movies . . .

'Romeo and Juliet' performed with skill

By Ralph Pank

A critical review of Romeo and Juliet could be a very easy assignment. One need only repeat the adjectives descriptive of the Royal Ballet has already received. But a critic is not his reader's dis- traction of his own perspective and, therefore, reasons for judgment.

Some of proportion

Dance Magazine's Freda and Rudolf Nureyev are the stars. What makes them consum- matate artists is their sense of proportion. For example, extensions are higher, en- dolf Nureyev are superb techni-

cal skill, so caught up are you by the artistry that skill serves. There are a few flaws. Juliet's voice is becoming a woman. For the first act Fonteyn is fourteen years old. She is bewildered by the attentions of Paris and savs. By the ball, she fairly flies down the steps from her balconcy to meet Romeo.37 No doubt the tragedy brings maturity. When she emerges from her terror of the sleeping police, she becomes the woman who can commit sui- cide. Controlled strength

All this is to say that Fonteyn and Nureyev are actors, but they are also dancers. Every move is of controlled strength. To appre- ciate why they are considered so highly, just note how Nureyev holds position at the end of a solo; watch Fonteyn take simple steps in the bedroom scene with Paris. Then notice how unaware you are of their skill, so much taught up are you by the artistry that still serves. The scenes and costumes are lavish and, more important, ap- propriate. The corps of the Roy- al Ballet is, as always, excel- lent; close-ups catch no one loaf- ing. The six musicians of the wedding party are exceptionally agile and the three harpists, es- pecially Diana Ruggiero, give fine characterizations. David Hall-Bart's Mirovetz complements Romeo perfectly; Desmond Doyle is a Tybalt sinister enough to be frightening.

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