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A Moveable Feast: Spanish Dance in America

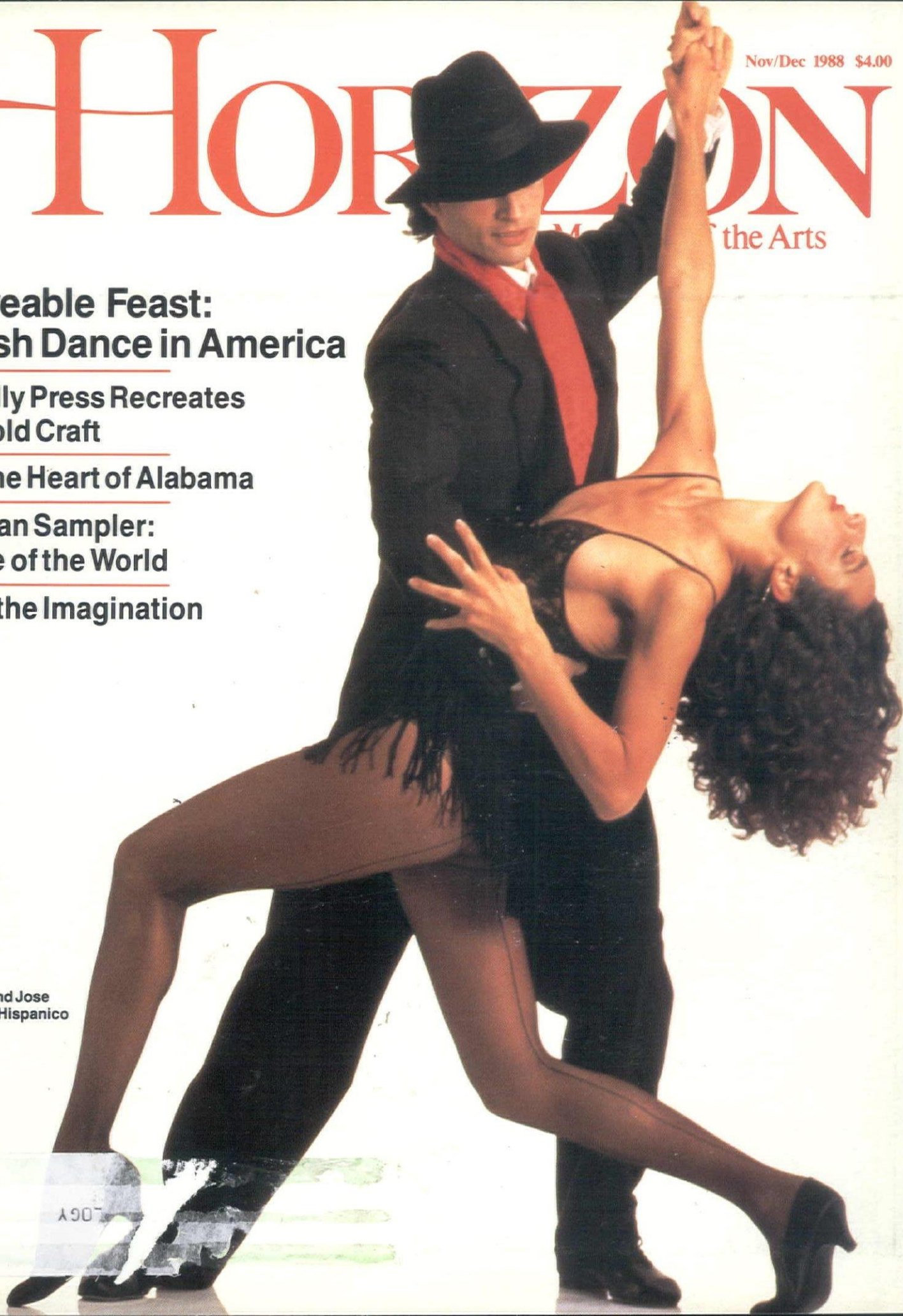
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Cover: Nancy Turano
and Jose Costas of
Ballet Hispanico of
New York perform
Cada Noche . . . Tango.
Photo by Bruce
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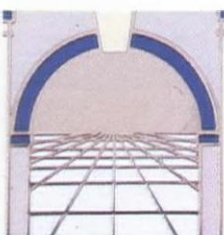
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This Christmas, share your love for the arts. Whether it's a hand-painted animation cel from a Bugs Bunny cartoon or a satellite gallery for the Mississippi Museum of Art, your gift will delight the consummate enthusiast and inspire art-lovers-to-be.



Birmingham: The Arts in Alabama's Heartland By Bill Golightly

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Deftly wielded paintbrushes, an air-ripping conductor's baton, and a dancing pair of silken ballet slippers are putting a dent in the impervious steel that once ruled this city. A sidebar on page 38 explores nearby Tuscaloosa, where cultural sparks are flying.

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Just outside Covelo, California, Yolla Bolly Press lovingly orchestrates the hand construction of resplendent volumes.



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Hungering for something just a little bit different than your usual New York gallery jaunt? Consider perusing a rare assemblage of contemporary Chinese art. Drink in the grandeur and color from canvases of the vibrant New West artists. Discover the modern impressionistic genius of a new boy-wonder. Or, explore the legacies left by presently lesser-known painters John Barber and William Partridge Burpee.



The Spanish Influence: The Dance Legacy By Richard Thompson

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Spanish cultural traditions were planted on American soil some five hundred years ago. The subsequent creative flourish has richly imbued our dancescape with a whirling palette—high-spirited, charismatic, possessed of a driving strength. This is the fourth article in our ongoing series exploring Spain's influence on the arts in America, a celebration of the five-hundredth anniversary of Columbus's exploration of the New World that will culminate in 1992.

A Cultural Mosaic

In 1984 we launched an important annual tradition at HORIZON, celebrating a remarkable cultural legacy that began nearly half a millennia ago with Columbus's epoch-making voyage across the Atlantic. Our series, "The Spanish Influence," which culminates in 1992 with the quincentennial itself, has examined a vibrant tradition in architecture, theater, painting, and now, the spirited world of Hispanic dance. In this issue Richard Thompson aptly compares this charismatic art form to a "gypsy that wanders the world." And after five hundred years, he observes, "its journey has only begun." Indeed, of the seventy-odd major ethnic dance companies in the United States, thirty are Hispanic.

The capacity to weave multiple strands of inspiration into an innovative, ever-enlarging aesthetic has been the Hispanic genius. This fusion is, of course, central to the creative process, and perhaps nowhere more than in America. Throughout this issue our writers look, from a variety of perspectives, at the lively interplay of regional expression that continues to render American cultural life vivid and multifaceted.

The world began to shrink after Columbus sailed west. The surprising sophistication of contemporary regional culture is a latter-day reverberation of the sweeping changes set in motion by a small fleet of ships hundreds of years ago. No matter what corner of the country one visits, whether America's quintessential artistic melting pot, New York, or the Deep South's "Magic City," Birmingham, one finds the regional and the international rubbing shoulders. We visited some Manhattan galleries that are venues for the art of farflung spots in space and in time, from the painting of a new China to the colorful canvases of the contemporary Southwest to rediscovered nineteenth-century painters. And we journeyed to Birmingham, a city whose savvy is mirrored in symphonies and schools, in museums and a glittering performing arts calendar. The Prague Symphony and the New York City Opera perform here, and the Alabama Symphony, which recently made its Kennedy Center debut, is hailed as one of the nation's top regional orchestras.

But we've not grown so small that there's nothing left to discover. When you read about James and Carolyn Robertson, whose Yolla Bolly Press turns out fine limited editions of the literature they love from a redwood barn in remote, rural northern California, we think you'll share our excitement over the richness and variety that make America's cultural mosaic a continuing, lively conversation between the regional and the global.



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ACA: A View From The Field

The National Convention

ACA's 1988 National Convention, "The Road Ahead: Arts Issues in the 1990s," was, by all accounts, a tremendous success. Held October 5-7, in New Brunswick, New Jersey, the Convention focused national attention on the importance of the arts at a time when all eyes were on the upcoming presidential election and the changes and opportunities posed by a new administration.

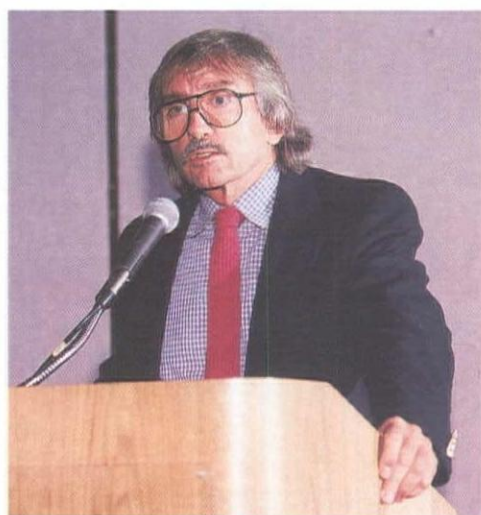
The National Convention brought together approximately three hundred artists, educators, arts administrators, and foundation and business leaders from across the country in an intensive, three-day discussion on issues that have been of concern to the field and to ACA: arts education in our primary and secondary schools; the needs of the originating artist; private-sector support for the arts; the need for research and for advocacy at the federal level; awareness of cultural diversity in the arts; international cultural exchange; and leadership for the arts field for the future.

A number of very enlightening panels were featured at the Convention, including one on improving international cultural relations—tearing down boundaries and increasing the exchange among artists and others around the world. Participants in this forum also examined the growing cultural pluralism in our society and the conflicts and benefits that result from it. Other panels dealt with the need for a stronger emphasis on arts education in our schools; the public perception of the artist and the role of the media in creating or changing that perception; and the rights of artists and the function of legislation in upholding those rights. Sessions were also held on topics as wide-ranging as "Trends in Private Giving and Volunteering to the Arts"; "Washington Arts Advocacy"; "Developing Leadership in the Arts"; and "Information and Research Needs in the Arts."

Participants at the Convention were given the opportunity to hear some truly outstanding speakers who directly addressed these issues. These included Frank Hodson of the National Endowment for the Arts; New Jersey's Governor Thomas Kean, who chaired the Convention; Ernest Boyer, president of the Carnegie Foundation for the Advancement of Teaching; James E. Burke, chairman and chief executive officer of Johnson & Johnson; Morris Tanenbaum, vice-chairman of AT&T; and John

Brademas, president of New York University, to name just a few.

We were particularly pleased to have two very eloquent creative artists speak to us at the Convention. The Mexican poet Octavio Paz called for a greater exchange and collaboration among artists—particularly those "solitary" artists, painters and



Playwright Edward Albee, a featured speaker at ACA's 1988 National Convention.

poets—and treated participants with a reading of several of his poems in his native Spanish, which were then translated into English by Eliot Weinberger. And the renowned playwright Edward Albee discussed that special ability of the arts to provide a consciousness, a self-awareness, that sets man apart from other living creatures. Examining the different roles of the artist in the United States and elsewhere in the world, he noted the difficulty for creative artists here to remain true to their vision and purpose: "We are urged to attempt the simple rather than the complex, for no useful reason beyond the feeling that simple is less threatening; to tell half-truths when the truth is too unpleasant; to be pacifiers rather than disturbers; to comfort rather than stimulate; to provide 'Band-Aid' half-answers rather than pose different questions."

We proceed under the assumption that the public knows what it wants. In fact, said Albee, the role of the arts—and of those working in them—is to educate and enlighten that public: "The function of the arts" in a democratic society "is to hold a mirror up to people, to say, 'This is how you are. Take a hard look; if you don't like what you see, change.' The function of the arts is to bring order out of chaos, coherence out of the endless static,

the gibberish of the stars, and to render people capable of thinking metaphorically." Arts education is essential, he contended; without the special "lucidity" of the arts, the college graduate is only half a conscious soul. Albee urged the greater participation of creative artists in policy decisions and cautioned those present at the Convention to understand their responsibility to the public, saying, "It is not enough to hold the line against the dark. It is your responsibility to lead into the light . . . hand in hand with the creative artist, you can lead people into the wisdom that is known to all other animals: simply, that it is the dark that we have to fear."

Albee's words were among many that aroused and inspired listeners throughout the three days of the Convention. But there's no doubt that his were especially important, since they were the words of a practicing creative artist—that constituency whom we hope many of our efforts are serving and to whom we must look for guidance in the scope and direction of those efforts.

As this National Convention made clear, the arts community has traveled far in defining the needs and goals that must be met in the years to come. We've instituted dialogues and created strong coalitions that can work toward achieving those goals. ACA, for one, will build on what we learned from the National Convention as we make the programmatic choices that will help us become a stronger and increasingly effective organization that both serves and represents the arts community in this nation. As ACA's chairman, Eugene C. Dorsey, has noted: "By helping to unite a sometimes fragmented arts community around a few powerful, common issues, ACA can begin to build a solid case for the importance of the arts in our lives and the lives of generations to come."

I'd like to acknowledge the generous contribution of the many organizations that helped us realize this Convention: New Jersey State Council on the Arts/Department of State, which co-sponsored the Convention with ACA; AT&T; Geraldine R. Dodge Foundation; Johnson & Johnson; Mutual Benefit Life Insurance Co.; Schering-Plough Corporation; Merck & Co., Inc.; and Bell Atlantic. The success of the National Convention was as much due to their support as to the active and vital involvement of all the individuals who participated in it.

—Milton Rhodes, President
American Council for the Arts

To learn how to become a member of ACA, write: Membership Director/American Council for the Arts/1285 Avenue of the Americas/3rd Floor/New York, New York 10019. Or call us at 212/245-4510.



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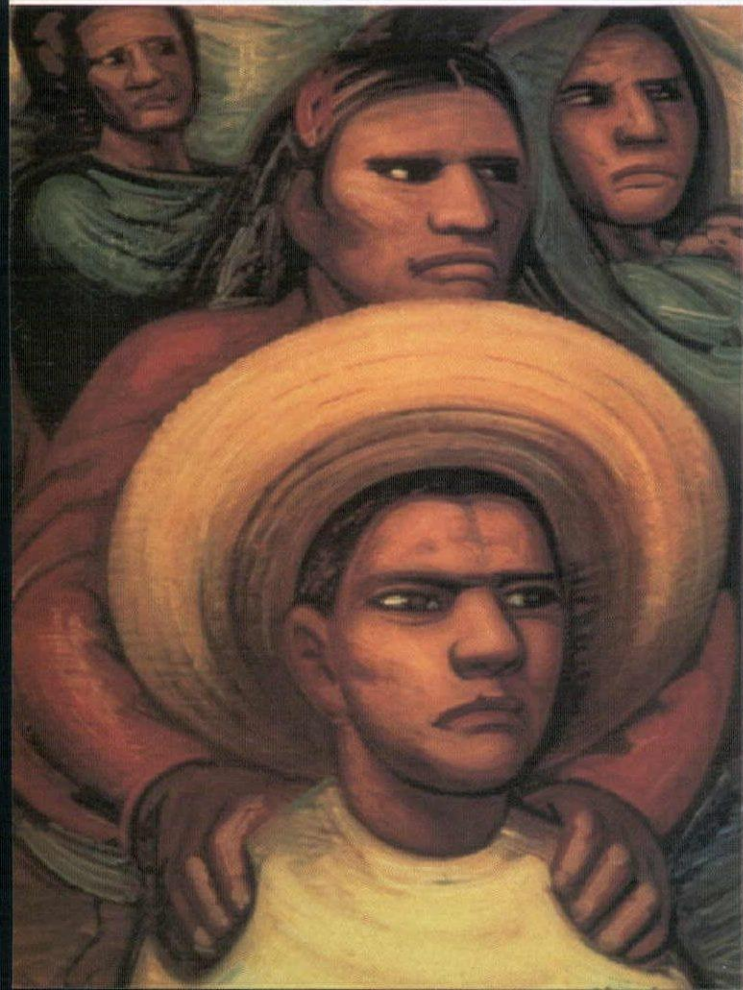
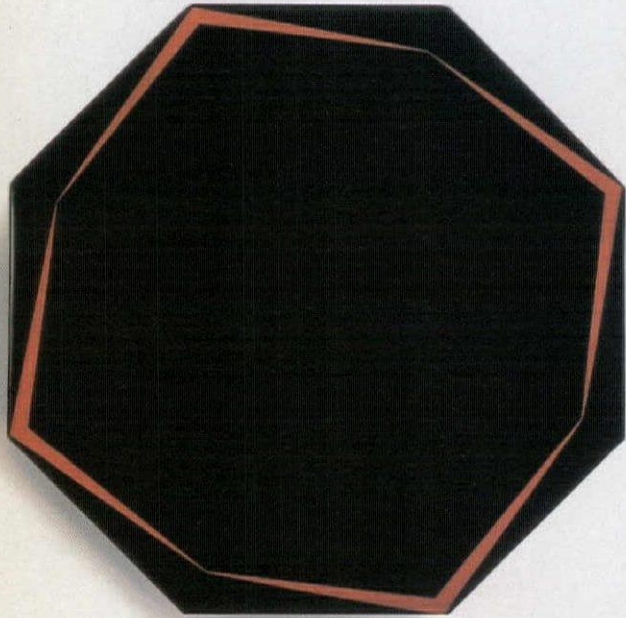
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In their time, each of these artists was exhibited in the United States. Critics were often condescending. Yet this was work which attracted the likes of Picasso, Motherwell and Pollock. Now, seeing it all in one place is like looking at 50 familiar years of art history through a new pair of glasses. From muralists to surrealists, from abstract expressionists to the sharp stab of political poster art, we discover that these artists often led and rarely followed.

The artists are Latin American. The exhibition at the Bronx Museum of the Arts is entitled: "The Latin American Spirit: Art and Artists in the United States, 1920 - 1970."

Although they share a Latin American heritage, these artists lived and worked in North America and were forever changed by their experience. So finally, what this exhibition gives us — together at last — is a missing chapter in the history of American art.

It's no wonder why we were eager to give this exhibition our support, or why we urge you to see it. We're reminded that progress of an enduring and valuable nature is impossible without the spirit to create and the spirit to persevere.



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National Tour: The Bronx Museum of the Arts, Bronx, NY, October 1, 1988 - January 29, 1989
El Paso Museum of Art, El Paso, TX, February 27 - April 23, 1989
San Diego Museum of Art, San Diego, CA, May 22 - July 16, 1989
Institute of Puerto Rican Culture, San Juan, PR, August 14 - October 8, 1989
Center for the Arts, Vero Beach, FL, January 28 - March 31, 1990

(Top left to right) Domingo López, *Orange Energy*; Fernando Botero, *Ruben's Wife*; Rufino Tamayo, *Carnival*. (Bottom left to right) Alfaro Siqueiros, *The Challenge*; Roberto Matta, *Ecllosion*; Octavio Medellín, *The Hanged*.

Audio Review

Broadway and Beyond

This issue marks the debut of a new column in HORIZON, "Audio Review." In this column, we'll take a look at new and rereleased recordings on compact disc in the realm of musical theater—from the American Broadway musical to the operetta of Germany, Austria, and France to the zarzuela of Spain.

Show Boat, one of the all-time great Broadway musicals, will now, for the first time since its opening night on December 27, 1927, at the Ziegfeld Theatre in New York City, exist in a full recording. The score by Jerome Kern (1885-1945), with lyrics by Oscar Hammerstein II (1895-1960), and lush orchestrations by Robert Russell Bennett (1894-1981), has never sounded better. The only thing missing from this production are the beautiful original sets.

The new Angel-EMI recording, made in London, is the first performance since 1933 that employs the original lyrics and orchestrations used during the show's initial Broadway run. In addition to the complete musical (running time, two hours and thirty-nine minutes), the recording, on three compact discs, features an appendix (sixty-two minutes) containing all surviving music ever associated with *Show Boat*, but not used in the show proper. Included are songs dropped from the show during try-outs, such as "Mis'ry's Comin' Around," dropped at Florenz Ziegfeld's insistence; "I Would Like to Play a Lover's Part," deleted for not being essential to the plot; and "It's Getting Hotter in the North," discarded because the original Magnolia, Norma Terris, reportedly refused to sing it; a song written for the 1928 London production; three songs written for the 1936 Universal film; long versions of songs for which shorter variants are used in the show; and the last song that Kern ever wrote, "Nobody Else But Me," which was written for the 1946 Broadway revival.

It was conductor John McGlinn and Angel-EMI's intention to record *Show Boat* as closely as possible to the way it was first presented on Broadway, so the recorded performance includes much of the show's dialogue. "One of the most famous aspects of *Show Boat*," McGlinn says, "is the large amount of underscoring—scenes in which music accompanies speech. *Show Boat* represented Kern's most extensive use of this technique to that time, and it seemed imperative to record the score as he

conceived it Only in this way could the full range of the score be heard."

Angel-EMI Records has assembled a contemporary vocal cast whose voices would have certainly been approved by Ziegfeld, Kern, and Hammerstein. The *Show Boat* cast features Frederica von Stade as Magnolia (and her daughter, Kim), Jerry Hadley as Ravenal, Teresa Stratas as Julie, and Bruce Hubbard as Joe. Other roles are portrayed by Karla Burns, David Garrison, Paige O'Hara, Robert Nichols, Nancy Kulp, and Lillian Gish.

Teresa Stratas brings great passion and excellent voice to her role as Julie, and Frederica von Stade a naiveté and charm to Magnolia. Bruce Hubbard is a robust Joe with a fine baritone voice of clarity and distinction. So often when opera singers try to sing lighter fare they end up overpowering the score and mashing the lyrics. Thankfully, that does not happen here.

All of the principal singers, as well as the Ambrosian Chorus, are clear, well defined, and turn in superb performances. The London Sinfonietta under John McGlinn performs with clear orchestral textures and perspectives.

This delightfully robust execution does everything it should to put the listener in the mood to be rocketed back to another time and place on a musical voyage. The recording has just enough dialogue to tell the story and be able to place the great score in its proper perspective. The score under the dialogue further enhances the listener's pleasure and makes the entire recording come alive.

One hopes that this will be the beginning of a trend. Recordings such as this *Show Boat*, with its excellent dramatic sections interspersed with music, bring to mind the excellent radio programs of the past that fired the imagination with drama and music. Audiences will fall in love with *Show Boat* all over again after hearing the new Angel-EMI recording # 49108, available as three CDs, three LPs, or three cassette tapes.

Michael Crawford: Songs from the Stage and Screen (Columbia # CK44321) is a must for lovers of Broadway and Hollywood musicals. Crawford's performance is smooth and professional. Listeners will find many old favorites ("What'll I Do" and "If I Loved You"), as well as some newer songs ("Memory" and "Bring Him Home"). This is the kind of recording that makes you want to open a good bottle of wine and curl up in front of the fireplace.

Elisabeth Schwarzkopf Sings (EMI # CDC 7472842), recorded recently rereleased, is the quintessential potpourri recording. The "Nun's Song" from *Casanova*, for example, is a perfect departure point between Schwarzkopf recordings (see below).



Left to right: Robert Nichols, Frederica von Stade, Jerry Hadley, Lillian Gish, and John McGlinn, performers in the first production of *Show Boat* in its entirety.

tuous rendition the orchestra is rigorous in its use of the Spanish idiom, being skillfully conducted by Sir Neville Martinson. Miss Schwarzkopf's voice is clear and powerful, making more special due to the fact that the face noises have been removed in this CD recording.

On the other hand, Lucia Popp's recording (# CDC7497002) of *Violetta* is a disappointment. Her performance seems to overpower these recordings. The conducting by Sir Neville Martinson is too slow and syrupy, and the tempo suffers. The sounds more like Muzak than the performance one gets from Elisabeth Schwarzkopf's clear diction and authentic operatic style.

Plácido Domingo Romanzas (Angel-EMI # 7491482) is a wonderful recording with the Coro Titular del Teatro Nacional "La Zarzuela" and Orquesta Sinfónica de Madrid. Plácido Domingo carries on the tradition of the musical theater of Spain. This recording is dedicated to the heart-throbbing best—torn, angry, and passionate. The subtle balance of the orchestra in this new recording brings back to life the century Spanish theater in all its glory.

—P.A.

