

S U M M A R Y

INTERNATIONAL SECTION

The columns in the International Section, containing information and reviews of international production, are cataloged, as always, in the alphabetical order of countries and cities in which the texts originated.

On pp. 68-69 from **AUSTRIA/GRAZ** we have the review of the festival *Tanzsommer* which hosted Boris Eifmann's troupe and its choreographic production *Stomp*, the *Atelier Rudra* of Maurice Bejart and the Cuban production *Tocororo*, choreographed by internationally renowned dancer Carlos Acosta. It was a display of diverse dance styles, ranging from traditional to contemporary dance, from artistic performances to street theatre. The audience warmly welcomed the production *Tocororo*, an authentic story from Cuba - the autobiography of Carlos Acosta accompanied by his seventeen outstanding dancers. In his choreographic debut, Acosta combined the elements of modern, classical and folk dances, even break dance, to an original Cuban score, which made both his own versatile artistic skills and that of his colleagues come fully to the fore. The production brought the audience to its feet, and while everyone tried to follow the dancers' rhythm, our reporter settled for observing.

From **BOSNIA-HERZEGOVINA/SARAJEVO** (p. 70) we bring our report about the celebration of the 55th anniversary of the Ballet of the National Theatre from Sarajevo. Founded back in 1930, this theatre has been in continuous operation since 1950. In the war years (1992-1996), the theatre was closed and its members were scattered. Nevertheless, it subsequently regained its past reputation of an important company of the former Yugoslavia, thanks to tremendous efforts of its artistic director Edina Papo. In turn, the audience in Bosnia-Herzegovina is becoming increasingly interested in ballet. To mark their anniversary, they chose *Les Sylphides* as a Fokine symbol of ballet and *Grand Pas* from the third act of the ballet *Paquita*. Sarajevo artists proved very disciplined and well-trained. There indeed were a few slips, but overall, the enthusiasm, the will and strong desire for improvement gave the audience many moments of pure dance and interesting formations.

In June 2005, the third *Bournonville Festival* was held in Copenhagen, marking the bicentennial of the birth of this great dance reformer (**DENMARK/COPENHAGEN**, pp. 71-74). In an in-depth article with a solid historic background, by our respectable permanent correspondent Jenny J. Veldhuis, there is an abundance of very important information about the life and work of great August Bournonville, the establishment of his ballet school, and the difficulties faced in bringing his works out of oblivion and reconstructing some of his ballets. The text also reviews the Copenhagen festival which proceeded in a splendidly creative atmosphere to the delight of ballet lovers. This article is of great use having in mind that in Serbia we are not familiar with Bournonville's heritage or his technique, and that his ballets have never been performed in our theatres. Thank you, Ms. Veldhuis.

From our permanent correspondent from **GREECE/ATHENS** (p. 75) comes the text "Dance Spring in Athens" with a review of the 2nd Mediterranean Dance Platform, the 1st Panorama of Contemporary Dance, the 4th Choreographers' Union Dance Festival and a lot more. The 50th Festival of Athens, lasting for nearly six months, presented the troupe *Cloud Gate Dance Theatre* of Taiwan and their production *Song of the Wanderers*. The performance took place in *Herodeion*, the impressive Roman Theatre underneath *Acropolis*. A magical combination of the tradition from the East with the contemporary styles of the West produced a meditative play deeply moving to the audience. And when in the end 3 tons of rice spread on the scene were formed into a large spiral by a dancer, the audience went silent. It was their chance for meditation.

For the past eleven years, the International Dance Festival is being held in **GREECE/KALAMATA** (pp. 76-77). Despite huge political and financial obstacles, the organization of the festival offered yet another rich and diverse programme - ballet company *Rosas* (Anne Teresa de Keersmaecker), *Les ballets C de la B*, choreographers *Dimitris Papaioannou* and *Giannis Mantafounis*, artist *Lia Haraki* from Cyprus, contemporary dance workshop (*Jeremy Nelson*) and many other interesting performances that attracted vast audiences. Our correspondent adds that the festival is a must!

