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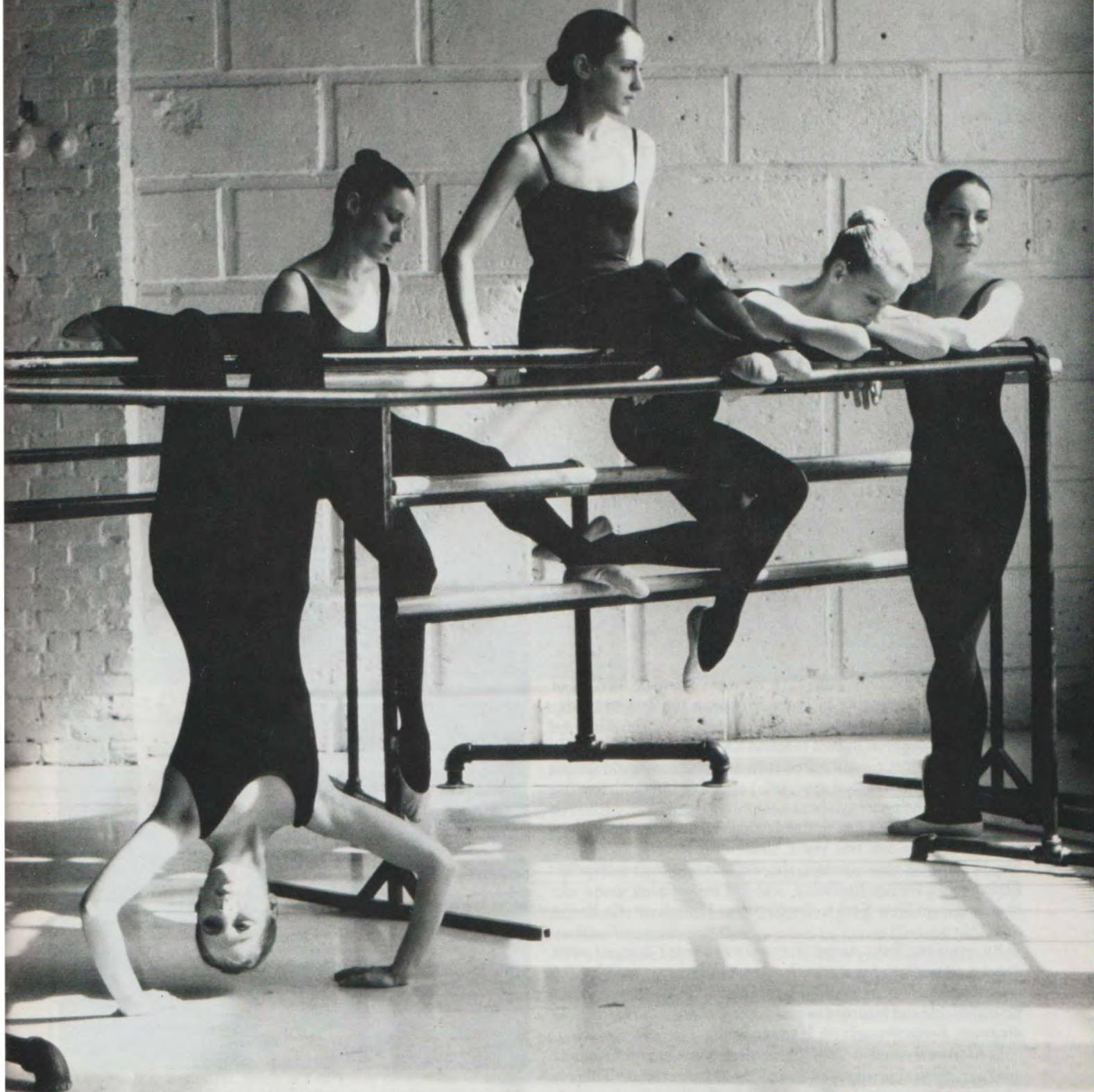
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# MAINSTREAM OR REVOLUTIONARY?

## *Quebec Choreographers at New Dance Horizons 1988*

By LINDE HOWE-BECK

THREE DIFFERENT MEMBERS OF Montreal's vibrant New Dance leadership will perform at Harbourfront December 6-11 in the second annual *New Dance Horizons* festival at Toronto's Premiere Dance Theatre.

Recognized internationally as prime movers in redefining the parameters of dance, Jean-Pierre Perreault, Paul-André Fortier and Marie Chouinard will show their works at this mini-festival, which runs concurrently with the 16th annual Dance in Canada conference. *New Dance Horizons* is sponsored by the Dance in Canada Association and the Harbourfront Corporation.

Jean-Pierre Perreault, at 41, is Quebec's senior partner in the New Dance explosion. For years, he was co-artistic director of Ottawa's Le Groupe de la Place Royale, a time when he developed a global reputation, particularly as a teacher. Since he returned to Montreal in 1981 to found La Fondation Jean-Pierre Perreault, his meticulously theatrical and painterly productions have excited international approval, peppering him with touring requests that he's choosy about accepting.

Marie Chouinard has probably chalked up more miles than most during the last few years, since until recently, when she hired a business administrator, she was a one-woman enterprise. Flying solo gave her flexibility, and her meandering tour route stretched from New York to the Nepalese Himalayas, via Berlin and Tokyo.

By contrast, Paul-André Fortier surrounded himself with dancers to perform his works. It wasn't until he co-founded the repertory company Montréal Danse 18 months ago that he found time available and returned to performing. He brings his first solo program, *Fortier en solo*, to Harbourfront.

In Montreal, where traditional modern dance has never gained a footing, these choreographers are seen as mainstream. There is a huge public appetite for the sort of individualized dance experimentation known as New Dance, which other Canadian cities would consider revolutionary.

This is one reason the Quebeckers were chosen for *New Dance Horizons*. "Their work is exciting and pretty much what you wouldn't call 'mainstream' in Toronto," says Steve Dymond, Dance in Canada's executive director. He thinks it is high time some of these Montrealers are shown in Toronto.

"When someone of the calibre of Jean-Pierre Perreault has never been seen in Toronto, something is quite wrong."



PERREAULT'S MASSIVE *Nuit* (*Night*) opens the festival, followed by Fortier and Chouinard. *Nuit*, created two years ago, is currently enjoying tours that have taken it across Belgium and to Ottawa this fall. For the next two years, it will continue to other European points, South America and New York, where it will be shown along with Perreault's newest creation, *Les Lieux-Dits* (*Specified Places*).

As a renaissance man, Perreault designs and builds enormous sets, creates sound and choreographs as well, after sketching his choreography and dancers in black felt pen on expanses of white



(Above) Jean-Pierre Perreault's *Nuit* in performance. (Left) Louise Bédard and Daniel Soulières in a scene from the work.

paper. Large, well-equipped stages suit his works best, and his towering décors generally call for modifying existing performing spaces.

His original set for *Nuit* was colossal. The floor juttied out into the audience, and sloping walls stood like a huge inverted V, rising from eight feet at the back to 20 feet near the audience. Perreault painted these darkly, and sent a team of dancers into the black void to perform spasms of flickering, quirky minimal gestures which they punctuated with eerie, inhuman vocalizations and booted rhythms amplified by the miked floor.

Aside from modifying the scale of the set to fit Harbourfront's small stage, Perreault promises *Nuit* will remain the same.

"I give what I've got the first time 'round," he says, adding mischievously, "I'd rather Toronto see me first, before Paul-André — but either way, they'll be shocked."

Perreault is a modest, often self-effacing man, who is somewhat taken aback by the response his works have engendered ever since he unveiled *Joe*, precursor of his current *Everyman* series, in 1983.

"When I started La Fondation, I was just interested in doing projects. I've never been ambitious enough to push myself, and I didn't want to beg on my knees [for bookings]."

Determined to protect his integrity and creativity, he is surprised and delighted to find himself in such demand. He has captured two important commissions recently. The first was the *Highway '86* project for Vancouver's *Expo '86*; then came the

invitation to be the sole representative of Canadian dance at last summer's first *New York International Festival of the Arts*, where he created another huge outdoor event in a botanical garden in the Bronx. He was clearly overwhelmed at this good fortune. "When you look at all those names [of the other participants], it was an incredibly international representation. Everybody is world-famous!"

TORONTO CANNOT BE BLAMED for not knowing much about Paul-André Fortier's solo reputation, since it simply didn't exist 18 months ago. After scrapping a university career teaching literature and theatre when he joined Groupe Nouvelle Aire as a dancer in the 1970s, Fortier emerged within a decade as an independent choreographer with his own company. But by the time a chronic foot problem sidelined him as a dancer a few years ago, he had turned his considerable energy and talent exclusively to choreography. It wasn't until he and Daniel Jackson launched Montréal Danse, commissioning several Montrealers to create works for the new venture, that he came up with unexpected free time.

By then, Fortier had established an enviable reputation as a choreographer, solidified when he received the Jean A. Chalmers Choreographic Award in 1981. Energetic and inquisitive, he felt his years as a dancemaker had taught him things of benefit to himself as a performer. "As a choreographer, I find it interesting to be in an interpreter's position. It's another kind of vulnerability."

So, he determined to return to the stage.

Gingerly he developed a new way of training that would not



Louise Oligny

(Above) Marie Chouinard in *Biophilia*. (Below) Paul-André Fortier in Denis Lavoie's *Fête Secrète*.

stress his foot — “I cannot consider dancing in a company. It would kill me in a week!” — and asked choreographers he liked to make short pieces for him.

Denis Lavoie, Daniel Léveillé, Jean-Pierre Perreault, Catherine Tardif and Daniel Soulières answered his requests, and his program, *Fortier en solo*, was born.

It is an intellectual artist's response to the ills of the world. Heavy, introspective, it explores a variety of situations. Some of them are tinged with dark humour, like *Eva Naissance*, which is about a ballerina who has lost her personal identity to the dance. In *Fête Secrète*, an alcoholic and ancient prima donna relives her past with arthritic pathos that makes the heart bleed as she crowns herself with her false teeth.

Then there is the ominous *La Tache revelle*, in which Fortier, looking small and insignificant, crawls toward a path of light to raucous Kurt Weill music. He finally recites a poem by France's laureate, André Malraux, in which the exploration of death and hope lead to a rediscovery of life's joys.

Fortier's themes don't lighten up as the program lengthens. But time is suspended, and spectators are drawn to the edges of their seats. He confronts war in Latin America; he tackles the priesthood.

Each of his dances is remarkably spare, involving little other than the most ordinary movement. Fortier's forte is his ability to bring his watchers with him, into every mood. With a tilt of his chin, or slow turning of his head, he launches emotional rockets. He is a performer of rare power, whose ability to communicate far outstrips his technical ability.

Fortier is 40 now, and his intensity and concentration burn ever more vividly. *Fortier en solo* will tour Holland and Belgium next spring, in tandem with performances by Montréal Danse. The artist plans to continue dancing, and will build another program for himself to include a major new work he will create.

Doubtless his pieces will remain politically oriented: “I made choices years ago to go in directions where others aren't going.”



Christel Martin



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MARIE CHOUINARD IS AN ARTIST of quite another bent. Chameleon in character, she has been motivated by a mystical sense of destiny and an impish interest in research that has, on occasion, exploded into the sensational. Will-o'-the-wisp and always a loner, this artist, poet, scholar and performer creates works expressly for herself, exploring the depths of ritual encountered in her broad travels.

Physically, there is something exotic and mysterious about Chouinard. At five-foot-eight and with at least a yard of tangled hair streaming about her, she looks like one of her own extraterrestrial characters who has just dropped in on the humdrum lives of us mortals.

Her work is potently erotic and intensely serious, stressing research into her own life force.

Now, with the 1987 Chalmers Award under her red, yellow or blue painted skin to guarantee respectability, she provokes in a different fashion than she did some years ago when her urinating and masturbating onstage got her banned in Toronto.

She has put her bad-girl antics aside in favour of more socially acceptable ways of expressing her relationship to her environment.

Performing and teaching, Chouinard has travelled widely, performing at some of the world's foremost experimental dance festivals and exploring little-seen corners of Africa and Asia, adding to her collection of images to use in her works.

Her most recent dances are compact and skillful, carefully honed to lead the spectator on unearthly travels. Using her body as a laboratory of experience, she makes fantastic journeys. In *STAB* (*Space, Time and Beyond*), one of at least three pieces she will bring to Harbourfront, Chouinard paints her body red and wears a helmet with a long horn that conceals a mike. Her

amplified primal screams, croaks and intonations cross the centuries and the universe. She is first female as well as last.

In *Biophilia*, created for the Calgary Olympics last season, Chouinard portrays an air-sea creature.

*L'Après-midi d'un Faune* shows her fascination with legitimate research. After scrutinizing Baron Adolphe de Mayer's photographs of Vaslav Nijinsky's most controversial ballet, Chouinard has mounted her own version. In a padded costume, she moves back and forth between powerful lights, striking small, two-dimensional, frieze-like poses. She becomes a mythological creature and creates a magical effect.

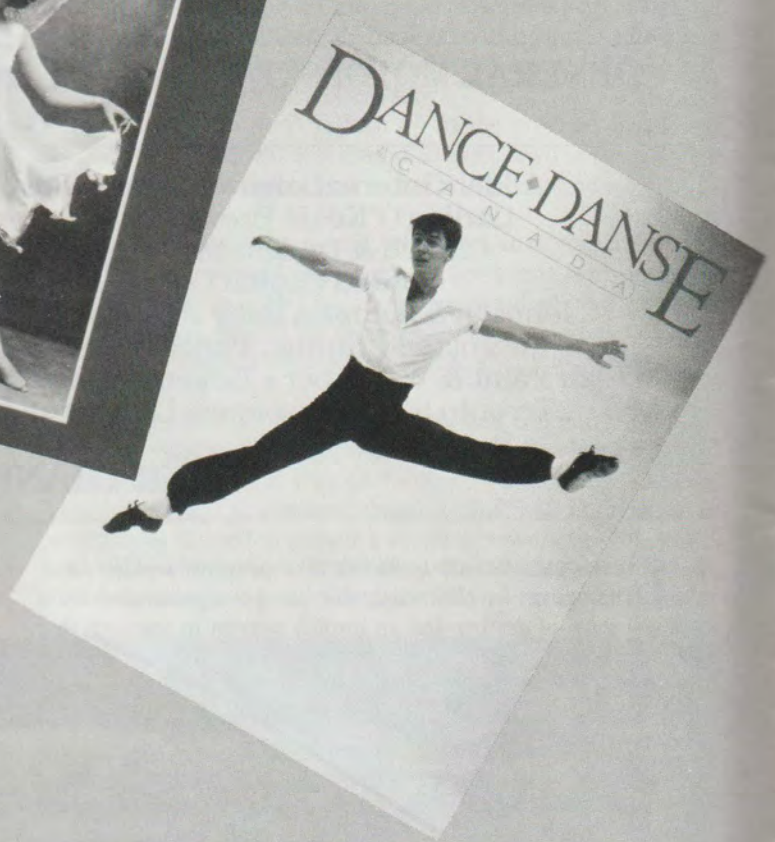
All of these works have toured extensively at home and as far away as Japan and New Zealand. Chouinard is pleased with their maturation. She gets pleasure from seeing their development through repeated performance. "I rarely feel ready the night of a premiere," she confides. "It takes a long time before the body is ready — even if I am the creator."