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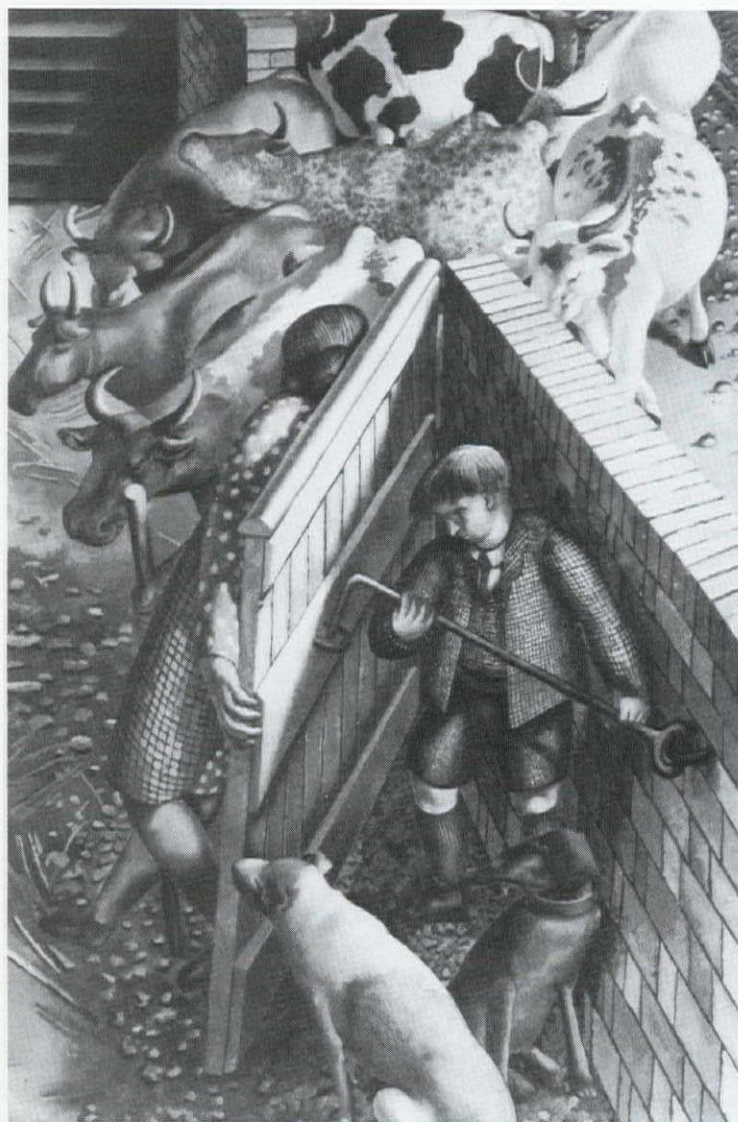
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PUBLIC IMPACT



Left: *The Farm Gate*, a 1950 oil by Sir Stanley Spencer, included in "The Edwardians and After," an exhibition of works presented by members of the Royal Academy upon their election. Spencer himself was not admitted to the staunchly traditional Academy until 1950. Above: Graal vase with embracing couple, goat and goose (crystal with over- and under-lay, 1987) by Gunnar Cyren, included in "Faces of Swedish Design."

November 26. This diverse exhibit features more than one hundred and fifty examples of recent designs in textiles, furniture, glass, ceramics, jewelry, lighting, and other objects, illustrating a revitalization of industrial and applied arts and handicrafts of Sweden. Several generations, methods, and materials are represented in this fresh look at Swedish design, part of the "New Sweden '88" celebration honoring the 350th anniversary of Swedish settlement in North America.

Also through November 26, the IBM Gallery showcases "The Edwardians and After: The Royal Academy 1900-1950." Organized with IBM support by the Royal Academy, an institution most often associated with such British painters as Gainsborough, Reynolds, and Constable, "The Edwardians and After" features more than sixty "diploma paintings" presented to the Academy by fifty twentieth-century British artists upon their election. For the most part figurative landscapes and portraits, the exhibition brings to the States many names little-known to American audiences, and offers an intriguing glimpse into the Academy, as well as to the keen debate that has ensued within it over the century about the course of modern art. In fact, as Cynthia Goodman, the gallery's program director, notes, the exhibition has afforded the Academy itself, as well as American audiences, an unprecedented opportunity to examine its role in twentieth-century art.

Staunchly traditional amid the aesthetic revolution that exploded in the early part of the century (and even by 1950 exclusive of such modernists as Barbara Hepworth and Henry Moore), the Academy has vigorously upheld its standards, refusing more than once to handle certain canvases deemed unworthy of the institution. Sir Stanley Spencer, represented in "The Edwardians" by *The Farm Gate*, resigned over just such an issue in 1935, and remained outside the august body until 1950.

Among the works included in this exhibition are Sir Frank Brangwyn's *Market Stall*, with its fauvist palette of greens and oranges, John Singer Sargent's *An Interior in Venice*, portraying American expatriates Mr. and Mrs. Daniel Curtis's Palazzo Barbaro (the setting for Henry James's *Wings of the Dove*), and Spencer's almost surreal *The Farm Gate*, in which the artist has placed himself and his wife in a scene outside his childhood home.

"The Edwardians and After" travels to Meridian House International in Washington, D.C., December 15, where it will remain until February 1, 1989. It will then go to Memphis's Dixon Gallery and Gardens, February 25-April 30; and the Newport Art Museum in Newport, Rhode Island, July 8-September 16.

—Marcia J. Wade

The IBM Gallery of Science and Art continues a tradition begun by the corporation's founder.

On the lower level of Edward Larabee Barnes's forty-two-story granite and glass corporate headquarters for IBM at 590 Madison Avenue in New York is the IBM Gallery of Science and Art. One of the most direct ways in which the corporation (which, despite its enormous public presence, primarily does business with other institutions) interacts with the public, the gallery celebrated its fifth birthday in October.

Named after IBM's pavilion in the 1934 Saint

Louis World's Fair, whose exhibits included a selection of art from each of the seventy-nine countries in which the company was then doing business, the IBM Gallery of Science and Art continues a corporate tradition of active involvement in the arts and sciences initiated by its founder and chairman Thomas J. Watson, Sr. Its mandate is to bring to New York exhibitions of science and art from around the world that might not otherwise be seen in the city. Examples of the most recent art exhibitions include "Faces of Swedish Design," through

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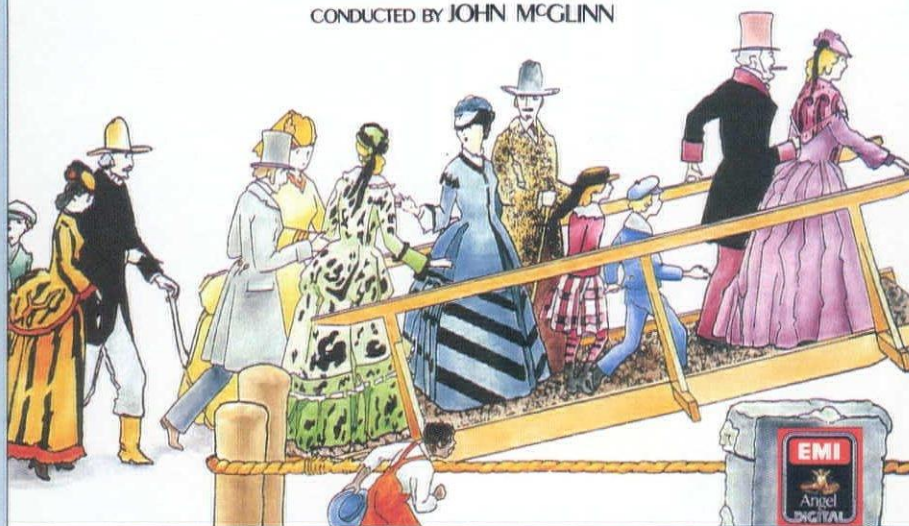
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On December 27, 1927, Jerome Kern and Oscar Hammerstein 2nd premiered their bold adaptation of Edna Ferber's novel *SHOW BOAT* at New York's Ziegfeld Theatre—a production so powerful that it changed the Broadway musical forever. *SHOW BOAT* is now recognized to be the most significant work in the history of American musical theater.

Unfortunately, as revivals and film versions of this classic musical appeared over the years, *SHOW BOAT* evolved into a quaint operetta devoid of the pathos and dramatic tension intended by its creators. Songs were deleted, the musical text altered, the orchestrations replaced, all to reflect changing tastes.

But now—working from Hammerstein's personal manuscript and the recently discovered original orchestrations by Robert Russell Bennett—Angel/EMI has recorded *SHOW BOAT* as first conceived and presented on Broadway.

Performing under the direction of American musical-theater specialist John McGlinn, the distinguished cast includes Frederica von Stade as Magnolia, Jerry Hadley as Gaylord, Teresa Stratas as Julie, and Bruce Hubbard as Joe. The album is complete on 3 CDs, 3 LPs, 3 cassettes.

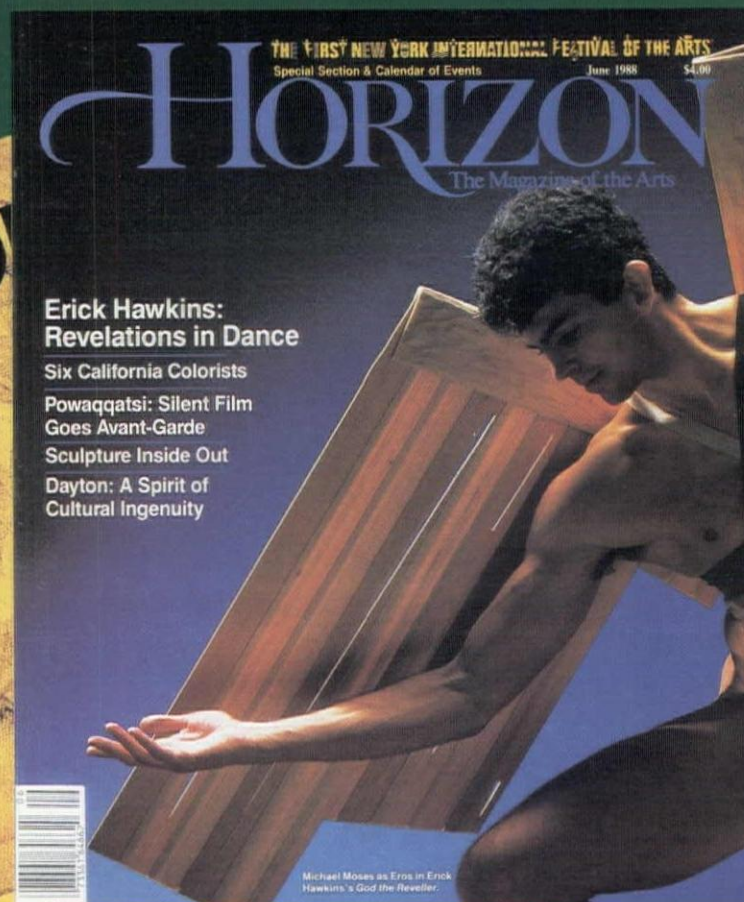
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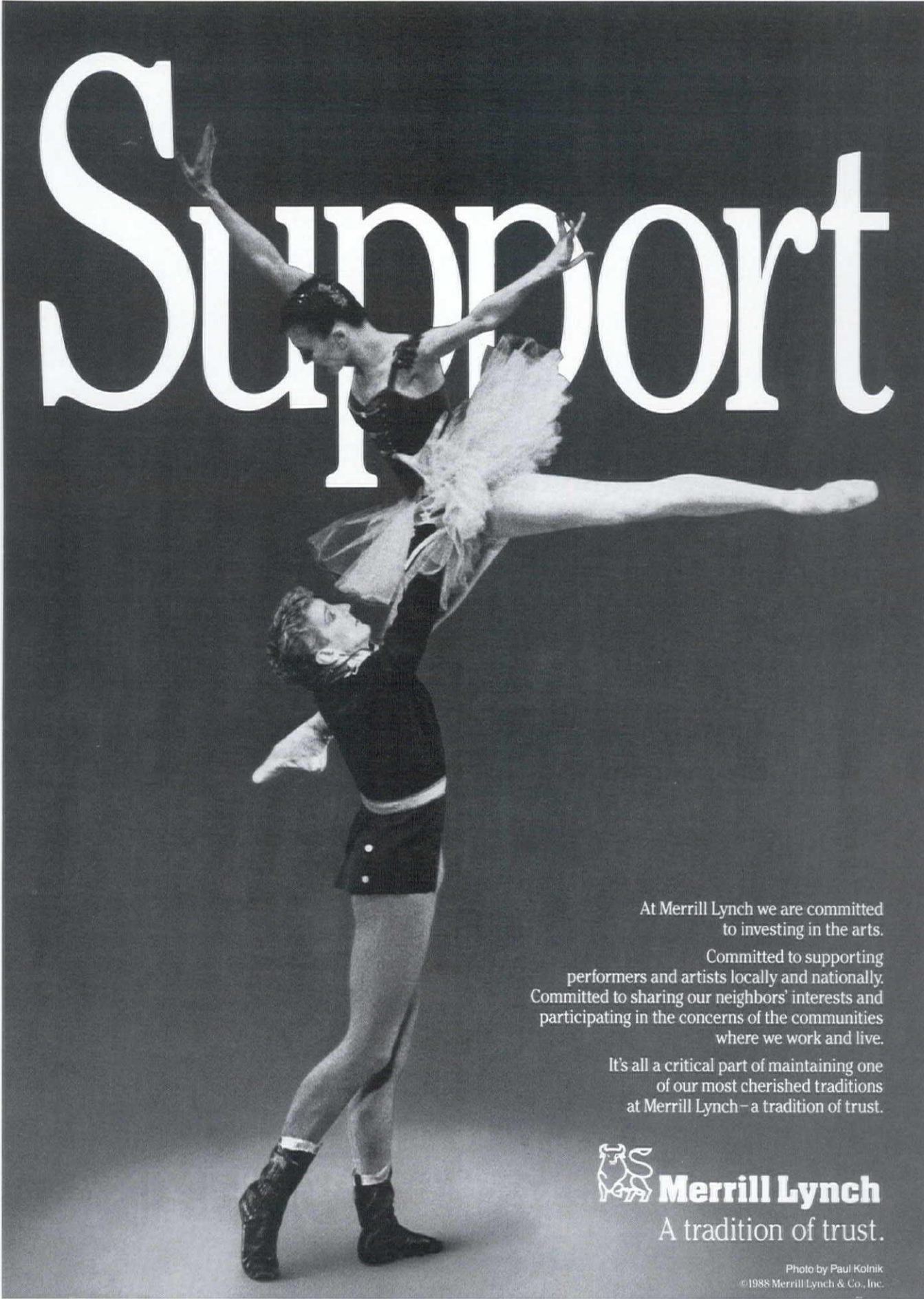
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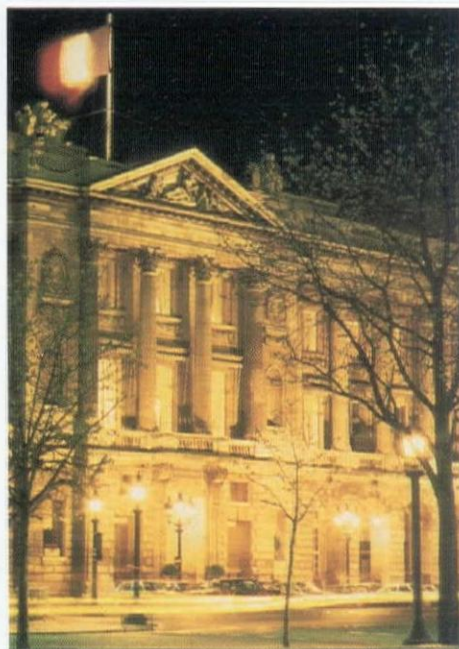
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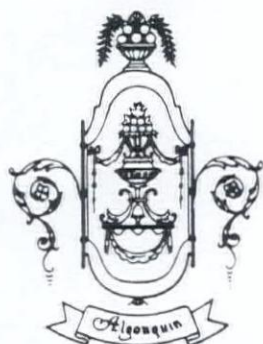
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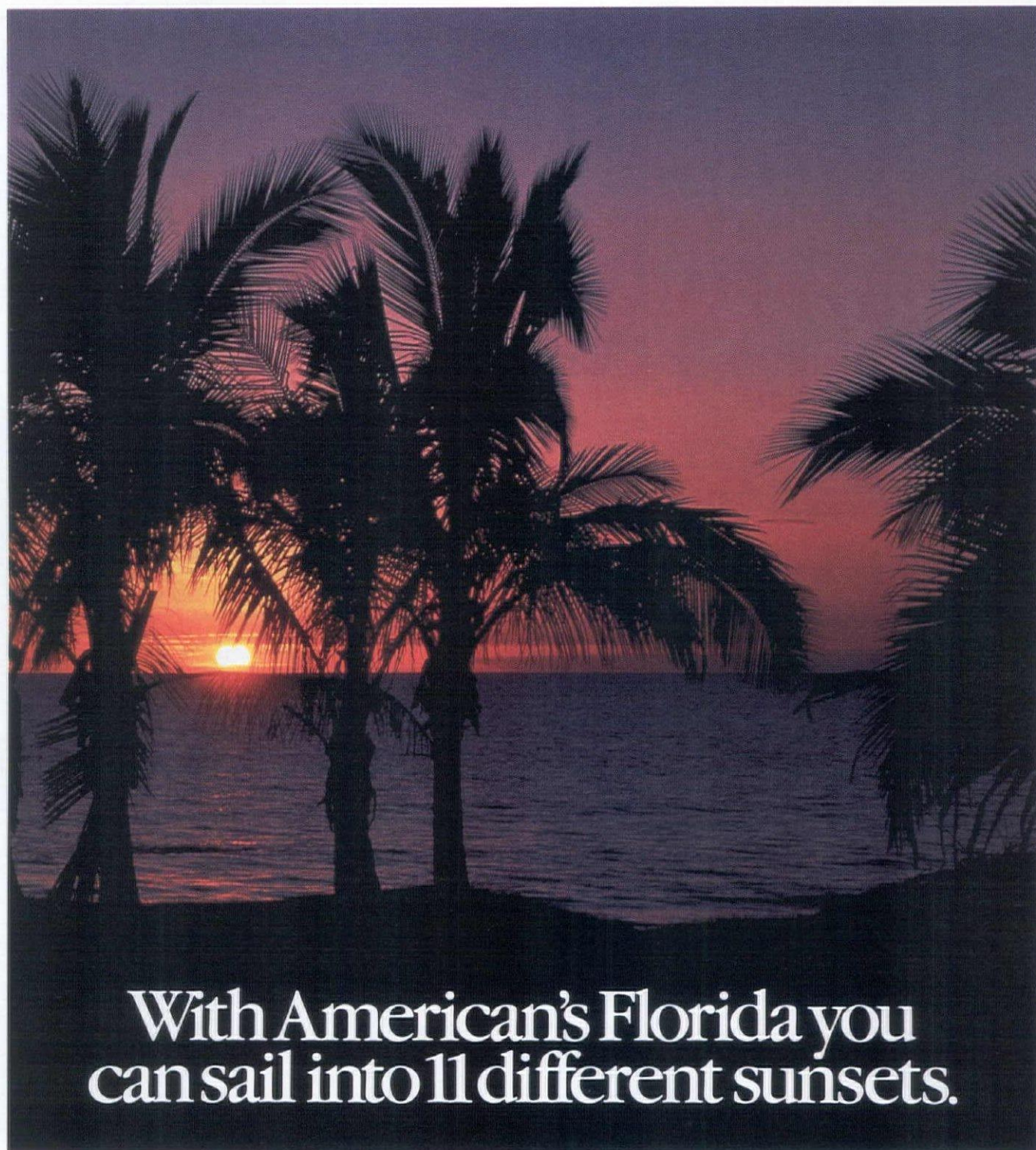
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Mississippi Museum of Art, \$1,000,000. Create a museum by donating to the Mississippi Museum of Art's satellite gallery network program to help the museum branch out to eleven Mississippi cities. The recipient of your gift will have the program named in his honor. Contact Alexander Nyerges, Mississippi Museum of Art, 201 East Pascagoula Street, Jackson, Mississippi 39201, 601/960-1515.

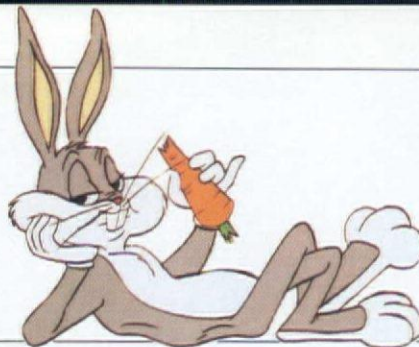
McNay Art Museum, \$200-\$38,000. Works of art from Old Masters to African textiles to contemporary are offered for sale; each piece is replaced as it is sold, creating a different art installation each week. The McNay Art Museum, 6000 New Braunfels, San Antonio, Texas 78209, 512/824-5368.

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Help Complete the Herberger, \$3,700-\$400,000. The Herberger Theater Center in Phoenix is offering many ways to honor family members or associates. Choices include everything from the Southwest Courtyard (\$400,000) to administrative offices (\$50,000) to theater seats (\$3,700). Donors have the name of a loved one permanently inscribed on a plaque in the lobby. For more information, contact the Herberger Theater Center, P.O. Box



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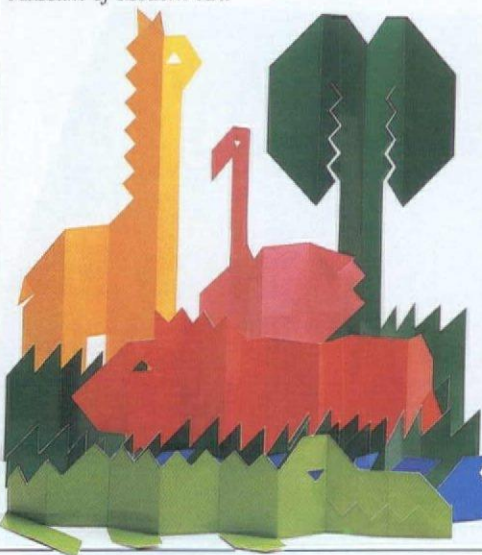
GIVING THE ARTS

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started on selecting
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By Dean Hundley

1430, Phoenix, Arizona 85001, 602/254-7399.

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Top: An original animation cel painting of Bugs Bunny from Gallery Lainzberg. Below: Ark-I-Pets, cut-out, foldable animals available from the Museum of Modern Art.



CHILDREN

Alice in Wonderland, \$14.95. Illustrations from glass slides used in the nineteenth-century to project pictures on the wall are reproduced in book form for the first time. Museum Store, New York Historical Society, 170 Central Park West, New York, New York 10024, 212/873-3400.

Don't Eat the Pictures: Sesame Street at the Metropolitan Museum of Art, \$24.95. The "Sesame Street" gang takes your kids along on a video tour of the Metropolitan Museum. Metropolitan Museum of Art, Special Service Office, Middle Village, New York 11381, 212/673-6006.

The Ark in the Attic, \$18.95. Let your children venture through this exciting tour of the alphabet. This delightful book from Godine Press illustrates each letter with a photograph. The Children's Museum Shop, 300 Congress Street, Boston,

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Ark-I-Pets, \$14.50. Created by Jack Stone, exclusively for the Museum of Modern Art, these inventive cut-out animals fold and bend in ingenious ways. Line them up to enter the ark. Museum Shop, Museum of Modern Art, 11 West Fifty-third Street, New York, New York 10019, 212/708-9800.

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Noa Noa, \$100. This large-format edition contains color and black-and-white illustrations, as well as manuscripts written in Gauguin's own hand with an English translation. Bound in natural jute fiber, the book is available from the Detroit Institute of the Arts, 5200 Woodward Avenue, Detroit, Michigan 48202, 313/833-7969.

New Mexican Furniture, 1600-1940, \$42.50. This elaborate study of Southwest Hispanic woodworkers covers more than four centuries of furniture making in New Mexico. Lonn Taylor and Dessa Bokides expertly examine more than one thousand pieces of furniture carved by these master craftsmen. Museum Shop, Museum of New Mexico, P.O. Box 2087, Santa Fe, New Mexico 87504, 505/827-6460.

