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DANCE · DANSE

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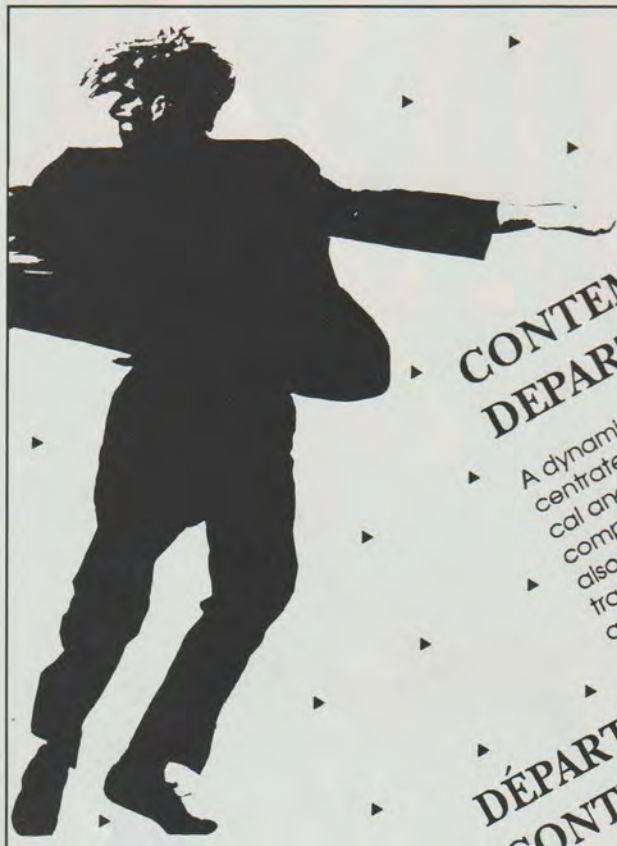
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DANCE - DANSE

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Dance Collection Danse Honours the Passing of
JEAN MACPHERSON 1904 – 1989

Jean Macpherson studied dance in Toronto in the early 1900's. In later years she worked with Charlotta Zambelli, George Balanchine, and Michael Fokine. In 1927 she established a school in Toronto where she taught classical ballet and interpretive dance. A charismatic dancer, she choreographed and performed numerous solo concerts both in England and in Canada. She was invited by Leopold Stokowski to perform with the Philadelphia Symphony. For several years Miss Macpherson taught classes at Casa Loma and in the 1950's she operated a school in Hudson, Quebec. Many of her students established professional careers in both ballet and modern dance.

In May 1986 Jean Macpherson was inducted into the ENCORE! Dance Hall of Fame.

DANCE · DANSE

I N A U C A N A D A

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Guest Editors **RENEE ADDISON, CAL SHAW, LISA FREEDMAN**

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EDITORIAL

CAREER AFTER DANCE

Planning for the future is not always an attractive prospect, particularly when we enjoy what we are doing now and the future holds change which we would rather not think about. For the dancer, particularly the young dancer, this is most likely the case, since it involves the spectre of aging, holding hands with a career in decline. It may not be particularly helpful to know that dancers are not alone in this situation, which is shared by many others whose livelihood depends on physical ability. However, dancers do have some particular advantages if they want to consider them and profit by them.

A successful career in dance involves continuous study and learning and practice. It is a long continuum in which one learns from those ahead and teaches those who follow, if only in performance. There is, then, a built-in teaching/learning aspect to the career and, particularly for those who have been successful, a good post-career impetus to move into the teaching role.

A growing number of opportunities for teachers of dance are appearing in the school systems due to growing parental acceptance, and even expectations, of the appearance of dance in the curriculum as the education systems diversify to reflect more accurately our changing society. However, the dancer who would eventually like to become a teacher in the school systems must plan and act in advance for such a career if he or she wishes to avoid time-consuming and expensive last minute preparation. This does not mean that early preparation will be easy but it will make the transition much less difficult. Moreover, by providing a greater breadth of learning during the dancer's career than would normally be the case, the career itself would probably benefit. Remember that the more successful the dance career,

the easier the transition to dance teacher will be, given the right preparation.

While it is now possible for dancers to enter a professional dance career by way of a university degree in dance, this is still not the commonest route. For those who do follow it, the transition to dance teacher is relatively easy. For those who do not have a dance or other university degree, there is considerably more planning involved.

The best preparation for entry into the school systems is a four-year university degree with a B average and experience working with groups of people at the age level one wants to teach. Entry requirements in teacher education

institutions vary, but the above should be generally acceptable. It is not always easy for a dancer to obtain a degree in the course of a demanding career which may involve considerable travel, but it can be done.

No matter what your pre-university scholastic record, there are now ways to gain admission to university by demonstrating, usually through appropriate coursework, that you can do the level of academic work required. There are also courses that can be taken to catch up on basic skills needed to do qualifying courses. The first step, however, is to find a good university-based counselor to help you through the requirements and applications and to help you select a univer-

sity and program. This may take some shopping around and some trial and error.

What do you look for in a university? If your dance career is going to involve frequent relocation you will want a base university which has a high tolerance for transfer credits from other institutions. This will allow you to take courses at a number of universities over the years and earn credits towards a degree from your chosen university. You should also become familiar with correspondence course offerings. The university you select should also offer a program that is attractive to you. It should be one in which you feel you will do well and feel comfortable and one which will be of use to you as a teacher. The program should be one for which transfer courses can be fairly easily located. If no one else offers equivalent courses acceptable in the program you select, you will be very restricted in finding courses to complete your degree.

What kind of program should you select at university? Personal interest is important because from that comes motivation and from that good academic results, but don't select something for which you have neither aptitude nor talent. The program you choose should also support a future teaching career by including courses which you may find yourself teaching in the future or ones that are supportive of teaching. Courses in dance can be taken in some universities; other useful alternatives are courses in the arts related to dance or in areas of communication. You may want to consider courses in the social sciences since they are often the easiest to put together from a variety of institutions. There are also many independent studies programs which offer a real opportunity for academic creativity.

An undergraduate degree can usually be obtained with-

**THE '90's WILL BRING NEW
OPPORTUNITIES FOR
DANCE TEACHERS IN THE
PUBLIC SCHOOL SYSTEM.
AN EDUCATOR OFFERS
SUGGESTIONS ON HOW
TO MAKE THE TRANSITION
FROM DANCER TO DANCE
TEACHER EASIER.**

BY GERALD WHYTE

out difficulty or objection over a lengthy time span, so you can pace it out over your dance career, when and where you find it possible. You can opt for a three-year degree of fifteen courses, but there are considerable advantages to a four-year degree of twenty courses. The type of degree and area of concentration should also be planned in relation to the teacher education requirements of the jurisdiction where you plan to teach. These many change over time so frequent updating of information on future requirements is recommended.

You will probably find, as your dance career proceeds, that the more you have done to ensure a smooth and satisfying transition, the more at ease you will find yourself in your dance career and the more successful you will be.

The author is Associate Registrar and Associate Professor in the Faculty of Education, University of Toronto. Readers interested in more information or counselling may arrange an appointment by telephoning his office at (416) 978-3222.

**To: The Editor
Dance/Danse Canada**

Canada's Ballet Opera House Outdated, snobbish attitudes

I am writing to express disgust and anger at the outdated and snobbish attitudes expressed in your editorial on the Ballet Opera House, (summer 1989) particularly in your dismissal of those hundreds — or thousands? — of us who regularly travel to theatres and concerts by public transportation.

Perhaps your editorial staff should *try* the subway. It's the fastest way downtown and thousands of people wouldn't dream of going to any cultural event downtown any other way. So please drop the outdated notion that *all* ballet/opera patrons emerge "elegantly clad" from chauffeured limousines or private cars.

I might add that I never

attend the ballet especially "elegantly clad" either — I rushed straight from work in whatever I was wearing for years. Now I free-lance, my dress is even more casual and I rely on the *ballet* to provide the spectacle and the audience to provide the appreciation.

If you truly wish to "encourage return" of audiences, then cease to imply that only the elite need be considered. I happily donate to the ballet, attend talks and dress rehearsals and have a regular subscription seat in the front row of the orchestra for Saturday afternoons, but I *don't* wish to be associated with the notion that the ballet is for the rich and elegant to display their wealth and designer

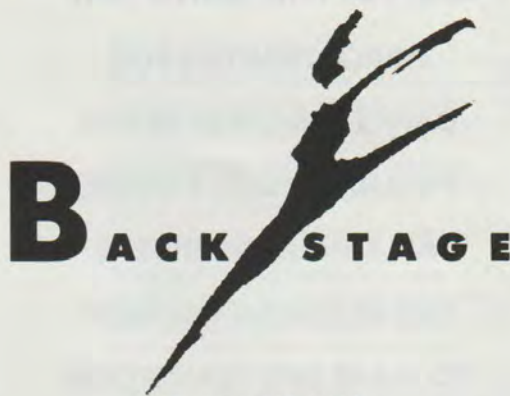
clothes. I've spent years encouraging "ordinary" people to support the ballet, and *not* to feel intimidated by members of the audience who arrive with less interest in watching the performers than in presenting themselves "on parade".

Please wake up — opening nights are *not* the whole season and charity balls etc. may be necessary for fundraising but they are there to support the ballet — not the other way round. And most of your comments apply *only* to these special events — and even then only to *some* of the audience.

With sincere exasperation!

Yvonne Rosenberg.

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FRONT PAGE

IN STEP WITH THE MEDIA

IN STEP WITH THE MEDIA: Montreal Colloquium on Dance and the Media

Last May, Montreal's dance community had strong words for the media. Its contention: that the media doesn't have enough words for them. The event which got both groups talking was a two-day colloquium hosted by Quebec's professional dance association, the Regroupement des professionnels de la danse du Québec. The meeting was the logical result of Regroupement's six-month survey on dance coverage. The sparring between dance and media representatives was emotional, but hopeful. Both groups agreed: dance's public profile is at an all-time low. The good news is that things can only get better. To that end, here are some of the suggestions that arose.

A Sense of Timing

It would all be so easy if dancers' onstage sense of timing were automatically transferred to their publicity departments. Again and again, bad timing came up as a hindrance to better media coverage.

- Dance companies tend to mount new productions during a few brief weeks in the spring and fall. But in any given week, so the argument goes, the press has only so much space to allot; the public has only so much money to spend. Spreading performances out over the year would help new audiences cultivate a taste for dance, and get editors used to setting aside a regular place for dance coverage.

- The best time for press releases to arrive at their destination, we are told, is three weeks to 17 days before the event. That is just time enough to instill a sense of urgency (so your efforts won't be filed away), and enough advance time for the editor to schedule publication of your release.

- Check out the competition: big names are stiff competition for media attention and available audiences. "If Madonna is opening at the Forum that night," says freelance dance writer Linde Beck-Howe, "it's probably not a good night to open." Major cultural venues book far in advance, so you can quite easily take their schedules into account when you plan yours.

- Two- or three-day runs are short, all too easy to let slip by. If you can't manage a longer run, a collective production,

like the frequent dance series of Tangente Danse Actuelle, lengthens the amount of time in the public eye. Such an event stimulates coverage, says Diane Carriere, Regroupement president.

Loud and Clear

Dance coverage is, unfortunately, largely dependent on an editor or producer's personal feelings about the relative importance of dance. Be easy to cover and hard to ignore.

- Letters to the editor are how

policy makers read the public that keeps them in business. Send copies of your request for more coverage to everyone you can think of at the offending paper to ensure your opinion will be discussed, not lost in the shuffle. Don't send hate mail about a critic you consider incompetent: nothing sells a paper better than controversy.

- Make story or show suggestions. Invite writers and photographers (sports photographers are best at tracking movement) to rehearsals. Columnists and feature writers in other departments are always looking for an interesting angle on a subject. Children's, cultural and community programs need guests. "Broadcasters are not generators of money or ideas, but we keep our eyes, ears and minds open," says Michael Crabb of the CBC. "Besides, a dancer is in a better position than I am to know what would make a good show about dance."

- A permanent space lends visibility, seems to lend an air of legitimacy in theatre, and now in dance, too. Dancers in, or visiting Montreal can book at the new Agora, opening in 1990 on the campus of the University of Quebec in Montreal. (The dance venue should help even out scheduling; its two theatres can only be booked once a night.)

- "Coverage in the alternative press," says Stephen Godfrey of the *Globe and Mail* and CBC Radio, "can have a snowball effect, create momentum that the dailies find hard to ignore." Make friends with your local weekly.

- Professional-looking publicity is a must. "I get a lot of press releases that are visually exciting, but I can't understand the text," says *Le Devoir's* dance critic Mathieu Albert. "Scrambled syntax and grammar makes a production seem daunting, too complicated," he says. One frustrated writer complained that many a press release has



BY MELANIE KLIMCHUK

seemed tantalizing, but lacked sufficient material to do an advance story. Or crucial details, like date and time, were missing. Photos should be clear and sharp to be usable: nothing too artsy.

■ Awards make news. A dance journalism award would raise the profile of the entire industry.

Seeing Stars

Many dance representatives wanted to see dance humanized, the denizens of the dance world appreciated, their work better known. The ultimate in media relations, of course, would be the way hockey is covered now. (Versus, as one punster described it, dance's current status as the badminton of the arts.) For its part, the media loves to latch on to personalities; in fact, it can't afford to ignore them.

■ Reflect on what you do. "I've seen people who couldn't write three paragraphs about what they've done for the last 20 years," says choreographer Jean Pierre Perrault. "Yes, it's difficult to articulate, but if I can't explain what I do, how

can I expect a reporter to?" An incoherent rambler makes a lousy interviewee.

■ Publicity stills, like those posted in theatre lobbies, would help dance writers put names and faces together.

■ Make contact with a critic. "I created rapport with Aline (Gelin, of *Voir*) before the show, and explained what I was doing," said one choreographer in attendance. "Give them some feedback on what they're doing, even if it is just to say why you don't agree," advises Jean Pierre Perrault.

Electronically Charged Performances

The role of the electronic media in dance's future, whether as a means to develop a wider audience, or as a new, hybrid art form, is largely untapped. The debate is still raging over the degree to which a videomaker should adapt or translate a work's essence by means of creative editing or montage techniques.

Too little, and all sense of movement, gravity, and proportion is lost by a static (relative to the dancer) camera

perspective.

Too much, and a work choreographed for the stage becomes the raw material for someone else's self-expression, or technology itself becomes the star.

Deborah Jowitt of the *Village Voice* worries that taped and live versions of the same piece could lead to confusion, disappointment with viewers. "The capacity for misrepresentation," she says, "is alarming."

Nevertheless, videos for TV can increase public exposure dramatically. Toronto's production house Dancevision, for example, hopes to open new TV markets for Canadian dance features here and worldwide.

■ Experiment. "The future is in the hands of amateurs," says Lucie Amyot of TV Ontario, "those who don't know the traditional limits." On the other hand, have enough technical expertise to know how the camera can best serve the dance's purpose. "It doesn't have to be pyrotechnics," says Deborah Jowitt. "Look at Fred Astaire's impressive single takes."

■ "Everyone keeps talking

about the marriage of dance and video," said one independent producer. "If you ask me, the problem is with the in-laws." He suggests bypassing unimaginative decision-makers and using the backdoor approach — getting video makers themselves, who know the funding ropes better than you do, excited about creating something with you.

All plans for future media blitzes aside, the onus is still on the dance community to widen the public appeal of the art, says Michel G. Tremblay, assistant news editor of *La Presse*. "We are here to reflect, not create interest," he says, and from a recent survey, he's gleaned that dance isn't a big issue with his readers.

Quebec's Danse Partout takes on this task by communicating directly with its audience through newsletters and posters, and performs in schools, which should attract a devoted audience for a long time to come. As artistic director Luc Tremblay points out: "It's not simply through critics that we can contact the public."

Audition for Banff

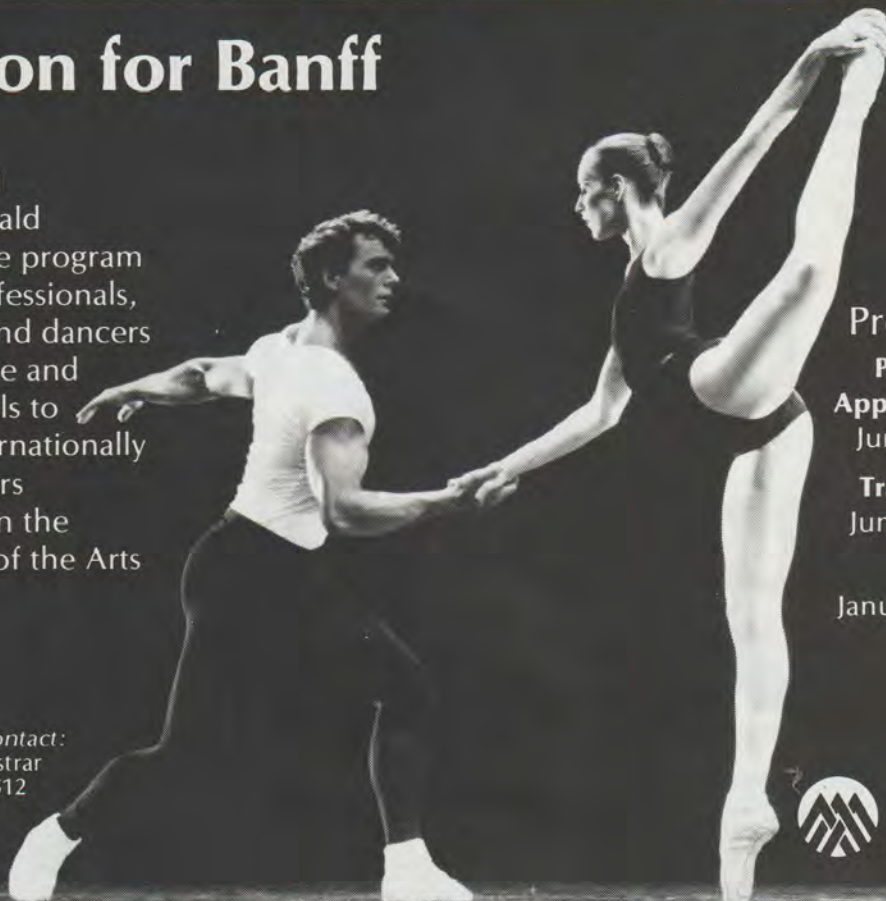
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BY SEBASTIAN
HOWARD

V *ERONICA TENNANT*
A DANCER
OF DISTINCTION

Throughout her distinguished career with the National Ballet, Veronica Tennant

has won a large and devoted following as a dancer of extraordinary versatility and dramatic power.

b

orn in London, England, she graduated from the National Ballet School in 1965 and became the Company's youngest principal dancer when she made her debut as Juliet. By the end of her second year Miss Tennant had danced SWAN LAKE and THE NUTCRACKER and had established an international reputation in two award-winning films, ROMEO AND JULIET and CINDERELLA (Emmy). In 1972 Miss Tennant made her debut in the Company's world premiere of THE SLEEPING BEAUTY dancing opposite Rudolf Nureyev and later starred in the Emmy-Award winning television production of the ballet with Nureyev. In 1974 she danced with Mikhail Baryshnikov in his first performance in the West following his defection, in LA SYLPHIDE, both in the television production, and on stage in Toronto and Montreal.



