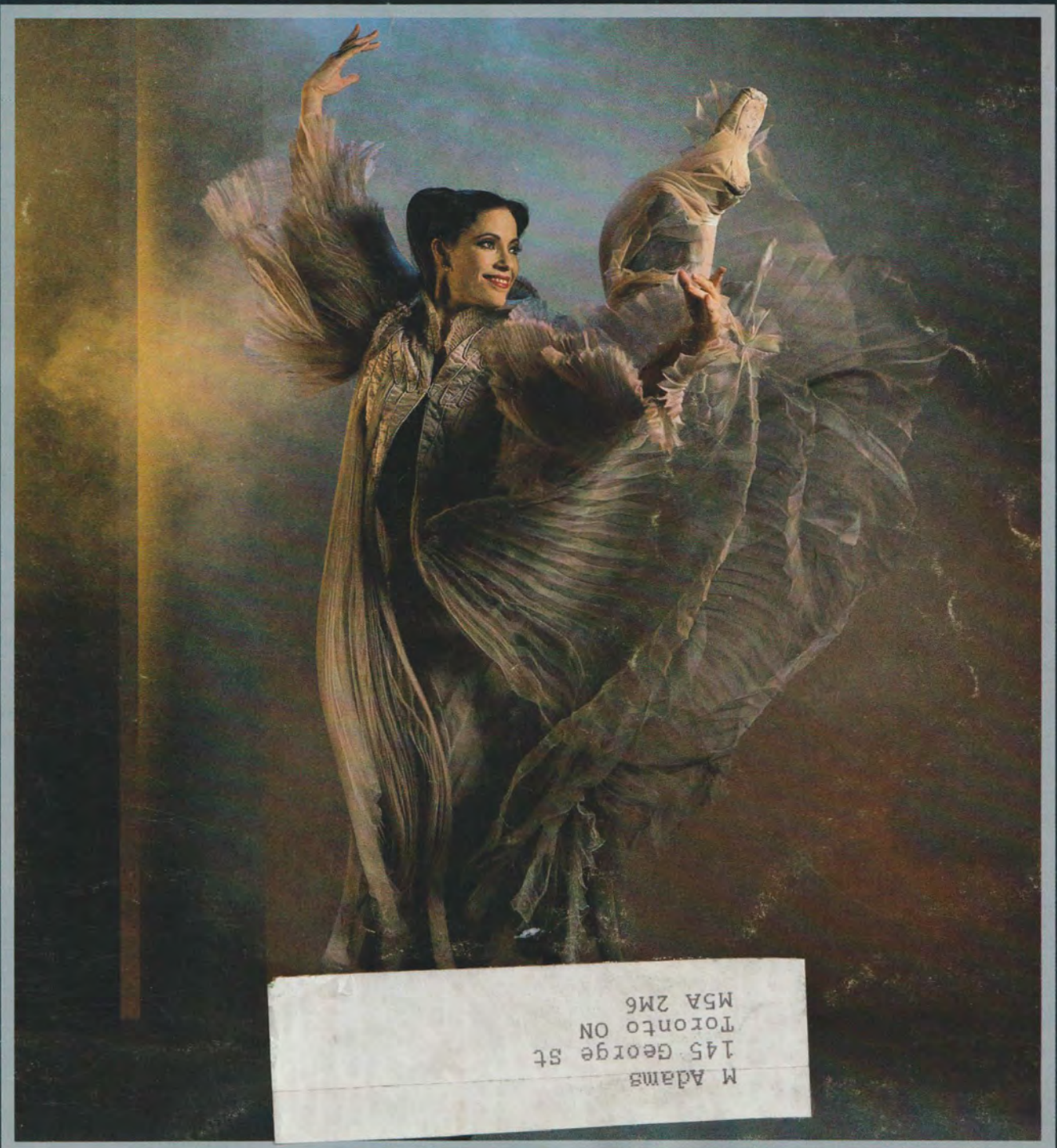


58

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*Romeo and Juliet*  
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# DANCE

I N ■ A U

COVER  
**Karen Kain in the  
National Ballet  
of Canada  
production of  
Glen Tetley's  
LA RONDE**  
Photograph  
by David Street

FRONT PAGE  
**The 16th  
Annual  
Dance in  
Canada  
Conference**

4



World Dance  
**THE O'KEEFE  
CENTRE'S  
FIRST DANCE  
SERIES**  
by Sebastian  
Howard

13



SHORT TAKES  
**Vancouver  
Edmonton  
Winnipeg  
Toronto  
Ottawa  
Montreal**

24



© Photo Pierre Louis Mongeau Clothes Beato, Nicolas Dancers Blackburn, Topolski

*Angelo Luzio*  
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# DANCE · DANSE

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*Angelo Luzio*  
MONTREAL

# FRONT PAGE

## DANCE IN CANADA CONFERENCE

At the 16th annual Dance in Canada conference, **Grant Strate** received the 5th Canada Dance Award in recognition of his outstanding contribution to the development of dance in this country. The presentation took place on Sunday, December 11th at the awards brunch sponsored by Murray & Company. The brunch was hosted by awards committee chairman **Annette av Paul** at dancer **Charles Kirby** and **Jacques Wensvoort's** Abundance Restaurant in Toronto.

Born in Alberta, Grant Strate was a charter member of the National Ballet of Canada and worked with the Company from 1951 to 1969 as a



Grant Strate

dancer, resident choreographer and assistant to artistic director **Celia Franca**. In 1970 he founded the Dance Department as part of the Faculty of Fine Arts at Toronto's York University and served as the Department's chairman until 1976. He became director of Simon Fraser University Centre for the Arts, in Burnaby, British Columbia in 1980.

Strate was the founding chairman of the Dance in Canada Association.

As well, Grant has taught and choreographed for many diverse organizations, including Regina Modern Dance Works; Quebec Eté Danse; Mountain Dance Theatre in British Columbia; the Alberta Youth Culture and Recreation Department; the Juilliard School in New York; the Harvard Summer Dance Center; Studio Ballet and the Royal Ballet of Flanders in Belgium;

the Royal Swedish Ballet and the Laban Centre for Movement and Dance at the University of London.

Grant was presented with a memorial album of congratulatory greetings received from friends and colleagues. Letters and telegrams were received from Prime Minister **Brian Mulroney**; provincial cultural ministers **Rita M. Johnston**, British Columbia, **Greg Stevens**, Alberta, **Colin Maxwell**, Saskatchewan, **Bonnie Mitchelson**, Manitoba, **Lily Oddie Munro**, Ontario, **Brian Young**, Nova Scotia, **Gilbert R. Clements**, Prince Edward Island, **John C. Butt**, Newfoundland, and **Titus Allooloo**, Northwest Territories; York and Simon Fraser University presidents, **H.W. Arthurs** and **William G. Saywell** and from many companies and schools with whom Grant has been associated.

Over 100 people attended the brunch including current and former National Ballet of Canada members **Robert Ito**, **Angela Leigh**, **Lillian Jarvis**, **Mary MacDonald**, **Howard Meadows**, **Yves Cousineau**, **Timothy Spain**, **Lorna Geddes**, **Veronica Tennant**, **Lawrence and Miriam Adams**, **Tomas Schramek**, **Jacques Gorrissen**, **Victoria Bertram**, **Gloria Luoma** and **Frank Augustyn** as well as **Luc Tremblay**, artistic director of Dansepartout; **William Orlowski**, artistic director of the National Tap



Linda Maybarduk with husband Bill Alguire



(Left to Right) Annette av Paul, Steve Dymond, Miriam Adams, Grant Strate, William Littler and Brian Robinson

Dance Company of Canada; **Denise Fujiwara**, artistic director of TIDE; **Deborah Lundmark** and **Michael deConinck Smith**, artistic directors of the Canadian Children's Dance Theatre; **Paula Moreno**, artistic director of the Paula Moreno Spanish Dance Company and independent dancers **Andrea Smith**, **Joan Phillips** and **Terrill Maguire**.

Representing the Dance in Canada Association were current and former directors **Jean Orr**, Vancouver; **Cameron Diggon**, Calgary; **Clive Padfield**, Edmonton; **Jill Lhotka**, Winnipeg; **Mimi Beck**, **Randy Buckley**, **Lynn McGuigan**, **Kenneth Peirson**, **Jacques Vezina**, and **Joost Pelt**, Toronto and **Gaétan Patenaude** and **Geneviève Salbaing**, Montreal.

Other awards presented at the brunch were the Dance in Canada Service Award to **Pat Richards**, **Miriam Adams** and **Brian Robinson**.

The Dance in Canada Graphics Award was presented to designer **Jan Novotny** for his poster Sacred Musak:

Mystery/Mysterium created for Edmonton's **Brian Webb Dance Company**. The jurors for this award were painter/designer **Heather Cooper**, arts and entertainment editor **John Burgess**, architect-planner **Carl Knipfel** and curator/director **Robert Freeman**.

The Dance Ontario Award was given posthumously to **Judy Jarvis** as a pioneer of modern dance in Ontario. This award was accepted by **Pamela Grundy**, former dancer in the Judy Jarvis Company and chairman of the Judy Jarvis Dance Foundation.

Speakers at the brunch were **Linda Maybarduk-Alguire**, president of the Dance in Canada Association; **Jacques Foesier**, president of Dance Ontario; critics **William Littler** and **Max Wyman**; **Joysanne Sidimus**, executive director of the Dancer Transition Centre; **Selma Odom**, professor, dance program, York University and **Clifford Collier**, one of the 1987 recipients of the Dance in Canada Service Award.



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"If you lose touch with what made you want to dance in the first place, you've got nothing."

Her face pale as Meissen, hands delicately crossed, Karen Kain sits backstage at The Betty Oliphant Theatre. She searches inside for the tiny voice that speaks of her great need to dance — a voice that has sustained her through the glory days and the doldrums of an incredible 20-year career.

In terms of dance, Kain is unquestionably the first great Canadian star. She came along during the troubled adolescence of our own cultural awakening, and her fresh innocence and scrubbed vitality captivated the public consciousness.

Such was Kain's power that she became a household name — a Canadian hero. As one half of the Kain/Augustyn partnership, she inspired the sort of adulation usually reserved for hockey heroes and scrimmage hustlers.

The little girl from Hamilton with the capacity to dazzle literally leapt from the corps de ballet to become the National Ballet's youngest prima ballerina when she was only 18. In the

# Karen Kain

## Striking a Balance

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years that followed that grand jeté, she has become a rather reluctant superstar of international reputation, a personality as much as a dancer, in many ways a symbol for our cultural coming of age.

With such adoration and fame came a responsibility that wasn't always easy to handle. Enshrined as part of The Great Canadian Dream, Karen fuelled fantasies that were neither realistic nor possible. When she failed to live up to our expectations of the quintessential ballerina, we were disappointed. When she refused to be trapped in a tutu and toe shoes, we felt betrayed. And when her spirit cracked, leaving her burned out at 25, we wondered what had happened to make her magic die.

"I went through a very bad time," Kain recalls. "My career and my personal life unravelled. I was terrified and sick with fear. To push myself out of the wings was excruciating and it became painful to dance.

"It was a classic case of burn-out," Kain says, thinking back. "I went at everything the wrong way. I exhausted myself trying to please everyone. I really didn't value myself at all. I guess in the back of my head was this raging suspicion I didn't deserve what I had. I was Karen Kain and I was successful and famous but maybe I shouldn't have been there at all.

"At first I was sheltered from the reality of my success," Kain continues. "There were performances to dance and rehearsals in the studio. But when I began to comprehend people were buying tickets just to see me, I began to feel the pressure. It was frightening.

"Now I've come to terms. I no longer feel that this is something I don't deserve. I've worked very hard to be what I am and I'm going to enjoy it for as long as I can."

BY GARY SMITH





BARRY GRAY

Karen Kain and Frank Augustyn in the National Ballet of Canada production of Jerome Robbins' AFTER-NOON OF A FAUN



Karen Kain has mellowed. There's no longer that frightened, anxious quality in her voice. The little doe look in her eyes has been replaced by a warm glint of self-assurance and security.