From Greece we also present the **INTERVIEW** (courtesy of *Choros Dance Magazine*) with the director and choreographer of the Opening and Closing Ceremonies of the 2004 Athens Olympics (pp. 78-79). *Dimitris Papaioannou's* fresh and dynamic artistic ideas seem as a "Rolls-Royce on a steep dirt track". In his opinion, the most important qualities in an artist are talent, an active imagination, audacity, boldness and generosity of the soul. Overnight his name became known across the globe. People now identify him with the images from the Opening Ceremony of the Olympic Games: plain, clear, full of meaning and elegant symbols - female element as a source of life, the sea and water, celestial dome, the galaxy within which the stars are born, *Eros*, the ancient god of love who flies over the stage. He is an ardent admirer of *William Forsythe's* contemporary choreography, but often uses classical techniques in his choreographies. He maintains that the real art may be achieved only if the artistic expression springs from love and true need.

The international dance seminar was held this summer in **GREECE/CORFU** (p. 80). Two young dance teachers (one from the Paris Opera, the other a contemporary Israeli choreographer and dancer) worked for two weeks with forty dancers from Athens, Thessaloniki, Belgrade and Sofia, as well as with representatives from the local dance community. Combining vacation with professional advancement proved to be an important trump card of attractive tourist destinations. An unexpected offer (kept a secret up until the very end) from the school of the Paris Opera to grant a one-year scholarship to one young ballerina attending the seminar, made this seminar an important event. Unfortunately, carelessness so typical of the Balkans, group function or collective way of thinking made this prestigious offer fall into the lap of unprepared fourteen-year old *Maja* from Corfu. Due to their unprofessional conduct at the seminar, not a single representative of professional ballet schools in the region, or from the Ballet of the National Theatre from Belgrade, was considered a candidate.

In our column **THE NETHERLANDS/THE HAGUE, MAAS-TRICHT** (p. 81) we give our review of an interesting presentation of the contemporary dance centre of the Hague and the festival in Maastricht. Some of the best companies and choreographers from Western Europe compete in this event rich with new productions. It is regularly attended by vast local audiences, as well as by selected few international observers who aspire at international promotion and engagement. The organization of this dance project of national importance would be unimaginable without the appropriate involvement of state and city authorities, in this case favorable for the artists. In turn, through their participation in the project, the artists help create an even more favourable image of the country in the world.

The traditionally abundant segment from **CROATIA/ZAGREB** opens on pp. 82-83. The 23rd *Music Biennale Zagreb*, a traditional contemporary music festival, concurrent with the International Dance Day this year, began and ended with ballet. The festival was opened by Croatian artists who brought to the stage the 20th century classic *A Streetcar named Desire* by Tennessee Williams.

The ballet choreographed to the score by Mladen Tarbuk presented the essence of this play by depicting the ventures and the psychology of the main character, Blanche DuBois. The evening of new Italian choreography presented choreographers Matteo Levaggi, Mauro Bigonzetti and Massimiliano Volpini. Zagreb audience was able to see contemporary dance performed by skilful companies of solid artistic potential, which would hopefully serve as a parameter in guiding, creating and designing the Croatian contemporary dance scene.

On p. 84 there is a detailed review of the ballet *A Streetcar* named *Desire* and the artistic accomplishments of its main protagonists and the corps de ballet. In addition, the text stresses that this ballet was a lot more than a performance - it coincided with the return of the most important Croatian ballerina Madame Mia Slavenska to her homeland. Her remains were buried at the Zagreb cemetery on 18 April 2005. In the words of Williams himself, in her time Slavenska stood out as the best ballerina in the role of Blanche DuBois. This time, the role was played by very dominant and persuasive Irena Pasarić. Zagreb also hosted the 6th platform of young choreographers with the aim of gathering young choreographers on their path to recognition. The seven-day platform hosted evenings of local and international choreographers, dance workshops, photo exhibitions, but still showed only several productions due to choreographers' low response.

