

FOOTNOTES

MARCH 2004

VictoriaDanceSeries.com

BY FASTRAC

Lynda at age 18.

GROWING UP WITH AN EXTRAORDINARY PERSON: A SISTER'S PERSPECTIVE ON DANCER LYNDA RAINO

By **E. Angela Henry**

The east end of Vancouver in the 1950s and '60s did not sport a plethora of creative opportunities. Most families worked hard at just getting food on the table. Ours was no different.

I lived with my older sister Anne, the younger twins, Lynda and Sandy, my brother Michael and our father and mother in a little wartime house on Nanaimo Street. Dad was an outstanding guitar player who left his life of music to pay for the mortgage. This poignancy was always felt in the family.

I remember watching Dad play his jazz guitar in the evening and the look on his face told me he was transported—transported to another place full of life and complex riffs and applause and the sheer joy of the jam. I recognized it as a place of transcendence even from my tethered position in girlhood. I was envious.

Later, I could see that some part of Lynda danced for Dad. She recognized the gift he'd given her. Life in the east end provided much grist for creative expression. Vancouver Technical School had, just five years before my grade seven year, been an all-boys' technical school. The largest structures of an already mammoth school were dedicated to the foundry, automotives, woodworking, sheet metal and all those other guy things that went bang. The girls' domain housed a very small home-economics lab where one's choices were cooking or **continues >**



Lynda Raino. Photo by Cliff Huziak.

The Victoria Dance Series is a non-profit organization dedicated to dance presentation and education. Our mission is to enhance the appreciation of dance in the Capital Region by presenting and developing professional dance and engaging the community in outreach programs.

The Victoria Dance Series is governed by a Board of Directors that includes:

Robert Milne, President
 Anne Russo, Vice President
 Bonnie Light, Treasurer
 Jane Tice, Secretary
 Nancy Glerup, Director
 Wendy Vernon, Director

Our staff is:

Stephen White, Executive Producer
 Douglas D Durand,
 Community Outreach Director
 Ian Rye, Production Manager,
 Technical Consultant

If you would like to be involved with the Series, please call us: (250) 595-1829 or email: vicdanceseries@shaw.ca

More information at: www.victoriadanceseries.com

Footnotes is prepared by Executive Producer Stephen White. Anne Moon volunteers to read the text.

If you would like to help us save on postage and printing by receiving your newsletter via ecologically friendly email (confidentiality ensured) please let us know!

sewing. Later, hairdressing, typing and office management were added. Was there room for fine arts or more drastically, performing arts? Definitely not! Well, there was band but no one could suffer through the sounds emanating from the band room long enough to believe there was any music hidden there. And of course there was physical education.

So a free spirit like Lynda Raino was relegated to sewing potholders and playing sports. Lynda was very good at sports. She was, after all, a dancer not yet emerged. Her innate physical abilities shone in basketball, volleyball, field hockey, gymnastics, track and softball. She dragged her twin, Sandy, to every one of them. If Sandy wasn't picked for the team, Lynda didn't play. Because Lynda was such a catch, every coach made sure that Sandy was on the team.

Like many twins, Lynda and Sandy split cognitive and motor functions between them. Sandy was the brains and Lynda was the movement and creativity. They were quite a duo. Sandy handled organizational tasks, money, academics and time-management. Lynda was rolling, jumping, vaulting, climbing or pirouetting. Or, she was designing colours, fabrics, hair, clay.

It wasn't until the age of 18 that each twin had to function without the skills of the other. It was a harrowing summer. They each taught swimming in two different small communities and I think the real impact of the undeveloped talents in each of them became abundantly evident. It was that year that Lynda decided she had to be a dancer. This seemed an impossible dream in light of the physical sabotage that was presenting itself in her body. At 14, both Lynda and Sandy developed beautiful, womanly, round, broad butts. Their Italian blueprint actualized itself. Lynda certainly didn't look like the wee things on the dance posters. Also, the only dance possibility on the East Side of Vancouver was ballet. The snippets of ballet training that Lynda received from the classes at the local church hall in no way prepared her for the rigour she faced.

