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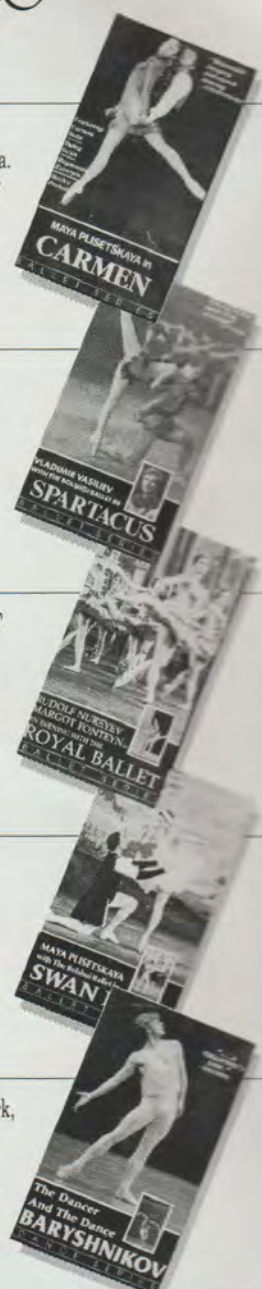
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ISSUE NUMBER 59 SPRING 1989 PRINTEMPS AVRIL

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Advertising/Circulation **PATTY MARGOLESE**

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Dance in Canada publishes articles in official language of origin.

Unsolicited manuscripts should be accompanied by a stamped, self-addressed envelope. While the publishers will take all reasonable care, *Dance in Canada* will not be responsible for loss of or damage to unsolicited materials.

Address all correspondence to Dance in Canada, 322 King Street West, Suite 403, Toronto, Ontario M5V 1J2. (416) 595-0165.

FAX (416) 595-0733

Second class mail registration number 03874.

Return postage guaranteed.

The publication of *Dance in Canada* is made possible, in part, with the assistance of the Government of Canada through the Department of the Secretary of State, the Department of Communications and the Canada Council; the Government of Ontario through the Ministry of Culture and Communications, and the Ontario Arts Council; the Government of Alberta through Alberta Culture; the City of Toronto through the Toronto Arts Council; and the Municipality of Metropolitan Toronto.

ISSN 0317-9737

Printed by General Printers.

Indexed in the *Canadian Periodical Index*.

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Les opinions exprimées dans ce magazine ne reflètent pas nécessairement celles de l'Association Danse au Canada.

Danse au Canada publie les articles dans leur langue d'origine.

Les manuscrits non sollicités doivent être accompagnés d'une enveloppe affranchie et adressée à l'expéditeur. Les directeurs de la publication apporteront tout le soin nécessaire aux documents non sollicités, mais déclinent toute responsabilité en cas de perte ou de dommages.

Toute correspondance doit être adressée à la rédaction, Danse au Canada, 322 King Street West, Suite 403, Toronto, Ontario M5V 1J2. (416) 595-0165.

FAX (416) 595-0733

Numéro d'enregistrement de courrier de seconde class: 03874.

Frais de retour garantis.

Danse au Canada est publié en partie grâce à l'assistance du Gouvernement du Canada par l'intermédiaire du Secrétariat d'état, du ministère des Communications et du Conseil des Arts du Canada; du Gouvernement de l'Ontario par l'intermédiaire du ministère de la Culture et des Communications et du Conseil des Arts de l'Ontario; du Gouvernement de l'Alberta par l'intermédiaire du ministère des Affaires culturelles de l'Alberta; de la Ville de Toronto par l'intermédiaire du Conseil des Arts de Toronto; et de la municipalité du Toronto métropolitain.

ISSN 0317-9737

Imprimé par General Printers.

Indexé dans l'Index de périodiques canadiens.

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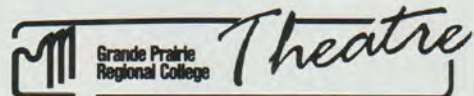
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THE YOUTH BALLET COMPANY OF SASKATCHEWAN is accepting applications for the position of Artistic Director of the Ballet Company and its affiliated School of Ballet and Dance (effective September 1, 1989).

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EDITORIAL

COPYRIGHT AND DANCE

To the audience viewing dance, it is a seamless interplay of artistic creations. But to the many individual creators of the performance this is their lives' work, the creative enterprise from which they gain their livelihood. Income, property rights, money and fame are all at issue and current Canadian law is trying to provide rules for the resolution of these issues.

Copyright law in Canada is presently undergoing major changes. The 1924 Copyright Act has been amended by the Free Trade Agreement and Bill C-60, passed into law by Parliament last June. Phase two of the revision will be tabled for discussion in the House of Commons in the near future and the dance community should be watchful of these changes and aware of legal rights.

In law, copyright exists in every sound recording, in every literary, dramatic, musical, artistic, and cinematographic work. Choreography, or to be specific, the actual notation of the choreographed work, is a dramatic work. Contrary to popular belief, there is no copyright in ideas; instead copyright protects the form of expression used to convey an idea.

There are three criteria to be met before choreography is protected by copyright. First, the work must be original; it must not be copied from someone else's work. Second, the creator must be, at the date of creation of the work, a Canadian citizen or a citizen of one of the 79 countries that belong to one of the two international copyright conventions. Finally, a work must be "fixed" in some manner to be protected.

The issue of fixation has been a long time concern to choreographers. Fixation is a matter of being able to prove that a work exists and what exactly constitutes that work. This requirement has caused problems within the dance community since dance is often not "fixed", in a legally recognizable form.

Under the present law, a

choreographic work is considered fixed if recorded on film, videotape or by special dance notation.

Choreographic works have of course been created and performed for many years without any recodation at all. Many current works are not fixed because of the cost involved. In order to provide copyright protection to the widest range of choreographic works, some advocates within the dance community are lobbying to have "fixation" removed as a necessary legal condition to obtaining copyright. Others oppose this change, believing that it is important to "fix" Canadian choreographic works in order to preserve them and to maintain a historical record for the cultural benefit of future generations. Whether or not Parliament exempts choreographic work from the "fixation" requirement, any sort of recodation serves as invaluable evidence in a court case.

Once the three criteria of originality, fixation and nationality are met, copyright automatically exists in a work and will endure during the author's lifetime and for another fifty years.

The owner of copyright in a work is usually the person who created the work. This creator is the person who puts the work on paper and not merely the person who supplies the idea. Thus, where a notator works closely with a choreographer, a contract clarifying copyright ownership in the notation would be advisable.

One exception to the general rule of ownership is with respect to employed creators. If you are employed by a dance company, for example, then the dance company owns copyright in any work you may create for them — unless you have an agreement stating otherwise. Where a work is commissioned or where it is un-

clear whether a choreographer is acting as an employee, an independent contractor, a consultant or a freelancer, it is best to state in writing who is to own copyright in the works to be produced.

The owner of copyright has a number of rights vested in his or her work. The most basic of these is the "right to copy" or reproduce the work. Some specific rights are the right to perform the work in public, or adapt and broadcast it or to authorize others to do so. Often a choreographer may feel that other so-called "rights" are vital to the performance of the work, such as choice of cast, costumes, stage design, sets or lighting. These choices or approvals are not rights in copyright law; they can only be secured by explicit contract between the parties. Royalties are another negotiable matter that is not set out in the Copyright Act, but depends rather on the reputations of the choreographer and the dance company, the complexity of the work and the number of performances to be given.

In addition to these economic rights, a creator has "moral rights" in a work which serve to protect the reputation of the creator. The recent amendments have greatly strengthened these moral rights. A creator now has the right to the integrity of his or her work, such that a violation will occur where, to the prejudice of the honour or reputation of the creator, the work is distorted, mutilated or otherwise modified. The work may not be used in association with a product, service, cause or institution without the creator's express permission. The creator has the right to be credited with his work or to use a pseudonym or to remain anonymous. Moral rights may not be assigned and last for the same length of time as copyright.

There are certain circumstances where a work or part of it may be used without permission of, or payment to, the creator.

One such circumstance is "fair dealing", where a person may copy small portions of a work for the purposes of private study, research, criticism, review or newspaper summary. The law is not clear as to how much of a work may be copied and still be considered "fair".

Neighbouring rights is another issue under review. Many creative people use the original works of others to produce "neighbouring" creations; for example a dancer's performance of a choreographed work is a neighbouring work. Under the current law, dancers have no rights in their performances. Instead they have a contract with a particular dance company in which their rights are set out. Should someone who did not sign that contract record their performance, the dancers would have no legal protection or recourse against that third party. This is a situation which the government should be trying to rectify.

The importance of copyright to dance is fundamental. Agnes de Mille was paid \$15,000 for creating all the choreography in the movie-musical OKLAHOMA!. To date, OKLAHOMA! has earned over US \$60 million for its owners.

Choreographers can and do lose out on their share of the profits. Copyright can help in these situations. But it can only help when creators know their rights and have contracts to protect them. As a creator of copyright works, it is your responsibility to know your rights. Copyright gives you the legal rights you need to make a living. It also gives you control over your creations — if you exercise it effectively. Copyright exists for the benefit of the creative, so take advantage of it.

Lesley E. Harris is a copyright lawyer currently working as a Senior Copyright Officer with the Department of Communications, Ottawa. The views expressed are those of the author and do not necessarily reflect those of the Department of Communications.

BY LESLEY E. HARRIS

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FRONT PAGE

ALBERTA DANCE CONFERENCE

It seems that absolutely everyone has, at one time or another, been consumed by the gut-wrenching debates over politics and dance — emotionally charged controversies that seldom end in agreement. This is the focus of this year's Alberta Dance Alliance (ADA) conference, May 11 - 13, at Edmonton's Grant MacEwan Community College.

ADA aims to define concerns of the Alberta dance community and unite its members in a strong and effective voice. Conference organizers list the following as their priorities: to define the ADA as a service organization of Alberta, available to the whole dance community — professional companies and artists, students and teachers of dance, multicultural dance groups and so on; to create dialogue focusing on the regional aspects concerning the Alberta community, both intra- and inter-provincial, and to increase the representation of the younger members of the dance community.

Brian Webb, ADA board member, says regionalism and funding will head the list of concerns for many delegates. "The conference is an ideal forum whose time has definitely come. The interests of the members of ADA are often the same, but communications between them are sometimes minimal. This conference is their chance to be heard and they should take advantage."

In terms of regionalism, the dance community is divided in many ways. Within Alberta, conflicts often arise between north and south. The needs of Edmonton and Calgary are not necessarily the same. Regionalism also extends to a provincial/national level. Although the ADA was established as the Alberta regional office of the Dance in Canada Association, the national umbrella dance organization, there are concerns that this relationship should be re-examined and re-defined.

Conference organizers also hope to diffuse some of the



Barry White

The Brian Webb Dance Company celebrating its 10th anniversary season will perform at the ADA conference. Brian Webb in the Company production of his 1979 work, THE GARDEN (1979)

frustration that has been building over funding issues. Tension exists within the province, but is probably the greatest at a national level. The lack of financial support in Alberta from the Canada Council has many Alberta dance companies in an uproar. Many refuse to subsidize Western tours of central Canadian dance companies. Clive Padfield, director of performing arts for the Ministry of Culture and Multiculturalism says, "Clearly, the differences between the Canada Council and the Alberta companies are primarily philosophical, vis-a-vis the basis under which companies qualify for Council Support. These differences echo those raised by the Maritimes two or three years ago. The perception in Alberta is that decisions are not completely objective and some consideration should be given to regional development which would hopefully lead to more assistance for regionally based companies."

On a provincial level, the problem seems to be difficulty in acquiring funding at all. When Alberta Culture's decision to cut off operating grants to ADA was made clear, plans were announced for a new program, through the Alberta Foundation for the Performing Arts, to provide funding to arts service organizations. There has been a difficult and unresolved struggle to achieve this funding. ADA president, Ann Flynn, in a recent letter to members, calls the situation "disheartening" and "appalling". Inevitably, there will be conflict among individuals and groups represented at the conference, but organizers say it is not their objective to provide all of the solutions. Their task, and it is a major one, is to bring the dance community together to define itself under one lobby group.

At the top of the conference agenda is keynote speaker Grant Strate, a highly respected member of the Canadian dance

community. The 1988 recipient of the Canada Dance Award, Strate is an influential voice as an educator, lobbyist and mentor. Strate will review the state of the art of dance in relation to support for dance and dancers.

The first full day of the conference program will begin with the Dance Summit meeting. Dorothy Harris, highly regarded for her work in several dance organizations including the Dance in Canada Association, is the chosen chairperson for the meeting.

The summit meetings will provide an important opportunity for the community to voice its concerns to the powers that influence its growth and basic survival. Representatives from the Canada Council, Alberta Culture and the Alberta Foundation for the Performing Arts have been invited to join representatives from the University of Alberta, the University of Calgary, the Canadian Dance Teachers' Association, the Society of Multiculturalism and many other groups to discuss the issues. It's only a starting point, but it is an opportunity to bring to light very serious problems that challenge the dance community and to identify areas in which its members may be able to help each other.

Creativity and the choreographic process, the artistic component of the conference, will be the focus for delegates involved in all forms of dance choreography. Artists from Alberta and the United States have been invited to discuss their individual works and the choreographic process in relation to different dance forms including ballet, modern, jazz and ethnic. An evening performance will follow each day's discussion to showcase the work of these artists.

The conference should be provocative and productive. New ideas, renewed leadership and commitment are necessary to effect desperately needed changes. Unquestionably, the conference represents an opportunity the dance community cannot afford to pass by.

BY DAVID DEMUYNCK

**New work by
Ginette Laurin
inspired by
surrealist
Marc Chagall**

BY LINDE
HOWE-BECK

MONTREAL — Ginette Laurin thrives on chaos. She allows her tranquil, family life in the country to be disrupted by hectic international tours with her dance company, O Vertigo. Even the daily dash to her downtown Montreal studio disturbs the quiet of her life in the farming community north of Montreal.

The tours themselves are interrupted in turn by quick trips home to check on her two young sons. At work, she's torn between her artistic integrity and the need to beg for funds to bankroll her next creation. Creatively, she swings from poetic, non-narrative works to structured, literary pieces, from social satire to acrobatics.

There's little wonder that Ginette Laurin chose to name her group O Vertigo. Ever since the 1970's, when she began swinging her head with dizzying repetition in works for Groupe Nouvelle Aire and Françoise Sullivan, Laurin has perched on the brink of giddiness.

There's vertigo in everything she does. And savvy too. She's fearless as she catapults her company into choreographic experiments that have the force of a runway roller coaster. But vertigo of another sort haunts her privately before new works are staged. That is not a time of ecstasy, but of debilitating doubt, the sort that makes her feel threatened, insecure and alone. There have even been times when she threatened to leave dance forever.

Fortunately for Canadian dance, Laurin has managed to survive these bouts of darkness. Not one to shy away from challenge, Laurin has frequently proven that she loves uncertainty.

This morning she looks anything but a sought-after choreographer as she tidies up after her dancers. She swipes at a messy table, moving dirty coffee cups, stacking forgotten books, trying to create an island of business-like efficiency in a studio crammed with costumes and props.

It is the aftermath of the première of



Christine Guest



Christine Guest

(Above)
Natalie
Morin,
Alain
Gaumont
and (Left)
Jacqueline
Lemieux,
Scott Kemp
and
Mireille
Leblanc in
CHAGALL

W

Marc Boivin in the O Vertigo Dance production of Ginette Laurin's CHAGALL



Christine Guest

her latest work, CHAGALL, a radiant, magical tribute to the painter Marc Chagall, which ran January 18-22 at Montreal's Salle Marie-Gérin-Lajoie. Commissioned by the Montreal Museum of Fine Arts which mounted an exhibition of the Russian-born master's works from October to February, Laurin's CHAGALL captures the poetry, love and colour of the painter's palette.

This CHAGALL is an intoxicating stunner, a swirling surrealistic dancescape that rejoices in the partnerships between the lovers that fill Marc Chagall's exuberant canvasses.

CHAGALL is a short work, less than an hour long, in which four couples celebrate their relationships in an unparalleled series of pas de deux. This dance is much gentler than Laurin's previous works. Instead of exploring the perils of falling or teasing with ferocious satire, CHAGALL unfurls in a linear fashion with no narrative and no particular climax, rather like paintings revealing themselves one by one to gallery-goers.

The most remarkable aspect of the dance is the intoxicating and uncanny method Laurin has discovered to make her dancers seem to hover in mid-air, like the air-borne animals and people that Chagall painted.

Looking like giants in a Lilliputian land of toy-sized wooden villages which represent the Russia of Chagall's childhood, the dancers leap and tumble off tiny roofs into the arms of partners. A floating quality in their gestures slows down all action until the dancers appear suspended in mid-air.

Images from the paintings nudge one's memory as dancers lightly gambol. There's BELLA, the painter's wife, with her large, lacy collar and purple dress and the BRIDE AND GROOM OF THE EIFFEL TOWER in frothy white tulle and formal black; girls in pastel flowered dresses race back and forth tossing bouquets to each other, reminiscent of THE LOVERS.

Laurin has long been attracted to Chagall's blowsy, exuberant work. She put the dance together in less than three months, a departure from her normal method of working in which she draws on research gleaned over a year or two.

Generally she requires dancers to immerse themselves in the pre-creation processes through such unconventional methods as taking parachuting lessons (TIMBER, 1986), collecting and studying memorabilia from the 1950's (FULL HOUSE, 1987) or learning to ride horses to understand the methods of Spanish shoemaking (DON QUICHOTTE, 1988).

This time the dance happened very quickly. Knowing the Museum of Fine Arts was planning the Chagall exhibition, Laurin, who had seen the collection in Paris and other works in Nice, decided to create a short work on this theme. Chagall had already inspired the opening scene of FULL HOUSE and she felt ready for more.

The museum gave her \$20,000 and she left O Vertigo during its European tour last fall to return to Montreal to work with designers and musicians.

"I came back early to work with the production crew. It went well. I was very happy and they stimulated me a lot." Her dancers returned in November and she began to choreograph bit by bit, working in short sequences set to music created for her by Gaétan Leboeuf and Janitors Ani-

mated. After a 10-day Christmas break, they finished the piece in mid-January.

"It was very arduous. The dancers were tired. We worked. Aarraaacchhh." Laurin crams the stress of long hours and final relief into one sound.

There was more than just an artistic reason to make CHAGALL. Laurin had already created one piece last year, DON QUICHOTTE, which was seen in an incomplete form at Ottawa's Canada Dance Festival last summer. When it was finished, DON Q was shorter than Laurin had originally anticipated. She needed something else to flesh out a new program and CHAGALL was the answer.

DON QUICHOTTE exhibits the high energy and risk normally associated with O Vertigo. Perched on Western saddles, dancers twist and crash off headless, knobby-kneed steeds. They chase each other at break-neck speed, leaping on and off fast-moving forms with brutal abandon.

CHAGALL's gentleness in the face of such familiar rowdiness comes as a surprise. Though the same slam-bash gestural vocabulary is evident, Laurin has smoothed and softened it to the point where it hovers on the romantic.

She worried about that.

"I can tell you honestly that before the dress rehearsal of CHAGALL I had grave doubts about the 'gracious' side." She agonized that her audience wouldn't accept

Victoria Arts Collaborative



Yvan Michaud from the 1988 Summer School

Photo: Evan Mathison

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the softness and the elevation.

"We could have fallen "dans les fleurs bleus," said Laurin, recalling the feeling that this brush with sentimentality might seem too "balletic" or "precious" for a company with O Vertigo's brash reputation.

Her fears quickly dissolved. CHAGALL was an instant popular success.

In retrospect, Laurin marvels at her sudden and unexpected interest in exploring more docile emotions and dynamics.

Expecting the birth of her third child in early May, she jokes that her pregnancy may have calmed her frenetic style of dance.

Confidence and maturity might also be factors. She agrees that she is now able to work faster than she used to, pushing back feelings of inadequacy more and more. "The actual creative process is getting easier but I always question myself a lot and I doubt a lot. It's a stress and an anguish that is necessary."

Since 1984 when she was abruptly called upon to take over Daniel Léveillé's company and rechristened it O Vertigo, Laurin has enjoyed dance's fast track. Creating slowly, touring widely — the European tour this autumn will be O Vertigo's fifth in as many years — she and O Vertigo have deservedly earned their laurels.

At 31, Laurin exudes self-assurance. She may not be sure of the topic or theme of her next piece, but she doesn't let the uncertainty bother her. Instead she talks about the privilege of working with the same team of dancers for three years. They offer her an emotional cushion and a safe harbour for her creative energy.

"I am lucky. Choreography comes easier when the dancers know you. I hope it continues. But we live in a consumer society and dancers are part of it. They like to try new choreographers, new things." As a former dancer, she understands their demands.

