

# A welcome return from the Royal Winnipeg Ballet

BY JANET FRENCH

Giant Renaissance wigs and dramatic, passionate embraces were just some of the many highlights of the Royal Winnipeg Ballet's Atlantic Canada Tour, performed at the Rebecca Cohn Auditorium on September 25th and 26th. Featuring internationally renowned principal dancer Evelyn Hart, the Royal Winnipeg Ballet (RWB) presented pieces for all tastes with a mixture of classical and contemporary ballet, ranging in mood from jovial to subdued.

The first of the five pieces presented was *Allegro Brillante*, a classical piece brimming with technical choreography. Although lively, this piece was not the best choice for opening the show because there was a great deal of stagnancy interspersed with the

more boisterous parts. The lead female dancer was notably weak, which contributed to the lack of brilliance. There were moments when it was feared she might topple over her more talented male companion in mid-pirouette. However, the *corps du ballet* were quite strong, coming through with vibrant energy and excellent technique.

*Allegro Brillante* was followed by the energetic and highly technical *Grand Pas Classique*, featuring Jesus Corrales and Evelyn Hart. As expected, Evelyn Hart was astounding, and this piece gave her the opportunity to demonstrate her incredible strength and balance. Hart performed a series of developers and other such holds throughout the piece without so much as a quiver, and all throughout she maintained an expression of

innocence and modesty. Corrales was a most fitting companion for Hart in *Grand Pas Classique*. He was technically superb and appropriately expressive, and did not fall into her shadow whatsoever. Notably, Corrales performed the most astonishing set of straight legged foute turns I had ever seen.

*La Soif* was the most contemporary piece of the evening, with flowing costumes, dim light and live piano accompaniment. Described in the program as a piece about "two vulnerable souls trapped in the solitude of the night reaching for the same quest," *La Soif* conjured up thoughts of the trials and tribulations of love. Although perhaps unnecessarily lengthy, this piece was well executed with movements so beautiful and powerful one was distracted from the technicalities involved.

The final and most enjoyable piece of the evening was *L'Etiquette*, an amusing spoof on the pretentious antics of Renaissance characters in the court of Versailles. Fully equipped with period costumes, props and furniture, the dancers careened around the stage in slapstick ballet to create a satirical vision of the pleasantly drunk and socially dysfunctional upper class of the time. What made this piece so enjoyable was the choreographer's ability to co-ordinate such mayhem and drama with good dancing. The only complaint from the audience

about the piece was that so much was going on they couldn't catch all the humorous events.

Overall, the performance showed much improvement compared to past performances of the RWB in Halifax. It was comforting to see that no overly-cheesy pieces featuring technical showoffs in gigantic pink fluffy tutus and other such drivel were included in the program. In the future, it would be a pleasure to see more pieces like *L'Etiquette* from the RWB — pieces that include more theatrics and comedy with their dancing.

## Literary noodling in the rain

BY RED SAUNDERS

After the film festival, one

comes to expect a certain degree of flamboyancy among festive artists. But there was a dearth of pedagogues braving the foul weather at Sunday's *Word on the Street* festival.

The annual literary festival, which occurs simultaneously in a handful of Canadian cities, suffered significant losses in dampened books thanks to the rain.

One tent, however, did not have its contents soddened by the downpour. The rain simply could not permeate the cans that made up the Alphagetti desk. Even if it had, it couldn't have made the letter-shaped noodles any soggier.

Although the pavilion was set up for a Heinz promotion of children's author Robert Munsch, the appearance of Alphagetti at a literary festival deserves some scrutiny.

"It's a good call," said Darryl Marshall, the chief on-site Alphagetician. "If you put all the letters together..."

Marshall didn't push the concept but instead turned attention to the desk and chair made out of cans of mushy pasta.

Since he didn't have an answer, the experts were consulted.

"Well, it does have to do with the alphabet," said Elizabeth Stevens, a graduate student at the UNB writing department who works with Fiddlehead.

"It's a bit of a stretch," she added. "It could be literary art on a plate."

She likened the alphabetical noodles to fridge magnet poetry kits.

"No," said Halifax freelance writer Carol Johnstone once someone described Alphagetti to her. She was joined at the Periodical Writers Association of Canada booth by Fred Desjardins.

Desjardins is another freelancer.

"Relative to what's written in the Chronicle-Herald it is [literature]," he said. "Alphagetti is to the daily news what F. Scott Fitzgerald is to Barbara Amiel."

Overall, most respondents said that yes, Alphagetti constitutes literature because one can write with it. That seems a bit of a stretch, as it would indicate that a mere alphabet constitutes literature. Doesn't something have to at least form a word prior to being considered literature (ignoring the potential necessities of character development, plot, or at the least some vague concept)?

"One time I threw up Alphagetti," said fourth-year Dalhousie History and English major Sarah Mian, who was working at the Geist table. "It spelled P-A-I-N."

# Ask for him by name

### BEAM MARGARITA

30 ml	(1 oz.)	Jim Beam
15 ml	(1/2 oz.)	Orange liqueur
15 ml	(1/2 oz.)	Lime juice
240 ml	(1 cup)	Ice cubes
		Lime wedge
		Salt (optional)

Blend ingredients together in blender. Pour in large martini glass, and garnish with a lime wedge. Or combine 30 ml Jim Beam with a favorite Margarita mix. Double up ingredients for multiple drinks.

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### LONG ISLAND JIM BEAM

15 ml	(1/2 oz.)	Jim Beam
15 ml	(1/2 oz.)	Rum
15 ml	(1/2 oz.)	Gin
15 ml	(1/2 oz.)	Banff Ice Vodka
15 ml	(1/2 oz.)	Sweet & sour mix
60 ml	(2 oz.)	Cola
5 ml	(1 tsp.)	Lemon juice
		Lemon slice

Combine ingredients in a tall glass with ice. Garnish with a lemon slice.



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