Minimalism, \$39.95. Minimalism, one of the most difficult yet beautiful movements in art history, is explored by the art critic Kenneth Baker. Delicate small-scale sculpture to enormous earth works are reviewed in this elegant tome from Abbeville Press.

Mozart's Operas, \$65.00. Rudolph Angermuller chronicles the performance history of twenty-two of Mozart's operas in this book from Rizzoli Press. Many historical facts and anecdotes surrounding the classic operas are included.

Twentieth-Century Watercolors, \$85.00. Christopher French surveys the modern masters of watercolor in this volume from Abbeville Press.

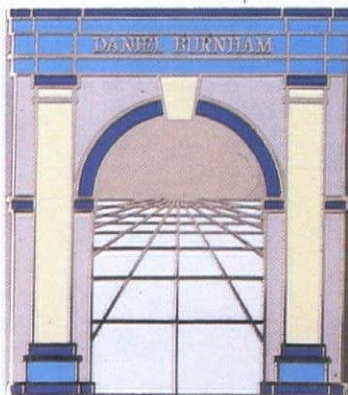
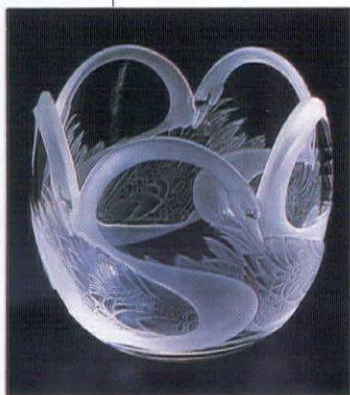
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Top: A vintage movie poster. Above, left: Swan Bowl, from the book *Glass Animals: 3,500 Years of Artistry and Design*. Above, right: Architectural jewelry by Stanley Tigerman. Bottom: Christmas Tree by sculptor Dennis Oppenheim.

Avenue at Adams Street, Chicago, Illinois 60603, 1-800-624-9000.

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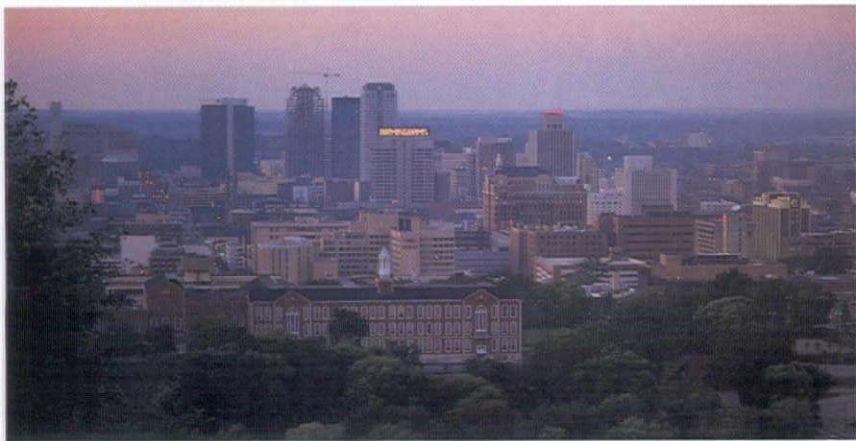
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Once known only for its industry, the city now works magic on the arts.
By Bill Golightly

It is late at night and the Sloss Furnace is aglow. Inside, it is a roaring inferno. Although the sweat-lacquered workers of every ilk—white, black, European, Oriental—are tired, their eyes, reflecting the yellow-white flames, shine full of some unseen reserve, some electricity. They move about in that odd choreography of labor, accompanied by the rhythmic sounds of the foundry: The crunch of shovels biting coal; the whoosh of the fire hole opening, the clank of its closing; the hiss and crackle of the hot-orange molten iron slipping down the trough; the chunk-a, chunk-a, chunk-a of a conveyor belt. Several laborers take hold of a heavy chain which seems to lace their thick hands together. They pull down, pause, shift hands, pull again—hoisting the waste slag up to be dumped. Higher, higher . . .

. . .Fast forward exactly one hundred years. The Sloss Furnace is again ablaze and saturated with sound. A conductor's wand shivers high in the air, coaxing the Alabama Symphony Orchestra's violin section into sustaining its high-pitched notes and tightening the poignant harmony of a century-old Mahler concerto. Stage lights bathe the undulating State of Alabama Ballet dancers in shades of peach, azure, and aquamarine. The concerto that once only lived in Mahler's imagination swells louder and louder, then ceases abruptly. A beat of total silence precedes the eruption of applause.

Rescuing a sooty, weed-infested, pig-iron blast furnace is one thing, but it's an industrious spirit



Top: The Birmingham skyline. Above: Dick Whittington and His Cat, a recent production by the Birmingham Children's Theatre, the largest such theater in the world.

that puts it back to use in such a unique and valuable manner. It was that spirit that earned Birmingham the nickname "Magic City."

After the Civil War, thousands of workers and their families migrated to this area from the Reconstruction-ravaged South, the economically

depressed North, and from oppressively governed foreign countries. In other parts of the primarily agrarian Southeast, life-sustaining crops were failing. But in Birmingham a rich harvest was being reaped from deeper soil: iron ore, coal, and limestone. These are the prime ingredients for manufacturing steel, which was being devoured by the voracious Industrial Revolution. And suddenly—"like magic," locals said—a new city appeared.

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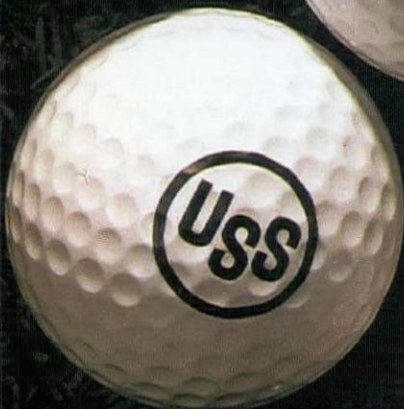
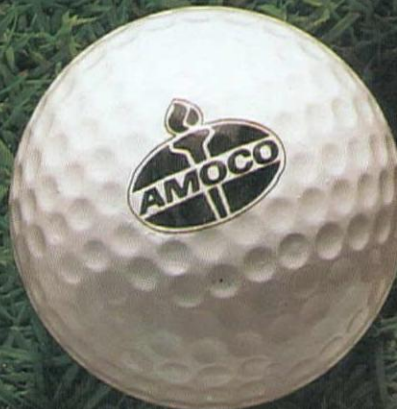
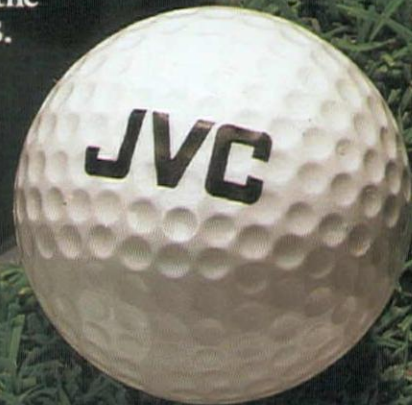
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Birmingham's growing reputation is enhanced by the city's splendid performing-arts groups.

bued with spirits not only industrious, but savvy as well. A gradual but profound movement toward diversification resulted in today's variegated economic base: medicine, banking, insurance, education, engineering, communications, and, of course, manufacturing.

The new prosperity has spawned an equally multifaceted cultural panorama: a nationally prominent symphony orchestra and art museum complement upstart dance companies and tiny avant-garde theaters and galleries; a new Civil Rights Institute—part of Birmingham's planned Cultural Arts District—will memorialize the strife of the past while illustrating the city's proven ability to overcome it. Performing-arts venues range from the Civic Center complex to neighborhood parks, from a grand old downtown movie palace to a loft over a boutique in the city's Southside. The Metropolitan Arts Council, with its highly successful United Arts Fund, and the Birmingham Arts Commission, adept advisors to the city government, safeguard the city's current state-of-the-art arts scene and are forging the foundation for its future.

When approaching Birmingham, either by air or freeway, one imagines that the coal, limestone, and iron were the seeds from which the steely skyscrapers sprouted and—thanks to the favorable cultural and business climate—shot heavenward from the floor of Jones Valley, where the cascading Appalachian Mountains finally come to rest. (The area code for Birmingham is 205.)

LIVELY ARTS

The **Alabama Symphony Orchestra** (1814 First Avenue North, 326-0100), the nucleus of Birmingham's performing-arts scene, annually captivates 100,000 patrons with its Master Series and Pops Series; accompanies works by the ballet and opera; reaches out to tomorrow's audiences with Youth Concerts; and displays a powerful magnetism in attracting guest soloists like Itzhak Perlman, Isaac Stern, and Dizzy Gillespie. Its main season unfolds in the intimate Concert Hall of the sprawling Birmingham-Jefferson Civic Center, but, in the summer, relax under the stars during one of the or-

chestra's free performances in various parks.

Engaging young music director-conductor Paul Polivnick—with skills sharpened by legends Arturo Toscanini, Leonard Bernstein, and Franco Ferrara—supplies the spark for the symphony, recognized as one of the top regional groups in the country. This October's triumphant Kennedy Center debut and upcoming projects—two recordings, additional musicians, and a brand-new, regular-season concert series—guarantee that this symphony's national influence will continue to reverberate.

Vaslav Nijinsky, John Philip Sousa, Leontyne Price, and Vladimir Horowitz are among the pre-eminent talents that Birminghamians have applauded since the **Birmingham Music Club** (252-7548), Alabama's oldest cultural group, was established in 1905. Continuing that tradition, the club, which presents five programs annually, has delivered the New York City Opera, the Juilliard String Quartet, the Vienna Choir Boys, Mummenschanz, Roger Williams, the Prague Symphony, the National Ballet of Canada with Rudolph Nureyev, Marcel Marceau, and Beverly Sills to receptive audiences in the city.

Also, sample the musical finesse purveyed by established local organizations that range from **The Red Mountain Chamber Orchestra** and the **Birmingham Chamber Music Society** (252-7548) to the **Birmingham Heritage Band** (324-1659), the **Birmingham Boys Choir** (833-6302), and the **Birmingham Concert Choral** (870-2851).

When the **Birmingham Opera Theater** takes the stage at the Alabama Theatre (1811 Third Avenue North, 322-6737)—a splendid art-deco movie house—you're likely to see anything from *Die Fledermaus* to an evening of opera excerpts. The opera's goal is to lure all theatergoing Birminghamians into the world of this gorgeous, and sometimes esoteric, artform.

Top: The Alabama Symphony in its recent Kennedy Center debut. The Washington Post praised ASO's "bright, precise, energetic, and highly enjoyable performance." Below: UAB's Town and Gown Theater's world premiere performance of Weddin' Day.



Baryshnikov calls the State of Alabama Ballet a "talented, young, energetic" troupe.

Recall the glory days of jazz, when Birmingham's Erskine Hawkins immortalized a local streetcar crossing called "Tuxedo Junction," by sauntering into **Grundy's Music Room** (1924 Fourth Avenue North, 323-3109), **Joe** (2833 Seventh Avenue South, 252-3237), or **Rocky's Up 22nd** (710 Twenty-second Avenue South, 252-0370).

A mainstay of the Birmingham theater scene (and of the city's cultural life in general) was born in 1950. Since then, **Town and Gown Theater** (University of Alabama at Birmingham, Clark Memorial Theater, 1116 South Twenty-sixth Street, 934-3489), directed by James Hatcher, has become the byword for quality musicals, comedies, and dramas. *My One and Only*, *Cat on a Hot Tin Roof*, *The Philadelphia Story*, and scores of other skillfully produced and elegantly staged shows have kept ticket sales brisk and theatergoers content. Town and Gown has been invited to present their production of *Speak of Me As I Am*, in February, 1989, in honor of Black History Month at the Smithsonian Institution in Washington, D.C.

Smaller theater spaces engender more intimacy and involvement from audiences, and that's exactly the atmosphere you'll discover at **Birmingham Festival Theatre** (1901 Eleventh Avenue South, 322-5259). Much of the thought- and emotion-provoking fare hails from off-off-Broadway or is freshly spun from a typewriter, seeking its premiere performance. In its short four years of existence, the theater has already undergone a \$200,000 renovation and has won critical accolades for such shows as Sam Shepard's *A Lie of the Mind*, Joe Orton's *What the Butler Saw*, Samuel Beckett's *Waiting for Godot*, and Edward Albee's *Who's Afraid of Virginia Woolf?* If a menu of strictly new plays is what you're after, check out Birmingham's eclectic (and electric) **Terrific New Theatre** (101 Twenty-First Street South, 328-0861).

Birmingham's younger theatergoers have their imaginations fired by attending one of the nation's most revered companies of its kind—the **Birmingham Children's Theatre** (Number 3, Civic Center Plaza, 324-0470), under the direction of James Rye. In addition to its Children's Series and Young Adults and Family Series—which have included *Sleeping Beauty*, *The Pied Piper of Hamelin*, *Snow White*, *The Fantasticks*, and *Our Town*—BCT's Guest Artist Series nets groups such as New York's Das Puppenspiel Puppet Theater, the Prince Street Players of the Detroit Institute of the Arts, and the National Tap Dance Company of Canada. BCT has twice performed at the Kennedy Center Program for Children and Youth.

Combine fine arts and dining at the **Blue Moon**



Dinner Theater (1447 Montgomery Highway, 823-3000). It caters sumptuous suppers and a hilarious buffet of classic and contemporary comedy such as *Arsenic and Old Lace*, *The Nerd*, *I Ought to Be in Pictures*, *Social Security*, and *Hello Dolly!*

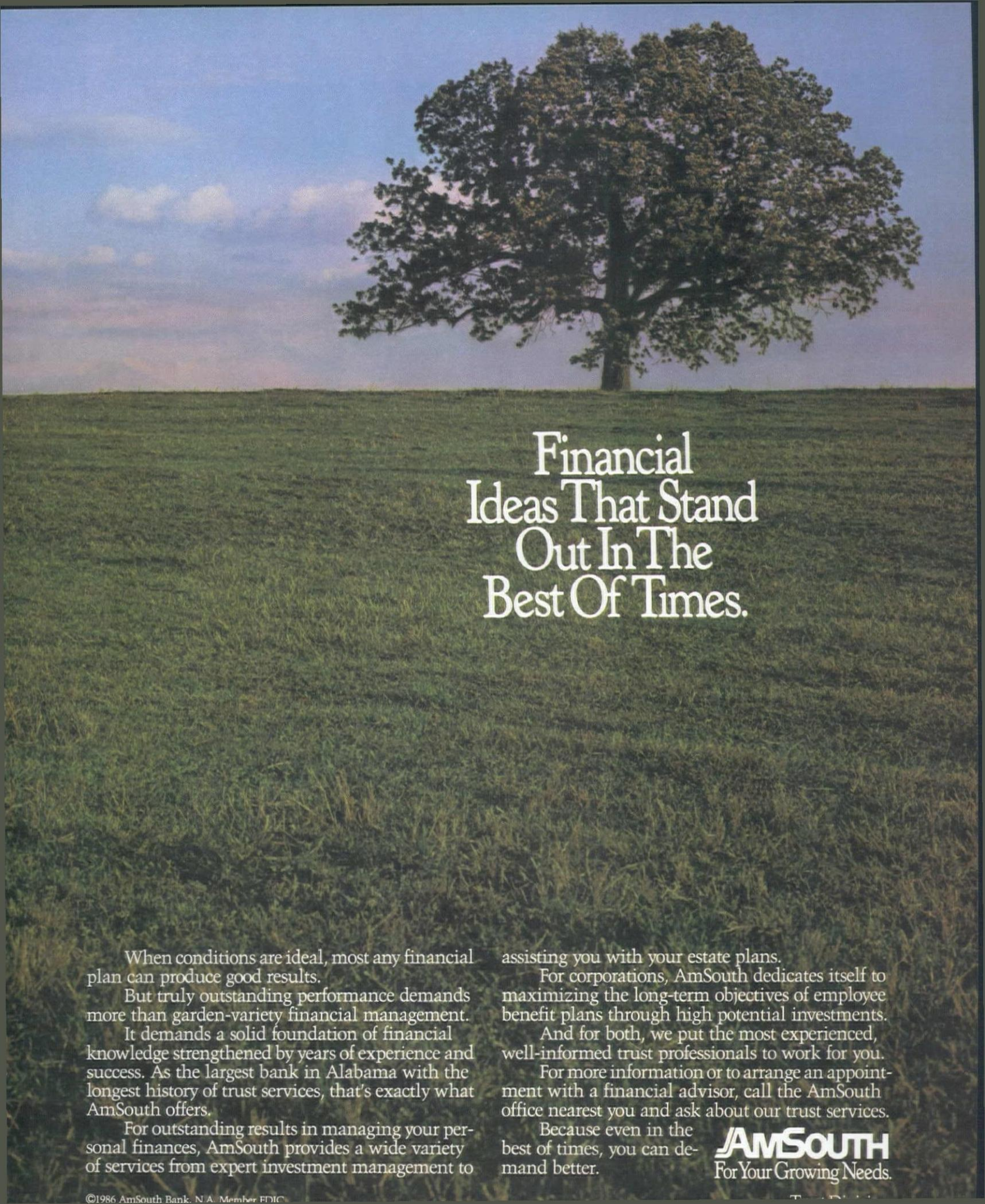
A cornerstone, albeit a young one, of the city's culturescape, the **State of Alabama Ballet** (Birmingham-Jefferson Civic Center, 252-2475) is, according to Mikhail Baryshnikov, a "talented, young, energetic" troupe. SAB's increasingly ambitious seasons, punctuated by prestige-winning power and pyrotechnics, are created by internationally renowned artistic director Dame Sonia Arova and resident choreographer Thor Sutowski. *Swan Lake*, *Cinderella*, *Sleeping Beauty*, *The Nutcracker*, and new works, such as Sutowski's sizzling *Joan d'Arc*, have recently been staged at home and on the ballet's Southeastern tours where it goes by the name of **Ballet South**.

Early training for children in dance is magnificently handled by **The Children's Dance**

With productions such as *The Nutcracker*, the *State of Alabama Ballet* is quickly becoming a cornerstone of Birmingham's arts scene.

Foundation (2503 Eleventh Avenue South, 322-9949), directed by Suzanne Ferguson. If your tastes run more toward modern dance, take in a performance by the ebullient **Southern Danceworks** (2717 Seventh Avenue South, 322-6483), directed by Marilyn Sheffield.

The **Alabama School of Fine Arts** (820 North Eighteenth Street, 252-9241), which shares Dame Sonia Arova with SAB (she is the dance department's principal teacher), can also claim a connection with Baryshnikov, since four of the school's graduates dance with the American Ballet Theatre. Alabama's only statewide public high school draws talented students from throughout the state to enter its intensive arts-focused education program. The school claims a remarkable record of success for its graduates: Executive director Jim Nelson has



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The Birmingham Museum of Art's collections span the history of man's artistic efforts.

seen former students achieve renown in virtually every area of the arts, from dance to opera.

Birmingham's three major colleges are priceless sources of talent, infusing youthful energy and creativity into the city's performing arts. The fine-arts departments of the **University of Alabama at Birmingham (UAB)** (934-4011), **Birmingham-Southern College** (226-4600), and **Samford University** (870-2011) program events almost continuously throughout the city. Just a sampling includes: UAB's Pop Singers, Chorus and Chamber Singers, Wind Ensemble, Super Jazz Band, Theatre UAB, Ballet UAB, and Dancescape; Birmingham-Southern's Concert Choir, College Theatre, and College Dancers; and Samford's A Cappella Choir, Jazz Ensemble, and University Theatre.

MUSEUMS AND GALLERIES

From a small gallery in City Hall, the **Birmingham Museum of Art** (2000 Eighth Avenue North, 254-2565) has evolved into the largest municipally supported art museum in the Southeast. Beginning with ancient Egypt, world-art history is comprehensively covered in holdings such as the Kress Collection of Western European Renaissance art; an American collection that contains paintings and sculpture by Albert Bierstadt, Frederic Remington, John Singer Sargent, Mary Cassatt, and works by local and regional artists; the fourteen-hundred-piece Beeson Collection of Wedgwood Porcelain; a special collection of Oriental art (repository for the largest concentration of Chinese art outside of China); a recently amassed collection of African ritual masks and sculptures; and a growing compendium of twentieth-century works by such masters as Frank Stella, Louise Nevelson, Fernando Botero, and Alexander Archipenko. Top-flight traveling exhibitions—"Masterpieces of the American West: Selections from the Anschutz Collection," "French Paintings from the Chrysler Collection," "The Armand Hammer Collection," and "Through Ancient Eyes: The Faces of Egypt," among them—draw thousands of patrons. BMA's Education Division includes outreach programs and the Artmobile which takes art directly to area schools. Master museum architect Edward Larrabee Barnes has designed a 70,000-square-foot addition, renovation, and sculpture-garden plan which would increase the museum's space by one-third.

On the crest of Red Mountain, near the huge man-made gap that was cut through the mountain to accommodate U.S. Highway 280, perches the **Red Mountain Museum and Cut** (1421 Twenty-second Street South, 933-4101). A one-third-mile-

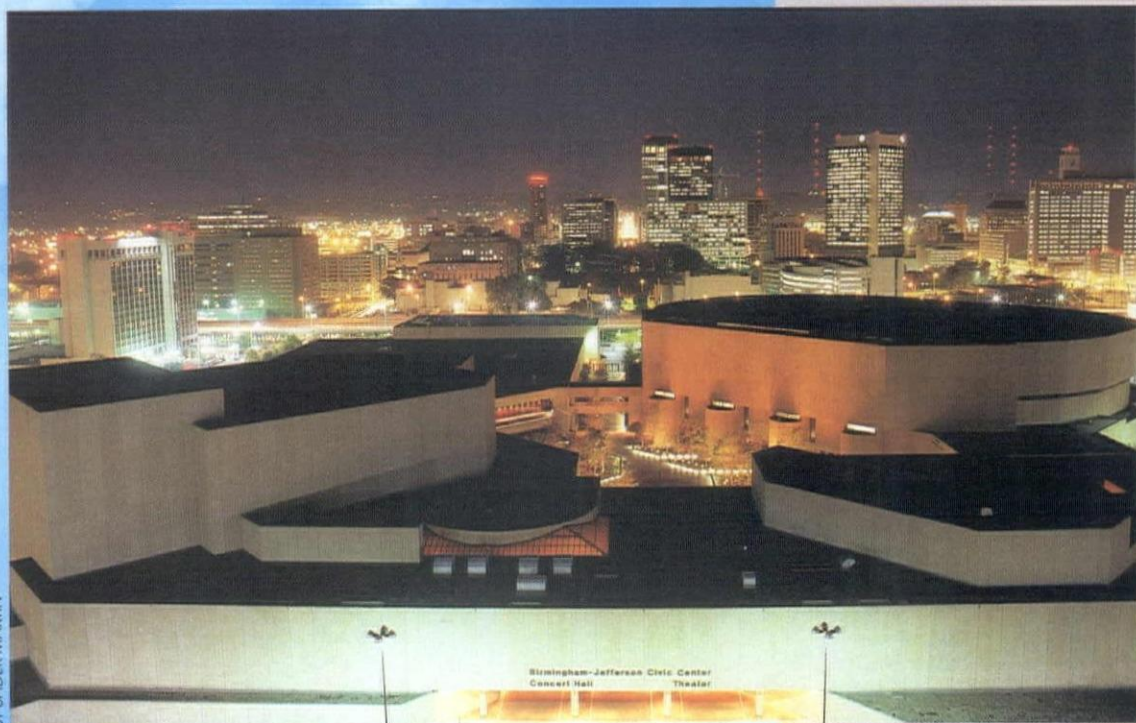
Vases from the Beeson Collection of Wedgwood Porcelain at the Birmingham Museum of Art, the largest such assemblage outside of London.

long walkway affords the only geological interpretation of a mountain-cut east of the Grand Canyon. The adventurous science exhibits inside the museum include the skeleton of a fourteen-foot reptile, a model of the sun, several learn-as-you-touch installations, the only spectrohelioscope (solar telescope) for public use in North America, and a variety of traveling science shows. For more hands-on experiences, explore **Discovery Place** (1320 Twenty-second Street South, 939-1176). Exhibits explain the four types of energy, the mechanics of the human body, and the workings of metropolitan fire and transportation services. A natural science center is the domain of live animals, which, of course, can also be touched.