In the past few years, Kain has projected an image of fulfilled woman and artist, a dramatic contradiction to her once obvious frustration and uncertainty.

"I'm no longer a little girl," Karen says, her lips curled in a provocative smile. Once referred to as a sort of dancing Anne Murray, that curious Canadian notion of wholesomeness reminiscent of the 1950s, Kain has shucked off such uncomfortable stereotypes. "I'm not the eternal Sugar Plum," she laughs, "no matter how much some people want me to be."

Kain smiles a radiant smile, the sort that burns itself across the footlights in the most rhapsodic of her performances. "Before, I wanted to please everyone. I just wanted to do what everyone else wanted. I guess I never really thought about what mattered to me."

Kain shrugs and pulls distractedly at the elbow of her navy sweat suit. Behind her liquid-almond eyes there is a flicker of the impressionable girl who first caught our attention dancing Peter Wright's THE MIRROR WALKERS in 1970.

"I have balance in my life now that keeps everything in perspective," Kain grins. "That's a very hard thing to acquire when you're a dancer in a world as narrow as the parameters of the studio and the stage. Of course dancing is important to me but I'm a person as well as a dancer. I have other needs that have to be met. I used to think dancing was my whole life. That was wrong."

The metamorphosis of Karen Kain has been a dramatic yet subtle thing. Certainly her marriage to actor Ross Petty in 1983 afforded much-needed stability. Something of a nest builder, Kain blossomed in the security of a warm and loving marriage. "I've found my prince," she smiled shortly after the wedding. And the honeymoon goes on with Kain more radiant than ever.

If Petty provided the personal happiness Kain craved, danseur noble Erik Bruhn provided the inspiration for a remarkable new maturity in her career.

"I don't have enormous vision," Kain confesses. "I've always needed stimulation for personal growth. I don't think I would have grown as an artist without a catalyst to stimulate a reaction."

"All my training was to do what I was told. Don't question things, do it this way because it's right. Erik was different, he treated dancers as adults, not children. He taught me to have more faith, to believe in myself, to make my own mis-

Andrew Oxenham



Karen Kain and Frank Augustyn in the National Ballet of Canada production of Gerald Arpino's KETTENTANZ

Andrew Oxenham



Karen Kain and Corey Winthrop in the National Ballet of Canada production of Roland Petit's LE LOUP

**I** have balance in my life now that keeps everything in perspective. That's a very hard thing to acquire when you're a dancer in a world as narrow as the parameters of the studio and the stage."

takes. He gave me the freedom to follow my own instincts."

Kain recalls her frustrations learning roles at the beginning of her career. "Every single person coming into a part had to be an exact replica of whoever did it first. We weren't encouraged to put anything of ourselves into what we danced. That was before Erik."

Obviously still troubled by the tragedy of Bruhn's death from cancer in 1986, Kain regarded him as a mentor and a friend. "He challenged me to discover more about myself. He came along when I most needed inspiration. He taught me never to be anyone's good little girl."

The key to Kain's stage persona is a startling amalgam of vulnerability and power that coalesce in the flame of performance. Kain has the capacity to make us want to wrap our arms about her, even as she pirouettes away from insecurity towards a dazzling stage mystique.

In ballets such as ROMEO AND JULIET and SWAN LAKE, Kain continues to make reality of complex and intriguing characters. In the more recent acquisitions to her repertoire, such as Glen Tetley's LA RONDE and ALICE, she finds a rapturous abandon which carries us along with the delirium of the moment to a heightened realism that is complex in its dramatic nuance.

In New York and London, Kain's performances in Tetley's ALICE have inspired rave reviews. "I think I proved I was capable of a lot more," she smiles. "Those performances are a direct result of who I am now."

International exposure is nothing new to Kain. In the '70s, French choreographer Roland Petit begged her to join his Ballets de Marseilles. But Kain declined, refusing to leave Canada for anything more than guest appearances, frequently partnered by the legendary Nureyev.

"I feel that I've had an international career without leaving home," Kain suggests. "And the rejection of foreign offers was a conscious decision, perhaps born of my own unwillingness to let go of my roots."

"Of course I could have said, 'Ciao Canada, thanks a lot,' but I didn't. I guess I just wasn't willing to make those kinds of sacrifices," Kain says looking at her hands. "I think I realized that quite young. I remember dancing with Rudolf in Vienna. We had a great success. But after, there I was, sitting in my little hotel room surrounded by all the flowers and I realized I was alone. I knew then it took more than adulation to make me happy."

Although she has often been critically realistic in the past, today Kain praises the National Ballet of Canada which has been her artistic home for the past 20 years.

"I've benefited from the nurturing involved in being in a company like the National. I've had the most wonderful repertoire to dance. Where else could I



Karen Kain (centre) with members of the corps de ballet in the National Ballet of Canada production of Sir Kenneth MacMillan's SOLITAIRE

**F**ear is what you talk yourself out of in the wings. What keeps me calm and tames my insecurities is the preparation."

dance MacMillan, Feld, Ashton and Tetley? Every time I came back after an engagement abroad, even if things weren't perfect, I was always glad to be back."

A shy person, Kain admits to fears and insecurities that have haunted her past. "Perhaps that's why I haven't the temperament to be a suitcase ballerina — although my dad used to say, 'have tutu, will travel' in connection with my globe hopping."

In some ways a very private person, Kain says, "I have trouble with parties and meeting people. I'm much happier being home of an evening. I get very nervous in crowds and I'm simply not gregarious. I've worked hard to overcome my reticence but I guess it's just not in my nature."

Ironically, Kain is not shy on stage. "Fear is what you talk yourself out of in the wings. What keeps me calm and tames my insecurities is the preparation. If I've even been off for a weekend I feel threatened. I need the organization and routine to get myself through."

Kain admits an urgency to dance. "I'm driven in the sense I want to be a dancer and a good dancer. But I'm not wild with ambition. I was never grasping for success. Somehow, it just all fell into place. I'm driven to do my best but I'm not a conniver or schemer."

It always amuses me when people draw up elaborate schedules and plans to become a star. It doesn't work that way. Many get the opportunity but only a few actually have the goods."

Happily, Kain's career has never really plateaued. She's grown, both in technical assurance and stage maturity to the point where her performances bristle with barely-contained passion. Whenever she dances it is an occasion to worship at the shrine of her exquisite musicality.

"Music is what moves me, what takes me away from mere technique to character," Kain says. More than anything, that's what Kain's first dance teacher, Betty Carey Love, recognized all those years ago in her little studio in Ancaster.

"She was very shy and quiet," Love says, thinking back. "But she had a very special way of responding to music. Even at ten, she had a great desire to dance. But she had something more — a willingness to work."

Kain's partnership with fellow Hamiltonian Frank Augustyn is now legendary. The charisma of their stage rapport not only convinced audiences of the passion of Romeo and Juliet, but it also fuelled fantasies of an off-stage relationship of equal fire.

"I know," Kain smiles wanly. "There was something very special about Frank and me on stage. We were very attractive, very cute. I've seen the pictures. But our personal and performance lives grew apart. Every now and then we recapture it and it's wonderful. I have to admit it was rather incredible the way we captured the imagination of the public."



Andrew Oxenham

**Karen Kain and Frank Augustyn in the National Ballet of Canada production of Erik Bruhn's LA SYLPHIDE**

"What I have trouble with," Kain confides, "is being considered a product of the National Ballet's publicity department. If they were so capable of making stars, they'd be making a lot more. I resent the suggestion that Frank and I were purely a media creation. We worked too hard to be that."

These days Kain's horizons have expanded beyond the ballet stage. She is interested in an acting career and appears almost annually in the Christmas pantomime with her husband Ross. "I love it. It's like a big colouring book," Kain laughs. "It's bright, gaudy fun and I love to hear the audience becoming part of the show."

Kain has established, too, an important link with the Dancers' Transition Centre and is currently president of the board. "It means a lot to me. I've seen too many people suffer along the way," Kain says. "I guess I had a feeling of guilt. It starts right back in the early days in school when I saw kids have the big talk with Betty [Oliphant]. They weren't going to have a career in classical dance and it hurt. And I saw dancers, over the years, who thought they had 15 more years to dance having to stop and having no plans and no money. The Centre can help and I feel responsible to lend a hand."

Last May, Kain suffered a miscarriage, a tragedy that troubled us all. A few days later she was on stage at the O'Keefe Centre in Toronto, hosting the Erik Bruhn Competition — she was radiant and smiling, her composure seemingly intact. "It was very difficult but I had a duty," Kain says. "I couldn't let the Company down and focusing on that actually helped me through a difficult time. It was probably the toughest day of my life but I've never been someone who wheedles out of commitments."

Kain still plans to have a family and she admits her performances are numbered. "I feel I still have a few good years left. I'd like to still be dancing when the new Ballet Opera House opens — but who knows?"

Whatever the future holds, at 37, Kain is philosophical. For 20 years she has burned herself indelibly into the memory of so many fans. "I think it was all worth it. And I don't think I've given anything up by staying in Canada," she laughs.

"When you think about it, I've had it all — the kind of career most people only dream of. And let's face it, it's silly to make pronouncements. Life never goes according to plan. I just take it day by day."



Andrew Oxenham

**Karen Kain and Winthrop Corey in the National Ballet of Canada production of Roland Petir's LE LOUP**

*Gary Smith is the dance critic for The Hamilton Spectator and frequently contributes articles to Front Page News and the O'Keefe Centre House Programme.*



# Contemporary Dance Department

## Entrance Audition - Interviews

1. Participation in technique and creative classes
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- Please note: Applicants are expected to have completed 2 years of contemporary dance prior to audition

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### Schedule of Auditions (Please confirm by Jan. 30th)

**February 17/89 - 5:30 pm - Ottawa**  
Department of Theatre, The University of Ottawa  
135 Seraphin Marion #207

**February 21/89 - 5:30 pm - Toronto**  
Danny Grossman Dance,  
511 Bloor St. W.

**February 23/89 - 5:30 pm - Halifax**  
Department of Theatre,  
Dalhousie University - Studio 2

**February 25/89 - 12:30 pm - Vancouver**  
Edam Studio/Western Front,  
303 E. 8th Ave.

**February 26/89 - 12:00 pm - Calgary**  
Decidedly Jazz Studio  
320 - 10th St. N.W.

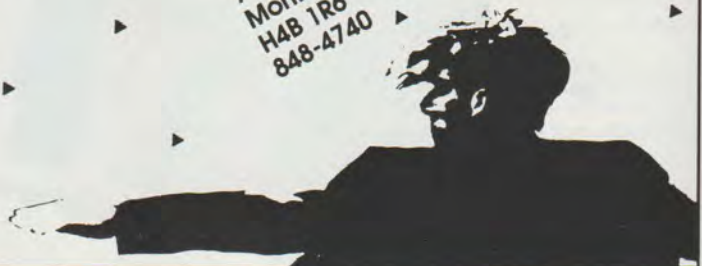
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**World Dance**

# The O'Keefe Centre's First Dance Series

BY SEBASTIAN HOWARD

**Peter  
Schaufuss  
in the  
English  
National  
Ballet  
production  
of Sir  
Frederick  
Ashton's  
ROMEO &  
JULIET**



For the first time, the O'Keefe Centre for the Performing Arts will introduce, to a dance-knowledgeable Toronto audience, an annual dance subscription series. The O'Keefe Centre is committed to presenting what it calls the best in the world, and WORLD DANCE boasts an outstanding string of international world-class ballet and modern dance companies: the Martha Graham Dance Company, the Shanghai Ballet, the Kirov Ballet and the English National Ballet (formerly the London Festival Ballet). In addition, the O'Keefe will offer incentives to subscribers of WORLD DANCE, including immediate priority to purchase and keep the best seats for years to come, tickets by mail, thereby eliminating line-ups, and an exclusive exchange policy for another night of the same program.