I remember keenly an evening at home watching TV when Nureyev was interviewed. He said that unless a child begins dance training young, he or she will never make it. Lynda was so crushed at having her dream ripped from her heart, she went screaming out of the house. Once we collected her, it was evident that Lynda's announcement that she was going to be a dancer was not part of the fleeting psyche of a teenager but something so strongly rooted in her being that she would not survive if she couldn't dance. That was the beginning.

She joined Paula Ross' Dance Company and never looked back. She consumed dance like a starving waif. She spent hours and hours in front of the mirrors and at the studio. From Paula Ross, Lynda moved on to a career of performing and teaching to become a diva of modern dance. Dance lit something in her that will never be extinguished. Even now, on the eve of her retirement from dance as a performer and teacher, Lynda dances on. She is one of the great choreographers. My life has been enriched with everything she creates. She says in movement what we all want punctuated about our lives. It is an honour to be her sister. I love you, Lynd. **FN**

Angela Henry teaches communications and human development at Camosun College. She is co-author of Everyday Encounters: An introduction to interpersonal communication. Prior to her semi-retirement, Angela ran the Recreation Leadership Program at Camosun. She nourishes her creative spirit in the theatre as an actress when she's not oo-ing and ah-ing over her three new grandchildren with long-time husband Gil.

Please Note: This performance is at the McPherson Playhouse
 (Pandora Ave. at Government St.)

Victoria Dance Series presents *A Conversation*
 World Premier Choreography by Crystal Pite and Lynda Raino
 Fri., April 2 and Sat., April 3 • 8 pm • McPherson Playhouse
 McPherson Box Office: 386-6121

Two Conversations about A Conversation

Recently, I had an opportunity to sit down and talk with Lynda Raino and, via e-mail, to ask Crystal Pite some questions about her recent work and the development of their new work together. Here's what they had to say:

A conversation with Crystal

STEPHEN WHITE: *In some of your most recent work, you cite Pulitzer Prize-winning U.S. author Annie Dillard's writing as a source of inspiration. It seems impossible to understand the connection between something so heady and literal as Dillard's essays and the physical and emotional practice of dance. Can you talk about how reading influences your work in the studio?*



Crystal Pite. Photo by M. Muehler.

CRYSTAL PITE: I have worked with text in a variety of ways while creating. At times, I've worked with certain writings simply as a source of inspiration, or to inform the content I'm exploring. Other creations have involved a more oblique relationship to a piece of writing—transposing its structures or rhythms into a kind of choreographic map. And sometimes, as was the case of Annie Dillard and *Uncollected Work* (a recent piece of work by Pite), I have done both of the above, as well as presenting her text to contextualize the on-stage imagery and provide a lucid through-line. I don't think that dance is so purely emotional and physical that it cannot incorporate ideas that every other art form can incorporate. A viewer's response to dance may be particularly visceral—but I think that reflects more on the viewer than on any content, or lack thereof, in the dance.

sw: *You currently have three new commissions in various stages of development. Do you see a thread that links them or are they really separate investigations? Are you concerned with differentiating the work?*

CP: Content-wise, the three works are very separate investigations. And each of them involves different performers, which very much informs what the choreographic material will look like. That said, there is still a through-line, and I guess the through-line would be the abilities and limitations of my own body and mind. My work for Les Ballets jazz de Montreal has been very movement-oriented, and I have been happily influenced and affected by the dancers there. Watching them take my material and apply it to their own bodies has been a great way for me to learn, and to push my own dancing in new directions. I take what I am learning and developing there and apply it to the works I am creating for myself...My raw choreographic material—my movement phrases—are kind of like sour-dough starter. I mix a bit of the starter in with the new ingredients each time I make a piece. I'm not too concerned with differentiating any given work from all the others I've made. The content and the interpreters / collaborators should take care of that.

sw: *Could you talk a little bit about the genesis of the ideas in the piece you're making with Lynda. How did you start the work in the studio?*

CP: I would imagine that every dance artist becomes fascinated or frustrated by the art form's lack of permanence at some point. There are documents of our work, (most of them lousy) but they are not the thing itself. Our work exists only in the moment that we are executing it; that "split second curve of beauty in the present" (Annie Dillard). What does it mean to come to the end of a long and beautiful career in dance and have no real artifacts? It sounds tragic, and it is. Lynda and I are actually pretty pissed off about it. However, we definitely don't intend to make a great big whiner of a piece. We want to treat the subject with a sense of curiosity, reverence, and humour. Ultimately, our lives are just as ephemeral as our dancing is.

