

# Dance Central

The Dance Centre's Publication for Members

January/February 2010

## A dialogue between Susan Elliott (Anatomica) and Tanya Marquardt (Proximity)



Photo by Heidi Taylor. Dancers: Tanya Marquardt and Susan Elliott

**Tanya Marquardt (TM):** Well, when did it start? I remember about twelve years ago, when I was at SFU, you were one of my teachers. I was eighteen back then, and remember having bruises everywhere: on my knees, my elbows, even under my eyebrows.

**Susan Elliott (SE):** Why did you have bruises underneath your eyebrows?

**TM:** I was the type of person who would throw myself into something—the walls, the floor—and that was only my second semester, so I hadn't yet taken any dance training.

**SE:** In 2006 you approached me to apprentice with my company and wanted me to make a solo and/or be an outside eye for you. Then in 2007 we went into the studio to make a solo on you; we were improvising

together during a warm up and decided that this should be a duet. And here we are in 2009.

**TM:** This is good to do—to try and remember what happened. We had both gone on separate boat trips that summer, in and around Desolation Sound, and then we got together and thought maybe we should make a duet, but we weren't sure. We continued to improvise together, and we both kept getting sick.

**SE:** Nauseous (laughter).

**TM:** (laughter) Right. I remember us both thinking "...that's weird. Why is this happening to us? What have we both done before coming here?" And we realized that we had both been at sea.

**SE:** I've never felt motion sickness while dancing. That day was the first time, in that first rehearsal with you, where I felt motion sickness.

I often battle with the name *mal de mer* because we have always called it that but why would you call your piece sea sickness.... (long silence) ...that's the question. As the piece evolves, I think that name will either stick, or we'll figure out that it needs to change. It's not so much about being seasick but the state of being unsteady, that change of state, and the feeling of being mentally or physically off balance.

**TM:** I remember talking about this back in September, about being in the presence of something so large. I remember telling you that story about being in Tofino and staring at the ocean. It was so huge, and it was raining. I often feel unsteady or unbalanced about my relationship with the sea because it's so deep, and I don't know what's down there. Also, the sea isn't solid like a table, and there is constant motion, moving in so many directions.

**SE:** Then what happened?

**TM:** We didn't meet for eight months because we were both really busy. Then you received that grant to go to New York and suggested that I should come, so I did.

**SE:** We took class everyday and we rehearsed and created. Do you remember that wild rainstorm that one time? What a downpour!

The deadline for submissions is the 15th of the month prior to publication. Please send material via email to: [members@thedancecentre.ca](mailto:members@thedancecentre.ca). Questions or comments: 604.606.6416. Ideas for articles should be emailed well in advance (preferably two months) of subsequent issues.

Editor **Eury Chang**

Contributors Eury Chang, Susan Elliott, Tanya Marquardt, Crystal Pite

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The Dance Centre is BC's primary resource centre for the dance profession and the public. We operate Scotiabank Dance Centre and promote BC dance.

The activities of The Dance Centre are made possible by numerous individuals. Many thanks to our members, volunteers, community peers, board of directors and the public for your ongoing commitment to dance in BC. Your suggestions and feedback are always welcome. The operations of The Dance Centre are supported by the Canada Council for the Arts, the Province of British Columbia through the BC Arts Council, and the City of Vancouver through the Office of Cultural Affairs. Programs are also supported by the Department of Canadian Heritage and the Province of BC through the Gaming Policy and Enforcement Branch.

## from the executive director

The mobility of artists is at the forefront of European funding to the arts, and during my travels in Europe in December, I noticed how new opportunities and collaborations continue despite the recession. So different than in BC! Colleagues hearing about what is happening to the arts here are shocked by the sad reality we in BC are faced with, and in advance of the Olympics too! While recession has indeed reached Europe, the dance scene seems to be as abundant as ever. Touring continues and governments (for example, the Wallonia regional government) are investing into attracting the attention of the world to their own cultural riches. Audiences at the shows I attended in Belgium, Spain, France and Croatia were solid. Artists are now eligible for both national and European funding; many have residency status in several countries, allowing them access to multiple funding sources.

