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Dance in Canada Danse au





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OF CANADA**

**10th ANNIVERSARY
SEASON**

Founders: Steve Dymond, William Orlowski

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Steve Dymond
Executive Director

Susan Hilary Cohen
Founding Editor

Sandra Evan-Jones
Editor

Robert Donald
Art Director

Patty Margolese
Advertising Representative
Circulation Manager

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COVER: Sabina Allemann and Frank Augustyn in the National Ballet of Canada's production of *Onegin*, choreographed by John Cranko.
Photograph by John Wong.

Sparkle and Energy at the National Ballet

Sabina Allemann, Kim Lightheart, Lorraine Blouin & Martine Lamy

by Pat Kaiser

Sabina Allemann, Kim Lightheart, Lorraine Blouin and Martine Lamy—four sweatsuited young ballerinas—are the torchbearers of the powerful new guard at the National Ballet of Canada.

On first sight, the quartet, all graduates of the National Ballet School, firmly squashes the old belief that ballerinas are made with cookie-cutters. Each dancer possesses her own unique qualities.

In the room set aside for our interview, Allemann shuns the prim velvet couch; instead she takes to the floor—dancer first, foremost and always, as she slips her legs into a strict right angle. Periodically she stretches, leans forward, testing and considering the state of the equipment.

Lightheart drifts in, focusing a slightly grim gaze upon a speaker from which pours syrupy Muzaked Cole Porter. Leaving no doubt of what *she* would prefer, she firmly inquires, "Would you like it better if we moved out of here?"

Blouin briefly drapes herself along the ornate couch before comfortably setting up camp in an upright, but equally casual pose.

Touching self-consciously at the pale blue ribbons decoratively banding her forehead, Lamy neatly seats herself mid-couch.

The youngest of the four, Martine Lamy is still finding her way, onstage and off. The corps de ballet member insists she has no opinions on her abilities, no particular preferences in choreography and ballet vocabularies, and she constantly intersperses her verbal shrugs with apologies.

"I'm really comfortable with any sort of ballet," she remarks. "Bourmonville or Balanchine, it doesn't matter. For now, at least, I can't say one is easier than another, and I don't know what I appear best in. I just don't know where my heart lies. I love it all!"

"Martine, we love you!" wrote an enthusiastic fan in a Toronto newspaper's letters-to-the-editor column following Lamy's debut in a principal role in Harald Lander's technical showcase *Etudes*. Technically she is solid as a rock.

Thus far, her stage personality has been evident in such

minor roles as a gypsy in John Cranko's production of *Romeo and Juliet*, in which she seems miscast—a Jean Arthur in a Marlene Dietrich role. The qualities of her stage persona—sassy, spunky and endearing—have received formal recognition this season, however. During the company's fall season in Toronto, she is scheduled to appear as Kitri, opposite Owen Montague, in *Don Quixote*.

Lamy came to the National Ballet School from her home in Trois-Rivières, Quebec. Although she only joined the company in 1983, she had previously made a strong impact when, in 1981, she and partner Serge Lavoie danced at the Moscow International Ballet Competition.

Commenting on the competition and events leading up to it, she states that Moscow itself "came too quickly, too easy. I didn't realize it was a big experience until sometime later. The most important aspect of Russia for me was the five months of endless rehearsals, of learning how to work with a partner all day."

Once she mastered the difficulty of the raked stage in Moscow, Lamy found the actual performing exhilarating. "You're really there *with* the audience, because the place is lit so you can see them. So unlike the O'Keefe Centre [in Toronto], where you can't see beyond the first two rows. It feels like a black hole—there's no communicating. But there, in Moscow, we *communicated*."

Earlier this year, in January, she again experienced the joy of close communication with an audience at Toronto's intimate Premiere Dance Theatre. The program was *Ann Ditchburn Dances*, and Lamy appeared in Ditchburn's gentle work *Emily*.

Reflecting upon this touchingly emotional work, Lamy says, "I love to dance things which stir me up inside." The dancer who insists she has no preferences continues, "Oh, Juliet, someday. And then, I love novelties, too."

Included among the novelties is Robert Desrosiers' *Blue Snake*, which caused a sensation when the company first performed it last season. Its bizarre, unidentifiable figures included Lamy, Blouin and Lightheart.



Andrew Oxenham

Sabina Allemann and Hazaros Surmeyan in *Onegin*, choreographed by John Cranko.

"Yes, something new. Something different," remarks first soloist Sabina Allemann, with a non-committal smile. She was busy with Constantin Patsalas' *Canciones*, part of the same program—"Constantin's pieces are glorious; they just get richer and richer," she says—and sidestepped the opportunity to appear in *Blue Snake*.

Born in Switzerland, Allemann began her training in Vancouver at the age of seven, inspired—like so many before her—by a performance of *Swan Lake*. After attending the National Ballet School, she joined the company in 1980.

During the last five years she has taken on major parts. The list includes the title role in Glen Tetley's *Sphinx*; Teresina in *Napoli*—a role for which choreographer Peter Schaufuss specifically chose her; the Swan Queen in *Swan Lake*; and, in the company's first performance of the Cranko masterpiece *Onegin* (at the Toronto International Festival in 1984), Tatiana.

Allemann comments on some of her roles: "I really love *Sphinx*. A wonderful role—grueling, searing. That 20 minutes is probably the hardest 20 minutes I've ever had to do. It's harrowing. It just never lets up."

Greater pain does not necessarily bring her greater profit, however, and she sobers quickly at the mention of *Napoli*. "Bournonville was easy for everyone, compared to me," she laments. "I'm never satisfied."

As for Balanchine's choreography, she remarks, "I'm not comfortable with it. It's inorganic to me." She wants to "go past steps to character development. With the more contemporary, more abstract works, you have to scrounge around to find something to give [them] meaning. I want most to be a rounded person onstage, to create rounded characters."

Asked to assess herself, Allemann frowns: "I don't have natural turnout. I don't have flexible feet. But if I have a struggle—and I do—it's with myself. My dissatisfaction with

myself.”

It is possible that Allemann could ultimately, like Karen Kain, occupy the household-name category, known to people who will never see a ballet. She is astonishingly beautiful and, it is agreed upon by consensus, incredibly talented. That neither quality inspires dislike in female members of the audience has much to do with a quality of vulnerability lurking beneath the surface. A critic may marvel at her “secure technique”, but it is the insecurity quivering through her Swan Queen, her Tatiana, her *Canciones* senorita, which mesmerizes and breaks the hearts of an audience.

Lorraine Blouin, born in Montreal, is good-natured, matter-of-fact and a bit philosophical about her colourful image on the National's stage. “I'm typecast,” says the corps de ballet member. “It's the slithery gypsy routine I'm known for.”

She finds herself one of the first to be called upon when high spirits are required. Her dancing in the tempestuous competition of Susana's *La Verbena (Gypsy Fair)* at the National Ballet School's 25th anniversary performance in 1984 and in the marketplace of the company's production of *Romeo and Juliet* are examples of a specialty she is not certain is “good or bad”.

She explains: “I'm beginning to feel a bit old in the ballet corps world—me and my gypsy routine! But it was always there in me. It took a while for it to be seen, because I was

very young and there's that taken-for-granted innocence in the way. My favourite classes at the School were the Spanish classes with Susana, because the dramatic aspects were there, up front.”

Asked about the future, Blouin says, “But I'd like to do more. Oh, I know I'll never be a Swan Queen. Yes, I'm another who would like to try Juliet, but . . .” She shrugs, not expecting the opportunity. Blouin does not fit everywhere: in the gauze of a sylph or the opulent adornment of a Montague in *Romeo and Juliet* she looks a little uncomfortable and becomes bland, easy to overlook.

Reflecting on the company's much-praised 1984 Balanchine program, she remarks: “Balanchine is someone I feel more comfortable with. [His choreography] comes kind of naturally to me.” Carole Corbeil, writing in Toronto's *Globe and Mail*, was not slow to notice this fact: “[Blouin captured] the Balanchine style. [She] is angular, serious and absolutely contemporary. She moves as if compelled by exterior forces, rather than by interior forces.”

Blouin reaffirmed that impression last spring when she appeared in Constantin Patsalas' *Piano Concerto*, an abstract work in which her style melded smoothly with that of the amazing John Alleyne.

She comments that she is not a “traditional classical dancer. I don't feel very comfortable with Bournonville, for example. And I'm not a very technical dancer. I dance more from emo-



Kim Lightheart and Rex Harrington in the National Ballet School's production of *Giselle*.

Barry Gray



Martine Lamy and Rex Harrington in Rudi van Dantzig's *Four Last Songs*, performed at the National Ballet School's 25th anniversary gala in November 1984.

tion and character—not the steps, but the personality. I don't have the perfect placement, the cleanness. I feel I have to do a lot of cheating."

And she regrets she often might have to step outside the company to fully cultivate and give voice to her particular talents. Earlier this year she danced in Ann Ditchburn's *The Bathers*, part of the choreographer's Premiere Dance Theatre program. Speaking of this experience, Blouin says, "It helped me a lot, working in bare feet, and I'm interested in the modern direction as well as ballet. I love that contact with the floor."

First soloist Kim Lighthead, if not born in pointe shoes, seems to have come close, and she likes it that way. "When Robert [Desrosiers] began work with us on *Blue Snake*," she

relates, "he told us it was up to us whether or not we worked [in] pointe [shoes]." Only a few chose to keep them on, and Lighthead was among them. For her, there was no question: "It's easiest for me. It's what I'm trained for."

It can be argued that such exclusiveness limits directions. But Lighthead, who was born in Thamesford, Ontario, has focused herself upon exactly what she wants, and, in five years with the company, singlemindedness has helped her win some very plummy roles.

At the top of the list is Juliet, which she first danced at the age of 22. At a performance last season, guest artist Celia Franca (the evening's Lady Capulet) bestowed her own bouquet of flowers upon Lighthead during the curtain calls.

In both ballet and drama, Juliets are seldom within shout-



Lorraine Blouin and Serge Lavoie in George Balanchine's *Four Temperaments*.

Andrew Oxenham

ing distance of the age Shakespeare had in mind. "I was very surprised to get [the role]," Lightheart says gravely, "because you have to be mature enough to realize the depth of the character, and I just didn't know whether I had 'experienced' enough. But I think I was satisfied in the end. And anyway, it will change."

In 1984 she danced her first *Giselle*. She has also performed the title role in *La Sylphide*, and her gentle, mournful wispi-ness makes Lightheart the leading sylph of the new generation of ballerinas at the National Ballet. She appears most at home in the gauzy world of eras past; yet is just as appropriate in the sensual, dreamy romantic atmosphere of Patsalas' contemporary work *L'Ile Inconnue*.

Her taste in choreography runs to "ballets-with-stories more than abstracts", and a stark texture-study like John McFall's high-tech *Components* finds her looking very much the misplaced classicist.

In conversation Lightheart comes across as upfront. Almost brittle in her honesty, she issues direct judgments on pieces, sets and productions, avidly defending high-priced projects such as *Napoli*.

But honesty can also make for trouble. If one fails to take notice of an error Lightheart makes onstage, one needs only to look at her face to know she is outraged with herself. And she does not quickly forget. It is, however, a weakness easily healed by experience. Quizzed on her failings, she bypasses anything onstage, and such traditional worries as poor turnout or extension, to cite, "Chocolate!"

She comments on Erik Bruhn's effect on the company: "Erik's full of inspiring ideas, working so hard to get us to New York and the Met. Sure, the feeling around the company has changed [since Bruhn became artistic director]. No one sits in the nest waiting to see what [his or her] role will be. [Bruhn's] very straightforward; he tells you why you can or you can't have a role." Thinking of the pre-Bruhn days, she shakes her head: "Before that, we never felt we knew what our direction was, whether we should stay or pursue other goals, other companies."

Lorraine Blouin agrees. "People aren't quite so comfortable," she says, "which creates a lot of sparkle and energy onstage."

This season audiences will have many chances to experience that "sparkle and energy". Kim Lightheart is scheduled to tackle *La Fille Mal Gardée*; Sabina Allemann will again appear as the Swan Queen; Lorraine Blouin will perform a leading role in *Elite Syncopations*; and Martine Lamy will dance in *Don Quixote*.

"Erik's very much into picking young dancers," comments Lamy. "Yes, he loves fresh, young energy." She pauses; she thinks carefully. The young woman who avoids succinct opinions summarizes life at the National Ballet with a dash of understatement: "You *might* say Erik likes excitement!" ●

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Gina Lori Riley:

Accomplishing a "Remarkable Feat" in Windsor

by Paula Citron

Windsor, Ontario, is probably the most schizophrenic city in Canada. With a population of approximately 200,000, it sits directly across the river from the American behemoth Detroit, population three million. Natives like to boast that they live in Canada's "banana belt", and, in fact, Windsor is the most southerly city in the nation.

Detroit's automotive industry has spilled over into Windsor, making it the "motor city of Canada". It is a city where it is considered high treason to drive a Japanese car.