Starting this work with Lynda—it was clear that we are both compelled by this subject, especially in light of the fact that Lynda is planning to retire from dancing. I feel so fortunate to be exploring this territory with a **continues >**

Crystal Pite is a Vancouver-based performer and choreographer. From 1988 until 2001, she was engaged as a dancer with Ballet British Columbia and Ballett Frankfurt, performing world-wide in works by more than thirty choreographers; including John Alleyne, Serge Bennathan, James Kudelka, David Earle, and William Forsythe.

Pite's choreographies include new

works for Ballett Frankfurt, Les Ballets jazz de Montreal, Ballet British Columbia, the Alberta Ballet, Ballet Jorgen, and several independent dance artists. She is the recipient of the 1995 Clifford E. Lee Award for Choreography.

In 2001, Pite returned to Canada where she formed her own company, Kidd Pivot, and continues to choreograph and perform in her own work.

A long-time resident of Victoria, Lynda Raino owns and operates Lynda Raino Dance. Over the past 30 years her work as a performer, choreographer, teacher and innovator, has been celebrated by her peers as well as, the local, national, and international community. A Conversation is Ms. Raino's farewell dance performance.

woman who is so honest, open, hilarious and wise, at a time when she is actually preparing to let go of her dancing.

In terms of how we're working together, it changes from moment to moment. We both bring new ideas into the studio and hash them out together. We tend to work in short bursts of creativity and talk a lot in between. I drink coffee.

Lynda makes me laugh.

sw: *How does the piece we are going to see in April relate to your other recent work?*

cp: I'm not sure if this piece will relate to any of my other work, except in the ways I've mentioned above. I'm fortunate to be working with such an accomplished creative team: Lynda as fellow choreographer and performer, David Ferguson and Miles Lowry as videographers, Ian Rye as lighting designer, and Owen Belton, creating original music. These are all artists that I greatly respect and trust and I'm excited to see it all come together.

A conversation with Lynda Raino

I sat with Lynda outside her studio in late February. The noon-hour class was just wrapping up; people were coming and going. There was and is a special poignancy about Lynda's career coming to a close, magnified by the fact that she and Crystal have decided their new work will concentrate on the ephemeral nature of dance and a life's work.

sw: *What has this process been like, working with Crystal?*

LYNDA RAINO: I really didn't know how it would go. Crystal and I are both controllers and we have both confessed, after the fact, to wondering how we were going to accomplish this work given this propensity of ours to be in charge. But what has happened is really quite remarkable. We discovered a whole new way of working, where Crystal would do one move and I would do the next. I would suggest we move our arms one way, and then Crystal would suggest that in the next phrase, we move the other arm her way. And then from that, we melded the sequences together so that they have become seamless.

sw: *What has surprised you in developing this piece?*

LR: I am very surprised by the volume of chocolate Crystal eats. She shows up at the studio every day with a quantity of chocolate that she then consumes throughout the day. But seriously, I have been surprised and thrilled by the fact that we are both sprinters and not long distance runners. We work in bursts of energy and some truly wonderful things happen

in those bursts, but then we fade quickly, and we go have tea and talk some more about the project.

sw: *What was it you wanted to accomplish with this new work?*

LR: To feel absolutely in "integrity" with myself—and to be present. I have had to give myself permission to be 56 years old and to dance this concert. I wouldn't be doing myself, or the piece justice—it wouldn't be truthful if I am trying to dance like Crystal at 32. So, I have had to consider where I am today, not where I was.

sw: *I'm sure that because you have been very public about the fact that after this concert you are retiring as a dance performer, you've had time to reflect on your career. Can you share with me, what some of those reflections have been about?*

LR: You know, I've lived in Victoria for 25 years. During that time I have gone in and out of the frustration one feels as a performing artist living in a relatively small city. When my two sons were teenagers I said to them "It's time we move to Vancouver" and they said, "No way! Absolutely not!" so I gave up my desire to leave and with that came an amazing acceptance of what's here. I could have worked harder to be more famous, but in retrospect I wouldn't trade that for the benefits of being in a small supportive community. These choices have been a blessing. I am a mother, a grandmother and Victoria has supported me, and my work, incredibly.

