

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. letter	Lucy Jarvis to Bobbie Greene [partial] (1 page)	01/16/1998	P6/b(6)
002a. letter	Sue Vogelsinger to Bobbie re: address and phone number [partial] (1 page)	12/09/1997	P6/b(6)
002b. letter	Lucy Jarvis to Sue Vogelsinger re: fax number [partial] (2 pages)	12/08/1997	P6/b(6)
003a. letter	Lucy Jarvis to Bobbie Greene [partial] (1 page)	01/16/1998	P6/b(6)
003b. letter	Lucy Jarvis to Bobbie Greene [partial] (1 page)	01/16/1998	P6/b(6)
003c. note	Bobbie to Lucy [partial] (1 page)	01/26/1998	P6/b(6)
003d. letter	Lucy Jarvis to Bobbie Greene [partial] (1 page)	01/16/1998	P6/b(6)
003e. note	Bobbie to Lucy [partial] (1 page)	01/26/1998	P6/b(6)

COLLECTION:

Clinton Presidential Records
 First Lady's Office
 Bobbie Greene
 OA/Box Number: 15627

FOLDER TITLE:

Lucy Jarvis

2012-0872-S
rc951

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

Noa- —

Pls. prepare
& file "Lucy
Javis"

Thompson
—

Lucy Jarvis

1/14/98

Women's Forum - founded 1976. Exec. Women
at the top -- help younger women
on their way (network) -- int'l

Alicia Alonzo - Cuban ^{sexed out} ballerina = intermediary

Ballet Hispanica - hispanic in origin but
primarily American.

lead

2 James - 1 defector (2 yrs. ago)

1 come out w/ family legally (12 yrs)

▲ They will lead the tour -- on
stage + off -- out of Nat'l Theater.

Talked to Cultural Attaché -- who
said he'd

for 48 hrs ^{using the good office of the Women's Forum} she had a license for
the first ^{planned} trip. Now has signed
docs. that allow them to proceed.

▲ WNET (Ch. 13/NY) will sponsor --
will open this yr's Great Performances
Series in Sept:

- will bring group in April
for actual filming
- for March, she'll go for
tech. survey.

* expects to get licenses, etc. want
efficiency. If there are difficulties
"I'm going to call on you guys."

Alicia Alonso will open in NY in
Jan in first such perf -- into
of A -- beg. of cultural exch. w/ the
Cubans had indicated an interest
in. Her first such appearance in
10 yrs.

Wants this to be positive
influence beyond cultural exch.

*
Wants
HRC to
know:

He said that,
Sen. Dodd is helping ^{Blender Helms}
Burton, ^{per} can license ~~the~~ by
exec. order ⁱⁿ humanitarian
aid. Pharmaceutical industry could help.

Has sent HRC 4 books on Eleanor
Roosevelt.

* Iris Cantor \$400,000 to finish
Denise Rich

BOBBIE GREENE

12/198

Dear Jeff?

Attached is
the letter I
received today
from Lucy
Farris. She'd a
shot note to
thank her for
the Ballet Hispanico
T-shirts, but
Stawise will
leave in
your good hands
Please let me
know if there's

(over)

anything I can
I should be to
be. of a list -- a.

At best

~~Bobbi~~

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. letter	Lucy Jarvis to Bobbie Greene [partial] (1 page)	01/16/1998	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15627

FOLDER TITLE:

Lucy Jarvis

2012-0872-S

rc951

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

Freedom of Information Act - [5 U.S.C. 552(b)]

P1 National Security Classified Information [(a)(1) of the PRA]
P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
P3 Release would violate a Federal statute [(a)(3) of the PRA]
P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.
PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).
RR. Document will be reviewed upon request.

b(1) National security classified information [(b)(1) of the FOIA]
b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

JARVIS THEATRE & FILM PROJECTS LTD.

171 West 57th Street NYC 10019 Tel: (212) 541-7776 FAX: (212) 397-0864

January 16, 1998

Ms. Bobbie Greene
Deputy Assistant to the President and
Deputy Chief of Staff to the First Lady
The White House
Executive Office Building
Room 100
Washington, DC 20500

Dear Bobbie,

It was a joy and a delight for Scott McArthur and me to come and visit you to share our hopes and plans with you. For me, it was very nostalgic, like the old Kennedy days. We are forging ahead and we are looking forward to the same success with this ballet television project as we had with our other Jarvis "classics."

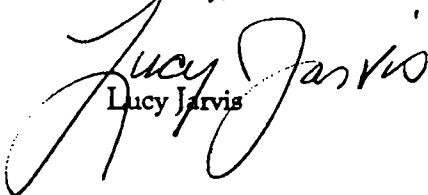
I am happy to alert you that Ballet Hispanico will be performing in Washington at The Lisner Auditorium presented by the Washington Performing Arts Society on Friday, February 13 and Saturday February 14. Both performances begin at 8 PM. Please let us know, as soon as possible, which performance you would like to attend so that we can arrange for your tickets.

We would like to invite the First Lady, please advise us whether and how we can do this.

We are both looking forward to seeing you again in the near future.

Warmest personal best wishes.

Sincerely,


Lucy Jarvis

P.S. Should anyone in the White House need any information, please don't hesitate to ask.

P.P.S.

P6/(b)(6)

[001]

BOBBIE GREENE

1/11/98

Jeff -

Attached are
the letters from
& about Lucy
Jarvis & her
upcoming documentary
on Cuba. I'm
sorry that I
contacted you
this morning by
saying that
it's a book
project -- it
had been awhile
since I had
looked at the

material.

I'm not certain what to expect from my meeting with them on Wednesday, but if your schedule allows, I'd welcome your participation.

Please let me know whether you need more information — and whether I can expect you to join me at 11:30.

Thanks.

Robbie

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
002a. letter	Sue Vogelsinger to Bobbie re: address and phone number [partial] (1 page)	12/09/1997	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15627

FOLDER TITLE:

Lucy Jarvis

2012-0872-S

rc951

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

Freedom of Information Act - [5 U.S.C. 552(b)]

P1 National Security Classified Information [(a)(1) of the PRA]
P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
P3 Release would violate a Federal statute [(a)(3) of the PRA]
P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

b(1) National security classified information [(b)(1) of the FOIA]
b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

P6(b)(6)

SUE VOORI SINGER

[002a]

P6(b)(6)

December 9, 1997

Post-It® Fax Note	7671	Date	1/11	# of pages	3
To	NOA	From			
Co/Dept.		Co.			
Phone #		Phone #			
Fax #		Fax #			

Bobbie -

First of all, excuse the typewriter -- my computer is on the fritz.

Lucy Jarvis is a long time friend who I first met when I was working in the White House Press Office during the Kennedy Administration. The attached letter describes her plans to produce a documentary in Cuba which will feature the American dance company, Ballet Hispanico. As you will see, she has received all the necessary approvals from Cuba as well as cooperation from the U.S. Treasury Department.

When I first met Lucy she was the producer for NBC's award-winning White Paper series. She went from there to become Barbara Walter's executive producer for ABC and now has her own company. Pierre Salinger in his first book on Kennedy documented some of her activities to bring the U.S. and Russia to better understanding. She introduced Pierre to Krushchev's son-in-law and featured both in a debate for an NBC special. President Kennedy wrote to NBC's president inviting Lucy to join his tour to Paris, Vienna and London. During that trip she was introduced to Krushchev and his staff and received permission to produce a film on the Kremlin -- a first which has not been repeated by anyone since. Lucy was in the Kremlin during the Cuban Missile Crisis working on that NBC special. President Kennedy later said, "I promised Khrushchev that if he got the missiles out of Cuba, he would get Lucy out of the Kremlin."

Lucy would like 20 minutes with Melanne to describe the project. She is not asking for any particular help, but would like to encourage the same positive attitude from this White House on her Cuba project that she received from the Kennedy White House during the Kremlin project.

She can come to Washington at any time.

Thanks.

Sue

Enclosure

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
002b. letter	Lucy Jarvis to Sue Vogelsinger re: fax number [partial] (2 pages)	12/08/1997	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15627

FOLDER TITLE:

Lucy Jarvis

2012-0872-S

rc951

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

P6(b)(6)

[0026]

JARVIS THEATRE & FILM PROJECTS LTD.

171 West 57th Street NYC 10019 Tel: (212) 541-7776 FAX: (212) 397-0864

December 8, 1997

Sue Vogelsinger
Washington, DC

P6(b)(6)

Dear Sue,

My colleague, Scott McArthur and I recently returned from a very exciting and successful trip to Havana, Cuba where we won a pledge of cooperation and the necessary approvals from the Cuban Ministry of Culture for us to bring an American dance company to Cuba and create a television show documenting this ground breaking tour. The United States Treasury Department was very cooperative in rapidly arranging the license for our trip to Cuba. *In fact it is the first time in 38 years that both the United States and Cuba are allowing such a project.*

Only ninety miles off the coast of Florida, Cuba remains an island shrouded in mystery and misconception. Most Americans know little about this island or the Cubans themselves, a proud people with a colorful passionate heritage. As the post-cold war world continues to evolve, it seems an appropriate time to take a closer look at this island nation, its people and its vibrant enduring culture.

Jarvis Theatre & Film Projects, Ltd. is an innovator in cultural programming with a long history of identifying ideas and creating experiences that merit the attention of wide audiences. In 1962, President John F. Kennedy opened the door for me to make a deal with Nikita Khrushchev to film inside the great halls of Soviet power. The result was an Emmy Award winning television special called "The Kremlin," which presented the era of detente to the American people. I then won the exclusive right from the French Ministry of Culture to film inside the Louvre. I was awarded the "Chevaliere de L'Ordre des Artes et des Lettres" for my efforts there. Ten years later, I anticipated the normalization of diplomatic relations with the People's Republic of China and won permission to film inside that country. This spectacular coup resulted in another Emmy Award winning television special, "The Forbidden City." Again in 1988, I created the first ever American/Soviet joint venture of a Broadway musical, sponsored by American Express, Duke Ellington's "Sophisticated Ladies," which received worldwide acclaim.

Now, we are bringing this expertise in cultural film making to Cuba. We will bring Ballet Hispanico, America's premier interpreter of Hispanic culture in dance, to Cuba for a three city tour and film their activities while there. We will record not only what is happening on stage, but what happens behind the scenes. The interaction between our dancers, some of whom are Cuban, will create wonderful and moving stories of artistic exchange and friendship between peoples of

-2-

similar cultures but of different origins and circumstances... By having our dancers participate in the cultural life of this vibrant and colorful island nation we will create a fast paced, informational and entertaining television program depicting Cuba today, a show that will appeal to both American and international audiences.

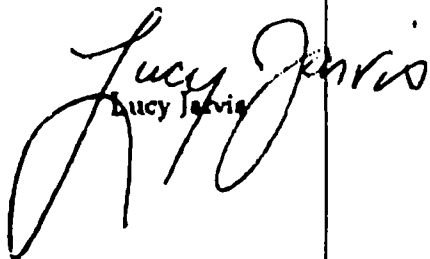
The completed television program will be distributed throughout the United States and worldwide, we have already received the support of THIRTEEN.WNET, New York's PBS affiliate, to act as the flagship station. By communicating our stories powerfully and compellingly, our past projects have resulted in award-winning films recognized world-wide for their insightful and timely portrayal of countries and cultures not easily accessible to American film makers.

While THIRTEEN.WNET is providing a major dollar contribution and air-time on their award-winning series, "Great Performances" we must raise the remainder of the \$800,000 budget.

Our tour and television program will bring Cuba to the attention of the American people and the world by showing a broad spectrum of Cuban life. This project will serve as a catalyst for a rethinking by the American public about US-Cuban relations in a non-confrontational manner.

Warmest best personal wishes.

Sincerely,


Lucy Jarvis

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003a. letter	Lucy Jarvis to Bobbie Greene [partial] (1 page)	01/16/1998	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15627

FOLDER TITLE:

Lucy Jarvis

2012-0872-S

rc951

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

JARVIS THEATRE & FILM PROJECTS LTD.

171 West 57th Street NYC 10019 Tel: (212) 541-7776 FAX: (212) 397-0864

January 16, 1998

Ms. Bobbie Greene
Deputy Assistant to the President and
Deputy Chief of Staff to the First Lady
The White House
Executive Office Building
Room 100
Washington, DC 20500

Dear Bobbie,

It was a joy and a delight for Scott McArthur and me to come and visit you to share our hopes and plans with you. For me, it was very nostalgic, like the old Kennedy days. We are forging ahead and we are looking forward to the same success with this ballet television project as we had with our other Jarvis "classics."

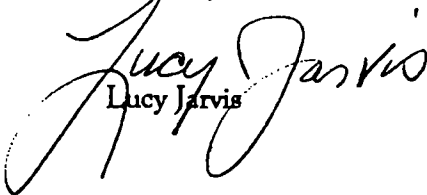
I am happy to alert you that Ballet Hispanico will be performing in Washington at The Lisner Auditorium presented by the Washington Performing Arts Society on Friday, February 13 and Saturday February 14. Both performances begin at 8 PM. Please let us know, as soon as possible, which performance you would like to attend so that we can arrange for your tickets.

We would like to invite the First Lady, please advise us whether and how we can do this.

We are both looking forward to seeing you again in the near future.

Warmest personal best wishes.

Sincerely,


Lucy Jarvis

P.S. Should anyone in the White House need any information, please don't hesitate to ask.

P.P.S.

P6(b)(6)

[003a]

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003b. letter	Lucy Jarvis to Bobbie Greene [partial] (1 page)	01/16/1998	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15627

FOLDER TITLE:

Lucy Jarvis

2012-0872-S
rc951

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

JARVIS THEATRE & FILM PROJECTS LTD.

171 West 57th Street NYC 10019 Tel: (212) 541-7776 FAX: (212) 397-0864

January 16, 1998

Ms. Bobbie Greene
Deputy Assistant to the President and
Deputy Chief of Staff to the First Lady
The White House
Executive Office Building
Room 100
Washington, DC 20500

Dear Bobbie,

It was a joy and a delight for Scott McArthur and me to come and visit you to share our hopes and plans with you. For me, it was very nostalgic, like the old Kennedy days. We are forging ahead and we are looking forward to the same success with this ballet television project as we had with our other Jarvis "classics."

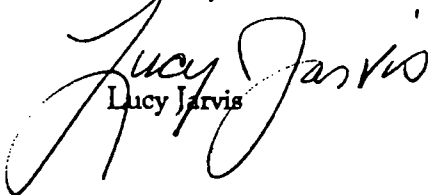
I am happy to alert you that Ballet Hispanico will be performing in Washington at The Lisner Auditorium presented by the Washington Performing Arts Society on Friday, February 13 and Saturday February 14. Both performances begin at 8 PM. Please let us know, as soon as possible, which performance you would like to attend so that we can arrange for your tickets.

We would like to invite the First Lady, please advise us whether and how we can do this.

We are both looking forward to seeing you again in the near future.

Warmest personal best wishes.

Sincerely,


Lucy Jarvis

P.S. Should anyone in the White House need any information, please don't hesitate to ask.

P.P.S.

P6/(b)(6)

0036J

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003c. note	Bobbie to Lucy [partial] (1 page)	01/26/1998	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15627

FOLDER TITLE:

Lucy Jarvis

2012-0872-S

rc951

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

Freedom of Information Act - [5 U.S.C. 552(b)]

P1 National Security Classified Information [(a)(1) of the PRA]
P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
P3 Release would violate a Federal statute [(a)(3) of the PRA]
P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

b(1) National security classified information [(b)(1) of the FOIA]
b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

THE WHITE HOUSE
WASHINGTON

January 26, 1998

Dear Lucy -

Thanks for your
nice note and very
attractive tee-shirts -

[0030]

P6/(b)(6)

Jeff & I enjoyed
our discussion with
you and Scott. Tom
embarked on a terrific
project and, with the
Pope's visit such a
hit, the timing couldn't
be better.