ANDREW COUSINS/AM



(Above left)
Veronica Tennant
in the
National
Ballet of
Canada
production
of Rudolf
Nureyev's
**THE
SLEEPING
BEAUTY**
(Left)
Veronica
Tennant
in the
National
Ballet of
Canada
production
of John
Cranko's
**ROMEO
AND
JULIET**
(Right)
Veronica
Tennant
in the
National
Ballet of
Canada
production
of David
Allan's
VILLANELLA



To see Veronica Tennant dance — in any role — is to see a performance so exquisitely crafted that one is hard-pressed to imagine an interpretation that could better project the role. She is so sure of her movements, so precise in her timing, so perfect in her expression, so evocative — a versatile, complete and extraordinary ballerina. She has earned accolades in every

major classical role — from Juliet, her first (proclaimed “definitive” by William Littler, Dance Critic, *The Toronto Star*), to Tatiana in *ONEGIN* (“Tennant’s debut as Tatiana well worth wait” — *The Ottawa Citizen*) in 1985, and again as Tatiana in *ONEGIN* (“This was a world class performance.” — by Deirdre Kelly, *The Globe and Mail*) in 1988.

a

n outstanding dance-actress, Miss Tennant has created a number of roles, including Catherine Sloper in WASHINGTON SQUARE and Thea in HEDDA, both by choreographer James Kudelka. She also danced Isabelle-Marie in the 1979 film of Ann Ditchburn's MAD SHADOWS, for which she received an ACTRA nomination for best actress. Constantin Patsalas has choreographed numerous ballets for her including the solo BOLERO, with The Hamilton Philharmonic and The Toronto Symphony, and roles in CANCIONES. In 1980 she created a principal role in Brian MacDonald's NEWCOMERS and danced world premieres of ALL NIGHT WONDER (Kudelka) and PORTRAIT OF LOVE AND DEATH (Vicente Nebrada). Always a committed supporter of young choreographic talent, Miss Tennant has worked closely with choreographer David Allan creating roles in KHATCHATURIAN PAS DE DEUX, VILLANELLA, ETC., and MASADA. In July 1985, she toured throughout Italy with a group of National Ballet Soloists on a critically acclaimed tour of summer festivals in Italy, dancing a program of all of David Allan's works to date. During the Company's engagement at the Met in July 1986, the New York Times acclaimed Miss Tennant's performance in VILLANELLA, praising her "considerable authority as a performer".



Veronica Tennant and Raymond Smith in the National Ballet of Canada production of Eric Bruhn's SWAN LAKE

ANDREW COLEMAN



Veronica Tennant's career highlights some of The National Ballet Company's major performances around the world; including creating a leading role in *KRAANERG* by Roland Petit at the official opening of

The National Arts Centre in Ottawa, 1969; *ROMEO AND JULIET* at Expo '70 in Japan; the National Ballet's debut performance, *LA SYLPHIDE*, in London, England for Princess Anne in 1972, and all premiere performances in Paris, Stuttgart, and Amsterdam; *THE SLEEPING BEAUTY* with Rudolf Nureyev throughout the United States and the National Ballet's debut at the Metropolitan Opera House in New York in 1973; *GISELLE* with Rudolf Nureyev in London, England, and *COPPELIA* with Rudolf Nureyev and Erik Bruhn in New York, 1975; *SWAN LAKE* and *ROMEO AND JULIET* with Peter Schaufuss in Stuttgart and Berlin, 1983; *SERENADE* at the Coliseum, London, England, 1987; *ONEGIN* at the Metropolitan Opera House in New York, 1988.

(Left)
Veronica Tennant and Peter Schaufuss in the National Ballet of Canada production of James Kudelka's WASHINGTON SQUARE
(Above)
Veronica Tennant in the National Ballet of Canada production of Eric Bruhn's COPPELIA



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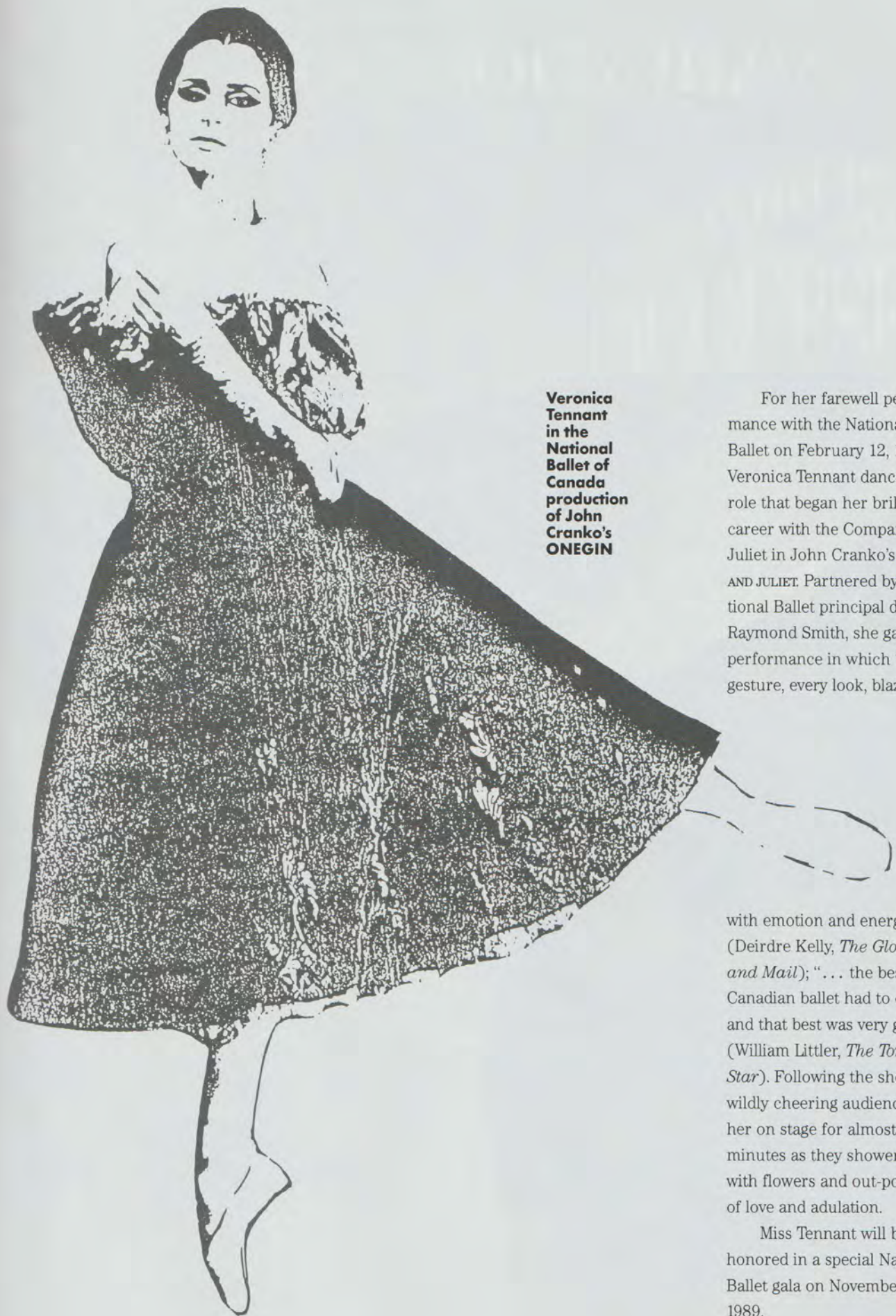
iss Tennant's list of partners is an illustrious one. As well as all the premier dancers of the National Ballet it includes, Edward Villella, Jean-Pierre Bonnefous, Fleming Flindt, Niels Kehlet, Rudolf Nureyev, Mikhail Baryshnikov, Peter Schaufuss, Fernando Bujones, Ivan Nagy, Anthony Dowell, Henny Jurriens and Jean Charles Gil. As a guest artist she has performed in Europe, South America and Japan. She has danced *LA SYLPHIDE* with American Ballet Theatre in New York, and is a frequent guest artist with The Royal Winnipeg Ballet.

In November 1986 Miss Tennant danced the title role of Hanna in the National Ballet's glittering production of *THE MERRY WIDOW*, choreographed by Ronald Hynd, and during the National Ballet's sold out season at the Kennedy Centre in Washington, D.C. in 1987, her performance as the Widow was rated "a 10" by the New York Times. One month later she created a lead role in David Allan's dramatic *MASADA*. In February 1988 she performed a leading role in the Company premiere of Jiri Kylian's *FORGOTTEN LAND*.

Veronica Tennant in the National Ballet of Canada production of Peter Wright's GISELLE



Veronica Tennant and Rudolf Nureyev in the National Ballet of Canada production of Peter Wright's GISELLE



Veronica Tennant in the National Ballet of Canada production of John Cranko's ONEGIN

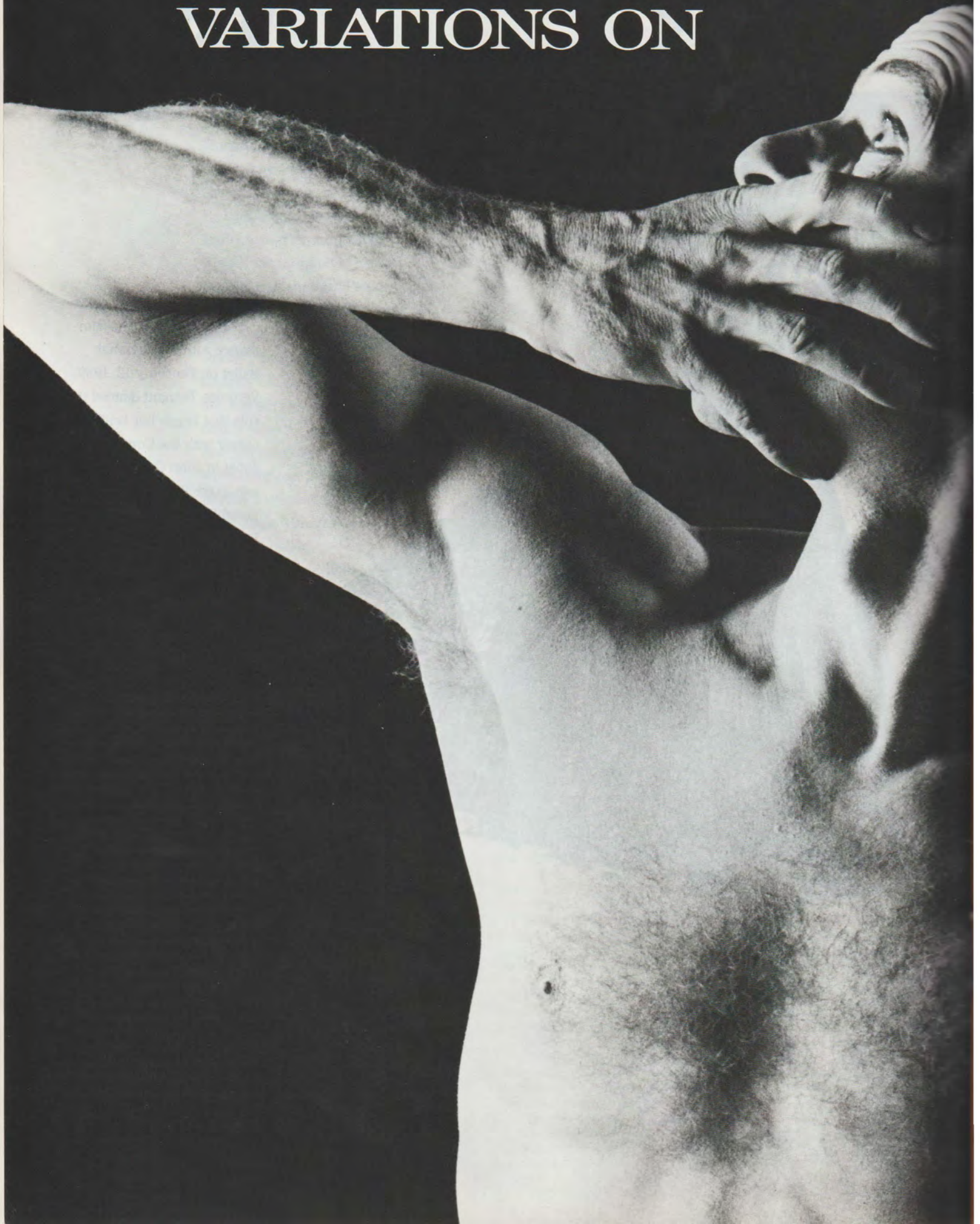
For her farewell performance with the National Ballet on February 12, 1989, Veronica Tennant danced the role that began her brilliant career with the Company, Juliet in John Cranko's *ROMEO AND JULIET*. Partnered by National Ballet principal dancer Raymond Smith, she gave a performance in which "every gesture, every look, blazes

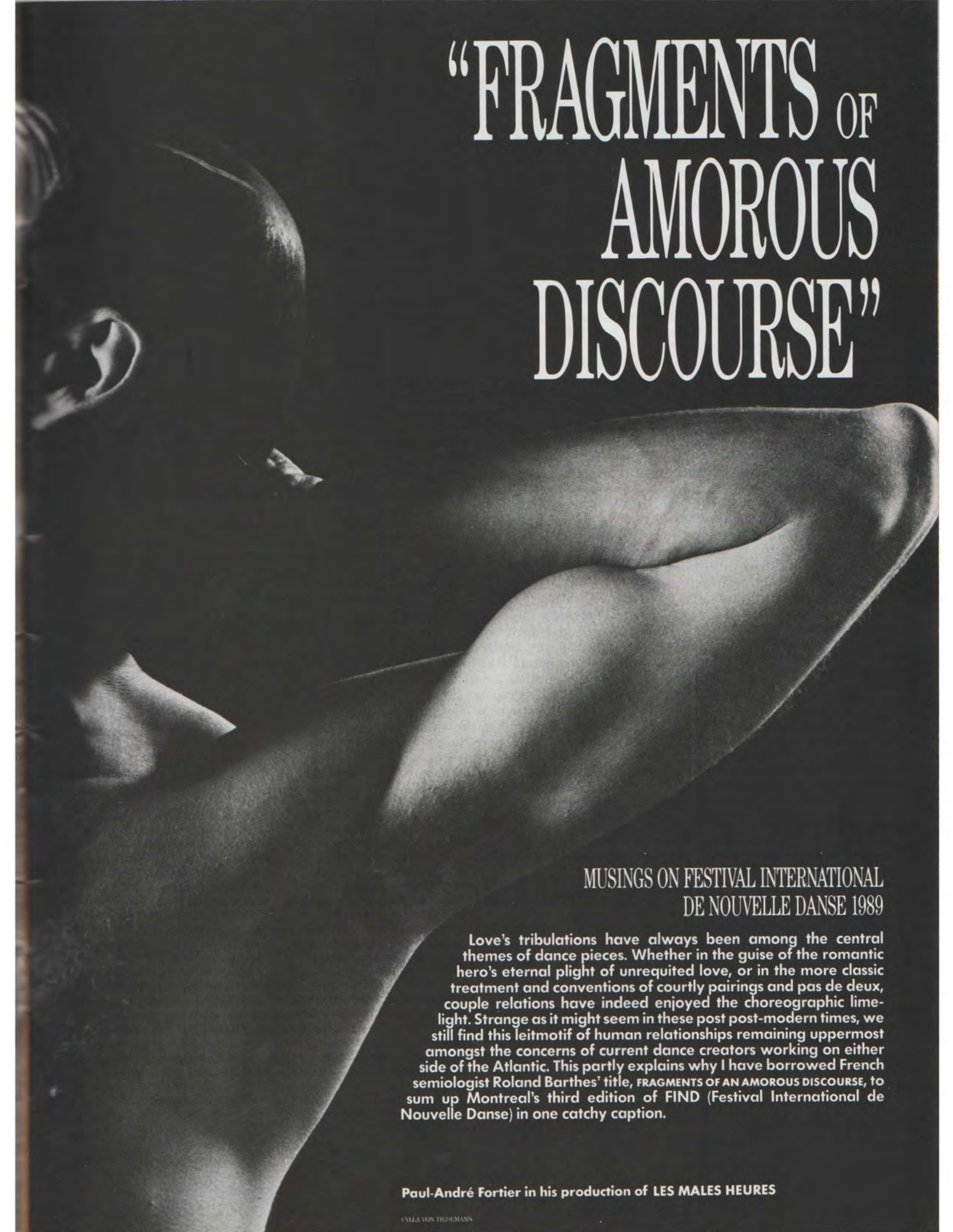
with emotion and energy" (Deirdre Kelly, *The Globe and Mail*); "... the best Canadian ballet had to offer and that best was very good" (William Littler, *The Toronto Star*). Following the show a wildly cheering audience kept her on stage for almost 20 minutes as they showered her with flowers and out-pourings of love and adulation.

Miss Tennant will be honored in a special National Ballet gala on November 21, 1989.

BY IRO TEMBECK

VARIATIONS ON





"FRAGMENTS OF AMOROUS DISCOURSE"

MUSINGS ON FESTIVAL INTERNATIONAL
DE NOUVELLE DANSE 1989

Love's tribulations have always been among the central themes of dance pieces. Whether in the guise of the romantic hero's eternal plight of unrequited love, or in the more classic treatment and conventions of courtly pairings and pas de deux, couple relations have indeed enjoyed the choreographic limelight. Strange as it might seem in these post post-modern times, we still find this leitmotif of human relationships remaining uppermost amongst the concerns of current dance creators working on either side of the Atlantic. This partly explains why I have borrowed French semiologist Roland Barthes' title, FRAGMENTS OF AN AMOROUS DISCOURSE, to sum up Montreal's third edition of FIND (Festival International de Nouvelle Danse) in one catchy caption.

Paul-André Fortier in his production of **LES MALES HEURES**

LILLIAN LEWIS

To begin with "Pioneering". That's what it was about, at the beginning. "Excitement", "Glamour" and a sense of "family".

Everyone cared about one another and lasting friendships were formed — also a supreme sense of order which for me, at least continued on into my marriage and family.

We all worked very hard and danced, danced, danced for the sheer joy of it.

Remembering how we had to each take a book of tickets to sell for the early performances and then later on the first of the tours — Moose Jaw, Regina. And how in Regina, when they were preparing for the Ballet appearance — they buffed and waxed the stage — in our honour. Can you imagine all the dancers that ended a pas de deux "Sur le toosh"! And in Saskatoon during a frenzied "Tarantella" one of the female dancers had to incorporate a series of steps — not choreographed — to whisk away a small dog that wandered on the stage.

A million other things come to mind but the one most important factor of the RWB, in the early years, was the camaraderie and joy that we faced each day at "at the barre" and what pure pleasure it was "TO DANCE".

JAMES CLOUSER

Nine years of my life were spent in the Royal Winnipeg Ballet, nine years of total dedication to dance, to touring, to learning. What did I learn? How to direct my energy. How to schedule 30 dancers, 20 ballets and three studios so everyone worked every minute (I was Arnold's assistant and that's what he wanted.) Bob Moulton introduced me to modern dance ("Grasslands", does anyone remember it?) I learned Swan Lake from our Russian guests and Napoli from Kristen Ralov. I learned to choreograph. I refined my musical skills and tastes under Claude Kennason. Tom Legg, (stage manager) taught me the best dance lighting plot I've ever come across. I remember a life threatening air plane ride back from Newfoundland — our sets strapped to one side of the plane, us to the other as we swept through the fog and just missed ice flows and rocks and treetops. Hard floors, long bus trips and Brian Macdonald's "Les Whoops-De-Doo" devastated my knees and I discovered kinesiology which made me a better teacher.



MARTIN SCHÄLPFER

It is this a very complex question — hard to answer, — because I will not be able to be just. For me — for the year I danced with RWB; — it was a "good experience", although not only an easy one. I learned a lot about behaviour within a hard working group of people; a talented group indeed. Not to be so self-involved. It was also the first time in my "dancing life" that I had to cope with long hours; daily performances — to be by myself. I grew up as a human being; just as important as improving as a dancer. Both go hand in hand. I miss people, always; I'm glad about the experience. RWB is special; may it continue to grow may it open up more. It's heavy "Russian - training - believe" are not attractive to any lighter, more "modern"-trained dancers; that is my only criticism.