The city's work force is predominantly male, and Windsorites readily acknowledge their "lunch-bucket/blue-collar" heritage.

The second biggest industry in Windsor is tourism geared to American tastes—bingo and "girlie shows". Because the neighbouring state of Michigan bans the former and enforces G-string laws in the latter, it is very common to find busloads of Detroit matrons crossing the border in search of a game, or carloads of Detroit businessmen slipping over for lunch at the local strip joints.

Other, more positive effects of tourism can also be seen in the large number of cafés, jazz clubs and fine restaurants in the city. The main downtown street has been beautified, bedecked with outdoor eateries, wide sidewalks, imaginative landscaping and attractive light standards.

Into this small industrial city, where branch-plant mentality collides with border-city tourism, where a working-class label is a source of pride and not a stigma, where a separate Canadian identity struggles to be heard against the din of urban Americana—in this unlikely milieu, Windsor native Gina Lori Riley has established a Canadian professional contemporary dance company.

Dance has always been part of Gina Lori Riley's life, whether it was folk dancing with her Italian family every weekend, organizing dance recitals for other children in the neighbourhood or choreographing projects at high school instead of writing essays. It was dance which drew Riley to the University of Waterloo, where she was one of the first to graduate from its then-fledgling dance program.

"The dance department was just getting formalized," explains Riley. "A degree was offered in dance, along with the science of human kinetics, and this scientific approach to dance is still important to me, to understand how the body moves—anatomically, physiologically and so on. In the early years we were exposed to a lot of different training—because we were the guinea pigs; guest instructors and performers were always being brought in. This broad spectrum opened up the scope of dance for me by removing the barriers about what dance is supposed to look like."

One of the guests at Waterloo was Toronto choreographer Judy Jarvis, who impressed Riley with her creative openness. After graduating in 1975, Riley joined her company.

The next few years were difficult for the Rileys. Gina worked in Toronto—first with Jarvis, and later as a freelancer; while husband Bob, an urban planner whom she had met at university, was employed in St. Catharines. To split the difference in travel time, the couple lived in Burlington—and scarcely saw each other.

It had always been part of the Rileys' game plan to raise a family in a smaller centre; that a career opportunity for Bob occurred in Windsor, Gina's home town, was a happy coincidence. It also provided them with the opportunity to start a family; the Rileys have a daughter, Jessica, now five years old.

It was also a given that, wherever the couple settled, Gina would pursue her interest in dance. The move to Windsor in 1978 occurred when she felt she was ready to do her own work. What she found in Windsor, however, was a contemporary dance wasteland. "You could count on one hand the people who knew anything about contemporary dance," she remarks. "There were seven or eight dance schools handling ballet, jazz, tap, baton twirling—all the commercial stuff—and not one modern teacher. I offered myself to the Y, and they said, 'We don't want modern, but can you do Hawaiian?'"

"I invited anyone with an interest in dance over to my house, because I wanted us to get together to make a dance



Gina Lori Riley (left), in rehearsal with members of her company, dancers Peter Kosaka, Leslie Denise Huffman and Leslie-Ann Coles.

Philippe M. Ayoub

impact, but our different interests didn't allow us to pull it off. Instead we agreed to keep up a good connection. But it was evident that I would have to create a market for my work on my own."

The Rileys' return to Windsor coincided with a growing interest in the arts from certain segments of the city. Two bad recessions in the auto industry had left Windsor reeling. The result—a serious attempt, not only to diversify the industrial base and encourage tourism, but improve the quality of life in Windsor by supporting the arts.

Brian Malcolm, a member of Riley's board of directors and artistic director of a parallel gallery, explains: "We came out of the recession of '82 with a better sense of Windsor. We lost a lot of population, and the rest of us asked, 'Why are we here? Is it only for the auto industry?' Once we decided that the auto industry can't be our only source of inspiration and income, we had to look for other reasons to live in Windsor, and that meant looking to our aesthetic life."

Today Windsor sports an excellent art gallery, a symphony orchestra, a light opera society, a parallel gallery, an experimental cinema, Performing Arts Windsor (the acting company from the University of Windsor) . . . and Gina Lori Riley Dance Enterprises.

Windsor's cultural organizations, however, are fighting years of indifference from a predominantly blue-collar population, a parsimonious city council and the spectre of Detroit—with its world-class institutions and the mainline American companies, in various disciplines, that tour there.

In the face of these realities, Riley saw her priorities as four-fold: to compensate for the absence of professional dancers in Windsor by opening a school and training her own company; to develop an audience for contemporary dance by educating

the public; to establish a strong base within the community so that her art form could become an integral part of Windsor's culture; and, finally, never to compromise her commitment to contemporary dance.

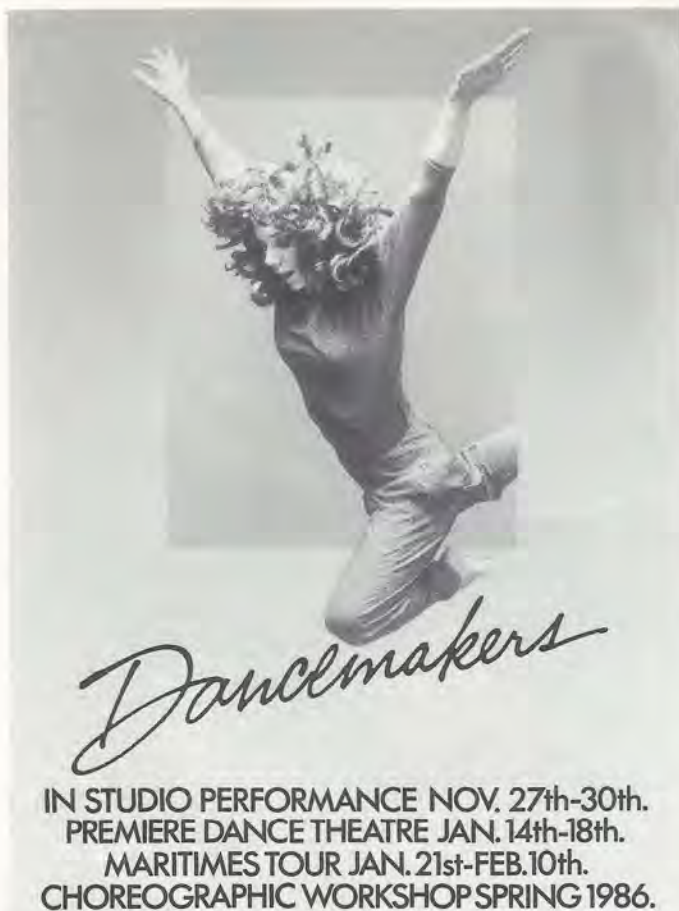
The careful cultivation of the community by Riley's organization has manifested itself in many ways. There are the obvious audience development techniques, such as classes for adults and children at the Riley school, mall lecture-demonstrations, public school visits, tourist information and media contacts.

But Riley has also built up a working board of directors and a group of volunteer members, drawn from a wide range of Windsor lifestyles. To augment the limited funds emanating from arts council grants, this group holds at least two or three fund-raising events a week—bingos, skate-a-thons, casino nights, garage sales—which netted over \$14,000 last year.

"It was important," states Riley, "that we lay the groundwork. We had to make the community aware of our dance company, but, at the same time as we developed the audience, we had to show that we were equally committed to the community."

Riley herself demonstrates that link by teaching movement to actors at the University of Windsor's theatre department; sitting as a board member for other arts-related groups, such as the parallel gallery Art Site; performing on a charity telethon; and taking part in important local events like the *Freedom Festival*, an extravaganza sponsored jointly by Windsor and Detroit that celebrates both the Canadian and American national holidays each July.

She compares the slow and careful campaign she mounted to win acceptance for her art form in Windsor to a chess



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game, but her efforts have born fruit. At the first performance in 1979, six of Riley's beginning students danced before an audience of 50 relatives and friends. In April 1985, Gina Lori Riley Dance Enterprises was able to mount a full-evening work with a commissioned score and a cast of 11 dancers, actors and musicians—before 500 people, over a four-night run.

More remarkable is that the 90-minute work, *Mabel, Two Nights at the Bowling Alley and We Can Do That*, choreographed, written and designed by Riley, is not commercial dance made readily accessible for the audience. Riley describes the piece: "Mabel is total dance theatre that goes beyond movement. It is a paradox; on one hand, the dancers are saying anyone can do what we are doing on the stage; on the other hand, it is a self-examination. We can either accept or not accept certain unpleasant things about ourselves, but, in the final analysis, we have the capacity to make a change. The work is saying, 'Hey, take another look at what we are doing!'"

Riley's philosophy of dance, influenced by her years at Waterloo, is the mainstay of the training she passes on to her dancers. "I don't teach any one style of dance—Graham, Limón, Cunningham," she explains, "because I didn't learn one particular form. Instead, my teaching is based on the principles of anatomy and biomechanics. The awareness of how the body moves is the key to prevent injuries. Once you tune into your own body, which is unique, then you can add technique and style. My works, therefore, tend to always be different, because I use the movement that the piece calls for, rather than being bound by one technique."

Although Riley's works are characterized by energetic, athletic footwork, they are also very theatrical and tend to make statements about the human condition. The challenges—both physical and mental—which Riley creates for her dancers are her drawing card.

Toronto dancer Leslie-Ann Coles attended the York University dance program. She is now in her second season with Riley. Coles became fascinated by Riley's work after seeing the John Brooks film based on *Sleeper*, Riley's choreography about an insomniac who, through all her gyrations, never loses contact with the bed.

"I've chosen to be in Windsor," says Coles, "because Gina is not overly influenced by other people. Her work is her own. She's always doing something different. I like the way she works with my body technically, because she reinforces things that we tend to forget, like extensions. She works with the brain by expanding my ability to perceive. We also do improv work, which puts me in touch with my emotions and helps me come to grips with the passion and the humour in Gina's choreography."

The problems facing Riley are monumental. For one thing, there is the constant lack of funds; specifically, an operating grant. Three dancers are on contract for 32 weeks, but the other two exchange lessons for participation in the company. The five-member office staff are all on short-term grant programs, such as OCAP and Canada Works, but Riley hopes to be able to hold on to her general manager, David Renaud, when the grants run out. The company is actively soliciting private-sector funding, but while the big manufacturers are generous with charities, their arts donation track record is not encouraging.

Although the company feels that, now that it is established in Windsor, touring must be the next priority, money is hard to come by. There is also the stigma of marketing a dance

company from Windsor, and the necessity of fighting the "small-town image" in order to be taken seriously.

Even the Pitt Street studio space, which acts as both school and rehearsal hall, is too small for the company; but there is no money to move elsewhere. "We live a nickel-and-dime existence," states Riley. "When one project grant runs out, we scurry to find another."

Isolation is another factor. Few Canadian dance companies come through town, and the dancers are more familiar with the mainline American companies which appear in Detroit. The dance series at the University, which brought in Canadian groups, is being put on hold for a year because it was barely able to break even. Although Riley brings in guest teachers, such as Amelia Itcush, and company members get up to Toronto, there is a feeling of being cut off from the rest of the Canadian dance world.

There is also the very real spectre of burn-out. Riley has, until this year, controlled every aspect of the company's operation.

And there is the problem of how long the board of directors can continue to raise funds at such an intense level.

It is hard to find audiences for contemporary dance in large urban centres, let alone small cities, but Riley refuses to compromise her principles and take an easier route in order to establish her company. For example, her school does not generate a lot of funds, because only contemporary dance is taught—not the money-makers like ballet, jazz or aerobics. Nor does Riley choreograph musicals for community theatre. "I don't like to get the wires crossed. In a small community, one compromise can change your image forever, and I have carefully cultivated the image I want Windsor to have of Gina Lori Riley Dance Enterprises. Therefore, I'm selective about what casts reflections on the company."

If pioneers have to be visionaries, and visionaries have to be single-minded, Gina Lori Riley fits the bill to perfection. In fact, she will be the first to admit that her stubborn personality has helped her work against impossible odds to establish a professional dance company in Windsor.

Perhaps Susan Cohen, dance officer for the Ontario Arts Council, best sums up Riley: "I admire Gina's tenacity and fierceness of conviction. Not only has her company become a solid part of the Windsor arts community, I am also impressed by the community support she commands, as demonstrated by what her board does for her. In just six years, she has pulled off a remarkable feat."