"They push me. Although I always use the same style of movement, I like to change the subject, the scenography. For me that poses other limits and lets me see each dancer differently so then I can push them further. That's very important. The dancers are very exacting and I like to change the process."

The O Vertigo company, Marc Boivin, Pierre-André Coté, Carole Courtois, Alain Gaumond, Scott Kemp, Mireille Leblanc, Jacqueline Lemieux and Nathalie Morin, are her tools and her trust in them is absolute. They are so uniformly superb that Laurin has dared to retire from performing, putting all her effort into new choreography.

It may have been an accident that Laurin found herself directing a dance company, but it's no fluke that O Vertigo is one of the most innovative this country has produced.

Laurin, the perfectionist intrigued by daring, would not have it otherwise.

BETTY FARRALLY

1916-1989

HENNY JURRIENS

1949-1989

Bruce Monk



Cylla von Tiedemann
The Dance Collection Danse Archive
Encore! Encore! Reconstruction

The Royal Winnipeg Ballet suffered a tragic double loss on Sunday, April 9. Co-founder Betty Farrally died of cancer, at 73, in Kelowna, British Columbia and artistic director, Henny Jurriens and his wife Judy were killed in an automobile accident outside of Letellier, Manitoba.

Betty Farrally was born in 1915 in Bradford, England. At age 17 she began her dance studies at Gweneth Lloyd's school in Leeds. Upon receiving her Teacher's Certificate, she went to a teaching post near Gainsborough. After a year Farrally returned to teach at Lloyd's school.

Farrally emigrated to Canada with her friend and colleague Gweneth Lloyd in 1938 — a move that was to shape the history of dance in Canada. They founded the Royal Winnipeg Ballet in 1939, with Farrally as principal dancer and ballet mistress. She was known for her lively, volatile nature which equipped her well for character roles. She continued to dance selected roles until 1949.

Farrally was appointed artistic director in 1955 and she remained with the Company until 1957 and continued to operate the Company's school until 1962 when she founded the Canadian School of Ballet in Kelowna, B.C. with Lloyd. She remained active as ballet mistress there until her retirement in 1974. Since 1950,

Farrally was the associate director of the dance department at the Banff Centre.

In 1984, The Dance in Canada Association awarded Farrally a Canada Dance Award in recognition of her outstanding contribution to dance in this country. This year, Farrally and Lloyd received the Diplôme d'honneur awarded by the Canadian Conference of the Arts to distinguished Canadians for their services to the arts.

Throughout her career, Farrally was noted for her drive and optimism. She contributed much of the spirit that was vital in the early years of the Royal Winnipeg Ballet.

She is survived by her son, Richard Blaise, daughter-in-law, Vicky, four grandchildren and her colleague and friend, Gweneth Lloyd.

Jurriens, born in 1949 in Arnhem, the Netherlands, was a respected member of the international ballet community and was recognized for his artistic leadership and vision both on stage as a dancer and off stage as a ballet master, teacher and director.

He was a principal dancer with both the Norwegian Opera Ballet and the Dutch National Ballet. In 1979 he became assistant ballet master of the Dutch National

Ballet, and later, the co-ordinator for the Company's school. In 1984 he was asked to accept the responsibilities of assistant to Rudi van Dantzig, artistic director of the Dutch National Ballet.

As a dancer, Jurriens was noted for his artistry, his technique and his ability to perform in a wide range of repertoire. Among his many awards are the Dutch Dancers' Lifetime Achievement Award (1983) and the Knight of Achievement Award, an honour bestowed upon him by the president of West Germany and presented to him by Queen Beatrix of the Netherlands.

Jurriens joined the Royal Winnipeg Ballet in 1986 as principal dancer and in 1988, after an extensive international search, the board of directors chose him to succeed Arnold Spohr as artistic director.

As artistic director of the Royal Winnipeg Ballet, it was Jurriens' dream to involve the public, widen the cultural horizon and show that ballet and dance are wonderful experiences for all to enjoy. He was enthusiastic in his support of young artists and encouraged his dancers to broaden their skills and learn about other aspects of the art of dance.

Mr. Jurriens is survived by his daughter, Isa, his parents, a brother and two sisters — all of the Netherlands.



The National Ballet School:

A New Stage in its Development

The record of excellence and achievement of the National Ballet School during its 29 years of existence cannot be contested. Founder Betty Oliphant's lauded artistic vision and pedagogical skills have produced a roster of outstanding graduates, now gracing many of the world's ballet stages. Less well known, however, is the political savvy and real estate acumen which have made her a property developer par excellence. The latest phase in the growth of the NBS facilities is the \$10.5 million R.A. Laidlaw Centre which combines a teacher-training facility with an extraordinary 300-seat theatre or "stage-training facility".

Oliphant has taken the National Ballet School from its original building, which housed 27 students, to today's campus with an enrolment of 200. Each stage in the physical development of the School was designed specifically to provide students with the facilities she perceived were necessary to create world-class dancers.

Immediately after its inception in 1959, the School began to spread slowly along Maitland Street. During its first twenty-year period, the entire length of a city block was acquired, one house after the other. The six buildings of the Maitland Street complex were augmented further in 1980 when a large studio/residence facility was built on an adjoining site on Alexander Place where several properties had been purchased and demolished. This combined facility now includes seven ballet studios, changing rooms, academic classrooms, an audio-visual room, a library, a science lab, a cafeteria and residence facilities for some ninety students from outside Toronto. The 1976 bequest from the late R. A. (Bobby) Laidlaw enabled the School to purchase two run-down Victorian mansions on adjacent land on Jarvis Street.



(Above)
Betty
Oliphant
(Left)
The Betty
Oliphant
Theatre

BY MARY ANNE BEAMISH



Students of the National Ballet School in David Allan's IN EXULTATION

The first of these edifices, now called Ivey House, was renovated and opened in 1984 to give the School a separate facility, complete with studio, classrooms, kitchenette and lounge space, for its Teacher Training Programme. Students in this intensive programme study Pedagogy, History of Art & Ballet, Cecchetti Syllabi, Music and Anatomy for three years. The Teacher Training Programme has recently become affiliated with the University of Waterloo and students can receive credits towards a B.A. in dance.

While the second mansion at 400/404 Jarvis Street remained largely unused for several years, it has now become the home of the beautifully appointed and aptly named Betty Oliphant Theatre. The Ontario Government under William Davis was the first to pledge its support for one third of the projected costs of building a stage training facility for the NBS students and the Federal Government followed with a similar commitment. A Capital Campaign was launched to raise the remaining four million dollars from the private sector and the Architectural firm of A. J. Diamond and Partner was engaged to design a full-sized stage with flytower, a 300-seat auditorium with piano lift, rehearsal studios, a physiotherapy centre, a swimming pool, a whirlpool and ancillary facilities all within the confines of the house and its grounds.

The facility, which opened in October 1988, is stunning. The facade of the historic mansion has been preserved with the extension containing theatre and flytower tastefully tucked in behind.

The theatre itself is modelled on an intimate Georgian court theatre, enclosed by a two-storey white-wooden screen and lined with narrow balconies. With its specially designed sprung dance floor and seating for 300 that folds, accordion-like, under the fixed balcony seating, the auditorium can be transformed into a dance

studio for rehearsal and class purposes. The stage is comparable in size to that of Toronto's O'Keefe Centre (100' x 50') with a proscenium opening that is 21'3" high and 47'9" wide. A state-of-the-art lighting system contains over 300 dimmers controlled by a mini light palette computer board. A wardrobe area is equipped for costume construction and maintenance and can store approximately 1,000 costumes.

The physiotherapy centre contains the latest equipment: an ultrasound machine, an interferential therapy machine and two electronic adjustable mobilization tables for manual therapy. Free weights, a sports medicine cold whirlpool, a built-in, six-person hot whirlpool and a swimming pool complete the rehabilitative requirements.

The week of October 17 - 22, 1988 was designated as the Official Opening of the new facility. In her inimitable style, Oliphant called upon the talents of her students past and present to create a week of performances and festivities. Four outstanding choreographers, all NBS graduates, were asked to create specialworks in honour of the occasion. John Alleyne, David Allan, Robert Desrosiers and James Kudelka paid tribute to their Alma Mater in works titled, respectively, *BLUE-EYED TREK*, *IN EXULTATION*, *FIRST YEAR* and *SIGNATURES*. According to William Littler, "... over the course of a single evening they presented just about the most eloquent demonstration imaginable of the varied nature of the School's impact on dance in this country."

However, questions regarding financing inevitably surfaced during the week's festivities. Concerns about the School's ability to cover the increased staffing and upkeep of such a large facility were expressed by the School's devotees and critics alike. Certainly there will be added pressure on an organization that has already

accumulated a deficit of \$500,000. The private sector is an important partner in the continued strength of the NBS, but ultimately the School must rely on government for a stable funding base.

Can the three levels of government, from which the School currently receives approximately 70% of its annual funding, be relied upon not only to continue their current levels of support but also to increase those amounts to cover a similar proportion of the new costs? The erosion in public funding that is currently causing distress and mounting deficits throughout Canada's artistic community is a major threat to the School. Critics of such a large and expensive facility being publicly funded for a mere handful, albeit a talented handful, of students suggest that additional monies would be warranted if the facility were available for community use. A look at the daily schedule, however, shows that the new theatre and studio space are in use Monday to Saturday from 9:00 a.m. to 6:00 p.m., and while plans for limited rentals in the evenings are being considered, the logistics of increasing the supervision and maintenance would push costs higher.

The NBS must be very wary of giving up any of its autonomy in the name of economy. When that begins to happen, the possibility of standards slipping becomes real.

The NBS has always had a policy of admission to the School that is admirable. Students are accepted on the basis of talent alone — not on their ability to pay. Hence, approximately 50% of the 200 students at the school are receiving some financial assistance. Parents are expected to pay whatever portion of the fees they can — the remainder is made up from the Scholarship Fund. The School's volunteer Scholarship Fund Committee annually allocates approximately \$20,000 for such students, but inevitably, the costs of training, educating and housing the students surpass the revenue.

The question of funding must be addressed in Ottawa and at Queen's Park. But with the imminent retirement of the 70-year-old Betty Oliphant, the NBS will lose a vociferous and influential lobbyist. Designated successor Mavis Staines, an NBS graduate herself, has a strong artistic background and a strong commitment to maintaining the standards and tradition of excellence which have made the School famous. Her strength of personality suggests that she will not allow herself to be intimidated by the economic problems that will confront the School, but she lacks Oliphant's decades of experience in successfully navigating political backwaters. It becomes the responsibility of the arts community and its patrons to lend Staines the support she will require to ensure that the School be supported in the manner to which it has become accustomed and which it continues to deserve.



LAWRENCE GRADUS

and Theatre Ballet of Canada

BY ANDREA ROWE

It's not easy to be the artistic director of a dance company. It's even harder if you're trying to direct a ballet troupe on a budget so small that the most you can hire are ten dancers (in a good year). And the worst possible scenario, or so it seems, is to be doing all of the above in Ottawa, the city that has arguably the best dance subscription series in Canada, through the National Arts Centre, but no municipal theatres for local performing arts companies.

In May, Lawrence Gradus steps down from Theatre Ballet of Canada, the Ottawa-based company he has directed since its inception back in 1981. It wouldn't be far-fetched to surmise that Gradus just got tired of the endless touring, ceaseless financial woes and day-to-day headaches of running a company. But the truth is that Gradus wasn't burnt out, he was pushed out — or so he says — by a board of directors that felt he was no longer the right man for the job.

Gradus is leaving behind a troubled company — one that's had success on the road but still has a relatively low community profile in its home town, a company with a high turnover of dancers (there's a joke here that a dancer would rather be out of a job in New York than working in Ottawa), a company to whom critics have usually given mixed reviews.

Now that Gradus has called it quits, it remains to be seen whether there's even a place in Canadian dance for a company like Theatre Ballet, and if there is, should this company be located in Ottawa? Will a new artistic director be able to effect an improvement in the Company's profile? Or was anything really wrong with the direction in which Gradus was leading the troupe? It was all so different in 1980 when Gradus' colourful background and recent successes made him the natural choice to lead this little chamber ballet company.



(Above)
Lawrence
Gradus in
the Ballet:
U.S.A.
production
of Jerome
Robbins'
INTERPLAY
(Right)
Members
of Entre Six
(Gradus
and
Lemieux
far right)



A handsome man in his early fifties, Lawrence Gradus and his wife Carol live in a small house in Lowertown, just blocks from Theatre Ballet's studios in the market area of Ottawa.

Hundreds of old dance magazines and dance programmes attest to a life-long passion and involvement with the art. "I just always liked to dance and I don't even know why," he admits.

Gradus grew up in the Bronx in New York City and got his first taste of dance at the age of seven when his mother enrolled him in a tap dancing class. He had to stop when she had another child, but he resumed his training at the age of 15 with a teacher who, somewhat cagily, wouldn't let him study tap unless he promised to take one ballet class a week as well. Then he started to love ballet, but adds, "I used to wear my socks and my jeans in class. I wouldn't put tights on, I was too embarrassed. As it was, I was the only boy on the block who had a bag over his shoulder. That in itself was a big thing in the Bronx in those days, let me tell you, a boy walking around with a bag over his shoulder. But I did it because I wanted to do it."

That determination eventually got him into American Ballet Theatre. When he was old enough to go into Manhattan on his own, Gradus auditioned for ABT and got a scholarship to attend the School. A couple of years later, in 1958, he was admitted into the Company and was soon promoted to soloist status; he was to dance with the Company for the next eight years. In the off-seasons he performed with Jerome Robbins' Ballets: U.S.A., a ballet troupe that toured the States and Europe with Robbins' choreography.

"When I go to see a CHORUS LINE I always have a lump in my throat because that's really my story," he says. "I was the boy picked from a group of 300 boys when we auditioned for Jerome Robbins. I was upset; I had really prepared myself for that audition and it was just the second or third combination. He called out, 'you over there', and I thought he meant I was eliminated. It turned out there were two other boys that he kept and he turned down everybody else."

Gradus says he had a ball in those days. His association with the two troupes took him all over the globe, but more importantly for the choreographer he was to become was his immersion in the styles of the world's leading dance makers of the time. He spent ten years lapping up everything from commercial shows on Broadway to Balanchine, and by the age of 27 he knew without a doubt that he wanted to choreograph.

At the suggestion of Fernand Nault, who he had met in New York, Gradus came to Canada in 1967 and joined Les Grands Ballets Canadiens, where Ludmilla Chiriaeff, founder and artistic director of Les Grands, chose him to lead Les Compagnons de la Danse, a small touring troupe

she had set up to present ballet in the schools.

While leading Les Compagnons wasn't the highest profile dance job in the land, it did give him two invaluable training years to experiment and learn about choreography. And then Gradus met Jacqueline Lemieux, a teacher at the school of Les Grands, and their remarkable collaboration began with the founding in 1974 of Entre Six.

Entre Six was the company that put Gradus on the map as a choreographer. His work was described as a breath of fresh air, enchanting, fresh, ingenious, inventive. Gradus will tell you his troupe was popular because "everything else in Quebec was so dull" at the time. He shakes his head and moans, remembering how some of the young dancers in the troupe had only a year or two of dance training (Jacques Drapeau, now a principal dancer with Les Grands, was one of those). He says the reason he was so inventive is that he was desperately trying to find things — anything — they could actually do, usually resorting more to athletics than dance. "People would come up to me and say, 'Well why aren't they doing any dancing?' And I would say, 'Well they can't dance, can they?'"

Whatever the reasons behind his invention, dance aficionados still talk about Entre Six as a wonderful moment in Canadian dance history. It all came to a sad, unexpected end in 1979 when Lemieux, by then Gradus' wife, died of cancer. She had taken care of the administrative side of the Company, freeing Gradus from the stresses of running it day-to-day; now, without her, the Company folded.

But it turned out there was another dance troupe, Ballet Ys in Toronto, that was having trouble with its artistic staff. Monique Michaud, then the head of the Dance Section of the Canada Council, and Celia Franca, former artistic director of the National Ballet of Canada, realized that the two companies, each with its own strengths, might be successfully combined. However, there was a ripple of anxiety in the dance world over the idea. Wrote arts critic Jamie Portman, "Some in the performing arts community also feared that the disappearance of any existing groups — even through merger — was a retrogressive step because it condoned an unhealthy contraction of professional dance activity in a period when expansionism was viewed as the sacred need." It went ahead anyway; Gradus was appointed resident choreographer/artistic director and brought along his cherished ballet mistress from Entre Six, Margery Lambert. They joined forces with Gordon Pearson, the general manager of Ballet Ys, and its board. Calling itself Theatre Ballet of Canada, the Company came together (Michaud called it "our first corporate merger") in Ottawa, thought to be ideally located between each company's former residence.

Despite a big, splashy opening at the National Arts Centre in February, 1981, Theatre Ballet has had trouble building up a community profile. It doesn't have "home seasons" the way other companies do, and due to lack of theatre space, a lot of its performances take place in high schools around the city and are generally not well attended. Wonders general manager Pearson, "Is there perhaps too much dance in Ottawa or is it that the NAC brings in the best in international companies and that makes it tough competition for a dance company trying to get itself established? I've never come up with a satisfactory answer..."

On the other hand, Theatre Ballet of Canada is virtually the only Canadian dance troupe making extended tours into the United States at the moment. Last year, they spent two months on a 28-city North American tour that took them through Ohio and New York and through California to San Francisco. This year, they made a 15-stop tour through Ontario to Chicago, Illinois and Savannah, Georgia.

The wonderful thing about all this is that Gradus, especially in the last couple of years, has been giving the works of Canadian choreographers like Julie West, Paul-André Fortier, David Allan, Christopher House and Danny Grossman exposure they would not normally get. Says Gradus, "We go into town under the heading of Theatre Ballet and then we slip in a Grossman work or two and the audiences say it's lovely. But would they come to see the Danny Grossman Modern Dance Company? The prejudices are there — they'll come to see TBC and that's why we were able to do Paul-André (Fortier)'s work which they found really interesting."

Pearson concurs: "In a program put together by Gradus, all of these dances by these choreographers came across as being exceedingly appealing. That's good for the recognition of Canadian artists."

The shift away from Gradus' own choreography came after an artistic dry spell and a significant decrease in the annual grant from the Canada Council three years ago. For Gradus it meant a reassessment of what the Company was all about; if it was no longer to be primarily a showcase for his own work, then he had to pick and choose his choreographers very carefully.

His own work had usually been inspired by classical music and based on classical ballet technique and it was probably the firm belief of everyone involved with the Company that the emphasis would not be radically altered. But it was — in fact, he enlisted not only modern dance choreographers like Grossman, but also the avant-garde West (whose original score by Marc Letourneau was described by one critic as "another of those electronic concoctions larded with garbled speech") and Fortier, the Montreal-based artist that ballet audiences love to hate.

His choices upset some, delighted others. Says Grossman, "Larry has seen so many choreographers over the years that he has a very open and creative mind as an artistic director. Because of his unique background and experience, he was beginning to create an alternate ballet company of a different persuasion, something that I found, personally, was starting to get very interesting."

But a few months ago, returning from a successful tour of California, Gradus found out that while he had been away, his board of directors had been questioning his leadership abilities. Then, in July, he was asked not to attend one of the meetings of the board (on which he sits as a member). He resigned the same day.

"It's true I quit, but it felt like they were pushing me into it," he says now. "I trust my feelings and my feelings were telling me that something was going on. All this stuff behind my back and then, finally, don't come to the board meeting."

It's hard to get those who were involved to comment — board members contacted would not go on record with any of their remarks about the issue. The furthest Ted White, chairman of the board, will go is to say, "It is true the board didn't say, 'Larry, don't resign,' but I would only say the obvious — he determined it was time to change and offered his resignation."

General manager Pearson is on the search committee to find the new artistic director, as are Sandy Allen, Celia Franca (who resigned from the board in the fall), Diana Kirkwood and past-chairman Adele Deacon. In the press release announcing that Gradus would be leaving, he also was named to the search committee; in fact, White is quoted as saying that "Gradus' vision and passionate support of Canadian artists ... are crucial to our finding a replacement who can build on the artistic base he has established". But Gradus charges that since then he's been dropped from the committee. Kirkwood, who chairs it, says she doesn't think that's what happened — she remembers Gradus stepping down and says she would appreciate the reporter asking the chairman for comment. When questioned, White says he isn't on the committee personally, and isn't sure Gradus was ever on it either.

Danny Grossman, talking about boards in general, conjectures, "They could be just people who thought they were doing the best thing to get a better company, people who know too little about the arts to know what that means. This is coming to the forefront more and more because of the pretence that the arts should support itself. To put it in a bigger perspective, we're all affected by a very jaded market that is more interested in bucks than art."

