

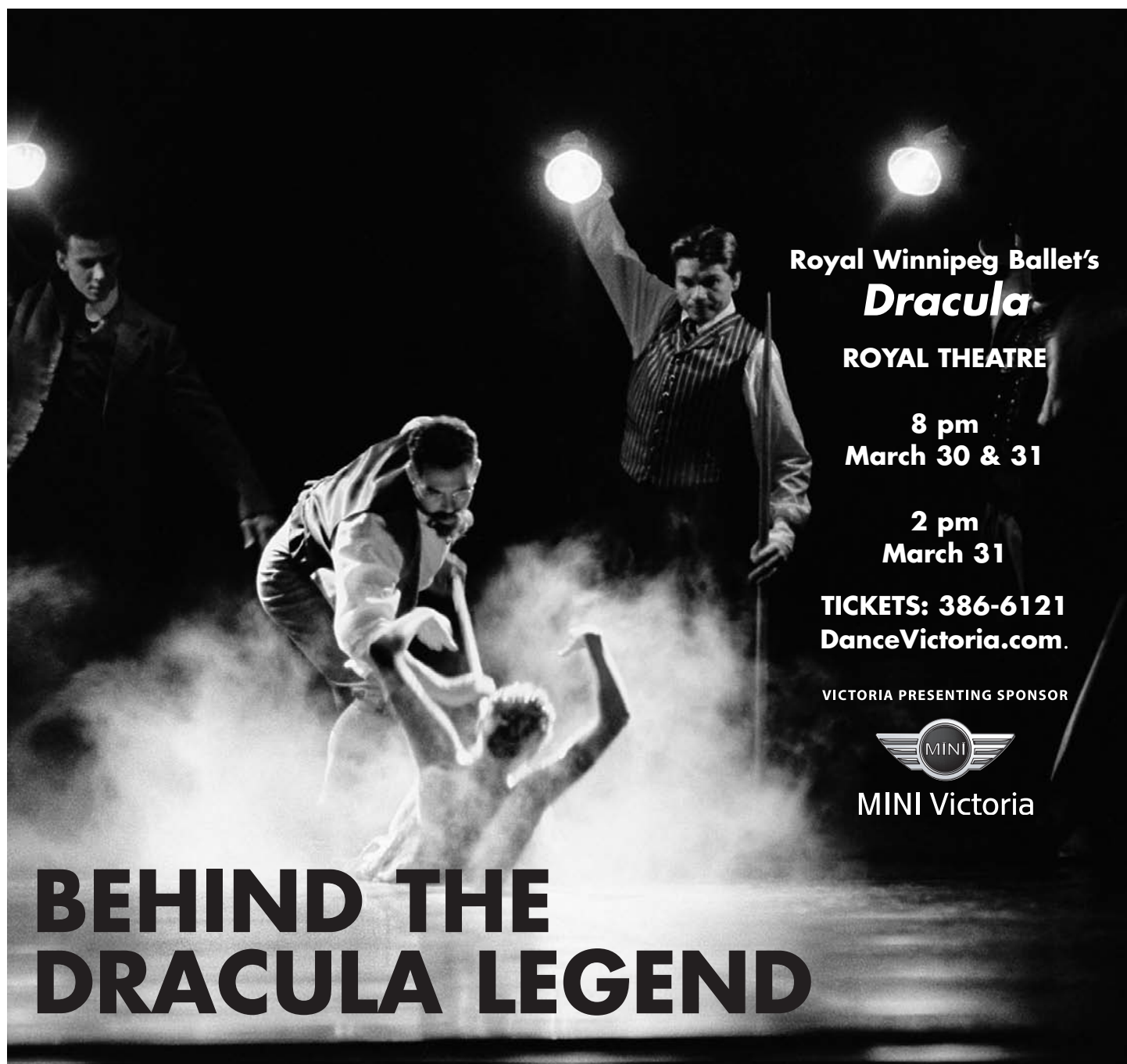
FOOTNOTES

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MAR 2007

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**Royal Winnipeg Ballet's
*Dracula***


ROYAL THEATRE

**8 pm
March 30 & 31**

**2 pm
March 31**

**TICKETS: 386-6121
DanceVictoria.com.**

VICTORIA PRESENTING SPONSOR



MINI Victoria

**BEHIND THE
DRACULA LEGEND**

The Company Photo: Bruce Monk

By Elizabeth Miller

First published in 1897, the novel *Dracula* by Irish author Bram Stoker (1847-1912) has been reissued in over 300 editions, including dozens in foreign languages. Count Dracula is a ubiquitous presence: from cereal boxes to movies, from *Sesame Street* to the Stratford Festival. That a single novel, given only scant attention at the time of publication, should have had such an impact is nothing short of phenomenal.

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Bram Stoker did not invent the vampire. While vampires had been part of folklore for centuries, they did not appear in British fiction until the early nineteenth century, thanks to a famous gathering near Geneva in the summer of 1816. Lord Byron and his physician John Polidori were entertaining Percy Shelley, Mary Godwin (later Mary Shelley) and Mary's step-sister. After a collective reading of ghost stories, Byron suggested that each member of the party write a story of their own. Two tales emerged that changed the face of Gothic fiction: Mary Shelley began *Frankenstein* and Byron wrote a fragment which lay unfinished and discarded until picked up and reworked by Polidori as *The Vampyre*. An immediate success, this story initiated a plethora of vampire plays on the stages of London and Paris, and even inspired a German opera, *Der Vampir*.