Politically divided as a country, Belgium's dance scene also has

two distinct dance aesthetics: *The Dance Biennale* and the festival *Objectifs Danse* presented some of the best of these two worlds. *The Dance Biennale*, which took place over three weeks and featured forty productions in five cities was curated by Thierry de Mey and Michele Anne de Mey. The *Objectifs Danse* platforms some of the best choreography in Brussels and Wallonia, and featured some 30 works over a three day intensive showcase. In Madrid, the Certamen organized its annual choreographic competition which presented superb dancing and a richness of flavors—Spanish contemporary choreographers make full use of technique and contemplate a more baroque composition. Certamen also hosted the pan-European project *Choreoram*: 14 European choreographers exchanged experiences with their Spanish peers at the breathtaking new Centre for Dance. In France, another pan-European project *W-EST WHERE* brought together

artists from south east and western Europe researching impact of migration on dance vocabulary. Croatian dance is also enriched with a recently opened Centre for Dance in Zagreb, which hosted six premieres by local artists in just a couple of weeks. Arts and culture seem to be going strong despite obvious concerns of all invested parties, and all are working to preserve prior investments. Funds supporting infrastructure, mobility, collaboration, research alongside investments made to promote intercultural and cross-border initiatives, all focus on extending the life of productions through touring. Perhaps some of this thinking will, in a magical way, reach BC. Until then, one can but hope that our government sees reason to assert the core values of society and to insist on its well-being through investment into arts and culture. With these hopes I wish all of us a happy and more prosperous New Year.

**Mirna Zagar**

**TM:** I loved being in New York City and in a new studio. I loved that we improvised a lot, talking about possibilities and improvising within that. And when we visited all of the galleries, it made me realize that design had to be an integral part of our discussion.

**SE:** I'd like to talk about why we want to work together. For me, one of the reasons is our size difference. You don't often see a tall woman and a much shorter woman together on stage—it's not a common pairing. You might see that gradation range in a bigger company, but rarely with just two dancers. Seemingly we have different ways of moving, but then, when we improvise together we lock into each other's timing and some kind of....

**TM:** Inner rhythm? After NYC, that's when we went up to the Caravan Farm Theatre, in Armstrong, BC.

**SE:** That's when Heidi Taylor, the dramaturg, came into play.

**TM:** I liked having someone on the outside giving us feedback.

**SE:** That's when we went outside for the first time.

**TM:** It was really interesting to play at the Caravan in that open field, because it helped solidify the idea that we could do the piece in a park. The open field had the same shapes as rolling waves, and I loved the stage we found outside, the one that looked like the bow of a boat.

**SE:** Caravan was pivotal in deciding that the piece would be outside. Having Heidi there was great, because she had the experience with site-specific work. She had experience with things going great, and things going terribly wrong.

**TM:** She would say "Just so you know, if you do that you won't hear anything...just so you know."

**SE:** I think it is so important for artists to work in a totally different environment because it shakes you up, and it makes you operate mentally, emotionally and physically

with an alternative set of tools.

**TM:** Okay, after the Caravan?

**SE:** We got the Dance Centre residency and we went back into the studio for two weeks.

I feel like we should talk about the challenges of making a piece together. This is the first time that I've ever made a piece where both people have taken co-ownership, and that has been challenging for me. I mean, what if you didn't want to do an outdoor piece and I really did? How would we get over that hurdle?

**TM:** Ahhh... that's a really good question. It hasn't been hard for me to collaborate with you. I think we've both been trained to collaborate, and we've never come to a place where we've disagreed, so I can't say because we have never disagreed harshly.

At the Caravan, I struggled with watching the recorded material. Maybe because I haven't always looked at video from in-studio exploration, but I recall looking at the video and thinking, "Susan has more dance training", which is just what it is. But then I would think, "well that's really frustrating, because I want to look like Susan", and then it was just a matter of me saying to myself, "that's not possible because I am not Susan...."

