

Director's Choice brings dances of the gods

Jeff Cravotta

Godden's "Constructing Juliet" begins with the maniacal ranting of Juliet's mother, similar to the shouts you might hear from bereaved mothers on the streets of Baghdad. "Don't you know what they did to our family?" a riveting Traci Gilchrest screams, and we are dragged by voices, scratchy recordings, and dissonant chords into the Capulet and Montague hatred. Juliet, danced with great pathos by Rebecca Carmazzi, is torn between her love for Romeo, her real-life partner Sasha Janes, and her family. Carmazzi and Janes dance a fluid, lyrical pas de deux that abandons steps for liquid emotion, until Juliet's family parts them. The black-garbed ancestors writhe with infernal hatred over the stage, finally joining to form one snake-like segmented body on the floor, gripping Juliet by her feet. Juliet refuses to succumb, and yet the symbol of the two families' bitterness is given such a revolting twist that we are wrenched from complacency over a tragic outcome too well known.

Mark Godden....dance language have certainly never been codified in any technique manual--craft(ing) movements so innovative that you wonder how a human dancer can accomplish them. Yet accomplish them they do--with such animal strength and intensity that you feel the energy crashing across the proscenium.