Interest in vampire literature continued through the nineteenth century. But it was *Dracula* that ensured immortality for the vampire. Stoker combined elements of earlier fiction with the results of his own research to produce his classic novel. Contrary to popular opinion, he knew little about the real Dracula (Vlad the Impaler), certainly not enough to have been inspired to base Count Dracula on him. He found the name "Dracula" in an obscure history book in the Whitby Public Library where he was vacationing in the summer of

1890. He had already started his novel, and even had a name for his vampire – Count Wampyr. He was attracted to the name "Dracula" because a footnote in his source indicated it was a Romanian word meaning "devil." He appropriated the name, and *Dracula* became a vampire.

While writing *Dracula*, Bram Stoker was manager of London's Lyceum Theatre, owned by Sir Henry Irving, the famous nineteenth-century Shakespearean actor. There is little doubt that his continual exposure to the theatre influenced the novel, which lends itself so well to stage adaptation. In fact, Stoker himself prepared and presented a dramatic reading of *Dracula* at the Lyceum days before its publication.

Though the first film adaptation of *Dracula* was the German *Nosferatu* (1922), it was Universal Studio's 1931 production that ensured the Count's immortality. Based on a Broadway stage production, the film starred Hungarian actor Bela Lugosi, whose voice and physical appearance shaped the image of Dracula for much of the twentieth century. This movie has been followed by numerous other adaptations including *Horror of Dracula* (1958; Christopher Lee, Peter Cushing), *Dracula* (1979; Frank Langella, Laurence Olivier) and *Bram Stoker's Dracula* (1992; Gary Oldman, Anthony Hopkins).

The Royal Winnipeg Ballet's *Dracula* owes much more to the original novel than to the movies. It succeeds in capturing the polarities that lie at the core of Stoker's classic: the vampire who is both repulsive and attractive; the scientist who must draw upon superstitions from our dark and primitive past; the women who range from weak and submissive (Lucy) to strong and independent (Mina). *Dracula* is far more than a morality tale about the supremacy of good over evil. The novel encodes the fears and anxieties of late-Victorian England about sexually aggressive women, Eastern European immigrants, the Ripper murders, evolutionary theory, syphilis, and "decadent dandies."

The popularity of *Dracula* lies in the nature of the vampire, the most appealing of all monsters. For some it is the seductive element, for others the connection with the irrational side of our natures. The vampire epitomizes the breaking of taboos, the embracing of the Other, the challenge of authority, the fine line between power and passion, the search for immortality. While Stoker may have envisaged *Dracula* as the embodiment of evil, vampires in recent decades have shape-shifted into more ambivalent creatures, a clear reflection of the blurring of boundaries between good and evil in our increasingly secularized world. This very adaptability has ensured the vampire its endurance.

Elizabeth Miller, Professor Emerita (Memorial University), is recognized world-wide for her scholarship on Dracula. Her several books include A Dracula Handbook (2005) and Dracula: Sense & Nonsense (2000). She maintains two Dracula websites at www.bloofer-land.com

DANCE VICTORIA

DANCEVICTORIA.COM

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.

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Footnotes is prepared by Stephen White and proofed by Robert Moyes.

Dracula

The Music of Mahler

RWB's *Dracula* is set to the music of Gustav Mahler

By Randal McIlroy

Although as a conductor Mahler achieved fame primarily in opera, his creative energies were directed almost wholly towards symphony and song. Stylistic features of his music include: combining onstage and offstage orchestras, associating high tragedy and the mundane, drawing on folk song ideas and his dramatic, symbolic use of tonality. Mahler was a great admirer of the composers Anton Bruckner and Richard Wagner and an advocate of the immense Wagner orchestra. Mahler's music is intensely expressive and chromatically inclined and regarded as the forerunner of Schoenberg's, thus of 12 note music.

After being commissioned to choreograph *Dracula* for the RWB, Mark Godden took two months to conceptualize the ballet and felt that pursuing clear images would instinctively lead him to the right music. Though Godden's first instinct was to use Mahler, he still spent a couple of intense weeks listening to hundreds of CDs featuring different composers. However, this only reconfirmed Godden's first choice and his feeling that Bram Stoker's *Dracula* and Mahler's music complemented each other by their joint connection to the Romantic period (c. 1710 – 1910). Godden was already familiar with Mahler's 9th symphony and when he heard the 1st and 2nd Symphonies, he knew he had found the music for his ballet.

*A symphony should be like the world.
It should contain everything.*

– Gustav Mahler

Mahler Mini-Bio

Born July 7, 1860 in Austrian Moravia. Father was a small-time merchant who aspired for social advancement. He married above his class – the daughter of a soap-maker. They parented 12 children.