**SE:** And I'm not Tanya....

**TM:** Right. We got together because we are different, and that's why we wanted to do a piece together. I think that I have these frustrations because I am just jumping too far ahead; I am still just exploring something.

**SE:** Thank god we have Heidi there to ask us questions. She is great at being able to recall what we've done, "Susan, remember when you did this, and Tanya, you were over there..." That is preferable to a video in some ways, because a more mysterious language is being used to describe what happened, and because it offers many possibilities of re-creation.

You know, when you think about how many years we've worked, and you think about actual time in the studio, only six weeks it's like....

**TM:** Shit. (laughing) Shit. But I like it. There is so much time (between studio sessions) when you can think and let things settle.

**SE:** It's pretty fascinating, I can't wait to see what happens. 🦋

*Tanya Marquardt is a theatre/ dance maker and Co-Artistic Director of Proximity Arts. She has worked with radix theatre, machinenoisey, boca del lupo, The Leaky Heaven Circus, the only animal, Jennifer Mascall, sirencrossing (UK), Anatomica, Screaming Weenie and Nakai Theatre, among others. A graduate of Simon Fraser University and Main Dance, Tanya was the 2007 recipient of the Syndey J. Risk Award for Outstanding Work by an Emerging Playwright as well as the 2008 Honorable Mention for the Holy Body Tattoo Emerging Artist Award. Upcoming: Memento, a new original dance composition, working as a community casting co-ordinator for NYC's Nature Theatre of Oklahoma and the 2010 PuSh Festival, as well as performing in the festival, alongside the lovely Ms. Elliott, in Jérôme Bel's piece The Show Must Go On.*

*Susan Elliott is a Vancouver based dance artist and the Artistic Director of Anatomica. Elliott has been an active member of the Canadian dance milieu for the past twenty years working as a dancer, teacher, choreographer and rehearsal director. Recent activities include a commission from Mocean Dance (Halifax) to create a solo for dancer Sarah Rozee, rehearsal director for Co. Vision Selective and Lola Dance, choreographing for Radix Theatre and teaching Contemporary Dance technique in Vancouver. Upcoming projects include performing for Theatre Replacement in their production, The Greatest Cities in the World, creating a new duet with interdisciplinary artist Tanya Marquardt and dancing for Dana Gingras/ Animals of Distinction. Elliott held the position of Dance Artist in Residence at The Vancouver East Cultural Centre from 2000-4 and will be participating as a mentor to young dance artists at The VECC in 2010.*

*mal de mer (working title) is a new dance/ theatre work in development between Susan Elliott and Tanya Marquardt as part of their 2009/ 2010 Residency at The Dance Centre. The work will be performed in summer 2010, co-produced by Anatomica and Proximity Arts.*

# Crystal's notes on *Dark Matters*

By Crystal Pite



Photo by Dean Buscher. Dancers: Eric Beauchesne, Peter Chu, Yannick Matthon, Crystal Pite, Cindy Salgado, Jermaine Spivey

*Dark Matters* brings together ideas that have taken shape in various other creations over the last year, starting with *Matter of a Maker* (Cullberg Ballet, April 2008), a work about the tension between creation and destruction at several levels: global, theatrical, personal, and universal. Following that was a work for Kidd Pivot called *Fault* (June 2008) that looked at natural disaster and drew parallels to disaster in the individual. *Fault* also introduced what I am calling the "shadow character" which became the starting-point for *Frontier*, a piece I made for Netherlands Dance Theater a few months later. The content of that work plays into this new one as well—the exercise of doubt and a humble fascination for the unknown.

"Dark matter" and "dark energy" are the terra incognita of our day. Making up roughly 96 percent of the observable universe, it can be perceived and, in some ways, proven to exist, but no one knows yet what it actually is. What we can see is the effect it has on galaxy speeds, structures and evolution.

