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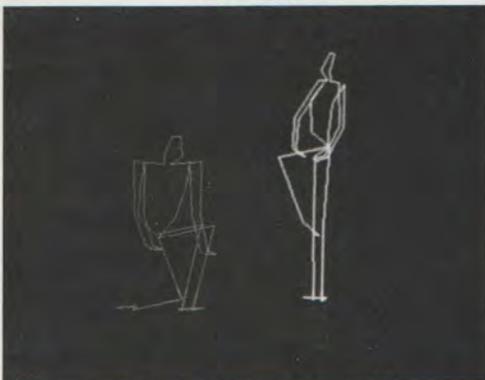
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COVER: Members of Les Grands Ballets Canadiens in James Kudelka's *In Paradisum*, from *Dance for Modern Times*, a film by Moze Mossanen. Photograph by Cylla von Tiedemann.

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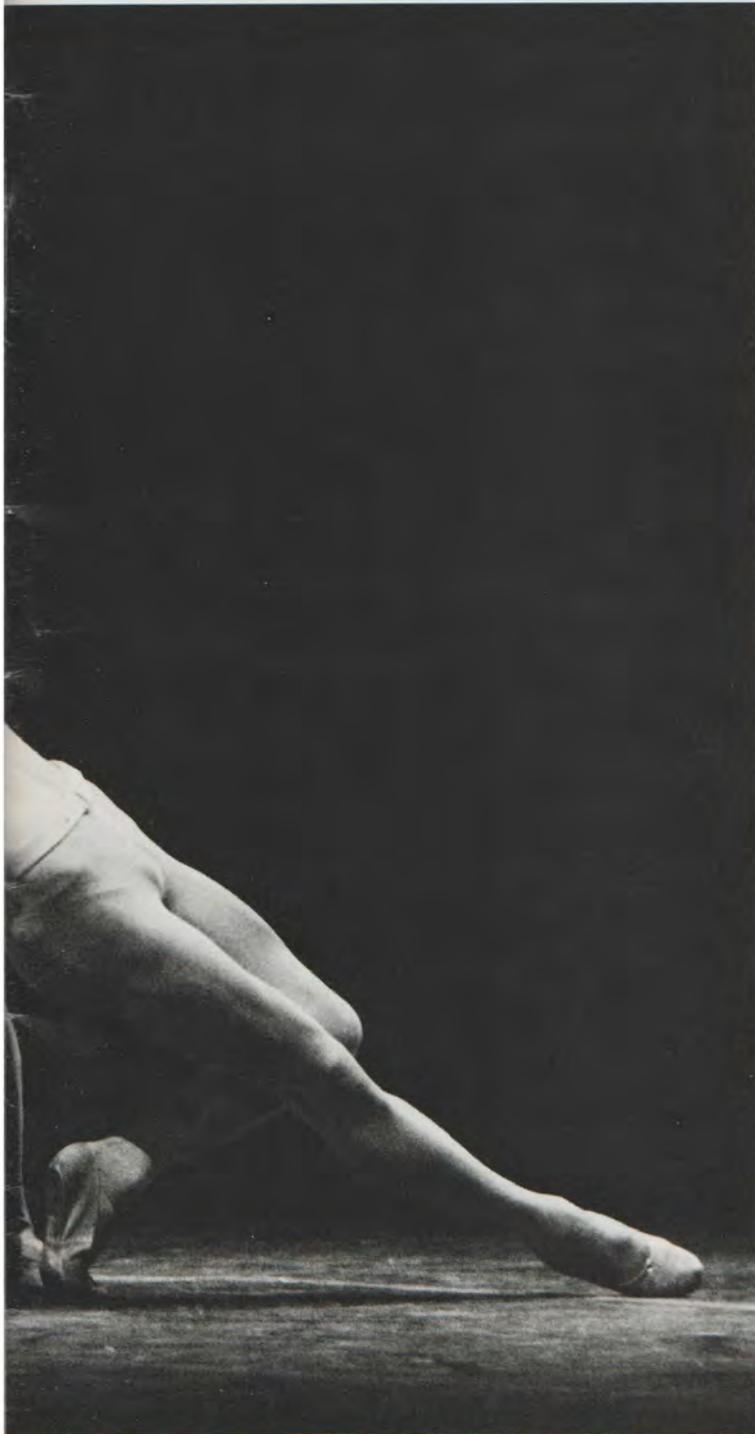
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*The 1970s: (Above) Annette av Paul, Sylvain Senez, Jacques Drapeau and Sylvain Lafortune in Brian Macdonald's Double Quartet. The 1950s & 1960s: (Bottom, left) Ludmilla Chiriaeff and Eric Hyrst (centre couple) in Chiriaeff's television production of Les Noces. (Bottom, centre) Eric Hyrst, Eva von Gencsy and Brydon Paige in Ludmilla Chiriaeff's television production of Kaleidoscope. (Bottom, right) Geneviève Salbaing, James Bates, John Stanzel and Ludmilla Chiriaeff in Fernand Nault's production of La Fille Mal Gardée.*





Ludmilla Chiriaeff,  
founding artistic  
director of  
Les Grands  
Ballets  
Canadiens

Michael Slobodian

# LES GRANDS BALLETS AT 30:

## *Celebration and Crisis Management Vie for Centre Stage*

By LINDE HOWE-BECK

**L**IKE THE TALE of *The Firebird* that the company dances so passionately, Les Grands Ballets Canadiens has a habit of rising from the ashes of its past in a blazing new dawn of discovery.

Always adventuresome, sometimes even radically experimental, Les Grands Ballets Canadiens has often proven that it has a remarkable survival instinct. No other Canadian ballet company has been so blatantly iconoclastic; no other has thumbed its nose quite so often at accepted management practices; no other has aspired to — and achieved — quite the same daring heights.

This season, the company that has always prided itself on following a rigorous mandate of innovation, creation and education, is 30 years old. It ought to be a time of celebration, with revelling, back-slapping and praise for a job well done. Instead, this anniversary year has been a troubled — if not disastrous — period, despite several brilliant artistic triumphs. The problems stem not from the actual dance itself, but from the company's decision-making system. The organization has been — and still is — in big trouble.

Crisis hit last summer when, stripped of its rose-coloured glasses, Les Grands Ballets Canadiens had to face the fact that it



Henri Paul (From the collection of Mme Chiriaeff)



Melody Carlish

*New works, old works:*  
 (Right) Edward Hillyer and members of the company in James Kudelka's *In Paradisum*.  
 (Below) Anton Dolin in rehearsal with Annette av Paul and members of the company for his production of *Giselle*.



had a deficit of nearly \$800,000. Bookings were almost nonexistent. The company was *bourrée*-ing into bankruptcy.

President François Lebrun and his board of directors immediately dismissed administrative director Léo Vanasse, in the first of many steps that would be taken to ruthlessly chop down the deficit. Company staff members were first confused, and then depressed. There were harsh words all around, but the board persevered. Those who left were not replaced. Jeanne Renaud, who had served almost two and a half years as co-artistic director with Linda Stearns, was asked to leave — further evidence of Lebrun's attempt to pare the company to the bone. By December 31, three days before the curtain was to ring down on the best *Nutcracker* Canada can boast, the deficit had been reduced by \$600,000 to \$200,000.

"They'll probably realize one day, if Les Grands Ballets Canadiens is still around, that it's largely because of what we did last fall," Lebrun says laconically.

**W**HILE MOST OF THIS ACTIVITY was confined to Maison de la danse, the former garage that seven years ago became home to the company and its school, l'Ecole Supérieure de danse



Ian Westbury



Robert Eichevry

du Québec, Les Grands Ballets Canadiens had launched its anniversary season at Place des Arts in Montreal.

*Le Grand canard blessé*, as some have called it, was refusing to limp like a big wounded duck. Instead, it mounted a brilliant *Giselle*, which was to have starred Italy's Carla Fracci, but, for budgetary reasons, settled on Elisabeth Platel and Jean-Yves Lormeau, stars of Rudolf Nureyev's Paris Opéra Ballet. The guests danced one evening; the company's own Andrea Boardman and Rey Dizon danced the other two. The result? This was a sparkling production, whose success lay more with its own dancers than with the international stars.

Another miracle happened at Christmas. Instead of "spiffing up" the old and shoddy costumes and décors of Fernand Nault's *Nutcracker* for the 23rd time, the company — helped by a corporate fairy godmother to the tune of \$500,000 — created the most splendiferous *Nutcracker* this country has ever mounted. Again, the dancers performed as if they had never known a moment of insecurity in their lives. The effect was magical. Attendance reached 99.2 per cent for the 10 performances — a popularity unheard of since *Tommy*, the company's hit rock-ballet of the early 1970s.

With the formal appointment, in January, of Linda Stearns as artistic director and Fernand Nault as artistic advisor, the board of directors commissioned the company's first marketing survey, and Les Grands Ballets Canadiens headed into its February and March home seasons.

The first paid homage to George Balanchine, Brian Macdonald and John Butler, choreographers whose works the company has performed around the world. Next came a weekend showcase for young choreographers — Les Grands Ballets Canadiens' own Edward Hillyer and James Kudelka (substituting for Montreal's Edouard Lock, whose work was cancelled for financial reasons), and Toronto's Christopher House. The final weekend displayed the talents of prized possession Kudelka.

While the dancers were onstage, the board of directors chewed over future plans. Initial reports from the marketing survey indicated Montrealers wanted to see classical and neo-classical ballet. "People had been confused by Les Grands Ballets," says Lebrun. "At the beginning, the mandate of the artistic direction was to produce essentially classical dance. Then it decided to become more modern, even avant-garde. The problem was [that] people were being lost in the evolution of Les Grands Ballets Canadiens."

**I**MAGE WAS NOT A PROBLEM in 1958, when Ludmilla Chiriaeff's Ballets Chiriaeff metamorphosed from a little, made-for-television group to something she optimistically called Les Grands Ballets Canadiens.

Soviet-born Chiriaeff — wife, mother, dancer, choreographer — had tasted the miseries of a European concentration camp and listened to the nurturing voice of the great Michel Fokine, who encouraged her to expand her interest in dance into teaching and creating. By the time she arrived in Montreal in 1952, she knew how to use her energy to be a formidable exponent of her art.

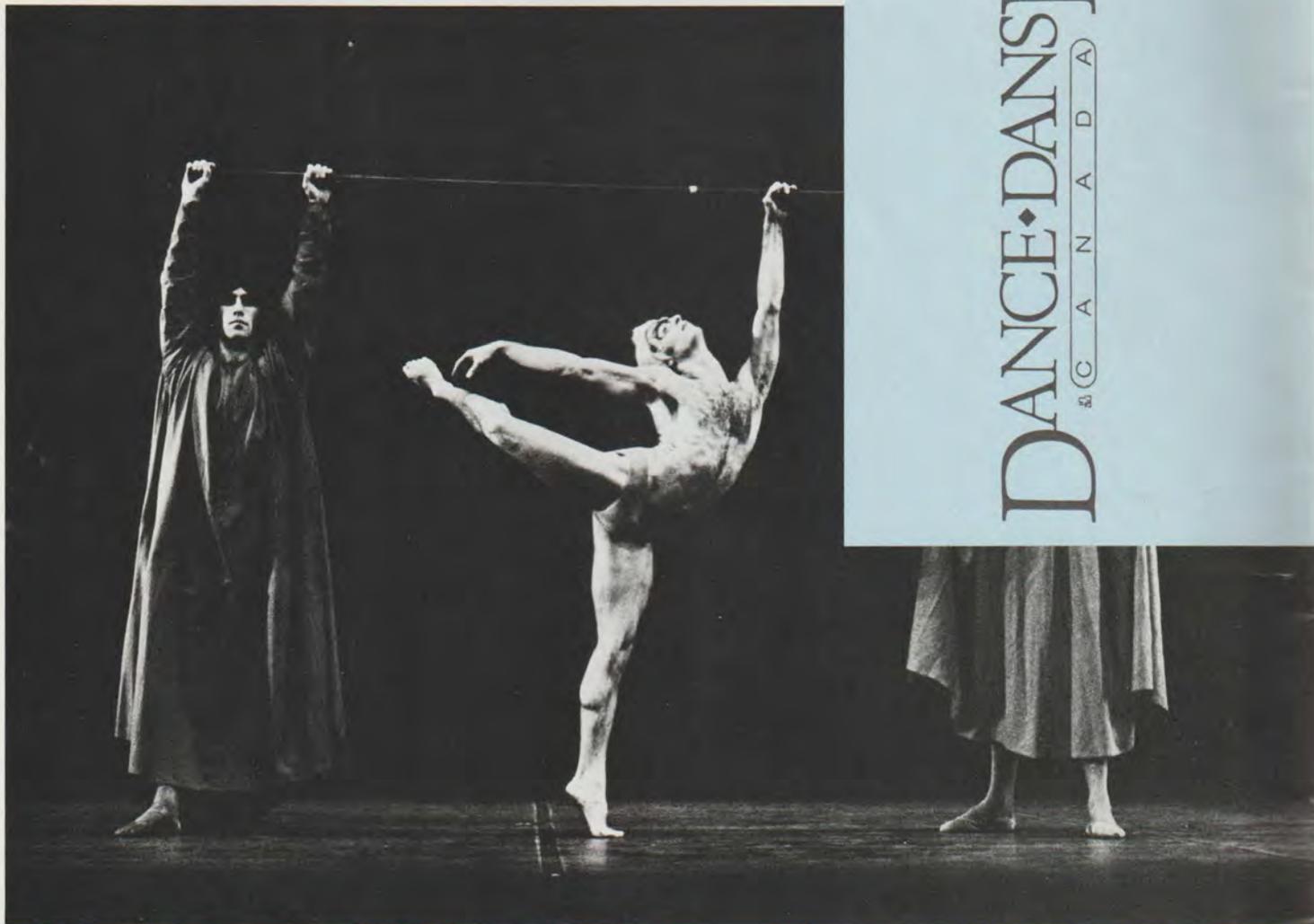
For years, she struggled in a society in which, because of Church dictums, dancing was considered evil. She faced religious and personal sanction: the Roman Catholic Church condemned the Russian Orthodox mother who dared to show her legs — and even barred her children from attending its schools. But victory, when it finally came in the mid-1960s, was very sweet — her company was invited to perform in St. Joseph's Oratory, an important place of pilgrimage and crown jewel among Quebec churches.

Jean Drapeau, mayor of Montreal, lent support by asking Chiriaeff to found the company. But she needed more than good wishes; economically, times were tight, and she faced many financial setbacks.

"There are alarming financial problems now," she said recently, "but I went through that in 1963 and 1965, when I had to cancel our U.S. tour. In 1964, I remember I was giving birth to my youngest child [she has five children] and talking to Quebec and Ottawa [about funding] from my hospital bed."

**C**HIRIAEFF CHOSE DANCERS with strong, theatrical personalities. She required them to perform the classics, as well as the new creations she herself made and drew from others — a mix that Les Grands Ballets Canadiens has always followed. Creation, for this company, has been its life-blood, and it has championed the development not only of dancers and choreographers, but of musicians and artists throughout its history. Of the more than 180 works in the repertoire, at least 130 are by Canadians, most of whom are Montrealers. Many of these works are set to specially commissioned scores by Canadian composers.

She steered the company through the first 16 years. First came the education phase, in which scaled-down classics (including



Members of the company in contemporary works: (Above) Fernand Nault's production of *Carmina Burana*. (Right) Paul Taylor's *Aureole*.

*Swan Lake* and *La Fille Mal Gardée*), rounded out with works of her own making, were offered to a public whose exposure to ballet had been through infrequent visits by touring companies.

Although she was careful not to shock, once she had won her fight against the Church, Chiriaeff became a little more daring. Relying on friends like Anton Dolin, who set *Giselle* on her group, and Alicia Alonso, the legendary and nearly blind Cuban ballerina who made several trips to dance with the company, Chiriaeff began to expand her ambitions and her repertoire.

By the mid-1960s, Fernand Nault had returned to Montreal, after more than 20 years with American Ballet Theatre. He teamed up with Chiriaeff to change the course of Les Grands Ballets Canadiens' history with such smash hits as *Carmina Burana*, *Symphony of Psalms* and, of course, the wildly popular *Tommy*. And John Butler came from New York to give the company its first whiff of modernism with his sensual *Catulli Carmina*.

By this time, the company had reached its present complement of 38 dancers and enjoyed resounding acclaim at Expo '67, where it performed in an international dance showcase. But society was changing, Quebec's "Quiet Revolution" was in full swing, and Chiriaeff rightly divined that something different was needed in order to attract youthful spectators and keep up with the spirit of liberation that was sweeping the province.

That "something different" was *Tommy*. This never-to-be-



Photographs by Andrew Overham

forgotten rock-ballet was a deliberate attempt to capture a bigger audience. But *Tommy* did much more; it literally put the company on the map. It was performed throughout Europe, to adoring crowds. It played three different times in New York, to sold-out houses. It wiped out deficits and even provided a financial cushion from which to launch other ballets, as well as the company's evangelical "side-kick", *Les Compagnons de la danse*, which took dance into small Quebec communities.

"*Tommy*! The great success of it was boggling to the mind,"



Members of the company in contemporary works: (Above) Fernand Nault's production of *Carmina Burana*. (Right) Paul Taylor's *Aureole*.

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**S**OMETHING VERY UNUSUAL happened in Canadian dance at that moment. Instead of one person being appointed artistic director of the company, the job fell to a committee of three — amidst inauspicious prophecies from the doom-and-gloom set.