It's possible that the board was having trouble fundraising this year and decided to blame its artistic director. That's what Gradus thinks: "The board is minding the business that is not their business — the



Artists of Theatre Ballet of Canada in Christopher House's GLASS HOUSES

artistic side — and they neglected to raise money. It was just so clear.”

Whether the board of a dance company has the right to interfere in artistic matters for any reason is a subject in itself, but the question that remains is whether the direction in which Gradus was leading TBC was so terrible.

When pushed to explain the rationale behind his choices of repertoire, Gradus says he picks choreographers because he likes them and because he thinks the public will too. “The public likes us a lot, they like the different things we do, and I think the Company should go in that direction further,” he says emphatically. “The line between ballet and modern is . . . I mean who ever talks about that anymore?” Apparently his board of directors did.

Mention that one of the board members has admitted privately that it was felt more pieces should be performed on pointe and Gradus nearly hits the roof. “I don’t see how a company can remain exclusively a ballet troupe — partly it’s the times, also the choreographers that are available and

the kinds of talent. The public is insatiable and the pressure is there to keep turning out new works all the time. I think you just have to respond to that. But these ballet people with their “pointe” fixations. In ballet you have to have wonderful bodies, wonderful dancers. To get wonderful dancers you’ve got to pay them. Then are they going to want to come here? Maybe if Nureyev directed the company they would come. But I don’t think it would be for long.”

Theatre Ballet is now eight years old and thinks it may finally have found a home. But mention the word “Centrepointe” and you’ll get mixed reactions.

Centrepointe is a new theatre complex that opened about a year ago. The theatre is a good one for dance — just the right size and just what TBC has been looking for all these years. The only problem is that Centrepointe isn’t in Ottawa, it’s in Nepean, just five or six miles from downtown Ottawa, but, some say that this is just far enough to make a difference.

Gradus: “Centrepointe is for the birds. It’s a psychological thing — it’s like going to Markham in Toronto to see a performance. What dancers want to come here to dance in the company that’s going to dance at Centrepointe Theatre? Dancers don’t want to come here for that. They don’t even want to come here as it is. And to develop an audience for Centrepointe is going to take at least three or four years.

“We have to fight for the NAC, this is something the Company should fight for — the profile of the Company should be at the NAC. That, or it should have seasons in some theatre in Ottawa where people will feel this is the company from Ottawa. Now Theatre Ballet of Canada is going to be the Nepean company.”

Kirkwood: “I think we should definitely go to Centrepointe at least twice a year, and certainly for a Christmas show. I’d like to get us over there on a regular subscription basis. It isn’t that far if you know where it is — we should be able to arrange for people to go together, have a bus that goes out, at least the first time. We should put our big show there and get all our friends we’ve had in the past, get them all out there for a good performance, a good time.”

Pearson: “Centrepointe and TBC must work together to popularize the venue itself and to develop a following for TBC. We don’t have the resources to do it all on our own. You just can’t get the public out to these venues to see dance otherwise.”

Gradus resigned last July, but promised to stay until May of this year to see the season through. At the time this article goes to press, it’s not known who the new artistic director will be. Apparently there have been about 25 people interested in taking over the reins of the Company.

Says Gradus, “A dance company, it needs such care. It’s like a life and it gets such abuse sometimes that you wonder how you can survive it. It’s a beautiful art form — beautiful bodies and movements — and you’re so without help that you feel abused all the time, ploughing through, making it through. If the board knew how much we all made this work — seven years — not many people will do that. We stayed because we loved what we were doing, we thought we could build something. But it’s got to be built in the image that it’s going in. It can’t go in any other direction that anyone else wants, that’s for sure. It comes naturally; if it doesn’t it’s no good. It can’t be forced.”

Gradus is out of a job, with no definite plans for the future.

He says there are many things he could do, including going into business. Funny, that, for the guy who always loved to dance, he could even for a moment be contemplating a life without it. But one thing is certain: Lawrence Gradus will be watching — as will we all — to see what happens to Theatre Ballet of Canada.



Toronto Dance Theatre

BY DEIRDRE KELLY

When Toronto Dance Theatre (TDT) founders Patricia Beatty, Peter Randazzo and David Earle won a 1988 Toronto Arts Award for their contribution to the performing arts they were surprised — and frustrated. “For 20 years we have been making love to Toronto,” an ironic David Earle said at the ceremony presentation. “And for 20 years Toronto has had a headache.”

**Laurence
Lemieux
and
Michael
Sean
Marye in
the Toronto
Dance
Theatre
production
of
Christopher
House's
ARTEMIS
MADRIGALS**

Cyrala von Tiedemann

Since its inception in 1968, Toronto Dance Theatre has had a peculiar relationship with the city it calls home. As Toronto's first modern dance company, TDT challenged the city's narrow vision of dance as all pointes and tutus by exposing them to the wonders of new techniques spawned south of the border: those of Martha Graham and José Limon, mentors of the Company's founding directors. A novelty, TDT was both admired and misunderstood. "Here was the free side of dance," reported a *Globe and Mail* review, "where the dancers were barefoot, their hair as long as they wanted it to be, . . . and every dancer (with) his or her own personality." But in the same paper, just a few months later, another critic who had just seen a TDT show was dejected. "Dance has gone odd," he wrote.

If we take "odd" to mean something beyond what is usual, then in the eyes of audiences weaned on the likes of the National Ballet of Canada, the kind of dance presented by Beatty, Randazzo and Earle had indeed "gone odd". These dance pioneers founded TDT in an effort to revolutionize the local dance scene. Before they established themselves in Toronto, ballet was the norm. Some local dancers who had been to New York were inspired by modern dance and wanted to perform it in Canada. But teachers of the new techniques were scarce, so modern dance in Toronto was inevitably being performed by dancers trained in practically the only school available: ballet. As Earle points out,

their training was all wrong for the new form, and when he and his colleagues set up shop in Toronto it was to bring about "a synthesis of all the technique we had ever studied" in order to "build a body as an expressive instrument, without revealing time or place".

TDT was the amalgam of two troupes: the New Dance Group, directed by Patricia Beatty, and Dance Concert, directed by David Earle and Peter Randazzo. It was called the Toronto Dance Theatre because, Earle says, the founders wanted to avoid singling out any one voice in the Company structure. Toronto Dance Theatre was a name that was all-encompassing, all-embracing. The Company's first performance took place 20 years ago on a cold day in December at Toronto Workshop Productions on Alexander Street. The first season featured eight dancers, all trained primarily in the Graham technique, performing a program consisting of three world premieres as well as seven works already in the personal repertoires of Beatty, Randazzo and Earle. The Company received considerable attention. Nathan Cohen, a critic not known for his generosity, was singularly impressed. "The company has a significant simplicity of approach and closeness to its subject material," he wrote. "The term modern dance will not do for this kind of imaginative movement and expression."

From the beginning there have been three choreographers, each with an individual way of seeing the world and of

shaping dances. In recent years, that number has increased to four with the addition of wunderkind choreographer and dancer Christopher House. When House joined the Company in 1979, he was a talented dancer with some promise as a choreographer. In 1981 he presented his first work at the Company's choreographic workshop, a snappy work called *TOSS QUINTET*, and according to Earle, the next day the three founders just looked at each other until Beatty said, "I guess we're four." House has been resident choreographer ever since.

Allowed to develop an independent voice, House feels no compulsion to leave the Company and found one of his own. "I am supported and encouraged," he says. "It's quite an unusual situation." House says he has never felt any jealousy from his fellow dancers, or any resentment from the senior choreographers. "I think people recognize I have something to offer," he says. Instead, he is accepted as a team player in an organization which he feels should "continue to serve the needs of the artists who make it up". Suzette Sherman, a dancer with the Company since 1978, says the mix of choreographic styles is one of the Company's most salient attributes. "What distinguishes us from other companies is dance movement. The four choreographers are largely concerned with choreographing in an emotionally impressive way rather than an intellectually expressive way, yet each with his or her own theme." Earle, 50, is concerned with the spiritual

A Creative Challenge for TDT General Manager Ken Peirson

Ken Peirson became interested in dance with a ballet lecture/demonstration given in his school in the late 1950's and from about 1960 on, he went to see lots of ballet. On seeing the Martha Graham Dance Company's stirring sensual performance of *CLYTEMNESTRA* in England in 1963, Peirson became a modern dance convert.

Peirson immigrated to Canada in 1967 and began what he now proudly calls his "longtime interest in dance". Shunning the elitist tendencies of his homeland, Peirson took quickly to the variety that was then dance in Canada, from the National Ballet of Canada and the Toronto Regional Ballet to the work of such pioneers as Judy Jarvis, Bianca Rogge and Patricia Beatty. He followed any kind of dance, whether modern or ballet; and in 1968, he first viewed the performances of a new and still-unknown company called Toronto Dance Theatre, and in the early '70's, he took his first adult beginners classes at TDT's Lombard Street Studios.

He didn't know much about management either, but he learned quickly when he undertook the administrative duties of the Lois Smith School of Dance where he had also been taking classes from 1972 to 1978. His first full-time position with a performing company came in 1979 when he became general manager of Toronto's Dancemakers. Peirson held that position for three years, and by the time he moved to Vancouver to become general manager of Green Thumb Theatre for Young People (1982-85), he was already exhibiting the determination and deep-rooted confidence needed to do the job. "I've always been interested in management, in how things work, and my management skills could be improved in some ways, I'm sure. But I think a lot of it has to do with how you react to people. I know that I'm not always easy to work with, but I know where an organization needs to go and I guess I'm very aggressive in getting to that point." Returning to Toronto

in 1987, Peirson managed Skylight Theatre for a brief time before moving to Toronto Dance Theatre in November of that year. Peirson arrived at a difficult time in the Company's history. "There had been so much change," he says. "Kenny Pearl's tenure was finished, David Earle was taking over, Sheenah Andrews, our director of development, had recently left and Ellen Busby, our general manager, was leaving. I felt that TDT, at 25, was viewed by many as an institution. People often view companies of a certain age as no longer producing, and I believed that, while in TDT's case this was not true and the Company was producing, they needed a fresh image to change wrong perceptions."

Peirson's original contract was for 18 months with an option to renew, and last June, Peirson met with the board of directors and a new contract is forthcoming that will see his tenure with the Company extended for three more years. "I think it

David Cooper



relationship binding the individual to the community. Randazzo, 46, has made forays into pure movement, but is generally concerned with relationships between people. Beatty, 52, who is protective of her unique position as the Company's only woman choreographer, is concerned with the individual and the affirmative power of the body. And House, at 33, the youngest of the group, has been largely concerned with exploring his craft by experimenting with form and meter, but recently has begun to use that craft to explore emotional relationships. "With four choreographers you are constantly being challenged and inspired," notes Almond Small, a dancer with the Company since 1985. "You don't have the opportunity to become complacent. It's a matter of survival."

While much of the focus was initially on the choreography ("this is a choreographer's company," observed an early review), the dancers were not long in grabbing some of the limelight. From the beginning, TDT has been a hotbed of young and exciting dance talent. Among the Company's original members were Susan Macpherson, Amelia Itcush and Donald Himes, innovators all. In later years, the Company spawned the fruitful careers of some of the country's most important dance talents, among them Danny Grossman, Robert Desrosiers, Anna Blewchamp, Claudia Moore, Peggy Baker and Pat Miner. Many of these dancers, in particular Grossman and Desrosiers, eventually left TDT to choreograph and found companies of their own.

Andrew Oxenham



(left to right) David Earle, Patricia Beatty, and Peter Randazzo

takes at least three to five years to do anything in a new organization," says Peirson. "The first year you are learning about it, you're listening a lot, the second year, you start to make changes and the third year is when you start to see some of those changes come alive."

Some of the changes Peirson wants for TDT are meant to ensure the Company's immediate survival. His primary goals are to eliminate the Company's accumulated deficit of \$138,000, already down considerably from a 1986 accumulated high of \$300,000, thanks to the previous excellent management, and to make sure the Company is touring and enhancing its international profile. In addition, he would like to see the Company expand its Toronto season and have more repertory seasons with live musical accompaniment.

Peirson has plans to oversee the restoration of the Company's historic residence on Winchester Street

and would like to add a new studio to the original structure. But while the operating costs of the building come from three sources — Toronto Dance Theatre, the School of the Toronto Dance Theatre (STDT) and outside rentals of the Winchester Street Theatre, renovation costs, estimated at one million dollars, will ultimately have to come from a special capital campaign. "The theatre, at best, breaks even," says Peirson. "It often loses money, and if it loses money, ultimately it's always been up to the Company to pick up any slack, a practice that we can no longer afford. It would probably be cheaper not to have the theatre, to just close it down and use it as rehearsal space, but I think it's important for the community to keep people coming into our building. Knowing how difficult it is to get performance space in the city, we know it's needed, so we just have to come up with some creative solutions for our problems."

Peirson has several ideas about how to tackle

the big problems. He wants the City of Toronto to do for TDT what it already does for Roy Thomson Hall, the National Ballet School and Massey Hall — exempt the Company from paying property taxes, which currently amount to \$14,000 a year. He wants to engage the support of the private sector through aggressive corporate and individual appeals and such fund-raising events as an art auction organized by the Company's volunteer committee (last year the art auction raised \$17,000) and a tea dance to be held at Upper Canada College in April. The fund-raising goal for 1989 is \$115,000, money that will help the Company through its 20th anniversary season and help finance the forthcoming European tour that will start in Belgium in April and take in France and Spain before closing in Portugal in May.

Peirson stresses that the fund-raising goal and activities are directed towards Toronto Dance Theatre for its annual operating costs and this has become con-

fused with the fundraising for the Foundation. Explains Peirson, "the Winchester Street facility houses three organizations — the Toronto Dance Foundation which owns and operates the facility and TDT and STDT which are the prime tenants."

Peirson is also trying to reschedule the Company's future touring dates to the fall, reserving January and February as creative studio time devoted to developing new repertoire using newly commissioned scores by Canadian composers.

The Company also participates in the Investment in the Arts programme established by the Ontario Ministry of Culture and Communications. This is a matching program based on increasing fundraising and TDT is eligible for up to \$90,000.

It's a long creative process that Peirson hopes will see TDT through to its upcoming 25th anniversary.

BY DEIRDRE KELLY

TDT has had to fight for survival throughout its history. Just five years after its sparkling debut, the Company was racked by financial chaos and was on the brink of folding. In 1971, the dancers and artistic directors had to join the ranks of the unemployed for four months prior to the Company's fifth anniversary season at the MacMillan Theatre in Toronto. In 1974, the Company managed to book itself, for a much-publicized week, into London's prestigious Sadler's Wells Theatre where it was unceremoniously slaughtered by British critics expecting nice, traditional fare. And in 1975, a disgruntled observer wrote to the *Globe and Mail*, "I hope this crowd of posturing clowns isn't getting any money from Canada Council." (They do, with this year's grant coming in at \$265,000, which is down \$5,000 from previous years.)

Undaunted, the TDT founders decided, in 1978, to purchase a permanent home, a former community centre housed in an historic church. They obtained capital funds from Ottawa and Queen's Park to renovate, but within three years the financial strain of both running the Company and overhauling the building proved to be too much. In February of 1980, TDT moved its season from the St. Lawrence Centre to its Winchester Street studios and trimmed its budget to guard against any further deficit increase. In addition, the founders expanded its board to obtain directors with financial expertise. Peter Randazzo, speaking at that time, said, "We feel a little like a phoenix that has arisen from the ashes."

Survival in a company like TDT belongs to the fittest. But it also belongs to those interested in preserving the status quo. Kenny Pearl, artistic director from 1983 to 1987, has always believed that what TDT is about is its dancers as well as its choreographers. "I had no experience directing a company," he recalls, "but it was after seeing pieces like *BOULEVARD* (by House) and *EXIT, NIGHTFALL* (by Earle) that I thought, 'these are great dancers and this is wonderful work and hardly anyone is seeing it.' I felt I'd like to be there to help make it all happen."

But Pearl's vision was controversial in the way that he planned the repertoire. Others in the Company maintain that its founders give TDT its distinctive identity. Even the founders believe the Company is about them, so when someone seems to confuse priorities, his survival in the Company is at risk. Born and raised in Toronto, Kenny Pearl received most of his dance training in New York where, for many years, he was a featured dancer with the Martha Graham Company and The Alvin Ailey American Dance Theatre. He was asked to head TDT at a critical point in the Company's history, when the accumulated deficit stood at \$189,972 and the founders wanted to be relieved of administrative duties in favour

of spending more creative time in the studio. General manager Edward Oscapella had been hired to reduce the deficit, which in any company usually means a cut in personnel. Tensions were high and morale was low. Nonetheless, during this "slow" period, much beautiful work was born, but it was not getting the exposure given to earlier works. The dance boom of the early eighties inspired the creation of new dance series in Toronto at Ryerson Theatre and Harbourfront's Premiere Dance Theatre, a new venue devoted exclusively to the form. The Company, that had once been the only kid on the block, now had to share audiences with a new influx of foreign and homegrown companies. In 1983, TDT, after only 15 years, was prematurely old.

Pearl's first mandate was to present new work, get the Company seen and boost morale, and, with the help of general manager Ellen Busby, development director Sheenah Andrews and company manager Ron Snippe, he developed successful international touring, got engagements in New York City and Chicago and won back the support of audiences and critics at home. Strong work was created, the dancers performed beautifully,

Michael Cooper



Cylla von Tiedemann

(Left, left to right)
**Laurence Lemieux,
 William Elias,
 Suzette Sherman
 and Michael Sean Marye**
 in the TDT
 production of
**David Earle's
 SACRA
 CONVERSAZIONE**

(Above) **Ron Ladd and
 Karen duPlessis**
 in the Toronto
 Dance Theatre
 production of
**Christopher House's
 ARTEMIS
 MADRIGALS**

the Canada Council restored the Company's operating grant and the dancers' self-esteem grew. "The founders were critical because they felt I favoured one choreographer over another," says Pearl. "Actually, I didn't favour a choreographer; I favoured excellent work, and every new work created for repertoire was performed often. It's just that at this time in their creative lives, David and Christopher were more inspired to work in the studio than the others. Still, twenty-four of the founders' works, nine of them new pieces, were presented in the four years."

The Company experienced a new-found sense of direction and achievement. "Kenny did tremendous things," says Christopher House. "I'd say he really turned the Company's fortunes around."

However, Suzette Sherman disagrees: "I feel very strongly that Toronto Dance Theatre should be exactly what Peter, Trish and David want it to be. Anyone coming in from the outside wanting to make it succeed with his own point of view would be in trouble, particularly if he were making value judgements about what the creators should be doing. I used to be loyal to the institution of Toronto Dance Theatre but now I feel it's so special as a reflection of the founders' creative wishes."

Pearl was asked to leave the Company before the end of his contract. The board of directors, which had supported him unconditionally for four years, chose David Earle as artistic director. Pearl says, "It was

bound to happen. I always felt like a visitor in their home. It was never my Company. After fifteen years it was, understandably, difficult for the founders to watch someone with a new voice guiding their creation. There were some rough moments, but looking back, it was the right time to leave; David now had the desire to return and I could feel good, knowing the Company that had been struggling for survival was now proud, strong and confident."

"My feeling is that he really couldn't go on; it was tearing him apart," says Randazzo. "He was trying to satisfy me, David, Trish and Christopher and trying to have his own ideas as well, which is very difficult, especially when you walk into a situation you didn't invent and it has a 15-year history, unless the other people just leave and you're free to do whatever you feel like doing." Adds Earle, "Kenny did a good job, but he suffered from playing the role of leader ... he tended to favour me and Chris ... that caused some difficulty ... I felt the careers of the others were in question ... and I wanted to ensure a forum." Concludes Beatty, "It's our family and we needed a young uncle to take over. It really helped. We had some scars but now we all believe in the same thing."

These days, the atmosphere is much calmer. While Earle is artistic director, nothing he does is executed without the consent of the others; his office is quite literally their office too. The Company is run on a share-and-share-alike philosophy.

"Our modus vivendi cannot be concerned with success only," explains Beatty. "Internal politics, external politics, we can't let that distract us. What's important is the work."

TDT is defined by its reigning personalities. When they go, the Company, as it has been known these 20 years, will likely go too. "The Company is the expression of the four people here. It is us, not a separate institution," says Beatty. "I think it should go when we go. I think it should all evolve organically," muses Earle. "What interest could I have in its continuing beyond the three of us and Christopher?" "Toronto Dance Theatre would become someone else's idea rather than our own idea," says Randazzo.

In the meantime, the Company embarks on new creations in an effort to keep the repertoire growing. The cycle of life goes on and TDT is determined to go with the flow and hope that audiences will come along for the ride.

"Trying to build up a relationship with the Toronto public that's based on sharing, love and respect requires patience and a constant reappraisal of ourselves," says Earle. "We're not after fame. (Jean) Cocteau says the artist doesn't want to be admired, he wants to be believed. And that's where the pride comes from, and the pain. We don't want to be a famous name, we want to be instrumental in the success of people's lives."

