

FOOTNOTES

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OCT 2010
#33

Pacific Northwest Ballet
***Dynamic Short Works
from 20th Century
Masters***

ROYAL THEATRE

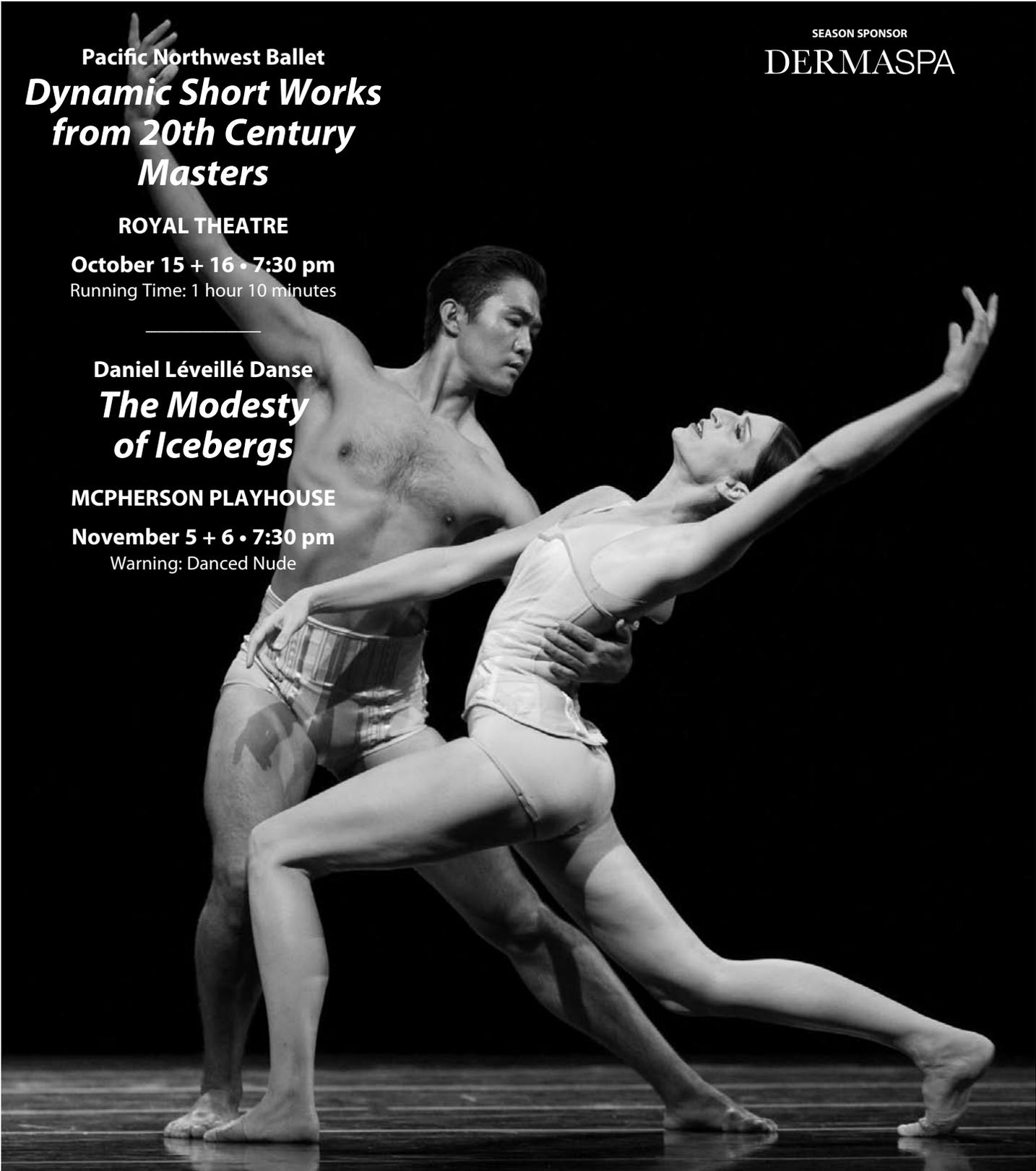
October 15 + 16 • 7:30 pm
Running Time: 1 hour 10 minutes

Daniel Lèveillé Danse
***The Modesty
of Icebergs***

MCPHERSON PLAYHOUSE

November 5 + 6 • 7:30 pm
Warning: Danced Nude

SEASON SPONSOR
DERMASPA



Pacific Northwest Ballet dancers Ariana Laloux and Balthazar Bold. Photo: Angela Sterling



DANCE VICTORIA

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.

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

President	Colleen Gibson
Vice President	Dr. Jennifer Charlesworth
Secretary	Jane Tice
Treasurer	Valerie Clarke
Directors:	Joan Athey
	Carlos MacDonald
	Helen McAllister
	Jean McRae

Staff:

Producer	Stephen White
Development Manager	Tony Cheong
Administrator	Bill Hamar
Community Relations Manager	Elise Wren

If you'd like to volunteer for Dance Victoria, call 250-595-1829.

