

Dance Central

The Dance Centre's Publication for Members

May/June 2010

The Language of Dance:

Thoughts from Lynda Gaudreau

Interview by Eury Chang

Lynda Gaudreau is a Montreal-based choreographer and Artistic Director of *Companie De Brune*, a company she established in 1992. Dance Central Editor, Eury Chang, recently spoke with Gaudreau about her body of dance work, and CLASH, an investigative, choreographic process that she will be facilitating at Scotiabank Dance Centre in June, 2010.

Dance Central (DC): What ideas drive your work as an artist?

Lynda Gaudreau (LG): I am interested in how people think, see and construct reality and the representation of things before they become culture. Dance is a fantastic language for translating the mute experience of life. I come from art history and philosophy, so I think of dance as an abstract language. I work on ideas, investigating them under diverse forms and with different methods, alone and in a group. In many ways I define myself more as an author, in as much as recurring issues and themes have arisen in my work for several years. And yet, because the involvement of others is central to my work, I am not an author in the strict sense. My choreographies are collaborative projects. My interest in collecting, commissioning and seeking out works is part and parcel of my approach.

DC: What are some of your goals as a dance choreographer?

LG: I often experience dance shows, and within the first minutes, I know what will happen for the next hour. This is my nightmare as a choreographer. I am constantly fighting with History with a big H. I often think of Alberto Giacometti, the painter/sculptor, who was always re-doing his work. He was trying to make what he saw at the very start of perception: before we construct the vision, before things fall into language, and somehow before things "behave in order."

DC: You have an interest in publishing or documenting ideas and processes related to dance. You compiled the *Encyclopaedia* series: *Document 1, 2, 3, 4*

LG: My dance choreography is experimental and developed over a long period, so it requires documentation. But I do not have the capacity to publish. I am closer to a documentary approach. We did a book for *Document 4* with the money that



Lynda Gaudreau. Photo by Yann Pocreau.

was left from the production. *Encyclopaedia* had a documentary approach to complement the dance-making.

DC: What are some of your more recent choreographic projects?

LG: *Black Out* was seen as a studio show in Montreal; *Out of the Blue* premiered at Festival D'Avignon last summer; and recently, *In Limbo*, a research project in which I invited other choreographers just ended its first year residency at Tangente, and at my studio.

DC: In past interviews, you've been hesitant to talk about your history. Is this still the case?

LG: I don't mind talking about my life but I do prefer to talk about my work. I have a background in dance, but I didn't really want to be on stage. I have always been close to visual arts and creation. A few years ago, I went back into my studies in philosophy, to nourish my thinking. Choreography and dance performance are two separate things. I explore

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

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Dance Central is published every two months by The Dance Centre for its members and for the dance community. Opinions expressed are those of the authors and do not necessarily represent *Dance Central* or The Dance Centre. The editor reserves the right to edit for clarity or length, or to meet house requirements.

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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. *Discover Dance!* media sponsors are: CBC Radio 1 & 2, Channel M, and The Vancouver Courier.

from the executive director

At the time of writing, BC Minister of Tourism, Culture and the Arts, Kevin Kreuger, just announced the start of BC's Arts and Culture Week (April 18-24). This coincided with him regretfully declining to join the celebration of International Dance Day - a central event for BC's dance community - due to other obligations. This overlaps with the province-wide dismay as arts programs are being cut throughout the school system, and School Boards, in general, struggle with budget deficits. How ironic are these cuts to education and the arts, especially from a government that was elected based on, among other values, its "four pillar strategy?" Isn't socio-economic well-being and growth influenced greatly by arts and education? These two sectors contribute greatly to civil society, not to mention, a strong sense of cultural identity.

There was a notable absence of arts and culture representation at April's rally in downtown Vancouver, organized by the coalition for a Better BC.

Despite fatigue and the numbing of mental and emotional faculties, we must still fight the good fight. Some may argue that time is wasted in this type of activity, but this advocacy is too important if we are to gain support from the public. Now is the time to engage a broader community in our efforts to increase public funding for arts in BC!