Michael Cooper



**Michael Sean
Marye and
Laurence
Lemieux
in the
Company's
production
of David
Earle's
SUNRISE**

SUMMERDANCE

CLASSES COURSES & WORKSHOPS

ALBERTA BALLET SCHOOL (official School of the Alberta Ballet) **SUMMER SCHOOL '89** Instructors: Laura Bayne (ARAD PDTC); Ross Brierton (ARAD PDTC) and Guest Instructors. Junior Level — July 3 - 21; Grade one — Senior Grade — Ballet, Jazz, Character, Modern and Music Appreciation. Beginner Dance for Teens — Ballet and Jazz. Senior Level — July 3 - 28 — Pre-elementary to Advanced — Ballet technique, Character, Pointe, Modern, Pas de Deux, Jazz. Billeting available. For more information contact: Dianne von Schilling, Summer School '89, Alberta Ballet School, 10210 108 Avenue, Edmonton, Alberta T5H 1A8 (403) 428-7808.

BACKSTAGE DANCE COMPANY, JAZZ INTENSIVE WORKSHOP The Backstage Dance Company presents its 1st Summer Jazz Workshop. Instructors: Steven Boyd (Houston, Texas) noted for his high energy motivation workshops, he is on the faculty of Dance Olympus; Carla Earle (Hollywood, California) highly acclaimed for her tap, jazz, modern dance and musical theatre capabilities, has danced on Broadway with Gregory Hines and in the movie "Beaches"; Jimmy Locust (Los Angeles, California) highly respected for his hard driving technique-oriented classes, well known in the west coast film industry, most recently appeared in the video "Coming to America." — July 31 - August 4, Heritage Inn, Moose Jaw, Saskatchewan. For more information contact: Grant Thurgood, Backstage Dance Company, 1085 Grafton Avenue, Moose Jaw, Saskatchewan S6H 3S2 (306) 692-2754.

BALLET NOUVEAU, SUMMER SCHOOL 1989 Instructors: Michelle Newman, artistic director (ballet), Andrea Davidson (modern, pointe, repertoire), Paul Ibey (mime, experimental dance), Walter Bil (iyengar yoga), Christine Coulombe (hatha yoga), Esmeralda Enrique (spanish classical and flamenco). An intensive 3-week training program in ballet, modern, pointe, repertoire, yoga, spanish, mime, experimental dance and drama, also featuring guest lecturers. Fees: \$900. Recommended age 15 years and up; intermediate/advanced ballet student; entrance by audition only. For further information contact: Cindy Kopperson, Ballet Nouveau, 5927 Yonge Street, Willowdale, Ontario M2M 3V9 (416) 221-1246.

CALGARY CITY BALLET SCHOOL, 2ND ANNUAL SUMMER SCHOOL Instructors: Lois Smith — former prima ballerina with the National Ballet of Canada; Christian Haez — dancer, teacher, choreographer from Montreal, formerly with Les Ballet Jazz; Susan Barton, principal of Calgary City Ballet School; additional staff to be announced. A 4-week summer school (July 3 - 29) for experienced ballet students from the age of 11. All levels will receive between 25 - 30 hours of instruction a week in ballet, modern and/or jazz and character. Advanced students will have repertoire and pas de deux classes. Tuition: \$600 (for 4 weeks) accommodation available. Minimum age 11 years, with at least 3 years of ballet training. Currently working at pre-elementary RAD level or equivalent, and above. For further information contact: Susan Barton, Calgary City Ballet School, Nat Christie Centre, 141-18th Avenue SW, Calgary, Alberta T2S 0B8 (403) 245-2829.

CANADIAN CHILDRENS DANCE THEATRE, SUMMER ARTS '89 Instructors: Deborah Lundmark, Donna Krasnow, Janice Pomer, Claire Wooten. The first 3 weeks will be modern, ballet, theatre and music composition. The last week will specialize in a creative work for children, dance-mime and mask-making. July 3 - 21 (ages 8-20); July 24-29 (ages 4-8); Yonge Studios, 625 Yonge Street, Toronto. For further information contact: Deborah Lundmark, Canadian Childrens Dance Theatre, 429 Melita Crescent, Toronto, Ontario M6G 3X5 (416) 532-8232.

CANADIAN DANCE TEACHERS' ASSOCIATION 40TH ANNIVERSARY & NATIONAL CONVENTION '89 July 7th, 8th & 9th, 1989, Pinewood Park Inn, North Bay, Ontario, sponsored by the Ontario Branch of C.D.T.A. Events will include master classes in Ballet, Tap, Jazz, Acrobatics, Highland and International Folk Dancing plus lectures, production and musical theatre classes along with ballroom competitions. A Friday evening barbecue and a Saturday evening banquet, showcase and 40th Anniversary celebrations. Guest teachers include: Dawn Crafton and Gary Pate, Maryland; Lorna Geddes, Sue Irmisch and Bill Orlovski (Toronto); Renée Rouleau (Montreal); Grant Strate (Vancouver); and Mary Ann Taylor (New Hampshire). Member teachers pre-registered \$175.00 — 3 days; non-member teachers & assistants pre-registered \$275.00 — 3 days; students — \$125.00 — 3 days or \$12.00 per class. For information, material and reservations contact: Joan Amodeo, C.D.T.A., 234 Eglinton Avenue East, Suite 406, Toronto, Ontario M4P 1K5 (416) 487-0484.

CANADORE COLLEGE APPLIED ARTS AND TECHNOLOGY, ARTSPERIENCE '89 July 3 - 29 Canadore College, North Bay, Ontario. Auditions July 2. 1-2 week dance workshop July 3 - 14; dance teachers' workshop July 3 - 6. For further information contact: Keith Campbell, Canadore College, 100 College Drive, North Bay, Ontario P1B 8K9 1-800-461-7340 ext. 401.

CENTRE FOR THE ARTS SIMON FRASER UNIVERSITY SUMMER INSTITUTE CONTEMPORARY DANCE INTENSIVE Instructors: Gary Masters, Tassy Teekman, Nanik Wenten, I. Nyoman Wenten, Dianne Miller, Grant Strate and Mairin Wilde. A 4-week (June 12 - July 8) intensive for professional dancers and advanced students offering

daily classes in contemporary techniques, body alignment based on the Pilates method, repertory and Indonesian dance. New works will be created for public performances on the last two evenings of the intensive. Fees: \$450 For further information contact: Maureen Caulfield, Summer Institute, Centre for the Arts, Simon Fraser University, Burnaby, B.C. V5A 1S6 (604) 291-3603.

DANCESPACE SUMMER DANCESPACE Instructors: July programme: Lisa Hopkins (BFA dance), founder Dance Allegro, Yvonne Ng, Nikki Evans; and Trina Murphy; August programme: Kennetha McArthur (LRAD, MFA ballet history); Gladys Forrester (ARAD) and Nikki Evans. July programme: (July 3 - 28) junior day camp — jazz, tap, ballet, creative modern. Senior classes — jazz, tap, ballet, modern, singing for dancers. Evening classes — RAD syllabus, major classes. No pre-requisites. August programme: (August 7 - September 1) for the serious young ballet dancer — ballet, character, modern, repertory, pointe — pre-requisite: RAD grade 4 or placed by audition. For further information contact: Kennetha McArthur: dancespace, 52 Sheppard Avenue West, Willowdale, Ontario M2N 1M2 (416) 225-5985.

THE DANCE GALLERY SUMMER SCHOOL 1989 Instructors: Ballet — Earl Kraul, Dianne Miller, Sheila Murray, Lois Smith and Grant Strate; Modern — Pat Fraser; Jazz — Mary Louise Albert. A 4-week (July 10 - August 5) intensive program in ballet, modern and jazz. Classes in ballet technique, pointe work, pas de deux, men's and women's variations, ballet repertory, modern technique, modern repertory, jazz technique, structure alignment and corrective mat work. Pre-requisite: pas de deux and repertory classes by audition. For further information contact: Dianne Miller, The Dance Gallery, 319 Hastings Street, Vancouver, B.C. V8B 1H6 (604) 687-5181.

DECIDEDLY JAZZ DANCEWORKS JAZZ IMMERSION August 6 - 19, 1989 JAZZ IMMERSION is two weeks of *Decidedly Jazz Danceworks*' special approach to jazz and dance training. Open to advanced dancers of any age, JAZZ IMMERSION is 13 days, 8 hours per day of technique, repertoire, improvisation, African, tap, history and more. In addition, a 3-week "mini-immersion" evening course will be offered for beginning and intermediate students in jazz and tap. Instructors: *Decidedly Jazz Danceworks* company dancers and artistic director Vicki Adams Willis. Fee: \$350. Auditions: in Calgary May 28th. In lieu of audition, resumé, reference letters and video (if available) should be sent with application form. For further information contact: Hanna Stilwell, Decidedly Jazz Danceworks, Box 4626 Station C, Calgary, Alberta T2T 5P1 (403) 270-3533.

ECOLE DANSECORPS STAGE D'ETE 1989 Du 31 juillet au 11 août 1989. Le stage d'été de l'école DansEnCorps comprend deux semaines de cours intensifs quotidiens dans les techniques de jazz, moderne et classique. Notre école est située à 30 km. des belles plages acadiennes et offre un encadrement socio-culturel agréable. Date limite d'inscription: 5 juin 1989. \$500 (comprend 3 cours de danse par jour et 3 repas par jour). Jeunes à partir de 10 ans, adolescents et adultes de tous niveaux — comme semi-professionnel, professionnel ou pour le plaisir. Par information: Ginette Hoché, 577 rue High, Moncton, N.B. E1C 6E9 (504) 855-0998.

ECOLE SUPERIEURE DE DANSE DU QUEBEC SUMMER SCHOOL Artistic Director: Ludmilla Chiriaeff, Instructors: Kathryn Biever, Barbara Boudot, Christine Clair, Alain Pauzé, Daniel Seillier, Susan Toumine, Charmaine Turner, Nicole Vachon and Vincent Warren. The summer session (July 10 - August 11) is an intensive classical dance program for intermediate, advanced, pre-professional level boys and girls: ballet, pointes, variations, pas de deux, men's class, repertoire, workshop, modern and jazz. \$15.00 audition fee; \$15.00 registration fee; \$375.00 summer session. Montreal auditions: April 1 & 2, contact: Mary Kinal (514) 849-4929; Western Canada audition in Calgary: April 2, contact: Jean Leger (403) 245-2829. For more information contact: Christine Clair, Ecole Supérieure de Danse du Québec, 4816 rue Rivard, Montreal, Quebec H2J 2N6 (514) 849-4929.

THE EDAM SCHOOL (WEST COAST DANCE, THEATRE AND MUSIC) 1989 GUEST ARTIST SERIES Classes for professional and pre-professional level dancers and teachers. May 8 - 19, 1989: Carol Anderson will teach daily classes in technique, focusing on alignment, phrasing, dynamics and musicality. Principles of Limon technique, with attention to weight and suspension, are the foundation of the movement; composition class, based on the idea of dance in relation to "ordinary life", exploring elements of the choreographer's craft and creating and discussing choreographic studies. July 10 - 28, 1989: Peggy Baker will teach daily technique classes, including barre, centre and enchainment, incorporating the movement principles of Limon and Graham technique, with an emphasis on dynamic functional alignment; a teacher's workshop and a body mechanics class, using elements of functional anatomy as they apply to the physical and expressive goals of dancers. For further information contact: Peter Ryan, Edam School, 3030 East 8th Avenue, Vancouver, B.C. V5T 1S1 (604) 876-9559.

GEORGE BROWN COLLEGE SCHOOL OF DANCE SUMMER SCHOOL '89 Guest artistic director: Nadia Potts; Instructors: Annette av Paul, Linda Maybarduk, Juan Antonio, Tim Spain and guest choreographers. July 3 - August 11 (Senior and Adult Division); July 3 - 28 (Elementary and Junior Division). A complete intensive summer dance-

training program for pre-elementary to advanced students. Intermediate and advanced students perform at end of 6 weeks with special guests. Junior division provides classes for children with 3 to 5 years prior training. Adult recreational classes also available. \$500-675 (depending upon level). Adult fees variable. Auditions where applicable, letters of recommendation. For further information contact: John Price or Amanda Holmes, George Brown College School of Dance, 200 King Street East, Toronto, Ontario M5A 3W8 (416) 867-2035.

GOH BALLET ACADEMY SUMMER SCHOOL Instructors: Nikita Dolgushin, Jian Rong Sheng, Lin Yee Goh, Choo Chiat Goh, Che Chun, Lynette Kelly and Soonee Lee. Pre-school to Grade 4 - July 4 - 29; Pre-elementary to advance - July 4 - August 5 (performance workshop continues until August 20). Admission by audition. Highlight of this year's Summer School will be guest teacher Nikita Dolgushin, director of the Faculty of Choreography, Leningrad Conservatory, and a former principal with the Kirov Ballet. In addition to teaching, Mr. Dolgushin will be conducting a performance workshop of classical pieces, for which admission is by audition only. Former ballet master of the Central Ballet of China, Jian Rong Sheng will also be teaching in the classical division. Requests for financial assistance will be considered. For further information contact: Rose Finlay, Goh Ballet Academy, 2345 Main Street, Vancouver B.C. V5T 3C9 (604) 872-4220.

GRANDE PRAIRIE REGIONAL COLLEGE NORTHWINDS SUMMER RESIDENCY (Contemporary Dance) Instructors: Michael Montanaro (plus members of Montanaro Dance) July 14 - August 18. Course fee: \$400.00 Fully equipped shared accommodation on campus - \$200.00. No meal plan. Requirements: Senior students or completed dance training. Resumes required. This pre-professional program is designed for dancers who have already completed their basic training. Emphasis on creation and the choreographic process, the daily curriculum will deal with the relationship between contemporary dance technique and the live performance situation. Over a 4-week period, participants will be taught the use of rhythm, dynamics, structure and staging. For further information contact: Joyce Good, Grande Prairie Regional College, 10726 - 106 Avenue, Grande Prairie, Alberta T8V 4C4 (403) 539-2911

GRANT MACEWAN COMMUNITY COLLEGE SPRING '89 PREPARATORY PROGRAM May 23 - June 23, 1989 Jasper Place Campus, Performing & Visual Arts Division. Grant MacEwan Community College will be running an intensive preparatory program for students considering or preparing for a career in dance. For more information contact: The Registrar's Office, Box 1796, Edmonton, Alberta T5J 2P2 (403) 483-4496 or 483-2353.

KOFFLER CENTRE SCHOOL OF DANCE AND RELATED ARTS SUMMER SCHOOL OF DANCE July 3 - August 10, 1989. Evening classes in ballet, jazz, ballroom and folk dancing. Instructors: Jacque Foesier, Joanne Flanagan, Frank Mekei, Teme Kernerman, Jeanne Foesier, Alina Adjemian and Anne-Marie Pilon-Gerdun. Timetables and fees available by calling (416) 636-1880 ext 237. Fees \$50 - \$300 depending on selected schedule. Age limit 14 or older. For further information contact: Jacque Foesier, Koffler Centre School of Dance and Related Arts, 4588 Bathurst Street, North York, Ontario M2M 3N9.

LABAN CENTRE FOR MOVEMENT AND DANCE CONTEMPORARY DANCE INTERNATIONAL SUMMER SCHOOL July 17 - 28, 1989. The International Summer School offers an intensive 2-week period of dance training, choreography, performance and study, taught by the Laban Centre's highly experienced faculty. Students come from all over the world to enjoy the hot-house atmosphere of this summer course and to learn. Choreographer Jacob Marley will be in residence on a special workshop project. Full time summer school £220, dance/movement therapy £100, dance video £180. For further information contact: Summer School Secretary, Laurie Grove, New Cross, London SE14 6NH England 01-692-4070.

LES ATELIERS DE DANSE MODERNE DE MONTREAL INC. SUMMER COURSE AND AUDITION May 13 at 10 a.m. - Audition for a 2-year full-time training program in modern dance. \$1,900 per year - full scholarships for Quebec residents. Intermediate level in dance with resumé. July 31 - September 1 - 5 week summer course: 2 weeks with Irene Dowd and Peggy Baker in functional anatomy for dancers and modern technique - 3 weeks with Peggy Baker and Charles Moulton in modern technique, repertory, and composition. 6 weeks - \$625; 2 weeks - \$310; 3 weeks - \$425. For further information contact: Ruth Collins, Les Ateliers de Danse Moderne de Montreal, 372 Ste-Catherine W #234, Montreal, Quebec H3B 1A2.

THE NATIONAL BALLET SCHOOL TEACHERS' SEMINAR June 21 - 30, 1989. Instructors: Janet Kinson (ISTD CSB), Janette Berggren and National Ballet School Faculty. An intensive 9-day refresher course that includes the new Cecchetti class exams and grades, teaching techniques, pointe work, character/national dance and men's classwork. Tuition: \$475; Single room and board \$450, double room and board \$375. For further information contact: Gillian Bishop, National Ballet School, 105 Maitland Street, Toronto, Ontario M4Y 1E4 (416) 964-3780.

ROYAL ACADEMY OF DANCING/CANADA SUMMER WORKSHOPS FOR TEACHER AND STUDENTS to be held in Toronto, Winnipeg, Saskatoon, Calgary, Edmonton and Vancouver in June, July and August of 1989. Children's Syllabus Review; Major Syllabus Review and Major Syllabus Classes for Students. Introduction of new Advanced Syllabus & Male Syllabus; and Preparation for Teachers' Certificate Examinations. Details available from RAD/Canada. For further information contact: Jan Garvey, Administrator/ Canada, Royal Academy of Dancing/Canada, 3284 Yonge Street Suite 404, Toronto, Ontario M4N 2L6 (416) 489-2813.

THE ROYAL WINNIPEG BALLET SCHOOL SUMMER SESSION TEACHERS' COURSE, 1989 June 24 - 30; The Summer Session Teachers' Course is designed for teachers and student-teachers interested in sharpening their skills and acquiring fresh ideas for teaching classical ballet and related dance forms. The course also serves as an audition period for student-teachers interested in attending the School's two-year regular session Teachers' Course. Curriculum includes basic, elementary, and intermediate ballet technique, pointe and variations, pre-character and character, jazz, creative movement, choreography, and music. Notes are provided. Teachers may elect to extend their stay to include additional weeks of workshops and Summer Session classes. Fees: 1 week - \$265; 2 weeks - \$415; 4-6 weeks - \$615. Residence is available at an additional cost. No audition required. Apply by mail to: The Royal Winnipeg Ballet School, 380 Graham Avenue, Winnipeg, Manitoba R3C 4K2 (204) 956-0183.

THE ROYAL WINNIPEG BALLET SCHOOL, PROFESSIONAL DIVISION SUMMER SESSION 1989 July 2 - August 3; The University of Manitoba, Winnipeg. The summer session is a valuable and memorable experience for serious young dancers aged 9 years or older. The program introduces students to the rigour, discipline and high standards required for the proper development of a professional dancer. It also serves as an audition period for students seeking acceptance into the School's regular session. Fees: Program 1 (9 years and older): 3 weeks - \$395, 5 weeks - \$580; Program 2 (13 years and older): 5 weeks - \$750; Program 3 (16 years and older): 5 weeks - \$750. Residence available at additional cost. Students are required to complete successfully an audition before being accepted. For further information contact: Gordon Wright, Administrator, The Royal Winnipeg Ballet School, Professional Division, 380 Graham Avenue, Winnipeg, Manitoba R3C 4K2 (204) 956-0183.

QUINTE DANCE CENTRE SUMMER SCHOOL 1989 July 3 - 28. Instructors: Brian Scott, Len Stepanick, Sandra Nicholson, Candice Helm and Melissa Foesier. Special guest teachers: Paula Moreno, Frank Augustyn and David Scott. "A Dancer's Summer School" - beginner to advanced levels. Full curriculum plus recreational activities in a residential setting. Limited scholarship available. Minimum age 10 years with minimum of Grade II Cecchetti. For fees please contact the registrar. For further information contact: Ann McGillis, Quinte Dance Centre, 28 Isabel Street, Box 534, Belleville, Ontario K8N 5B2. (613) 962-9274.

THE SCHOOL OF THE TORONTO DANCE THEATRE SUMMER SCHOOL 1989 July 3 - 28. Summer School '89 Intensive Graham-based modern dance workshops. Elementary level with Pamela Tate; Intermediate-Advanced level with David Earle and Peter Randozzo. Curriculum includes technique, repertory, modern barre, and improvisation. Intermediate-Advanced workshop culminates in performance. Auditions for the 1989-90 Professional Training Program June 18, 1989/July 23, 1989. For further information, registration forms and audition applications contact: Lisanne Bailey, The School of The Toronto Dance Theatre, 80 Winchester Street, Toronto, Ontario M4X 1B2 (416) 967-6887.