Martha Graham is a living legend at 94. The Martha Graham Dance Company, first in the WORLD DANCE series, presents two distinct programs in March. Ms. Graham's influence on the art of modern dance is her living legacy. From the beginning of her career, she has been recognized as a primal force. The choreographic work of Martha Graham is extraordinary for its size, 176 works, which include many classics of American modern dance. The language of movement in the Graham tradition is unequalled by any other artist of the 20th century.

The Shanghai Ballet, China's foremost ballet company, returns to Canada for the first time in 12 years. Canadian audiences will have an opportunity to see the powerful *WHITE-HAIRED GIRL*, a ballet with insight into the political climate and development of modern Chinese people during the Cultural Revolution.

The Leningrad-based Kirov Ballet is considered the crown jewel of classical dance. The Company will perform the classic, *SLEEPING BEAUTY*, and, in its entirety, *LE CORSAIRE*, demonstrating the discipline for which the Kirov is famous.

The English National Ballet, featuring artistic director Peter Schaufuss, will perform Sir Frederick Ashton's *ROMEO & JULIET*. After graduating from the Royal Danish Ballet School, Schaufuss, a native of Denmark, danced as a guest for two seasons with the National Ballet of Canada.

Charles Cutts, the O'Keefe Centre's general manager, was anxious to talk about why the O'Keefe Centre has decided to host a dance series. "In 1984, the Centre's board of directors entered into strategic planning for programming and identified those programs which were best suited for the O'Keefe. Dance was clearly identified as a vehicle. The Centre's sightlines, acoustical properties, back-stage facilities and size, rehearsal halls and dressing rooms are all suited to dance." The board at the Centre, having made the decision to build a dance series, knew that a successful series would take time to achieve a high level which would mesh with the schedules of touring dance companies.



**Martha Graham**

Toronto's Ballet/Opera House, a joint project of the National Ballet of Canada and the Canadian Opera Company, is scheduled to open in 1994. With this in mind, the O'Keefe Centre, no doubt, sees itself as the alternative facility presenting major dance companies in Toronto. WORLD DANCE, then, must certainly be seen as the initial stage in providing the groundwork for presenting international dance companies. Charles Cutts excitedly states, though, that "the National still wants to continue to perform *THE NUTCRACKER* here. The O'Keefe has a larger seating capacity than that planned for the Ballet/Opera House."

The O'Keefe management and board of directors are responsible for the artistic direction of the dance series and the choice of companies. However, Cutts freely admits, "While the Centre is committed to taking risk on these ventures, there has been tremendous co-operation from Canada's dance community including Yvan Saintonge, Mark Hammond and Uriel Luft. The National Ballet of Canada, themselves, have been most helpful." Canvassing the best from across Canada for input, the O'Keefe feels that it has made the right choice for its first series. "Capitalize on the strength of and build on the National Ballet's foundation," says Cutts. "Join with other successful promoters in Canada who have built significant dance audiences in

other communities — a positive step for future programming at the O'Keefe."

International dance presented by a major facility is not a new concept; as a matter of fact, Montreal's Place des Arts, the National Arts Centre in Ottawa and Harbourfront's Premiere Dance Theatre in Toronto all present dance on subscription. In 1971, the National Arts Centre in Ottawa, under the direction of dance administrator Ted Demetre, risked changing a lengthy booking by the Feld Ballet into a ballet subscription series. However, it was under the direction of the artistically fearless Yvan Saintonge, who was appointed to the position of Producer, Dance, Variety and Special Events in 1983, that the National Arts Centre developed dance subscription series which has made it the major presenter of dance in Canada. (Saintonge became the Head of the Touring Office of the Canada Council in 1988.)

It seems that presenting modern companies on subscription is a much tougher sell than ballet series or those which mix the two. Earlier this year, Harbourfront announced details of Premiere Dance Theatre's 1988/89 season featuring 16 dance companies (13 Canadian and 3 American) and 81 performances covered by six different subscription series. Joost Pelt, who was appointed to the position of dance coordinator in 1987, is responsible for dance programming. Under his direction, the





**Takako  
Asakawa  
in the  
Martha  
Graham  
Dance  
Company  
production  
of Martha  
Graham's  
DIVERSION  
OF ANGELS**



Konstantin Zaklinsky and Olga Chenchikova in the Kirov Ballet production of SLEEPING BEAUTY

range of dance at Harbourfront has been expanded considerably, with a strong emphasis on Canadian dance and the development of Canadian choreographers. This season, the companies featured run the gamut from new dance to contemporary ballet. At one end of the spectrum there is the classically-based Ballet British Columbia. From Montreal, and at the opposite end, there's Marie Chouinard, a fiercely independent solo artist. When it comes to the success of the dance series, Pelt eagerly states, "While there seems to be a world-wide trend to purchase single-ticket performances rather than series, Harbourfront has experienced an increase in subscription sales this year."

For some, the amount of money spent on dance in Toronto, where competition is high, is already at the limit of their entertainment budgets. Joel Olanow, vice-president of Anderson Advertising, thinks the O'Keefe Centre's series is terrific. "We have a marketplace economy. The consumer should have an opportunity to spend their money on those entertainment venues or options that most intrigue them." This means that audiences have become more discerning about the performances they attend. There has been some concern that this series might be a serious rival to the National Ballet of Canada's ballet stronghold. The Ballet Company's publicity director, Gregory Patterson, is delighted with the O'Keefe's series and

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supports it strongly: "It only adds to the growth and development of the dance audience in Toronto. Actually, we are pleased to have helped them out during the process." There has been a pro-active participation between the O'Keefe and the National Ballet. Presenting the English National Ballet is a joint venture of the O'Keefe Centre and the National Ballet, with the two companies sharing the risk.

With the first stage of the series now in place, WORLD DANCE seems to have a bright future as more world-class dance companies visit Toronto. Cutts explains that while "the O'Keefe will present premiere classical companies like the Royal Ballet and the Hamburg Ballet, the Centre will also offer other companies with classical training like the Dance Theatre of Harlem and Alvin Ailey. Some companies will outgrow the Harbourfront series and we look forward to introducing LA LA LA Human Steps and Robert Desrosiers to our audiences."

The blueprint for WORLD DANCE, the O'Keefe Centre's first dance series, looks like a great success; however, there are those who will find the series pretentious and complain that Toronto once again is proclaiming that it is the proverbial 'hub of the universe'. Nevertheless, I have watched the O'Keefe, over the years, guide the performing arts in Toronto and I am glad to see the Centre once again taking the lead in the city which really is an international dance centre.



The Shanghai Ballet's WHITE-HAIRED GIRL

A C T I O N F A S H I O N



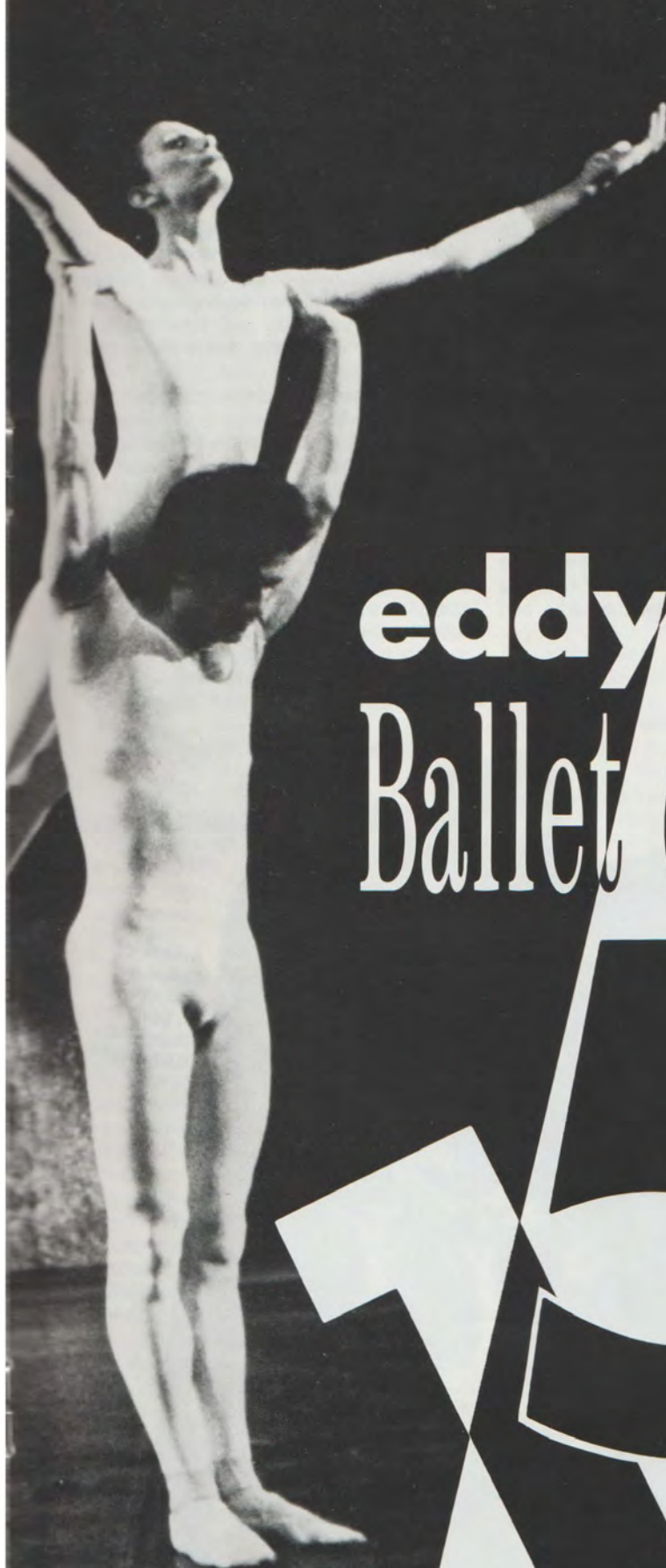
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(Below)  
Artists of  
Ballet de  
Montréal  
in Eddy  
Toussant's  
**REQUIEM**  
(Far Right)  
Anik Bis-  
sonnette  
and Louis  
Robitaille in  
Toussant's  
**SYMPHONIE  
DU  
NOUVEAU-  
MONDE**

Jack Mitchell





Eddy Toussaint  
elicits strong  
reactions in  
Canadian  
dance circles.  
No one, it  
seems, is im-  
mune from  
the love-hate  
relationships  
that surround  
him.

Critics have  
castigated him

# eddy toussaint's Ballet de Montréal at

# 15



BY LINDE HOWE-BECK

Jack Mitchell

— and occasionally praised him. His Ballet de Montréal dancers have screamed at him and then danced their hearts out for him. The Canada Council has steadfastly refused to support him; others in the Canadian dance establishment have, at best, tried to ignore him; and audiences have generally adored him.

A rotund little man with a neat beard and thick glasses is at the heart of this controversy. Outspoken, charming, mischievous, arrogant and manipulating, Ballet de Montréal's founder, director and chief choreographer often works in an atmosphere so charged it verges on the hysteric. His product, a deliberately non-intellectual style of ballet reflecting his love of beauty and his passionate nature, may have been condemned as 'nothing special' or even plagiaristic by critics, but it is almost invariably liked by the general public.

At home at Place des Arts, Ballet de Montréal performs to 85 per cent capacity.

Audiences have been known to cheer loudly enough to drown the rock-level sound that accompanies Toussaint ballets. Ballet de Montréal has received rousing public acclaim from Toronto to Toulouse. Once, at the prestigious Théâtre de Paris, they got a 20-minute ovation. This came in 1985, a few days after being savaged by London critics, and did wonders to restore flagging Company spirits.

This season, the group of 22 dancers is celebrating 15 years since it took its first quavering steps. In those days, Toussaint, a co-founder of Les Ballets Jazz de Montréal, with Geneviève Salbaing and Eva von Gencsy, had a decidedly jazz orientation despite early ballet training with Lavina Williams in his native Haiti.

Within a couple of years as head of his own group, he'd switched back to an individual sort of contemporary ballet with jazz overtones with the intention of bringing ballet to the people of Quebec who had never seen it before.