The week of contemporary dance is the most significant project of the Croatian Institute for Movement and Dance (pp. 86-87). In its 21 years of existence, the festival presented over 400 renowned international artists and produced fifty premieres by local authors, thus aiding the affirmation of several generations of Croatian choreographers and dancers. Dancers and troupes from Canada, the USA, Algeria, France, United Kingdom, Italy, Denmark, Germany, the Netherlands, Hungary, Slovenia and Croatia performed at this year's festival.

Croatian contemporary dance troupe Contemporary Dance Studio (*Studio za savremeni ples*) opened the production of *A Woman who talks too much* (*Žena koja puno priča*), choreographed by Mirjana Preis for a dance trio (p. 88). Initially the dancers attract the audience's attention by slowly dancing to the sounds of operatic arias. The three barefoot dancers reign the stage, with the expressive figure of female dancer Ivana Piškorić in the front, portraying her role with ease. Her dance sequences on the wall are particularly interesting, giving the spectators a new angle of this dance duet.

The cooperation between our magazine and the Croatian National Theatre from Split (**CROATIA/SPLIT**), which was very important to us, finally materialized. We had an open spot for the information on this company and dance performances in Split for a very long time. On p. 89 we have the review of the Mariinsky Theatre's guest performance at the Split Summer Festival. The audience welcomed with pleasure the proudly announced performance of one of the greatest companies in the world. A sequence of famous pas de deux, performed by wonderful young dancers, thrilled the spectators. The dances were executed with precision and ease, the style was crystal clean and ballet technique flawless. Adage from ballet *Manon* by choreographer Kenneth McMillan won the biggest round of applause. In addition, they performed duets from ballets *Le Corsaire*, *Swan Lake*, *Don Quixote*, *Le spectre de la rose*, *La mort de signat* and the very interesting Duet *Xanin* (choreographed by Alexei Ratmansky). The new creation of the most promising Croatian contemporary choreographer Staša Zurovac, *Daissa - East of Eden* (*Daisa - Istočno od raja*) had its premiere at the Split Summer Festival (90-91). Splendidly performed by the Split ensemble, this production reestablished human passion as an incentive and dramatic element on the stage. To our delight, Staša Zurovac hasn't lost any of his creative passion and continues to mature as an author. In a manner of a true visual artist, he repeats in his shows some of his own symbolic motifs, but elaborates on them, advances and

amends them. He always proceeds from the music that motivates, inspires and moves him towards the same humanistic message. People have a common history - the battle between good and evil, always fought somewhere deep inside us. The production is alive, it is far-reaching, full of positive energy and bursting with strong dramatic charge, thus sending a humane, warm message. We should all see it, for our own sake.

Grand Rapids Ballet Company and school (USA) also performed at the Split festival (p. 92). They exhibited the known characteristics of American ballet. The country's population is of very diverse ethnic origin, constantly adopting and assimilating all influences, schools and techniques. The joint performance of students and professional dancers was an example of how quickly young future dancers may acquire notable stage experience.

On p. 93 there is a review of a dance evening (also shown at the Split festival) - *Best of Veseljko Sulić*, dedicated to the work of Croatian dancer Veseljko Sulić, internationally known as Vassili. He is a member of the strong and astonishingly large group of local dancers who left the country in the 1950's and had successful international careers. Through London and Paris, to Las Vegas where he would establish Nevada Dance Theatre, Sulić studied, danced and moved in prominent artistic circles, gaining dancing experience and forming his own choreographic style. The retrospective of his work, selected by the artistic director of the Split Ballet, Almira Osmanović, presented excerpts from over 50 Sulić's choreographies in the period from 1972-1996.

