Boston Ballet features Choreographer's Showcase

By Brenda Pomerance
The Choreographer’s Showcase is a yearly production of the Boston Ballet. It differs from their usual performances in that the pieces are more experimental, using modern dance techniques. And because the production is held in the John Hancock Hall, a smaller theatre than the Ballet’s home, the Music Hall, it lends a pleasing intimacy to the evening.

Joy Kellman, co-director of Danceworks, a local revue and revue company, choreographed the opening piece, One-Up. The cast consisted of six dancers, who were weak individually and unsynchronized as a group. The music was written by local composer Philip Glass. Trios, set to Bach's Concerto no. 5 in F minor, was a highly successful piece. The choreography meshed superbly with the music. The dance began with Laura Young, Augusto Van Heerden, and Nicolas Pacane performing together with moderately fast, light musical accompaniment. Young and Van Heerden then danced a pas de deux to more gentle, classical music.

The third piece, Reinwood, was choreographed by Zelva Cohen. The seven dancers, costumed in shiny metallic leotards, moved together well and indicated that it was the group and not its individuals which was to be noticed. The music was simply environmental sounds—birds chirping, the rushing of water, etc. The dancing matched these sounds—at first, the group seemed to be driven by a natural force, creating a crisp, clear feeling. Their urgency gradually subsided into quiescence. The scene then evolved into a serene line of bodies reclining on one another. The graceful ending beautifully matched the mood of the piece.

After intermission came the world premiere of Barabba's. The plot of this solo work concerns the crucifixion of Christ, with Barabba, a murderer, being freed from the cross by Pontius Pilate. Pilate then condemns Jesus to take Barabba's place on the cross. Tony Catanzaro did a fine job of acting these three roles, but did not dance his parts interestingly or convincingly.

Close Encounters’ effects drag

From page 7 poses these flares over parts of his model ships, Yarw. Perhaps to make up for the uninspired special effects, Spielberg occasionally goes cur not because there's any good reason for any of the Exercise-like schtick, all that the alien needed to do was to spray the house with knockout gas, wander in, and pick up the kid. But this would not have served Spielberg's purpose to shake up (or at least wake up) his audience. There are many other inane things in the film where events occur not because there's any good reason for them to happen, but simply because Spielberg wants them to. It seems that neither Spielberg nor Columbia Pictures feel that honesty or logic are as important as selling theater tickets.

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