Only in Birmingham, Alabama, could a rusty, delapidated blast furnace be magically transformed into a National Historic Landmark. Today, at the **Sloss Furnace** (entrance at Second Avenue North and Thirty-second Street, 324-1911) you can take a self-guided tour through the 1881 facility, learning about iron production and remembering the people who toiled strenuously to vault the city to industrial prominence. The cavernous East Cast Shed is now an amphitheater that hosts the "Imagination Celebration," symphony concerts, jazz and rock bands, fiddlers, and storytellers.

BIRMINGHAM

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BY E. KENT OZTEKIN

BY SPIDER MARTIN

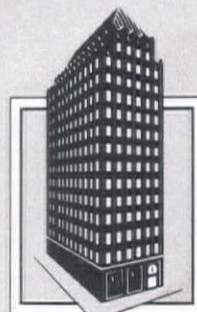
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The innovative spirit that made the city an industrial power is now focused on the arts.



Robin McDonald

The Greek Revival **Arlington Antebellum Home and Gardens** (331 Cotton Avenue Southwest, 780-5656), built between 1845 and 1850, is older than Birmingham itself. The lovely mansion-museum contains an impressive Southern decorative-arts collection and plays host to an annual country fair and the glittering "Christmas at Arlington." The more-than-eighty-year-old history of aviation in the southeast is meticulously preserved at the **Southern Museum of Flight** (4343 Seventy-third Street North, 833-8226). Inspect a 1910 Curtis "Pusher," the second powered aircraft built after the Wright Brothers' flight; a mint-condition North American AT-6; one of Delta Airlines's first planes, built originally for crop dusting; and a McDonnell Douglas F-4 Phantom jet.

Make the transition from art-viewer to art-buyer by venturing into Birmingham's bustling gallery scene. The quickly changing fare at **Loretta Goodwin Gallery** (605 Twenty-eighth Street South, 328-1761) ranges from LeRoy Neiman sculpture to Alabama artist Tom Black's paintings of rural Southern scenes and clown portraits. **Eileen Kunzman's Gallery at the Symphony** (Birmingham-Jefferson Civic Center Concert Hall Lobby, 595-3563) and **The Gallery** (Birmingham Frame and Art, 1907 Eleventh Avenue South, 933-0373) traffic mostly in Birmingham-area artists, displaying mixed-media abstracts, photography, reliefs, oils, sculpture, and more. Original watercolors, oils, pastels, and limited-edition prints by state artists are spotlighted at **New Life Art Gallery** (3600 Lorna Drive, Hoover, 979-2158), while impressionist paintings by regional talents typify **Bryant Galleries** (2419 Centerbury Road, 879-3770). Alabama and Southeastern artists such as Richard Brough, Cynthia December, Barbara Gallagher, and Dale Rayburn regularly display at the **Littlehouse**



© 1988 Chamber of Commerce staff photograph by Don Kistner

Left: The cast-iron statue of Vulcan, atop Red Mountain. Above: Opening-day festivities at the Festival of Arts' salute to Egypt.

Art Center (2915 Linden Avenue, 879-4186).

Maralyn Wilson Gallery (2010 Cahaba Road, 879-0582) specializes in shows like the recent "Voyage to the Bottom of the Teapot," in which leading national potters paid tribute to the teapot with dainty porcelain designs and glazed earthenware. For alternative visual-arts experiences try **Space One Eleven** (111 South Twenty-first Street, 324-4654) and **Ophelia's** (1905 Bessemer Road at Five Points West, 925-9166).

The academic community adds spice to the city's arts melange at venues such as the **Kennedy Art Center** (Birmingham Southern College, 800 Eighth Avenue West, 226-4780) and UAB's **Visual Arts Gallery** (908 Thirteenth Street South, 934-8562).

FESTIVALS

Unrivalled in scope and the longest-running event of its kind, the **Birmingham Festival of Arts** (Suite 910, Commerce Center, 2027 First Avenue North, 323-5461) is a mammoth, city-wide venture that annually spotlights a specific country (in recent years, France, Egypt, China, and Greece) through a smorgasbord of expositions; installations; fairs; visual-art exhibitions; concerts; theater, dance, and film presentations; and lecture series. The festival opens colorfully with the International Fair, where throngs of people gather to explore the honored country's cuisine and culture. For the next two weeks, Birmingham's streets, auditoriums, and cultural institutions are inundated with more than 100,000 arts aficionados.

The festival attracts such established and newer groups as the Birmingham Museum of Art, Space

One Eleven, the Alabama Symphony Orchestra, Alabama Ballet Theatre, the Birmingham Opera Theatre, the UAB Town and Gown Theater, the Red Mountain Chamber Orchestra, Discovery Place, and countless others. The festival is contemplating lengthening the event and accumulating even wider arts-group participation. For example, this year the festival salutes France and the bicentennial of its revolution; it started in September and culminates in April.

This is a city where you can dine on savory and exotic cuisine at the **Greek Food Festival** (Greek Orthodox Cathedral, 252-5195) or delve into the South's distinctive culture at the **Spring Folklore Festival** (Tannehill Historic State Park, I-59 West, Exit 100, McCalla, 477-5711). The park, nestled in a quiet wooded setting, traces Central Alabama's history from the time Indians occupied the land through the Civil War and Tannehill's ironworks—a precursor to Birmingham's booming iron industry.

The **Five Points South (Spring and Fall) Festivals** (Five Points South Neighborhood and Southside Community School, Twentieth Street and Magnolia Avenue South, 930-0983) take place in one of Birmingham's most historic and trendy areas. Meander along the landmark circle at Twentieth Street South, drinking in stunning examples of early-twentieth-century architecture, and indulge in the festival's array of arts and crafts, folk-art demonstrations, lively entertainment, and edibles.

Wonderful family-oriented musicals are on tap each July and August during **Summerfest** (Boutwell Auditorium, 1930 Eighth Avenue North, 934-3489). Celebrities like Edie Adams, Tab Hunter, Bruce Jenner, Joe Namath, Jim Nabors, John Travolta, and Fannie Flagg have performed side-by-side and shared their vast experience with area actors, singers, and dancers in classics such as *Oklahoma!*, *Show Boat*, *42nd Street*, *South*

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In the early fall, spend a **Day in Old Birmingham** (Birmingham-Jefferson Visitors Information Center, 1201 University Boulevard, 930-0212), which commemorates the city's heritage as a teeming commercial center. Tour the Civil Rights District, corporate towers, churches, and the restored interiors of historic buildings in the city's central area; tune in to WMJJ for jazz, gospel, swing, and fifties music; check out the period costumes, music, and specialty dishes at the Tutwiler Hotel or the antique cars at Sloss Furnace.

Birmingham's events-laden calendar, which reflects the city's ethnic diversity, natural beauty, and rich heritage, contains a **Saint Patrick's Day Parade**, **Heritage Tours of West Jefferson**, **Pioneer Homes**, the **Southern Heritage Jazz Festival**, the opening of the resplendent **Dogwood Trails**, an **Oktoberfest**, and a **Scottish Hogmanay**, replete with bagpipers. For more details on these and other festivals, contact the Birmingham-Jefferson Visitors Information Center, 1201 University Boulevard, Birmingham 35294, 930-0212.

ATTRACTIONS

From miles away, you can see Vulcan, the Roman god of the forge, holding his torch perpetually over the city of Birmingham from his Red Mountain pedestal. This is the largest cast-iron statue ever constructed (fifty-five feet tall) and can be viewed up-close at **Vulcan Park** (off U.S. Highway 31, atop Red Mountain, 254-2628). The **Birmingham Zoo** (2630 Cahaba Road, 879-0408), one of the largest in the Southeast, is a repository for 900 animals (representing some 250 species). Twenty separate gardens flourish at the masterfully landscaped, 67.5-acre **Birmingham Botanical Gardens** (2612 Lane Park Road, 879-1576), a paradise of irises, lilies, ferns, rhododendrons, roses, camellias, a Japanese Garden, and more.

The **Alabama Sports Hall of Fame** (Birmingham-Jefferson Civic Center, 1001 Nineteenth Street North, 323-6665) harbors memorabilia pertaining to local heroes (and legends) like Alabama coach Paul "Bear" Bryant, Joe Namath, Kenny Stabler, Pat Sullivan, boxer Joe Louis, blind golfer Charley Boswell, baseball's Hank Aaron and Willie Mays, race driver Bobby Allison, and Olympic runner Jesse Owens.

Post-modern and classical architecture come face to face at the **Birmingham Public Library** (2100 Park Place, 226-3600). The 1984 building, directly across the street from the 1927 structure, houses a skylit public gallery that displays the work of local and regional artists, and sponsors national traveling



exhibitions. Together the facilities offer all the services of a metropolitan library in addition to a splendid archive of Birmingham and Southern history.

At **Oak Mountain State Park** (fifteen miles south of Birmingham on I-65, 663-6783) scenic valleys and stony ridges ramble for some 10,000 acres, sprinkled with primitive campsites and family cottages. Here, you can hike, play golf, swim, fish, picnic, and visit the Treetop Nature Trail, where injured wildlife are nursed back to health. The nearby **Oak Mountain Amphitheatre** (985-9797) stages popular-music concerts by such artists as James Taylor, Steve Winwood, Bonnie Raitt, and the Grateful Dead. Just eight miles north of downtown, the **Ruffner Mountain Nature Center** (1214 Eighty-first Street South, 833-8112) is a rugged urban forest that affords a spectacular view of Birmingham's skyline. On hiking trails, you'll observe native flora and fauna, and peculiar rock formations.

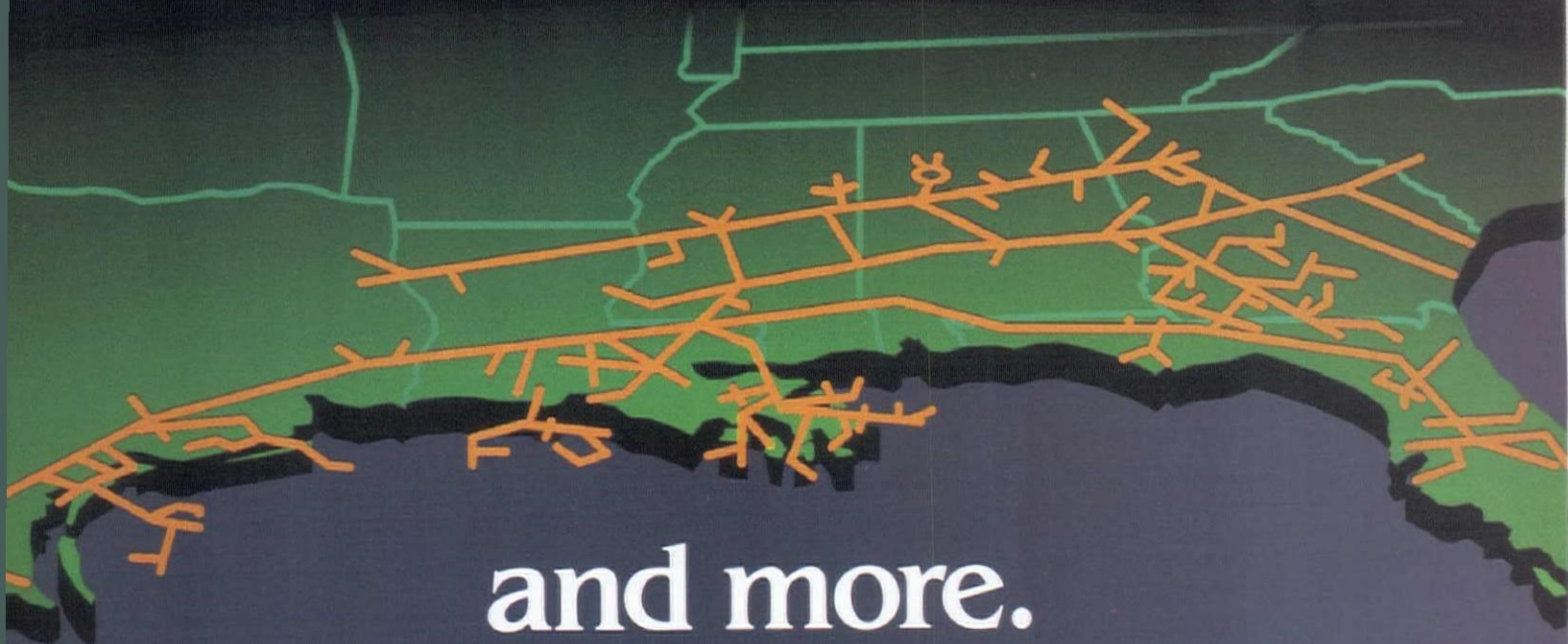
The New York City Opera National Company's production of Rigoletto, brought to the city by the Birmingham Music Club.

DINING

For an informal meal in a garden setting, **The Bistro** (Civic Center Plaza Ramada, 322-1234) is the place; Gulf and Atlantic seafood dishes change daily at the **Cabana Cafe** (509 Brookwood Boulevard, 870-1390). Boasting the only wine cellar in the city, **Cafe Le Netta** (2323 First Avenue North, 324-2333) is a gourmet restaurant specializing in ethnic specialties and is convenient to the Civic Center for post-performance repasts.

Highlands: A Bar and Grill (2011 Eleventh Avenue South, 939-1400) was recently featured in the national food magazine *Bon Appetit*. Owner Frank Stitt is rated one of the top young chefs in America. French and Italian styles of cuisine in-

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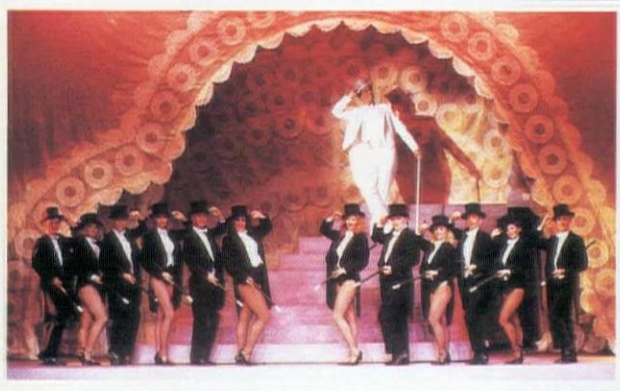
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Above: A scene from *Follies*, presented by UAB's Town and Gown Theater. Right: The Zinser Building, recently restored, features Birmingham's only cast-iron facade.



Robin McDonald

fluence the widely varied menu.

Christian's Classic Cuisine (Embassy Suites Hotel, 2300 Woodcrest Place, 871-3222)—home of nationally recognized, award-winning continental cuisine—is renowned for its strict adherence to French preparation. The menu at **Cobb Lane Restaurant** (One Cobb Lane, 933-0462) runs the gamut from Southern French to Southern-Alabama cooking, served in a quaint European atmosphere. Select from fresh grilled Gulf-coast seafood, New Orleans-style gumbo, or prime steaks and chops grilled over locally grown hickory at **Dexter's on Hollywood** (354 Hollywood Boulevard, 870-5297).

Bombay Cafe (2839 Seventh Avenue South, 322-1930) is located in Southside's historic Avon Building. This newly renovated restaurant, specializing in gourmet entrees, offers fresh seafood, steak, veal, and pasta. The inviting atmosphere and live music make an evening here a special one.

Discover scores of other fine restaurants, delis, pubs, and clubs by contacting the Greater Birmingham Convention and Visitors Bureau (2027 First Avenue North, Birmingham 35203-4167, 252-9825) for further information.

LODGING

Standing majestically in the heart of downtown's cultural and historic districts, the **Tutwiler** (Park Place at Twenty-first Street North, 322-2100) interweaves turn-of-the-century surroundings with contemporary hospitality. The renovated guest rooms and suites are beautifully appointed with antique reproductions; and, from the time you enter the lobby, bellhops, maitre d's, desk clerks, and concierges anticipate your every whim. This lavish hotel also features changing exhibitions, open to the public, in its Ridgely Room or Lindbergh Room.

In Five Points South, the new thirties-style **Pickwick Hotel** (1023 Twentieth Street South, 933-9555) is noted for its refined art-deco interiors, trimmed in the original structural elements.

For the best in modern accommodations, check into the new **Wynfrey Hotel** (100 Riverchase Galleria, 987-1600), the plush flagship for the Wynfrey chain; the **Embassy Suites Hotel** (2300 Woodcrest Place, 879-7400), where every room opens onto a lush courtyard atrium; or the hilltop **Mountain Brook Inn** (2800 Highway 280, 870-3100), where spacious rooms offer vistas of Birmingham. Also consider **Sheraton Perimeter Park South** (8 Perimeter Drive, 967-2700), **Rime Garden Suites** (5320 Beacon Drive, 951-2900), the **Civic Center Plaza Ramada Hotel** (901 Twenty-first Street North, 322-1234), and the **Birmingham Hilton Inn** (808 South Twentieth Street, 933-9000).

TRANSPORTATION

At the **Birmingham Airport** (Birmingham Airport Authority, 5900 Airport Highway, 595-0533), you can travel on any one of eleven airlines: American, Braniff Express, Air New Orleans, Delta, Eastern, Eastern Metro Express, Northwest, Piedmont, Southwest, United, and USAir. **Amtrak** (800-872-7245) stops in Birmingham on its two-way Southern Crescent shuttle from New Orleans to New York.

When you've arrived, the Birmingham-Jefferson Transit Authority's **Metro Area Express (MAX)** (328-6299) bus system will efficiently deliver you anywhere in the metropolitan area. The facsimile trolley-cars of the **Downtown Area Rapid Transit (DART)** buzz all day from the Civic Center to Five Points South and back. Tour Five Points South in a romantic horse-drawn carriage, provided by **Way-to-Go Carriage Company** (930-9262).

RESOURCES

The **Greater Birmingham Convention and Visitors Bureau** (2027 First Avenue North, 252-9825) can provide brochures, pamphlets, maps, and calendars-of-events. Get information on lodging, dining, and entertainment from the **Birmingham-Jefferson Visitors Information Centers** (1201 University Boulevard, 930-0212; and 1000 John Rogers Drive, Birmingham Horse Track, 838-7550). A brimming calendar of events is maintained at the **Birmingham Area Chamber of Commerce** (2027 First Avenue North, 323-5461), which also publishes *Birmingham*, a magazine that often covers fine art and culture.

The *Birmingham Post-Herald* and *Birmingham News* publish arts and entertainment supplements (*Kudzu* and *Punch*, respectively) every Friday, and each paper's Sunday edition contains comprehensive arts coverage.

The **Metropolitan Arts Council** (2027 First Avenue North, 251-1228), a coordinating and promotional agency for the fine arts which administers a united arts fund, sponsors the cultural guide *Impressions*, which includes comprehensive schedules of arts events and articles. It is available separately or inserted ten times yearly into area copies of *HORIZON*. Write P.O. Drawer 30, Tuscaloosa, Alabama 35402 for more information.

FASTIX (870-3278 or 800-637-3278), a computerized ticket service for events in the city's metropolitan area, maintains outlets at Parisian in Birmingham and Tuscaloosa; at UAB's ticket offices; and at the Central Ticket Office of the Birmingham-Jefferson Civic Center. □

Bill Golightly is a freelance writer living in Tuscaloosa, Alabama.



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TUSCALOOSA

A VIBRANT CULTURAL ARENA

In Tuscaloosa, just an hour's drive from Birmingham, citizens have always had a reverence for their past. The city's very name dates back to the days of the proud Indian chief Tuskaloosa, killed by Hernando DeSoto's soldiers. But, this is also a city looking toward its future, and fine arts and culture will play a major role, as evidenced by the already vibrant cultural arena that encompasses city arts groups and the University of Alabama's rock-solid fine-arts departments. (The area code in Tuscaloosa is 205.)

LIVELY ARTS

The completion of the university's \$11.5-million, 105,000-square-foot **Moody Music Building** (348-7111), the state's largest comprehensive music complex, opened spectacularly last year with a blockbuster concert by Metropolitan opera star Marilyn Horne, accompanied by the Alabama Symphony Orchestra. Its drawing power was demonstrated by the quick succession of top-flight presentations that followed: The Vienna Choir Boys; the Alexander String Quartet; flutist James Walker; pianist Diane Walsh, conducted by world-renowned conductor-flutist Ransom Wilson, a native Tuscaloosan and music director for the **Tuscaloosa Symphony** (Moody Music Building, 752-5515).

Under Wilson's baton, the symphony has blossomed into a viable, semi-professional orchestra whose season-ticket sales have soared 376 percent in the last two years. Clarinetist Pete Fountain recently appeared with the symphony; guest artists David Jolley (French horn) and pianist Roger Williams are upcoming. The Moody Music Building is also home to the university music department and its numerous quality performance groups: the Cadek Trio, Contemporary Ensemble, University Singers, Wind Ensemble, University Symphony, and more.

The resplendent **Bama Theatre** (600 Greensboro Avenue, 758-5155), completely refurbished, is operated as a performing-arts center by the Arts Council of Tuscaloosa County. The Bama is home to the **Tuscaloosa Community Singers** (349-4183), gaining a reputation for their *Requiem* renditions; the **Tuscaloosa Civic Chorus** (758-8611), which mounts musicals; and **Tuscaloosa Children's Theatre** (758-2167), which brings enchanting works like *The Sound of Music*, *The Wizard of Oz*, and *Pinocchio* to kids (and adults) in school and public shows. Also putting together entertaining children's shows are the Junior League's **Punch and Judy Players** (Bama Theatre), who recently staged a mesmerizing version of *Jack and the Beanstalk*.

Theatre Tuscaloosa (Bama Theatre, 758-5195)

The Moody Music Building's elegant 1,000-seat Concert Hall lures pre-eminent musical talent from all over the world.

is a hallmark of the city's drama scene. Its diversified seasons have included *Arsenic and Old Lace*, *Sleuth*, *Peter Pan*, and *Agnes of God*. On campus, you'll find two fine venues for the **University Theatre** (348-5283): the full-size Marian Galloway Theatre, and the more intimate Comer AB Theatre. Together they have captivated patrons with *The Dining Room*, *Richard III*, *True West*, *Greater Tuna*, *The Seagull*, and *Fifth of July*, to name but a few. Aficionados of dance will delight in the skillful grace of the **Community Dancers** (758-5195) and the university's **Dance Alabama** (348-8699).

Widening Tuscaloosa's performing-arts selections even further, **UA Horizons** (348-8237) nets nationally acclaimed shows such as *Ain't Misbehavin'*, the Preservation Hall Jazz Band, and the Dallas Brass.

MUSEUMS AND GALLERIES

Journey into the **Kentuck Museum** (Northport Civic Center, 3500 Highway 82, Northport, 333-1252), an intriguing exhibition space for regional and national craftspeople. Recent shows include "American Crafts: Southeast Meets Southwest" and "Alabama Crafts/Focus on Furniture." Or, try the **Sarah Moody Gallery of Art** (Garland Hall, University of Alabama campus, 348-5967), where you can view everything from student and faculty shows to traveling exhibitions.

Tuscaloosa collector Jack Warner has assembled one of the country's top private art collections, displayed in several venues around town: Works by Georgia O'Keeffe, John Singer Sargent, Childe Hassam, and dozens of others hang in the **Mildred Warner House** (Eighth Street and Twentieth Avenue, 348-5806), a restored mansion, while the stylishly Oriental **Gulf States Paper Corporation Headquarters** (1400 River Road Northeast, 553-6200) houses a large assortment of primitive artifacts, paintings, Oriental arts, and sculpture.

Located on the second floor of the Bama Theatre, the **Junior League Art Gallery** (758-5195) mounts exhibitions spotlighting local professional and student talent. **CHOM (Children's Hands-On Museum)** (2213 University Boulevard, 349-4235) is a place of wonder and discovery for small hands and big imaginations.

ANNUAL EVENTS

Each April, hoop-skirted hostesses guide you through Tuscaloosa's historic houses during the



Heritage Week Tour of Homes (Tuscaloosa County Preservation Society, 758-2256). Highlights include Pilgrimage, Decorator, and Candlelight tours of the Battle-Friedman Home, the 1820 Greek Revival McGuire-Strickland Home, and many others. October's **Kentuck Festival** (333-2256) attracts more than 25,000 visitors, artists, and craftspeople to Northport's Kentuck Park.

