

ARTS

Grands Ballets presents magic

BY ZENOVIA SADOWAY

WHEN THE FIRST PIECE began I settled in for an evening of classical ballet. George Balanchine choreographed Allegro Brillante to music by Tchaikovsky. A person who had never been to a ballet before would probably expect to see something like this first piece; filmy ballet dresses of baby blue and pink, cheery five and dime store smiles on all of the company's faces, pointy toes and fluttery movements.

DANCE

Les Grands Ballets Canadiens
Rebecca Cohn

Then everything changed. Following Allegro Balanchine came Na Fluresta (In the Forest), a dramatic mood piece. Ten of the company performed to a collaboration of Spanish-oriented music. Choreographed by Nacho Duato, the dancing was daringly modern, a very difficult style to be conformed to by classical ballet dancers. The movements were angular at times and curvy at others. Na Floresta successfully portrayed "an intimacy and a feeling for nature."

The Green table was a politically aimed piece broken into eight scenes. The extravagant costumes ranged from dance tuxedos and masks to a war-painted portrayal of death. The dance followed the plot of war. The lighting effects by Hermann Machard were used to over emphasize the costumes, especially the character of death.



Having entered its 33rd year, Les Grands Ballets Canadiens continues to play a main role in developing dance in Canada. This year's performance at the Rebecca Cohn was merkedly modern and probably the best dancing Les Grands Ballets Canadiens has done in the past five years.

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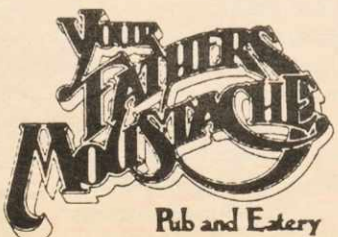
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