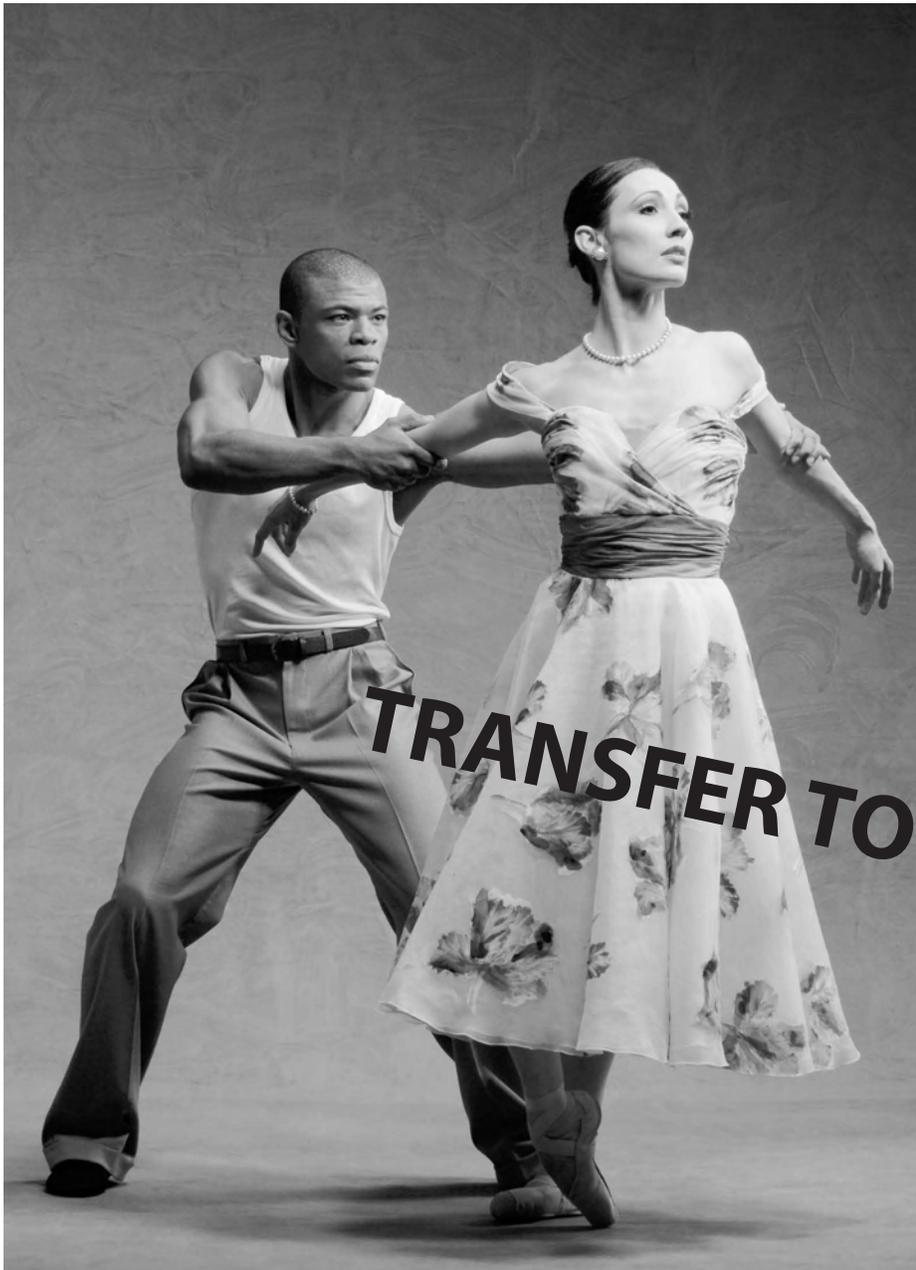


FOOTNOTES

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SEPT 2006
#16



Simone Orlando as Blanche and Donald Sates as Stanley Photo: David Cooper

To a dancer a 40-week contract is considered a plum gig. There are only a handful of companies (five to be exact) in the country that meets or exceeds this type of commitment to their artists. Ballet BC is one of them. What this means is that Artistic Director/Choreographer John Alleyne has his pick of dancers.

