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BURGELLES

Joffrey II — Brings Spritely, Varied Ballet To Town

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The Joffrey II Dancers brought four varied ballet pieces to the Roland Hayes Concert Hall of the UTC Fine Arts Center last night, and will be repeating them tonight in the last of their performances here as part of the Dorothy Patten Fine Arts Series.

The program opened with a six-part ballet that is new to the company, getting its first performance in September. "The Gardens of Bobol" was developed at the 1984 Joffrey II choreographers workshop and is built to the music of Tomasso Albinoni by choreographer Mark Haim. The body movements are particularly unique,

and, with the arm movement has the appearance of being lively children in a P.E. class or an acrobatic class, with handstands and splits and arms that look like they are throwing a ball.

There was a tremendous amount of strength required for the male trio of Joseph Schnell, Adam Skute and Shamus Gregory as two sustained the other into varied positions, many aloft. They left the stage with two bent double and the third leaping on their backs and they walk off with him standing triumphantly erect.

The costumes were simple body suits for all, with split skirts with uneven hems added for the ladies.

A traditional classic ballet was the

second piece, the Pas de Deux from "Flower Festival at Genzano" choreographed by August Bourmonville, known as the father of the Danish Ballet. Danced by Mary Barton and Alexander Sukonnik, the duo was costumed in elegant white with pink and knee breeches for Sukonnik. The ballet was all innocent young love, with Ms. Barton looking like a beautiful Dresden doll with her smiling face, precision dancing and complete trust in Sukonnik.

The third piece, "Passage," has been part of the company's repertoire for only a year, and the center figure is danced by Brent Phillips, who from the audience is a Tom Cruise look-alike. Dressed in little

more than an athletic belt, the figure is spiritual, giving support and help to the various dancers, dressed in street clothes, who come near him. Then he collapses and is in need. The dancers return the support. It is danced to a choral motif of the 17th century by Thomas Tallis and choreographed by James Kudelka and is a product of the 1981 Ballet Theatre Workshop. It joined the Joffrey II repertoire last year.

Regardless of who is on stage, one watches the figure of Phillips as his muscles and strength fill the space.

The finale of the evening is an elegant and traditional number, a selection of dances from Act III of the ballet "Raymonda," choreographed

by Marius Petipa for the Maryinsky Ballet in 1898. Lush red velvet classical outfits draw applause as the curtain opens to a slightly decorated stage — a chandelier and draped curtains framing the dancers.

During the dance the thing feared most by an audience or a dancer happened — someone fell. But she got right back up and continued in a most spirited Hungarian folk dance, poppe-

fully, unhurt except for her pride, which only time will heal.

The Joffrey II Dancers under the artistic direction of Richard Englund and Jeremy Blanton present a varied program that is enjoyable. Some of these dancers just might be the ballet stars of the future.

Although last night's performance was far from sold out, there are only a few seats left for tonight.