I also have to say that I am very proud of the fact that in the last two years, a new dance culture and excitement about modern dance has been bubbling and emanating from the studio. And this is completely a result of Upstairs Dances (twice annual studio showings of new choreography), which have allowed people to experiment and have led to more experimentation. So now, in my retirement, I will administer my school, I'll take classes, I'll work on my singing, I'll choreograph something when I feel moved to do that, and I would like to do a little more acting.

sw: *Was this the right piece to retire with?*

LR: Absolutely, because this is a completely new way of working for me, a total departure. How could it be any better than to have someone as gorgeous as Crystal to work with? I am so flattered that she wanted to work with me, that she asked me. And this piece is about the ephemeral nature of life. We are using images of clouds and water in the work because for us they are wonderful metaphors for how life passes. The cloud passes by and you can't grab it, you can't hold onto it. It's both beautiful and heartbreaking.

I have loved performing. I love everything about it. With dance you only have your body to express your ideas. There have been times in my career when I have been so in touch, so in tune with my body and I think that translated in my performance—that is going to be hard to say goodbye to. **FN**



Lynda Raino. Photo by Yvonne Klassen.

COMMUNITY OUTREACH PROGRAM

Pre-show Chats

Join us at 7:20 each evening in the upper lobby at the McPherson Playhouse, prior to the performance for a pre-show chat that offers an opportunity to meet some of the artists who contributed to building this new work.

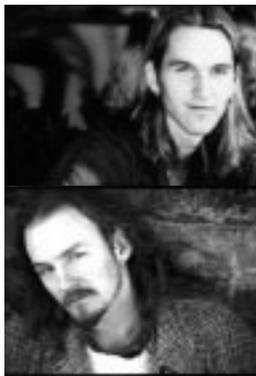
**Friday, April 2 • 7:20 pm
McPherson Theatre Upper
Lobby**

Owen Belton, *Composer.* Owen will speak about his work with Crystal Pite and creating new music for the evening's presentation. He graduated from SFU with a degree in music composition where he studied with Barry Truax and Owen Underhill. He has collaborated with a number of choreographers over the past ten years, including Crystal Pite, Lola McLaughlin, Chick Snipper and Matjash Mrozewski. Maybe now we'll get to learn what comes first—the movement or the music?



**Saturday, April 3 • 7:20 pm
McPherson Theatre Upper
Lobby**

David Ferguson and Miles Lowry, *Videography.* Miles and David are well known to Victoria as two of the three Artistic co-Directors of Suddenly Dance Theatre, as well as visual and multi-media artists. Increasingly, in recent years, these two have been intrigued by the integration of film and video media with dance. It seemed natural then, that Lynda and Crystal would approach them to work on this project. They will discuss their process and how they worked with the various elements of the production to create video that contributed to the whole.



Post-Show Reception

Friday and Saturday, immediately following the performance please join us in the upper lobby after the performance to meet the artists and toast Lynda Raino's retirement from dance performance. Cash bar. Donations will be accepted to assist the Victoria Dance Series in commissioning future new work. Call 595-1829 for more information. **FN**

Making Communities Dance

**By Douglas D. Durand,
Community Outreach Director**

On Saturday, May 1, as part of the season's Community Outreach Program, we have invited the award-winning American choreographer, Liz Lerman, to Victoria for a day of interactive workshops and community building. Co-presented with the City of Victoria, this event will take place in the Council Chambers of City Hall, as a kick-off to Community Arts Week.

Liz Lerman is the Founding Artistic Director of Liz Lerman Dance Exchange, based near Washington, DC. This internationally recognized company is dedicated to high-quality performance and the inclusion of many voices in the making of art. This will be an opportunity for our dance and other arts communities to meet this arts innovator, and learn more about her work.



