premieres by choreographer/director Bengt Jörgen — *Synesthesia*, *Octapas* and *Morakulla* — as well as his works *Symphony*, *Barest* and *Universal Rhythm*.

Performing with Ballet Jörgen for this engagement were members of the National Ballet of Canada, Les Grands Ballets Canadiens and the San Francisco Ballet, as well as members of Toronto's independent dance community.

■ **Theatre Ballet of Canada** has two new members: Robert Glumbek and Jan Zdanowicz, two of the Polish dancers from the Warsaw Ballet who defected to Canada in November 1987.

■ **Northern Lights Dance Theatre** presented the world premiere of *Life Out of Balance*, a two-act dance inspired by the film *Koyaanisqatsi*, at Premiere Dance Theatre in Toronto, Jan. 12-16.

The work was choreographed by artistic director Paula Thomson. Maurice Godin co-



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Rick Mayhew in the Chai Folk Ensemble production of Taan Shabbat, presented at Winnipeg's Centennial Concert Hall in January.

conceptualized the work and created the role of the actor in the production.

■ New members of the **National Ballet of Canada** corps de ballet: Lydia Green and Jill Johnson, former company apprentices and graduates of the National Ballet School, and Per Sacklen, a former member of the Royal Swedish Ballet.

■ In January the graduate program in dance at **York University**, in co-operation with Founders College, presented **Elaine Biagi Turner** and her company **Danse Baroque** at a conference on arts and ideas in 18th-century England.

Turner's presentation compared the minuet as a ballroom dance for a couple with a solo minuet for the theatre. Performing with her was York graduate Dawn Morrison.

■ **Dawna Proudman** has been named executive director of **Desrosiers Dance Theatre**.

■ **Dance Allegro** presented a program of works by co-artistic directors Lisa Hopkins and Kerri Weir at the Winchester Street Theatre in Toronto, Jan. 22-23. Founded by Hopkins, Weir and Yvonne Ng, the company is made up largely of York University alumni.

Among works presented were Lisa Hopkins' *Inukshuks* and Kerri Weir's *Surfacing*.

■ **Andrea Smith and Dancers** presented a program of works by Smith at the Winchester Street Theatre in Toronto, Jan. 28-30. Among those scheduled to participate in the performances were Dancemakers members Carol Anderson, Scott Buffett, Philip Drube, Cathy Kyle Fenton, Michael Querin and Julia Sasso, and independent artists Jane Reside, Dan Wild and Carolyn Woods.

Three works were on the program: *Eurydice*, *Four Songs* and *Cordillera*.

■ The dance department of the **University of Waterloo** presented *Danceworks '88* at the Humanities Theatre, Feb. 14. The artistic director was independent choreographer **Susan Cash**, currently artist-in-residence with the dance department.

■ From February through April, **Theatre Ballet of Canada** is on tour, with performances scheduled in Ontario (Markham, Feb. 19-20; London, Feb. 22), British Columbia (Vancouver, Mar. 2-5; Tsawwassen, Mar. 11; North Delta, Mar. 12) and Manitoba (Brandon, Mar. 16).

The company will also dance in the United States, appearing in Michigan (Allendale, Feb. 25; Tecumseh, Feb. 26), Ohio (Zanesville, Feb. 28), Washington (Bellingham, Mar. 6-7), Texas (Kerrville, Mar. 18-19), California (Ridgecrest, Mar. 22; Barstow, Mar. 23; Yreka, Mar. 25; Fort Bragg, Mar. 27; San Francisco, Mar. 29 - Apr. 2; Rohnert Park, Apr. 4-5; Fresno, Apr. 7; San Luis Obispo, Apr. 8), Virginia (Warrenton, Apr. 16), South Carolina (Clemson, Apr. 18), Tennessee (Knoxville, Apr. 21-22) and Illinois (Elgin, Apr. 24).

■ Windsor-based **Gina Lori Riley Dance Enterprises** presented two performances of *Mabel — Two Nights at the Bowling Alley and We Can Do That* and one of its children's program *Things That Go Bump in the Night* at the University of Western Ontario in London, Feb. 19-20.

■ **Vanessa Harwood** worked with Canadian figure-skaters Tracy Wilson and Robert McCall, who won the bronze medal in ice-dancing at the XV Olympic Winter Games in Calgary.

■ The dance department at **York University** in Toronto is presenting *Dancer's Forum*, a series of lectures and demonstrations with guest artists during February, March and April. The series will provide an opportunity

for students, faculty and the public to participate in dance interpretation, choreography and performance technique.