GORDON WRIGHT

Employment! I'm grateful for the opportunities that the RWB has presented me. I began as a student in the Professional Division and then danced and toured with the Company for three years. Following my retirement from the stage, (my back!) I went back to the RWB School for teacher training. During the time following that, I taught classes and worked as the School's Coordinator. I was then appointed Vice Principal of the School's General Division and continued to teach a men's class in the Professional Division. Currently, I am School Administrator, responsible for both Divisions of the School. (No time to teach anymore, however!) I've been here eleven years now!

THANKS FOR THE MEMORIES

BY BRIAN MACDONALD, O.C.

I had lunch, I remember, with Gweneth Lloyd in a restaurant on Lowther Avenue (not then chic) in Toronto; it must have been the fall of 1957. She had promised Kathleen Richardson to scout for an artistic director, choreographer, ballet master, it didn't much matter the guise, to help the Royal Winnipeg Ballet (RWB) through its twentieth season. In Montreal, I had grown tired of television and mid-game football spectacles, Concert Hours, teaching ballet and pioneering jazz, and now wanted to shuffle off the coils of CBC-TV in order to choreograph more reflectively, anywhere that would have me, but preferably in Canada.

In 1957 the RWB was already a minor miracle, unsteady on its feet perhaps and with an unlikely and vainglorious name, but the dancing was direct and delivered by everyone to their utmost. Its impact was contagious and Canadian.

"Are you interested?"

"Should I be?"

"You certainly should." Gweneth left the table to phone Kathleen. What about



DAVID E. HERRIOTT

My eight years with the RWB gave me a lifetime of experiences. From the first day I arrived in Winnipeg as a student to my final days as a soloist there was always excitement and anticipation in my blood. The RWB meant performing in a variety of roles, from a classical soloist, to a dramatic child in "Family Scenes," to the primitive power of "Sacre du Printemps."

One of my greatest compliments came from David Moroni after my first performance of "Family Scenes." He had given some feedback to some of the dancers after the performance. When I got on the bus that evening I asked him how I did and he said he didn't know that that was my first performance of "Family Scenes," and that he was sorry he had not mentioned my natural looking performance earlier.

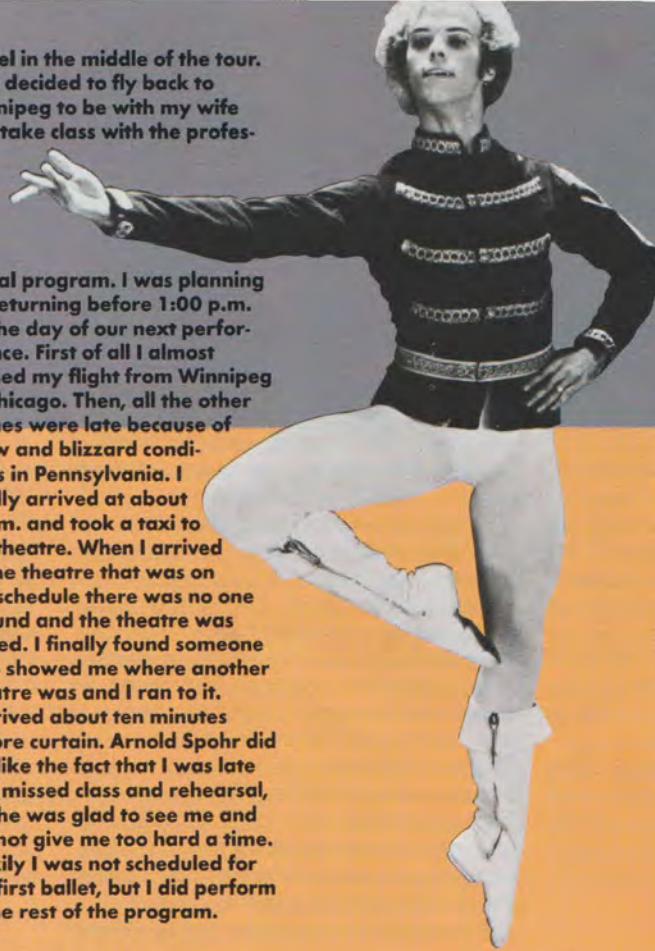
One of my most anxious moments with the RWB was on a long tour of about 9 weeks. It was a tour all by bus. We had a day off and two days of bus

travel in the middle of the tour. So, I decided to fly back to Winnipeg to be with my wife and take class with the profes-

sional program. I was planning on returning before 1:00 p.m. on the day of our next performance. First of all I almost missed my flight from Winnipeg to Chicago. Then, all the other planes were late because of snow and blizzard conditions in Pennsylvania. I finally arrived at about 7 p.m. and took a taxi to the theatre. When I arrived at the theatre that was on my schedule there was no one around and the theatre was locked. I finally found someone who showed me where another theatre was and I ran to it. I arrived about ten minutes before curtain. Arnold Spohr did not like the fact that I was late and missed class and rehearsal, but he was glad to see me and did not give me too hard a time. Luckily I was not scheduled for the first ballet, but I did perform in the rest of the program.

DANA NICOLAY

The RWB was a company of intense vitality, spirit and discipline. We all worked hard all the time and grew a lot. Arnold would not allow anything less. One of my favourite tour stories comes from the European tour in 1982. The company was performing in Germany. Our *Waltzes* by Vicente Nebrada was on the program and was accompanied by Earl Stafford on the Piano. At the very end of the ballet during a particularly frenzied section of the finale involving endless waltz turns in circles and crossing patterns all over the stage, there was a blackout on stage that lasted somewhere between 8 and 16 measures. At no time did Earl stop playing nor did the dancers stop dancing. When the lights came back up the dancers were in perfect spacing, and step as if nothing unusual had happened. It brought down the house.



wife and son and our tiny home in Montreal? Could I produce all that the job required? Should I be so suspicious about that prefix Royal? Did I really want to tour to Flin Flon? Even Toronto seemed preferable to Winnipeg. What kind of a tour-en-fair was this?

"Too late", Gweneth said. "They hired Arnold Spohr this morning."

The thought of the cement of the TV studio on Dorchester Street in Montreal or of finally graduating to the SHIRLEY HARMER SHOW in Toronto was chilling. Gweneth though, was cheerful.

"Better this way. You can go there and choreograph, never have to teach, or make a schedule, or sign a cheque, or sit on a bus. It should be heaven. Let's phone Arnold."

Though I didn't then believe that heaven and Winnipeg and Arnold were all in the same orbit, I was wrong.

In the next 15 years I choreographed seven new ballets for the RWB and staged another six that had been created elsewhere. They were premiered, yes, in Flin Flon,

Paris, at the Stratford Festival, at the National Arts Centre, in the old Playhouse in Winnipeg and danced throughout Canada, the United States, South America, Europe, Russia and Australia. The Company couldn't survive on its home-town performances. The phenomenon of tour or die was born in Winnipeg. This often meant well over 100 performances a year. Repertoire was paramount. Classics from Great Britain, the U.S. and the U.S.S.R. were an important ingredient in every program but so was the (hateful words) Canadian content. In a direct line from Gweneth, Arnold welcomed new scores, new steps, new ideas, new dancers, a school, other choreographers. He kept the RWB a constant phoenix.

He came to Sweden to see new pieces I had done for the Royal Swedish Ballet and to the Harkness Ballet in New York to see new American choreographers. ROSE LATULIPPE was the first full length Canadian ballet and the first colour TV special; it had a score commissioned from Harry Freedman and costumes and sets by the great Quebec designer, Robert Prevost. The first complete program of a Canadian choreographer was given by the RWB at the The Théâtre de la Ville in Paris, quite by accident, when the French impresario asked

for one piece to be replaced; quite unplanned, there we were making history!

It was a heady, maddening time. Every new piece, though given a careful birthing, had quickly to become teflon, not quite the pejorative term it seems to be. The choreographies, like the dancers, had to be resilient and durable. Dropped one season, brought back another, interchangeable, at once today and yesterday, they had, above all, to reflect the RWB image which in those years was, in dance, Canada's. We had to cook.

We knew, but we didn't realize what we were doing. Audiences and critics differed widely — the Brits were haughty, the French ebullient, the Russians grateful, the Americans knowingly rejoiced. The movement toward regional dance companies began from Winnipeg's example, just as it had sprung from the Hirsch/Hendry years at the Manitoba Theatre Centre into regional theatre throughout North America. From Winnipeg. Laughable Winnipeg.

In 1963 I had created AIMEZ-VOUS BACH? (the title a tepid joke; there was a best selling novel by Françoise Sagan all over Europe

**ROSANNE (HOPKINS)
JOHNSON**

I was so thrilled to achieve my goal of becoming a member of RWB in 1962 at my 18th birthday. I was so happy to learn ballets by Balanchine & Brian

Macdonald and be taught by Agnes de Mille, the ballet from Brigadoon "The Bitter Weir". I watched in awe as our principal dancers rehearsed Black Swan & Don Q pas de deux and fell in love with the music of Pas de Dix. All the thrills of great-

ness will remain forever. The Bolshoi sent 2 dancers to be with us on our Canadian tour, Rimona Karelskaya and Boris Holoff. I still have a pair of her pointe shoes. I remember her costumes were closed not by a zipper but

with hand stitching done by her interpreter, Natasha.

There were of course some difficult times. The tour of the eastern states was done by bus, long days sitting for 10-14 hours then a short warm up & performance, in 30 days we covered

"Aimez-Vous Brahms"!)) for the Norwegian Ballet, based on a little piece I had done the summer of '62 in Banff with, incidentally, Jennifer Penny in the lead. In December of '63, on Nobel Prize day, it was danced by the Royal Swedish Ballet in Stockholm. Arnold quickly took it up and, though it was later danced by the National Ballet of Holland and the Deutsch Opera Berlin, the RWB made it their own, dancing it for years wherever they went. There was some jiving around in the fugue near the end, usually light fun. In Russia we were seen as quite iconoclastic and were much talked of. The Swedes won for me a Gold Medal in 1964 at the Paris Festival.

PAS D'ACTION, a romp through story ballets, had a program note that spelled out intrigue, revolution and partisans in the

hills — all nonsense of course. It was a silly, tough number of Von Suppé and Christine Hennessy (who danced like Tumanova but behaved like Carol Burnett) tore the The Théâtre Champs Elysée apart winning another Gold Medal . . . and the Company another! This beat Flin Flon.

THE SHINING PEOPLE OF LEONARD COHEN in 1970 was truly a child of both composer and choreographer. Harry Freedman and I, together, chose from among the Cohen love poems and ordered them into a somewhat narrative line; we found an immensely compatible sculptor, Ted Bieler, to create a sculpture garden for the privacy of our near-naked lovers. Winnipeg actress Evelyn Anderson and I made a tape of sound sources, speaking the poems, laughing, whispering, shouting, providing as many vocal nuances as we could in a late-night session of actorly radio technique. From that Harry brilliantly fashioned a soundscape of corollaries to the poems

which, spoken live, became the dancers' music, while Ted made a chain of chimes, a real fountain, and a magical bed all on an ink-black island.

David Moroni and Annette av Paul were the absorbed and beautiful lovers. Rehearsals were hard. Arnold needed a lot of repertoire for the The Théâtre de la Ville in Paris that June, so earlier in Winnipeg we prepared for a tour that would also take us to Italian festivals and back to Ottawa to premiere BALLETT HIGH, a hard-rock evening with Lighthouse. A Paris premiere, another at the National Arts Centre with a tempestuous rock group...surely a dangerous summer.

The rehearsals in Paris included devising plumbing for the fountain, a hose that ran through the salon where after performances Sarah Bernhardt had held midnight soirée for her confidantes. A



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about 25 towns. Dancing mainly on college stages — which often were specially waxed "just for the Ballet". Our stage manager had to apply Ajax cleaner & lots of elbow grease to take the slippery surface down.

AUDREY (JEAL) WALKER

I most fondly recall the kindness of Betty Farrally, Kathleen Richardson and Henry Hindley. Betty cooked the Company's Thanksgiving and Christmas

dinner, and when the asian flu struck, took the ailing company members into her home and nursed them back to health. At a time when there was no hospitalization available, Mrs. Richardson met those expenses for us. (The dancers were paid \$40.00 a week then!) and Henry

Hindley is remembered as he opened his home to us — weekends were always spent at Henry's! For me, Winnipeg meant kindness and compassion, and I cherish the memories there.

second jungle of chimes went on to the fire escape off the balcony and dancers turned musicians were to improvise each night, passion on stage and off. Unable to sleep I wandered the Marais reciting my lines...

It was a wonderful premiere. David and Annette had the tension and abandon that Parisians readily understood; the garden, the sound tapestry, the poems... we were on to something native to us, but new, an intimate public voyage.

In gyms up and down Italy the following month we rehearsed to tapes of Lighthouse, and in Ottawa with only two or three days for musicians and dancers to get it on with each other, there was nothing to do but go for it and push 18 hours a day. The dancers had to switch to improvisa-

tions and hair-down freedoms they were unaccustomed to. And again new sounds.

Few tickets had been sold. Arnold and I wondered if we would get an RWB audience or a Lighthouse audience (they were then near the peak of their fame) or neither. On the afternoon of the premiere there were suddenly line-ups, by seven o'clock excited crowds, at curtain time the house was over-full and fire marshalls were called to try to deal with the frenzy going on in the aisles. The National Arts Centre and the RWB rocked and you could smell the odour of marijuana. Arnold and I were the somewhat surprised godfathers.

Later we danced BALLETT HIGH in Toronto and were held over a week. The St. Lawrence Centre, just opened, for its first time was SRO. We toured Canada and an American agency asked us to do it for a long U.S. tour, but the Company had to get back into pointe shoes and do what they were sup-

posed to, be a classical company. Next door to the Grain Exchange, near windy Portage and Main, and with a devoted Board and Kathleen Richardson on board, they had shot Dan McGrew, conquered Paris, jived to Bach in Leningrad and got on and off that goddamn bus for decades. They were Royal.

Brian Macdonald is a Canadian choreographer who was for many years resident choreographer of the Royal Winnipeg Ballet and subsequently of Les Grands Ballets Canadiens. He has also worked with The National Ballet of Canada, The Alberta Ballet, Ballet British Columbia, Les Ballet Jazz de Montréal, Les Sortileges and the National Tap Dance Company of Canada. His is a director of the Dance Program at the Banff Centre and also directs internationally in Opera and Musical Theatre.



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EVA VON GENCSY

Arriving from Europe the RWB became my final home in Canada. The Company gave me a chance to perform the classical roles, like the pas de deux from "Swan Lake" with my beautiful prince Arnold Spohr. In the modern ballets I had the best time in Miss Lloyd's "The Shooting of Dan McGrew", in the role "The Lady known as Lou". On one occasion on my fabulous entrance through the swinging door, I slipped and landed on my, to the great surprise of my partners. Instead of them being at my feet, the roles have been exchanged. I made up for this little mishap, by adding "extra-hot" Hungarian paprika to the interpretation. The five years I spent with RWB are cherished in my heart, many thanks to Betty Farrally, who on my final visit took off her ballet slippers so I could take immediately a class. The RWB contributed greatly to my artistic repertoire. I received careful artistic guidance from the founding directors Miss Lloyd, Betty Farrally, David Yeddeau. Many thanks to you!

GLORIA (KOBRIKSKY) CERA

I am quite overwhelmed by the flood of memories which this occasion has triggered. As a member of the company since its formation, I find there are innumerable highlights. We all had our musical taste nurtured by the quality of scores chosen by Gweneth Lloyd for her original ballets. We had our characters strengthened by the drawing force of our beloved ballet mistress, Betty Farrally who truly took the rawest of raw material & forged it into a viable artistic entity. Lasting & sincere friendships were forged among a group of girls & boys whose love of dance drew them together & made them willing to give up many of the usual joys of teenagers.

I danced in the company from 1939 — 1951 and it was certainly one of the indelible associations of my life.



BONNIE WYCKOFF

We had such an excellent repertoire — contemporary, classic, constantly evolving. And what's more, Mr. Spohr was, I believe, highly appreciated by the guest choreographers because of his dedication to maintaining the integrity of each work in its particular style. What a rich education for us dancers! For us the work was always rich, intensely interesting, and one always felt a big pride in the company, the repertoire, the productions. We took pleasure in knowing that we were a powerful dose of culture for our audiences.

There will always be lots of eager talented young dancers like I came to the RWB, and there will always be lots of companies and directors willing to exploit all that energy and talent. But it is much rarer to find in a company and ambience

of mutual respect and trust, where one feels the necessary personal security as well as the creative stimulation for growing and forging one's artistic personality. This was Mr. Spohr's RWB as I had the great good fortune of experiencing them for the better part of the 1970's. Mr. Spohr made that difference in his extraordinary and inimitable way of coaching, cultivating, and nurturing all those bright buds of talent into fully flowering dancers of quality.

The RWB is where I spent the most intense and most fertile years of my career. Those years and Arnold Spohr brought me to the height of my creative powers as a dancer, and whenever I think of them it is with great love and gratitude. May your next 50 years bring the realization of all your aspirations and more!

A TRIBUTE TO KATHLEEN RICHARDSON THE PHANTOM OF THE BALLET

BY JACK THIESSEN

Generally, articles about a woman like Kathleen Richardson are written by professional journalists, armed with a commissioned mandate. These are paid to make the focus of their tribute appear beautiful, kind, charming, intelligent, distant, and an undying lover of the arts.

They ram all manner of powder of superlatives into their muzzle loaders, add some literary buckshot, fit in a fuse of witticisms, pull the trigger and splatter a page or two full of their motley load. Tremendous excitement ensues upon the report but the noise and effect are quickly gone. And well they might, and well they should fail in trying to come to terms with Kathleen Richardson. Because it is so much simpler to describe than to understand. And because Miss Richardson is hardly the elusive property of which commonly accepted criteria are made of: the slick mould of macrocosmic perfection mass produced in scaled-down size for popular consumption.

It matters not much when and where this exemplary philanthropist was reared and nurtured on the arts, nor whether she prefers this to that, based on a psychological whim, or on a sociological quirk. What matters is her record. And this record should stand as a signal of fidelity and continuity to all the institutions and all benefactors in our country, but particularly the arts and the universities. For nothing is more despairing and worthy of rage than a society which holds every change as progress, every promise as hope and every dollar spent as adding to the quality of life.

Miss Richardson is motivated purely and simply by love: by seasoned compassion and the product thereof, namely the quiet persuasive confidence that emanates from that which she personifies, to wit: faith, hope and charity.

Miss Richardson is generous, in the true sense of the word: to give when one can afford not to. She does not subscribe to the colloquial: to give when one cannot afford to. She bears no resemblance to the little corporals and petty aristocrats of prairie Canada. In times of plenty, these

PADDY McINTYRE

My first performance with the RWB was in 1946 aged 10 for the princely sum of \$5.00. For the next ten years I grew up with the company, trundling back and forth across Canada on those early pioneering tours. When I left to join American Ballet Theatre and later in my career here in England, I found I had acquired a foundation of discipline, professionalism and good humour in the face of impending catastrophe that has proved invaluable. I'll always be grateful to Gweneth Lloyd and Betty Farrally for their initial inspiration, to Nenad Lhotka and Ruthanna Boris for choreographing my first leading roles, and above all to the company members who were my surro-



gate family during those exciting and whirlwind years.

My wife Peg (Peggy Green) and I are about to celebrate our 32nd anniversary. We met in an RWB rehearsal room when she joined the company to stage-manage our first tour to the USA. The RWB therefore has not only shaped my professional life but provided me with a life-time partner as well.

