

FOOTNOTES

sponsored by

**FASTRAC
MAIL SERVICE**

APR 2009

#28

PRESENTING SPONSOR



Chunky Move *I Want to Dance Better at Parties*

MCPHERSON PLAYHOUSE

Tuesday April 7 • 8 pm

Wednesday April 8 • 8 pm

Running time: 75 minutes (no intermission)
Curbside: 9:15 pm



SEASON SPONSOR



**Victoria BMW
MINI Victoria**





DANCE VICTORIA

Presenting Excellence in Dance

Dance Victoria 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 excellent professional dance and engaging the community.

Producer Stephen White

**Development
Manager** Tony Cheong

Administrator Bill Hamar

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

President Colleen Gibson

Vice President Jennifer Charlesworth

Secretary Jane Tice

Treasurer Sean Marshman

Directors: Joan Athey
Heather Frost
Carlos MacDonald
John Shields
Kimberly Tuson

If you would like to be involved in Dance Victoria, call: 250-595-1829 or email: producer@dancevictoria.com. Address: 2236 Hampshire Tce., Victoria, BC V8S 3G9

Footnotes is written by Stephen White (unless otherwise noted) and proofed by Anne Moon.

Chunky DocuDance

I suppose the trend started with *Cats* or at least that's when I first became aware of it—the trend of creating performances from the most unlikely material.

Two years ago, in New York, I saw the musical *Grey Gardens*, which was based on a 1975 groundbreaking cinema verité documentary about two down-on-their-luck relatives of Jackie Bouvier Kennedy. It was odd and brilliant and it took home some serious hardware from the Tonys that year. But when I first read about *Grey Gardens* before seeing it, I wondered how the heck do you turn that source material into a musical?

Chunky Move's *I Want to Dance Better at Parties* is from the same family. Choreographer Gideon Obarzanek began a documentary in 2004 that asked five men about dance. Well into the project, Obarzanek abandoned the film and decided to construct a dance. The result is a unique, richly textured performance that is poignant, witty and original.

The filmed interviews are still very much a part of the piece. The men speak in voice-overs and are introduced in stylish multi-screen projections. The work is about the men—their personal stories told in their own words. But the dance Obarzanek has constructed in, around and through these stories extends and increases the impact of those words.

One of the interesting things about *Dance Better* is the relationship between “social dance” and “contemporary dance.” Four men in the piece are involved in some kind of social dancing—ballroom/Latin, folk dance, ethnic dance and “clogging.” The result is a piece peppered with these dances that transform as the men reveal more of their intimate thoughts and feelings. Another kind of movement evolves out of the established patterns of social dance and creeps into the piece. Contemporary dance. The function or impact of contemporary dance is seldom so clearly defined in a piece as it is here. I really admire *Dance Better* for that reason. It's almost like a primer on dance, offering an insight into what the best contemporary dance is all about—giving physical expression to an emotional state. In this work, some of those states are complex and as an audience we get to watch a dancer push, pull, fall, extend and stretch inside them. I think our understanding of these men is richer as a result of the dance.

The other element that makes this work so strong is its “narrative.” We spend a lot of time when we look at contemporary dance thinking “but what does it mean?” Some of us have trained ourselves to not even go there. Just let the dance be what it is. Enjoy it for what it does for you and stop searching for the meaning. In *Dance Better*, Obarzanek's contemporary language is clear and purposeful. There isn't a moment in this performance when you don't understand what the dancer is saying with his or her movement or where it comes from. And the result is stunning.

Obarzanek's more recent works are also inspired by unlikely ideas. In his own way he is defining what contemporary movement can do. **FN**



Artists of the Company in CorPond. Photo by Todd Rosenberg. (Above) Artists of the Company in Paladus. Photo by Todd Rosenberg.



Photo: Julie Nixon

Into Africa

Colleen Gibson, President of Dance Victoria leaves this May for seven weeks in Africa. She and her daughter Misha will spend a good portion of their time in northwest Kenya in a village called Ulamba (nearest city is Kisumu on Lake Victoria). Misha will be doing a teacher practicum in the village school.

It promises to be an adventure. There is no electricity or running water in the village and the closest medical clinic is two and a half hours by bus from Ulamba. While Misha's teaching, Colleen will be busy renting a bus and organizing a trip for the village's children to visit the clinic. The spoiler is that both Colleen and her daughter are prone to car sickness... And chances are the road ain't no autobahn.