Thanks for the

invitation to the Ballet
Hispanico's Washington performances.
I would love to have
2 or, if possible, 4 tickets
for Saturday evening. I
will let the First Lady
know about your invitation,
but I think you know
that she probably won't
be able to make it.

Thanks again for
the visit and the T-shirts.
And, good luck with
your exciting project.

All best,
Bobbie

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003d. letter	Lucy Jarvis to Bobbie Greene [partial] (1 page)	01/16/1998	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15627

FOLDER TITLE:

Lucy Jarvis

2012-0872-S
rc951

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

JARVIS THEATRE & FILM PROJECTS LTD.

171 West 57th Street NYC 10019 Tel: (212) 541-7776 FAX: (212) 397-0864

January 16, 1998

Ms. Bobbie Greene
Deputy Assistant to the President and
Deputy Chief of Staff to the First Lady
The White House
Executive Office Building
Room 100
Washington, DC 20500

Dear Bobbie,

It was a joy and a delight for Scott McArthur and me to come and visit you to share our hopes and plans with you. For me, it was very nostalgic, like the old Kennedy days. We are forging ahead and we are looking forward to the same success with this ballet television project as we had with our other Jarvis "classics."

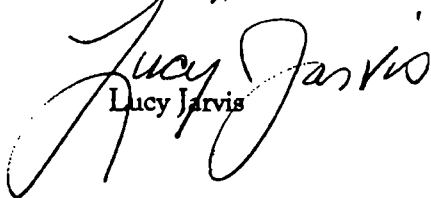
I am happy to alert you that Ballet Hispanico will be performing in Washington at The Lisner Auditorium presented by the Washington Performing Arts Society on Friday, February 13 and Saturday February 14. Both performances begin at 8 PM. Please let us know, as soon as possible, which performance you would like to attend so that we can arrange for your tickets.

We would like to invite the First Lady, please advise us whether and how we can do this.

We are both looking forward to seeing you again in the near future.

Warmest personal best wishes.

Sincerely,


Lucy Jarvis

P.S. Should anyone in the White House need any information, please don't hesitate to ask.

P.P.S.

P6/(b)(6)

[003d]

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003e. note	Bobbie to Lucy [partial] (1 page)	01/26/1998	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15627

FOLDER TITLE:

Lucy Jarvis

2012-0872-S
rc951

RESTRICTION CODES**Presidential Records Act - [44 U.S.C. 2204(a)]**

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

THE WHITE HOUSE
WASHINGTON

January 26, 1998

Dear Lucy -

Thanks for your
nice note and very
attractive tee-shirts -

[003e]

P6/(b)(6)

Jeff & I enjoyed
our discussion with
you and Scott. I've
embarked on a terrific
project and, with the
Pope's visit such a
hit, the timing couldn't
be better.

Thanks for the

invitation to the Ballet
Hispanico's Washington performances.
I would love to have
2 or, if possible, 4 tickets
for Saturday evening. I
will let the First Lady
know about your invitation,
but I think you know
that she probably won't
be able to make it.

Thanks again for
the visit and the T-shirts.
And, good luck with
your exciting project.

All best,
Bobbie

Ballet Hispanico of New York

167 WEST 89 STREET, NEW YORK, NEW YORK 10024 (212) 362-6710 FAX (212) 362-7809

ABOUT BALLEt HISPANICO

Ballet Hispanico has been recognized around the world as the foremost dance interpreter of Hispanic culture in the United States. Founded in 1970 by Artistic Director Tina Ramirez, Ballet Hispanico's innovative repertory blends ballet and ethnic dance forms into a spirited image of contemporary Hispanic-American culture.

The company has appeared in major venues throughout the United States, including The John F. Kennedy Center in Washington, D.C., Carnegie Hall and Lincoln Center's Alice Tully Hall in New York City, the Annenberg Center in Philadelphia, Houston's Wortham Center and the Bob Hope Cultural Center in Palm Springs. The company has also performed in major dance festivals such as Jacob's Pillow Dance Festival and the DanceAspen Festival and at venues throughout Europe and South America.

The company also performs internationally, most recently in South America, where a three-week tour in July 1993 took them to Panama City, Panama, Caracas, Venezuela, Buenos Aires, Argentina, and Montevideo, Uruguay. While in Buenos Aires, they were the guests at a private reception with President Carlos Menem. Ballet Hispanico represented the United States at Expo '92 in Seville, Spain, where they were featured at a special Independence Day Celebration at the invitation of the United States Pavilion. Just prior to that engagement, the company performed for President and Mrs. Bush at Ford's Theater in Washington, D.C.

Over 50 new works have been commissioned by Ms. Ramirez for Ballet Hispanico's repertory from choreographers of international stature such as Alberto Alonso, Talley Beatty, Graciela Daniele, Vicente Nebrada, Ramon Oller and Ann Reinking and such innovative artists as George Faison, Susan Marshall, Amanda Miller, David Roussève, Maria Rovira and William Whitener. Through movement, music, theme and style, these commissions create a theatrical, contemporary vision of dance that appeals to audiences everywhere. As part of the company's commitment to new work, Ballet Hispanico conducts bi-annual choreographer's workshops which have included a wide range of emerging artists, among them Daniel Duell, Luis Fuente and Lynne Taylor-Corbett.

The company's 1997-98 national touring schedule includes major engagements with the Washington Performing Arts Society in Washington D.C., the BankBoston Celebrity Series, Cal State University's Luckman Fine Arts Complex in Los Angeles, the Kravis Center for the Performing Arts in West Palm Beach, and the Broward Center for the Performing Arts in Fort Lauderdale. The 15-state tour will encompass not only concert performances in 21 cities, but also numerous residency activities ranging from teacher orientations and student workshops to Latin social dance classes for the general public. A highlight of the performance season will be the premieres of new works by Tony-award winning choreographer Ann Reinking and internationally-renowned Spanish choreographer Maria Rovira.

Ballet Hispanico also includes a year-round school of dance unique in its emphasis on ballet and Spanish dance as its core curriculum, and extensive educational programming, both in New York and around the country, entitled "Primeros Pasos." Ballet Hispanico is housed in its own \$2 million facility in Manhattan renovated especially for dance.

Tina Ramirez, Artistic Director

Ballet Hispanico of New York

167 WEST 89 STREET, NEW YORK, NEW YORK 10024 (212) 362-6710 FAX (212) 362-7809

ABOUT TINA RAMIREZ

Founder and Artistic Director of Ballet Hispanico

Tina Ramirez has combined her incomparable artistic vision with years of performance and teaching experience to create and sustain the nation's preeminent Hispanic-American dance company and school, Ballet Hispanico.

Born in Venezuela, Ms. Ramirez came at the age of seven to the United States, where she studied dance under New York's grande dame of Spanish dance, Lola Bravo, as well as with such noted teachers as Alexandra Danilova and Anna Sokolow. Her first professional performing experience took her on a tour of the United States, Canada and Cuba with the Federico Rey Dance Company. Subsequent appearances included extensive touring in Spain, Spoleto's Festival of Two Worlds with John Butler, the Broadway productions of *Kismet* and *Lute Song* and the television version of "Man of La Mancha."

In 1963, Ms. Ramirez returned to New York, the city of her childhood, to fulfill a promise to take over her retiring Spanish dance teacher's studio. In 1967, she conceived and directed Operation High Hopes, a professional dance training program for minority and economically disadvantaged youth. In addition to teaching, she arranged performances for her young students as the Tina Ramirez Dancers.

Encouraged by the skill of her pupils and increasing requests for performances, Ms. Ramirez formally established Ballet Hispanico in 1970. In five short years, Ballet Hispanico's company had begun to tour nationally and, at present, has performed for over 1.5 million people on three continents. Of equal importance has been the growth and expansion of the Ballet Hispanico School of Dance. Under Ms. Ramirez' direction, the school now offers year-round professional training in ballet and Spanish dance for an enrollment of over 750 students. In addition to performing with Ballet Hispanico's own company, alumni of the school have gone on to successful careers in theater, film and television, as well as with other leading dance companies.

In June 1987, Governor Mario Cuomo presented Ms. Ramirez with a coveted Governor's Arts Award in recognition of Ballet Hispanico's outstanding contribution to the quality of New York's cultural life. Among her numerous other achievements are the Mayor's Award of Honor for Arts and Culture (1983) and the Mayor's Ethnic New Yorker Award (1986), both presented by Mayor Edward I. Koch, and the Manhattan Borough President's Award (1988), presented by David N. Dinkins. She received citations of honor at the 1995 New York Dance and Performance Awards (the "Bessies") and at the 1992 Capezio Dance Awards. She has been the recipient of two choreography grants from the National Endowment for the Arts.

Ms. Ramirez currently serves on the board of The New 42nd Street, Inc.. She has also served on the New York City Advisory Commission for Cultural Affairs, numerous panels for the National Endowment for the Arts and the New York State Council on the Arts, the selection panel for The Rockefeller Foundation's Choreographers Awards and the board of the Association of Hispanic Arts.

Tina Ramirez, Artistic Director

Ballet Hispanico of New York

167 WEST 89 STREET, NEW YORK, NEW YORK 10024 (212) 362-6710 FAX (212) 362-7809

THE CRITICS' COMMENTS ABOUT THE COMPANY

"Sunday's performance by Ballet Hispanico proved beyond a doubt that this American/Hispanic dance group deserves its reputation as an award-winning world-class company. For your own sake, please see these dancers..."

Jennifer Noyer
Albuquerque Journal, April 22, 1997

"Nowadays, a Ballet Hispanico program guarantees top production values, costumes by some of the best Broadway and dance designers in the country, and choreographers from veterans like Talley Beatty to experimentalists like William Whitener. Above all, it has a polished group of performers exuding the sheer joy of dancing....one attends Ballet Hispanico to share the kinesthetic excitement of its dancers in all their energy and exuberant sophistication."

Anna Kisselgoff
The New York Times, October 31, 1991

"Ballet Hispanico is hands down the leading Hispanic-American dance company in North America and to miss one of their performances is to miss a great treasure in the dance world."

Buenos Aires Herald, July 1, 1993

"Ballet Hispanico set fires all over the stage...With impressive technique and stunning spectacle, the troupe sizzled its way through three ballets...demonstrating why it's one of the most exciting small companies around. Choreography was eye-grabbing. Movement ranged from high-voltage hip to serenely reflective and was characterized by charisma fused with artistic integrity. The 12-member company executed flamenco, tango, jazz and salsa alongside classical ballet - with precision and style. Energy, personality and good looks abounded..."

Jane Shaw
The Island Packet, November 1, 1996
Hilton Head Island, SC

"Ballet Hispanico brought its flash, beauty and sparkling technique to Stephens Auditorium...The crowd of 1,398 was awed by the special melding of classical ballet with ethnic and modern dance that has become this world-class company's trademark."

Phyllis Wolfe
The Des Moines Register, October 16, 1996

"...in a four-part program at Occidental College on Thursday...the company again proved itself a treasure."

Lewis Segal
The Los Angeles Times, April 1, 1995

"Celebrating its 25th anniversary, Tina Ramirez's Ballet Hispanico is a stunning ensemble."

Elizabeth Zimmer

The Village Voice, December 12, 1995

"[Ballet Hispanico's] 13 glamorous members perform works as diverse as the civilizations they represent, dancing a program that elicits every emotion."

Valerie Gladstone

New York Newsday, November 30, 1995

"The company's combination of balletic lines and the folkloric and movement styles of South and Central America, Spain and the Caribbean is one of the revelations of dance today."

Valerie Gladstone

Dance Magazine, December 1994

"...Ballet Hispanico has turned a corner, complementing its mainstream repertory with a challenging innovative wing that its admirable dancers introduce with stylishness and gusto."

Anna Kisselgoff

The New York Times, December 1, 1994

"...this company's dancers are uniformly excellent - graceful, flawless in their execution, and teeming with high-voltage energy.

Nadine Goff

Wisconsin State Journal, October 22, 1993

"Ballet Hispanico's performance Friday at the Lila Cockrell Theater before a near-capacity crowd combined fresh choreography and impressive technique to create a dance form with multi-cultural appeal."

Jennifer Scott

San Antonio Express News, May 15, 1993

"The mixed program of sizzle and tragedy that Ballet Hispanico of New York performed Tuesday at Agnes Scott College was a winner all around. This powerful, modern troupe with the Spanish flair may be unique in the nation. The company's choreography often combines traditional flamenco technique with a modern vocabulary redolent of Martha Graham."

Helen Smith

Atlanta Journal, October 18, 1992

"Without a doubt the Ballet Hispanico, directed by Tina Ramirez, occupies a distinct place in American dance. Using themes of particular Hispanic interest, the company of a baker's dozen is a bridge for Hispanic culture - both historical and current."

Glenn Giffin

The Denver Post, April 17, 1992

"It is rare to see such intense and complete eye contact with the audience - and each other - to the point where everything was intimately shared. No matter the material, Ballet Hispanico was hypnotic. Ballet Hispanico Artistic Director Tina Ramirez has put together a dazzling package of smoldering, sensitive artistry that explodes like a volcano and completely entertains. And that is what art is all about."

Beti Trauth
Times-Standard, Eureka, CA, April 10, 1992

"A hot pride burns in Ramirez's dancers, both men and women, as they cross a stage. It is always there, in the carriage of their shoulders, the confident way they take each step. It is a pride that has jumped the Atlantic Ocean and spanned the centuries. Their art is not a matter of style, but of heart. Every serious dancer and lover of dance needs to see Ballet Hispanico. Ramirez is creating a new dance form, not ethnic nor modern nor classical, that can not be seen in any other company."

Chuck Graham
Tucson Citizen, March 18, 1991

"The company has nothing but first-class dancers. Tina Ramirez has built a company over 20 years she can be proud of. It has always been good. Now it's exceptional."

Hilary Ostlere
The Westsider, December 6, 1990

"...the evening was peak after peak of eye-popping colors, exciting music, great choreography and championship individual efforts by the dancers. Besides its artistic content, which was high, Ballet Hispanico's concert was some of the best pure entertainment of the season."

John Eldridge
The Palm Beach Post, March 4, 1990

"The Ballet Hispanico of New York dancers are incredibly well-disciplined. They work well as an ensemble, impress with individual strengths, boast gorgeous lines, and time and time again, make the most complex choreography appear effortless. Theirs was a physical performance which managed to simultaneously entertain and challenge, an incredibly rare evening of dance which will not soon be forgotten."

William D. Kerns
Lubbock Avalanche Journal, September 18, 1988

"There will be no energy crisis in the dance world as long as Ballet Hispanico keeps moving."

Jack Anderson
The New York Times, November 7, 1985

"Imagine a classical pas de deux with a Latin beat...Ballet Hispanico of New York did all that and more..."

Betty Ligon
El Paso Herald-Post, October 31, 1984

Ballet Hispanico of New York

167 WEST 89 STREET, NEW YORK, NEW YORK 10024 (212) 362-6710 FAX (212) 362-7809

COMPANY REPERTORY

Title	Choreographer	Composer	Year
BATUCADA FANTASTICA	Vicente Nebrada	Perrone	1982
CADA NOCHE...TANGO	Graciela Daniele	Piazzolla	1988
CAFE AMERICA	George Faison	Blades	1990
EL NUEVO MUNDO	Graciela Daniele	de Lucia	1991
GOOD NIGHT PARADISE	Ramon Oller	Villavecchia/Rossell	1994
IDOL OBSESSION	George Faison	Selena/Palmieri	1996
INEZ DE CASTRO	Vicente Nebrada	Cervetti	1988
LLAMADA	William Whitener	Sor-Romero/Torroba	1982
¡SI, SEÑOR! ¡ES MI SON!	Alberto Alonso	Estefan	1994
SOLO	Susan Marshall	Cavini	1993
TEARS FOR VIOLETA	Ramon Oller	folk melodies	1995
TIERRA DE NADIE	María Rovira	Amargós/Nieblas	1996
TWO BY AN ERROR	Amanda Miller	collage	1993
<i>UNTITLED</i>	Ann Reinking	Hamilton/Ralph	1997
<i>UNTITLED</i>	María Rovira	TBA	1997
WHEN DREAMS EXPLODE	David Roussève	collage	1996

Tina Ramirez, Artistic Director

Ballet Hispanico of New York
167 WEST 89 STREET, NEW YORK, NEW YORK 10024 (212) 362-6710 FAX (212) 362-7809
THE CRITICS' COMMENTS ABOUT THE REPERTORY

IDOL OBSESSION

"There was fabulous spectacle from George Faison, Tony Award winner, in his *Idol Obsession*. Mr. Faison's dance takes a long, exuberant look at the life and death of Selena, the young Tejano pop star who was killed by an obsessed fan two years ago. *Idol Obsession* plunges the viewer into the chaotic whirl of that life."