In this dire context, The Dance Centre is increasingly being approached to provide more assistance to the dance practitioner. As we, ourselves, have been heavily impacted, it is discouraging to observe how our members, especially independent artists and smaller companies, are negatively impacted. Despite limited resources, we seek to create a sustainable context which will inspire and act upon the evolving needs of our community of artists. No one is better positioned to do so, and we do so within a global framework. Our upcoming projects reflect that. One is Sara Coffin's engaged, new creation inspired by the

work of German contemporary dance icon, Thomas Lehman (read her article in this issue). Another is Lynda Gaudreau's *CLASH*, which will bring together artists from across disciplines in an investigative dialogue around creative practice. Our partnerships span the local, national and international: from a broad roster of Vancouver based arts organizations and educational institutions, to Circuit Est in Montreal, and B-Motion Festival in Italy.

To foster our relationships and projects, we need funds. As a result, The Dance Centre's board is increasing its fundraising activity. Coming up is The Dance Centre's signature event and biggest fundraiser of the year - Summer Dances on May 13. This event raises funds for programs that support artistic developments, while keeping the talent pool diverse and strong. Join us and support dance!

-Mirna Zagar



Dancer Luc Paradis. Photo by Marianne Mondon.

choreography as a language. I am interested in choreographing with materials other than only the body of the dancer. Thus, I work with all kinds of materials, including objects and texts. For certain projects, I have written dialogues or monologues, but within a choreographic framework and not from the perspective of a theatre director. In the final analysis, I am an experimental choreographer and my work is directed at a limited audience. My paramount interest is creation, and my practice is therefore oriented towards research and experimentation, focussing on such quantifiables as time, space and movement. My next choreographic work, the serial project *OUT*, will continue in this vein. I have approached the art of choreography with the idea of erasing as many of the things I knew or

recognized in my own language, and that of dance in general. What I now need to do is further dissect the notion of form.

DC: You're working on a project called *CLASH*, which involves a kind of pedagogy and teaching. How would you describe the project?

LG: When I first initiated the project, I wanted to bring together a group of choreographers to work collaboratively in the studio. The people would share ideas and work on a common theme. It would be like a peer mentorship. At present, there are very few projects designed to revitalize dance theory and practice, for either younger or experienced artists. Analysis and risk-taking, as a result, have become increasingly difficult. What I fear more than anything is a certain uniformity of works and practices. Artists have new needs, their production methods are changing; new creative forms are appearing, new realities emerging.

DC: *CLASH* will have its Vancouver premiere this year at Scotiabank Dance Centre.

LG: The program was supposed to happen earlier, but was postponed because of the serious cuts Vancouver has suffered. The project will start in June 2010, and is being produced by The Dance Centre.

DC: Do you have any final reflections or thoughts that you would like to share?

LG: I can't wait to come to Vancouver for the *CLASH* project. I look forward to meeting many artists and many people. ✎

Schreibstück = 1 part structure, 1 part freedom

by Sara Coffin

Schreibstück or 'Written Piece' by German artist, Thomas Lehmen, is a ready-made script that becomes a dance/theatre performance. It is an open ended art-work that has been, and continues to be, interpreted by artists all over the world. Most of all, it is a framework for possibilities. I first discovered *Schreibstück* at Vienna's Impulstanz in 2005 during a composition workshop that I was attending. Marten Spangberg, a friend and colleague of Thomas Lehmen, had brought the printed book to class for discussion. Later over coffee, Marten offered his autographed copy to me. I took it graciously and without haste. I knew this was something special and I was curious about the premise of the piece, the structure and the possibilities held within the bindings of the book.