I remember his telling me once that when he auditions, he looks for soloists, for dancers who have excellent technique but who also possess a very individual expression.

NOTE!

The Friday, September 29th performance of *A Streetcar Named Desire* begins at 7pm... and is followed by a **Gala Opening Night Party** at the Marriott Hotel Ballroom beginning at 9pm.

Tickets for the Gala are available at the McPherson Box Office 386-6121

It will be exciting to become acquainted with two new Ballet BC dancers this season: both artists will have their company debut when *A Streetcar Named Desire* hits Vancouver Island.

STREETCAR

Tara Lee grew up in Connecticut, where she trained at Connecticut Dance Theater. She also trained with the Pacific Northwest Ballet School in Seattle and the Joffrey Ballet School (Chicago). Lee danced with Joffrey II (young company) from 1993 to 1995. In 1995, she joined Atlanta Ballet under the directorship of John McFall where she remained for 11 seasons, performing numerous principal roles in classical and contemporary ballets. Lee has also choreographed two works for Atlanta Ballet, as well as a commissioned piece for Emory Dance Company. I caught up with Tara recently and asked her how she was adjusting to life in Vancouver.

TARA LEE: It took some time to get acclimated, because Vancouver offers such a different lifestyle from Atlanta. I'm getting to know the city now, and think it's a fantastic place. You get urban energy mixed with British Columbia's natural beauty and health-consciousness.

continues >

Courtesy Richardson as Stella and Donald Sales as Stanley Photo: David Cooper



**DANCE
VICTORIA**
DANCEVICTORIA.COM

The Dance Victoria Society is a non-profit, charitable organization dedicated to dance presentation and education.

Our Mission: to enhance the appreciation of dance in the Capital Region by presenting and developing professional dance and engaging the community in outreach programs.

Executive Producer
Stephen White

Director of Development
Yolanda M. Meijer

Administrative Assistant
Bill Hamar

Technical Consultant
Ian Rye

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

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If you would like to be involved with the Dance Victoria, call: (250) 595-1829 or email: producer@dancevictoria.com

Footnotes is prepared by Stephen White and proofed by Anne Moon.

> continued

SW: Much of your experience has been with larger, classically oriented, companies. What attracted you to a smaller contemporary company?

TL: I think it's important to dance new work that is relevant right now. Ballet BC's repertoire represents this to me. This company overlooks no detail. It really gets into the finer points of contemporary movement, and it's cool to explore dance so deeply.

SW: You have already choreographed a few short pieces - is this an interest of yours?

TL: The choreographic process is a love/hate thing for me. I've been fortunate to have a couple of professional works under my belt but I'm still pretty new to the craft. It's really, really hard, so you have to be a very motivated creature to be successful. I think dancing with this company and working for John [Alleyne] will be a great education for me as a choreographer. Anything I create inevitably has its base in ballet—that's where I come from.

SW: What do you feel your strengths are as a dancer? What do you bring to a role?

TL: I think the best performances in my career have been when I just kept it real. Dancers get a lot of information and instruction during the rehearsal period. It can be easy to lose yourself in it all. So I try to be truthful onstage instead of putting something on. The times when I experienced honest emotion instead of wearing a role are the times when it felt right.

The other new dancer to join the company is down-under import Shannon Smith. Born in Woden Valley, Australian Capital Territory, Shannon spent his first 16 years on 100 acres of farmland in Tullymorgan, northern New South Wales. He studied at the Australian Ballet School and joined the Royal New Zealand Ballet in 1999 and the West Australian Ballet in 2004. Shannon is celebrated for his strong allegro work. During his time with the Royal New Zealand Ballet, Shannon worked with many acclaimed choreographers. He arrived in Vancouver on July 4, shortly after which I asked him a few questions:

SW: What attracted you to Ballet BC?