We wish the present company all the luck and love in the world and hope that the next fifty years bring continuing success and acclaim.

VIOLA (BUSDAY) ROBERTSON

The Royal Winnipeg Ballet has both shaped and directed my life. It was shaped as a student, then a dancer, under the tutelage of Gweneth Lloyd, and Betty Farrally. Through them I discovered my sense of dedication and discipline, qualities that I attempt to instill in my students today.

The first Canadian Ballet Tour, took us to Ottawa. A tour of Western Canada was followed by the First Canadian Ballet Festival. It was held in Winnipeg and included the Volkoff Ballet of Toronto, the Ruth Sorel Dancers from Montreal and the Vancouver Ballet. It took place at the Playhouse Theatre in Winnipeg.

It was a great privilege to dance for the Princess Elizabeth followed by a second Command Performance some years later for Her Royal Highness Queen Elizabeth.

I performed as a soloist for many years and had the good fortune to be partnered with excellent dancers.

I shall always be grateful for the opportunity to have taken part in the early years of this first Canadian company. To this day I still cherish and nourish the friends I found.



fritter away what little they have, only to form committees beneath the colour of left-wing politics and plunder the fields and poison the wells of those who have budgeted their indulgences for times of hardship. And in an age where the future itself is put to doubt, one thing must be said for moderation: it is a high form of courage.

Causes and concerns are the banners of the contemporary cowards, who camouflage their compasses of values in disarray to the world: the very world which these banner bearers will collectively mock if it takes them seriously. Comfort is their standard and entitlement their alleged means of overcoming. Their heroes are those who proclaim the message of self-indulgence on the biggest pages and stages of life. When asked to pacify troubled waters they pout or complain of abuse; when asked to give, they will tell you that's what banks are for. If they appear transparent to a seasoned beholder, they will gang up on him and inform him that generalizations are unfair. And so the courageous and the principled

are leaving, have left the field to these growing ranks of jerks, of whom hardly one understands that he is the embodiment of exactly the reason his parents or forebears left their home and country to eke out better opportunity for their next generations in these parts.

This is the back-drop which etches the contours of the few heroes left in western society. And this is precisely the back-drop against which Kathleen Richardson must be viewed. She knows all this and more, but she has never flinched in her awareness and confidence of decency asserting itself over the long haul, or in the direction of her aim to correct serious collective maladies: it is the support of the arts which gives life the dignity it presently lacks and the content which has been mis- or displaced.

Kathleen Richardson is fortunate enough to have a fortune which she generously endows and bestows. But it is her spirit and not her fortune which is worthy of emulation. That spirit has one-of-a-kind ingredients, namely noblesse oblige. Noblesse oblige, one might want to remind oneself, is marked or defined by "the obligation of honourable, generous, and responsible behaviour associated with high

rank or birth." And, it might be added, noblesse oblige does not need favouring airs or trade winds of gentler climates to assert itself: it unfolds and blesses with the values as described in the here and now and forever more, including Winnipeg.

Also, it has become the popular stance of our time to be or appear to be inordinately busy, much in demand. Not Kathleen Richardson: she invariably provides time, the patience and the empathy to listen, to advise prudently, unstintingly. Many are the richer for it, more are the better for it.

The gifts Kathleen Richardson bestows are first and foremost those of a proverbially unselfish spirit, and having set that example in the modest chambers of her proud heart, she opens her purse strings, (as often as not anonymously) to make life and living more abundant. And she does it in the arts, the performing arts and by sustaining beauty and goodness which true art in its many forms holds, has always held, and always will hold against the back-drop of an all too ordinary world.



JILL (ALIS) LHOTKA

In August of 1955 a telegram came from Winnipeg to Zagreb, Yugoslavia, offering my ex-husband and myself positions with the RWB. For one thing who had ever heard of applying and being accepted through an ad in a Ballet magazine, and being accepted from half around the world?! On trying to find out something about Winnipeg, all information one could glean was that there were grain elevators and that it was intensely cold.

On arriving in Winnipeg on Sept. 5th. we were met by a most friendly duo, Gweneth Lloyd and Betty Farrally. After working in a state theatre the first days in Winnipeg were certainly strange. Classes and rehearsals were all fitted in and around a ballet studio, consequently we worked till late at night. We were driven around Winnipeg, in can you imagine 90 degree weather by Gweneth and Betty in our quest for somewhere to live.

Our first tour West (on the train), first stop Brandon Arena, 90 degrees in the dressing room 20 below on stage, performing were Arnold Spohr and Jean McKenzie in Gweneth Lloyd's "Wise Virgins". Second stop Regina performing in Dark Hall — no crossovers — except through the boiler room. Yes a lot has changed!

GAILENE (STOCK) NORMAN

A time of happiness and sharing and most especially having an artistic director who really cared for all of his dancers — both as human beings as well as artists. The RWB also meant constant touring and most often by bus — sometimes for many hours with early starts. On these trips it was not at all uncommon to find that up above the seats on the luggage racks, amongst all the bags, books, and ballet shoes, was at least one outstretched tired dancer's body!

EILEEN HECKLER

.....I really can't remember special things that happened but our lives were completely involved and enveloped with the company. As founding members not only did we study & perform we were actively involved in raising money for the company — as were our families.

All experiences both good or bad were exaggerated in our minds but it was exciting to be a part of building a company

BILL LARK

Family — with all its aches, growing pains, joys, memories and friendships. I still have many of the friends I made at the RWB. Even though we are separated by thousands of miles. We are attached together by fond and loving memories.

AIDA (ALBERTS) HUGHESMAN

".....It was a very exciting time for me as dancer, most of us in the company at that time were only 17 or 18 years of age and to belong to such an up and coming Company was a great thrill. We were very fortunate to have as our Ballet Mistress, Betty Farrally who really put us through our paces. She was also a very kind person and many times would have many of us especially the boys home to Sunday supper for a home cooked

meal and a special dessert called flapper pie"

An opportunity to perform in a major Ballet company, make many new and lasting friendships and to enjoy the knowledge that we were bringing pleasure to many people in smaller towns who otherwise may not have known what Ballet was all about.

My favourite Ballet was "FINISHING SCHOOL" choreographed by Gweneth Lloyd. Picture of this Ballet is enclosed. Backstage before the performance. Names of Dancers from left to right. Stagehand, name unknown, Gloria (Pickles) Campbell, Aida Alberts, Stagehand, Pee Wee, Marie Andrews.



THE ROYAL WINNIPEG BALLET ON TOUR

BY JACQUI GOOD

The Royal Winnipeg Ballet travels, therefore it is. It's as simple as that. This is the perfect portable ballet company and it defines itself by life on the road. If there are 47 seats on a bus, then exactly 46 people and one cello can go on the tour. Five months out of every year, that bus full of dancers and musicians criss-crosses North America, half a day behind a semi-trailer full of sets and electronic gear. A hard-working stage crew spends the night on a sleeper bus and the next day setting up. In the afternoon, travel-weary dancers warm up and make up. Then they're ready for another one-night stand in another anonymous auditorium.

As often as not, they'll get a standing ovation or a rave review from the local newspaper but before there's time to savour the triumph, the set comes down and the show is on the road again. And again.

The RWB started touring in 1945. In 1954 it became the first Canadian company to tour the United States. Since then it has racked up many more triumphs as the first Canadian company to visit the Soviet Union, Czechoslovakia, the Caribbean, Australia, Latin America, Israel, Egypt and post-revolutionary Cuba. And the Company still feels a special responsibility to cover Canada from sea to sea. An extensive east-

coast tour one year is followed by a west-coast tour the next. In all, the RWB has danced in more than 360 cities in 37 different countries.

Why tour so much? First and foremost it's an economic necessity since Winnipeg audiences, however loyal, are not enough to keep a major dance company afloat. Besides, the compact RWB can fit into theatres that larger troupes routinely pass by.

More and more, foreign travel is something that sets the RWB apart from its rivals. "But a foreign tour is not a holiday," Mark Porteous quickly points out. It's certainly not a holiday for him. Mark's the ballet's tour director and he put three years of detailed advance planning into the RWB's first visit to the Orient.

I tagged along on that tour and, even as a non-dancing journalist, I found the pace exhausting. The truth remains, however, that the foreign jaunts are more satisfying than those in North America. The Company gets to stay in one place longer and there's even time to sight-see and to shop. In the Orient, there was also some epic wining-and-dining. And not a single bad review.

Each tour is unique with its own set of complexities. The million-dollar tour of Asia-Pacific was "like seven different tours because each country is completely different," Porteous explains. And each country required its own elaborate negotiations. But even the best-laid plans of tour manag-

FRANK GAROUTTE

I was with the RWB from 1969 to 1978. Toured to France, Italy, Australia, South America, Cuba, Mexico, Israel, The U.S.A. ten times and Canada on twenty separate tours. I've danced in some of the most prestigious theatres to the most suburban areas and experienced every-time the magic of excellence the RWB is noted for. The audiences response no matter where the RWB was performing was greeted with cheers, loud applause, whistles and repeated standing ovations. I always remember and hold close to my heart the vision of the company from Arnold Spohr and the fabulous dancers that became my friends.

P.S. I salute them all for being the best.

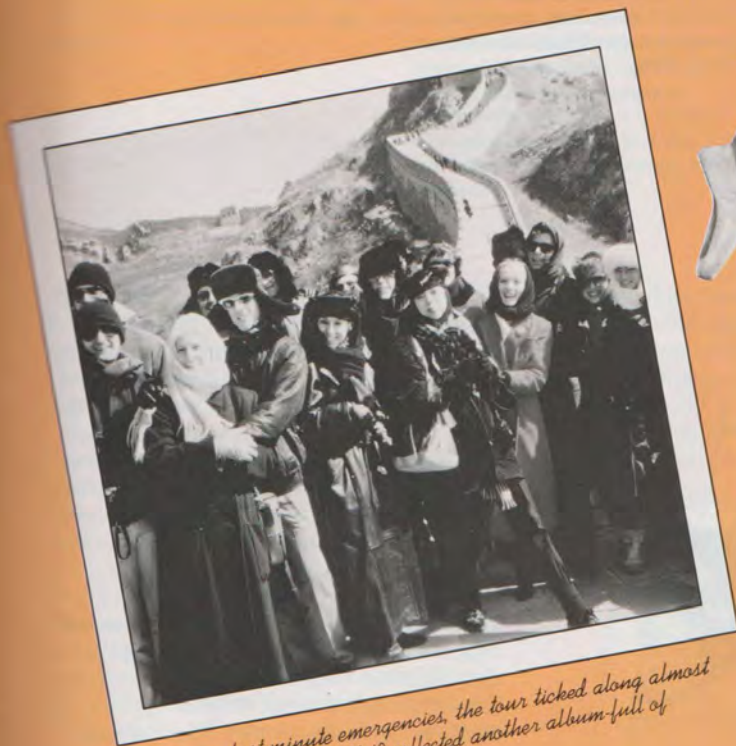
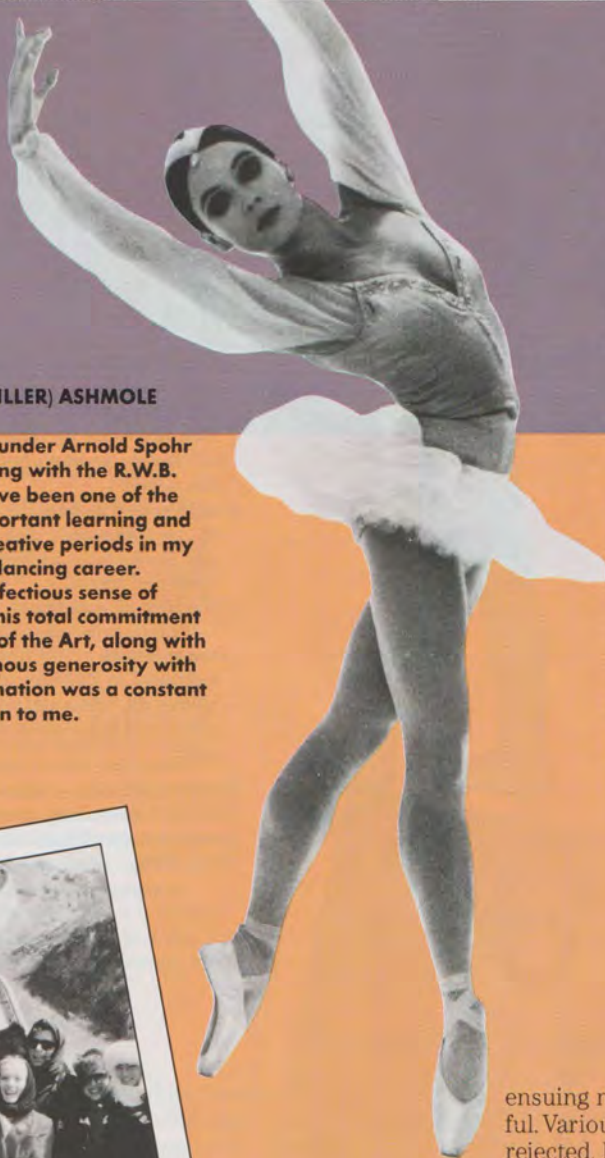
PETAL (MILLER) ASHMOLE

Working under Arnold Spohr and touring with the R.W.B. would have been one of the most important learning and totally creative periods in my 20 year dancing career.

His infectious sense of humour, his total commitment and love of the Art, along with his enormous generosity with his information was a constant inspiration to me.

JANEK SCHERGEN

I cannot give you a specific event to tell you much about Royal Winnipeg Ballet. I do remember very good people an a sense of camaraderie among all of us. Our tours were especially close events. The company took all their dancers in their "fold". The company's heavy touring schedule contained all the usual difficulties, intrigues, and problems that are common to any group that tours. The company has a basic unity and supportiveness that is not common. The year I was in the company was the long Australian tour and it has been a vivid and pleasurable memory through all my life. The dancers may not have always been of the highest calibre (and, at times, not even what they were given to dance was) but there was a clear honesty in the company's performance that has been there all throughout and continues to be there still when I see the company perform.



In between last-minute emergencies, the tour ticked along almost like clockwork and the RWB collected another album-full of memories.

ers, impresarios and embassies can go astray. Mark Porteous remembers the Orient tour as being punctuated by the unforeseen.

The first stop was Taiwan where the president had just died, plunging the country deep into official mourning. Eventually, permission was given for performances to go ahead in the new national cultural centre, but, to the disappointment of corporate sponsors, there could be no official receptions. Moreover, two shows had to be can-

celled on the day of the president's funeral. Only by dint of some scrambling did the RWB add a pair of school matinees to the schedule so they wouldn't take a loss.

Company members still talk about being caught in the huge crowd watching the funeral cortege pass by the theatre. "There's no doubt they felt they were experiencing a piece of history," adds Porteous.

The final stop on the tour was supposed to be the huge Chinese cultural centre of Shanghai. When the city was closed off because of a hepatitis epidemic, the dancers received haemoglobin shots. The

ensuing negotiations were almost as painful. Various alternatives were proposed and rejected. Finally, however, with the help of the wife of the Canadian ambassador in Beijing, RWB was comfortably settled into the lakeside resort of Hangzhou where they relaxed after seven long weeks on the road. "It saved the China tour, moral-wise," says Porteous.

In between these last-minute emergencies, the tour ticked along almost like clockwork and the RWB collected another album-full of memories.

These are snapshots of that tour, but they could really come from any RWB tour.

TAIPEI, TAIWAN: Regisseur Alla Savchenko puts the dancers through their paces soon after their trans-Atlantic flight. Following opening night she sighs, "We were not ready. We are never ready for the tour in the beginning. The first few performances are like a rehearsal. That's what we have to think about in the future — to have a little more time to prepare because it's very difficult for dancers to be satisfied on stage."

BANGKOK, THAILAND: Mark Godden who dances the pivotal role of champion roper in the ballet RODEO is sick. Something he ate

GARY NORMAN

I have many fond memories of my days with the RWB — ones which I shall cherish for the rest of my life. Especially working for such a dedicated & caring man as Arnold Spohr who really was a Father figure to all his dancers (family). The Company really was a big family & one thing I recall was after class (on most days) a group of us would sit down & have a coffee & sample the baked goodies that each one of us would bring in to keep us going for the rest of the morning. This would give us a chance to catch up on everyone's latest happenings (gossip!), but it mainly created a warm & friendly atmosphere amongst the dancers. Inevitably, Mr. Spohr would drop in & occasionally sample the wares! The other main memory I have is that Mr. Spohr was always adamant that the "show must go on"! The Company was performing in Montreal at the 1976 Olympics on a specially made stage in front of the athletes' living quarters. Well on the day we were to perform it poured with rain & of course the stage was flooded! Most of the dancers were prepared to call the performance off, but not Mr. Spohr brought in these huge hot air blowers to dry the stage off so we could perform. Even though the stage was still damp & the ballets we were performing required the dancers to be on the floor most times, the "show did go on"! We danced for only a handful of athletes who braved the cold drizzly weather & a few who were standing on their balconies. We were shivering with cold at the end of the performance — but at least we could say we performed at the Olympics!



MARGARET (HAMPLE) PIASECKI

When one thinks back, there is such a profound influence that it is difficult to choose a particular event — beautiful, beautiful memories.

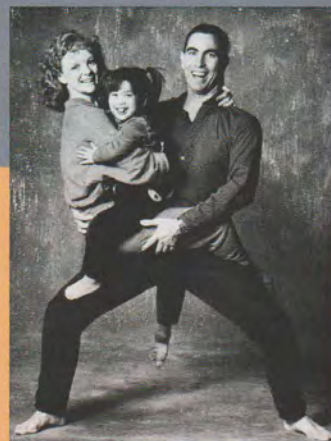
- nervous hopeful anticipation on a bleak early morning in 1939, when David Adams and I were the first auditionees for the Winnipeg Ballet Club.
- laughter and tears on early Canadian tours — dancing on stage floors polished to ice rink brilliance by devoted fans — "sliding on one's bum into the wings".
- suspended animation when the needle would click during our performances with recorded music.
- the unique emotional thrill of our pioneering performances.
- the meeting of my future husband as publicity director.
- above all, enduring friendships and a devotion to the arts.

So there we are, — let me say that I am extremely proud and grateful to have been a member of the RWB.

JOOST PELT & MARILYN (LEWIS) PELT

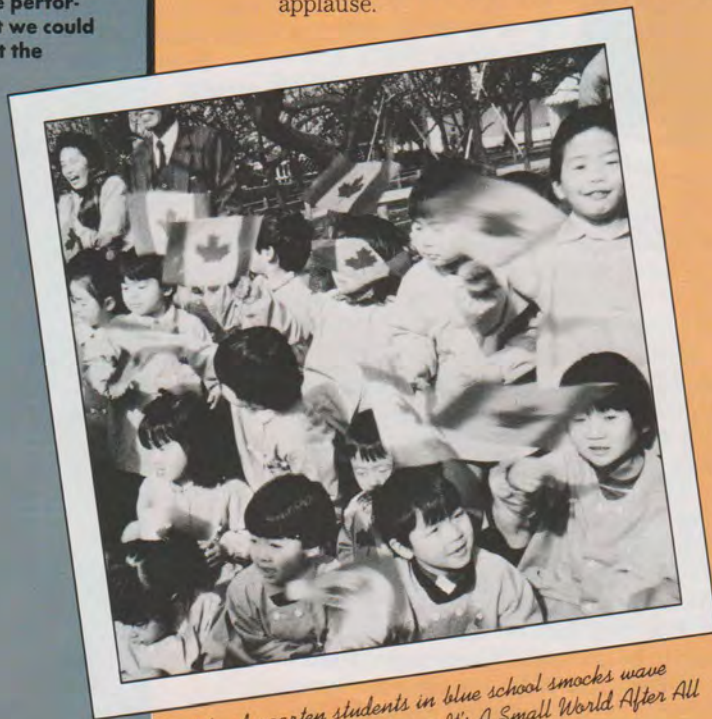
It is great to be part of the RWB family. From our family to the RWB family HAPPY 50TH ANNIVERSARY

Joost, Marilyn & Jessica Pelt



has disagreed so violently with him that he's attached to an IV in the hotel infirmary. Pale-faced and shaky, he shows up at the theatre in time for the curtain. But in the best show-biz tradition, his understudy Jackson McKiee has spent the day polishing the part. He goes on to thunderous applause.

