



*Quinte Ballet*  
SCHOOL

25  
YEARS OF  
DANCE

*Quinte Ballet School*  
*25 Years of Dance*

T. Lynn Miller



Quinte Ballet School  
Brian Scott, FISTD (CSB), Founding Artistic Director

Publisher: Quinte Ballet School  
Brian Scott, Artistic Director

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*This book is dedicated to the memory of Sheila Kraszewski, Mary Paterson and Bill Pape, whose early devotion laid a foundation for today's successes.*

# Acknowledgments

We wish to thank the following: Brian Scott, for his guiding spirit and being an invaluable source of information on the first twenty-five years of the school; Yvonne Adams, office administrator; Sheila Crooks-Daniels, chair, Board of Directors; long-time volunteer Helen Kelly, for her dedication to getting the job done; the photographers whose work brings these pages to life: Robert House, Richard Lumbers Photography Ltd., Ken Martin, W.R. Turrall, Andrew Oxenham, Cat O'Neil, Andy Ptak, Jack Chiang (Kingston Whig-Standard), Dexter Taylor and express our sincere apologies to anyone we may have inadvertently missed; the news sources for contributing to the historical record: the Belleville Intelligencer, The Community Press, The Kingston Whig-Standard, The Toronto Star and The Mirror; the helpful staff at the Belleville Public Library and the Metropolitan Toronto Reference Library; and for his incredible patience and flexibility, Howard Aster.

# Introduction

The National Ballet of Canada began in 1951 under the artistic direction of Celia Franca. In the early 1950's, a National Ballet of Canada Guild was formed in Belleville to increase public awareness of ballet and provide fund-raising support for the National. The Guild was instrumental in bringing Brian Scott to Belleville to teach in 1970, after a lengthy search involving Betty Oliphant of the National Ballet School, and Renee Collins, President of the Canadian Dance Teachers Association.

A dream became reality when the Quinte Dance Centre was established in 1972, initially as a school of the Belleville Branch of the National Ballet Guild, with Brian Scott as its Founding Artistic Director, and Sheila Kraszewski as president of the National Ballet Guild. Under his direction, the school has gained an international reputation for excellence and grown from a handful of students taking mostly recreational classes, to an enrolment of 63 full-time professional and 130 recreational students. Quinte Ballet School graduates and graduate teachers are working for large and small companies the world over.

In 1976, the school was incorporated as a non-profit organization, and in 1979, the school moved to centralized facilities at the Queen Mary School building on Isabel Street.

In 1987, the school purchased a 12-unit apartment building and converted it to a residence for its professional students. As the recession hit and governments tightened their purse strings, the school found itself in increasingly tenuous financial straits. After running the residence at a deficit for two and a-half years, the building was sold.

An independent study in 1988 by Canadian dance critic Michael Crabb and Ontario Institute for Studies in Education director Walter Pitman, produced a nine-page report that "reflects the growing prominence of the Quinte Dance Centre in the national dance community," said then-outgoing Board chair Bill Procter. Among the difficulties the

report cited were the necessary expense of transporting students to larger centres for exposure to the art form they're studying and performing facilities that are "limited and inappropriate," echoing Brian Scott's frustration with the limitations of putting on professional quality productions on the area's high school stages.

And in 1990, Gail Lord, Cultural Master Plan chief consultant, released a report on the local arts community, describing the Quinte Dance Centre as "a major cultural attraction that has an impact on the city's economy." Going even further, the report said the school has the most economic input to the city of any cultural organization, bringing \$350,000 per year in outside money from students and grants to pay local salaries and services. The report concluded that spending to accommodate the school and its future should be justified.

During the school's twenty-fifth year, changes are on the horizon. Brian Scott will retire as Artistic Director when a suitable replacement is found who will carry on the dream and guide the school into the next century and beyond. It will take an imaginative and fearless successor to meet the daunting challenges ahead. The Isabel Street studios are cramped and crumbling; a new facility will only enhance the school's attractiveness to high-calibre students. And even though discussions for a performing arts centre first began in 1968, there isn't yet the beginning of a plan for one.

"My only concern now is that the school will continue. It has to keep going; it has only started now. It is capable of so much! Many of the students are dancing all over the world," says Brian Scott.

# Brian Scott FISTD (CSB)

Founding Artistic Director

When Brian and David Scott left Newcastle, England in the late 1940's to pursue careers in dance in London, dancers lived on dedication and dreams. There were desperate times when the two brothers didn't know where their next meal was coming from. One day, they sat on a park bench commiserating with one another over their plight, when a stranger overheard them and offered a box of corn flakes. They were overwhelmed by the token patronage and celebrated with a party!

Times have, thankfully changed: today, dancing dreams can become reality for anyone motivated to make them so. While it's still a struggle, there are scholarships and bursaries, government grants for the arts, and an organized network of patrons and dedicated volunteers to help young people achieve their dreams. "Through this school we have proven that if a youngster wants an international career, it is possible to achieve that," Brian Scott maintains. "I firmly believe the most important criteria in becoming a dancer is the desire to be one. We've proved it because our dancers are all over the world."

Born in Ceylon, he trained in Newcastle with Nora Fern and won a scholarship to the International Ballet School in London. He has danced with the Ballet Russe, the Opera Ballet at Covent Garden, the English National Ballet, and the National Ballet of Canada. An unfortunate knee injury forced a change in career path, to teaching, which has resulted in 1500 alumni benefiting from his vast

experience. Brian Scott is a Fellow and examiner of the Cecchetti Branch of the Imperial Society of Teachers of Dancing.

Under his dedicated guidance, the school has grown from a handful of recreational students, to an enrolment of 193 with a world-wide reputation for excellence in the quality of its students and instruction twenty-five years later.

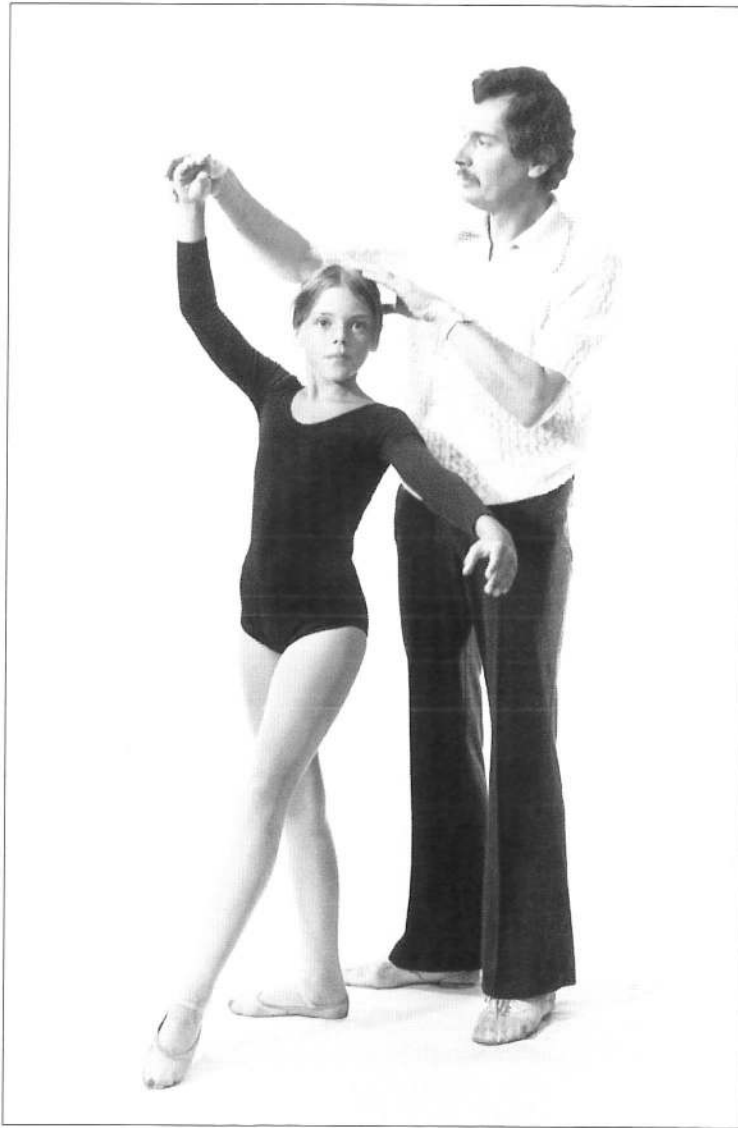


BOB HOUSE



*But oh, she dances such a way!  
No sun upon an Easter-day  
Is half so fine a sight.*

- A Ballad Upon a Wedding, Sir John Suckling



*Tracey McNicol and Brian Scott*



## 1972

Beginning in 1970, Brian Scott taught ballet classes sponsored by the Belleville branch of the National Ballet Guild twice a week; classes were conducted in the gym at Queen Victoria Public School. With a mandate to provide opportunities for students to study dance with well qualified teachers through a comprehensive course of study, the Quinte Dance Centre began its work. On opening September 6, 1972, there were two teachers, 160 students, and a dedicated group of volunteers. Classes were held at second-floor studios located above the Eaton's Catalogue shop on Front Street.

Students took classes from pre-ballet to adult, adult conditioning, national and character. The school had an annual operating budget of \$25,000.

In addition to teaching dance, Brian Scott also taught theatre, movement and mime to Belleville Theatre Guild students.

Len Stepanick joined the Quinte Ballet School as its permanent guest teacher.

## 1973

The Quinte Dance Centre brought the first ballet ever commissioned by native people to Belleville. *The Ecstasy of Rita Joe*, a Canadian production, was performed by the Royal Winnipeg Ballet to a full house.

At the end of its first year, Quinte Dance Centre broke even. In their first public appearance, eight senior students danced in Trenton. Four students from the National Ballet School and their director, Betty Oliphant also appeared.

For the first time, Quinte Dance Centre offered a two-week Summer Programme.

## 1974

Belleville native Andrew Pape, a Quinte Dance Centre student, became the first male selected from the Quinte area to attend the National Ballet School of Canada.

## 1975

Through the efforts of Kay Manderville, a substantial scholarship and bursary programme evolved, and a memorial scholarship was established in memory of past-president Sheila Kraszewski.

Brian Scott was recognized as consultant to the Belleville Branch of the National Ballet Guild of Canada.

Enrolment had grown to 157 students.

## 1976

In April, *Ballet Antics '76* was performed in Belleville and Trenton as part of Artsfest. Valerie Wilder, of the National Ballet of Canada, performed with Quinte Dance Centre students; the Dance Centre Workshop Company, of Ottawa, made a guest appearance. David Scott and Joanne Nisbet, of the National Ballet of Canada, said they were impressed with the students' progress.

After only four years in operation, the Quinte Dance Centre proved its dedication to excellence when five Quinte Dance Centre students were chosen at the school's first official audition in Belleville for the National Ballet School.

*"You always find you can do a little more than  
you think you can. All you lose is a little sleep."*

- Brian Macdonald, choreographer



*Monica Neuwirth, Mary Paterson, Chip Sieberg, Debbie Exelby, Jim Burns and Brian Scott at Quinte Dance Centre's Front Street studio.*

The students – Sue Hoyle, 10, Lynn Keller, 10, Jim Duffy, 12, Mary Paterson, 12, and Sandra Robertson, 12 – were among only 30 students chosen from 500 who auditioned to attend the national summer school. Student Donna Kelly was accepted by the Royal Ballet School in London, England; both Donna and Peter Locke were accepted for Summer School at Les Ballets Canadiens in August.