The vast blue-collar district of eastern Montreal was his first target and he wooed audiences with low-cost tickets and pop music as much as with themes that retold Quebec legends like Rose Latulippe.

In order to give his little company the most experience and the highest possible profile in a city where ballet was thought to belong exclusively to Les Grands Ballets Canadiens, Toussaint choreographed frequently for television and even made a movie, NIGHT MAGIC, with Lewis Furey and Carole Laure.

His mass media approach didn't win any points with the dance traditionalists, but it certainly broadened his audience base. Pop stars became close friends and often gave him the use of their music for free. Even though his taste in ballet became more refined, he became a symbol of Quebec's enjoyment and love of dance to such a degree that in 1981, when his company was floundering from a particularly low bout of chronic lack of funding,



Artists of Ballet de Montréal in Eddy Toussaint's CANTATES

Melodie Garbich

these *vedettes* staged a benefit for Toussaint's dancers.

When ranking the highlights of his company's history, Toussaint unequivocally puts this gala at the top of the list. He places it above the first prize for contemporary choreography awarded him at the 1984 First International Ballet Competition in Helsinki, Finland, above the many triumphs the Company has achieved in Europe and the U.S., above the Florida residency it has captured for three months each winter, and even above the glory of appearing on the same program as Rudolf Nureyev.

"People always say we don't have recognition," Toussaint says passionately, "but that gala showed the opposite." Fifteen stars, many of them international, performed for the benefit of Toussaint's dancers who, in those days, spent a good part of their lives collecting unemployment insurance. Jean-Pierre Ferland, Renée Claude, and a host of other Quebec stars were joined by Eartha Kitt and even Evelyn Hart and David Peregrine who performed their famous *BELONG pas de deux*.

The benefit attracted a roster of Who's Who in Quebec, including the late premier, René Lévesque, a man known to shy away from any sort of artistic function.

The evening had a huge impact on Toussaint who had expected he would have to disband the Company because of financial frustrations. It gave him the confidence and energy to continue both his company, Canada's fourth largest after the National, Les Grands and the Royal Winnipeg, and his never-ending battle for funding from the Canada Council which has always disagreed with Toussaint's choreographic orientation and style.

Toussaint used to rant against what he saw as ignorance and unfairness on the part of the Council, blaming former dance section head Monique Michaud for his company's financial predicament, but she wasn't his only foe. His volatile behaviour and incorrigible outspokenness alienated others too. Even at home with his 'family' of dancers, his temper would flare and reports about his behaviour are legion. Former dancer and assistant director Jean-Marc Lebeau used to fight back — "we're both temperamental" — but Brigitte Valette, who left the Company after nine years, returning last fall, and who has had her own difficulties with Toussaint,

says she admires him for never forgetting his public, even those in small-town Quebec. "We were taught a lot of things by Eddy," she says. "He taught us to make the best of things. 'Don't complain or you will hurt the people [spectators] out there.'"

For years Toussaint considered himself a father to his dancers. He might yell, threaten and cajole them and suffer immediate remorse, soothing troubled waters with gifts signed 'Papa Eddy'.

Although dancers say he has mellowed during the past few years, he used to think nothing of poking his nose into their business.

In the early days of the Company, he housed and fed several dancers to supplement their tiny salaries. They acted like a happy family in public but behind the scenes, Toussaint interfered with their tastes and behaviour since he saw himself as a crusader-protector of their youth.

"I have a big problem," he admits with typical candor. "When I give my friendship, my love, I do it totally. I am a complete person. I do not do things halfway. I do things openly, not behind backs, and if I have to go downtown to take a person away from drugs, I will do that."

He will also bury the hatchet unexpectedly. Recently, after 13 years of not speaking to Geneviève Salbaing who he had blamed for his rupture with Les Ballets Jazz, he telephoned her.

"He invited me to supper," she recalled, bemused. "So I went after all that time. He was charming." Toussaint has also patched up other long-time disagreements.

At 42, the choreographer agrees with his dancers that he's not quite so touchy these days. He has become more tolerant of others, an attitude reflected in his choreography as well. He has come to terms with the fact that he may never be acknowledged by other Canadian ballet companies and he has sought new ways of challenging his company.

"Maybe I am hard with people because I am hard with me [myself]," he says in his voluble, lightly-accented English. "I look in the glass [mirror] and say, 'How the hell can I stand what is happening to me?' Lots of times I smile, but inside is screaming with pain."

Since being named a Great Montrealer of 1983, one of a handful of citizens recognized each year for their contributions to the life of their city, Toussaint has concentrated his efforts on showing his company in a different light.

He began to emphasize dancers' personalities, building two extraordinary artists into stars. The husband-wife team of Louis Robitaille and Anik Bissonnette personify Toussaint's style. Robitaille shows intense energy and Bissonnette glitters

**Montreal — To begin an evening of ballet with a jazz piece about the mentally ill takes nerve. But to use such a work to launch a 15th-anniversary season featuring a mélange of some of the weakest pieces in the Company's repertoire is virtually suicidal.**

**Ballet de Montréal Eddy Toussaint did just that Sept. 28-Oct. 1 at Place des Arts. ELOGE DE LA FOLIE (IN PRAISE OF MADNESS) by Claire Patry, a choreographer whose oeuvre is not extensive, was one of an unprecedented marathon of 13 ballets, old and new, mounted by the Company for its birthday celebration.**

The only excuse that might explain ELOGE is that it grew from a gesture of friendship and sentimentality. Toussaint has often created ballets for favourite dancers and this time he wanted to recognize Patry's long connection with his company, where she was a founding dancer and choreographer.

Politically and artistically, ELOGE's inclusion on the program was a disastrous move, reminding spectators of the Company's early and superficial jazz roots. ELOGE featured eight dancers, in pretty pyjamas, twitching and jerking with stylistic grace that was irritating and unconvincing.

Having seen all previous programs the Company has given in Montreal since 1974, I attended two of the four given this season, disappointed that Toussaint felt obliged to offer a retrospective of his works that concentrated more on his choreographic weaknesses than his strengths, simply because these pieces once had popular appeal. On both nights I heard damning complaints from spectators — the most memorable condemned the founder-director-choreographer as being "about as profound as a Dixie Cup".

Too bad. Because no matter how aggravatingly derivative some of Toussaint's work is, there have been moments when he scored choreographically.

There were no excerpts from REQUIEM, for example. Nor was his prize-winning UN SIMPLE MOMENT performed, although SYMPHONIE DU NOUVEAU-MONDE was performed in its not-altogether-necessary entirety.

Instead, there was SOUVENANCE, a ménage à trois strangled by banal steps and pop music. There was NEIGE, André Gagnon's stock piano tinkling, regally, if coldly, danced by visiting Soviets,



with exaggerated extensions, cool vulnerability and infinite balances. She is, according to Toussaint, "one of the glories of Quebec".

Both dancers are products of training provided by Toussaint's four schools, Robitaille being one of the Company's founding members and the only one still dancing with Ballet de Montréal. Together, the couple has created major roles in most of the 70-ballet repertoire, particularly since 1979 when their partnership was established. They now perform as guest artists all over the world, sharing the stage with such luminaries as Mikhail Baryshnikov and Alicia Alonso (Charleston, S.C., 1986) and Marcia Haydee and Richard Cragun (Spoleto Festival, Italy, 1987). They have appeared at SPOLETO DANCE! DANCE! DANCE! in Australia, at New York's GALA OF STARS and at Montreal's LE DON DES ETOILES, among others.

Their partnership is rare; they communicate with perfect intimacy, both emotionally and technically. Unique though they are in Canadian dance history — they are Canada's current star duo — they are much better recognized in the international world of dance than at home where they are little-known beyond Toronto and Montreal.

Last summer, Bissonnette and Robi-

taille broke new ground for Ballet de Montréal by launching the first exchange program with the Odessa Ballet in the Soviet Union, that county's third-ranking ballet company after the Kirov and the Bolshoi. They learned and performed GISELLE to acclaim.

Last autumn, two Odessa stars, Irina Lavrova and Sabirjan Yapparov, spent a month studying contemporary ballet with Ballet de Montréal, appearing in its 15th-anniversary season at Montreal's Place des Arts, Sept. 28-Oct. 1. In April, three more Toussaint dancers, Brigitte Valette, Denis Dulude and Mario Thibodeau, will visit Odessa to learn DON QUIXOTE and other Russian classics. Toussaint will go to teach the Soviets two of his ballets, CONCERTO EN

MOUVEMENT and SYMPHONIE DU NOUVEAU-MONDE.

Toussaint is pleased with the exchange and sees it as a long-term arrangement of benefit to dancers and teachers.

Ballet de Montréal is the first Canadian group to establish residency in another country; they spend three months each winter in southern Florida creating, rehearsing and touring from their base at a Club Med in the Ft. Lauderdale vicinity. The residency was established primarily for financial reasons — the Company is housed, given transportation and paid about four times more for performances than in Canada. It also receives support from the Florida Arts Council.

Although it has always remained faithful to its nationalistic objective of developing Quebec dancers in a Quebec company and bringing ballet to Quebec audiences by making regular tours throughout the province, Ballet de Montréal has undergone many changes in 15 years.

Although from its inception it has

ro



Louis Robitaille  
in Eddy  
Toussaint's  
CONCERTO  
EN  
MOUVEMENT



Melodie Garbich

been a touring company, starting with appearances in Haiti and Latin America, Ballet de Montréal has broadened its touring base considerably, especially since 1982 when it cemented a reputation in France, appearing regularly in cities like Avignon and Toulouse where several Toussaint works are in the repertoire of the Toulouse Opera. It has appeared in several Canadian cities and in many parts of the U.S. and is now making plans to perform in China on a tour which would include LA LA LA Human Steps of Montreal and New York's Jennifer Muller Dance Company.

Certainly Ballet de Montréal dancers, always the Company's major strength, are improving in technique and artistry. They were mere kids in 1974, 15- and 16-year-olds, who somehow got through performances on sheer grit, excited at being part of a new creation.

There have been dramatic changes in Toussaint's works too. His early ballets were cluttered with busy little gestures and overstated unison work that hammered at audiences with alarming repetitiveness. He used blatant pop music to underscore his points. By 1983, his pursuit of ballet had become more subtle. He had begun to use classical scores and to pare down his use of gestural frills to better show the clarity of

line that has always attracted him. CONCERTO EN MOUVEMENT, followed by Mozart's REQUIEM, belong to this new, more refined stage of Toussaint's choreographic development.

By 1987, when he created SYMPHONIE DU NOUVEAU-MONDE, he was starting to relax a little. SYMPHONIE was made for his first residency in Florida, a time when he was taking more new steps to solidify the future of his company. He has not created a major work since.

From its beginning, Ballet de Montréal has invited guest choreographers, but their appearances have been sporadic and none has created a ballet of lasting importance, except perhaps Vassily Sulich whose MANTODEA is remembered as an ideal vehicle for Bissonnette. It shows her in a strong new light, not as the eternal romantic as Toussaint sees her, but as the all-powerful female, the praying mantis who kills and consumes her mate.

Toussaint's dancers are strong and capable of performing works by major choreographers. But, possibly due to restricted finances or maybe because Toussaint fears unfavourable comparisons, such works are denied them.

He has, however, determined to offer stage and rehearsal time to other Montreal choreographers like Claire Patry and Iro Tembeck, a move approved of by Jean-Marc Lebeau who, among other former dancers, watches the Company's development with concern.

"I'm not sure where Eddy's going these days," he said about the anniversary season's mix of modern dance, jazz and contemporary ballet. "Maybe he'd proven to himself that he can work with people on pointe — he used to have a phobia about that. I don't think he should have to do everything classical. I think it's good to push the Montreal choreographers, but I think the other choreographers should show other aspects of the Company which are different from Eddy's."

Toussaint disagrees that this season has blurred the Company's image and says that his future choreographic route will follow the same lines as that of the past. He's pleased with his public's appetite for Ballet de Montréal and he wants to give them more.

"I will do what I have always done — only more. I want to continue what I started. My objective has always been to have a ballet company that reflects Quebec's culture."