Gustav discovered a piano in his grandparent's attic when he was four and was given lessons when he was six. At 15 he was enrolled at the Vienna Conservatory. He worked as a music teacher until he was twenty, when he began conducting, eventually



Tara Bittencourt & former RWB dancer Stéphane Léonard Photo: Phil Houack

becoming Director of the Vienna Opera.

He converted to Catholicism in 1897 when it became apparent his Jewish origins were thwarting his advancement. Under his baton, the opera achieved an era of brilliance, particularly between 1903 and 1907. He was forced to resign because of an anti-Semitic press but became Chief Conductor of the Metropolitan Opera House in New York.

Throughout his life he was superstitious about the number nine as it was the number of the last symphonies of Beethoven, Schubert, Bruckner, and Dvorak. When he completed his own 9th symphony he would not refer to it by number; however, despite his circumspection he did not live long enough to hear it performed publicly, and when he died (May 18, 1911), his 10th symphony was unfinished.**FN**

Pre-Show Chats

Fri. March 30 & Sat. March 31

7:20 pm

West Lobby, Royal Theatre

Meet *Dracula* guru Dr. Elizabeth Miller. Ms. Miller recently appeared on ABC's 20/20 and was given the honorary title of "Baroness of the House of *Dracula*" in Romania in 1995. She has also been awarded title of Professor Emerita by Memorial University of Newfoundland in 2005. Ms. Miller has published six books on *Dracula*, the most recent being *A Dracula Handbook*, and has worked on TV documentaries for National Geographic, the Discovery Channel and A&E's Biography. Miller's expertise has been sought by publications as far ranging as *The Wall Street Journal* and *Soap Opera Digest*.

Miller will speak about the Royal Winnipeg Ballet's adaptation of the classic tale and take questions from the audience.

THE LITTLE COMPANY THAT COULD

Calgary based Decidedly Jazz Danceworks (DJD) was established in 1984 with the objective of creating concert jazz dance. Since then, the company's exploration of jazz and its roots have taken them in many directions and to far-flung destinations like Africa and Cuba, and through the U.S. But the format for many of their presentations has remained the same. That is, great live music and strong dance.

In 2005, DJD were a very popular hit when they brought the Cuban-inspired *iBulla!* to Victoria. Featuring a combination of guest Cuban dance artists and musicians and DJD dancers, the evening was a sweaty, feverish success.

This year's production, *Magnetic Consequences*, reunites two artists in a creative relationship that began in 2001 when Artistic Director/Choreographer Vicki Adams Willis teamed with Canada's first lady of gospel, soul and the blues, Jackie Richardson, to create a show called *Longings...for the Invisible*. Richardson is nothing less than a vocal phenomenon. She has a number of awards on her mantel, has appeared in dozens of TV and film roles and is a stage veteran – but her heart and her soul are dedicated to music. She has a deep, rich tone that is so warm and open it welcomes you in. Her phrasing is fresh and original. In *Consequences* she'll be backed by a four-piece band and surrounded by 12 of the country's finest jazz dancers.

When I was recently in Calgary, I had a quick tour of DJD's facilities just off 17th Ave (also known as the Red Mile). General Manager Kathi Sundstrom told me that 1,000 students come through the company's three studios each week to participate in a variety of classes. Mostly, the company offers recreational dance classes to all skill levels, but the school is the backbone of the organization, providing financial stability.

I was also surprised to hear how large DJD's home audience is. Their productions at the 750-seat Max Bell Theatre in downtown Calgary draw an audience of 6,000 during the run of a show like *Consequences*. Clearly, this (not so) little company has found the blend between art and accessibility. I think they've done well because the company understood, a very long time ago, that bringing together a great vocalist, a solid band and talented dancers all together on one stage is a formula for success. **FN**

Decidedly Jazz Danceworks *Magnetic Consequences*

ROYAL THEATRE

Tues & Wed, April 3 & 4 @ 8pm

TICKETS: 386-6121 DanceVictoria.com

An Interview with Artistic Director/Choreographer Vicki Adams Willis

By Stephen White

Vicki – how is it you came to work with Jackie Richardson in 2001 and what brought you back to working with her again?

I was doing some housework on a Saturday morning in December of 1999 when I heard Jackie being interviewed on the radio. I don't remember what she was saying, but I was struck with an overwhelming feeling that I had to meet her. She was in Calgary performing in Lunchbox Theatre's production of the one-woman show, *Big Mama, The Willie Mae Thornton Story*, and her closing performance was at noon that day. I flew down to the theatre where I was completely blown away by the powerful voice, presence and spirit that was Jackie Richardson. I went backstage to meet her (not something that I normally did at the time) and discovered that she was as warm in person as she had been on the radio. We were both hurrying off to other commitments but I promised to send her some videos of DJD... which I didn't manage to do.

I was off to Costa Rica shortly after that where my friends and I were to spend one night in San Jose before heading to the rainforest. We turned on the TV to see what the local television was all about, and lo and behold there was Jackie staring back at us (featured in a film that had been shot in Canada). The next month presented an uncanny series of Jackie spottings and reminders. She seemed to be popping up everywhere – to the point that contacting her simply had to become a priority in my life.