All three — general manager Colin McIntyre, *répétiteur* Daniel Jackson and Linda Stearns — had different talents and interests. The company that had always had a problem with its image now had a triple perspective on its hands. But, somehow, it always managed to avoid the issue, as its repertoire became more and more ambitious and eclectic. These were what Stearns recalls as the eight "golden years".

The *troika* was not as unwieldy as might have been expected. The dour Scot — with his connections, taste and uncanny magician's ability to be everywhere at once — was a whiz when it came to planning and executing tours. And there were lots of them. Working in the studios, the boy from Detroit and the girl from Toronto polished up everything from American modern dance to European ballet.

The repertoire had never been so diversified, the tours so appreciated and the dance frontiers so boundless.

Works by a great many choreographers not generally associated with ballet — including American modern dancemakers Paul Taylor and Lar Lubovitch — were introduced into the repertoire. European choreographers, among them Ronald Hynd and Milko Sparembek, created works on the company, as well.

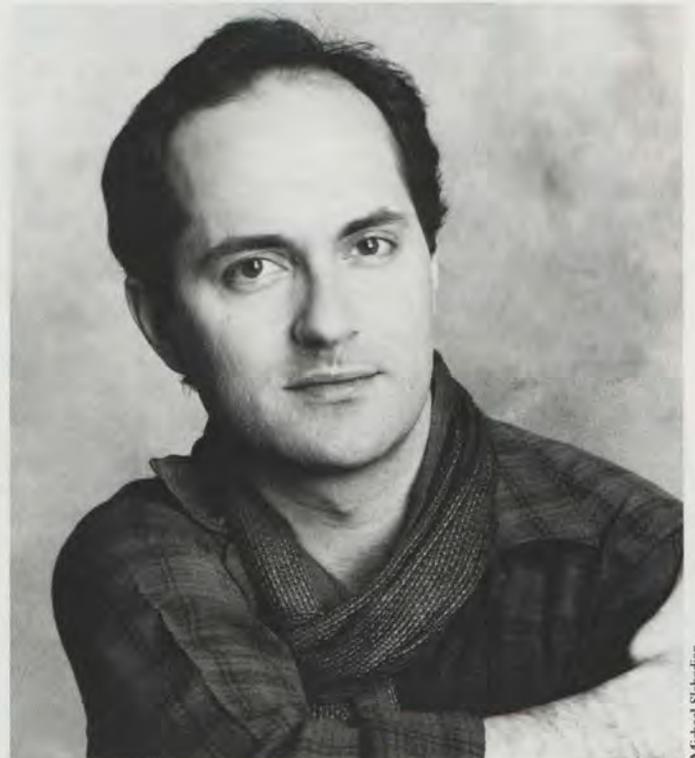
It was during this period that regular cross-U.S. tours were established. And, following a triumphant nine-week South American tour in 1977, the monumental 69-day, 55,000 km Asian tour was undertaken in 1984, with many stops in China and Japan, among other countries. Linda Stearns says that this tour was the "great highlight" of the company's history.

Another was the arrival of choreographer/dancer James Kudelka from the National Ballet of Canada in 1981. Kudelka was seeking freedom to take risks, something denied him by his parent company and handed to him on a gilded platter by Les Grands Ballets Canadiens. He joined the company as a principal dancer and three years later became a resident choreographer, making such ballets as the masterful *In Paradisum*, among

others. In many respects, this young man, who has been called "the Harold Pinter of ballet", has been the company's saving grace for several years.

Les Grands Ballets Canadiens pinned its hopes on Kudelka, and he has delivered. Full evenings of his works are now the norm, an unusual homage to a most unusual choreographer, who not only happens to be Canadian and the company's own, but who is a prime mover on the international scene, making ballets for such American companies as the Joffrey and San Francisco Ballets, as well as works for modern dancers.

**D**ESPITE KUDELKA'S ACHIEVEMENTS, the big tours and the enviably eclectic repertoire, life was not perfect at Les Grands Ballets Canadiens. Dancer turnover ran high. The company relies on new blood from its schools to some degree, but has



Michael Shkodnian

Resident choreographer James Kudelka

always imported a goodly number of dancers from outside to fill its ranks. Many of them would stay a couple of years and depart, often citing the increasingly modern repertoire's limited use of their classical technique as their chief reason for leaving.

Three years ago, when Colin McIntyre and Daniel Jackson also left the company — for carefully guarded reasons — Linda Stearns was appointed co-artistic director with Jeanne Renaud, someone she hardly knew.

Founder of Le Groupe de la Place Royale and a major dance force, having worked at the Canada Council and at Quebec's Ministère des Affaires culturelles, Renaud is a woman fervently committed to dance in all its aspects, but to modern dance in particular.

Her appointment signaled an increased emphasis on modern dance. For better or for worse, the company determined to fracture its focus even further, presenting classical and neo-classical, Kudelka contemporary, mainstream modern dance and somewhat radical Quebec modern. No wonder the public was confused.

But the Montreal choreographers had been lauded for years

recalls Linda Stearns, who, having joined the company as a member of the corps in 1961, toured with the work as a soloist and then as ballet mistress, a post she held until three years ago. "To be sold-out seven nights a week, three separate times, at [New York's] City Center — that was a very big leap."

**A**FTER *TOMMY* came the realization that Les Grands Ballets Canadiens must get back to its roots. The neo-classical era had begun.

Chiriaeff devised a Stravinsky program featuring Balanchine works, and soon stepped aside for Brian Macdonald. She wanted to give full attention to her schools, including l'Académie des Grands Ballets Canadiens, established at the same time as her company. There were others in the works, too — including the intensive ballet program at Pierre Laporte Secondary School.

Brian Macdonald was Canada's best-known choreographer, a man who had achieved recognition around the world. He gave the company a myriad of works, including *Tam Ti Delam*, its signature piece of Quebec *joie de vivre*, and his best ballet, the very musical and sculptural *Double Quartet*.

But Macdonald felt restricted by the day-to-day demands he faced as artistic director. In 1978, just four years after taking the helm, he relinquished it to become, like Fernand Nault, a resident choreographer.

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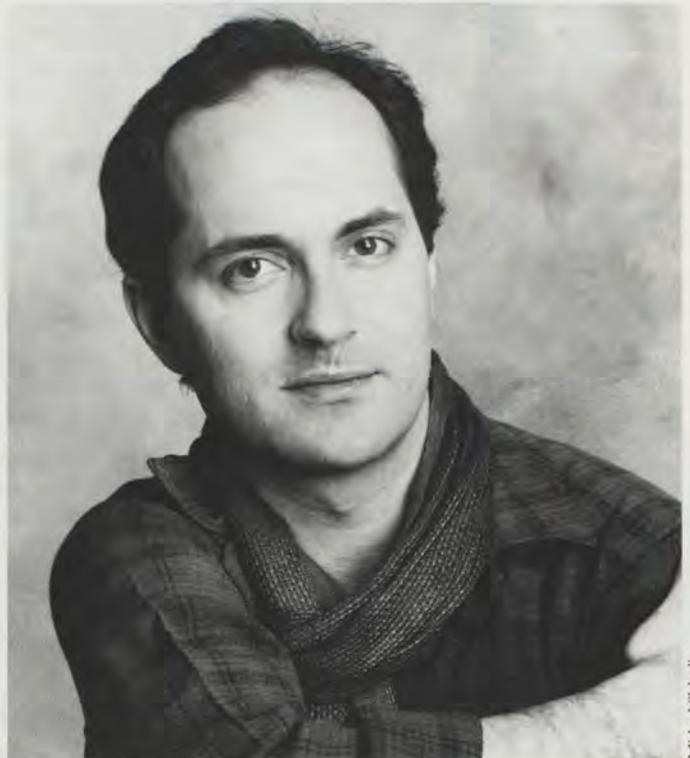
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Founder of Le Groupe de la Place Royale and a major dance force, having worked at the Canada Council and at Quebec's Ministère des Affaires culturelles, Renaud is a woman fervently committed to dance in all its aspects, but to modern dance in particular.

Her appointment signaled an increased emphasis on modern dance. For better or for worse, the company determined to fracture its focus even further, presenting classical and neo-classical, Kudelka contemporary, mainstream modern dance and somewhat radical Quebec modern. No wonder the public was confused.

But the Montreal choreographers had been lauded for years

for their innovation and riskiness. Montreal's modern dance audiences were faithful and growing. It looked like Les Grands Ballets was struggling desperately to get on the band wagon.

The co-artistic directors were ballet's odd couple. Stearns is volatile, emotional, oriented more to the studio than to the boardroom, and expert in the classical and neo-classical repertoire. Renaud is calm, considered and compassionate, with a knowledge of bureaucracy and a devotion to developing Quebec modern dance. Both women, however, are dedicated to dance.

Personally, they are different enough to work well together, even to become friends; but the professional relationship, they now admit, didn't work. And they had little time to give to long-range planning, consumed as they were by niggling daily details.

Following the disintegration of the general administration under Danielle Coté two years ago and the firing of her successor, Léo Vanasse, last summer, Renaud was invited to leave the company midway through the important 30th-anniversary season.

It was a shock. On loan from l'Université du Québec à Montréal, where she teaches dance composition, Renaud had accepted a two-year posting with Les Grands Ballets Canadiens in 1985. When that period was up, she was asked to see the anniversary season through. By October, the board of directors, intent on cutting costs, decided it could do without her after all.

The company was thrown into a frenzy. Morale plummeted. Staff members began leaving and were not replaced. The dancers looked worried, but kept their lips tightly shut.

Stearns was frantic. "She sees her castle crumbling," Renaud says, blaming the board for callousness. "To be important, you have to be a part of your time. We were trying to develop programs that showed we were capable of doing a piece involving

the research of today (Quebec dance, for example), as well as the neo-classic and classic.

"It's difficult to do. But it's possible. It's enriching for dancers, and it makes people aware of their time and their past. But we were working too much on everyday problems, little problems," Renaud explains.

She says she understands why cuts like her own elimination had to be made, but disagrees with the manner of execution. "They asked me to stay to the end of the year (March 31) — coming back once a week throughout the season," she relates. "It's obvious they don't understand the mandate of the artistic direction." Renaud left Les Grands Ballets Canadiens in December.

**I**T WOULD BE UNFAIR to blame any single individual for the state the company is in now; rather, the fault lies in years of well-meaning, but short-sighted policies. Audience figures at Place des Arts have shown a steady decline — despite notable exceptions like the new *Nutcracker* and a resounding remounting of *Carmina Burana* a few years ago. But not even the old favourite *Tommy* could reverse the trend.

Annette av Paul, a former principal dancer with the company, sees the problems as being very old and very deep: "Things haven't worked for a long time. Talented people don't get a challenge, and a lot of good people have left. Sure, the company has been performing, but there isn't much art. There's more exercise."

Wife of resident choreographer Brian Macdonald, av Paul hung up her ballet shoes four years ago, after dancing 14 years with Les Grands Ballets Canadiens. She was founding director of Ballet British Columbia and has been an occasional coach for the

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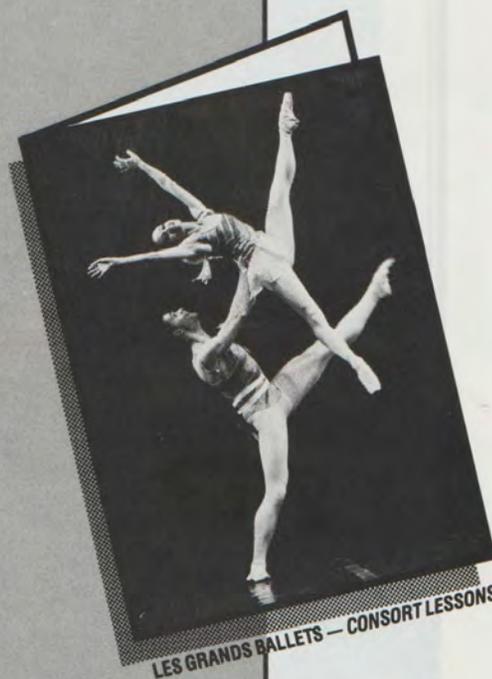
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## The National Ballet of Canada

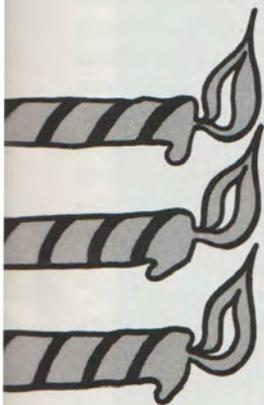
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Av Paul knows Les Grands Ballets Canadiens well, having danced throughout the company's heyday, first under the direction of Ludmilla Chiriaeff and Fernand Nault, then during her husband's tenure and, finally, that of the *troika*.

"There has been no sense of direction of policy for some time," she says. "The company lost audiences. How can you justify that?" She also notes a lack of faith in the company among presenters she meets at Contact, the national booking showcases. "They have no confidence in the company," she relates. "Building confidence, building audiences — that's a huge job."

**R**E-ESTABLISHMENT is Les Grands Ballets Canadiens' most primary and most immediate concern. In keeping with early reports from its marketing survey that classical and neo-classical ballets are what audiences want, it will adopt a much more conservative approach to programming. A great deal of time will have to pass before the company dares to present anything as avant-garde as Paul-André Fortier's *Le Mythe décisif*, which caused subscribers to cancel subscriptions a year ago. Staging this dance, after at least three years of planning, was the single act that hastened the crisis that peaked last autumn.

"We've seen our public's needs, and we want to meet them," says Linda Stearns, referring to preliminary survey findings. "We want to be a 20th-century repertory ballet company. We'll do works that sell and be popular." At the same time, staying true to the original format of developing Canadian and international choreographers.

The difference is, the emphasis now will be on ballet instead of modern dance.

Les Grands Ballets Canadiens will appear as part of Place des Arts' first dance series, being launched this fall with the company's new production of *Coppélia*, followed by *The Nutcracker* at Christmas and a Diaghilev program in March. These will be shown in the company's regular home, the 2,900 seat Salle Wilfrid-Pelletier. Works by young dancemakers, including James Kudelka, will be presented in the smaller, 1,300 seat Théâtre Maisonneuve, which is new to the company. The idea is to appeal to different audiences.

This dance series is a saving grace for the company, which otherwise would not be able to afford such a high profile in Montreal next season. The series offers a further chance to reduce — or even eliminate — the deficit. Board president François Lebrun aims to start the 1989-90 season in the black. The price Les Grands Ballets Canadiens has to pay for the chance, however, is high: it has had to relinquish its list of subscribers to Place des Arts, a move from which it will take years to recuperate.

With its marketing strategy somewhat in place, the company has a new director general. Colin McIntyre was persuaded to return from the Canada Council, where he was head of the policy secretariat, this spring to take up the general directorship again. The company stands braced against the cries of "foul play" and "conflict of interest" from its detractors that surely must follow.

Les Grands Ballets Canadiens has come through its current crisis struggling bravely to put forth a show of solidity and hope. The future will be hard; maybe even tougher than the past. The company won't have all the things it wants — it must rent *Coppélia* costumes from American Ballet Theatre, for example. And it certainly isn't going to be able to afford high-priced choreographers — let alone musicians. But there's not much new in that.

"We have been a big company with a little budget since 1967," Linda Stearns says. "We did miracles with the money given to us — it became expected of us — and we'll do it again." ■

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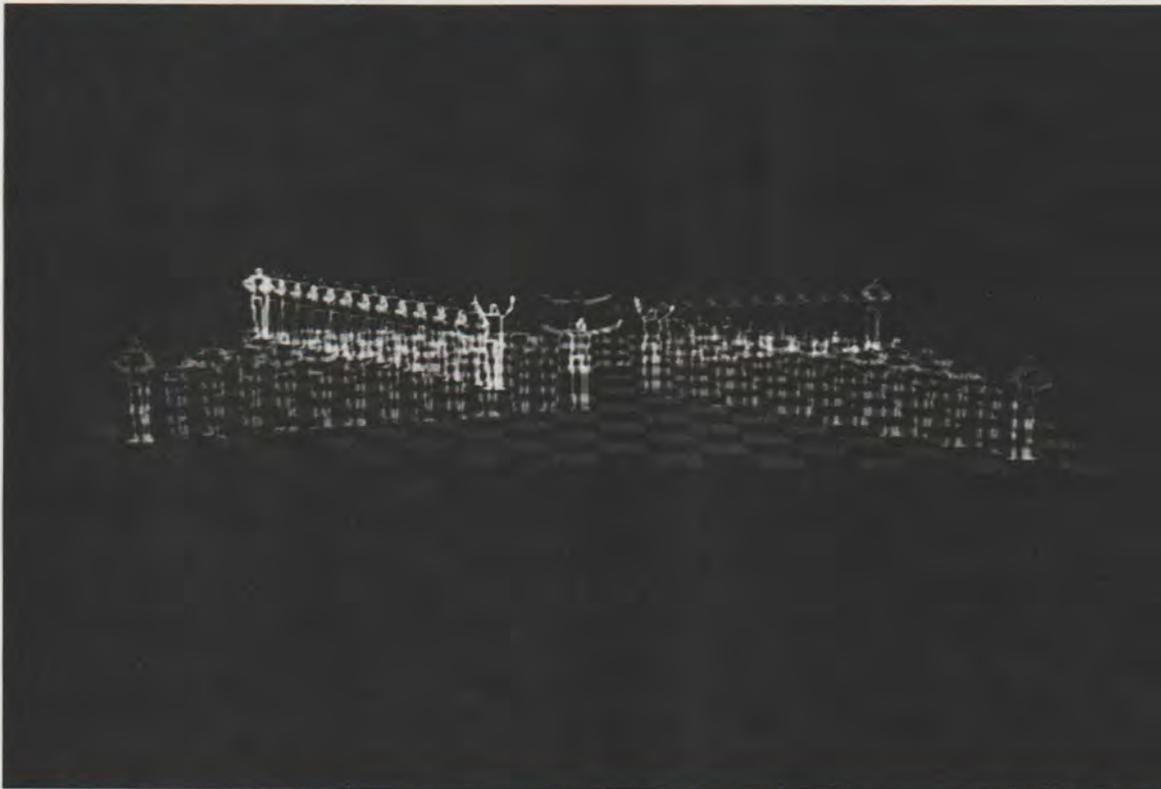


*Angelo Luzio*  
MONTRÉAL

# A NEW WAY TO MAKE DANCES?

## *Computers and Choreography*

By CATHERINE LEE



*A view of the monitor screen. An illusion has been created by combining the magic of photography and computers. Holding his camera shutter open as a series of 15 snapshots (scenes) was reviewed on the screen, the photographer has created an interesting composite picture.*

Chris Weidman

[One of the most interesting displays at the 1987 Canada Dance Festival Danse Canada featured the computer choreography program being developed at Simon Fraser University in British Columbia.