He dreams of having one or two other in-house choreographers whose work would be supplemented by other international choreographers.

But mostly, he just wants to get on with expanding the reputation and experience of his company, and after last autumn's ecstatic public response in Toronto, he wants more exposure throughout Canada.

"I want to seduce English Canada!"

Irina Lavrova and Sabirjan Yapparov from the Odessa Ballet. There was also FAÇADES, a ballet that Mickey Mouses its Astor Piazzola tango score but which was saved by the ever-dependable Mario Thibodeau whose generous dancing and nice-guy behaviour contradicted the artificiality of the never-ending stunts.

BONJOUR BREL, Toussaint's latest pas de deux for Anik Bissonnette and Louis Robitaille, recycled steps from earlier ballets to moody songs by Jacques Brel. As expected, it was magnificently and passionately performed by the couple who always make the most mundane movements look fresh and important.

Jean García's LE MANDARIN MERVEILLEUX, a rare story ballet in a repertoire of almost exclusively impressionistic works, was so melodramatic and violent it looked tacky. But what it lacked in subtlety it made up for by offering a different and harsher style than the sensuous and romantic mannerisms favoured by Toussaint.

On paper, the strongest program appeared to be one that included MANTODEA by Vassily Sulich and Toussaint's CANTATES and CONCERTO EN MOUVEMENT. However, Iro Tembeck's COOL HEURE BLUES, her latest ballet, was on another program.

Her second work for the Company, COOL HEURE BLUES is a boudoir pas de deux for Robitaille and Bissonnette cut out of the same stuff as Toussaint's choreography. Gone were any vestiges of Tembeck as a modern dance choreographer. In creating a ballet of sweet memory and seduction for two deliciously attuned dancers, the Montreal choreographer seemed to have fallen victim to their spell. Their most familiar gestures, repeated in many Toussaint works, were seen again, as Tembeck did not challenge them with ideas of her own.

I had hoped to see the Odessa couple in SYMPHONIE DU NOUVEAU-MONDE, but a last minute casting change brought Bissonnette and Robitaille back to the roles they created. Lavrova and Yapparov had danced FAÇADES on the first program, lending a tensely wooden and uncomprehending interpretation of the tango music to an already stilted ballet.

Reviewed by  
LINDE HOWE-BECK

# SHORT TAKES

WHAT'S HOT, WHAT'S NOT

## VANCOUVER

BY SUSAN INMAN

IN THE MIDST OF A FALL WHERE POLITICIANS were busy promising something for everyone, dance performances in Vancouver delivered just that. From Reid Anderson's *DOUZE EN BLANC* for Ballet British Columbia, a tribute to the Grand Pas which would have looked quite comfortable in the 19th century, to Janice Ungaro's *SYNCHRO SWIMMER*, which is a wryly humorous bit of naughtiness about the surprises of menstruation, the full range of dance experiences was available to be sampled on every possible stage in the city.

This diversity is not a fluke. Increasingly, the infrastructure which is needed to support a thriving dance community is being built. The biggest breakthrough is the Dance Centre's launching of *DISCOVER DANCE*, a strenuously promoted series of five modern dance events which will finally establish the Queen Elizabeth Playhouse as a viable venue for contemporary dance. Choosing Margie Gillis to inaugurate the series was a brilliant piece of planning. Canada may not have had much to do with the early development of modern dance, but in Gillis we have the best in that commitment to emotional expressiveness that was the core of the modern dance revolution. Gillis, with her unique capacities to corporealize pain, confusion, eroticism and ecstasy and to project them into distinct, memorable commentaries, is, arguably, the most accomplished solo modern dancer performing today. The packed

Vancouver audiences appreciated this and rewarded her with rousing standing ovations.

The second group in the series, the Judith Marcuse Dance Company, though

as solid and polished in its performances as usual, did not produce as strong an evening. The biggest problem was with Marcuse's choice of choreographers. Her own works continue to shine. In *PURPLE HAZE*, she succeeded in transferring the small raging solos, of which she is a master, onto another body. Mary-Louise Albert, similar to Marcuse in her compact, tightly-strung agility, stamped out a mean fit to the classic Jimi Hendrix tune. In *CORTEGE*, a meritorious 1986 work, her silk-clad dancers filled the stage with waves of celestial, reverent movement.

Her choice of Grant Strate's *INTERREGNUM* also worked. Though challenging in the austerity of its constricted, harsh stepping pattern, the piece's careful exploration of the tightrope we all walk made it accessible. Less accessible and certainly less coherent as a whole was *THREE SHADES OF RED*, each section choreographed by a different Company member. But even more disappointing was the focus of the evening, Robert North's *WHIP IT TO A JELLY*. North, based in England, attempted to pay homage to the great American blues artists of the '30s, '40s and '50s but proved incapable of creating movement to match the passionate earthiness of the music. His slippery, easy-going looseness never included the kind of strong force and sharp attack which made a similar work of Ballet B.C.'s by William Forsythe so stunning last year.

In the recent Ballet British Columbia performances, Reid Anderson again demonstrated his prowess in selecting important new acquisitions for the Company. Along with such superb choices as *Balanchine's APOLLO*, Butler's *MEDEA* and Forsythe's *LOVESONGS*

*OLD RECORDS-SIDE ONE*, the Company now possesses John Cranko's signature work, *BROUILLARDS*. This series of inventively-crafted vignettes came complete with that all-too-rare phenomenon, live music. Pianist Terence Dawson's execution of the Debussy pieces was the perfect accompaniment to the subtle, nuanced life snippets Cranko sketches.

But the star of Ballet British Columbia's evening was *BLOOD WEDDING*, choreographed for the Company by West German-based Pierre Wyss. Inspired by a García Lorca play, the work tells the story of a pair of doomed lovers who try unsuccessfully to flee the repressive conventions of family and community. This young company's astonishing dramatic talents were given full vent in Wyss's richly emotional unfolding of the tale. Marc Leclerc lashes out with all the bound rage and frustration of his hopeless plight. And Deborah Washington's madness at the end is convincing as she alternately tears at herself and flings herself onto her dead lover, desperate to revive him. The Company wisely focused its promotion of the performances on this "story" ballet, for the audience seemed pleased to witness a timeless narrative performed with admirable competence. This was the first in Ballet British Columbia's *DANCE ALIVE* series which will be bringing an array of Canadian and international companies to Vancouver this season.

Along with *DISCOVER DANCE* and *DANCE ALIVE*, the Fringe Festival's involvement in dance is continuing. This year, the dance works, entitled *DANCING ON THE EDGE*, were shown both inside and outside the Firehall Arts Centre. Almost 50 different works were performed during the Festival.

The Vancouver East Cultural Centre is also continuing its tradition of sponsoring provocative new works by visiting artists. Karin Vyncke, a member of the *Compagnie Maguy Marin* and part of the current French dance explosion, brought a full-length work, *UNDER THE WHITE GARMENTS*. A duet for herself and Anna Rodriguex, this is an intensely despairing view of the female predicament, although hope does appear at the end with one of the women fleeing a relentlessly bleak reality.

**Deborah Washington and Marc Leclerc in the Ballet British Columbia production of Pierre Wyss' *BLOOD WEDDING***



David Cooper

## EDMONTON

BY SUSAN HICKMAN

**EDMONTON'S THEATRE EVENT OF THE YEAR, FRINGE DAZE**, attracted twice as many dance companies as last year and featured nearly 50 dance performances by artists from British Columbia and Alberta.

Among the hits was Kompany! Dance Troupe's fast-paced, upbeat Broadway/Vegas-style song and dance revue, **JAZZ HOT!**, conceived and directed by Kompany! artistic directors Darold Roles and Ron Schuster for Expo '88 in Australia.

Calgary's two-man theatre and dance company, Sun Ergos, brought to the Fringe bedtime stories like you've never "seen" before in their newest production, **TWININGS**. Artistic directors Robert Greenwood and Dana Luebke, who researched more than a thousand legends to come up with a favourite two dozen, entered and left the stage in an incense-scented mist, draped in elaborate fringed robes and tasselled head gear which were cleverly adapted to illustrate their spirited narratives.

My favourite of the five imaginative works presented by Fort McMurray's Motivity Modern Dance Group was Linda Evan Wong's **THE SUN IS LEMON YELLOW**, in which Lori Hamar played the role of a tense, angry, sulky young punk. Wong and Trina Rasmuson, in black-and-white balloon skirts, were framed in the window space of tumble-down, graffiti-splattered walls while doing slinky things with towels wrapped around their heads. When they danced, they were punky ballerinas. The work successfully conveyed a feeling of paranoia and entrapment, a theme which ran throughout their Fringe program.

Although there were some amusing scenes that elicited genuine giggles and guffaws for Evelyn Roth's **PAINTED DANCE**, this Vancouver choreographer's one-hour program was a bit of a shot in the dark. **PAINTED DANCE**, created by Roth and Zoe Wolfe, was not dance at all. In fact, the program listed the five participants as animators. Wearing nothing more than a G-string and stripes of white paint, Roth and her cohorts smoothed paint and honey onto each other's bodies in a slow-motion erotic movement which concluded in the sharing of popcorn plucked from a man's body.

New local troupe, Agora Dance, introduced a woeful work which sapped the strength and left one slumping in one's seat. Creative moments and poetic solos were lost in the tedium of a too-long program.

Mile Zero Dance offered a thematic dance program, complete with live musicians. **FOUND OBJECTS**, based on a "forbidden" apple, wove several dance works into a cohesive little package, conceived by Andrea Rabinovitch, Debra Shantz and David Teha.

**THE UNCERTAINTY WHICH PERVADED ALBERTA** Ballet last year has given way to a new enthusiasm and a fresh approach to dance for the Company's 22nd season. Seven of last season's dancers have been joined by 15 new faces (six of them apprentices).

Most notable at this new-look company's season opener at the Jubilee was the style which new artistic director Ali Pourfarrokhi brings to the Company. From the dramatic **POULENC CONCERTO FOR TWO PIANOS IN D MINOR** through to the celebratory **TCHAIKOVSKY WALTZES**, the movement had a modern twist, the choreography was bold, the frequent use of patterns was aesthetic and the corps was more than a backdrop to a favoured few.

All the dancers are now either corps or soloists according to Pourfarrokhi, whose works were showcased during this repertory program, **ALI AND COMPANY**. The concert was none the weaker for lack of principals. With the departure of Claude Caron (now with Les Grands Ballets Canadiens) and Mariane Beausejour (on holiday from dance), all dancers were expected to work and, for the most part, they were able to keep up with the new style which requires them to be much more expressive.

Perhaps it was the choice of music. Pourfarrokhi's work reflects an obvious inspiration by the composers he chose to accompany his choreography and some of the dancers were moved to new heights by Josef Suk (accompaniment to **LYRIC DANCES**, a fluid, whimsical work) and Maurice Ravel (for the brief fairytale vignette, **ONDINE**, which featured a 117-square-metre, hand-painted silk drape flowing over the shoulders of an actress reciting a poem and into the backdrop to form the set).

It may take a while to create a cohesive whole with dancers who are strong and confident enough to perform the new artistic director's works as he would have them performed, but **ALI AND COMPANY** showed they're on the right track and Alberta audiences appear encouraged by an Alberta Ballet which shows signs of coming of age.

**BRIAN WEBB'S SEASON OPENER AT THE JOHN L. Haar Theatre** featured a common theme of escape, pulling his two-hour solo performance together into a strong, integrated program. Beginning with a new work, **BONE WHITE TIME**, Webb portrayed a stylish, sophisticated man in white. He entered and re-entered through white French doors, confronting a shimmering glass rug created by Edmonton sculptor Blair Brennan. As Jamie Philp's oriental-flavoured electronic music superseded Vincenzo Bellini's opera, **NORMA**, the guarded character began to interact with four naked white mannequins. There's a lack of passion in **BONE**, reflected in the white stone frescos, the naked statues, the dozen hollow metal faces dotting the glass carpet, even the rug itself which is composed of shards of glass.