Jennifer Dunning
The New York Times, December 7, 1996

IDOL OBSESSION

"*Idol Obsession* choreographed by George Faison...was a modern morality tale in which death and Our Lady of Guadalupe struggled for the soul of Yolanda, Selena's obsessed fan. Faison's choreography moves at fever pitch throughout, with good humored fun poked at the glitzy acts seen from Nashville to Austin."

Jennifer Noyer
Albuquerque Journal, April 22, 1997

TIERRA DE NADIE

"Tuesday's outstanding work was the company premiere of Maria Rovira's remarkable *Tierra de Nadie*, boasting a Spanish title, a Spanish choreographer and Spanish music. Yet the ballet itself, a vibrant and gritty study of urban angst, could suggest any young people anywhere...the choreography, with its hurtling, twisting bodies, taut grimaces and intense interactions, is danced with a lithe control..."

Clive Barnes
New York Post, Decemebr 5, 1996

WHEN DREAMS EXPLODE

"In a mix of chanting and dialogue, it told the story of Hispanic life in this country. It dealt with the difficulties of leaving behind the warmth and fire of Latin America with only dreams, to pursue life in a foreign place where language and customs are different and dreams are rarely realized....The dynamic choreography coupled with the real life stories made this one of the best of the evening."

Marty Shuter
Savannah News-Press, November 1, 1996

GOOD NIGHT PARADISE

Ramon Oller, a young Catalan choreographer, has created one of the most riveting dance pieces of the year."

Anna Kisselgoff
The New York Times, December 1, 1994

GOOD NIGHT PARADISE

"An expressive, moody work that explored shifting relationships, it created an intense world of dangerous passions. The steps and movements leading to the stunning final moment reflected complex, challenging choreography that revealed the naked soul."

Tina Ramirez, Artistic Director
Tony Angarano
The Hartford Courant, March 2, 1996

BATUCADA FANTASTICA

"The concert sprinted to a close with *Batucada Fantastica*, a series of solo dances that gave the near-capacity audience at the Civic Center's Oscar Mayer Theatre a chance to see each dancer as an individual in love with life and dance."

Kevin Lynch

The Capital Times, Madison, WI, April 21, 1990

¡SI, SEÑOR! ¡ES MI SON!

"*¡Si, Señor! ¡Es Mi Son!* makes a colorful curtain-raiser with its Mardi Gras of animals and marchers of a Revel, with gay costumes and pantomime. Energized parades of celebrants move to the popular songs of Gloria Estefan's popular album, "Mi Tierra". This whimsical and beautifully performed whirl of movement allows the Latin shadings to infiltrate perfectly executed balletic technique."

Daphne Craft

Herald and News, December 8, 1996

North New Jersey

¡SI SEÑOR! ¡ES MI SON!

"The *piece de resistance* was the concluding ballet titled *¡Si Señor! ¡Es Mi Son!*... The Estefan music adapted for Ballet Hispanico has a persistent, liquid, haunting tempo. It engages the full ballet company in a festive motif as it celebrates the "son" of the ballet's title."

Bill Von Maurer

Sun-Sentinel, Ft. Lauderdale, FL, March 7, 1995

TEARS FOR VIOLETA

"*Tears for Violeta* ... is rich with the imagery of longing and separation, infused with references to Sephardic Jewish existence. The dancing reaches back and touches something virtually indescribable, yet real and vital. The eight dancers moved seamlessly in and out of the various frames. It closes with a luscious arch.

Andrew Adler

The Courier-Journal, October 30, 1995

EL BAQUINÉ

"Venezuelan ballet choreographer Vicente Nebrada's revel, *El Baquiné*, set the stage with fine dancing and good production values. It also was loaded with sex appeal and color."

Terry Morris

Dayton Daily News, October 17, 1994

SOLO

"...*Solo*, a marvelously witty premiere that Susan Marshall choreographed for Ballet Hispanico... is an exploration in risk and concentration, elements faced by both a bullfighter and Mr. Costas.... Simplicity is made complex here. Every aspect looks right: the choreography and Mr. Costas's brilliant performance, Chris Barreca's polished ramp, Lynne Steincamp's black and white costume and Donald Holder's lighting, which focused on the loneliness of the short distance flamenco dancer... Mr. Costas's triumph was no less real than that of a bullfighter's. The crowd went wild."

Anna Kisselgoff

The New York Times, December 5, 1994

INEZ DE CASTRO

"... a beautifully crafted story dance of a kind they just don't make any more."

Jordan Levin

The Miami Herald, October 19, 1992

TWO BY AN ERROR

"Amanda Miller's *Two By An Error*...layered cultural and physical references in an intriguing, wonderful way. Miller's vocabulary was fluid post-post-modern, a constant stream in which each whipping arm and arabesqueing leg flows seamlessly into the next movement, beautifully danced by its five dancers."

Jordan Levin
The Miami Herald, March 6, 1995

EL NUEVO MUNDO

"Dramatic intensity and sharply etched dancing likewise infused the other works on the program. *El Nuevo Mundo*, by Graciela Daniele with throaty music by Paco de Lucia, treats Columbus's voyage from the perspective of street kids, with enough sizzle to steam the Atlantic."

Sarah Kaufman
The Washington Post, April 19, 1993

CAFE AMERICA

"George Faison's timely new *Cafe America* is a bittersweet depiction of immigrants to the United States. Danced to music by Ruben Blades and Julio Iglesias, *Cafe America* takes place on a stage that is empty but for a bright and battered car with flashing headlights, wittily designed by Pepon Osorio...Best of all were the performances of Jose Costas as the new immigrant, and Pedro Ruiz and Eduardo Vilaro as his friends. Mr. Faison's tight-sprung, lyrical dance flowed authoritatively through their bodies."

Jennifer Dunning
The New York Times, November 29, 1990

CADA NOCHE...TANGO

"...in *Cada Noche...Tango*, the Ballet Hispanico dancers plunge into the atmosphere with relish and astoundingly professional dramatic detail. The men strut marvelously, chests out, hips tight, hands in pockets. The swagger is contrasted with the deliberate vulgarity of the women..."

Anna Kisselgoff
The New York Times, October 20, 1988

CADA NOCHE...TANGO

"Now *that's* dirty dancing. Broadway choreographer Graciela Daniele's *Cada Noche...Tango* is an imaginative attempt to blend tango dancing and theatrical dancing, as well as to blend dance and theater. It echoes the sentimentality, the violence, and the passion of the tango itself, and that is no slight achievement."

Joseph H. Mazo
The Bergen Record, Bergen, NJ, October 20, 1988

LLAMADA

"*Llamada*, William Whitener's solo for Donna Matthews, evokes the proud bearing and curbed power of the Spanish dancer without using traditional steps. The music of Sor and Torroba spreads a dark but buoyant carpet for Matthews to journey on."

Deborah Jowitt
The Village Voice, October 25, 1983

Ballet Hispanico of New York

167 WEST 89 STREET, NEW YORK, NEW YORK 10024 (212) 362-6710 FAX (212) 362-7809

COMPANY PERFORMANCE SCHEDULE FOR THE 1997-98 SEASON

October 8-10, 1997	Hostos Center for the Arts and Culture	Bronx, NY
October 14-19	The New Victory Theater	New York, NY
October 24 & 25	The Byham Theater	Pittsburgh, PA
October 26	Shafer Auditorium - Allegheny College	Meadville, PA
November 16 & 17	Kravis Center for the Performing Arts	West Palm Beach, FL
November 19	Wright Auditorium - East Carolina University	Greenville, NC
November 22	Saey Theater - University of the Ozarks	Clarksville, AR
January 13-18, 1998	Broward Center for the Performing Arts	Fort Lauderdale, FL
January 31	Paul Creative Arts Center	Durham, NH
February 6-8	Emerson-Majestic Theater	Boston, MA
February 11	Shippensburg University	Shippensburg, PA
February 13 & 14	Washington Performing Arts Society	Washington D.C.
March 6 & 7	The Bushnell Theater	Hartford, CT
March 10	Maggofin Auditorium - University of Texas/El Paso	El Paso, TX
March 12	Allen Theater - Texas Tech University	Lubbock, TX
March 14	Macky Auditorium - University of Colorado	Boulder, CO
March 18 & 19	Scottsdale Center for the Arts	Scottsdale, AZ
March 21	Luckman Fine Arts Complex	Los Angeles, CA
March 24 & 25	New Jersey Performing Arts Center	Newark, NJ
March 28	Clark State Performing Arts Center	Springfield, OH
March 31 & April 1	New Brunswick Cultural Center	New Brunswick, NJ
April 4	John Harms Center for the Performing Arts	Engelwood, NJ
May 18-29	Tribeca Performing Arts Center	New York, NY

Tina Ramirez, Artistic Director

Nov/Dec 1988 \$4.00

HORIZON

the Arts

A Moveable Feast: Spanish Dance in America

**Yolla Bolly Press Recreates
an Age-old Craft**

Arts in the Heart of Alabama

**Manhattan Sampler:
A Palette of the World**

Gifts for the Imagination

**Nancy Turano and Jose
Costas of Ballet Hispanico
of New York**



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 re-mounted 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.



Photo by Bruce Laurance

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.

As we near the five-hundredth anniversary of Christopher Columbus's famous voyage, HORIZON Magazine has undertaken an examination of the long-lasting effects of Spanish culture on the Americas. This article, written by Richard Thompson, appeared as part of The Spanish Influence: The Dance Legacy, which explored the rich and varied world of Hispanic dance.

Cover: Nancy Turano and Jose Costas of Ballet Hispanico of New York perform Cada Noche . . . Tango. Photo by Bruce Laurance.

Reprinted by permission.

For further information: BALLET HISPANICO 167 West 89 Street New York, New York 10024 212/362-6710

The New York Times

NEW YORK, THURSDAY, DECEMBER 5, 1996

DANCE REVIEW

Feeling Adrift In a Land Inspiring Longings, Anxieties And Hope

Donald Roman Lopez and Maria-Angeles Llamas of Ballet Hispánico in the premiere of David Roussevé's "When Dreams Explode" on Tuesday night at the Joyce Theater.



Sara Krulwich/The New York Times

By JACK ANDERSON

Ballet Hispánico grows stronger season by season. That was clear on Tuesday night when the company, now in its 25th year under the direction of Tina Ramirez, opened a two-week engagement at the Joyce Theater. Two new productions showed the troupe's increased choreographic sophistication, and the entire evening revealed that the dancers had acquired fine stage presences.

David Roussevé's "When Dreams Explode," in its world premiere, was often dreamlike in manner, and a figure who symbolized a vision of the Virgin Mary entered at the beginning and end. But the piece as a whole concerned the very real if sometimes nightmarish problems of immigrants. Formally, it was a choreographic collage of brief scenes, and the accompaniment included recorded songs by Selena and texts by Mr. Roussevé that were both heard on tape and spoken and chanted by the dancers.

The dream of the Virgin Mary gave way to hard-edged sequences in which dancers pounded a drum with their hands and the floor with their feet to reveal the intensity of immigrants' longings, hopes and fears. The emotions they expressed led to frantic activity.

A new land may have aroused new hopes in Mr. Roussevé's characters. Yet there were also many episodes in which dancers expressed anxiety. When one person asked another, "Where are you from?" that simple question led to frenzied outbursts of movement. Linguistic confusion dominated a

From Ballet Hispánico, a collage of immigrants' false steps and fresh starts.

scene in which the cast chattered manically in several languages, one dancer reciting the English tongue twister that begins, "Betty Botter bought a bit of butter." All the babblings sounded equally nonsensical.

Although Mr. Roussevé's panoramic choreography made it impossible to have deep concern for any specific character, the overall energy of his production made it spell-binding. And when the 11 dancers repeatedly rose and fell and rose again, the actions became signs of immigrants' aspirations, disappointments, false steps and fresh starts.

Uprootedness and uncertainty also prevailed in another work for 11 dancers, Maria Rovira's "Tierra de Nadie," which received its company premiere. The cast assembled on a tiered platform and sometimes descended from it to dance to accompanying taped music by Joan Albert Amargós, Salvador Nieblas and Ms. Rovira that ranged from melancholy accordion waltzes to electronic rumblings. Everyone looked alienated from everyone else, and the choreographic crowds

were inevitably lonely ones.

Ms. Rovira, a Barcelona-based modern dancer, failed to avoid monotony in her choreography. But she did believably evoke states of estrangement, and the dancers' quiet intensity was admirable.

Jollity and boisterousness prevailed in a revival of Vicente Nebreda's "Batucada Fantástica," a work of 1982 inspired by carnival in Rio de Janeiro. Choreographers the world over have depicted carnivals of many locales and historical periods, but what made this one special ordinary was its formal structure. It began with solos for eight dancers, then brought them and four other performers together for a revel to recorded percussion music by Luciano Perrone.

The giddy and apparently unstoppable wiggings of Shedrack Anderson 3d and the way Lisa Nafegar suggested that she was someone possessed by benevolent spirits made two solos especially notable. But the other solos had their own charms. Hector Montero seemed to be summoning merry-makers to join the festivities. Veronica Ruiz looked voluptuous, Alessandra Corona was carefree, both Christina Gonzales and Donald Roman Lopez were forceful and Pedro Ruiz danced a choreographic crescendo that began quietly and ended wildly.

Ballet Hispánico continues through Dec. 15 at the Joyce, 175 Eighth Avenue, at 19th Street. Chelsea

The New York Times

NEW YORK, SATURDAY, DECEMBER 7, 1996

DANCE REVIEW

A Ballet Recreates True-Life Obsession and Murder

By JENNIFER DUNNING

Tina Ramirez cannily touched all the bases in her choice of three new dances for her Ballet Hispánico in its winter season at the Joyce Theater. The company has already presented a dramatic narrative piece by David Roussève and some stylish European modern dance by Maria Rovira. On Thursday, there was fabulous spectacle from George Faison, a Tony Award winner, in his "Idol Obsession," seen in its world premiere.

Mr. Faison's dance takes a long, exuberant look at the life and death of Selena, the young Tejano pop star who was killed by an obsessed fan two years ago. Set to music by Eddie Palmieri and Selena and the Barrio Boyzz, "Idol Obsession" plunges the viewer into the chaotic whirl of that life.

A prelude suggests the context of the singer's life, posing Selena (Emanuela Lattanzi), her fan Yolanda (Veronica Ruiz), La Morté-The Promoter (Pedro Ruiz) and Our Lady of Guadalupe (Alessandra Corona) in shifting configurations cen-

ter stage. Then "Idol Obsession" tells its story proper in scenes of Selena performing and dressing and undressing behind a costume rack that is pushed across the stage from time to time by a mousy little minion who gazes longingly at her idol. In the two final sections, the woman shoots Selena and then repents.