ATTRACTIONS

Capitol Park (Twenty-eighth Avenue and Sixth Street) is where you'll find the foundation of the building that served as the capitol of Alabama's state government from 1826 to 1846. Nearby, the preserved **Old Tavern** has been used as an inn, a tavern, and a residence during its 160-year history.

Memorabilia of the career of legendary Coach Paul "Bear" Bryant can be inspected at the **Bryant Museum** (University of Alabama, 348-6535). While on campus, visit **Denny Chimes**; the **President's Mansion**; **Woods Quadrangle**; and the stately **Gorgas House** (348-5906), the first university building to be constructed (1829).

At **Mound State Park** (Highway 69, twenty miles south of Tuscaloosa, Moundville), explore forty 1400 A.D. Indian temple mounds overlooking the Black Warrior River. Inside the park's intriguing museum, examine burial-ground excavations.

TRANSPORTATION

From **Tuscaloosa Municipal Airport** (7601 Robert Carmichael Road), American Eagle (759-1281) flies three convenient shuttles daily to Nashville's excellent new terminal; ASA (Atlantic Southeast Airlines): The Delta Connection (345-2512) flies four to Atlanta. Or, if you prefer traveling by rail, call **Amtrak** (800-872-7245), whose Southern Crescent line stops here.

RESOURCES

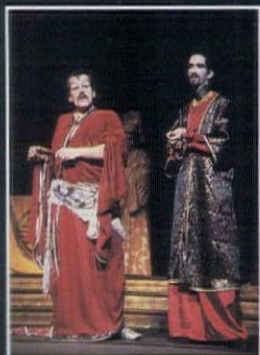
The **Convention and Visitors Bureau of West Alabama** (2200 University Boulevard, Tuscaloosa 35402; 758-3072), a division of the chamber of commerce, can supply you with a huge assortment of brochures, calendars of events, maps, and tour-guide information. Arts lovers must get in touch with the **Arts Council of Tuscaloosa County** (600 Greensboro Avenue, 758-5195). The **Tuscaloosa News** provides community-wide arts coverage in its Sunday edition.

—Bill Golightly

The Arts at Alabama

THE UNIVERSITY OF ALABAMA

Award-winning plays and playwrights... innovative modern dance... writers-in-residence of international stature... intriguing and inspiring exhibitions... stellar musical performances in an equally stellar musical facility... The creative and performing arts at The University of Alabama form a core of vital energy. The excellent arts faculty is complemented by visiting artists, actors, singers, writers, and musicians who come to the University to teach and perform. Students in the arts are presented with manifold opportunities to stretch their abilities and to share their gifts with appreciative audiences. From the Galloway Theatre main stage to the Synclavier lab in the new Moody Music Building, from the darkrooms and studios of Woods Quadrangle to the discussion tables of the fiction workshops, the arts at The University of Alabama are alive. And kicking.



An equal employment/equal educational
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MUSIC • THEATRE • DANCE • ART • CREATIVE WRITING





Enchanting Evenings



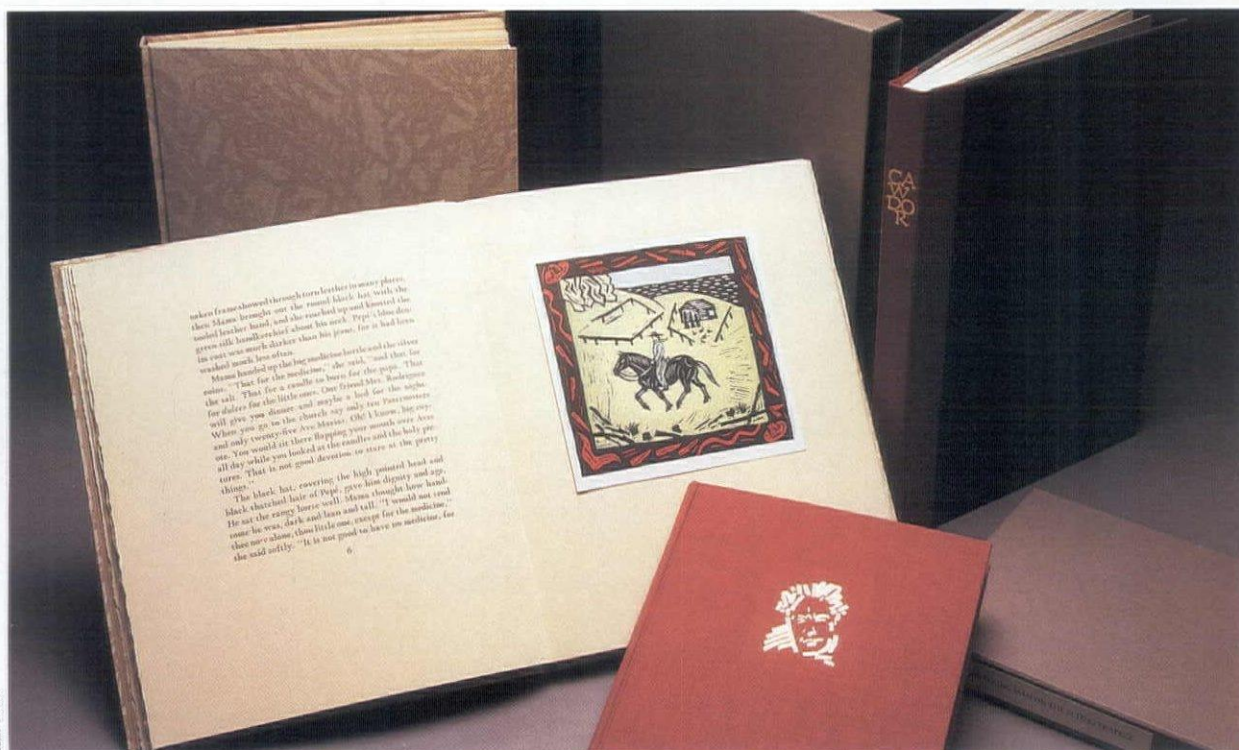
Poetic. Regal. Our Parisian Room has a collection of gowns that captures the essence of elegance and grace. Captivating expressions in taffeta, sequins, velvet, satin, and lace. From names such as Oleg Cassini, George F. Couture, A.J. Bari, Victor Costa, After Five, and more. Our professional Sales Associates will assist you with your gown selection as well as accompanying shoes, accessories, and lingerie. Beautiful impressions for your enchanting evenings — in the Parisian Room.



Opening soon in Cincinnati, Ohio; Columbia, South Carolina; and Sarasota, Florida.

Books of Resonance

In the woods of Covelo, California, the Yolla Bolly Press makes books by hand.
By Marcia J. Wade



Tom Lick

The first thing one notices about the book is simply its size. At ten by fourteen inches, it has the substantial girth and weighty heft of a volume whose unequivocal intention is to endure. Understated and subtle, its beauty strikes one next: the rough, nubby, sand-colored linen binding with a strip of ikat (an elegant, Japanese cousin of tie-dyeing) down the spine, calling to mind water and its way of giving back shattered reflections of cloud drifts. The mottled earth tones of the end sheets, handmade from Mexican bark, further signal that, opening this volume, one is entering a world.

It is the world of John Muir, the naturalist and visionary who launched the American conservation movement. *My First Summer in the Sierra* records, as the publishers of this 1988 limited edition put it, the season in which he made the transition "from misfit to committed, mature naturalist." On heavy pages, edges ragged and surfaces soft to the touch, Muir's words have been set by hand in sixteen-point Van Dijk type and surrounded by a wide, creamy sea of margin. The pungent odor of ink rises from the intricate wood engravings that illustrate his rapturous text: a bearded Muir, hat

and book at his side, on North Dome; a view toward the Merced River from Tuolumne Divide; Muir dwarfed by the forest, looking up at Mount Hoffman from Lake Tenaya.

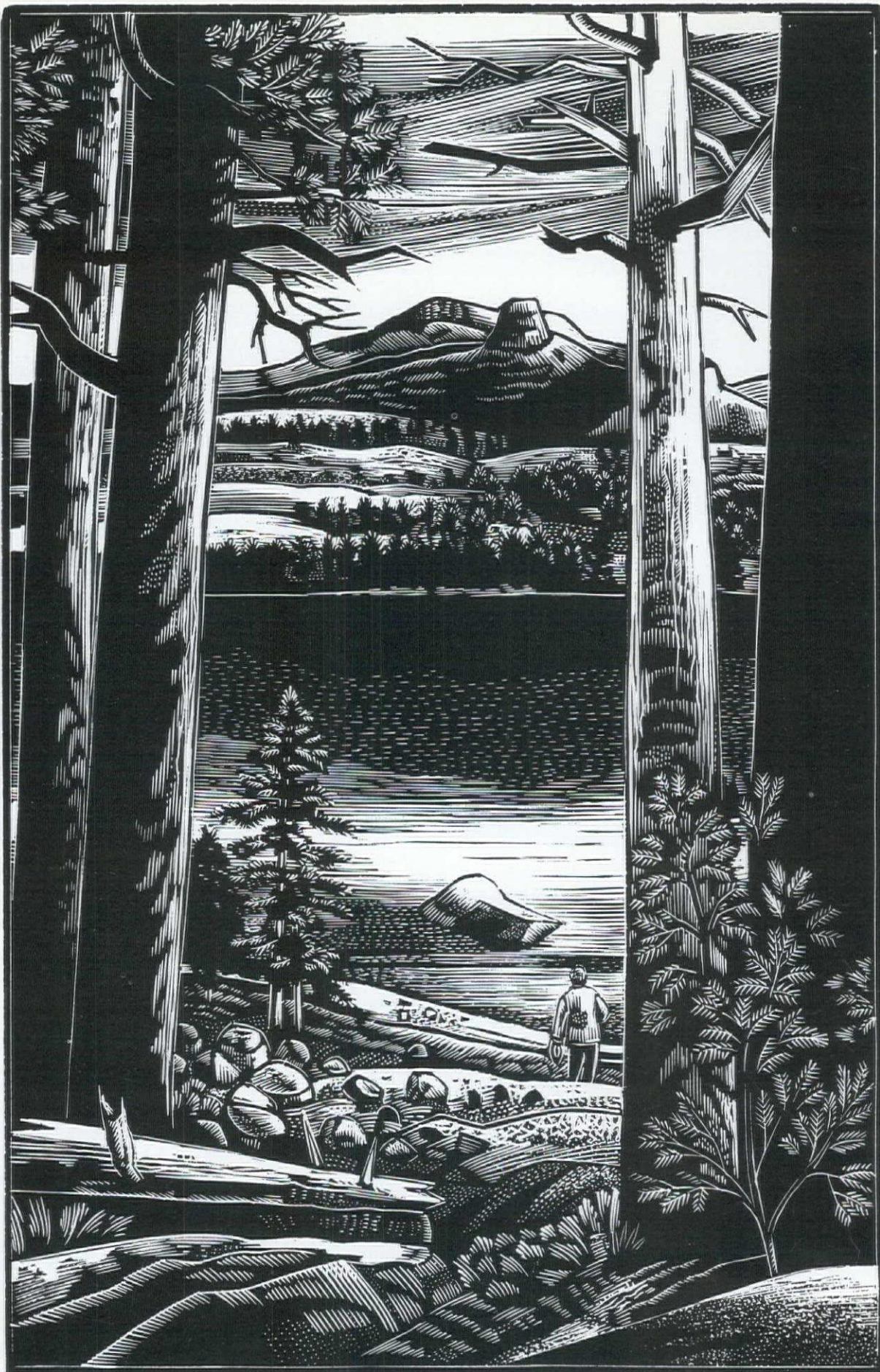
Bound in handwoven linen, one hundred copies of *My First Summer in the Sierra* were offered for sale this spring, on its author's 150th birthday, with another twenty-five bound in brushed cowhide and enclosed in handmade boxes of yellow pine. (In three months, all 125 volumes sold out.) The books were made by hand in a redwood barn that stands in a cow pasture outside Covelo, California. An isolated town of 1,500, Covelo is on the rim of the Round Valley, ringed at the north by the Yolla Bolly (yoe-lah boe-lee) Mountains, from which the Yolla Bolly Press of Carolyn and James Robertson takes its name. (In the native Yuki language, the words mean "great white impenetrable mountains to the north." The Yuki used the term interchangeably for the mountains proper and the spirits they believed dwelled within.)

Here in the woods, surrounded by oaks and Pacific madrones, Ponderosa and digger pines, by browsing deer and the ubiquitous tree frog whose

Artfully handmade to last several lifetimes, the books from Yolla Bolly Press reflect the same dedication and care with which the authors penned them. Steinbeck's Flight (opened) features a Belgian linen binding with leaf patterns and woodblock illustrations by Karin Wikstrom. Robinson Jeffers's somber prose poem, Cawdor (standing), is bound in rich Amish horse denim.



*Above: James Robertson displays the Yolla Bolly Press's limited edition of John Muir's *My First Summer in the Sierra*. Right: A woodcut from the same book shows Muir, dwarfed by the forest, looking up at Mount Hoffman from Lake Tenaya.*



If they were going to spend their lives working, they decided, "it might as well be on something we could put our souls into."

stylized portrait serves as the press's emblem, the Robertsons have been making books since 1974. Many are for large commercial publishers—Harper & Row, Harcourt Brace Jovanovich, Little Brown, and Sierra Club Books—and nowadays are mostly large pictorial volumes, such as Judith and Herbert Kohl's *A View from the Oak*, a 1978 National Book Award winner; Galen Rowell's *Mountain Light*; or the forthcoming collection of Rowell's photographs of Yosemite, which will be issued in celebration of the park's centennial next year.

Five years ago, the Yolla Bolly Press began publishing limited editions as well, of which *My First Summer* is the most recent example—books printed to last three hundred years or more, on imported Italian paper, with handmade bindings, illustrated by original woodblocks and engravings. This winter will see the press's first time out with the fine renderings of fictional work by contemporary writers. The series, entitled *Storytellers*, will consist of short-story collections by older American authors venerated by the publishers. *This Is My Blood*, by poet and New Directions Press founder James Laughlin, and *Two Rivers*, by novelist and essayist Wallace Stegner, will appear first; next year the series will continue with work by M.F. K. Fisher and Harriet Doerr, author of the prize-winning *Stones for Ibarra*. *Storytellers* will be issued in pairs, says James Robertson, "because there are so many we want to do."

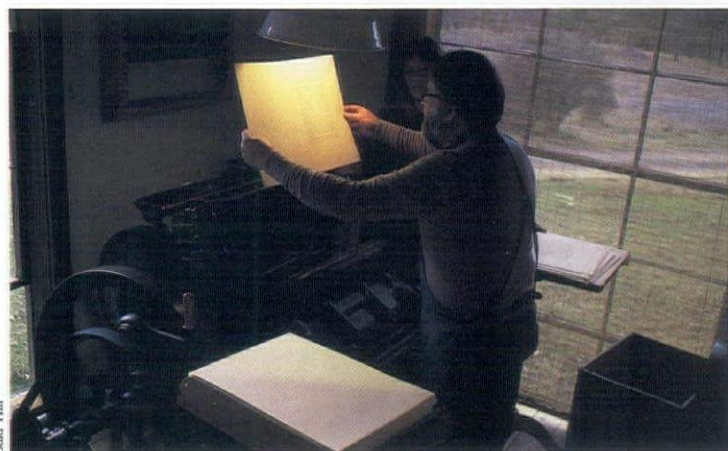
Carolyn and James Robertson came to Covelo after fifteen years spent in graphic design and the creation of educational materials, from books to films, for Bay Area schools. Shortly before they bought forty acres in the Round Valley for \$20,000 and 6 percent down, the two had begun independently packaging books for commercial publishers: acting as literary agents for authors and finding publishers for manuscripts, editing and designing the books, setting the type, pasting up the mechanicals. Disillusioned with the quality of urban life and unable to afford either real estate in Marin County or the overhead of doing business in Sausalito, they packed three moving vans one hot August morning and moved north.

Near their workshop—across the field—is the Robertsons' home; a meandering path leads to a rustic house for apprentices and another for the steady stream of writers, artists, and publishers who now find their way to Covelo, and to a smaller barn that is being converted into an artists' studio (for printer and principal assistant Aaron Johnson, who is also a painter, and for the artists who come to make etchings and woodblocks for the limited editions produced in the studio). Here, a stone's throw from their workplace, the Robertsons have a garden, cut wood, raise chickens.

"We've constructed for ourselves a way of living in what would otherwise be an incredibly alien culture," James Robertson comments. What lay at the bottom of their decision to come to the country, he says, was the conviction that "if we were going to spend our lives working, it might as well

be on something we could put our souls into."

With its old oak typecases and old-fashioned printing presses resting on fir floorboards (there are also Compugraphic typesetting machines, electronic typewriters, and soon, a computer), the studio into which the couple moved almost fifteen years ago represented, as they wrote in *Printers' Dozen: The Yolla Bolly Press at Twelve*, a limited



edition issued to friends on the press's twelfth birthday, "the dream of a boy and girl editor come true."

That was in 1985, after they'd finished the first limited-edition series, the four-volume *California Writers of the Land*; Robinson Jeffers's tragic prose poem *Cawdor*, issued in 1983 and bound handsomely in Amish horse denim; John Steinbeck's *Flight* (1984) with a Belgian linen binding patterned in a flowing tracing of leaves; *The Daring Young Man on the Flying Trapeze and Other Stories* (1984), by William Saroyan, bound in German linen with a gold-embossed spine; and Joaquin Miller's *True Bear Stories* (1985), leather-bound and stamped with a bear. Handcut woodblocks were created by artists Mark Livingston, Karen Wikstrom, Bill Prochnow, and Vincent Perez; James D. Houston, Wallace Stegner, Herbert Gold, and William Everson provided afterwords.

Other volumes followed: *The Winged Life*, an edition of Thoreau's poems edited by Robert Bly; *Where Shall I Take You To*, containing the love letters Robinson Jeffers wrote to his wife Una during their controversial courtship (she was already married) and nine previously unpublished poems written shortly after their marriage, with a foreword by the couple's son Garth; and *The Inland Whale*, Theodora Kroeber's collection of early California Indian myths (women figure centrally in each, among them the whale of the title, a magical creature who bestows power upon a boy who walks on her back), with a foreword by the author's daughter, Ursula LeGuin. With its nine woodblocks by Swedish artist Karin Wikstrom, handcolored with a palette of a dozen handmixed gouache colors (as are a number of page decorations), *The Inland Whale* is one of the press's most ambitious undertakings. The book is bound in Belgian linen, and laced at the spine with a heavy linen cord.

"We decided we wanted to make better books

James Robertson examines a printed sheet from one of the press's limited editions. "We've constructed for ourselves a way of living in what would otherwise be an incredibly alien culture," he says of himself and his wife Carolyn.

The story
itself brings
ideas for
the book's
design:
colors and
textures,
the size of
the volume,
the weight
of the
paper.

than we could do for a commercial publisher," Jim explains of their ventures into limited editions, though the press still has "a leg, not a toe" in commercial publishing. "By that I mean better built, with more control over the design, more say about sales and marketing. But we didn't want to become commercial publishers. We didn't have the capital to take on that nightmare." Jim bought his first printing press when he was in the eighth grade, with a stint as founder and publisher of the *Pearl Street Gazette* already under his belt. He and Carolyn had been publishing books for nearly ten years when they began making limited editions.

Their experience helped them make sound decisions about how to go about publishing. "Making a book," he maintains, "is not that difficult. If you know how to print, the most difficult and tricky thing is deciding what to print, and figuring out how to sell it." The decade they'd spent in the trade fostered the "sixth sense" he says many fine presses lack in selecting books that will sell widely.

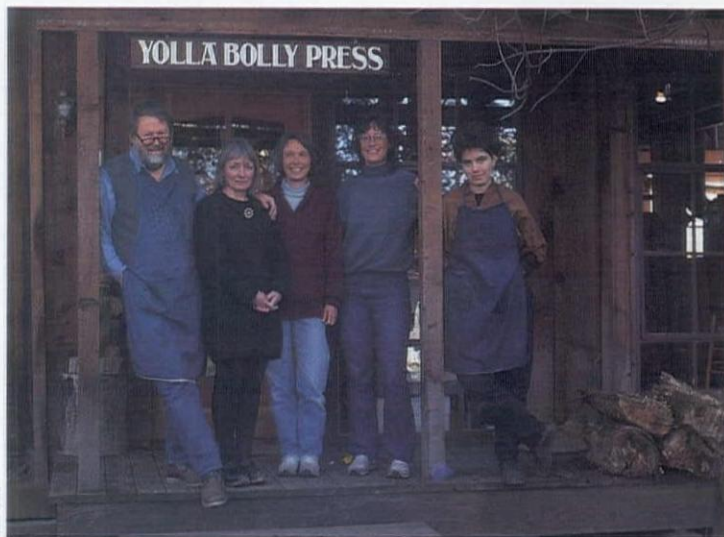
True to their style, the Robertsons chose what they loved. "The golden grasses and dark oaks, the heavy scented air of the Central Valley and the cool conifer woods of the Sierra all strike resonances in us," they wrote in *Printers' Dozen*. "It is no accident that we began to look for our place in the tradition of California fine presses by turning to those who wrote of the land we love."

The love of words is evident as well in all that comes out of the Yolla Bolly Press, from the books themselves to *Bookfarm*, the press's "official messenger." Issued erratically, it contains news of upcoming projects (the most recent edition announced plans to bring out a limited edition of Kenneth Rexroth's mountain poems, with illustrations by artist Tom Killian), the comings and goings of the Robertsons and their apprentices, and writerly essays by "JR" on the chickens, owls, and hawks who share their life.

Text is primary in the design of a book by Carolyn and James Robertson. "The expression of a writer's intent," says Jim, "is of critical importance to the design of books. And the design of things is as important an element of what a book is saying as the words. We don't see things in pieces. We see them in wholes." Once a manuscript is selected, its design evolves slowly over time. "We read it and mull over its significance," offers Carolyn, "sometimes discussing it at odd moments, after dinner, or on a walk." The ingredients of the story, she says, will bring colors and textures to mind, along with the size of the volume, the weight and feel of the paper. "As you read, a sense of form emerges in your mind," says Jim. "It starts out as an inarticulate image and becomes a gestalt of size, shape, texture, and feel. It's a little like watching a photographic negative in a tray of developer, a hazy image becoming more and more distinct. We go back and forth, until visually it seems correct."

"A book," believes Jim, a large man with a graying beard who wears a printer's apron when he works and whistles at his presses, "is the life of

the mind made concrete. A writer has an idea and it finds its way into the physical, tangible form of a book. A reader comes along and picks it up and recreates an idea or an image in his own mind. Through books, we reinvent the world. When we do that, we take possession of it. When producing a book where physical work is involved, there's another form of self-possession."



"You don't have to be trained to instinctively feel when something is right, made with love and care," he continues, waxing to his theme. "There's an aura about such a thing which calls attention to itself." The attention the press has drawn comes from farflung reaches of the country, and beyond. In their remote rural setting, the Robertsons receive more requests for apprenticeships than they can accept, and their customers stretch across the globe.

Jim, in trying to articulate "why we're stewing around with metal type and coaxing impressions off cranky presses at the end of a long dirt road" in an age of fiber optics and laser printing, points out that they've paid a price to make their dream come true. "It's not an easy thing to take yourself out of a cow pasture and feel part of the scene," he comments. "We don't have a lot of choices in entertainment. We don't get good TV reception, for example, so we don't bother with one."

What they do instead is work, on their garden and on their books. "We both know what we like to do, and we just keep doing it, day after day, with discipline and a focused concentration of energy. There are no distractions here, nobody luring you to lunch or a movie," says Carolyn Robertson. What she and her husband have found, she says, is that, as people who deeply love the work they do, they "are rewarded so many times over, simply by being able to do it. You can never learn it all, and it keeps feeding you and confirming you, giving you an ever-renewable lease on creativity." □

For information on the limited editions of the Yolla Bolly Press, write to James and Carolyn Robertson at the Press, One Main Street, Covelo, California 95428, or call them at 707/983-6130.