When Gina Lori Riley left Toronto to embark on her grand adventure, a prominent dance personality told her that she was committing suicide. Today, Riley can say, with justifiable pride, "I'm alive, and well—and living in Windsor!" •

Talking About Gina Lori Riley and the Company

The Board of Directors:

We make a good impression with our tight organization. A field consultant from the Ministry of Citizenship and Culture helped us do a board evaluation. At the end of the session, we were asked what board we admire. We all said the United Way, but the consultant told us that other groups in the city mentioned us—along with the United Way!—*Christian de Keresztes, graduate student, University of Windsor*

Gina Lori Riley Dance Enterprises is an important role model for other groups. It is proof that we can initiate our own culture. We don't have to wait for culture to arrive here; we no longer have to react culturally to the rest of the world.—*Brian Malcolm, artistic director, Art Site*

We have to work on new audiences. It's a real slow rise, but it's growing . . . We have to break through the barrier to get people to "put their money where their mouths are".—*Tom New, movie reviewer and entertainment reporter, CBC-TV (Windsor)*

One of the reasons why it's hard to attract a blue-collar audience is that assembly-line work is so high-powered. All you can do is come home tired.—*John Sparks, medical economist (retired), United Auto Workers*

Expectations of where you come from set your image. It's the eight-ball we have to work around, that we come from Windsor. We also have to fight the influence of a border city. People will go over to Detroit to see culture. It's hard for small groups in this city when you have to compete with Detroit.—*Mark Nazarevich, lawyer*

Sometimes I wonder why we are struggling to make a go of contemporary dance, but Gina has the vision which inspires us. You go to a meeting and she has it all laid out. I don't know how long it can last, but I'm on the board because I think her work is important.—*Diana Fleming, secretary, Human Kinetics Department, University of Windsor*

Touring and performing are the keys to a viable dance company. I worry about how we are going to keep our dancers. Nobody wants to rehearse to do two performances a year. We have to find the funds to do extended touring.—*Bob Riley, urban planner*

The Dancers:

I was attending another dance school when I first saw Gina's work, and was intrigued because it was different from anything I had ever seen before—with its focus on proper body use. She also makes you dig into your own personal life to pull out things to work with. A lot of it is not pleasant, but it makes me grow emotionally.—*Cheryl Bouzide*

Gina's work is against classical forms like the beauty of ballet; instead, her dances deal with themes that make strong social and psychological statements. There is strength in the way she communicates her themes. It is not just movement and dance, but characterization.—*Peter Kosaka*

This city doesn't put money into the arts, and yet there are a lot of fine artists who have elected to work here. The biggest barrier to break down is the blue-collar/border-city mentality, but the fight has meant that the arts community has drawn together in mutual support.—*Leslie-Ann Coles*

I love doing her work because each piece has its own style and personality. In the beginning, people didn't have a clue what I

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was doing, but now they know the name when I mention the company and they are interested. I think we're getting over the hump. Husbands of my high school friends—factory workers—came to our last show and loved it!—*Cathy LeGrand*

I'm from Detroit, and was doing my dance training there when a friend told me about a wonderful instructor from Windsor who had given a workshop at her community college. When I heard Gina was having a show, I came over to see it, then I asked to work with her. Gina asked me if I didn't want to see other of her works, but I said, "I've seen one of your pieces, and that's enough for me!"—*Leslie Denise Huffman, apprentice*

The Staff:

Before I took the job, I knew Gina because my wife did the company art work, and we had a studio in the same building. The thing I remember most is that anyone who donated time, material or money was always rewarded with a formal letter of thanks. There aren't many organizations which would take the time to do this. Most just send out form letters. I always took those formal thank-yous as a symbol of what this company stands for.—*David Renaud, general manager*

I was responsible for conducting an audience survey this year, and the audience profile we developed was very interesting. For example, over 76% of the respondents had some university education; 99% indicated that they also attend other cultural events; 69% were seeing a Gina Lori Riley Dance Enterprises performance for the first time; and 25% were American.—*Margaret West, marketing director*

I first met Gina when I was executive secretary with the Windsor Arts Council. I admired and respected her tenacity in establishing

a modern dance company in a community where the art form has no tradition. The arts are important in a place like Windsor because there has to be more than work. The soul needs nurturing as well. That's why Gina and what she is doing are important.—*Marilyn Boultinghouse, office co-ordinator*

The Community:

Windsor should hire a consultant to formulate an arts policy, because there is a lack of sensitivity as to what adds to the quality of life in the city. The first time Gina asked for money, some councillors asked why we should support a private dance troupe. What they don't understand is that this is a Windsor group—providing a service for Windsor. Anything that adds to our quality of life is worth paying for.—*David Cassivi, member of city council*

Gina is not willing to compromise and be mainstream. She takes risks; her work is not done on the beat, her movement is not synonymous with sound. Anyone expecting something light and lyrical is in for a shock, although I feel sometimes that she is too heavy-handed with her themes. She is creating the cutting edge of dance and is respected by other artists in the city because of it. But she also has to be prepared to put up with small audiences and general apathy because of the road she has chosen.—*Norman DeBono, dance critic, The Windsor Star*

Gina is an exacting teacher. As long as she's here, at least what we will see will be good material—from her heart and soul—and not commercial pap, because she would never compromise herself in that way. She runs a very professional company; what she demands from her dancers and what she gives to an audience is quality.—*Florence King-Proulx, ballet teacher*

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Le Regroupement se prend en main

L'éveil d'une conscience communautaire

par Marici Dillon



Le chorégraphe, Jean-Pierre Perreault, président du Regroupement des professionnels de la danse au Québec.



Gaétan Patenaude, directeur général du Regroupement des professionnels de la danse au Québec.

La création du Regroupement des professionnels de la danse qui remonte maintenant à un an, est le résultat d'un long cheminement et représente le premier pas décisif dans une orientation souhaitée par le milieu de la danse au Québec. Son directeur général, Gaétan Patenaude, a défendu pendant les trois années de son mandat à titre de président de l'ancienne Section québécoise de Danse au Canada, la notion de fédération d'associations régionales qui jouiraient d'une autonomie de gestion. Cette proposition de réforme était inacceptable pour l'Association qui tient à maintenir un front commun pan-canadien.

Pendant la période de juin à décembre 1983, Patenaude a effectué un sondage en se rendant personnellement auprès de 150 personnes du milieu de la danse. Son "étude d'opportunité en vue de la création d'un regroupement de danseurs et chorégraphes" s'appuyait sur les réponses à 94 questionnaires et a fait l'objet d'un rapport intitulé *Vers une ère de la coexistence créatrice*, diffusé au printemps 1984. A la question "Sentez-vous qu'il existe actuellement un organisme ou un projet favorisant les échanges et les débats sur des questions relatives à

votre profession?", 64 personnes ont répondu par la négative. Avec 17 mentions, Danse au Canada figure cependant en tête de liste parmi ceux qui ont répondu affirmativement. Il en reste néanmoins qu'un nombre très faible de danseurs et de chorégraphes au Québec considèrent que l'Association offre un terrain favorable à l'amélioration des conditions d'exercice de leur profession.

Danse au Canada est perçu au Québec comme un organisme de communication grâce à ses publications, mais pas comme un organisme d'intervention. En cas de problème, "ça ne m'est jamais venu à l'idée de contacter Toronto," me déclarait un professeur de Montréal, membre de l'Association Danse au Canada pendant une dizaine d'années. "Il est difficile de résoudre des problèmes à l'échelle nationale," renchérisait une chorégraphe indépendante. Le pays est trop vaste, le mandat de Danse au Canada est trop vaste, les politiques culturelles du Québec sont différentes d'ailleurs et bien entendu, pour certains, il y a une question de langue.

A la dernière assemblée générale de la Section québécoise, le 23 mai 1984, les participants ont voté majoritairement en

faveur de la création d'un organisme québécois qui a reçu ses lettres patentes le 4 octobre suivant. Les membres se regroupaient pour la première fois en assemblée générale le 9 février 1985. Ils ont confié la présidence du conseil d'administration au chorégraphe Jean-Pierre Perreault, qui tout dernièrement au 1^{er} *Festival international de nouvelle danse* à Montréal, nous a présenté *Stella* en première mondiale à la Place des Arts.

Comme son nom l'indique, le Regroupement des professionnels de la danse au Québec s'adresse exclusivement au professionnel qui a démontré son intention de vivre de son art. Son profil se définit comme suit: "Toute personne physique ayant complété sa formation et dont l'intervention en danse constitue la principale activité dans les domaines suivants: création, interprétation, enseignement, administration, production et diffusion." Depuis février 1985, 150 professionnels se sont ralliés au Regroupement, à titre individuel. La moitié d'entre eux sont interprètes et l'autre moitié se partage entre enseignants d'abord, et administrateurs et chorégraphes les suivant de près—une répartition par catégories professionnelles qui correspond à la structure du milieu dans son ensemble. Les élèves ne sont pas acceptés. Il faut avoir terminé sa formation. La nouveauté, c'est qu'il s'agit de "l'affirmation d'un milieu francophone et professionnel", précise le directeur général qui assure la coordination du Regroupement. On a d'ailleurs constaté un retour au Québec, et des danseurs qui ont exercé leur métier en Ontario pendant des années reviennent maintenant dans leur province.

Ils bénéficient à présent d'une permanence à Montréal qui assure la liaison et le suivi avec les institutions gouvernementales, coordonne les services aux membres, diffuse les informations et intervient comme par exemple dans le cas de cette danseuse d'une grande compagnie à qui l'on refusait la reconnaissance de la maladie professionnelle et qui a finalement obtenu gain de cause grâce à l'intervention du Regroupement. Il faut dire que l'on s'active avec une recrudescence d'enthousiasme au Québec, et nous leur souhaitons de la persévérance, car "tout est à faire", comme le rappelait un vétéran de la chorégraphie et un des administrateurs du Regroupement, Fernand Nault, en faisant le point de la situation. Mais on sent l'optimisme, surtout quand on fait salle comble comme à Montréal, fin septembre, au 1^{er} *Festival international de nouvelle danse*, et une volonté de groupe d'agir pour améliorer les conditions de travail des professionnels de la danse.

On sait que le danseur est individualiste par tempérament, chacun essayant de survivre dans son coin. "La danse restait parent pauvre en ne s'organisant pas," déplore le danseur Daniel Soulières, vice-président du Regroupement, et membre du comité du statut socio-économique qui a pris en main les questions les plus urgentes. La santé et la sécurité au travail restent leur préoccupation majeure et le comité travaille actuellement en collaboration avec la Commission de la santé et de la sécurité au travail (CSST), et le service gouvernemental de la propriété intellectuelle qui fait une étude sur cette question pour les métiers artistiques. Dans le même ordre d'idées, le comité met la dernière main à un questionnaire qui sera distribué à tous les danseurs professionnels au Québec pour faire un bilan des types de blessures dont ils sont victimes et établir dans quelles circonstances se produisent les accidents.

L'objectif du Regroupement à cet égard est de faire reconnaître le caractère particulier de l'activité des praticiens de la danse, car les lois sociales s'appliquent au commun des mortels et ne tiennent pas compte de leur cas. Il veut également souligner l'importance de la médecine préventive et faire la preuve que les danseurs ont souvent recours au massage, à l'acupuncture ou à la chiropratique pour améliorer la

qualité de leurs performances et à titre de prévention.

Or, ni la CSST, ni aucune assurance ne reconnaissent à l'heure actuelle cette médecine qui coûte très cher. A moins qu'ils fassent partie d'une grande compagnie ou de l'Union des Artistes qui offre un remboursement à 80% des frais médicaux et para-médicaux, une assurance-vie et un régime de retraite, mais où là encore, du fait qu'ils soient minoritaires (une cinquantaine sur 3000 membres), leurs besoins ne sont pas prioritaires—les professionnels de la danse sont vraiment sur la corde raide. Bien entendu, c'est pour les indépendants, et leur nombre est en hausse au Québec, que la situation est d'autant plus critique au niveau de la reconnaissance professionnelle. A cet effet, le Regroupement va étudier les modalités de financement d'un plan de protection.

La situation est toujours aussi précaire sur le plan économique. La médiocrité du salaire du professionnel de la danse n'est un secret pour personne. Son montant qui n'excéderait pas 4000 \$ par an d'après des statistiques du Gouvernement du Québec datant de 1984, va d'ailleurs être précisé dans les résultats de l'enquête auprès des danseurs et des chorégraphes réalisée par Statistique Canada. Il va d'ailleurs être question d'un revenu minimum garanti pour les artistes avec la Conférence des associations de créateurs et créatrices du Québec à laquelle le Regroupement est associé.

Comment un professionnel de la danse peut-il donner le meilleur de lui-même quand il doit faire office d'homme- (ou de femme-) orchestre et réaliser son spectacle à tours de passe-passe en cumulant les fonctions de créateur, danseur, directeur artistique, décorateur, costumier et éclairagiste? Et qu'en plus, il doive enseigner pour pouvoir survivre, comme le déclarait la chorégraphe indépendante Ginette Laurin, secrétaire du conseil d'administration, en brossant un portrait de ses collègues. Ou pire, quand son deuxième ou son troisième emploi l'écarte de son milieu et qu'il se retrouve serveur de restaurant comme beaucoup le font pour augmenter leur revenu? Du moins peuvent-ils y exercer leur talent d'équilibriste. Et dans tout cela, il faut réaliser des créations, et se renouveler.