In the column **ITALY/VENICE** (pp. 94-95), **ORCHESTRA** reviews the 3rd International festival of Contemporary Dance at the Venice Biennale. Dance events intertwining with interesting installations at Giardini and Arsenal, as well as numerous concerts and exhibitions of Modigliani's and Lucian Freud's paintings, mostly included premieres of contemporary choreographies and interesting information about modern dance tendencies on several continents. This year's event *Body Attack* presented The Forsythe Company and their installation *You made me a Monster*, *Erendira - a piece* by director Ismael Ivo, *Xavante Ritual* by the Indios of the Mato Grosso, Marie Chouinard's troupe from Canada, and choreographer Alessio Silvestrin with his productions *Ritrovare/Derivare*.

The 12th Dance Festival held in **ITALY/CIVITANOVA** (p. 96), presented the performance of the Cuban company *Tocororo* and their founder, dancer Carlos Acosta, as well as the performance of artists of the La Scalla Opera House in Milan, headed by fabulous Roberto Bolle, Italian audience's favorite. In addition, the company of internationally recognized ballerina Marie-Claude Pietragalla, flamenco star Joaquin Corstes and the British dance company Henri Oguike, all performed at the festival.

In our column **ATTACHMENT** (p. 97), **ORCHESTRA** informs of the establishment of the New European Theatre Action (NETA) network in South-East Europe, aimed at the promotion of cultural cooperation at the European level in the following fields: touring of performances, co-productions, professional development, artistic workshops, publishing, etc.

On pp. 98-101 we have three critical essays from our permanent correspondent from **CANADA/TORONTO**. The text "New Artistic Director - Karen Kain" presents the spring season in the National Ballet of Canada (NBoC). The most respected Canadian dancer Karen Kain, local audience's favorite, accepted the appointment as the company's new artistic director. In the past five years, she successfully reconstructed Rudolf Nureyev's *Sleeping Beauty* and Erik Bruhn's *Swan Lake*. These successful performances along with her many previous artistic accomplishments made her the most deserving and logical candidate for the appointment to this post in the most important Canadian ballet company. Toronto audience eagerly awaits her first season as director. As part of his last season in the role of the NBoC artistic director, Kudelka featured the premiere of his full-

length ballet Italian Straw Hat in the spring 2005. The ballet was charming and appealing to the audience, although it may not be remembered as one of Kudelka's greatest pieces. The end of the season saw the performance of a divertissement made up of Balanchine's Rubies, Kudelka's one-act ballet Musings and classical-style favorite Etudes by Harald Lander.

The Harbourfront Centre (p. 99) traditionally hosts diverse contemporary dance performances. In the spring season there was an intoxicating artistic event - the performance of the company Emio Greco/PC and their production Rimasto Orfano. This 75-minute piece was one of the most remarkable visual and conceptual pieces in the past year. This dance production was visually minimalist, with movements at times very postmodern, at times arrested. On occasion, the movement had some clear classical ballet references. With their costumes and the set design, the dancers oddly, albeit positively, resembled some post-apocalyptic ballet blanc. The performance certainly explored new ways of movement in space. The new ways of moving in space were the focus of Argentinian Brenda Angiel Aerial Dance Company, which explores the potentials of aerial movement. Another interesting and welcomingly unpretentious production was Aflutter by Canadian Four Chambers Dance Project (by choreographers-dancers Strauss/Tracy). Reflexion, a unique guest performance by Russian artist Tanya Kabarova, was her spirited take on the theme of creation of the world, by use of movement and original symbolic imagery.

The annual spring performance of Canada's National Ballet School was performed while awaiting the opening of the new school building. The new building project, entitled Grand Jete features the facilities that are far more spacious, enabling the enrolment of a big number of students. In the meantime, the presentation of one-year's work opened in the old building with Les Sylphides by Michael Fokine, staged by professor Segiu Stefanski. The programme continued with impressive Peggy Baker's solo Brahms Waltzes and Kudelka's contemporary ballet Gazebo Dances. The spring presentation culminated in the performance of Balanchine's ballet Scotch Symphony, set by former Balanchine dancer and stager of his works, Mme. Joysanne Sidimus.