Office Location: Suite 111 – 2750 Quadra Street, 10 am to 4 pm daily
 Mailing Address: 2236 Hampshire Tce., Victoria, BC V8S 3G9

Footnotes is written by Stephen White (unless otherwise noted) and proofed by Robert Moyes.

Pacific Northwest Ballet

The Best of Contemporary Ballet

This will be Seattle's Pacific Northwest Ballet's first tour to Victoria, and while it is not PNB's full company of 45 dancers, it is a large contingent, and some of the company's best — 15 principals, soloists, and two members of the corps de ballet. There are several highlights in the program, but chief among them will be the *Romeo et Juliette* balcony pas de deux performed by Carla Körbes and Lucien Postlewaite and choreographed by Jean-Christophe Maillot.

Maillot is currently the Artistic Director of Les Ballets de Monte Carlo and his version of *R&J*, which premiered in 1996, has been performed over 100 times by Monte Carlo and has entered the repertoire of a number of prestigious companies around the world. Pacific Northwest Ballet presented it first in 2008. The partnership of PNB principals Körbes and Postlewaite generated accolades from critics and audiences alike. Körbes was commended for her expressiveness and total absorption into the role.

Part of the popularity of this work has been in the approach Maillot took to staging *R&J*. Using the Prokofiev score, he stripped away all of the baroque elements and removed the corps de ballet (which he felt extraneous); as well, he de-emphasized the power struggle and enmity between the two families, leaving it as just an undercurrent in the piece. Instead, he focused on the impetuous, impulsive character of the two young lovers. He interpreted these classic characters to be fourteen- or fifteen-year-olds (as Shakespeare originally intended) who are in love with love and as a result act irrationally. This approach allowed for a richer, wilder emotional throughline. With no corps de ballet and a minimalist approach to set and costume, the arc of the tragedy is accentuated. It becomes even more vivid and profound.

In general all the works we'll see in PNB's Victoria performance are simple in their construct and presented without complicated sets.

Of the other four works, three are choreographed by contemporary giants. While this may read like hyperbole, it's simply true. The program includes signature works by Jiri Kylian (Czech born, retiring choreographer at Nederlands Dance Theatre), Nacho Duato (former Artistic Director, Danza Nacional d'España), and George Balanchine (father of neo-classical/contemporary ballet). The fourth work in this group is choreographed by Ulysses Dove, an



Pacific Northwest Ballet dancers. (top) Pacific Northwest Ballet principal dancer Jonathan Porretta in Ulysses Dove's *Red Angelis*. Photos © Angela Sterling

let

African-American artist who worked as a dancer with Merce Cunningham and Alvin Ailey before enjoying a very successful career as a choreographer in Europe. He returned to the US in the 1990s. Unfortunately, he died in 1996, but had he lived and continued to create, chances are his place among these other giants would be firmly entrenched.

Overall, the program is strong in that it displays the many dimensions of the company while also showcasing important works by masterful choreographers: Balanchine's neo-classical *Tchaikovsky Pas de Deux*, which borrows its construction from classical ballet; Duato's earthy, sensuous, dance *Jardi Tancat (Hidden Garden)* shot through with Catalan character; and Kylian's inventive and visually surprising *Petite Mort*, which requires precise unison from its dozen dancers.

A bit of commentary on Ulysses Dove will provide important context. He drew from personal experience and the influences of his southern upbringing to shape pieces that are known for their fierce speed, their sharp, deliberate movement, and their aggression and strong sensuality. *Red Angels* is Dove's last work, created in 1994 for New York City Ballet. It features four dancers. Each has a solo before the work resolves itself with two tightly choreographed duets. The score is composed by American musician Richard Einhorn and for this performance, Dance Victoria has engaged violinist Mary Rowell to accompany. **FN**

What is contemporary ballet? Go to DanceVictoria.com and click on Pacific Northwest Ballet to find a definition of contemporary ballet and watch video footage of the company performing.



Wen Wei Dance's *Unbound*. Photo: Steven Lemay

Dance Victoria at the Venice Biennale

Dance Victoria was well represented at one of the most important dance festivals in the world this past spring. Of the five Canadian dance companies featured, two had strong connections to Victoria and two others have appeared or will appear on our season.

Crystal Pite/Kidd Pivot's *Dark Matters* (commissioned by Dance Victoria, the National Arts Centre and L'Agora de la Danse) was performed, as was *Unbound* by Wen Wei Dance, which was developed in part during a residency in Victoria. Two other companies, Compagnie Marie Chouinard (included in the 2007/08 and 2009/10 DV seasons) and Daniel Léveillé Danse (featured in November 2010), were also included.

What is the Venice Biennale?

Founded in 1895 to promote Italian visual artists, the Biennale has grown into one of the premiere international arts events with festivals in visual arts, theatre, music, architecture, film and dance. Several countries install "pavilions" at the event each year and typically each of the art forms is given a theme or title. The Biennale has been at the forefront of the avant garde. In the 1950s the focus was abstract expressionism. The 1960s introduced pop art. The site of many controversies, the Biennale continues to be considered a barometer of artistic movements.