The Gibson girls have been hard at work planning a number of ways to raise money to help pay for the visit to the medical clinic. They are also taking some basic school supplies and sports equipment with them. Principal among the activities is an event called Out Of Africa, Tuesday, April 7th, at The Irish Times Pub (1200 Government St.), from 7:00 to 10:00 pm. Tickets are \$50 (\$30 students). The event includes appetizers and a glass of bubbly. They will have T-shirts, "Misha Monsters" (unique sock critters designed and sewn by Misha), and a silent auction. If you can't make it to the event you can sponsor a child to receive medical treatment at the clinic (\$100) or pledge for Misha's 2nd Marathon in Vancouver, (May 3), donate goods and much more. (Can you believe she's running a marathon just days prior to boarding a plane to Africa?)

Contact Misha at 250-384-7783 or spudly3000@hotmail.com OR Colleen at 250-595-3689 or colleengibson@shaw.ca.

Jump The Queue At Dance Victoria's First 2009/10 SUBSCRIPTION LAUNCH

Saturday, April 4

2 pm to 5 pm

Dance Victoria's office – 2750 Quadra Street, Suite 111 (north entrance)

A full two days before the Box Office opens for returning subscribers, you can jump the queue, **grab best seats** and renew your subscriptions on-site and in person at our first subscription launch. We'll have plenty of information about the upcoming season and we'll be on hand to answer your questions about the performances and make suggestions based on your preferences. We've also arranged to have McPherson Box Office staff on site so you can **renew on the spot**. Bring a friend who's new to Dance Victoria and when they purchase a subscription we'll give you a **\$50 credit for an additional show!** Complimentary coffee/tea and pastries.

Pre-Show Chats

SPONSORED BY



Prior to Chunky Move and Hubbard Street Dance Chicago
7:20 pm – 7:45 pm
Upper Lobby at the McPherson and West Lobby at the Royal

Chunky Move

Artistic Director/Choreographer Gideon Obarzanek (Chunky Move) will talk about his company based in Melbourne, Australia and take your questions about the evening's program.

Hubbard Street Dance Chicago

Meet Lucas Crandall (Associate Artistic Director). As HSDC's associate artistic director, Crandall works intensively with the main company and directs its annual choreographic workshop, Inside/Out.

Hubbard Street Dance Keeps it in the Family

Many of you know that every year Dance Victoria hosts tours to different cities for subscribers and other interested travelers. The tours always have a dance focus and include backstage visits as well as tickets to astounding performances such as American Ballet Theatre at the Lincoln Center.

In the spring of 2008, in addition to our annual Big Apple Dance Tour (New York), we offered a six-day tour of Chicago. About 30 people joined us for what turned out to be a great tour of a great city—its galleries, the Frank Lloyd Wright neighbourhood (Oak Park) and a performance by the Joffrey Ballet. Just a week before we were to leave on our trip, my partner Bill (the logistics guy who painstakingly plans every detail) and I noticed we had a small gap on one day, so I phoned Kristen Brogdon at Hubbard Street Dance Chicago (HSDC). I had already contracted HSDC to be part of Dance Victoria's 2008/09 season. I told her we had about 30 people with us and we'd like to drop by the company's studios for a wee look-see. Well, my goodness. Talk about accommodating. When we arrived at the recently (impressive) refurbished studios nowhere near Hubbard Street, not only did Kristen take us on a tour of the many studios, costume shop and scene shops in the building, she talked at length about the history of the company. She took questions and then finished by asking if we'd like to sit in on the rehearsal of a new piece that was being developed for an upcoming performance. In a matter of minutes, we were seated on chairs along one wall in a large studio where a group of five or six dancers were in the heat of creation. The choreographer spoke to us briefly telling us he would be stopping and starting the section they were developing today and that afterwards, they would then run it straight through.

Not only did we get an up-close look at the choreographic process, but more importantly we got to watch half a dozen of the company's dancers in action. It was then that I think the 30 folks with us recognized how special these dancers are—their flexibility and control layered over a solid foundation of technique.

