

# Bouncy, energetic Joffrey debut

By CLIVE BARNES

THE JOFFREY Ballet came up with a bright, ebullient local premiere at the City Center Theater on Tuesday night with Mark Haim's oddly-named "The Gardens of Boboli."

What this inventive and charming little ballet (set to music by Albinoni) has to do with Florence's Boboli Gardens, I have no idea. But it is a pretty title, and a pretty ballet.

It was originally designed for the Joffrey II Dancers and first shown by this cadet company in September at a workshop showing.

Workshop ballets generally end up where they began, on the workshop floor. But Robert Joffrey and Gerald Arpino were so impressed with Haim's effort that they took it instantly into the repertory of both the Joffrey II Dancers and now the main company.

Their enthusiasm and confidence is justified. The choice of music is attractive — it is so agreeable to hear something else by Albinoni besides that haunting Adagio which has served half a dozen choreographers in the past. The ballet itself is full of youthful bounce and energy.

The major influence here appears to be Paul Taylor, and although the ballet is classically geared, it has the oblique quirkiness of Taylor in its invention, particular in its jumps.

## Dance Review

Haim shows originality in his structure. He starts with a duet, danced with a sort of humorous gravity by Leslie Carothers and Tyler Walker, and the work is set on five women and four men, a configuration that itself leads to pleasing, built-in assymetry.

His dances for the men are more individual than those for the women — a male trio ends with one of the men literally leaping onto the backs of the other two. An eccentric male solo, vividly danced by a reserved yet cheeky Parrish Maynard, has a most promising freshness.

Haim's limitations include a

crowd-pleasing accent that relies a little too heavily on obvious acrobatics, and too great an emphasis on precisely matching the musical beat, with little or no rubato.

He might also remember that dance can also serve when it only stands and waits — stasis is a valuable esthetic weapon in the choreographer's armory.

But this is a most distinguished classic debut, and Haim is a talent that definitely demands encouragement as one of the most likely we have seen in many a season.

Two other works entering the repertory for the first time this season were Arpino's lovely duet, "Secret Places," and Leonide Massine's Dadaist extravaganza, "Parade."