Pre-Show Chats

Royal Theatre Lobby • 6:50 pm
FREE to ticket holders

Join us in the lobby of the theatre 45 minutes prior to the performance for an interesting and informative conversation with a representative for the company. These lively discussions usually include a question and answer period and are designed so you can better appreciate the performance you are about to see.

Pacific Northwest Ballet (October 15 + 16) Meet Artistic Director Peter Boal

Daniel Léveillé Danse (November 5 + 6) Meet Company/ Tour Manager Marie-Andrée Gougeon



Daniel Léveillé Danse

Salacious or Serious?

It's curious how people respond when they learn that a performance will be danced nude. Almost 45 years after *Hair* and *O Calcutta* scandalously premiered on Broadway, nudity in performance remains controversial.

Choreographer Daniel Léveillé began his choreographic investigation of the nude body when he premiered the first work in a trilogy of pieces that includes *Utopie* (1997), *Amour, acide et noix* (2001), and *Modesty* (2004). This spring he had the opportunity to show all three works together in one program at the Venice Biennale.

In these works, Léveillé's interest was to strip away unnecessary adornment. He didn't begin with the intent of asking his dancers to perform nude, but the more he worked, the more obvious it became that if he were to truly get to the root of what makes us human, his dancers needed to be naked. Nudity is the great equalizer. It erases social hierarchy. It makes us vulnerable. Clothes make a statement of who we think we are — intentional or not.

The dance that is *The Modesty of Icebergs* is composed of raw, bluntly "unadorned" movements danced against a soft recording of Chopin's *Preludes opus 28*, played as if in another room. The whole of the work is deliberately unromantic. The performers are emotionally neutral — aware, active, engaged but not "acting." The dance lacks softness and lyricism. The dancers walk onto the stage with purpose.

They take position. One dancer runs to another and is caught in a sitting position, then is carried downstage and deliberately dropped. The action is repeated. Another dancer extends a leg sideways — we see the muscles employed for her to remain balanced. We're always aware of the dancer's effort. We hear their breath; see the rise and fall of the chest. All of the movement is given the same value. No gesture becomes more important than another.

Because of the nudity and the spare movement, this is a dance that involves us as spectators. Initially, when confronted by the nudity we're self-conscious. We consider our own responses. Why is it unsettling for me to look at a naked woman or man? Or perhaps it's not uncomfortable at all. Where do my ideas about the appropriateness of seeing and displaying the body come from? Am I prudish? Is this salacious or serious?

The deliberate nature of the movement, when each gesture has equal potential to comfort or injure, is very far from mainstream dance where the overlay of effortless movement and ease is rehearsed and rehearsed again to "finish" or "clean" a work for presentation; when that is removed, the dance has the potential to evoke a poignancy and profundity. How guarded we are as emotional icebergs, our attempts to connect with one another, often so modest. **FN**



SEATTLE CULTURAL FIX

April 7 – 10, 2011

Join Dance Victoria Producer Stephen White for 3 nights in Seattle

Day 1 (Thursday April 7):

Depart from Victoria Inner Harbor at 6PM aboard the Victoria Clipper. Arrive in Seattle at 8:45PM and transfer to the downtown Crowne Plaza Hotel. Join us for a welcome cocktail party.

Day 2 (Friday April 8)

Morning Free. Afternoon entrance and guided tour at the SAM (Seattle Art Museum). Attend a production of the hit musical *Nine to Five* at the beautiful 5th Avenue Theatre, a short walk from the hotel.

Day 3 (Saturday April 9)

Morning and early afternoon free to browse the Pike Place Market, shop at Westlake Centre, or visit Pioneer Square. Transfer to Seattle Centre for a guided tour of Pacific Northwest Ballet's facilities. Three course dinner at Ten Mercer Square, a popular eatery near Seattle Centre. Attend PNB's lavish production of *A Midsummer Night's Dream* choreographed by George Balanchine. Transfer to hotel.

Day 4 (Sunday April 10)

Transfer to Victoria Clipper Terminal for 8:00AM departure. Arrive in Victoria at approximately 10:30AM.

TOUR PRICE: \$885 pp (double occupancy)

- Single Supplement: \$250
- Tour components subject to change
- \$250 deposit due at booking (non-refundable)
- Final payment required January 1, 2011 (non-refundable)
- \$75 pp will be donated to Dance Victoria (charitable tax receipt issued)

Tour includes:

- Clipper transportation
- 3 nights' accommodation
- 2 breakfasts
- 1 dinner
- Tours and performances as listed

Not included:

- Victoria transfers
- Cancellation or medical insurance

**DANCE
VICTORIA**

VISION 2000
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For more information or to book your tour contact Bill Hamar at Dance Victoria 250-595-1829 or whamar@vision2000travel.ca



To London, With Love



By Anne Moon

Dance Victoria is known for bringing wonderful dance to its audiences.

But every year it also takes some of its audience to the dance, through terrific tours to other centres. For the first time since the tour programs began in 2005, we dance goers went trans-Atlantic.

We got off to a shaky start: most of us were booked on British Airways, and with its strike and Iceland's looming ash cloud, there were some worried moments.