Lehmen offers this piece in the form of a 72-page bilingual book (one side in German, one side in English) and with this project, he plays with notions of authorship, repeatability,

assertions of truth, individuality, the collective mind and the production of dance. While *Schreibstück* is laid out with a very specific form (matching the German mastermind stereotype), it also provides participants with a tremendous amount of freedom. When you feel you understand the instructions, you can find your own truth or system to work from. The choreographic script is meant to be interpreted by three different groups, independently, and then presented on stage simultaneously. The score is not a graphic dance notation of movements; rather, it is held together through text and its temporal-spatial design. And far from promoting a certain dance style, or aesthetic, the project allows participants to dance how they like. Themes are realized again and again within the context of performance, and basic rules can be adhered to ...or broken. Regardless, there are specific guidelines to inspire and create content. In essence, each time *Schreibstück* is performed, it finds a new author.



Susanne Chui, Jacinte Armstrong and Sara Coffin of the East Coast trio (SINS). Photo by Jenn Gregory.



Jennifer Clarke, James Gnam and Daelik of the West Coast trio. Photo courtesy of the artist.

I held onto the book for some time, and it has taken me years to set the production in motion, but at last, I saw an opportunity to combine the two communities that I work within: Halifax and Vancouver. I knew this was the piece that could have "both coasts" on the same stage and at the same time. To realize *Schreibstück*, I had to bring together three trios, each with an independent director/choreographer leading the group. And while the three groups rehearse and prepare independently, the production culminates in all three interpretations on stage, at once. The piece is performed in a canon structure and the three groups move left to right across the stage. The groups explore and perform familiar movements that touch upon the basic themes of human existence: being, breathing, crying, dying, eating, feeling, fighting, laughing, perceiving, sleeping, talking, thinking, waiting, watching and working.

I am currently working with SINS Dance (Sometimes in Nova Scotia), which includes co-founders Susanne Chui, Jacinte Armstrong, and myself. For interpretation #24, SINS dance invited third choreographer and good friend Cory Bowles to direct and guide the creation; together, we represent the "East Coast Trio." I flew to Halifax in December 2009 and SINS dance worked on the first Canadian interpretation of Thomas' book. Insanely fun and stretching for the brain, it took the four of us about a week to figure out how to read Thomas Lehmen's master plan. After turning the book upside down, flipping the pages and waiting for our parcel in the mail to arrive, (which is sent by Thomas) we finally found our truth and began to dig deeper into each proposition, exploring what each theme meant to us. Since then, we've investigated

physical comedy, the use of timing for delivery, and were challenged by Cory, who incorporated some jazz rhythms into the mix.

The West Coast Trio performing interpretation #25 consists of dancers Daelik, Jennifer Clarke and James Gnam. For this interpretation, I am breaking the rules and acting as the third choreographer and directing this creation. Opposed to letting this interpretation occur autonomously and independently from the East Coast version, I have my foot, and hands, in both creations. At this phase of development, I am starting to understand Thomas' vision and crafting my own vision as well. It is a point in the process that is becoming interesting to me.

Much like my experience with the Halifax cast, the Vancouver cast is generating the majority of the physical material on their own, with a very collaborative process. I am doing my best to incorporate the skill set of each dancer, both organically and deliberately, in order to highlight their individuality. While no one from this cast has seen previous interpretations, I have knowledge of the other SINS' interpretation. As Daelik, Jennifer and James work through the material, my mind's eye is watching the SINS' version which will be sharing the stage with them. I am witnessing the virtual performance alongside the Vancouver cast. This additional material and experience is helping, informing, and perhaps hindering my artistic choices a great deal. I find it interesting, being the only one in the studio who knows the "happy accidents" that will occur once the two versions are performed together on stage. In this sense, I have a bigger hand in shaping the final

outcome of the production, influencing the relationship of the two, even moreso than what Thomas Lehmen had originally envisioned. Having said that, this newly acquired 'advantage point' has raised the stakes. It is my role to make the Canadian premiere a successful endeavour for myself, the community witnessing the work, while honoring Lehmen's original intentions.