The staff of the Yolla Bolly Press, assembled on the front porch (James and Carolyn Robertson are at left). The workshop, where books are made by hand, is located in an old redwood barn in the middle of a cow pasture. Carolyn says, "There are no distractions here, nobody luring you to lunch or a movie."

A MANHATTAN SAMPLER



Erik Landsberg/Courtesy Lexington Gallery

A look at something a little different—from works by rediscovered artists to contemporary Chinese paintings.

By Marcia J. Wade

Manhattan's galleries are chief among New York's treasures. Some are for browsing as well as buying; others are strictly small exhibition spaces. On any given day, these galleries offer views of works making headlines, and, as in the establishments below, art that is being discovered.

Lexington Gallery president Heidi Neuhoﬀ opened her establishment at 954 Lexington Avenue last summer after concluding there was a void in Manhattan's gallery scene that could be filled by the contemporary impressionists she represents. Paintings that were both affordable and aesthetically pleasing were, she felt, increasingly rare in the art marketplace ("I consider 'affordable art,' she says, "to be oils ranging from \$500 to \$10,000").

The artists whose work she represents—about fifteen painters—are evidence to Neuhoﬀ that the im-

pressionists are "still full of life and youthful vigor." The canvases hanging on her gallery walls reflect a romantic and personal taste. "The gallery represents a lot of what I am," she says. A flutist for twenty years, she says her favorite music is from the period when Monet was creating his great canvases. The contemporary impressionist works in the Lexington Gallery are, she continues, "an extension of the best art ever created."

Most of the art in the gallery is by contemporary European painters, among them Luciana Rampaso, Le Pho, Richez, Garcia, Sideris, and Bouyssou. Each painting is personally selected by Neuhoﬀ. "They have to mean something to me," she says. "I develop a bond with each one."

Of particular excitement to her are the paintings of Laurent Vialet, a twenty-one-year-old Frenchman who depicts the countryside of his native Bretagne,

L'église de Pont, an oil on canvas by twenty-one-year-old French painter Laurent Vialet.

as well as the monuments of old Paris. Vialet's work, typically painted en plein air, was discovered by Neuhoﬀ, who buys all of the paintings he creates. It has been enthusiastically received by collectors from across the U.S., she says. One reason people are drawn to Vialet's work, says gallery manager Ken Nerger, is the painter's precocity. Another, he continues, is the virtuosity with which Vialet has mastered a variety of styles. "Some of his paintings are like Pissarro, others like Monet. Some use pointillist brush strokes, and in others the brush is wide and full-sweeping."

In Vialet, Neuhoﬀ believes she has discovered "a master of tomorrow. Rarely has an artist so young captivated and fired the imagination."

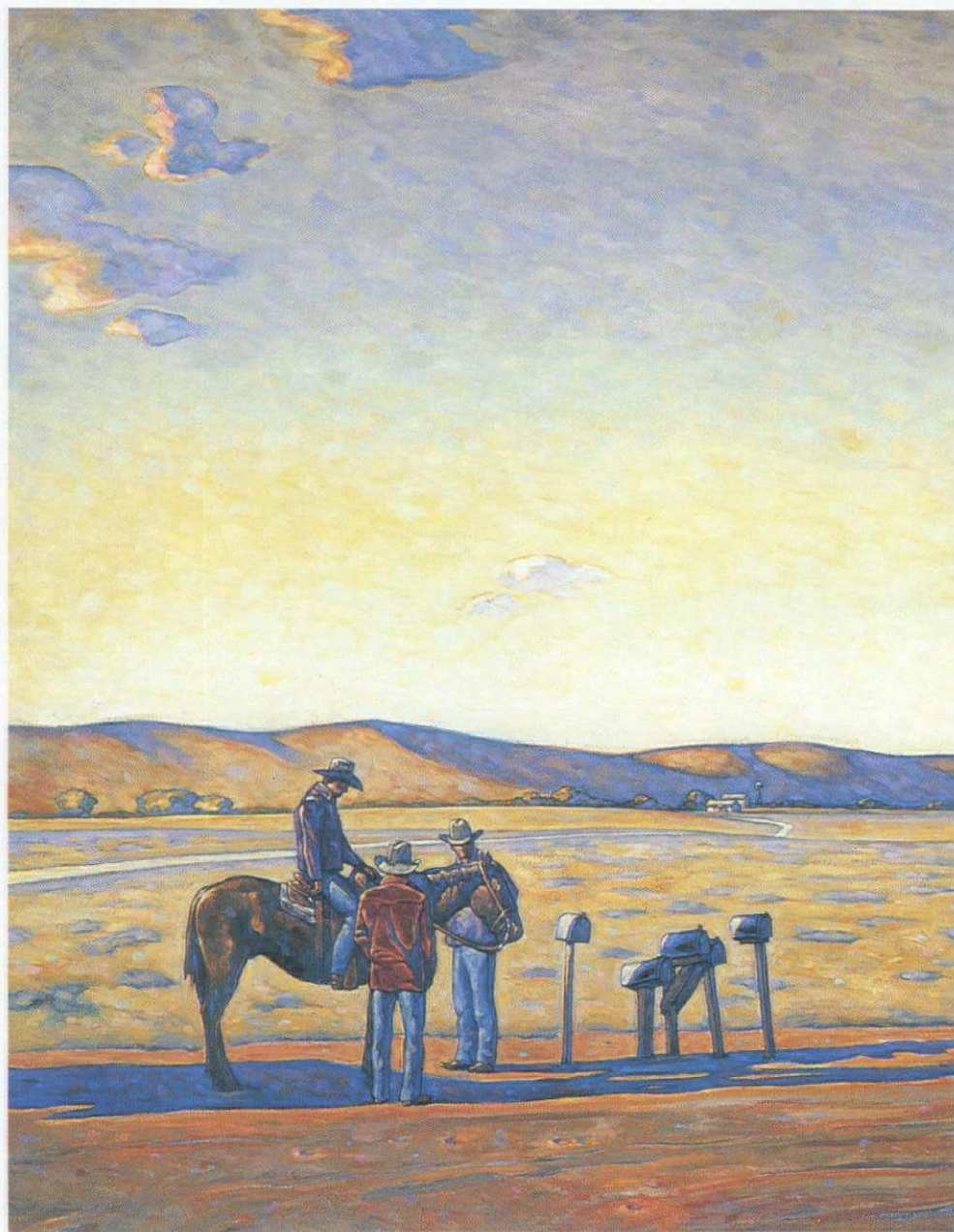
In John Cacciola's **Western Images Gallery** (in SoHo at 560 Broadway, Suite 401) is a body of art like little else in New York: the intensely colorful and dramatic canvases being created in the contemporary American West and Southwest. "I didn't like everything I saw in the Eastern schools," says Cacciola, who opened this gallery ten years ago in New Jersey and moved it to SoHo last year. Despite the confining, often derogatory appellation of "regional" much of this work still attracts in New York, he believes the West and Southwest are spawning another generation of "outstanding" American painters, whose work is "not gloomy, depressing, and dark, but uplifting art that brings about a rejuvenation of soul."

On view at Western Images are paintings that pose a striking alternative to much of the work featured in Manhattan galleries. Painters like John Nieto, the brilliant native American colorist; landscape painters as diverse as New Mexico's Robert Daughters and Arizona's Ed Mell; and Howard Post, whose subject matter is the ranches and rodeos of his native Arizona, present striking contemporary visions of the expansive Western landscape and the people who inhabit it.

He reduces this world to its essential structural elements, juxtaposing color planes and reveling in the play of light and shadows. In a subtle, understated way, Post's work is both dramatic and mysterious. We rarely see his cowboys head on; their averted faces and their backs suggest a submission of personal to natural reality in the immensity of the desert. "An artist," says Post, "has to respond to something on a one-to-one basis. There has to be a personal response." Wary of the label "cowboy artist," and connotations of the glib and sentimental stereotype, Post avoided these figures for years, painting animals instead, subjects he treated as abstract shapes and patterns.

But in the course of "finding my own images," he recalls, "it seemed natural to go back to where I started," and over the last five years his canvases have increasingly reflected the ranches and rodeos of his early life and the men who work on them. As Post's embrace of a uniquely Western reality became more direct, his palette began to shift as well, departing from a realistic depiction of sunbleached colors of the desert to bright, intense hues—resulting in a visual landscape whose color is the artist's own invention.

Post has been much influenced by Maynard Dixon, Wayne Thiebaud, and Edward Hopper, and his work is suggestive of all three. "I like Thiebaud's dramatic color," he says, "and the directness in Hopper's work. He's not trying to be cute or to



make a psychological statement; he just responds to the subject as directly as possible." It is a goal Post shares in his efforts to produce the best works possible, "regardless of subject and location, with a direct and straightforward way of dealing with my subject matter."

Continuing to shrink from the label of "Western artist" and the cramped regional corner to which it confines a painter, Post acknowledges that, "having lived here all my life, it wouldn't be legitimate for me to try to deal with any other environment."

Waiting for the Mail by Howard Post, who grew up on a ranch in Arizona.

He recalls his difficulty with a commissioned piece depicting a Texas ranch: "All that green—it made me claustrophobic! I could hardly paint." Howard Post's quest, like that of many eminent artists before him, is to penetrate, within the visual vocabulary of the particular, qualities that are universal. His canvases themselves are the strongest testimony of a vision fulfilling itself.

These painters portray the world around them, whether it's the French countryside, the Amish in Pennsylvania, or cowboys out West.



Both courtesy Childs Gallery

Eighteenth- to mid-twentieth-century paintings, drawings, and watercolors by European and American artists are the specialty of the **Childs Gallery** at 956 Madison Avenue (or 41 East Fifty-seventh Street after January, 1989). The gallery's excellent selection of prints range from venerable Old Masters to pieces created under the auspices of the Works Progress Administration in the thirties. Sculpture, too, can be seen here, by such artists as Albert Wein, Donald Deluth, Roger Arvid Anderson, and Walker Hancock. Among this distinguished collection, two bodies of work on view at Childs, says Angela Noel, who runs the gallery's New York establishment (another is up the coast in Boston), "are extremely important to bring to the public's attention, representing as they do the work of two little-known American painters of the early-twentieth century."

One of these is Romanian-born American artist John Barber, who died in 1965, and whose estate is represented by Childs. A genre painter who began his career as an illustrator for *The Masses*, Barber joined the stream of Americans who flocked to Paris in the twenties, where he attended Andre Lhote's atelier, became a friend of Jules Pascin, and absorbed the lessons of Cezanne, whose sense of color resonates in the younger artist's canvases.

Like Thomas Hart Benton, of whose art his own is strongly reminiscent, Barber was a regionalist. But this artist's region was the world itself. He

traveled widely, throughout southern Europe, northern Africa, and the southern and western United States, drawing inspiration for his work from along the way. A resident of Philadelphia, Barber also produced a large body of work depicting scenes of life around Rittenhouse Square and in the communities of the Pennsylvania Amish.

One of the first American artists to bring the aesthetic approaches of French painters Lhote and Pascin to this country, Barber used the modes of the School of Paris to create "scene paintings" that are distinctly American and that also shed fresh light on the relationship between the art of Paris and American impressionism.

When William Partridge Burpee died in 1940, almost his entire oeuvre was still in his possession. An artist who began painting in 1886, at the age of forty and with the personal financial security to fully support his creative enterprise, he never had to sell a painting to support himself and preferred not to part with his work. Upon his death, Burpee's estate was locked in a warehouse in Maine, and his works only began to trickle into the public domain in the seventies. "It was the first time," as Roger Howlett, who runs Childs Gallery in Boston and is currently working on a book on the artist, observes, "that anyone has been able to see or buy Burpee's work, and it introduced us to a wonderful nineteenth-century artist."

Burpee studied with William Bradford, one of

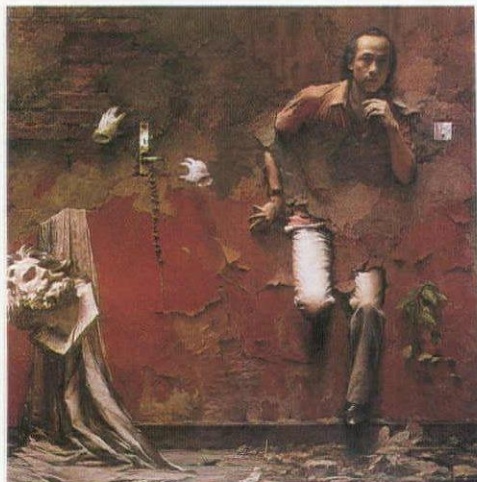
Above, left: The Amish-Pennsylvania (circa 1948-49), an oil work by John Barber, an artist who painted distinctively American scenes.

Above, right: At the Beach (circa 1890) by William Partridge Burpee, whose work first became available in the seventies.

the mid-century's key marine luminists, in the 1870s, and in his early work the influence of Bradford is much evident. At the century's end, the artist spent four years traveling through Europe, where his own work became looser, more impressionistic. It was then that he discovered pastels, which he continued to explore for the rest of his life.

Light, bright, and dappled, much of Burpee's work reflects an almost Whistlerian tonalism as well. "For someone born in 1846," Howlett comments, "he makes a remarkable journey. He was by no means a copyist, but he caught the spirit of his times. He was obviously looking at what other people were doing, but his style was distinctly his own." Like Eugene Boudin, for instance, to whom Burpee has often been compared, he frequently depicted figures beside an expanse of ocean. But while Boudin's subjects are Paris swells at the beach in their bathing costumes, Burpee is portraying the working lives of the dorry fishermen and their families, as in the canvas *At the Beach*, whose palette of greys and browns resonates with the solemn absorption of a young girl in her seaside world.

Created in relative isolation, their canvases offer American viewers intimate, vivid glimpses into daily life in contemporary China.



Above: *My Dream* by Xu Mangyao, who, unlike most of his contemporaries in China, studied briefly in Paris. Right: Yang Feiyun's depiction of his wife, *Northern Girl*.

A rare glimpse of the art being created in contemporary China is offered to the American public by the **Hefner Galleries** at 1020 Madison Avenue. When Robert A. Hefner III, chairman and chief executive of the GHK Company, went to China in 1984 to discuss possible oil and gas exploration with that country's government, he happened to see the Sixth National Exhibition of contemporary Chinese oil painting. Already an avid collector whose taste ranges from nineteenth-century art of the American West to French impressionism, Hefner was captivated by what he saw there.

The experience launched another career for the natural-gas tycoon, as a spokesman in this country for the contemporary art of a new, post-Maoist China. Through a series of exhibitions, such as the recent show displaying paintings exhibited in last year's National Exhibition in Beijing, Hefner Galleries is introducing a fresh generation of Chinese artists to America. Representing thirty artists from cities and provinces throughout the country, the exhibition reveals a myriad of painters working in relative isolation in a variety of styles; their canvases offer intimate, vivid glimpses into daily life in contemporary China.

Painting in oils, a medium whose expressive capabilities are great, is a dramatic break with a millennia-old tradition of brush-and-ink painting in Chinese art. Markedly experimental, the output of this new generation of Chinese artists ranges from the restrained classicism of Yang Feiyun (a native of Inner Mongolia who, like most of his colleagues, only began to paint in oils a decade ago) and Li



Hui-Ang to the surrealist canvases of Xu Mangyao, who, unlike most of his contemporaries, spent two years in Paris in the early eighties, an experience which doubtless accounts for the sophistication of his work. In the evocative *My Dream*, the artist emerges through a wall encrusted with layers of pigment, suggestive of his country's rich welter of cultural experience, while a pair of white-gloved, bodiless hands grope at the wall as if to probe the secrets it contains.

Most contemporary Chinese artists, however, have never seen the great masterpieces of Western

art, except in art books. Works like Feiyun's *Northern Girl* (a portrait of his wife) and Hui-Ang's *Miao Girl*, costumed for the traditional Miao guzhang festival that occurs every twelve years, are realistic depictions of a vibrant people passing through yet another momentous passage in a long, proud history. "The more I've studied China," Hefner has said, "the more I believe that being there today is like being around at the turn of the century, at a time when individuals who had the eye for it could put together incredible, valuable collections of very good art." □

THE SPANISH INFLUENCE

THE DANCE LEGACY

From Andalusia to the Americas, Hispanic dance is like a gypsy that wanders the world.

By Richard Thompson

As we near the five-hundredth anniversary of Christopher Columbus's famous voyage, *HORIZON* continues its annual examination of the long-lasting effects of Spanish culture on the Americas. In our fourth installment of this series, we explore the rich and varied world of Hispanic dance.

Hispanic dance of the past and present offers artists a rich palette of variety. Some Spanish and Latin American dances remain timeless classics, while others have evolved into a lush crop of new styles, distant hybrids grown from the seeds planted by the Spanish colonists who arrived in the New World half a millennium ago.

Of the seventy-seven major ethnic dance companies registered in the United States, thirty are Spanish or Latin American. But even traditional ballet and modern dance companies include Hispanic-



National Tourist Office of Spain

inspired dances in their repertoires. Spanish and Latin American dancers, choreographers, and costume designers exert an influence felt from Boston to San Diego, from Seattle to Miami.

Variety, vivacity, and a driving spirited force give Hispanic dance an unrivaled charisma. "Hispanic dance" is a broad term, both historically and culturally. Yet all Hispanic dances have a thread in common, traceable back to the

Dancers perform outdoors at a carnival in Las Palmas, in the Canary Islands. The origins of Spanish-American dance can be traced to traditional and folk dances of Spain, and similarities are still evident today.

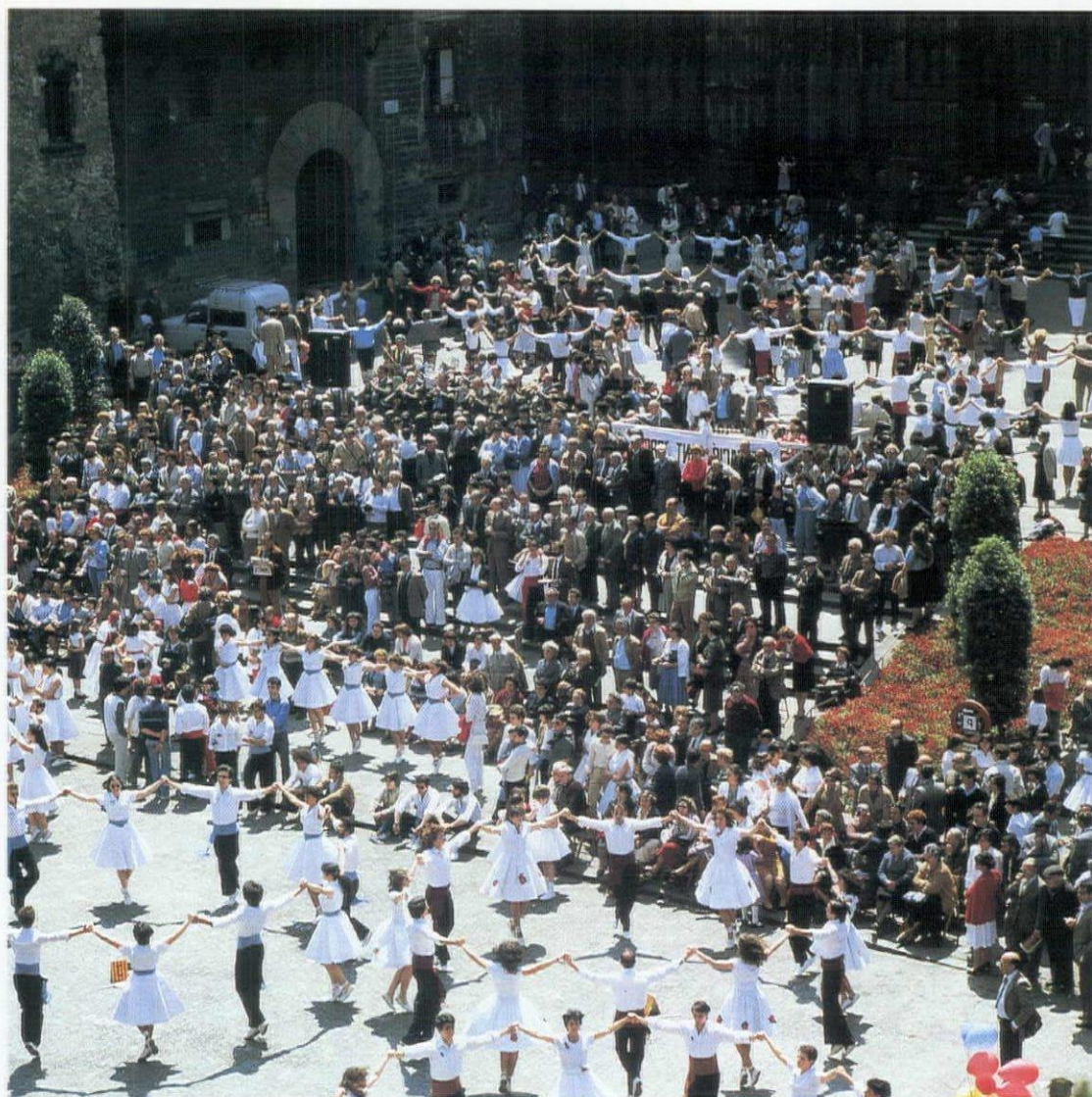
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dance of Spain.

Invaded countless times by various European and Mediterranean peoples, Spain had a rich texture of cultures long before the Romans settled there. The successive occupations of the Iberian Peninsula deeply affected the Spanish people; their dance and their music were indelibly etched by the tastes of the conquerors and immigrants. The dance that originated among the Iberian peoples was marked by Moorish, Jewish, Byzantine, Gypsy, and even East Indian influences. Every region of Spain developed a distinctive dance style. Today, those folkloric roots are strongly evident in such companies as the Royal Spanish National Ballet—just as much Hispanic dance in the Americas continues to look to folklore for its inspiration.

Spanish dance and music arrived from the Old World already set in tradition. The *escuela bolero* was the base of classical Spanish dances and court dances during colonial times. Related to the French dances of Louis XIV, the *pavanne* was another prototypical form of court dancing that reached the New World. But this was only the foundation of dramatic changes to come. The European immigrant and the *indigeno*, or native American, were slow to mix at first, but as the centuries blended the cultures together, vivid new forms of dance and music were born, nourished by the movements and rich rhythms of Africans, Aztecs, Mayans, and primitive tribespeople.

The history of dance in Puerto Rico illustrates what took place in dance all over the Americas. Before the arrival of the Spaniards, Puerto Rico was called *Borinquen*, meaning "brave men," and the native people of the island were called the *Taino*. One of their dances, *el arcyto*, survives as a reminder of the island's Indian



heritage. Performed in the village plaza, the dancers gather in a large circle and move through simple steps. Through this dance and music, the Taino expressed their joys, sorrows, and religious beliefs.

And it was this type of dance that Columbus discovered when he found the island of Borinquen on November 19, 1493, and named it for San Juan Bautista. In 1508 Ponce de Leon arrived, and Spanish rule of the island began.

The *fandanguillo* was transplanted to Puerto Rico from Spain, but it was oddly rigid and incongruous to the native dances. But by 1870, *la danza* of Puerto Rico had evolved into popular new creations such as *la mazurka* and *la polca*. *El vals*, the waltz, arrived from Spain, but over the years took on folkloric elements that made it distinctly Puerto Rican.

While these dances remained

orderly "society dances," other nuances were added from the grassroots level. *Las cadenas*, for example, involved groups of four couples. *El caballo*, the horse dance, became popular around 1789, and around 1838, the *guaracha* literally took society by storm with its vigorous display of stamping feet.

The most popular of all musical forms, *el seis* is the spinal cord of Puerto Rican music. Composed around an eight-syllable, ten-line stanza, dances of this form may tell a story or a philosophy of life. The *seis* incorporates many choreographic patterns and figures. *El seis enojao*, dancing back to back, and *el seis amarrao*, with partners holding each other, are cousins to *el seis de la culebra*, in which lines of dancers move like a snake.

An African influence gave birth

Spanish dance arrived from the Old World and melded with the indigenous dances of the New World cultures.