The Guild was successful in bringing Ballet Ys Company to Belleville in October; it was the first time a contemporary dance company was seen in the city. With the cooperation of both public and separate school boards, the performance was seen by area secondary school students.

The school was incorporated as a non-profit organization.

Located above the Eaton's Catalogue shop on Front Street, the Quinte Dance Centre offered 18 classes per week, as well as private instruction, to 180 students. It was the first school of its kind to be operated by a branch of the National Ballet Guild of Canada. While administered by volunteers, the teaching staff had grown to include teacher Fran Ridley and student teacher Mary Ann Locke.

By this time the school was giving lecture-demonstrations to a minimum of ten schools in the Quinte area, travelling as far as Marmora.

Helen Kelly, president of the Belleville branch of the Ballet Guild called for volunteers from the community. "The school can use anyone who has any spare time. We strive for a competitive, professionally operating school. There is a whole network of jobs to be done."

## 1977

Donna Kelly was accepted by the Royal Ballet School in London, England for a second year of studies, and Peter Locke performed with Les Grands Ballets Canadiens, surprising success for graduates of such a young school.

A further tribute to the young school was the successful auditions of five more Quinte Dance Centre students for the National Ballet Summer School. The students – Michele Binnie, 10, Kristen Soden, 10, Elizabeth Hurley, 12, Frances Vernier, 10, and Jim Duffy, 13 – were competing against 900 others for only 20 available places. Brian Scott called it "a remarkable achievement."

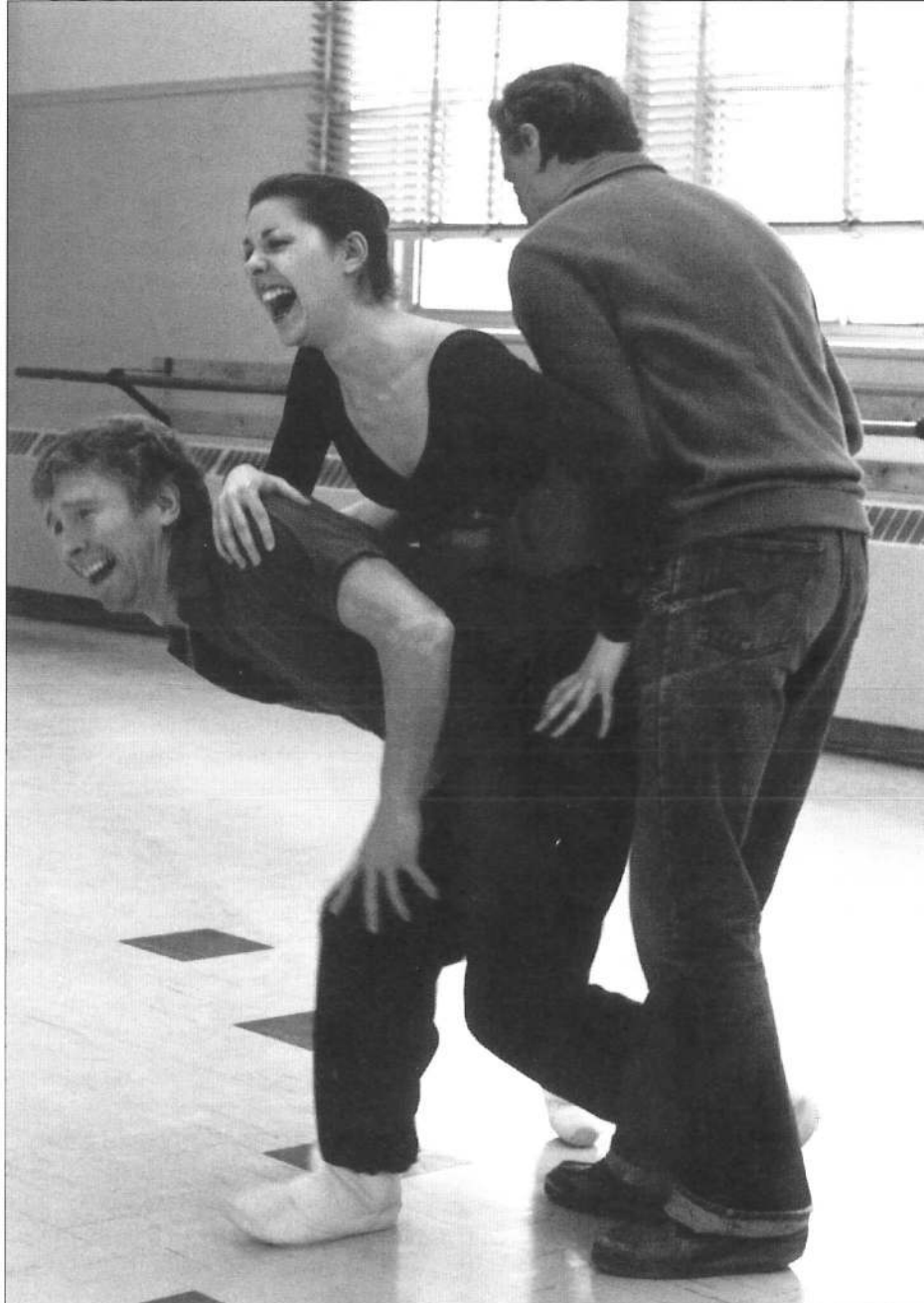
## 1978

With the assistance of an Ontario Arts Council grant, the Quinte Dance Centre offered its first four-week Summer School programme, attended by 123 students from as far away as New Zealand, Australia and Newfoundland. The teaching staff of Brian Scott, Celia Franca, Sergiu Stefanschi, Tomas Schramek, Len Stepanick, Louis-Andre Paquette and Kathryn Brown offered a comprehensive and challenging array of classes.

Celia Franca, founder of the National Ballet of Canada in 1951, brought a great wealth of experience and expertise to the Summer Programme. Her professional career as a soloist began in 1936 and includes a string of international awards for choreography, including two Emmy Awards (*Cinderella*, 1968, and *The Sleeping Beauty*, 1973). Miss Franca said Brian Scott instilled "a wonderful

*"A ballerina needs to have taste and ego and determination. She should be a ham, looking at you and trying to provoke you. Beyond that, the secret is in a flesh of phrasing, of playing with the music."*

- Attributed to Mikhail Baryshnikov



*Len Stepanick, Ainslie Cyopik and Brian Scott in a lighter moment.*

sense of concentration and discipline in his summer school students.”

Romanian-born Sergiu Stefanschi, who graduated from the same school as Rudolph Nureyev, brought a Russian style of dancing to the Summer School. He danced with Janine Charrat’s Ballets de France, the Kirov and Bolshoi companies, the Belgrade Ballet, Ballet Nacional de Cuba, Theatre Contemporain de la Danse and performed many times with Veronica Tennant.

Tomas Schramek, a principal dancer with the National Ballet of Canada, first studied at the Slovak National Theatre School. He spent nine years with the folkloric troupe Sluk, and that experience greatly enriched the Summer School’s character classes.

Len Stepanick spent 12 years with the National Ballet Company and has performed extensively in television as well as musicals in the United States and Canada.

Louis-Andre Paquette, teacher and member of Les Ballets Jazz taught jazz classes to “give students another way to move and allow their feelings to become more open.”

Kathryn Brown, former National Ballet of Canada and Toronto Dance Centre student, and member of the Marie Marchowski Dance Company in Toronto, taught the Martha Graham method of moderne dance.

The school had 17 professional students, for a total enrolment of 190.

The National Ballet School held auditions in Belleville as part of their 27-city annual audition tour.

Peter Locke, former Quinte Dance Centre student, performed with Ballet Ys of Canada when they performed once again in Belleville.

## 1979

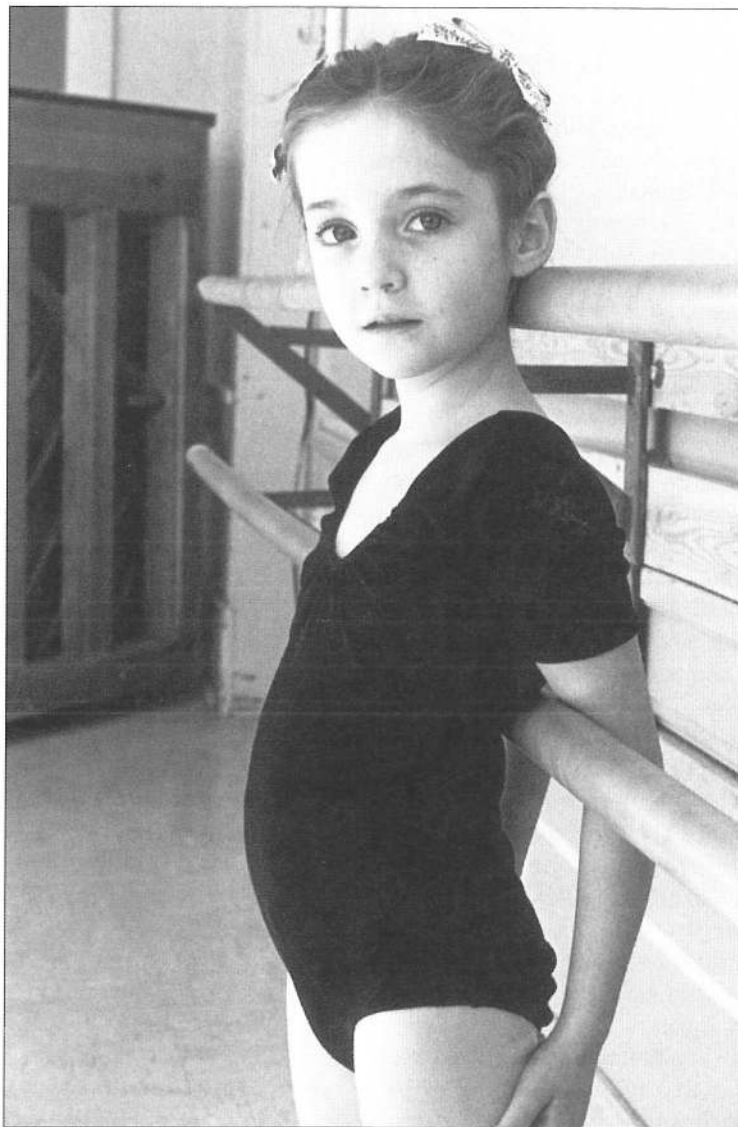
In January, the school hired its first executive director, Mary Shipton, to administer the office and coordinate the work of volunteer members of the Belleville Branch of the National Ballet Guild of Canada. Her priority was increasing public support and recognition of the school in the community. Performances in area public schools during the Jest for Fun programme were coordinated by the University Women’s Club in April. The Guild provided scholarships for students of the Quinte Dance Centre, as well as a five-dollar subsidy toward the \$17 per pair cost of pointe shoes. During the Jest for Fun programme alone, students were known to go through five pairs of shoes each.

Addressing students at St. Michael’s Academy before a Quinte Dance Centre performance, Brian Scott pointed out that “ballet is more athletic than any sport, and is one of the most complete forms of theatre because it combines music, acting and dance.”