"Combien de chefs-d'oeuvre peut-on créer par an?" ajoutait Fernand Nault, lauréat du Prix Denise Pelletier pour 1984, la plus haute distinction remise par le Gouvernement du Québec à ses artistes. Ce à quoi les chorégraphes tiennent, c'est à vivre en entier leur création . . . et à en vivre.

Qu'attendent-ils d'ailleurs du Regroupement? Veulent-ils qu'il fasse fonction de syndicat, comme l'Union des Artistes qui habitue les employeurs et tous ses danseurs et chorégraphes membres à signer un contrat pour chaque représentation, en offrant ainsi une forme de protection contre leur exploitation, car dans ce monde du chacun pour soi, on ne connaît pas ses droits. Chose nouvelle depuis deux ans, le ministère des Affaires culturelles donne des subventions qui sont exclusivement réservées au paiement du salaire des danseurs. Tout ceci représente des ébauches d'un processus dont l'objectif est de consolider la protection du professionnel.

Mais ne l'oublions pas, tout reste à faire. Les pigistes, les moins encadrés et les moins avantagés, veulent dire et redire qu'il faut que leur salaire augmente, et le Regroupement va sensibiliser les gouvernements et les lieux de travail dans cette optique. Et pour l'ensemble de ses membres, il veut mettre sur pied un service d'aide à l'emploi et au revenu. Il va faire office de liaison en répertoriant et en mettant en rapport les employeurs potentiels et les professionnel(le)s intéressé(e)s à travailler en région ou à Montréal, en facilitant ainsi la création et la recherche d'emploi.

Les professionnels de la danse en ont assez de vivre

d'expédients, et le seul moyen de s'en sortir est de puiser dans la force de cette conscience communautaire qui se développe. Ils veulent arriver à la reconnaissance d'une profession dont la contribution à la société sur les plans culturel et économique est mal reconnue, et qui reste en grande partie ignorée des institutions privées au Québec qui n'investissent qu'en petit nombre dans cette forme d'art.

Mais aussi, comment ces mêmes professionnels peuvent-ils accepter un tel état de fait quand ils ont investi cinq, dix ou quinze ans de formation, pour finalement exercer un métier, de nature fondamentalement éphémère, dont ils ont du mal à vivre? Le Regroupement s'inquiète de leur avenir et la création d'un plan de pension et la seconde carrière du danseur sont des points qui vont faire l'objet d'une étude dans le cadre du mandat du comité du statut socio-économique. Sur ce second point, le Regroupement a entamé le dialogue et collabore avec le Centre pour danseurs en transition à Toronto dont le Québec aimerait pouvoir bénéficier.

Toujours dans un souci d'améliorer les conditions de travail, le comité des chorégraphes va, de son côté, se pencher sur la question du droit d'auteur qui va être débattue avec le service de la propriété intellectuelle du ministère des Affaires culturelles du Québec. D'autre part, les jeunes chorégraphes à qui le Regroupement entend servir de guide dans une profession que l'on apprend encore largement "sur le tas", voudraient que soit créée une salle de spectacles consacrée à la danse moderne, leur permettant d'accueillir 200 à 300 personnes au centre-ville, dans un cadre plus intime que par exemple la Place des Arts dont la note est si lourde qu'elle ne peut-être rentable même pour les grosses compagnies comme les Grands Ballets Canadiens.

Dans le domaine pédagogique, le comité responsable se préoccupe en priorité de "rehausser la qualité d'un enseignement qui n'est pas toujours professionnel", me disait Martine Haug, membre du comité exécutif et enseignante au baccalauréat en danse de l'UQAM et à son école. Avec l'engouement du public dans les années quatre-vingt pour l'aérobique, le breakdancing et autres modes qui a entraîné l'éclosion des centres de loisirs et des écoles de danse, on remet en question le professionnalisme des enseignants.

Certains établissements n'ont pas leur "permis de culture personnelle" du ministère de l'Éducation, et on constate des abus au nom de la libre entreprise. A ce propos, le Regroupement veut examiner, en collaboration avec le ministère, les critères d'évaluation des écoles. Il s'agit ici encore de compétence, d'éthique et de statut du professionnel de l'enseignement que l'on doit établir pour protéger des élèves qui, au pire, risquent de briser leur carrière, non pas par manque de bonne volonté de la part des professeurs, mais tout simplement par ignorance—surtout en région.

Et également pour protéger et avertir le public sur le choix des écoles. Dans cet ordre d'idées, un travail a été entamé par la Fédération des loisirs-danse avec son guide pratique, *Danser du bon pied*, qui, entre autres, précise à quoi on doit s'attendre d'un professeur. Il faut donc poursuivre et intégrer les travaux déjà faits. Reste à savoir "qui va la délivrer" cette carte de compétence, s'interrogeait Fernand Nault en incitant à la prudence.

Le Regroupement souhaite évidemment avoir voix au chapitre et étudier les dossiers de compétence des professeurs en collaboration avec le ministère de l'Éducation. Il participe d'autre part au comité pour l'implantation d'une école natio-

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nale de danse dans le cadre de la politique du Gouvernement du Québec.

Beaucoup de travail reste aussi à faire en région où du fait de l'éloignement, la qualité de l'enseignement laisse parfois à désirer. D'après le comité de pédagogie, il faut établir un pont, favoriser les échanges entre région et métropole, par exemple sous forme de vidéos ou de stages, et sensibiliser Montréal aux problèmes des décentralisés.

Pour sa part, le comité des Communications vient de publier, fin septembre, le premier numéro du bulletin d'information trimestriel du Regroupement dont l'intention est de pouvoir l'auto-financer par abonnements de soutien pour les non-membres.

Ce comité est responsable des rapports avec les médias et le public en général, et de la promotion du Regroupement en définissant son image publique. Au chapitre des communications internes, les membres vont se prononcer à l'assemblée générale du 20 octobre sur l'utilisation d'un Bottin qui donnerait la liste des membres par profession et leur servirait d'outil de travail. Pour l'instant, la permanence fait face à une question de confidentialité, qui par respect de l'éthique professionnelle, doit être maintenue jusqu'à ce que les membres précisent quel genre d'informations ils aimeraient voir figurer dans le Bottin.

Ce projet est d'ailleurs en rapport avec le service de l'aide à l'emploi et au revenu qui cherche également dans ses démarches auprès du ministère de l'Emploi et Immigration Canada et de son homologue au Québec, à pouvoir par exemple offrir des services d'aide à la préparation d'un curriculum vitae ou de demandes de subventions. Leur collaboration avec de tels organismes leur permet de les sensibiliser à une spécialisation comme la danse.

Le mandat du comité des levées de fonds n'a pas été jugé prioritaire d'autant plus que le Regroupement ne possède toujours pas de numéro de charité. Pour l'instant, la situation financière est au beau fixe grâce aux subventions du ministère des Affaires culturelles qui sont passées de 20 000 \$ pour l'année 84-85 à 32 000 \$ pour 85-86. Une augmentation de 60% à titre d'aide au fonctionnement annuel.

Le Regroupement a d'autre part bénéficié pendant l'été 1985 de l'aide de la Commission de l'Emploi et de l'Immigration du Canada dans le cadre du Programme Défi 85 Emploi d'été/Expérience de travail qui a permis d'engager deux étudiants. Ils ont apporté leur soutien à la rédaction du bulletin d'information et consolidé la banque de données qui avait été démarrée par la Section québécoise.

L'examen des politiques culturelles n'a pas encore été entamé. Il va s'agir à ce sujet de définir entre autres, si dans un contexte de changements gouvernementaux, il existe des plans à long terme, comme le rapportait Anne Valois, membre du comité des politiques culturelles et directrice du *Festival international de nouvelle danse* de Montréal qui vien d'offrir une ouverture et un accès à l'héritage international—une orientation qui avait été annoncée dans le rapport de Gaétan Patenaude.

En passant en revue le travail de chacun des comités, il faut enfin souligner, comme le précisait le président Jean-Pierre Perreault, qu'il s'agit pour l'instant d'une "phase d'orientation, et ce pour deux bonnes années encore". Les structures sont maintenant en place, les membres ont démontré leur enthousiasme et leur capacité de travail en se prenant en main. Ils entrent maintenant dans le feu de l'action, et nous leur donnons rendez-vous car nous voulons voir des réalisations concrètes—et pas simplement des promesses—dans une orientation qu'ils ont choisi de leur plein gré. ●

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CHILDREN'S MATINÉES ON
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Ottawa in the Summer

A Dance Festival Comes Into Its Own

by Hilary McLaughlin

Summer came to Ottawa on June 30, 1985. Ottawa dancers remember because what followed was a blistering week in which they would perform daily—several times daily—in the relentless heat. “It was a *little* cooler for the audiences than for the dancers,” someone would remark later, but even weeks after *Dance! An Ottawa Summer Festival* was history, almost everyone’s first recollection of the event had to do with the heat.

“I thought of the firewalkers in India,” said Anne-Marie Gaston, who, as Anjali, performs Indian classical dance. “The weather was gorgeous, the stage looked beautiful, then I walked on it and thought, ‘My foot is going to stick right to that floor!’” She survived her barefoot, ten-minute performance the first day; on the second, she applied bandaids to her feet; on the third, moleskin. “And my feet are tough,” she says.

By this time, there was a lady backstage with ice, and dancers ran and dipped; the crew began washing down the stage with ice cubes. “You’d get to see where the water collected and head for it!” was the recollection of more than one participant.

The Festival was, initially, the brainchild of Marlin Clapson, general manager of Le Groupe de la Place Royale. He quickly engaged the interest and support of Gordon Pearson, his counterpart at Theatre Ballet of Canada. “I wanted to see if a modern and a ballet company could work together,” Clapson explains. An umbrella committee was organized in order to put some kind of festival together.

“It was originally a marketing scheme,” recalls Katherine Belrose, Theatre Ballet of Canada’s director of communications. “We discussed a ‘dance in the park’ idea—something like the Royal Winnipeg’s—a sort of awareness campaign to make it clear to the ticket-buying public that we are here. Really grassroots stuff. We now also do it because it’s a lot of fun.”

Early plans, such as bringing local and regional dance talent together, are now firmly entrenched. Apart from Le Groupe

de la Place Royale and Theatre Ballet of Canada (the two founding companies), performers this year included Ottawa Dance Theatre (the city’s other professional company), Anjali, P.M. Jazz, Ballet Shayda, various ethnic dance groups and students from many area schools.

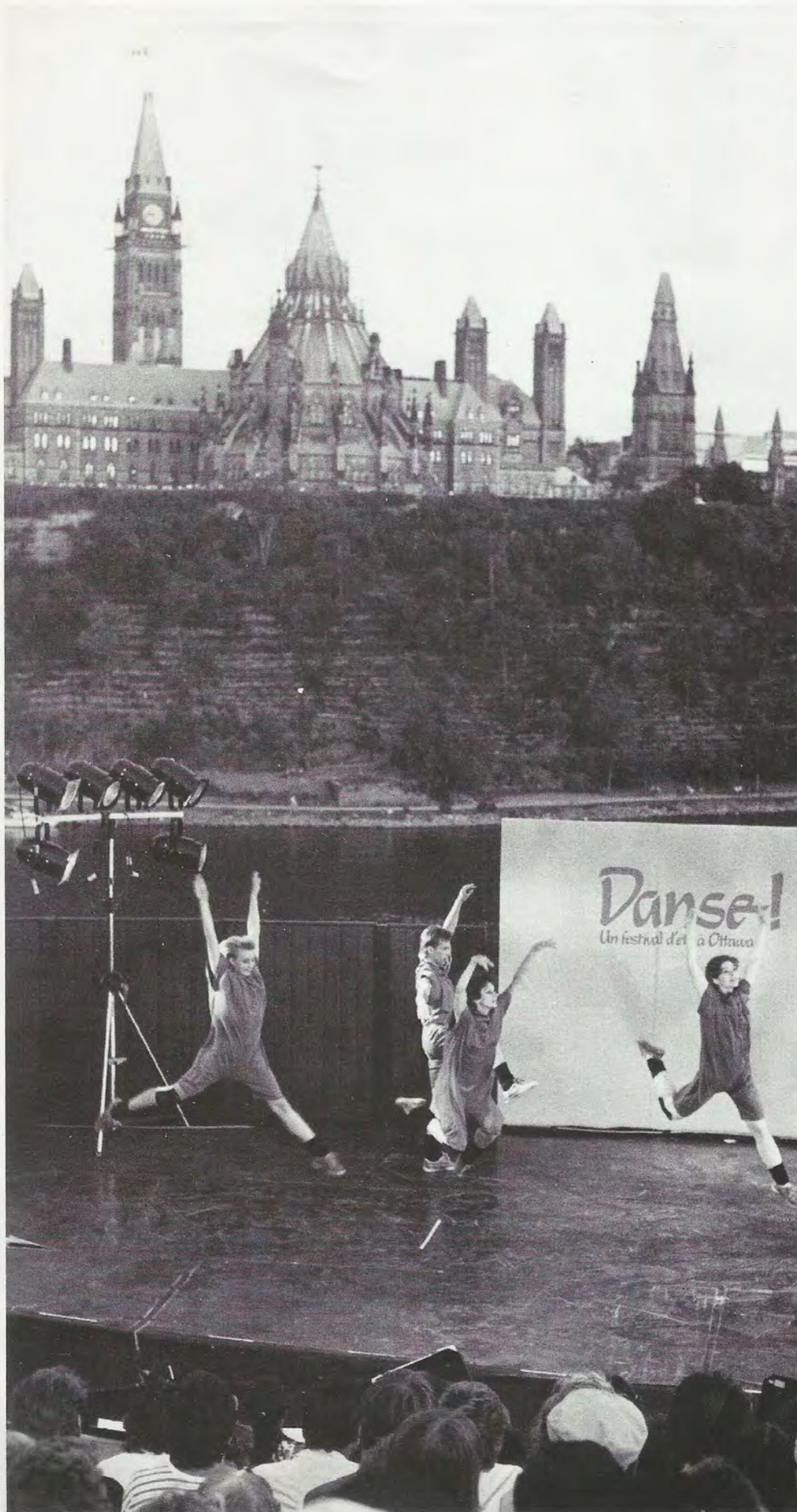
A new dimension was added to the Festival this year with the participation of members of out-of-town companies. On their way home from appearing at the Dance in Canada conference in Halifax, dancers from the National Ballet of Canada, Les Ballets Jazz de Montréal, the National Tap Dance Company of Canada and the Ukrainian Shumka Dancers performed on opening day. Spindrift Dance Theatre also came and stayed the week.