May 1 will also showcase our ideas for a large-scale, community dance event for the 2006/07 season. This event will mark the tenth anniversary of the Victoria Dance Series as well as celebrate the community that has supported VDS for those 10 years. We hope to collaborate with the Dance Exchange over the next few seasons to generate ideas and material for this celebration project.

For more information go to www.victoriadance-series.com

Settling the Score

Many of you asked what recording the Royal Winnipeg Ballet was using during their recent performances of *The Magic Flute*. Here's the info:

The music recording is by Academy of St. Martin in the Fields, Sir Neville Marriner, Conductor. Distributed by Philips Classics Productions.

Soloists:	<i>Pamina</i> , Kiri Te Kanawa
<i>Sarastro</i> , Samuel Ramey	<i>Tamino</i> , Francisco Araiza
<i>Queen of the Night</i> ,	<i>Papageno</i> , Olaf Bär
Cheryl Studer	<i>Papagena</i> , Eva Lind

Liz Lerman. Photo by R. Newton Brown.



Bonnie Light. Photo by Clint Hutzulak.



Nancy Glerup. Photo by Bonnie Light

This season we are introducing you to the members of the Victoria Dance Series Board of Directors. These folks volunteer their time developing policies, providing advice and stewardship to our young organization. In this—our last edition of Footnotes for the 2003/04 season—we feature two profiles.

Meet Bonnie Light

Treasurer, Victoria Dance Series Society

Bonnie moved to Victoria in 1991 to complete a degree at UVic, fell in love with the city and stayed. Since arriving here, she has volunteered for several arts groups around town and worked for two seasons (1994 – 95) as publicist for Victoria's JazzFest International.

She has been a member of the Victoria Dance Series' board since its inception and is currently our Treasurer and member of the newly minted Human Resources committee. This is Bonnie's first experience sitting on a board of directors, so she brings a fresh perspective as well as practical experience in financial management.

In her other life, Bonnie is the management half of Rayola Graphic Design, a local company that was started by her partner, Clint Hutzulak, in 1989. Rayola has many arts-related, government and corporate clients. Rayola is responsible for the design and layout of this newsletter, our subscription brochure, and Victoria Dance Series posters. Chances are if you've seen a poster or a picked up a brochure that made you say "wow", it was designed and produced by Rayola. Both Bonnie and Clint are enthusiastic arts fans and can be seen at music, theatre, dance, visual art and opera performances. And, with Christopher Butterfield, they conceived and have five times produced a festival of new performance called Tic.Toc (which most recently partnered with the Art Gallery of Greater Victoria to produce Live Art Nitely!!!).

At the Series, we have appreciated Bonnie's very practical problem solving, especially as it relates to financial reporting and monthly accounts. As a young student, Bonnie worked in a bank. A year ago when we were changing banks, Bonnie was a fearsome negotiator, asking for and receiving perks that we never knew existed. I always thought that what the banks say is the final word—Bonnie taught me that ain't always necessarily so!

Meet Nancy Glerup

Director, Victoria Dance Series Society

Nancy is our one "out-of-town" board member. She lives in Duncan, where a number of our subscribers also live. Nancy comes to us from the world of figure skating where she was a one time a US Gold Medalist (figure and freeskate). She spent many years as a Master-rated member of the Professional Skaters Association and has been a Technical Judge at World Championships.

Nancy hails originally from the San Francisco area, and it was here that she earned a teacher's degree in Ballet and Theatre Arts from UCSE. Her husband Jan is a former Danish National Champion figure skater and when I first met Nancy she told me a very funny story about moving to Canada. They took jobs in Regina, without knowing much about their new home. As luck would have it, they flew in from Europe, on a freezing winter day. As their plane descended, Nancy and Jan stared through the small window, down at a small city in the middle of the vast white prairie. She said they knew immediately that they had to start planning their escape. A few years later, they were in Duncan, where she and Jan started Canada West Summer Skating Centre, an intensive skater training school. But nowadays, it's a little invention of theirs that keeps them very busy.