Knowing that so much of our universe is unknowable sits comfortably with me. I find a pleasing parallel between what we don't know about the universe, and

what we don't know about the mind. Creation for me is about experiencing unknown territory, but it is also about trying to perceive my own mind. Something unknowable, destabilizing, and strangely beautiful compels me to create. It requires me to work and live in a state of not knowing, even while I am making plans, manifesting choreography, and writing program notes. Working and living in a state of not knowing is hard for me. I'm trying to connect to the shadows in order to illuminate something: bringing images to light by feeling around in the dark.

In my past three creations, I've worked with a characterization of the shadow itself; selecting this as an image of anonymity and mystery, and finding a movement language for it. The shadow personifies both absence and presence, it is an echo of us, distorted and intangible. It is fixed, finite, yet runs over terrain like water. A shadow does not walk, it slides silently with us in perfect unison, dimensionally translated, effortless and benign. Our instincts and intuition—our shadows—seem wiser and faster than us. In looking for a movement language that suits the shadow character, we're working on a combination of edges, energy, and fluidity. Sharp shapes, distorted and defined, are combined with pure flow, and punctuated with sparks of glitchy muscularity that connote unrest.

In dancing, I'm always looking for a way to move between experiences of intellect and instinct. I work deliberately and consciously to create space (both within the choreography and within the larger structures of the work) for the risks and rewards of improvisation. The more I create, the more I recognize the need for this space in the work. Dark matter needs some room.

By covering our bodies completely, including our faces and hands, I'm hoping to give the viewer a chance to see the dance more abstractly. For us as performers, the experience of being anonymous invites a strange freedom: we feel less accountable. Also, being faceless and sexless is a way of extricating the dancer from the dance. This is potent for me. It makes me think of the purity and grace of a marionette. Heinrich Von Kleist, in his essay "On the Marionette Theatre" writes: "*Grace appears most purely in that human form which either has no consciousness or an infinite consciousness. That is, in the puppet or in the god.*" (How often have I wished I could transcend self-awareness and just be moved by the act of dancing?)

There is a puppet in this piece who, along with some props and set elements, is controlled by four or five shadow characters in the spirit of *kuroko* in the Kabuki theatre, or the puppeteers of *Bunraku* theatre. I like the image of the black-clad, anonymous puppeteer as an "invisible" force that humbly serves the theatrical cause. He embodies the idea of dark matter so beautifully. As a puppeteer, he is the shadow and the soul of that which he manipulates. Not necessarily invisible—he is unseen—as viewers, we are meant to block him out so that we might be entranced by the trick.

The theatre itself—the house—has such meaning and significance in my life. I would like to give the theatre itself a role to play, a cameo that reminds us of its nature. Too, I will try to show that the work itself is self-conscious, and aware of its own artifice. It subverts its own theatricality in order to try to understand something more powerful. I would like to see the show pulling itself apart in an



Photo by Chris Randle. Dancer: Peter Chu

attempt to expose something real, to discover what it's made of.

The thing is, I don't know what it's made of. I want to portray something that cannot be portrayed—something that by its very nature demands that it be unknown. What the audience will see onstage is just my impression of what working with the unknown looks like, feels like, to me. It is a "passionate exercise" of doubt.

*"Doubt requires more courage than conviction does, and more energy; because conviction is a resting place and doubt is infinite; it is a passionate exercise. We've got to learn to live with a full measure of uncertainty. There is no last word. That's the silence under the chatter of our time."* – John Patrick Shanley

*This frail construction of quick nerves and bones  
Cannot sustain the shock of elements;  
This temporary blend of blood and dust  
Was put together only to dissolve*

*What is the verdict of the vastest mind?  
Silence: the book of fate is closed to us.  
Man is a stranger to his own research;  
He knows not whence he comes, nor whither goes.  
Tormented atoms in a bed of mud,  
Devoured by death, a mockery of fate.  
But thinking atoms, whose far-seeing eyes,  
Guided by thought, have measured the faint stars,  
Our being mingles with the infinite;  
Ourselves we never see, or come to know.  
This world, this theatre of pride and wrong,*