In the column HUNGARY/BUDAPEST (p. 103), ORCHESTRA informs about the 25th Budapest Spring Festival. The festival lasted for over two weeks and offered a very colorful artistic programme - from jazz to operetta, from folk dance to bolero, from Chinese theatre to Polish theatre... Deciding on what to see out the dance programme was a difficult task. Our correspondent chose the guest performance of Ballet Basel, whose choreographer and artistic director is Richard Wherlock. To the Swiss audience's delight, he brought the neoclassicist dance style to the company. The troupe presented four 30-minute ballets - three Wherlock's choreographies: Death and the Girl, Prelude a l'apres-midi d'un faune and Bolero, and Forgotten Land (choreographed by Jiri Kylian). Both the audience and the critics viewed the Basel company's performance favorably; still, Askia Swift's performance in Prelude a l'apres-midi d'un faune made the strongest impact on them. This marvelous dancer kept the audience on edge, while his magical innate flexibility, his sense of rhythm and performing technique took their breath away. They gave him a well deserved standing ovation.

Our correspondent from MACEDONIA/SKOPJE reports on two productions shown at the International Dance Festival, founded on the initiative of Macedonian contemporary choreographer Risima Risimkin, under the patronage of CID-UNESCO (pp. 104-105). The first production was Dali's Diary (Dnevnik Dalija) choreographed in a neoclassicist style by Risimkin and inspired by the turbulent and eccentric life of great painter Salvador Dali. The second one was Esmeralda, performed by the ballet and opera of the Macedonian National Theatre. Created in the spirit of Russian classical ballet tradition, its trait is the richness of form and movement. In the opinion of our correspondent, the national ballet company handled all the

technical and artistic challenges quite well, while the orchestra of the national opera gave a professional and artistic performance of the music by Cesare Pugni.

Ever since it was founded, the Staatsballett Berlin was modeled after the Mariinsky Theatre, and keeps proving it has the potential to measure up to its role model (GERMANY/BERLIN, p. 106). The latest presentation of high technical merit of the Berlin Ballet was evident at the premiere of Sleeping Beauty, which made one of the most renowned Berlin ballet critics write that Berlin audience no longer needed to go far to see the best of the art of dance. The premiere of ballet Manon (choreographed by Kenneth McMillan) was a grand experience to the audience not only for its quality performance but also for its expressiveness. Just two weeks later, another event opened in the storage facility of the Staatsoper - Shut up and dance! introduced ten young choreographers.

On p. 107 we announce the 20th international competition of choreographers to be held in GERMANY/HANNOVER in 2006. This text is followed by the detailed review of the celebration of the centenary of Frederick Ashton, who was the founder of the Royal Ballet from London (GREAT BRITAIN/LONDON, pp. 108-109). During this season, the Royal Ballet performed several Ashton's ballets distinguished by choreographic balance, the pureness of movement, freshness and a sense of humor so typical of the genuine British dance style.

From GREAT BRITAIN/BRIGHTON (pp. 110-111) we bring a detailed report on the 10th International Competition and Festival for Dance, Films and Videos DANCE SCREEN 2005. Out of 237 entries from 25 countries, the dance screen Award, endowed with 15,000, was given to the experimental film "Gold", which explores formalities and demands of Olympic gymnastics, seen through determination, skill and playful competition of two girls at the Europa Gym Club, Erith, London. We also give the full list of all nominations in all categories.

The love story of Romeo and Juliet, in the new dance project by Slovenian choreographer Edward Clug (SLOVENIA/MARIBOR, pp. 112-113), was created in a symbiosis with music by the acclaimed British alternative rock band Radiohead. Hence the title of the ballet - Radio and Juliet. Clug dominates the Slovenian scene of today, especially after successfully staging his two productions Tango and Lacrimas. The topic of the new piece is the author's dilemma - what would have happened had Julia not committed suicide upon seeing Romeo dead. That is how the story of a love never experienced unfolds before the audience. Seven dancers (including the choreographer), out of which there is only one female dancer (Bojana Nenadovi?-Otrtin, a Forsythe dancer prototype), reign the stage. This piece will hopefully be performed at the Belgrade Dance Festival in April 2006.