There is a chance *New Dance Horizons* may feature *Halleluya*, Chouinard's latest piece, which she says belongs to the same phase of development as the others on the program.

In it, she uses voice somewhat in the same manner as in *STAB*. "But in *STAB*, the voice was moments into the dance, its dramatics enhanced by the synthesizer. In *Halleluya*, the flow of the voice is always there, always connected to the body rhythms."

THIS YEAR'S *NEW DANCE HORIZONS* follows the 1987 inaugural festival that featured top international talents — Germany's Susanne Linke, Karole Armitage from the United States and Japan's Muteki Sha. Every second year, the festival will focus on Canadian talent, like this Montreal showcase, offering a chance to put Canadians into global perspective. ■

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**DANCE·DANSE**  
CANADA

# THE TORONTO CORD CONFERENCE

## *Keeping Scholars on Their Toes*

By WILLIAM LITTLER

DANCING, IT USED TO BE SAID, is something you do, not something you talk about. But no one was saying it very loudly at the King Edward Hotel in Toronto in July, and for good reason.

The reason was the first international CORD conference on the theme *Dance and Culture*, bringing together scholars from as far afield as Brazil, Japan, England, West Germany, the Netherlands, Guatemala, Jamaica and Norway, not to mention the United States and Canada.

And if you are wondering what CORD stands for, it is the Congress On Research in Dance, a rather pompous-sounding organization devoted to the far from pompous task of taking dance seriously.

Just how seriously can be surmised from the titles of some of the research topics the scholars were addressing. Toronto's Rina Singha, for example, presented a workshop on *Kathak And Biblical Dance*; Doris Green of the National Arts Institute in Abidjan, Ivory Coast, presented another on *Documenting African Culture*; the noted critic Jochen Schmidt spoke on *Expressionism And Tanztheatre in Germany*; Katherine Lee of London's Laban Centre addressed *The Significance of Significance in Dance*.

WHILE THE AVERAGE DANCE-GOER might find all this a good deal less involving than an evening with *Swan Lake* or two kicks at the family cat, the fact that such a conference was taking place at all suggests that dance, long the Cinderella of the performing arts, has begun to achieve scholarly respectability.

Why the delay? The one-word short answer is evanescence, the fact that dance has been the hardest of the arts to preserve. You can take the script of a centuries-old play or the score of an equally venerable concerto down from a library shelf and have a solid basis for a performance. Until comparatively recent times, most dances either went unnotated or survived in an extremely sketchy form.

Lawrence Adams, co-founder of the *Encore! Encore!* dance reconstruction project, pleaded eloquently for what we have lost when he stood on a chair and mimed the unravelling of a roll of names of forgotten works by the half-dozen Canadian choreographers his project has examined.

Are these works irretrievably lost? And who were our dance pioneers, anyway? *Encore! Encore!* restricted its initial researches to the late 1940s and early 1950s, and the records for even those comparatively recent years are fragmentary.

Hence the need for the kind of intellectual detective work CORD scholars have been undertaking, with Iro Tembeck of the University of Quebec at Montreal studying four decades of modern dance in Quebec, Nina De Shane-Gill of York University investigating multicultural dance in Ontario and Rhonda Ryman of the University of Waterloo concocting an electronic notation system to aid them in their work.

MUCH OF THIS WORK might have been denied support, had it not been for the heightened interest Western society as a whole has taken in dance over the past couple of decades. Whether as therapy, as exercise or as art, it enjoys its greatest prestige in centuries.

That also helps explain why scholars in other disciplines are focusing attention on dance and why, as one of its guest speakers, the CORD conference turned to the Toronto Jungian analyst Marion Woodman.

An authority on eating disorders, addictions and the nature of femininity, Woodman (who confessed to dancing out personal conflicts in her own living room) presented a provocative talk on *Archetype or Stereotype: Human Potential Through Dance*, labelling ours an addictive society, hurtling toward annihilation and in urgent need of getting back to the body.

She even suggested a possible new archetype for our era, the androgyne, embodied in the dance partnership of Margot Fonteyn and Rudolf Nureyev.

In using the term androgyne, she did not propose an image of sexlessness, but rather one of differentiated masculinity and femininity, attracted to each other and in balance.

The partnership of Fonteyn and Nureyev, mutually supportive as it was, certainly did project such an image. But whether our still male-dominated society is ready to adopt it is another question entirely.

The CORD scholars, the great majority of them women, may not go so far as to agree with the male in their company who identified dance as a female art, but they may yet discover it to be the art best able to project an image of wholeness and balance to the citizens of this planet.

Now if only they can put aside their academic pre-occupations, dig up more of those Fonteyn and Nureyev videotapes and cure us of all our self-destructive addictions! ■

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# THE SECOND CANADA DANCE FESTIVAL:

## *Was It A Success?*

by ANDREA ROWE

IT SEEMED LIKE A GOOD IDEA at the time: stage another Canadian dance festival straight on the heels of last year's 14-day, \$1.1-million dance extravaganza that had left everyone dizzy with excitement and talking for weeks about all the talent there was in dance in Canada. Organizers must have decided to strike while the iron was hot: they would make it smaller (the 35 per cent reduction to the budget made that a necessity) and concentrate, this time, on emerging talent. There would be young choreographers, those whose works had shown glimpses of wonderful things to come, and older creators giving us their newest works. Selection would be based not on regionalism but on quality, and gave those participating the chance to perform, mingle and see what others around them were doing. It sounded great — so, why didn't it work?

This year's *Canada Dance Festival* was held between June 25 and July 2, in and around the National Arts Centre in Ottawa. If there is one thing that emerged from the performances by the 25-odd companies or independent choreographers invited to dance, it was that creators are becoming bogged down in the complexity of the styles they have taken on to express themselves. And when you clear away all the debris, you realize that they are failing, ultimately, to really say what is on their minds.

If the classical arabesque line is, indeed, *passé*, as so many of the troupes seemed to suggest, and, along with it, music as the choreographer's muse, there must be something as substantial, as fundamental, to replace them. Right now, choreographers are trying bits of dialogue and film clips and ropes hanging from ceilings to swing on and bagpipers blasting through the auditorium. Maybe these are the ways of the future, but, at the moment, they serve in most cases to cloud rather than reveal, to distract rather than enhance.



Cylla von Tiedemann

That is a generalization, because not all works presented were without merit. It is also important to keep in mind who was not at the Festival. None of the three major ballet companies danced in any performance but the final night's gala, and there they presented excerpts from the ballet classic *Giselle*, John Cranko's *Onegin* and James Kudelka's 1984 piece *Alliances*. (These are works by emerging choreographers?)

The highest profile Canadian contemporary choreographers were nowhere in sight: Robert Desrosiers, Edouard Lock, Judith Marcuse, Danny Grossman (except for his *Bella*, performed by Theatre Ballet of Canada and created, incidentally, almost a dozen years ago).

Their absence might be justified in terms of the Festival's expressed mandate — to focus on emerging talent or the newest works of established creators. Yet, how to explain Paul-André Fortier's seeming omnipresence? Fortier established his first company in Montreal in 1980, so he is hardly a newcomer, yet his company Montréal Danse was given a program in the National Arts Centre Theatre where it featured one new work, *Brûler*, and another, *Tell*, that has already been presented on two different



Marie-Josée Paradis in the original production of Bill James' *Geography*, one of the works presented by *Dancemakers* at the 1988 Canada Dance Festival.

occasions in Ottawa. Fortier himself gave another program of solos created especially for him by other choreographers. As well, another of his works, *Ça ne saigne jamais*, dating from 1983, was presented by Theatre Ballet of Canada.

Meanwhile, Karen Jamieson was hidden away in a late-night performance at the studios of Le Groupe de la Place Royale, while an American, Kai Takei, was invited to fill an unexpected opening at Le Groupe created when Marie Chouinard cancelled out. If this was really supposed to be showing our emerging talents, where were Michael Montanaro, Randy Glynn, Dulcinée Langfelder, Bill Coleman or Terrill Maguire (who was awarded this year's \$8,000 Jean A. Chalmers Choreographic Award)?

**B**ACK TO WHO WAS THERE: Contemporary Dancers presented Tedd Robinson's *He Called Me His Blind Angel*, a parody of dance and multi-media work that set the dancers up to

behave much like children let loose on a stage, corralled over here or there according to the choreographer's whim — jabbering wildly among themselves one moment, the next inching naked across the stage.

It was a piece completely devoid of context: stories were recited, balls were balanced on dancers' faces, men crawled, one at a time, from beneath the voluminous folds of a woman's white dress, a man stared through a pair of binoculars for a long period of time without appearing to move . . .

The dance sections exposed the weak technical abilities of the dancers, while the choreography showed the danger of letting an imagination run wild without restraint. Robinson needs a hard-nosed director, someone who will relentlessly edit and stop him when he has gone too far. To the publicity poster designed for Contemporary Dancers last season asking "What Will Tedd Do Next?", one is tempted to add, "Won't Somebody Stop Him?".

*Geography*, Bill James' work, fared better. Performed by his company, *Dancemakers*, in an old hockey arena, the work was split into three parts. In the first, the audience was allowed into a space around one of the short ends of the rink, where four

“museum pieces” representing four cultures were on display, each behind glass in her own little enclosure. West, for example, wore her hair in curlers, munched on cheesies and stared like a lump at a flickering television screen, while East wore a long dress and veil and skittishly paced around her enclosure. One of the audience members rapped sharply on the screen of the latter’s cage to get a reaction — at this point, it resembled more a zoo than a museum.

The audience members then seated themselves on bleachers in the same area, and a man at a podium was cranked up way above their heads to recite a script nobody could quite hear, though his vehemence and conviction were certainly apparent.

Finally, the audience was ushered around into the arena itself for the main event, James’ interpretation of poet Thomas Merton’s *The Geography of Lograire*. There were some lovely moments in this work: James’ work with deep space and perspective was fascinating, although, ultimately, he did not have the number of dancers he needed to really do it justice. One beautiful section emerged when four dancers glided slowly away from the audience and gradually, as they backed away, one became aware that the two women had been left swinging gently on ropes in the middle distance. That moment of realization — the men backing away and the women seemingly suspended in mid-air — was breathtaking.

Later, though, women emerged draped in white costumes while a boat inched forward and a narrator described the plight of some early Arctic explorers. It was effective, until two white, spiky-backed nymphs started scuttling around, presumably as icebergs.

There seemed to be too much reliance on these other facets of the production: the costumes, lighting, dry ice, screen and slides, the dialogue, recitation of text. As with Tedd Robinson’s work, one had the sense that the choreography would not stand up on its own, and that is the difference between the work of James and Robinson and that of people such as Robert Desrosiers or Edouard Lock or Pina Bausch. The latter three attract very strong dancers to their companies because the dance element is so fundamental to their work. Its presence may not be that obvious to the general audience, but it is there — they are, first and foremost, choreographers, and they obviously start with body

shapes and movements and go from there to enhance the choreography via the other means. They are not just jazzing up something that was not very strong in the first place.

James came closest to something really good in the final section of his work, where the dancers swung, hovered and spun on the ropes. Here he did manage to translate the mysticism of Merton’s text into another medium, although it would have been more magical still had lighting designer David Morrison not lit it so brightly — that way, the dancers would have appeared less human, more as the beautiful revolving shapes one sensed James had in mind.

**G**INETTE LAURIN HAD THE AMAZING DISTINCTION OF giving both the best and worst pieces at the Festival. The highlight of all the contemporary works was a short piece called *Chevy Dream*, created in 1986. Performed in the National Arts Centre Opera on the final night by Laurin and Ken Gould, it featured the two dancers sashaying in and around a gleaming white vintage Chevrolet.

The piece was sexy, funny, imaginative — not so much a reflection of the 1950s as a glimpse of Laurin’s nostalgic reconstruction of the era based on her own “research” (movies, radio shows and leftover paraphernalia of the era — like the old Coke bottles people used to buy for a nickel that Gould distributed to the audience). As a French-Canadian growing up in Quebec, Laurin couldn’t have had much exposure to that American-generated culture, although it does explain her attraction to it.

Her choreography was superb, enhanced as much by Gould’s “Aw, shucks” good-naturedness as by his breathtaking athleticism and split-second timing, whether diving in the side windows of the car or dancing on its roof.

Great as it was, *Chevy Dream* could not make up for the disastrous, graceless work of Laurin’s company, O Vertigo Danse, several nights earlier in its presentation of excerpts from her latest work, *Don Quichotte*. It was supposed to be a study of “the mechanics of madness”, but it was all maniacal laughter and acting tough. There was none of the sensitivity, gentleness or frailty so central to an understanding of the Cervantes character, leaving one wondering if Laurin had actually read the book.

In one section, a man and woman circled the stage, running



Ginette Laurin  
and Ken Gould in  
the O Vertigo  
Danse production  
*Chevy Dream*.

Guy Palmer

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Ormsby K. Ford

Sylvain Emard,  
Luc Ouellette,  
Daniel Soulières  
and Tom Stroud  
in Jean-Pierre  
Perreault's *Les  
Lieux-Dits*.

lightly, and to every few beats of the music the woman would throw herself into the man's arms and he would carry her a step or two before releasing her to go on running. I think this scene was meant to represent childhood and freedom and delighting in one's own energy and body — youth, when all things are possible. But it was done badly — the woman became an awkward bulk crashing down on the man, while he, poor dear, struggled manfully to keep a faint smile on his face.