Marsha Bol/Courtesy of the Museum of International Folk Art, Santa Fe

Folk dances reflect a culture. Opposite: Barcelona townspeople in La Sardana, a folk dance performed in front of the cathedral each Sunday. Left: Dancers with headdress at the Carnival of Papalotla in Tlaxcala, Mexico.

the *orquestra tipica* was created for and by the less fortunate. It consisted of piano, violins, double bass, and a little-known instrument called the *bandoneon*, which was a Central European-style accordion associated with the tango.

Early on, the tango was shaped by the *candombe*, a dance of the under class. The poet Leopoldo Lugones called the tango a "reptile from the brothel." Many were shocked by the "immorality" of the dance, so much so that the pope was obliged, in the twenties, to make a pronouncement saying he saw nothing sinful about the tango.

Lunfardo, the popular slang-like speech that grew up alongside the tango in the urban areas of the Rio de la Plata basin, has been called the language of the tango. But poets, writers, and journalists seized upon it and songwriters composed songs in it. It then gained entrance in the homes of the well-to-do, paralleling the course of the tango itself.

In 1917, Carlos Gardel sang *Mi Noche Triste* ("My Night of Grief"). It was an instant hit and brought attention to the tango, its music and its language. The tango, like *lunfardo*, was first despised, then chic, and finally respectable. Even the Duke of Windsor took tango lessons in the twenties.

The eighties have seen two hit Hispanic dance shows, *Tango Argentino* and *Flamenco Puro*. Both fanned the fires of enthusiasm for Hispanic dance in the United States. *Tango Argentino*, a smash in New York in 1985, was choreographed by Juan Carlos Copes and produced by Claudio Segovia and Hector Orezzoli. Gloria and Rodolfo Dinzel, the two lead dancers, are among the world's best. "The tango," Rodolfo once said to explain its appeal, "is based on the possession by the man of the woman." "The man creates the tango through the body of the woman," said Gloria. *Flamenco Puro* was a hit in

to the dance known as *la bamba*, a complex mixture of dance, song, and specialized choreographic characteristics derived from both African and French influences. The *bamba* dances were popular on Saturday nights in the coastal areas near the sugar plantations. Traditionally, *bambas* were held outdoors, with two drums—an improviser and accompanist.

By the mid-nineteenth century, in Puerto Rico and elsewhere in the New World, the separation between conqueror and conquered had broken down. Family ties began to weave a fabric of cultural ties. For example, in North America, Spanish dance took on new forms in the Mexican territories where *bailes*, formal balls, were held by the aristocracy. Austere North Americans from the Puritan tradition, drawn to California by the gold rush of 1849, ap-

propriated the Mexican aristocratic custom of *bailes*, but developed their own rough-and-tumble frontier dance halls.

THE BIRTH OF THE TANGO

In the nineteenth century, as the New World began to come into its own culturally, Argentina gave birth to the tango. Some think the tango sprang from a marriage of Spanish dance with African music; others trace it to a Spanish-Indian ballad. Most people think of the tango as Argentine, but many claim it evolved in the African sections of Montevideo. In fact, one of the most famous tangos, *la cumparsita*, is Uruguayan. Nevertheless, Buenos Aires is now known as "City of the Tango."

A true hybrid of African, Spanish, and European music and dance traditions, the tango was born out of the desperate milieu of

the boom-town immigrant working sections of Buenos Aires and Montevideo. In the sprawling neighborhoods of this new frontier capital, and in all the frontier cities around Rio de la Plata, a mix of nationalities and fortunes cooked up a rich broth of music and dance forms. Composers sought out the seedy haunts in order to discover the music there and brought it to the centers of wealth and power in Argentina.

In its original state, the tango was part of a spirit and a music born out of the strife of the poor. This can be readily seen in the lyrics: "I am a desperate song," says one. "Poor and alone, you are without illusion, without faith," laments another. "Life is an absurd wound," says a third.

While the upper classes banished the flute and guitar from their European-style orchestras,



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1986. Also produced by Claudio Segovia and Hector Orezzaoli, *Flamenco Puro* featured a superb cast of Spanish dancers, many of them Gypsies.

The word *flamenco* comes from the Arabic word *fela-mengu*, which means "fugitive peasant." The style comes from Andalucia in southern Spain, and is performed widely in Cordova, Seville, and Granada. The Gypsies are considered the true masters of the flamenco, though the form has also been influenced by Arabic

and Jewish culture.

Flamenco dancers do not just dance, they express their souls; if they are good, they express the souls of the audience. This engaging paradox of passion nearly unbound, fierce emotion contained, controlled in the service of art, makes the dance riveting.

THE SENSUAL MERENGUE

Hispanic dance has inspired not only formal and folkloric dance, but also popular dance throughout the Western Hemisphere. Spanish,

African, and Creole styles created the *rumba* in Cuba, the *salza* in Puerto Rico, and the *merengue* in the Dominican Republic.

The recent vogue of the merengue is a good example of a Latin American dance craze in the United States. The merengue is a lively two-step from the Dominican Republic, home to the descendents of slaves who brought the African rhythms and movements to the island.

Based on the polka-style of music, the merengue's steps are



The Ballet Gran Folklórico de México in a performance. This company keeps alive the cultural heritage of the Mexican people in its choreography. Artistic director Theo Shab says, "There is no limit to the dances we can choose from." He continually scours the richness of Mexican culture for sources of inspiration.

simple, which may account for its wide popularity. The male partner dances with his right arm around the female, her right hand in his left. The partners take a step and then draw the back leg up to the front. Hips are pressed close, then partners step away from one another and back together again.

The merengue originated in the mid-nineteenth century, when it was danced to the rhythm of acoustical instruments, primarily the *tambora*—a type of bass drum. The dance was a sensual one, so

much so that it was outlawed in Puerto Rico in 1849, and remained illegal for several years thereafter.

The merengue's present form dates back to the 1950s when it came to North America from the Dominican Republic and Haiti. This version features upbeat horns, heavy rhythms, and light melodies. It simmered in the Caribbean islands and reappeared at New York dance clubs in 1986. Even New York's Mayor Koch was seen taking a turn. The box-office hit *Dirty Dancing* featured the merengue.

With one of the richest folklores in Latin America, Mexico has been the inspiration for many Hispanic dances.

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THE TWENTIETH CENTURY

Hispanic dance in the twentieth century affects the gamut of classical, modern, ballroom, and nightclub dancing in North America. In cultivated circles the first significant performance came when Leonide Massine choreographed the ballet *The Three-Cornered Hat*. Based on the nineteenth-century novel *El Sombrero de Tres Pico* by Alcaron, the music was by Manuel de Falla, and the costumes by Pablo Picasso. Premiered in London on July 22, 1919, by Diaghilev's Ballets Russes, the piece was the first to draw from traditional Spanish dance for the production of a modern piece. *The Three-Cornered Hat* was revived by the Joffrey Ballet at New York's City Center in 1969 to rave reviews.

The first wave of popularity of Spanish dance came in the twenties as a music hall or vaudeville phenomenon. In the thirties La Argentina, a fiery and outspoken woman, put Spanish dance on the North American map of popular culture. The passion of La Argentina blazed a trail across America, melting away the ice of traditional dance concepts. She choreographed and danced Spanish dances with an intensity that won her thousands of devoted admirers. She has been followed since by many talented Hispanic dancers and companies.

Once the door was open, the United States welcomed Pilar Lopez, Rosario and Antonio, Mariemma, Suisillo, Jose Greco,

Maria Benitez, artistic director of the Spanish Dance Company based in Santa Fe, New Mexico.

Influenced by a host of cultures from both Spain and the Americas, Benitez feels that, once the dance steps are mastered, innovation can take place. "I like to dance with abandon, with spirit, rather than just set choreography," she says.



Courtesy of Western and Southern Arts Association

THE MASTER TEACHER

Hector Zaraspe, one of the world's living masters of dance, is a paragon of both Hispanic and European dance. He has taught the famed Antonio, Mariemma, Antonio Gades, Dame Margot Fonteyn, and Rudolf Nureyev. Zaraspe has also, at one time or another during his prolific career, worked with the world's greatest performers of Hispanic dance—Roberto Iglesias, Antonio, Roberto Ximenez, Manolo Vargas, Alejandro Vega, Mario Maya, Jose Greco, Alberto Lorca, and Antonio Gades, to name just a few.

Zaraspe has also been ballet master for the City Center Ballet, the Joffrey Ballet, and guest teacher at the National Ballet of Holland. He is in demand around the world as a performer, teacher, choreographer, and advisor.

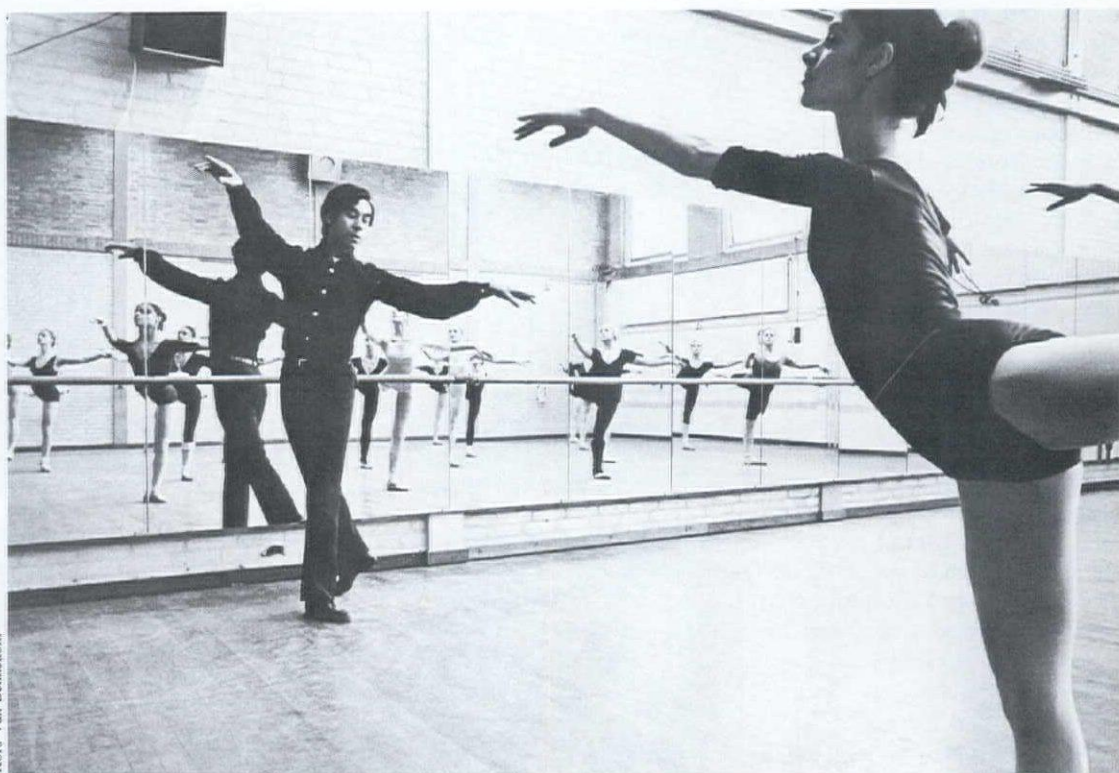
After working with so many greats, who is a current favorite? "Maria Benitez," he says without hesitation. "She is one of the best in the United States. She has an excellent ear for Spanish music. I choreographed two dances for her. I hope to work with her again. She's the top."

Speaking with Zaraspe, one would never guess the extent of his stature. He is a modest man, personable and accessible. His students love him. "When you learn from him, you realize he is the best," says one of his students at Juilliard, where he is on the faculty of dance.

Zaraspe was born in Tucuman, Argentina, where his father was a renowned folk dancer in the community. Zaraspe studied at Teatro Colon in Buenos Aires and then later in Spain. The rest is literally dance history.

Having been all over the world, studying Hispanic dance, Zaraspe has an overview of the field that few could equal. A few comments:

"In Mexico the folk dances are fantastic," Zaraspe says. "And in Bolivia, they have so many ex-



Kors Van Bennekom



Dunhoft Kohn

"When you learn from him, you realize he is the best," a student says of Zaraspe.

pressive dances from the Andes about men, death, religion, superstitions and legends, gods and phantasms. Their movements choreographically are extraordinary as are the costumes made with bright feathers.

"Columbia is home to some of the best folk dance in the world. A lot of Spanish influence can be seen there, as in Venezuela.

Panama has wonderful dances like the famous *pollera*, with beautiful costumes; the women wear huge, elaborate hair pins. Chile has different folk dances in each valley and on the coast. They use animals, plants, and history. For example, a flower becomes a princess in the course of a dance.

"I have traveled every inch of Argentina. I am strongly influenced by the *zamba*, the Argentine *samba*. The *malambo* is impressive too—a sort of Gaucho [Argentine cowboy] dance—some use machetes, the big knives used in the jungle."

Argentinean Hector Zaraspe (left, about men, death, religion, superstitions and legends, gods and phantasms. Their movements choreographically are extraordinary as are the costumes made with bright feathers. Zaraspe, who has been strongly influenced by Hispanic dance styles throughout his career, studied first in Buenos Aires, later in Spain, and is currently on the faculty at Juilliard.

Now Zaraspe is working to realize a fond dream—"You don't pay taxes for dreams," he says wryly. He wants to take ten students to Latin America—two male dancers, four female dancers, a pianist, an assistant, a stage manager, and a costume artist. There they would perform—modern, ballet, Spanish, tap, jazz. "We can show Latin Americans the way we work in the United States and at Juilliard. At the same time they can teach us, so that we learn their native dances and then we can bring them back with us. This is my dream." —R.T.

Roberto Iglesias, Roberto Ximenez, Manolo Vargas, and others.

Carmen Amaya surged in during the forties, along with "The kids from Seville," Rosario and Antonio. In the fifties, Roberto Iglesias, a dancer and choreographer of folk, flamenco, and classical Spanish dance, performed with Rosario and Antonio, before forming his own company in 1951.

Roberto Ximenez and Manolo Vargas danced with La Argentina and Pilar Lopez before forming the successful Ximenez-Vargas Ballet Español in 1950, presenting dances of Spain, Mexico, and South America. Jose Greco's Spanish Ballet also came out of La Argentina's fold about this time, and tours non-stop to this day.

KEEPING TRADITIONS ALIVE

The range of Hispanic dance extends from folkloric dances, carefully preserved and steeped in tradition, to innovative avant-garde steps that inject Hispanic elements into the North American terrain of dance. The inspired efforts of La Argentina, Carmen Amaya, and Hector Zaraspe have spawned a wide range of exciting new dances across the United States.

One daring innovator is Carlota Santana, artistic director for the Spanish Dance Arts Company in New York. Santana is a flamenco dancer who has mastered the traditional and now strives to go beyond it. Her company, which she shared with the late Roberto Lorca, has been reviewed by the *New York Times* as a company "that stands out for its artistic vision and for the pleasure of the performer's company."

Tragedy struck the company when Roberto Lorca, the esteemed dancer and choreographer, died

Tango Argentino and *Flamenco Puro* have revitalized enthusiasm for Hispanic dance.



Martha Swope



last year of AIDS. But that has not stopped Santana, who is working on an innovative new dance based on *For Whom the Bell Tolls*, with music by George Vasilio. "It's groundbreaking, and for a six-year-old company, it's a little scary," she says.

Argentina has most inspired Santana. "I like the *malambo*," she

says, "with the *bolas* [balls on tethers] that they swing around."

Santana explains the popularity of Spanish dance in the United States. "To watch it," she says, "is an emotional release. People watch it and say, 'I want to be like that.' They get a vicarious pleasure from it. Flamenco is a minority art form, an expression of the oppres-

Two hit musical revues have contributed to a new interest in Hispanic dance. *Tango Argentino* (top) broke box-office records in Paris and on Broadway. *Flamenco Puro* (above) is performed by Gypsy flamenco artists from Andalucia.

DUENDE

Federico Garcia Lorca wrote:

"The *duende* is not from the throat. It surges up from the soles of the feet. It is not a matter of ability but of real form."

What gives Hispanic dance such popularity and influence? "Passionate" and "fiery" are often used to describe it, but everyone agrees that *duende* is the spirit and soul of Hispanic dance. And, as Lorca wrote, "It is impossible for it to be repeated . . . any more than the patterns which the sea makes on the sand."

Duende is an elusive quality, but here are a few definitions from people who know:

Maria Benitez: "Duende is soul. Every one has it to some degree. It is an ability to lose yourself completely in what you are doing."

Andrea Delconte: "Duende is the spirit that comes in dance. A true artist is a channel. Duende is when the universal speaks through dance. It's not about the dancer; the dancer disappears and you see just the dance."

Carlota Santana: "Duende is the ability to reach someone else with your emotions. You express the other's gut feeling."

Hector Zaraspe: "Duende is something inexplicable. I don't know. It's something organic, in the ethnic. Something *salvaje* ("wild"). It is passion and temperament. Duende is something you can't see, but you feel. If you have *duende*, people look at you wondering what it is that you've got. They even say *el duende misterio* ("mysterious duende"). It's a fire; you can hear it in the castanets. It's like the animals, it's instinct. As a dancer, you have to have *duende*. If you don't, it's better that you sit down." —R.T.

Master flamenco dancer and innovator Carlota Santana, artistic director of the Spanish Dance Arts Company in New York.



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sion of the Gypsies. Spanish folk music has appeal because it is emotionally raw.

"But," she adds, "it's like opera . . . you have to learn to appreciate it. Flamenco is esoteric. You've got to know what you're looking at to understand flamenco."

She offers an example of the complexities involved: "During the dance there are signals from the dancer to the guitarist—arm movements or where in the music you stamp your feet hardest indicates a change. The dance is in measures of twelve; you might leave the eleventh and twelfth beat in the air, and then start the next measure with a hard stamp on the first, second, and third beats. This might signal the guitarist that you want to stop or change the dance. A casual spectator might not know that's going on."

Santana says there are subtle things too, like dancing with *gracia*, which she defines as "almost a delicateness. Charm. A way of expressing yourself, self-assurance—the Spanish woman grows up with it. The way the old ladies use a fan for expressing. Kids there grow up with it. Here you have to learn it later in life."

Far from the bustling streets of New York, are Maria Benitez and her Spanish Dance Company, based in Santa Fe, New Mexico. Benitez's company, which tours coast to coast, has won national acclaim for its productions.

"Never in my wildest dreams did I believe I'd have my own company," Benitez says. The Spanish influence came to Benitez when she was a girl living in New Mexico and heard recordings of Sabicas, the Spanish flamenco guitar master. Benitez's mother was a teacher working for the Bureau of Indian Affairs, and her father was Puerto Rican, also working for the government. Neither parent wanted her to become a dancer, but through a



© Gerry Goodstein



Courtesy of Performing Arts Consultants, Boston

Opposite: World-renowned Mexican dancer Pilar Rioja performs with Repertorio Español at the Metropolitan Opera. Rioja, a classical Spanish and flamenco dancer, appears at least twice a year with the company. Above: Clara Ramona, principal dancer of the Ramon de los Reyes Spanish Dance Theatre, an acclaimed company and school.

friend she became acquainted with Spanish dance and it caught her.

"I like dance with abandon, with spirit, rather than just set choreography. I like *feeling* more than specific steps." Benitez is quick to note the rigors of learning the Spanish dance steps correctly. But once that is done, she believes, innovation and creativity can take place.

Benitez also feels that creativity must be combined with *gracia*, a special quality in Spanish dance of

particular importance to a woman. "You need *gracia* to do Spanish dance really well," she says. "Gracia is partly a sense of humor. For women, it's being very womanly—in gestures, hands, timing, style, even in the way you look at things. Gracia is a lighter way. When they see you smile, the audience feels good about themselves in that moment. It is also clever. For example, you might see it when a child dances spontaneously but well."

Mario Maya is one of Benitez's greatest inspirations. "In his flamenco," says Benitez, "he is able to incorporate rhythm and put in a vivid narrative. He is truly authentic and yet dances without doing a hard sell." Other inspirations to Benitez include La Argentina, Jose Greco, Carmen Amaya, and Antonio.

Mexico is the country that, aside from Spain, most inspires Benitez.

"Mexico has one of the richest folklores in Latin America," she says. "Each state has its own dances and character." Argentina, with its malambo and Gaucho dances, is another inspiration.

As for the future, says Benitez, "Spanish dance is taking different directions—as it should. It is using new music and movement."

Another company bringing Hispanic dance to America is Boston's Ramon de los Reyes Spanish Dance Theatre. It specializes in cantes and bailes of the flamenco, authentically choreographed Central and South American traditional dances, and classical Spanish styles—including zarzuela, such as in its perennially sold-out *Carmen*, in which the company performs Bizet's opera of unfettered passion with spectacular flamenco interpretations.

Madrid-born artistic director Ramon de los Reyes (himself a

A common thread that runs through Hispanic dance is the fierce passion, the expression of the soul. It is an emotional release.

flamenco ace) is navigating the group through an expanding repertory of stylistic and conceptual innovations, created by he and lead dancer-choreographer Clara Ramona. Brazenly orchestrated movement is being fused with poetry, theater, photography, and even gargantuan puppets. The company's extensive educational arm promotes community-wide appreciation of and participation in Spanish dance.

Formed in 1968, the New York-based Repertorio Español—in addition to staging classic Spanish and contemporary Latin American theater, and its wildly popular zarzuela—frequently spotlights the electrifying Mexican dancer Pilar Rioja. Audiences in Madrid, Buenos Aires, Mexico, and New York are regularly captivated by her “sheer performance power” (*New York Times*) and her versatility in performing everything from flamenco to courtly styles.

Less esoteric than the flamenco are the popular folk dances, which keep alive the cultural heritage of the people. The Ballet Gran Folklorico de Mexico, based in Mexico City under the direction of Theo Shab, is much lauded in the United States and has carved out a niche after years of highly successful tours here and around the world. Shab explains the reason for his company's success: “I have come to the conclusion that no other country can equal the richness and flavor of Mexican dance,” says Shab. “I like to stick to authenticity. Tradition still lives, but it is leaving us little by little. We try to give people the idea of an existing, living culture. People are coming back to it.”

Mexico may be Latin America's most complex quilt of folk dance. In the North, there are European-style dances, brought by Hernando Cortez, the conquistadores, and the European immigrants. Also, traces of dance remain from the Scottish, German, Polish, and French settlers.

Further south, there is influence from Spain and from the descendants of black slaves who came from Cuba, bringing the the *marimba*, a wooden xylophone, which led to the creation of the *mamba*. “You have in Vera Cruz

PAST MEETS PRESENT

Inside Ballet Hispanico of New York's two-story building on West Eightieth Street, artistic director Tina Ramirez is hard at work with her dancers. Golden sunlight pours through a wall of windows onto the hardwood floors of the second-floor studio. Ten dancers in multi-colored tights look like twenty in the mirror-lined front wall. The two other walls are white brick with a barre running their length.

Ramirez, diminutive and energetic, with greying hair and an easy manner, claps her hands gently and the dancers take their positions to practice a newly remounted creation, *Tres Cantos* (“three songs”).

Four male and four female dancers slide toward each other as the taped music begins, while Talley Beatty, the choreographer, sits cross-legged on the floor, uttering a direction now and then. Watching the dancers, Ramirez takes notes on a steno pad.

This dance is a story of the Mexican people before the arrival of the Europeans, and the tragedy brought about by the conquest of the people by the newcomers. The first part of the dance is gay and light, as the Indians are depicted on their native soil. “Quick, quick, quick!” shouts Ramirez, clapping her hands to the rhythm.

The second part of the dance, set to another song, depicts the defeat of the Indians, their struggle and sorrow as the land of their ancestors is taken from them. Their proud symbol, the eagle, carried by a male dancer, is draped in black. Women, “seers” of the village, cross the floor mournfully in black shawls, lamenting the pain of women and of all people in time of war and sadness. By now the dancers are covered with sweat. The finale of the dance evokes a sort of rebirth. The spirit of the Indians has not been beaten.

“Dancers, very good!” Ramirez says with a smile. “You won’t



Photo by Bruce Laurance

Tina Ramirez uses both the past and the present to break new ground and strike out in exciting directions with Hispanic dance.

need ten years of rehearsal for this.” In fact, the company's first performance of the season is only a few days away.