Many questions and observations continue to surface, during the collaboration. Where does individual interpretation overlap? When does your performance background and training history come into play? How does this affect style and your process of interpretation? Each instruction (29 in total) is a proposition or dance task set out by Thomas that must be crafted to last 1 min. This is just enough time to get the essentials across, but not enough time for it to develop into its own thing. Or is it? As a director, I am noticing that some of the propositions intuitively have the same rhythm and phrasing. For example, it seems that it has been coded in our brains that 'movements related to dying' commonly use impulsive phrasing (from the Laban Movement Analysis system): high impact at the front and slow to fade out. In fact, Lehmen is perhaps affecting the outcome more than one would initially think. That language, through dry text and the connotation behind each image, is the root of our interpretation and every subtle detail actually has a large impact in the big picture.

In October 2009, Thomas Lehmen sent me the contact sheet of all the previous versions that exist, all 23, and I began the invitation process for the third trio. I started by contacting twelve of the previously performed versions. I really wanted to watch the DVDs but I had to wait until my part of my process was over so I wouldn't be overly influenced, affected or hindered by seeing too many interpretations. I wanted the Canadian production and my place for creation to be authentic. In the end I had interest from about five companies who wanted to travel to Vancouver. Two versions were ready to travel this summer. As a result, a dance theatre company from Brooklyn, New York, will be sharing the stage with Canada's "East Coast" and "West Coast" trios. Witness Relocation has performed their version in Bangkok (2005) and in Atlanta (2008). Dan Safer, the Artistic Director told me: "*Schreibstück* is my favorite piece to perform as the company's introduction to a new city. It is perfect because of the inherent exchange, collaboration and dialogue that comes with the work. Plus, it is so fun to have the very community you are visiting on stage with you rocking it out."

In *Schreibstück*, the performers use text. Sometimes it is addressed to the audience, breaking the fourth wall, and sometimes text is recited as an internal thought spoken aloud. Task #10: Reciting a list of things and conditions the dancer(s) really wants or want. Turns out that if you ask five people, you will get the same answer. Our desires are culturally, or quite possibly, instinctively the same. In the opening pages of the book, Lehmen describes the methods in which interpretations should be carried out and the conditions to create them (upholding the value to process-based work and acknowledging the necessary credentials needed to keep the work within a professional context). He also declares his systemizing of performative elements but he also mentions his long



Sara Coffin. Photo courtesy of the artist.

reflection on what could be a common interest relevant to everybody: our existence.

To date, 25 different interpretations of Thomas Lehmen's *Schreibstück* have been created in Berlin, Lisbon, Amsterdam, Brussels, Bangkok, New York, Atlanta, Oslo, Dublin, Perth, and now, Halifax and Vancouver. The piece has been produced eight times around the world, nine including the upcoming *Dancing on the Edge* production. This is the first time that *Schreibstück* will be performed on Canadian soil, and I am excited for the wild card event and Thomas Lehmen's arrival to Vancouver. Incidentally, Lehmen is never present during any of the creative processes, and he will never make his own version. Regardless, I will literally be shitting my pants on stage, knowing he is in the audience (Task#20: a choreographic collection of the soil of human activities). 🍌

*A studio showing with the Vancouver cast will be held at Scotiabank Dance Centre on Thursday May 20th at 3pm. This Vancouver interpretation is part of Sara Coffin's artist-in-residency at The Dance Centre. The final production of *Schreibstück*, with all three groups, will be performed as part of the *Dancing on the Edge*, on July 10-11, 2010.*

*This project has been graciously supported by The Canada Council for the Arts, *Dancing on the Edge*, The Dance Centre, The Santa Aloï Award, The Province of British Columbia through the BC Arts Council, Halifax Dance, Dance Nova Scotia and The Shadbolt Centre for the Arts.*

Moving Right Along

Speaking with BC Producer Barb Clausen

by Eury Chang



Barb Clausen, photo by Steven Lemay

It seems as though Canadian dance has come into its own skin, and evolved steadily perhaps because of the country's resilient talent and undeniable diversity. And while many audiences know home-grown choreographers and performers by name, how many are aware of the people who toil away behind the scenes?