The part that was Spanish was tepid; the way the dancers held their arms lacked strength and conviction, and the scene was saved, as they all were in part, by the intensity and energy of the music by Janitors Animated. It, at least, provided a recognizable link to the era. Again, unskilled dancers not helped by weak choreography.

JEAN-PIERRE PERREAULT'S *Les Lieux-Dits* was beautifully rendered, yet it lasted almost one-and-a-half hours, without pause, and led to droves of bored audience members leaving early. I think it was essentially a dancer's piece — one was riveted as long as one imagined being up there, doing it with them — something most people are not able to do. Perreault's works are physically exhausting and require tremendous precision and concentration — precisely the elements one imagines would give dancers the most satisfaction.

I was left with a profound admiration for Perreault's choreography, and reminded of his works 10 years ago with *Le Groupe de la Place Royale*. There is the same slow, methodical buildup, a careful layering of effects that, over time, really seem to transport one to another place. I was very aware of the movements being broken down into dance steps: I could see the *enchaînements*, and imagine Perreault coaching the dancers, pulling the steps and the "bigness" out of them. This could be because most of it was performed in silence. It is very "cool" choreography, not unlike that of Belgian Anne Teresa de Keersmaeker.

As with many other creators at this festival, however, one was left without a clear sense of Perreault's intentions. The buildup was there, the momentum that would make one think a moment of revelation would be forthcoming, but it wasn't. It just — ended, perhaps for no other reason than he had run out of dance ideas to explore.

Toronto Dance Theatre never seems to have this problem, and

that is what makes it consistently the best contemporary dance troupe in Canada.

Like Perreault, Christopher House is an architect of dance ideas who meticulously takes things apart and puts them back together — structure and design are his *raison d'être*. But, unlike Perreault, House works from within the classical precepts of dance: music inspires him, and his dancers have the technical brilliance that makes all things possible.

A friend of mine said she finds Toronto Dance Theatre old-fashioned these days, intimating that there's something wrong with sticking to the old rules when, all around you, everyone is trying something new. But, to me, nothing could touch *Glass Houses*, a work set to Ann Southam's "perpetual motion score" and performed by five dancers in the open air on July 1, high atop the National Arts Centre — not even the fireworks on Parliament Hill that started moments before the piece was over.

The beautiful and haunting *Sunrise*, by company artistic director David Earle to music by Brahms, made the same point abundantly clear: most of the dance presented at the Festival was not of the same standard as that which takes its roots from classical dance. It is easier, in a way, to work without constraints, but, ultimately, a most difficult task to create something that replaces those constraints with a new order. My hat is off to those who are trying, but my feeling is that many choreographers don't really understand the challenge.

WAS THE FESTIVAL A SUCCESS? If one looks at the attendance figures, one would say it was. Overall, the performance spaces at the National Arts Centre were filled to 90 per cent capacity every night. Part of that was due to the selling of passes that enabled patrons to attend all events for the incredibly low price of \$30. The discussion groups were well-attended, the free performances staged all around downtown Ottawa attracted hordes of people (except for the half-dozen shows that were rained out) and spectators were even attentive to the demonstrations of contact improvisation in the lobby of the National Arts Centre each night.

Taking a more philosophical look, I'm not so certain of the Festival's success. Let's wait two years, until the next *Canada Dance Festival*, and see then what the choreographers have learned. ■



# REACHING OUT:

## *The Canada Council Holds Meetings in Quebec*

By STEPHEN GODFREY

[This article was written immediately following the Canada Council meetings in Quebec, held in early September.]

**T**HE CANADA COUNCIL RECEIVED a vote of support from Quebec artists [in September] in the latest of a series of what its director called "image-raising" events for the Council.

At two meetings held simultaneously in a library in Quebec City, Council members heard short speeches from about 25 artists and arts administrators, among the dozens who had submitted written briefs to the Council pleading for more money, greater accessibility, or more reasonable criteria on which they might be judged in areas such as semi-professional activity or multi-disciplinary art forms.

It is only the third time the Council as a whole has held meetings outside Ottawa, the previous two occasions being in Halifax (1986) and British Columbia (1987). The Quebec event comes just before major changes in the Council: it has been without an associate director for nearly a year; director Peter Roberts will step down [near the end of September], and will likely not be replaced before the expected federal election; and chairman Maureen Forrester's term of office will expire in December.

Roberts said the regional meetings had been instituted "partly because of the frustration of Council members, who felt they were mostly rubber-stamping grant proposals without meeting the artists involved, and partly because it is important to show, to both the public and the government, that we are active, involved and have the support of the artists".

The Quebec meetings came just two weeks after a successful event in Ottawa in which 25 of the country's most distinguished artists met to speak publicly on the merits of the Council.

**T**HE LARGER OF THE TWO MEETINGS, attended by about 80 people, was devoted to the performing arts, and among the nine Council members onstage were a number of well-known performers themselves, including National Ballet of Canada founder Celia Franca, actress Martha Henry and singer Edith Butler, as well as Forrester.

The main theme of the speeches was that, since artists were generally unhappy with the level of grants from the Council, they supported the Council's plan to ask Parliament for an additional \$40-million, spread over three years, to be added to the Council's annual allotment of \$90-million. Roberts [was to meet on September 12] with Communications Minister Flora MacDonald to make the Council's case.

One speaker warned that if the request for an extra \$40-million was granted, Parliament may feel it was entitled to influence Council policy and put pressure on its members to support some artists over others.

Jacques Courtois, a member of the Council, said the assessment was pessimistic. "We are fiercely protective of our inde-

pendence," he said. "Although there have been occasions when the government has earmarked money for certain occasions, that is the exception and not the rule."

A contentious issue emerged again with representations from Les Sortilèges, a folkloric dance troupe, and the Eddy Toussaint Ballet Company. They were among the Quebec dance troupes that organized a demonstration against the Council last December because they had never received annual operating grants. The companies felt that former dance officer Monique Michaud, who changed jobs within the Council shortly after the controversy, had discriminated against them.

Jimmy de Genova, administrator of Les Sortilèges, prefaced his request for funding with the challenge: "Now that Madame Michaud has left her position, one hopes that new ideas within the Council are possible." To which Courtois said simply: "The Canada Council is always open to new ideas." Yves Robitaille, administrator of the Toussaint company, said the troupe was celebrating its 15th anniversary, and the 15th year the Council juries have deemed it unworthy of a grant.

Robitaille said the company feels that after a period of 10 years, if a troupe was able to enjoy some national and international success, as is the case with the Toussaint company, the Council should support it. And if the jury turned down a grant request in such a case, the company must be able to appeal and the members of the Council itself should exercise their right to over-rule the jury.

As was the case all afternoon, the Council declined to make any promises about funding. But a smiling Courtois told Robitaille: "It's no secret that you have a good advocate on Council, and I assure you we will be listening to him." He looked briefly at the end of the table to Clement Richard, the former Quebec minister of cultural affairs, who led the fight within Council on behalf of Quebec dance companies last spring.

**A**FTER THE MEETING, the artists seemed to feel the Council's visit had been worthwhile, although not so much for the opportunity to speak out in public.

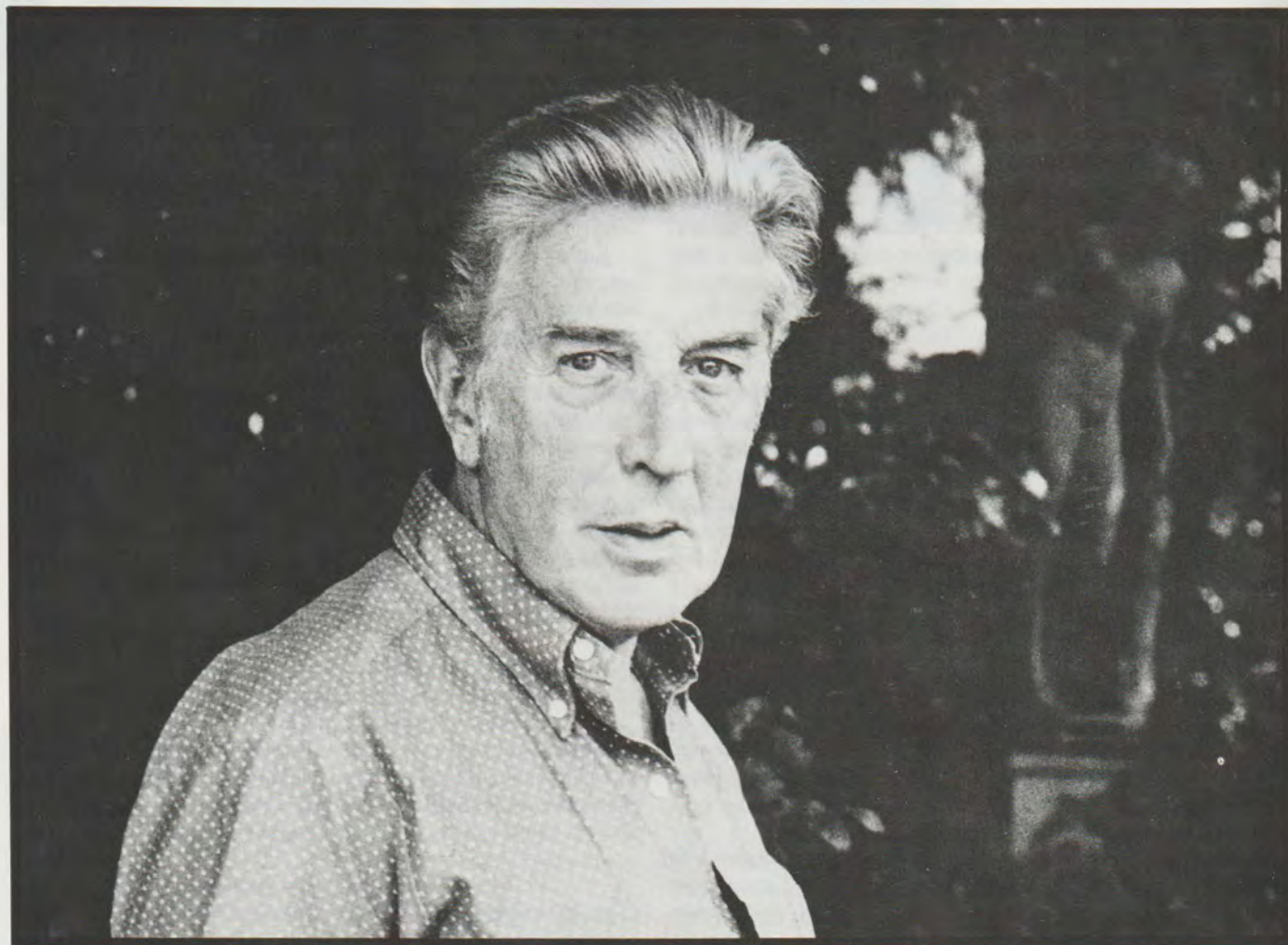
"I don't know if the meeting is useful, but it is necessary," said Catherine Begin, president of the Council of Quebec Theatre. "It is important to keep hammering the point home that we need more money. At the same time, it is always fascinating to hear other artists' problems, and know that you are not alone."

Gilles Arteau, president of a co-operative space called Obscure, a studio and performing space for independent artists, said the most useful element were the visits by several Council members to many of the companies and artist-run spaces [on the day before the meetings]. "You can't do too much at a three-hour public meeting," Arteau said. "But for the Council to spend just an hour to visit us, to see where we create and exhibit and starve — that is more important than the best grant proposal you can make." ■

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# SIR FREDERICK ASHTON

1904 – 1988



By MICHAEL CRABB

THE DEATH OF SIR FREDERICK ASHTON at his country home in Suffolk, England, on August 18, 1988, has robbed classical ballet of one of its greatest champions. As long as his works continue to be performed, however, the values that he so fervently espoused will remain an important part of contemporary dance culture. Only one other choreographer in this century, the Russian-American George Balanchine, has equalled Ashton's contribution, and it is fortunate that each took a different route to reach his goal.

Where Balanchine mostly strove to give classical form a distinctly modern shape and style, one freed from dependence on narrative, Ashton seemed more concerned to maintain contact

with tradition. He revered Marius Petipa, regarded story-telling as a valid reason for making ballets and often bemoaned what he saw as the abandonment of the classical ballet tradition by a younger generation of choreographers. Much as his choreography was filled with dazzling jumps, Ashton deliberately employed what he saw as an eloquent inherited tradition of *terre à terre* work, detailed combinations of close-to-the-ground steps that became almost a means of conversational expression.

Yet, while Ashton upheld the past, proving himself the 20th-century master of narrative ballet, he was, above all, a versatile choreographer and a man of wide-ranging and eclectic tastes. Just as he drew inspiration from his youthful memories of

Pavlova and Duncan, Ashton found life around him a rich and continuing source of movement ideas. A naturally shy man, not given to excess chatter, he would often sit observing the way people communicate through their bodies. Even his own elegant and highly theatrical curtain calls drew their component parts from such diverse sources as Maria Callas, the famous British actor-manager Sir Donald Wolfit, Pope John XXIII and the Queen Mother.

AS A MAN WHO HAD LEARNED to be adaptable to survive in the theatrical London of the 1920s and '30s, Ashton remained adaptable throughout his career, a large part of it in the service of the company he helped bring to world acclaim, the Royal Ballet. As a company choreographer, he made ballets to fill the need of the moment, as well as his own private artistic vision. When he finally became the company's director for an all-too-brief period, 1963-70, Ashton turned its corps de ballet into one of the most poetic, lyrical dance ensembles to be seen anywhere in the world.

For a man whose choreography seems to flow so naturally and inevitably from dancers' bodies, he himself found the process of creation a physically and emotionally painful experience. Although he was an intelligent, widely cultured and cultivated man, Ashton was not an intellectual in the way he conceived movement. For all his preparation, much depended on the inspiration provided by the handful of dancers who, over many years, became his effective muses. One of these, of course, was Alexander Grant, who, by taking the thankless job of artistic director of the National Ballet of Canada in 1976, forged a direct connection between Ashton and Canadian dance.