The second Summer School attracted 90 students from New Brunswick to New York State. Students were required to attend the full four-week programme, instead of selecting a two, three or four-week programme as in the previous year, to preserve continuity and improve the instruction. Classes were conducted at the Front Street studio and St. Thomas Parish Hall, geared to dancers of junior, intermediate and senior levels of ability. The talented group of instructors – Brian Scott, Sergiu Stefanschi, Hazaros Surmeyan, Andree Millaire, Len Stepanick, Elena Zhuravleva, Dimitri Costomiris, Kathryn Brown and Sandra Nicholson – offered instruction in technique, syllabus, pointe, pas

*Will you, won't you, will you, won't you,  
will you join the dance?*

- Lewis Carroll



*Recreational School Student*



de deux and repertoire, as well as moderne and jazz.

Bill Pape, dance centre board member, enthused about the students' dedication, "The kind of kids who come to this school are so serious about dancing they go to class whether they're feeling well or not; they really want to get somewhere." And Brian Scott said the whole staff were "flabbergasted by their advancements. They went from very loosely, undirected dance, to really good solid performances."

The school's reputation in the ballet community was growing, helped by the success of some of its graduates: Donna Kelly, at the Royal Winnipeg Ballet, Peter Locke with the London Ballet (England), and Laura Bayne with the National Ballet of Portugal. "The school's uniqueness comes from the breadth and depth of its dedication to seek excellence, rather than size, which is achieved from hard work and self-discipline under dedicated teachers," Brian Scott said.

With a growing reputation, there was growth in enrolment – in seven years, the school grew from a community-oriented programme of 60 to an enrolment of 200 fall/winter combined professional and recreational students. The school hired two new teachers and instituted a Teacher Training Programme.

It was time to find a permanent facility. "We have to find a home for ourselves. There is no room for expansion here, and there are certain things we can't do at the moment," said Brian Scott of the need for more funding and fund-raising activities for the school. In September, the school moved to new, larger facilities at Queen Mary School on Isabel Street. A grand opening was planned for the following April.

The City Ballet of Toronto presented *The Nutcracker* to a full house at Belleville Collegiate Institute; Brian Scott said he looked forward to the day when Quinte Dance Centre could mount such a production.

## 1980

As the 1980's began, Quinte Dance Centre had established itself as one of the best ballet schools in Canada in just eight years. Recognizing a need for expansion, the school began to look at the feasibility of establishing a residence with a well-trained staff to deal with the needs of the professional dancer.

The new aim became the establishment of a residential programme, to improve the programme and increase professional student enrolment. "It's an exciting thing, the potential we have for a unique situation in North America in this community," Brian Scott said. "The dance world is completely international. People are aware of Belleville in London, England. Our aim is to produce world-calibre dancers."

American-born Georgette Alexander (nee Marcel) was hired to teach pre-ballet and grade one and brought her international performing and teaching experience to Quinte Dance Centre.

Disco dancing was offered as a recreational class.

In April, 300 people attended the grand opening and ribbon-cutting ceremony by Belleville Mayor Ben Corke at the Quinte Dance Centre's new facilities at the Queen Mary Community Centre on Isabel Street. Also in attendance were Bill Pape, president of the Belleville branch of the National Ballet of Canada, Betty Hurley, secretary-treasurer for the local branch, Quinte MPP Hugh O'Neil, Joanne Nisbet, ballet mistress for the National Ballet of Canada and David Scott, ballet master for the National Ballet.

The third Summer School, assisted by an Ontario Arts Council grant, was attended by nearly 90 students from as far away as Van-



*At the still point of the turning world.  
Neither flesh nor fleshless;  
Neither from nor towards, at the still point,  
there the dance is.*

- East Coker, George Eliot



W. R. TURREAL

*Elizabeth Hurley*

cover, Halifax and Texas. Teaching staff included Brian Scott, Len Stepanick, Sandra Nicholson, Charmaine Turner, National Ballet of Canada member, Elena Zhuravleva, Eva von Gencsy, founder of Les Ballets Jazz, and guest teachers Celia Franca, Hazaros Surmeyan and Veronica Tennant.

## 1981

Eva von Gencsy, founder of Les Ballets Jazz, taught a master jazz class during Summer School, and Elana Zhuravleva, who trained at the Bolshoi Ballet, taught character dance.

The Belleville branch of National Ballet of Canada Guild, an organization of interested citizens who wanted to promote dance in the area, celebrated its twenty-fifth anniversary. Over the years they brought many professional companies to the area in an effort to increase awareness of ballet. The local Guild concluded its business and service to the National; its volunteers' focus changed to directing the business of the Quinte Dance Centre.

Quinte Dance Centre presented a dance series featuring the Paula Moreno Spanish Dance Company, the foremost Spanish dance ensemble in Canada, the National Tap Dance Company of Canada and Winnipeg's Contemporary Dancers.

## 1982

An advisory board, chaired by Quinte MPP Hugh O'Neil, was formed to oversee future expansion plans, including a residence and larger performance facilities. Other members of the board included CBC producer Norman Campbell, Sonja Bata, Roy

Higgins, performing arts manager at Toronto's Harbourfront (former artistic director of the Belleville Theatre Guild), Marian Wilson, of Simon and Pierre Publishers, and Karen Kain, principal dancer with the National Ballet of Canada.

Karen Kain said the Quinte Dance Centre, with what she called its "high quality of training" provides a much-needed option for students. And Quinte MPP Hugh O'Neil said at the Patrons' Lunch during Summer School, "I have no doubt we have one of the best ballet schools in all of Canada."

In ten years the school evolved from a community centre offering only recreational classes to local children and adults, to a school providing full-time professional dance training. The Summer School attracted students from across North America, offering instruction from international artists. The Ontario Arts Council continued to provide grants to assist in bringing internationally known guest artists to the Summer School. It was the only such school in Canada not attached to a professional dance company.

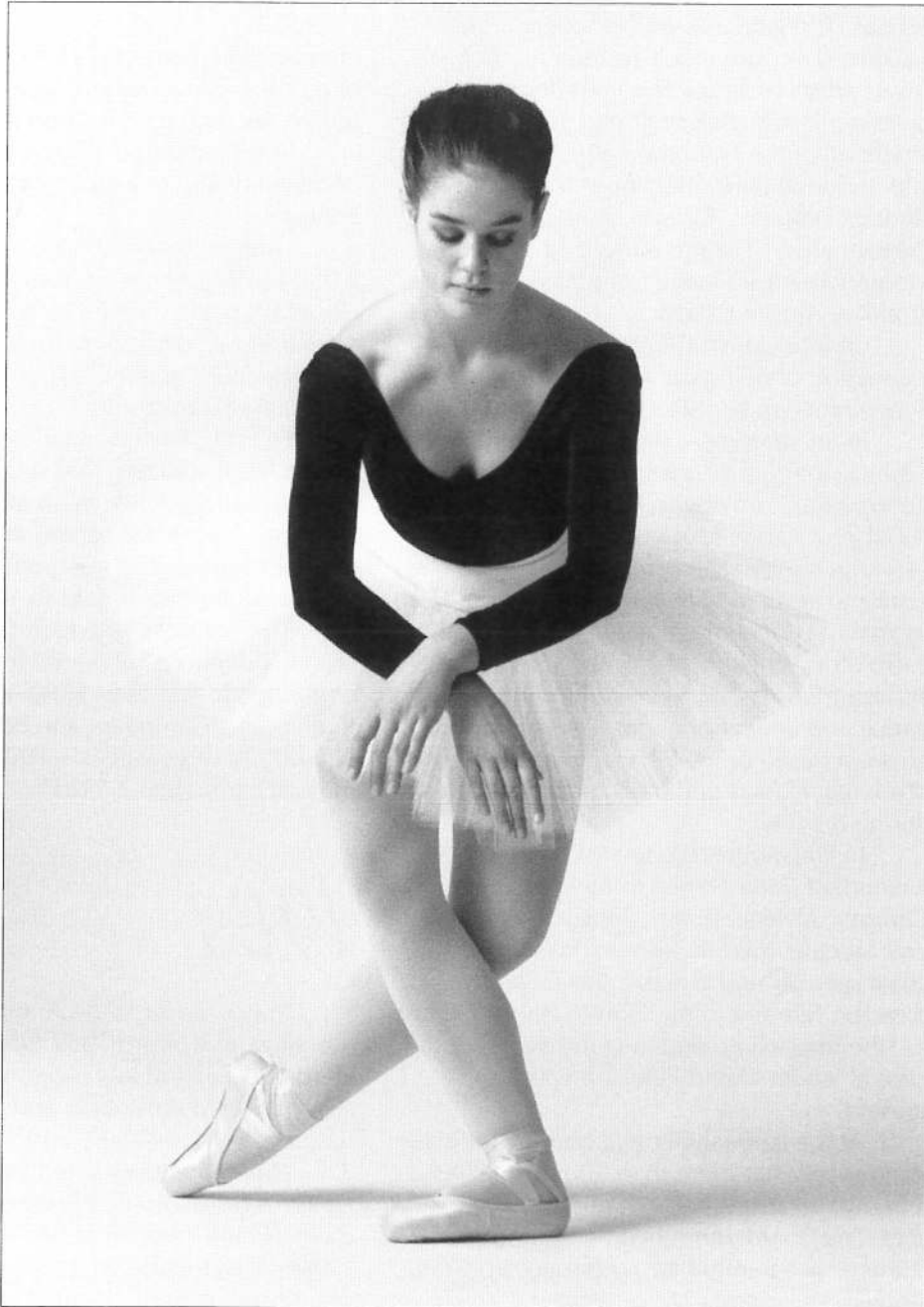
By 1982, the centre had graduated several professional dancers, who were all employed in dance companies. Donna Kelly was then with the Pacific Ballet Company, Peter Locke had just accepted a contract with the National Ballet of Belgium, Laura Bayne had danced with the Ballet Classique de Paris, the Portuguese National Ballet and studied teaching methods at the Royal Academy in London, Chip Sieberg was with the Alberta Ballet Company, and Ainslie Cyopik had just signed a contract with the National Ballet of Canada.

## 1983

In response to the growing popularity of dance in Canada, Quinte Dance Centre presented a three-programme series of dance

*And where thy footstep gleams -  
In what ethereal dances,  
By what eternal streams.*

- Edgar Allan Poe



ANDY PTAK

*Alison McCreary*

performances. Theatre Ballet, a production of the Toronto Dance Theatre and the Royal Winnipeg Ballet were assisted by the province's Ontario Tour programme.

Quinte Dance Centre held its first fundraising gala in June at Centennial Secondary School. The gala was one of several efforts organized to raise much-needed funding. Guest artists included Veronica Tennant, Lorraine Blouin, Peter Ottman and Raymond Smith, all of the National Ballet of Canada and included performers from National Tap Dance Company, Toronto Dance Theatre, Dancemakers, Theatre Ballet and the Paula Moreno Spanish Dance Company, as well as graduate Ainslie Cyopik.

Quinte Dance Centre enjoyed the distinction of being the least government-dependant dance organization in the country.

In an agreement with the Hastings County Board of Education, Quinte Dance Centre could provide individualized educational programmes for children training for a career in dance. The agreement allowed the centre to grant credits at the high school level by making dance training eligible under the curriculum's health, physical education and art requirements. The curriculum integrated dance and educational programmes with a concept based on placing students in regular academic classes and having dance classes during the day.

