
Morris Dancers Delight

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THE MARK MORRIS DANCE GROUP, which opened a six-day run at the Brooklyn Academy of Music Wednesday, has, since its founding in 1980, gained a reputation as one of the most innovative ensembles of its kind today. Morris' dance works often unabashedly accent the homoerotic experience, but the most important things about this company are that Morris himself is an individually superb choreographer and his dancers are technically expert as well as most attractive to behold.

One could easily sense these virtues immediately in the first three works—"New Love Song Waltzes," "Fugue and Fantasy" and "Sonata for Clarinet and Piano." Morris' choreographic designs are marvels of fluidity and balance, his usage of couples of the same sex completely natural, and throughout there is a prevailing sense of sassy humor (there was even a touch of the Marx Brothers in the third piece).

The humor turned dark for "One Charming Night," however. It didn't take long to realize that this duet by Morris and Teri Weksler was a black-comedy treatment of the Robert Chambers/Jennifer Levin murder case.

"Strict Songs," set to East Indian-inspired music of Lou Harrison as performed by the New York Gay Men's Chorus and the Orchestra of St. Luke's, is dedicated to the memory of Liberace. No glitz here, though—rather a series of mild Kama Sutra poses and actions that become more touching as it goes along. The poignant ending shows one member of each couple dying while the other is left to mourn—an affecting metaphor for the AIDS tragedy. This sight alone was enough to make one look forward to the Mark Morris Dance Group's next engagement.



A PAIR OF PERFORMERS from the Mark Morris Dance Group

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