Celia Franca, the company's founder, had already staged Ashton's *Les Rendezvous* in the National's early days, but Grant decided to give the company a selective mini-repertoire of works by his friend and mentor. Apart from the audience appeal of ballets such as *La Fille Mal Gardée*, *The Dream* and *Les Patineurs*, Grant saw them as a way of developing his dancers.

Simple as it may sometimes appear, Ashton's choreography makes extraordinary demands on dancers in terms of technique, musicality and dramatic characterization. Much as he saw himself following in the steps of Petipa, Ashton evolved a style that was distinctly his own, a lyrical, physically supple brand of classicism whose relationship to its music could never be grasped simply by counting beats. Ashton dancers have to feel the inner musical pulse, to become the spirit of the music rather than an impersonation of it. It was an education for many of the National Ballet's dancers, and one with lasting effects that spilled over into other works in the repertoire.

IT WAS ALEXANDER GRANT who found Frederick Ashton that summer morning at Chandos Lodge. Just shy of his 84th birthday, Ashton had been remarkably spry and in good spirits. He simply went to bed and never woke up — a peaceful end to a life of lasting achievements.

But what of the future? Will his work live on, and will it have the special ingredient of style that he was able to impart with just a few gestures and carefully chosen words? Many of his ballets are recorded in choreographic scores, on film and video. He distributed the residual rights to a variety of legatees. It is for them to see that his work is preserved.

Interestingly, the National Ballet of Canada has effective performance rights in perpetuity over the two most popular Ashton works in its repertoire, *La Fille Mal Gardée* and *The Dream* — rights Ashton has said he would not have signed away had he known how soon the company would dump his friend Alexander Grant. The responsibility of the company is now to see that these masterworks are treated with proper care — which probably means calling in an expert, like Grant, to give each revival a thorough going-over.

If Sir Frederick Ashton's ballets are preserved with integrity, the traditions he inherited and adapted will continue to be passed on to succeeding generations, part of the aesthetic thread that gives dance both a past and a future. ■



Andrew Overham



Members of the National Ballet of Canada in two of Ashton's most popular works: (left) Veronica Tennant in *The Dream*, and (right) Nadia Potts and Tomas Schramek in *La Fille Mal Gardée*.

6-11 DECEMBRE

# Votre sommet de la danse

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Le XVI<sup>e</sup> congrès annuel de Danse au Canada étudiera les problèmes actuels auxquels la danse fait face. Au cours des six jours du congrès, des groupes se réuniront pour analyser les courants politiques, économiques et sociaux qui affectent la danse.

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Vous vous devez d'y participer.

*Danse au Canada tient à remercier pour leur assistance financière le gouvernement du Canada par l'intermédiaire du Secrétariat d'Etat, du Conseil des Arts du Canada et de l'Office des Tournées du Conseil des Arts du Canada; le gouvernement de l'Ontario par l'intermédiaire du ministère de la Culture et des Communications; la municipalité de la communauté urbaine de Toronto; et la Ville de Toronto. L'Association remercie également la Société Harbourfront, la Fondation Edwards et Murray & Company pour le généreux soutien accordé à la 16<sup>e</sup> conférence annuelle de Danse au Canada.*

*Dance in Canada gratefully acknowledges the financial assistance of the Government of Canada through the Department of the Secretary of State, the Canada Council and the Touring Office of the Canada Council; the Government of Ontario through the Ministry of Culture and Communications; the Municipality of Metropolitan Toronto; and the City of Toronto. The Association also thanks the Harbourfront Corporation, the Edwards Charitable Foundation and Murray & Company for their generous support of the 16th annual Dance in Canada Conference.*

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In a period of reduced funding to dance and major legislation affecting dance, the coming-together of members of the Canadian dance community has never been more important.

We hope you can attend.

**DECEMBER 6-11**



## IN REVIEW *Performances*



Lynda Raino  
in February's  
Demeter.

Evan Mathison

### VANCOUVER

Reviewed by SUSAN INMAN

ISN'T IT STRANGE HOW LITTLE ART there is these days that even attempts to satisfy us emotionally? In dance, there are plenty of dazzling displays of newly invented virtuosic techniques and a continuing abundance of freshly polished versions of old techniques. And, of course, there is the whole feverish interfacing of human bodies with the latest high-tech gizmos.

But until Lynda Raino's spring concert, *Up Late*, at the Vancouver East Cultural Centre, I had forgotten how profoundly nourishing an evening of dance can be when it is skillfully rooted in the direct expression of the most basic aspects of contemporary life.

Raino explores universal life experiences as well as situations that primarily reflect on the conditions of women. *The Life Cycle of the Tooth* touches on both, as a masked figure executes a strikingly accurate re-creation of an infant's startled, contracted, erratic movement presence. The work then traces a distinctly feminine development as the figure grows into a young woman who is obsessed with her appearance as she preens endlessly in front of imaginary mirrors. Eventually becoming an old woman,

she once again contracts into herself, a shrivelled creature, rocking on her memories. It is a simple piece, yet highly sophisticated in its precise detailing. It is also emotionally riveting without being sentimental.

Other of her works also offer a female perspective on larger issues. *They Dance Alone*, a homage to the "disappeared" in Chile, features Raino tenderly connecting with and separating from a series of dying men. Her final wild dance of grief has a fragile, exposed quality that makes this a piece about a distinctly personal way of trying to understand a political issue.

She does the same thing in *Journey to the Top Floor*, a meditation on a visit to an atomic bomb museum in Japan. She guides us through her encounters with the various displays, gradually disrobing, disturbing us with her vulnerable nakedness as she begins to re-dress in the layers of her new experience.

This risking of exposure is most keenly felt in *February's Demeter*. The piece documents the frustration and rage of single mothers living in poverty. Raino makes us feel the fear and humiliation of being arrested for shoplifting, as well as allowing us to witness, later in the piece, the exultation she finds from turning to movement as a source for spiritual renewal.

The gamut of emotional responses to life which Raino explores are not all dark. People around me were shrieking with laughter

— albeit the slightly hysterical guffaws of pained recognition — during *Where are the Children*. Raino begins this work singing an almost too-sweet lullaby, the sweetness heightened, yet subtly undermined by a teddy bear which suddenly falls into her arms. This vision of a woman yearning for and basking in the fresh joys of new motherhood is soon literally smothered as the stage is bombarded with the paraphernalia of children. Raino gracefully makes her way amidst the chaos, dutifully attempting to sort out the ever-growing piles of stuffed animals, dirty clothes and noisy toys before she is finally stilled by a giant stuffed Smurf.

For the past 10 years, Lynda Raino has been based in Victoria, teaching dance, cultivating her considerable dramatic talents with Kaleidoscope Theatre and honing her choreographic skills. She rarely performs in Vancouver, but judging from the intense audience response she generated, people are hungry for the relevant, accessible and meaningful commentaries her work provides.

## BANFF

Reviewed by JULIE POSKITT

**N**EW REPERTOIRE, NEW COLLEAGUES, NEW TEACHERS — and only five weeks to combine these to their best advantage: the results of such conditions are danced each summer by the Banff Centre's Festival Ballet.

The Festival Ballet's "instant company" consists of young professional or pre-professional dancers from schools and companies across Canada. (This year, as well, two came from American companies.) The dancers audition for Banff's Professional Program in order to take advantage of the unique opportunity it

provides. This opportunity includes the speedy learning of fine repertoire — classical and contemporary — from some of the dance world's finest teachers. At the end of the Program, the repertoire is performed as one of the premiere events of Banff's *Summer Festival of the Arts*. While certainly demanding, participation at Banff pays off: new roles are learned and danced, and the artistic directors from many of Canada's leading companies are in attendance to judge the results.

This past summer, the hard work of Banff's dancers, teachers and choreographers — not to mention the musicians of the Festival Ballet Orchestra — culminated in four performances of George Balanchine's *Concerto Barocco*; *Lignes et Pointes*, choreographed by Brydon Paige and Brian Macdonald; *Capriccisa*, a new work by Randy Glynn; and Macdonald's *Jeu de Cartes*.

BALANCHINE'S AESTHETIC VALUES were both his and those of the society about him. *Concerto Barocco* was the product of a Russian-born genius situated in America in 1940 — a nation clambering vigorously out of economic depression, about to enter the Second World War, fully patriarchal, with its mainstream intelligentsia just jolted by a fresh wave of immigrant intellectuals. Of artistic pre-eminence at this time were constructions of large dimension and handsome or monumental design. They are impressive and confident, and they can be mysteriously impenetrable. They are unmistakably crafted to the highest degree, and, as concerns content, the stylish distance of abstraction or the universality of myth is preferred to idiosyncratic displays of passion.

Some of these ideals filtered down through the genius of Balanchine into the work at hand. In *Concerto Barocco*, the corps de ballet shapes itself again and again into strict geometric shapes,

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Charie Evans  
and Bernard  
Sauvé of the  
Festival Ballet  
in *Lignes et  
Pointes*,  
choreographed  
by Brian  
Macdonald  
and Brydon  
Paige.



Monie Greenshields

framing the more active principal dancers. Much of the work's power arises from the taut control exerted over the corps. You sense Balanchine's steady hand promoting and sustaining sleek, powerful lines through the limbs of the corps dancers, giving their configurations a satiny luxuriance. Sometimes, these configurations curiously echo cool and classy chorus lines, but, at all times, their careful symmetry gives the work's general divisions of shape, space and time a sense of authority and solemn decoration.

Mirroring Bach's *Concerto in D minor for Two Violins* with wonderful skill and integrity, Balanchine assigns a sequence to one principal dancer, then the next, interlocking the two as smoothly as Bach does his twin violins. If there was a problem with the Festival Ballet's presentation of *Concerto Barocco*, it lay not with the clean, clear dancing of those principals — Anne Dryburgh, Leigh-Ann Cohen and Graeme Mears or Yselt Lendvai, Deborah Washington and James Nelson. Nor did the problem lie with the less exact corps de ballet, but with the overall lack of energy conveyed by the performance.

Staged by Victoria Simon in accordance with the George Balanchine Trust, every detail of *Concerto Barocco* was reproduced as accurately as possible, as it is each time the work is performed. This means, among other things, that the tempo was the same as in 1940. Unfortunately, the corps for the Banff production seemed unable to flourish at this speed, instead wilting between beats, giving the sense that the dancers were pining for the next move. If authenticity of steps and spacing is what is sought, then the performance at Banff would seem to satisfy; there is no doubt that this looked like Balanchine, with some accidentally misplaced wrists, arms or feet. But a slight adaptation of the metronome markings might also have tapped the freshness that is naturally in these dancers, as well as stirred up the mesmeric fascination and intelligent drive inherent in the Balanchine "feel".

A SERIES OF DRAMATIC SONIC EVENTS in Pierre Mercure's composition *Lignes et Pointes* is well-matched by the seamless choreography for the 1973 dance of the same title, combining

(continued on page 29)



# THE 1988 OLYMPIC ARTS FESTIVAL:

## *A Retrospective*

### DANSCENE

Reviewed by FAYE LIPPITT

**D**ANSCENE, CANADA'S UNIVERSITY AND COLLEGE showplace for the *Olympic Arts Festival*, opened [in late January] with a slap and a tickle at the University of Calgary Theatre.

It was refreshing, it was funny and it was a very entertaining two hours of Canada's leading educational dance programs' newest works.

[The opening night] performances included five of 15 colleges and universities that will be performing throughout the week.

Grant MacEwan Community College in Edmonton opened the evening with well-known choreographer Brian Webb's *Toccata and Fugue*. He performed with four other well-disciplined dancers whose barefoot, balletic movements were focused and efficient. The choreography, though carefully planned, however lacked the innovation needed to set it apart from the rest of the evening's performances.

McMaster University had the largest bite of the performance pie, with five of the evening's pieces.

First and foremost of them was new choreographer Lisa Eagleton's *Tidal Monument*. Her clean, precise, warm style of composition and movement makes her a talent to be aware of.

Julie Spittel's *Vertical Lines in Motion* defines not only the piece, but the music and the movement. Hers is a sweet, short taste of effortless lyrical motion: an exercise of the body as a fluid line.

Kate Doutilier is competent and forceful in the short, agonized study *The Veneer of Democracy*, and *Trans National*, which is performed by the whole cast, is a collection of bits of poetry in motion that come together in a not altogether comprehensible, but nonetheless forceful poem.

The University of Calgary's *Turtle Heaven* is a three-part presentation by choreographer Lucinda Neufeld of the dance department. The formal, simple, solemn motions are well-suited to the now constant, now changing planes of action on the stage. The final portion of the dance ties the piece together in an upbeat and uplifting manner.

Perhaps the most innovative performance of the evening was from the University of Waterloo Repertory Company. The dancers, dressed in an assortment of exercise outfits adorned by decidedly mangled tutus, were delightfully out of sync with music that was in and out of focus. The series of short sketches that had the company reacting with a large, pink inflated cake and Olympic torches were entertaining and imaginative.

The final portion of the program was presented by the University of Saskatchewan dancers, who gave three short fitness sketches. Theirs was a new look at fun with Fonda and a portrait of the artist as basketball star. These dancers were filled with energy and fun, and their crazy antics put the audience *In The Mood*.

THE SECOND NIGHT OF *DANSCENE* offered a potluck plate to a full and appreciative audience. Four universities and colleges produced their versions on the themes of ballet, jazz and contemporary entertainment during the two-and-a-half-hour presentation.

The University of Alberta, which had the largest visiting contingent at the program, took the tried, trusted and occasionally tiresome route for their presentations.

They opened quietly on an airy piece of movement called *Wing Whispers*, which used three women with 12-foot wing spans moving to suitably airy music. They demonstrated with dexterity just what can be done with the appendages.

Both *Somebody's Calling My Name* and *Tomsboyz* were performed well, but lacked the spirit from the dancers to carry them beyond pleasantness.

*HUMOURUS*, a light piece done to tapes of human and synthetic laughter, explored the laugh as an art form, and *Oh Yeah* gave the audience a glitzy jazz workout that was well-rehearsed and enthusiastic.

The hackneyed actions and limpid expressions from the dancers in the spoof *Land of the Wood Nymphs* were just suitably underdone to carry the humour well through their final piece.