THE SCHOOL OF DANCE PRE-PROFESSIONAL PROGRAMME SUMMER SCHOOL 1989 June 26 - July 28. Artistic Directors: Joyce Shietze, Merrilee Hodgins and Celia Franca. Guest Faculty: Gordon Doubton, Donald Himes and Kip Edinborough-Longstaff. A full-time student programme offered at elementary, intermediate and advanced levels. Curriculum includes ballet, pointe, repertoire, performance movement, Dalcroze eurhythmics, theatre make-up and characterization. All students eligible to audition for Summer Company. Adult evening programmes also available. Full-time students should include a letter outlining previous study with their application. For further information contact: Merrilee F. Hodgins, The School of Dance, 203 Catherine Street, Ottawa, Ontario K2P 1C3 (613) 238-7838.

PROGRAMME OF DANCE UNIVERSITY OF CALGARY SUMMERDANCE 1989 May 15 - June 27. Guest artist John Mead (modern), winner of the 1988 Maurice Bejart Choreography award, and University of Calgary faculty members Keith Burgess (modern), Anna Mauat (modern), Betty Poulsen (jazz) and Darcy Wood (ballet). Summer dance 1989 at the University of Calgary is a unique opportunity to study with dance artists of international repute. Daily classes in modern (beginner to advanced), jazz (advanced), ballet (beginner), modern repertory (intermediate and advanced) and jazz repertory (advanced), leading to demonstration in Dance at Noon, June 21 & 22 and final evening performance in Summerdance concert, June 22 & 23. Registration: February 8 - April 15 for University of Calgary students; March 15 - April 15 for students who have not previously attended University of Calgary. Out-of-town students may register by mail; campus housing is available. Beginner classes and intermediate repertory - \$157.25; Intermediate and advanced classes - \$281.25. No pre-requisite for beginner classes; permission of faculty for all other classes. For further information contact: Keith Burgess, Programme of Dance, University of Calgary, 2500 University Drive N W, Calgary, Alberta T2N 1N4 (403) 220-7481.

YORK UNIVERSITY SUMMER DANCE INSTITUTE May 15 - August 11, 1989. *Dancemakers*, directed by Bill James, will be the Company in residence. Daily classes in *Dancemakers* repertory will be given at both intermediate and advanced levels. Other daily classes will be offered in modern dance, ballet, jazz and gymnastics for dancers. Classes are open to high-school students, professional dancers, and university students. The 6-week technique and repertory session will culminate in a performance. Fees are dependent upon non-credit or credit status. Placement audition. For further information contact: Don Murdoch or Polly Wakelin, York University Summer Dance Institute, Room 240, Fine Arts Centre, 4700 Keele Street, North York, Ontario M3J 1P3.

The Kirov in Canada

BY MICHAEL CRABB

Producer for CBC Stereo's *The Arts Tonight*

Eric Morse



Svetlana Yefremova in the Kirov Ballet production of Jean Coralli and Jules Perrot's *GISELLE* revised by Marius Petipa, prepared by Yuri Slonimsky, and revised by Oleg Vinogradov

The Kirov Ballet of Leningrad knows it is something special. It has every right to think that way. With roots that go back 250 years to the time Empress Anna Ioannova established a ballet academy on the banks of the Neva, the Kirov proudly embodies a living tradition in dance.

More than any other company, the Kirov Ballet is the direct inheritor of a classical repertoire that has become the foundation of lesser companies around the world. When the Kirov dances *THE SLEEPING BEAUTY*, *SWAN LAKE* or *LA BAYADERE*, it does so by proprietary right. Other companies may boast more interesting or attractive productions of these 19th century Petipa warhorses, but none can bring to their performances the comfortable, easeful familiarity of the Kirov.

Canadian audiences will have a chance to experience this difference as the Kirov Ballet launches a 24-performance, six-city tour starting in Vancouver on June 5 and continuing to Calgary, Ottawa, Montreal, Quebec City and Toronto where the Canadian portion of the Kirov's tour ends on July 2. The Company then moves on to the United States.

The repertoire for the 1989 visit is a good deal more exciting than that of the Kirov's last visit in 1987. That year the Soviets sent only 35 dancers from Leningrad. It was a handsome ensemble but inevitably the programs were restricted to classical pops and excerpted fragments of the Kirov's full-length classics.

This time something close to the full complement of the Kirov Ballet will be coming to Canada with a repertoire to match the almost prodigal expense of transporting and accommodating 148 dancers. Canadian audiences will see such familiar classics as *GISELLE* and a new production of *THE SLEEPING BEAUTY*, receiving its North American premiere in Ottawa, June 15. The mixed programs alternate between the fairly predictable fare of *LA BAYADERE*, the "Kingdom of the Shades" scene; *CHOPINIANA* (*LES SYLPHIDES* under an alias) and *PAQUITA* grand pas on one bill and on the other, the Kirov's relatively recent Balanchine acquisitions, *THEME AND VARIATIONS* and *SCOTCH SYMPHONY*.

Unfortunately, the logistics of touring will restrict the repertoire available in particular venues. Toronto fares best, getting everything except *GISELLE*, while Quebec City gets this Romantic classic and nothing else. Calgary sees only the mixed programs while Ottawa is steeped in *THE SLEEPING BEAUTY*.

The one constant and perhaps the most important reason for shelling out hard cash to see the Kirov is, of course, its dancers, an incomparable corps de ballet with dazzling stars. During the Kirov's shorter 1986 visit to Canada there were complaints about the imbalance of talent between the sexes, with the women outdancing the men. Three years down the road a great deal has changed.



Sarah Lawson

Alexander Lunyov in the Kirov Ballet production of Marius Petipa's *PAQUITA*

Today the most talked about dancer in the Kirov Ballet is a coltish, reputedly unruly 25-year-old from Tashkent called Farukh Ruzimatov or, as Western critics have been quick to nickname him: "Mr. Razzmatazz". His lithe, sinewy 5-foot-9 body, topped with an unruly tangle of dark curls, explodes into a jump or turn with an almost frightening release of energy. Critics in Paris have compared Ruzimatov with the young Nureyev.

Other strengths within the current male ranks of the Kirov are the unusually poetic Sergei Vikharev, and two danseurs nobles from an earlier generation, Yevgeny Neff and Konstantin Zaklinsky.

Yet, despite the improving quality of the Kirov's male dancers, it is still its women who most emphatically command the stage, led by the remarkably preserved veteran Irina Kolpakova. Then there is 28-year-old Altynai Asylmuratova who, like Ruzimatov, is a brooding presence on stage. On her first visit to Canada in 1986 Asylmuratova, despite her brilliant technique, seemed emotionally detached and at times even unmusical. A year later, however, she seemed a transformed dancer with a previously unseen depth of expression.

The Kirov, with its roster of stars, has one great luminary that in a sense outshines the rest -- its corps de ballet. Those brought up to judge ballet corps by Western standards may at first find this Soviet ensemble oddly lacking in finesse. Certainly they look right standing still but when they move you might be forgiven for thinking they should have spent a few more hours on the parade ground being drilled. In fact, it is the singular lack of obvious drilling that gives the Kirov's corps de ballet its

special look. The Kirov women never dance like mindless automata. They look more like a collection of living individuals joined together to give poetic resonance both to the choreography and the music. The Kirov corps shimmers with a magic lyricism only matched by that of the Paris Opera Ballet, a company not insignificantly headed by Kirov-trained dancer Rudolf Nureyev.

Training is as much a part of the Kirov tradition as its repertoire. The Company's origins date, after all, to the founding of a school. Only later, in 1783, did Catherine the Great issue an Imperial Decree to turn St. Petersburg's Bolshoi Theatre into the home of a permanent ballet troupe. It was another 80 years before the company and its school became official playthings of the Czar, adjuncts of the Imperial Court, required to wear special uniforms when appearing outside the studio or theatre.

During the 19th century, Russian ballet was nurtured by a continuing influx of foreign ballet masters, starting in 1801 with the French-trained Charles-Louis Dideot and ending with Marseilles-born Marius Petipa in the later part of the century. Petipa arrived in St. Petersburg in 1847 as a dancer but today he is remembered as the man who synthesized a variety of imported techniques and stylistic influences into a form of classical dancing notable for its virtuosity and inherent grandeur. Petipa was also, of course, the choreographer of more than 50 ballets originating in St. Petersburg as well as of a number of important restagings of works introduced

from abroad. Many of those ballets were little more than vehicles for star ballerinas but as the century aged, Petipa was able to credit himself with developing an authentic Russian school of dancing — an amalgam of French and Italian training with a steely strength and soulful dramatic projection that was entirely Russian. By the 20th century it was the Russians who held the key to the future of ballet in the West.

This might not have been the case without the mediation of the most brilliant of impresarios, Serge Diaghilev, who, by presenting the best of Russian ballet to audiences in France and England, stimulated a major revival of an art that had become ridden with kitsch. From its first Paris season in 1909, the Ballet Russe, led by such dancers as Anna Pavlova, Tamara Karsavina and Vaslav Nijinsky, captured and excited the imagination of artists and intellectuals across Europe. Diaghilev, with his increasing concern to challenge existing ballet conventions, encouraged such choreographers as Fokine, Nijinsky, Massine and Nijinska to break with academic traditions. The result was the evolution of a revitalised form of ballet in which choreography, music and decor co-existed as equal partners in a unified aesthetic endeavour.

Yet, ironically, while Europe and North America benefited from the Diaghilev revolution in ballet, the impresario's homeland, convulsed by political revolution, descended into a prolonged period of cultural isolation from which it is only now emerging. The Bolshevik Revolution of 1917 might actually have put a complete end to the ballet

tradition established under the czars, but it was Lenin himself who in 1919 decreed that the Maryinsky Theatre would become the headquarters of a new State Academic Theater of Opera and Ballet. It was renamed in 1935 after Sergei Kirov, a former head of Leningrad's Communist Party who had been assassinated the year before, probably on Stalin's orders.

Because of Lenin's intervention, the high standards of training and the preservation of the 19th-century repertoire were secured at the Kirov. In choreographic terms, however, the Company was shut off from the most exciting developments in ballet outside Russia and from the whole modern-dance revolution.

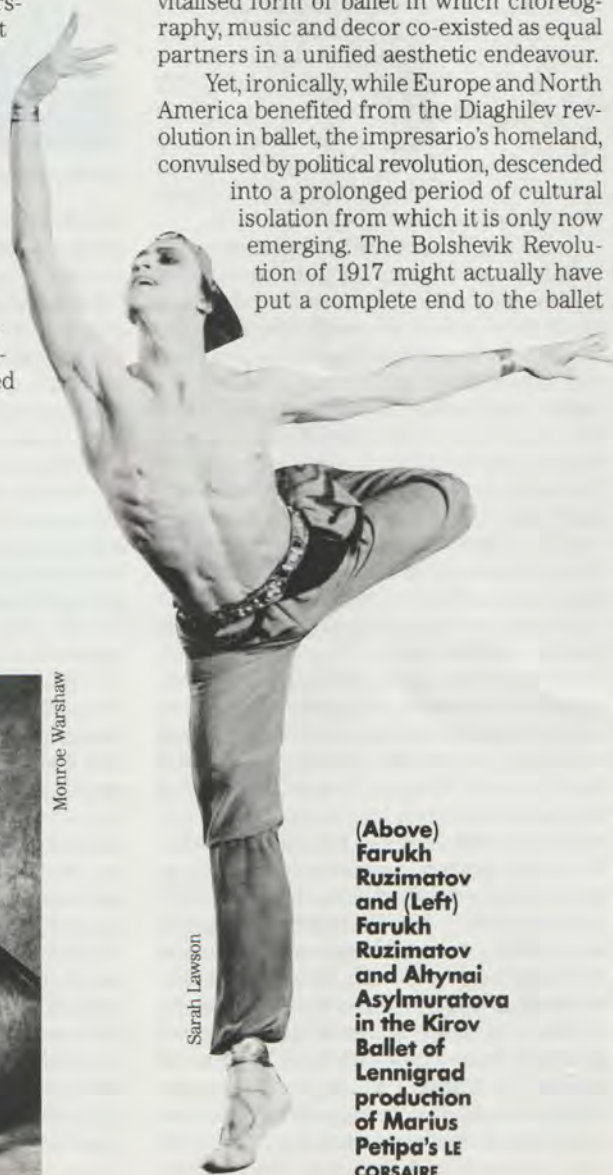
The reforming winds of glasnost have now, thankfully, begun to be felt at the Kirov. Its artistic director, Oleg Vinogradov, has introduced works by Béjart and Balanchine and there are signs that in future it may no longer be necessary for Soviet dance artists to defect in order to expose themselves to fresh ideas abroad.

In this sense, then, in 1989, we see the Kirov Ballet at what could be a major turning point in its long history. If the process of political detente continues, the Kirov may become part of the free-flowing international community of dance. So far the steps in that direction are only tentative but a breach in the cultural Iron Curtain has clearly been made and the pressure for change is so great that the gap can probably never be closed again.

But whatever changes may come to the Kirov Ballet, its particular style and loyalty to past traditions will likely remain unaltered, even if those traditions are passed on with a distinctly contemporary inflection. Much as Oleg Vinogradov acknowledges his company's responsibilities as a custodian of the past, he seems equally aware of the need for continual renewal.

Perhaps the best example of this is the Kirov's revival of the full-length *LE CORSAIRE*. Originally created in Paris in 1856, the ballet went through a succession of restagings in Russia until the surviving elements of the original swashbuckling romance were completely subordinated to dancing for its own sake — not unlike *DON QUIXOTE* in that respect. The current Kirov version, with surviving sections of Petipa interspersed with later additions, is one monster cartoon-strip of shipwrecks, harems, slave markets, bumbling sultans and dashing pirate heroes.

Preserving the whole creaky edifice from collapsing under the strain of its own aesthetic improbability is the verve and sublime assurance of the Kirov's dancers. After all, when you tread the stage of Pavlova and Nijinsky, when you can almost hear the ghostly echo of Petipa's sharp commands, then you know you are special.



Sarah Lawson

(Above) Farukh Ruzimatov and (Left) Farukh Ruzimatov and Altyнай Asylmuratova in the Kirov Ballet of Lennigrad production of Marius Petipa's *LE CORSAIRE*



Monroe Warshaw

Halifax Dance:

PROVIDING A PROFESSIONAL FOCUS

BY CHRISTOPHER MAJKA

They're all excited, every one of the dozen or so modern dancers, choreographers and teachers who've spent endless hours during the last three weeks in the studios of Halifax Dance (formerly the Halifax Dance Association). Their bodies ache in the way that only a dancer's body can — in places and from muscles that most people don't know exist — but they suffer in joy. This is a dull pain in the upper inside of the ilio-psoas but the face is smiling. The source of both the pleasure and the pain is Montreal dance teacher Linda Rabin.

The undeniable energy in Rabin's complex patterns electrifies each morning rehearsal. For the frequently fragmented Maritime modern dance community, always out on the extremities of some artistic or financial limb, it is a rare sensation. Since the demise of Nova Dance Theatre over two years ago, only Trish Beattie's CHOREOGRAPHER'S WORKSHOP has brought people and energy together in this way. Even the dancers feel slightly uplifted as if they were members of a vanishing species who, brought together in one room, suddenly realize that they are not quite so scarce after all.

Undeterred by isolation and economic hard times, Atlantic dancers and choreographers recognize the need for professional development — for classes with master teachers for technique, inspiration and stimulus to give form to emerging choreographic works and for the critical feedback necessary for growth.

Seeking this kind of stimulus, Maritime artists have regularly travelled to other parts of Canada and beyond to "recharge" their creative batteries. Valuable as this may be, it is not the entire answer. To meet the needs of the professional dance community and to provide opportunities for its own graduating students, Halifax Dance is now committed to professional training through providing grants for teachers to travel to other centres to study and by presenting workshops in the community.

Since its inception 15 years ago as the Halifax Dance Co-op, its mandate has been "the development of performance dance forms". Indeed, some 12 years ago the Halifax Dance Co-op Company toured Nova Scotia on a professional basis. However, until recently, professional training was sporadic and haphazard. Many instruc-

tors visited Halifax, particularly for the summertime Chance to Dance programs, but their focus was primarily on the training of students, not professional dancers. Over the past few years, however, a more systematic approach has been developed.

Under the stewardship of director Barbara Richman, Halifax Dance has overcome its deficit and continues to utilize the talents and expertise of independent dance artists and companies passing through Halifax. Via the Eye Level Gallery's INDEPENDENCE SERIES and the Dalhousie University's MAGIC IN MOTION, teachers and performers, including Marie Chouinard, Shelly Wallace, Sherri-Lee Hunter, Judith Hendin, Kenny Pearl, Maria Formolo, Bill Orłowski, Trish Armstrong, Jacqueline Webber, Randy Glynn, Bill Douglas and Nicole Mossoux, have all given master classes structured specifically for the professional dancer.

Halifax Dance provides various consultative services to dancers as well as valuable, low-cost, subsidized studio time to dancers and choreographers. Over the last two years, the modern dance community has organized rotating professional classes led by Meryl Eager and Mary-Lou Martin in ballet, and Leica Hardy, Sheilagh Hunt, Suzanne Miller, Gwen Noah and Pat Richards in various genres of modern dance. In recent months, Dawn Suzuki Arthur, formerly a dancer with Toronto Dance Theatre (TDT), the Graham Company and London Contemporary Dance has been giving an on-going workshop in Graham technique.

The major new vehicles for professional development, however, are a series of four choreographic and teacher-training workshops funded by the Canada Council through the Atlantic Project Fund. The first, ATLANTIC CANADA CHOREOGRAPHER'S WORKSHOP was conducted by TDT's Trish Beattie. Six local choreographers (Penny Evans, Leica Hardy, Sheilagh Hunt, Gwen Noah, Suzanne Miller and Pat Richards) had the opportunity to create, rehearse and perform their own works. Each had the benefit of Beattie's astute insight into the process of choreographic composition. Daily rehearsals were combined with a focused critique of the concept, objectives, means and forms of the choreography. This was an unparalleled opportunity to focus on the compositional elements which make



Linda Rabin

Christopher Majka

dance work — or not — and to learn to control them. All of the participants emerged with substantially improved pieces and a better sense of the creative process.

For the second workshop in the Halifax Dance series, Montreal jazz dancer/choreographer Guy Croteau taught a five-week season in Simonson Jazz technique.

The third was a three-week residency conducted by Montreal's Linda Rabin. Rabin avoids putting labels to what she is and does; however, she is tapping into a wealth of new material she has discovered through working with American, Irene Dowd, who adapted the "Ideokinetic" approach of Lulu Slygard.

Says Rabin: "The kind of classes we've been doing are like the groundwork; the base to build on. If you know how to work with your body you can feel more at ease, begin to experience the qualities of motion, begin to tap your own creativity and allow that to come into play."

Halifax Dance will present a fourth workshop in May or August. Marquita Lester, ballet mistress of Ballet British Columbia, will spend three weeks conducting an intensive training session in ballet technique for teachers and dancers. Local dancers had the opportunity to meet Marquita during Ballet B.C.'s recent tour through the Maritimes and were pleased at the common concerns and approaches shared by dance communities a continent apart.

William Como: 1925-1989

BY MICHAEL CRABB

Producer for CBC Stereo's *The Arts Tonight*

The death of William Como on New Year's Day robbed the dance world of one of its most passionate and ardent supporters. As editor-in-chief of *Dance Magazine*, from his appointment in 1970 until his death of lung cancer this year, Bill Como was always on the lookout for new talent, unashamedly willing to put the power of his popular magazine behind an emerging dancer or company. He earnestly believed in dance as an art that could reach across barriers of race, religion and nationality, of class and education, to communicate both the pure physical excitement of the human body in motion and the emotional truths that often inform it.

Bill Como was born in Williamstown, Massachusetts, on November 10, 1925. He served in the Pacific during World War II and attended the American Academy of Dramatic Arts in New York City. He also studied modern dance and performed with a children's theatre company.

He first came to *Dance Magazine* as a receptionist in 1954 but soon rose to assume important positions in the sales, advertising and circulation departments. He also produced a number of books on dance for the magazine, notably Raoul Gelabert's *Anatomy of a Dancer*. Before becoming editor in 1970, Bill Como had already taken on a companion ballroom dancing magazine and transformed it into *After Dark* of which he remained editor until 1979.

After Dark was a lively general entertainment magazine which, despite the gay orientation of its visuals, contained some memorable and well-written personality profiles and features. However, by the late seventies what had seemed daring, almost risqué, a decade earlier had become coy and apologetic. *After Dark* floundered soon after Como's departure.