Mr. Faison is a master at setting and changing scenes with flowing bursts of dancers, and one of the best things about "Idol Obsession" is the seamless way he shifts from stage to backstage to audience. But the new piece is otherwise not up to his usual level of invention. There is no way of making this story subtle, and Mr. Faison does not. At the same time, his characteristic warmth and exuberance are missing. "Idol Obsession" has a chill heart.

The murder gets lost in the flow, though a few moments of contrition in the final scene, set poignantly to the song "Y Eres Tu," give the tragedy a needed feel of catharsis. But there are glimpses of Mr. Faison at his funny best, as in a snazzy, slightly-teasing little quartet for the singer's backup group, Los Dinos, which gives the men the look of pop gauchos. But there are also a few too many show numbers, set pieces that do not even reiterate the theme. The razzle-dazzle becomes numbing.

The dancers rise to every occasion. But it is Patricia Zippodt's delicious costumes that save the piece, some of them modeled on those actually worn by Selena. Ms. Zippodt's use of vivid color and wildly different fabrics is wittily over the top, though the wafting turquoise Guadalupe costume looks jarringly out of place, an attempt, perhaps, to evoke Hispanic religious tradition in an otherwise stylized setting. Tom Sturge designed appropriately showy lighting. The program also included the season's first performance of Alberto Alonso's 1994 "¡Si, Señor! ¡Es Mi Son!" Set to music by Gloria Estéfán, the suite of dances is ambitious in a quieter way than the Faison piece, but both appear to be part of Ms. Ramirez's plan to depict and celebrate Hispanic life and culture in their every facet.

Mr. Alonso's handsome piece, based on a dance form popular in the 1920's and 30's, is intended to portray Cuban society, for instance, but the piece also suggests some forces at play in Hispanic tradition. It is a perfect showpiece for this sleek, beautifully trained company of radiant young dancers, a company that is thoroughly of its time but has not lost the humanity that distinguished it at the start of its 26-year history.



ALBUQUERQUE JOURNAL

Tuesday, April 22, 1997

Troupe blends classical clarity, modern technique

By JENNIFER NOYER
For the Journal

Sunday's performance by Ballet Hispanico proved beyond doubt that this American/Hispanic dance group deserves its reputation as an award-winning world-class company. For your own sake, please see these dancers tonight.

The clarity of classical ballet line is combined here with the weightedness of modern dance technique to present both 20th-century ideas and the social and emotional realities of contemporary American life. All of the choreography has been created within the last 30 years.

Tina Ramirez has been artistic director of Ballet Hispanico for the 25 years of its existence in New York City.

She describes the company's work as a fusion of contemporary dance and the Hispanic culture existing in New York City, stressing the diversity of the dancers' backgrounds. In this production the dancers come from Colombia, Cuba, Venezuela, Italy, Israel, Puerto Rico, Alabama, Texas and California.

The three long works presented Sunday revealed three different worlds of experience, but all dealt with the idea of people struggling to fulfill their dreams.

"Tierra de Nadie," or No One's Land, choreographed by Maria Rovira, described an emotional landscape. People come, interact and leave with brief interactions and minimum communication.

Rovira's piece opened with a female solo figure at downstage center with her back to the audience. She presented the rolling head, and side slashing rocks of the upper torso that became the basic thematic material for the ballet.

Each subsequent dancer, entering one by one, introduced a particular take on his or her ethnic relationship to the North American environment with hand gestures. They then moved to bleachers upstage to watch and then respond to others' movements.

Flamenco canta melodies emerged driving the strongly athletic and angry movement, as the dancers ranged up and down the bleachers. There was total torso involvement as the dancers swung into contractions, rolls, leaps and falls; all joined together with jazzy urban struts.

"When Dreams Explode," by David Rousseve, dealt with the overpowering needs which motivate immigration, as well as with what is left behind in the homeland.

His piece used an excruciatingly emotional text, also by Rousseve, that followed the dreams, struggles, and failures of a woman who sneaked across the southern border with her baby.

"Idol Obsession," choreographed by George Faison, reveals Selena, the crossover artist whose first language was English, struggling through a myriad tacky State Fairs to gain mainstream American recognition.

Danced to music by Eddie Palmieri, Selena and the Barrio Boyz, the piece was a modern morality tale in which Death and Our Lady of Guadalupe struggled for the soul of Yolanda, Selena's obsessed fan.

Pedro Ruiz danced the roles of both Death and the Promoter. In each role he tried to seduce Lisa Nafegar, as Selena, and Veronica Ruiz, as Yolanda, with the intoxicating sound and moves of Tex Mex glitz.

Faison's choreography moves at fever pitch throughout, with good humored fun poked at the glitzy acts seen from Nashville to Austin. Selena had to travel all over the country, performing constantly at these places.

The third song, La Carcacha, brought out Los Dinos, three dynamic young men in cowboy outfits with ruffled sleeves and black Stetson hats. Donald Roman Lopez, Hector Montero and Shadrack Anderson III danced the horseback-riding patterns with all the audience-grabbing self promotion typical of these acts.

The ballet ends with Death triumphant. Yolanda has fallen into his arms, and she destroys Selena.

An apotheosis follows in which Selena reappears in flowing white. She raises her arms, and lifts her leg in a side extension that doesn't want to end. When Death and the Virgin drape a yellow chiffon cloth over her she is enshrined.

THE DAILY GAZETTE

Albany, New York

Saturday, May 10, 1997

Latin passion burns for Ballet Hispanico

By WENDY LIBERATORE
For The Daily Gazette

ALBANY — Fire and passion race through the minds and muscles of Ballet Hispanico.

The 11-member contemporary dance ensemble, consequently, engaged kinetically with its high energy and high drama program Thursday night at The Empire Center at the Egg.

Ballet Hispanico was a wonderful choice as the dance series finale in the Egg's 1996-97 season because its appearance can keep the excitement for next season on a high. Directed by Tina Ramirez, the dancers are an attractive and technically refined group that presented a triple bill of theatrical works.

No ballet here.

Contrary to its name, Ballet Hispanico combines modern, jazz, flamenco, pop and Latin dance into a hybrid that reflects its Hispanic roots.

The strongest work of the evening, "Tierra de Nadie" (No Man's Land), was the one created by the least established choreographer, Maria Rovira. In the piece, Rovira paints a disturbing portrait of lost youths — those who traded the warmth of humanity for a cold gang mentality.

Lisa Nefegar mesmerized in the opening solo of "Tierra de Nadie" to a sorrowful accordion melody. She slowly weaves her arms and flops about like a rag doll, her vulnerability prevalent. As the music picks up its pace, almost to a polka tempo, she frantically flies through her variation, only to be resigned to her loose-limbed lament as the accordion returns to a mournful wail.

She fades and the lights are lifted to the next scene. With bleachers as the backdrop, cast members one by one strut and swagger out, "West Side Story" style. The men flex their muscles and furrow their brows. The women huffily flip their skirts and heads. They all move to sit on the bleachers, each establishing the group's turf to a screeching, electric soundscape.

REVIEW

So many sections of this dark and haunting work resonate. At one point, the dancers move from one side of the stage to the other as if on a conveyor belt. There is a sense that their land manufactures these youngsters and there is really no alternative to this endless cycle.

The men's variation was, as expected, dynamic and restless, full of punches in the sky and sudden tours en air. The women's variation was most hypnotic as they rolled their hips, swaying their skirts in a sinewy, pas de six.

"When Dreams Explode," choreographed by David Rousseve, was another potent and woeful work. But this one, at least, held a dim glimmer of hope for its players. The work, set to text, percussion generated by the dancers and music by Selena, told the stories of those who left their beloved, but impoverished homes in pursuit of dreams. Those who emigrated, however, did not always discover their dreams. Instead, they suffered further hardships and homesickness.

Though deeply moving, (the story of the woman's child being gunned down on the barrio streets drew tears from the audience) Rousseve's epic was a bit too long. Also the text often overshadowed what the captivating dancers were doing on stage.

The evening closed with the flashy "Idol Obsession." Choreographed by George Faison, it retold the tragic story of pop singer Selena. Set to Selena songs, the true star of this work was Selena's dresser, Yolanda, danced with vigor by Veronica Ruiz. As Selena's star rises, Yolanda melds her pure religious beliefs with the seductive allure of death.

The only problem with the last work was the volume of the music. It seemed the whole theater vibrated like a rock-concert hall, thus detracting from the clearly structured story Faison told.

The Arizona Daily Star

Serving Tucson and Southern Arizona
Final Edition, Tucson, Sunday, April 27, 1997

'Selena' tale fitting for a mini-ballet

By Gene Armstrong
The Arizona Daily Star

The short, tragic life of Tejano singer Selena is the perfect subject for a mini-ballet because the story already has become part of modern folklore.

Even if dance fans haven't seen the recent bio-pic "Selena," most of us remember the much-publicized 2-year-old case in which the former president of Selena's fan club murdered her friend and idol.

And through choreographer George Faison's "Idol Obsession," Ballet Hispanico of New York last night recounted the story in succinct, kinetic fashion.

The fierce, beautiful dancers of Ballet Hispanico returned to Tucson after more than six years to perform "Idol Obsession" and two other pieces in the University of Arizona's Centennial Hall.

The company will present an abbreviated performance today, specially designed for families. It will include the Selena ballet.

Only a few months old, Faison's piece integrated ballet technique and jazz-dance soft-shoe clichés - showing off the obligatory Jerome Robbins influences - with a little folklorico and even some quebradita-style dancing.

Although Lisa Nafegar showed incredible poise and personality as Selena, the explosive Veronica Ruiz performed as well as the jealous, fixated Yolanda Saldivar.

Convicted of killing Selena in October, 1995, Saldivar was sentenced to life in prison.

The character Yolanda got a rather sympathetic treatment here, though. She came off as a pitiful "All About Eve" type, over whom the forces of good and evil actually do battle.

Struggling for power over Yolanda's soul were Our Lady of Guadalupe (Alessandra Corona) and the devilish La Morte (Pedro Ruiz, who significantly also portrays a concert promoter).

The score combined Selena's recordings with some funky stuff by the Barrio Boyzz and Eddie Palmieri's scintillating salsa, which enhanced the dramatic tension at the piece's finish.

David Roussève, whose company Reality performed here earlier this season, choreographed "When Dreams Explode."

A challenging, postmodern dance-theater piece, it incorporated the stories and voices of Ballet Hispanico's dancers, who come from all over the world. Primary were expressions of disenfranchisement and poverty.

Roussève also used dialogue, chanting, clapping and rhythmic foot-stomping, as well as one Selena number. Some of the stories were quite affecting, but the piece could have used an editor. Its length inspired much restless squirming in the audience.

It's a shame that the concert's opener, "Tierra de Nadie" by Spanish choreographer Maria Rovira, won't be repeated today. The finest work on the bill, it combined unique, stylized gesture with touches of flamenco, jazz, ballet and modern dance.

The dancers displayed their vibrant, boundless energy in a plotless work that nevertheless boasted much drama.

Nafegar began with a wonderful solo, her arms and torso seemingly manipulated by marionette strings. When the unseen hand let her drop, she bent backward well beyond what seemed to be human limitations.



M I L W A U K E E JOURNAL SENTINEL

FRIDAY, OCTOBER 18, 1996 — FINAL EDITION

A stunning, athletic look at ethnic identity

The strength of the dancers of Ballet Hispanico was evident three years ago, when the New York troupe toured the state with repertoire that was, for the most part, weak.

The company returned Thursday night, presented by Latino Arts Inc. and the United Community Center. The Pabst Theater was sold out.

With the benefit of intriguing dances by Alberto Alonso, David Rousseve and Vicente Nebrada, Ballet Hispanico's dancers are nothing short of magnificent. They are astoundingly athletic. They are musical from the fingers and the toes down into the hips (where it counts). All 13 of them crackle with style and charisma. They are alert to the more profound aspects of the dances.

These choreographers have serious ambitions. All of them, to various degrees and in different ways, examine ethnic identity.

Rousseve's "When Dreams Explode" is the most explicit. A voice-over tells the tragic tale of an immigrant Mexican woman. Another voice intones a recurring chant: *What do you have? What do you dream? What do you want inside your life?*

The dance is like a dream. It unfolds in semi-darkness, in episodes with little stylistic relation to one another. A fairly conventional waltz, for example, butts up against what might be a bizarre rhythmic therapy session, with the dancers confined within a ring of chairs. That session begins with fierce, lockstep rhythmic chanting and pounding of hands upon the floor. We ready

ourselves for the cliched, accusatory protest; instead, the anger gradually, inexplicably, turns to joy as the rhythms of chant and clap turn richer and, well, more *Latin*. The transition is transcendent: *People will have joy.*

Ballet Hispanico's magnificent dancers take on serious themes

Rousseve made a dark dance with a redeeming moment. Alonso's "Si, Señor! Es Mi Son!" is a bright dance with an ominous undertow.

Alonso glosses the ballroom and street dancing of Cuba, demonstrating the former in an elegantly flirtatious white-on-white Guaracha. Never mind you could fit a Bible into the space between their bodies; sex percolates palpably beneath the high society manners.

Throughout, Alonso seeks to reveal the hidden influences behind urban, civilized Cuba, the African spirit dancer lurking on the edges of the ballroom, the Indian ritual behind the masked street revelers. In one shocking scene, a woman is singled out, ostracized and, apparently, sacrificed.

Nebrada's "Batuiada Fantastica" comprises eight solo variations and an ensemble coda. Each is to a different Afro-Brazilian rhythm, and each takes a form of Brazilian Carnival dancing to dizzying virtuoso heights. The dancers soared high above them.



BENNY SIEU-TAI PHOTOGRAPHER

Emanuela Lattanzi and Pedro Ruiz of Ballet Hispanico perform at the Pabst Theater, part of the 11th annual Slice of Mexico. The performance was sponsored by Latino Arts Inc. and the United Community Center.

By TOM STRINI

Journal Sentinel dance critic

The Hartford Courant

Saturday, March 2, 1996

Troupe brings contemporary flair to Spanish dance

By TONY ANGARANO
Courant Dance Critic

Ballet Hispanico, the 12-member company performing at The Bushnell this weekend, raised the temperature in unexpected ways. Spanish dance uses gravity to ground the intricate steps and undulating body rhythms emanating from the torso; classical ballet defies gravity to create light, airy movements. Ballet Hispanico accomplishes both, fusing balletic grace and Spanish style in a completely contemporary idiom.

Performing recent works by such diverse choreographers as Alberto Alonso, Ramon Oller and Graciela Daniele, the company provided fascinating examples of the varieties of Spanish dance updated.

Alonso's "Si, Senor! Es Mi Son!" set to songs by Gloria Estefan, evoked Cuban culture and its changes through five sequences. Wearing black and white costumes designed by Randy Barcelo, the ensemble, featuring Lynne Morrissey and Pedro Ruiz, Yael Levitin and Marc Calamia, Rebecca Jefferson and Eduardo Vilaro, Alessandra Corona and Amir Levy, Natalia Zisa and Donald Roman Lopez as the seductively sinuous partners, in lithe, hip-swiveling movements rooted in traditional Spanish dance interpreted from a New World perspective. Particularly memorable was the "Bolero" section with the

quartet of Linda Caceres and Pedro Ruiz, Veronica Ruiz and Lopez, one woman wearing high-heeled dancing pumps, the other in ballet slippers.

Alonso's choreography frequently uses leg extensions of ballet and majestic shoulder/arm/hand movements associated with traditional Spanish dance; the Ballet Hispanico artists integrated both in beautifully coordinated gestures.

Oller's "Good Night Paradise," set to sultry music by Rodriguez, Rossell and Villavecchia, presented three men and four women (Morrissey, Calamia, Corona, Pedro Ruiz, Vilaro, Jefferson and Levitin) enclosed in a claustrophobic space theatrically lighted with stark industrial lamps and atmospheric shadows. An expressive, mood work that explored shifting relationships, it created an intense world of dangerous passions. The steps and movements leading to the stunning final moment reflected complex, challenging choreography that revealed the naked soul.