In December, Quinte MPP Hugh O'Neil welcomed Celia Franca to Quinte Dance Centre's advisory board at the Annual General Meeting held in Toronto. Walter Pitman, guest speaker and Ontario Arts Council director, referred to the Quinte Dance Centre as "the impossible dream come true." Ontario Liberal leader David Peterson was also present.

At the Annual General Meeting, it was announced that more than 300 businesses and organizations became corporate sponsors. The Board announced an "adopt a student" programme for corporate sponsors,

encouraging them to underwrite the expenses of training a professional student beyond the tuition fee paid by the student.

Karen Kain and Veronica Tennant conducted dance workshops at Summer School.

Quinte Dance Centre received a \$10,000 Ontario grant from the Ministry of Citizenship and Culture to help make the school more self-sufficient, expand its programmes and increase its earning potential and fund-raising ability.

Quinte Dance Centre's enrolment had grown to an amazing 500 recreational and 36 professional students. In an effort to increase male enrolment, the school announced a \$10,000 Scholarship competition for talented boys, with auditions held in Toronto.

The province provided \$17,500 and private donations increased to \$28,000 compared to less than \$700 in 1979. During the Patron's Campaign, the Board raised \$25,000 in three weeks – 100% more than the first campaign in 1981!

## 1984

In her report at the Annual General Meeting, new board chair Julie Roberts characterized 1984 as a year in which "the school soared artistically and struggled financially."

David Scott became Quinte Dance Centre's resident guest teacher upon retirement as ballet master of the National Ballet of Canada, to provide the school with an intensive programme of classical repertoire.

The school received only \$5,000 of the \$10,000 in grants it requested from the City of Belleville, although provincial support increased to \$32,000 from the \$12,000 it received in 1981. But the real news was the



Yuri Ng, Choreographer

*On with the dance!  
 let joy be unconfined;  
 No sleep 'til morn,  
 when Youth and Pleasure meet  
 To chase the glowing hours  
 with flying feet*

- George Noel Gordon, Lord Byron



CAT O'NEIL

Angela Philip, Brahm Olszynko, Christine Carpenter, Julie Hay, Sonia Gaudry, Forrest Holley-Hime and Susan Muir in Quinte Dance Centre's production of the Nutcracker, 1987

600% increase in private donations, from \$4,000 to \$25,000!

Ten students were involved in First Dance, a programme that ran at Harbourfront's Premiere Dance Theatre in Toronto.

In April, 18 dancers from the Royal Winnipeg Ballet performed *Le Corsair, Pas De Deux* and other numbers with a 15-member orchestra before a full house at Centennial Secondary School. It was the last performance in a three-part dance series, partially funded by On Tour, a department of the Ontario Arts Council.

The Spring Performance, sponsored by the Downtown Belleville Association, featured an original ballet, *Susanna Moodie*, created by Artistic Director Brian Scott and chief accompanist Pierre Gallant. The ballet was Quinte Dance Centre's special project in honour of the province's Bicentennial. Funding of \$3,000 from Celebration Ontario through Wintario, and the Bicentennial Advisory Commission financed the original production. The ballet was a depiction of the life of a writer during pioneer days in the Belleville area and was performed again by Quinte Dance Centre students in June at Fanfare '84, the Scarborough Arts Festival. Also on the Spring programme were *Triste*, a ballet choreographed by Clinton Rothwell and staged by Brian Scott, and *Los Ninos de la Guerra*, choreographed by Jim Burns.

Keeping in tune with the times, Quinte Dance Centre offered recreational breakdancing classes. And for the first time, recreational students were given the option of taking examinations as part of their instruction using the Cecchetti system. Quinte Dance Centre presented the first annual year-end performance by recreational students.

Celia Franca returned as guest teacher at Summer School in July and said, "It's gratifying to see the tradition of discipline the school has built up among its students. I find

the dancers already know how to act and react to me very quickly. I got a quality performance from them."

*The Ballet Book*, a guide for young dancers, by author-photographer Andy Ptak, and published by Key Porter Books, featured technical information by Brian Scott, Len Stepanick and David Scott, with a forward by Karen Kain. All the photos of ballet students in the book were taken at Quinte Dance Centre.

Henning Jacobsen, of Scano Media, produced a six-minute slide-to-film overview of the school as part of a special fiscal development project funded by Wintario.

Former students were continuing to add to Quinte Dance Centre's growing reputation: Donna Kelly was hired to perform in *Cats*, Toronto, and in November, Valerie Browne had her debut at the National Ballet of Canada.

In 1984, a small, informal guild, the Quinte Dance Centre Guild, was reformed at the request of Brian Scott. The volunteers coordinated a number of fund-raising projects for the school.

## 1985

In January, the Ministry of Citizenship and Culture provided a \$5,500 grant so the school could hire three young people to give them an opportunity to gain valuable work experience in set and costume design and in the newly-opened Ballet Boutique.

Francis Loughheed, former general manager of the Regina Symphony was appointed administrative director.

Graduate Valerie Browne accepted a position with the Berlin Opera Ballet, and returned to Belleville to help with the school's Spring Performance; Donna Kelly



*body swayed to music, O brightening glance  
How can we know the dancer from the dance?*  
- Among School Children, William Butler Yeats



*Christine Carpenter, Teresa Marin, Lara Zubczynsky, Leslie Parker, Kori Marin, Julie Hay, Allyson Fox, Holly Ramsden, Alize Abele, Liisa Winkler, Heather Dobiech, Brandy Crossie, Waltz, Act I, in Quinte Ballet School's production of The Sleeping Beauty.*



premiered as the White Cat in the Toronto production of *Cats*.

Gizella Witkowsky and Serge Lavoie, of the National Ballet of Canada were the featured guest artists at the Spring Performance, dancing *Swan Lake*. National Ballet of Canada's dancer-choreographer David Allen's ballet, *On Occasion*, was performed by Quinte Dance Centre. Graduate Jim Burns choreographed *On Kites* to the music of Keith Jarrett; *Il Se Reveille* and *Napoli* were also on the programme.

Quinte Dance Centre dancers performed with the Eastern Ontario Concert Orchestra, dancing a work choreographed by Jim Burns, Quinte Dance Centre instructor.

Quinte Dance Centre rented a house to use as a dormitory at Sir James Whitney School to accommodate professional students.

Candice Helm, who received her training at the Royal Winnipeg Ballet Professional Programme and the National Ballet School's Teacher's Training Programme, joined the Quinte Dance Centre staff.

Brian Scott was awarded the City of Belleville Cultural Award.

## 1986

Quinte Dance Centre students Polly Forsdyke and Alison McCreary called it "the chance of a lifetime" when they participated in a master class with members of the Kirov Ballet before the Soviet company's performance at Ottawa's National Arts Centre. The instruction, from ballet master Vladimir Semyonov, was a highlight for ten of the 19 students who went on the June excursion.

Quinte Dance Centre was the only school invited to take a class with the Kirov. The students were mightily impressed by the Kirov's performance. "I couldn't even have imagined how well they did it; it was just spectacular," said Alison McCreary.

Kimberly Glasco and Serge Lavoie, of the National Ballet of Canada, were the special guests at the Spring Performance in April. The programme included works from *Les Sylphides* and *The Nutcracker*, as well as Spanish, Arab and Chinese dance, and featured the Canadian Premiere of *Wand of Youth*, composed by Sir Edward Elgar and choreographed by David Allan.

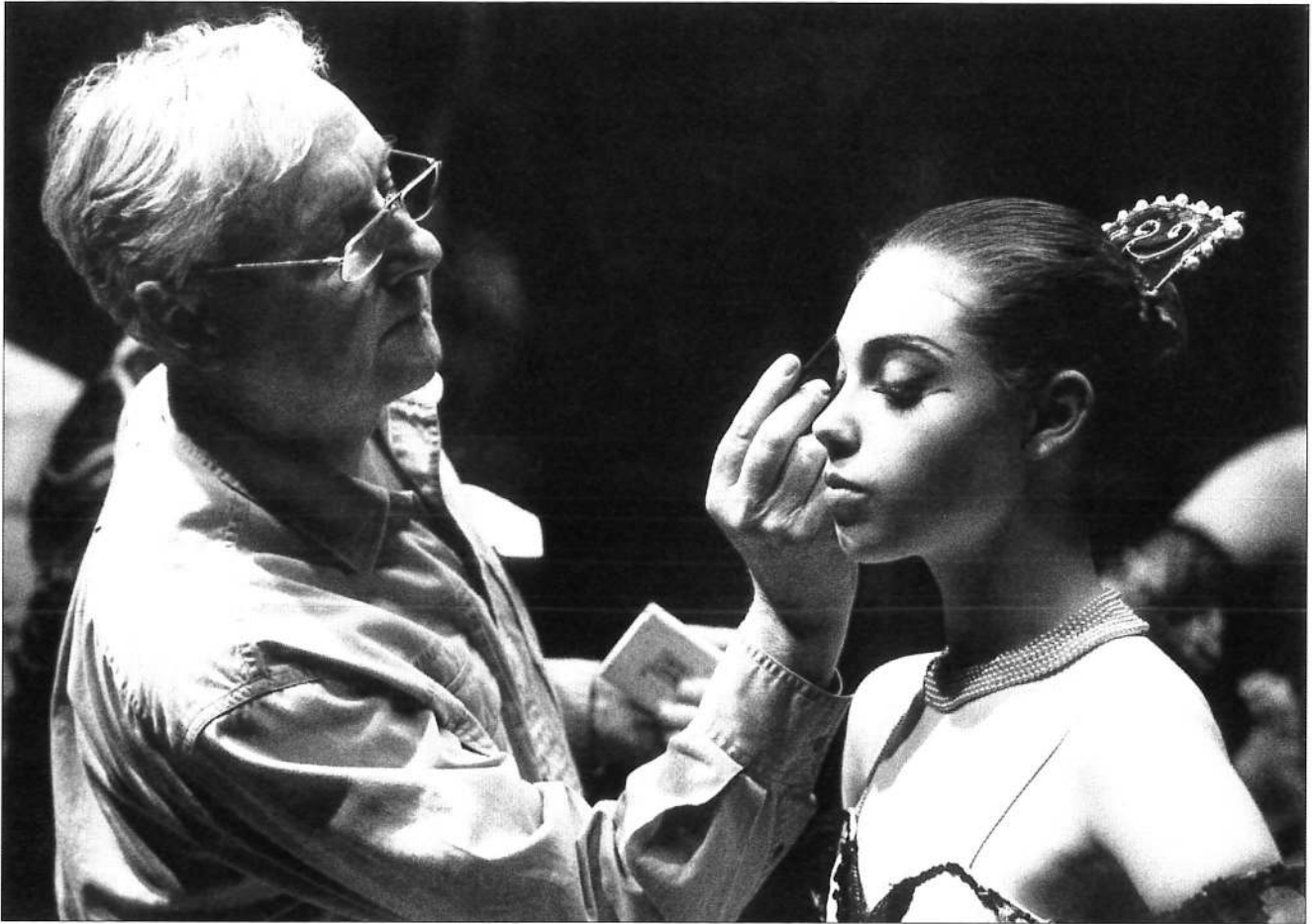
An October Toronto Star article, the "Boys of Ballet" featured students Brandon Downs, Matthew Ramsay-Brittain, Julius Bates and Andre-Claude Kaltenrieder, and focused on the incredible dedication and hard work it takes to be a dancer. Outnumbered by the school's 24 female professional students and struggling to overcome society's attitudes toward male dancers, the boys' determination shone through. "I want to dance. I want to be the best – if it kills me," said Brandon Downs.