The program, demonstrated by Catherine Lee, choreographic consultant for the project, is called COMP — a pun on COMPUTER and COMPOSITION — and is run on the Iris 2400 computer, a sophisticated workstation which allows choreographers to manipulate three-dimensional colour figures in real time.]

**F**EAR NOT! I come with words of hope and promise that computers do not have to dehumanize the dance world!

COMP is an accessible computer graphics tool (i. e. software) which a choreographer can easily learn to use to assist her/him in composing a dance. While written explanations are wordy, a hands-on session would help you to realize how simple this

system can be to use. Reading this article will take longer than it takes to learn the basic controls at first hand!

The purpose of the COMP program is to facilitate the choreographer's experimentation process. This is done by producing a series of three-dimensional graphics representations of up to six figures in space. Each figure can be moved independently of all the others and can be made to change body stance according to the choreographer's choice from a selection of dance shapes in a menu. Each new relationship of the figures, which we call a snapshot, can be saved. Any series of snapshots can be played back, or reviewed, at one frame per second — somewhat like a slow and choppy silent movie. And snapshots can be added to or deleted from a series through the edit commands.

This project has been a joint effort by many people. We are part of the Computer Graphics Group (CGG) of the Laboratory for Computer and Communications Research at Simon Fraser University (SFU) in British Columbia. The CGG is under the

direction of Dr. Tom Calvert, vice-president for research and information systems at SFU. The research done is supported by the Social Sciences and Humanities Research Council (SSHRC), the federal funding agency akin to the Canada Council or, in the United States, the National Endowment for the Arts, whose mandate incorporates research in the social sciences and humanities.

The project, begun by programmer Victor Tso, with me as choreographic consultant, has grown greatly. After Victor Tso's departure to the world of computer industry, Susan Hewitt, an engineering science student and advanced skater, assisted in the implementation of designing more body/dance positions for the menu.

Now, programmer Chris Welman is developing the next stage of the program. Dancer Severin Gaudet, a founding member of the French-Canadian folk-dance company Les Danseurs du Pacifique, is a programmer who serves as an adviser to the project. Both are part-time employees of VERTIGO (not the dance company!), which produces computer animation systems.

I wanted to implement a very visual and interactive program, and I was in luck, since we had one of the best graphics computers available. The computer (i.e. hardware) used for the project is the Iris 2400 workstation from Silicon Graphics Inc. This sophisticated graphics system is capable of manipulating three-dimensional colour objects in real time. (Besides, how could we resist working on an instrument with the same name as one of the bastions of Vancouver dance — Iris Garland?)

As I could not imagine any choreographer wishing to spend weeks or months learning to use a very convoluted technique, I insisted on the development of an extremely easy-to-learn system. (This is a reflection of my own very limited patience with machines!) We hope choreographers will be able to learn to use COMP quickly and spend most of their time working out thematic material with the six computer dancers.

## Background

TOM CALVERT HAS BEEN WORKING over the past 12 years on the development of various systems which intersect computers and human movement, including several which incorporate the symbolic language of Labanotation.

Choreographically, I have been working for many years — both before and after studying classical composition technique — with many forms of movement, including musical comedy, tap and cheerleading, as well as more traditional approaches to modern dance composition. The style which I have been developing over the past decade incorporates voice (both text and extended vocal tone), as well as movement and theatrical context. I hope, therefore, that any requirements I could think up would be more than most choreographers would require; however, by sharing this information about the project with the dance community, I hope to get more feedback on requirements of which I might not have thought.

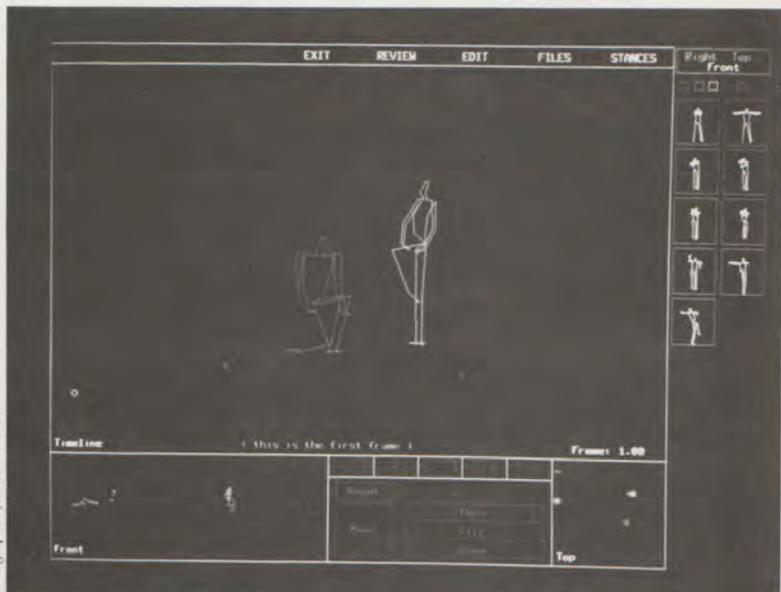
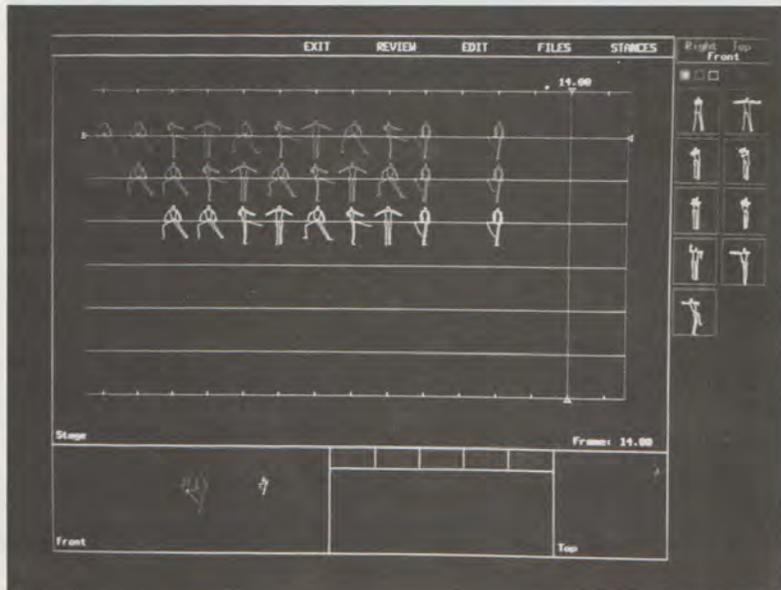
The role of the programmer is crucial to the process of developing software systems. She/he takes the requests of the choreographer and, understanding the ultimate purpose of the requested functions, first considers the capability of the computer — for instance, the energy of a movement is difficult to demonstrate on a computer, although speed is a snap. She/he then determines the general algorithm for the requested function and ensures that the program will be flexible, accurate and potentially usable with other hardware systems.

The programmer influences the way the program user interacts with the computer and makes the difference between a friendly (easy) or an unfriendly user interface. We were lucky

that both programmers who have worked on this project fell in love with the idea of the work and became willing slaves to the entire process, with a commitment to keep the user interface as easy as possible.

Literally, the programmer creates the memory of the machine. This is an important aspect for potential choreographer/users to keep in mind. The computer cannot think; it can only remember information we have put into it. The extent of the computer's memory capacity is enormous, but it will always be the human who provides the creative spark of connecting ideas and images.

As trained dancers, we think that computer programmers speak a foreign language. Well, they pointed out that we do, too! Our language is not as mathematically precise as theirs, but



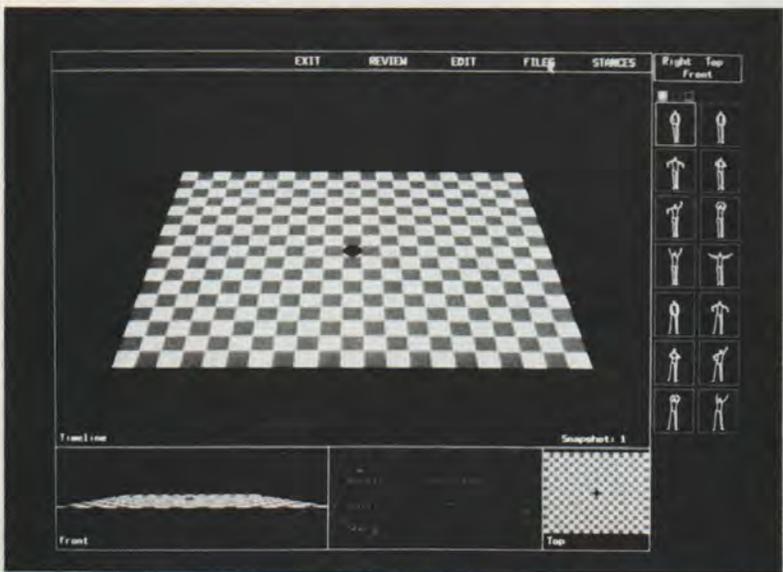
Photographs by Chris Welman

(Top) A close-up of two dancers from a quartet on the stage is shown on the main screen. The dance figures can be made smaller or larger as desired, and the user can tilt or turn the stage, and zoom in and out from the main stage to view the movement from all angles. (Above) A timeline showing a chorus-line effect. Whole sections of one dancer's movement can be duplicated and moved to another line so that that dancer would automatically be shown to be doing the same sequence, perhaps to create a canon or other kind of variation.

certainly it is very analytical and definitive. And comprehensible only to the initiated — my computer friends were often stumped by words which, to me, were the most simple and automatically obvious.

### Rationale for the Process Developed

WHEN WE BEGAN DISCUSSING the project, we tried to determine, first, what computer techniques had already been developed at SFU which might be usable in this effort and, second, what the basic requirements of a choreographer might be. As well, it was very important to me that this system be one which could be used by novice computer users — as most dancers are —



The menu and three views of the empty stage. The menu consists of dance positions, displayed in a comic-strip arrangement at the side of the screen, which are available to the user. There are three stage views — from the front, the top and one which can be adjusted to be viewed from any direction.

and that it be developed in such a way that it would become a useful product, not just an excellent research project.

The COMP system uses a keyboard and visual graphics display with which the choreographer can experiment — much like the process of a playwright at a typewriter or word-processor. This computer concept of choreography requires that choreographers work alone part of the time in front of a screen and then workshop their movement ideas on dancers in a studio. This changes the concept of the choreographer/artistic director/performer relationship to something more akin to that of the theatre world.

Choreographers seem to see the process of making a dance from a total picture. How could we segment this choreographic process to be feedable to the computer, which comprehends only single, discreet pieces of information, entered one at a time?

The divisions of the choreographic experience that I distinguished were (1) the stances and actions of the individual dancer; (2) the space in which the dancers move; (3) the time involved, individually and collectively; (4) the quality of the movement; (5) the sound used with the movement; and (6) the overall shape and manipulation of the material chosen.

The individual dancer can be regarded distinctly for her/his:

- particular stances (lying, sitting, standing, kneeling, elevations), which can be further described in terms of dance positions (rotated out or parallel, first, second, third, fourth, etc.);
- locomotion — the whole body passing through space: floor pattern, foot pattern (steps, especially in the most common

stylings of folk, modern, ballet, jazz, Renaissance or classical Indian dance) and action pattern (rise, fall, roll, glide, crawl, etc.);

- gesture by limbs;
- articulation of head/neck and torso sections, which I feel can be described in terms of mime technique (rotation [spirals], inclination, displacement [translation]) and modern dance technique (curvature [contractions, arches]);
- transitional movements between stances.

Other elements which seemed to be required, but fit a different category, were:

- space — the spatial division of the performing area (upstage, downstage, centrestage, etc.) and the direction in space travelled by the individual dancer and the group;
- time — the timing of the individual dancer's movements and the integration of one individual's timing with that of others in the group;
- quality — the propensity of the human to do something (the will, the thought) and the creation of specific movement qualities and dramatic character relationships which influence the individual's reactions;
- sound — the incorporation of the musical score or other aural signposts for the dancers;
- shape and manipulation — the repetition and variation of movement patterns, the overall dynamic progression of the work (where is the climax or the denouement, if any?) and the organization of multiple dancers' movements.

IN DISCUSSING THE CHOREOGRAPHIC PROCESS in terms of the computer, it seemed to me that there were two divisions which could be given titles and distinguished from one another for the sake of simplicity and clarity: movement constituents and composition.

We define movement constituents as the specific gestures of the torso, arms, legs and head — that is, shapes and positions, along with types of actions (falling, rolling, variations of locomotor patterns such as walking, running, gliding, leaping, hopping and jumping). These are the elements which correspond in literature to the nouns, verbs, adjectives and adverbs which are chosen to make up a sentence and in visual art to the articles which are chosen to be painted in a still life or landscape. Any noun (or object) is possible, but we do choose specific nouns (or objects) which elucidate the content we are trying to communicate.

We define composition in the same sense as a writer or visual artist does. How do we manipulate the chosen elements of choreography (comparable to a vase, a cloth and a piece of fruit)? Placing the vase under, beside or on top of the cloth, standing it up vertically or laying it down — each of the choices makes a different dramatic/emotional statement to the viewer. In this sense, the composition of movement is the organization of the material being used. It is also the elaboration and the colouring of the chosen elements, and includes such aspects as repetition, call/response and the variation of an element through space, speed, dynamics, facings and the numbers of dancers doing the action.

Computer considerations to be taken into account included:

- identifying Jane Dancer from Joan or John Dancer;
- creating a snapshot, or arrangement, of several dancers;
- saving a series of snapshots to create a phrase;
- identifying these phrases to call them up again;
- calling back phrases worked on another day;
- being able to change what had previously been saved;
- interpolating — i.e. filling in between the snapshots;
- storing general dance movements and stances (such as walking, skipping, common turns or foot patterns) in the

- computer memory and then calling them up to use later;
- creating and storing stances/movements completely specific to a particular piece of choreography, which no other choreographer would — or should — be interested in or have access to;
- creating a quick and simple means to show dancer/figures touching, leaning on one another, picking someone else up, etc.;
- varying the speed at which snapshots are displayed — i.e. abstract or real-life speed.

It was intriguing to me to find that human physical constraints are not the same as computer physical constraints. For instance, second position (most simple for the human) was very difficult for me to achieve on the extant *BODY* program, whereas the same figures could be shown in many kinds of physical stances that are not humanly possible, such as leg through head.

Of all the above-mentioned concepts, we decided to take the following into account while we developed the initial system:

- the idea of a stage and placing dancers on it (the visual aspect);
- distinguishing dancers by using different colours;
- the passage of time (both real time and musical timing);
- distinguishing between floor pattern, movement pattern and body stance;
- beginning with the elements of composition;
- creating a system to illustrate dance stances;
- determining if we could generate qualities of movement;
- creating a simple means for the choreographer to create and save phrases, and to recall phrases composed earlier;
- determining if there could be a means to integrate relevant concepts from Benesh, Laban or Eskol Wachman notation systems and computer work done with them.

I THOUGHT THE MOST APPROPRIATE SYMBOLS for easy comprehension would be little stick-figure/dancers on stages, rather than true symbols like boxes, because I think dancers are visually and kinesthetically oriented. And the language of nota-

tion systems seems like an abstract intermediary step to me. I wondered, however, whether these languages had useful concepts in them which might be applicable to our program.

I started from the assumption that we all accept certain stances as being in the realm of dance, and made a menu of some hundred and fifty of these. I also chose to include walking, running, sitting and lying on the floor, since so much modern work includes pedestrian elements. (These would also be useful if the software is to be used by theatre and film directors.)

Along the route, I developed a listing of those positions which make up common movements in the dance realm. At first, I didn't have an organized way to think about them. Then I stumbled on the use of graph paper to draw the stances on; thus, I could organize similar types of gestures, many to a page. This proved a simple means of saving my thoughts to be transferred onto the computer, even when someone else did the input to the computer. As it turns out, this has influenced the model for transferring information out of the computer into a comprehensible form for interpretation to the dancers.

### The Historical Development of COMP

THE FIRST PHASE OF THE WORK was to develop the screen layout, which included three stage views — from the front, the top and one which could be adjusted to be viewed from any direction. We also developed the initial figure to place on the stage in six different colours to differentiate six different dancers, as well as the ability to save any snapshot of these figures on the stages. We then developed the capacity to view a series of snapshots and to delete or add snapshots between extant ones. We could name and store each series for future recall. (These attributes are called editing procedures in the computer world and are comparable to the film editor's task.)