It happened that she was doing a gig in Calgary that March so I invited her to attend a DJD rehearsal. After the rehearsal, she turned to me and said, "I have to work with this company!" That evening the majority of the dancers attended her gig, and afterwards each one came up to me and said, "And when are we working with her?!"

Jackie and I were immediately and completely compatible as collaborating artists, and working on *Longings...for the invisible* gave us an opportunity to test the creative waters with one another. It also clearly felt like a launching pad for future collaborations. Since then I have had many opportunities to observe her in a variety of performance situations which have revealed to me much about her artistic range. It is that immense and glorious range that I was anxious to revisit and tap into. I was also excited about giving our current company of dancers an opportunity to



Vicki Adams Willis

experience Jackie. She is a warm, generous and inspiring artist, and I knew that working with her would give them a clear view into the soul of the work.

Tell me about your process – do you enter the studio with a firm plan of how a piece will look or does it evolve as you work with the dancers?

Well, the process does indeed vary from creation to creation; however, initially, my job is to create a journey and determine what the individual elements of that journey will be. Because we work with live music, a huge part of the pre-rehearsal period is focused on the music which means either choosing already written music (and then determining in general terms how we want to treat the arrangements) or communicating with the composer about what I am hearing in my head.

When I begin rehearsing with the dancers, I usually have a pretty strong idea of what some of the individual pieces are going to be about and what the various grooves for those pieces of music will be – but then we begin to play. The dancers improvise based on images or tasks that I throw at them. I video it all and then we develop the movement vocabulary for each piece based on those improvisations.

Sometimes I have no idea where a piece is heading. I just have to get into the studio to work with the dancers, and nine times out of ten the direction then reveals itself. On the other hand, sometimes I go into the studio thinking I have a clear idea of the journey, but somewhere in the process an alternate route pops up and I shift gears on the spot. There is in fact a great deal of shifting of gears that occurs when we are creating a show.

There is also a huge amount of “back and forth” that happens with the musicians. We usually jam a lot during the early rehearsals that lead to an initial rehearsal tape. Then, as the shape of the dances and the resulting required music forms become clearer, we get together with the musicians again for another run at it. From then on all band/dancer rehearsals are exercises in connecting to one another and fine-tuning the music/dance connection. The musicians are not working from note-specific scores. Because we are a jazz company, we work with jazz musicians and that of course means improvisation is a huge element of the mix, so we are always seeking hot musicians who also have the ability to tune into the dancers and who improvise their solos based on what they are seeing as well as what they are hearing. This means that every performance is unique and fresh. It is one of the many joys as well as challenges of our work.

You've had a life-long love for dance and jazz – what is it about the movement and the music that remains fresh for you – that keeps you connected?

Well, first of all I have always felt most comfortable expressing my take on life through dance. I think that one of the reasons that I have an affinity with jazz is because its roots are in societies where dance and music are accepted as natural, primal and essential forms of expression. At DJD we not only spend our time researching and exploring a myriad of jazz forms, but also jazz's

root forms and some of its cousins. Each form can be a lifetime study unto itself, so you can see, there is no shortage of inspiration to keep me interested.

What experience do you want your audience to have when they see a DJD performance?

I hope that the audience will come away with a real strong emotional and kinesthetic connection to the work. Our work has never been about uniform bodies “moving abstractly in space.” It is about dynamic individuals expressing their individualism within the parameters of a specific style or groove. We like to celebrate humanity with all its warts and hope that in doing so, we can make a vital connection with the audience.

Magnetic Consequences explores various takes on romantic attraction. I'm sure that each and every audience member will have experienced at least one of the scenarios that we are dealing with. I think there will be lots there for people to relate to in a personal way – that's the emotional connection I am talking about. And the music is great. I think that most audience members will be hard pressed not to pulse, sway, pat or snap their way through parts of the evening – and that's the kinesthetic reaction that I am talking about.**FN**

DJD Jazz Dance Workshop

JAZZ DANCE WORKSHOP
with Sarisa Figuera
Decidedly Jazz Danceworks

Monday, April 2
3:00– 4:30 pm
Lynda Raino Dance
715 Yates Street (3rd Floor)
\$15 (\$10 for Dance Victoria Youth Pass Members)

A class for intermediate level students 16 years and older that combines technique with groove while exploring some of the many influences that have contributed to DJD's unique approach to jazz — a physically grounded and rhythmically propelled method that balances innovation with a deep connection to the history of the form.

Sarisa Figuera graduated from the Edmonton School of Ballet's Professional Program in 1993 and has danced with DJD ever since. She has studied jazz in New York, L.A., Cuba, Spain, Brazil and across Canada.