But on June 1 we jetted into London, a pas de neuf created by our "choreographers," Dance Victoria's producer, Stephen White, and administrator, Bill Hamar. First stop was the admirably sited Citadines Hotel, just down from Admiral Horatio Nelson's column in Trafalgar Square, steps from the Embankment Underground station. It offers non-stop coffee, free internet and a cheap phone in the lobby. Its self-catering rooms feature the world's smallest dishwasher. And it is just a grand jeté from two small grocery stores, which meant we could be reasonably self-sufficient.

And what a neighbourhood: The Thames lapping just feet from our door, the pedestrian bridge to the London Eye, the concerts and good cafeteria at St. Martin-in-the-Fields, the National Gallery, the Portrait Gallery, Canada House — all minutes away. As well, there were the Embankment Gardens, offering a feast of sculpture and flowers.

As is traditional with Dance Victoria tours, Bill and Stephen hosted a welcome reception complete with smoked salmon that somehow swam from Canada. They had brought their own cheese knives, and those familiar plastic deli platters from Thrifty's. Even the paper napkins came from home. And Bill managed to sauté some shrimp on the little kitchen range to serve as appetizers.

Shortly after we arrived, a few hardy souls sloshed their way for a foggy view from the London Eye (tickets included in the tour), which is a giant Ferris wheel doing a tour en l'air, with room-sized compart-

ments offering a view clear to Windsor (on a good day).

On Wednesday we got over our jet lag. Some jumped on to the Big Bus (tickets included) for a hop-on, hop-off double decker view of London. Others left money at Harrods, or visited the Victoria and Albert Museum. Three theatre fans found 10£ rush seats for a matinee featuring David Suchet (of PBS Poirot fame) and Zoë Wanamaker in an acclaimed production of Arthur Miller's *All My Sons*.

By evening we were in our best clothes for a packed performance of the Royal Ballet at the Royal Opera House (ticket included). It began with drinks in the glorious Floral Hall, a remnant of Covent Gardens days as a flower market (remember Eliza Doolittle?). The performance

itself was a mixed show but we loved our seats, upholstered in regal red, with row and seat numbers embroidered in gold thread. *Chroma*, choreographed by Britain's Wayne McGregor, was a challenge: fast and furious and totally gripping, as one reviewer put it; it was set to fusion music by White Stripes. *Tryst* was rather lumpen but Balanchine's *Symphony in C* showed off the lyricism and discipline of this versatile company. There were three conductors, three very different styles, and nine delighted balletomanes.

Dance Victoria tours are built around public transit and good feet and no one has to get up too early. The next day found us at the Monument to the Great Fire, where we joined a tour led by Judy Pulley of London Walks. It was followed by lunch at Cheese, in the Victorian precinct of Leadenhall Market, where we were fascinated to see our lunchtime neighbour, the BBC's famed presenter, Jeremy Paxman, doing an item on champagne.

That night saw us out again, warmly dressed, for an astonishingly blood-drenched outdoor performance of *Macbeth* at the reconstructed Globe. Some forked out £1 for a cushion; others toughed it out on the benches. We had superb seats, close to all the action but out of reach of the blood and other bodily substances flung on to the standing groundlings. The sign outside warned us of the gruesome and brutal action on stage.

More peaceful pursuits came the next day with a visit to Kew Gardens, with its delightful Kew Palace. On Sunday we took a boat tour to Greenwich and enjoyed lunch in the local craft market. On Monday we were at Windsor Castle, where the Queen just happened to be in residence. As has become customary with Dance Victoria tours, our guides organized an amazing picnic. It wasn't quite *Swan Lake*, but there were swans on the river eyeing our salads and deli delights. Maybe they knew we were enjoying breast of duck and wondered if we also had a taste for a slightly bigger bird? We also had pain au chocolate and Florentines, washed down with lemonade or something stronger.

Optional outings included a performance of *Cinderella* by the Royal Ballet and a sequel to *Phantom of the Opera*, *Love Never Dies*. Some went to concerts and galleries, others enjoyed dinners together.

Our last full day in London encompassed three dance styles. It began with a rehearsal in London's east end of 7734, a new modern dance about the Holocaust created by Israeli-born choreographer Jasmin Vardimon.

The second act was a fascinating backstage tour of the Royal Opera House, which is also home to the Royal Ballet. We watched a class in session, saw the women dancers scuttle by with their rehearsal tutus over their arm, and even got a glimpse of Dame Monica Mason, the acclaimed director of the company.

Finally we enjoyed *Insane in the Brain*, an inventive hip-hop version of *One Flew Over the Cuckoo's Nest*, presented by Bounce in the Peacock Theatre, Sadler's Wells alternate venue.

On June 9 most of us headed for home, although some stayed on for opera or family reunions.

As with all Dance Victoria tours, this was small, customized and flexible. With a small group there was no sense of being herded. The more able ones took the Tube or walked. We all got a seven-day transit pass, which worked for the bus, Tube and most trains. The three of us who were especially tottery used taxis when needed. Our leaders were there for support but the primary advantage was that we enjoyed group rates for the hotel and for most of our tickets. There was time to be independent and a time when being part of a group was helpful, whether that was someone who knew the way, could translate the Britishisms, or could save a seat.