Dance Magazine under Bill Como also came in for occasional criticism for emphasizing the pleasures of the flesh more often than the intellectual stimulus of dance. Bill Como, however, was a canny editor. He was able to provide a large circulation forum for the communication of serious ideas and critical opinion about dance simply because he gave the magazine enough show-biz glitz to attract star-struck dance fans. The magazine's longevity and international profile attest to the practical wisdom of Como's approach.

Bill Como never claimed to be a great dance intellectual. He had little time for anything that smacked of self-indulgence but had infinite admiration for dance that carried a strong emotional punch through beautiful movement. He was willing to champion the work of his friend Maurice Béjart in the face of strong opposition from American critics and was among the first to awaken North American readers to the importance of such choreographers as John Neumeier of Hamburg, Heinz Spoerli of Basel and, latterly, Montreal's Eddy Toussaint.



Jack Mitchell

Bill Como travelled the world, often at the invitation of companies hoping to win his support, but he never gave a dancer or company space in his magazine unless he believed in the people concerned.

He was a man who enjoyed the fine things of life, who had worked hard to attain a degree of celebrity but who had no illusions about his own importance. He was always good company, a wonderful and unusually accurate purveyor of backstage gossip and a generous supporter of young talent. Although he lived in the capital of the dance world, Bill Como never forgot that dance amounted to more than New York City Ballet and American Ballet Theatre. His loss will be felt right around the world.

SHORT TAKES

WHAT'S HOT, WHAT'S NOT

VANCOUVER

BY SUSAN INMAN

THE NOTION THAT MEN ARE LESS EMOTIONALLY expressive than women might just become outdated if dance performances in Vancouver this winter were anything to go by. The most gut-wrenching statements this season (and this was the year that Martha Graham came back to town) were all created and danced by men.

Thanks to the Dance Centre's DISCOVER DANCE series, audiences here finally got to see Danny Grossman's stunning, award-winning solo, MEMENTO MORI. In a culture transforming its panic over AIDS into even more attacks on homosexuality, this work takes on a political tone as significant as its personal one. Although the tender treading which recurs throughout and the gradual gathering of courage to transform the initial tightly contained gestures into the final bursts of exuberance can be read as universal experiences, there were many important nuances in the emotional language being spoken that just couldn't be completely understood. Mainstream culture prepares us to recognize and comprehend messages about the diversity of heterosexual experience but offers us nothing but inappropriate clichés when we attempt to decipher other kinds of statements about love and sexuality. One of the many strengths of Grossman's work is its power to make us focus seriously on these issues.

While the questions raised in Grossman's work make us confront the subtle complexities of a man struggling to be himself, Conrad Alexandrowicz's equally powerful solo, THE BALLAD OF ED A, makes us suffer through the agony of a man who's lived a life of self-betrayal. Alexandrowicz speaks and dances the role of Ed, a desperate salesman who despises the job, the wife and children and the whole life into which he has somehow stumbled. Dressed in inside-out suit pants and with loose shirt-tails flopping, Alexandrowicz frantically grimaces his way through the telling of his tale.

Finally shedding these fragments of conventionality, he neatly lays the clothes on the floor. He backs away from this creature of garments, which he now calls "Ed", and begins his smooth, graceful dance of liberation.

At the same Firehall concert, Alexandrowicz also premiered SCENES FROM THE LIFE OF THE VIRGIN, which is again astonishing in its depth of conception and in the details of its execution. In this depiction of the miserable life led by Mary and a second child she bore, Alexandrowicz demonstrates his skills as a writer of innovative dance dramas which assure his role as a major force in Canadian dance.

More storytelling appeared on the



David Cooper



David Cooper

(Above, left to right) Kerry McLaren, Jean Kwan, Susan Elliott and (Left) Jean Kwan in Gisa Cole's SEARCH

same concert in Harvey Meller's STAY AWAKE. Less concerned than Alexandrowicz with creating striking visual images or intense emotional reactions, Meller and writer/actor David Bloom interlaced words and movement into an engrossing account of the misadventures of a cabdriver who is shot by a disturbed passenger.

It was just this kind of revealing description of contemporary lives and psyches, only from a female perspective, that one might have expected from the dance components of this year's Women in View Festival. Certainly Barbara Bourget's solo, 37, lived up to that expectation. Clad in a

grey unitard, Bourget crouched in a corner of the stage. Turned inward, she began slowly working the muscles of her back, her energy occasionally flaring outwards with the groping of a twisted hand or the erratic shaking of her head. Eventually she did attend to the world outside herself, her face luminously open, her body gradually teaching itself a new dance, smoother, fuller, centring itself ecstatically in the middle of the stage. 37 is one of those rare events that actually celebrates the aging process.

Gisa Cole's entry, *SEARCH*, with its bright opening, evoked all kinds of expectations. Three women in eye-catching black lingerie and white jackets stand in a line, their backs to us, eventually taking off their jackets and playing with and smearing their lipstick. But despite a very nice ending where one of the women finally looks out towards the audience and carefully wipes off her make-up as she allows a more human spirit to enter her face, the piece as a whole never produced the kind of clear statement for which it seemed to be searching. The purpose of the disrobing, for instance, was never made evident nor were the many issues raised by the use of this sexual imagery acknowledged.

Even less clear in its communication was Monique Leger's *EOLE*, an Acadian version of *CINDERELLA*. Though Leger is a gloriously expressive presence on stage, drawing us in with her beauty and warmth, as she animatedly accompanied the dance with the story of *CINDERELLA* told in French, unilingual viewers could only ultimately experience an alienation that did not seem to be part of some greater artistic purpose. Since *Women in View*, which this year filled the Firehall and its environs with three richly packed days of women's theatre, music, storytelling and performance art, is going to be an annual event, it might become a catalyst for the creation of dance pieces which deliberately and authoritatively deal with the special issues of women.

Winter, of course, is the time of year when children get special attention. *PETER PAN* again flew into the Queen Elizabeth Theatre, thrilling its enchanted audience in this lively, well-paced version directed and choreographed by Jeff Hyslop. Another success was repeated here with the return of *The Pacific Northwest Ballet's THE NUTCRACKER*, which, with its Maurice Sendak sets and costumes, radiates a mesmerizing, surrealistic magic that makes it a unique interpretation.

EDMONTON

BY SUSAN HICKMAN

A CONTINUALLY DWINDLING AUDIENCE FOR dance in Edmonton is threatening to put an end to the fledgling dance subscription series introduced in the fall of 1987 by the University of Alberta's student union the-

atre in an effort to "keep dance alive" in this city.

Promoters have been crying the blues to what they believe is a deaf Canada Council and have watched helplessly as potential dance supporters have moved to the larger centres such as Toronto and Vancouver, leaving Edmonton with an inadequate audience.

The student union theatre's more recent presentations, the Anna Wyman Dance Theatre of Vancouver and Calgary's *Decidedly Jazz Danceworks*, drew houses of only 40 per cent.

Even *Les Grands Ballets Canadiens*, one of Canada's major ballet companies, performed two programs in November in front of more than 1,600 empty seats in the nearly 2,700-seat Jubilee Auditorium. This is unfortunate, as the Company's strong and stimulating all-Stravinsky program was deserving of a little more enthusiasm for its fresh and vivacious energy.

The first work on the program was the intricate, neoclassical *CONSORT LESSONS*, followed by the rhythmically primitive, modern-look ballet, *LES NOCES, OF THE WEDDING*, which tells the story of an arranged Russian marriage. The young bride laments the inevitable event and the entire four-tableau piece reeks of sobriety. Accompanied by the strident music of Igor Stravinsky, an ensemble of 30 dancers beat out the sombre rhythm in crowded, linear movements and stately patterns.

Following on the heels of *LES NOCES* was James Kudelka's 1987 *LE SACRE DU PRINTEMPS*, a dramatic climax to the two-hour performance. The theme of Kudelka's version, which is based on Vaslav Nijinsky's 1913 work, is birth and a primitive society's need for a first-born son to continue the patriarchy.

Kudelka's *SACRE* opened with two dozen dancers in earth-toned costumes. A couple in white perched atop a pair of towering chairs, the woman's belly protruding with child. The first part, *THE ADORATION OF THE EARTH*, stirred the dancers to life as they acted out various fertility rites connected to the awakening of spring. In the second part, *THE SACRIFICE*, the "pregnant" ballerina performed a dramatic duet with her "husband" as well as a very difficult solo, her large belly carefully balanced during rambunctious leaps and pirouettes.

Her dance of birth, pulsating contractions picking up the unrelenting Stravinsky score, concluded with the new mother hanging tragically from her tower as the "baby" was presented. The mounting action and unexpected finale left the audience limp.

Vancouver choreographer Anna Wyman's lifelong love of opera prompted her to create her most recent dance, *MASKERADE*, to four of her favourite operatic arias, quite a feat considering Wyman believes the music of opera to be complete in itself.

One of four works presented at the

SUB Theatre in November, *MASKERADE* is based on the masquerades or costume balls of Europe and featured gorgeous costumes and arrestingly beautiful movement, particularly during the opening, against a backdrop of such music as Bellini's *LA SONNAMBULA* and Mozart's *DON GIOVANNI*. But somehow the singing was distracting to the dance and even my partner, a confessed fan of opera, found the marriage between the movement and the music unsatisfactory.

Wyman's *HAMARITA*, a work she created a decade ago, was no more successful. The choreographer's imagination is somewhat overactive for the work, which represents her interpretation of Picasso's painting, *MAN SITTING*. Robert Russell and Linda Arkelian presented a tense and confusing duet to Penderecki's threatening *PITTSBURGH OVERTURE*.

The strength of Wyman's company shone in Bengt Jørgen's *UNIVERSAL RHYTHM*. The dancers responded easily to a rhythmic composition by John McDowell, their dynamic energy moving the audience to applause.

EVERYDAY A SUNDAY, by Tsutomu Ben Iida, was particularly intriguing, offering a glimpse into the "dressed-for-Sunday" lives portrayed by eight dancers. Backed by two wooden benches and three arched windows, the dancers' mechanical movements reflected the work's formal flavour. Stiff facial expressions belied any emotional life the bodies might have suggested. The choreography was humorous in its habitual gestures as the dancers were moved about like mannequins, dropped on the floor, stepped over and flipped around like batons. The dancers stared blankly at each other and their silly walks were repeated over and over like a stuck record. Even as the lights dimmed to end the piece, the dancers scurried about as if to resist a premature end to their carefully contrived patterns.



Linda Arkelian in the Anna Wyman Dance Company production of Anna Wyman's *MASKERADE*

David Cooper

CALGARY

BY FAYE LIPPITT

EVER WONDER WHAT PAT METHENY'S MUSIC looks like? Or how the blues ever got that colour? Jazz fans take note. Take heart. Decidedly Jazz Danceworks, Calgary's dance gift to the music form, can colour and fill in the blanks for you.

For their fifth anniversary season, they have put together two shows that quite simply state a fact: this company has come of age.

Creator-director-choreographer Vicki Adams Willis has worked hard to maintain and encourage the integrity, spirit and tradition of jazz dance. Her pieces have a hum and a swing that is contagious. Whether she uses original musical scores or old-time favourites from such greats as Fats Waller or Ella Fitzgerald, the viewer finds

himself curiously transported. You look. You listen. And you say yes.

This is a company that is serious about their jazz. Last year, two of its original company members spent two-and-a-half months studying the roots of jazz movement in the back yards and corner lots of Zimbabwe, Kenya, Senegal and Gambia. The results were evident in the foot-stomping, pelvic-thrusting *DIVINE MOTHER ADORNED*, one piece in the season's opener production that features four very talented choreographers.

Included in the evening was a short, very sweet piece from Boston-based Leni Wylliams and an energetic, infectious number by Willis with original music, keyboards and vocals by noted Calgary musician, Lorna MacLachlan.

Another sample of local talent was from Denise Clarke who repeated her suc-

cessful Olympic Arts Festival commission, *THE BLIND STRUGGLE: FEMALE ROUNDS — MAMMOTH TEARS*. The Festival committee opened a competition to all Canadian choreographers to perform at the Olympic Arts Festival. That Clarke was one of six chosen and that she asked Decidedly Jazz Danceworks to perform her piece speaks volumes of the talent in this country.

In five short years, this group of nine dancers has compiled a considerable background with performances at Vancouver's Expo '86, Calgary's Olympic Arts Festival and the Canada DanceFestival in Ottawa. Last June they appeared for six sold-out evenings as part of Calgary's Jazz Festival.

This year, the June festival has booked them once again to work their magic with a score of favourite live jazz numbers. For those of you who want to hear your jazz and see it too, this company is a must.

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WINNIPEG

BY JACQUI GOOD

THIS WINTER, WINNIPEG DANCE FANS WERE offered a decidedly mixed evening of workshop pieces from Contemporary Dancers and a warmed-over Christmas show from the Royal Winnipeg Ballet, featuring a circus extravaganza called *THE BIG TOP*.

THE BIG TOP is a ballet about costumes — absolutely stunning costumes by Mary Robinson-Kerr. There are sinuous snakes in striped body stockings and silly dancing poodles in tulle. There is a clown on stilts and one with a juggling hat. There's even a glittering mechanical elephant.

Jacques Lemay's choreography and Victor Davies' score are both agreeable, high-energy pastiche, but unfortunately, the RWB's production of *THE BIG TOP* opened just one day after airing on television, and much of that energy was lost in the translation. The charm of *THE BIG TOP* lies largely in the way it takes us "backstage" at the circus as we follow a little girl who runs away from everyday life and the frantic costume changing in the wings is at least as electric as anything that happens on stage.

Logically, the companion pieces for *THE BIG TOP* should also be sweet, frolicsome dances suited to an audience of children and doting parents, but RWB artistic director Henry Jurriens avoided logic in favour of some pure dance. Evelyn Hart performed the *MIRROR PAS DE DEUX* from *ONEGIN* with the National Ballet's Rex Harrington. Hart describes Harrington as a "hunk" and he admits to feeling a twinge of jealousy when she dances with another partner. Not surprisingly, they danced with an impetuous sexuality.

The third offering of the evening was *THREE PIECES*, an angular Hans Van Manen piece from the '60s, charged with eroticism. The parents of all those little girls in velvet dresses and matching hair ribbons may not have been amused.

The program, however, defiantly proved that the RWB dancers can still perform an aggressive, modern piece without costumes doing most of the work for them.

This season, Contemporary Dancers have put all their energy into preparing for a full-length Tedd Robinson work, inspired by the opera *MADAMA BUTTERFLY*. No home programs are being offered except for an occasional tantalizing glimpse of the work in progress and the annual choreographic workshop known as *DANCE EXPERIENCE*.

Once again, young dancers in the Company had a chance to try out their choreographic skills. They also designed the sets, the costumes, lighting, and music. These dancers have obviously spent a lot of time together, perhaps too much time. There's a surprising uniformity of tone to all the experimentation and a regrettable lack of humour. Virtually every piece featured dancers gasping and moaning. We

had no less than three martyred women with outstretched arms. Even shock value was watered down by just too many naked breasts and too many flashes of underwear.

Each of the dances began with a good idea, but not all of them got beyond it. One interminable dance, in particular, seemed totally fixated on two pairs of cute red boots. Still, there were moments and entire dances that made the evening memorable.

Bruce Mitchell, for instance, began with a novel lighting concept. The stage was littered with odd lamps and television sets and some women waltzed with flashlights (gasping and moaning at the same time, of course). The idea gained symbolic weight as two men in black switched the lights off and on. The controlling men kept the women in the dark. For a time, one female dancer adorned with glowing Christmas tree lights seemed to find her own source of power before she, too, was forced to abandon the light. The whole affair was curiously moving.

A personal favourite was Desirée Kleeman's piece, *MIDNIGHT BLUE*. Set to the old song *BLUE MOON*, the dance consists of the pouring of bright blue water over the dancers' faces and bodies. The movements were slow and hypnotic, producing a magical, dreamlike quality. Time was suspended and the water seemed to flow forever.

TORONTO

BY PAT KAISER

WITH ITS SIXTH YEAR AT PREMIERE DANCE Theatre, the Toronto Dance Theatre's (TDT) *COURT OF MIRACLES* has firmly established itself as a new tradition. The 1988

production doubled the occupancy and tripled the box office of previous years.

COURT OF MIRACLES is the brainchild of artistic director David Earle. Its medieval music and setting gives its parenthood away, as well as its theme, along the lines of rejoicing in the brotherhood of man. In these somewhat jaded times, Earle's outlook may be easy to scoff at during the rest of the year, but at Christmas it is welcome.

MIRACLES, replete with sleek street acrobats and spic' n' span courtesans, feisty beggars and friendly royalty, happily intermingle as equals while celebrating the Feast of St. Nicholas. A play within TDT's dance play of the *MIRACLE OF CHRISTMAS* is not the only miracle; cripples are made whole and asylum inmates regain their sanity and the respect of the townspeople.

In visual design, *MIRACLES* is faithful to its historical era's own idealization of itself. Costume designer Denis Joffre's smocks and gowns glow in the pure, vivid tones of 13th-century stained glass windows. Even the lepers in their sculptured rags recall classic masters of paint and marble as they slowly mobilize across the stage forming Renaissance frescoes.

After *COURT OF MIRACLES*' visual pleasures, it was not easy to face the bulky voodoo clock and finicky Miro-esque, four-seasons curtain of *THE NUTCRACKER*. Still, The National Ballet of Canada's production is warm and tasty. Sarah Green formed an interesting if uninvolved alliance with Owen Montague; he gave the *Nutcracker* Prince a cool technical height and she gave the Snow Queen a warm emotional depth. Unfortunately, this past year's run was robbed of its final four performances, — including a planned celebrity-infested satire called *THE NUTTY NUTCRACKER*, — by an



(Left to right) Matthias Sperling, Keat Maddison, Robin McPhail and Amanda Porter in the Canadian Children's Dance Theatre production of David Earle's *CHICHESTER PSALMS*

Cylla von Tiedemann



Robin McPhail and Amanda Porter in the Canadian Children's Dance Theatre production of David Earle's *CHICHESTER PSALMS*

I.A.T.S.E. strike.

Writer-director Tudor Davies' *ALADDIN*, at the Ryerson Theatre, kept young voices zealously booing Ross Petty's deliciously villainous Vizier and captivated the adults as well.

This *ALADDIN* certainly had something for everyone, with splendid performances by Jeff Hyslop as Aladdin, Bruno Gerussi as a surprisingly understated Widow Twankey and Karen Kain as Scheherezade, the "fugitive from *THE NUTCRACKER*".

There was even a clever bit of dancing — not the high-kicking production-line stuff that Hyslop elevates to the level of high art — but David Roxander's Slave of the Lamp and Kain's Genie of the Ring in a raunchy tall-woman-short-man pas de deux that rivaled Kenneth MacMillan's in *ELITE SYNCOPATIONS*. *ALADDIN* is splendid, silly entertainment for those on both sides of the orchestra pit — and those in it as well. If we're lucky, we'll all share the joke again next year.

Children manned the stage of the Premiere Dance Theatre for the Christmas dance season's darkest side. For the Canadian Children's Dance Theatre's *WINTERSONG — DANCES FOR A SACRED SEASON*, artistic directors Deborah Lundmark and Michael de Conninck Smith recruited choreographers Carol Anderson, David Earle, and Holly Small.

The Company's 20 dancers range in age from 8 to 18, young people but neither cutely childish, nor aping their elders. In Lundmark's stirring *CEREMONY OF CAROLS*, set to the music of Benjamin Britten, a few surprisingly golden lifts executed by the Company's only two young men, Arwyn Carpentar and Matthias Sperling, sparked a warming, modest exultation into a world of drab depression garb. In Holly Small's touching *MISSA BREVIS*, two brightly-dressed girls, Anna Jaeger and Lara Munro, played amidst the ruins of a quickly-forgotten war until the spirits of their lost friends came to claim one of them as their own.

With David Earle's *CHICHESTER PSALMS*, which closed the evening, a very delicate magic threatened to dissolve. Michael Conway plus members of the School of the Toronto Dance Theatre joined the Company in a tribute to the ties that bind across the generations. As with any traditional family, the adults dominated in their presence by their maturity. The children were essentially relegated to obedient subsidiary status, absorbed into the shadows.

CHICHESTER PSALMS, for all its polish and heartfelt sentiment, belonged in another program and with another company; it was an unfortunate note for the Canadian Children's Dance Theatre to finish the evening on.

But it was only a note; stronger images ultimately lingered in the mind. With their company, Deborah Lundmark and Michael de Conninck Smith are tapping and developing a rich and overlooked dance resource that is not only important for now but also for the future.

Despite three important anniversaries and a sprinkling of ambitious new pieces from very talented sources, the Toronto dance world seemed to limp through the early winter months with choreographic anaemia and only a few brief bursts of sparkling good health.