Our esteemed longstanding correspondent from USA/NEW YORK contributed with a series of very interesting and diverse reviews of the newest dance productions in the US (pp. 115-126). The spring season in the American Ballet Theatre (pp. 115-116) was outstanding and exhausting, and it would be difficult to say exactly how many productions were performed. In addition to evening performances, from May until mid-July ABT also performed matinees every day except Sunday. In addition to the usual repertory (Don Quixote, Le Corsair, Raymond, Fokine's works, Tchaikovsky's full-evening ballets, etc.), we single out Sir Frederick Ashton's ballet Sylvia, whose background has been elaborated on in our magazine at the time of its preparations. The staging of this ballet in ABT was an excellent move (revival by Christopher Newton, Royal Ballet, 1954). Gillian Murphy (as if the role was created for her) and Maxim Beloserkovsky performed the leading parts. The premiere of this ballet was a huge success in New York.

The New York International Ballet Competition was held for the eight time (pp. 117-118). Forty-eight dancers from 19 countries, aged 17-24, competed there. The international jury adhered to the strict criteria when deciding about the awards, leaving no

winner in the category of female dancers. American dancer Joseph Gatti was the winner in the category of male dancers.

After a long pause of 18 years, the Bolshoi Ballet finally toured in New York (p. 119). Two hundred dancers and musicians performed at the Metropolitan Opera House. Members of the audience were largely of Russian descent, but there was also a number of very prominent American ballet critics and experts. The focus on female members of the company in Russia is evident, and it showed on stage. It was evident that the dance technique of female members of the company had greatly advanced, and they truly seemed as dancers of a cosmopolitan ballet company. On the other hand, male soloists and principals were no match to their female counterparts. The audience was particularly enthusiastic about the performance of Petipa's *The Pharaoh's Daughter*.

Every year the Dance Division of the Julliard College showcases its students' achievements. The division's directors produce the show each year, and the production is aimed at informing the public of the quality and achievements of their educational work with the dance students (p. 120). This year's presentation comprised works by choreographers Mark Morris, Ohad Naharin and William Forsythe. The three creations were very different, but the common denominator of pieces by Morris and Naharin was their magical atmosphere, theme and the level of performing.-

The New York Choreographic Institute celebrated its 5th anniversary (p. 121). Five years ago, artistic director of NYCB, Peter Martins had the aim of setting up an institution intended for young choreographers who would freely create away from the public eye. The assistance of Irene Diamond's foundation made this project (known as *The Diamond Project*) possible. On the occasion of this anniversary a round table was held with the participation of selected artistic directors of ballet companies who exchanged their views and experiences. The round table dealt with the following topics: learning to choreograph, ways of creating an attractive repertoire, what influences the repertoire, ways of solving financial issues, etc. The foundation of this institute is certainly of great importance for young people all over the world who wish to engage in ballet choreography. Its five-year long operation has certainly been successful.

Mark Morris Dance Group packed the seats of Howard Gilman Opera House for several nights in a row (p. 122). Every evening they showed the same programme, only performed by different dancers. Although there were no new pieces, the audience always looks forward to the productions of one of the most favored New York choreographers.

Martha Graham Dance Company had another successful season under the slogan "Martha still lives!" (p. 123), reaffirming the immense artistic significance of the choreographic opus of great Martha Graham. The company performed the following creations: *Deaths and Entrance*, *Sketches from Chronicle*, *Errand into the Maze*, *El Penitente*.

The Richmond Ballet of the State of Virginia performed for the first time in New York (p. 123). They have given a professional performance, but their programme proved what experts have repeated many times: today there are many dance companies, but very few good choreographers.