How do contemporary Hispanics perceive life in America? Daniele's "El Nuevo Mundo" offered a spin on history through the gestures and attitudes of elegant young people having fun with their musical culture. It's also a fun piece for the audience as the Ballet Hispanico ensemble moves with energizing, perfectly controlled abandon.

Los Angeles Times

THURSDAY, MARCH 30, 1995

Ballet Hispanico: On the Move in So Many Ways

Several Different Cultures Influence the Company's Work, Known for Mixing Classical Ballet With Spanish Dance



CORI WELL BRAUN / For The Times

POPULAR: Variety is key to Ballet Hispanico's popular appeal. The troupe, nearing its 25th anniversary, performs at Occidental College tonight. Above, Tina Ramirez, the company's artistic director. **F1**

By JAN BRESLAUER
SPECIAL TO THE TIMES

Ballet Hispanico is the antidote for anyone who thinks Spanish dance is all clacking castanets and combustible cha-cha-chas. So says Tina Ramirez, the company's artistic director.

"Twenty-one nations speak Spanish and there are variations, similarities and differences in the cultures," says Ramirez, speaking by phone from her company's New York studios. "Although people call it folklorico, there's actually a great mix of styles. I am proud of my culture and want to show it in all its beauty."

In fact, several diverse traditions combine under the rubric of Spanish dance. "There is European dance, and all of that culture that was transported to the Americas," says Ramirez, a Venezuelan-born protégée of New York Spanish dance legend Lola Bravo. "Then there was the influence of the Indians and the blacks. That's why, in one type of dance, there is such a great variety."

That variety is key to Ballet Hispanico's popular appeal. The company, which is soon to celebrate its 25th anniversary, performs at Occidental College tonight, where the bill will include the West Coast premiere of "¡Sí Señor! ¡Es Mi Son!," a new work by Cuban choreographer Alberto Alonso, set to music from Gloria Estefan's Grammy-winning album "Mi Tierra." It

also performs Saturday at Orange Coast College in Costa Mesa.

The company has toured three continents and played for an estimated 1.5 million people since its 1970 inception; it is known for mixing classical ballet technique with Spanish dance forms. It performs mostly commissioned works set to Spanish and Latin American music, ranging from traditional to avant-garde, that are as varied as Latin culture itself.

The company's 12 dancers—who hail from Argentina, Italy, Cuba, Israel and the United States, among others countries—are trained in ballet and modern dance. Their particular brand of Spanish dance employs "weight and movement in the upper torso," as Ramirez describes it, but with a distinctly Latin flavor.

The eclecticism is deliberate and, says Ramirez, not without precedent. "From the beginning I saw the possibilities of the mixture," she says. "It exists in Spanish dance. Look at the turnout of the feet.

"It has been in modern dance for a long time too," Ramirez continues. "Look at the way Martha Graham would have her costume cut low on the hip. That's from Spanish dance."

Ramirez's agenda was to refine and encourage the growth of this hybrid form. She has accomplished that goal in large part through an emphasis on new work.

Indeed, she prides herself on being forward-looking. "I am a woman of the 20th Century," she says, having commissioned more than 50 new dances for her company from such recognized artists as Vicente Nebrada, Graciela Daniele and Susan Marshall.

Yet newness is certainly not her only criterion. "I like dramatic works because that is the way that I see dance," Ramirez says. "And more young choreographers are trying to get back into dramatic form, too, though maybe not in the same narrative way as before."

Ramirez used to choreograph for Ballet Hispanico, but she stopped about 15 years ago, turning her full-time attention to administrative matters. "I didn't set out to make an institution," she says. "It

sort of just happened. As the company and the school grew, I found I had to devote myself to building the institution."

The obstacles have been considerable, however. A particular problem is the difficulty in persuading patrons to pick up the tab for building the repertory. "Money for new choreography is hard to get," says Ramirez, who recently announced a \$6.8-million fundraising drive to pay for new repertory.

Ramirez's goals have not changed since the company began, she says. "I was aiming for people who were not Hispanic to know us and need us." She wanted, in particular, to remedy the popular misapprehension of Latinos as monocultural and strictly working-class. "Twenty-five years ago, the conception that people had of Hispanic people was [limited]," she says. "The only ones people saw were the ones in low-paying jobs. They didn't see the Hispanic people who go to the Metropolitan Opera."

Her second motive was even more pragmatic. "I was teaching kids dance and I saw that there was a lack of opportunities for them in the market. There was no Hispanic company expressing what we are expressing today. I wanted to give opportunities to the dancers that I was training."

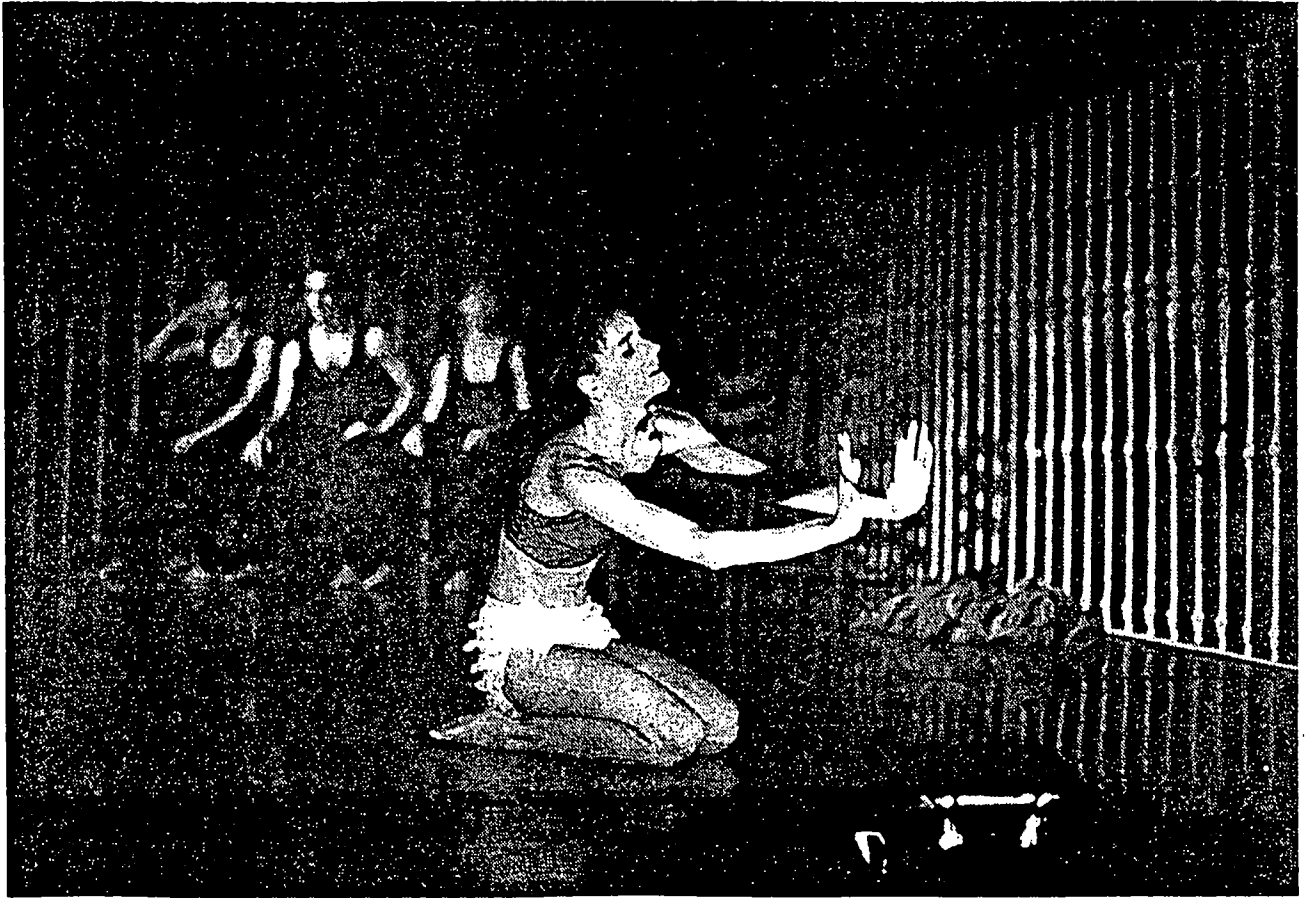
Today, the situation is better. "We've been accepted more now and more doors have opened," Ramirez says. "I see more dancers who are Hispanic now, but I wish there were more who were choreographers."

The faces in the house are also changing. "We've always attracted a mixed audience," says Ramirez. "The difference is that now I get more Hispanics in the audience than I did at the beginning, especially when we go to California. The population is rising and their salaries are rising, so they have more money to go places."

And perhaps most important, the culture at large has begun to regard diversity as an asset rather than a liability. "We were always multicultural," says Ramirez. "Now, people have caught up to us."

The New York Times

THURSDAY, DECEMBER 1, 1994



Alessandra Corona with other members of Ballet Hispánico in "Good Night Paradise," by the Catalan choreographer Ramón Ollér.

Johan Ellner

Barcelona's Demons Pay a Searing Visit

By ANNA KISSELGOFF

It may look like the usual European dance theater: a man keeps throwing wine out of a glass into the air, and women smack wet shawls against the floor within a space penned on three sides by a carved balustrade.

Nonetheless Ramón Ollér, a young Catalan choreographer, has created one of the most riveting dance pieces of the year and he has a fierce way with movement and a wondrous capacity to surprise. No one interested in experimental work of any kind can afford to miss Mr. Ollér's "Good Night Paradise," which had its premiere on Tuesday night when Ballet Hispánico opened a two-week season.

The two other new works on this program at the Joyce Theater (175 Eighth Avenue, at 19th Street, Chelsea) were choreographed to recordings by the pop superstars Gloria Estefan and Willie Colon. As such, they are worlds removed from the dark demons that haunt the avant-garde precincts of Barcelona.

"Si Señor! Es Mi Son!," a smooth piece to Ms. Estefan's music, signaled the local comeback of the Cuban choreographer Alberto Alonso. Mr. Alonso is best known for "Carmen," created at the Bolshoi for Maya Plisetskaya and also danced here by Alicia Alonso, his former sister-in-law. Vicente Nebrada, the artistic director of the National Ballet of Caracas, contributed a less coherent piece, "El Baquiné," to Mr. Colon's salsa music.

Both are suites that draw shrewdly from folk traditions and contemporary social dance. But compared with Mr. Ollér's grim and witty exploration of human relations, they have only a surface polish.

Paradoxically, such hip-swinging dances carry the risk of trading on Latin stereotypes. The rejoinder might be that one man's cliché is another man's truth.

If Mr. Ollér's piece strikes a deeper chord, it is because he reaches into the universal while preserving something distinctive and national. Buñuel did the same with his films. In this sense, the current modern-dance boom that has emerged in Spain, especially in Barcelona, has produced a generation of experimentalists who could be called the children of Buñuel and even of Salvador Dalí.

At the same time, their dance idiom is part of an international style of highly physical partnering, favored also by Americans like Amanda Miller and Susan Marshall. Tina Ramirez, Ballet Hispánico's artistic director, has invited both choreographers to present premieres on the company's second program, beginning tomorrow. If Mr. Ollér's success is a portent, then Ballet Hispánico has turned a corner, complementing its mainstream repertory with a challenging innovative wing that its admirable dancers introduce with stylishness and gusto.

When I saw Mr. Ollér's work at the 1992 Lyons Dance Biennial devoted to Spanish dance, it stood out in its choreographic sophistication and also shared his colleague's obsession with sexual and religious taboos.

"Good Night Paradise" is typically joyless, and might or might not take place in a symbolic brothel. One has only to recall the young Picasso's images of Barcelona's bordellos to recognize the atmosphere of pleasure made routine. And yet the three couples and odd man out onstage might also be the residue of a dinner party gone wrong.

Bedspreads are on the floor. A woman squeezes water from a sponge above a sleeping man. Wine bottles and glasses on a table evoke earlier refreshment. The women are in ruffled underpants and halters, the men in vests and pants (the costumes are by Mr. Ollér and Susan Ruddle). Macho relationships obtain. Yet even with its local color and

Catalan lyrics, sung beautifully on tape by Marina Rossell, the piece conveys a wide and recognizable range of emotions.

For all his theatricality (the set is by Chris Barreca, the magical lighting by Roger Morgan), Mr. Ollér makes his point through movement. The basic athleticism of his style is focused on curved shapes, quick dynamic changes and repetitive motifs that acquire new meaning in different contexts. Early in the piece, the women beat the backs of their wrists against their partners' chests. By the end, the men do the same to the women.

At the end of the piece, the relationships have changed and evolved. At one point the women are left out when two pairs of men yank themselves into unexpected embraces. But later there are repeated runs by the women into the men's arms.

"Paradise" is too long, but one never knows what Mr. Ollér will do next. Even the final desperate and tender embrace has a surprise. The commissioned music by Eduardo Rodriguez, Ms. Rossell and Maurici Villavecchia is a perfect emotional and rhythmic fit.

The superb cast included Lynne Morrissey, Marc Calamia, Alessandra Corona, Pedro Ruiz, José Costas, Rebecca Jefferson and Eduardo Villaro.

Mr. Nebrada's ballet is a murky tale about a Puerto Rican wake, with the hero's life seen in flashback.

Mr. Alonso, who now lives in Mexico, has a more interesting take on Ms. Estefan's songs from the album "Mi Tierra." Past and present merge in his prologue with Cuban carnival figures and romantic encounters. The idiom is a mix of ballet and social dance. Mr. Alonso is never less than a professional and his ballroom episodes are especially elegant. Randy Barcelo designed the striking costumes.

Dayton Daily News

MONDAY, OCTOBER 17, 1994

Hispanic ballet winningly offbeat

By Terry Morris
DANCE CRITIC

REVIEW

As we jockeyed for parking with football fans headed for a nearby high school game Friday, those of us going to the Ballet Hispanico at the Northmont Community Auditorium might not have given much thought to the unusual juxtaposition.

But it was there for the taking. Sports fans want their chosen team to win, but what really thrills them is the unexpected.

That's what this touring New York-based dance company delivered to at least 1,000 audience members who were perhaps better acquainted with the showy, sexy side of Hispanic dance via the tango and flamenco.

Friday's pleasing performance included a lot more than those highlight clips, however.

With apologies to Spanish-speaking people, for whom football is soccer, all three works on the program scored touchdowns.

The opener, Venezuelan ballet choreographer Vicente Nebrada's revel, *El Baquine*, set the stage with fine dancing and good production values. It also was loaded with sex appeal and color.

The closer — Broadway director and dance maker Graciele Daniele's urban update of the Christopher Columbus story — was sophisticated fun with an edge of commentary. Besides a Cristobal in denim and leather, it

gave us the Nina, Pinta and Santa Maria as three women with long braids that were the ships' tethers and lifelines to Spain.

The middle work, direct from Barcelona, offered the taste and mystery of the unknown.

Ramon Oller's *Good Night Paradise*, performed to the subtly irresistible Catalan vocals and guitar of Marina Rossell and Eduardo Rodriguez, was both low-key and passionate.

Friday's performance was co-sponsored by the Puerto Rican Cultural Society of Dayton and the University of Dayton Arts Series in a building well equipped for dance.

The cast of seven, at first a disparate collection of people who gradually crystallized into ever-changing combinations with shared qualities and experiences, included four men in tight-fitting pants and sleeveless shirts, and three women in undergarments who later put on long skirts that had previously served as everything from blankets to towels.

Save for the spindled 10-foot high barrier at the sides and rear of the stage, nothing and no one served only a single purpose, in fact. Much was suggested. Nothing was explained. And, for once at least, knowing the score wasn't important.