Excerpts from *Poem on the Lisbon Disaster*  
by Voltaire ☞

*Crystal Pite is the Artistic Director of Kidd Pivot, a touring contemporary dance company based in Vancouver, BC. Dark Matters will be presented by Dance Victoria on January 30 at the Royal Theatre, Victoria and by DanceHouse with the Vancouver 2010 Cultural Olympiad February 26-27 at The Vancouver Playhouse. For more information, please visit: [www.dancevictoria.com](http://www.dancevictoria.com), [www.dancehouse.ca](http://www.dancehouse.ca) or [www.kiddpivot.org](http://www.kiddpivot.org).*

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# A Show With Many Faces

By Eury Chang



Photo by Mussacchio Laniello (original cast)

In 2005, Jennifer Dunning wrote in the *New York Times*, “Mr. Bel is fond of little jokes, like bathing the audience in pink light for *La Vie en Rose* and plunging the theater into darkness for *Imagine*. The sleepy-looking D.J., seated at an unintrusive onstage console, grabs a solo for himself, set to Tina Turner singing *Private Dancer*.”

Jérôme Bel’s *The Show Must Go On* has been turning heads for almost a decade now, with its quirky but innovative use of pop tunes and large casts composed of dancers, non-dancers and the not-so-shy layperson. Vancouver audiences were introduced to Bel’s aesthetic when he performed alongside Pichet Klunchun during last year’s Vancouver International Dance Festival.

But unlike other abstracted or more refined contemporary dance that West Coast audiences are now used to seeing, *The Show Must Go On* deconstructs and blurs the boundaries between theatre and life, performer and witness. Local cast members include both stalwarts of the stage plus a few that we wouldn’t expect to appear from behind the wings either—Marc

Arboleda, Nyla Carpentier, Pedro Chamale, Susan Elliott, Natalie Gan, Nickeshia Garrick, Linda Gorrie, Jim Green, Yasser Ismail, Elia Kirby, Jason Krowe, Elise Laroche, Heather Lindsay, Billy Marchenski, Tanya Marquardt, Harvey Meller, Jen Morris, Chancz Perry, Natalie Schneck, Raakhi Sinha, Savannah Walling, Adrienne Wong, Max Wyman.

When asked if there were any parameters that she (and Norman Armour) gave Community Casting Co-ordinator Tanya Marquardt, PuSh curator Sherrie Johnson said, “well, the casting certainly had to be reflective of Vancouver and the city that we live in. There is a huge cross-section from young to old, and that sense of empowerment that builds throughout is very dynamic.”

Notable dance critic and biographer Max Wyman will be lending his presence to the event, admitting that he did some research and then approached Norman Armour as a volunteer. “I was surprised and delighted,” Wyman said, when asked to join the cast. If anyone wonders that it would be a significant role-reversal for a critic to step in front of an audience, think again. Wyman

argues that his experience as a writer has given him ample experience in self-exposure. “Being a critic is as much of a risk as being a performer, if you do it right. You are exposing yourself,” Wyman continues, saying that every time a critical opinion is expressed and read, it becomes a form of public autobiography. “You are laying out the product of everything that made you who you are.”

Perhaps that is what Bel wants us to see: people as people, artists and non-artists side by side, exposed on the stage of life. Similar to those artists working in community cultural development, Bel seems to disregard and challenge strict boundaries, opting for metaphoric connections laced with chance and whimsy. Whatever that looks like is sure to be charming, but we won’t know until the most talked about—and unpredictable—show comes to town.

## Everybody PuSh: The Show Must Go On

I sat down with Sherrie Johnson (Senior Curator) and Norman Armour (Executive Director) of the PuSh Festival, to talk about their work behind the scenes, and Jérôme Bel’s *The Show Must Go On*.

**Eury Chang (EC):** Can you tell us about your involvement in bringing Jérôme Bel’s *The Show Must Go On* to Vancouver?

**Sherrie Johnson (SJ):** I saw the show in Philadelphia at the Philadelphia Live Arts Festival, in September 2008. The Producing Director and Curator, Nick Stuccio, had used local performers. Afterwards, we had a conversation so I asked “how did this come about” and he explained that the project was a ten year old piece. And it was actually Jérôme Bel who proposed that his two associates work with local performers—so that’s where the germ of that idea came from.