Register on-line at www.DanceVictoria.com

To mark the occasion of our 10th Anniversary Season, Dance Victoria asked writer Robin J. Miller to research and write about the history of dance in the Capital region. This is her fourth article in a series of four. *The previous articles are in back issues of Footnotes posted on the website at www.DanceVictoria.com (click on Library)*

DANCE IN VICTORIA PART IV

The Risky Business of Dance Presenting

By Robin J. Miller

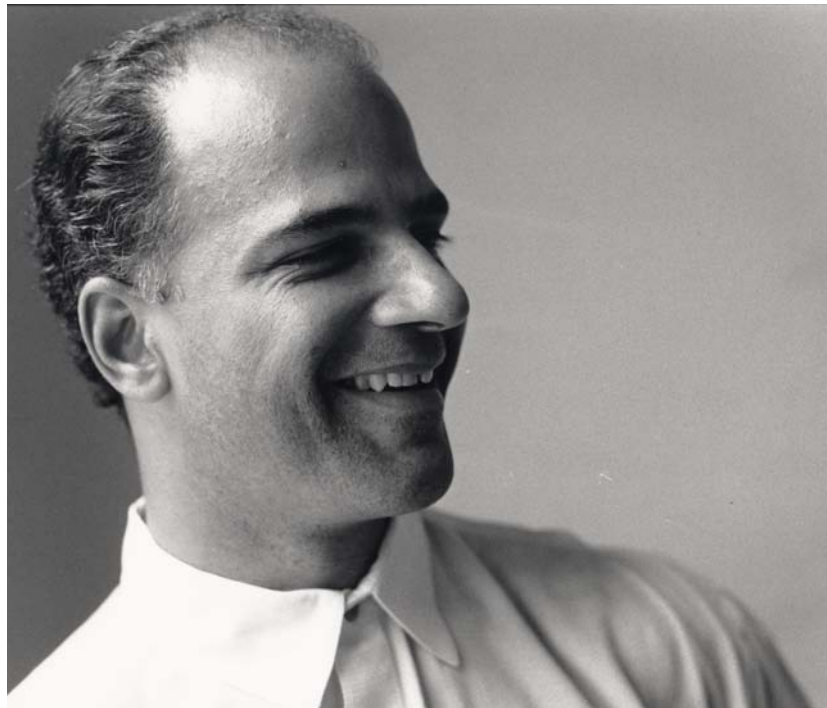
Constantine Darling dove headfirst into the risky business of dance presenting in the late 1980s the same way he drove a car: with a little more confidence than common sense.

“Connie was a very physically based person and had a background in martial arts,” says Marian Paris, Arts Administrator for Constantine’s Victoria Arts Collaborative from 1990 to 1992. “One day when we were driving together I realized he was not wearing a seatbelt, and he told me that he felt safer without one — he trusted his strength and agility more.”

In much the same way, Connie believed he could become an impresario and bring some of the biggest names in dance to Victoria — Karen Kain, Rex Harrington, Evelyn Hart and Mikhail Baryshnikov among them — without the restraint of a proper budget. And it worked... at least for a while.

“Connie was a great visionary,” says Marian, “and he had contacts all over the country. He brought David Earle here from Toronto

Dance Theatre to teach in the Arts Collaborative’s summer school. He brought dancers from Les Ballets Jazz de Montréal, from the Bolshoi, and they all taught and performed, too — creating an opportunity for our dance community here to see things they never would have seen otherwise. But he also committed us to presenting companies like Baryshnikov’s White Oak Project without knowing where the money was going to come from to pay them.”



By the mid-1990s, the Victoria Arts Collaborative was no more, and Victoria was back to where it had been pre-Connie, with a few companies, such as the Royal Winnipeg Ballet, self-presenting at the Royal Theatre.

When dance companies self-present, they take all the financial risk. They pay for publicity and marketing and rent the theatre; in return, they take 100 percent of the box office. When someone like Connie presents a company, he takes all the financial risk: providing publicity and rehearsal space, renting the theatre and giving the company a guaranteed fee. Because the box office virtually never covers all expenses (ticket prices would be far too high for the majority of the dance-going public), most presenters depend on a combination of ticket sales, private fund-raising,

corporate sponsorships and government grants.

DanceVictoria’s current subscription series is a mix of self-presenting and presented companies — and a model of what can be done to build a formidable dance series, and a highly educated dance audience, in a mere 10 years. And it is all due to Doug Durand and Stephen White.

“I came out here in the summer of 1995, from Toronto,” says Doug, now a Cultural Planner with the City of Vancouver. “I had done publicity for a number of dance companies — including the Royal Winnipeg Ballet — and had presented com-

panies in Montreal and Toronto. I knew of the work Constantine had done here, and I also knew he had lost substantial amounts of money. But I also saw that there was a gap. Victoria had a symphony, a theatre, an opera company — but no dance series, and there had to be an audience for it, with all the dance studios here, all the dance students and the dance parents.”

Doug spent a year getting to know the Victoria dance community and talking to the people he already knew in Canadian dance

Says Anne,
 “Doug was the right person
 at the right time,
 and Stephen was the right
 person at the right time.”
 And we are all
 immensely grateful.

companies. “The companies were hesitant to come without someone here to look after them,” he says. Eventually, in 1996, he made a well-thought-out pitch to Ballet BC, the Royal Winnipeg Ballet and the National Ballet of Canada at the bi-annual Canada Dance Festival conference: “You put some money in a pot for a subscription series, and I will put together a fund-raising campaign, apply for grants and provide you with dedicated publicity. And they said yes.”

Finally launched in 1997 with four productions by ballet-based dance companies, the Victoria Dance Series has never looked back.