The second phase was the choosing and creating of the basic menu of dance positions to be selected by the choreographer. They were placed in a comic-strip arrangement at the top (later, at the side) of the screen. To accomplish this, we used Gary Ridsdale's *BODY* program, which allows the user to create any

## A GLOSSARY OF TERMS

The brain of the Iris is a large box which sits on the floor near the monitor. It looks innocuous from the outside, but inside are a number of panels of computer chips and wires which seem quite daunting to the novice. Luckily, *COMP* program users don't have to be the least bit bothered about it. They only work with the *MONITOR*, *KEYBOARD*, *MOUSE* and *CURSOR*.

The *MONITOR* is the TV for the computer.

The *KEYBOARD* is just like a typewriter keyboard (well, almost!).

The *MOUSE* is a small, palm-sized box on a roller. It has three control buttons. The *MOUSE* controls the *CURSOR* on the screen. By depressing one button on the *MOUSE*, an item is chosen. By depressing the second button, the figure can be rotated. By depressing the first button and rolling the *MOUSE*, the objects can be moved across the space.

The *CURSOR* is the tiny arrow (or, in our case at SFU, a lasso) which is displayed on the screen, informing the user what item is being chosen. The *CURSOR* can be pointed at the particular object or word to be worked on.

A *SNAPSHOT* is any arrangement of the dancers on the stage. This arrangement can be saved and is automatically numbered by the computer for later recall.

A *SEQUENCE* is a stringing together of *SNAPSHOTS* — an *enchaîne-*

*ment*, a combination. Any *SEQUENCE* may be written down (saved) and recalled at any time after the program is shut down, as long as it is named. Again, every *SNAPSHOT* in the *SEQUENCE* will have a number.

The *SAVE BAR* is like the controls on a tape-recorder. The user can save (record), go fast-forward through the saved *SNAPSHOTS*, fast-rewind, play forward one *SNAPSHOT* at a time or play back one frame at a time.

*EDITING* is the process of making any kind of change to the saved *SEQUENCE* of *SNAPSHOTS*. If the user wishes to add, delete or revise an extant *SNAPSHOT*, she/he chooses the appropriate editing command and follows a simple procedure to complete the process. It is similar to the film-editing process.

A *MENU* is a list of the choices available in a particular category of information.

The *BODY* program is a computer graphics display developed by Gary Ridsdale which allows the possibility of manipulating a single human-like figure made of prisms into any desired stance. The *BODY* program was used as the basis for the definition of the stick-figure used in *COMP* and for creating the stances of the original *COMP* program.

The *COMIC-STRIP* is the grouping of boxes on the *COMP* screen, each containing a stick-figure in a particular stance. These are the choices of positions which the choreographer may use for the "dancers" she/he places on the stage.

body shape (both possible and impossible for humans) on a figure made of prisms. This created a finite choice of dance positions to choose from and allowed more choreographic possibilities — like *plié* positions, some common tricks like cartwheels and front flips, and a lot of elevation steps.

The third phase was the development of a process by which choreographers could build these body shapes themselves. We made a simple connection between the BODY software for creating the stances and COMP for showing the stances which could be saved under a special comic-strip.

In the fourth phase, we restructured the screen to make the working view easier to see and to make the dragging of the figures onto the screen a less manually tiring exercise.

And we have now begun to develop various other aspects of the system, including the worksheet, the printout and the DANCE DOLL described below.

### Uses for the System

THE POSSIBILITIES FOR THIS SOFTWARE SYSTEM seem four-fold in the realm of dance. First, it may be a boon for independent (especially itinerant) choreographers, who must work out huge portions of new works when they go to set a new piece on a distant company which is not well-known to them. Second, it may be useful to company choreographers in refining certain segments of their works. Third, it may be of assistance in teaching students the basics of dance composition. Finally, it may be possible to produce scores.

I see the process of an independent choreographer who is working from home-base as being a much more daily kind of interaction between the studio work and the computer. A printout in visual form of the choreographer's work on the computer would enable her/him to transmit those specifics to the dancers in the studio. Then she/he could bring back either videotapes of the studio achievements or draw little graph pictures of what she/he plans to input to the computer on the basis of the studio work.

The most obvious value of COMP seems to be its potential to speed up and simplify the normal period of rehearsal for new works. For a 20- to 30-minute work, this usually involves a long period — the idea gestating for months, sometimes years; six to eight months of experimentation and development by the choreographer with dancers in the studio; then, two to four weeks for the final perfecting of the piece for performance.

The real reason we are developing COMP is to provide a tool to aid the choreographer in clarifying thoughts and images prior to working with live dancers. The entire concept of composing a dance using computers is quite daunting to some choreographers, who wish to work only with live dancers. My personal hope is that both choreographers and individual dancers will benefit from shorter rehearsal periods. We don't know yet how much shorter this process will be, but I would anticipate that reduction by a third to a half of the hours spent in the studio would not be too outrageous a projection. There is obviously no way that the computer can replace live performers within performance or in the studio, and this would not be the least bit desirable.

I would like to think that, perhaps by working first on the computer and presumably saving rent, even independent choreographers could start to pay their independent dancers. I would rather see money going to pay dancers than owners of rehearsal spaces. If the cultural funding agencies understood our aim for reduced rehearsal requirements, perhaps cultural funding would become available to choreographers to pay dancers.

Finally, in this money vein, we hope that abbreviated rehearsal periods would allow independent dancers to work on several pieces — where they were previously restricted to a few. They

could, therefore, earn more money for the rehearsal hours they inevitably donated in the past because of their love of the art. This would improve the morale of these dancers.

ANOTHER ASPECT, suggested by a member of the Danny Grossman Dance Company, would be the opportunity for choreographers, using the computer, to refine very detailed bits of choreographic choice — dancers presently have to repeat the same small movement sequences dozens of times — until they find exactly the right facing or dynamic to suit their purposes. In this sense, it would save wear-and-tear on the dancers' bodies and, therefore, extend their dance lives.

A third use of the system would be in the education of dance students. The COMP system promises to be useful in the process of teaching composition. This is an area which has not been explored yet, but which soon will be implemented on a small scale in co-operation with the SFU dance faculty. Even now, the system is developed enough to be of a certain kind of usefulness for SFU dance composition students, who can work independently at first and, after learning the basics of compositional workability, then move on to the much more delicate process of learning to accommodate dancers' body capacities and their psychological makeup.

A fourth possible use might be transcriptions into Laban or Benesh notation of scores produced on our program, due to earlier research conducted under Tom Calvert at Simon Fraser University and Rhonda Ryman at the University of Waterloo. These scores could be the sketches which choreographers have made before encountering live dancers. I anticipate that the product will always change and develop once choreographers and dancers begin to work together on pieces. After completing work with the dancers, the choreographers may come back with final revisions and complete the original, sketched-out scores.

Other non-dance uses which have been suggested have been in the area of television commercials (replacing the present storyboarding system used in film-making) and as a means of making animated films. (Perhaps if the dance world claimed this project as its own, we could end up selling the software system to television and film producers, making money to support the creative process of dancemaking.)

One thing that troubled me a great deal was how to accommodate the thousands of positions which each choreographer would add to the system as she/he worked. I finally realized that, however much we think every piece of our own work is different from every other, we do have certain posturings and types of movement which we use in many of our works. This made me realize that this whole computer system may prove to be a means of establishing the unique movement choices that would then make copyrighting more feasible.

### Working on the System

TO BEGIN, you get yourself "logged in" and "fire up" the program. (This just means typing in a little note to the computer saying that you want access and calling up the specific program wanted — in this case, COMP). The handbook we have compiled will help with the hands-on part of working the program.

The choreographer begins to work in the COMP program by setting up an initial scene, which we call a snapshot. Dancer/figures with the desired body positions are chosen from a menu; each of six dancers is distinguished by a different colour. Using the mouse, the choreographer places each stick-figure on the floor plan in the desired location by picking its colour and dragging its dance stance from the comic-strip menu to that location. The facings of the figures are then individually adjusted.

When the initial snapshot is satisfactory, it is stored by clicking the save bar; then, a second snapshot can be designed, using the current one as a starting point. This is repeated for as many scenes as are needed to define this segment of the dance. These scenes, or snapshots, are similar to the series of story-board sketches used in planning a film, but the interactive three-dimensional workstation allows the choreographer to zoom in or out from the stage and to view it from all angles instantly, without the need to redraw anything.

As each snapshot is composed, earlier scenes can be reviewed in the small frontview window or, if desired, on a full-screen stage view. The choreographer can review a sequence of frames in the large window at any time, viewed at one snapshot per second. Since the individual scenes may be quite far apart in time and may not be equally spaced in time, this is a crude "stutter" animation. Editing features in the COMP program allow the insertion of new snapshots into the middle of the sequence already saved and the deletion of unsatisfactory ones from the series. The choreographer can obtain a better notion of how real dancers would look moving around the stage if intermediate frames are interpolated between the key frames. Inserting one or two additional snapshots enables the choreographer to study the movement paths of the figures on the floorplan and to see major changes in body shapes in relation to other dancers and their relative visual placement. Inserting many additional snapshots (say, 15 to 100) would create the illusion of real-time movement. So far, we have chosen only to interpolate changes in space, viewed at one snapshot per second.

In order to add more snapshots, with specific movement patterns (such as a walk, prance or jump), between key frames, we would need to call up previously compiled and stored movement

sequences, to avoid creating these sequences every time we might wish to use such a pattern.

**WE ARE DEVELOPING A WORKSHEET**, or separate window (computer lingo!), by which we hope to manipulate timing subtleties — one figure moving slowly simultaneously with another moving quickly, or changing the speed of a movement done by an individual dancer.

In the same worksheet, we would like to duplicate the movement of one dancer when we want four dancers doing the same thing — perhaps in different facings or in canon, retrograde, mirroring, etc.

The movement sequences being created can be manipulated by using the worksheet view, which shows six rows — one for each dancer — and vertical markings to indicate what snapshot is being worked on. The choreographer places the number of dancers wanted, in the positions wanted. Then, if she/he wishes to manipulate any aspect, it can be done by copying or cutting and pasting in the manner used on the Macintosh personal computer. Needless to say, this is a much quicker method than doing it all manually and is much more similar to the way we work in the studio.

To transmit the information the choreographer has developed on the computer to the dancers, we have developed a printout which can be produced on a Macintosh printer.

This printout shows the same basic idea as the worksheet's structure, but also includes a space on which the choreographer can write — or, later, we will program — the musical or sound accompaniment, a space to show the floor path of each individual dancer and a top view of where everyone is after every two snapshots.

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### Future Plans for Developing the Program

SINCE OUR WORKSTATION IS HOUSED at Simon Fraser University and is worth approximately \$100,000, it is not readily available to every choreographer who might want to experiment with a system such as we are developing. While the size and cost of the Iris 2400 workstation are obviously prohibitive for the average choreographer, from the start Tom Calvert has had the vision of switching the completed software system off the expensive, complex and delicate Iris at SFU onto a much cheaper and more readily available Macintosh or similar personal workstation (eg. Amiga or Atari). These are very portable and within the financial range (\$2,000 to \$5,000) of many choreographers.

In Vancouver we are lucky to have the Vancouver Ballet Society, the Dance in Canada Association and the Dance Centre. I could see hardware compatible with our composition software program being available to choreographers at one of these organizations.

THE CHOREOGRAPHY MENU EDITOR now being tested is an extension of the potentiometer system used in some laboratory work for angles on a human body. A potentiometer is a small electronic gizmo which, when attached at a joint between two straight armatures, can measure changes in the angle. These angles are transferred to the computer, which alters the figure on the screen exactly as the model moves in the real world.

Attaching and detaching the potentiometers from the human takes time, and the wires restrict movement quite a bit, so we thought of using an artist's wooden model, but decided to create a DANCE DOLL with permanent wiring. A mechanical engineer developed the DOLL, which a choreographer could manipulate by hand and use to record its body position directly into COMP. The DOLL, which is approximately three feet high, is made of hard plastic tubing, with potentiometers placed on the joints.

This particular DOLL, however, has proven to be too large, even as a prototype, and we are now considering the artist's model size or the possibility of using typed words or voice activation to manipulate the screen figure into the desired stance to be saved.

IN THE FUTURE, we want to show interactive movement of two or more figures (touching, contacting, leaning or lying on one another and, using the hands, picking someone else up).

As well, we hope to integrate three other software programs. One would allow the user to build sets and props in the space, so the visual impact could be approximated and the choreographer could visualize the overall effect. A second program would allow us to incorporate text and special instructions, while a third would incorporate the idea of the music or sound score. These last two programs would be displayed on the screen simultaneously with the movement "film".

Soon, COMP will also include the possibility of interpolating movement between the key snapshots — think of it as transition movement. This will make the playback of a sequence much smoother and more like human movement.

The printout we have created could be used to produce a score in Laban or Benesh notation, or simply a score that could stand on its own when the work is finished.

We hope to test the practicality of our software through developing complete works created by me and by other choreographers. Volunteers would be appreciated!

PLEASE CONTACT US at Simon Fraser University if you have a reaction, positive or negative, to this article. Your feedback will be taken seriously and may really forward our efforts to create a modern tool for the dance world. ■

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# EATING DISORDERS:

## *The Dark Side of Dance*

By KATHRYN GREENAWAY

**W**HITNEY — AN ASSUMED NAME — was a chubby child who dreamed of becoming a professional ballet dancer. By age 12 she had started to diet, trying to capture that reed-thin look synonymous with today's ballerinas. At 15 she stopped eating and dropped 25 pounds in two and a half months. At 16 she was eating, then vomiting, up to nine times a day.

Today, at 21 she continues to struggle with two eating disorders: bulimia and anorexia nervosa. Whitney is not alone. Experts say that one in six student ballerinas has an eating disorder.

Bulimia is a favourite form of dieting for dancers. A bulimic will consume large amounts of high-calorie food over a short period of time — up to 5,000 calories per binge — and then vomit, take laxatives and/or exercise excessively. An anorexic loses weight by combining severe dieting and exercise.

**W**HAT IS IT THAT DRIVES these dancers to such physical extremes, possibly damaging their bodies and ruining their careers? The list of potential medical complications is long: curvature of the spine, broken bones, infertility, tendon and ligament injuries, ruptured intestines, electrolyte imbalance and vitamin deficiency.

The statistics worsen when the student becomes a professional dancer. One in four professional ballerinas suffers from injuries related to eating disorders.

(Male dancers do not seem to be as affected by weight stress, although, due to the secretive nature of bulimia, it is hard to obtain accurate statistics.)

Where is it that dancers pick up these bad habits that eventually transform into debilitating disease? When Whitney lost 25 pounds, she was studying at the Alberta Ballet School. "My ballet teachers were really proud of my new look," she recalls. "They told me to keep up the good work." So, she continued her cycle of starving and vomiting.

"A dancer has a lot invested in keeping her weight down," says Ellen Dinerman, a behaviour therapist at Montreal General Hospital. "She could lose a career or an income, so she underfeeds herself to keep her weight at an artificially low place."

Whitney, at 5'4", now weighs 120 pounds and has been told to lose weight before she will be considered for a major Canadian ballet company.

"I don't like to see a ballet dancer with fat legs," says Eddy Toussaint, the artistic director of Ballet de Montréal. "My dancers want to be thin — because they know I want them that way."

**A**LEXANDRA — ALSO AN ASSUMED NAME — started studying ballet at 12. Today, at 23 she has been dancing with a major Canadian ballet company for two and a half years. She started dieting at 15. In one year she dropped 35 pounds. At 5'4", she weighed just 85 pounds.

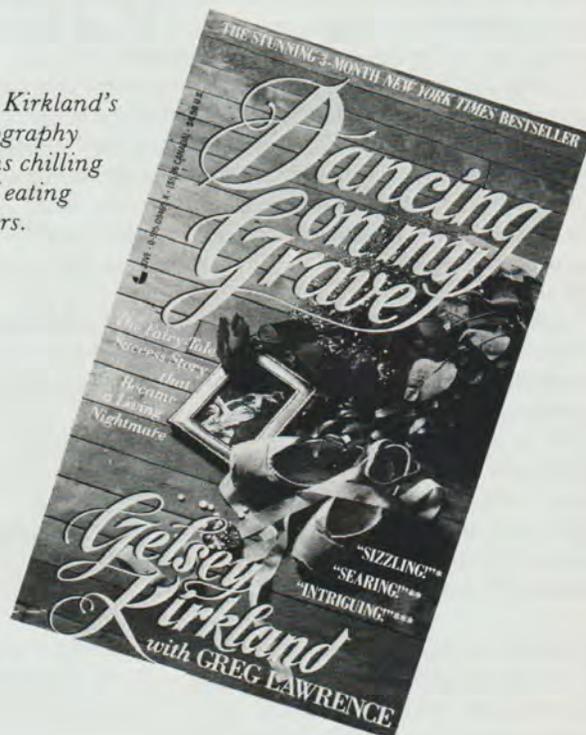
"My ballet teachers told me how beautiful I looked, and what a good girl I was," she says. "It angered me to realize how many of these dance people estimated somebody's worth purely by the physical look."

Alexandra became aware of her weight the moment she entered her school. "We were required to weigh-in at least once a week, and sometimes every two days," she recalls. "We would diet like crazy. I became obsessed with weight after having to face that scale so often."

Whitney was also required to weigh-in during her student days. "Before a weigh-in," she relates, "I wouldn't eat all day. If it was convenient, I would throw up."

Betty Oliphant, artistic director and ballet principal of the National Ballet School, says: "In the old days, I used to have a

*Gelsey Kirkland's autobiography contains chilling tales of eating disorders.*



weigh-in once a week. Today, I just blush at the thought that I ever did that . . . [Now] if a student looks like she has an eating disorder, she is given a choice — go for treatment or leave the School.”

