

LA MONTAGNE

10th October 2009 Clermont-Métropole

CHOREOGRAPHER: Oriental dance activist, she is the guest of La Comédie de Clermont for a week.

Leila Haddad's body message

With Leila Haddad, La Comédie de Clermont offers you an Eastern Pearl that should illuminate its cultural season. And the audience will have one week to appreciate it.

"I have decided to fight to defy taboos by giving an identity to Oriental dances".

Born in Tunisia of a Syrian father, Leila Haddad has been living out dance all her life. "Since I was in my mother's womb. Because it is at this level that everything begins. It is the cradle of humanity, a sacred part of the body where all the energies come from. It is not the term "belly dance" that disturbs me, but the degrading connotation lying behind it since the time of Napoleon."

Wednesday evening, at the community arts centre of Champratel, this choreographer had the occasion to express herself. Her teaching skills of Oriental dance, a field in which she excels, fascinate and attract. A feline, sensual magnetism, and eyes that survey space. Harmony of gestures and voluptuousness of movements. Anatomy becomes poetry. The message is eloquent.

Each young woman present at this providential lesson savours these moments of grace and pure happiness. The artist communicates without forgetting anyone. But beyond a simple lesson, this session prefigures an important and brilliant week concocted by Jean-Marie Grangier, manager of La Comédie, and his team.

Leila Haddad remains the first woman to have introduced Oriental dance on theatre stages. Too many times banned from theatres, these dances originate from the Middle-East and Egypt -and not from North Africa.

This is the case for the evenings of Tuesday 13th and Wednesday 14th October at the Maison de la Culture of Clermont-Ferrand.

With Zikrayat – memory -, tribute is paid to the great Egyptian diva Om Kalsoum. This musical poem enhances the status of these aesthetically perfect sylphlike dances.

The biggest event of the season of La Comédie de Clermont for many years, the Ball enjoys, this time, a choreography by Leila. "People will come to watch a show. But confronted with the music, they will let themselves be carried away by the atmosphere. It is for me a beautiful experience that fills me with enthusiasm" she says, her eyes twinkling mischievously.

Conscious of attracting as many people as possible Friday evening, Place de Jaude, the elegant dancer hopes to bring together all generations, cultures and social conditions, including men.

"I am convinced that they will get caught up in the game!" She has the power to convince them.

Guy Lemaître

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14 october 2009

Clermont-Métropole

Zikrayat Leila Haddad's tribute to the diva of the Middle-East

How to reproduce vocal qualities with choreographic movements?

By devoting a show of 105 minutes to Om Kalsoum, the divine Egyptian singer, Leila Haddad is an honour to Oriental dances with Zikrayat.

Through a two-part show tracing the life of this artist deceased in 1975, nine women dance on recorded music. A technical choice made to enhance the voice of this queen of octaves.

Linking the present to history, as to better move on to the future, scenes follow on from each other. No belly button to eye up here, nor bodies to desire. Hips sway, shoulders and chests roll: grace and pride in tune. In a bare scenery, only colours spring out, offering figures to gaze fondly at. A challenge that pays an outstanding tribute to the one that the Egyptians used to call the Star of the East.

Yesterday, thanks to La Comédie de Clermont, 1 300 people have appreciated this work at the Maison de la Culture, before another performance this evening.

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17 October 2009

Clermont-Métropole

Leila Haddad led the Ball of La Comédie

YALLA ... Leila Haddad made the whole Maison du Peuple move last evening for the ball, which is Oriental this year, at La Comédie de Clermont. Accompanied by three dancers and seven musicians, she communicates her passion through dance and words, exhorting the audience to dance. The audience was initially tempted and like hypnotized by the swaying and accurate hip movements performed on rhythmic Oriental tunes. Half an hour later, the atmosphere was set and the dance had spread even more at the bottom of the stage. And there you had it, the party was started.