San Antonio Express-News

Saturday, May 15, 1993

Ballet Hispanico choreography delights crowd

By Jennifer Scott

Special to the San Antonio Express-News

Ballet Hispanico's performance Friday night in the Lila Cockrell Theater before a near-capacity crowd combined fresh choreography and impressive technique to create a dance form with multicultural appeal.

The highlight was "Inez de Castro," a ballet which at once captured the elements of Greek tragedy, Shakespeare's "Romeo and Juliet" and a Grimm's fairy tale.

Alessandra Corona and Pedro Ruiz beautifully portrayed nobelwoman Inez de Castro of Spain and Prince Pedro of Portugal, lovers who never get to marry because of their nationalities. Jose Costas as King Alfonso and Eduardo Villaro as the assassin also gave energetic, inspired performances.

The creative choreography, excellent dancing technique and elaborate costumes kept the audience entranced until the chilling finale when Pedro becomes king and carries his dead bride to the throne to be crowned.

A more modern piece, "El Nuevo Mundo," is a lively 1993 interpretation of Christopher Columbus' journey to "the New World" in 1492. Dressed as street kids, nine company members jeer, cheer and create some very sensual duets and original moves as they contemplate history.

A sharp change of pace from the mysterious "Inez de Castro," this piece even intertwines comedy into the dancing as sirens Nina, Pinta and Maria dance in, out and around their floor-length braids



Ballet Hispanico members do the 'Cada Noche' tango choreographed by Graciela Daniele with music by Astor Piazzolla. They are (left to right) Jose Costas, Nancy Turano and Pedro Ruiz. Tina Ramirez is the troupe's artistic director.

Review

A relaxing selection to just sit back and watch, "Ola Chica" capitalized on the flexibility and technique of the Ballet Hispanico dancers. Five dancers moved effortlessly, energetically and gracefully to both waltzes and upbeat tempos.

Constant transitions on and off the stage were as smooth as the ebb and flow of the tide in this piece translated as "Little Wave."

The first selection, "Cafe America,"

showcased the talent of three of the company's male dancers. The twists, turns and quick moves of Ted Thomas were particularly striking as he portrayed one of three immigrants who come to the United States. Lighting and set designers Tim Hunter and Pepon Osorio also deserve kudos for placing an old car with flashing headlights as the single prop.

Perhaps the only downfall was a voice blurring a message from the "Immigration Service" over what sounds like a loudspeaker to inform those who did not read their program notes

The Washington Post

MONDAY, APRIL 19, 1993

PERFORMING ARTS

Ballet Hispanico

In its first Washington appearance since 1975, the New York-based Ballet Hispanico proved there's more to Hispanic dancing than flamenco and the cha-cha.

Artistic director Tina Ramirez has tapped an eclectic array of contemporary choreographers, among them Talley Beatty and George Faison (of "The Wiz"). Thursday's program at the Kennedy Center's Terrace Theater featured a premiere by Amanda Miller, former dancer with and now resident choreographer of the Frankfurt Ballet.

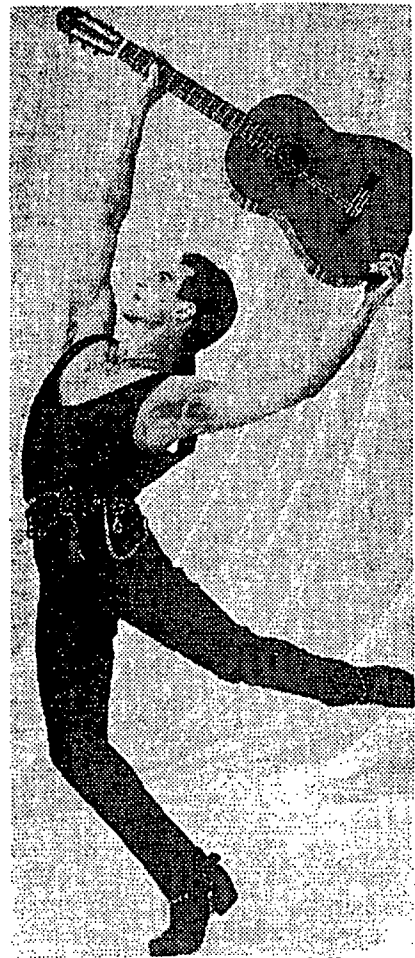
Miller drew her work, "Two by an Error," from the Uruguayan Eduardo Galeano's "Las Caras y las Mascaras" ("Faces and Masks"). The novel depicts life in the Spanish-dominated 18th and 19th centuries. Miller took her title from a line referring to lovers in a forbidden relationship: "They are two by an error that the night corrects."

The dance is dark, steeped in drama, and somber. The music is a collage of Bach's St. Matthew Passion and Paco Pena, among others. There is no definite plot, yet a feeling of pent-up emotion is clear from the alternately taut and broken lines of the choreography, superbly rendered by the six dancers; however, without the program notes one would be hard-pressed to discern the stated themes of cultural confluence and spiritual power.

Dramatic intensity and sharply etched dancing likewise infused the other works on the program. "El Nuevo Mundo," by Graciela Daniele with throaty music by Paco de Lucia, treats Columbus's voyage from the perspective of street kids, with enough sizzle to steam the Atlantic. Three dancers in hot pants—La Nina (Miriam Kescherman), La Pinta (Rebecca Jefferson) and Maria (Alessandra Corona)—flirt with Cristobal (Pedro Ruiz), who also has a sinuous Isabel (Nancy Turano) to contend with. El Duende (Jose Costas) weaves among the others with a guitar, passionately embodying the Hispanic spirit brought to the New World. The movement is strongly flamenco-inspired; the dancers' heels on the floor are as crisp as castanets.

Opening the program was Faison's "Cafe America," in which three mechanics (Costas, Ruiz and Ted Thomas) are swept up in a reverie of escape and excitement in America. Though soulfully danced, the work sagged during a long stretch of disco dancing in which it wasn't clear if this was fantasy or life after (illegal) immigration. Also on the bill was William Whitener's "Ola Chica" ("Little Wave," after the seaside evening it evokes), a set of lighthearted dances to five Venezuelan waltzes.

—Sarah Kaufman



BY BRUCE LAURANCE

Jose Costas in Ballet Hispanico's "El Nuevo Mundo," which views Columbus's voyage from the perspective of street kids.

The New York Times

NEW YORK, THURSDAY, DECEMBER 3, 1992



Nan Melville

José Costas of the Ballet Hispánico performs in "El Nuevo Mundo" at the Joyce Theater.

Review/Dance

Ballet Hispánico Presents Columbus With a Twist

By ANNA KISSELGOFF

Ballet Hispánico, ever vibrant, returned to the Joyce Theater on Tuesday night, with a premiere by Graciela Daniele that is certainly one of the kinkiest references to the Columbus Quincentenary.

In "El Nuevo Mundo," the Niña, the Pinta and the Santa María are represented by three showgirls in feline costumes, and a surrogate for Queen Isabella wears a camisole. The controversial hero is in jeans and a leather jacket, and Miss Daniele's overall idiom here is strictly Las Vegas flamenco.

The narrative pretext in "El Nuevo Mundo" need not be taken too seriously. In what is becoming an annual tradition at the Joyce (175 Eighth Avenue, at 19th Street, Chelsea), this two-week season is a promise of a good time.

Unusually, the opening program consisted entirely of works by Miss Daniele. In addition to the local premiere of "El Nuevo Mundo," there were the familiar "Stages" and "Cada Noche . . . Tango." An Argentine-born choreographer who made her name on Broadway and in industrial shows, Miss Daniele has now found a more consistent artistic outlet for her theatricality.

One of the great achievements of Tina Ramirez as the director and founder of Ballet Hispánico is the versatility with which she has imbued her dancers without making them merely eclectic. The unifying esthetic

in the company is its insistence on a Hispanic flavor or subject, no matter the diversity of dance idioms that come into play.

Pure flamenco, in fact, is rarely seen in Ballet Hispánico, and this absence, one suspects, stems from the definition of the company as an American dance troupe, not a Spanish one. The very conceit behind "El Nuevo Mundo" is its perspective on Columbus's journey to the New World from the vantage point of Hispanic young people in New York.

José Costas begins as a young man who has a love affair with a guitar in a brilliantly danced solo that exudes life-giving energy in all its leaps and bounds. Mr. Costas, is named here El Duende, after the soul of flamenco, and brings the other dancers to life. Pedro Ruiz, another eye-catching performer, is the Columbus figure, alternating his flamenco stamps with ballet's pas de chat jumps when he is not playing a bullfighter.

At this point, the action becomes a bit confused. María, La Niña and La Pinta (Alessandra Corona, Miriam Kescherman and Rebecca Jefferson, respectively) each have a long braid and are glitzy fugitives from a chorus line. Sexy wife-swapping occurs between a pair identified as a lady (Lynne Morrissey) and a priest (Guillermo Asca), and Fernando (Eduardo Vilaro) and Isabel (Nancy Turano). Miss Turano, the stand-in for the Spanish queen, wears a jeweled cross on her neck that Cristobal (Mr. Ruiz) finally grabs. He holds it up exultantly as he exits, a charioteer

with the showgirls' braids serving as his reins.

The flamenco rhythms of the accompanying recording by the popular Spanish guitarist Paco de Lucia lead Miss Daniele into a jazzed-up flamenco vocabulary, full of stamps and claps, but also loose in the hip. Perhaps too hip, or too slick, for its own good, "El Nuevo Mundo" obviously celebrates something or other.

Liliana Morales is listed as Miss Daniele's assistant for the choreography, and Ann Hould-Ward did her customary fine job with the costumes. Donald Holder's lighting was especially life-giving.

The program opened with "Stages," which traces Miss Ramirez's own career through images of learning through dance. Melissa Soto was the delightful child who dreams of becoming a dancer, exemplified later by Miss Turano and, in the fool-proof surprise ending, by Miss Ramirez herself.

Miss Daniele is at her best in "Cada Noche . . . Tango," her lowlife tango ballet, superbly dramatized by Miss Morrissey as an elegant but tough madam, Miss Turano as the thrill-seeking bourgeoisie, and the men whose macho gait is wonderfully captured by Mr. Costas, Mr. Ruiz, Mr. Vilaro, Mr. Asca and Ted Thomas. The women, including Celeste Overboe, threw themselves around with gusto.

The Miami Herald

MONDAY, OCTOBER 19, 1992

Ballet Hispanico shows spunk, sass

Fine dancing displayed in mix of styles

By JORDAN LEVIN
Special to The Herald

Tina Ramirez' Ballet Hispanico has a lot of style, but it's an amalgamative one — of classical Spanish, flamenco, modern, ballet, and funky salsa. Saturday afternoon at Bailey Hall in Davie, the company showed dramatic punch and sexy sass at its best, with consistently fine dancing. If the company has a fault, it's a tendency toward flash and fluff, but it is always entertaining and impeccably performed.

Cafe America, choreographed by Broadway and film veteran George Faison, was a bittersweet evocation of the immigrant dream. An early, ominous INS voiceover hung over Guillermo Asca, Pedro Ruiz and Ted Thomas, who danced to music by Ruben Blades and Julio Iglesias against a glowing car designed by Peopon Osorio.

In Bernard Johnson's outrageously bright suits, they moved through Faison's lushly stretched arabesques, spinning turns, and social dance references, arms cradling invisible partners. The choreography tended to become repetitive, but the dancers created vivid characterizations: Thomas a sexy-cool survivor, Ruiz cocky and energetic, and Asca the yearning, naive dreamer who disappears, leaving the other two to stalk the stage in anger.

DANCE REVIEW

Ola Chica, by modern/ballet choreographer William Whitener, was both a verbal and physical play on the meanings of *ola chica* (little wave) and *hola, chica!* (hey, girl!). The dancing abounded with wavelike motion and flirtatious interplay among Celeste Overboe, Lynne Morrissey, Laura Taber, Eduardo Vilaro, and Jose Costas. To a Spanish-flavored jazzy score recorded by Paquito D'Rivera, the dancers undulated their torsos with a flip of the wrists, wiggled their hips, wove rapid steps around each other, got caught in elaborate interlocking partnerings. It was fluffy and show-offy, but the dancers' flirtatious exuberance made it engaging, especially Morrissey and Vilaro's preening, sensual duet and Taber's quicksilver sparkle.

Vicente Nebrada's *Inez de Castro* was a beautifully crafted story dance of a kind they just don't make any more. It was aided by Donald Holder's smoky melodramatic lighting and Patricia Zipprodt's elaborate costumes.

Nebrada used complex group patterns and richly characterized individual choreography to tell the story of a Portuguese king whose son's royal Spanish lover is killed through the machinations of a jealous princess. The dancers were excellent: Costas as the King; Ruiz the passionate, yearning prince; Alessandra Corona the sweetly open Inez;

Morrissey as the frustrated, scheming princess; and Vilaro as the sinuously evil Eastern assassin, all giving wonderfully danced, strongly felt performances. The ending, as Ruiz desperately tries to recreate his lyrical duets with Corona with her now limp body, finally enthroning her with his father's robe and crown, was genuinely poignant.

Columbus re-enactment

The final piece, Graciela Daniele's *El Nuevo Mundo (The New World)*, was also the newest. Staged as a tongue-in-cheek re-enactment of the Columbus story by contemporary Latino kids, it was an exuberant celebration of pure style and attitude done in a clever pastiche of flamenco, jazz and hip-thrusting street dance. Ann Hould-Ward's trendily characterized costumes were an essential element.

To a flamenco score by Paco de Lucia, the dancers slipped between flamenco *palmas* (rhythmic claps) and footwork to butt-wiggling struts and cries of *anda!* Cristobal Colon (Ruiz) was a loner in tight jeans urged on by black-clad ultra-sexy Costas and his phallic/inspirational guitar. In a floor-rolling seduction of Isabel (Turano), clad in a red velvet micro-mini, Ruiz gets her bejeweled cross. Then the whole crew parades him triumphantly across the stage behind Corona, Overboe and Rebecca Jefferson as the Niña, the Pinta and the Santa Maria, in mod DeeLite-esque outfits and six-foot-long braids. *Anda!* indeed.

The Atlanta Journal

THE ATLANTA CONSTITUTION

Sunday, October 18, 1992

Ballet Hispanico: sass, class and substance

The mixed program of sizzle and tragedy that **Ballet Hispanico** of New York performed Tuesday at Agnes Scott College was a winner all around. This powerful, modern troupe with the Spanish flair may be unique in the nation. The company's choreography often combines traditional flamenco technique with a modern vocabulary redolent of Martha Graham.

Both were certainly evident in the darkly passionate "**Bernarda**," based on Federico Lorca's "The House of Bernarda Alba," a story of a monster mother who, at the death of her husband, locks up her daughters emotionally and denies them — through her watchdog maid (marvelously performed by **Celeste Overboe**) — all freedom of choice and love. (The mother is represented only by a strident voice.) The resulting volcano of repressed emotion erupts into strife, lust and the murder of the youngest daughter — to prevent her from losing her virginity.

DANCE

"Bernarda" was the heavy — and most compelling — work of the evening, though each of the other dances had its own merits. Notable among them were **George Faison's** "Cafe America," which centers on three immigrants, their Volkswagen bug (stalled on the border between Mexico and the United States), and their dream of a better life. By stage magic, the car becomes Cafe America and the men imagine themselves as real cool dudes — before reality sets in again.

Other works included "Llamade," a sensual solo of longing performed by **Nancy Turano**; "Ola Chica," a suite of high-spirited dances in the Latin style; and "El Nuevo Mundo," ostensibly about Columbus and his voyage into the unknown, but more like a menu of raging hormones. Depicting today's street-smart youth, the dancers taunted, tempted and torched each other with the fire of flamenco and the sass of the streets.