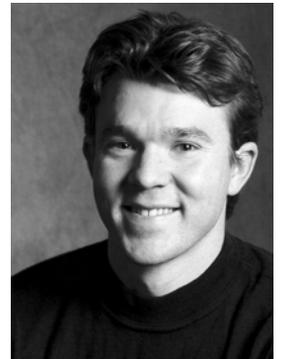
SS: A beautiful Canadian lady influenced my initial arrival. The great reputation of the company and later the passion this company exudes attracted me.

SW: Have you always had an interest in contemporary ballet?

SS: Yes. Contemporary ballet allows me to use my body to express itself in many ways without the rules of classical ballet, which can bog me down. It can be a very emotionally moving style, which has the potential to influence an audience in profound ways.

SW: What are the differences in dance culture between Australia and Canada?

SS: That's a hard question that I can only answer this way: Am I driving on the wrong side of the road or are you? I believe in Australia we are a little more relaxed and choose the road less traveled.



> continued

SW: What are your personal interests or goals as a dancer?

SS: To achieve my potential and expand my boundaries and be able to walk out of this physically demanding art form healthier than I was before I began the adventure. Personally, I am drawn to the wilderness. Looks like I'm in luck in beautiful B.C

SW: What are the biggest adjustments you've had to make to living in Vancouver?

SS: Moving to a city that doesn't revolve around sports! What am I going to do without my cricket?

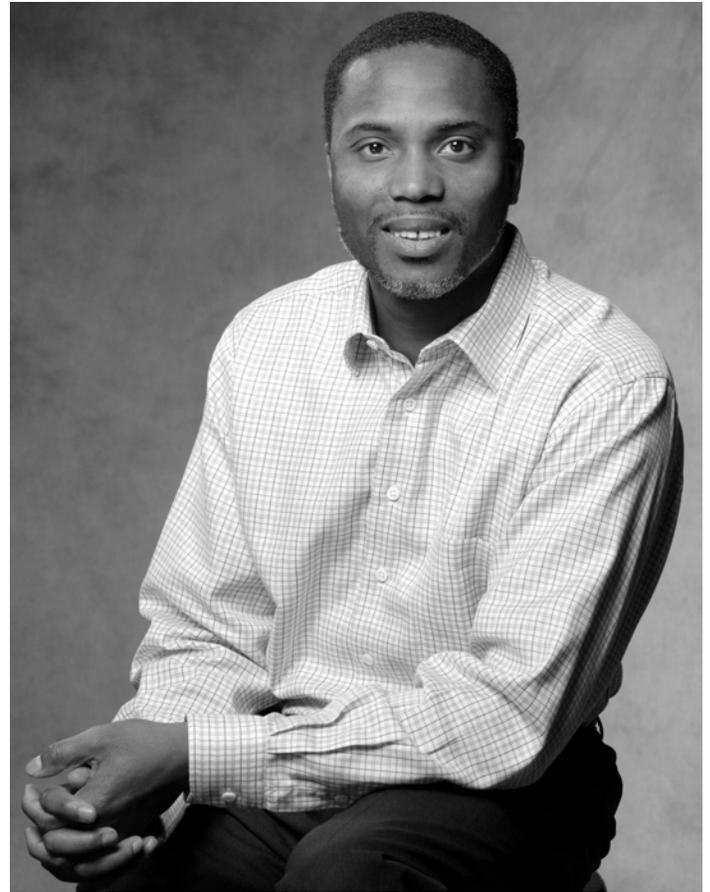
Lee and Smith are both part of the "corps" in Streetcar, dancing as the denizens of the French Quarter where Stanley Kowalski and his wife Stella live. Keep a close eye on their development in the company and look for those qualities that impressed John Alleyne enough to hire them for the season. FN

BBC News

In other news, Victoria's Crystal Pite will be choreographing a work for Ballet BC this season. She has been very secretive about her plans for the new work. In a recent interview for Ballet BC's newsletter, Pite says: *"I think one of the most important things I've learned over time is that creativity does not manifest as a big flash of inspiration. Creativity is just a lot of work, done regularly and diligently. It's not romantic or mysterious. It's not flashy. For me, being creative is about being curious and observant and focused. It's about being there, showing up, and being willing to work."*



Company members Makaila Wallace, Donald Sales and/or Edmond Kilpatrick are the three main leads in choreographer Agnes DeMille's classic, *Rodeo*, which plays in Vancouver November 16, 17 and 18. All 16 dancers in the company completed a two-week rehearsal process this past summer learning *Rodeo* from Paul Sutherland, a répétiteur from the US who has set the work more than 40 times across North America and abroad. *Rodeo* will be shown on the same program as Pite's new creation.