KUALA LUMPUR, MALAYSIA: The Royal Winnipeg Ballet sells out a 3500 seat convention centre that has previously been home to rock concerts. Lendre Rodgers Kearns, the Ballet's publicist extraordinaire, flew over to teach personnel from the Canadian embassy how to run a box-office and sell ballet tickets. They learned exceedingly well. The Prime Minister and half the Malaysian parliament are in the audience.



A hundred kindergarten students in blue school smocks wave hand-made Canadian flags and sing *It's A Small World After All* in Japanese.

SETAGAYA, JAPAN: This bedroom community, really part of Tokyo, is Winnipeg's twin city. Ballerina Evelyn Hart has been sent to the Setagaya-Winnipeg Friendship Park to plant an Ume (plum) tree. There are cameras and a red carpet. A hundred kindergarten students in blue school smocks wave hand-made Canadian flags and sing *It's A Small World After All* in Japanese. They drape origami chains around Evelyn's neck and give her armloads of flowers. After the ceremonial planting and a flurry of picture-taking, there's the sweet solemnity of the tea ceremony. The tea is green and it tastes like spring.

Evelyn laughs, "I could get used to being Princess Di."

TOKYO, JAPAN: Later Evelyn Hart winces when she sees the poster proclaiming "Evelyn Hart's GISELLE; The Royal Winnipeg Ballet name appears much lower down and in much smaller letters. Hart and Company

LESLIE R. CARTER

My most memorable association with the Royal Winnipeg Ballet would have to be the tour we undertook just before the disastrous fire of June 9th, 1954 that wiped out our entire existence. We played the east — Maritimes and Newfoundland and then were booked into Washington, D.C. — followed by appearances in Chicago. It was exciting to say the least to visit all the famous landmarks so revered by Americans — Lincoln's Statue, etc. and to experience a fabulous after performance reception in our honour at the Canadian Embassy. Very impressive. We were well received in this city as an unknown entity at that time in dance circles across the line. In Chicago the audience loved us but we were urged by critic Claudia Cassidy to return to Winnipeg regardless (her headline comment read "Royal Or Nor Royal — This Is No Ballet"). I have many glorious memories of the company members at that period to recall and cherish.

know that she's the troupe's one international star and she has appeared in Japan before, but still the ballerina says, "I died a thousand deaths when I saw that poster. Just a little pressure, eh?"

OSAKA, JAPAN: It's the opening night of GISELLE in the city's Festival Hall. The audience applauds and cheers. There is curtain call after curtain call. One young woman is particularly moved. She stands in lone ovation and tosses a bouquet of flowers onto the stage. When Evelyn Hart leaves the stage, trembling with exhaustion, she meets the tearful young woman in the wings. They embrace and Evelyn whispers, "Thank you for your tears. They are the best present of all".

Other members of the audience rush backstage with gifts. One even takes a ring off her finger and gives it to the dancer. A young Japanese dancer named Motiko gushes, "Evelyn is so beautiful. I never saw such a beautiful Giselle. Many Japanese think that Giselle's character is soft and sentimental but Evelyn dances it very bright and full of life."

ON THE BULLET TRAIN, JAPAN: Dancer Diane Buck ignores the scenery flashing by and sews ribbons in her toe shoes. She's a little home-sick. "I'm ready to go home,"

WINTHROP COREY

The RWB will always hold many special memories for me. In a sense I grew up in the company, having joined as a first year corps de ballet member and becoming a Principal dancer. Mr. Spohr was a father figure, and his unique eye for talent and how to nurture and guide it, was rare in the world of dance.

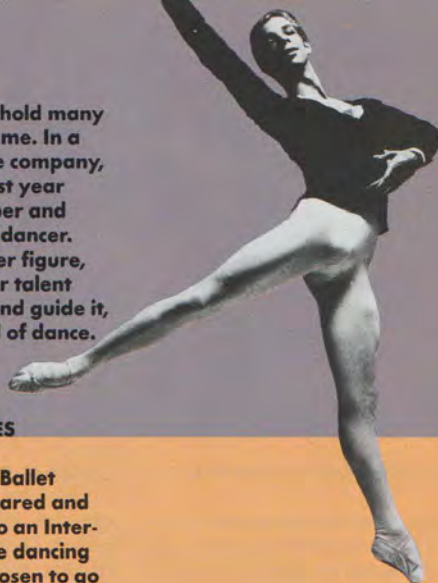
ANNA-MARIE HOLMES

The RWB was my 1st Ballet Company and it prepared and sent me on my way to an International career. While dancing in Winnipeg, I was chosen to go to Leningrad to further my training and became the 1st North American to dance with the Kirov Ballet in Leningrad. The RWB opened my mind not only to the classics, but modern and contemporary works. It was also a great joy to work with people like Agnes de Mille. The RWB had a wonderful family atmosphere which I attribute to Arnold Spohr who was constantly a loving & supportive director. He gave me a wonderful beginning and joy of work that has carried me through my whole life.

she confides. "I'm not a very good tourer. There are people who love the road but I love my family, I love my bed, I like to have all the conveniences of home." Tired of rice, noodles and raw fish. Diane yearns for a fresh Manitoba carrot.

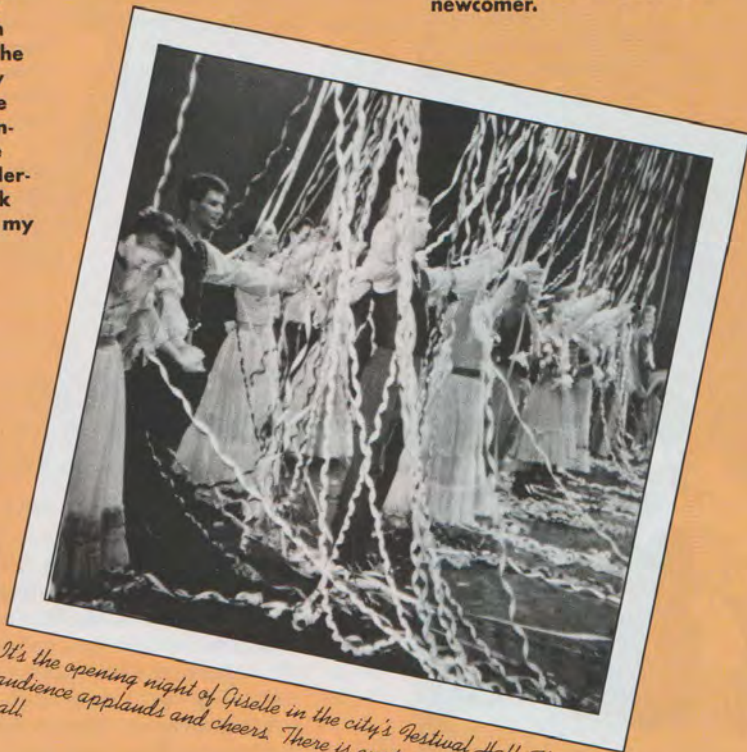
Just a few minutes later she's demonstrating those toe shoes to a group of Japanese teenagers from a small mining town in the south of Japan. They've never seen a picture of a ballerina let alone the real thing. They gasp at the spectacle of a grown woman perched on her toes. They pet Svea Eklof's blonde hair "to see if it's the same as theirs, I guess".

HONG KONG: The dancers mill around,



LINDA (DIXON) GREFFARD

This is the ballet Hansel & Gretel. I was Mama Bear. It wasn't my favourite ballet but one of the pictures that best showed where I was. The R.W.B. meant an answer to a dream I had of being part of a ballet company. It also meant doing something I enjoyed. I will always remember the friendliness of everyone and the helpfulness given to a newcomer.



It's the opening night of Giselle in the city's Festival Hall. The audience applauds and cheers. There is curtain call after curtain call.

nibble buffet food and shake hands with business people. They're getting used to the routine. Embassies hold receptions and corporate sponsors hold receptions. There are speeches and presentations. The province of Manitoba has sent along a trade delegation which uses the slogan Feel The Energy to suggest that the business climate in Manitoba is symbolized by all the vitality on display on stage.

The Ballet has helped sell Canadian products ranging from BC salmon to Quebec maple syrup and Manitoba turkey served up sushi style. Dutifully the dancers eat raw turkey.

CLAUDE KENNESON

The fast paced musical life of the RWB's summer tour of 1964 was a thrilling experience to me and my colleague, Sylvia Hunter, then Principal Pianist of the Company.

In Boston and New York large, world-class orchestras greatly revived our musical life and added new splendour to Sylvia Hunter's 200th performance of Mendelssohn's G minor Piano Concerto.

However, during an outdoor performance on Boston Common, a downpour that had been threatening all evening occurred just before the finale of Brian Macdonald's ballet, *Les Whoops-De-Do*. While the tenacious audience covered itself with newspapers and the now-drenched dancers continued with their fabled RWB gusto, the wonderful orchestra, like a genie returning to its bottle, simply disappeared according to the union agreement regarding rain storms. I held an umbrella aloft to shield our pianist from the rain, and without missing a note, Sylvia Hunter changed from her role as orchestral pianist to undaunted piano soloist as we brought the work to its conclusion amidst shouts of "bravo". As we took our quick curtain calls, we realized that once more our tough-minded, high-spirited RWB had pulled together and met with new success.



Marilyn (Young) Marshall and David Shields in Aurora's Wedding Pas de Deux



MARILYN (YOUNG) MARSHALL

I have many happy memories of my 14 years with the RWB — the teachers, the touring and especially the other dancers.

My nicknames of "Canada's Favourite Lady Toe-Dancer" and "Matinee Marnie" were given to me by partner Richard Rutherford. The latter came about because if someone did not want to dance the matinee they called

"Marnie". It was a chance to do many roles, and later call them my own. Now a member of the board, I hope to see many old friends at the 50th Anniversary of the Royal Winnipeg Ballet.

ANTHONY WILLIAMS

One of the highlights of the Royal Winnipeg Ballet are its exciting international tours. The most interesting and exciting tour I've been on was the RWB's first tour to South America and Cuba in 1974.

One memorable incident I had was in Havana Cuba, where we befriended two members of the Ukrainian Folk Company

who were staying at the Havana Libre Hotel at the same time as we were. Two of the guys broke the company's non-fraternization rule by socializing with a group of Royal Winnipeg dancers. One very warm night we had a party in Sylvester Campbell's room until late into the wee hours, drinking vodka. The two Ukrainian dancers, after several drinks, started to show us their fantastic multiple pirouettes and tours-en-l'air, right there on the concrete floor of the room overlooking the Caribbean. The Ukrainians wrote messages and endearments on Bonnie Wykoff's pink corduroys (while she wore them!). I wonder if she still has them?

Alas, as they weren't allowed to give us their addresses, we lost contact with them. It's sad, but whenever I have a vodka, I remember that hot night when politics were forgotten and friendships made.

BEIJING, CHINA: The Temple of Heaven theatre is icy cold. Master electrician Michael Volhoffer says the crew could see its breath when they arrived. It's taken a lot of bluster and bullying and even a threat to cancel the performance to get two men shovelling coal into the theatre's ancient boiler.

Everything about the theatre is old-fashioned. Diane Buck decided the dimly lit dressing rooms are "nostalgic". There are hacking coughs in the wings.

Audience members wear overcoats but they warm right up to the cowboy enticement of *RODEO* and the soft-edged sensuality of *BELONG*. Every new pose in the erotic ballet is greeted by a wave of clicks from a sea of photographers.

HANGZHOU, CHINA: The audience here has rarely seen classical ballet. Last night they chatted and chewed food during the performance. At the end of the *GISELLE* Pas De Deux there was barely enough applause to cover one curtain call.

Evelyn Hart muses in her dressing room. "Last night was sort of the first time I'd come up against the reality of not getting anything back from the black void . . . and last night was, I think, the only time in my career when I was so angry on stage

that I felt like giving up . . . I was pretty depressed."

For the last night in Hangzhou, the last night of the tour, the RWB pulls out all the emotional stops. They are determined to win over this reluctant audience and with sheer energy and style they do.

Alla Savchenko is happy. "It's just impossible what they did on stage. They told you everything that is in the music . . . they made me shiver a little bit on my back. I'm really proud that I'm a part of this."

The tour of the Orient is over. But already the dancers are looking forward to seven weeks in Europe this spring. For three of those weeks they'll tour the USSR, becoming the first major Canadian arts group in a decade to visit the Soviet Union. And, in another first, they'll earn part of their fee in "hard" currency.

Then, in another two years, there'll be a major tour of South America. After that, a return to the Orient. The Royal Winnipeg Ballet, artists and ambassadors, will keep right on defining themselves through travel.

while walking in a diagonal under a painted wall-hanging which represented Christ as either a fallen angel or a Valentine's Day cupid.

LES MALES HEURES did not sum up into an intelligible whole. Fortier, as choreographer, seemed more interested in emphasizing the various influences which had either affected him or his contemporaries than to take stock of the pillars of Western civilisation. Although there is little choreographic exploration in this solo, LES MALES HEURES remains an excellent vehicle and a good stylistic exercise for Fortier, the performer.

Dancing was equally absent in Léveillé's LES TRACES, a series of six solos which served as a blueprint for a later and tighter production done by University of Quebec at Montreal (UQAM) dance students. The sources for the movements were varied: butoh minimalism, psychotherapy, cries of wounded animals and captured images of birds in flight. Like tracings in the sand, lightly sketched and easily erased by winds, LES TRACES evoked hieroglyphic scribbling in a preverbal dance language latent with cruelty and rawness. The cast of powerful performers featured the stage return of Linda Rabin and Léveillé himself. Rabin sat on the floor gesticulating madly while Léveillé in his solo ironically danced the twist, the shadow of a smile lingering on his face. The intentional overemotionalism, however, cast a heavy shadow obscuring the performer's impact.

Frailty thy name is dance

Nostalgia and evocation ran through many of the showcased dance pieces. American choreographer Susan Marshall brought a refined and subtle compositional craftsmanship to her dances. The dance element was definitely present in her pieces but so were skillful renderings of choreographic cameos. In ARMS she focused on couple relations via the interaction of arms; in KISS the couple was suspended from ropes. They came together and parted in one prolonged, endless, kiss metaphor swaying off in the hammock, dynamics provided by the swinging ropes. KISS, with no sadomasochistic undertones, is a more puritanical treatment of the theme of couple relations. It also reveals a fashionable North American interest in aerial dancing.

IN VARIATIONS ON THEMES FROM INTERIORS WITH SEVEN FIGURES Marshall creates a fascinating study of compositional form. Gestures and falls surge like a tide while the poetic lyricism inherent in the dancing never succumbs to corniness. Understated in emotion, VARIATIONS provides a visual footnote to Delsarte's 'plastique' posturing. The artistic gymnastic apparel worn by the dancers evoke Delsartianism, one of the origins of modern dance which we have forgotten and neglected.



Groupe Emile Dubois in DOCTEUR LABUS at the Festival du Nouvelle Danse

As a veteran luminary of the Japanese avant-garde, Kazuo Ohno conjured nostalgic images in LA ARGENTINA. An octogenarian Spanish female dancer focused on the very essence of dance: its frailty and its volatility. Ohno created a shadow dance with many things purposely left unsaid. He sketched the contours of the traced images, brought the costumes and music to life, but refrained from actual dancing. Though disconcerting at first, this non-dance approach eventually turned out to be a lesson in both the essence of dance and the humility of its craftsmen: dance will always be ephemeral and cannot be captured other than in our imaginations. With this artistic statement Ohno took evocation to new depths allowing the audience to fill in memory's gaps with their own imaginings. The evening was both potent and sparse, an exemplary illustration of "less is more".

Sparseness and starkness are two qualities that aptly describe Susanne Linke's choreographic offering, TRIBUTE TO DORE HOYER. She revived some of Hoyer's cameo studies on human emotions. Penumbra lighting was designed to enhance the mystery surrounding the per-

formance. The audience watched Linke silently donning her various costumes on stage, Brechtian style, to portray the various roles and feelings. Linke ended her first part of the program with her own choreography in tribute to her mentor. In it she sketchily sailed across the stage, striking an attitude here, a gesture there, only to end in the wings while the music continued playing to an emptied stage. Symbolic of Hoyer's suicide and the reality of her present absence.

Between the image and the text

Today's society is caught at the crossroads of two polarities; a culture based on the *image*, complete with video clips, comic books and visual aids, on the one hand, and that of the *text* on the other, with the written word now being electronically enhanced with word-processors. French writer Jean-Marc Adolphe put forth this view in a round table discussion during the festival. Similar bi-focal tendencies were definitely apparent at FIND '89. Some choreographers favoured abstract, non-developed image-making with no explicit overall message or resolution. This was the case with Fortier, Linke and even Perreault's

sempiternal JOE and was equally seen in Butoh's embodiment of the nebulous intra-uterine communication system of the fetus. Emotion was often included as an ingredient but not always. Other dancemakers, faced with this aesthetic dichotomy, chose to lean more closely on the text, that is, a message or literary reference as springboard to a piece. DON QUIXOTE, for example, was the subject of two pieces by Montrealers Pierre-Paul Savoie and Ginette Laurin, while Jennifer Mascall based herself loosely on KING LEAR. Savoie's one man show stayed close to his literary source. The futility of the actions of the quixotic hero was faithfully portrayed and nourished by holy images of the Spanish Inquisition, paralleling Quebec's own Catholic cultural fabric. As the epitome of the self-centred hero, DON Q is close to most artists and choreographers who seek refuge in their own imaginary worlds.

Bill James' PREDATORS OF LIGHT, performed by Dancemakers, reiterated the themes of sacredness and love. It reinforced inchoate feelings of angst when threatened by a crumbling world and mankind's own vulnerable mortality. Laurin's DON Q, on the other hand, was more superficially treated and retained only a remote Spanish flavour. The attention to detail found in her CHAGALL on the same program was missing and the focus was too scattered.

The Japanese company, Karas, proved to be the clear audience favourite and was awarded the Public's Prize. Choreographer Saburo Teshigawara presented ISHI NO HANA (STONE FLOWER), a two-hour piece which brought together all possible theatrical devices. He offered his own special blend of dancing, borrowing freely from mime gestures, traditional modern dance, expressionism, butoh and Japanese martial arts. Although verging at times on the spectacular, as in the repeated shattering of real glass on stage, this work offered a perfect vehicle for his fertile imagination. Here was Japanese maximalism opposed to Western minimalism. The images conjured a many-facetted Japan, with its espousal of Western values and its safeguarding of Eastern traditions.