At the Annual General Meeting in October, guest speaker Walter Pitman, executive director of the Ontario Arts Council, said Quinte Dance Centre "is one of the most extraordinary examples of a successful arts undertaking that the OAC has at its fingertips." The OAC provided more than 9% (over \$20,000) of the centre's annual budget.

He talked about the world-wide growth of dance as popular entertainment in the past few years because of the "universality of its message" and suggested that a flourishing arts community can influence industrial development and affluence in a region. Recent decisions by major automakers to locate plants in Cambridge and Ingersoll were influenced by the availability of arts in both areas, he said.

*"Dance is the only art of which we  
ourselves are the stuff of which it is made."*

- Ted Shawn



KEN MARTIN

*David Scott and Chantalle McCarville preparing for Quinte Ballet School's production of Paquita.*

# 1987

In a cultural coup that transcended language and political barriers, the Quinte Dance Centre hosted Ballet Sovietski Russkaya, one of the Soviet Union's largest ballet-opera companies, for six days in February. Their sellout performance at Centennial Secondary School featured works from *Swan Lake*, *Don Quixote* and *Sleeping Beauty*.

Belleville was the first stop on the company's 36-day Canadian tour. Quinte Dance Centre students learned how important ballet is, culturally, in the Soviet Union. The Ballet Sovietski Russkaya had 620 dancers, actors and musicians, while the country's largest company, the Bolshoi, had 2,000 performers; the National Ballet of Canada had only 80 dancers.

The highlight for Quinte Dance Centre students was two days spent with the 17 touring members doing classes. Artistic director Victor Smirnoff said "it was a nice way to start the tour. Judging by these classes, the quality of students is high."

The students were thrilled with both the exchange and the instruction. "It was incredible; they have such diversity," said Meredith Heaney. Andrea Burrige called the experience "the chance of a lifetime," and Andrea Rupert called it "truly inspirational."

Brian Scott said such experience is crucial to providing students with "invaluable inspiration, so they see what can be done."

December brought the premiere of Yuri Ng's version of *The Nutcracker*, created specifically for Kingston's Grand Theatre. The innovative production featured a roaring 1920's, art deco look widely praised for its originality and humour.

Students from Quinte Dance Centre and the Kingston School of Dance performed in the production with Daniel Nelson and Martine Lamy of the National Ballet and Vanessa Harwood and Luc Amyot, formerly of the National Ballet.

The two *Nutcracker* performances in Belleville attracted 1700 people (extra seats were added in Centennial Auditorium to accommodate the audience) as part of the Quinte Arts Council's Wiser's Series of the Performing Arts. Eight hundred tickets were sold months in advance of the performance.

The *Nutcracker* Ball, coordinated by the Guild, raised \$2,000. The main studio was transformed to 1920's and 1930's style for the event.

While the newly-purchased residence was seen as the greatest asset for future growth of the school, monthly payments were becoming a severe strain.

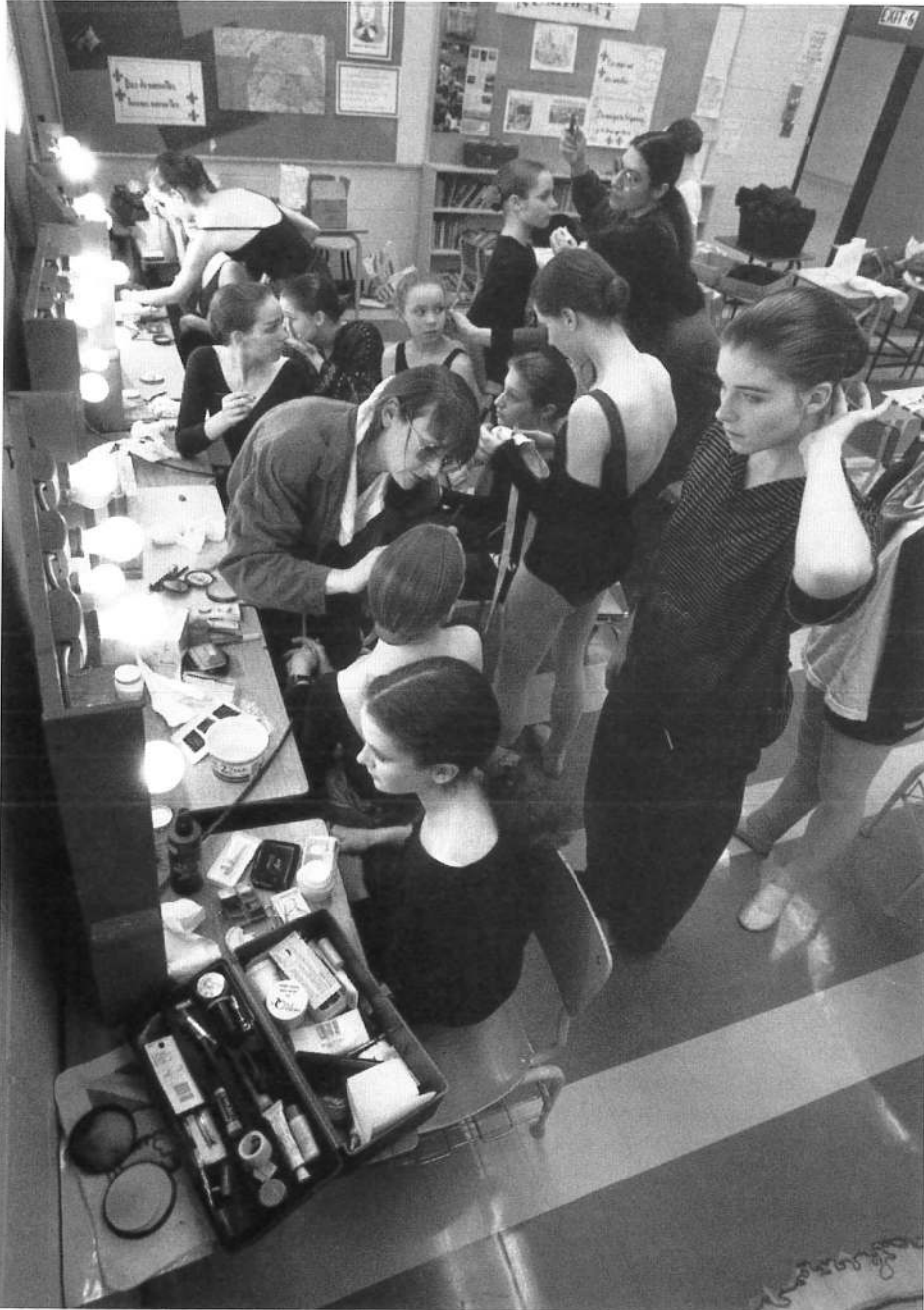
# 1988

Quinte Dance Centre received a \$1,000 donation from Labatt breweries, as well as a commitment from Quinte MPP Hugh O'Neil, Ontario Tourism Minister, that \$1,300 would be donated for the school's long-range planning efforts. Another provincial grant of \$1,300 enabled the school to purchase a video camera and stereo for use in dance classes.

An independent study of the school by Canadian dance critic Michael Crabb and Ontario Institute for Studies in Education director Walter Pitman produced a nine-page report stating that the advantages of being based in Belleville include the "clear supportive sense of community." The report "reflects the growing prominence of the Quinte Dance Centre in the national dance community," said outgoing Board chair Bill Procter. "One

*"Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction from life; it is life itself."*

- The Dance of Life, Havelock Ellis



KEN MARTIN

*Backstage preparations for Paquita.*

cannot feel the pulse of an artistic concentration in Belleville as one would in Toronto, New York City or Los Angeles," wrote Pitman, citing the necessary expense of transporting students to larger centres for exposure to the art form they're studying. Local performing facilities are "limited and inappropriate," added Pitman, former executive director of the Ontario Arts Council, echoing Brian Scott's frustration with the limitations of putting on professional quality productions on the area's high school stages.

In May, Quinte Dance Centre students Erica Renwick and Amy Walsh performed with National Ballet of Canada dancer Andrew Needhammer at the school's Spring Performance at Centennial Secondary School. Polly Forsdyke danced the lead role of Odette from *Swan Lake*, and Matthew Ramsay-Brittain performed as Siegfried. An innovative jazz demonstration choreographed by Quinte Dance Centre instructor Ricky Beaulieu was part of the programme.

In December, Quinte Dance Centre opted to promote *The Nutcracker* performances in Belleville, with \$3,000 in support from local Petro Canada dealers, Trenton Car Wash Centre and Canada Transport Group.

Once again, the production featured the talents of Vanessa Harwood, Daniel Nelson, Luc Amyot and Martine Lamy, over 100 dancers and a 25-piece orchestra. "What it is, quite simply, is good theatre. We will be giving the community a full-scale, first-rate production," said Brian Scott.

At the Annual General Meeting, chair Bill Procter reviewed the school's purchase of a 12-unit apartment building the previous year, which was converted to a student residence. While the residence is necessary to accommodate the school's 34 professional students, the \$370,000 mortgage will have to

be a priority for the new executive, he said. He also noted the centre must seriously consider upgrading facilities to provide modern dance studios.

Phantom of the Opera was the theme for The Nutcracker Ball in December, and featured the Men of Note.

David Scott was appointed Artistic Advisor; Bill Procter retired as chair and was succeeded by Joy Ewing.

## 1989

In April, a scholarship fund-raiser with a twist was sponsored by Dinkel's Restaurant and Pavéra owner Pascale-Marie Alexander. Quinte Dance Centre students modelled spring and summer fashions with dance routines choreographed by Melissa Foesier, jazz instructor at Quinte Dance Centre. Proceeds from the luncheon and fashion show were used to assist students in need. "It's very difficult when you're dealing with a commodity like talent. Students shouldn't be turned away because they can't pay," said Brian Scott.

Quinte Dance Centre graduate Polly Forsdyke, training in Cuba, returned as guest performing artist at the Spring Performance. The programme featured Spanish themes choreographed by Paula Moreno, jazz choreographed by Melissa Foesier, *La Sylphide*, staged by Brian and David Scott and a contemporary ballet by David Allan. Nearly 90 students took part in the performance.

In December, Martine Lamy and Stephen Legate, principal dancers with the National Ballet of Canada, performed *The Nutcracker* with Quinte Dance Centre and Kingston School of Dance students in two well-attended shows.

*And beautiful maidens moved down in the dance,  
With the magic of motion and sunshine of glance.*  
- Cities of the Plain, Whittier



*Chantalle McCarville, Anissa Grant, Tanya Findlay and Sonia Gaudry  
Pas de Quatre*



# 1990

During the late '80's and early '90's, the cash-challenged Quinte Dance Centre was locked in a day-to-day struggle for survival. The school was turned down by City Council for a rent-free year, a much-needed break totalling more than \$16,000. Council explained that when the Queen Mary Community Centre was acquired from the Hastings County Board of Education, it was done on a break-even basis; the city was not to absorb costs, other than for maintenance.

Loss of key grants and the continuing burden of a mortgage for the student residence were creating severe financial constraints by 1990. Board vice-chair Anita Winkler said, "Our funding has simply not been keeping up with our costs; the residence, which houses 19 students, is the school's greatest asset, but is also our greatest burden." Brian Scott said Quinte Dance Centre "may be forced to consider closing its doors as a result of the current serious deficit situation."