Concordia University from Montreal offered the best innovative quality of dance of the evening. Their strength is in the compelling presence of their dancers and in their excellent use of music and silence.

Mario Veillette in *Pauvre Cowboy* played one sad, intense, frustrated cowboy perfectly. His movements were controlled and articulate; his presence undeniable.

In *Monologue*, dancer-choreographers Anne Normand and Nicole Lebel performed two monologues of movement with occasional desperate dialogue in a well-conceived and carefully constructed number.

Julie Paquet is another from Concordia who, with her sultry, agonized *Une Rencontre*, demanded the audience's attention.

Finally, in *Perceptions*, Paul Deblois and Christian O'Leary explore the use of sight and sound through the hooded eye of the video.

George Brown College Dancesmiths from Toronto was represented by a short ballet piece by choreographer Lois Smith, performed with competence and some spirit by Amanda Holmes.

The University of Calgary Dance Education Faculty of Physical Education performed two numbers by Heather Murdoch-McLeod and John Pool.

Murdoch-McLeod's piece, *Karamu*, was athletic, well-rehearsed and entertaining. The use of live, traditional West-African music onstage was a bonus to the performance.

Choreographer John Pool took a chance with 10 untried men, put them in tights and persuaded them they were dancers. The hilarious result was probably as surprising to the performers as it was to the audience.

THE THIRD EVENING OF ENTERTAINMENT from a selection of Canadian universities glittered with a selection of dance jewels.

The division of professional dancers in affiliation with the University of Winnipeg led the evening with their superb dancing and quality choreography.

Opening with the quietly mesmerizing *Pendulous*, the artful, thoughtful choreography by Odette Heyn-Penner was a perfect showcase for the group's polished abilities.

*Matter of Ghosts* by choreographer Ruth Cansfield saw the dancers through a full spectrum of movement, from slow, sustained, surreal to their deliciously electric final portion. The dance was a winner.

York University also made a strong showing with *Old Times Now* by choreographer Rachel Browne. The piece, which tests and tastes the depths of sorrow, is a staggering repetition of a grief-gripped dancer, portrayed by the very talented Andrea Nann.

Donna Krasnow makes good use of props and music in *Mourning Song*, a dance of death which has the company advance from individual exploration of space to interaction with a compelling community of the dead. And, finally, *The Verge*, by innovative choreographer Denise Duric, combines the recital of poetry with movement variations on a scream.

The University of British Columbia's *Colours of Time* is a somewhat contrived piece which explores the moods of night, dawn and day. Opening with a portrayal of the terrors of the night, the dancers shift into neutral with their jolly, jumping daytime.

*Tapestry From India*, which is a taste of that country's style of classical dancing, was certainly a change from the main menu, and was performed convincingly by the company.

Dalhousie University's only entry, *From the Plains*, was accompanied by music from Kevin Atwood which was specially commissioned for the performance. The powerful music was a persuasive foil for skillful dancers Leica Hardy and Veronique MacKenzie-Bourne.

DANSCENE HELD NO DISAPPOINTMENTS FOR the [fourth] evening's enthusiastic audience who once again packed the house to view four new dance performances from Canadian universities.

As host, the University of Calgary Department of Dance made good use of the luxury of substantial props and live music in *Doors*.

Commissioned from Lisa Miller, the jazz piece was smooth and substantial, but occasionally eclipsed the movement. The nerve-stretching action of the performers, who were drawn like moths to the threshold of five doors, set up a certain tension that made choreographer Vicki Adams-Willis' piece compelling.

Vancouver's Simon Fraser Off Centre Dance Company presented three short lively pieces. *Quatro Pasos* was a peppy presentation of four Cuban folk dances. The company's touch of relaxed humour was grease for the stiff folk form.

In *Fast Breaks* by Santa Aloï, the synchronized choreography, though not unusual, was fast moving, smooth and easily enjoyable. Also frantic was the pace in *Hymn to Adversity* by Monique Giard. Execution of the lively choreography was polished and energetic.

The Collège Montmorency of Laval, Quebec, tackled the enormous work *Le Sacre du Printemps* by Igor Stravinsky, choreography by Martine Epoque.

It was all there: the passion, the precision, the earthy homage to the rites. The company's schooled military movements and loose-limbed supplications were empathetic to the mood and the music. Tension between principals sometimes tended to be more dramatic than physical, but this did not detract from the quality of the presentation.

The University of Quebec at Montreal's single feature of the evening was *Three Sisters*; provoking choreography was from Luc Charpentier.

With muttering wind and wildly bedecked women, the piece could have belonged with *Lear on the heath*, but, fortunately for the audience, they were very much *chez nous*. The element of humour that bordered madness was deftly executed by the three very talented dancers.

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## DESROSIERS DANCE THEATRE

Reviewed by JULIE POSKITT

DESROSIERS DANCE THEATRE APPEARS to be stocked with terrific character dancers, and, in terms of form, the new work *Incognito* takes its cues from their solos and duets. Spinning and twisting in a marvellously imaginative physical environment, the dancers' numbers, for such they are, slide one into the next. The work resembles a parade, without the parade's one-way progression or marching beat. In its more extravagant moments, *Incognito* looks as if a number of ideas simply got tossed out onstage at the same time. This dancery profusion offers the true "magic" of *Incognito*, outshining the kaleidoscopic wonderland in which the dancing takes place.

Accordingly, Lorraine Blouin floats, literally and strategically, in a sombre ecstasy, preceded by an opening cavalcade of, among other things, a kite flown by a headless monk whose neck releases a floating eye, a glimmering shepherdess later inverted to become a praying mantis, and a poignant miniature of a fish out of water danced by Sonya Delwaide.

While the first act of *Incognito* is full of changing images, the second act is narrower in scope, even clichéd at times. That doctors and nurses might be instruments of cruelty is not nearly as interesting as the time devoted to their behaviour here implies. Similarly, while the first act is animated by a succession of dancers, the second almost exclusively spotlights the demonic Desrosiers himself.

"Likely" — because the relationship between the two acts of *Incognito* is not at all spelled out, nor need it be. However, the contrast between its halves does play up a particular imbalance or irresolution in the work. Watching the unrelenting intensity of the second act, one misses the shifting moods and colours of the first — which, it must be said, occasionally suffered from aimlessness.

The vagueness of the inner relationships in *Incognito* does carry a certain benefit. It practically assures that the work has a number of incarnations to try out as it tours Canada and overseas during the 1988-89 season. Elasticity is built into the work: the dramatic ideas flow as in a fantasia, lending themselves to rearrangement and improvisation. The movement is light and inventive, of flux and play rather than weight and fixedness. Mix-and-match, with first-class materials, is the operative mode.

Given that style, and the option of further juggling his elements, Robert Desrosiers avoids many of the traditional responsibilities of dance or theatre. He can make necessities like exits and entrances into new-look surprises — these are principal functions of the work's illusions, created by Brian Glow. And the choreographer offers an alternate way of using "character", through his juxtaposing of fully fleshed-out, if thematically disconnected, soloists. While leaning somewhat on sensational props and grandiose effects, this dance-theatre

admirably sidesteps both the grind of storymaking and the obligation to choreograph expressly for the ensemble as a way of affording variety in an evening-long work.

## THE OLYMPIC MODERN DANCE COMMISSIONS

Reviewed by KATE ZIMMERMAN

THESE ARE CHOREOGRAPHERS IN THIS COUNTRY who can probably innovate in their sleep. That's why the first night of the Olympic Modern Dance Commissions was so disappointing — lurking in some choreographer's dream somewhere are a couple of dances that would have made an entire evening to remember.

Instead, we had three young creators who had been granted \$10,000 each to create a dance for Calgary — and perhaps, international — audiences. And only one, Marie Chouinard, offered something truly unusual and stimulating.

In *Biophilia* (which means life-love), Chouinard was clad in a mosaic bodysuit that looked alternately fishy and feathery. She danced under a suspended, inflated pink udder and beside a hairy, up-ended fish-tail (all designs were by Zed Poin Poin). And the piece was riveting.

Chouinard (who always dances solo) appeared first as a crested bird, her wafting arms and graceful, sideways footsteps taking her around the stage. But as she vanished behind a thin screen, the choreographer transformed herself into a creature of the sea, whose movements intriguingly betrayed a resemblance to the bird. But this was not meant to be a theory of evolution: it was Marie Chouinard's mystical, magical, surrealistic replication of life.

That magic was absent from the rest of the perfectly adequate program, composed of the theatrical (*Waltzes into Wood*) and the lyrical (*Moving Past Neutral*).

Toronto's Conrad Alexandrowicz provided the evening with humour and an interesting perspective on the human condition in *Waltzes into Wood*. "Wood" here meant the white coffin at the front of the stage that kept drawing the dancers toward it — to defy it, hide in it, ignore it self-consciously, and even make love in it.

The idea of a woman posing on a coffin as if she were advertising a car was amusing. It was also funny to have the dancers don stethoscopes in a waiting-room to listen to their own heartbeats and ensure they were alive. But ideas by themselves don't make a dance. The often brusque movement in *Waltzes into Wood* needed definition, editing and more rehearsal.

The technique in Judith Marcuse's *Moving Past Neutral* cannot be faulted; the six dancers were most concise. But the dance itself, a flowing work for an ensemble in Marcuse's familiar style, rambled like a Proustian paragraph.

It seemed to be about stepping past personal barriers into expressions of the self, but few of the characters appeared to have anything interesting to express. No point was made, no climax was reached, and one's patience was tried.

DENISE CLARKE DID CALGARY PROUD [on the second program] with the premiere of her Olympic Modern Dance Commission, *The Blind Struggle: Female Rounds — Mammoth Tears*.

Clarke's work for 17 dancers was not just the stand-out on a program that featured Montreal's Margie Gillis and Vancou-

ver's Jumpstart. The local choreographer's was the strongest, tightest, most stirring piece on the entire roster of six commissions.

*The Blind Struggle* poked fun and prodded the brain as Clarke gave Charles Darwin's most famous theory a modern definition and examined, at one level, athletic competition and, at another, human survival.

The dancers were outfitted in skin-tight costumes (designed by Clarke and Ronnie Burkett) that were a one-piece cross between bicycle shorts and bathing suits, with skull-hugging hoods. Eleven were women dressed in black, huffing and puffing like athletes ever on guard against the devil called Weakness.

Every so often, six sturdy men in pink trotted on, ready to cart away the odd woman who couldn't keep up with her grunting peers.

To Richard McDowell's fine, relentless music and a tape of what sounded like a secularized TV evangelist, the dancers inhaled and exhaled loudly, stomped, leapt, rose, fell and worked together like a well-oiled team of the most aggressive muscular beings on earth.

Some phrases were drawn from the movement vocabulary of basketball, mock dribbles and spins. Others recalled leapfrog and hinted of football. But Clarke didn't stoop to anything so obvious as satire: subtlety pervaded the choreography despite the intensity and energy radiating from the dancers.

The expressive Montreal choreographer Margie Gillis was in form with her two solo works, *Like the Moon Pulls the Tide* and *Roots of the Rhythm Remain*. Gillis has a fluid style all her own, and *Like the Moon* was typical; the movement was fervent, heartfelt and circular, and Gillis was a woman possessed. Her thigh-length brown hair swirled along with her blue robe in this girlish dance, performed to gentle music by Fabiano.

In *Roots of the Rhythm*, Gillis used Fabiano's warm, percussive music to link effortlessly the dances of many sunny climes, the strutting flamenco of Spain with pelvis-centred African dance and angled Asian movement.

The company Jumpstart tries to bond together all kinds of disciplines in its works: athletics, dance, theatre and music. But in *Shivers*, the piece presented by four performers [at this performance], the elements refused to mesh.

Choreographers Lee Eisler and Nelson Gray created a kind of tormented musical about four neurotic students dealing with their fear of life. The dancers spoke to the audience and one another and occasionally burst into an abbreviated song or dance.

Here was theatre without drama, music without tune and movement so fragmented it almost served only as punctuation. *Shivers* cried out for fewer gimmicks and microphones, and more soul.

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## THE ALBERTA BALLET COMPANY

Reviewed by JULIE POSKITT

ALTHOUGH IN FEBRUARY the Alberta Ballet Company was suffering its full share of financial and other woes, it was also the bearer of very good news artistically. The good news was its world premiere of Brydon Paige's *The Snow Maiden* at the *Olympic Arts Festival*.

The story for the ballet is adapted from an old Russian fairy



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tale, retold by the poet Alexander Ostrovsky. Snegourotchka, the Snow Maiden, is the beautiful daughter of Father Frost, whose winter sleepiness prevents him from keeping a close watch over her. In the course of her forest adventures (consisting mainly of good and sprightly deeds performed with her friends, the Snowflakes), the Snow Maiden falls in love with the hunter Mizgir, and goes with him to his village. Their wedding day coincides with the arrival of spring and a celebration of the sun, whose brilliant rays melt the Snow Maiden.

Stricken, Mizgir begins a search for his bride, and in the following winter collapses in the forest from disappointment, grief and cold. Touched by their devotion, Father Frost revives both lovers and decrees that, for all eternity, the Snow Maiden and Mizgir will be separated by spring but reunited with the arrival of winter.

Brydon Paige gives a straight-ahead account of this folk tale. Taken in its entirety, the dramatic structure of his *Snow Maiden* conforms to a natural feeling for emotion and for the ways that emotional relationships carry forward dramatic events. The details of Paige's choreography are similarly unfussed. The dancers are given things to do which make sense, given their relationships to each other and to the story as a whole. Everything has its correct weight and duration.

To this plain but sound balance, add the unfettered and wholehearted rapport of the principals, and you have a work where the elements pull together; where, to a really refreshing degree, momentum is not interrupted for technical display, where steps and gestures all count for something.

The Alberta Ballet's prima ballerina Mariane Beauséjour (who has since announced her resignation, after 10 years with the Company) dances an enchanted Snegourotchka: tiny and light, full of shy charm which warms to something like an intense sparkle. Partnering her — and here the youthful whole is more than the sum of its partners — is the young guest artist Vadim Pisarev, a soloist with the Don State Ballet in the Ukraine, U.S.S.R.

Pisarev has the knack of making you believe that his whole heart is in what he's doing. So intent is his Mizgir, that each revolution of Beauséjour's waist beneath his hands — in that most utilitarian of the principal male's roles — seems charged with significance, each lift appears to be an act of devotion.