After removing the metal faces one by one, wrapping three around the lifeless dolls and one around his own emotionless face, Webb rolled over the sharp-edged mat, banging his masked face on the glass. The scrunch of glass squirmed under his taut body which sacrificed itself to the hard and loveless existence represented by the glass.

The tension in this excellent work was broken for his second piece, **TSUNAMI**, a lark from the moment the curtain rose on Webb poised idiotically atop a small chair in Wellington boots, a large clock under his arm, his right index finger pointing skyward. **TSUNAMI** (tidal wave in Japanese) had Webb struggling childishly with an onslaught of props. Grinning cupie dolls replaced the stark white ladies of **BONE** and the character had shed his finesse for an innocent prancing and eccentric indulgence. His shallow life depended on a mass of meaningless material.

In **FAST DRIVING RAIN**, Webb was entrapped in bandages wrapped about his head, enshrouded in a sheet and drawn pitifully towards the image of television. In contrast to **BONE**, the stage was dark, the props black, and escape was offered via an open window.

**BOHATER, OR WARRIOR**, the conclusion to the program, should have represented the freed man, but Webb's confinement of his movement to a large square of light and the jarring electronic accompaniment by George Arasimowicz resulted in the portrayal of a tormented old man, stripped not only of his props but also his dignity.

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## WINNIPEG

BY JACQUI GOOD

IT'S A SEASON OF CHANGE IN WINNIPEG. THERE'S A new man at the helm of the Royal Winnipeg Ballet Company while the man in charge of the Contemporary Dancers has decided to lie low this year. Former dancer Henny Jurriens began his RWB season very much as he intends to continue; dancer-turned-choreographer Tedd Robinson intends to keep modern dance fans in suspense.

Robinson has decided to concentrate all his company's energy and budget on one single work this year rather than sharing it among three different programs. Subscribers are being asked to wait until May for the premiere of Robinson's new full-length work based on the music of Puccini's *MADAMA BUTTERFLY*. Until then, Contemporary Dancers' carefully-nurtured audience is being offered little except an occasional preview night which will keep it posted on the work in progress. Robinson knows he's running a risk but he thinks it's worth taking. He says a full year on one work will put him on an equal footing with Eastern Canadian choreographers like Desrosiers and Grossman and will give him a chance to make an international breakthrough. After opening the Festival of Canadian Modern Dance in May, the new Robinson piece will move to the National Arts Centre in Ottawa. After that, the choreographer hopes for performances across the country, in Europe and perhaps even in the Orient.

Winnipeggers in search of Modern Dance will have to depend on Contemporary Dancers' annual choreographic workshop, on the increasingly vibrant independent scene and, oddly enough, on the venerable Royal Winnipeg Ballet. The RWB

has included the Murray Louis Dance Company on its subscription series which will offer not only modern dance but also the chance to hear the Dave Brubeck Jazz Quartet on the same program.

The RWB has a more modern image these days as well. Certainly Henny Jurriens plans to continue to present the full-length classics that Arnold Spohr introduced to the repertoire over the past few years (this year *SWAN LAKE* takes pride of place in the line-up), but Jurriens' sense of classicism is more European, more austere than Spohr's and his programming reflects that. For instance, Jurriens will restore a 20th-century masterpiece to the repertoire. *THE GREEN TABLE*, by Kurt Jooss, has languished on the back burner for many seasons because Arnold Spohr had problems with its darkness and the choreographer's insistence that it always appear last on a program. Jurriens, who danced the pivotal role of Death in European performances, has no such difficulty; he's not as committed to leaving his audience with a grin.

Jurriens has also announced a commitment to new works, especially new Canadian works. All those will show up later in the season. In October, however, he presented a program that marks a transition between the era of Spohr and the era of Jurriens.

Spohr was represented by a revival of Agnes de Mille's kick-up-your-heels classic, *RODEO*, which actually holds up very well — the music is still terrific and the dancing is still top-notch. But times, after all, have changed. The once unusual "cowboy" movements — touching the brim of the hat, hitching up the pants — have become a cliché in dozens of cowboy dances, including many by de Mille herself. And these days, it's not quite so easy to

believe in a world where a tomboy catches a man by donning a dress. Yet although the 46-year-old work, with its mix of tap, square dance and ballet, is not as radical as it was once considered, *RODEO* still speaks of the wide open spaces, still laughs at itself and still charms an audience in Winnipeg as easily as it did in China earlier this year. Leslie Fields and Mark Godden scored personal triumphs as the skittish tomboy and her tap-dancing, rope-spinning beau.

The RWB also presented three pieces with illustrious histories that are new to the Company: two by George Balanchine, whose name has become a trademark, and one by Maurice Béjart.

The RWB program dutifully put a registered trademark sign after the Balanchine name. Susan Hendl of the Balanchine Trust, who came to Winnipeg to teach the works, was impressed with the strength of the RWB dancers, commenting that "they dance big and they have the right attack". And the dancers responded with their magnificent handling of *CONCERTO BAROCCO*. The *TARANTELLA PAS DE DEUX* is a daunting showpiece for two dancers but Svea Eklof and Stephen Hyde didn't seem daunted at all.

By way of contrast, Béjart's *SONG OF A WAYFARER*, performed by two men to great soaring music, delves into emotion, character and symbolism, all the things Balanchine rejected in favour of pure movement. And finally, the incredible Evelyn Hart performed *THE DYING SWAN*, made famous by Anna Pavlova.


In the programme, Jurriens says he's inherited the world's finest ballet company. It may not be a huge exaggeration but for the proof we'll have to wait until later in the season. Just as we'll wait for Robinson and the Contemporary Dancers.

## TORONTO

BY PAULA CITRON

TO INAUGURATE THE OPENING OF ITS NEW stage-training facility in the R.A. Laidlaw Centre, the National Ballet School commissioned four original works by Canadian choreographers who had all graduated from the School. The works were danced by current NBS students and graduates, most of them members of the National Ballet Company, in the Centre's new theatre called — not surprisingly — The Betty Oliphant Theatre. Considering there were four new works premiered, which is always a risky business, the evening was one of the most satisfying dance events this season.

David Allan's *IN EXULTATION* was the only work choreographed for the students of the School. Set to six sacred songs by Handel, sung appropriately by a boy soprano, the piece was a lyrical paean to the art of dance and the young people who will be ballet's next generation. Allan has displayed his lyrical gifts before, but never



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in such a dazzling fashion. The gorgeous movement patterns ebbed and flowed across the stage in broad sweeping arm gestures, in arches and contractions of the torso and legs, highlighted by a breathtaking and demanding orgy of footwork. Particularly effective was the pas de deux for Naomi Stikeman and Aaron Watkin and a sizzling solo for Alexander Ritter, a young man with springs in his feet. The decor by E.K. Ayotte of romantically draped turquoise curtains was appropriate for this lush work. The ballet was not without its irony. How delicious to have the songs HOW BEAUTIFUL ARE THE FEET and WHERE 'ER YOU WALK as movements in a dance work!

James Kudelka's quirky sense of humour was the key to SIGNATURES, a wonderfully wacky ballet in-joke. Kudelka paraded his dancers, including such stalwarts as Karen Kain and Veronica Tennant, through echoes of well-loved and instantly recognizable signatures from the standard ballet repertoire. The choreographer had announced in advance that he wanted to provide the Oliphant Theatre with ghosts right from the start. Thus, Kevin Pugh's solo echoed James' in LA SYLPHIDE, while Tennant and Serge Lavoie performed an homage to ROMEO AND JULIET. The clever costumes paralleled the accepted ballet costuming conventions, except they were completely black and included all-black versions of the distinctive school uniform worn by the young NBS students, who made scattered appearances throughout the work. Waves of appreciative laughter followed the introduction of each new image, and while the jokes were wonderful, SIGNATURES was not a mocking work, but rather one of gentle irony. The selection of Beethoven's FANTASIA IN C, which includes the beloved ODE TO JOY, was an inspired choice because Kudelka, in SIGNATURES, has created a work dedicated to the joy of the legendary ballet repertoire.

Robert Desrosiers' FIRST YEAR contained all the visual effects which brand his very distinctive dance theatre. Nonetheless, FIRST YEAR was more restrained Desrosiers; the effects were there, but so was the dancing. Set to an original, evocative score by Eric Cadesky and John Lang, the choreographer chose as his theme the four seasons and presented images that, taken together, comprise the flow of the school year. Desrosiers used some spectacular young dancers, such as Martine Lemay and Jeremy Ransom from the National Ballet Company, putting them through their paces with his demanding fast foot work. As in many of Desrosiers' works, he reserved the most challenging solo for himself; the superb dancer appeared in the Fall sequence, depicting Halloween as a hobgoblin. Yet, there was a sense of sadness which seemed to pervade the work, and as the piece closed with Winter, the snow fell quietly from the rafters and young students from the School gently tumbled into snow drifts and

lay in positions of calm repose.

The most sophisticated piece on the program was John Alleyne's BLUE-EYED TREK which was, in fact, the only one not related directly to the Ballet School. Using three couples from the Company, Alleyne explored communication, or the lack of it, in male/female relationships. Julia Vilen and Pierre Quinn were islands unto themselves; Jennifer Fournier and Rex Harrington were lushly romantic; Sally-Anne Hickin and Owen Montague were the modern couple — perky, cheeky and daring. The depth of Alleyne's choreography is astonishing, filled with enigmatic implications and subtle nuances. The relentlessly modern score (Alfred Schnittke's VIOLIN SONATA) highlighted the serious and thought-provoking nature of the work. Some ballet company should grab this challenging concert piece because it is as good a work for a small group of performers as any currently seen in repertoire.

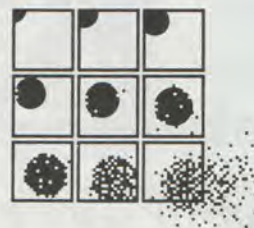
**THE MANDATE OF GEORGE RANDOLPH'S THIRD** annual TO. HOT SHOE SHOW was to showcase Canadian dancers and choreographers in an international setting, provide stage opportunities for Canadian dancers in original works and feature different kinds of dance on the same program. Thus, the program included ballet classics, contemporary ballet, modern dance and an originally-created finale by Broadway choreographer, Michael Peters (DREAM GIRLS). For this show, Randolph finally got his act together. Gone were the embarrassing delays between numbers and the inept hosts. The HOT SHOE SHOW was beautifully programmed, slickly run and polished to a high gloss. The only fly in the ointment were costume mishaps in Peters' finale — when the audience sits with bated breath as a well-endowed female dancer copes with a strapless bodice, it kind of takes away from the choreography.

For this third show, Randolph was sufficiently established as a producer to be able to attract the very best artists, and Andris Liepa (Bolshoi Ballet) and his partner, Russian compatriot Valentina Kozlova (New York City Ballet), are a couple that would grace any gala. American Ballet Theatre contributed Alessandra Ferri and Robert Hill, while the Canadian banner was held high by two wonderful partnerships — Kevin Pugh and Yoko Ichino, and Evelyn Hart and Rex Harrington. Modern works included Christopher House's ANIMATED SHORTS, danced by Toronto Dance Theatre, and the Danny Grossman Company in his NOBODY'S BUSINESS. Both works looked wonderful on the big O'Keefe stage. Toronto is looking forward to the fourth TO. HOT SHOE SHOW.

**SYLVIE PLAMONDON, A DANCER WITH DESROSIERS** Dance Company, mounted her first evening of dance with mixed results. Plamondon, a sensational dancer herself,

put together a group of other sensational dancers, but as a choreographer, she has a lot to learn. However, Plamondon is not without promise. When she has a single focus, such as her AUTO GENESIS which depicts the life cycle of a creature from cocoon to death, her attack is crisp and sharp. When her choreography attempts more complex themes, Plamondon gets lost in tangents. REACHING FOR BALANCE, danced by Plamondon and her Desrosiers colleague Jean-Aime Lalonde, began as a look into the inner working of a relationship and disintegrated into an abstract dance for the couple that said little. The structure was further complicated by a singer as the other woman, in segments that didn't quite gel with the whole. Nonetheless, the solos for both the male and female told volumes about their inner feelings.