*continued on page 7*



Photo by Mussacchio Laniello (original cast)

**EC:** Did the success of Jérôme Bel's previous work have any bearing on bringing him here to be part of the PuSh Festival?

**SJ:** I have to admit that it's very unusual that I do this, but I cancelled my second night of shows in order to go back and see *The Show Must Go On*. I saw it twice, two nights back to back, like a guilty pleasure. I loved it so much! It was perfect timing because Jérôme's other show *Pichet Klunchun and myself* was part of the Vancouver International Dance Festival in 2009; Norman Armour saw it and got excited about his choreography. That really pushed us both to bring him to Vancouver to be part of the 2010 festival.

**EC:** Without giving away too much, can you tell us about the rehearsal process?

**SJ:** The process of getting in the room and rehearsing doesn't start until January 2010, but the two associates from Jérôme Bel's company have an entire system for how to work and motivate people and get this up and running in two weeks.

**EC:** *The Show Must Go On* has been seen as controversial, in various places in Europe, such as Paris. Does that concern you at all, or are you hoping to shock audiences?

**Norman Armour (NA):** Jérôme Bel shares a real kinship with Tim Etchells (UK) and the project that we did last year called *That Night Follows Day*, which involved kids aged 8-14. They share a similar sense of aesthetic .... this tension between

spectator and performer, which in some cases can be oddly disconcerting and almost confrontational. And yet, the response to *That Night Follows Day*—across the board from aficionados to those who were more traditionalists—was a wonderful sense of surprise.

I'm sure that people will say "he's not a choreographer," perhaps not as vehemently as they had done so in Paris, but that's what Jérôme Bel is questioning: the notion of dance, and the notion of movement. He is a contemporary choreographer. The question is not whether it's dance, or theatre, music or multimedia. The question is: *Is it live? Is it interesting? Is it engaging, entertaining and compelling?* We believe that Jérôme Bel is as good as they come.

**EC:** It seems as if the disciplinary labels aren't as important for the festival.

**NA:** We want to encourage people to be more adventurous.

**EC:** Looking back at the festival's history, there's been at least one or two dance shows per year: Peter Chin, Lynda Gaudreau, etcetera. Many of those shows have been partner presentations with The Dance Centre. Are there any specific challenges in reaching out to the community, especially when presenting dance?

**NA:** It depends—some of the things are very similar. Work that is quieter can have its challenges, whether

dance, theatre or music. Developing large audiences on a consistent basis is challenging, particularly if you're presenting trendsetting people who are pushing the edge. At the same time, it's been great working with The Dance Centre. In Europe, Mirna Zagar is well respected internationally as a presenter, with a long history, sharp taste and real sense of what's happening in the scene. And Scotiabank Dance Centre is a great venue.

**EC:** One last question about the premiere. I understand that Bel's show will be the first production to be seen in The Fei and Milton Wong Experimental Theatre. It must be very exciting to be part of the inauguration of SFU's School for Contemporary Arts at Woodward's.

**NA:** We're the preview, the sneak peek.

**EC:** Was this planned well in advance, or did the grand opening just happen to coincide with the festival's presentation?

**NA:** We're establishing this as a launch of a long-term partnership. There are so many matches with the School for Contemporary Arts, in terms of crossing boundaries. The launch of that building is massive, in terms of cultural change to the University, and the way the city will see itself and the downtown core. We wanted to be part of that.

**SJ:** The name of the show is such a metaphor, too—"The Show Must Go On!"

**EC:** Especially in these times.

**NA:** Definitely, the irony is not lost. ☘

*The annual PuSh International Performing Arts Festival is Vancouver's mid-winter performing arts festival, presenting acclaimed local, national and international artists and their work.*

*The Show Must Go On will be part of the 2010 Push International Performing Arts Festival—a partner presentation with The Dance Centre and the SFU Woodward's Inaugural Program—at The Fei and Milton Wong Experimental Theatre, SFU Woodward's from January 20-23, 2010. For more information, visit: [www.pushfestival.ca](http://www.pushfestival.ca).*