“Doug had a clear view of what could be done, and he was absolutely the right person to do it,” says Anne Russo, one of the founders of Greater Victoria DanceWorks! and one of the first people Doug approached about a dance series when he arrived in this city. “Doug was very respectful of the people here and spent a year introducing himself to everyone in dance — he would take the bus out to see people, and not expect them to come to him. He learned about us, and when he was ready, he put together that first brilliant series.”

In addition to understanding the business end of presenting dance — and the necessary evil of grant applications and locked-in budgets — Doug was also aware of the need for community outreach and education. He initiated the dance chats before performances, a series of lectures and demonstrations to support performances, and this subscription newsletter. He also set up the series’ current structure as a non-profit society and laid down a long-term plan that, says Anne, “made the real explosion of dance in Victoria over the past few years possible.”

Doug left the series in 2000, when he felt “it was strong enough to be passed on,” taking a job in London as dance officer with the Arts Council of England, where he stayed for the next two-and-a-half years before returning to B.C. “What’s satisfying for me,” Doug says,

“is to create something. There was already an audience here for dance. I just fertilized the soil, made sure the conditions were right for the garden to grow.”

When Stephen White took over as producer from Doug, “the foundation was there,” says Anne. “What Constantine — who was a wonderful, generous, creative person — started, Doug and Stephen between them have continued. When Stephen began he brought 20 years’ worth of working with the local arts community. And he brought an energy. He was ready to slam it out of the park, and he has.”

In its 10th year, the Victoria Dance Series — now Dance Victoria — includes 20 performances of seven different productions, cutting-edge modern dance as well as ballet. Dance Victoria now runs an annual three-week creative residency program for dance companies, including Battery Opera and Wen Wei Dance, to develop new work, and has commissioned new pieces from such leading choreographers as Lynda Rains and Crystal Pite. Master classes and free public workshops are held regularly in studios across the city. **FN**

Robin J. Miller is a Victoria-based writer, editor and dance fan. She writes regularly for a variety of performing arts publications, including The Dance Current and Dance International.



Constantine Darling Photo by Evan Mathison

DANCE SCENE

Stephen White Photo: Hélène Cyr



It was bitterly cold. Temperatures hovering around minus 15°C, blowing snow and wind chills that made the mercury shiver. But this intrepid dance presenter happily braved it, traveling to Calgary in mid-February for Alberta Ballet's *Dancing Joni* — a collaboration between choreographer Jean Grand-Maitre, the Artistic Director at Alberta Ballet, and Canadian legend, singer/songwriter, Joni Mitchell.

It was a highly anticipated performance. The advance media was unbelievable. Just a week before heading to Cowtown, I opened the *New York Times* to find a story about the production on the front page of the Arts & Leisure section. For a ballet company on the Canadian prairies, it doesn't get much bigger than that.

The evening started with the Balanchine classic, *Serenade* (1934), which was a new acquisition for the company, not to mention a stark contrast to what was to come on the second half of the program. *Serenade* is pure Balanchine — cascading patterns that reveal new formations — precise gestures and attitudes that ripple through the corps. Alberta Ballet handled it admirably. I was impressed by the depth and talent of the company in this first piece. Aside from admiring the pure musicality of Balanchine's work these days, his familiar pieces have become yardsticks by which we measure a company's abilities. In other words, when the curtain comes up on a Balanchine, the first question I have is whether the company is "up to it." And being "up to it" means having the depth of talent so that 20 dancers on stage are evenly matched in their abilities; and that the work has been well rehearsed. The good news is this company hit the mark and then some.

After intermission, I admit I was very excited. I am a big fan of Joni Mitchell and there was good buzz around the production. What followed was a totally satisfying evening, with some moments that were very compelling indeed. I was especially fond of a trio of dancers in perhaps the third song in the nine song cycle, who danced from beginning to end in an inventive choreography that borrowed from ballet but had strong modern influences. The dancers were committed, especially Yukichi Hattori, whom some of you might remember as the Nutcracker Prince in this season's *Nutcracker*.

The production included projections of images that Mitchell had either created or captured on video and these were only somewhat successful for me. I decided early on that they were going to be a distraction so I paid them little attention. In her review of the work in the *Globe and Mail*, dance critic Kaija Pepper talked about a sameness in some of the movement and I would agree. There were some dances in the last grouping that made me wonder if Grand-Maitre had exhausted his creative bank — but even so, on their own they would be very interesting indeed. The whole work was a very brave departure for this company. It was exciting, it was new. The auditorium was packed and people jumped to their feet at the end. There was animated conversation all around us as we left the hall. In the end, Alberta Ballet was successful in touching their audience as well as, I would suspect, reaching a new audience altogether.

Afterwards I had a chance to speak with Paul Chambers (Company Manager) and Harry Paterson (Director of Production) to let them know that Victoria would be very excited to see the production at the Royal Theatre in 2008/09. Cross your fingers, we'll see what transpires — but I think Victoria would really enjoy the production. **FN**

Youth Passes

Dance Victoria's popular free Youth Pass program that provides youth registered in Grades 8 through 12 with the opportunity to purchase \$10 rush seats to any performance is now fully subscribed for 2006/07. Please look for information about our 2007/08 program in September 2007.