WHAT WE SAY TODAY IS BEAUTIFUL was too skinny in my day,” says Vincent Warren, a dancer for 23 years and now a teacher with Les Grands Ballets Canadiens’ pre-professional program. “I think this change in image is because of George Balanchine.”

Warren explains that Balanchine — director, until his death in 1983, of the New York City Ballet — started some 30 years ago to prefer longer lines, and so began to use naturally thin and tall girls.

In her autobiography, *Dancing on My Grave*, renowned Balanchine ballerina and self-confessed anorexic/bulimic Gelsey Kirkland wrote that Balanchine “was concerned with outward signs such as body weight . . . He did not merely say, ‘Eat less.’ He said repeatedly, ‘Eat nothing.’”

On the other hand, David Moroni, director of the Royal Winnipeg Ballet’s pre-professional program, says, “Everybody seems to want to blame Balanchine for everything. But what about the kid’s parents who say, ‘Suzy, you’re too fat. You’ll never make it.’ You never hear about them, because they’re behind the scenes.

“For every anorexic dancer you can point out to me,” he continues, “I can show you a hundred students who are perfectly normal.”

FOUR OF CANADA’S MAJOR ballet companies and their affiliated schools talk of nutritionists and psychologists being readily available to professional dancers and students. The National Ballet of Canada and the Royal Winnipeg Ballet admit a problem exists and must be dealt with. According to Les Grands Ballets Canadiens, the problem is minimal — two or three cases in seven years. Ballet de Montréal does not feel there is any problem. All deny having any weight pre-requisites to enter their schools and deny using scales to monitor dancers’ weight.

Valerie Wilder, co-artistic director of the National Ballet, says she has never known a female dancer who hasn’t gone through a stage when she would at first diet excessively and then break the diet completely. “The metabolism,” she says, “becomes confused, and so when the dancer eventually tries to eat normally, she gains weight.” But she asserts that, with maturity and experience, a dancer usually comes to grips with this “adolescent stage”.

Camilla Malashenko, the ballet mistress at Ballet de Montréal, feels that dancers should be required to weigh-in after being informed of the ideal weight for their bone structure, so that weight gained or lost can be monitored responsibly.

“Dancers should not misinterpret dieting,” cautions Arnold Spohr, artistic director of the Royal Winnipeg Ballet. “A diet does not mean not to eat.” He explains that dancers must eat to keep up their strength for “the most difficult profession in the world”.

VINCENT WARREN IS OPTIMISTIC that this dark side of dance will soon disappear. “Fashions, body images, everything goes in cycles,” he says. “Right now, it is the really skinny dancer that is popular. In the next 20 years, we will have another image of what a dancer should be.”

But will this shift happen soon enough for Whitney? “Ultimately, the body on the stage should celebrate the human soul,” she says. “To have it twisted into something that is not normal really defiles its beauty and potential.” ■

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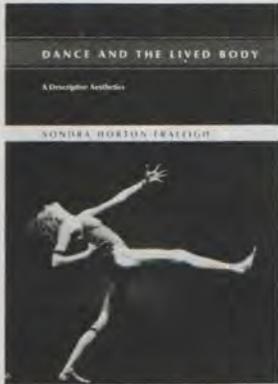
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## IN REVIEW: *Books*



### DANCE AND THE LIVED BODY

by Sondra Horton Fraleigh  
University of Pittsburgh Press, 1987

Reviewed by ROSEMARY JEANES ANTZE

*When I am my dance, I am not limited to being myself. When I am my dance, it is my self unlimited that is expressed. And I cannot be my dance until I can do my dance. Then the dancer that I am appears.*

AS A DANCER, I find many ideas in Sondra Horton Fraleigh's new book which resonate with my own highest hopes for dance. As a thinker about dance, I find her writing clear and impressive, but am perplexed by the need to pursue certain lines of inquiry.

Reading phenomenology, the philosophical school of thought by which her work is propelled, is like being caught in a whirlpool of self-examination. Sometimes, Fraleigh's words strike one as utterly profound, touching the real essence of the dance as it comes to life in the "lived body" of the dancer. Other passages are devoted to topics so obvious — for example, how "dance favours vitality" — that complex examination seems hardly necessary. But this oscillation between the sublime and the mundane steadily builds towards a comprehensive and ultimately transcendent view of dance.

Fraleigh's exploration focuses more on the body itself than does the work of her predecessor in the field, Maxine Sheets, whose pioneering study *The Phenomenology of Dance* is now over 20 years old. She begins by pointing to her own experience as a dancer trained with the greats of both the German and American schools of modern dance: Mary Wigman, Hanya Holm and Alwin Nikolais, Martha Graham and Louis Horst, and Merce Cunningham. She notes how throughout her dance training she was drawn to existentialist literature, which gradually led her to studies connecting dance, existentialism and phenomenology. Her way of defining existentialism shows the attraction it held for her, which I am sure many dancers will recognize in their own pursuit of their art: "Existentialism attempts to explain the real. Its very name indicates its concern for existence and what 'is'. It attempts to describe the experienced reality of being-in-the-

world. In short, it attempts the impossible but stretches us in the attempt."

What keeps Fraleigh's book from becoming just a sea of words describing the experience of dancing is her uncanny ease in switching perspectives. She writes from a subjective, personal viewpoint in which she recalls a real experience: "When I was in composition class with Cunningham . . ." Suddenly she steps into the observer's shoes and provides detailed and evocative descriptions of particular works by the likes of Yvonne Rainer, Twyla Tharp and George Balanchine. Later, in developing an historical framework, she presents the works of several modern choreographers. Elsewhere, she uses material in a more immediate manner, quoting directly from interviews with choreographers Anna Sokolow and Daniel Nagrin. The versatility of the author keeps the reader on her toes (so to speak). She writes in a style that both acknowledges and incorporates the complex thoughts of philosophers such as Martin Buber, Martin Heidegger and Paul Ricoeur. Later, she drops all scholarly pretence to speak as a choreographer pondering over one movement, wondering just where it starts and ends, and where another begins.

Although Fraleigh's major interest does seem to lie in the dancer dancing, there are sections of the book where choreography comes to the fore. With the notable exception of Balanchine, the author chooses her examples from modern dance, which she calls "a discovery form of dance", which she feels better parallels existentialism than does ballet, with its "aesthetic formalism and valued tradition". One can understand the author's preference for modern dance choreography for illustrating her theory. However, if she is right in calling her phenomenological view of dance a universal one, then from the point of view of *dancing*, the lived experience of the ballet dancer deserves the same consideration as that of the modern dancer, even if their choreographic processes differ. Certainly, the ballet dancer of today is as concerned with the "how" of moving as she is with the "what" of a codified vocabulary.

Fraleigh's vision of dance is undeniably an inspiring one. "The real in dance," she writes, "is that which we do freely and which we love in the doing. Dance is the freedom, the play, and the gracious centre in fulfilling work." She says the best dancers talk of their love of the daily work of dance — technique class and rehearsal. But, oddly enough, she illustrates this point by quoting a Cunningham dancer who remembers an afternoon when she was the only student in class. I wonder, as someone whose curiosity is aroused when the real strays from the ideal, where all the other dancers were on that day. Were they less enchanted? Is their experience of dancing any less important for a theory of dance?

Nevertheless, for anyone inclined to ponder the essence of dance, who wishes to entertain the purest ideals, especially as explored through trends in modern dance over recent decades and the philosophy which underlies and elucidates them, Fraleigh's new book is a very stimulating read. *Dance and the Lived Body* is a major contribution to the descriptive aesthetics of dance which directs attention to the heart of the matter, the vital presence of the dancer in the dance. ■

# Branco

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LES GRANDS BALLETS CANADIENS

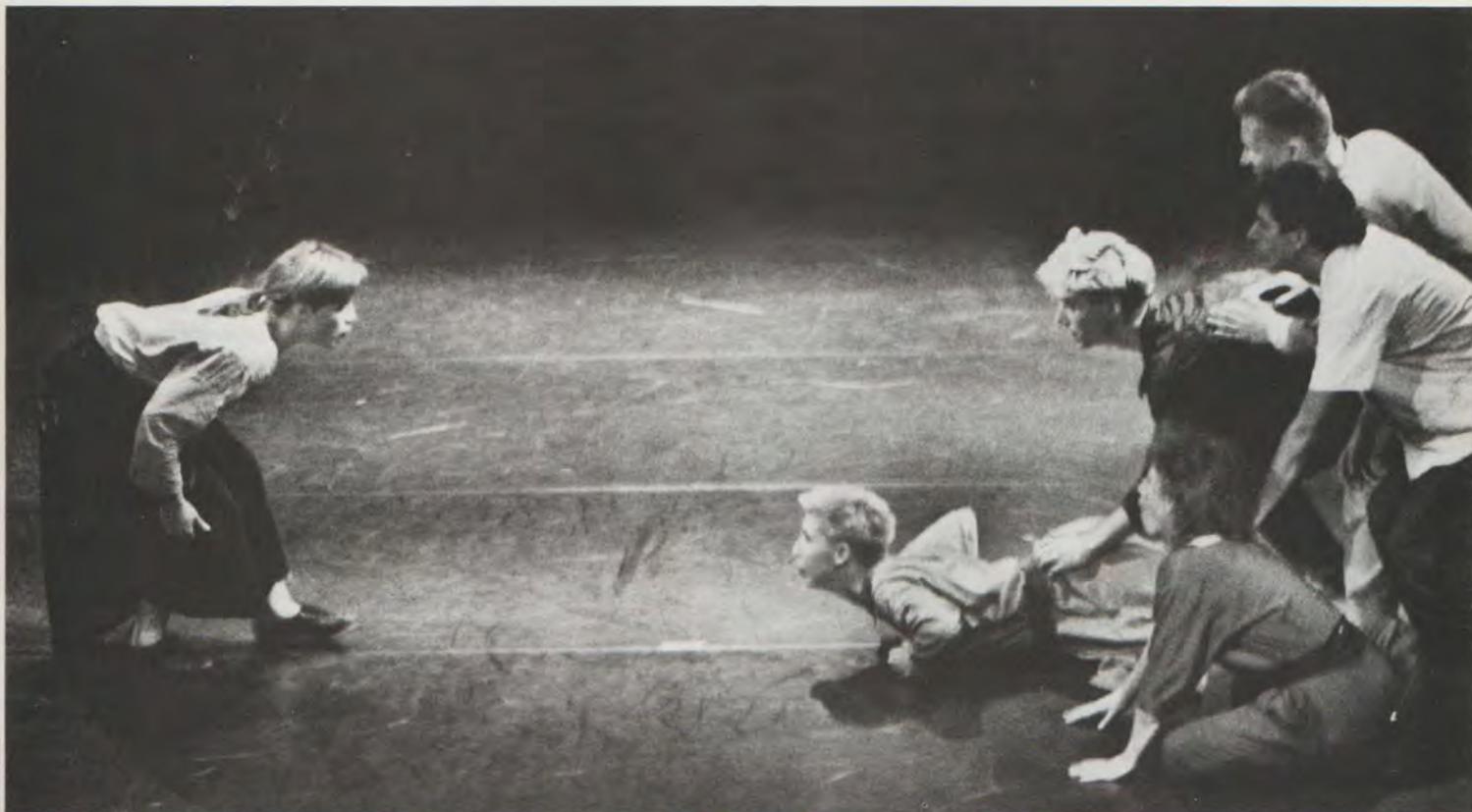
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DANCE IN CANADA ASSOCIATION DANSE AU CANADA

## IN REVIEW: *Performances*



Chris Randle

Members of EDAM (*Experimental Dance and Music*) in Peter Ryan's *Ceremony of Innocence*.

### VANCOUVER

Reviewed by SUSAN INMAN

SOMETIMES IN MODERN DANCE it seems as if the old adage "perseverance furthers" is irrelevant, at best; companies that cling too tenaciously to a particular style are often attacked for being predictable and boring. But the benefits of honing a particular way of working were triumphantly displayed in the EDAM (*Experimental Dance and Music*) winter program at the Arcadian Hall. After years of mixed success with improvisational dance, the company, in Peter Ryan's *Ceremony of Innocence*, proved that perseverance gets results.

During its six years as a collective, EDAM has managed to master the considerable expressive potential in all that precarious balancing, tumbling and catapulting that is the core of its contact improvisation foundation, and to move beyond it. Although plenty of choreographers still use improvisation in the initial stages of creating a work, no other local company, until now, has been willing to stay with the form long enough to yield its glorious bounty.

In *Ceremony of Innocence*, Peter Ryan gave the dancers the task of "finding a leader and letting it go where it takes them". The task took them, and us, on a continuous journey of revelation. Thoroughly grounded in all the techniques of improvisation, the

willingness to borrow, echo, magnify and develop movement themes, the dancers continually transcended these devices in their visible commitment to search for who had the right energy to take over in the moment and to let the nature of that energy reveal itself through their group process.

One leader took over by the sheer boldness of his exultant race around the periphery of the stage. Another assumed control by a quiet, almost preacherly posing, which led the others to respond with a tortured stream of worried approaches and guilty avoidances. The unfolding of the dance was thrilling, with the leaders and followers constantly influencing each other in ways which illuminated both their individual personalities and the cultural forms of behaviour that operate at the edge of our consciousness.

Also dealing with the constraints society imposes upon us was *Brain Drain*, by Lola MacLaughlin. Although reminiscent of Laura Dean's work in its use of an incessant percussive movement — in this case, a small, pounding jump — the work nevertheless achieved its own identity. Unlike Dean's repetitive whirlings, which take on a timeless, comic colouring, the repetitions of these jumps by MacLaughlin's khaki-clad dancers had a very contemporary urgency. The slight shifts in floor pattern, the occasional addition of accents, kicks, snaps and softened arms suggested brief spurts of individuality trying to make their way into a grueling social regimen.

This searching for the personal amidst the mob was also

cleverly highlighted by the very successful use of a strobe light. The strobe usually seems to appear in pieces needing a gimmick to inject some visual surprise. In *Brain Drain*, however, its use was perfect — suddenly the audience was forced to witness the transformation of a non-individualistic group, all doing the same limited activity at the same time, into distinct, vulnerable individuals caught in a dance that did not seem to be of their own making.

Peter Bingham also contributed two works. His newest, *Sexual Outlaw*, with its cast of characters romping through an abundance of couplings and uncouplings, was an inventive, humorous homage to lust. *Teller of Visions*, his 1987 work, was less clear in intent. On a stage crammed with screens, monitors, cameras, onstage audiences, couch potatoes and a "TV tart" narrating the action of a small, crowded group of dancers, the piece got tangled up in the technology on which it was trying to comment.

MARIE CHOUINARD ALSO PRESENTED a program of experimental dance. Her appearance in Vancouver had been eagerly awaited; unlike all too many of the dance events at the "Cultch" which have been embarrassingly underattended, Chouinard had been sold out a week ahead.

Although she seemed to stun her audiences initially with the power of her primal visions, many people expressed disappointment at the lack of development during these lengthy excursions to the underworld.

## WINNIPEG

Reviewed by JACQUI GOOD

I'VE GONE ON RECORD as declaring that the annual *Dance Experience* put on by Contemporary Dancers is one of my favourite Winnipeg dance events. And I'm not the only one. These programs, which showcase the choreographic talents of the company's dancers, have become so popular that they have had to move out of a tiny studio onto a theatre stage. Now, *Dance Experience* is firmly ensconced on the Contemporary Dancers' subscription program.

Dance fans genuinely seem to like the chance to see the young members of the company try their wings, experiment and play around with their art form. It's a bit like watching the inmates take over the asylum.

And, to be truthful, I enjoyed January's *Dance Experience* much more than December's evening of premieres by the company's heavyweights, Tedd Robinson and Murray Darroch. That is probably because these newer choreographers haven't had a chance to get caught up in their own clichés. They haven't become predictable. Not every dance was a great success, and virtually all of them needed some editing. And a couple simply grated on my nerves. But, still, there was plenty to please.

Despite the apparent disparity of the six new dances, some common concerns emerged. In their different ways, the different works presented a society in which communication is well-nigh impossible and where relationships are riddled with anger. The most obvious example of this world-view was actually the least successful — perhaps because of its obviousness.

In *The Primary Goal*, Algernon Williams and Larry Clark set out to prove, quite literally, that "it's a jungle out there". In shuffling rows, business people brushed their teeth in unison, crowded onto a subway and then brandished their umbrellas at one another in the work wars. It seems the most you can hope for is someone to occasionally share the burden of your briefcase.

There was another dance that was also a direct response to the depersonalization of the big city. D-Anne Kuby created *We Took the A Train to the Cloisters* because once she did just that. She got away from the crowds of Manhattan and travelled a few miles to a reconstructed mediaeval monastery, a museum known as the Cloisters. In her extraordinary piece, she didn't exactly retell the story; instead, she dressed in a long, angelic crinoline and painted an abstract work of art onstage, in a kind of counterpoint to funky music and dancers who related to each other with more than an edge of violence. She provided a startling contrast to the world of art and angels.

Another of my favourites was a work called *Siren*, by Karen Kuzak. It also explored the idea of self-absorbed individuals only making contact in hostile ways. But, unlike most of the other works, it actually used large doses of dance to do it.

As Contemporary Dancers moves more and more towards the hybrid form of dance-theatre, we are seeing less and less dance in the programs. In many ways, that is a shame. People like D-Anne Kuby and Christopher Gower are just too good at dancing to turn them into second-rate actors. The few times they let loose and actually moved were the highlights of the evening.