John Alleyne Photo by David Cooper

Pre-Show Chat

Meet Choreographer/Artistic Director John Alleyne
Join us in the lobby of the Royal Theatre 40 minutes prior to show time (6:20 pm on Friday, Sept. 29 and 7:20 pm on Saturday, Sept. 30) to meet John Alleyne and learn about the creation of *Streetcar*. Alleyne is a terrific speaker and the insight into his process as choreographer will only enhance your appreciation of the work. John will also provide time for your questions.

Gala Opening Night Party

If you haven't purchased your tickets for our 10th Anniversary Gala Opening Night Party immediately following Ballet BC's performance of *Streetcar* on Friday, Sept. 29, call the McPherson Box Office today!

You don't want to miss this opportunity to meet all of the Ballet BC company and enjoy some inspired Louisiana cuisine including cornmeal crusted Ahi Tuna, stuffed pork loin, Po Boy oysters, crabmeat au gratin and much, much more. Juno award winner Phil Dwyer and his trio will provide the jazz music and you'll have a chance to meet composer Tobin Stokes and choreographer John Alleyne as well as celebrate Dance Victoria's first decade of dance.

*Tickets are \$50 (+GST and Service Charge).
McPherson Box Office: 386-6121.*



Simone Orlando as Blanche and Donald Sells as Stanley Photo: David Cooper

Tobin and I go way back – back to a time when most of my work was in the professional theatre in Victoria. Tobin was the “music director” for a sketch comedy group I was part of called “The 5 White Guys”. He provided music for Ross Desprez’ *Sex the Musical*, which I produced. And I also had the pleasure of producing Tobin’s first chamber opera, *The Vinedressers*. So it is with great pleasure that our paths cross again – and this time, Tobin has exceeded everything he’s done to date with the brilliant jazz score composed specifically for Ballet BC’s *Streetcar*. At the end of August I asked him how he got started on such a massive project:

TOBIN STOKES: My first meeting with John Alleyne was a six-hour

A COMPOSED

marathon of listening to jazz, studying his previous work on DVD, talking about the play, about dance and movement, about John Murrell’s adaptation [Murrell wrote the book or “storyboard” for the ballet], and about the setting, the style, costumes, and designs for the ballet. It was quite exhausting. This meeting was also technically my job interview, so in the back of my mind, I was thinking, boy, I sure hope I get this job because I’ve already started it.

STEPHEN WHITE: What music did you listen to when you were writing the score?

TS: I knew from the start that I wanted to build my own sound, pulling ideas from various established styles of jazz. I visited a friend of mine, who has a living room full of jazz records. Over a few hours we narrowed down the direction I had in my head to about a dozen old records. I was looking to define the older end of the spectrum and knew I needed some true New Orleans stuff, some big band influences, and some ideas from just prior to the bebop era. The newer end of the spectrum, I already knew, would come from the modern, free jazz that you can hear right here in jazz clubs on the west coast.

SW: What ideas formed the genesis of the score?

TS: The score was really directed by John Murrell’s script - the ballet adaptation. But John Alleyne insisted I should be free to go beyond it, and to reach as deep and as far as I could, musically speaking, to find the heart, the journey of the characters - especially Blanche. As I studied the script and continued a regular dialogue with John Alleyne, the music grew to be freer - I began a process of deconstruction in the score, following Blanche as she breaks down throughout the script.

SW: What was the most interesting/unexpected experience you gained working with dancers? How did they influence the work?