The Victoria program features the work of the company. By that I mean, three of the four pieces were created by HSDC dancers and artistic personnel. The first, *Lickety Split* is by company dancer Alejandro Cerrudo, a Spaniard who danced with Stuttgart Ballet and Nederlands Dans Theater II before joining HSDC in 2005. Cerrudo is a rising star in the world of contemporary choreography and you'll understand why when you see the work. Set to folk music

Mixed Repertoire Program

Lickety Split: Choreography by Alejandro Cerrudo. Music by Devendra Banhart

Gimme: Choreography by Lucas Crandall. Music by Bla Bergens Borunder

Slipstream: Choreography by Jim Vincent. Music by Benjamin Britten

Minus 16: Choreography by Ohad Naharin. Music by various artists.

Hubbard Street Dance *Mixed repertoire*

Royal Theatre

Wednesday, April 29 8 pm

Thursday, April 30 8 pm

RUNNING TIME: 1 HOUR 55 MINUTES (INCLUDING TWO INTERMISSIONS)

CURBSIDE: 10 PM

(strong guitar and bold vocals), the work is all about love. It features three couples whose movement is fluid and quirky at the same time. The partnering is very strong. When watching it, I thought about the trust two dancers must develop when they learn a work as intricate as this—falling backwards, trusting you'll be caught each time. The work culminates with all six dancers together. It's in this section that you witness Cerrudo's talent for composition. Point and counterpoint, cascading patterns, surprising jumps—it is very satisfying to watch, especially when danced by such a strong group.

Lucas Crandall is the Associate Artistic Director at HSDC and his work *Gimme* is set to a composition by a Norwegian group that has the texture of klezmer music—rustic sounding fiddle and squeeze-box. It's a gorgeous duet. What separates it from the Cerrudo piece is that it is more "off the floor" with lifts and jumps. For me it seems closer to folk-dance—not in composition but more in the strong sure-footed delivery. There are also some very interesting changes in tempo and rhythm within the work.

Little can be said about Jim Vincent's *Slipstream* because it is still in development. Vincent is the current Artistic Director of HSDC. *Slipstream* will play Victoria before its Chicago premiere in June. I guess that makes us the out-of-town trial. If you have friends in Chicago you can brag you saw it here first!

The last piece on the program, *Minus 16*, was performed in Victoria before. The year was 2003 and the company was Les Grands Ballets Canadiens. The program they brought that year was stunning. It contained works choreographed by Israeli Ohad Naharin. Naharin has been the Artistic Director of Batsheva Dance (Tel Aviv) since 1990. As I remember it, it is a wild ride, funny and surprising with lots of character. I also remember the piece because it marked Dance Victoria subscriber and donor Betty Wilkinson's dance debut on the Royal Theatre Stage. (Betty was featured in the last edition of *Footnotes*).

There's something here for everyone to enjoy. The work is less challenging than what we just experienced with ProArteDanza. If I were to compare it to a company that has been in Victoria recently, I would say sections of the work are not unlike the Les Ballets Jazz de Montréal program in spring 2008. With little or no scenery, its focus is on very fine dancers performing advanced choreography. **FN**

Hubbard Street Artistic Director Appointed to Nederlands Dans Theater

Jim Vincent, Artistic Director of Hubbard Street Dance Chicago (HSDC) since 2000, has been appointed as the next Artistic Director of Nederlands Dans Theater (NDT). Vincent will continue his work with HSDC through August 2009, completing the company's 2008-09 performance season in early summer and establishing programming for the 2009-10 season.

Vincent joined HSDC in 2000, succeeding HSDC's founder, Lou Conte. He has had an extensive career as a dancer, teacher, ballet master and choreographer, including a 12-year tenure with NDT and two years with Nacho Duato's Compañía Nacional de Danza in Spain. During his tenure with HSDC, Jim formalized his strong personal commitment to developing choreographic talent from within the company by establishing HSDC's annual Inside/Out choreographic workshop and artistic fellow-

ships for in-house choreographers.

"HSDC has grown significantly under Jim's direction," says HSDC executive director Jason Palmquist. "The company holds strong relationships with artists of the highest calibre, across all disciplines, and we are poised to further develop the collaborative work that is so important for sustaining excel-

lence in this ever-changing environment."

Vincent commissioned over 25 works for HSDC, including acquisitions by Nacho Duato, William Forsythe, Jiri Kylian, Ohad Naharin and Doug Varone, as well as works by emerging choreographers such as Julian Barnett, Alejandro Cerrudo, Brian Enos, Andrea Miller, Lesley Telford and others.