Case in point: one such person who has weathered almost three decades in the field is Barb Clausen, long-time Vancouver-based dance producer. Speaking with her is, in fact, like getting a history lesson in Vancouver dance. Clausen was born in the United States, studied Visual Art at the

University of California at Berkeley, but later moved with her husband to Canada. After settling in Vancouver, BC, Clausen returned to her 5th year of studies and completed a Diploma in Education at UBC.

She says, "I have always loved presenting, and especially, the connection between audiences and the work." Early on in her dance career, Clausen taught dance to children at the Anna Wyman Studio on the North Shore, and then obtained a certificate in dance at Simon Fraser University, studying under pioneers Santa Aloï and Iris Garland. When asked about what it was like in the early days, Clausen reflects, "I started with Terminal City Dance with Terry Hunter, Savannah Walling, and Karen Jamieson, who now have their own companies. I also worked at the Firehall Arts Centre, sharing a small space with Donna Spencer, and with her initiated the first dance programming there..."

Old flyers and programs, loaned to me by Barb Clausen, tell the tale of Vancouver's burgeoning dance community. In one program entitled "Vancouver Dance Week" and the "First Canadian Dance Critics Seminar," dated November 6-13, 1983, familiar names of people who still work in the industry abound. Along with Barbara Clausen (Co-ordinator), the Programming Committee was comprised of Barbara Bourget, Gisa Cole, Jean Cunningham, Maureen McKellar (now Mairin Wilde), and Tom Stroud; with publicity by Cathy Levy, and brochure design by David Cooper. Anyone sound familiar? Program #3 was presented at the Western Front Lodge, and included performances by Mary Louise Albert, Monique Leger, Peter Ryan, and Angela Brown, among many others.

All of this makes one wonder how various dance professionals rallied together to build the necessary infrastructure for the community. Clausen shares her memory with us, "Back then, the community was working hard on the idea of a centre for Vancouver dance. Terminal City Research Centre, and the BC Regional Office of Dance in Canada, along with many notable local and regional companies (Anna Wyman Dance Theatre, EDAM, Pacific Ballet Theatre, Paula Ross Dance company, Special Delivery Dance Music Theatre, Mountain Dance Theatre, and Judith Marcuse's Repertory Dance Company of Canada) banded together in 1985, putting forth a proposal for a project that would eventually become The Vancouver Dance Centre."

continued on page 7

By listening to this dance producer and looking at the various historical documents of past projects, it seems as if the foundation was set for many years. However, the decade that followed involved even more risks, and one major lifestyle change. "One day, I was looking in the *Globe and Mail*, and saw a posting for a Dance Officer at the Canada Council," Clausen says, "I asked my husband what he thought, and we both thought... why not?" Incidentally, she landed the position and off to Ottawa they went for the next two years. In addition to serving as one of the first Dance Officers, later Clausen also initiated projects under the auspices of the Dance Touring Office.

She returned to Vancouver to take up the position of the Dance Centre's first Executive Director, where she first met then board member Herb Auerbach, who has since become a good friend. "At that time, it was a service organization located at 5th & Main, with offices in the Arcadina Hall. Daniel Collins was one of my first hires, and in 1990, the Dance Centre presented *City on the Edge*, with Jay Hirabayashi as the Artistic Director of a multi-disciplinary festival set in the Fountain Plaza of the Vancouver Art Gallery."

After a few years as the first Executive Director of the Dance Centre, Clausen left in order to work as an independent. "Back then," she says, "when you left a high profile position, you fell off the radar. But I knew other women who were in similar positions, so for a few years, I joined with other women including Wendy Newman, Julie Poskitt, Gina Sufrin, Fran Brafman, Janet Miller, and we formed New Works and met once a month just to talk and share ideas -- like a salon." This is when things became interesting. Clausen worked for herself and began taking on projects here and there, and asking herself, "Where's the niche, where's the need...?" in a conscious attempt to provide something that was missing in the community.