The Neta Dance Company, founded by New York choreographer Neta Pulvermacher, celebrated its 20th anniversary (p. 124). After graduating from the Julliard College, she worked diligently and struggled to establish her own dance company with its own place in the world of contemporary dance. In doing so, she succeeded in preserving her own style of performance and choreographic vocabulary. All shows attracted vast audiences as well as many New York ballet critics headed by the *New York Times'* dance contributor. Pulvermacher's work is well-known to dancers in Serbia and Montenegro - in 2002 she held a two-week residence in Belgrade in the organization of ORCHESTRA dance magazine, as the first American choreographer to visit our country after many years. ORCHESTRA sincerely congratulates Pulvermacher on her jubilee!

The spring season of the New York City Ballet presented the habitually well-selected repertory as well as several new productions (pp. 125-126). In addition, this spring season two outstanding dancers bid their farewell to professional dancing. NYCB principal Peter Boal was only ten when he first performed in the company. He had a fruitful dance career, and is now about to become a ballet teacher and artistic director of the Pacific Northwest Ballet (Seattle, State of Washington). The end of Jock Soto's career was marked by a melancholic celebration, because after 24 years in NYCB he wishes to start a new career - as a restaurateur! Still, he plans to teach ballet to native American children (his mother was a Navajo Indian), encouraging them to be committed to making their dreams come true.

On p. 127 we have the column **NEW BOOKS** informing our readers of new books in the field of dance published in Serbia, by presenting the book's cover page, brief author's biography and the focus of his writings.

Our educational column **ORCHESTRA CATHEDRA** (pp. 128-129), in which our young critic and dance theorist Milica Cerovi? usually interprets a range of contemporary dance techniques, with the aim of informing a wide circle of readers about the basic principles of contemporary dance and its new technology, now embarks on a new "adventure" - the history of contemporary dance. It was a big decision for ORCHESTRA, due to the enormity of this field and the responsibility of its analysis. In this issue we present the introduction into the history of contemporary dance. *La danse contemporaine - Contemporary Dance* is a generic term which covers diverse dance techniques and aesthetics, which appeared in the 20th century. Having in mind that in our country little is known about the history of contemporary dance and its conditions and timeline, and considering that in the Serbian language terms 'modern' and 'contemporary' are synonyms, we believe that the texts we intend to publish will provide detailed information about contemporary dance to our readers. Hopefully, we will also significantly improve the ability of viewing and interpreting contemporary dance projects, and that as a result, the number of educated viewers of these performances will increase to some extent.

Our column **MEMORIES** (pp. 130-133) offers room to pay respects to all esteemed local and international artists who have deceased. On pp. 130-132, two texts pay homage to the last prince of Serbian ballet and renowned contemporary dancer Aleksandar Izrailovski. The lines of the brief, touching essay "May Ballet be his head rest" illustrates the life and work of our Saša, as well as the life and work of all artists whose bodies are being subjected to various dance techniques over and over again and who are often challenging their bodies to give the audience the magic of the moment on the stage. The second article gives details of the last project by Aleksandar Izrailovski, submitted to the Board of Directors of the National Theatre in Belgrade just months prior to his death. The project had been approved by the Board, but was never brought to life due to the premature departure of its creator. ORCHESTRA publishes this project as the last artistic will and testament and the final trace in time of an indisputably excellent Serbian dancer, the principal of the Ballet of the National Theatre in Belgrade and a great explorer of contemporary dance trends.

Translated by: Nataša Tomić

Cover page: *Just for Show*, DV8 Physical Theatre (London), two performances at the 2005 BITEF festival in Belgrade.

Back page: Opening Ceremony of EUROBASKET 2005 in Belgrade. Choreographers: Isidora Stanišić and Čarni Đerić. Dancer: Ana Ignjatović.

Inner side of cover (right): The celebration of the 10th Anniversary of Orchestra Dance Magazine was sponsored by AVON Doo. Serbia and Montenegro.