Scheduled to speak are Paul-André Fortier, artistic director of Montréal Danse (Feb. 26); Ginette Laurin, artistic director of O Vertigo Danse (Mar. 4); and Edouard Lock, artistic director of LA LA LA (Apr. 1).

■ The February season of the **National Ballet of Canada** at the O'Keefe Centre in Toronto was highlighted by the company premiere of Jiří Kylián's *Forgotten Land* and the return to the stage of principal dancer **Kevin Pugh** after a lengthy absence due to injury.

■ *Talking Dance*, a project of **Dancemakers**, will feature 11 Canadian choreographers talking about their motivations and processes of dance-making in a series of informal demonstrations and discussions with audience members at Dancemakers' studio in Toronto.

The schedule is as follows: *The Montreal Scene*, with Paul-André Fortier, Ginette Laurin and moderator Penelope Doob (Feb. 28); *Dance Theatrics*, with Susan Cash, Conrad Alexandrowicz and moderator Mimi Beck (Mar. 6); *Music and Dance*, with Carol Anderson, Christopher House, Michael J. Baker and moderator Richard Horenblas (Mar. 20); *The Zen of Collaboration*, with Holly Small, Maureen McKellar and Lois Brown (choreographers from *Inde '88*), and moderator Paula Citron (Mar. 27); *Modernist Traditions and Activism*, with David Earle, Danny Grossman and moderator Michael Crabb (Apr. 10).

As well, there will be a lecture, "The Exploration of the New Aesthetic: Germany's Ausdruckstanz und Tanztheatre", by Claudia Jeschke, with video extracts, on the development of 20th-century German dance.

■ **Ontario Ballet Theatre** will tour Ontario during March and April, appearing in London (Mar. 3-4), Oshawa (Mar. 6), Aurora (Mar. 8), Southampton (Mar. 13), Nepean (Mar. 18), Kingston (Mar. 19), Toronto (Mar. 27), Renfrew (Mar. 30), Sudbury (Apr. 9), Barrie (Apr. 15) and Huntsville (Apr. 17).

Repertoire for the tour is scheduled to include artistic director Sarah Lockett's *The Emperor and the Nightingale*, Michael Vernon's *Anthem of a Soldier*, Gail Benn's *Dream Woman*, Ted Marshall's *Tango, Tango and Flight*, a new work by Lambros Lambrou.

■ **Dancers For Life**, a benefit performance for the AIDS Committee of Toronto, will take



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place at Premiere Dance Theatre in Toronto, Mar. 14. Christopher Wootten, executive director of the Ontario Arts Council, will be master of ceremonies.

Scheduled to perform are Evelyn Hart and Henny Jurriens of the Royal Winnipeg Ballet, Gregory Osborne from the National Ballet of Canada, Susan McKenzie and members of Toronto Dance Theatre, the Randy Glynn Dance Project, Dancemakers and Ballet Jörgen.

■ Upcoming programs from **Danceworks** in Toronto include *Danceworks 53* (Mar. 16-19), which will feature *Duodenum* by Pierre-Paul Savoie and Jeff Hall, and *Vol Plané à Bout Portant/Could it be a nightmare*, by Benoît LaChambre and Marie-Josée Chartier.

Two Toronto premieres will be featured at *Danceworks 54* (May 25-28) — Judith Miller's *The Women and Goya*, by Jo Lechay.

*Danceworks 55* (June 22-25), the final presentation of the season, will feature a program of works all set to music by Kirk Elliott: *Dorothy*, by Paula Ravitz, and three pieces by Carol Anderson — *Time and Fevers*, *Polyhymnia* and *Homage to Gertrude Stein*. Elliott's *Fantasia* for lute and tape will complete the program.

■ Upcoming engagements for **Canadian Children's Dance Theatre** include performances in Toronto at the Art Gallery of Ontario (Mar. 17-18) and the Winchester Street Theatre (Apr. 6-10); at the Chateau Frontenac in Quebec City (Apr. 14); and at the Guelph Spring Festival (June 2).

■ The dance department at **York University** is scheduled to present its annual *Spring Dance* concert, featuring modern choreography and performances by York alumni, faculty and students, at Premiere Dance Theatre in Toronto, Mar. 18-19.

Rachel Browne, artist-in-residence at York, will present *Old Times Now*, a solo piece performed by student Andrea Nann. The program will also include York students dancing in Tedd Robinson's *Sub-Urban Tango*, Donna Krasnow's *Mourning Song* and Denise Duric's *The Verge*. And Christopher House will perform his work *Schubert Dances*.

■ **Bill James** will take over as artistic director of **Dancemakers** at the start of the 1988/89 season. **Carol Anderson**, the present director, is stepping down from the position to become resident choreographer.