A committee of key staff and board members is in formation and will conduct a comprehensive search for Vincent's successor. **FN**

Nederlands Dans Theater

Nederlands Dans Theater (The Hague, Netherlands) has been one of the leading dance companies world-wide since it began in 1959. Although all its dancers have been classically trained, NDT engages in modern dance rather than ballet. Contemporary dance in which music, light, set and costumes as important as dance. NDT comprises two ensembles representing two generations of dancers: from budding talent starting their career in NDT II to dancers in full bloom in NDT I.

Victoria has a local connection to NDT. Our own Crystal Pite is an Associate Choreographer for the company.



Dance Seen



Photo: Helene Cyr

A friend of mine calls Toronto “downtown Canada.” Now I use the name all the time. I was recently in downtown Canada, meeting colleagues and seeing some dance and theatre performances. It was refreshing. I love my friends there. It’s always interesting for me to see where current dance practice sits in the different regions of this vast country. I have to say—and this is entirely personal taste—I was not much impressed with what I saw. In

fact, worse, what I saw indicated to me that the dreaded “conceptual” performance art approach to making dance is beginning to creep into the practice there. Oh, I am going to get into so much trouble. I have colleagues, whom I respect and whose friendship I really, truly value who like this stuff. And they’re going to read this and say (once again) “Oh that Stephen. Such a nice guy but he’s so traditional, so provincial...” And then, well, they’ll get busy with the things that one gets busy with when you live in downtown Canada. (Oh, man I’m asking for it).

OK—I’ll take the criticism. I am old-fashioned. I like dance that moves. There—it’s simple really. But within that frame, I have pretty catholic tastes. I love good ballet. I’m a big fan of all kinds of contemporary dance. Jazz dance done well is very cool. I love that made-in-Canada hybrid “jazz ballet.” But the ponderous, repetitive, single-idea-stretched-over-an-hour, look-at-us-not-dancing dance—nope. No thanks. Not for me.

And I’m worried. If it’s prevalent in downtown Canada, what are the chances it’s going to creep across the prairies and start to influ-

ence dance throughout the west. I don’t know, but it concerns me.

For the time being I can assure you we’re still safe here on our rock at the edge of Canada. The performances we’re presenting next season are all very kinetic. Obviously you’ll have favourites. But I’ll be really pleased if you come out of the theatre surprised that you liked something you only half-expected you might enjoy. That’s always a good feeling.

And that takes me to another thought I’ve had lately. It’s to do with this season. It’s a curious thing when you program something a year in advance and then it arrives. And you go to the performances. What you can’t anticipate is the cumulative impact of a year’s dances. I remember when I proudly showed the 2008/09 brochure to my buddy Mark Dusseault at the Belfry last year he said “Wow, this is a really different season for you.” I knew it was, but I didn’t realize how different it was going to be until now.

Grania Litwin at the *Times Colonist* called the programming “avant-garde” this year. She and many other folks (many, many) in the past year or two have also told me that it’s remarkable how the dance audience in Victoria has grown more sophisticated. Is sophisticated the correct word? Probably not. It implies that the Royal Theatre was filled with yokels and idiots previously. But let’s say, the audience—you—are more interested in different forms of expression. And I am so grateful for that—because it is important that we see and appreciate the work of our contemporaries. After all, they’re living in the same world as we are, struggling with the same issues, trying to find some sense in all of it. It’s interesting to see what they come up with. Who knows, it could even change our perception a little.

As long as it dances.

Thanks for a great season. I look forward to seeing you all again in the fall. **FN**



Remembering Lola

Sadly, we recently lost one of our best. Lola MacLaughlin had battled cancer for the past three or four years but she lost her fight in early March.

I knew Lola as a sharp, witty, smart choreographer—a gracious woman with a wonderful laugh. Last year, together we worked out a plan that would bring her to Victoria several times over three seasons—first to mentor three local choreographer/dancers over eight months, then in September 2009, her company would be in residence while Lola built a new work. We intended to present that new piece in 2010/11.