TS: I was immediately taken with the severity and immediacy of John’s choreography when witnessed up close and live. I already knew (from studying DVDs of past performances) what the dancers could do, but to see it live right in the rehearsal studio is jaw-dropping. I realized the power of a single note or a simple phrase, and observed that although jazz can be based on improvisation, sometimes the dancers are performing the musical solos and the melodies. I’d come back home and rewrite, and the music would come easier, and began to make more and more sense.

SW: A conductor was brought in to work with the band. What influence did he have on shaping the work?

TS: Ballet BC hired David LaMarche. I was impressed by David’s insights into the score. It was interesting to watch the *Streetcar* musical ensemble gel, because it is not normal for a handful of

TOBIN STOKES

jazzers to have a conductor at all. I had been sending samples to David as the work progressed, as well as to the dancers and musicians, so everyone was familiar with the score. So David and I already had a dialogue going for weeks about specifics in the score. It was a treat to watch him learn and then shape the music and lead the ensemble. He is very intuitive, as are - of course - the musicians.

SW: Were you satisfied by the final results of the performances?

TS: Yes, more than satisfied — delighted. And exhausted! And even after all the rehearsals and performances I had watched, I was still riveted on closing night, watching the dancers in their roles, working with the music, pushing themselves so far into John's shapes and colours and intertwining gestures. I think the choreography digs so deep into Tennessee Williams' world. And there I was in the audience with a big grin on my face — the luckiest man on the planet. **FN**

Please note: This is only a portion of a larger interview with Tobin Stokes. For the complete interview go to www.DanceVictoria.com and click on "Library".



Tobin Stokes

SEPTEMBER 19 – OCTOBER 15, 2006

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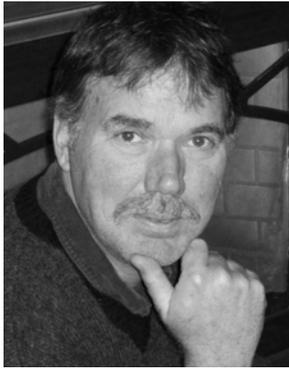
"YOU'VE GOT TO GO!"
ENTERTAINMENT WEEKLY

"A COMIC GEM"
NEWSDAY

Belfry Theatre

A GREAT PLACE TO SEE GREAT THEATRE

DANCE SCENE



Stephen White Photo: Stuart Copeland

Welcome to our exciting Tenth Anniversary Season! To our returning subscribers, thank you for your continued support of Dance Victoria. And, to our new subscribers: WELCOME.

The first newsletter of the year is always more of a “welcome mat” than a serious look at the dance you are about to see. For one thing it’s been many months since I last corresponded with you so there are

lots of small newsy items to include. Secondly, for the folks who are new to the presentation series, there’s some important information to share. So here goes:

1. We want to make sure we have your name and address correct. If we don’t, contact us at either 595-1829 or producer@dancevictoria.com and we’ll straighten it out.
2. Some of you purchased tickets for yourself and one or more friends and you’d like your friends to receive the newsletter. No problem. Just use the contact information above to be in touch with us and we’ll add them to our newsletter list.
3. As a subscriber, you can purchase additional tickets to any show during the season at the subscriber discount. Say you didn’t buy tickets for *Nutcracker* and you decide you’d like to treat your granddaughter, or perhaps some friends arrive from out of town and would like to join you at Royal Winnipeg Ballet’s *Dracula*, simply call the McPherson Box Office at 386-6121 and tell them you want the “Friend of Subscriber” discount.
4. Ticket exchanges – if something comes up and you need to change your ticket for another performance, please call the Dance Victoria office and we’ll do our best to help you out. We do ask that you give us at least 48 hours notice because often, the moment the company arrives in town, we’re out of the office and down at the theatre.
5. We pride ourselves on our customer service, so I hope you’ll feel free to be in contact with us with any challenge you might have. We want to make your experience at our performances as pleasant as possible. This year, we will be more present in our office and quicker to respond to requests.
6. This being an important anniversary year, we decided to take a whole new approach to how we print our house programs. We’ve spent the summer writing and designing a 32-page program packed with information about each production. Let us know what you think about it.

