

# theaters

## Elliot Norton

*Striking 'goat dance'*

*by ballet at National*

At the National Theater, which doesn't look like much outside but is comfortable within, the Boston Ballet Company is introducing a series of new ballets by choreographers who have not yet made it to the Hall of Fame.

Some of their new work is interesting, worth the attention of balletomanes and students, and it is all well danced. The company's best artists are giving their very best, and their very best is attractive.



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The program of Wednesday evening, which will be repeated tonight at eight and tomorrow at 2:30, is most notable for an exotic ballet called "Goat Dance," which is strikingly original.

The work of an Israeli named Ze'eva Cohen, performed to music of Iran and Greece, this seems to take its basic movements and attitudes from the classical drama of ancient Greece, which sometimes presented as principals satyrs, grotesque mythical creatures that were half man and half goat in appearance and almost entirely goatish in disposition.

Miss Cohen's production features Tony Catanzaro as an antic satyr, who leaps and turns nimbly and nervously as a goat might — or a monkey — and leads some lady and gentleman dancers acrobatically.

His brisk barnyard prancing is set off handsomely in the beginning by a stately chorus of women, who moved majestically and solemnly in the background.

The ballet loses force as it proceeds, but it preserves some of the amusing contrast between the capering goat and the supporting chorus, and Mr. Catanzaro hurtles through it happily, nimble and altogether amiable.