By this time, it had become evident that what the dance community required was sound management and production services, and in 1993, New Works took on this role. Upon further reflection, Clausen says that her time at the Canada Council taught her about the importance of relationships, and demystified how the funding system works. "I believe in mandates that you can drive a truck through.... as it happens, we present dance, but also have a mandate to present related forms such as music and theatre. And there's always been a dual nature of presentation and management with New Works."

Since 1993, New Works has supported, through management and production services, some of the city's leading dance performers and companies. In addition to Joe Ink, Battery Opera, Mortal Coil, Karen Jamieson Dance, Jai Govinda -- to name a few -- Barb Clausen has mentored and coached numerous individual artists with their own career goals and aspirations. And while this is not surprising given the producer's background and experience, there are new rumblings that yet another major change is on the horizon.

It was recently announced that Barb Clausen will be leaving the non-profit society that she nurtured for close to 17 years. But far from being a retirement, Clausen sees this as another

chapter in her ongoing and highly focussed career in dance production. "I have finally settled with this fact... New Works has three series in place: *All Over the Map* and *Pop Up Dances* at Granville Island, and *Dance Allsorts* at The Roundhouse Community Centre. I am really ready to see a young person take on the work of the society." With the recent hiring of Joyce Rosario as the incoming Executive Director, someone who Barb has herself mentored and coached, it does seem that the house that Barb built will be filled with the energy of another generation of artists, given the current client roster that includes OutInner Space Dance, Tara Cheyenne Performance, Aeriosa, Joe Ink (returning); this, in addition to project support for the 605 Collective, the response, and Henry Daniel.

What does one do after leaving a high profile position for the second time in one's career? Well, in this case, it involves a careful shift sideways into another organization called DanceHouse. For those who may not know, Barb Clausen and cohort Jim Smith co-founded the series in order to present a season of large-scale, contemporary dance, mainly at The Vancouver Playhouse. Now in its second season, DanceHouse has already brought in world-class companies, such as Batsheva Dance (Israel), Hubbard Street Dance (USA), Marie Chouinard, Kidd Pivot, Montreal Danse (Canada), and most recently Grupo Corpo (Brazil), to name a few. No worries for Vancouver audiences and Canada's dance community: Clausen will have her hands busy at the helm of DanceHouse, likely for many years to come.

On April 26th of this year, a good-bye gathering called *Barb's Next Stage* took place at the Roundhouse Community Centre. Envisioned as a fundraiser for the organization she founded, and is now passing on to a successor, it shows that ample energy and generosity are still running high in this producer's veins. When asked if she will miss working at Scotiabank Dance Centre, Clausen notes, "I love what I do, and although working on the 7th floor of the building is like coming full circle from the early days, art will still be made. I'm excited about what will happen with New Works. 🦋"

Barb Clausen is a Vancouver-based dance producer, mentor and manager.

*For more information on DanceHouse, visit: www.dancehouse.ca
For more information on New Works, visit: www.newworks.ca*

calendar of events

may/june

To May 1

The Dance Centre in partnership with MovEnt presents Day Helesic's *Around the Block*. 8pm at Scotiabank Dance Centre, Vancouver. Tickets: www.ticketstonight.ca / Info: www.thedancecentre.ca or www.movent.ca

May 1

Expressions presented by Restless Productions and the Cathedral Guild for the Arts, featuring performances by Helen Walkley, Ron Stewart, No Hitting and more. 2pm at Christ Church Cathedral, Vancouver. Info: www.restlessproductions.com

May 1

Dance Victoria presents Wen Wei Dance in *Cock-Pit*. 7:30pm at the Royal Theatre, Victoria. Info/tickets: www.DanceVictoria.com

May 1

Ballet Kelowna presents "Masters' Play," featuring Brian Macdonald's *Double Quartet*, Kay Armstrong's *Etude*, Nesta Toumine's *Gymnopedies*, Joe Laughlin's *Butterfly Effect* and David LaHay's *Donizetti Dances* and *in Stride*. 2pm at Kelowna Community Theatre, 1375 Water Street. Info/tickets: 250.860.1470, www.ticketmaster.ca, www.balletkelowna.ca