# calendar of events

january/february

## To January 3

*La Danse – Le ballet de l'Opera de Paris*, a film by Fred Wiseman. 3, 6, 9pm at the Vancity Theatre, Vancouver International Film Centre. Info: 604.683.3456, [www.vifc.org](http://www.vifc.org)

## January 19

DanceHouse in partnership with the Vancouver Public Library present *Speaking of Dance*, a free illustrated lecture series. Guests: Martha Carter and Emily Molnar. 7:30pm at the Vancouver Public Library, 350 West Georgia St. Info: [www.dancehouse.ca](http://www.dancehouse.ca)

## January 19, 22-24, 27-28, 30

Alberta Ballet in *The Fiddle and the Drum*, created by Jean Grand-Maitre and Joni Mitchell. Jan 19 at 8pm at the Vernon & District Performing Arts Centre, [www.ticket seller.ca](http://www.ticket seller.ca). Jan 22-23 at 8pm, Jan 23-24 at 2pm, at the Queen Elizabeth Theatre, Vancouver, presented by the Vancouver 2010 Cultural Olympiad, [www.vancouver2010.com](http://www.vancouver2010.com). Jan 27-28 at 7:30pm at the Royal Theatre, Victoria, presented by Dance Victoria, [www.dancevictoria.com](http://www.dancevictoria.com). Jan 30 at 7:30pm at the Port Theatre, Nanaimo, [www.porttheatre.com](http://www.porttheatre.com)

## January 20-23

The PuSh International Performing Arts Festival, SFU Woodward's Inaugural Program and The Dance Centre present Jérôme Bel's *The Show Must Go On*. 8pm at SFU Woodward's in the Fei and Milton Wong Experimental Theatre, Vancouver. Info: [www.pushfestival.ca](http://www.pushfestival.ca) or [www.thedancecentre.ca](http://www.thedancecentre.ca)

## January 22-24

The Vancouver 2010 Cultural Olympiad presents *STREB: RAW*. 7pm, and 2pm on Jan 23 & 24, at Roundhouse Community Centre, Vancouver. Info: [www.vancouver2010.com](http://www.vancouver2010.com).

## January 30

Dance Victoria presents Crystal Pite/Kidd Pivot's *Dark Matters*. 7:30pm at the Royal Theatre, Victoria. Info: [www.dancevictoria.com](http://www.dancevictoria.com)

## February 4, 12-13

EDAM with Dance Victoria present *Unwinding*—improvisation by Peter Bingham, Chris Aiken, Coat Cooke and Clyde Reed, and James Proudfoot. 7:30pm at Metro Studio Theatre, Victoria. Info: [www.rmts.bc.ca](http://www.rmts.bc.ca). Feb 12-13 at 8pm at EDAM Studio Theatre, Vancouver. Info: [www.edamdance.org](http://www.edamdance.org)

## February 4 & 6

The Norman Rothstein Theatre and Chutzpah! 2010 present *The Legacy Repertory Project* by MOVE—the company, in works by Josh Beamish, Cornelius Fischer-Credo, Harvey Meller and Olivia Thorvaldson. 8pm at the Norman Rothstein Theatre, Vancouver. Info: [www.chutzpahfestival.com](http://www.chutzpahfestival.com)

## February 4-15

Ballet Jorgen's *Cinderella* (BC tour). Feb 4 at The Act, Maple Ridge; Feb 6 at Mary Winspear Centre, Sidney; Feb 10 at Max Cameron Theatre, Powell River; Feb 13-14 at Capitol Theatre, Nelson; Feb 15 Key City Theatre, Cranbrook. Info: [www.balletjorgen.ca](http://www.balletjorgen.ca)

## February 5-6

The Vancouver 2010 Cultural Olympiad presents Cloud Gate Dance Theatre of Taiwan. 8pm at the Queen Elizabeth Theatre, Vancouver. Info: [www.vancouver2010.com](http://www.vancouver2010.com)