— Helen Smith

THE DENVER POST

Friday, April 17, 1992

OVERNIGHT IN COLORADO

Ballet Hispanico distinct

Dance troupe offers slice of historical, present culture

By Glenn Giffin

Denver Post Dance Critic

Without doubt the Ballet Hispanico, directed by Tina Ramirez, occupies a distinct place in American dance. Using themes of particular Hispanic interest, the company of a baker's dozen is a bridge for Hispanic culture — both historical and current.

On the historic side, "Inez de Castro" is an unusual piece, a bloody bit of 14th century Iberian history where a prince enthrones his dead lover. But then Spain and Portugal were always places of particular passion.

And dramatics aside, the works that won the audience's heart last night at Macky Auditorium in Boulder were the pure movement pieces, such as "Cafe America," choreographed by George Faison wherein a trio of young men, stranded by a recalcitrant car, dream of how they'd strut their stuff at the Cafe America. Jose Costas, Gary-David Shaw and Eduardo Vilaro were the heroes of this piece.

Another short work, "Llamada" was a

solo for Nancy Turano for a study of both the very Spanish uplifted back and sharp footwork, but softened by fluid arms. The choreography was by William Whitener.

But the biggest hit of the evening was "Ola Chica," also by Whitener, who has an exceptionally good feel for the social dance vernacular as he raises it to theatrical status.

"Ola Chica" is done to a group of popular works, including five Venezuelan waltzes, which allows each of the five dancers to solo. The finale, "Tico, Tico" all but brought the house to its feet.

The dancers, Merceditas Manago, Lynne Morrissey, Miriam Kescherman, Pedro Ruiz and Brian Chung are young, exuberant and fetching personalities in this piece. The whole is a summation of what one thinks of as "Hispanic" movement: the free torso, the sudden and sharp focuses, tricky little essays of the feet.

In dramatic works, such as Vicente Nebrada's "Inez," the technique is a cross between modern and ballet much, to my eye, indebted to Jose Limon.

JARVIS THEATRE & FILM PROJECTS LTD.

171 West 57th Street NYC 10019 Tel: (212) 541-7776 FAX: (212) 397-0864

presents
BALLET HISPANICO of NEW YORK
in
CUBA
A Tour & Television Show

Only ninety miles off the coast of Florida, Cuba remains an island shrouded in mystery and misconception. Most Americans know little about this island or the Cubans themselves, a proud people with a colorful passionate heritage. As the post-cold war world continues to evolve, it seems an appropriate time to take a closer look at this island nation, its people and its vibrant enduring culture.

Jarvis Theatre & Film Projects, Ltd. is an innovator in cultural programming with a long history of identifying ideas and creating experiences that merit the attention of wide audiences. In 1962, President John F. Kennedy opened the door for Lucy Jarvis to make a deal with Nikita Khrushchev to film inside the great halls of Soviet power. The result was an Emmy Award winning television special called "The Kremlin," which presented the era of detente to the American people. She then won the exclusive right from the French Ministry of Culture to film inside the Louvre. She was awarded the "Chevaliere de L'Ordre des Artes et des Lettres" for her efforts there. Ten years later, she anticipated the normalization of diplomatic relations with The People's Republic of China and won permission to film inside that country. This spectacular coup resulted in another Emmy Award winning television special, "The Forbidden City." Again in 1988, she created the first ever American/Soviet joint venture of a Broadway musical, Duke Ellington's "Sophisticated Ladies," which won worldwide acclaim.

Now, Jarvis Theatre & Film is bringing this expertise in cultural filmmaking to Cuba. We will bring Ballet Hispanico of New York, America's premier interpreter of Hispanic culture in dance, to Cuba for a three city performance tour and film their activities while there. We will record not only what happens on stage, but what happens behind the scenes. The interaction between our dancers, some of whom are Cuban born, will create wonderful and moving stories of artistic exchange between peoples of similar cultures but of different origins and circumstance... By having our dancers participate in the cultural life of this vibrant and colorful island nation we will create a fast paced, informational and entertaining television program depicting Cuba today, a show that will appeal to both American and international audiences.

The completed television program will be broadcast throughout the United States as part of Public Broadcasting's (THIRTEEN-WNET) prestigious and award winning series, "GREAT PERFORMANCES" and distributed worldwide.

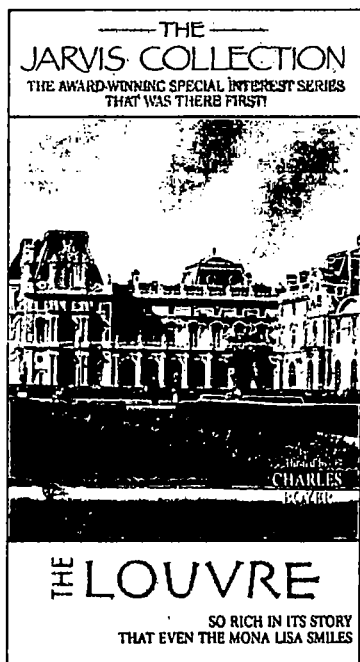
THE JARVIS COLLECTION

ORDER DATE
Jan. 3, 1989
STREET DATE
Jan. 23, 1989

- SEVEN EMMY AWARDS □ TWO PEABODY AWARDS □ TWO CHRISTOPHER AWARDS □
□ THE RADIO AND TELEVISION CRITIC'S AWARD □ THE THOMAS ALVA EDISON AWARD □ TWO GOLDEN MIKE AWARDS □

INTRODUCING

A happy
NEW
RELEASE
for 1989.



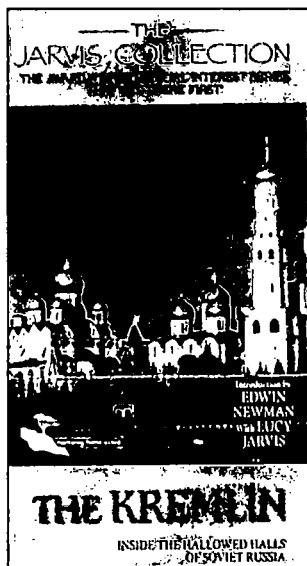
Hosted by
CHARLES
BOYER
CAT# 32934

THE LOUVRE

Before this film, no one else was ever permitted to film the Louvre. The priceless treasures and incomparable art can now be shared. Set against the panoramic history of France, the Louvre, regal palace and home to much of the world's greatest art, becomes THE LOUVRE a film which won fourteen national and international awards, so rich in its story that even the Mona Lisa smiles.

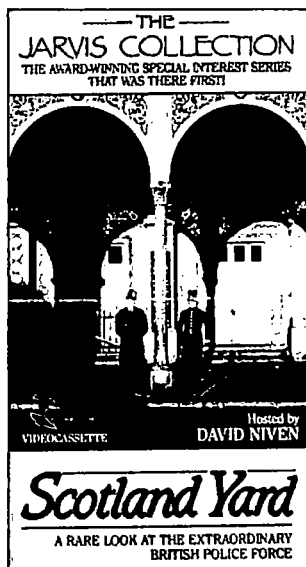


Other available titles



THE KREMLIN

Enter and discover the rich treasures and history of a government who's ideology has swept half the modern world.
CAT#32579



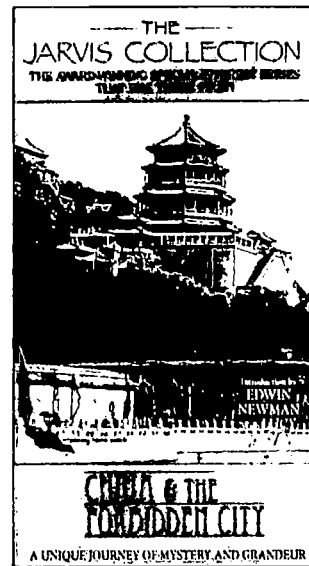
Scotland Yard

A rare behind-the-scenes look at the extraordinary British police force.
CAT#32583



THE INCAS REMEMBERED

Explore the mysteries and miracles of a lost civilization.
CAT#32574



CHINA & THE FORBIDDEN CITY

Join us for a very special inside look at the mystery, opulence and grandeur of mankind's greatest treasures & civilization.
CAT#32547



Introduction by EDWIN NEWMAN with LUCY JARVIS.
Color. 60 MN. Suitable for all ages.

\$24.95
EACH

DISTRIBUTED BY
FRIES HOME VIDEO
a subsidiary of Fries Entertainment Inc.
1-800-248-1113

LUCY JARVIS: Sophisticated Lady

A media icon for more than 30 years, she has bitten of the apple and gained great knowledge.

by Jeanette Friedman

I took myself to Lincoln Center in search of facts about Lucy Jarvis, TV pioneer and award-winning producer—a handsome, exuberant lady with a large laugh and a very sharp mind. Last spring she teased me with intriguing tidbits of her past. At the Center's library, I perused a folder of yellowed clippings—"Woman Field Marshal Conquers Kremlin," "Lucy's Scoop Made the Russians See Red," "Madison Avenue's Miss Machiavelli," and "A Modern Marco Polo Visits China." All of them describe a self-assured whirlwind who knows how to get what she wants.

One writer said Lucy achieved one of her most acclaimed successes—bringing NBC camera crews to film the Kremlin in 1962—by appearing at a cocktail party in a cloud of pink chiffon and batting her false eyelashes at Khrushchev. It was rumored that in fractured Russian she whispered sweet nothings in his ear.

"Sex and corn are two foolproof ingredients for a lady trying to get ahead in business," the article in *Status* magazine quoted Lucy. And then it claimed she had "parlayed" her eyelash abilities into "a reputation as the hottest producer in television today." That was in 1975.

That same afternoon, I visited Lucy at her Creative Productions office in the CBS complex on West 57th, a block from the Hudson River. We were discussing her trip to China (she was the first American to film inside the Forbidden City), and she was telling me about the extraordinary women she met there.

That's when I told her about the pink chiffon and sweet whatevers in Khrushchev's ear.

"Oh my G-d!" she said. "I never owned a pink chiffon

dress in my whole life!! I hate pink! The day you see me in pink, I'll be laid out! I *didn't* say 'sex and corn.' I would never say that. This stuff sounds like the things the guys said when I was the only female in the industry. See, I really felt very strongly that these wonderful places I enjoyed going to would be places people would like to see on TV. And it worked!"

Lucy was the first American to ever film the Louvre and the Kremlin, as well as the Forbidden City. She also did specials with Pablo Picasso, evenings at the White House with the Kennedys, and news specials that proved to be prescient. She's won Emmys, Peabodys and a host of other

distinguished awards, including her appointment as a Chevalier in the Order of Arts and Letters from Charles De Gaulle. She brought the successful Broadway musical, *Sophisticated Ladies*, to Russia in a diplomatic coup during the early *glasnost* days. Raisa Gorbachev said that she didn't think that she could afford to accept the co-chairmanship of the opening gala with Nancy

Reagan. Lucy told her she couldn't afford not to do it, and Mrs. Gorbachev accepted. Lucy's a lady who makes things happen.

A graduate (she refuses to say when) in Home Economics from Cornell University, Lucy learned about independence at her mother's knee. "It never occurred to me that I wouldn't do what I wanted to do. My mother was my role model. The teacher called my mother to school and said, 'You know, Mrs. Howard, Lucy has a long tongue and she talks too much.' My mother



Lucy Jarvis

looked her straight in the eye and said, 'You think I'm going to cut it off? I've encouraged her.' And walked out."

Lucy's family was from France, Russia, and Wales. Her grandfather went to South Africa at the turn of the century for the diamond rush. The idea of going down a hole appalled him, but since the miners wouldn't leave their stakes to get water, her grandfather made a fortune bringing water to them. Then he came back to Wales, picked up his family, and emigrated to America. He lived off the money he made in South Africa and sent Lucy's four uncles to college. The women were not permitted to attend.

"My mother and my aunt were very talented and had tremendous style, as did my grandmother. They used to do the illustrations for *McCall's Pattern* magazine, but weren't permitted to go to the office. The younger boys would messenger the drawings over to the magazine and collect the pay, which was given to my grandfather. The girls were not allowed to touch it until they married.

"Grandfather was a tyrant, and he looked like Ho Chi Minh. After my mother married, she was even more liberated—she was born 40-50 years too soon. There was nothing she felt you couldn't do if you really set your mind to it.

"I was told that I was going to be given all the tools so that I could walk into a room anywhere in the world and never feel inadequate. I went to dancing school and was given elocution and language lessons. I learned how to walk into a room, how to sit in a chair and how to get up. I was given not just the lady things, but everything you could possibly imagine. And I was the first in my group to go away to college."

Two major professions women could enter at that time were fashion and nutrition—so Lucy chose Home Ec. Her brother, also at Cornell, became an aeronautics engineer and eventually built the lunar module that brought the first humans to the moon.

I wondered if there was time for romance in such a busy, peripatetic life. She'd met Serge Jarvis a year before she graduated Cornell. "One night my aunt told me that she noticed Serge sitting in his car, watching my front door. He had it bad, but he wasn't going to give in. He was never going to let me know.

"He was a lawyer and much older than I was. He had a whole entourage of expatriate Europeans from the major capitals who had escaped when the war came. All of them were very well placed and were high livers. The women all wore *haute couture* and were all in business. They would hire gypsy orchestras for dinner parties and dancing. When they met me—and I thought I was the most sophisticated thing that ever lived, after all, my mother prepared me for exactly this—I felt like a country bumpkin. But I quickly absorbed their way of life. Serge played the dyed-in-the-wool bachelor and it was not easy to bring him around."

Finally he gave in, [she doesn't remember the proposal!]



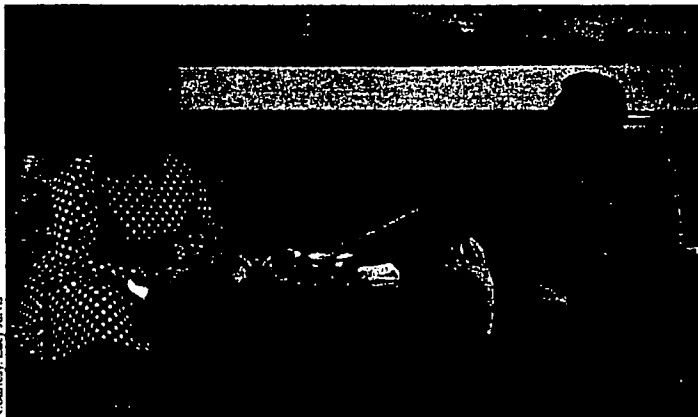
Lucy Jarvis with ...
President
John F. Kennedy
...and Bobby
Kennedy (inset).

and a year after she graduated they were married in a national landmark on Riverside Drive, overlooking the Hudson River. "My mother decided that it would be a great place for a wedding, and it was. We had this outdoor wedding on the hottest day of the year. I didn't feel a thing."

They had two children—a daughter who is an artist and filmmaker in Hawaii and her son, Peter, an expert on English as a second language. Her granddaughter is the 13-year-old Hawaiian State Champion in horsemanship.

Lucy became a nutritionist at New York Hospital, then a food editor at *McCall's*. After a stint doing good works for the Jewish community, she wound up cutting her TV teeth as a producer for David Susskind, the TV pioneer. Before the TV career began, Lucy traveled the world for ORT (the Organization for Rehabilitation through Training) in the '40s as international vice president of membership. "I gave about 15 years of my life to ORT and it was very important. I thought the solution for all the refugees coming out of the concentration camps would be to give them something they could live with anywhere in the world.

"ORT went into the displaced persons' camps and taught trades—radio mechanics, tool-and-die making, teaching anything you could take with you in your head and your hands. We set up ORT schools in France, Italy, and Spain. I believe if you teach a man a trade and make him self-sufficient, there is no need for charity. Eventually we went to Israel. We spent a fortune there, and then we went



Courtesy: Lucy Jarvis

... with Chou En-lai.

to North Africa.