Some years ago, Nancy and Jan perfected what they call a "Pro-Motion Harness". Quite simply, it's a harness a young skater can wear that eliminates the fear of falling (not to mention potential injury) as they learn to master double, triple and now quad jumps. There are a couple of different models available, which they sell over the internet. Nancy manages that part of their business.

I love having Nancy on the Board because figure skating is a secret passion of mine, and I have a lot of fun dissing the skaters before a board meeting. Nancy is also a classical ballet lover, and I admire the fact that she has given a lot of the contemporary dance on our program the old girl scout's try, even though it's not her first love. **FN**

DANCE SEEN

As usual, a good portion of the month has been dedicated to seeing dance. In Vancouver, I saw *Dances for a Small Stage* for the first time. This very popular presentation of short works (each under 15 minutes) takes place in a nightclub. Vancouver producers Day Helesic and Julie-anne Saroyan had a desire to make dance accessible and to reach a crowd that might not otherwise attend dance. The formula seems to be working. This sixth production of the series was sold-out beyond capacity both nights I was there, and I enjoyed the format, sitting at a table, sipping a drink, conversing with friends in the informal atmosphere of a bar. And the dance was as eclectic as it was creative. Everything from flamenco to Joe Ink's effective experimentation with new technologies was part of the evening's bill of fare. The highlight for me was Crystal Pite's trilogy of pieces that featured zany space aliens in glitter body suits, singing folk songs and tap dancing. After the performance, I walked back to my hotel, muttering under my breath, like a mantra "wicked brilliant".

Later that same week I saw showcases of new-ish work by Vancouver choreographers and dancers produced by the Dance Centre called *Dance In Vancouver*. The festival is produced every two years to offer presenters like myself a glimpse of what is happening in Vancouver so that the works might spark our interest. The dance is presented in a small studio so it's stripped away to its most basic elements. There were no lighting effects to speak of, no real sets. And while Vancouver dancers are exquisite, on the whole the choreographic ideas in this year's event didn't pop and sizzle. There were highlights, of course.



Susan Elliot's short work inspired by artificial intelligence, Joe Laughlin's whimsical dance with a teacup, and the segment of a larger work by Wen Wei Wang were standouts. The full-length version of Wen Wei's work will be part of the 16th annual Dancing On The Edge Festival in Vancouver this July. From what I saw, it looks to be dynamic and interesting.

Many of you were at UVic Centre last month to see Paco Peña—if you weren't, you missed a spectacular concert.

Dancer Fernando Romero was nothing short of brilliant with his precise footwork and dazzling turns. And like all good flamenco, it was danced from the heart. Paco Peña's guitar work was equally astounding. My understanding of the flamenco form is that it is always changing, transforming in part because much of the movement is in direct response to the music, improvised in the moment. The immediacy of this kind of work adds a special dynamic.

Finally, I had the pleasure of seeing Toronto's Ballet Jörgen at ArtSpring on Salt Spring at the end of February. The company was dancing a new interpretation of *Coppélia*, choreographed by

Bengt Jörgen and enthusiastically performed by a very young and energetic cast. The fact that they all fit on stage with three very cumbersome set pieces was in itself an achievement. And while the piece was filled with heart and some interesting stage pictures, I was very aware that these were dancers at the beginning of their careers, and that time and experience would eventually inform their work with subtlety, nuance and texture. The capacity crowd at ArtSpring jumped to its feet at the end. **FN**

Stephen White. Photo by Stuart Copeland.



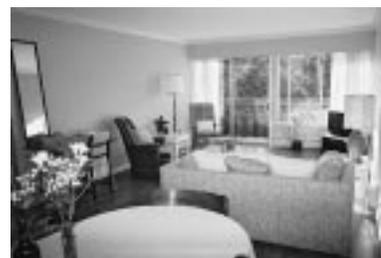
We are proud to support the passion, athleticism and the beauty of the Victoria Dance Series, and we thank all of you for the privilege of your business over the years.