The first of July is a busy day in Ottawa—entertainment and the odd political speech (that may or may not qualify as such) go on all day on Parliament Hill. People begin milling about early in the day and remain until the fireworks conclude, around 11 p.m. It’s a gala day in the city—streets are closed to traffic, and balloons, music and gaiety are pervasive.

Organizers wanted to cash in on the festive atmosphere of the holiday, so, on July 1, *Dance! An Ottawa Summer Festival* was officially opened by its honorary patron, Jean E. Pig-gott (who is also chairman of the National Capital Commission), with guests from the major funding agencies and surprise visitor Steve Fonyo in attendance.

In a sense they also wanted to make the festive atmosphere last a little longer. This, after all, is peak tourist season—and also the time of year when the Ottawa worker, in hope of catching a bit of the all-too-fleeting heat and sun, seems to be permanently in motion from his or her office to someone else’s!

The Festival has two principal daily venues: a great open plaza in the Sparks Street Mall and the National Arts Centre Terrace. Both are centrally located, and the Mall, in particular, is a heavy-traffic area. The Arts Centre, with the most prestigious arts address in Ottawa, has provided invaluable and enthusiastic support for this venture, both in 1984 and



Members of Le Groupe de la Place Royale performing Michael Montanaro's *Walking on Glass* at Nepean Point.

Nigel Harris





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3A

1932

1933

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1948

1950

1951

3B



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Nigel Harris

Members of Theatre of Ballet of Canada in performance at Nepean Point.

1985. "It's a nice place to dance," says Anjali, "with the breeze coming off the river." The fact that it is located just a tad off the beaten track only makes Festival organizers more determined to point more people to it in the future.

In addition to these stages, Nepean Point was available for special evening performances. "It was packed," says Gordon Pearson. "The first night, people were looking for a place to see the fireworks from, and they stayed."

Kathy Belrose recalls the first evening performance at Nepean Point: "People liked the *idea* of the program." And there was some luck, too, she relates. "The stars came out during the balcony scene from *Romeo and Juliet!*"

In a well-considered attempt to blitz Ottawa with dance, Festival organizers held a street dance on William Street, in the middle of Ottawa's trendy, well-travelled Byward Market. Also, part of the Market was used for an avant-garde piece, *Dance in a Concrete City*, choreographed by Bill James

(formerly of Le Groupe de la Place Royale). Accidentally or otherwise, this piece—of all the Festival events—was probably seen by the most people.

Exhibitions of dance-related books and art were on view at the Ottawa Public Library and the Wells Gallery, while a series of dance films was screened at one of the city's repertory cinemas. The Bay and the Saw Gallery offered assistance in the presentation of dance videos.

The Ottawa Dance Centre's elegant, spacious studios were home to *Independance*, a demonstration of choreographers in performance that Festival organizers expect will be expanded next year.

Special focus was placed on children. *Youth Day* featured many students from the company schools and numerous area schools, as well as company participants themselves, in performances for and/or by young people. Members of Ottawa Dance Theatre performed most of the day, despite injuries

and substitutions and the eternal heat.

On *International Day*, performances of ethnic dance were given on the National Arts Centre Terrace. Commenting on the participation of the various ethnic dance groups, one of the Festival organizers said, "They get a good turnout. They helped us."

The whole fandango cost about \$110,000 to put on—about half of which came in direct grants from the City of Ottawa, the Department of Communications, and the Ontario Arts Council and Ministry of Citizenship and Culture (Youth Corps). Support also came from the National Arts Centre, the Dance in Canada Association and Dance Ontario.

With a reasonable budget—"We may break even. We may even be able to put a little aside for next year!"—this year the

group was able to hire a co-ordinator, Queen's University student Cathy Brittain, which meant that a lot of things that got done on a wing and a prayer in 1984 were under pretty firm control in 1985. Marlin Clapson thanks the heavens for enough money to staff the Festival separately: "In the old days, no one was spared. Everyone still had a lot to do. But we have companies, and a school, to run. It was getting too big." Brittain's agreement to return to co-ordinate the 1986 Festival will lend a welcome continuity to the whole undertaking.

All in all, Festival organizers reckon there were about 45,000 people in attendance—"three times more than last year". That estimated figure may generously include those who found themselves in a dance locale by accident and did



The stars shone in the sky over Nepean Point when Kim Lighthouse and Peter Ottmann of the National Ballet of Canada performed the Balcony Pas de deux from John Cranko's *Romeo and Juliet*.

Nigel Harris



Nigel Harris

Tassy Teekman of Le Groupe de la Place Royale in performance at the Festival's Sparks Street Mall site.

or did not stay, but, however you count it, a lot of people were exposed to a lot of dance during that first week in July. And that's the point. "We'll try to bring people to see dance, but we'll also take dance to people," says Gordon Pearson.


In late July, the Festival's organizers were exhausted, exuberant and relieved. "Ottawa has a dance festival!" says Kathy Belrose. And after only two seasons in the sun.

There are big plans ahead for next year—more indoor spaces, more for children, more from the independent choreographers, more advertising, more money.

Already some of the benefits of the Festival have begun to appear. "When you go to a business," says Gordon Pearson, "at least they've heard of you. It increases your profile. Your regular sponsors approve." He notes that Theatre Ballet's paid attendance in Ottawa is "creeping up".

Marlin Clapson reports that attendance at Le Groupe de la Place Royale's summer school was also up. And the company is drawing well in its performances at the York Street Theatre, a relatively new, chic space that is becoming associated with dance in Ottawa.

Apart from any well-earned spin-off benefits for its participants, *Dance! An Ottawa Summer Festival* (an event in dire need of another, catchier name!) has proven, twice now, the viability of Le Groupe de la Place Royale and Theatre Ballet of Canada working together. The venture has been an unmitigated success, and the two companies will be toasting that fact in another way in February, when they will be the sole participants in the series *Ottawa Dance*, as the National Arts Centre's continuing presentation of dance companies from specific cities turns to its own home ground. •



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In Review: Audio



Nutcracker

Written by E.T.A. Hoffmann
 Music composed by P.I. Tchaikovsky
 Text read by Christopher Plummer
 Music performed by the London Philharmonia and the
 Ambrosian Children's Choir (John McCarthy, director),
 conducted by Michael-Tilson Thomas
 Caedmon, 1985
 3 audio-cassettes in a gift box set

Reviewed by Pat Kaiser

Outside of Jack Anderson's book *The Nutcracker Ballet*, most histories overlook that *not* the E.T.A. Hoffmann tale, *The Nutcracker and the Mouse King*, but a softer French rewrite, Alexandre Dumas' *The Nutcracker of Nuremberg*, influenced the original Russian production of the ballet.

The difference in the two tales is the difference between a Santa Claus parade and the dark, surrealist flavour of the

Christmas activities in Ingmar Bergman's film *Fanny and Alexander*. The extraordinary Hoffmann story is the product of a period in which fairy tales respected the child's psyche and subtly voiced childhood's awakening confusion of fears and concerns.

In 1981 Kent Stowell, artistic director of the Pacific Northwest Ballet, undertook the formidable task of creating a new *Nutcracker*, based as thoroughly as was practical on the complicated Hoffmann version of the story. Towards that goal he recruited author-illustrator Maurice Sendak to design the sets and costumes. Quickly shrugging off the pretty, lightweight vehicle the ballet had traditionally been, Sendak zealously sharpened his exotic neo-classic pen to create with "fidelity to Hoffmann's spirit", as he asserts in the extensive program notes which accompany this set of audio-cassettes. He also went on to illustrate a translation of the Hoffmann fable, which was published in 1984.

Obviously the magic of the Caedmon recording does not rest with the preconstructed realities of the stage, but solely with the text and, in this case, the considerable adrenalin it pumps to the listener's imagination.

The enchanting and intricate plot twists the child, Marie, from her mouse-threatened home along a trail of "orange-zephyred forests and rose-coloured lakes" to a marzipan castle. It glides through a tale-within-a-tale, discarded in productions of the ballet, but vital to the fable's dramatic sense, in which a curse condemns beautiful characters to a hideousness that escalates with age. Reeling constantly back and forth from Marie's reality to her dreams, the lines finally blur, while her beloved Nutcracker changes from toy into dwarf, from child into man.

The plot may possess a peculiar darkness, but there is also

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room for a great deal of flat-out fun, especially in a smoky epic battle of mice and toy soldiers that Abel Gance would have had difficulty in doing cinematic justice to. Here the author "lets down his hair", and the text becomes splattered with corny lines which nod to Shakespeare and wholeheartedly embrace old-fashioned melodrama.

It is a child's Kafka, and Canadian actor Christopher Plummer gives it a captivating and colourful reading. He attacks with such conviction that no child or jury could doubt the truth of his words. He vocalizes a legion of characters, from enthusiastic narrator to wispy doll Clara, utilizing a "schtick" Viennese accent for Drosselmeyer and converting Marie's brother, Fritz, into a mouthy Bowery Boy.

The Tchaikovsky score is performed by the London Philharmonia Orchestra, conducted by Michael-Tilson Thomas. His treatment of the music skims off the froth and whips the rich concoction with dazzle and a seldom-heard freshness. Still, the score's role is primarily that of an elaborate accessory—background music interspersed with small bursts of glory at the end of a paragraph of text.

The tapes have a running time of two-and-a-half hours. A child might best handle this recording of *Nutcracker* in half-hour bedtime bouts, but the adult listener is never tempted to allow his or her attention to stray.

Although, in this case, the text is the thing, the audio cassette firmly whets one's appetite for the ballet. •

In Review: Books



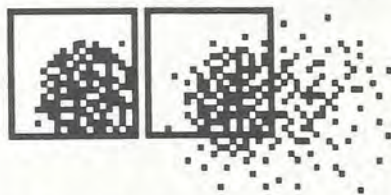
Pina Bausch—Wuppertal Dance Theater

The Art of Training a Goldfish
by Norbert Servos and Gert Weigelt
(translated by Patricia Stadić)
Ballett-Bühnen-Verlag, 1984

Reviewed by Rosemary Jeanes Antze

For those who have been startled, bewildered or deeply touched by Pina Bausch's choreography for the Wuppertal Dance Theater, which has performed twice in Canada in the last two years, here is a book to shed light on the "dance theatre" experience. This publication offers essays by a critic and journalist with a philosophical bent, documents 16 weeks with photographs and verbal descriptions, and in-

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Four female and two male dancers are required to participate in this unique and historic occasion.

Dancers with a professional background in both ballet and modern techniques will work with the original choreographers and dancers, along with a Choreographic Director, in reconstructing the original works for the purpose of notation.

Remuneration includes salary, transportation and accommodation at the Banff Centre.

Interested applicants should submit a letter outlining their training, professional experience and availability for interview to:

Lawrence and Miriam Adams, Producers
ENCORE! ENCORE!
145 George Street, Toronto, Ont. M5A 2M6

Dance in Canada Association

1986
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cludes short interviews with the choreographer herself, capped with a bibliographical chronology of her works.

The unity of the book lies in 147 full-page black-and-white photographs which convey the starkness and dramatic force of each of Bausch's pieces. The photographer, Gert Weigelt, who was himself a dancer, captures the intensity of performance with his keen eye. On one page the women in *Rite of Spring* reach in supplication before plunging fists towards the earth-covered stage, while on another there is a bizarre juxtaposition of figures: a bare-backed woman in high heels and a realistic-looking alligator both head upstage in *Legend of Chastity*. It is through such images that the incredible-sounding descriptions become concrete. Bausch's extraordinary vision of theatrical space, where at one time she covers the stage with inches of water and at another with hundreds of carnations, speaks more directly through images than through words.