His enthusiasm is also expressed in very high, fully-extended leaps. The evening's only lapse of taste had him bounding across the stage in three mighty chest-baring flings. From the way he gazed merrily at the audience while performing these, you suspected that something more than absolute grief might be propelling him!

The sets, by Douglas T. McCullough, were sumptuous, bubbling with woodcut vigour as if lifted right out of a turn-of-the-century book of fairy tales. In the first and last acts, the forest was cooled and glittered by a continuous stream of snowflakes projected down the flanks of the set. In the central village scene, buildings and peasants in Red-Square colours of brick, rust and pink — the costumes were designed by Jennifer Craig — were heated at the end of the act by orange and bronze lighting.

Matching the handsome appearance of the production was its orchestral accompaniment. The Edmonton Symphony Orchestra, conducted by Uri Mayer, gave a well-balanced reading of some of Tchaikovsky's less glamorous dance music.

In all, this production poses a serious threat to another Russian ballet which features a little girl and an implement for cracking nuts. ■

(continued from page 24)

Brian Macdonald's smoothness and ingenuity with Brydon Paige's simplicity and unstagy directness.

Two couples begin the work, dwelling in opposing modes of threat and harmony. The work blends them in an unhurried fashion, closing with a balanced symmetry both surprising and natural. In between, there were some glimpses of drollery, particularly from the long-limbed Suzanne McKay, who pokerfaced her way through some slow-motion splits.

The 1988 work danced this year at Banff was Randy Glynn's *Capricciosa*, which received its premiere at the Festival as part of the annual Clifford E. Lee Choreography Award. *Capricciosa* burst on the stage midway through the evening and continued bursting, like a fireworks display, for the next 20 or so minutes.

The work is danced to a set of increasingly ornate variations for harpsichord by the Baroque composer Dietrich Buxtehude. Rather than treat the musical form as a progression of elaborations or contrasts, Glynn has made a complex copycat game of the idea of variation. Sometimes, he has dancers varying one phrase throughout an entire musical variation, and sometimes, as in the music, he will use a sub-group of two or three musical variations to develop a larger idea.

He mirrored the music's harmonic simplicity by using his 20 dancers in broad, full sweeps of the stage, and echoed its robust, rhythmic drive by shaping his groups like arrows, sending them darting through each other, never so fast as to lose the qualities of dare, pleasure, tug, tumble and fun. The work had its broad dollops of humour: one group entered rolled up, wobbling from haunch to haunch; another "caught" the frenzies from an opposing "team". Primarily, though, the action swung right across the stage, with gallivanting couples flying first at each other, then into the wings.

The Festival Ballet's 1988 program closed with Brian Mac-

donald's handsome and quirky *Jeu de Cartes*, choreographed in 1972. Here, the stage topped up with decks of dancers, Macdonald sketched a series of light-hearted sex skirmishes — between Kings and Queens, with oohing and aahing subjects — set to a prickly, sparkly Igor Stravinsky score.

Of special note here was Bobby Thompson as the Joker who sets the intrigues in motion. Knowing and suave, he delivered his character with Machiavellian grace and wit.

## WINNIPEG

Reviewed by JACQUI GOOD

THIS SPRING, THE HOMETOWN AUDIENCE might reasonably have worried that the Royal Winnipeg Ballet would come home from a seven-week tour of the Orient exhausted and blasé.

But, on the contrary, the dancers came back with a new spring in their collective step. Rave reviews and huge bouquets of flowers in places like Tokyo and Beijing certainly helped put it there. And so did the long hours of polish and practice on the road. The company looked as good as it has in years, and knew it.

A full-length *Giselle* had been a big hit in Japan in February, and it was just as effective in Winnipeg in March. Evelyn Hart has always been an exquisite, ethereal second-act *Giselle*. As a ghost, she has no peer. She is tremulous and transparent, and even her leaps are soundless. But these days, her flesh-and-blood *Giselle* of the first act is just as convincing. Over the past few years, it seems, Hart has grown to inhabit this peasant girl who loses her heart to a nobleman in disguise. She is lively and flirtatious at first, genuinely broken-hearted later. And at the core of the performance is a completely believable relationship with her Albrecht, Henny Jurriens.

Svea Eklof and Vincent Boyle in the Royal Winnipeg Ballet production of Leonid Massine's *Gaité Parisienne*.



As Albrecht, Jurriens dropped his customary reserve, while keeping his nobility intact. His poignant farewell to Giselle in the second act was a sort of farewell to dancing, as well. In June, Jurriens became the new artistic director of the Royal Winnipeg Ballet.

There was much more to *Giselle*, however, than star-turns. There was a depth and solidity to the company that had been noticeably lacking just a few years ago. There was even more proof of that during the May performances of *Gaité Parisienne*, the classic comic ballet with the famous can-can music by Jacques Offenbach.

Even when Leonide Massine created the ballet in 1938, it was nostalgic, in a tongue-in-cheek way, for a long-ago time. It is set in a turn-of-the-century nightclub in Paris, where both champagne and *l'amour* flow freely. As re-created by Massine's son, Lorca, it is also bright and lively, and full of detail. The characters are carefully drawn caricatures, delightfully filled in by dancers who often toil, unnoticed, in the corps de ballet.

For instance, Vincent Boyle turned in a richly comic turn as a knock-kneed visitor from Peru. He looked rather like Jerry Lewis mixed with Nijinsky. Laura Graham was impossibly buoyant as the can-can dancer known as the Green Lady. And principal dancer Svea Ekloff, so often overshadowed by the brilliant Ms. Hart, has found a perfect role for herself as the sweetly tempting Glove-Seller.

Claude Girard's sumptuous sets and costumes added the authentic feel of Paris, and the whole confection was as fresh and fluffy as springtime. But it served equally as well as a light summertime offering for the company's *Ballet in the Park* program in July.

There was, however, a dance on the May *Gaité* program that

will persist in my memory much longer. *Four Last Songs* is hauntingly beautiful — a perfect blend of movement (by Rudi van Dantzig) and music (by Richard Strauss). Four couples are separated by the dark figure of Death. They struggle and plead for more time, they grieve and then they submit in peace.

Once again, the company's "no-name" dancers proved they are worth attention and respect. Jordan Morris, from the corps de ballet, easily held the centre of the stage as Death. Elizabeth Olds showed she richly deserves leading-lady roles, while Tamara Hoffman filled in, just a little shyly, for Evelyn Hart. These young dancers demonstrated a mature and profound understanding of the feelings inspired by death — and then, moments later, they were dancing the can-can.

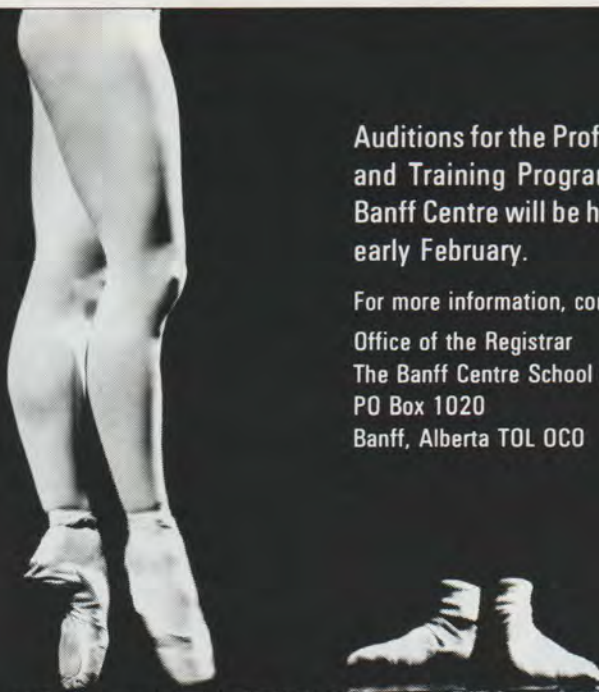
That's the kind of versatility and "bench strength" that any dance troupe — or any baseball team — would be proud of.

## TORONTO

Reviewed by PAULA CITRON

THE LAST PRESENTATION OF THE NATIONAL BALLET season was a shining example of how *not* to program a mixed evening. By joining together George Balanchine's *Four Temperaments*, Glen Tetley's *Voluntaries* and Kenneth Mac-Millan's *Song of the Earth* — the last two being company premieres — the National managed to equate ballet with boredom. The problem with the three works was not so much the choreography, but the combination. They tend to be quite similar in mood and tone, which broke the first rule of programming — variety. For the audience, the evening felt like being trapped in the middle of a giant piece of abstract art!

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(Above) Kim Frank and Allen Norris in *Dorothy*, choreographed by Paula Ravitz. (Right) Kimberly Glasco and Rex Harrington in the National Ballet of Canada production of Glen Tetley's *Voluntaries*.

Of the three works, only Tetley's managed to rise above the tedium. *Voluntaries* is a gorgeous work, full of images that soar and lift the spirit, accompanied by the emotional music of Francis Poulenc's *Concerto for Organ, Strings and Percussion*. Although created in 1973, the piece has a wonderful timeless quality. Its positive message of hope — that darkness must be followed by dawn — is created by Tetley through an interlocking of repeated abstract stage pictures, using five principals (a female/male couple and a trio of a woman and two men) and a small corps de ballet, all weaving their own themes through the themes of others.

Tetley knows the company well and casts superbly. Kimberly Glasco and Rex Harrington as the couple and Gizella Witkowsky, Owen Montague and John Alleyne as the trio danced with the acute sensibility the work needed.

After seeing *Song of the Earth*, with its presages of death and the mysterious masked figure who lurks throughout the piece, one could be more grateful for Rudi van Dantzig's *Four Last Songs*, which basically says the same thing, only better. *Song of*



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*the Earth* looks so dated, so mannered, so precious, that the question remains — why mount it?

In this 1965 work, MacMillan has actually managed to denude Gustav Mahler's deeply felt song cycle about man's mortality with British blandness. The work, with its cutesy pictures resembling a Chinese wall mural — the songs are settings of Chinese poems — is completely devoid of emotion or feeling. MacMillan deliberately set out to use the poetry as inspiration, rather than making his choreography a direct interpretation of the music. Far better would have been a stage picture that mirrored the greatness of Mahler, rather than one that reflected inferior MacMillan.

BILL COLEMAN, WHO DIVIDES HIS TIME between New York and Toronto, has created a unique form of modern dance which uses film as a direct influence. He calls it "cinematic presentation".

A recent program of his works, with music by John Oswald acting as a soundtrack for Brenda Nielson's script, was collectively called *Retrospective: 1959-1961, The Golden Years* and consisted of two pieces — *Baryshnikov: The Other Story* and *The Iowa Sheep Buggery Trials*. (The key to the program is the name of Coleman's company — North American Experience. He derives the inspiration for his off-the-wall, satiric works from the unique peccadillos of North American society — in the case of these two works, the Midwest.)

*Baryshnikov: The Other Story* revolves around the bizarre theory that the great Russian dancer was really born Barry Shenkov, somewhere in Iowa. The work traces two brothers, Barry (Mark Shaub) and Joe (Coleman), and the love of their lives (Leslie Lindsay) through the dancer's rise to fame and Joe's sinking to nonentity. In between, there is dance of varying kinds, stand-up comedy, spoken interludes — all of which contribute to a biting, satirical look at the American lifestyle.

*The Iowa Sheep Buggery Trials*, the second piece of Coleman's "modern folk art", features the Brothers Plaid (Coleman and Shaub), dressed in singularly bad taste in the ubiquitous American plaid sports-jacket. More like a vaudeville pair doing a routine, the hapless brothers go through their mediocre lives encountering such stalwarts as Wilt Chamberlain, Babe Ruth and Alan Ladd without being affected one wit by these touches of glory. In their inspiration and imagination, the brothers are as flat as an Iowa cornfield.

Although some of Coleman's surreal style tends to be incomprehensible, his concepts and visions are forever challenging to an audience, and frequently achingly funny.

DANCEWORKS, TORONTO'S PERIPATETIC PRESENTER of independent dance, closed its season with a program featuring works by composer Kirk Elliott and three choreographers with whom he has worked — Paula Ravitz, Carol Anderson and Karen Jamieson. Elliott, who is also a master fiddler, is one of the most inventive collaborators around, and has been a boon to the dance community in a number of ways, both as composer and performer. In each of the works on this program, his music reflected the sensibility of the choreographer's vision exactly, and aptly demonstrated the multi-level scope of his own musical imagination.

*Dorothy*, by Paula Ravitz, is a tangled narrative about the relationship between Judy Garland and her daughter Liza Minnelli (Maxine Heppner and Tama Soble). Elements of both women's professional lives — outside forces such as agents and managers — were represented by Allen Norris and Kim Frank.

At times, the storyline, written in part by well-known playwright John Krizanc, lost its focus. Its fragmentary nature was



the result of Ravitz trying to say too much in a short span of time, but she still managed to create a moving work filled with anguish and despair. It was also beautifully danced.

Carol Anderson chose two feminist motifs for her solos. In *Polyhymnia*, she was the Muse of poetry and music who was demoted to the position of Apollo's handmaiden when Greek mythology moved to a more patriarchal phase. Anderson's goddess was both resigned and humorous about her fate. In *d'Arc*, Anderson embodied George Bernard Shaw's Saint Joan of "evolutionary appetite", an impatient visionary who was ahead of her time. In fits and spurts of angry agitation — far different from the ancient lyricism of *Polyhymnia* — Anderson used a combination of angles and gravity in order to convey the earthiness and honesty of her saint. If Polyhymnia smiled knowingly at her end, still knowing that she alone possessed the ancient music, Joan was bathed in a fiery red glow, defiant to the last. As always, it was a pleasure to watch Anderson create her characters with the skill and charm that have become her trademark.

In a completely different vein, Vancouver's Karen Jamieson created a time-bomb of explosive athletic energy in *Drive*. Her six-member company, dressed in punk outfits, emulated the frantic rhythms of street-youth culture. At times, it felt as if the dancers were set to invade the audience, marching right up to the rim, falling back in waves, only to come threateningly close once again. There was a wonderful hypnotic quality to the work, and,

as in her earlier work *Sisyphus*, Jamieson has once again shown she can take a number of dancers and combine them to produce a work that is both riveting and overpowering in its cumulative effect. It was an exciting close to the program.

