

DANCE MAGAZINE

MARCH 1990 \$2.95

THE ART

CAMELOT IN ANTWERP

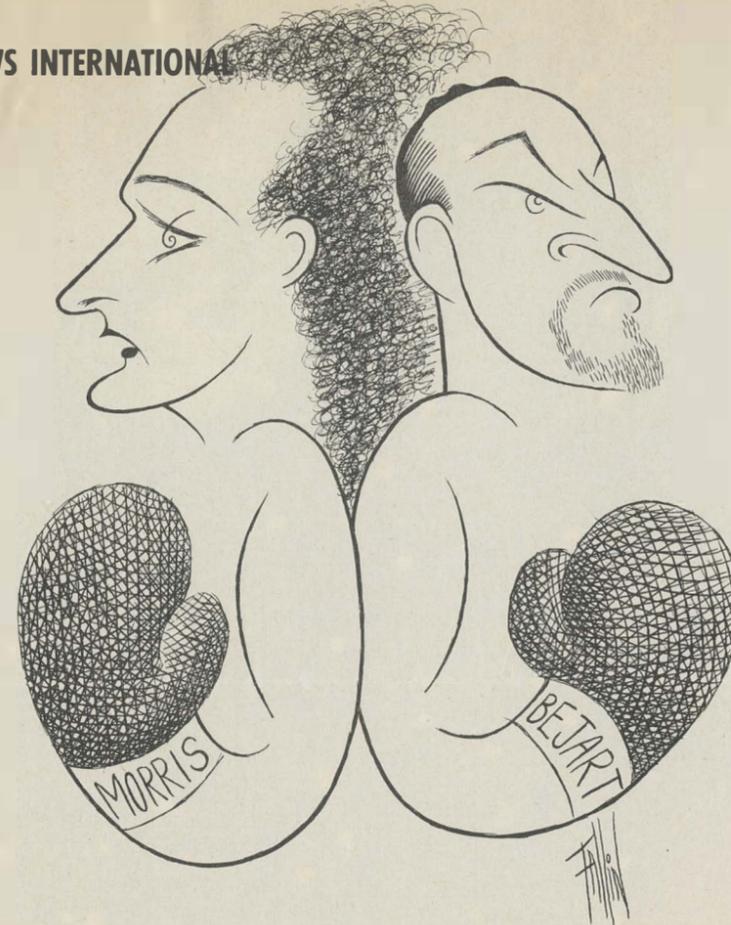
**ELIZABETH STREB:
HIGH-IMPACT MODERN**

HARTFORD'S AWAKENING

**PHILADELPHIA'S TOTAL DANCE THEATER:
ZEROMOVING**



NEWS INTERNATIONAL



Mark Morris and Maurice Béjart.

MORRIS AND BEJART FACE OFF IN BELGIUM

Special to *Dance Magazine*

BRUSSELS, Belgium—The simultaneous appearances in Brussels of Maurice Béjart's Ballet Lausanne, at the Cirque Royal, and of the Mark Morris company, at Théâtre Royal de la Monnaie, November 3–19, 1989, will go down in history as the event that divided Morris supporters from Béjart loyalists. The fact that Béjart's season coincided exactly with Morris's (scheduled more than a year before) was, we were told, a mere coincidence. Yet a publicity campaign about Béjart's visit was launched six months in advance, with posters everywhere, and the press invited to Lausanne to preview *1789 et Nous*, the work which opened the Brussels engagement. Press reports from Lausanne, plus the announcement that the Béjart signature works *Rite of Spring*, *Bolero*, and *Firebird* would be performed for the last time, set off an early stampede. The vast Cirque Royal was packed and there were unprecedented standing ovations for Béjart every night, an unequivocal tribute of af-

fection by a public that still bemoans his departure and will accept no substitute.

Meanwhile, back at La Monnaie, where Morris was premiering *Wonderland*, with guest Mikhail Baryshnikov, and *Love Song Waltzes*, the public's reaction ranged from enthusiasm (the student subscription series) to dismay (those who had hoped to be dazzled by Baryshnikov's virtuosity), with the usual "boos" for Morris and angry counterattacks of "bravo."

While Morris's program won raves from many American critics and from the *Financial Times* of London, the French press offered praise with some reservations. In Belgium itself, the Flemish critics were positive, while the Francophone daily *La Libre Belgique* was divided in its analysis. Charles Philippon of *Le Soir* (who is known to detest Morris—see *Presstime News*, July 1989) continued his vicious attacks, seriously damaging box office sales for the December program. Nevertheless, the mixed bill offered in December was enthusiastically received by those who ignored his dire warnings. Philippon managed to find yet a few more rabid remarks for the new program, but by now he has become a real embarrassment even to those of his compatriots who are not Morris fans.

Asked about Morris in a recent BBC interview, Béjart said: "I hope the boy at La Monnaie will have the courage to be himself." There is no doubt that "the boy at La Monnaie" intends to do just that.

Luisa Moffett

APPLICATIONS ARE DUE FOR BRITISH CHOREOGRAPHY WORKSHOP

Special to *Dance Magazine*

LONDON, England—As its name suggests, the two-week annual International Dance Course for Professional Choreographers and Composers, which will take place in August, stresses collaboration. Eight choreographers and eight composers who are interested in composing for dance will be chosen to work intensively under the guidance of directors of choreography and music. Applications are due in March.

The course is run by Creative Dance Artists Trust, an organization made up of a cross section of British dance figures. The workshop has previously been held at the University of Surrey, but this year's site in Britain had not been announced at presstime. Participation is open to all nationalities and is free, with the proviso that an arts council or other source in the participant's country contributes a portion of the cost. Past American sources have been the Harkness Foundations for Dance, and the Foundation for Contemporary Performance Arts. Choreographers should be professional dancers who can show evidence of choreographic talent at professional or company workshop level, and have considerable experience.

This year's directors had not been chosen at presstime, but past directors have included Merce Cunningham/John Cage, Robert Cohan, Alwin Nikolais, Glen Tetley, and Richard Alston. Participants have included most of the current crop of British choreographers, as well as Susanne Linke, Reinhild Hoffmann, Graeme Murphy, Daniel Larrieu, Paul-André Fortier, and Jean-Christophe Paré.

Further information may be obtained by writing Mr. Gale Law, Administrative Director, IDCPC, 15b Lauriston Road, London SW19 4TJ. There is no form for applications, but interested parties should send a résumé with detailed relevant experience and reasons for wanting to attend.

Marilyn Hunt