At the Winchester Street Theatre in early November, T.I.D.E (Toronto Independent Dance Enterprise) edged into its tenth year of struggle with SPONTANEOUS COMBUSTION, artistic director Denise Fujiwara's one-woman show devoted entirely to women choreographers.

Fujiwara gave a fine nobility to such fragile creatures as the butterfly in Judy Jarvis' signature work, FLIGHT, and the bag-lady in Fujiwara's own SCRATCH, from 1987. But she could do little with the program's premieres. An excerpt from Ginette Laurin's DON QUIXOTE suffered from coy trivialization and Fujiwara's mistitled SPONTANEOUS COMBUSTION, a collaborative effort with Paula Ravitz, was in both sight and sound more the sort of crackling fire one gazes into while thinking about something else.

CELEBRATING KAIN, at The O'Keefe Centre on November 29th, was a classy, graceful affair, an appreciation for Kain's twenty years with The National Ballet of Canada — with the clear knowledge of more to come.

There was no overdose of praise or endless parade of reminiscing celebrities, just one guest speaker, producer-director Norman Campbell who was on hand to narrate a wide variety of snippets from Kain's television appearances, and Kain speaking for herself via pre-recorded film. Kain danced in three works created especially for her — the Third Act of Nureyev's sumptuous THE SLEEPING BEAUTY, Eliot Feld's relentless 1986 solo, ECHO, and an intriguing pas de deux from Roland Petit's PROUST —

LES INTERMITTENCES DU COEUR, performed with guest dancer Denys Ganio.

Mayor Art Eggleton officially declared December 2nd Toronto Dance Theatre Day, and TDT pulled out all the stops for its twentieth anniversary celebration. The Company opened its Winchester Street home for a weekend of choreographic lectures, open rehearsals and classes, a fascinating costume exhibit and performances of works by TDT co-founders David Earle,



Tom Stroud and Heather MacCrimmon in Stroud's ROMEO

Cyllia von Tiedemann

Peter Randazzo and Patricia Beatty, and resident choreographer Christopher House.

Yet after the Company's November season at Harbourfront, it would have been quite understandable if dance-goers had left the theatre seriously disappointed.

MEMORIES, DREAMS AND VISIONS, at Premiere Dance Theatre, fell short of its grand romantic title. In the premiere of Earle's THE TRIUMPH OF LOVE, the choreographer's brilliance sleepwalked over well-worn territory in another one of his works about the rejoicing of the human spirit, finely crafted by Earle, as always, but just too familiar.

The program's two revivals, Beatty's EMERGING GROUND, from 1983, and Randazzo's NIGHTHAWKS, from 1976, are both impeccable matings of costume, lighting, set and sound, but not choreography. EMERGING GROUND's rejuvenated creatures are given little of interest to do once they free themselves from the mud. In NIGHTHAWKS, inspired by an Edward Hopper painting, the endless repetition and large empty dance spaces may fully realize the emotional starvation of a big-city, midnight-diner's inhabitants, but Randazzo's loyalty to source makes for large-scale boredom.

With the premiere of ARTEMIS MADRIGALS, choreographer Christopher House continued to branch out successfully from his



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superb abstract creations to explore the mess of human existence. ARTEMIS wrings an acute depiction of love's failures out of an ideally cacophonous Stravinsky piece for violin and piano. Dancer Coralee Moewn, a piquant and moonlit blend of wistful hope and determination, searching for signs of love from an unreacting Michael Sean Mayre who icily turned away, was finally left to partner him back-to-back.

HAVE STEPS WILL TRAVEL was National Ballet of Canada soloist John Alleyn's first commissioned work for his company. He defined HAVE STEPS as being "about nothing until you associate something with it", thereby placing the responsibility for finding 'something' — and therefore the blame for finding 'nothing' — firmly in the lap of the audience.

The audience was thus issued a challenge, and Alleyn assembled fine components for its treasure hunt. His ballet emulated the fast-cutting lingo of the thirty-second commercial and the rockvideo. He reeled out his handsome, quirky choreography against a three-dimensional computer screen of George Lawson's enormous, glistening frets and grids. Kim Nielsen's Danskin costumes were of all colours, from television grey to computer neon. The superb dancers moved with cool, clean

infallibility, especially Jennifer Fournier and Raymond Smith. Malcolm Williamson's moody PIANO CONCERTO NO. 3 didn't quite belong; STEPS needs a soundscape that is cold and synthetic, something that one plugs in — like its dancers. Watching the ballet, one felt trapped in front of an expensive, malfunctioning television set whose stuttering station selector was spilling out an endless stream of visual babble. HAVE STEPS suffers an unfortunate side-effect — its lack of coherence and humanity creates a void at its centre. Any television viewer, confronted with such an alienating situation, would grow frustrated, pull the plug and call the repairman.

Randy Glynn has often admitted that, while a member of the Danny Grossman Dance Project, his choreographic ventures were afforded such luxuries as casual creativity, unpressured by deadlines. Now, with the Randy Glynn Dance Project, the administrative and choreographic responsibilities may have stultified his creativity. In his company's December showing at Harbourfront, the contrast between two exciting older works, TRUMPET CONCERTO (1986) and CELTIC NIGHT (1985), and two new works, CAPRICCIOSA and ARBOS, was disheartening.

Glynn's winning of the 1988 Clifford



David Street

Barbara Smith, Sally-Ann Hickin and Nina Goldman in the National Ballet of Canada production of John Alleyn's HAVE STEPS WILL TRAVEL

E. Lee Choreography Award at the Banff Centre for the Arts unleashed him on twenty-one dancers from The Festival Ballet for *CAPRICCIOSA*, a bustling romp set to witty harpsichord variations by 17th-century composer Dietrich Buxtehude. Remounted by his own company, the light-hearted work boasts some deviously definitive Glynn moments, but movements like the airy, arm-swinging stage crossings are legendary modern choreographer Paul Taylor's distinctive touch, which confuses and diminishes *CAPRICCIOSA*'s impact.

ARBOS opens impressively. Two hanging corpses swing out of the darkness under the ruthless eye of dictator Glynn as he stands atop a cliff, immune to the common masses below who writhe in futile defiance. The astonishing image is impossible to live up to. *ARBOS* promptly sinks with the tell-tale signs of a rough draft, prompting the feeling that *ARBOS* was shown long before it was ready.

As an actress, Sonya Delwaide of Desrosiers Dance Theatre has a savagely cutting comic edge, a natural extension of her razor-sharp rag-doll dance style. She put both to vivid use in *GIVE IT A TRY*, her multimedia evening at the Poor Alex Theatre in early December.

Delwaide wrote and performed the

title work with actor Mark Christmann. It was a delightful verbal and physical slugfest between a lovesick, neurotic employer and his desperate but feisty secretary. In *PROVOCATION*, a swim-suited Delwaide luxuriously basked in the sun, her pleasure amplified by video artist Cylla Von Tiedemann's two framing television screens which duplicated the dancer's actions in a real waterside setting. The sun's aggressive attentions eventually turned ugly and unwanted, with Delwaide scrambling to hide from its rays.

Delwaide is a native of Quebec, and the uninhibited punch of *PROVOCATION* brought to mind the three Montreal choreographers who had just swept, too briefly, through Toronto under the auspices of New Dance Horizons.

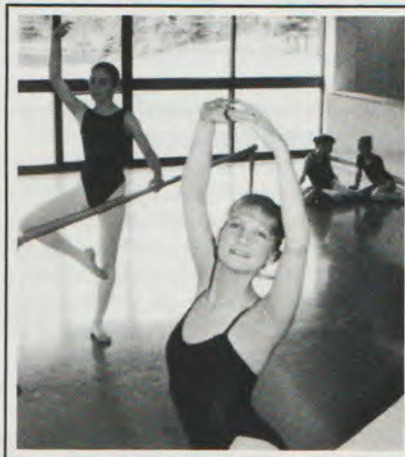
From Paul-André Fortier's crumbling shell of a ballerina in *FETE SECRETE*, to Jean-Pierre Perreault's boot-stomping inmates of a living hell in *NUT*, to Marie Chouinard's unknown world without Christ and civilization, beauty and ugliness in *STAB (SPACE, TIME, AND BEYOND)*, their strange and stunning images were disturbing not so much for their unfamiliarity as for the familiar inner chords they struck. Fortier, Perreault and Chouinard unfailingly pounced on human truths with a ferocious power seldom seen by Toronto dance audiences.

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Denise Fujiwara in the T.I.D.E. production of Denise Fujiwara and Paula Ravitz's *SPONTANEOUS COMBUSTION*



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MONTREAL

BY LINDE HOWE-BECK

RECREATING A FAITHFUL VERSION OF SERGE Diaghilev's 1911 production of *PETROUCHKA* has been like trying to solve a giant jigsaw puzzle spread across two continents.

For Les Grands Ballets Canadiens, instigators of the reconstruction, it has taken months — even years — of research. It has meant making 80 costumes exact in exuberant colour, design and texture to the originals and learning to use turn-of-the-century techniques to paint and change the sets in the four-scene ballet.

Most importantly, because no stage plan of the ballet was thought to exist, it has been necessary to create a new one, making history in the process. The technical plan was the key to the puzzle; without it an authentic production could not have been mounted. It was achieved by feeding information from old photos and other documents into a high-tech computer generally used to design airplanes.

Les Grands unveiled their lavish, buoyant *PETROUCHKA*, a burlesque about the harlequin puppet with a human heart, at Place des Arts in Montreal, March 3 and 4 and 9 to 11, as part of an homage to Serge Diaghilev. Bronislav Nijinska's *LES NOCES* and Michel Fokine's *LES SYLPHIDES* completed the program.

Using information gleaned from reports of designer Alexandre Benois' 1911 ballet, Les Grands worked tirelessly to make their *PETROUCHKA* like the original. With choreography by John Auld, after early Michel Fokine versions, and Stravinsky's music, Les Grands' *PETROUCHKA* boasts extravagant costumes copied from originals by Benois who changed his designs frequently in the 16 versions he set on ballet companies from Milan to Buenos Aires between 1911 and 1957.

It was Benois' tendency to modify that posed the greatest stumbling block for Les Grands. The master designer had a habit of dating all his costumes '1911' even if they were made as late as 1957, his last production for London's Royal Ballet.

There have been many other versions of *PETROUCHKA*, the most recent having been staged by the Joffrey Ballet in 1970. One of Benois' later versions, it was bought from Milan's La Scala. This production was available to Les Grands, but the Montreal company opted to try to recreate the 1911 production.

This involved a great deal of research into the world of three puppets — a sad clown, a ballerina and a Moor — brought to life by a showman at a fair set in St. Petersburg in 1830. "Fortunately, *PETROUCHKA* is considered a work of art and reproduced frequently," said Colin McIntyre, general director of the Company who had long

harboured a dream to mount an homage to Diaghilev marking the 60th year after the death of the celebrated director and the 80th anniversary of the founding of Les Ballets Russes.

McIntyre poured over 200 books and catalogues from at least as many exhibitions referring to *PETROUCHKA*. He visited personal and public collections in London and the U.S. and used his own collection of Diaghilevian memorabilia which he has been amassing since his earliest contact with Les Ballets Russes' repertoire 25 years ago at London's Festival Ballet and Lisbon's Gulbenkian Foundation.

The absence of a valid technical plan, coupled with Benois' penchant for misdating designs, made it difficult to sort out authentic details, McIntyre said. Added to this was the understanding that Fokine was also known to tamper with the choreography at each restaging. Therefore, in order to create a production worthy of the original, a technical plan had to be found — or recreated — and a choreographer with links to the earliest possible choreography was needed.

The latter was relatively simple to find. John Auld of London's Royal Ballet is an Australian who had trained with the Borovansky Ballet, the precursor of the Australian Ballet. Its founder, Edouard Borovansky, had danced with the Ballets Russes de Colonel de Basil, a successor to the Diaghilev company, which had preserved an early Fokine version of *PETROUCHKA* staged in the 1930s. Auld agreed to work with Les Grands and spent five weeks in Montreal setting the complicated ballet, complete with huge crowd scenes.

High tech came to the rescue of the technical plan problem, creating a new page in dance history. International Business Machines (IBM), a long-time supporter of Les Grands, offered computer aid, producing the first known computer-reconstructed stage plan. This "grand plan", as McIntyre puts it, showed exact positioning of props and set components on the stage.

IBM engineer Irwin Kornfeld did the job. With no knowledge of ballet — he admits to having seen one *NUTCRACKER* — Kornfeld set to work to develop the vital *Petrouchka Plan* on a general purpose drafting system — one used to design planes. Using a photograph of the first *Petrouchka*, Ballets Russes' superstar Vaslav Nijinsky shown against a flat, as a guide for dimension, as well as a sketch McIntyre had drawn from memory of a set he had worked on 25 years previously, Kornfeld developed a general stage design, building perspectives so that part of each set would be visible from every seat in Salle Wilfrid-Pelletier.

The width of the Place des Arts stage is much greater than most on which Benois had worked, so Kornfeld adjusted accordingly. Often he came up with angles that, to his engineer's eye, seemed wrong but

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which delighted technical experts at Les Grands, used to the tricks of creating optical illusions.

Although his plan is the first of its kind, Kornfeld seems to have no idea of the revolutionary nature of his product. "Frankly it was quite simple — within the scope of any draftsman," he said with mild amusement after spending a total of five working days on the job. "It was a trivial project for the system using the most basic functions available and working only in two dimensions. I'm surprised it (using computers to create technical plans for the theatre) has not been done before."

His printouts were a cause for celebration at Les Grands. They indicated what dimensions to build and how the various parts would interrelate. Having chosen the most advantageous angles for every element of the set, the computer had saved time and guesswork.

The Company was sure the computer plan was accurate. But its joy overflowed when, while in London researching Benois' costumes, McIntyre found an original plan which had been lost in the Royal Ballet's files. It matched the computer plan exactly.

So with clear conscience and plan in hand, Les Grands turned their attention to building and painting the sets. McIntyre invested \$150 in a little book written by Diaghilev's scenic painter, Vladimir Polunin, which describes the exact painting

techniques of the period. Les Grands followed these with reservations. "It would be foolish for us not to use improvements if they're available," McIntyre said as work was getting underway. The Company opted for longer-lasting paints applied in the turn-of-the-century fashion.

Moving sets posed a new hurdle. Petrouchka's room and that of his adversary, the Moor, are walled by 20-foot flats which are traditionally moved by hand in the 400-year-old European method. North American technicians, used to flying flats mechanically, have, for the sake of authenticity, been trained to carry them in the age-old manner.

Les Grands' total budget for the production was \$267,000, half of which was spent on the 80 different and elaborate costumes called for by Benois. For a company that had flirted with bankruptcy as recently as 18 months ago, this was a hefty sum to spend on any production — even one that promised to be the most grand in the repertoire.

The Company's volunteer auxiliary, Les Amis des Grands, committed itself to raising the \$130,000 needed to pay for the costumes and mounted a novel campaign for donations. Donors were asked to pay for the 80 individual costumes at a cost ranging from \$1,000 for each of the 65 used in the crowd scenes to \$5,000 apiece for the four principals. To commemorate their generosity, the donors' names were

stitched into 'their' costumes.

Although the innumerable props and all sets were made in Montreal, costumes were made in England to ensure each would be exact in hue, fabric and design to those supervised by Benois for the Royal Ballet. McIntyre insists this was the only way they could be reproduced exactly according to the manner and design stipulated by the artist. Unlike the décors and props, "the costumes have to be a homogeneous group made from one set of designs. They genuinely could not have been made here (in Canada) without having the maquettes," McIntyre emphasized. He said the 80 maquettes, worth about \$800,000 and stored at the Theatre Museum of London, are too valuable to loan. Even if Les Grands had managed to borrow them, they would have provided only half the necessary clues. Access to Benois' costumes housed in London's Victoria and Albert Museum was imperative.

The painstaking reconstruction of the ballet was worth the effort as proven opening night. The curtain rose on a scene the likes of which has never been mounted before by a Montreal dance company. Spectators were wowed as the Company had hoped.

PETROUCHKA is expected to have a long life with Les Grands. It will be seen next at Ottawa's National Arts Centre, April 6 and 7, and will visit Toronto next season. There are no plans yet for a cross-country tour.



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HALIFAX

BY CHRISTOPHER MAJKA

IN HALIFAX, SPLIT SECOND DANCE, A NEW MODERN dance company, is now providing quality presentations to enthusiastic Nova Scotian audiences. As part of this year's Independence Program, hosted by Eye Level Gallery, the troupe shared the Sir James Dunn Theatre stage with New York's William Douglas and Dancers.

Split Second co-directors, Leica Hardy and Pat Richards, presented four sophisticated and varied dances. BUSY BACKSOON, choreographed by Sherry Lee Hunter, was perhaps the least successful. Hunter, founder of the enormously popular Jest in Time Theatre, is a gifted mime and comic, but her talents were not well employed in this piece which contrasts the ambling "participation" of a listless, aging jogger with the manic pace of a gleaming, Spandex-clad exercise fanatic. Hunter's concept is interesting but was developed far too literally, losing sight of the fact that mime is fundamentally narrative while dance is visually expressive. BUSY BACKSOON has neither enough humour to be mime nor sufficient articulation of motion and space to be dance.

The highlight of the show was KESAN, choreographer Richards' offering, set to an evocative score by Brian Eno. This mysterious exploration of metamorphosis, symbiosis and parasitism opens with

two forms encased in a single ballooning costume. They emerge and perform a dance of connection, dependence, change and, finally, death. The skillful choreography harmonizes well with the music and Stephen Campbell's eerie lighting. Dancers Leica Hardy and Sheilagh Hunt, in their humanoid costumes, gave strong interpretations and great strength to this haunting and demanding piece.

Hardy was joined by Pat Richards and Louise Hoyt in the presentation of her fascinating new work, IN PASSING. In the opening dreamscape, three women, eyes closed, move slowly along rectangles of light, each absorbed in her own personal vision. Eyes open and connections are made in an exploration of interaction and relationships. The dance makes sophisticated use of space, filling it with unexpected conjunctions of form and movement. From seemingly unrelated gestures, synchronicities appear and there is a complex use of fugues and patterns that continually attract the eye.

PAS DE TEMPS by Richards is a kind of progressive, slightly demented exercise of Baroque form. Beginning with the almost mathematical structures of saraband, minuets and giges, Richards progressively takes further and further liberties. The dancers (Penelope Evans, Leica Hardy, Sheilagh Hunt and Mary Lou Martin) mirror the whimsical notion by sequentially removing portions of their "pseudo-baroque" costumes, made of

construction paper, until they are left in a rainbow of unitards.

William Douglas, a native of Amherst, Nova Scotia, now living and working in New York City, presented his dance company to Halifax for the first time. Fittingly, the Company performed ... AND THE AIR, a piece based on many summers spent by Douglas in Tidnish on the shore of the Northumberland Strait. Accompanied by an eerie and disturbing score, the dances have a dark, distanced quality and are heavily grounded in Cunningham technique with its emphasis on formal and sometimes isolated gestures.

Unfortunately, Mr. Douglas is in dire need of an editor. Each segment of ... AND THE AIR was much too long, while the repetition of gesture and choreographic sequence diminished and diluted the original concepts. Some segments suffered from diffracted choreography, poor use of space and a dearth of interaction between dancers.

Douglas gave a strong performance in TRAVELLING IN DARKNESS, based on a swim taken during a storm on the day of his father's funeral, bringing intensity to the powerful tableaux. Tall, leggy Paula Swiatkowski gave an elegant and controlled performance in the four segments in which she appeared. Former Nova Scotian, Bill Coleman, looked a little stiff and uncertain, while Illinois native, Janet Charleston, danced well enough but needs to soften her visual expression.

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SHORT TAKES

M U S T R E A D I N G

PRIVATE VIEW BY JOHN FRASER

Published by Bantam Books, 1988
Reviewed by Gregory Osborne
Principal Dancer, National Ballet
of Canada

JOHN FRASER'S *PRIVATE VIEW* IS JUST THAT — a private, insider's view into the heart and soul of one of America's most beloved and cherished companies, American Ballet Theatre (ABT), and its famed director, Mikhail (Misha) Baryshnikov.

John Fraser, editor of *Saturday Night*, was both honoured and privileged to be allowed into the inner sanctum of ABT where he observed the work-a-day life of the Company. Fraser was privy to confidential and intimate conversations with staff, dancers and the board. This rare and unprecedented opportunity is brought to life in each page of *Private View* and gives us the feeling that we are actually watching the everyday workings of this fascinating company with him.

The trials of working with such a complex and emotionally charged com-



Gregory Osborne

pany become clear as Fraser takes the reader into the heart of ABT. Communication between management and artists has always been a major problem — most dancers are not aware of what goes on behind the scenes and rarely know the reasons behind decisions.