Finally Bill and Stephen were most welcoming to London-based friends and family inviting them to the reception, making it easy for them to join us en route.

And all it cost was a reasonable \$3,595 for flights, eight night's accommodation and all the rest. In effect, we were the advance party. Next year, Dance Victoria is offering a three-city adventure: New York, Paris, and London. Now that would look great on a T-shirt. **FN**

DANCE SEEN



Photo: Benjamin Moore Photography

The question comes up quite often actually. I'm talking to someone about Dance Victoria and I'll say, "I'm expecting a fairly modest crowd for that show," or, "This one is budgeted to lose money." I am referring to a show like Léveillé Danse's *The Modesty of Icebergs* or Crystal Pite's *Dark Matters* from last season.

"Well, why did you program it then?"

It's a good question. It's one I ponder quite a bit. Especially in this day of drastically reduced public sector funding where another presenter's impulse might be to bring in a string of money-making blockbusters just to guarantee his staff still have jobs on Monday.

But I can't do it.

When I first started programming dance and going to the national meetings attended by colleagues from across the country I remember the surprise when I heard them refer to themselves as curators. "Curator? What does that have to do with presenting dance?" Clearly, I had a lot to learn.

The more I do this, the more sense that word makes. A curator is a "content specialist" who makes decisions about what "objects" to collect.

I've started to see each season as a sort of exhibition that features a spectrum of dance. This year's exhibition is dominated in one way by contemporary ballet (Pacific Northwest Ballet in October, Les Grands Ballets in January, Royal Winnipeg Ballet in March/April) but

it also has lots of room for its counterpoint — both modern dance (Alvin Ailey's *In March*) and contemporary dance (Toronto Dance Theatre in February, Daniel Léveillé Danse in November). Each informs the other or puts the other in relief, making both richer. As you watch the Léveillé, for instance, look for its relationship to ballet. It's there. Primarily it's there in its absence — the conscious rejection of ballet's refinement and preoccupation with technique. But what is also interesting is that the work comprised of a series of pas des tris has references to classical ballet. And furthermore, the composition of the work feels like ballet to me, while the movement — the lifts in particular — although raw and unadorned, have echoes of ballet.

So why program something you know will lose money and have less than broad appeal? Because it is important work. Léveillé has been choreographing for decades and has influenced a generation of dance artists. The Venice Biennale recently honoured him with a small retrospective of sorts — the presentation of all three pieces in a trilogy of works of which *Modesty* is one.

I am interested in the art form of dance and want to share that passion. A collection of art works is like a community. A strong community is built around shared values and ideas, but a great community is replete with contrasts and differences. It's those textures, the different perspectives and approaches to the art form, that interest and challenge me.

Léveillé is worth the investment. *Modesty* provokes a response. If you're like me, it makes you look inside yourself. It makes you question why you have the response you have. When art can do this, it needs to be seen.

Tony, Elise, Bill — don't worry too much. I'm pretty sure there will still be a job for you next Monday. **FN**

DANCE FUTURES

Dance Victoria's investment in the future of dance

Dance Victoria Studios

We're pinching ourselves at Dance Victoria because we can't believe it's true. On September 1, DV took on the management of was "Victoria Arts Connection," now called Dance Victoria Studios — an 11,800-square-foot venue with offices, three dance studios, a commercial kitchen, and plenty of common area. Elise Wren, our Community Relations Manager, has chief responsibility for renting the studios.

We're just getting used to our new role as landlords but we're also looking to the future and planning for how we can best animate this new community dance centre. Some of our plans include increasing the number of residencies for dance companies developing new work, offering special classes, responding to the needs of the local dance community, small-scale performances, and more.

Our mission is to establish Victoria as a centre for dance. Big ambition, but we are certainly another step closer to making it a reality.

The LOLA Projects

Our 2010/11 LOLA Projects have been announced. For those of you not familiar with this program, it was established in 2008 when Vancouver choreographer Lola MacLaughlin and DV Producer Stephen White met to talk about how DV might support the development of work by Victoria-based dance artists. Unfortunately Lola is no longer with us, but her spirit of investigation, tenacity, intelligence, creativity, and humour live on.

The LOLA Projects invites a Vancouver-based choreographer to mentor Victoria-based dance artists as they create new works. DV pays the choreographer, provides return transportation and accommodation, and offers the studio time. The guest choreographer this season is Wen Wei Wang. In May 2010 DV invited local choreographers/dance artists to submit project proposals. Wen Wei selected three projects and he will come to Victoria several times this fall to be in the studio with the chosen artists. The 2010/11 Victoria dancers are:

- Constance Cooke (a new group piece)
- Lori Hamar (a new group piece)
- Leah Wickes (solo)

These three works will be presented on Sunday, January 30 at the Metro Studio as part of 2011 Dance Days.

The Pro-Mentoring Program

Through its Pro-Mentoring Program, DV has commissioned Vancouver-based choreographer Joe Laughlin (JoeInk) to choreograph a new 20-minute work for the Victoria-based dance collective CoMOTION. CoMOTION includes local dancers Kathy Lang, Nicole McSkimming, Lisa Milloy, and Leah Wickes. This new work will be shown during 2011 Dance Days.