Ballet Hispanico of New York is one of the most successful companies in the United States and is acknowledged as the nation's pre-eminent Hispanic-American dance company and school. It is innovative and eclectic, incorporating flamenco, classical Spanish, popular Latin American, and traditional Caribbean dances with ballet and modern techniques.

Under the artistic direction of Tina Ramirez, three choreographers—Vicente Nebrada, Graciela Daniele, and Talley Beatty—have created dramatic new dances synthesizing traditional Hispanic

dance movements with modern forms. Ramirez is one of the most dynamic forces shaping Hispanic dance today. A mover and a shaker, she is confined to neither past nor present. Instead, she uses both to break new ground and strike out in exciting directions with Hispanic dance.

The results have been stunning. The company sold out the Joyce Theater in New York in its last week-long performance there. To meet the demand for tickets, it will perform there again for two weeks this year.

The popularity of Ballet Hispanico is due to the company's energy and skill but also to an increasingly interested North American public. Verdery Roosevelt, executive director of the company, says, “I see a society-wide acceptance of Hispanic culture, both because Hispanics are a greater and greater portion of the population and because people don't look down on ethnicity the way they used to. More and more, ethnics are seen as people who contribute across the board.”

Ballet Hispanico attracts an audience from all ethnic groups and walks of life. The company performs all over the United States, particularly in the Northeast, California, Texas, and Florida. Abroad, the company has performed in France, Italy, Venezuela, and the Caribbean.

Ballet Hispanico is a school as well. “The company is the tip of the iceberg,” says Roosevelt. Though the company is nationally known, she feels that “the school and the training is the bedrock of Ballet Hispanico.”

That training seeks to promote an appreciation of North America's Hispanic population and strengthen pride in its cultural heritage. It also seeks to provide opportunities for young people who would not otherwise have had the chance to develop their full potential.



Opposite: Tina Ramirez, artistic director and founder of Ballet Hispanico of New York, the nation's pre-eminent Hispanic-American dance company and school. Under Ramirez's direction, the company melds Hispanic dance forms, such as flamenco, with ballet and modern techniques. Left: Ballet Hispanico performs Cada Noche . . . Tango, choreographed by Graciela Daniele with music by Astor Piazzolla.

Tina Ramirez, the inspiration behind this training, was entrusted with the school when her own teacher, Lola Bravo, retired. But Ramirez took it one step further and established Ballet Hispanico in 1970. Despite the success of the dance company, the school remained paramount. Says Ramirez, "People told me 'Take stars and go fast,' but if I take stars, how can I make dancers?"

Ramirez sees herself as "pan-Hispanic." Born in Venezuela, Ramirez came to the United States when she was seven. Her mother was Puerto Rican and her father a Mexican bullfighter. "I am proud to be Hispanic," says Ramirez.

Her pan-Hispanic consciousness is evident in the artistic direction she has forged for the company. In *Tres Cantos*, the dance she is rehearsing this morning, she uses Mexican folk dance, adding elements of Spanish and modern dance. "I believe in unity," Ramirez says, "Why not draw from twenty-one nations instead of two? One of the things that influenced me greatly is the fact that I dislike the separation of ballet and other forms of dance. I took ballet, modern, and flamenco, and I like all of them."

When asked about the dance pros who have influenced her most she answers, "Anna Sokalova, Marachi Carmelita, and Bob Fosse." She recalls with admiration the dancing of Carmen Amaya and of Rosario and Antonio. "They used to play the Roxy and they were favorites of mine." Ramirez says. "But I always feel that we have to grow from past to present."

—R.T.



THE SPANISH INFLUENCE

couples dances, the *zapatiado*. The flamenco is woven into Mexican dance. You can also see the dance of the Moors," says Shab.

Shab's company begins with an Aztec number, with colorful costumes, movement, and instruments—one dance includes a young woman being sacrificed to the god of the sun.

The company scours Mexico, looking for the new and different

as well as the old and traditional. "I go with Lina Ortega, my choreographer, to festivals all over Mexico. We watch, we learn the steps from the local people, and adapt them for the stage. There is no limit to the dances we can choose from."

In a similar vein, Ballet Aztlán of Mexico resulted from director-choreographer Silvia Lozana's years of travel and study throughout Mexico. Along with Jorge Escoto, that country's foremost folklorist, Lozana researched the music, dance, and customs of the people from the Yucatan to Sonora, brought them back, and packaged some of the purist Mexican folkloric dance you're likely to see. Authenticity is evident in the costumes, choreog-

raphy, and stage design.

The company's works reflect the profound influence of the sophisticated Tomec, Zapotecan, Mayan, and Aztec cultures. The resplendent *Dance of the Feather*, mirrors Emperor Moctezuma Ig-luilcamina's dream in which he saw himself as a sacred bird who warns the great lords of an imminent attack by Spanish invaders.

Los Lupeños de San Jose is a Mexican folkloric dance company in San Jose, California. Artistic director Rudy Garcia believes that authenticity is important. "We're doing straight folklore, and we do it without glitz." Two favorites of Garcia's are the Mexican hat dance and the *tatatio zapatio*. Dances are often set to a *jarabe*, a medley of songs.

A performance by the Downtown Ballet de Puerto Rico, a New York-based company and school which incorporates folkloric styles of dance into its repertory.

It is making its way out of the ethnic category and into the mainstream.



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This year the company will perform two new dances from the state of Chiapas, one from Oaxaca, and a polka-style dance from Vera Cruz. Los Lupeños also seeks out Indian dances of Mexico.

Costumes are also important. The men dress in *charros*—horsemen costumes with the *sombrero ancho*, the wide-brimmed hat of Mexico. The women wear *traje de cintas*, frilly dresses with a twenty-yard-long ruffle. "Once the dress is moving, it seems to float in the air," says Garcia.

The American Spanish Dance Theater is a New York dance company with its own school. Artistic director Andrea Del Conte describes what it takes to perform Hispanic dance well: "It requires a superb rhythm sense, a real sense of majesty. You pull the body up, especially the chest, similar to a bullfighter." She adds that Hispanic dance does not necessarily require youth. "In ballet, at thirty-five or forty, your career is over. Not so with Spanish dance. We are lucky that way."

Del Conte, who specializes in flamenco, has a theory as to its appeal. "Adults are drawn to it for the fantasy they see. The flamenco is intoxicatingly sensual. It's abandon with dignity."

But, Del Conte says that a view of Hispanic dance must go beyond the flamenco. "What's popular now? For most Latin Americans, it's la bamba, la rumba, plenas and bambas raices, merengue, salza, and the *sevillan*, a sort of family music dance."

Paschal Guzman, artistic director for the Downtown Ballet de Puerto Rico, has choreographed a dance program that displays the gamut of Puerto Rican dance, historically and culturally. Much in demand, the company performs for schools all over the Northeast. "We want to bring dance to the Hispanic communities," Guzman says. "I think there has always been in-

terest in ballroom dancing—*cha cha cha* and all that. But now people want to know more about folkloric dance and where it comes from." Guzman says the company's school is getting many students, both children and adults, who are interested in learning the folk dances of Latin America.

But, says Guzman, Hispanic dance is making its way out of the ethnic category and into mainstream dance. "Mainstream ballet is beginning to have more of a Hispanic or Caribbean feeling to it," he says.

The future looks bright for Hispanic dance if its influence on other arts is any indication of its vitality. For example, Hispanic dance is making inroads in the lofty art of opera. Zarzuela,

Spanish operetta, is increasingly popular. *Carmen* and *La Traviata* both bring famous Spanish dance steps to the stage.

Dancer Antonio Gades's recent films, *Carmen* and *Blood Wedding*, have won international acclaim. The movies *La Bamba* and *Dirty Dancing* were box-office smashes.

From rugged Andalusia to the streets of New York, Hispanic dance is like a gypsy that wanders the world. It is changing, but always distinct, adapting to smoky nightclubs, the silver screen, or the opera stage. After five hundred years, Hispanic dance is with us more than ever. And its journey has only begun. □

Richard Thompson is a freelance writer living in New York.

Antonio Gades (right), Cristina Hoyos, and Juan Antonio in the final scene from *Blood Wedding*, a Spanish film featuring dance. Gades adapted the play by Federico Garcia Lorca for flamenco music and dance, and it was later made into the film.

Variety, vivacity, and a spirited force give Hispanic dance unrivaled charisma.



A Libbra Films Release © 1981

Cross Country

Art

Natural View

"The Pastoral Landscape" is a two-part exhibition which follows the tradition and development of the pastoral theme from sixteenth-century Venice, where it originated, to its present expression. At the National Gallery of Art in Washington, D.C., "The Legacy of Venice" focuses on the rise of the pastoral landscape during the Venetian Renaissance and its continuing influence on artists in the seventeenth and eighteenth centuries. Works by Titian, Rembrandt, and Watteau are among those included.

The second part of the exhibition, "The Modern Vision," can be found at the Phillips Collection in Washington, D.C. It picks up with the nineteenth and early-twentieth centuries, tracing the influence of the Old Masters on pastoral interpretations by European and American artists. Included are works by Cézanne, Gauguin, Matisse, Church, Inness, and Eakins; works by William Blake and his followers trace the development of the theme in the English Romantic tradition. Both exhibitions, made possible by a grant from the Ford Motor Company, will be on view from November 6-January 22, 1989.

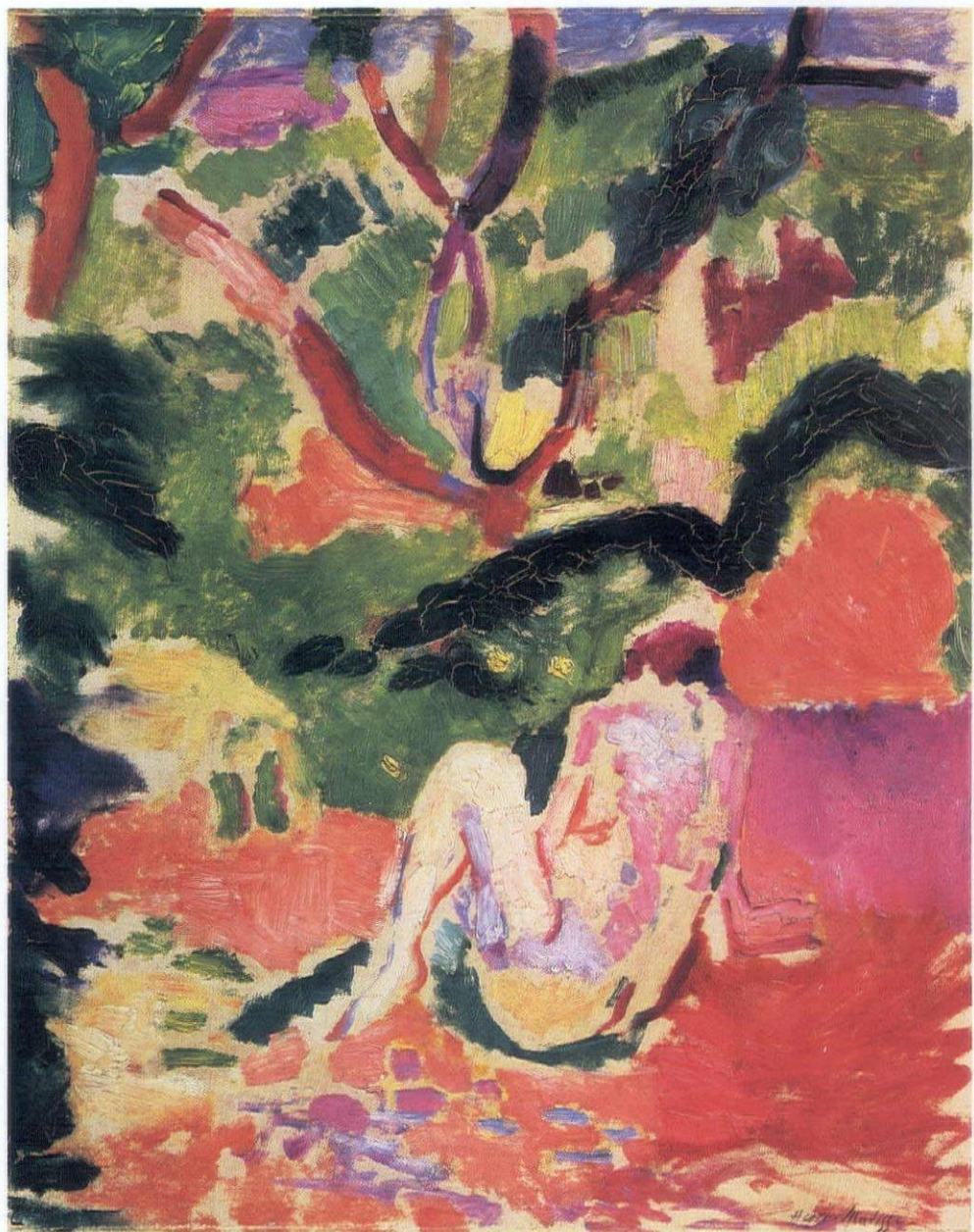
The Second Revolution

In 1850, Gustave Courbet initiated a second French revolution—this one in painting—with the submission of *A Burial at Ornans* to the Salon. The realistic and unsentimental presentation of the scene and subjects (a rural funeral) brought outrage from the Parisian critics. Courbet continued to challenge the accepted esthetic of the Academy; his radical break with the narrative orientation of most Academy paintings was a crucial step towards the birth of modernism.

"Courbet Reconsidered," an exhibition at the Brooklyn Museum November 4-January 16, 1989, is comprised of more than one hundred paintings and drawings. Among the masterpieces included are such works as *The Young Ladies on the Banks of the Seine*, which has never before been shown in the United States; *The Sleepers*; and *The Homecoming*. The exhibition, made possible by a grant from IBM, will be on view at the Minneapolis Institute of Arts February 23-April 30.

Vocational Training

Morris Hirshfield, John Kane, and Grandma Moses, three of America's foremost folk artists,



were all self-taught. For years it was assumed that this somehow meant they (and other folk artists) had sprung fully grown into their careers, painting from inner vision. As "Folk Artists at Work," an exhibition at the Gallerie St. Etienne in New York City shows, folk painters work as long and hard as formally trained artists to develop their skills.

Drawing from collections of the Metropolitan Museum of Art, MoMA, and the Whitney, the exhibition assembles paintings and figurative studies by Kane, Hirshfield, and Moses. None had a chance to study art formally, so they taught themselves by

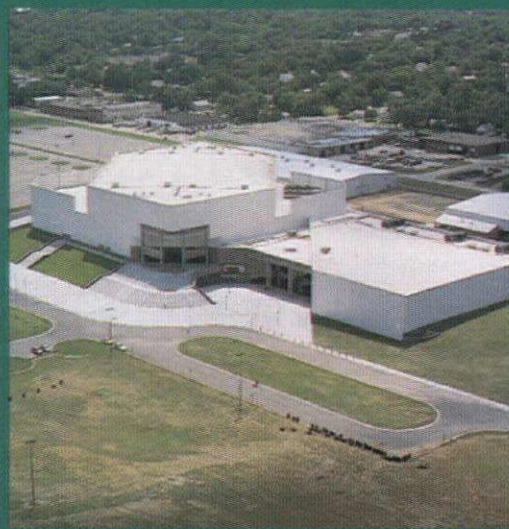
Nude in Wood (1905, oil on panel) by Henri Matisse, included in "The Pastoral Landscape," a joint exhibition at the National Gallery of Art and the Phillips Collection.

copying—Kane in the local museum and library, Moses and Hirshfield from popular prints and drawings. Gradually their personal styles emerged, transforming their sources of inspiration. Kane drew thumbnail sketches of his hometown of Pittsburgh which he then used to assemble composite landscapes. Hirshfield drew full-sized templates which

The Brooklyn Museum, Gift of George F. Of

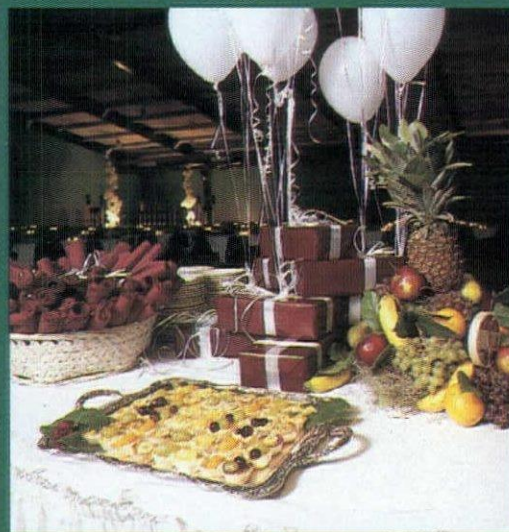
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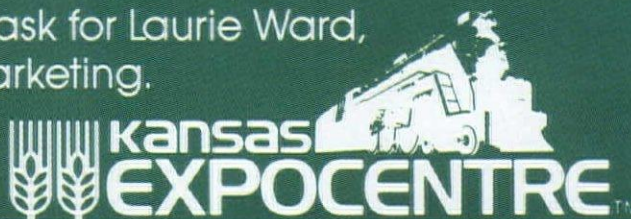
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were transferred to canvas, and Moses created figural abstracts from printed sources, which she incorporated into vignettes. The exhibition runs from November 15-January 14, 1989.

Veronese's Venice

The golden splendor of Venice is on display at the National Gallery of Art in Washington, D.C., November 13-February 20, 1989. More than one hundred paintings and drawings make up "The Art of Paolo Veronese: 1528-1588," commemorating the four-hundredth anniversary of the artist's death. Veronese was acclaimed as one of the greatest colorists of all time, and his works are luminous evocations of the opulent age. Along with his contemporaries Titian and Tintoretto, Veronese's style is indelibly associated with sixteenth-century Venice. Though many of the artist's works are so monumen-

Folk artist Morris Hirshfield's Lion, on view at The Gallerie St. Etienne in New York.



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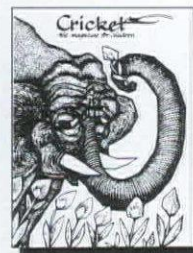
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tal in scale that they cannot be included in the exhibition, they are represented by preparatory studies and related canvases. Other paintings have been restored especially for this show. The exhibition is made possible by a grant from Ford Motor Company.

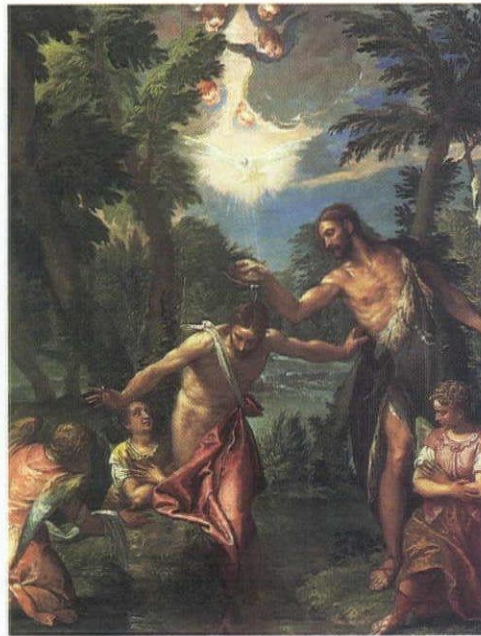
Film

Love Games

"There's something tragic in the fact that the relationship between these two people who were probably the loves of each other's lives . . . got twisted," actress Glenn Close says.

The two people are the Marquise de Merteuil and the Vicomte de Valmont, the characters played by Close and John Malkovich in *Dangerous Liaison*,

Baptism of Christ (circa 1582, oil on canvas), from the National Gallery of Art's exhibition "The Art of Paolo Veronese."



The J. Paul Getty Museum

director Stephen Frears's film version of Choderlos de Laclos's 1782 epistolary novel *Les Liaisons Dangereuses*. Formerly lovers, the two now collaborate in playing perverse love games with—or upon—other members of the decadent pre-revolutionary French aristocracy, for example, unsuspecting Madame de Tourvel (Michelle Pfeiffer).

Frears is not the only filmmaker to accept the challenge of translating the novel to the screen. Just as he was finishing *Dangerous Liaison*, which was scripted by English playwright Christopher Hampton from his recent stage version of the book, director Milos Forman began shooting *Valmont*, his and screenwriter Jean-Claude Carrière's take on the source material. The Frears film will be in theaters in December, Forman's in late 1989.

Forman's *Amadeus* suggests that *Valmont* will be a visual feast. But Frears says that in *Dangerous Liaison*, "the access to the material is through the characters. It's really about people dealing with their feelings—or failing to deal with them. And," he adds, explaining his decision to cast this quint-

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essentially French piece with Americans, "American actors play feelings wonderfully—especially in close-up."

The slyly humorous British director explains his own affinity for the material by noting that his best-known films (*My Beautiful Laundrette*, *Prick Up Your Ears*, *Sammy and Rosie Get Laid*) each contain "the same combination of romance and cynicism" as *Dangerous Liaison*.—Donald Chase

Music

Miami Music

From December 2-11, Miami will host the tenth New Music America Festival, the most ambitious presentation yet. Celebrating contemporary music with performances of chamber and orchestral music, video/opera, electronic, multimedia, jazz, improvisational, and collaborative works, the festival will present U.S. and world premieres along with works commissioned for the festival (twenty-five of each). More than twenty South American composers and performers are set to make their debuts in the U.S.—the largest contingent ever in a North American event.

The Kronos String Quartet, which commissions and performs exclusively twentieth-century music, will be in residence for the entire ten days. The quartet will perform *String Quartet and Orchestra* by Morton Feldman (the festival features one of the most comprehensive surveys of Feldman's work ever presented in the U.S.) opening night with Miami's New World Symphony, conducted by Michael Tilson Thomas.

The New Music America Festival has been hosted by a different city in the U.S. each year. In Miami, the festival is presented by Miami-Dade Community College-Wolfson Campus and produced by Tigertail Productions.

Stage

Love and War

Kate Nelligan returns to Broadway November 10 in Michael Weller's new play, *The Spoils of War*. The play, which drew standing-room-only crowds at The Second Stage this past spring, opens at the Music Box Theatre in New York. The producers are Ed and David Mirvish.

Nelligan, a three-time Tony Award nominee, stars as Elise, the divorced mother of Martin, a sixteen-

year-old boy. Christopher Collet reprises his role as Martin and Jeffrey DeMunn stars as the father. Set in New York in the late fifties, the play exposes the sexual and emotional tension between Martin and his estranged parents. *Spoils of War* is directed by Austin Pendleton, also a Tony Award nominee.

Etcetera

Caribbean Culture

If being greeted at the door by a Moco Jumbie isn't enough to convince visitors they've entered a different world, maybe the giant bat costume will. "Caribbean Festival Arts," a unique exhibition at the Saint Louis Art Museum December 11-February 19, explores the traditions of Caribbean festivals through video and audio presentations; thirty-six elaborate costumes and masks made of mirrors, sequins, feathers, rhinestones, and beads; and, on opening day, live performances (a Moco Jumbie is



Kate Nelligan and Jeffrey DeMunn as the parents in *The Spoils of War*.

a Caribbean stilt dancer).

Following its stay in Saint Louis, "Caribbean Festival Arts" will move to the Smithsonian Institution, July 1, 1989-February 15, 1990; the Brooklyn Museum, August 15-November 15, 1990; the Seattle Art Museum, April-June, 1991; and the Royal Ontario Museum in Toronto, August-October, 1991.

First Night

What better way to usher in the new year than at an arts festival with singing and dancing and cavorting in the streets? That's why First Night, Boston's annual New Year's Eve celebration of the arts, draws more than half a million revelers. The event began in 1976 to bring the community together to celebrate performing and visual arts in a safe, enormous block-party atmosphere. Boston has been enjoying First Night since, and the idea has spread to twenty other cities in the United States and Canada.

Like years past, 1989 will be greeted in Boston with Grande Procession, turning one of the city's major thoroughfares into a parade. Then some fifty performances will take place both indoors and out, including concerts by the Boston Philharmonic and Air Jazz from Colorado and a demonstration by Taiwanese acrobats. Along Newbury Street, boutiques will come alive as dancers and artists perform in the windows. A midnight, waterfront fireworks show caps the evening.

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