The text of the book is useful, if less compelling. One problem is that the translation from the German creates a somewhat heavy style that is not always clear. Yet the turgid prose of the introduction does contain valuable analyses of Bausch's development during her decade in Wuppertal, especially with respect to other artistic and intellectual movements in Germany. Her preoccupation with themes of alienation is repeatedly linked with Brecht's theory of theatre, and her way of depicting and then subverting rigid and stale social conventions is discussed in light of the theories of sociologist Norbert Elias.

Author Norbert Servos elucidates both the creative process and the demands which are placed on the audience. He outlines how, starting with daily experiences of the body, Bausch explores conditioned patterns of behaviour, often through repetition, with the aim of penetrating superficial structures to reveal reality. Her work questions the very nature of dance and theatre, and even that of human society itself. Performances are not simply intended to entertain, but rather to challenge the onlooker—so that the audience is made a direct subject of what is taking place onstage.

Servos writes of Bausch in superlatives, noting that she has completely changed the course of German dance. Bausch abandons the narrative structure of more traditional dance and theatre to draw on the principle of "montage". By linking elements in free association, she creates a theatre in the original sense of the word, "a scene of transformations".

The reader who has concentrated on the initial probing into ideas behind Bausch's work and on the development of connective themes through the descriptions of each piece might anticipate finding the central clue to this artistic vision in the words of the choreographer herself. Coming at the end of the book, these are rather a disappointment, since the interviewer's questions seem unfocused. The repetitious and superficial exchanges fall flat after the intellectual build up of the preceding text.

It is a bleak view of the world that Bausch presents. In one of the ballets, apparently, a dancer tells a story of training a goldfish to become a land animal. Estranged from its native element, it risks drowning in water. This is Bausch's metaphor for what civilization has done to us, alienating us from our natural environment, and from our bodies as well. Nevertheless, such themes give rise to an eerie beauty in her theatrical visions and inspire the dancers to communicate from the depths of their beings. This book testifies vividly to the power at the core of her work. ●

n.b. What's New and What's Happening . . . People, Performances and Exhibits

Peter Roberts has been appointed director of the **Canada Council**, replacing Timothy Porteous. He assumed his duties as director at the beginning of October.

Born in Calgary, Roberts, a Rhodes Scholar (Oxford, 1953), has had several years of experience in the area of cultural affairs. From 1973 to 1979 he was assistant under-secretary of state for cultural affairs with the Department of the Secretary of State.

Immediately prior to his appointment to the Council directorship, he was Canada's ambassador to the U.S.S.R.

Toronto artist **Robert Desrosiers** is the 1985 winner of the **Jean A. Chalmers Award in Choreography**. He was presented with the Award, which is administered by the Ontario Arts Council through the Floyd S. Chalmers Fund, at the Dance in Canada conference held in Halifax in June.

Susan Cohen, dance officer and co-ordinator of the Chalmers Fund at the Ontario Arts Council, reported that the jury praised Desrosiers as a choreographer of sheer imagination and poetry, of fantasy and colour", and that they noted he is "an original, with a touch of magic and a touch of the whimsical".

In August, the 1985 annual general meeting of the **Canadian Dance Teachers Association** National Board was held in Halifax. Members from all provinces attended.

Four founding members were honoured in recognition of the contributions that they have made to dance in Canada. **Jean Deveson** and **Kay Armstrong**, ballet members from British Columbia, received honorary membership, as did **Evelyn Edgett**, a ballroom member from Nova Scotia. **Walter Buchta**, also a ballroom member from Nova Scotia, received the 1985 CDTA Award for outstanding service to dance.

Chao Chiat Goh, artistic director of Vancouver's **Goh Ballet Academy**,

toured China this past summer with a group which included members of the Academy, the **Goh Ballet Company** and the Vancouver Academy of Music. A highlight of the three-week study and performance tour was a series of four performances in Beijing featuring members of both the Vancouver group and the local Chinese dance community.

Last year the Goh Ballet Company performed extensively in the greater Vancouver area. This season the Company plans to tour throughout Western Canada.

The Anna Wyman Dance Theatre has announced additions and changes in its administrative and artistic departments for the 1985-86 season. Richard Lemaire becomes general manager; Linda Blankstein, tour co-ordinator; and Deborah Shackleton, director of public relations and promotions.

Terry Sparks, formerly with the Twyla Tharp Dance Company and Spectrum Dance Theatre, has joined the company as ballet mistress.

New dancers this year include Desiree Zurowski, who previously performed with the Royal Winnipeg Ballet and Manitoba Dance Theatre, and, from the National Ballet School, Loney Reece and Katrina Phillip.

Santa Aloï has taken a year's leave-of-absence from **Simon Fraser University's Centre for the Arts** to do a guest-artist residency at the Laban Centre in London, England. Replacing her at the Centre for the Arts are **Barbara Bourget** and **Jennifer Mascal**.

In June, **Repertory Dance Company of Canada** performed at the **Holland Festival** in Amsterdam. While the Company was there, arrangements were made for Jiri Kylian, artistic director of Nederlands Dans Theater, to mount a ballet for the Company's 1986-87 season.

The 1985-86 season began in September with an 11-performance engagement at the Arts Club Theatre on Vancouver's Granville Island. After

this, the Company was scheduled to embark upon a national tour, performing in Yellowknife, Halifax, Calgary, Toronto, Montreal, Guelph, Kelowna, Vernon, Edmonton and Dawson Creek.

Repertoire announced for the fall performances features five premieres: *And the Angels Sing*, choreographed by Ginette Laurin; American choreographer Mark Morris' *Canonic 3/4 Variations*; *The Plane Between*, by Grant Strate; and *Traces* and *Blue Skies*, both by Judith Marcuse, the Company's artistic director. Other Marcuse works to be performed: *Seascape*, *The Waltz*, *Folk Song* and *Sephardic Song*.

Members of Repertory Dance Company of Canada this season are Mary-Louise Albert, Sacha Belinsky, Betsy Carson, Danny Furlong, Joe Laughlin, Judith Marcuse, Eric Rochin, Lynn Sheppard, Aaron Shields, Leanne Simpson and apprentice Olivia Thorvaldson.

Vancouver-based **Mountain Dance Theatre** has a new name, the **Mauryne Allan Dance Theatre**, chosen to reflect the board of directors' appreciation of Allan, the company's executive artistic director. The company also has a new manager, Nancy Klien, and new studio facilities.

This season works from guest choreographers Grant Strate, of Simon Fraser University's Centre for the Arts, and EDAM's Lola MacLaughlin will be added to the repertoire.

An important part of the company's activities is its *Dance in Education* performances, presented in primary and secondary schools throughout British Columbia. As part of the Mauryne Allan Dance Theatre's *Asia-North America Project*, funded by the Vancouver Foundation and a special projects grant from the B.C. Cultural Fund, the company has a mandate to perform multi-cultural works in the schools. A modern dance interpretation of a traditional Chinese dragon dance, choreographed by company member Shirley Jackson, is included in its *Dance in Education* repertoire this season.



Ed Ellis

Constantin Patsalas' latest work, *Notturmi*, performed at the Banff Festival of the Arts in July.

At the end of November the company will perform with the Vancouver Symphony Orchestra.

Takada, Anna Wyman's latest work, was scheduled to receive its world premiere in October, when the **Anna Wyman Dance Theatre** made its New York debut as part of the *Dance Canada Festival* being held at the Brooklyn Centre for the Performing Arts at Brooklyn College.

The New York performances are part of an eight-week North American tour. Other highlights include engagements in Montreal and Toronto. The tour will end in Vancouver, November 27, with a Celebrity Gala at the Queen Elizabeth Theatre.

EDAM will present a special Christmas show for young people at the Vancouver East Cultural Centre, December 11-15. The program will strive to teach children the joy of movement, the numerous possibilities of expression through imagination and animation, and an appreciation of music.

Participants in the **Banff Centre** sum-

mer dance performance class, which included members of the Alberta Ballet Company, gave a series of performances at the Eric Harvie Theatre in Banff, July 18-20.

One of the highlights of the program was the premiere of *Notturmi*, the latest work by Constantin Patsalas, winner of the 1985 Clifford E. Lee Award for Choreography and resident choreographer for the National Ballet of Canada. Set to music by John McCabe, *Notturmi* is based on four medieval poems about night and dawn. Costumes were designed by Sunny Choi, sets by Patsalas.

Other works performed were *Double Quartet* and *Canto Indio*, both choreographed by Brian Macdonald, head of the Centre's dance program, and David Lichine's *Graduation Ball*.

Ballet North, an Edmonton-based pre-professional touring company, has appointed Paula Cake, a former soloist with the Alberta Ballet Company, as artistic director. Other staff members include David Adams and Lilian Bertolino (ballet instructors), and Eve Noonan and Stephen Findlay (jazz instructors).

The Alberta Ballet Company has been named the 1985 recipient of the **Sir Frederick Haultain Prize** for arts. The Prize, which includes a cash award of \$25,000, is a program of the **Alberta Heritage Scholarship Fund**, and is awarded annually to Albertans whose exceptional accomplishments in the province have been both significant to a particular discipline and of benefit to the people of Alberta.

In making the presentation, Dick Johnston, Alberta's minister of advanced education, said: "While building its national and international reputation for over 30 years, the Alberta Ballet Company has maintained a tradition of presenting ballet to communities, both large and small, throughout Alberta."

Accepting the award on behalf of the Company, Dr. Lloyd Sutherland, president of the board of directors, responded: "We always believed we had two goals: to educate all Albertans in the joy of dance, and to present to audiences outside of Alberta a look at the cultural diversity of our province. We will find interesting ways to spend our prize money to further our goals and to maintain artistic excellence."

Decidedly Jazz Danceworks, a Calgary-based dance company established last year to preserve and promote the history of jazz dance, presented a new program in September.

It's About Time displayed a wide range of jazz styles, including blues, swing, afro-jazz, modern jazz, tap, comedy and improvisational dance.

Joining Vicki Willis, the company's artistic director and choreographer, were dancers Jill Currie, Michele Moss, Hannah Stilwell, Christy Hayne and Donna Larson.

Calgary-based theatre and dance company **Sun-Ergos** presented the premiere of its 17th major production, *Fables*, in October. The work is based on stories by LaFontaine, with a score drawn from 17th- and 18th-century French music.

"We've always wanted to give children and their parents a vivid, colourful, fun evening that in no way condescends to either," explains Robert Greenwood, artistic director of Sun-Ergos. "LaFontaine's stories have provided us with a charming vehicle for just such a delightful and wry comment on our human condition."

Fables marked the beginning of Sun-Ergos' first full season of events at the Scarboro Community Centre.

Brydon Paige, artistic director of the **Alberta Ballet Company**, has announced new dancers for the 1985-86 season. Bringing the total number of dancers to 15, the new members are Traci Owens, a former principal dancer with the Feld Ballet and the North Carolina Dance Theatre; Stephanie Achuff, a recent student in the professional program of the Alberta Ballet School; Iouri Alechine, from the National Chamber Ballet of the U.S.S.R.; Edward Dubell, who has danced with the San Jose Dance Theatre, the San Francisco Opera and the Baltimore Ballet; Howard Epstein, from the Irish National Ballet; and Robin Franklin, from the North Carolina Dance Theatre.

New members of the administrative and artistic staff are Cam McGill (production manager), Denise Donnelly (wardrobe manager) and Kathleen Smith (ballet mistress).

Marquita Lester, who has been ballet mistress for the past two years, becomes artistic co-ordinator and will share her responsibilities with Smith.

Charles Lester, formerly the Alberta Ballet's company manager, has been

promoted to the position of assistant to the general manager.

Kim Derenne, a former dancer with the Company who has spent the last two years as assistant to the artistic director/repetiteur, will retain his role as repetiteur and, as well, becomes company manager.

Keith Urban, one of the founding artistic directors of the **Formolo & Urban Dance Association**, has been appointed chairman of the dance department at **York University** in Toronto. He will remain an honorary member of the board of directors of the Association.

Urban's departure has resulted in changes for the Association, which will now be known as the **Formolo Dance Association**. The artistic direction will remain under **Maria Formolo**.

Her future plans involve solo performances, teaching residencies, workshops and work with other artists on a contract basis.

In October, Formolo and Kenneth Gould, a member of O Vertigo Danse de Montréal, were scheduled to work with the Ozawa Modern Dance Com-

pany in Sapporo, Japan, for five weeks. Formolo was then to go on a return visit to China as a teacher and solo performer for a four-week period.

Audiences in Regina had an opportunity to view *Earthquake in the Heartchakra*, a new piece by Montreal-based dance artist **Marie Chouinard**, in October, when she performed and taught a series of workshops for **Regina Dance Works**.

