

When I asked this sober-looking mild-mannered man, 50-ish and with a heart condition, what it was he wanted in wanting to dance for all to see, he replied; "I want to give all of myself. Give myself totally to one thing.

Jan Ritsema dances with immense will, a joyful feeling for dance, and a child-like thrill to the challenge. He is light-footed and graceful.

His approach to making this dance piece was the same as I discovered his approach to directing theatre to be , that is; one does it as if there is no plan. As if one does it as one thinks of it and that is what it is.

By cleverly assembling the compositions of others (be they music, text, decor or production), and respecting their totality, he prepares the ground work for his discreetly subversive style, constructed upon an elusive refusal to do things the way one should because of one's inevitable dependance on the way things are. Upon this unalterable base stands the performer, "free and innocent" to desperately think and invent before the public.

In helping Jan with his dance piece, I decided my task would be to offer up the two or three hundred things I know about dance, in case he find any useful, but most of all, I stuck Jan to another idea about doing things, the doing of what one wants, and I followed him through.

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