 Dafny Sitnam
 President and CEO Helijet International



A Victoria Condo has been home to Dance Series artists while they work in Victoria. The comfortable and welcoming, one bedroom suite overlooks Beacon Hill Park and is steps from the downtown Inner Harbour, Dallas Road waterfront, and Cook Street Village. Consider A Victoria Condo for your out-of-town friends and family. Find pictures and details at www3.telus.net/victoriacondo or phone 381-5581.

The Victoria Dance series is grateful to have the support of "A Victoria Condo"



Investment Season

The glut of RRSP advertising on television, in the newspapers and magazines in January and February got me thinking about what must be the best return on an investment that I know. That's local public sector support for the Victoria Dance Series.

Did you know that in our current season, the CRD Arts service provided the Victoria Dance Series with \$9,000 in annual "operating support". This year, the Series will spend about \$482,000, which makes the CRD's contribution about 1.8% of our total budget.

Of this \$482,000 more than \$375,000 is spent by the Dance Series directly in Victoria—renting theatre space (owned by the CRD), paying wages to crew members who live here, buying advertising, paying for graphic design, photocopying, office supplies, contracting administration staff—you name it. Added to this direct spending by the Series, is the money spent as a result of our activity. That means all of you. Many of you will eat at a restaurant or have a drink with friends before or after a performance. Or you might need a babysitter, take a cab or pay to park your car. When you consider that over 10,000 attend the Series performances annually, if you each spent \$10 in addition to your admission to the theatre, that adds up to \$100,000.

And then there are the touring dance companies who stay in hotels and whose company members are provided with daily per diems so that they can pay for their meals. For example, the National Ballet of Canada rents 255 room nights at a local hotel when they are in town (\$30,000+) and their 85 company members are here for three days, eating in local restaurants and shopping.

Finally, there are the Master Classes (five this year) and the new commission (Pite/Raino), which provide fees to local artists and practitioners. In the end, your community dollars—remember that \$9,000 we started with—net a pretty hefty return that stays right here in Victoria. Now if only my RRSPs offered such a great return!

Donations to Victoria Dance Series Society

As a subscriber, you recently received a letter from our President, Robert Milne, asking you to consider making a donation to the Dance Series so that we can continue to bring Canada's premier dance companies to Victoria, offer Master

Classes to young dance students, provide training opportunities to dance instructors and professionals, commission new works, and make performances affordable to students. Join in our success and contribute to building a better quality of life in Victoria. Phone 595-1829 for more information. The Victoria Dance Series is a registered charity. Tax receipts provided.

Mail your contribution to:

Victoria Dance Series
2236 Hampshire Tce.,
Victoria, BC V8S 3G9

Volunteer Opportunity

Performing Arts BC is bringing "The Provincials" to Victoria June 24 through 29, 2004. Six hundred of the province's best and brightest young dancers, speech artists and musicians will participate in workshops and be selected as "winners" in age and discipline specific categories. The festival includes nightly performances of the day's top finishers.

The success of the Provincial Festival hinges on the dedication and enthusiasm of many volunteers. The organizing committee is currently seeking volunteers. It's a great way to meet people, learn new skills, see performances, have fun and support BC's young performers. There are many opportunities to get involved. Victoria is going to be the home of the Festival for the next five years. Help us make this first one memorable and totally professional. We look forward to hearing from you.

For more information, contact:

Linda Babb, Volunteer Coordinator

Tel: 250.652.1867

Email: LindDream@shaw.ca

Dancing in New York

The Victoria Dance Series is working with Blaney's Travel in Cadboro Bay to put together a five-night excursion to New York in spring, 2005. Included in the package will be tickets to some of North America's finest dance performances. Details will be finalized in the coming months. If you are interested in finding out more, send an email requesting more info to bill@blaneystravel.com or look for updates in Footnotes next fall. **FN**



Mayfair Shopping Centre is proud to support the excellent work of the Victoria Dance Series. For over 40 years, Mayfair has been an integral part of this community. We are committed to enhancing the quality of life in Victoria by partnering with organizations such as the Victoria Dance Series in supporting our city's cultural vitality. We are especially honoured to be the lead sponsor of the innovative **Youth Pass Program** that makes dance performances affordable and accessible to the region's young people.