I have to admit, however, that one piece of dance-theatre — with the emphasis definitely on theatre — really won the hearts of the audience, while tickling our funny-bones. Bruce Mitchell's *As You Make Your Bed, So You Will Lie* was a shaggy-dog of a piece — all funny side-issues, with no real punch-line.

Music by Tchaikovsky nestled next to the Sadista Sisters. And there were echoes of movies like *The Fly*, *The Mummy* and *Whatever Happened to Baby Jane?*

A remote-control boyfriend danced out of control. Two people met over the breakfast cornflakes, but couldn't remember whether or not they were married. There was a duel with flyswatters, and the ghost of Joan Crawford asked if she would ever understand what was going on.

Would she? Of course not. But, then that's the point.

Maybe.

## OTTAWA

Reviewed by ANDREA ROWE

VERTIGO DANSE BROUGHT its latest work *Full House* — a piece inspired by the 1950s — to the National Arts Centre Theatre in January for a single, sold-out performance. The work is the creation of artistic director Ginette Laurin, whose high-flying, athletic style of rough-and-tumble choreography has made her popular with audiences and a model for emerging choreographers in search of a new way to move.

Although *Full House* presented images of the 1950s through costumes (men in dark baggy suits with suspenders, women in black dresses and pumps) and music (snatches of Tommy Dorsey and Benny Goodman intermingled with tapes of old radio shows and commercials), most of the dancing reflected Laurin's very '80s style of movement, more the result of her background in gymnastics than any traditional modern dance training.

Laurin's work has always been risk-oriented, with great leaps and landings that must leave her dancers with more than a few bruises. This style, because it defies both gravity and tradition, has always been her strong point. But, for some reason, taking on the theme of the 1950s has diminished this strength. Although certain movement sequences were interesting and cleverly conceived, Laurin seemed to be working with dance ideas created independent of the subject matter and lacking either a common thread or a build-up to another level of revelation.

The exterior set-up — the music, the set and costumes — was evocative of a certain time, but it offered no insight into what made that era what it was.

*Full House*, an 80-minute piece performed without intermission, made little sense at a fundamental level: rather than being left with an impression of what made the 1950s what they were, we remember only dribs and drabs of interesting dance sequences. It's a bit like dance as sport — some beautiful movements, but, ultimately, nothing more.

And yet there is no doubt Ginette Laurin is a talented maker of dances. It is simply time for her, now, to instill her work with deeper reflections on life.

LA LA LA HUMAN STEPS, Edouard Lock's company, visited the National Arts Centre in early February, taking over the Opera for one night.

It is interesting to look at his work in relation to that of Ginette Laurin, because the two emerged as choreographers at about the same time in Montreal, sharing rough, violence-tinged styles of athletic movement that have often been compared.

Lock has had the advantage of working with two of the same dancers — Louise Lecavalier and Marc Béland — over a number of years, and they have absorbed and refined his difficult and exacting style. Laurin, on the other hand, has a completely new cast since she was here two years ago, and, in terms of technique, several of her dancers are just past the apprenticeship stage. This makes a big difference in the presentation of the works; but, even so, it is obvious that, where Laurin is still struggling to find herself as a choreographer, Lock has moved light years ahead.

His latest work, *New Demons*, lasts an hour and 50 minutes, without intermission, and is carried by four dancers, plus Lock himself, who acted as a kind of itinerant host, addressing the audience directly, reading from books and playing with some of the gadgets he has developed for the stage (props that responded to his touch with thunderous noises or popular songs, a microphone that appeared to pick up the heartbeat of whoever was holding it). His participation served a double purpose: it let his dancers catch their breath and gave him a chance to perform, something he obviously loves.

The others danced in various configurations, as did the performers in *Full House*. Where Laurin's work lacked direction, however, Lock's movements were focused and simply exploded onstage.

It was like watching bursts of fire to see Louise Lecavalier and Marc Béland dance together. In 1985 Lecavalier won a Bessie, the prestigious New York dance award, for her dancing in Lock's *Businessman in the Process of Becoming an Angel*. It is easy to see why: small, wiry and tough, Lecavalier is a flawless, fearless technician with a flaunting "Okay, guys, watch this!" determination. She is intense and genuine, the perfect spiritual match for Edouard Lock.

Béland's movements were very much directed towards Lecavalier in all the dance sequences they shared. The two, in fact, ended *New Demons* with a ravishing pas de deux.

Music for Lock's work was provided by the West Indian Company, musicians who blend Western rock music with Hindu devotional songs (beautifully sung by Priya Khajuria). Laurin's dancers moved *through* the music, rather than *to* it; but Lock's dancers never missed a beat once the music started, and the interplay of movement and music served to engage the audience further.

Those who liked Ginette Laurin's style, but felt something was missing, will find it in *New Demons*. Edouard Lock is a wonderful choreographer, with lots to say.

## TORONTO

Reviewed by PAULA CITRON

THE WORLD PREMIERE of Glen Tetley's *La Ronde* by the National Ballet of Canada at the O'Keefe Centre in November was one of the big events of Toronto's winter dance season. It is very important for a company to have works set directly on it, because choreographers can then tailor pieces to the strengths of the dancers. Tetley is a consummate craftsman, and,



Kim Lightheart and Peter Ottmann in Glen Tetley's production of *La Ronde* for the National Ballet of Canada.

because he knows his dancers well, both casts the company fielded looked superb.

*La Ronde* is based on a controversial turn-of-the-century play by Viennese writer Arthur Schnitzler about 10 sexual encounters, with one partner from each pair going on to the next vignette, until the wheel comes full circle. The characters represent a cross-section of Viennese society, and their reasons for love-making vary. On one hand, there is a romantic parlourmaid in love with a soldier; on the other, the cold-blooded seduction of a young poet by an older actress.

Using period music by Erich Wolfgang Korngold, Tetley brilliantly divided the score into 10 components and made the choreography fit the mood. Somehow, it all worked.

The minimalist set by John Macfarlane, with its five doorways, allowed scope for entrances. Particularly effective were the times Tetley chose to have some characters linger onstage or make early appearances while another pas de deux was happening. (There were, however, distracting problems in moving furniture on and off the stage.)

(Right) *Eric Tessier-Lavigne* in *Robert Desrosiers' Concerto in Earth Major* for *Desrosiers Dance Theatre*. (Below) *Christopher House, Suzette Sherman and Michael Sean Marye* of *Toronto Dance Theatre* in *House's Handel Variations*.



V. Tony Hauser

It is difficult to single out any one person among the two casts. Needless to say, the "cream" of the National Ballet performed *La Ronde*; but Tetley also picked young members of the corps to shine, including a superb Ronda Nychka (the Prostitute), Stephen Legate (the Soldier) and Daniel Nelson (the Young Gentleman).

The most fascinating aspect of the ballet was the latitude Tetley gave the dancers to bring their individuality to their roles — making the nuance of each vignette quite different, depending on who was dancing.

Karen Kain's Actress, for example, was a man-eating tiger. Pierre Quinn's Poet was younger and more innocent than that of Owen Montague. Quinn's nemesis was the cobra-like Gizella Witkowsky who, as the Actress, hypnotized the bewildered young man and then released her venom.

Some critics felt that the ending of *La Ronde* was gratuitous, with all the characters reappearing and performing a round-robin ensemble piece. To this writer, the circle dance was in keeping with the title of the ballet.

ANY NEW WORK by Robert Desrosiers is a dance event of the first magnitude. His latest, *Concerto in Earth Major*, which received its first performance at Premiere Dance Theatre in November, was no exception.

Desrosiers is cunning. After leading audiences to expect



Cylla von Tiedemann

pyrotechnical visual effects in his earlier works, he has created, in *Concerto*, a piece that was DANCED.

This is not to say, however, that the visuals weren't there. The permanent set itself was a huge re-creation of a jungle, equipped with a rope bridge and vegetation, an essential ingredient for Desrosiers' commentary on urban man who has lost the best aspects of his primitive roots while cultivating the negative side.

A dancer wearing a clever two-sided costume reflected the urban/primitive sides of man. This dual image dominated the work, woven amongst yuppie girls in their chic cocktail-dresses, natives encased in bamboo, a city of highrises created out of hats and pictorial banners denoting middle-class lifestyles.

The music was a brilliant pastiche of earth/nature sounds and tortuous electronic rhythms by John Lang and Ron Allen.

But most of all, there was the dancing, much of which was developed in improvisation by the dancers themselves, who were credited in the program under "choreographic assistance". Desrosiers has always managed to find top-notch dancers; in the past, however, their talent has been overshadowed by the environment of the works. *Concerto in Earth Major* gave the dancers their place in the Desrosiers sun.

Not everyone was pleased with the work, particularly those who came for the fireworks and not the dance. On the other hand, I felt the piece marked an important turning point for Desrosiers, indicating that he no longer has to hide his choreographic skill under a bushel of special effects, but feels secure enough to put more emphasis on the dance aspects of his work. As a result, *Concerto in Earth Major* is the most satisfying Desrosiers piece to date, because the visuals and the dance work together to create a totality.

TORONTO DANCE THEATRE presented Christopher House's *Handel Variations* and David Earle's Clifford E. Lee commission, *Cloud Garden*, at Premiere Dance Theatre in November.

*Handel Variations* is a breathtaking and inventive piece of choreography that captured the mood and thrust of the baroque music in a relentlessly modern style. Christopher House's movement surrendered to the music, swinging between soaring lifts and minimal repetitions. In short, the work was a marvelous abstract of pure dance that was beautifully married to the music.

*Cloud Garden*, with stunning four seasons sets and costumes by Denis Joffre, is based on three Japanese tales of love and death. It used the symbols of an old poet and the figure of death as its central core. Once again, David Earle proved that he is the master of large-scale works. With elegiac grace, he captured the essence of Noh and Kabuki in the framework of modern dance.

THE NATIONAL TAP DANCE COMPANY OF CANADA mounted its third full-length work, an ambitious rendering of *The Hound of the Baskervilles* — a tap thriller, as it were — at Premiere Dance Theatre in December.

Helped by a marvelous lighting design by Steve Ross and a clever collage of turn-of-the-century music, artistic director/choreographer William Orlowski's period costumes set the right mood for Sherlock Holmes and Dr. Watson to unmask the mystery of the moors.

Containing an appropriate mix of the humorous and the scary, Orlowski's work was a delight. What was most impressive was his ability to place solos, duets and ensembles to provide the variety *Hound of the Baskervilles* needed to work. Perhaps the best sequence was the double solo — one spotlight found Glen Kotyk's Holmes in London, pondering the mystery, while another followed Stephen Greig's angst-ridden Sir Henry Baskerville in Devon.

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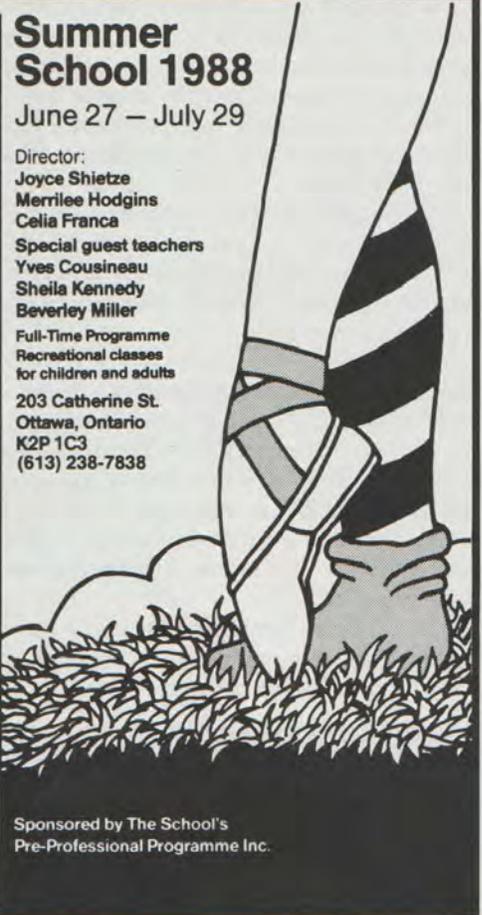
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LESS SUCCESSFUL was Nori's *Out of Balance*, artistic director's work, inspired by the cult film *Indian prophecies* about marriage.

Thomson and actor Mauve used dance and text to explore the future of the planet.

In retrospect, the work on the shorter piece, but the parade to sustain the theme, particularly became repetitious. Cleverly a moving dance work.

INDEPENDENT CHOREOGRAPHER member of the National Ballet of Canada, his works to Premiere Dance.

He is a talent to watch, but programming. The evening which decreased their relative because Jörgen is an inventive dance school.

For example, *Symphony*, his perky tutu ballet, is a choreographic gem which captures the flavour of Hayden's music with wonderful classical technique.

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4

choreographers. And Savoie is this season's choice. A couple of years ago, he teamed up with Jeff Hall to make the deliriously funny *Duodenum*.

But, flying solo this time, Savoie bit off more than he could



Members of Montréal Danse in Paul-André Fortier's *O-Pé-Ra Savon*.

Dominique Durocher

LESS SUCCESSFUL was Northern Lights Dance Theatre's *Life Out of Balance*, artistic director Paula Thomson's first full-length work, inspired by the cult film *Koyaanisqatsi* and based on Hopi Indian prophecies about man being at war with earth.

Thomson and actor Maurice Godin have devised a mix of dance and text to explore the darker side of man who has put self before the planet.

In retrospect, the work contains within it the seeds of a brilliant shorter piece, but the parade of symbolic images was not enough to sustain the theme, particularly in the first act, and, in fact, became repetitious. Cleverly edited, *Life Out of Balance* could be a moving dance work.

INDEPENDENT CHOREOGRAPHER Bengt Jörgen, formerly a member of the National Ballet of Canada, brought a program of his works to Premiere Dance Theatre in January.

He is a talent to watch, but he has to get a better sense of programming. The evening was cluttered with too many works, which decreased their relative worth — all the more frustrating because Jörgen is an inventive choreographer in the abstract pure dance school.

For example, *Symphony*, his perky tutu ballet, is a choreographic gem which captures the flavour of Hayden's music with wonderful classical technique.

## MONTREAL

Reviewed by LINDE HOWE-BECK

MONTREAL DANSE MADE its second Place des Arts appearance in February, solidifying dreams of being a major force in modern dance.

Its good-looking program was as ambitious and diversified as its talented dancers. After a year of dancing together, the nine dancers and two apprentices are a unified force of personalities.

Opening night was marred by a poor audience turnout, due mainly to a technicians' strike at the theatre which had cancelled all shows earlier in the week. The strike was settled only hours before showtime — not long enough to hold a dress rehearsal, which might have been of benefit to the only new piece on the four-part program.

The works by James Kudelka, Jean-Pierre Perreault and Paul-André Fortier had long since been run in. But Pierre-Paul Savoie's *Ce n'est guerre civil (It's Not Civil War)*, a long and visually exciting work, had not.

One of Montréal Danse's aims is to showcase work by young choreographers. And Savoie is this season's choice. A couple of years ago, he teamed up with Jeff Hall to make the deliriously funny *Duodenum*.

But, flying solo this time, Savoie bit off more than he could



Members of Montréal Danse in Paul-André Fortier's O-Pé-Ra Savon.

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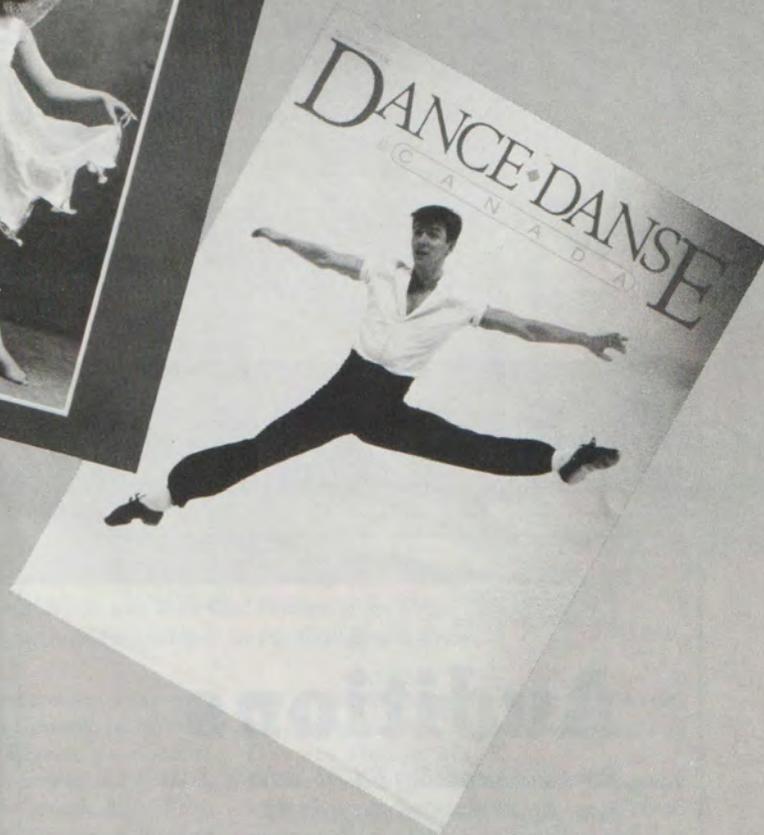
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manage with *Ce n'est guerre civil*. It opened stunningly, with colourfully costumed dancers carrying each other, like circus performers, across the stage. It promised light entertainment, but somewhere in the middle, after a fence had been erected down the centre of the stage, it turned into a heavy, cliché-ridden class struggle.