Elev8

Dance Victoria studios welcomes The Elev8 Youth project as a "resident company" in 2010/11. Initiated by Artistic Director Kathy Lang in 2009, Elev8 offers advanced dance students the opportunity to work in a company atmosphere, honing their technique while also learning new choreography. Lang brings top professionals to Victoria to work with this small group of committed and passionate young dancers. Purposely designed to be inclusive of dancers from across Victoria regardless of where they are currently taking class, Elev8 meets and rehearses outside regular studio hours. For more information about Elev8, go to www.elev8danceproject.ca

Ballet BC in Residence

By the time you read this, it's likely all 21 members of the Ballet BC team will have packed their bags and returned to Vancouver after spending two weeks in Victoria while they developed a new choreography that will be part of their April 2011, 25th Anniversary performance at the Queen Elizabeth Theatre in Vancouver.

Ballet BC is Dance Victoria's resident company this season. For the past six years, DV has been inviting companies like Toronto Dance Theatre (2010), Crystal Pite's Kidd Pivot (2009), Wen Wei

Dance Victoria is very pleased to welcome a number of returning sponsors to our 2009/10 season as well as a couple of brand new companies:

SEASON SPONSOR	Derma Spa
DANCE DAYS	Yam Magazine
PRESIDENT'S CIRCLE	Chintz & Co.
DANCE FUTURES	
- RESIDENCY PROGRAM	Jawl & Bundon, Barristers & Solicitors
- PRO-MENTORING	D'Ambrosio
- YOUTH PASS	Il Terrazzo Ristorante
- NEWSLETTER	Fastrac Mail Service
TORONTO DANCE THEATRE	Smart Dolphins
GOH BALLETT'S	
THE NUTCRACKER	Mayfair Shopping Centre
NUTCRACKER LOCAL ENSEMBLE	Toes 'N' Taps Dance Shoppe
MEDIA	Times Colonist CFAX 1070/KOOL FM
ACCOMMODATION	Hotel Grand Pacific
TRANSPORTATION	Helijet Airways International
VENUE AND BOX OFFICE	Royal & McPherson Theatres Society
PUBLIC SECTOR	Department of Canadian Heritage Canada Council for the Arts BC Arts Council CRD Arts Development 2010 Legacies Now
FOUNDATION FUNDING	The Hamber Foundation



Dance (2006) and others to come to Victoria for two or three weeks. While they're here we provide them with accommodation and studio time so they can concentrate on a new choreography. We also give them a week in the McPherson Playhouse, where, without the pressure of a performance, they can add lights and sound to their work at an early stage. This helps everyone imagine the potential of the finished work.

But it's not just about giving a resident company the space and time to do their work. We also require that they connect with our local dance community and audience. In the first week of the residency, the company must open their morning "class" (or warm-up) to local dancers so that Victoria-based dancers get the experience of training inside a leading company. This year, we brought Ballet Victoria dancers into Ballet BC's class, establishing a nice connection between the two organizations.

On Monday, January 31, Ballet BC will be back to share sections of the work they developed while in Victoria. As a DV subscriber, you'll be invited to see this informal showing at the McPherson.

This program has been generously supported by the Canada Council for the Arts and Jawl & Bundon, Barristers and Solicitors.

DanceVictoria.com

We've spent a lot of time revamping our website this season, packing it full of information on dance genres, linking performance pages to video samples and updating our comprehensive list of dance studios.

We invite you to check us out online. We think you'll find our site is easy to navigate and full of the kind of information you want about our shows and the visiting artists.

What's Up with Ballet BC?

Last most people heard, Ballet BC was in big financial trouble, laying off dancers, suspending or cancelling shows. That was two years ago. Happily, they have pulled themselves back from the brink. New Executive Director Jay Rankin (Formerly of Toronto Dance Theatre) joined newly appointed Artistic Director, Emily Molnar, in November 2009. Fifteen dancers have been hired and after an inaugural season that saw the company performing a variety of works in unusual venues, as well as a spring performance called *Re:Naissance* at the Queen Elizabeth Theatre, they are roaring back with an ambitious new season in 2010/11.

For years, Ballet BC's lithe, athletic, exquisitely trained company of dancers were favourites on the Dance Victoria season. Our long-time audience members will remember Molnar as a dancer — especially her turn as the Puck character in John Allyn's *The Faerie Queen* (2001). Molnar has articulated a strong vision for the future of the company that should see it touring internationally within the next five years. And if the work Ballet BC presented at the QE last spring is any indication of what they're capable of, the sky's the limit for this newly re-invigorated company. **FN**



BROADWAY, BIG BEN & BRIE

New York – London – Paris

May 12 – 28, 2011

*16 nights in three exciting world capitals,
personally escorted by Dance Victoria Producer, Stephen White*

Day 1 (Thursday, May 12) NEW YORK

Depart Victoria (early morning) and arrive NY Laguardia. Transfer to the Wellington Hotel, steps away from Times Square. That evening, join us for a welcome cocktail reception.