The Charlotte Street residence had been running below break-even for two and a half years. In spite of public demonstrations by students and petitions from supporters, and faced with an \$85,000 debt, Quinte Dance Centre was forced to sell the building in April.

Staff had grown to 19 teachers and musicians and four administration staff. Enrolment had been growing slowly, but steadily: there were 43 professional full-time students, from as far away as Prince Rupert, B.C. and Quebec, and 180 recreational students. A fee increase didn't seem viable; the school would no longer be competitive with other schools.

In May, Gail Lord, Cultural Master Plan chief consultant, released a report on the local arts community, describing the Quinte Dance Centre as "a major cultural attraction that has an impact on the city's economy." Going even further, the report said the school has the most economic input to the city of any cultural organization, bringing \$350,000 per year in outside money from students and grants to pay local salaries and services. The report concluded that spending to accommodate the school and its future should be justified.

The fourth annual fashion show was held, sponsored again by Pavéra owner Pascale-Marie Alexander. Students modelled West German fashions by Blacky and Hugo Boss.

The Spring Performance repertoire included Sir Anton Dolin's *Pas de Quatre*, Sir Frederick Ashton's *Les Patineurs*, excerpts from Sir Kenneth MacMillan's *Elite Syncopations*, and jazz variations choreographed by Melissa Foesier.

In a bid to expand awareness of the Quinte Dance Centre, the school took *The Nutcracker* to London, Ontario.

The Guild Christmas Ball recreated Le Moulin Rouge, of Paris fame, which featured six can-can dancers in the school's main studio.

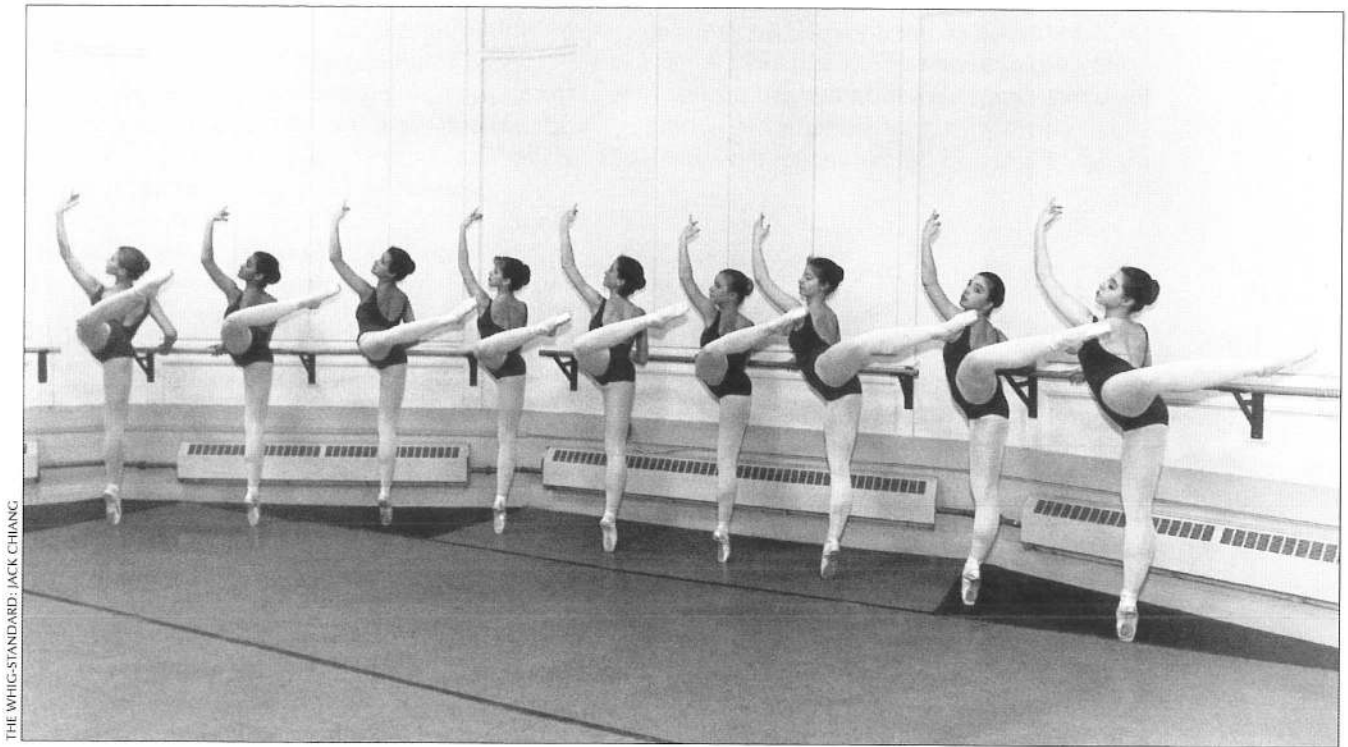
# 1991

At the Patrons' Luncheon held during Summer School, Loyalist College President, Dr. Douglas Auld, supported the need for a "modern, sizeable civic performance centre,"



*"I realized that if I didn't dance, a part of me would die; it wouldn't be the same."*

- Veronica Tennant



THE WHIG-STANDARD: JACK CHIANG

Angela Philip, Kristina Scicluna, Christine Carpenter, Sonia Gaudry, Shelley Cormier, Tina Headecker, Anissa Grant, Tanya Findlay, Chantalle McCarville.

but noted the project would only be successful with the cooperation of the business community.

Quinte Dance Centre performed two shows at Leah Poslun Theatre, Toronto, and Centrepointe Theatre in Nepean, featuring Gizella Witkowsky, principal dancer of the National Ballet of Canada.

Luc Amyot and Vanessa Harwood were again featured guests for Yuri Ng's production of *The Nutcracker*, which played to packed houses in Belleville, Kingston and London, Ontario. Proud of his students' performing ability, Brian Scott said, "We handle repertoire that challenges fully-fledged professional companies. Our students are getting the real thing and the audiences saw that."

## 1992

In January, students Chantalle McCarville and Tina Headecker competed for the Prix de Lausanne, a widely recognized international contest involving top dancers from schools the world over, in Lausanne, Switzerland. They advanced to the near-final elimination. Since it was the school's first entry into the event, it was a great credit to both the girls and the school.

Quinte Dance Centre celebrated its 20th Anniversary and dedicated its Spring Performance in April to the memory of Mary Paterson, a long-time volunteer. The Mary Paterson Memorial Scholarship Fund and student bursary fund were established; profits from the performance went to the fund.

As a guest speaker at the Hastings County Historical Society in May, Brian Scott said, "A dancer can never stop training. Miss one day and the dancer will notice, miss four days and the audience will notice."

The Lobsterfest fund-raiser in June brought \$3,500 from a sell-out crowd.

In a devastating pair of announcements, the City of Belleville eliminated all grants to cultural bodies, representing a loss to Quinte Dance Centre of \$10,000, and the Ontario Arts Council reduced funding from \$37,000 to \$27,000.

The school's legal name was changed from Quinte Dance Centre to Quinte Ballet School and the Guild became the Quinte Ballet Guild.

At the Annual General Meeting, Brian Scott said, "By the 25th Anniversary, we hope to have a student body of 60 students, including an increased number of males." Announcing his retirement when a suitable replacement is found, Brian Scott said, "It has been a great struggle and has taken the support of countless volunteers over the 20-year period to arrive at the wonderful school that now exists."

Martine Lamy and Daniel Nelson were the guest principal dancers from the National Ballet of Canada in *The Nutcracker* performance.

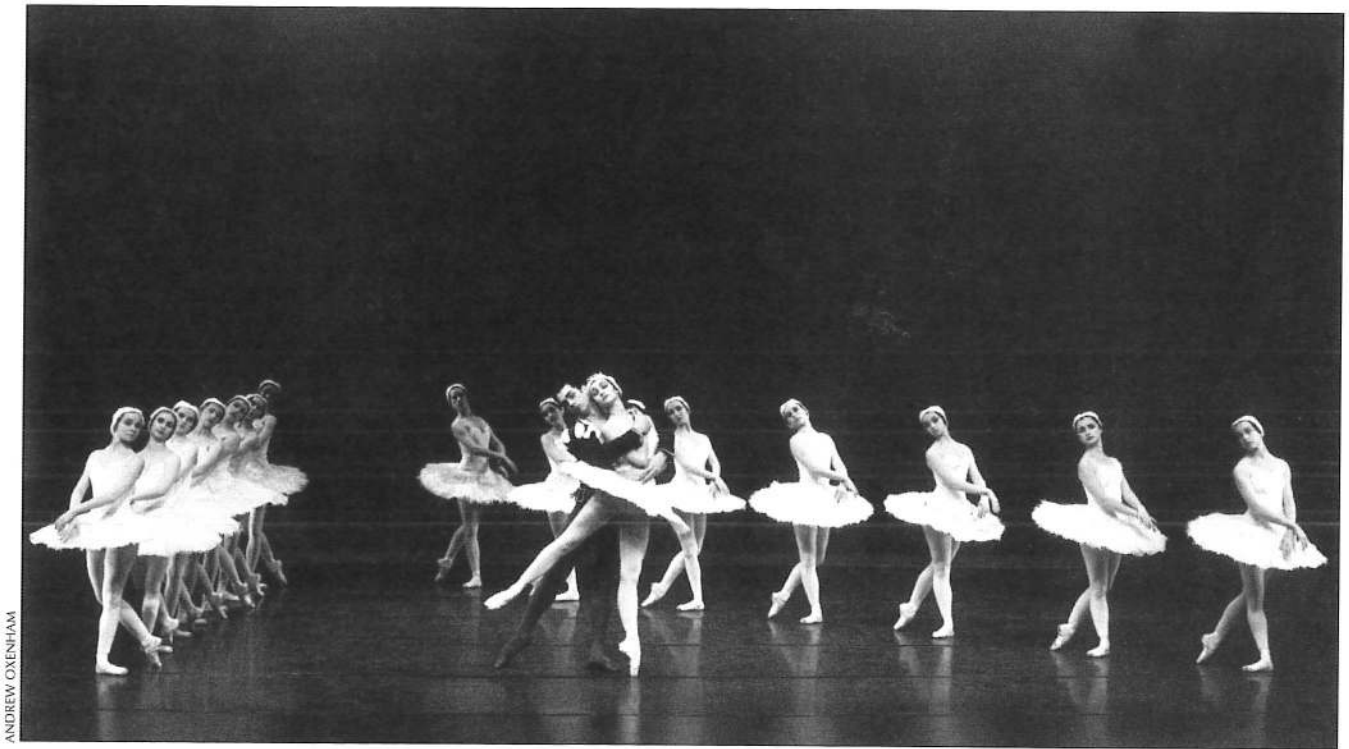
The school had 45 professional students, three of them on scholarship. Two students visiting from Panama were an indication of the school's growing international reputation.

Brian Scott was awarded the Confederation Medal for dedicated service to the community and country.

## 1993

Quinte Ballet School's Spring Performance completed the 1993 Wisler's Deluxe Series of the Performing Arts. The show presented the premiere of Michael Downing's *She's Always on Stage*, with music by Philip Glass, which was choreographed specifically for Quinte Ballet School. The programme featured *Les Sylphides*, as choreographed by

*This wondrous miracle did Love devise,  
For dancing is love's proper exercise.*  
- Orchestra, Sir John Davies



ANDREW OXENHAM

Steven Bretzlaff and Alize Abele in the Quinte Ballet School's production of *Swan Lake*.