I sincerely hope that you are entertained, transported and challenged by the dance we’re offering this year. Thank you for joining us and we’ll see you at the theatre!

Stephen White, *Producer*

COMING UP IN FN

To mark our first decade, Dance Victoria has hired local dance writer Robin J. Miller to research and write a series of four articles on the history of dance in Victoria. Look for the series beginning with our October edition. **FN**

DANCE VICTORIA acknowledges the following generous sponsors and funding partners for our 2006/07 Season

Presenting Sponsors

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Alberta Ballet artists in Mikko Nissinen's *The Nutcracker*. Photo: Tim Matheson

Nutcracker Kids

Once again, Dance Victoria is soliciting donations from the general public to send underprivileged kids in our community to a performance of *Nutcracker*. We use your donation to provide matinee tickets for a group of kids organized and chaperoned by the Boys and Girls Club. After the performance, the kids are treated to a backstage tour of the Royal Theatre and they get a chance to meet the dancers. Your donation of \$50 buys two tickets. Send a cheque made payable to Dance Victoria, 2236 Hampshire Tce., Victoria, BC V8S 3G9. Please indicate that your donation is to support "Nutcracker Kids".

Membership Has Privileges

During the summer the Board of Directors passed a resolution that extended an offer of membership to anyone who had donated \$100 or more to Dance Victoria in the past year. That works out to about 50 individuals. The idea was to make our non-profit Society more accountable to the community while seeking community input into how we conduct our business. Recently,

letters went out to all the new members and we are now planning our first public **Annual General Meeting** for October 22, 2006, at the Belfry Arts Centre. At the meeting we'll give a brief progress report and share the results from last season and then we can enjoy some food and beverages as noted dance scholar Dr. Allana Lindgren (UVic) talks about the history of dance in Victoria.

If you're interested in becoming a member of Dance Victoria, please contact us: info@dancevictoria.com or 595-1829

2006/07 Youth Pass

It's official. The Youth Pass is back. For those of you who are not familiar with our popular youth program, children registered in Grades 8 through 12 are invited to apply on-line at www.Dance-Victoria.com for a FREE Youth Pass. Participants can use this card to purchase rush seats to any performance for \$10. Youth Pass membership also guarantees discounts for Master Classes taught by Canada's leading dance professionals and offers opportunities to volunteer and see shows for free.

So if you have a young friend, daughter, son or grandchild, encourage them to join us today.

Securing the Future

New in 2006, Dance Victoria is establishing a permanent endowment fund with the cooperation of the Victoria Foundation. With two amazing incentive programs for non-profit, professional arts organizations – the BC Arts Renaissance Fund and the Canadian Arts and Heritage Sustainability Program – currently in place, the time is ripe to build a secure future for our many outreach programs. In the calendar years 2006 and 2007, every dollar an individual contributes to the Dance Victoria Endowment Fund will be matched by these programs, allowing you to virtually triple your contribution. There is a catch. In order to be eligible for these programs, Dance Victoria must secure a minimum \$10,000 by November 30, 2006.

The endowment fund will be held in perpetuity by Victoria Foundation and each year Dance Victoria will receive the interest earned to support our programs for youth, commissions of new work, bringing dance to the schools and developing programs that include the mobility impaired. Let us know if you'd like more information on how you can contribute to our future. **FN**

Contact Yolanda Meijer, Director of Development at: development@dancevictoria.com or (250) 595-1829

VICTORIA CONDO, in the heart of the city, is the ideal location for business or vacation accommodation. The beauty of Beacon Hill Park and the charm of Cook Street Village are at the doorstep. Comfortable and fully equipped for a short or long term stay.

Visit: www.3.telus.net/victoriacondo or phone (250) 381-5581 for rates and details.