Karas created powerful evocations of assembly lines and mechanized society. Human pistons enacted an updated version of Chaplin's MODERN TIMES, as a reminder that Japan is, after all, the world's leading industrial nation. Later, the smoke-filled auditorium could have been part of a Hollywood set. There were incursions into pure choreographic composition, as in the prolonged study of floor falls danced by a group in a tightly choreographed fugue pattern, a fascinating sequence which offered a kaleidoscopic deconstruction of this known dance gesture. Staccato martial arts, dynamic at times, alternated with moments of stillness. Even the scenography was surrealistic. Picture, for instance, blue rocks scattered across the stage. A tape deck placed on the table to the



Kazuo Ohno in his production of LA ARGENTINA

left provides the music for the movement sequence. Stage right, a schoolgirl sporting an enormous hat with a giant firefly balances on a tree trunk. Dead centre is a family portrait. A couple sits on a sofa, he in clown-white make-up, she in vaguely traditional Japanese clothing. They hold an oversized blood-filled Daliesque fish on their laps. Stage left lie four blue-collar workers frozen in a constructivist snapshot grouping. And this is but one picture out of the many conjured by Karas' magic. At times the overlayers seemed both excessive and hybrid in its influences. Like the remainder of the festival's offerings, Karas revealed a series of fractured images that indicated hybrid cultures and aleatory retrievals from the past.

Afterward

The leitmotifs of sex, mortality and the search for more lasting beliefs seemed to have dominated FIND 89's presentations. Today's amorous discourse seems coated in bold, hard-edged lines. An urgency for more profundity is also discerned in the oblique return to more sacred elements, testifying to a desire to transcend our

human condition. Four years ago I reviewed the inaugural FIND by predicting a return to romanticism. Today this hunch seems to have been correct as neo-romanticism stands for the individual's quest to rise above the system and to become an audible, even if emotional voice.

Paradoxically it is Perreault's JOE which incises this message with a razor sharp edge. The piece's pervading anonymity is an ironic message with the need to personalize prevailing as a subtext. In general, the choreographers who were showcased appear to have been caught in an artistic seesaw between a message-oriented approach to dancemaking, and one which favours the magic of idiosyncratic images. One detects in both trends, nevertheless, an active desire to go beyond our polaroid culture. Feelings are definitely in, but so are technique and performance skills. Perhaps we are experiencing, after all, a normal or expected fin-de-siècle malaise when faced with a universe that is crumbling geographically, politically, and ecologically; we need to bide our time as we await the dawn of a new millennium that will transform the world picture once again.

SHORT TAKES

WHAT'S HOT, WHAT'S NOT

VANCOUVER

BY SUSAN INMAN

THE EDGE IS AN ENORMOUSLY FERTILE PLACE to be if the results seen in this year's Fringe Festival (Dancing on the Edge) are anything to go by. A seemingly inexhaustible supply of creative impulses found ways to take shape during the 10-day marathon of works by over fifty choreographers which was packed into and often spilled out of the Firehall Arts Centre.

Many of the choreographers who presented works at the Fringe are fairly new, and though their dances often were not fully formed, they glowed with potential. One of the most satisfying was Jaci Metivier's *HARRIET THE SPY*, a deceptively simple view of an evening spent at home bingeing on books creatively translated into movement imagery. The dancer frantically rummages through the huge piles of books strewn on the stage, sometimes pausing to focus on a passage, or to press a good part tightly against her ear, or, in one particularly strong image, to lift a book high while she guzzles its contents into her mouth.

Andrew Olewine's *GREAT EXPECTATIONS* changed each time I saw it. Dressed in a 1950's party dress, high heels and a curly wig, he ventures to tell us his life history as a musical. Besides his humorous spoofs on the perils of dance training, he confides the secrets of his psyche in a series of crisp one liners including the quite memorable "I am not manic depressive, codependant or from a dysfunctional family."

Certainly not all of the choreographers were new. Most are well-established and offered well-polished pieces. Lola MacLaughlin's flawlessly performed *THEME FOR NINOS* is a study in the way each microsecond of movement can be made surprising. Movement impulses flit from neck to foot to elbow in bizarrely logical and cleverly phrased sequences.

Chick Snipper's *SISTER! SISTER!* plays with the dichotomy of "real girls" and "paper girls" in exploring the often frustrating dynamics of relationships between sisters and friends.

Harvey Meller's and Katrina Dunn's *I WANNA BE LOVED OR EINE KLEINE HIDE-A-BED* is an often uproariously funny send-up of contemporary romances. In one segment we watch Meller struggle with the task of self-expression while Dunn, increasingly annoyed, keeps trying to tidy up. The piece insightfully contrasts the sadness of quick and alienated sex with the intense desire to be loved and known.

A more unusual topic occupied Cornelius Fisher-Credo in *DIARY*. Costumed in a way to maximize his already considerable resemblance to the legendary dancer, Fisher-Credo incorporates many of Nijinsky's most famous poses with several poignant selections from the dancer's diary in this unique homage.

Fascination with character also motivates Jennipher Mascall's *QUEL ELLE UNTIL I ARRIVE*, a piece based on King Lear. Mascall plays all of the characters, crystallizing the essence of each in startling dramatic imagery. Her charisma as a performer has always been remarkable and with *QUEL ELLE UNTIL I ARRIVE* Mascall has fashioned a vehi-

cle which gives her intensity an opportunity for full venting.

The full venting of pure movement energy was celebrated in the ferociously agile work of Sarah Williams in *BERLIN DIARY*. This snippet came from a larger piece, "da fort", a continuing work-in-progress from Jumpstart's Lee Eisler and Nelson Gray.

While the Fringe gave the new choreographers a chance to speak and the more established ones a venue for fresh work, it also provided an opportunity for an extraordinarily mature vision of dance to be experienced in the work of Jo Lechay. Lechay's *AFFAMEE* (co-created with Eugene Lion) is a sophisticated presentation of a



Barbara Bourget in the Kokoro Dance production of Barbara Bourget's *ZERO TO THE POWER*

life lived in dance. As she verbally and physically recounts the history of her dances she traces the route by which she became politicized and her "conscience caught up with her senses".

EVEN BEFORE THE FRINGE FESTIVAL CLAIMED possession this summer, the Firehall was the scene of provocative, highly charged dance. Kokoro Dance continues to produce works of astonishing originality. **ZERO TO THE POWER** builds on the company's fascination with and development of its own concept of "butoh". This time it featured a nearly nude and totally bald Barbara Bourget as a kind of eternally grieving spiritual essence hovering above the antics of the humans who occupy the main stage. These seven dancers eventually shed their street-wear to reveal their more primal underpinnings as they emerge from an enormous vat of mud. Slithering onto the stage, they engage each other in passion and aggression, ultimately merging together into an undifferentiated mass of depleted humanity.

MODERN DANCE'S ABILITY TO FILL THE VAN-couver Playhouse was again demonstrated this year in the second annual Discover Dance series. Local audiences got the chance to savour the Judith Marcuse Dance Company in a well-chosen selection from its repertoire. All of the works were accessible to the mainstream audience which the Dance Centre's series is vigorously trying to convert to the pleasures of modern dance. Marcuse demonstrates in her recent **BACH AND BLUE**, that her quick-witted blending of jazz, modern and ballet movement is a perfect match for the joyful intricacies of Baroque music. Her explorations of darker themes are just as well-crafted: in **CLOSED CIRCUIT** and **BLUE SKIES PURPLE HAZE** the anguish and pain don't surface in their raw state, but instead are tightly bound into the rapid fire movements and forceful narratives which contain and shape them. Nevertheless, their emotional impact can be riveting. The frantic explosion of rage and despair which bursts through Mary Louise Albert's small, totally alive body in **BLUE SKIES PURPLE HAZE** is some of the most powerful dance to ever detonate on a Vancouver stage.

WHILE VANCOUVER AUDIENCES CAN BLITHELY choose from its abundance of riches, Victoria is struggling to create a more substantial dance environment. Again this year, Constantine Darling and the Victoria Arts Collaborative offered an international summer school of dance which culminated in performances by an array of gifted artists. Especially highlighted were the luminous talents of Claudine Andrieu from the Grand Theatre of Geneva and Yvan Michaud from Les Ballets Jazz de Montréal. Students at the summer school and the appreciative Victoria audience could witness partnering at its best in the

two Oscar Araiz works the couple performed. Michaud also shone in his work with the forceful Sasha Belinsky in Ferenz Barbay's version of **FIREBIRD**. Among the modern work offered, Debbie Brown's **JOY OF STRESS** showed her continuing prowess in integrating the potential of gymnastic movement and apparatus for the richer expressive purposes of dance. In this humorous escapade we watch **DOCTOR DOCTOR** lecture on the elements of brain chemistry while he and **SARY BELLUM** tumble and stretch and even enjoy a romantic pas de deux on the parallel bars that provide the movement space for the piece.

EDMONTON

BY SUSAN HICKMAN

THIS YEAR'S FRINGE THEATRE EVENT WIT-nessed a significant drop in the number of dance performances. Local companies were putting their time and energy into upcoming productions and, in some instances, complaining that Fringe venues offered inadequate stage space for dance.

Dancer and dance promoter Daisy Kaiser, who conceived a collective of independent Edmonton dancers, offered hope for future Fringe events, however. "Dance within the Fringe could become its own mini-festival with a bit of focus. With Vancouver's Fringe now in gear, dance groups could start doing a Fringe circuit," Kaiser suggested.

Meanwhile, dance that was offered at the August event ranged from the energetic, electric, good-looking group Dance Nouveau to Bent Reality Dance's Bakstreet bomb.

JACKPOT was superbly presented by Dance Nouveau's two male and five female dancers with unending and powerful variety and vigour. From an '80s Business and Finance scene to a closing Easy Street, this low-profile local troupe kicked up its heels to beat the band. Notwithstanding the somewhat unoriginal choreography, primarily by artistic director Rajan Kapoor, the fast pace of this general-audience style song-and-dance revue program and the stage presence of the performers made up for any weaknesses in Jackpot.

BAKSTREET, billed as "an adventure in dance", was somewhat misleading. In fact, this new two-act performance by Bent Reality was a hideously embarrassing display of dance, a cluttered collage of images lifted blindly from some infertile dreamer's fruitless imagination. The dancers were unsteady and self-absorbed. Their movement was graceless and haphazard. Even the special effects (smoke screens and police sirens and strobe lighting) and the props (mostly back alley garbage cans and cardboard boxes of scrunched newspapers) failed to pull this work, peopled by drug users, drunks and bag ladies, into a cohesive whole.

Shelly Sandford, artistic director and

choreographer of one of Edmonton's newest modern dance companies, Agora Dance, appears stuck on solitude, shadows and sobriety. Sometimes her one-track theme works on the stage and sometimes it doesn't. Her Fringe presentation, **GRACEFUL SOLITUDE**, worked beautifully as performed by solo dancers of Agora. Particularly compelling was Kris Evans's solo presentation of **THE NAMING**. Performed earlier as part of a program in Spruce Grove, **THE NAMING** lost its initial desperation and woefulness on the Fringe stage. It was a sensual, earthy dance, performed powerfully to Vangelis' moody *Le Singe Bleu*. Sandford's own dance, **TAKE MY AWAKENING**, to Mike Oldfield's *Incantations*, highlighted her lithe, sturdy body in a series of staccato and syncopated movements.

Unfortunately, Agor's earlier concert in Spruce Grove turned out to be nothing more than a dreary one-and-a-quarter-hour evening of unmemorable dancing. Choreography was slow and deliberate, lighting was inevitably dim and unflattering, the music enjoyable but tediously repetitive and the costumes all cut on the same simple line. Except for some fast-paced whirling and unusual laced bodices in the last of seven works presented, there was simply no variation.

INSPIRING MOMENTS AND LIVE JAZZ ENSEMBLE weren't enough to save a disappointing one-night-only performance by Decidedly Jazz Danceworks of Calgary on Edmonton's Shocter stage in June. On EdJE opened a spectacular set with ten dancers dangling, like frozen mannequins in jeweltone outfits, from suspended ladders. As an avalanche of tumbling bodies fell with shuddering thuds onto the stage floor, the back curtain rose to reveal the members of the Edmonton Jazz Ensemble and the dancers' well-rehearsed movement became cleverly spontaneous. Solo performances allowed individuals to show off unique styles and, together, the group became its own live orchestra, stamping out a syncopated harmony with hands and feet.

Decidedly Jazz artistic director Vicki Adams Willis pulled the program together with a theme of co-operation. A dependence which was developed in the opening movement dissolved into malicious intent by the end of the first act, the accompaniment sulky and threatening. In the second act, the dancers, their costumes smudged, stood restlessly, under harsh lighting, on stepladders which became individual havens as Willis' theme concluded with a lack of co-operation and concern. Unfortunately, the program tolerated an excess of tedious repetition and unnecessary movement and there was simply too much meaningless meandering.

EDMONTON'S HOME-GROWN CHOREOGRAPHER Lambros Lambrou packed his bags last summer and moved to Texas where he has taken up the post of producer/choreogra-

pher of Ballet Austin. Although he intends to maintain his freelance work in Edmonton, Lambrou's new life in the southern U.S. is a "wonderful call for my vision". Lambrou, who was associated with Alberta Ballet from 1975-88 as dancer, resident choreographer, guest teacher and coach, with the Alberta Ballet School's professional program as director and with the Edmonton Festival Ballet and its school, the Edmonton School of Ballet, as guest choreographer and instructor, often voiced his frustration with the local attitude towards dance. "I don't feel people here are in love with the idea of dance," he commented before heading south. "Perhaps performing arts groups have not demanded enough attention. I think what's lacking is that extra little bit of energy, stubbornness, commitment and pride in one's work."

Joining Lambrou as one of Ballet Austin's dancers is Marianne Beausejour, principal dancer of Alberta Ballet for six years before resigning in April 1988.

CALGARY

BY FAYE LIPPITT

THE DANCE THEATRE OF ELAINE BOWMAN HAD something interesting to offer this summer: Elaine Bowman. This thoughtful, clever dancer who has been an integral part of Calgary's dance scene for many years decided to learn about herself through the vehicle in which she feels most comfortable — dance.

Prominent Canadian choreographer Denise Clarke interviewed Bowman, then created a piece using Bowman's taped musings about herself. The title, *PITY MICE AND SIMPLE ME*, is a play on the words of the Hymn *Pity My Simplicity* which the artist sang as a child, using the former title. With gentle humour, the dance is a glimpse into the life of Elaine Bowman, from childhood to the present. It says "Here is life. Isn't it silly and stuffy. Let's just dance through it."

Sometimes the dancing is more a painful motion as in *BURNING ISSUES*, another mobile sketch of the artist's life, this time choreographed by Bowman herself. The piece uses music by Paris composer Jean Michel Jarre that is a backwards stream of machinations with occasional bursts of rhythm. Sound parallels the movement which alternates tension with spontaneous creativity. Dancer Shelly Tognazzini captures the mood of frustration as she creates and comes to terms with the issues of particular moments in life.

All is not grinding and grimacing, however. There are significant interludes in the performance, just as there are in the life of the dancer. *AN IMPROVISATION* is just that — a quick sketch of the artist and her lyrical, round, flowing style. The music by Calgary pianist Susan Pagenkopf is a sweet, empathetic accompaniment.



The evening ended with Bowman washing the floor with an old mop. She is the master washing our feet, the janitor cleaning up for us, the performer giving and giving and then closing the door and carrying on with the work.

FOR A CITY THAT TAKES ITS THEATRE ALMOST as seriously as its country and western bars, Calgary has been, for the arts family a primordial post — a creative muck out of which many talents have either choked and sunk or floated and flourished. The latest to have emerged, or in this case bounced out, is the Springboard Dance Collective.

Formed a mere year and a half ago, this collective of nine full time dancers from all parts of Canada attained residency at the University of Calgary Faculty of Physical Education, where they use the space allotted them to teach classes and to practise. This is a fulfilment of their commitment to creating a learning environment for dance in Alberta and for presenting opportunity for performance and choreography. In June they performed the year's major production entitled *PRIMED*, at the University of Calgary Theatre.

It is no small accomplishment to put nine independent performers into a room and create a performance. It is to their credit that *PRIMED* progressed with freshness and spirit.

Six choreographers created nine dances for the evening and each piece was as unique as the creator herself.

Humour often prevailed, and varied from the make-em-laugh routine of the country and western showdown to a very funny execution of the feet in *A BIG FEET*. This presentation of the body being subservient to the feet was a credit to its choreographer — performer Laurie Montemurro.



(Top) Artists of Decidedly Jazz Danceworks in its production of *ON EDGE* (Above) The Springboard Dance Collective's production of *A BIG FEET*

Nicole Mion also deserved credit for her melange of all the Soaps in the world entitled *THE CONVERSATION*. The piece was a fresh and fearful pas-de-deux exposing the silly, melodramatic world of afternoon off-prime time TV.

The group experimented with eastern gesture and movement in a couple of their pieces, and also used life-sized puppets in an odyssey of sensual release entitled *SENSES OF REALITY*.

Springboard Dance Collective is a company experimenting and bouncing its

ideas around dance forms. The ideas have the vigour and enthusiasm, the naivete and sophistication of youth. One feels that this is the beginning of something worthwhile.

DECIDEDLY JAZZ DANCEWORKS IS A COMPANY with a mission — to save the wails and the rocks, the rhythm and the funk of true jazz form.

To accomplish this, it has employed the works of Duke Ellington and Pat Metheny, it has explored the sounds of silence and now, for its fifth anniversary season, it has moved on and bought the band.

The Edmonton Jazz Ensemble, better known as EdJE, is the 1988 winner of the Alcan Jazz Competition and rising star in the Canadian jazz galaxy. Decidedly Jazz Danceworks commissioned the ensemble to compose the score for their summer Jazz Festival shows in Calgary, Edmonton and Vancouver.

When artistic director-choreographer Vicki Adams Willis got the final music tapes, she created the performance, and when the two companies eventually met and the musicians saw their music take shape in the form of ten swinging, sparkling dancers, it was love.

The audience was treated to something so free and easy that it looked like the dancers were just improvising to some very danceable music, all moving in unison. There was nothing stiff nor contrived

about the piece, entitled *ON EDGE*.

Sometimes some of the dancers would just sit, listen and sway to the sound. And sometimes when the music hit some African beat, they would leap in a primitive frenzy that made one's soul bounce.

Co-founders and principal dancers Michele Moss and Hanna Stilwell, whose dedication to the jazz form took them one summer to Africa to get closer to the roots of their art, led the company through its paces. Moss, with her inward, explosive style and Stilwell with her outward, expansive moves were the spark and fire in the night. They were hot, cool, loose and always perfectly to the point.

Choreographer Willis used ladders on half the stage, and watching her performers sway, climb and hand around them kept the audience on the edge of their seats. As the evening progressed the tempo never slackened; on EdJE and their wonderful music was quite obviously what it was.

EACH SUMMER THE UNIVERSITY OF CALGARY'S faculty of Fine Arts Programme of Dance offers a program of study and performance in dance. This year Summerdance, as it is called, had as its artist in residence Utah choreographer John Mead.

Mead, who won the 1988 Philip Morris Press Prize for new choreographers, has seen his works performed by the Bejart Ballet, the Utah Ballet and Hong Kong's Contemporary Dance Company.

Mead choreographed two of four pieces in an evening's presentation. *LITTLE RED BOOK*, a dance dedicated to the student hunger strikers in Beijing's Tiananmen Square, touched upon the abuses of power, portrayed by gluttony and anger. The choreography was heavy, tight and tortured with many twists and turns and senseless to and fro movements by the student dancers who succeeded in capturing an air of despair.

COUP DE VILLE, with Mead and the University of Calgary staff member Darcy Wood, as well as a small cast of students, was the highlight of the evening. Here too, Mead's twists and turns, his loose, disjointed yet always controlled style were apparent. It was racy and amusing and featured Mead as the magician, producing action from inaction.

University of Calgary staff member Betty Poulsen choreographed a piece to a medley of old rock and roll hits. The music was infectious and the students caught the mood and method well, but the choreography seemed more an exercise than an inspiration.

In *MEDIA*, by another member, Anna Mouat, the use of screen and video succeeded in livening the dance and broadening the approach.