If Savoie's work showed a young choreographer disappoint-



Dominique Durocher

Raymond Brisson and Sylvain Poirier in James Kudelka's *Soudain, l'hiver dernier* for *Montréal Danse*.

ingly overpowered by some very good ideas, the rest of the program displayed mature dancemakers very much in control.

The program was vibrantly theatrical in the main. Only one work, James Kudelka's *Soudain, l'hiver dernier*, was danced simply on a bare stage.

*Soudain* is a pas de deux for two shabby men, set to the boozy, wheezy voice of an unidentified vagabond. Particularly apropos in a big city in cold February, it dealt with the warm, caring relationship that develops after a chance meeting. Softly and slowly, the men danced, first with their arms — an arm flung over a shoulder became a firm support to lean on as they lifted and turned each other.

Their gestures were repetitious and extremely natural. The dance built unobtrusively as the men grew together, expressing all humanity's yearning for shared love and understanding.

Kudelka, creator of the monumental *In Paradisum* for Les Grands Ballets Canadiens, has, in *Soudain, l'hiver dernier*, another rarity in dance, a piece thoroughly engrossing and universally touching.

Jean-Pierre Perreault's *Eldorado* was the perfect contrast to *Soudain*. In this world, where dancers repeatedly climbed pyramids and toppled off their summits, there was little emotion. Society seems to be vacant and mechanical, and Perreault suggests that this is not the way to Nirvana.

*Eldorado* played with contrasts — light/dark, climbs/falls, runs/walks, harsh footsteps/lyrical instrumentation. It wove an array of images and posed a great many unanswered questions.

Paul-André Fortier's goofy *O-Pé-Ra Savon*, a parody of a soap opera, was full of side-splitting visual and verbal puns, some of which made most sense to those who understand Quebec slang.

But the broad intent of this sparkling sexual romp could not be missed. Dancers in brilliant rag-tag costumes vocalized in mock operatic style beneath puffy clouds in a blue sky as the cuckolded husband killed the wife who later appeared waving her blessings to the ogiastic chorus from her spot in heaven. ■

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

■ **The Dance in Canada Association** will hold its 16th annual conference at Harbourfront in Toronto, Dec. 5-11. The major thrust of the conference, which will feature a series of guest speakers, seminars and workshops, will deal with critical issues facing the dance community: the status of the artist, copyright and pornography legislation, free trade, a national touring strategy for dance and the future of the Association.

As well, the conference will provide a venue for the presentation of the Association's awards: the Canada Dance Award, the Graphic Award and the Service Awards.

The conference will run concurrently with the second annual *New Dance Horizons*, a week-long mini-festival of modern dance presented jointly by the Dance in Canada Association and the Harbourfront Corporation at Premiere Dance Theatre, Dec. 6-11. The 1988 festival will highlight the work of Quebec choreographers who have redefined the parameters of modern dance in Canada: **Jean-Pierre Perreault, Paul-André Fortier** and **Marie Chouinard**.

■ **Monique Michaud** has been appointed assistant director of the arts division of the **Canada Council**. She was formerly head of the dance section.

■ **Peter Roberts**, director of the **Canada Council**, will retire at the end of September 1988.

■ **Putting it Back Together**, an exhibition that explores how Canada's performing arts heritage is being preserved, features costumes, designs and set models, as well as rare historical and audio-visual materials, drawn from Canada's major dance, theatre and opera archives. Major sources of material for the dance component were the archives of the **National Ballet of Canada** and the **Dance Collection Danse** project in Toronto.

The exhibition, produced by the **Association of Canadian Performing Arts Archivists** as the inaugural undertaking of its Canadian theatre museum network project, is curated and designed by **Daniel Ladell**, archivist for the Stratford Festival.

*Putting it Back Together* is on display at the University of Guelph (in conjunction with the *Guelph Spring Festival*) until July 10. It will then travel to other showings at the Gallery/Stratford (Sept. 9-Oct. 16), the Museum Gallery of the London Regional Art Gallery (Dec. 31-Jan. 22) and the Rodman Hall Arts Centre in St. Catharines (Feb. 24-Apr. 2). Additional venues, both in Canada and for a projected international tour, will be announced shortly.

■ Toronto independent choreographer-



David Street

*Errol Pickford of the Royal Ballet and Rose Gad Poulsen of the Royal Danish Ballet, winners of the first International Competition for the Erik Bruhn Prize.*

dancer **Conrad Alexandrowicz** is the winner of the 15th **Canada Council Jacqueline Lemieux Prize**. **Celia Franca**, a member of the Canada Council, presented the Prize to him at the studio of Le Groupe de la Place Royale following a performance of three of his works — *La Dolce Vita*, *A Modest Rose Puts Forth a Thorn* and *Boys will be Men* — in March.

■ **The Simon Fraser University Centre for the Arts** presented *8 x 6*, a program of faculty choreography at the Simon Fraser University Theatre at the end of March.

Three new works were created on student dancers: Grant Strate's *Steps Through the Maze*, Ruth Emerson's *Rules of the Road* and *They Shoot Horses, Don't They?* by Monique Giard.

**The Off-Centre Dance Company** performed Santa Aloï's *Oh, How The Ghosts Sing*, Serge Bennathan's *He Lies Down as if to Sleep* and *River of Fire* by Iris Garland.

As well, each performance also included one of the three repertory pieces presented by the Off-Centre Dance Company at *Danscene*, part of the 1988 *Olympic Arts Festival* in Calgary: Grant Strate's *Quatro Pasas*, Santa Aloï's *Fast Breaks* and Monique Giard's *Hymn to Adversity*.

■ **The Goh Ballet** performed at the Vancouver Playhouse, April 24, and at the Richmond Gateway Theatre, May 8.

■ **The Judith Marcuse Dance Company** spring tour included performances in Newfoundland (St. John's, Goose Bay and Labrador City), Ontario (Toronto, Guelph, Ottawa and London) and Alberta (St. Albert and Lethbridge).

Repertoire for the tour included Ohad Naharin's *Innostress*, *Canonic 3/4 Variations* by Mark Morris and several works by artistic director Judith Marcuse — *Moving Past Neutral* (first presented in January at the 1988 *Olympic Arts Festival* in Calgary), *Traces*, *Seascapes* (excerpts), *Baby, I Love You*, *Time Out* and *The Waltz*.

■ **EDAM** (Experimental Dance and Music) presented a program of dance featuring works created and/or performed by **Lola MacLaughlin** at the Vancouver East Cultural Centre at the end of April. On the program: *Rosebleed*, a quartet for women, featuring guest artists **Susan McKenzie**, **Claudia Moore**, **Rosemary Arrayove** and **Sarah Williams**; *Brain Drain*; and MacLaughlin performing *Labyrinth*, created for her by Robert Desrosiers, and a new solo work.

■ Vancouver's **Rebound Dance Collective**

presented *Silent Assembly*, a new work by Chick Snipper, at the Firehall Arts Centre, Apr. 29-May 5. Also on the program were two other works by Snipper — *Dreamscheme* and *O'Debt & O'Deal* — and Loretta Sramek's *Circuits*.

■ **The Karen Jamieson Dance Company** presented *Drive-Dancing on High Octane*, a gala celebration marking the Company's fifth anniversary season, at the Arcadian Hall in Vancouver, May 6-14.

The program was scheduled to include two premieres: a solo for Jamieson and a group work. Also on the program: *Sisyphus*, the Company's signature piece, and *Drive*, first performed at *New Music, New Dance* last November.

■ **The Arts Umbrella Youth Dance Company** performed at the Vancouver East Cultural Centre, May 19-21. The program included *Behind the Mask*, choreographed by Lola MacLaughlin and artistic director Erica Pinsky, and two new works.

■ **The Anna Wyman Dance Theatre** will perform at the Vancouver Playhouse, June 2-4. The company will dance works by Peter Randazzo, co-founder and artistic director of Toronto Dance Theatre (*The Sight of Silents*), Bengt Jörgen, artistic director of Ballet Jörgen (*Universal Rhythm*), and company director Anna Wyman (a new, as yet untitled work and *Hamartia*).

■ Vancouver-based repertory company **Dancecorps** will present new works by Serge Bennathan, Harvey Meller and artistic director Cornelius Fischer-Credo at the Vancouver East Cultural Centre, June 7-8.

■ **Mariane Beauséjour**, a principal dancer with the **Alberta Ballet Company** since 1982, has received a grant from the Alberta Foundation for the Performing Arts to develop her career abroad and has, therefore, resigned from the Company.

■ This season's final **Alberta Dance Explosion** programs were presented at the Studio Theatre in Calgary this spring.

The March program was scheduled to feature works by Heidi Bunting, Yvonne Coutts, Kim Dunlop, Laurie Montemurro, Monique

de Ruyg and Brian Webb, with the April program set to feature pieces by Brian Fandrick, Daisy Kaiser, Denise Clarke, Michele Moss, Mary Fae and Mile Zero.

■ **Lambros Lambrou** has resigned as resident choreographer of the **Alberta Ballet Company**.

■ Calgary's **Sun-Ergos** celebrated its 10th anniversary with a gala performance at the University Theatre in Calgary Hall, April 22.

In the words of co-artistic director **Dana Luebke**, the evening was to be one of "memories . . . [that would] convey some of the vision that we have had in creating the company and the vision that will carry us ahead into the next decade".

The gala program was scheduled to feature works by guest performer **Menaka Thakkar** and display excerpts from each of the 17 shows Sun-Ergos has created since 1978 — including *Liturgy*, *Stroke*, *Fables*, *Twinings*, *Portraits*, *A Memory of Two Moons*, *Hibakusha Twilight* and *Just Dance* — performed by co-artistic directors Luebke and **Robert Greenwood**.

■ **The Alberta Ballet Company** presented its second annual choreographic workshop performances, *More . . . New Moves*, at the company's Calgary studio, April 28-29.

The program was scheduled to include new works by Company members Claude Caron, Daniel McLaren, Anita McRae and Luc Vanier. Also, the pas de deux from *Flames of Paris* and the pas de trois from *Swan Lake*, set on the Alberta Ballet Company by guest ballet mistress **Laura Alonso** of the National Ballet of Cuba.

■ **Dancers' Studio West** artistic director **Elaine Bowman**, appearing as Elaine Calgary, will present *Alone at Home*, an evening of her works, at the Studio Theatre in Calgary, June 9-11. The program will feature two new works — *Someone*, a duet, and *The 117 Personalities of Eve*, a solo work — and *African Sanctus*, with new costumes designed by Katheryn Nichols.

■ Summer dance at the **Banff Centre: the Festival Ballet** will perform at the Eric Har-

vie Theatre, July 13-16. The program is scheduled to include George Balanchine's *Concerto Barocco*, Brian Macdonald's *Jeu de Cartes*, *Lignes et Pointes* by Macdonald and Brydon Paige, and a new work by **Randy Glynn**, winner of the 1988 Clifford E. Lee **Choreography Award**.

As well, dance studio presentations, featuring a variety of contemporary and classical works, will take place at the Margaret Greenham Theatre, July 21-23.

■ **Decidedly Jazz Danceworks** will present *Dancers and Other Musical Instruments*, its first annual spring performance in Calgary, at the Martha Cohen Theatre at the Calgary Centre for the Performing Arts, June 22-26. The production is part of the 1988 *Calgary Jazz Festival*.

■ **Ali Pourfarrok**, who takes over as artistic director of the **Alberta Ballet Company** at the beginning of June, has announced programming for the 1988-89 season.

The season will begin with *Ali and Company* (Edmonton, Oct. 4-5; Calgary, Oct. 7-8), a program of works by Pourfarrok that will feature a new, as yet untitled work, as well as *Lyric Dances* and *Tschaikovsky's Waltzes*.

In December, the Company will present Brydon Paige's production of *The Nutcracker* (Calgary, Dec. 15-18; Edmonton, Dec. 22-27).

The February program, *Games Plus . . .* (Edmonton, Feb. 7-8; Calgary, Feb. 10-11), will feature two works by Pourfarrok — *Italian Symphony* and a new work, *Games* — plus a new, commissioned work (choreographer TBA).

As part of its subscription series, the Company will also present performances by **Les Grands Ballets Canadiens**, which will perform its *Evening with Stravinsky* program (Edmonton, Nov. 1-2; Calgary, Nov. 4-5), and the **Royal Winnipeg Ballet**, whose program will feature the company's new production of Leonide Massine's *Gaité Parisienne* (Calgary, Apr. 7-8; Edmonton, Apr. 11-13).

■ In May, **New Dance Horizons, Inc.**, a Regina-based non-profit organization dedi-



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ated to the expression of contemporary dance, presented a two-part series of live performances at the Open Stage Theatre in Regina. The series was scheduled to feature artists from Regina, Toronto, Montreal and Vancouver.

The first program, *Crossing Steps*, included pieces by Vancouver's Cymbali (Kenneth Newby, Michael O'Neill, Lorraine Thomson) and Regina's Year of the Dragon (Robin Poitras and Lee Stothers).

*Arising Dance*, the second program, featured new works by independent choreographers Marnie Gladwell and Connie Moker-Wernikowski of Regina, Bengt Jörgen of Toronto, and Daniel Léveillé and Jo Lechay of Montreal.

■ **Andris Liepa**, a member of the Bolshoi Ballet, cancelled his guest appearances with the **Royal Winnipeg Ballet** in March. Principal dancer and artistic director designate **Henny Jurriens** replaced him, partnering **Evelyn Hart** in *Giselle* at the Centennial Concert Hall.

■ The spring tour of Western Canada by the **Royal Winnipeg Ballet** included performances in Calgary, Edmonton, Victoria, Duncan, Vancouver, Saskatoon, Regina and Brandon (April 7-May 1).

Repertoire for the tour included Jacques Lemay's *The Big Top*, artistic director Arnold Spohr's *Ballet Premier*, Hans van Manen's *Five Tangos* and *The Ecstasy of Rita Joe* by Norbert Vesak.

■ The **Royal Winnipeg Ballet** presented two Winnipeg premieres during its May performances at Centennial Concert Hall: *Wingborne*, a pas de deux by Minneapolis choreographer Loyce Houlton, and Leonide Massine's *Gaité Parisienne*.

The production of *Gaité Parisienne* was staged for the company by the choreographer's son, **Lorca Massine**, with assistance from Susanna Della Pietra. The set and costumes were designed by Claude Girard, and the lighting by Jane Reisman.

Also on the program were George Balanchine's *Allegro Brillante* and *Four Last Songs* by Rudi van Dantzig.

■ The May 4-8 performances by the **Royal Winnipeg Ballet** at Centennial Concert Hall in Winnipeg were dedicated to **Arnold Spohr**, to honour him on the occasion of his retirement as artistic director. This performance series was the last performed in Winnipeg under his directorship.

"The board, artists and staff of the Royal Winnipeg Ballet dedicate these performances to Mr. Spohr with gratitude, respect and affection, in recognition of his lifelong commitment to the company of which we are so proud," said **Joseph Wilder**, president of the Royal Winnipeg Ballet. "For 30 years, Arnold Spohr has brought phenomenal energy, dedication and artistic acumen to his position as artistic director. The development of the Royal Winnipeg Ballet from a small regional company to a ballet company of international stature can be attributed to his commitment and vision."

Although Arnold Spohr is retiring as art-

istic director, he will continue to work closely with the Royal Winnipeg Ballet as artistic director emeritus.

■ Artists from the **Royal Winnipeg Ballet** and the **Dutch National Ballet** danced together at a gala performance in honour of Queen Beatrix and Prince Claus of the Netherlands at the National Arts Centre in Ottawa, May 10.

The Royal Winnipeg Ballet dancers (Evelyn Hart, Henny Jurriens, Stephen Hyde, Elizabeth Olds, André Lewis and Mark Godden) and the Dutch National Ballet dancers (Rachel Beaujean, Alexandra Radius, Robert Machherndl, Clint Farha, Nathalie Caris, Reinbert Martijn, Cathy Nussbaumer and Fred Berlips) were scheduled to perform Hans van Manen's *Adagio Hammerklavier*, Jiří Kylián's *Nuages* and Rudi van Dantzig's *Four Last Songs*.

The gala marked the last performance by **Henny Jurriens** as a principal dancer in Canada. Born in the Netherlands, he is a former principal dancer with the Dutch National Ballet and was artistic associate to Rudi van Dantzig, the company's artistic director. Jurriens has been a principal dancer with the Royal Winnipeg Ballet since 1986 and on June 1, 1988, becomes the company's artistic director.

■ In May, the fourth annual *Festival of Canadian Modern Dance*, presented by **Contemporary Dancers**, featured performances in Brandon and at two Winnipeg venues — the Gas Station Theatre and the Manitoba Theatre Centre.

Scheduled to appear were **Contemporary Dancers**, **Susan McKenzie**, **Montanaro Dance**, **Conrad Alexandrowicz**, **O Vertigo Dance**, **Julie West**, **Toronto Dance Theatre**, **Marie Chouinard**, the **Danny Grossman Dance Company** and **Margie Gillis**.

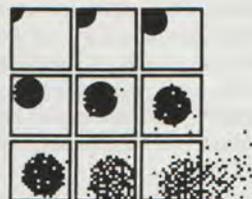
■ Winnipeg-based **Children's Dance Theatre**, under the artistic direction of **Daphne Korol**, will perform *Dear World*, a commissioned work, at the Gas Station Theatre, June 3-4, and at *Spotlight '88*, a festival of women and the arts, in July.