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: www3.telus.net/victoriacondo or phone (250) 381-5581 for rates and details.



UPDATE!



Nerves are fluttering, extra rehearsals are being added, and egos are being tested as the final preparations are made for the city's biggest spring event, Stars On Stage.

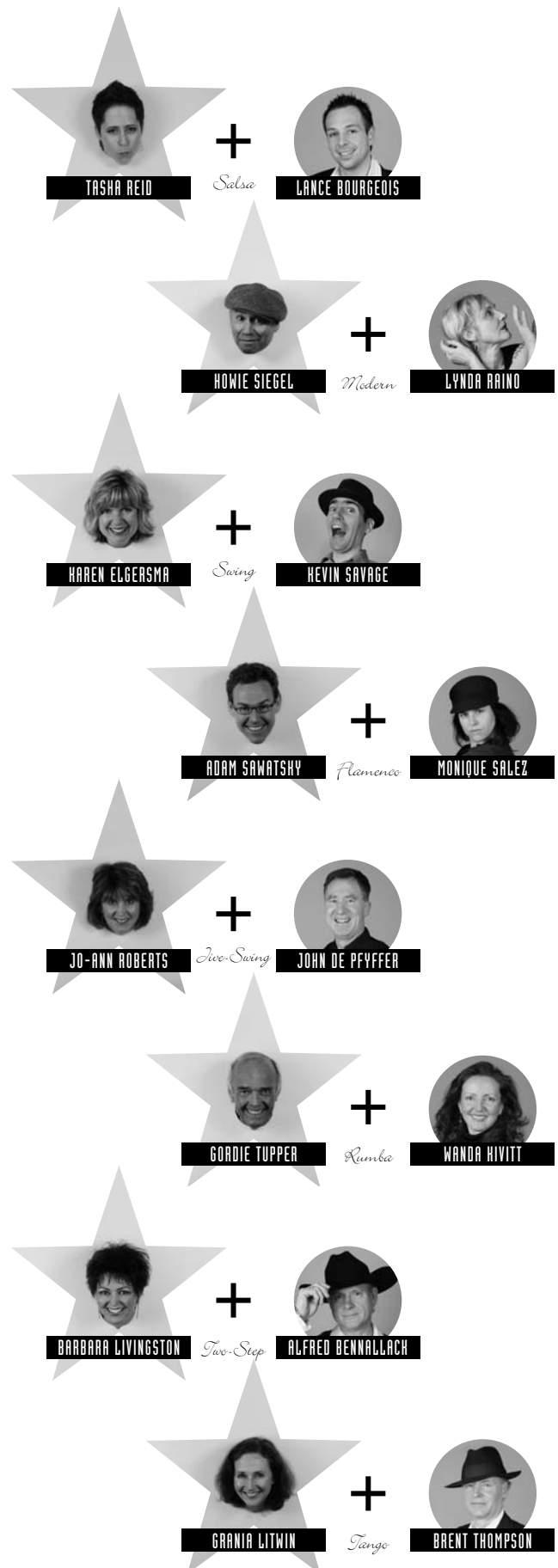
On April 3, live on stage at the Royal Theatre, just before Decidedly Jazz Danceworks performance of *Magnetic Consequences*, our eight celebrity dance couples will draw for the order of their dance performance. At our launch back in January, when all the celebrities met their dance partners for the first time, the question as to how the order of the dance would be decided was raised by Gordie Tupper. I said, "Good question, Gordie — I hadn't even considered it!" "Should we do a draw?" Howie Siegel asked "I think a draw's great, as long as I get to perform last."

We're pleased to announce that all of our pairs have been very generously sponsored by a variety of local businesses and firms:

SPONSOR	STAR & DANCE INSTRUCTOR
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Winchester Galleries	Jo-Ann Roberts & John de Pfyffer
Cardinal Law	Gordie Tupper & Wanda Kivitt
Maresa Boutique	Barbara Livingston & Al Bennallack
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You won't want to miss this very special evening!

Phone the McPherson Box Office at 386-6121 and when you speak to a box office clerk, ask about the Swans' After-Party — where you can enjoy some complimentary drinks and food and dance the night away. See you there!



2007/2008 SEASON DETAILS

Ticket Sale Dates

April 6 . . . Current Ensemble Subscribers
 April 26 . . . All other Dance Victoria subscribers
 May 21 . . . General public
 Sept. 4 . . . Single tickets on sale

Our 2007/08 brochure will be ready to go in early April, and I'm proud of what we'll bring to Victoria next year. It is definitely a year for the fans of classical and romantic ballet with the National Ballet of Canada performing *Giselle* and the Royal Winnipeg Ballet bringing *The Sleeping Beauty*, both with full orchestra.

For the contemporary dance enthusiast we'll be intro-

ducing two new companies to Victoria. The always exciting Rubberbandance Group blends break-dance and ballet with all the athleticism of the street and the technique of the studio. Canadian contemporary dance icon Marie Chouinard is coming to



Victoria for the first time with a show called *bODY_rEMIX/gOLD-BERG_vARIATIONS* that will no doubt provoke a lot of heated discussion. It's a wild and brilliant ride!