Joining Plamondon on her program was guest artist Claudia Moore, whose ANIMAL CRACKERS was one of the more delightful works to cross a stage in many a moon. Moore's tongue-in-cheek piece juxtaposed a reader (Helen Knibb) intoning facts about the peculiarities of animal lifestyles with dance segments illuminating the facts we had just heard. The mating habits of birds were ironically performed by Marie-Josée Chartier and Laurie-Shawn Borzovoy. Moore was a delightful gazelle, while Tom Brouillette made a brilliant lizard and the company hilariously portrayed the ubiquitous simian family. Moore



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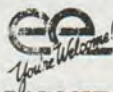
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transcended the prose with brilliant images that not only portrayed the animal habits, but also commented on them. The choreographic movements were related to the animal world, but the sensibility was all human. The costumes added to the fun. The crafty lizard was bedecked in sunglasses and Bermuda shorts, while the stunned gazelle was an airhead in gold lamé, equipped with small evening bag. These are wonderfully realized characterizations and this work deserves a shelf life.

## OTTAWA

BY ANDREA ROWE

THE ROYAL WINNIPEG BALLET VISITED OTTAWA in November with a mixed program which included the world premiere of a work choreographed by west-coast artist Judith Marcuse, commissioned by the National Arts Centre. *THRENODY* (which means "song of lamentation") is set to a choral work by Claudio Monteverdi, sung on this occasion by the 40-voice Cantata Singers and accompanied by a live orchestra.

Marcuse followed the music fairly literally in her interpretation, echoing its religious quality by means of arms stretched to the heavens in attitudes of reverence and faces turned in wonder and fear towards sources of golden light that emanated from the sides of the stage. The 13 dancers were divided into small groups and couplings in an often swirling overall design, although there was a simplicity in what went on within those groups that is Marcuse's style. She gives us clean, cut-to-the-bone choreography for which I have a great regard, but this time I didn't feel her work met the music at its own — magnificent — level. The dance didn't enhance or add significantly to the score; it seemed a mere accompaniment rather than an equal partner, and when it was over it was the music that stayed with me and not the dance.

I sensed Marcuse had had trouble allowing her creativity free rein and she seemed overcome by the score. Its spirituality, reverence and joy were expressed, at times, through the dance, but not "the temporary connections between people" that, according to the programme notes, she wanted to explore. The music seemed just too big, too bold and powerful to be interpreted in terms of individual lives.

Marcuse's own dancers have strong ballet backgrounds, although her company is not considered a classical ballet troupe, and it was apparent that she'd had little trouble setting her style on the Winnipeg dancers — they responded to her gentle, fluid contemporary movement with ease. In fact, the piece has value for the Company in the way it shows them off. One section, for instance, had the seven male dancers on the stage facing out towards the audience and performing a series of

movements with intensity and strength — this short section left a powerful impression of just how good the male dancers of the Company are.

In fact, the Company has not looked better in a long time. The opening piece on the program, Balanchine's *CONCERTO BAROCO*, set to music by J.S. Bach, was danced very well indeed by the corps, especially in the third movement. Balanchine, never one to recognize that his dancers are mere mortals, drives them through a series of quick, intricate steps in the closing moments of the ballet which the dancers handled with *élan*, particularly the *sissonnes* which covered gigantic areas of ground and can generally be counted on to show up the weaknesses of any company that takes them on.

Of the performances I saw with different dancers in the lead roles, it was Evelyn Hart and Caroline Gruber who impressed me the most. Gruber was thrilling to watch; she seemed to eagerly attack her role with great gusts of energy and exuberance, clearly throwing her heart and soul into every movement. Hart was very different in her approach — contained, elegant, sleek; her excitement was much more internalized but still palpably there. They were two sides of the same coin and it worked, particularly in the sections where the movements followed the voices of the music so that the steps of one were a response to the other.

Hart's obligatory *pas de deux* was *PIANO VARIATIONS III*, choreographed by Hans Van Manen to music by Erik Satie, with on-stage accompaniment by pianist Michel Szczesniak. Hart's partner was Lindsay Fischer, a guest artist from the New York City Ballet. The choreography gave the two of them the chance to let some beautiful dancing mingle with a bit of fun, as arabesque lines were distorted by stubbornly flexed feet and lifts turned into ungainly hoists into the air.

The program ended with a classy bit of fluff entitled *GÂITÉ PARISIENNE*, choreographed originally by Leonide Massine in 1941 and this time around staged by his son Lorca, set to the music of Jacques Offenbach. Sets and costumes by Claude Girard were more opulent than one would have expected for a one-act ballet and the lighting for the battle scene was surprisingly dramatic. Some figures dropped instantly into shadow while others were starkly, brightly lit as they staggered helplessly around the stage. It was an unexpected, searing look at humanity that just as suddenly reverted to the glossy, superficial world of the nightclub, complete with can-can dancers and even a lovesick Peruvian (Vincent Boyle).

Svea Eklof as the effervescent glove seller was a delight to watch, and the billiard players (André Lewis, Mark Godden and Gino di Marco) also stole a few scenes.

All in all, the evening's performances

were impressive and show that the Company is getting stronger all the time.

**IN THE LAND OF SPIRITS HAD ITS WORLD PREMIERE** at the National Arts Centre the following weekend. The one-act ballet, produced by the Canadian Native Arts Foundation headed by conductor John Kim Bell, was launched last February, amid much fanfare, at a reception in Ottawa. At the time, David Allan, late of the National Ballet of Canada, had agreed to do the choreography, but was later replaced by Jacques Lemay of the Royal Winnipeg Ballet. Dancers of native descent were hired to play the lead roles; in fact, native Canadians were involved in almost every facet of the production.

Bell, himself a Mohawk Indian, said in an interview last February that he wanted the ballet "to educate the general public on native issues and also to break the stereotypical image of natives — to show that we produce significant work that would be assessed (by the same standards) as the National Ballet of Canada".

Bell set about hiring some of the best in the business to make this possible. Armed with a big budget (somewhere in the neighbourhood of \$750,000), he hired Mary Kerr to design sets and costumes, in collaboration with native artist Maxine Noel, and Michael J. Whitefield for the lighting. The score had already been created by Miklos Massey, but Daniel Charles Foley and Bell worked on additional composition and the orchestrations.

The result was nothing short of a visual extravaganza that simply delighted the audience, many of whom were of native descent. Costumes were bright and beautiful — butterflies with silken wings gambolled about the stage, the Creator descended from the heavens on wires attached to a giant, crescent-shaped head-dress and a stark, swirling vortex was projected on the back of the stage to represent confusion in the mind of the hero as he battled against his demons. There were elaborately ornamental teepees, trees with golden, serpentine roots and even strobe lighting that was worked in with suitably fierce crashes of thunder at appropriate moments.

**IN THE LAND OF SPIRITS**, based loosely on an Ojibway creation legend, is about a drunken Indian who weaves in and out of the mythical world of the goddess Minona (literally "first-born"), the woman of legend with whom he falls in love. Before finding the courage to settle his own fate, he must battle against the Spirit of the Underworld, witness the life of his ancestors and come to terms with the urban world in which he lives.

The three lead dancers were all accomplished performers in their own right. Antonio Lopez, a dancer from the San Francisco Ballet and a native of both Apache and Navajo descent, played the roles of Creator, Alcoholic and Hero. Raoul

Trujillo, a Genizaro Indian from New Mexico and former principal dancer with the Nikolais Dance Theatre, portrayed the evil Spirit of the Underworld. Former National Ballet of Canada corps member Suzanne Brown, who has Cree and Cherokee roots, played Winona. Eleven other dancers took on the character roles, but it was the ten pow-wow dancers who brought down the house with their performance of traditional native dances.

As for the ballet, set to the musical score of Miklos Massey, it had a lot of ground to cover in one short hour and that proved detrimental in terms of its artistic value; in fact, it was really more a play that happened to be interpreted through the medium of dance, and that can be hard on a choreographer who's used to having more control over his product. As it was, the ballet was largely spectacle with a lot of mime, action and special effects — it too rarely relied on the dance to tell its story. It was a work of visual splendour but not really moving in the way it was probably intended to be.

## **MONTREAL**

**BY LINDE HOWE-BECK**

**IT WAS AN EVENT TO CHEER THE FINANCIAL** ledger and warm the hearts of classical ballet lovers: three sold-out nights at Place des Arts.

The reason was **COPPELIA**, a sparkling, first-class production by Les Grands Ballets Canadiens, performed Nov. 10-12, and signifying yet another change in the 'look' of a company that specializes in surprises.

Weighing in at a modest \$210,000, this new **COPPELIA** appears much more expensive. Peter Horne, who last season created stunning sets for the refurbished **NUTCRACKER**, designed **COPPELIA**'s sets and costumes, framing everything with charming folk-art painted panels around the proscenium arch.

The village square with onion-domed steeples and flat-fronted houses tinted in earthy hues is busy but quite operable, with a Juliette-style balcony for Coppélia, the mechanical doll, on one side and Swanilda's house on the other.

But Dr. Coppélius' workshop is pure magic. Life-sized wind-up dolls recline spookily under ghostly gauze, and headless doll bodies and other paraphernalia hang from the rafters. The whole thing twitches eerily into life when Swanilda and her gaggle of fearful friends invade the off-limits territory to expose Coppélia as a robot.

Enrique Martinez, who has adapted Marius Petipa's ballet around the world, notably for American Ballet Theatre, has given Les Grands a peppy, humorous mix of pure ballet interspersed with riotous character dance. The first act passes

quickly in a flurry of sprightly mazurkas and czardas by couples in red and green Tyrolian garb and villagers in pretty embroidered ballet-folk costumes. These interludes punctuate elaborate mime scenes which explain how Swanilda feels when she catches her fickle fiancé, Franz, falling in love with the lifeless doll.

These huge chunks of mime are integral to the 1870 ballet and Les Grands performs them with a freshness and exuberance that seem entirely natural.

Andrea Boardman, a principal ballerina of complex capabilities, is particularly adept at comedy. An ideal Swanilda, she was devastatingly funny with her saucy reactions. Boardman's Swanilda, though young and in love, was witty and resourceful. Determined to hold her man, she also kept the upper hand with incessant teasing, all the while showing off with lingering balances and flickering footwork.

Yvonne Cutaran, newly promoted from the corps to demi-soloist, shared the Swanilda role. She expressed a softer style marked by vulnerability and sweetness. Despite some apprehension in the mime scenes, she danced confidently, showing a security and crispness of technique that promise a fine future.

Rey Dizon, Boardman's partner, and Kenneth Larson, who partnered Cutaran, both danced Franz with vigor and élan, although, while both performances were certainly adequate, partner-swapping might have made the love story a bit more believable. Dizon, shy and poetic, is temperamentally better-suited to Cutaran. Larson, whose Franz cut a flamboyant, philandering figure, was more a match for Boardman's spunky Swanilda.

Maurice Lemay, one of the Company's oldest members, has become its finest character dancer. His Dr. Coppélius, a doddering, cantankerous old man with a screwed-up face and jerky movements like those of his beloved dolls, was sublime, as was his buffoon priest whose googling eyes and outstretched palm threatened to upstage the wedding scene.

Classical ballets are rare in Les Grands Ballets Canadiens' repertoire which runs more towards a mix of neo-classical and contemporary ballets as well as modern dance.

Nevertheless, **COPPELIA** is the perfect antidote for a public which, 18 months ago, choked on the post-modern dance the Company was showing, and contributed to doldrums which saw it teeter on the brink of extinction last season.

**COPPELIA** has reassured ballet lovers who rejoiced by buying every available seat. Les Grands heads confidently into spring with two programs, one of short contemporary works and the other, a long-awaited homage to Diaghilev and his Ballets Russes. The highlight of this program will be a new reconstruction of **PETROUCHKA**, achieved with the help of computer analysis of archival information.

Artistic Director  
Michèle Newman

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In May 1986 Madame Hylde was inducted into the ENCORE! Dance Hall of Fame.