## February 6

Dancestreams Youth Dance Company presents *Dance Odyssey 2010*. 7:30pm at the Port Theatre, Nanaimo. Info: [www.dancestreams.ca](http://www.dancestreams.ca)

## February 7

ArtSpring presents the Historical Performance Ensemble in *Ladies Aires & Dances*. 2:30pm at ArtSpring, Salt Spring Island. Info: [www.artspring.ca](http://www.artspring.ca)

## February 9-13

Boca del Lupo and the Vancouver 2010 Cultural Olympiad present *Dance Marathon*. 7pm (9pm on Feb 12) at the Roundhouse Community Centre, Vancouver. Info: [www.vancouver2010.com](http://www.vancouver2010.com)

## February 9-11

Dance Victoria presents the Royal Winnipeg Ballet in *Moulin Rouge*. 7:30pm at the Royal Theatre, Victoria. Info: [www.dancevictoria.com](http://www.dancevictoria.com)

## February 10

The Vancouver 2010 Cultural Olympiad presents *The Passion of Russia*, with Uliana Lopatkina and Yuri Bashmet. 8pm at the Orpheum, Vancouver. Info: [www.vancouver2010.com](http://www.vancouver2010.com).

## February 11-14

Red Sky Performance and the Vancouver 2010 Cultural Olympiad present *Tona*. 8pm at the Vancouver Playhouse. Info: [www.vancouver2010.com](http://www.vancouver2010.com)

## February 13-14

The Vancouver 2010 Cultural Olympiad presents the National Ballet of Canada and

Royal Winnipeg Ballet in *Dance Canada Dance*. 8pm at the Queen Elizabeth Theatre, Vancouver. Info: [www.vancouver2010.com](http://www.vancouver2010.com)

## February 14

The Dancers of Damelahamid and the Vancouver 2010 Cultural Olympiad present the *We yah hani nah Coastal First Nations Dance Festival 2010*. 11am and 2pm at the Squamish Lil'wat Cultural Centre, Whistler. Info: [www.damelahamid.ca](http://www.damelahamid.ca)

## February 15

The Vancouver 2010 Cultural Olympiad presents the *Spirit of Uganda*. 8pm at the Orpheum, Vancouver. Info: [www.vancouver2010.com](http://www.vancouver2010.com)

## February 16

The Vancouver 2010 Cultural Olympiad presents *Maria PAGES: Flamenco Republic*. 8pm at the Orpheum, Vancouver. Info: [www.vancouver2010.com](http://www.vancouver2010.com)

## February 20-21

Arts Umbrella and the Vancouver 2010 Cultural Olympiad present *Kinesphere*. 2pm at Place de la Francophonie, Granville Island, Vancouver. Info: [www.artsumbrella.com](http://www.artsumbrella.com)

## February 21

The Vancouver 2010 Cultural Olympiad presents the National Dance Company of Korea in *The Scent of Spring*. 6pm at the Queen Elizabeth Theatre, Vancouver. Info: [www.vancouver2010.com](http://www.vancouver2010.com)

## February 21-28

Full Circle First Nations Performance and the Vancouver 2010 Cultural Olympiad present the *Talking Stick Festival*, featuring Byron Chief Moon, Compaigni V'ni Dansi, the Dancers of Damelahamid and more, at the Roundhouse Community Centre and Britannia Community Centre, Vancouver. Info: [www.fullcircleperformance.ca](http://www.fullcircleperformance.ca)

## February 26-27

DanceHouse and the Vancouver 2010 Cultural Olympiad present Kidd Pivot in *Dark Matters*. 8pm at the Vancouver Playhouse. Info: [www.dancehouse.ca](http://www.dancehouse.ca)

## February 27

The Vancouver 2010 Cultural Olympiad and the Vancouver International Bhangra Celebration Society present *Quantum Bhangra*. 7pm at the Queen Elizabeth Theatre, Vancouver. Info: [www.vancouver2010.com](http://www.vancouver2010.com)

*For a regularly updated calendar of dance performances and events, visit our website [thedancecentre.ca](http://thedancecentre.ca) – go to Calendar.*