QUARTER NOTES: Upcoming performances you won't want to miss!**Wen Wei Dance: *Unbound*****October 26 & 27 @ 8 pm****McPherson Playhouse***Everything comes together in [Wang's] latest work – dancers who are as emotionally fiery as they are technically razor-sharp.* – Georgia Straight**Alberta Ballet: *Nutcracker*
With the Victoria Symphony****November 24 & 25 @ 7:30 pm****November 25 & 26 @ 2 pm****Royal Theatre**Tchaikovsky's brilliant music is played live by the Victoria Symphony in a lush, traditional *Nutcracker* with over 30 technically impeccable dancers.**Ailey® II: Mixed Repertoire****February 27 & 28 @ 8 pm****Royal Theatre***Ailey® II can be counted on to deliver high-energy dancing made even more electric by the push of youthful ambition.* – NYTimes**battery opera: [storm]****A co-presentation with
the Belfry Theatre****March 13 through 17 @ 8 pm****Belfry, 1291 Gladstone Ave.**

A thoughtful, raucous, bawdy and moving evocation of men and their relationships with their fathers from one of Canada's most inventive companies. Warning: Coarse Language. Not suitable for children

Canada's**Royal Winnipeg Ballet: *Dracula*****March 30 & 31 @ 8 pm****March 31 @ 2 pm****Royal Theatre**Complete with flying bats, dancing gargoyles and mysterious transformations, *Dracula* is contemporary ballet at its atmospheric finest.**Decidedly Jazz Danceworks*****Magnetic Consequences*****With vocalist Jackie Richardson and a six-piece band****April 3 & 4 @ 8 pm****Royal Theatre**

An evening that will celebrate the blues through many of its rockin' to soulful incarnations. DJD has the top jazz dancers in the country.

**San Francisco
& New York
TOURS**

We've had so much fun taking tours to New York over the past two seasons that we decided to add an extra tour this season to San Francisco, a city that Bill and I both know very well.

Departing May 3, 2007, this five-night tour includes tickets to San Francisco Ballet's *Don Quixote*, as well as tickets for a special performance by Paris Opera Ballet star Sylvie Guillem, a walking tour of Pacific Heights, and seats at the long-running SF musical revue *Beach Blanket Babylon*. On day four we'll travel to California's Napa Valley for wine tours and tastings, and a special picnic lunch. Price includes return airfare, 5 night's accommodation, daily breakfasts and some additional meals.On May 13, 2007 we depart on our popular annual **Big Apple Dance Tour** that includes performances by the New York City Ballet and tickets to the Gala Opening of the American Ballet Theatre's Spring Season at the Metropolitan Opera House. We love conducting this tour, which includes an optional Broadway musical, walking tours, a picnic lunch, admission to the Metropolitan Museum and more. Price includes return airfare, five nights' accommodation, daily breakfasts and some additional meals.**See enclosed flat sheets for details on both trips***For more information about either of these tours contact:**Bill Hamar at 477-3550 (before noon) or bill@blaneystravel.com***Dancing on
the Island****Romp! Returns**For many years, Victoria-based Suddenly Dance produced a very interesting festival of independent dance – often smaller works by emerging choreographers with little or no production values. It was a great venue to see new ideas and talents expressed. So it is with some excitement that we welcome its return **October 13 - 15 at the Metro Studio (1411 Quadra Street at Johnson).**

The 9th ROMP! A Festival of Independent Dance will feature choreography by local favourite Jung-ah Chung, Clifford E. Lee winner DA Hoskins, and Margie Gillis, featuring Nanaimo's Holly Bright.

*Tickets: : \$16 Students / \$20 General available in advance at: Dragonware Dance – #104 -561 Johnson Street; at the door; or online at: www.suddenlydance.ca The website also has a complete schedule of performances.***Keystone****Metro Studio****1411 Quadra Street (at Johnson)****Thursday, Sept. 21****Saturday, Sept. 23 @ 8pm**In *Keystone*, choreographer Lori Hamar delves further into the expression of the female psyche, drawing lines between integration and self-ownership. She embraces the work of visual designer Miles Lowry, composer Anna Hostman and playwright Janet Munsil to further articulate experiences in physical, mental, spiritual and emotional realms. Dancers: Brandy Baybutt, Holly Bright, Jung-ah Chung and Mariko Ihara.*Tickets: \$16 Students, \$20 General at the door or online at www.suddenlydance.ca*