■ The **Royal Winnipeg Ballet** will add five works to its repertoire for the 1988-89 season. **James Kudelka**, resident choreographer of Les Grands Ballets Canadiens, and **Reid Anderson**, artistic director of Ballet British Columbia, will create new works for **Evelyn Hart**. The company will also present **Judith Marcuse's** *Cortege* and *Horseplay*, a new work by Minneapolis choreographer **Loyce Houlton**. The fifth work is TBA.

As well, three works from the existing repertoire — *Swan Lake*, *Les Sylphides* and *Jacques Lemay's The Big Top* — will be performed.

■ This spring, members of the **Diana Calenti Dance Company** toured Egypt, performing in Alexandria and Cairo. They also presented workshops at the American University in Cairo, where they were joined in performance by members of the University's dance troupe.

■ **Dancemakers** appeared at Premiere



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Dance Theatre in Toronto, Mar. 22-26. The program included *In Camera*, a new work by James Kudelka; the premiere of Doug Varone's *Voix Bulgare* (excerpts were seen at the company's choreographic workshop last October in Toronto); and revivals of Carol Anderson's *Windhover* and Christopher House's *Off the Floor*.

■ In March, *Acme Movers Presents . . .* was performed in Toronto. A production of Toronto's **489 College Studio**, a dance space run co-operatively by independent dancer-choreographers, the program included works by Tamara Booth, Marianna Ebbes, Carole Johnson, Pam Johnson, Dwain Jones, Remote Control (Viv Moore and Dave Wilson) and Allan Risdill.

■ **The School of Toronto Dance Theatre** presented *Theatrum Sacrum*, an Easter program of sacred dances choreographed by David Earle, co-founder and artistic director of Toronto Dance Theatre, at the Winchester Street Theatre, Mar. 23-25.

■ **The Barrie Regional Dance Association** presented the first annual *Barrie Regional Dance Festival*, Mar. 26. This non-competitive festival featured afternoon performances by area dance schools, clubs and individuals, and an evening performance by **Toronto Dance Theatre**. As well, there were a number of workshops — including one in choreography led by **David Earle**, co-founder and artistic director of Toronto Dance Theatre.

■ Cancellations & replacements: **LA LA LA Human Steps** cancelled its performances at **Premiere Dance Theatre** in Toronto, Mar. 29-Apr. 2. **The Judith Marcuse Dance Company** appeared in its place.

**Rosalind Newman and Dancers** were unable to appear at Ottawa's **National Arts Centre**, May 25, as scheduled. The company was replaced by the **Stephen Petronio Company**, also from New York.

■ **The Concert Group of the National Ballet of Canada** presented two new works by company members during its April tour of Ontario — *Death of a Lady's Man*, choreographed by David Allan, and *Trapdance*, John Alleyne's first commissioned piece for the company.

■ Plans for the 1988-89 dance season at Harbourfront's **Premiere Dance Theatre** in Toronto have been announced. Scheduled to appear are the **David Parsons Company**, making its Canadian debut (Oct. 4-8); **Desrosiers Dance Theatre** (Oct. 25-Nov. 5); **Toronto Dance Theatre** (Nov. 8-12); the

**Randy Glynn Dance Project** (Nov. 29-Dec. 3); **New Dance Horizons**, a mini-festival of modern dance, produced by the **Dance in Canada Association** in co-operation with the **Harbourfront Corporation**, featuring Quebec choreographers **Jean-Pierre Perreault**, making his Toronto debut (Dec. 6-7), **Paul-André Fortier** (Dec. 8-9) and **Marie Chouinard** (Dec. 10-11); **Bengt Jörgen** and **Tom Stroud** (Jan. 10-14); **Ballet British Columbia** (Jan. 17-21); **O Vertigo Danse** (Feb. 21-25); the **Lar Lubovitch Dance Company** (Mar. 7-11); the **Danny Grossman Dance Company** (Mar. 14-25); **Christopher House** (Mar. 28-Apr. 1); **Margie Gillis** (Apr. 4-15); and **Bill T. Jones/Arnie Zane & Co.**, in its Toronto debut (Apr. 18-22).

■ This spring, Windsor-based **Gina Lori Riley Dance Enterprises** performed its children's shows *Look, Look . . . See Me* and *Things That Go Bump in the Night* during a 28-day tour of Central Ontario schools.

■ **David Allan**, choreographer and second soloist with the **National Ballet of Canada**, will leave the company at the end of the current season to pursue a career as a freelance choreographer.

■ **The Canadian Children's Dance Theatre** presented *Figure Painting*, its annual showcase of new dance, at the Winchester Street Theatre in Toronto, April 7-10.

The program was scheduled to include company premieres by Holly Small, Lin Snelling and Deborah Lundmark, as well as remountings of Danny Grossman's *National Spirit* and Peggy McCann's *Patch Dance*.

■ **The Danny Grossman Dance Company** presented a two-week season at **Premiere Dance Theatre** in Toronto, April 19-30.

Among works scheduled for performance were *Momento Mori*, a new solo Grossman has created for himself, the company premiere of *Hot House: Thriving on a Riff* (created for the **National Ballet of Canada**) and works from the repertoire — *Scherzi*, *Inching*, *Triptych* and *La Valse*.

■ In April, Ottawa-based **Anjali** (Anne-Marie Gaston) performed her recital program, *Visions of the Feminine in Indian Classical Dance*, in London and Oxford, England, and Paris, France.

■ **The National Ballet of Canada** added two works — Kenneth MacMillan's *Song of the Earth* and company artistic associate Glen Tetley's *Voluntaries* — to its repertoire during Toronto performances, Apr. 28-May 15.

Appearing as Tatiana and Onegin in John Cranko's production of *Onegin* were guest

artists **Natalia Makarova** and **Peter Breuer**, and, making their debuts, resident guest artist **Evelyn Hart** and **Rex Harrington**, and **Gizella Witkowsky** and **Serge Lavoie**.

■ **Muriel Sherrin** has been engaged by the **National Arts Centre** as an artistic consultant. She will head a team — including current NAC artistic directors and producers, plus impresario/arts consultant **David Haber** — which will work towards developing artistic programming for the 1989 NAC summer season and developing a concept for NAC programming as a whole, with guidelines for artistic seasons commencing 1989-90 and continuing through 1993-94.

■ **Rose Gad Poulsen** of the **Royal Danish Ballet** and **Errol Pickford** of the **Royal Ballet** placed first in the **International Competition for the Erik Bruhn Prize**, held at the O'Keefe Centre in Toronto, May 14.

Others competing were **Martine Lamy** and **Owen Montague** of the **National Ballet of Canada**, **Viviana Durante** of the **Royal Ballet**, **Lloyd Riggins** of the **Royal Danish Ballet**, and **Bonnie Moore** and **Wes Chapman** of **American Ballet Theatre**.

Judges for the Competition were **Frank Andersen**, artistic director of the **Royal Danish Ballet**; **Monica Mason**, principal *répétiteur* for the **Royal Ballet**; **John Taras**, associate director of **American Ballet Theatre**; and **Lynn Wallis** and **Valerie Wilder**, co-artistic directors of the **National Ballet**.

The **Erik Bruhn Prize Competition** will be shown on CBC television, as part of the *Summer Festival of the Arts*, June 28. It was filmed by **Primedia Productions**, produced by **Pat Ferns** and directed by **Norman Campbell**. Co-hosts for the television show are **Karen Kain**, principal dancer with the **National Ballet**, and **Glen Tetley**, the company's artistic associate.

■ **Theatre Ballet of Canada** celebrated the completion of its 28-city North American tour with performances at the **Centrepointe Theatre** in Nepean, May 6-7. The program was scheduled to include Julie West's *Angular Momentum*, Lawrence Gradus' *Tribute and Bella*, choreographed by Judy Jarvis and Danny Grossman.

■ **The Paula Moreno Spanish Dance Company** presented its *Spring Concert Season* at the **Bathurst Street Theatre** in Toronto, May 12-14.

■ **The National Ballet of Canada** has announced repertoire, performance dates and guest artists for its 1988-89 performances at the O'Keefe Centre in Toronto.



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The fall season, Nov. 9-27, will feature Rudolf Nureyev's production of *The Sleeping Beauty* (with guest artist **Fernando Buñones**), the world premiere of a ballet by company dancer John Alleyne, Robert Desrosiers' *Blue Snake*, company artistic associate Glen Tetley's *Alice* and two works by George Balanchine, *Serenade* and *Symphony in C*.

Celia Franca's production of *The Nutcracker* will be presented during the holiday season, Dec. 13-31.

Repertoire for the winter performances, Feb. 8-26, will include John Cranko's *Romeo and Juliet*, Tetley's *Daphnis & Chloë* (in its company premiere), Balanchine's *The Four Temperaments*, Harald Lander's *Etudes* and another work (in its company premiere) TBA.

The spring season performances, Apr. 27-May 9, will include the world premiere of a work by Glen Tetley (his third commissioned piece for the National Ballet of Canada) and Ronald Hynd's production of *The Merry Widow* (with guest artist **John Meehan**).

■ **Yvan Saintonge**, dance producer at the National Arts Centre in Ottawa, has been appointed head of the Touring Office of the Canada Council.

■ The School of Toronto Dance Theatre presented a choreographic workshop at the Winchester Street Theatre, May 18-21. The program was scheduled to include works choreographed and performed by dancers from the School's professional training program, presentations in mime and acting created for the students by Gordon Dowton, and, from the repertoire of Toronto Dance Theatre, Patricia Beatty's *Mas harai*.

■ The Toronto Symphony, conducted by Erich Kunzel, will present *An Evening of Dance*, featuring performances by **Evelyn Hart** and **Stephen Hyde** of the Royal Winnipeg Ballet and **Serge Lavoie** of the National Ballet of Canada, at Roy Thomson Hall in June.

■ **David Nixon** will rejoin the National Ballet of Canada as a principal dancer for the 1988-89 season.

■ The **Physikal Theatre Company** will present the premiere of *The Queen's Entrails* in Toronto, June 16-19. Developed in an intensive seven-week workshop by Jay Fisher, Maxine Heppner and Philip Shepherd, the company's artistic directors, the work will be performed by a company of 13 dancers, actors and musicians, with music composed by R.W. Stevenson.

■ **Mary Jago**, former principal dancer with the National Ballet of Canada, has been appointed artistic adviser to Toronto's **George Brown College School of Dance**. Her appointment follows the retirement of **Lois Smith**, the School's artistic director.

■ The second **Canada Dance Festival** will be held in Ottawa, June 25-July 2. The Festival is being co-produced by the National Arts Centre and the Canada Dance Festival Society.

Among those scheduled to appear are **Fondation Jean-Pierre Perreault**, **Contemporary Dancers**, **O Vertigo Danse**, **Montréal Danse**, **Marie Chouinard**, **Fortier Danse-**

**Création**, **Ballet British Columbia**, **Les Grands Ballets Canadiens**, **Toronto Dance Theatre**, the **Royal Winnipeg Ballet**, **Bill James**, the **Karen Jamieson Dance Company**, **Conrad Alexandrowicz** and **Susan McKenzie**, as well as the host companies, **Le Groupe de la Place Royale** and **Theatre Ballet of Canada**.

■ Dance at the Forum at Toronto's **Ontario Place** this summer will include performances by the **Ontario Place Pops Orchestra** with guest artist **Veronica Tennant** (June 30), the **Toronto Symphony Orchestra** with guest artist **Evelyn Hart** (July 4-5), the **National Ballet of Canada** (Aug. 11-14) and the **Diana**

**Calenti Dance Company** (Aug. 12).

■ Promotions at the **National Ballet of Canada**, effective July 1: **Sabina Allemann**, **Rex Harrington**, **Serge Lavoie** and **Owen Montague**, from first soloist to principal dancer; **David Peden**, from second to first soloist; and **Cynthia Macedo**, **Pierre Quinn** and **Ronda Nychka**, from corps de ballet to second soloist.

■ The **National Tap Dance Company of Canada** will make its first appearance at the *Spoletto Festival of Two Worlds* in Italy, July 7-9. Repertoire is scheduled to include works by artistic director **William Orlowski** — *A Concert* (the company's signature piece), *A*



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■ **The National Ballet of Canada** will appear at the Metropolitan Opera House in New York, July 18-23. The company will perform John Cranko's *Onegin* — featuring guest artists **Natalia Makarova** and Hamburg Ballet principal dancer **Ivan Liska** — and a mixed program consisting of Glen Tetley's *La Ronde* and Robert Desrosiers' *Blue Snake*.

■ **Roderick Johnson** will appear in performance at the George Ignatieff Theatre at the University of Toronto, July 27-28.

■ **Toronto Dance Theatre** has been invited to perform in Seoul, Korea, as part of the 1988 *Olympic Arts Festival* in August.

■ **Colin McIntyre** has returned to **Les Grands Ballets Canadiens** from the **Canada Council** to resume his role as company director general.

■ **Montréal Danse** made its American debut in March, performing in New York City at the Tisch School of the Arts, part of New York University. The program featured works by Catherine Tardif (*Train . . .*), James Kudelka (*Soudain, l'hiver dernier*), Ginette Laurin (*Amanita*) and Paul-André Fortier (*O-Pé-Ra Savon* and *Tell*).

■ To end its 35th-anniversary season performances at Place des Arts in Montreal, **Les Grands Ballets Canadiens** presented a program of works by resident choreographer James Kudelka, Mar. 24-26.

The program featured *Alliances*, set to Brahms' *Concerto No. 1 in D for Piano* (Opus 15), and the world premiere of *La Salle des Pas Perdus (Alliances II)*, set to Brahms' *Concerto No. 2 in B flat for Piano* (Opus 83).

The sets for both works were designed by Claude Girard, while Santo Loquasto created the costumes for the new work and redesigned those for *Alliances*.

■ Montreal's national folklore ensemble **Les Sortilèges** spent a week in April touring the Welland-Windsor area of Southwestern Ontario.

■ After a four-year absence, **Les Grands Ballets Canadiens** returned to New York in April. During its week-long engagement at the Brooklyn Academy of Music, the company presented two programs.

The first, an all-Stravinsky program, featured Bronislava Nijinska's *Les Noces* and, receiving their New York premieres, David Bintley's *Consort Lessons* and resident choreographer James Kudelka's *Le Sacre du Printemps*.

The second featured three works by Kudelka — *La Salle des Pas Perdus* (receiving its New York premiere), *Genesis* and *In Paradisum* — and *Schubert Dances* (also receiving its New York premiere), choreographed and performed by guest artist **Christopher House** of Toronto Dance Theatre.

■ **Tangente Danse Actuelle**, in collaboration with the Goethe Institute of Montreal and la Maison de la Culture du Plateau Mont-Royal, presented the second edition of *Le Corps Politique* at la Maison de la Culture du Plateau Mont-Royal, April 20-May 1.

Scheduled to participate were Jo Leslie and Marvin Green, Natalie Lamarche, Ginette Ferland, Hélène Blackburn, Geneviève Letarte and guest company Tanzfabrik of Berlin.

■ **Irena Malyholowka**, director of public relations for **Les Grands Ballets Canadiens**, has left the company.

■ **Place des Arts** in Montreal has announced plans for its first dance series, to be presented during the 1988-89 season. Scheduled to appear at Salle Wilfrid-Pelletier are the **National Ballet of Canada** (Oct. 6-8), **Les Grands Ballets Canadiens** (Nov. 10-12 and Mar. 4, 9-10), the **Martha Graham Dance Company** (Feb. 24-25) and the **Kirov Ballet** (June 20-22).

The line-up at Théâtre Maisonneuve is scheduled to include **Ballet de Montréal** (Sept. 28-Oct. 1), **Les Grands Ballets Canadiens** (Feb. 15-18), **Montréal Danse** (Mar. 22-25), the **Murray Louis Dance Company** and the **Dave Brubeck Quartet** (Apr. 12-15), and **Margie Gillis** (May 10-13).

■ **La Compagnie Jo Lechay** toured its latest production, *Goya — The Dream of Reason Produces Monsters*, in New Brunswick, Nova Scotia, Saskatchewan and Ontario, April 29-May 28.

A collaboration between artistic director Jo Lechay and writer-director Eugene Lion, *Goya* originally premiered in 1987 as a work-in-progress and has evolved from a duet to a solo for Lechay.

The work will receive its Montreal premiere in March 1989.

■ **Fondation Jean-Pierre Perreault** was scheduled to present *Les Lieux-Dits*, a new work by Perreault, at UQAM, May 12-29. The dancers announced to perform the work are Hélène Blackburn, Annie Dréau, Sylvain Emard, Marie-Andrée Gougeon, Sylviane Martineau, Luc Ouellette, Daniel Soulières and Tom Stroud.

■ **Dancescape** at Wave Hill in New York will begin its third annual series with the world premiere of *Piazza*, a site-inspired creation by **Jean-Pierre Perreault**. Part of the first *New York Festival of the Arts*, the performances will involve a company of 24 dancers and 10 saxophonists, and will be held at sunset, June 29-July 2.

■ **Les Grands Ballets Canadiens** has announced plans for its 1988-89 Montreal season performances as part of the dance series at Place des Arts.

The fall performances, in Salle Wilfrid-Pelletier, will feature Enrique Martinez' version of *Coppélia*, Oct. 6-8.

A program of contemporary works — including the revival of a James Kudelka piece from the repertoire and the Montreal premiere of *Jardi Tancat* by Spanish choreographer Nacho Duato — will be presented at Théâtre Maisonneuve, Feb. 15-18.

In the spring, Les Grands Ballets will return to Salle Wilfrid-Pelletier with its *Hommage à Diaghilev* program, featuring Michel Fokine's *Les Sylphides*, Bronislava Nijinska's *Les Noces* and the company premiere of Fokine's *Petrouchka*. ■



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## The perfect cover-up – even for a perfect floor.

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