■ Toronto-based Kathak dancer **Rina Singha** will spend two weeks performing and teaching in the People's Republic of China — mainly with the Jiangsu Opera Company in Nanjing — in March. Her visit is part of a cultural exchange program between the provinces of Ontario, Canada, and Jiangsu, China.

Following her return from China, Singha will perform at the University of Calgary, March 26, and at the Royal Ontario Museum in Toronto, Apr. 1-2, where she will present excerpts from her most recent work, *Yeshu Katha* (*The Story of Jesus*).

■ **Inde '88**, to be presented at the duMaurier Theatre Centre at Harbourfront in Toronto, Mar. 28 - Apr. 2, is part of Harbourfront's new performance series *duMaurier Quay Works*.

This festival of collaboration between Canadian independent choreographers and new music composers was created by choreographer Terrill Maguire and is being produced by Arraymusic.

Artists who have been chosen to create new works for *Inde '88* are choreographers Carol Anderson, Anna Blewchamp, Terrill Maguire and Holly Small (Toronto), Lois Brown (St. John's), Lorraine Thompson and Maureen McKellar (Vancouver), Benoît LaChambre (Montreal), Tom Stroud (Ottawa) and Luc Tremblay (Quebec City), and composers Kirk Elliott, Christopher Butterfield, Stuart Shepherd, Wende Bartley — with actress Michele George, and John Oswald (Toronto), Gordon Phillips (Kettleby), Ron Haynes — with film-maker Michael Jones (St. John's), Kenneth Newby and Owen Underhill (Vancouver), and Alain Thibault (Montreal).

■ **Rudolf Nureyev** will appear in a performance of Nureyev and Friends at the National Arts Centre in Ottawa, Apr. 11. It will be his first appearance at the NAC in more than 15 years.

■ **Theatre Flamenco** will present **Los Canesteros Dance Company** in Toronto, Apr. 15-16.

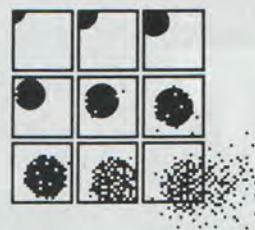
■ **The Ontario CAHPER (Canadian Association of Health, Physical Education and Recreation) Dance Committee** will present a student dance festival in Toronto, Apr. 16. The day will include workshops in modern, jazz, composition, improvisation and contact improvisation, with guest teachers scheduled to include Randy Glynn, George Randolph and Fanny Ghorayeb (Studio Dance Theatre), Roderick Johnson (formerly with Les Ballets Jazz de Montréal) and Darcy Callison (TIDE).

There will be an evening performance featuring the Randy Glynn Dance Project, dancers from the professional training program at Studio Dance Theatre and students from the performing arts high schools of Ontario.

■ Dancer/choreographer **Marie-Josée Chartier**, composer Michael J. Baker and visual artist Rae Anderson are collaborating on *RED*, a performance event to be presented at the Artculture Resource Centre in Toronto at the end of April.

■ **Natalia Makarova** will appear as a guest artist with the **National Ballet of Canada** during its spring season at Toronto's O'Keefe Centre in May. In addition to performing in Glen Tetley's *Voluntaries* on the Erik Bruhn Prize competition program on May 14, she is also scheduled to dance two performances (May 8 and 15) of John Cranko's *Onegin* with **Peter Breuer**, principal dancer with the Düsseldorf Opera Ballet.

■ Dance photographer **Cylla von Tiedemann** has an exhibit of her works on display at Toronto's Mövenpick Restaurant



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■ The first **Erik Bruhn Prize** will be awarded at an annual dance competition to be held this year on May 14 at the O'Keefe Centre in Toronto during the **National Ballet of Canada** spring season.

With a donation of \$100,000, Merrill Lynch Canada Inc. has agreed to sponsor the first competition.

The event was conceived by Erik Bruhn as a way to encourage and develop young talent. A trust fund was set up through his estate to finance the Prize, and Bruhn set out the guidelines for the competition in a codicil to his will.

Four companies with which Bruhn was most closely associated during his professional career — American Ballet Theatre, the Royal Ballet, the Royal Danish Ballet and the National Ballet of Canada — have been invited to participate. The artistic directors, or their designates, from the four companies competing will act as judges for the event.

Two competitors, aged 18 to 26 years, from each of the participating companies, will compete for the \$15,000 prize, which will be awarded at the end of the evening.

A highlight of the evening will be a performance of Glen Tetley's *Voluntaries* by the National Ballet of Canada and guest artist Natalia Makarova.

■ **Randy Glynn** has been asked to set his work *Celtic Night* on Dublin Contemporary Dancers this spring. He will spend a month in Dublin, teaching and working with the Irish company.

