

# Boston Ballet Series

By ELLEN KOREY

The Boston Ballet performed one sequence of their Choreographers' Series, Saturday night, Feb. 7, at the National Theatre of the Boston Center for the Arts.

While ballet composed most of the program, it was a modern piece, "Goat Dance," choreographed by Ze'eva Cohen, which rightly generated the most profound enthusiasm. Heralded by the tune of a droning instrument, a roguish, primeval creature emerges as the central figure of her picaresque tale. The Goat capers in search of the unknown and revels in the discovery of imaginary objects, transmuting before our eyes as in a dream. With uncanny skill, Ms. Cohen manages to simulate the movement and images of filmed animation in her choreography, demanding the intensity and exaggeration of mime.

In this expanded version of the dance, which premiered last year at the Harvard Summer Dance Institute, a mythical Greek chorus, a nymph and a tribe embellish the original solo, introducing a sense of communal evolution. Tony Catanzaro, as the Goat, captured the lyrical humor inherent in the dance, though his performance lacked the force and intensity of Reuben Edinger's brilliant rendition last summer.