Day 2 (Friday, May 13)

See the sights of Manhattan aboard a Hop-On/ Hop-Off bus tour. That evening, enjoy a performance of Balanchine's former company, New York City Ballet at Lincoln Centre. Before the show, meet a dancer for a backstage tour of the theatre.

Day 3 (Saturday, May 14)

Begin the day with a walking tour of Chelsea culminating in a stroll through The High Line, NY's newest park planted on an elevated train track. Enjoy our signature picnic on a pier overlooking the Hudson. That evening, join us for a Broadway show (optional).

Day 4 (Sunday, May 15)

Entrance and a guided tour of Frank Lloyd Wright's masterpiece The Guggenheim Museum. In the afternoon, tour the amazing art deco landmark, Radio City Music Hall.

Day 5 (Monday, May 16)

Morning visit to a dance studio, to watch a company class. Enjoy a "Foods of NY" leisurely walking tour of Greenwich Village — enough tastings to constitute lunch (optional). Transfer to Lincoln Center for the American Ballet Theater's Spring Season

Opening Night Gala at the Metropolitan Opera House. Post show dinner at a famous NY eatery across from the theatre (optional).

Day 6 (Tuesday, May 17) LONDON

Transfer to Laguardia for a morning flight to London (via Toronto). Arrive London late evening and transfer to Citadines Hotel in Trafalgar Square, an apartment-style property — each room with a full kitchen.

Day 7 (Wednesday, May 18)

Free day. In the late afternoon, join us for a scotch tasting. Afterwards, a West End show (optional).

Day 8 (Thursday, May 19)

Morning walking tour "Old Mayfair — the best address in London." Afternoon free. Performance at Saldler's Wells dance theatre with dinner at St Johns', a renowned British bistro (optional).

Day 9 (Friday, May 20)

Backstage tour of the Royal Opera House followed by lunch in the Amphitheatre Restaurant. In the evening, attend a performance at Shakespeare's Globe Theatre.

Day 10 (Saturday, May 21)

Free day. In the evening attend a performance of the Royal Ballet.

Day 11 (Sunday, May 22)

Morning tour of Hampton House. Afternoon and evening free.

Day 12 (Monday, May 23) PARIS

Travel via train and the Chunnel to Paris. Transfer to the Citadines Apartment Hotel — St. Germaine, close to Notre Dame. Join us for an afternoon wine and cheese reception. Evening free.

Day 13 (Tuesday, May 24)

Train to Giverny to visit Monet's home and gardens, inspiration for his famous Water Lilies. Evening free.

Day 14 (Wednesday, May 25)

Entrance to Musee D'Orsay and Musee de l'Orangerie, homes to a huge collection of Impressionist artworks. In the evening, attend a performance of world-famous Paris Opera Ballet.

Day 15 (Thursday, May 26)

"Learn to cook like the French". Attend a morning cooking class and then enjoy the fruits of your labour with a glass of wine. Attend an evening performance of the Opera (optional).

Day 16 (Friday, May 27)

A Fashion Walking Tour "Chanel & the Rue St. Honore." Join the group for a final night dinner on L'ile St. Louis, at the historic (and gothic) La Taverne du Sergent Recruteur.

Day 17 (Saturday, May 28)

Transfer to d'Orly airport and return to Victoria.

TOUR PRICE: \$5,500 pp (double occupancy)
LAND ONLY: \$3,650

- Single Supplement: \$1,700
- Price will vary for departure points outside Victoria
- Tour components subject to change
- \$750 deposit due at booking (non-refundable)
- Final payment required January 15, 2011 (non-refundable)
- \$100 pp will be donated to Dance Victoria (charitable tax receipt issued)

Tour includes:

- Airline tickets
- Chunnel to Paris
- Airport Transfers
- 16 nights' accommodation
- All breakfasts in NY
- 3 lunches, 1 dinner
- NY 48 hr Hop-On, Hop-Off
- NY & Paris Metro Passes, London Travelcard
- Receptions (NY Welcome, London Scotch, Paris Wine & Cheese)
- Tours and performances as listed

Not included:

- Victoria airport transfers
- Optional tours
- Cancellation or medical insurance

**DANCE
VICTORIA**

VISION 2000[®]
GROUPE VOYAGES • TRAVEL GROUP

For more information or to book your tour contact Bill Hamar at Dance Victoria 250-595-1829 or whamar@vision2000travel.ca



DANCE VICTORIA

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Interested only in New York?

BIG APPLE DANCE TOUR

New York City

May 12 – 17, 2011

*Join us for Days 1 to 5 from the **Broadway, Big Ben & Brie Tour.***

Fly home to Victoria on Tuesday, May 17

TOUR PRICE: \$2,475 pp (double occupancy)
LAND ONLY: \$1,775

- Single Supplement \$770
- Price will vary from departure points outside Victoria
- Tour components subject to change
- \$750.00 deposit due at booking (non-refundable)
- Final payment required January 15th, 2010 (non-refundable)
- \$100 per person will be donated to Dance Victoria – Charitable tax receipt will be issued

Tour includes:

- Airline tickets
- Airport transfers
- 5 nights' accommodation
- Full American breakfasts
- 1 lunch
- 48 hr Hop-On/Hop-Off Pass
- Welcome reception
- Tours and performances as listed

Not included:

- Victoria airport transfers
- Optional tours
- Cancellation insurance
- Medical insurance



Prefer to join us for the European leg only?

