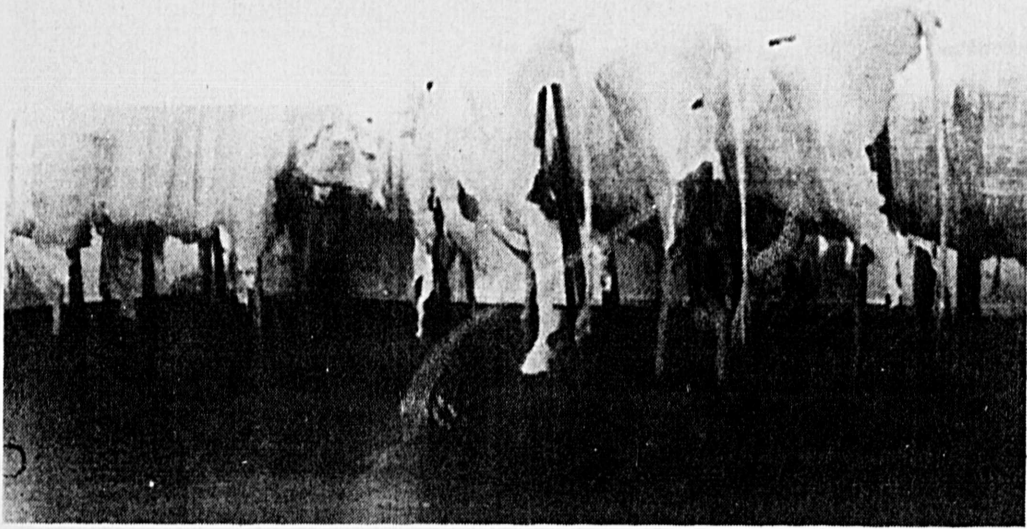


THIRD IN MOVIE SERIES

That's Dancing carries on



This work by Vancouver artist Camrose Ducote, entitled Celestial Sanctuary, is eligible to be shown at the 12th International Biennial of Tapestry in Switzerland.

VANCOUVER ARTIST

Price of success: \$5,000

VANCOUVER (CP) — For Vancouver fibre artist Camrose Ducote, winning a place in the 12th International Biennial of Tapestry is a mixed blessing.

Ducote's work will be exhibited in the company of 52 other artists from 15 countries from June through September at the biennial in Lausanne, Switzerland.

But if the 32-year-old can't find a sponsor, it will cost her \$5,000 just to ship her work to the show.

"It's \$2,000 each way for the shipping, \$400 for insurance and another couple hundred for customs formalities," she says.

Ducote's entry in the exhibition is Celestial Sanctuary, a group of 12 gauze, paste and wood

cows. First shown in Vancouver in 1983, Celestial Sanctuary is part faithful rendering — the poking hipbones, the flopping ears — and part abstraction. The herd is ghostlike and oddly serene.

When they aren't being exhibited, the cows live in a spare room in a friend's apartment. Ducote pays rent to keep them there.

Ducote plans to trade some of her art work for a set of specially-built crates which will hold the cows motionless during transit. She has applied to the Canada Council for transportation costs but doesn't know yet if she has a grant.

A self-employed artist without a part-time job, Ducote is also looking for "any ticket, any time," that will allow her to fly to Switzerland to install the piece in the exhibition.

Her next move in finding a sponsor? "I'm waiting to hear from Dairyland," she says.

NEW YORK (Reuter) — Recently discovered film footage cut from the 1939 movie The Wizard of Oz, featuring the acrobatic antics of Ray Bolger as the Scarecrow, is among the gems in a new movie on dance in film.

MGM's That's Dancing, by the film-makers who made That's Entertainment and its sequel, also includes film of Isadora Duncan dancing at a garden party in what is believed to be the only film record of the woman who was a major force in modern dance.

That's Dancing traces dance in movies from silent films to the present, including Busby Berkeley's musicals of the 1930s, Fred Astaire and Ginger Rogers, Gene Kelly, ballet star Rudolf Nureyev, John Travolta and Michael Jackson.

But several classic segments of movie musical dancing have been left out because they were used in the previous That's Entertainment films, leaving one critic to note that That's Dancing seemed to have one leg tied behind its back.

The Wizard of Oz began the golden years of the Hollywood movie musical in which dancing was integrated as a crucial part of the story.

The unused Wizard of Oz segment "was such an exciting discovery," said Jack Haley Jr., producer-director of That's Dancing.

"Its existence was not known until an apprentice found the footage on the wrong shelf, in the wrong can."

Even Bolger himself had never seen the uncut If I Only Had a Brain sequence that he and Berkeley, the legendary song and dance director, worked on for three days 45 years ago.

That's Dancing also benefits from the experience of the king of Hollywood musical dancing, Gene Kelly, and David Niven Jr., as producers.

Haley looked at

more than 1,000 movies in the search for what he calls "the best dancing on film," and along with Niven labored for more than six months trying to clear rights to the footage with the various studios involved.

The result is an upbeat compilation of dance scenes ranging from the elaborate routines of Berkeley to the unmatched style and grace of Astaire and Rogers.

Reviews have been mixed, although critics agree the movie is worth seeing if only on the strength of the material.

From a business point of view, the studio, MGM-UA, held off releasing what could have been an ideal family film during the lucrative but over-

crowded holiday season, instead opening it in mid-January.

The studio hoped That's Dancing would capitalize on the failure of unsuccessful Christmas releases, develop "legs" and dance into the springtime.

Whether or not this strategy pays off, That's Dancing seems

likely to at least turn a profit. At \$2.75million, it cost millions less than the industry average for a major Hollywood release.

That's Dancing winds up with a look at more recent dance in film, such as Travolta's disco dancing and Michael Jackson and his Beat It video.

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Apocalypse soon, B.C. artist warns

WOODCOCK, B.C. (CP) — In an almost abandoned town in northwestern British Columbia, artist Carl Chaplin lives in a concrete bunker and contemplates the apocalypse.

"We're on the verge of World War III and people refuse to admit it," he says. "The world is coming to an end."

Chaplin, 38, a former commercial artist, has converted what used to be a military airstrip command base — complete with walls 60 centimetres thick — into a wood-stove-heated home and studio where he produces his magic-realist canvases.

One painting, The Feast, portrays a starving, naked child holding an empty cup and staring at a dead soldier whose entrails are being eaten by a bird.

Others celebrate the mountain scenery and wildlife in the area east of Terrace. Pieces in his "Art Nuko" series — fantasies of a Third World War — are sold with a 10-per-cent surcharge if the buyer lives in a primary target area.

"Before I moved here I looked at maps from the whole world and made a list of what I wanted: clean air, clean water, low density," he said. "I put them all together and the place was northwest B.C."

Born in Windsor, Ont., and raised across the river in Detroit, Chaplin began his West Coast career in Vancouver in advertising.

Now, he is concentrating on his art and improving the bunker, with a goal of installing the latest technological equipment and

living in a remote area with all the efficiency and style of downtown Toronto.

He says he likes "the rumors that are developing around me — the reclusive eccentric stuff I hear feeding back and which I actively encourage." In the meantime, Chaplin is "waiting for civilization to come to a climax," and producing his ominous visions.

"With everything I do I've become more and more conscious of two forces. My art is the style of fusion. It fuses photography and painting, reality and science, light and dark, ecstasy and paranoia — and the more profound the opposites, the more profound the art."

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