Throughout the performances the talent of the dancers remained secure and significant. They succeeded in delivering the message that the summer program had been worthwhile.

THE BANFF CENTRE

BY JULIE POSKITT

BRIAN MACDONALD'S DIABELLI VARIATION OFFERS a nice blend of quite different sensibilities, namely Macdonald's, Beethoven's and those of early romanticism. First mounted in 1973 for the dancers of the Paris Opera, the Variations, staged by Annette av Paul for The Banff Centre's Festival Ballet on July 12, 1989, opened a program as eclectic as itself, including Balanchine's *AGON*, the premiere of Mark Godden's *SEQUOIA* and a tribute to the late Betty Farrally, O.C.

In *DIABELLI VARIATIONS*, the dancing is vintage Macdonald, a showy mixture of musicality, humour and sensuality. The contemporary look of this choreography is placed against an evocation of early 19th-century European Romanticism provided by Robert Prevost's sets and costumes, a Werther-styled poet-and-maiden encounter which suffuses the second half of the work and many pert games throughout which seem to have tumbled out of the pages of Kate Greenaway.

While Macdonald and Prevost capture the tender and naive aspects of the Romantic era, the work rides on another set of energies. However playful, Beethoven's piano variations remain muscular and athletic, flickering from sobriety to silliness, but always driven by a relentless concentration. Praise here goes to pianist Michel Szczesniak, who turned in a fine performance of this difficult work.

The Variations best moments are found in two adagios. In the second of these, Graeme Mears, after much poetic searching, found his wraith-like partner Allegra Lillard. The two danced wonderfully together, communicating a fullness of feeling long before they actually touched each other. At the crest of the duet Mears looked like he was walking on air as he swept Lillard up on his shoulder and circled the stage as if bearing a wonderful prize.

As for Lillard, if anyone in the performance found the common ground between Macdonald's graceful choreography and the intense, melancholy heart of early Romanticism, it was this dancer, with her gravity, simplicity and secret smile.

This year's Balanchine work for the Festival Ballet was *AGON* (1957), a formidable showcase of pas de deux, pas de trois and solos, staged by Victoria Simon with the assistance of Marquita Lester. With a sly irreverent score by Stravinsky, *AGON* brims with ingenious instrumental combinations and snappy rhythms and is full of surprises for the ears and the eyes. The Festival Ballet performers (both onstage and in the pit) met the challenge with sparkle and edge. Special mention goes to a swaggering and lightfooted Daniel Lauzon, to the exact and exuberant Gailliard partners Carine Sabourin and Eleanor Sande, to an effortless and nimble Deborah Washington in Brasle Gay and to Miss Lillard and

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Bernard Saun their polished pas de deux.

On the fleet heels of *AGON*, Clifford E. Lee Award winner Mark Godden presented the premiere of his dark *SEQUOIA* danced to a rich score by Joan Tower. *SEQUOIA* is a tense, turbulent work with a feeling of silence and grimness, even though the music is colourful and thickly scored. The dancers are low to the ground, rolling, crouching, often contracting or flinging open from a deep front-facing blind often knotted together until two dancers, performed at the Banff Festival by Nicole Lamontagne and James Nelson, snap a fragile link. This breakage closes the work; soon after, the corps slouches, falls and rolls away in darkness.

The evening closed with all of the Banff dance program's dancers and teachers on stage to salute Betty Farrally, the remarkable dance pioneer whose death on April 9th concluded a lifetime of service and inspiration to Canadian dance. To see the sheer numbers of people involved in this six-week program, as well as their spark and intelligence, would have delighted Miss Farrally, who, with Gweneth Lloyd, began The Banff Centre's dance program 40 years ago.

TORONTO

BY PAULA CITRON

BALLET JÖRGEN IS A PHENOMENON. ARTISTIC director Bengt Jörgen, who once used his company as an exclusive showcase for his own choreographic works, has found a different purpose for its existence. Since ballet choreographers seldom have enough creative opportunities, Jörgen has placed his company at the disposal of others to provide exposure for their works.

For this concert he invited Edward Hillyer, principal dancer of Les Grands Ballets, and Serge Bennathan, a French-born Vancouver based free-lance choreographer. The dancers came from Les Grands, the National Ballet and Toronto's independent dance community.

The concert took place at the National Ballet School's new Betty Oliphant Theatre, which is a jewel box of a setting for dance with its large stage and well-banked seats. Lighting designer Stephen Allen was able to do wonders with the state-of-the-art grid.

The evening was ambitious, but not without flaws. There were four works on the program, two by Jörgen and one each by Hillyer and Bennathan. The pieces suffered from lack of editing rather than choreographic ineptitude. In fact, all three choreographers are, in their own ways, very accomplished.

Hillyer's *DESCENTE DE CROIX*, set to excerpts from Pergolesi's *Stabat Mater*, was a very emotional rendering of the Mary/Jesus relationship reduced to human terms, and was danced with great commitment by Nathalie Buisson and Andrew

Giday. Hillyer included two other characters with less success — Cephas (Ben Hatcher) and Iscariote (Douglas Vlas-kamp). Their long extended solos, particularly Cephas', tended to take away from the central relationship. Hillyer is able to capture emotion in movement, but his strong point is his ability to punctuate his choreography with surprising images when you're least expecting them. At various times one caught fleeting pictures of *Pieta* statues and Christ suspended from the cross.

Bennathan took a completely different tack. His *MIRAGES*, using an original score by Arne Eigenfeldt, was a mix of black comedy and outright despair. Taking as his premise a pilot crashed in the desert with the mirages that he sees causing him to verge on insanity, Bennathan was able to show that laughing in the face of disaster can displace horror, if only for a little while. The work opens with the pilot (well-danced by Ivan Zappetti) running around the stage in his little plane. The mirages (Debbie Wilson, Jody Ripplinger and a human dynamo named Claire Gironella) wove in and out of his existence with maddening frequency. The piece was both delightful and horrifying at the same time, culminating with the strong image of the pilot's silent scream at the end. The work could easily be absorbed by a chamber ballet group as it now stands.

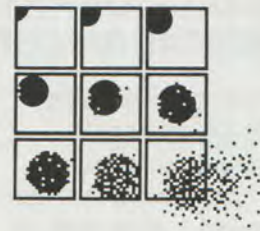
Jörgen had a hit and a miss. Unlike his colleagues, Jörgen generally confines himself to the realm of the abstract, yet has great skill in infusing emotion into his works. *TERPSICHORE*, danced by seven women, was a view of the cosmos depicted in patterns and ever-growing spirals, rather like a fugue or advanced mathematics. Using a score pastiched from various composers, *TERPSICHORE* suffered from being too long, although it has great promise if only for its stage pictures.

PIECE 3 IN CONTINUOUS MODE, danced to an original score by John Tucker, bordered on silliness. The premise was not without possibility, namely that encounters with outer-worldly beings would affect both mankind and animals and change them. In reality, there was a lot of dancing signifying nothing, because it was an impossible task for the theme to rise above conventional ballet choreography. The strongest moments were found when the mountain women (Julie Houle, Cynthia Macedo and Brenda Matthews) were alone on the stage unencumbered by the mountain cats (two male dancers Maurice Causey and Brendan Collins whose sole purpose seemed to be to hang around to do lifts). The same could be said for the solitary dancing of the space creatures (Elizabeth Otter and Pamela Place). In other words, the segments had strength, but the work fell apart when Jrgen tried to fit the pieces together.

Danceworks, in a program cleverly titled *NOBLE OBSESSIONS*, paired Pierre-Paul Savoie's multi-media *DON QUICHOTTE DE LA*



Bill Coleman in his production of *ZORRO* premiered in *DANCEWORKS 59*



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TACHE with Bill Coleman's zany ZORRO, which made for a very diverse, yet fascinating evening of dance.

Savoie's solo, set to a wonderful score by Ginette Bertrand that fit the work like a glove, had the Don, in his streamlined bicycle pants and tank top, out to fight the world where inanimate objects take on a life of their own. Savoie is both athletic and graceful, and he used these skills in making his Don both charming and full of pathos at the same time. He is also graced with the most expressive face and beautiful arms of any male dancer around. Clever use of film for his beloved Dulcinea had the woman ever-changing in image from a provocative stripper to opera singer Jessye Norman. The work was filled with clever images that were always surprising, like taking polaroid pictures to make the Don face the truth, and was punctuated with brilliant shifts between reality and the world of imagination. DON QUICHOTTE, a beautiful well-thought out and deep work, is a moving tour-de-force for Savoie.

ZORRO was another matter entirely. Bill Coleman sees life in terms of satire, and his off-the wall works are replete with cynical images and cliches stolen from movies and comic books. The inventive score, by John Oswald, was an a cappella work for two New York-based avant garde vocalizers, David Moss and Shelley Hirsch. Benoit Lachambre as Zorro's nemesis, Captain



Peter Chin, Pamela Grundy, Laurie-Shawn Borzovay and Mark Christmann in Claudia Moore's KLENZEIT

Ramo, was the best depiction of a sleazoid character who slimes his way across a stage in many a moon. The movement fit the moment, at times balletic, at times punk, at times macho. There was even a sword fight. The work is built in choreographic fragments, as if Coleman were flashing pictures briefly before our eyes, only to take them away before the images solidify. Coleman uses his work to give a picture of North American life as he sees it, and his ZORRO, although riotously funny, was a sweeping condemnation of this continent's view of idealized violence.

With KLENZEIT, based on Russell Hoban's cult novel, Claudia Moore presented her first full-length work and demonstrated that the earlier promise she had shown in shorter works was a sign of real choreographic talent. KLENZEIT is about an ordinary man who, because he is facing death, is forced to go in search of himself, and in Moore's deft hands, the piece became a wonderful example of everything that's right about good dance theatre. For one thing, both actor Daniel Brooks and dancer Tom Brouillette played Kleinzeit, which allowed Moore to have both the speaker's words and his feelings mirrored in a moving body, sometimes together, sometimes, for more humorous effect, in opposition. Moore stressed the ironic humour of the text, but was able to keep the black underbelly of despair equally vivid by using a point/counterpoint configuration of segments. Adept at using props and costumes to further her ends, Moore is also strong at creating exact images which reflect the mood of the moment. Her work is one of wonderful clarity, even at the most abstract of times. Moore also has an ability to pinpoint characterization so that all her people are different and unique. She was aided by a great score by Rob Carroll and Ahmed Hassan, a marvellous cast which

included Laurie-Shawn Borzovay, Peter Chin, Pamela Grundy and Mark Christmann, plus a six-member Greek chorus.

Pedestrian Waltz presented MOUTH FULL OF PEARLS inspired by Sylvia Plath's THE BELL JAR. Choreographed by Denise Duric and Janet Johnson and set to music by Gregorio Paniagua, the work for eight women was an ambitious attempt to render a seminal feminist work into movement.

A victim of her times, Plath committed suicide, unable to reconcile a life restricted by reality with her desire for selffulfilment. The strongest moments of the piece were the depiction of the lives of women in the fifties. Outfitted in crinolined cocktail dresses, the women moved in restricted and cramped, almost constipated, movement patterns, yearning to break free. This image was made even more graphic when the women appeared in period underwear — girdles and chest brassieres. Unfortunately, the text was rendered almost inaudible by the moving dancers; perhaps the choreographers should have put the spoken passages on a voice-over track. The work, after this striking opening, seemed to diffuse. In short, the choreographers needed to find another strong focus as their choreographic hook for the remainder of the piece. Instead, the work seemed to be a constant repetition of the opening theme. The ending, in failing to convey the brutal effect of madness, didn't do justice to the tragic drama of Sylvia Plath's life and death.

OTTAWA

BY ANDREW ROWE

IN SEPTEMBER, CHOREOGRAPHER JULIE WEST joined forces with Tim Brady, a Montreal-based guitarist and new music composer. The resulting collaboration, the 75-minute

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INVENTIONS, was a powerful, image-packed performance combining contemporary music and dance.

INVENTIONS was inspired by the counterpoint and harmonies of J.S. Bach but the composer, had he been around, might not have seen the connection. It is possible that the audience didn't either — West's ideas come out in such abstract expression that it may be best not to ponder where they come from — rather to just sit back observe and absorb.

And there was a lot to look at in this piece. Brady stood at the back of the stage with the other members of his band, Bradyworks: Jacques Drouin on piano and synthesizer, Lucille Ouellette on synthesizer, Chris Best on cello and Simon Stone playing flute, soprano and baritone saxophones. Two guest musicians, Barre Phillips on double-bass and John Surman on soprano and baritone saxophones, were grouped to the side and downstage. About 30 minutes of the piece was composed by Brady and the rest was improvised; as well, there were taped portions, over which the musicians played.

So the musical side of the piece also gave a tremendous visual impact to the performance, simply because wherever one looked one saw somebody bent over an instrument — "grooving", as they say.

Just as the music was a combination of set composition and improvisation, so the choreography, mixed carefully, confined sequences of steps with other section, in which the dancers were allowed to be innovative. Both music and dance were structured around 15 "building blocks" or sections, each created independent of the others, which had then been shifted around by West and her dancers, to find the best mix.

West's choreography is always focused — she and dancers Gwen Noah and Marla Freedhoff seem completely oblivious of the external world, dancing with a seldom seen intensity. There is little interaction between them in the high-energy sections where a battery of frenetic images slice through space. But she does balance these portions with slower "image" parts where the dancers physically interact in movements that recall West's previous work with contact improvisation.

The latter sections were the most interesting choreographically. Working off of one another, the dancers ooze and flow from one sensual configuration to another. However, the problem with West's work in general has often been a rather limited vocabulary, restricted to a fairly small repertoire of steps. This is more apparent now that she is transferring her dance ideas onto others.

The weaknesses in her choreography were emphasized in the faster sections of INVENTIONS danced by Freedhoff and Noah. But there were compensations — the configurations of the dancers were constantly changing from one section to the next;

also, excellent production values (diagonal corridors of golden light, for example) and really wonderful costumes enriched the production considerably. Those costumes, have become so characteristic of West's work that they are almost her trademark now (black bras, feathers, spandex panties, ill-fitted tutus, sequins, etc.).

West will have to concentrate on expanding her choreographic vocabulary in the future if she wants to truly sustain a work of this length.

There were no such problems with the music, which was inspiring in its richness, texture and complexity.

HALIFAX

BY CHRISTOPHER MAJKA

ONLY THREE YEARS OLD, BUSKERS: THE INTERNATIONAL Street Performers Festival is already one of the largest festivals of its kind anywhere. This year, attendance topped 700,000 to see the 43 groups from eight countries performing night and day all over the streets of Halifax. And for the first time, dance was part of the performing picture.


The Pharazon Street Dancers are Chris Clements and Louis Paquette from Toronto's Yorkville district. Chris is a former Golden Gloves boxing champion who took up break-dancing for recreation, while Louis is an ex-actuary for a major life insurance company who packed it all in for a life on the streets. Between the two of them, they have put together a series of routines which combine break-dancing, locking and popping, rap, mime and acrobatics — all set to up-beat music. Neither has formal dance training as is evident from a lack of finesse in their movements and from their choreography which could be richer and

make better use of space. However, what they lack in training, they make up for in a high-voltage style of delivery which is undeniably eye-catching.

It was powerful enough to earn them a second-place tie for the much-coveted People's Choice award and a cheque for \$1,250 in addition to the take from their hats.

Eva Farmakoulas made her dance debut at age five in her home town of Glace Bay but, for many years, dance stayed in the background of her life. After ten years in Sydney, teaching everything from mathematics to Latin, she packed up and moved to Paris to indulge in her secret passion — tap dancing. There she met Naitmass Touat, an Algerian Berber lady with a degree in psychology from the Sorbonne and a passion for hoofing. They teamed up to form The Foot Notes and, with some snappy costumes and a ghettoblaster, they hit the streets. Their diverse repertoire of tap numbers is set to music which takes in everything from Elvis Presley and The Jive to ragtime and a contemporary French number called La Femme Libéré. The steps and rhythms are intricate and the style is polished and smooth. When not in Istanbul, Cannes or Australia, their regular stomping ground is the marble plazas of the Jardins du Trocadero opposite the Eiffel Tower.

Perhaps the most original, inventive and unusual act at the Festival is the Berlin-based duo called The Living Statues. They are Niva Howard, an American modern dancer/choreographer who also teaches Laban movement analysis, and Tomas Weiss, a Swiss-born actor. Their routines are part dance, part mime and part theatre, combined to create an entrancing new genre. Costumed entirely in white, even their bodies, faces and hair painted to match, they become silent, slowly moving



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statues or marionettes who draw audience members into dance/mime plays, improvisational in form, charming and humour in consequence.

Originally conceived some seven years ago as an installation on the grounds of the Charlottenburg Palace, the routine became an overnight sensation, capturing the popular imagination of the Berlin public and press. Since then, they have elaborated and diversified their material in presentations across Europe and the U.S.A. *THE LIVING MARIONETTES*, a new routine which they premiered at the Festival, has Howard collapsing in the direction of an audience member, trusting that she will be caught. What begins as a fall evolves into a dance.

Not only are Howard and Weiss crossing back and forth across the boundaries of dance but so, too, is master-mime Tony Montanaro. A former student of both Marceau and Decroux, Montanaro is the creator of the wall illusion — now both a bed-rock and a cliché of illusionistic mime technique. Through his work at the Montanaro Mime Theatre School in South Paris, Maine, and with the Celebration Theatre Ensemble, he has influenced many performers including the Halifax-based mime/physical theatre company, *Jest in Time*, for whom he has become artistic guru. His recent marriage to and creative partnership with Karen Hurl, a principal dancer with the Portland Ballet, has now propelled him into new spheres of movement vocabulary.

In a performance at the Halifax Church, Montanaro and Hurl showed their blend of ballet and mime in several short works. In *THE TWO PUPPETEERS*, the duo became, alternately, the puppeteers and their marionettes, the latter mirroring the burgeoning love of the former. The Park has Montanaro as the masked god, Pan, who brings love, dance and youth back into the life of an old woman played by Hurl. *Birdwatchers* is a satiric look at the aforementioned species of human. All three are accomplished short pieces which succeed in combining Hurl's movement sense with Montanaro's articulation of face and gesture. Still in its infancy, their creative collaboration certainly warrants attention.

FOR THE FIRST TIME EVER, DALHOUSIE UNIVERSITY has offered a three-week intensive summer program in musical theatre. Under the musical direction of Howard Cable and the choreographic direction of Alan Lund, it reunites the two directors of the former Banff musical theatre program. The result was a performance called *New Faces*, presented by the sixteen students of the program. A review consisting of numbers from Broadway musicals, it was long on song and somewhat short on dance. The fourteen women and two men of the cast were, without exception, excellent vocalists, but Lund's choreographic abilities were not much in evidence. *I Gotta Crow* from *Peter Pan* was the only number which really moved.

INTERNATIONAL REVIEWS

BY PAULA CITRON

LE DON DES ÉTOILES, THE LAVISH BALLET GALA in support of disabled children, moved out of its Montreal enclave and gave the dancers a chance to raise money for children in Toronto as well. With the success of the Toronto benefit for *Variety Village*, it looks like *Le Don* will be playing annually in both cities.

The impact of the show was like overdosing in a chocolate factory. There was such an abundance of goodies, one didn't know where to look first. Congratulations should be given to producer Victor Melnikoff and artistic director Frank Augustyn for such clever programming. Mixed in with warhorses like *LE CORSAIRE* and *DON QUIXOTE* were contemporary pieces by Roland Petit and Maurice Béjart. A good differentiation was maintained between works of fire and works of atmosphere. By means of skillful lighting and minimal backdrops, each work was framed differently, adding to the artistry of the evening.