Lola graduated from the dance program at Simon Fraser University in 1981 and began her professional career in the early 1980s as a

dancer in Vancouver. In 1984, she choreographed her first solo work, *Vortex*. That same year, MacLaughlin and six other Vancouver artists—Barbara Bourget, Jay Hirabayashi, Peter Bingham, Jennifer Mascall, Peter Ryan and musician Ahmed Hassan—formed the creative collective, EDAM (Experimental Dance and Music). After she left the collective in 1989, she established her own company, LOLA Dance. Her most recent work, *Provincial Essays*, premiered in Vancouver in 2007 to critical acclaim and was slated to tour the province and across Canada in 2009/10.

MacLaughlin won several awards, including the Clifford E. Lee Choreographic Award in 1991 and the Jacqueline Lemieux Prize in 1994. MacLaughlin’s company has toured both nationally and internationally.

She will be missed.

Centre Stage: Elise Walker, Volunteer

By Tony Cheong
Dance Victoria Development Manager

January 26th, 2009. That was the day she walked into our lives—or to be less dramatic, the day we first had coffee together. Stephen and I met Elise to discuss her interest in volunteering for Dance Victoria and by the end of our chat we knew we had found someone who would be a great addition to our team. Elise was easy and fun to talk to, happy, full of energy and great ideas. We gave Elise the responsibility of organizing our Dance Salons and she helped make the first of three salons a great success. We can hardly wait to participate in the next two.

Elise's Background

When Elise put on her first pair of ballet shoes at the age of four, her love for the art of movement was born. She spent countless hours at the Pacific Dance Centre studio, under the watchful eye of Artistic Director and mentor, Maureen Eastick. As an adult, Elise continues to take classes but her involvement in the Victoria dance community is shifting more towards organization/administration. Last summer, Elise was the Stage Manager for *Talking Hands* (choreographed by local dance artist Leah Wickes) at the Victoria Fringe Festival. And now, she is actively volunteering at Dance Victoria. Elise is very interested in the evolution of Victoria's dance community and is

Photo: Louise Wood



committed to helping move the local scene into one that parallels that of Vancouver!

TC: What attracts you to dance?

EW: I continue to take ballet classes because it feels like home. I'm comfortable with the movement, and have reached a place where I have the confidence to put my own style on it. That being said, after watching some of the great contemporary shows, both local and those that are part of the Dance Victoria season, I am drawn to chal-

lenge myself with different forms of dance. The next chapter in my dance development will be to explore contemporary movement, after years of training in classical ballet.

When I watch dance, I am looking for little nuances, the cock of a wrist, or the tilt of a head, that transform the classical form into something exciting and unexpected.

TC: As the organizer of our inaugural Dance Salon, was it what you had hoped?

EW: I had hoped to create a forum where people could get together and engage themselves in conversation on all aspects of dance. With some intriguing questions posed by Dr. Allana Lindgren, the guests of the first salon did exactly that. People of varying ages, backgrounds and experience with dance came together with a common interest, and the results were very interesting. We can all watch the same movement, but what we take from that movement is very individual. It is incredible to hear what your neighbour can interpret from watching the same performance that you did.

Dance Victoria would like to thank Bubba Rose's Bakery, 1022 Cook Street, for generously donating pastries for our Dance Salon.

TC: Where did you get all that great china used at the Dance Salon?

EW: I inherited some great pieces from both my Nana and my Grandma (from each side of my family). I decided to bring my own teacups and saucers because I wanted the Dance Salons to have a comfortable feel, as if you were having a discussion about dance in your own living room. I think it worked! **FN**

Dance Victoria's FREE Dance Salons

Hosted by Elise Walker
Facilitated by Dr. Allana Lindgren
Victoria Dance Connection
2750 Quadra Street (north entrance)

Sunday, April 5

1:30 to 3 pm
Chunky Move Artistic Director/Choreographer Gideon Obarzanek in conversation with Julie Poskitt (Program Officer, Dance and Music, BC Arts Council) about the state of dance in Australia as compared to Canada. These countries share a similar development trajectory. Where are we today? What is influencing the development of dance on our two continents?

Sunday, April 26

1:30 to 3 pm
What makes a classic? We all have memories of performances we saw years ago. Why do these performances resonate for us when others don't? What are considered Canadian dance classics and which choreographers working today will be remembered in years to come?

Coffee/tea and pastries provided
Phone 250-595-1829 to reserve your place.