May 2

Caravan World Rhythms presents Gamelan Gita Asmara in *Taksa: The Spirit of Balinese Music & Dance*. 2pm at the Heritage Playhouse, Gibsons. Info/tickets: www.caravanbc.com

May 4

ArtSpring presents Wen Wei Dance in *Cock-Pit*. 8pm at ArtSpring, Salt Spring Island. Info/tickets: www.artspring.ca, 250.537.2102

May 4-8

The Cultch presents Noam Gagnon/Co. Vision Selective in *10 Things you'll HATE about ME*. 8pm at the Historic Theatre at The Cultch, Vancouver. Info/tickets: 604.251.1363 www.thecultch.com

May 5-8

A Tara Cheyenne Performance production presents *Goggles*. 8pm at Studio Theatre, Shadbolt Centre, Burnaby. Info/tickets: www.shadboltcentre.com

May 7

The Port Theatre & Crimson Coast Dance Society presents Dancers Dancing in *Voices in Motion, Bodies That Sing*. 7:30pm at The Port Theatre, 125 Front Street, Nanaimo. Info/tickets: 250.754.8550, www.porttheatre.com

May 8

Co.ERASGA presents *OrienTik/Portrait*. 7:30pm at the Frederic Wood Theatre, UBC, Vancouver. Tickets: 604.684.2787, www.ticketstonight.ca, www.companyearasgadance.ca

To May 12

Red Sky Performance presents *Raven Stole the Sun*. May 7, 7:30pm at Key City Theatre, Cranbrook; May 12, 7:30pm at Valemount Community Theatre. Info: www.redskyperformance.com

May 14-15

Canadian Pacific Ballet presents *Victoria & Albert* at McPherson Playhouse, Victoria. 8pm on May 14, 2pm and 8pm on May 15. Info: www.canadianpacificballet.org / Tickets: www.rmts.bc.ca

May 16-18

Flamenco Rosario in collaboration with The Roundhouse Community Arts & Recreation Centre presents *Mis Hermanas Thicker than water: My Sisters and I*. 8pm plus a 2pm matinee May 17, at the Roundhouse Community Arts & Recreation Centre, Vancouver. Tickets: 604.684.2787 or www.ticketstonight.ca / Info: www.flamencorosario.org

May 17-18

The Dance Centre and the Firehall Arts Centre present *Twelve Minutes Max*. 8pm at the Firehall Arts Centre, Vancouver. Tickets: 604.689.0926 / Info: www.thedancecentre.ca

May 18-22

Conversations with Willie: The Second Coming, a comedic dramatic experience. At the Scotiabank Dance Centre, 7:30pm. Info/Tickets: www.conversationswithwillie.com

May 27

The Dance Centre presents *Discover Dance! Mascal Dance*. 12pm at Scotiabank Dance Centre, Vancouver. Tickets: www.ticketstonight.ca / Info: www.thedancecentre.ca

June 13

The Anna Wyman School of Dance Arts presents *Summer Concert 2010* at the Centennial Theatre, North Vancouver. 2pm matinee and 7pm evening performances. Info: 604.926.6535, www.annawyman.com

June 16-18

MovEnt in association with Ballet BC presents *Dances for a Small Stage 22*. 8pm at The Legion on the Drive (2205 Commercial Drive), Vancouver. Info: www.movent.ca

June 17-19

Goh Ballet Academy Showcase Performance. June 17: *Then and Now: A Process of Artistic Interpretation*; June 18th & 19th: *Once Upon a Fairy Tale: Dances that Live in Your Imagination*. 7pm at the Vancouver Playhouse. Info/tickets: www.gohballet.com

June 17-20

SFU School for the Contemporary Arts presents *Imprint*, with choreography by Henry Daniel. 8pm at SFU Woodwards, Fei and Milton Wong Experimental Theatre, Vancouver. Tickets: 604.873.3311, www.sfuwoodwards.ca

For a regularly updated calendar of dance performances and events, visit our website thedancecentre.ca - go to Calendar.