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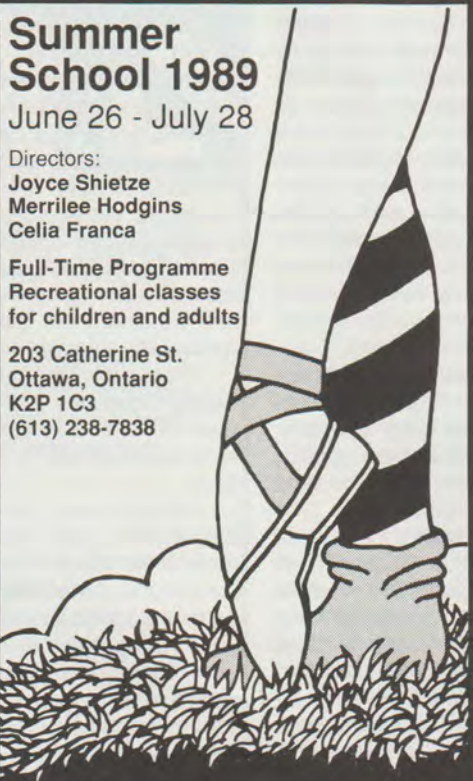
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# CHATTER

PEOPLE, PEOPLE

► **Svea Eklof**, principal dancer with the Royal Winnipeg Ballet, is retiring at the end of this season and moving to Toronto to be with her husband, **Michael Grey**, an architect with the Toronto-Dominion Bank. The 36-year-old dancer said that her decision to leave dance was motivated by "a desire to quit while still ahead and at the top of my career".

Eklof, a native of Los Angeles, graduated from the School of Dance at the North Carolina School of the Arts. She danced with the Pennsylvania Ballet and the Ballet Classico de Mexico before becoming a first soloist with the Ballet de Grand Théâtre in Geneva where she performed leading roles in the **George Balanchine** repertoire. Following a year with the Nederlands Dans Theatre she joined the North Carolina Dance Theatre as principal dancer under the direction of **Norbert Vesak**. Ms. Eklof joined the Alberta Ballet Company in 1979, remaining with that company until she joined the Royal Winnipeg Ballet in 1983. Her farewell performance will take place in Winnipeg in March, when she will dance the dual role of Odette/Odile in **SWAN LAKE**.

► **Virginia Corcoran** joined the Karen Jamieson Dance Company; **Raechelle Dashevsky** now studies at the School of the Toronto Dance Theatre and **Carol Prieur** entered the dance program at Simon Fraser University. All were former members of Vancouver's Arts Umbrella Youth Dance Company.

► **Nicholas Kahn**, a recent graduate of the National Ballet School, has joined Ballet British Columbia.

► **Betty Farrally**, who with **Gweneth Lloyd** co-founded the dance program at the Banff Centre School of Fine Arts, will again be artistic advisor to **Brian Macdonald**, head of the professional program



David Cooper

Svea Eklof in the Royal Winnipeg Ballet production of Galina Yordanova's **SWAN LAKE**

since 1982. This year's staff includes **Annette av Paul**, **Marquita Lester**, **Susan Toumine**, **Andrea Smith** and **Shelley Cromie**. The Banff Festival's dance work will be choreographed by **Brian Macdonald**, **Brydon Paige** and **Victoria Simon** along with **Mark Godden**, this year's winner of the Clifford E. Lee Choreography Award. **Earl Stafford** will again conduct the orchestra for the Festival performances.

► **Globe-trotter Brian Macdonald** continues to have a busy schedule. After being a host of the third annual Toronto Arts Awards and one of the toasters at the gala celebration for **Karen Kain's** 20th anniversary with the National Ballet of Canada, he flew to Prague to meet with **Joseff Swoboda** and to discuss the staging of a new piece for the *Laterna Magica*. In 1989 Macdonald will be in Sydney, directing and choreographing *THE GONDOLIERS* for the Australian Opera; touring Canada to audition for the dance program at Banff; directing *ELISIR D'AMORE* for the Edmonton Opera; directing and choreographing **Murray Shafer's** *APOCALYPSIS* for the International Choral Festival; collaborating on a new TV musical with **Margaret Atwood** and **Raymond Penell** and reviving his *DIABELLI VARIATIONS* for the Banff Festival Ballet. Late summer and fall will find Macdonald collaborating with **Tommy Tune** and **John Curry** on a new Broadway musical about **Hans Christian Andersen**.

► **Jane Corbett**, marketing consultant for the Royal Winnipeg Ballet, has been re-elected to the board of directors of the Association of Cultural Executives — an organization dedicated to the professional development of cultural executives and the management of Canada's cultural resources.

► **Dancer and choreographer Mark Godden** is the recipient of the 1989 Clifford E. Lee Choreography Award which is jointly sponsored by the Clifford E. Lee Foundation and the Banff Centre School of Fine Arts. Godden received a prize of \$5,000 and a commission for



Tom Sandler

a new work to be premiered at the Banff Festival of the Arts in July.

He has been a dancer with the Royal Winnipeg Ballet since his graduation in 1984 from the professional division of the Royal Winnipeg Ballet School.

► **Paul Eck**, president of the Association of Cultural Executives, has been appointed theatre manager for Mississauga's new 386-seat Meadowvale Theatre, which is scheduled to open in 1989. Eck plans to develop a dance series for the theatre.

► **Niv Fichman** directed the work on the Lifetime Achievement Award winner **Arthur Gelber**. Fichman's credits include the filming of **Robert Desrosiers'** *THE BLUE SNAKE* and *ALL THAT BACH*, which featured **Bill Orlowski** and **Steve Dymond's** *A CONCERT* set to the Brandenburg Concerto #3 for the National Tap Dance Company of Canada.

► **Veronica Tennant**, **Angela Leigh**, **Donald Himes**, **Jackie Burroughs**, **Murray Darroch** and **Susan Macpherson** joined

(Above)  
**Maureen Forrester**, formerly the Chairman of the Canada Council, with choreographer-director **Brian Macdonald** (Right) **Andrea Smith**



Cylla von Tredermann

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6. Amateur Musical Theatre Group (with voice)	\$1600	\$800	TBA	13. Student Choreography 16-18	\$300	\$150	TBA
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the Toronto Dance Theatre as special guest artists in **David Earle's** annual Christmas presentation, **COURT OF MIRACLES**, at Toronto's Premiere Dance Theatre. The production was choreographed by **David Earle, Peter Randazzo, Christopher House, Kenny Pearl** and **James Kudelka**.

► **Martine Lamy** made her debut in the role of Child Alice, **Gizella Witkowski** as Alice Hargreaves and **Peter Ottmann** as Lewis Carroll in **Glen Tetley's** ballet **ALICE** during the National Ballet of Canada's fall season.

► **Alan Gotlieb**, former Canadian ambassador to the United States, has been appointed chairman of the Canada Council. He began his three-year term on January 1st, 1989.

► **Grant Strate** announced the first North American Contemporary Choreographers' Award which will be given in 1989 to enable a young Canadian contemporary choreographer to work in Britain with the Transition Dance Company. The £5000 award, established through the **Bonnie Bird Choreography Fund**, under the umbrella of the Laban Foundation in London, is a commission to create an original 10-15-minute work.

► **Cathy Levy** now manages Dance Umbrella, a service organization sponsored by the Canada Council and the Ontario Arts Council to benefit the province's independent dancers and choreographers. Levy's experience includes two years as assistant producer of the Canada Dance Festival in Ottawa, producer of the INDE '88 Festival in Toronto and co-producer of Vancouver's Dance Week Festival.

► Modern dance choreographer, **Sonya Delwaide**, explored the world of theatre and the narrative possibilities of visual art in **GIVE IT A TRY** at the Poor Alex Theatre in Toronto. Collaborators were actor **Mark Christmann**; celebrated dance photographer **Cylla von Tiedemann**; painter **Dan Solomon** and musicians **Eric Cadesky** and **James Rohr**.

► **Maxine Heppner** directed and choreographed **TWILIGHT OF THE ELEPHANTS** performed at the Theatre Centre in Toronto. This work, in collaboration with sculptress **Susan Benison**, used movement, sound and poetry. In February, Phyzikal Theatre will remount **KLOWN**, created and performed by **Ms. Heppner, Jay Fisher** and **Philip Shepherd** at Young People's Theatre.

► Dancer/choreographer **John Alleyne** created **HAVE STEPS WILL TRAVEL**, a new ballet to the score of **Malcolm Williamson's** Third Piano Concerto, for the National Ballet of Canada's fall season. Of the 10 works Mr Alleyne has choreographed, this is his first main-stage ballet for the Company. The piece featured **Raymond Smith, Jennifer Fournier, Owen Montague** and **Julia Vilen**.

► **Karen Kain** celebrated her 20th anniversary with the National Ballet of Canada. A gala performance in Toronto was attended by Her Excellency the Governor General, **Jeanne Sauvé**.

Kain appeared on video reminiscing about her days at the National Ballet School, her teacher **Betty Oliphant** and her long-time partner **Frank Augustyn**, followed by a retrospective culled from films by **Norman Campbell**. The live performance consisted of a pas de deux from **PROUST-LES INTERMITTANCES DU COEUR**, choreographed by **Roland Petit** in the '70s, in which Kain was partnered by **Denys Ganio**; a solo, **ECHO**, choreographed for her by **Eliot Feld** in 1986 and Act III of the Rudolf Nureyev **SLEEPING BEAUTY**, partnered by Augustyn.

The off-stage celebration consisted of a gala supper and "roast" at Toronto's Royal York Hotel. Those attending included **Celia Franca, Vanessa Harwood, Tomas Schramek** and **Gregory Osborne**. After the dinner came the "roast", emceed by **Adrienne Clarkson**. "Roasters" included **Brian Linehan, Brian Macdonald, John Fraser** and **Frank Augustyn** and **Ross Petty**.

► The third annual Toronto Arts Awards presentations fea-

## POSITION IN DANCE

The Centre for the Arts at Simon Fraser University invites applications for a position in Dance, at the rank of Lecturer, for a two-year term. Primary responsibility includes teaching contemporary dance techniques, improvisation, and composition in a B.A. degree program in Dance. The Lecturer will also teach non-major dance classes within an Interdisciplinary Fine and Performing Arts department. Qualifications for the position include at minimum a B.A. degree and professional experience in contemporary dance. While research and choreography are not required in this position, additional qualifications in related areas such as movement analysis, kinesiology for dance, dance history, advanced composition and production are highly desirable.

Candidates should be prepared to accept administrative responsibilities such as student advising, direction of student/faculty productions, co-ordination of summer dance residences and assigned faculty committees. Duties will begin September 1, 1989. Preference will be given to candidates eligible for employment in Canada at the time of application.

Letters of application, curriculum vitae and names and addresses of three references should be received by February 3, 1989 and should be sent to:

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tured mini-documentaries of each of the eight 1988 recipients. **Paul Shapiro** created the piece on the winners of the Performing Arts Award, the co-founders of the Toronto Dance Theatre — **Patricia Beatty, David Earle** and **Peter Randazzo**. Last year's winner of this award, which covers theatre, dance, opera and musical theatre was **Veronica Tennant**.

► Royal Winnipeg Ballet principal dancer **Evelyn Hart** has begun a partnership with National Ballet of Canada's princi-

pal dancer **Rex Harrington**. Hart made her debut performance with Harrington in the National's production of **John Cranko's ONEGIN**. They have appeared together at Ontario Place Forum, in **LE DON DES ETOILES** at Montreal's Place des Arts and in the **TO. HOT SHOE SHOW** at the O'Keefe Centre in Toronto. Their latest performance was the **MIRROR PAS DE DEUX** from **ONEGIN** during the Royal Winnipeg Ballet's December season at the Centennial Concert Hall in Winnipeg.

Tom Sandler



(Left to Right) Peter Randazzo, Patricia Beatty and David Earle, co-founders of Toronto Dance Theatre



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Rex Harrington, principal dancer with the National Ballet of Canada



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