Mikhail Fokine in 1908 and staged by David Scott, pieces from several ballets, jazz and tango. Graduates Ryan Boorne, with the National Ballet of Canada, and Christopher Carley, at the National Ballet School, were the guest performers.

Sculptor Trevor Bates, father of graduate Julius, designed and built eight columns for the set of *Jardin Animé*, the closing work of the Spring Performance; he was inspired by Picasso who designed sets for Diaghilev in Paris.

The school had an early morning appearance on City-TV's Breakfast Television programme to promote the Toronto Spring Performance at the University of Toronto's MacMillan Theatre. "Art is as important to mankind as technology and these young performers will be ambassadors of culture throughout the world," said Brian Scott.

The Ontario Ministry of Culture, Tourism and Recreation named Denyce Neilsen, Mary Paterson, Pascale-Marie Hazeldine, Anita Winkler, Helen Kelly, Joy Ewing, Bunny Bates, Kay Manderville and Vic Robertson recipients of the Volunteer of the Year Award at the Festival of Stars gala in Toronto.

Despite one member calling Quinte Ballet School "a jewel for the city," Belleville city council turned down a request by board chair Shirley Zubczynsky for a 2.5 per cent decrease in the school's rent at Queen Mary School.

Former student Amy Walsh was a member of the *Phantom of the Opera* touring company, eventually being cast in the principal role of Meg, both on tour and in Toronto.

Summer School enrolment hit a record high of 119.

In a departure from the traditional Nutcracker performance at Christmas, the

school presented a mixed programme featuring works from *Coppelia*, *Les Sylphides, Act II* from *The Nutcracker*, and the colourful and humorous *Tweedledum and Tweedledee*. Quinte Ballet School teacher Maritel Centurion was the star soloist for the Spanish piece *Intermedio*, created specially by Paula Moreno for Quinte Ballet School's Christmas Performance.

## 1994

Francine Yasko, graduate of the National Ballet School's Teacher Training Programme, was hired as Recreational School director to teach both recreational and professional classes.

Latvian-born ballet master Eugin Tchanga lent his years of experience staging and choreographing ballets for the school's Spring Performance. Tchanga's former student and long-time friend of Brian Scott, Bella Kovarsky, arranged the visit. "The Quinte Ballet School has an international reputation and I very much wanted Eugin to see that first hand," she said.

The Spring programme added several new works to the repertoire: the visually exciting *Paradise Lost?* choreographed by Vicki St. Denys, an excerpt from *Raymonda*, choreographed especially for Quinte Ballet School by ballet master Eugin Tchanga, as well as previously done works from *Swan Lake*, *Intermedio*, *Napoli*, and *Tweedledum and Tweedledee*.

In a letter to city council, Brian Scott sought to revive interest in a performing arts centre in Belleville; four years had elapsed

*Come, and trip it as ye go,  
On the light fantastic toe*

- Milton L'Allegro



DAVID & JILLIAN GOVAN

*Victoria Govan as Aurora in Quinte Ballet School's production of  
The Sleeping Beauty, Act I.*

since the Lord Cultural Resources study recommended that such a centre should be seriously considered within five to ten years.

Former student Andrea Sherwood was cast in *Phantom of the Opera*.

In December, a surprise celebration was held at Dinkel's restaurant in honour of Brian Scott's 65th birthday.

A new work, *Astoreando*, based on the Argentinian tango, was on the Christmas Performance programme, as well as an excerpt from *Raymonda*, and the entire second act of *The Nutcracker*.

## 1995

Addressing rumours that the Quinte Ballet School was leaving Belleville, the school confirmed reports that a satellite recreational school was being considered for the Toronto area. According to then-treasurer Richard Aronson "the school hopes that a branch of the Quinte Ballet School in the Toronto area will help feed new students into the professional programme in Belleville. We know the Quinte Ballet School already has a reputation for excellence in the Toronto area. A satellite recreational school would enhance that reputation and make our services immediately accessible to a new and larger market."

"A well-established Quinte Ballet School would be of great benefit to the City of Belleville. As we become more prominent nationally and internationally, so will the community," said Brian Scott.

Recreational class activity expanded to the Breadner School at CFB Trenton. Jeremiah Long was hired to transport students to and from academic and dance classes.

A portable floor to be used for Summer School, on tour, and on the Centennial Secondary School stage was purchased with

the help of the Davies Foundation of Kingston and Sidney Township.

Brian Scott was named recipient of the Quinte Arts Council's Arts Recognition Award for his contribution to the arts and the cultural life of the Quinte area. The award was presented at the Two Weeks in May Luncheon for the Arts at Dinkel's Restaurant. Guild chair Helen Kelly made the presentation to Brian, stating that he's "a true artist who has brought honour and value to our community and success to his many students."

Over 60 Quinte area artists, performers, and artisans donated items for the Artists Supporting Artists auction. Proceeds were split between Quinte Ballet School, Almost Home, and Belleville General Hospital Pediatrics Department.

Soprano Monica Letourneau, a professional singer trained in England, and mother of Quinte Ballet School student Holly, was featured in a special fund-raising concert in November at Albert College. Quinte Ballet School student Roger Mehl, a talented baritone who hopes to break into musical theatre, also performed.

Alize Abele studied for two months at the prestigious John Cranko Schule in Stuttgart, Germany. 1992 graduate Ryan Boorne danced the prince in two performances of James Kudelka's new production of *The Nutcracker*; graduates Julius Bates and Andrea Burrige were also in the National Ballet of Canada production.

Graduate Anthony Gordon returned from London, England, where he was studying at the London Studio Centre, to perform as *The Nutcracker* prince in the Christmas Performance, which used Marius Petipa's choreography. Interviewed in Kitchener, he called the Quinte Ballet School "a gold mine

*Spring, the sweet spring, is the year's  
pleasant king;  
Then blooms each thing, then maids dance  
in a ring*

- Summer's Last Will and Testament, Thomas Nashe



ANDREW OXENHAM

*Dan King and Sylvia Lee in Flower Festival.*



for young male dancers; Quinte is such a family, it was hard to leave." The programme included *Act I of The Sleeping Beauty*, a jazz segment, *les éléments*, and *Tweedledum and Tweedledee*.

## 1996

At the beginning of 1996, a storm of controversy surrounded the school's future. Amid rumours the school would open a satellite recreational school in Markham or leave Belleville entirely, some local politicians rallied in support of the school, while others suggested the school wouldn't be missed. The controversy came down to whether the arts warranted the same financial support as sports, a debate that's raged across the country for years.

In a supportive *Intelligencer* editorial, Chris Malette suggested, "There should be no logical argument against both athletic and recreational communities coexisting with the arts community... and sharing in some fundraising initiatives." An informal readers' survey in March found the public prefers a balance between the arts and sports.

Brian Scott said Quinte Ballet School is not looking for opportunities to leave Belleville, but, rather, is searching for ways to remain here, citing the school's desperate need for newer, larger facilities to accommodate a record enrolment of 65 students for the fall.

Gizella Witkowsky, former principal dancer with the National Ballet of Canada, joined Quinte Ballet School as permanent guest teacher. Her repertoire includes both classical and contemporary works. In a January, 1995 article celebrating her 20 years in dance, she was described by the *Globe and Mail* as "the technically strongest, most commanding and regal woman on stage."

Annette av Paul had nothing but praise for Quinte Ballet School students when she was guest teacher in March, saying, "The dancers here are very supple and strong; I'm amazed at what is here. Brian Scott's patience and dedication is remarkable."

The Spring Performance in May featured the Canadian premiere of *La Vivandière*, excerpts from *Le Corsaire*, *Coppelia*, jazz and Spanish works, and a moderne work, *National Spirit*, staged by Monique Trudelle, dancer in the Danny Grossman Dance Company of Toronto. The programme was also performed at the Ryerson Theatre in Toronto and the Manderville Theatre in St. Catharines.

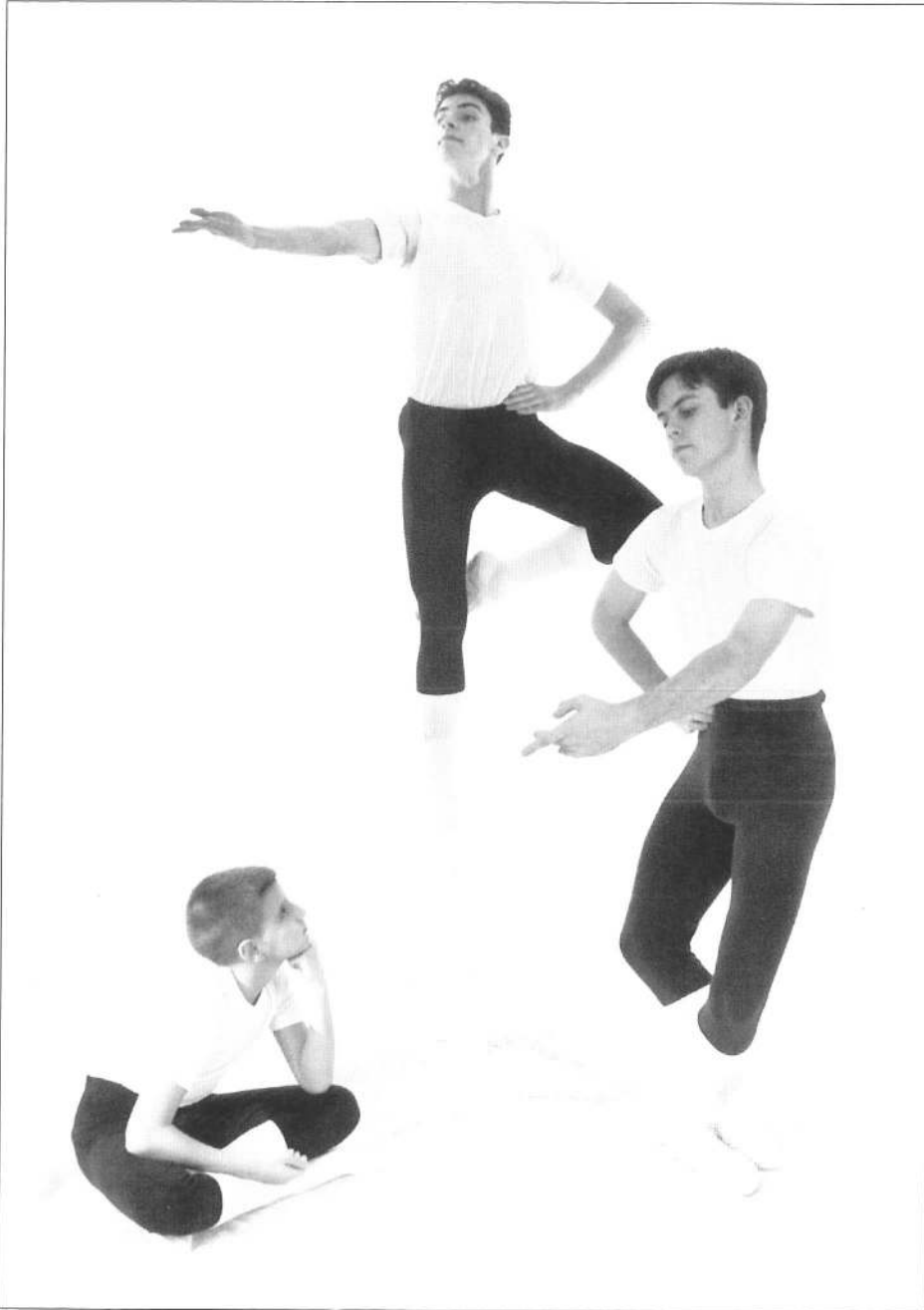
In July, recreational student Jenna Wright, 11, of Frankford, Ontario, qualified for the Canadian National Championships for tap dancing in Waterloo and placed in the top ten for her age group.