## MONTREAL

Reviewed by LINDE HOWE-BECK

**L** *E DON DES ETOILES*. The words quicken the pulse and open the wallets of balletomanes. For three years, the Montreal benefit gala, an annual gift from international ballet stars to crippled children, has offered an evening of overwhelming talent harvested from among the decade's best dancers.

Nowhere else in North America can one see such a panorama of brilliance on one stage. Spearheaded by Philippe Druelle, founding chairman of the Canadian Foundation for Teaching and Research in Osteopathy, with the help of some prestigious patients like the Paris Opéra's Patrick Dupond and Sylvie Guillem, *Le Don des Etoiles* is the sort of evening that not only sells out even top-price \$250 tickets months in advance, but stimulates dancers to miss their holidays for the privilege of rubbing shoulders with each other onstage and off at the many parties surrounding the event.

This year's gala, held on September 1 in celebration of the 25th



Nina Alvert

The Bolshoi Ballet's Nina Ananiashvili and Andris Liepa were among the stars who appeared at the third annual Don des Etoiles gala held at the beginning of September in Montreal.

anniversary of Place des Arts, was better paced than its predecessors. Headed by director-general Victor Melnikoff and artistic director Frank Augustyn, it featured 26 stars from 12 companies, including six top Soviets from the Bolshoi and Kirov Ballets. There were also outstanding American, French and Danish dancers, as well as a hefty roster of Canadians.

There were surprises, too. A last-minute entry was super-powered Valentina Kozlova, who, having defected from the Bolshoi Ballet in 1979, currently dances with the New York City Ballet. In terms of artistic stature, Kozlova was standing in for Sylvie Guillem, the sought-after Paris Opéra dancer who reluctantly cancelled her appearance because of illness. But Kozlova offered what even Guillem would have been unlikely to do — a chance to watch a new political partnership. She danced with Bolshoi superstar Andris Liepa in the Black Swan Pas de deux, a tigerish, crackling East-West meeting that spoke volumes about *glasnost*.

The Royal Winnipeg Ballet's Evelyn Hart, partnered by Rex Harrington of the National Ballet of Canada, drew tears from spectators as far away as the top balcony with her superbly wraith-like rendition of Norbert Vesak's *Belong*. Frank Augustyn gallantly partnered Yannick Stephant, the pretty prima of Ballets de Monte Carlo, and also danced Maurice Béjart's *Song of a Wayfarer* with the National Ballet's Peter Ottmann.

Serge Lavoie, another National Ballet stalwart, and Marie-Christine Mouis of the Boston Ballet offered a curiously unfizzy *Esmerelda*, while the National's Kimberly Glasco joined Rio de Janeiro's flamboyant Fernando Bujones in a restrained *Don Quixote* Pas de deux. Bujones later brought down the house with Béjart's teasing and twinkling *Greek Dances*.

Les Grands Ballets Canadiens' Andrea Boardman and Jean-

Hugues Rochette danced James Kudelka's *Night*, a sombre work danced in voluminous gowns that presented occasional problems during the many lifts.

Technical and artistic superiority are what this gala is all about. Naturally, it was the Soviet contingent that delivered the technical powerplay, in a series of classical pas de deux starting with the Bolshoi's Liepa and Nina Ananiashvili in a pas de deux from *The Sleeping Beauty*. The Kirov's Veronika Ivanova, a tiny teenager, created the breathtaking magic of the second act of *Giselle* in just a few minutes with Sergei Vikharev.

Farouk Rouzimatov (Mr. Razzamatuzz, as some New Yorkers have dubbed him!) attacked *Le Corsaire* with stunning *ballon* and arched drama, partnering the wonderfully seductive and beautiful Altynai Asylmouratova. In a sly bit of programming, these two also appeared unexpectedly in *Adam and Eve*, a short piece by Béjart, which, sinuous and modern, refreshed the program, which was dominated by 19th-century museum pieces.

In much the same vein, the Paris Opéra's Monique Loudières and Cyril Atanassoff unleashed energy like a flash flood with George Balanchine's *Tzigane*.

Any gala evening with endless pas de deux can be fatiguing, but because of excellent and imaginative programming, this four-hour marathon spun past all too quickly. With such a calibre of casting, low points were almost non-existent.

From the sprightly Heidi Ryom and Nikolaj Hübbe of the Royal Danish Ballet, through the elegant Patricia McBride and Ib Andersen from the New York City Ballet, to the final bows, the evening, like its predecessors, was a tremendous artistic success.

The future of *Le Don des Etoiles* is secure. Already, tickets for September 2, 1989, have been reserved, and dancers have chosen their repertoire! ■

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## THE LABAN FOUNDATION

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LONDON, ENGLAND

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Announces the first Canadian

### NEW CHOREOGRAPHIC AWARD Bonnie Bird Choreography Fund

Applications are now being sought from Canadian-based choreographers for this international award (worth £1500 sterling).

The award is designed to encourage emerging new choreographic talent. Last year it was given to an American choreographer and awards are also given annually in the UK and Europe as part of the Foundation's award scheme.

The award comes in the form of a commission for Transitions Dance Company, which is the performance group of The Laban Centre for Movement & Dance, one of the foremost centres for contemporary dance education and training in Europe. The company tours nationally and internationally.

Application is by letter, including full CV and videos of recent work. Closing date for receipt of applications is January 2nd 1989.

Annonce

### le Premier Prix Canadien de Chorégraphie Contemporaine Bonnie Bird Choreography Fund

Les chorégraphes domiciliés en Canada sont invités à souscrire pour ce prix international au valeur de £1500 sterling.

Le prix est destiné pour des jeunes chorégraphes récemment apparus. L'année dernière le prix a été donné à une chorégraphe américaine et d'autres prix ont été également donnés en Angleterre et en Europe.

Le prix est conçu comme une commande chorégraphique pour la compagnie Transitions, qui est la groupe de danse du Laban Centre, un des plus importants centres de formation de danse contemporaine en Europe.

Solicitations pour le prix sont invitées par lettre avec une résumé de carrière professionnelle, et vidéo d'un oeuvre récent. La dernière date pour reception des sollicitations est le 2 Janvier 1989.

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

■ As **TIDE** (Toronto Independent Dance Enterprises) begins its 10th-anniversary season, the **Canada Council** has turned down its request for funding.

In early October, the company held a press conference in Toronto to call for two things — reform in the Canada Council's procedures and a reconsideration of TIDE's application. In a prepared statement, **Gayle Nisbet**, chair of TIDE's board of directors, said that the company is "prepared to take the Canada Council to Federal Court in order to obtain an order requiring the Canada Council to reconsider TIDE's application, if that is what is required . . . We hope that by making the Canada Council acknowledge the weaknesses and abuses in its methods it will re-examine and re-evaluate its assessors, procedures and appeal process."

■ **Jane McElligott**, a former member of the National Ballet of Canada, and **Francisco Alvarez**, a former member of Dancemakers, are the joint winners of the second annual **Erik Bruhn Memorial Award** presented by the **Dancer Transition Centre**.

The Award gives a second year of retraining to a dancer who has completed one year under the auspices of the Dancer Award Fund.

■ **Ron Holgerson**, formerly with the Touring Office of the Canada Council, is now a senior arts policy analyst for the **Department of Communications Arts Policy Directorate**.

■ Vancouver-based **Kinesis Dance** was scheduled to present *White Breakfast*, choreographed by Paras Terezakis, at the Firehall Arts Centre, Aug. 31-Sept. 3.

■ During its September performances at the Vancouver Playhouse, the **Judith Marcuse Dance Company** was scheduled to present three new works — a piece by Robert North; *Three Shades of Red*, co-choreographed by Serge Bennathan, Michael Trent and Joe Laughlin; and a solo for Marcuse by Mary-Louise Albert — plus revivals of Judith Marcuse's *Cortege* and Grant Strate's *Interregnum*.

■ **Jumpstart** presented *Cory, Cory Deconstructed Reconstructed*, with guest soprano Erica Northcott, in Vancouver, Oct. 5-16.

■ **EDAM** will present *Forced Issues*, a studio series, in Vancouver this fall, featuring the EDAM company and guest artists including the **Joint Forces Dance Company**, Oct. 7-8, Nov. 11-12 and 25-26.

■ Changes in the roster of the **Judith Marcuse Dance Company**: charter member Mary-Louise Albert has returned to dance

with the Company, and new dancers are Sylvain Senez, Annemarie Cabri-Verbeke and Andrew Olewine.

■ **The Anna Wyman Dance Theatre** toured in Western Canada this fall, with performances scheduled in Saskatchewan (Swift Current, Oct. 20; Yorkton, Oct. 22), Alberta (Lethbridge, Oct. 28; Red Deer, Nov. 4; Edmonton, Nov. 7-8) and British Columbia (Burnaby, Nov. 26).

Repertoire for the tour was to be chosen from *A Dancer's Circus*, *Universal Rhythm*, *Hamartia*, *Takada*, *Maskerade* and *Everyday A Sunday*.

■ **Patricia McSherry** has been appointed general manager of the **Judith Marcuse Dance Company**.

■ Fall dance events at Burnaby's **Centre for the Arts**, part of **Simon Fraser University**, are scheduled to include **Pat Graney Dance** (Nov. 4-5) and the **SFU Dancers** in concert (Nov. 24-26).

■ The participants in the **Performance Training Intensive** program sponsored by **Main Dance Projects** in Vancouver will perform new works by Gisa Cole, Barbara Bourget and Conrad Alexandrowicz, Dec. 15-18.

■ **Alberta Dance Theatre** was scheduled to present its production *Deceptions* during the *Edmonton Fringe Festival* in August. The program featured two works by artistic director Marian Sarach.

Prior to its *Fringe* performances, the company appeared at the *Coloquio Internacional de Danza Contemporanea* in Monterrey, Mexico.

■ **The Banff Centre** has received a major bequest of \$1-million from the estate of Dorothy Harvie. The funds will provide scholarships, to be called the **Dorothy Harvie Scholarships**, to artists working in music, theatre, dance and visual arts.

**Dr. Paul D. Fleck**, president of the Centre, said Dorothy Harvie was "always ready to help a young artist and in many ways, usually anonymously, helped make possible the development of artistic careers. We are enormously grateful for this generous bequest, which will be used over the next 10 years."

■ **Kompany! A Performing Dance Troupe** presented the premiere performances of its new work *Jazz Hot*, by company artistic directors Darold Roles and Ron Schuster, in August at the *Edmonton Fringe Festival*. In September, **Kompany!** was to perform the work at *Expo '88* in Australia.

■ The new roster at the **Alberta Ballet Company** includes returning Company members Stephani Achuff, Nathalie Huot, Christopher Jean-Richard, Daniel

McLaren, Barbara Moore, Shona Smith and Luc Vanier. New dancers are Tisha Ford, Lenny Greco, Nancy Latoszewski, Jerome Vivona and Scott Warren. As well, the Company has hired six apprentices from the Alberta Ballet School: Nova Andrews, Cherice Barton, Cybele Clamaron, Katherine Deane, Cynthia McLaren and Lara Peggs.

Sharon Krantz has been appointed ballet mistress.

■ This season, Edmonton-based choreographer **Lambros Lambrou** will work with the West Australian Ballet in Perth, stage his piece *Autres Tangos* for Indianapolis Ballet Theatre and choreograph *Aida*, the closing production of the Edmonton Opera's 25th-anniversary season.

■ **Sun-Ergos** will present the world premiere of *Cloud Stones*, with choreography by Dana Luebke, at Calgary's Scarboro Centre in October. The costumes have been designed by artistic director Robert Greenwood, with musical score by Peter D'Amico.

■ **Decidedly Jazz Danceworks** begins its fifth-anniversary season with performances at the University Theatre in Calgary, Nov. 15-19. The program will include two new works — one by artistic director Vicki Adams Willis and *Fair Winds* by Leni Wylliams — and three from the repertoire — *Flamingo Rag*, by Willis, Denise Clarke's *Blind Struggle* and *Divine Mother Adorned*, by Michele Moss.

■ Dance at the **Banff Centre** during the first part of 1989 will include performances by **Toronto Dance Theatre** (Feb. 4) and the **Royal Winnipeg Ballet** (Apr. 9) at the Eric Harvie Theatre.

■ **Decidedly Jazz Danceworks** will appear as part of the *Calgary Jazz Festival*, June 14-16 and 19-21, at the Max Bell Theatre. The program will feature a new full-length work by artistic director Vicki Adams Willis.

■ **The Royal Winnipeg Ballet** opened its home season in Winnipeg with performances at Centennial Concert Hall, Oct. 12-16. The program featured the Winnipeg premieres of two ballets by George Balanchine, *Concerto Barocco* and *Tarantella* (staged by Susan Hendl of New York City Ballet) and two works from the repertoire — Agnes de Mille's *Rodeo* and Maurice Béjarts *Song of a Wayfarer*.

■ During October and November, the **Royal Winnipeg Ballet** did a three-week tour of Ontario (and one American city), with performances in Thunder Bay (Oct. 20), Sault Ste. Marie (Oct. 22-23), North Bay (Oct. 25), Toronto (Oct. 27-29), Buffalo (Oct. 30), St. Catharines (Oct. 31), Welland (Nov. 1),

Kingston (Nov. 3), Brockville (Nov. 4), Ottawa (Nov. 5-7) and London (Nov. 10).

Repertoire for the tour was scheduled to include George Balanchine's *Concerto Barocco* and *Tarantella*, Hans van Manen's *Adagio Hammerklavier* and *Piano Variations III*, Leonide Massine's *Gaité Parisienne*, Rudi van Dantzig's *Four Last Songs*, Agnes de Mille's *Rodeo* and *Threnody*, a new work by Judith Marcuse.

Set to appear with the company as guest artist was New York City Ballet principal dancer **Lindsay Fischer**, a graduate of the National Ballet School and former principal dancer with the Dutch National Ballet.

■ **The Royal Winnipeg Ballet** will tour in the United States during November, performing in Indiana (Indianapolis, Nov. 12-13), Illinois (Peoria, Nov. 15; Decatur, Nov. 17; Springfield, Nov. 18), Iowa (Burlington, Nov. 16), Missouri (Kansas City, Nov. 19) and Minnesota (St. Paul, Nov. 22-23).