■ First soloists **Martine Lamy** and **Owen Montague** will represent the **National Ballet of Canada** in the competition for the first **Erik Bruhn Prize**.

■ **The National Ballet of Canada** will tour in California this spring, appearing in San Diego (May 26-28), Pasadena (May 30 - June 5) and Costa Mesa (June 7-12). Repertoire for the tour includes John Cranko's *Oregon* and a mixed program featuring Glen Tetley's *Alice*.

■ Three dance companies will appear at the 1988 **Guelph Spring Festival**: **Montréal Danse** (May 28), **Canadian Children's Dance Theatre** (June 2) and the **American Indian Dance Theatre** (May 27).

■ *The History of Theatre Dance in Quebec* is a new research project funded by a two-year grant from the Social Science and Humanities Research Council (SSHRC) to **Iro Tembeck**, Montreal-based choreographer and dance historian at UQAM.

Eventually the study will be published in book form.

■ Following the departure of **Jeanne Renaud** from **Les Grands Ballets Canadiens**, **Linda Stearns** has been appointed artistic director of the company. Resident choreographer **Fernand Nault** has been named artistic advisor.

■ *Sa Geste*, a co-production of **Tangente Danse Actuelle** and **Espace GO** in Montreal, Nov. 26 - Dec. 13, was scheduled to feature choreography and performances by

Anne Normand, Lisa McLellan, Lisa Cochrane, Carolyn Boll, Irène Stamou, Danièle Lecourtois, Natalie Lamarche, Heather Mah, Sylvie Laliberté, Carole Bergeron, Dulcinée Langfelder, Hélène Langevin and Julie West.

■ In December, as part of its 30th-anniversary celebrations, **Les Grands Ballets Canadiens** unveiled its new production of *The Nutcracker* at Place des Arts. Much of **Fernand Nault's** traditional choreography remains, but there are new sets (designed by Peter Horne), costumes (by Françoise Barbeau) and lighting (Nicholas Cernovitch). The total cost of the new production, which is sponsored in part by Alcan, is set at \$500,000.

■ In February Montreal-based **National Folk Ensemble Les Sortilèges** joined forces with two folk-dance troupes from Western Canada — **Les Danseurs de la Rivière-Rouge** from Winnipeg, Manitoba, and **Les Blés d'Or** from St. Paul, Alberta — to perform a medley choreographed by **Les Sortilèges'** artistic director **Jimmy Di Genova** at the opening ceremonies of the XV Olympic Winter Games in Calgary.

■ The program for the Feb. 4-6 performances by **Les Grands Ballets Canadiens** at Place des Arts in Montreal was scheduled to include **George Balanchine's Concerto Barocco** and *Tarantella*, resident choreographer **Brian Macdonald's Diabelli Variations** and **John Butler's After Eden**.

■ **Danse Partout** was scheduled to perform throughout Quebec during February and March, appearing in Rouyn (Feb. 9), La Tuque (Feb. 13), Quebec City (Feb. 20 and Mar. 5), Valleyfield (Feb. 26), Granby (Feb. 27), Victoriaville (Mar. 3), Ville de la Baie (Mar. 10), Roberval (Mar. 11), Dolbeau (Mar. 12), Chibougamau (Mar. 13) and Alma (Mar. 15).

Repertoire for the tour included works by **Luc Tremblay** (*Indigo, Faces, Chiaroscuro, Thule*), **Bill James** (*Amarosa*), **Jean-Pierre Perreault** (*Calliope*) and **Ginette Laurin** (*Etude No. 2 avec tables et chaises*).

■ Following performances at Place des Arts in Montreal (Feb. 18-20) and **Premiere Dance Theatre** in Toronto (Feb. 23-27), **Montréal Danse** is scheduled to appear in New York City (Mar. 4), at **Maison de la Culture Maisonneuve** in Montreal (Mar. 9) and at the **Guelph Spring Festival** (May 28).

■ **O Vertigo Danse** is scheduled to appear at **Premiere Dance Theatre** in Toronto (Mar. 1-5), the **Vancouver East Cultural Centre** (Mar. 23-26) and at Place des Arts in Montreal (Apr. 7-9).

■ Performances by **Les Grands Ballets Canadiens** at Place des Arts in Montreal, Mar. 10-12, will feature works by **Christopher House** (*Schubert Dances*, which the choreographer himself will dance, and the world premiere of *Jeux forains*), **Edward Hillyer** (the Montreal premiere of *Reach of Children*) and **James Kudelka** (*In Paradisum*).

■ **Margie Gillis** is scheduled to perform at the **Joyce Theater** in New York, Apr. 26 - May 1. ■



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