Stars on Stage Unplugged! The Launch

By Tony Cheong

Before I started working for Dance Victoria, I attended the first two Stars on Stage events and thoroughly enjoyed them both (and yes, Stephen, I did vote for you!). Now, as part of the organizing team, I'm beginning to realize how much work goes into the event by both the on-stage and back-stage participants.

On Sunday, March 1, we held our Stars on Stage Unplugged! Meet and Greet where our community celebrities met their dance instructors for the first time. Some were very excited, some nervous, and some chose to knock back the wine to help ease the shock.

The chemistry between some of the Dance Duos was incredible—you could tell something memorable was about to happen. The evening ended with an impromptu swing demo from Cristabel and Kevin from Red Hot Swing.

This year we will be seeing Salsa, the Viennese Waltz, Quickstep, Rumba, Hip Hop, Tango, Swing and West African. The community celebrities chose the dance they wanted to perform then we matched them with a professional instructor.

Kelly Cruickshank (figure skater, shown below with dance partner Elizabeth Harries) wanted something fast so he chose to dance Quickstep. He recently stopped by our office after his first rehearsal with that "I'm having lots of fun but OMG what have I gotten myself

into" smile. Cosmo Meens (Mo:Lé Restaurant) better watch out for his Hip Hop instructor Roberta Bierman (Dansko/Boston Dance Collective). She is totally thrilled to be participating and has more energy than your typical 20 year-old. Cosmo may want to get some training tips from Simon Whitfield if he wants to keep up! And if sizzle is what you're after, we have Mr. June from this year's Victoria and Saanich Firefighters Calendar Murray

Chunyk, who is dancing the Tango with Tess Kumlin (Arthur Murray Dance School).

You can keep up with the progress of the June 6 event and some of the Dance Duos by visiting the Stars on Stage blog at DanceVictoria.com or through Dance Victoria's Facebook group. CBC Television reporter Heather Robinson is also blogging. Read about her adventures at <http://salsadispatches.blogspot.com>.

Let the games begin! **FN**



Photo: Benjamin Moore

Raffle Update

Have you got your raffle tickets yet? We were bowled over by the rush to purchase tickets at ProArteDanza. May we remind you of the fabulous prizes in this year's raffle?

- A \$4,000, one-carat diamond pendant from Birks Jewellers
- A five-day trip to New York including return airfare, accommodation, daily breakfast, tickets to the Spring Gala Opening of the American Ballet Theater plus walking tours, lunches, museum entrances etc.
- A trip for two to Vancouver aboard Helijet, two nights accommodation at the Rosedale on Robson and admissions to a dance performance at the Vancouver Playhouse.

Tickets are \$10. We've only printed 2,000 tickets so your odds of winning are excellent.

You can purchase tickets at any of our Spring Season performances or give us a call and we'll make other arrangements.

Want to forever be a star at Dance Victoria? Call us and make arrangements to help sell some tickets for us. 250-595-1829.

All proceeds from the raffle will be directed to Dance Victoria's Dance Futures programs supporting the professional development of our community and youth access to performances, master classes and workshops.

Random Bits

Remember, if you don't have tickets to Chunky Move or Hubbard Street Dance Chicago, or if you do but would like to purchase additional tickets, you can receive the Subscriber Discount. Just call the Box Office at 250-386-6121 and tell them you'd like the "Friend of Subscriber rate" and they'll look after you.

Perfumes, Hairsprays, Colognes and Scented Deodorants. Once again, we ask that you consider others sitting near you when you get dressed for the theatre. There are many folks who have sensitivities or even allergies to the chemical compounds in perfumes. A heavily scented individual can make watching the performance difficult for the people sitting around them. Thank you.

Recent Donors

A big thank-you to our recent donors

(February 10 – March 17, 2009)

Patrons (\$250 - \$499)

Frog Hollow Press
Bentall Property Management
Caroline Wolmouth

Supporters (\$100 - \$249)

John Boehme
Doreen Byrnell

Friends (\$45 - \$99)

Christine and Michael
Bloomfield
Jennifer Charlesworth

Community (up to \$49)

Mary Jane Collins

We would also like to acknowledge the BC Renaissance Fund which recently provide \$8,200 to Dance Victoria's Endowment Fund held at the Victoria Foundation, bringing our total annual contribution to the Endowment to \$18,200.