Earthquake in the Heartchakra, which had received its premiere in June at a dance festival in Amsterdam, was also presented at Montreal's *International Festival of New Dance* in September.

Arnold Spohr, artistic director of the **Royal Winnipeg Ballet**, has announced changes to the company roster for the 1985-86 season. There are three new principal dancers: Svea Eklof and John Kaminski, who have been promoted from the rank of soloist, and Edmund La Fosse, a former member of the Eliot Feld Ballet and Dennis Wayne's Dancers, who joins the company this year.

Corps de ballet members Elizabeth



Stephen Hyde and Elizabeth Olds, promoted to the rank of soloist this season with the Royal Winnipeg Ballet, in *Translucent Tones*, choreographed by Nils Christie.



David Cooper

Jeff Hyslop as Frederick, with the Wards of Major General Stanley, in Brian Macdonald's Stratford Festival production of *The Pirates of Penzance*, which is scheduled for broadcast on CBC-Television, December 29.

Olds and Stephen Hyde have been promoted to soloist. After seven years with the Dutch National Ballet, Barry Watt, who trained at the National Ballet School, has returned to Canada, joining the Royal Winnipeg Ballet as a soloist.

Four ballets will be added to the repertoire this season. The Royal Winnipeg Ballet will present the world premiere of *The War Collection*, choreographed by Sandra Neels; *The Big Top*, by Jacques LeMay; and *Poems*, by Brian Macdonald; and the company premiere of a pas de deux, *Nuages*, by Jiri Kylian.

Algernon Williams, formerly of the Karen Jamieson Dance Company, and Fiona Drinnan, an independent dancer from Toronto and New Zealand, join Deidre Tomkins, Desiree Kleeman, Ruth Cansfield, Christopher Gower, D-Anne Kuby and David Kurzer as members of **Contemporary Dancers Canada** for the 1985-86 season.

Ruth Cansfield has been appointed resident choreographer for this season, and will be creating a new work for the company's January performances.

Alana Shewchuk, a graduate of the Contemporary Dancers professional program, joins the company as an apprentice this year.

A ground-breaking ceremony for the new home of the **Royal Winnipeg Ballet** was held October 3. The new facility, scheduled to open in the spring of 1987, will be built at the southeast

corner of Edmonton Street and Graham Avenue in downtown Winnipeg.

The city of Winnipeg and the province of Manitoba have co-operated to grant the Royal Winnipeg Ballet permanent exemption from all municipal taxation. This was accomplished by inclusion of the property and building in the Centennial Project Tax Status Act, a recognition of the fact that a home for the company has been planned since the time of the other Centennial projects in the mid-'60s. In addition, a major capital fund campaign is underway to raise more than \$2 million.

The company's new home will be the first "built from the ground up" for a major Canadian dance company. The four-floor building, which will house studios, offices and the school, will more than double the space the Royal Winnipeg Ballet currently occupies.

The company and school have occupied six different spaces in 47 years. "Over the years we created our dance in settings that were always inadequate and uncomfortable," explains Arnold Spohr, artistic director of the Royal Winnipeg Ballet. "We were above furniture stores and old factories."

Commenting on the new facility, he stated: "A permanent home for our company has been a dream of mine for my entire career. Through our performances at home and around the world, we have won accolades for our artists and recognition for our city. Our new home will become an international

centre for dance artistry, creation and training that will truly belong to all the people of Winnipeg. I am confident that another new era of growth and achievement for the Ballet will begin with the opening of our new home."

The School of Contemporary Dancers Canada in Winnipeg welcomed new members to its teaching staff this fall. Teresa Bacall, former principal dancer with the Royal Winnipeg Ballet, will teach ballet. Classes in jazz and modern dance will be taught by Bruce Wood, formerly of Les Ballets Jazz de Montréal.

This fall the **Royal Winnipeg Ballet** toured Eastern Canada, presenting a series of mixed programs in Saint John, Fredericton, Charlottetown, Glace Bay, Sackville, Halifax, Stephenville, Gander and St. John's. Beginning at the end of November the company will then tour John Neumeier's production of *The Nutcracker* for a month, performing in Ottawa, Thunder Bay, Regina, Saskatoon and Vancouver.

There will be four engagements in Winnipeg, at the Centennial Concert Hall, during the 1985-86 season: October 9-13, December 26-30, March 5-9 and May 7-11.

The world premiere of Sandra Neels' *The War Collection* was scheduled for the October performances. On the same program: Brian Macdonald's *Aimez-Vous Bach?*, Norbert Vesak's *Be-*

ing *Pas de deux* and the *Aurora Pas de deux* from *The Sleeping Beauty*.

The company will present *The Nutcracker* in December.

In March the program will include the world premiere of Jacques LeMay's *The Big Top*, together with the second act of *Swan Lake*, the *Black Swan Pas de deux* and Maurice Béjart's *Song of a Wayfarer*.

Two premieres will be featured during the May performances: the world premiere of Brian Macdonald's *Poems* and the company premiere of Jiri Kylian's pas de deux *Nuages*. The company will also perform Kylian's *Symphony in D* and George Balanchine's *Allegro Brillante*.

Bill Evans, former artistic director of Contemporary Dancers Canada, has returned to Utah, where he has a home, office and studio near Salt Lake City. This fall he began a 10-week residency at the University of Utah's modern dance department, where he is performing, teaching advanced technique classes and creating a work for the Performing Danscompany. He will begin a 20-city, 25-performance solo tour in January.

The province of Ontario has a new Liberal government—and a new minister of citizenship and culture: **Lily Munro**, member of the legislature for Hamilton Centre.

Dr. Munro, who earned a PhD in educational psychology from the University of Alberta, comments on her job: "Artists and arts organizations play an important social and economic role in our society . . . and I will be working hard to increase access and participation across the province."

In July it was announced that the government of Ontario is adding \$2 million to the base funding of the **Ontario Arts Council**, with the new funds to assist in the support of small- and medium-sized arts activities throughout the province. The additional funds raise the Council's current operating budget to \$25 million, an increase of 17% over last year's grant.

At the same time, Premier David Peterson reiterated his government's commitment to the principle of arm's-length support to the arts and cultural activities in the province.

The second annual International Movement Notation Alliance conference, *Applications of Movement Notation*, was held in New York in June. With the aid of a wide presentation, **Rhonda Ryman**

was able to describe to the delegates the development of a computerized editor for Benesh notation at the **University of Waterloo**. Its goal is to produce, edit and check notation scores in much the same way as a text editor, with the added challenge of accommodating a seemingly infinite number of signs in a significantly greater number of possible placements. By selecting the signs according to a particular format, the notator keeps track of the total body position at a given time, and will eventually be able to see an animated display of the notated input as a means of verifying the score.



Ermanno Florio, appointed this season as conductor and music administrator for the National Ballet of Canada.

Ermanno Florio has been appointed to the newly established position of conductor and music administrator for the **National Ballet of Canada**. He will be responsible for the general administration and planning of the music department; as well, he will share conducting duties with associate conductor John Goss and various guest conductors.

Born in Italy, he came to Canada at an early age and studied at the Royal Conservatory of Music in Toronto. He holds a degree in violin performance from the University of Toronto's faculty of music and has been a member of the Toronto Youth Orchestra, the National Youth Orchestra (with whom he made his conducting debut in 1977) and the Canadian Chamber Orchestra.

Florio was the Toronto Symphony Orchestra's first apprentice conductor. He has been conductor of the Toronto Symphony Youth Orchestra since 1980, and music director and conductor

of the Niagara Symphony Orchestra since 1983. He has also worked as a guest conductor with several major Canadian orchestras, including the Winnipeg Symphony Orchestra and Orchestra London.

Following their graduation from the ballet/academic program or completion of the special dance course, 10 former students of the **National Ballet School** have joined companies in Canada, The Netherlands, Sweden and West Germany: Philippe Dubuc, Caroline Richardson and Patricia Hines (National Ballet of Canada); Loney Reece and Katrina Phillip (Anna Wyman Dance Theatre); Mary Ellen Johnson (Calgary City Ballet); Christopher Kiss (Dutch National Ballet); Johan Inger (Royal Swedish Ballet); Valerie Brown (Berlin Opera Ballet); and Georgette Farias (Stuttgart Ballet).

The 1985 summer school held at Belleville's **Quinte Dance Centre** attracted more than 50 students—from British Columbia to Nova Scotia.

Under the direction of Brian Scott (LISTD), the four-week program featured classes in ballet technique, character and jazz. Faculty included Len Stepanick, Bella Kovarsky and Debbie Wilson. Among guest instructors were Joanne Nisbet, Victoria Bertram, Jacques Gorrissen, Hazaros Surmeyan, Nadia Potts and Karen Kain.

A record number of summer students auditioned for the Centre's professional program.

In June, **Paula Ravitz** resigned as artistic co-director of **T.I.D.E.** (Toronto Independent Dance Enterprise), in order to pursue a career as an independent dancer, teacher and choreographer. She will continue her association with the company, however, as a member of the board of directors and as a guest artist during T.I.D.E.'s December performances at Harbourfront in Toronto.

Among guest teachers at the 1985 summer school of dance, senior ballet division, held at Toronto's **George Brown College**, were Earl Kraul, the former principal dancer with the National Ballet of Canada; Carma Leyds, from the Rotterdamse Dansakademie of The Netherlands; former National Ballet soloist Kenneth Lipitz; and Shelley Zeibel, from the Dance Academy of New England.

Kenny Pearl, artistic director of

Toronto Dance Theatre, has joined the board of directors of the Toronto Theatre Alliance.

In Ottawa, **Theatre Ballet of Canada** and the **School of Dance** launched their 1985-86 seasons with a two-week joint residency project. Canadian dancers Murray and Nancy Kilgour, now teaching at the Royal Ballet School in England, were invited to return to Canada to conduct ballet classes and special sessions in partnering for dancers of Theatre Ballet and technique classes for students of the School's pre-professional program.

National Ballet of Canada principal dancers Victoria Bertram, Charles Kirby and Hazaros Surmeyan, and first soloist Jacques Gorrissen have been promoted to the newly-created category of principal character artist this season.

"These four dancers have been making an immeasurably valuable contribution to the company for many years," explains Erik Bruhn, the company's artistic director. "The character roles in such ballets as *The Sleeping Beauty*, *Giselle* and *Romeo and Juliet* are crucial to the success of the ballet. The quality of their performances in those roles is one of the reasons why we can do our story ballets so well. I am very proud to be able to acknowledge their outstanding artistry."

Other promotions: Kimberly Glasco and Jeremy Ransom, from second to first soloist; and Rex Harrington, from corps de ballet to second soloist.

Four graduates of the National Ballet School are joining the corps de ballet: Philippe Dubuc, Liza Kovacs, Patti Hines and Caroline Richardson. Other new corps members are Jacqueline Dupuis, Dewi Fairclough, Martin Meng, Daniel Nelson, Gillian Saunders and Guido Marni.

Seven members of the company are on leave-of-absence this season. Resident choreographer and first soloist Constantin Patsalas and corps de ballet members Kenneth Larson and Bengt Jorgen will spend the year travelling. Principal dancer Raymond Smith and corps member Susan Dromisky are dancing with London Festival Ballet this year, although Smith will continue to appear with the National Ballet in performances in Toronto and on tour. First soloist Amalia Schelhorn is on extended maternity leave, while first soloist Luc Amyot continues to recover from a back injury sustained in June 1984.

Gretchen Newburger, Alexandra Auld, Jane McElligott, Karin Mawson, Ruth Katz, Eva Robertson and Susan Bodie have left the company.

Comings and goings at **Le Groupe de la Place Royale**: Dancers announced for the 1985-86 season are Jean Bellfleur, Richard Blackburn, Marc Daigle, Bob Krupinski, Cathy Kyle-Fenton, Katherine LaBelle, Jane Mappin and Davida Monk. Peter Boneham, the company's artistic director, comments: "As a senior choreographer . . . I must say that this new group of dancers has

sparked a whole new energy—a new creative stimulus."

Although Bill James, Marc Boivin, Tassy Teekman, Janet Oxley and Sandra LaPierre have left the company to pursue independent careers, Boneham looks forward to 1986, when several of them will return to Le Groupe de la Place Royale as guest choreographers and teachers.

Now beginning its third decade, the company is scheduled to perform at Ottawa's York Street Theatre, November 13-16. Featured will be the world premiere of *Hank's Place*, choreographed by Peter Boneham, with original music by Ottawa composer Ed Eagan. Also on the program: *Walking on Glass*, which Michael Montanaro created for Le Groupe de la Place Royale in 1984.

Toronto's **Dancemakers** enters its second decade this year. Carol Anderson becomes sole artistic director, as Patricia Fraser moves on from her position as co-artistic director to pursue a career as an independent teacher, dancer and choreographer. She is currently teaching at York University's dance department.