David Street

Fraser is fair in his assessment of management and presents wonderful insight into the roles of some key staff members; this could possibly help bridge the gap between administration and performers. He is also equitable in his analysis of decisions — the essence of thought that precludes the directorial responses that affect the careers of the dancers. His point of reference is real and truthful, not biased — rather the voice of an independent watching from the sidelines.

While Fraser clearly describes the new ABT in the era of Baryshnikov, he also provides a history of ABT detailing the influence of Nora Kay, Anthony Tudor and Lucia Chase and their relationships with Misha.

Fraser's wonderful humorous view of Baryshnikov, from their first meeting in Toronto, makes us feel that we know Misha as intimately as Fraser does. Through Fraser's insight, we see Misha the director, dancer and artist, his romanticism, appreciation for honesty, wry humour and honest self-evaluation — an accurate and poignant picture of a young man. I say young because Misha's wish seems to be a renewal of spirit and inspiration and the regeneration of his interests in the arts and in himself.

As necessity is the mother of invention, we learn that upon Misha's arrival in America, he threw himself into his work, hoping to escape the ghosts of Mother Russia. Fraser explores Misha's need to be free and to search all horizons in order to extend himself as an artist. Every dancer in ABT is affected by Misha's artistic genius and his searching need to explore new boundaries. Fraser delves into the darker side of Misha — the restless, dark, brooding artist — and by the end of the book, a true, affectionate and accurate picture of one of the world's finest dancers is presented — no holds barred.

Fraser's clear, concise style makes for easy, non-stop reading, setting moods and giving background so we feel a part of Misha's and ABT's family. Humorous, witty anecdotes with colourful chatter make Fraser's portrait real.

The inside life of ABT is vividly and starkly portrayed by former *Life* magazine photojournalist Eve Arnold, enhancing Fraser's prose. The black-and-white photos provide texture and depth. The behind-the-scenes nature of Arnold's photos maintain Fraser's backstage point of reference.

A more compelling view of Mikhail Baryshnikov and American Ballet Theatre has not been written.



CHATTER

PEOPLE, PEOPLE



Margie Gillis is scheduled to appear with a very special guest artist — her brother **Christopher Gillis**, a leading dancer with the Paul Taylor Dance Company — in May, at Montreal's Théâtre Maison-neuve, Place des Arts. Together, Margie and Christopher will dance several works choreographed by Christopher and **Stephanie Ballard** as well as **DUET** by **Paul Taylor**.

Jane Corbett recently moved from British Columbia to Manitoba to become the director of development for the Royal Winnipeg Ballet.

Nikita Dolgushin, director of the Leningrad Conservatory and former principal dancer with the Kirov Ballet, will be in Vancouver this summer to conduct classes and a performance workshop at the Goh Ballet.

Jacques Lemay has been appointed artistic director of

the opening and closing ceremonies of the Jeux Canada Games to be held in Saskatoon this August. His past works have included writing and producing the stage shows for the Saskatchewan Pavilion at Expo 86, the Royal Manitoba Festival and the 1988 Calgary Olympics' opening and closing ceremonies.

William Orlowski, co-founder and artistic director of the National Tap Dance Company of Canada, is presenting a series of studio concerts at the Young Studios in Toronto, home of the Canadian Children's Dance Theatre. The three solo concerts have varying themes: **FIDGETY FEET, A RETROSPECTIVE OF TAP; GERSHWIN ON TAP, and SWING WITH BACH.** In May, he is scheduled to present **SHOES WITH WINGS** at Harbourfront's Premiere Dance Theatre in Toronto.

Victor Michael Melnikoff, director-general of **LE DON DES ETOILES**, has announced the cast

(Left)
Margie Gillis in **THE LITTLE ANIMAL** choreographed by **Margie Gillis**
(Right)
William Orlowski in **SHOES WITH WINGS** choreographed by **William Orlowski**



Jack Udashkin

Cylla von Tiedemann

of the September 2nd performance at the Place des Arts in Montreal. Scheduled to appear at the Gala are: **Farukh Ruzimatov**, **Altynai Asylmuratova** and **Irina Tchistakova** (Kirov Ballet); **Irek Mukhamadev** and **Nina Ananiashvili** (Bolshoi Ballet); **Elizabeth Platel**, **Manuel Legris**, **Cyril Atanasoff** and **Monique Loudières** (L'Opéra de Paris); **Denys Ganio** and **Dominique Khalfouni** (Ballet National de Marseille); **Frédéric Olivier** and **Evelyne Desutter** (Monte Carlo Ballet); **Yannick Stephant** (Ballet de Verona); **Rafaele Paganini** (Balletto di Roma); **Robert Hill** and **Valentina Kozlova** (New York City Ballet); **Mikko Nissinen** and **Ludmila Lopukhova** (San Francisco Ballet); **Rey Dizon** and **Andrea Boardman** (Les Grands Ballets Canadiens); **Evelyn Hart** (Royal Winnipeg Ballet) and **Rex Harrington** (National Ballet of Canada); **Karen Kain** (National Ballet of Canada); **Frank Augustyn** (National Ballet of Canada) and **Marie-Christine Mouis** (Boston Ballet); **Kimberly Glasco** (National Ballet of Canada); and **Fernando Bujones** (formerly with American Ballet Theatre). For the first time, *LE DON DES ÉTOILES* will also be presented in Toronto at the O'Keefe Centre on September 6th. The Gala raises funds for the treatment of handicapped children for the Canadian Foundation for Osteopathy in Montreal and for the Variety Village for Handicapped Children in Toronto.

Montreal dancer/choreographer **Daniel Soulières**, founder and artistic director of Danse Cité, is the recipient of the 17th Jacqueline Lemieux Prize. The prize, which consists of a medal and \$2,000, was presented by **Edith Butler**, member of the Canada Council, at a Danse Cité performance. Soulières plans to use his grant money to explore and develop themes for use in his own choreographic work.

Under the artistic direction of **Jill Lhotka**, Winnipeg's Chai Folk Ensemble celebrated its 25th anniversary with a gala performance at the Centennial Concert Hall on January 24, 1989. The evening featured



Nina Alover

Farukh Ruzimatov and Altynai Asylmuratova in the Kirov Ballet production of Marius Petipa's LE COSAIRE

ARIEL, choreographed by **Dinah Goldenberg**, MAH YAFIM HALAYLOT, choreographed by **Tamar Barr**, and a special tribute to the Company's alumni, 75 of whom participated in the performance. Chai was founded in 1964 by the late **Sarah Sommer**.

Richard Philp has been named editor-in-chief of *Dance Magazine* by the publisher, **Roslyne Paige Stern**, to succeed the late **William Como** who died last January. As managing editor of the magazine for the last 19 years, Mr Philp has played a major role in its editorial decisions and has proved an exceptional leader.

Mr Philp is a New Yorker, a graduate of Yale University and the University of North Carolina at Chapel Hill, with degrees in theatre history and literature, and the author of three books on dance.

Murray Farr has resigned his position as director of the Arts Centre at Dalhousie University in Halifax to engage in entrepreneurial activities with in the performing arts.



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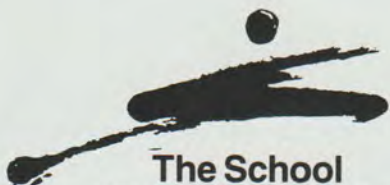
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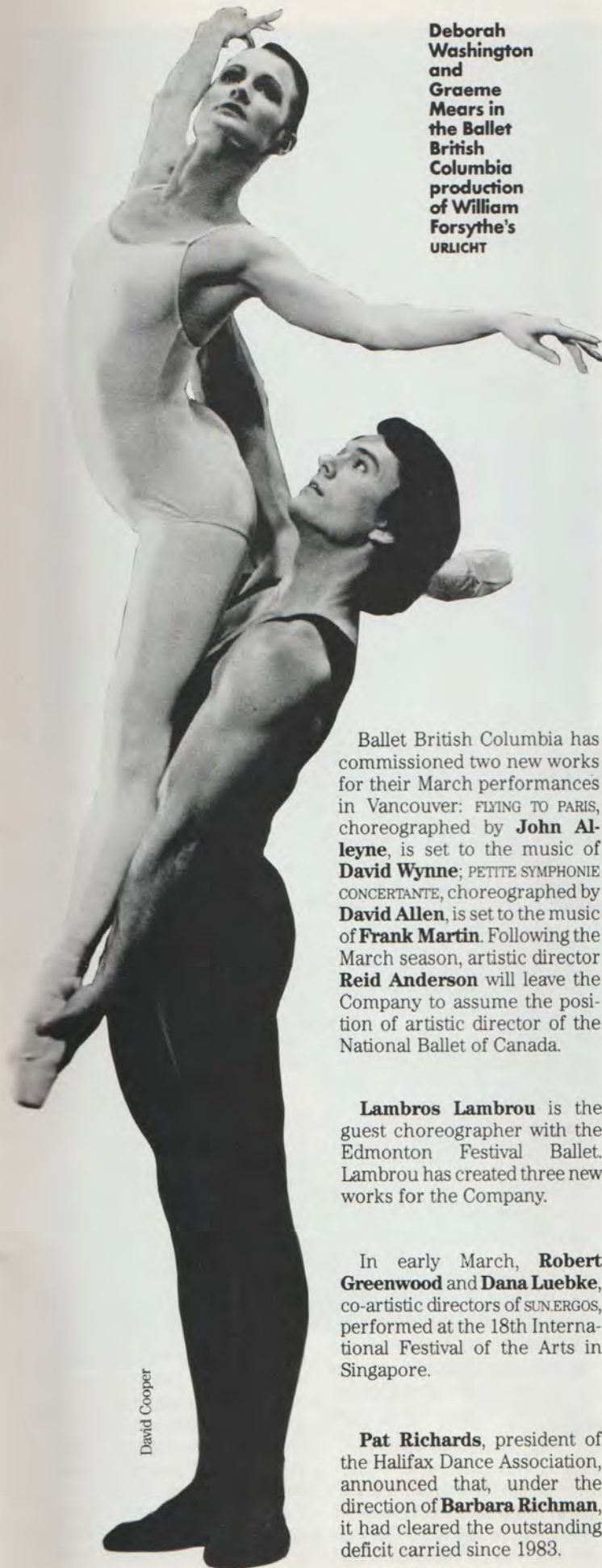
Brian Robertson, president of the Toronto Arts Awards Foundation, announced the recipients of the Toronto Arts Protégé Awards (a \$5,000 cash gift) selected by the two 1988 Toronto Arts Lifetime Achievement Award winners. The recipients were singer **John Fanning**, chosen by opera supporter **Ruby Mercer**, and choreographer **Bengt Jorgen**, chosen by arts patron **Arthur Gelber**. "The Toronto Arts Awards are presented each year to senior artists in recognition of their body of achievement," says **Peter Caldwell**, executive director of the Toronto Arts Awards Foundation. "In many ways, however, the Protégé Awards are far more important in that they recognize not only contributions to date, but also encourage future endeavours." Jorgen, born in Stockholm, Sweden, made his choreographic debut while dancing with the National Ballet of Canada. In 1985, he left the Company to pursue an independent career as a dancer/choreographer. In October of 1987, he launched Ballet Jorgen. During 1989, Mr Jorgen's works are scheduled to be performed in Australia, Japan, Hong Kong, the U.S.A. and across Canada.

Founder of the Division of Jazz in the Program of Dance, Faculty of Fine Arts at the University of Calgary, **Vicki Adams-Willis** has retired from her formal academic career. She will devote all of her time to Decidedly Jazz Danceworks, a small professional company located in Calgary's Kensington area. She has been the Company's artistic director since 1984.

At Main Dance Projects, **Nicola Follows** and **Gisa Cole** have created a performance training program designed to prepare dancers to enter Vancouver dance companies. Graduates of the intensive program were seen in Dancing on the Edge Festival at the Firehall Theatre last September.

Brian Macdonald, director of the dance department at the Banff School of Fine Arts, announced that **Allegra Kent** and **Olga Evreinoff** will be teaching master classes for the professional course. **Annette av Paul**, newly elected president of The Dance in Canada Association, will also be teaching master and training classes.

Deborah Washington and Graeme Mears in the Ballet British Columbia production of William Forsythe's URLICHT



David Cooper

Ballet British Columbia has commissioned two new works for their March performances in Vancouver: *FLYING TO PARIS*, choreographed by **John Alleyne**, is set to the music of **David Wynne**; *PETITE SYMPHONIE CONCERTANTE*, choreographed by **David Allen**, is set to the music of **Frank Martin**. Following the March season, artistic director **Reid Anderson** will leave the Company to assume the position of artistic director of the National Ballet of Canada.

Lambros Lambrou is the guest choreographer with the Edmonton Festival Ballet. Lambrou has created three new works for the Company.

In early March, **Robert Greenwood** and **Dana Luebke**, co-artistic directors of *SUN.ERGOS*, performed at the 18th International Festival of the Arts in Singapore.

Pat Richards, president of the Halifax Dance Association, announced that, under the direction of **Barbara Richman**, it had cleared the outstanding deficit carried since 1983.

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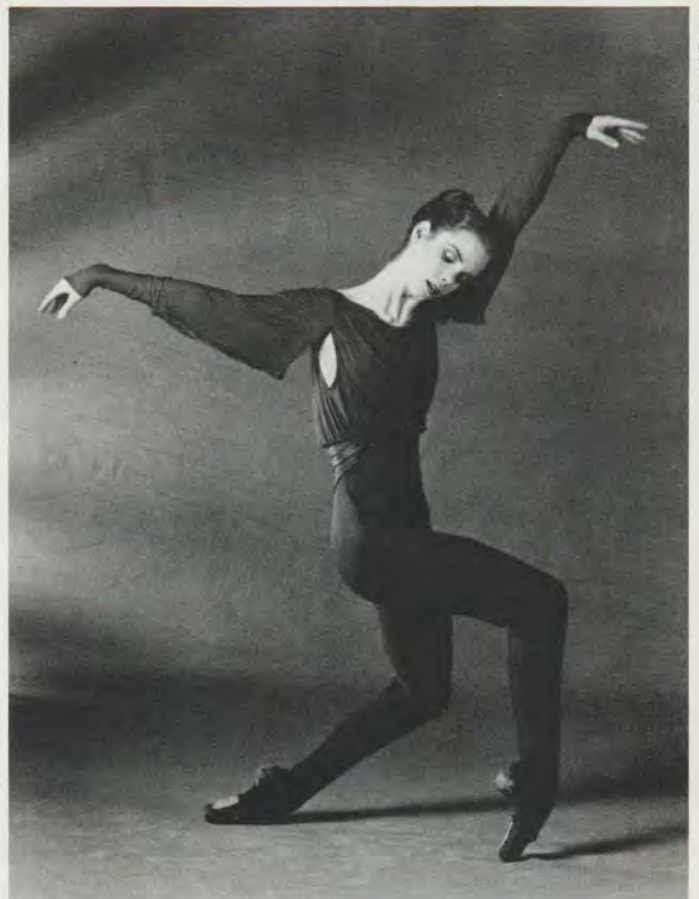
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The 2nd Annual Erik Bruhn Prize Competition will be held at the O'Keefe Centre in Toronto on May 13th. The competition is open to two dancers, ages 18 to 23, from each of the companies with which the late **Erik Bruhn** performed: the Royal Danish Ballet, American Ballet Theatre, the Royal Ballet and the National Ballet of Canada. This year's National Ballet entrants are **Jennifer Fournier** and **Stephen Legate**. Born in Ottawa, Jennifer, a graduate of the National Ballet School, entered the Company in 1987. She was a participant in the 1986 International Ballet Competition in Jackson, Mississippi. Stephen was born in Portland, Oregon and entered the National Ballet School in grade seven. He joined the Company in 1986. He, too, participated in the competition in Jackson, and in the 2nd Eurovision Competition for Young Dancers in 1987.

Patricia Neary, American-born dancer and director with close ties to the late choreographer George Balanchine has

been appointed artistic director of Ballet British Columbia effective July 1. Neary danced with the National Ballet of Canada from 1957 to 1960 and then joined New York City Ballet for eight years under Balanchine. She has lived in Europe since 1968 where she directed Geneva Ballet, Zurich Ballet and the opera ballet of Teatro alla Scala in Milan.

Nadia Potts has been appointed artistic director of Toronto's Ryerson Theatre School Dance Program. The dance program began in 1968 as the Canadian College of Dance in Montreal with Sonia Chamberlain as its first director and in 1971, became part of Ryerson Theatre School. Potts has been teaching advanced-level ballet at the School since her retirement from the National Ballet of Canada in 1986 where she had been a principal dancer for 17 years. She has taught in Toronto at the National Ballet School, York University, George Brown College's School of Dance, the Banff School of Fine Arts and the Norbert Vesak School of Dance in Vancouver.



Stephen Legate



Veronica Tennant

Independent dance artist **Andrea Smith** received the first Canadian Bonnie Bird Choreography Award, a commission to create an original work for the Laban Centre's Transition Dance Company in London, England.

After 25 years with the National Ballet of Canada, **Veronica Tennant** gave her farewell performance as Juliet in the Company's production of *ROMEO AND JULIET* on February 12, 1989 at the O'Keefe Centre in Toronto.

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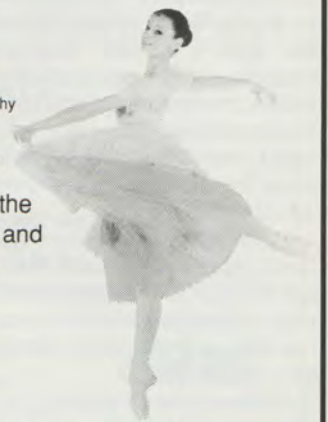
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BACK PAGE

S U B D A N C E

MONTREAL — Three killer whales are playing. Leaping, arching, flicking their tails, they plunge into watery depths, twisting with a thrill of freedom.

Look again. Those black-and-white creatures on the video are not real killer whales — they're humans wrapped in fabric. Not exactly swimming, they are dancing with and through the water, performing a unique and theatrical aquatic movement that defies all previous definitions of dance.

H₂O Compagnie d'Art Sub-aquatique dives deep into a new dimension combining sport and dance. This approach is so unusual that while the three swimmer-dancer-choreographers slash through movement barriers, they grapple with ways to verbalize their research.

They've invented a term for their process — subdance. It perfectly describes the location of their activity — submerged — but leaves the rest to the imagination. "Maybe in a year we'll be able to describe it more precisely," says Céline Lafrenière, who, with Daniel Godbout and Marie Gauthier, founded H₂O in 1984.

Subdance is an entirely new form of environmental, gravity-less dance that happens in depths up to 20 feet below the water's surface. Sharing backgrounds in physical education, modern dance and contact improvisation and synchronized swimming and aquatic yoga, the trio emphasizes their affinity with the deep.

They wear costumes but no diving gear. They swim, float, spiral, glide and support each other with a flow that until now has been shared only by aquatic animals and fish.

There are no strings attached to H₂O, no life-support systems of any kind. They are simply three humans in sculptural communication with their inspiration — water.

In its earliest phase, H₂O gave a few performances in Montreal swimming pools, but the dancers decided that their work should not be seen from



Marie Gauthier and Daniel Godbout



Céline Lafrenière, Marie Gauthier and Daniel Godbout

BY LINDE HOWE-BECK

20°C Celsius above the water but from below the surface.

The group turned to video to achieve the aim and after experimentation, produced *OMO*, a 15-minute film showing five approaches to subdance.

OMO shows the intriguing potential of subdance. Liberated from weight, the dancer-explorers suspend themselves in water, unravelling gestures slowly with a fluidity encouraged by the buoyancy of their bodies.

Water resistance curtails their rhythms, and there is little possibility of changing dynamics quickly, but *OMO* is a skillful video and the viewer basks in the beauty of the dance, marvelling at the ingenuity of the choreographer-performers.

They move in every direction to an electroacoustics score by Brent Holland. By considering the camera, their movement is multi-dimensional, moving up, down and sideways without concern for the 'floor'.

Reaction to the video has pleased them. It has been widely shown in Montreal at events such as the 1987 International New Dance Festival and the International Festival of New Cinema and Video last fall. The group will make three more short videos in time for the third edition of the International Festival of New Dance in Montreal, Sept. 19 - Oct. 1.

Godbout believes H₂O is the only group of its kind in Canada. In Europe, experimentation with water dance is a growing trend.

France's Astrakan, which performed *WATERPROOF* at the 1987 New Dance Festival, put modern dancers in a swimming pool watched by spectators on bleachers. H₂O saw that performance but, realizing the differences between their approach to underwater dance and that of Astrakan, did not discuss their work with the French company.

Astrakan used water as an accessory to dance, says Godbout. For H₂O, water is the prime motivator for a new dance form.

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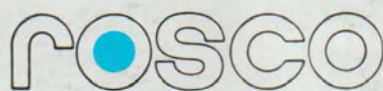
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