Alyson Gentes-Hawn, who passed with distinction Quinte Ballet School's Teacher Training Programme, joined the Quinte Ballet School faculty full-time in September. Earlier in the year, she taught at Summer School, along with Gizella Witkowsky, Joanne Nisbet, principal ballet mistress for the National Ballet of Canada, and Louis Godfrey, former principal dancer with the London Festival Ballet and current ballet master for the Nevada Ballet, and the regular Quinte Ballet School staff.

Recognizing that the present facilities can last another five years at most, the school's board of directors decided to proceed with a building fund. On December 12, the Royal Bank donated \$4,000 to the fund and \$5,000 was received from an anonymous donor.

*To dance, perchance, to dream  
to dream, perchance, to dance*

- T. L. Miller, variation from Shakespeare's  
Hamlet, Act III, Scene I



BOB HOUSE

Matthew McPhee, Tyler Udall and Dan King

Spring grads Alize Abele and Julie Hay were accepted into the apprenticeship programme at the National Ballet of Canada. Five graduates were dancing with the company, and Ryan Boorne, 1992 grad, was promoted to Second Soloist.

The Guild was successful in raising \$22,000 through a weekly bingo for the school's scholarship fund.

And Quinte Ballet School joined the information superhighway with its own web site, recording an impressive 2008 hits at the site in October, with 402 users staying on the site for over five minutes.

The Christmas Performance featured *The Nutcracker, Act II*, and several other works performed in Belleville, at Showplace Peterborough, and at Centennial High School in Welland.

## 1997

Recognizing Quinte Ballet School's cultural and economic impact and honouring its twenty-fifth Anniversary, the mayor of Belleville and members of city council agreed that May be declared "Quinte Ballet School Month" throughout the city.

In a positive editorial, the Belleville Intelligencer described the school as "one of our city's cultural jewels" and acknowledged the struggle the school has faced for 25 years. "The Quinte Ballet School is probably better known outside the area than it is here in Belleville. That is a pity. It is truly one of the city's treasures."

The school's international reputation continues to grow. Ten senior students have been invited to participate in the 8th International Balletmeeting in St. Polten, Austria, on May 18. In August, 1996, the Quinte Ballet School was invited to participate in an exchange with Balletschule der Landeshauptstadt, a school near Vienna. In

order to complete the exchange, it has been proposed that the ballet school of St. Polten visit Belleville this December for classes and a performance. "Our invitation to and communications from prestigious institutions abroad attest to the growing reputation of the Quinte Ballet School, whose viability can no longer be ignored," said Brian Scott.

The Spring Performance Tour in May repertoire includes *La Bayadère Act II*, *Raymonda Act 1, Scene II*, *Frescoes*, an excerpt from the ballet *The Humpbacked Horse*, a contemporary ballet, *Aestival*, the *Harlequinade Pas de Deux*, and a new jazz work, *Sweet Second Thoughts*.

# 1997 Staff



DEXTER TAYLOR

*Len Stepanick LISTD (CSB) - Ballet Technique/Boys' Class, Vicki St. Denys - Jazz, Alyson Gentes-Hawn AISTD - Ballet Technique/Jazz, Tom Dietzel - Musical Director and Accompanists - Ceila Sage, Lucy Lepp and Tibor Czarar*

*Office Administration - Yvonne Adams and Anita Winkler, Artistic Director - Brian Scott FISTD (CSB), Candice Helm LISTD (CSB) AISTD (NB) - National/Ballet Technique, Recreational School Director - Francine Yasko CDTA, AISTD*

*Absent: Accompanists - Scott Davey, Louise Ford and Sarah Sordoni*

# David Scott

## Artistic Advisor

Beginning in 1984 as special guest teacher, to commencing his duties as Artistic Advisor in 1988, David Scott has brought his vast knowledge and experience, combined with an extensive repertoire to Quinte Ballet School.

Trained in England and France, he has danced with the Original Ballet Russe, the London Festival Ballet and the National Ballet of Canada. In 1963, he was appointed Assistant Ballet Master of the National Ballet of Canada. He was promoted to Ballet Master in 1967, a post he held until 1983. In 1985 and 1986, he was Repetiteur and Ballet Master with the English National Ballet.

He has worked as a freelancer, staging ballets for major companies the world over, from Sweden to San Francisco. He's worked extensively as Ballet Master for Norman Campbell's CBC productions of *Romeo And Juliet*, *Swan Lake*, *Cinderella*, *Giselle*, *Sleeping Beauty* and *La Fille Mal Gardee*. He's coached the winners of international competitions in Moscow and Varna; this year, he will accompany and coach ten Quinte Ballet School students when they perform at the 8th International Balletmeeting in St. Polten, Austria.

Besides his duties as Artistic Advisor and teacher of repertoire, he is responsible for staging and producing all the school's performances.



# Len Stepanick

Len Stepanick was born in Edmonton, Alberta and received his early training there, concentrating primarily on ethnic and folk dancing. Beginning in 1957, he attended the National Ballet of Canada Summer School for three years. The rest of those years, he was an assistant teacher in training at the Edmonton School of Dance.

He was accepted as an apprentice dancer and training teacher by the National Ballet of Canada in 1959. A year later he was chosen as a dancer and remained with the company for the next 12 years. He's performed in television and musical productions in the United States and Canada, worked with the Canadian Opera Company and has choreographed amateur productions of South Pacific and *Romeo and Juliet*.

Since 1972, he's been the Artistic Director and Ballet Master of the Kingston School of Dance and been a guest teacher at several schools in Canada and the United States.



# Karen Kain

## Honourary Patron

Honourary patron Karen Kain joined the Quinte Ballet School's advisory board in its inaugural year, 1982. She said then that the school, with what she called its "high quality of training" provides a much-needed option for students.

In a congratulatory note to the school, she said, "My warmest congratulations on your silver anniversary. Twenty-five is an impressive milestone to reach and I wish you many more years of success in training Canada's ballet stars of the future."

Karen Kain has been a principal dancer with the National Ballet of Canada for 27 years.



# Annette av Paul

## Honourary Patron

Annette av Paul was born in Sweden and began her training in theatre and dance, especially ballet, at the age of eight. She came to Canada in 1964 and has been a principal dancer with the Royal Swedish Ballet and Les Grands Ballets Canadiens.

She's been a teacher and co-director of the Banff School of Fine Arts, and a guest teacher at Quinte Ballet School. She subscribes to the theory that the arts are for everyone. "Everyone should dance and everyone should paint. And even if you don't have the background to understand a dance, there should be joy just in watching such energy and skill. Dance can inspire people."

She had nothing but praise for Quinte Ballet School students when she was guest teacher, saying, "The dancers here are very supple and strong; I'm amazed at what is here. Brian Scott's patience and dedication is remarkable."



# Joanne Nisbet

Joanne Nisbet has danced with Sadler's Wells Ballet, the English National Ballet and Ballet Rambert. She joined the National Ballet of Canada as a dancer in 1959 and became Ballet Mistress in 1961. She has been Principal Ballet Mistress since 1983.





# 1997 Students

Group Six



Tal Aronson



Heather Cameron



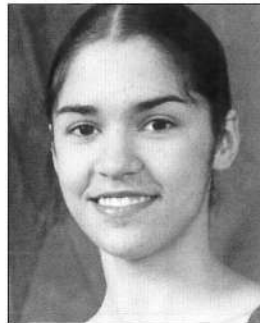
Leslie Davenport



Lorraine Fisher



Lesley Fothergill



Allison Geofroy



Victoria Govan



Kate Hilliard



Sandra Hoskins



Dan King



Sylvia Lee



Zeta McMurray



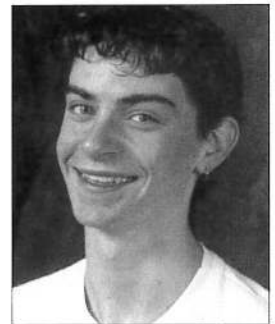
Jennifer Nichols



Andreea Olteanu



Rochelle Reekie



Tyler Udall

Group Five



Shannon Wells



Hayley Atkin



Keri Boyle



Tiffany Carroll



Jessica Charron



Kathryn Ciamaga



Rhea Daniels



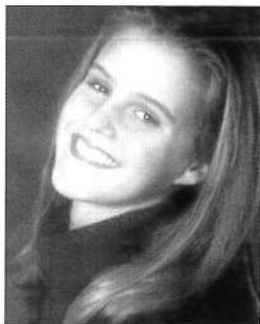
Kate Franklin



Sabrina Fraser



Sophie Groleau



Jeanie Keogh



Karen Kingsley



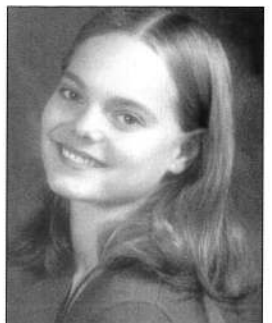
Melissa Lee



Elizabeth McPhee



Emma Porteous



Emma Wilson

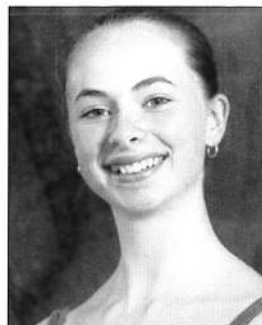
# 1997 Students

, Group Four

Absent: Sarah Thomas, Jennifer-Lyn Crawford



Samara Aster



Tina Fushell



Jessica Giroux



Sarah Harries



Stephanie Kennedy



Holly Letourneau



Misha Lichtental



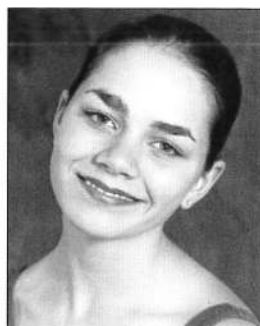
Nicole Long



Erinn Luttrell



Catherine McCormick



Leni Pothaar



Sara Salvoni



Emily Tye



Katherine Wach

Group Three



Elizabeth Adamo



Rebecca Butler



Terra Christie



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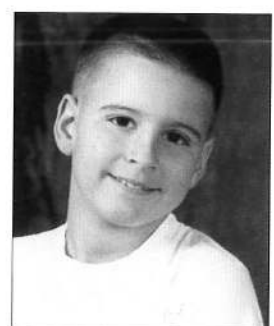


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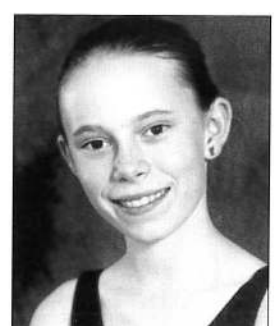
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