I like dancing that is risky and gets the blood racing, particularly in the warhorse pieces, but I also like dancing with class. Although the dancing by Heidi Ryom and Nikolai Hubbe in Bournonville's *FLOWER FESTIVAL* didn't get the heart pounding, it was executed with such finesse that the couple were a feast for the eyes. Similar kudos must go to Elisabeth Platel and Manuel Legris of the Paris Opera Ballet for their Balanchine's *TCHAIKOVSKY PAS DE DEUX*, and Yulia Makhalina and Kirill Melnikov of the Kirov in Gsovsky's *GRAND PAS CLASSIQUE* for their wonderful "ballon".

In the fireworks department, a real find is Mikko Nissinen, a principal with the San Francisco Ballet, who has springs in his feet, and Irina Tchistakova of the Kirov, who's the fastest thing on point. Predictable, the Kirov's Farouk Rouzimatov with the Bolshoi's Nina Ananiashvili brought down the house with their *CORSAIRE*. One has to stand in awe of the Russian ladies: when they go up on their toes, they stay there!

A mini star of the evening was choreographer Roland Petit with three excerpts on the program. The crowd pleaser which garnered the most appreciative applause was from the Paris Opera Ballet. Demonstrating that Torontonians are a discriminating audience, the crowd singled out Petit's *NOTRE DAME DE PARIS* with the original Quasimodo, Cyril Atanassoff, and Monique Loudières as his *ESMERALDA*. They were the only couple called back repeatedly. It was nice to see how the Canadian contingent such as Karen Kain, Frank Augustyn and Kimberly Glassco held their own against the other international superstars. In short, for ballet aficionados, *Le Don des Étoiles* was like dying and waking up in dance heaven!

The Kirov Ballet presented three dif-

ferent programs to Toronto on three successive evenings with mixed success. I find that watching the Kirov requires a quite different sensibility. Their dancing is remarkable for its clarity; but, because they are trained to believe that the body should be the ultimate form of expression, the Kirov dancers tend to be limited actors which can give a rather dull or flat texture to their performance. This aspect of a Kirov evening was very apparent in *THE SLEEPING BEAUTY*. The ballet took on a seamless quality, which in its own way was a thing of beauty, but for North American audiences used to stage business, the work seemed like a museum piece from another age. Altnay Asylmuratova and her husband Konstantin Zaklinsky as Aurora and the Prince were lovely to watch, although Zalinsky was there mostly as a porter. And of course, there was the exquisite beauty of the "Kirov arms" and the wonderful synchronization of the corps is general.

Of the two mixed programs, the Masterpiece of the Kirov, featuring *CHOPINIANA* and excerpts from *LA BAYADERE* and *PAQUITA*, was the more successful, because it showed off what the Kirov does best, both in the lyrical adagios and the fireworks. Of particular note was Irina Tchistakova and her remarkable footwork, and Yulia Makhalina who, while on point, can effortlessly extend her leg in the air while the rest of her body remains motionless. It was a ladies' night with the men not given very much to do, but the Kirov ladies rose to the occasion admirably.

Of less success was the evening of Balanchine. The Russians, although they executed the steps flawlessly, were not up to the exuberance and subtlety of the master's *SCOTCH SYMPHONY* and *THEME AND VARIATIONS*, but the company should be commended for broadening the horizons of its dancers nonetheless. This program was followed by encores from contemporary Soviet choreography which left the crowd even more perplexed. For the audience had come to see "Russian dancing" as their lukewarm reaction to the program pointed out. When finally, Galina Mezentseva came out as the *Dying Swan*, one could sense the collective sigh of relief from the audience. This, at last, was "Russian dancing".

Africa Oye is the brainchild of Mel Howard, the same producer who brought *Tango Argentina* and *Flamenco Puro* to the stage, so one could expect the same kind of authenticity in this panorama of African music and dance. The show featured groups assembled by Michel Boudon from seven West African countries that were former French or Belgian colonies. The diversity was enormous. This music from supposedly primitive cultures had polyphonic rhythms that could put the greatest of jazz performers to shame. The intricate drumming and skillful dancing combined with a complete feeling of ensemble so that one was immediately caught up in what was happening on stage. I was awed by the

musicianship of the drummers as they mastered the complex count system which controlled the intricate entrances and exits.

The cultures presented were amazingly varied, though they shared a rhythmic link from which one could detect the genesis of American jazz. The infectious joyousness of the Pygmies of Zaire set the tone of the show as they performed two rituals that are over a thousand years old. There was a wonderful contrast between the playfulness of the Pygmies and the formal elegance of the Moslem horn and drum players from Niger. The gravity-defying Peul acrobats from Guinea were especially noteworthy, as were the Pende from Zaire with their lavish masks and costumes that transformed the human being into another, far more exotic creature. The brilliant line-up of singers included Mali's Kandia Kouyate, a woman of Junoesque proportions with a voice to match. The artistry of the production was enhanced by the sparseness of the set and lighting, while the seamless presentation of performances, overlapping and dovetailing into one another, gave the crowd a never-ending flow of African culture. The blow-out finale with everyone improvising together on stage brought the audience enthusiastically to its feet.

HARBOURFRONT HAD A SUMMER VARIETY SERIES of which three were well-known American dance companies — MOMIX, Hubbard

Street, and Les Ballets Trockadero — all fairly light fare for a summer evening's enjoyment.

MOMIX devoted the first half of its program to the clever use of props and body extensions which has become its hallmark, and then in a complete change of pace which caught many in the audience by surprise, presented one long work as the second half. Set to Benjamin Britten's Variations on a Theme on Frank Bridge, Moses Pendleton's FANTASY ON A VARIATION ON A THEME deals with life and death, mortality and the afterlife, reality and fantasy. For the most part a serious exploration of these themes, the work has an almost balletic nature and was excellently executed by the dancers.

Although props were used, the main technical device in this piece was the use of slides to highlight the themes. Many of the images were grotesqueries replete with blood and skulls and ghouls. The series of black-and-white slides made for great shock value when the sole coloured slide of a field of flowers appeared. The work ended with an image of birds in flight, so one could say that there was a hopeful message to offset the main body of the work which was so preoccupied with death and dying, with frenzy and angst. The slow, undulating movement of the assembled company projected a near image of peace as the curtain fell.

In Hubbard Street Dance Company from Chicago, you have probably the best

disciplined ensemble around combined with a decidedly mixed bag of choreography. These are dancers in search of a challenge. The program did attempt some depth with Daniel Ezralow's SUPER STRAIGHT IS COMING DOWN, a depiction of uptight people gradually coming loose at great cost to themselves, set to an original and driving score by Tom Willems, and with Lynne Taylor-Corbett's DIARY, which was graced by the wonderful Judith Lander playing her own music. David Parson's THE ENVELOPE, a popular piece done by many companies, is a work that livens up any program.

What Hubbard needs is better choreographers to help them to breakout of their lightweight jazz dance mould. Even if the company chose to stay with its current commercial content, they would still be wonderful to watch, particularly Toronto's Lynn Sheppard.

And then there are the Trocs with their brilliant stage names, like Nina Enimeniyimova and Adam Baum and Dame Margaret Lowin-Octeyn, and their brilliant parodies of dance styles, both classical and modern. There was even an Isadora Duncan take-off called ISADORA DECONSTRUCTED. The newest work is GAMBOL which makes shambles of Paul Taylor's comings and going. Although a true comedy act, the wicked parodies by Les Trocs are backed by meticulous research and good dancing under the vigilant guidance of artistic director Natch Taylor. As always, it is a pleasure to spend an evening with them.



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CHATTER

PEOPLE, PEOPLE

► **Sheila Murray**, former ballet mistress of Ballet British Columbia is now ballet mistress for Arts Umbrella's newly expanded ballet program. The Arts Umbrella Youth Dance Company began its fourth season with guest choreographer **Jennifer Mascall**.

► **Christine Elsey** has officially been appointed company coordinator of Metropolis Dance Company.

► **Kompany!** A Performing Dance Troupe, under the artistic directorate of **Vanessa Harris, Darold Roles** and **Ron Schuster** celebrated its 10th anniversary last September in Edmonton. Highlights of the week-long activities included a tribute to **Dorothy Harris** recognizing her contributions to dance in Canada and internationally.

► **Carol Kuntz**, president of the Youth Ballet Company of Saskatchewan has announced the appointment of **Alexandre Seillier** as the Company's new artistic director.

► In August, **Joseph J. Wilder** the then president of the Royal Winnipeg Ballet announced the appointment of **Andre Lewis** as interim artistic director of the Company. Lewis will hold this position until a new artistic director is found.

► **David Allan** is the 1989 recipient of the **Jean A. Chalmers Choreographic Award**. The prize was presented at a ceremony following the performance of *VERTIGO DANSE* during the Festival International de Nouvelle Danse in Montreal.

► Under the direction of **Dena Davida**, **TANGENTE** celebrates its 10th anniversary season in its new home, l'Agora de la Danse. **TANGENTE's** own theatre on the ground floor seats anywhere between 125 and 160, depending on the configu-

ration of seating. The stage has been specifically designed for dance.

► **Iro Tembeck** unveiled her second photographic essay on Montreal dance underlining the founding and growth of contemporary dance companies at Montreal's Place des Arts. The exhibit included themes which survey the works of Groupe de la Place Royale, Groupe Nouvelle Aire and Axis Dance as well as **Hugo Romero, Linda Rabin** and **Margie Gillis**.

► **Merle Holloman**, formerly with Toronto Dance Theatre and **Bruce Mitchell**, formerly with Winnipeg's Contemporary Dancers, joined Dancemakers this fall. Artistic director **Bill James** announced the appointment of **Julia Sasso** as assistant artistic director of the Company.

► **Carol Nesker**, president of the Volunteer Committee of the National Ballet of Canada presented **Judith Loeb Cohen**

(president of the Company) with a cheque for \$475,000 at its annual meeting held last May at the Art Gallery of Ontario.

► **Betty Oliphant**, founder of the National Ballet School was awarded a Lifetime Achievement Award from the Toronto Arts Awards Foundation last October.

► **William Poole** resigned as administrative director of the National Ballet School. He has been appointed director of the Centre for Cultural Management at the University of Waterloo in Ontario.



William D. Poole

► Since **Reid Anderson** took over the artistic directorship of the National Ballet of Canada **Rhonda Nychka, Nina Goldman, Uko Gorter, Ole Just, Joseph McNamara** and **Liz Kovacs** have left the Company. However, the Company has gained **Brendan Collins**, formerly with the Royal Winnipeg Ballet, **Margaret Illman**, formerly with the Australian Ballet, **Maria Roselli**, from England's Royal Ballet, **Clair Vince**, from the Portuguese National Ballet, **Nicholas Khan, Yseult Lendvai** and **Mark Snow** from Ballet British Columbia and **Aaron Watkin**, a graduate of the National Ballet School.

► **Lawrence Rhodes** was officially named artistic director of Les Grands Ballets Canadiens. Until recently, Rhodes was chairperson of the dance department of New York University's Tisch School of the Arts and also principal ballet teacher of that department.

► **Kenneth Larson** has been promoted from soloist to prin-



Carol Nesker and Judith Loeb Cohen



GILLA VON BERGMANN

Carolyn Woods in Dancemakers production of Bill James' PREDATORS OF LIGHT

principal dancer with Les Grands Ballets Canadiens. Last February, the Company welcomed principal dancers **Min Tang** and **Min Hua Zhao**, formerly with the Beijing Central Ballet. **Yvonne Cutaran** and **Seung Hae-Joo** have been promoted to soloists and **Leslie Jonas** joins the Company as a soloist. **Donna Croce**, **Suzanne Gagnon**, **Jocelyn Paradis** and **Kevin Thomas** have been promoted to demi-soloists. New Company members include **Audrey Pagegaey** and **Lesly Wright** from Les Grands' apprentice program, **Aaron Hartnell**, formerly with the Cleveland Ballet, **Philippe Delorme**, formerly with Les Ballets du Louvre, **Michael Reed**, from the Ballet du Nord in France and **Johnny Rougeolle**, from Ottawa Ballet (formerly Theatre Ballet of Canada). **Katrenna Marenych** and **Dennis Lepsi** who trained at L'Ecole Supérieure de Danse du Québec have become Company apprentices.

► On Sunday, October 1st, in Toronto, a benefit performance was held for the Dancer Transition Centre and the Actors' Fund of Canada. As the opening performance of Harbourfront's 1989/90 CIBC Dance Season, **Karen Kain** (president of the Dancer Transition Centre) danced **SERIFUS**, a solo choreographed by **Christopher House**. Toronto Dance Theatre, Danny Grossman Dance Company, Desrosiers Dance Theatre, Randy Glynn Dance

Projects and Dancemakers each performed a work from their repertoire.

► The Vancouver Goh Ballet was featured at a gala performance closing the annual Victoria International Festival. Highlights of the evening featured **Chan Hon Goh** partnered by both fellow National Ballet of Canada dancer **Owen Montague** in the black swan pas de deux and former Kirov Ballet of Leningrad principal

dancer, **Nikita Dogushin**, in his version of *Aurora's Dream*.

► **Irma Buchta** died in Halifax on August 14. Born in Hungary, she came to Canada in 1949. The wife of Gunter Buchta, originator of the Buchta Dancers, featured on **DON MESSER'S JUBILEE**, she was co-founder of the Corte and Corteen dance clubs of Halifax. She was a dance teacher for the Maritime Conservatory of Music, a member of the Imperial Society of Dance Teachers, England, and the Canadian Dance Teachers Association. She was a volunteer dance instructor for the Halifax School for the Blind as well as the Halifax Stroke Club.



Owen Montague, Chan Hon Goh and Nikita Dogushin

► **William B White**, chairman of Theatre Ballet of Canada announced that the Company's name has been changed to Ottawa Ballet. White said that the new name was a reflection of the Company's commitment to the Ottawa community.

BACK PAGE

NUREYEV ON CREATIVITY

At 52 years of age, Rudolf Nureyev continues to exude the energy of a principal dancer with the Kirov Ballet, only now he has turned his artistic talents to musical theatre. Headlining a nine-city North American tour in *THE KING AND I*, Nureyev has extended his explorations beyond his two film roles and his considerable dance career.

In tackling this new challenge, he has brought with him six years of experience as Artistic Director of the Paris Opera Ballet, guest artist in more than 30 of the world's major dance companies and choreographer in some 25 productions.

Nureyev is, to say the least, no stranger to the creative process. Yet recognition of his creative energy has essentially remained limited to those that have worked with him.

But while on tour with *THE KING AND I* in Canada, Mr Nureyev agreed to share his thoughts on creativity in a rare private interview with Ottawa-based freelance writer Paul LeMay.

Interviewer — Earlier today, you consented to give an interview on the subject of creativity. Since you've finished a performance of *THE KING AND I*, I'm wondering if you could describe how you felt immediately after the show?

Nureyev — You saw me in a performance this afternoon, and I had a second performance tonight. Of the two, the second is definitely the creative performance. It gave me great satisfaction. I was in control of myself of my tongue, of my expression, of my timing. It was a very snappy performance. It had something special to it. But this performance could not have happened without the one previous. The one this afternoon was a working performance, a routine, reassuring technique of being on stage, of speaking, of moving. The second performance topped the

one that went before, like being in a car and then going into overdrive.

Interviewer — How would you describe creativity?

Nureyev — Creativity does not necessarily happen every-time you invent something new. You repeat the same patterns and suddenly — eureka! — you discover a completely different thing. You add, you shade it, adumbrate things you've done before in a different manner.

If you look at paintings and painters, let's say Bonnard, who would be painting the same subject for a good two or three years, out of twenty canvasses you might find three which are creative. But you need the other twenty to arrive to that point.

What is creativity, I don't

quite know. It depends, I think, on being a creative person. To me, a creative person must first have talent. How do you define talent? You can't. Why is this or that person capable of doing this or that? It is logistics first. Logical thinking comes after.

I think it is instinct first. It is something born from within you. It's as though you felt a need to do something, to say something, to utter and you cannot live without uttering this sentence or writing this piece of music. It just begs to manifest itself. It is a need to express yourself first, and then to rationalize this expression. It is irrational first, rational after.

I am sure Einstein had an inkling about something unknown and then he came to his theory of light. And I am sure everybody has had this impulse, very much akin to sex,

sexual drive, or sexual appetite if you wish.

Interviewer — You've gone from ballet to acting and now to acting in the musical style. Has going from one experience to another given you insight into the previous kind of performance styles and into the different shades of creativity?

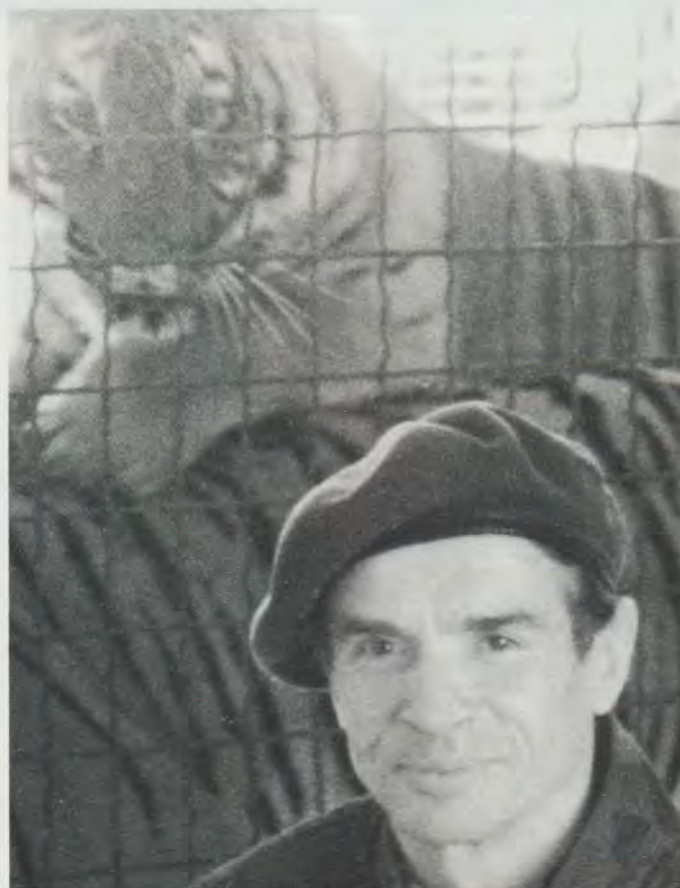
Nureyev — If you know one subject very well, then you have a key to every other subject. If you know one language very well, you know structure, syntax, grammar. With all that, you can quickly assimilate another language. So I know one craft. I know how to dance and how to be on stage. Basically, musical comedy is how to be on stage. Dancing is very much related, both are dependent on the music. Music means phrasing. Musicality, speaking, it's the same thing — you create music with your voice. It's another rhythm, another tempo. They are very much related disciplines.

Interviewer — What kind of person are you? How would you describe yourself? And would that description indicate a predisposition of creativity?

Nureyev — I don't know. A person who is alert, who is hungry for life, who sees, not just looks, but sees things. Thrilled, excited by beautiful things and maybe ugly things. Life stirs my mind, it stirs my blood inside. It is some kind of conduit; yes, it is a conduit which transmits from nature into the rational world.

Interviewer — Do you think there is something deeper, more profound in the creative process you've experienced?

Nureyev — When you listen to a piece of music written by Bach, you hear a part of God. When you watch a well-acted Shakespearean play, you see a part of God. when you watch me dance, you see a part of God.



Rudolf Nureyev at the Toronto Metropolitan Zoo

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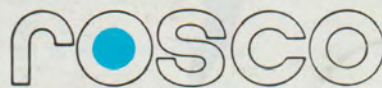
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