Repertoire will include four works by Hans van Manen — *Adagio Hammerklavier*, *Three Pieces*, *Piano Variations III* and *Five Tangos* — as well as George Balanchine's *Concerto Barocco* and *Tarantella*, Rudi van Dantzig's *Four Last Songs*, Leonide Massine's *Gaité Parisienne*, Agnes de Mille's *Rodeo* and *Threnody* by Judith Marcuse.

■ **Reid Anderson** has been named artistic director-designate of the **National Ballet of Canada**. His appointment will become effective Jan. 1, 1990. **Valerie Wilder** and **Lynn Wallis** will remain as co-artistic directors of the company until Dec. 31, 1989.

■ This past summer, the **Government of Ontario** confirmed its support of the **Toronto Ballet Opera House** project of the **National Ballet of Canada** and the **Canadian Opera Company** by announcing its decision to provide a 3.8-acre site at Bay and Wellesley

Streets in Toronto and \$65-million towards construction of the new facility.

■ In August, the **Toronto Dance Theatre Youth Ensemble**, a group of 14 dancers from the senior class of the professional training program at the **School of Toronto Dance Theatre**, performed works by David Earle, Patricia Beatty and Christopher House during its appearance at the *Aberdeen International Youth Festival* in Scotland.

■ **Jack Udashkin**, a Montreal-based arts administrator, has been appointed dance producer at the **National Arts Centre** in Ottawa, while **Michel Dozois**, who has been production assistant for dance and variety at the **NAC** since 1986, has been named assistant dance producer.

■ **Sylvie Plamondon**, a member of Desrosiers Dance Theatre, presented her first full-length program of independent choreography at the Bathurst Street Theatre in Toronto, Sept. 6-7. Scheduled were three works by Plamondon — *Oh Well*, *Auto Genesis* and, receiving its premiere, *Reaching for Balance* — and Claudia Moore's *Animal Crackers*.

■ The third annual **Dance Weekend** open-house took place at **Harbourfront** in Toronto, Oct. 1-2. The event featured continuous performances by 14 companies and independent dancers, videos and a "contact" area in the lobby of Premiere Dance Theatre.

■ **Ontario Ballet Theatre** will add new works by John Alleyne and Lambros Lambrou to its repertoire this season.

The Toronto-based company has been touring Southern Ontario this fall, performing artistic director Sarah Lockett's *The Sorcerer's Apprentice* in Barrie, Brampton, Port Hope, Port Colborne, Toronto, Orillia, London and Maple.

Dancers announced for the 1988-89 season are Eloisa Alfonso, Aquilino Abad, Sylvia Bouchard, Sarah Barden, José Descheny,

Myriam Guevara, Kathryn Lawrence, Suzanne Priddle and Sylvain Tremblay.

■ The third annual **Toronto Arts Awards** were presented during **Toronto Arts Week** in October. Winners of the Performing Arts Award were **Patricia Beatty**, **Peter Ranzazzo** and **David Earle**, co-founders of Toronto Dance Theatre.

■ Joining the **National Ballet of Canada** corps de ballet for the 1988-89 season are Suzanne McKay, Maurice Causey, James Taylor, Ole Just and James Toth.

■ **The National Tap Dance Company of Canada** will perform in concert with the McGill Chamber Orchestra in Montreal, Oct. 24; with the Indianapolis Symphony Orchestra, Nov. 11-13; and at Minkler Auditorium, Seneca College, in Toronto, Nov. 27.

■ **Veronica Tennant**, principal dancer with the **National Ballet of Canada**, has announced her retirement plans. Her final performance as a member of the company will be as Juliet in John Cranko's *Romeo and Juliet* during the National Ballet's February season at the O'Keefe Centre in Toronto.

■ **Desrosiers Dance Theatre** will appear at Premiere Dance Theatre in Toronto, Oct. 25-Nov. 5. The program is scheduled to feature *Concerto in Earth Major* and a revised production of *Brass Fountain*, originally created in 1981.

The company will include Danielle Belec, Lorraine Blouin, Sonya Delwaide, Robert Desrosiers, Mark Frerichs, Jamie Hadley, Jean-Aime Lalonde, Jean-François Macabee and Sylvie Plamondon.

■ **Danceworks 56** will present the Canadian premiere of *Some Golden States*, a piece by American performance artist **Tim Miller**, Oct. 26-29.


**Danceworks 57** will feature solo works by Belgian artist **Nicole Mossoux** (*Juste Ciel*) and **Susan McKenzie** (*Aviatrix*), Nov. 23-26.

All performances are at the Winchester Street Theatre in Toronto.

■ **Mary Jane Warner** has been appointed chair of the dance department at **York University** in Toronto.

■ The second **Talking Dance** project, a series of Sunday afternoon lecture-demonstrations designed to provide a forum and context for critical discussion on the process and sources of dance-making, will be presented at Dancemakers' studio in Toronto this season. *Talking Dance* is produced by **Douglas D. Durand** and is a special project of **Dancemakers**.

The schedule includes *Performance as a Political Act* (Oct. 30), with **Tanya Mars** (moderator), **Tim Miller** and the **Clichettes**; *Dance/Theatre* (Nov. 27), with **Andrea Smith** (moderator), **Murray Darroch** and **Tom Stroud**; *Processes of Collaboration* (Jan. 15), with **Paula Citron** (moderator), **Bill James**, architect **Dereck Revington** and composer **Rodney Sharman**; *The Don Quixote Theme* (Feb. 26), with **Michael Crabb** (moderator), **Ginette Laurin** and **Pierre-**



## The Koffler Centre School of Dance and Related Arts

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**Paul Savoie**; and *Lyricism and Personal Vision* (Mar. 5), with **Selma Odom** (moderator), **Susan McKenzie** and **Terrill Maguire**.

■ **Don Shipley** has been named manager of performing arts at **Harbourfront** in Toronto. He will assume responsibility for guiding future programming in the areas of dance, theatre, classical music, film and performances for young audiences, and will manage performing arts programs at four Harbourfront venues: **Premiere Dance Theatre**, the **Studio Theatre**, the **Brigantine Room** and the **du Maurier Theatre Centre**.

■ **Celia Franca** will host *Talks on Dance*, a series of dinner-lectures at the **National Arts Centre** in Ottawa this season. Sponsored by the **NAC** and the **University of Ottawa**, **Continuing Education**, the series is scheduled to include speakers **Henny Jurriens**, artistic director of the **Royal Winnipeg Ballet** (Nov. 6), **Franca** herself (Nov. 28), **Reid Anderson**, artistic director of **Ballet British Columbia** and artistic director-designate of the **National Ballet of Canada** (Jan. 28) and **Karen Kain**, principal dancer with the **National Ballet** (Apr. 20).

■ **Toronto Dance Theatre** is celebrating its 20th anniversary this year. The company will present three programs at **Premiere Dance Theatre** in Toronto during the season.

The fall program (Nov. 8-12) is called *Memories, Dreams & Visions*, and will feature revivals of **Patricia Beatty's** *Emerging Ground* and **Peter Randazzo's** *Nighthawks*, as well as new works by **David Earle** and **Christopher House**.

*Court of Miracles*, the company's Christmas show, will be performed Dec. 13-18.

The spring season, Mar. 28-Apr. 1, will feature a program of works by **Christopher House**.

■ **TIDE** will present *Spontaneous Combustion*, a solo concert by artistic director **Denise Fujiwara**, at the **Winchester Street Theatre** in Toronto, Nov. 10-12.

In addition to performing her own works, **Fujiwara** will appear in pieces by **Judy Jarvis**, **Ginette Laurin**, **Judith Marcuse**, **Paula Ravitz** and **Muna Tseng**.

This program will also be presented at the **Vancouver East Cultural Centre** in March.

■ *Have Steps Will Travel*, the first major work commissioned from **John Alleyne** by the **National Ballet of Canada**, will receive its premiere during the company's November season at the **O'Keefe Centre** in Toronto.

■ **Anjali** (**Anne-Marie Gaston**) will present her program *Visions of the Feminine in Indian Classical Dance* in **Oxford** and **London, England**, and in **Amsterdam, the Netherlands**, during November.

■ **Karen Kain** will celebrate her 20th year with the **National Ballet of Canada** this season. In her honour, the company will present a gala performance, Nov. 29, during its fall season at the **O'Keefe Centre** in Toronto. The gala will feature special performances by **Kain** in a collection of works created for her, including *Echo* by **Eliot Feld**. As well, the full

company will dance the third act of *The Sleeping Beauty*, with **Kain** as **Princess Aurora** and **Frank Augustyn** as **Prince Florimund**.

■ As part of its 20th-anniversary celebrations, **Toronto Dance Theatre** will present *Weekend to Dance*, an open-house, at its **Winchester Street** home in Toronto, Dec. 2-4. There will be performances, tours, displays, informal talks and demonstrations, and many of the people who have been associated with the company during the past 20 years will participate.

■ **The National Ballet School** and the **University of Waterloo** have developed a joint program for the training of professional dance teachers. The new affiliation, the first of its kind in Canada, will enable students to complete the three-year teacher-training program at the **National Ballet School** and the four-year honours bachelor of arts (dance) program at the **University of Waterloo** in only five years.

■ **Karen Kain** and **Jeff Hyslop** will lead the cast of *Aladdin*, a Christmas musical pantomime which will be presented in **Victoria** (Dec. 2-10), **Vancouver** (Dec. 14-18), **Toronto** (Dec. 23-31), **Hamilton** (Jan. 4-7), **Kitchener** (Jan. 10-11) and **Ottawa** (Jan. 13-15).

■ **Canadian Children's Dance Theatre** will present a program of choral and dance works, *Winter Song — Dances for a Sacred Season*, at **Premiere Dance Theatre** in Toronto, Dec. 20-23.

Under the direction of company co-artistic director **Michael de Coninck Smith** and **Toronto Boys' Choir** conductor **Ned Hanson**, choreographers **David Earle**, **Holly Small**, **Carol Anderson** and **Deborah Lundmark** will work with the **Toronto Boys' Choir**, the **Ned Hanson Singers**, several prominent instrumental musicians and the **Canadian Children's Dance Theatre** to create this new work.

The opening night gala performance will be a benefit to raise funds for the company's upcoming visit to **China** in 1989.

■ **TIDE** will present *Making Waves*, a choreographic workshop, at the company's **Toronto studio**, Jan. 19-21.

■ The second *Dancers for Life* benefit performance to raise money for the fight against **AIDS** will take place Feb. 27 at **Premiere Dance Theatre** in Toronto. **Evelyn Hart**, **Stephen Petronio** (in his Toronto debut) and members of the **National Ballet of Canada**, the **Danny Grossman Dance Company** and **O Vertigo Danse** have been invited to participate.

■ **The O'Keefe Centre** in Toronto will present an international dance series in 1989. Scheduled to appear are the **Martha Graham Dance Company** (Mar. 2-4), the **Shanghai Ballet** (Mar. 14-19), the **Kirov Ballet** (June 27-July 2) and **London Festival Ballet** (July 13-16).

■ During its 1989 European tour, Apr. 12-May 15, **Toronto Dance Theatre** will perform in **France**, **Spain**, **Belgium** and **Portugal**.



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■ Changes in the roster at **Les Grands Ballets Canadiens**: Diane Partington has been promoted to principal dancer. Catherine Lafortune, assistant répétiteur, has been made a soloist, as have Nicholas Minns and Kenneth Larson, while Katia Breton, Pascal Berlic, Yvonne Cutaran, Andrew Giday and Julie Houle have been promoted to demi-soloist. Nadja Chiacig and Renée Robert have been promoted from the *stagiaire programme* . . . from the *stagiaire programme* to corps de ballet, and Audrey Papeguay and Leslie Wright have graduated from l'Ecole supérieure de danse du Québec to the *stagiaire programme*.

Among the new dancers are Claude Caron, a former principal dancer with the Alberta Ballet Company, who joins as a soloist; Seung-Hae Joo, demi-soloist; and Pedro Barrios, Donna Croce, Joel Boudreault, Nicolo Fonte, Emmanuelle Gill-Houpert and Douglas Vlaskamp, corps de ballet.

■ **Roger Charbonneau** was named chairman of the board of **Les Grands Ballets Canadiens** at the company's general meeting in September.

■ **O Vertigo Danse** toured Europe in October, performing in France and Belgium.

■ *Concerto Grosso*, commissioned from **James Kudelka** by the **Joffrey Ballet** (and first performed at the *Olympic Arts Festival* in Calgary), will be presented during the company's New York season at City Center Theatre this fall. The work is set to a score by Jean Papineau-Couture, with costumes designed by Sylvain Labelle.

■ During October and November, **Les Grands Ballets Canadiens** performed in Windsor, Saskatoon, Regina, Edmonton and Calgary.

Repertoire for the tour included David Bintley's *Consort Lessons*, Bronislava Nijinska's *Les Noces*, Christopher House's *Jeux Forains*, John Butler's *After Eden* and two works by resident choreographer James Kudelka — *Le Sacre du printemps* and *La Salle des pas perdus*.

■ **Les Grands Ballets Canadiens** will present its production of *The Nutcracker* in Chicoutimi (Dec. 7-10), Ottawa (Dec. 14-18) and Montreal (Dec. 21-30).

■ In connection with the Marc Chagall exhibition on view until Feb. 26, the **Montreal Museum of Fine Arts** will present *Chagall*, a new work by **Ginette Laurin**, director of O Vertigo Danse. Performances will take place at UQAM, Jan. 18-22.

■ *The Eye Level Dance Series*, to be presented at the Dalhousie Arts Centre in Halifax, will feature performances by **Nicole Mossoux** (Dec. 6); **William Douglas & Dancers**, **Pat Richards** and **Leica Hardy** (Feb. 22-23); **Andrew Harwood** and **Daniel Soulières** (Mar. 3); **Sylvain Emard** and **Benoît Lachambre** (Mar. 30); **Gwen Noah**, **Rene Rioux** and **Lee Saunders** (Apr. 5); and a regional choreographers showcase (Apr. 20), featuring works by **Mary Ellen MacLean**, **Trisha Armstrong**, **Louise Hoyt**, **Sheilagh Hunt** and **Suzanne Miller**. ■

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