Rounding it all out is the return of the always-popular Les Ballets Jazz de Montreal, with two new choreographies on a mixed bill – one by rising Canadian star Aszure Barton, the other by Brazilian choreographer Rodrigo Pedernairas.

And of course *Nutcracker* returns, as does a very exciting bonus show, Moscow Ballet performing *Swan Lake*. Did I mention it's a good season for balletomanes? Just think, all three of Tchaikovsky's brilliant ballets in one year plus the romantic ballet classic *Giselle*.

As always you'll be able to choose from our three packaged series of six or four presentations or you can choose any three and Build Your Own Series. **FN**

Individual Donor Campaign

Traditionally, at Dance Victoria we launch what we call our Spring Individual Donor Campaign at this time of year. This is when we ask you, our subscriber, to consider making a donation to our organization so we can continue to offer dance workshops to the persons with mobility issues, and free Youth Passes to young dancers, or a free daily class to the dance community when we have a company in residence (and much more).

But after considering several factors, including the generosity of many folks last fall who gave so generously to our first ever Endowment Fund Campaign, we have decided to shift things a little. Our spring donor campaign will become our fall campaign. So if you were waiting to hear from us this spring, you can still contribute to Dance Victoria's activities and receive a charitable tax receipt for any donation over \$25 or you can wait until we contact you next fall.

Thank you for your support of Dance Victoria!

To learn about Dance Victoria's community programs and the benefits offered to our donors, please contact: Yolanda Meijer, Director of Development, Dance Victoria
(250) 386-3844 or development@dancevictoria.com



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QUARTER NOTES

Spring Recitals

Many people think of spring as the time that their gardens bloom. I think of it as the season of budding talent, as almost every dance studio in the region begins making preparations for their spring recital.

DanceVictoria.com is busy updating our Dancers Resource page with information about all of the recitals coming your way, as well as information about summer workshops and intensives. We encourage you to visit the website and see for yourself.

Also, don't miss this year's DanceArts Gala Evening featuring the most outstanding performances of DanceArts Festival March 28, at 7:30pm at the Royal Theatre Awards Presentation in the lobby of the Royal Theatre, March 28 at 6:30pm.

For more information about Dance Works, including updates for DanceArts, visit: GreaterVictoriaDanceworks.com or phone (250) 721-4578.

The gala is a full two months earlier than usual and is a great way to see the amazing depth of young talent in this city. Victoria has a national reputation as a great place for young dancers to train borne out by the number of young women and men who leave the Island to pursue careers in Canada's major companies or as independent dance artists. It's said a thousand times, but the Gala truly is about seeing tomorrow's soloists and choreographers today.

Dancers Don't Stop Dancing — They Spin!

I first met Kimberly Tuson about 10 years ago when I was assisting a friend of mine (Ross Desprez) with a new musical review he had written called *Sex: The Musical*. It was a very funny play that traced the evolution of sex through history and promised, "Full frontal singing and dancing." The dancing part was Kimberly. The other two actors were funny, and they could move, but nobody had the extensions and the energy of Kimberly Tuson.

Over the next few years, I saw Kimberly in various dance productions. She had such presence as a performer, and great ability and technique. But time marches on, and suddenly that extension isn't extending like it used to.

A couple of years ago, Ms. Tuson moved to Victoria and recently I caught up with her. But she's no longer dancing, she's spinning. She told me that the repetitive stress injuries she had in her knees led her to discover Gyrotonics®. She is now a certified Gyrotonic® and Gyrokinesis® instructor and recently opened her own studio "Island Grace Movement" (Suite #303 at 648 Herald St.).

The system of training combines the principles of dance, yoga, martial arts and swimming. Gyrokinesis® is practised on a stool and a yoga mat, while Gyrotonic® takes it one step further on the

Gyrotonic Expansion System®. The equipment has been designed around the body's ability to articulate in its full range of motion, using weights on pulleys. There is no impact in the joints and the freedom of movement feels like dancing. You have to see this machine to believe it. Kimberly asked me to encourage you to visit her website: www.islandgrace.com

Canadian Pacific Ballet

In the fall we told you about a new ballet company, Canadian Pacific Ballet, that was hanging out their shingle in Victoria. Earlier this year they offered a series of launches and introductions to their new studio facilities in Market Square and now they are preparing for some inaugural, intimate performances. The performance repertoire will include *Swan Lake* (Pas de Trois – Act One), *La Flute Magique* (Grand Pas de Deux), "Dying Swan" (made famous by Anna Pavlova), Pas de Quatre and the Pas de Trois from *Little Red Riding Hood*, among others.

In addition to a performance on April 5, 2007 at the Leonardo da Vinci Centre (2:00 pm & 6:00 pm) in Victoria, the company is also taking their pointe shoes on the road with performances in Campbell River, Courtenay, Port Alberni, Qualicum Beach, Sooke, Sidney and Salt Spring Island. Tickets are currently on sale for \$20. Tea and sandwiches will be served. Call 380-2522 for information and reservations. **FN**

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