Dancers announced for the 1985-86 season are Tatiana Alexandrovna, Conrad Alexandrowicz, Danielle Belec, Sylvain Brochu, Michael Conway, Philip Drube, Susan McKenzie and Julia Sasso. Francisco Alvarez has left the company this fall to work with Jean Marc Matos in Paris.

New choreography for the season will include a work by Jennifer Mascall, with commissioned score by Ahmed Hassan; new pieces by company members Carol Anderson and Conrad Alexandrowicz; and two short works acquired from the repertoire of the Lar Lubovitch Dance Company.

Two guest teachers with diverse backgrounds and styles will work with students of the **National Ballet School** this autumn.

Australian-born Robert Fisher trained at England's Royal Ballet School before joining the Dutch National Ballet, where he eventually became a principal dancer. He is now a ballet master and teacher with the company. While in Toronto, he will teach the School's senior students.

Modern American choreographer Douglas Nielson will introduce the students to his style of choreography when he visits the School in November. After receiving a university degree in psychology, he studied dance with such



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teaching teachers as Bella Lewitzky. His work has been seen in Canada, England, Israel, Australia and the United States.

Toronto-based **Ontario Ballet Theatre** will add three new works to its repertoire this year. In addition to pieces by Lambros Lambrou, resident choreographer for the Alberta Ballet Company, and Renauld Rambou, former artistic director of Pacific Ballet Theatre, the company will also stage *Aladdin and His Wonderful Lamp*, choreographed by Ontario Ballet Theatre's artistic director, Sarah Lockett.

Dancers announced for the 1985-86 season are Elisa Alfonso, Angela Borgest, Monica Kapelar, Brian Neuhauer, Terry Scheiche, Rob Waldman, Jane Eltoft, Elaine Pollock and Lanie Thib.

The National Ballet of Canada toured Western Canada this fall, performing in Victoria, Vancouver, Calgary and Edmonton. During the same period, a concert group of dancers from the company appeared in Sault Ste. Marie (at the *Algoma Arts Festival*), Lethbridge and Fort McMurray.

Among works performed were John Cranko's *Onegin* (with guest artist Reid Anderson of the Stuttgart Ballet appearing in the title role in performances in Vancouver and Edmonton); John McFall's *Components*; *Raymonda Act III*; *Reminiscence*, a pas de deux choreographed by Luc Amyot; Constantin Patsalas' *Canciones*; and three works by David Allan—*Villanella* (a solo created for Veronica Tennant), *On Occasion* and *Et* (a work originally commissioned by the company's volunteer committee for performance at a gala in February 1985).

The company's fall season at the O'Keefe Centre in Toronto, November 14-24, will feature performances of *Don Quixote*; a mixed program of Patsalas' *Le Inconnue*, Glen Tetley's *Sphinx* and Kenneth MacMillan's *Elite Syncopations*; and *Onegin*, with special guest appearances by Natalia Makarova and Reid Anderson.

Inde '85, a seven-day festival featuring original works by a number of Canadian choreographers working in collaboration with contemporary music composers, was held at Toronto's Music Gallery in October.

Among choreographers scheduled to participate were **Terrill Maguire**, **Conrad Alexandrowicz**, **Carol An-**

derson, **Susan Cash**, **Peggy McCann**, **Judith Miller**, **Louise Parent**, **Maxine Heppner**, **William James**, **Daniel Tremblay** and **Cathy Ferri**.

Northern Lights Dance Theatre, a new dance company, presented its first Toronto season at Hart House Theatre, October 24-26. The group's artistic director is Paula Thomson, a lecturer at York University and choreographer for the Stratford Festival.

Featured on the program were two new works by Thomson: *Ariadne*, with a commissioned score by Canadian composer Paul Aston, and *Melodies*, developed from the poetry of eight French art songs.

Following an October tour of Quebec and New Brunswick (with performances in Montreal, Drummondville, Laurentides, Joliette, Rimouski, Edmundston and Moncton), the **Danny Grossman Dance Company** is scheduled to present the premiere of a new work at the Markham Theatre for Performing Arts in Markham, Ontario, in early November.

Divine Air, with choreography by Grossman, music by Gordon Phillips and costumes by Susan Rome, is part of a special program celebrating the opening of this new theatre facility.

Grossman and company members Trish Armstrong, France Bruyere, Randy Glynn, Pamela Grundy, Judith Miller, Bohdan Romaniuw and Stanley Taylor will also perform *Nobody's Business*, *Endangered Species*, *Triptych* and *Higher*.

Independent choreographer **Anna Blewchamp** has announced her first full-length dance program, *Quantum Leap*, to be presented at Toronto's Premiere Dance Theatre in November.

Featured will be the premiere of *After the Fire*, the first part of a planned multimedia performance trilogy. With an original score by Marjan Mozetich, *After the Fire* portrays life in a post-Armageddon landscape.

Also on the program will be Blewchamp's *Marathon*, *East Above*, *Lionheart*, *Three O'Clock in the Morning* and *Arrival of All Time*.

Guest artist Lois Smith is scheduled to appear in *Arrival of All Time*. Other dancers will include Gail Benn, Nancy Ferguson, Randy Glynn, Suzette Sherman, Patricia Fraser, Michael Conway, Pamela Grundy, Russell Kilde and Edith Varga.

Fall activities at **T.I.D.E.** (Toronto Independent Dance Enterprise): In October the company performed *Gerald McBoing Boing* to sold-out houses in Kingston and Brockville. Previews of Allan Risdill's *Big and Little* are planned for schools in Toronto during November.

The company will be *Making Waves* at Harbourfront's Studio Theatre in Toronto, December 12-14. The program will include works by Paula Raitz, Kathryn Ricketts (who joins T.I.D.E. this season), Allan Risdill, Tama Soble and Tom Stroud. Guest artists will include Philip Drube, John Oswald and Julia Sasso.

Toronto Dance Theatre will present its third annual series of performances of *Court of Miracles*, an evening of dance-theatre, rich in medieval music and pageantry, with a cast of 50 performers, at Toronto's Premiere Dance Theatre, December 17-21.

Earlier this fall the company performed in Bermuda, completed a two-week tour of Texas and appeared at McMaster University in Hamilton, Ontario.

Quebec-born dancer **Lucie Boissinot** received the 10th **Canada Council Jacqueline Lemieux Prize** in September at Montreal's *International Festival of New Dance*. The presentation was made onstage at the Université du Québec à Montréal following her Festival performance with Christopher House and members of Toronto Dance Theatre.

Boissinot is a former member of Les Grands Ballets Canadiens, Dansepartout and Toronto Dance Theatre. Future plans include collaboration with her husband, independent choreographer Luc Tremblay.

The Prize honours the memory of Jacqueline Lemieux, founder of the Montreal dance company Entre-Six and Quebec Eté Danse, and a member of the Council's Advisory Arts Panel, for her contributions to dance in Canada.

Linda Stearns and Jeanne Renaud have been appointed co-artistic directors of **Les Grands Ballets Canadiens**.

Stearns, a native of Toronto, joined the company as a dancer in 1961. Three years later she was promoted to soloist. In 1966 she became assistant ballet mistress; in 1969, ballet mistress. Since 1978 she has been a member of the company's artistic committee.

Renaud has extensive experience as an artist and as an administrator. A prolific choreographer, she founded Le Groupe de la Place Royale in 1966, and served as the company's artistic director until 1972. She has also taught in the theatre and dance department at UQAM. In addition, she has worked as arts grants officer for the Canada Council and director of the dance sector for the Ministère des affaires culturelles in Quebec.

A steering committee, comprised of Stearns, Renaud and Danièle Côté, the company's administrative director, has also been formed to guide Les Grands Ballets through major artistic and administrative decisions.

Other changes to the company roster for the 1985-86 season include the promotion of soloists Andrea Boardman, Jacques Drapeau and Josée Ledoux to the rank of principal dancer. (Ledoux is the first Quebec dancer entirely trained at the Académie des Grands Ballets Canadiens and the Ecole supérieure de danse du Québec to become a principal dancer with the company.)

Edward Hillyer has returned as a principal dancer, following a six-month leave of absence. Although he will be appearing as a guest artist with New

York's Lar Lubovitch Dance Company in November and December, he will return to Les Grands Ballets for the 1986 winter and spring seasons.

Demi-soloist Albert Forister becomes a soloist, and Jean-Hugues Rochette has left Ballet de Montréal Eddy Toussaint to return to Les Grands Ballets as a soloist. Corps de ballet member Nicole Lamontagne has been promoted to demi-soloist.

Apprentices Susan Stewart, Marie-Josée Lecours and Jocelyn Paradis are now members of the corps de ballet. Joining the company as members of the corps are Kevin Irving, from New York's Elisa Monte Dance Company, and Barry Meyer, from Les Ballets Jazz de Montréal.

There are four new apprentices this season: Tamara Chaplin-Senez, Donna Croce, Yseult Lendvai and Kevin Trent Thomas, all of whom completed their pre-professional training at the Ecole supérieure de danse du Québec.

Dancers Petter Toth-Horgosi, Cristina Escoda, Francine Liboiron and Suzanne Gagnon have left the company.

Assistant ballet mistress Karen Brown has been promoted to ballet mistress; and Catherine Lafortune, while continuing to dance in the corps de ballet this season, is apprenticing as assistant ballet mistress.

Nicole Vachon joins the company's artistic staff as repetiteur. A former dancer with Les Grands Ballets, in recent years she has taught and choreographed at the Ecole supérieure de danse du Québec.

Danséchange, Inc., a non-profit corporation established in 1985 by Montreal's Latitude 45 to encourage the international exchange of new dance, has received a Canada Council Exploration grant to investigate and research the needs of new dance and presenters of new dance in Canada. Upon completion of the study, the organizers hope to be able to propose programs of audience development, residencies and tour facilitation which will help to realize an effective touring network for dance in the future.

Following a fall tour of Ontario, Quebec and the Atlantic provinces, **Les Grands Ballets Canadiens** was scheduled to open the *Works in Progress* season at the Solomon R. Guggenheim Museum in New York, October 20-21, with excerpts from resident choreographer James Kudelka's *Dracula*.

Company members, together with

guest artist Margie Gillis, were to dance excerpts from the ballet, while Kudelka, with the aid of a slide presentation, explained the evolution of his work from the first studio rehearsals to its premiere at Place des Arts in March 1985.

Les Grands Ballets Canadiens is the first non-New York company to participate in this series of performance-demonstrations.

A Latin-American tour by **Les Ballets Jazz de Montréal** was interrupted in September when major earthquakes hit Mexico City, where the company was preparing for a four-day sold-out run.

In October the dancers—Manuel Molina, Iris Van Wirdum, Jeffrey Carter, Lise Bernier, Peter Gaudreault, Jacynthe Normandeau, Bobby Thompson, Natalie Eickhoff, Carol Horowitz and Réjane Smith—began a six-week, 18-city tour of Western Canada and Ontario. Repertoire for the tour was scheduled to include *Kew Drive*, with choreography by Buzz Miller; Iro Tembeck's *Germinal*; *Fever (Ouverture)*, by Herb Wilson; Ulysses Dove's *Bad Blood*; *La Femme aux talons hauts*, by Howard Richard; and Louis Falco's *Escargot*.

Les Sortilèges, the national folk ensemble based in Montreal, made its first trip to Japan this past summer, performing as Canada's official representative at the International Exposition in Tsukuba.

The company is scheduled to appear at Place des Arts in Montreal during November.


Les Sortilèges, which will celebrate its 20th anniversary next year, hopes to tour southeast Asia during the 1986-87 season.

Nancy Happel, Ron Shepherd and Darin Carter have joined Leica Hardy, Patricia Cloutis and Suzanne Miller as members of **Nova Dance Theatre**.

Three new works have been commissioned for performance during the 1985-86 season: *Gallery*, with choreography by Leica Hardy; an as yet untitled piece by Francine Boucher; and *Walk Widow*, a dance theatre work from the company's artistic director, Jeanne Robinson. Also scheduled are pieces from the repertoire: Duncan Holt's 3,4,5; Robinson's *Amosbehavin*; and Boucher's *Dances from the Marshlands*.

The company's home season is scheduled to take place at the Dalhousie Arts Centre in Halifax, December 5-8. ●

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Mount Royal College School of Dance—the official school of the Alberta Ballet Company in Calgary. Contact: Faculty of Continuing Education & Extension, Mount Royal College, 4825 Richard Road, S.W., Calgary, Alta. T3E 6K6. (403) 240-6012.

Ontario Ballet Theatre
Performing Oct. 25-April 30. For information call: 656-9568.

Ontario School of Ballet and Related Arts
1069 St. Clair Avenue West (midway between Oakwood and Dufferin), Toronto, Ont. M6E 1A6, Phone: 656-9568. Registrations accepted 4 terms per year.

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Editor's Note: Max Wyman wishes to disclaim responsibility for the article "A New Adventure for Vanessa Harwood: Setting *Giselle* in Korea", which appeared in the Summer Issue (Number 44) of *Dance in Canada*.

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