FROM THE WEST END TO THE LEFT BANK

London & Paris

May 16 – 28, 2011

*Join us for Days 6 to 17 from the **Broadway, Big Ben & Brie Tour.***

Fly to London on Monday, May 16

Fly home to Victoria on Saturday, May 28

TOUR PRICE: \$4,150 pp (double occupancy)
LAND ONLY: \$2500

- Single Supplement \$950
- Price will vary from departure points outside Victoria
- Tour components subject to change
- \$750.00 deposit due at booking (non-refundable)
- Final payment required January 15th, 2010 (non-refundable)
- \$100 per person will be donated to Dance Victoria – Charitable tax receipt will be issued

Tour includes:

- Airline tickets
- Airport transfers
- Chunnel to Paris
- 11 nights' accommodation
- 2 lunches & 1 dinner
- 48 hr Hop-On/Hop-Off Pass
- Receptions (Scotch, Wine & Cheese)
- Tours and performances as listed

Not included:

- Victoria airport transfers
- Optional tours
- Cancellation insurance
- Medical insurance

For more information or to book your tour contact Bill Hamar at Dance Victoria 250-595-1829 or whamar@vision2000travel.ca



WELCOME TO DANCE VICTORIA'S 14TH SEASON

We're very happy to have you join and/or rejoin us. It's gratifying to have a circle of subscribers who have more than a passing interest in dance. People who are truly interested in the art form — in both its present practice and future potential.

If you're new to Dance Victoria there are a few things you should know:

- All evening performances begin at 7:30 pm.
- There is a "Pre-Show Chat" — a conversation with a member from the visiting company (sometimes the choreographer, sometimes a dancer, etc.) in the lobby of the theatre 45 minutes prior to curtain time.
- We can exchange or replace your tickets for you — although we do ask that you give us at least 72 hours notice. (We're a lightly staffed organization, and as a performance draws near we become preoccupied.)
- You can purchase additional tickets to any performance throughout the year and receive the subscriber discount. When you phone the box office to arrange for additional tickets, tell them you're a Dance Victoria subscriber and ask for the discount.
- Watch for Dance Days in late January/early February 2011. We will be inviting you to see freshly minted work by local dance artists mentored by seasoned professionals for FREE. In fact, there will be a few times this season when we'll let you know about free open rehearsals or lecture demonstrations that introduce you to dance in progress.
- Are you getting the run-around at the box office? PLEASE call us directly at 250-595-1829 and we'll sort it out.

About This Newsletter

The purpose of *Footnotes* is to provide a forum for us to give you some background and some ideas about the work you'll see. Dance itself is a form of dialogue, and we hope this newsletter will provoke conversation, both with your friends and with us.

A bit of housekeeping: we may not have spelled your name correctly, or there could be a slight error in your address, or maybe you bought subscriptions for your friends and their names and addresses aren't on the list to receive this newsletter. If any of these circumstances apply to you, please contact us with the correct information and we'll adjust our database.

Nutcracker Kids

Each year we ask our supporters to help us bring kids from financially challenged families to see *The Nutcracker*, thereby giving them an opportunity that would otherwise be out of reach. Every \$50 contribution to the Nutcracker Kids program is matched by Dance Victoria, thus resulting in two tickets to the opening night performance on Friday Nov. 26, 2010. Last year we provided 130 tickets to Big Brothers/Big Sisters. After the performance, the kids are invited on stage to meet the dancers and get up close to the sets, costumes, and props. The letters we receive from the kids themselves each year are a testament to how much this first experience seeing a live performance with full orchestra has meant to them.

We invite you to join us again this year. Please make your contribution before November 15 to allow us the time to confirm numbers and distribute tickets. Make cheques payable to Dance Victoria Society, Suite 111-2750 Quadra Street, Victoria, BC, V8T 5E8 Or call 250-595-1829 for more information. Remember: \$50 buys two admissions.

COMING UP

Please note: Single tickets are now on sale for all performances except for Alvin Ailey American Dance Theater. Ailey single tickets will be available December 1.

Goh Ballet (Vancouver) Victoria Symphony

The Nutcracker

Royal Theatre

November 26 + 27 • 7:30 pm

November 27 + 28 • 2:00 pm

Les Grands Ballets Canadiens de Montréal

Four Seasons + Cantata

Royal Theatre

January 28 + 29 • 7:30 pm

2011 Dance Days

Multiple Venues

January 28 through February 6

Free classes, open rehearsals, performances of new works, lecture demonstrations, and more.

Toronto Dance Theatre

Pteros Tactics

McPherson Playhouse

February 25 + 26 • 7:30 pm

Alvin Ailey® American Dance Theater

Mixed Program

Royal Theatre (TWO NIGHTS ONLY!)

March 22 + 23 • 7:30 pm

Royal Winnipeg Ballet

Wonderland

Royal Theatre

Mar 31, Apr 1 + 2 • 7:30 pm

More information is available at
DanceVictoria.com