"It blew my mind. Tunis. Even in the local Jewish population there was a real difference between the haves and have-nots. We visited with the international vice president of ORT in Casablanca and were treated like royalty. We had dinner at the home of a woman we hoped would try to rebuild ORT. She was Mrs. Charity from Paris. We ate off gold plates—solid gold plates. I had never seen such luxury. There was one servant for every two people; the flowers were in the shape of a peacock. She outdid herself; she was showing off.

"The next day I went to the Casbah and saw the starving kids. One of those goddamned gold plates would have taken care of one family for a year and I said so. She said she couldn't organize the women in Morocco like the women in America, but she believed in what I was saying.

"When I came back a year later, I found she had organized a group of women, started a school in a warehouse and was feeding the children. Talk about turning around a whole generation!"

It was this sense of enthusiasm and worldliness that landed Lucy a job in TV. "In those days, most of these guys were sitting back on their haunches, living on whatever they had been doing. Nobody was challenging them. They all did the same thing. They worked at either ABC, CBS or NBC and did the same thing at all of them. Along comes the first female executive producer, full of wide-eyed wonder about this incredible medium..."

"I first thought *giants* ran the networks, especially in those days. When you realize TV reaches millions of people and the influence the medium has politically, culturally, and intellectually, you think that the people who are giving you all this are great intellects. Then you come in and find you are working with ordinary people with ordinary taste, who are concerned with whether they meet the budget or whether they're on schedule.

"Today, I think it's changed somewhat. The business is tougher. The guys on top are interested in the bottom line.

Those who run the news departments, the entertainment departments, and the advertising divisions have to be creative and competitive for the ratings. They also have to worry about the growing force of public broadcasting and the cable networks, where they buy a lot of wonderful movies and talent on the cheap. So, if you *think* the quality of the men is higher than it once was...that remains to be seen."

Iask about the special she did on handguns. "A *Shooting Gallery Called America*" was supposed to air March 2, 1975, but didn't. That didn't stop *The American Rifleman* from printing a critical editorial based solely on a TV listing in the newspapers.

"We did six months of research and verified every word, every number, every letter, every organization, every fact—we had a research book that was a foot thick. I felt there was an element in the population who thought they were living in the Wild West, that it was part of the great heritage of America for every household to have some kind of gun.

"I went to Atlanta, which at that time had one of the highest death-by-gun statistics in the country and more gun clubs per square inch than any other city after Detroit. We found a woman who started an organization against guns in the home. Her 8-year-old son found a gun she thought was safely put away, climbed into the tree house they built for him and accidentally killed himself. She decided she wanted to make sure that no mother in the world would have to go through what she went through, and the police offered to help her. Police in general were pro-gun, but in Atlanta, they helped her.

"The National Rifle Association (NRA) did everything they could to stop the show from airing. I didn't leave them out. But the powers-that-be sat in the editing room and challenged every frame. We backed up every fact, every detail, and put it to bed. It was to air two days later.

"I left for Rome to do a project with Fellini. While I was gone, an NBC person went to my associate producer and said the show had to be changed. They tore the show apart, and I have never forgiven either one of them. It went on the air in a bastardized version and *The New York Times* ran a two-column spread saying that they couldn't believe that Jarvis pulled her punches.

"Everything we said in the original came to pass. We had an opportunity to make a difference because there's nothing as powerful as television. There was a lack of responsibility on the part of people who could influence everyday living."

Lucy's shows about art (Picasso and the Louvre) "were enormously well-received. The ratings and audience share blew everybody's minds. But it saddens me that no one heard about the weekly debate shows,

like the health show and the show about teens on drugs. Those are the shows I'm proudest of."

The health show, "Who Shall Live?," was done in the early '70s in Seattle—then the only city in America with hemodialysis machines. It dealt with the ethics of choosing who gets expensive medical treatment and who doesn't. It changed the American government's health policies by making hemodialysis available to the masses and covering most of the costs.

"Then there was the show about kids on drugs. Of course, it's worse now, because no one took heed at that time. I went to Phoenix, Arizona, where the whole city galvanized itself to stop kids on drugs. Eighty percent of the kids in Phoenix were on drugs at that time, and we're not talking alcohol, which in those days wasn't considered a drug. But it did include pot and hash, which were proven to be gateway drugs to heroin. (The local AMA told Lucy that the average medicine cabinet in America contains 30 mind-altering drugs.) And everybody—police, teachers, the local medical association, religious leaders, businessmen—got together to turn it around. They did an incredible job. And if I were the rest of this country, every city would have sent a representative to Phoenix to see how it was done."

For the Kremlin show, the NBC crew was in Moscow from June to December in 1962. Though the original deal was made because Lucy took the trouble to study Russian with a gypsy, she later had to bring brownies and cigarettes from the States to finagle what she needed from the Russians. Her crew, relying on Russian box lunches, went hungry most of the time—until Lucy made a deal with the U.S. Marine commissary.

The Marine barracks became the center for fun and games. After quitting work at midnight on Halloween, the NBC crew headed to the barracks for a costume party. But the Cuban missile crisis began at 11 p.m. that same night. "NBC officials were nervous and tried to find out what was going on at my end. They called and called and called, and by 3:30 a.m., they still couldn't find me. They called *everybody*, and no one was in. They were convinced we were arrested and by the time they got through to the State Department at 6 a.m., the president of NBC was in hysterics, and he was not by nature an hysterical man. He also said that if the Russians had me on their hands, he didn't envy them.

"So as all the embassy people are trying to find us, they go to the hotel. But after the party we'd all gone to breakfast with *The New York Times* bureau chief in Moscow. Finally, someone wondered if we'd been at the all-nighter in the Marine barracks and tracked us down. By the time I contacted New York, they were ready to kill. That's how we found out about the Cuban missile crisis."

Lucy says she sent a telegram to Pierre Salinger, President Kennedy's press secretary, asking why the



— the Carter family

President couldn't have held off until her project was finished. She confirms that Kennedy later told her he'd made a deal with the Russian premier: if he'd get the missiles out of Cuba, Kennedy would get Lucy out of the Kremlin.

Lucy's biggest disappointment was that Jacqueline Kennedy Onassis was unable to do a special art program with her, something they were both enthusiastic about. They'd worked together on a number of programs about the White House and the arts. "When the Kennedys came to the White House, they emphasized culture in America," she says.

Salinger called her about the art program, saying, "Mrs. Kennedy wants to prove that we are not a nation of barbarians, that we have a culture of our own and an appreciation of the arts."

Lucy suggested to the First Lady that they work with Isaac Stern, the violinist, and called the Sterns to set up a lunch date at the White House the following Tuesday. Stern, on tour in Montreal, caught the milk train to make the date. Salinger and Jackie's secretary joined Stern. Lucy and Jackie in planning the whole thing and that's how "Evenings at the White House" came into being.

But then the President was shot and Lyndon Johnson's idea of culture was to bring Liberace to the White House. NBC canceled the series and Jackie married Aristotle Onassis, changing her image. Today Lucy is "torturing" New York Mayor Rudy Giuliani into doing something similar at Gracie Mansion. "We have the greatest talent in this city, let's show *that* off!"

In those days, Lucy had the perfect arts project for Jackie. "I wanted to show what was happening to the great monuments of the world. The Parthenon was melting like an ice cream cone. We'd discovered that in the last 50 years there had been more destruction of these places than there had been in 2,000 years. With the right name we could sell it all over the world and raise money to save the monuments at the same time.



Courtesy Lucy Jurk

— Barbara Walters and the Duchess of Orleans



Official White House Photography

— Ronald Reagan

"Jackie was married to Onassis and I thought 'If I can't move him about the Parthenon, what would move him?'"

She went to see André Malraux, whom she knew from working in the Louvre. "I wanted to be able to tell Jackie that she would be working with him, and he said he would help me put together a group of first-rate people."

Pierre Salinger engineered a dinner for Lucy when the Onassis visited New York and Jackie was thrilled with the project. "Ari said, 'You know, everybody wants to get her on television; everybody wants to use her. I don't encourage it, because the moment that happens, the crazies will come out of the woodwork and I really fear for her life. I protect her with my Navy and with my Air Force.' I finally convinced him. And he said, 'This is really the first time someone has come to her with an idea that is worthy of her, so there is a possibility of doing the show.'"

Extensive meetings with Jackie followed. "Then she called in her lawyer and I called the NBC lawyers. I let the

guys upstairs know what was going on every step of the way. Harry N. Abrams, the publisher of art books, said he would do a book. The lawyers went to see Harry and Jackie was promised a \$250,000 advance, plus royalties.

"The lawyers finished their documents and they were sent off to Athens, where Ari picked up the mail and read it as he was flown back to the island. He saw this big thing from the lawyers' office, opened it and read it. It was 21 pages long and promised her \$3,000,000. In those days, that was a lot of money. And every time Abrams would sell a book, she would get 50% of the gross.

Aristotle Onassis did not want Jacqueline Kennedy to feel that she could make that much money on her own for so little work. She was not supposed to realize that her name, knowledge and talent were worth that kind of money. She didn't have enough money when she married him. The Kennedys had made a modest settlement on her, \$250,000 annually, the life insurance policy, plus something from her trust. This was not money to Jackie."

Ari called Lucy in New York. "Are you crazy? She should live up to 21 pages?"

"I didn't write it," I said. "Her lawyer did. Did you give it to her to read?"

"No. I didn't give to her. I told her about it. You can't let her do this."

"Of course, I can," I say. "We agreed. We had a meeting, you promised and you said it was the best thing that was ever brought to her."

"I think you better come to Greece; we have to discuss this. Yes, it's a great idea, but not now. I thought maybe in the future. What's the rush?"

On the weekend of their wedding anniversary, Lucy and her husband, Serge, were flown to Greece. NBC paid for two tourist-class tickets to keep it on the up and up, but at the airport they found themselves bumped-up to jet-set status.

"It was the trip of trips. We had the whole top floor of a 747 to ourselves. We arrived in Athens and our luggage was waiting in a limo at the foot of the stairs. We were driven to a private hangar, where Lee Radziwill [Jackie's sister], Ari, and others were waiting. Lee said to me, 'I know why you're here. Lots of luck.' And I knew I was in trouble."

Somewhere in transit, Ari started on Lucy's husband. "You're a lawyer. Did you draw up those 21 pages?"

"No. I stay out of her business."

"Ari said, 'Listen, we don't need NBC lawyers. Just you and Bobby Sarnoff and me. We can sit down and we can write a 2-page contract. What do we need 21 pages for? Let her do this, but not now. I need her now. I need her to go with me to various places to meet heads of state. I'm doing big business. I can't spare her. Maybe in a couple of years.'

"He really didn't want her to do it. It had nothing to do with her needs, with her wants. His argument to her, when we were *not* there, was that people could get at her. With

him she was safe. She was *very, very* frightened. She was determined to protect herself and those children. She was terrified.

"So we go out to the island, and Serge tells Ari a story: There were two Jesuit priests who were very heavy smokers, but they weren't permitted to smoke in church. They would run outside and grab a smoke. Finally they decided they would each write to the Pope and ask for permission to smoke. Three weeks later they meet. One of them is happy as a clam and the other one is miserable. The miserable one wrote to the Pope and asked if he could smoke while he was praying. 'The Pope wanted to know how I could ask such a terrible thing—such a desecration! The answer was no.'

"The happy priest said he asked the Pope if he could pray while he was smoking. And the Pope said, 'Of course.'

On the Onassis island, "Jackie gave my husband a tour, and then we gathered for dinner, where Ari announced that there was going to be a fireworks celebration on the following evening to honor our wedding anniversary. We felt like we were in paradise.

"Then two days later the phone rings and it's the number three guy at NBC. Ari said, 'I'll speak to him, I don't want him to bother her.' He picks up the phone and he says to the guy, 'Don't bother Lucy. It's praying while smoking!' Click. Oh, G-d! It wasn't until I got back and told the story that anyone understood what he meant. We had a wonderful time, but Ari never let Jackie do it.

"Jackie was smart, she was knowledgeable. When you talked to her, she was very natural and would say what she thought. She was logical and soft-spoken and you felt you were on solid ground. She was fun to be with. And she adored Ari. She had enormous respect for him. When he regaled us with stories in French and English, she sat there, just staring at him with absolute admiration. If it was an act, she did it brilliantly."

Lucy ruminates on the current state of TV. "If we're not careful," Lucy warned. "TV can be a source of evil. I always hoped it would be a source of good. We live in a shrinking world because of TV, transportation, and the new techno stuff, and we need to reach out to each other. We need to understand and demystify our differences so that we won't be afraid of '-isms.' I always wonder what some people do to justify the space they take up on this planet. At least I feel that I've done some things that will still be here when I am not—and maybe someone will learn from them. It was this philosophy that involved me in ORT.

"All the things that we talked about in the programs 20 years ago are repeating themselves today. Those problems were never solved. Our kids get the feeling that there's no tomorrow, but where did they get that from?"

That's why Lucy is so active in the Women's Forum, an organization of networking women in international leader-



... Hillary Rodham Clinton



... Boris Yeltsin.

ship who deal with these issues. She co-chaired the tenth annual conference this October, where Barbara Walters, Mickey Seibert and Leontyne Price were honored.

"Kids need role models who will tell them that struggle is worth the end result. They need to be told that the foundation on which to build, not just a marriage or a family, but a life, is respect for each other. That's the first thing. Love may be interesting, sex may be interesting. Those are icing on the cake. The cake is respect.

"Today, we don't have respect for ourselves, so how can we have respect for our President, a man [Clinton] who is trying so hard to create a society in which everyone can have a better life? We don't have respect for that. We have respect only for the power of the guy who steps over the dead body and makes money doing it. That's what we were taught to have respect for. And it begins right here, in the television industry, on the air, in cable, in the movies and on videotape. But that's where the positive role models ought to be."

Since Lucy's been in TV from its earliest days, she must know whereof she speaks. But my positive role model wasn't on TV. She was in an office on West 57th Street, taking it one day at a time.

lifestyles

BY PHIL ROURA & TOM POSTER

PEOPLE



SOPHISTICATED FIRST LADY: Raisa Gorbachev, the new first lady of the Soviet Union, greets cast members of "Sophisticated Ladies" in Moscow. The troupe opened there on Saturday.

BACK STAGE September 23

"Ladies" Treated To Sophisticated U.S.-U.S.S.R. Joint Effort

The most elaborate staging of glasnost ever will begin in October when Duke Ellington's "Sophisticated Ladies" launches the first co-production of a Broadway musical by combined forces from the United States and the Soviet Union.

"Ladies" will open in Moscow on Oct. 1, through the joint efforts of the U.S.S.R. Cultural Fund, the U.S.S.R. Theater Workers' Union, and Soyuzteatr, with American input from Jarvis Theatre Projects Ltd., which is producing the venture. A tour that is expected to stop in more than 25 cities throughout Europe, Australia, Asia, China, South America, and the U.S. will follow—with plans to continue into mid-1990.

The surprise announcement on Thurs., Sept. 15, was made by Charles Z. Wick, director of the USIA, Soviet ambassador Yuriy V. Dubinin, and James D. Robinson III, chairman and CEO of the American Express Co., the underwriter of the project, which will generate proceeds to be divided among the Soviet theatrical partners, the Jarvis company, and American Express.

The show's company, including cast, producers, director, choreographer,

musical conductor, staff, and crew, will consist of American talent. Soviet personnel will design the principal costumes while conceiving and building the sets. A 20-person jazz orchestra will be composed of 16 Soviets and four American musicians, conducted by Frank Owens.

Hinton Battle and Gregg Burge—two stars from the original Broadway production that in 1981 earned two Tony Awards from among its eight nominations—will head the 19-member cast. "From Times Square to Red Square," a TV special that will chronicle the production along its tour, is being planned for release in 1989. Among the locations targeted for the tour after Moscow are Leningrad, Tbilisi, Paris, Rio de Janeiro, Melbourne, Sydney, Hong Kong, Japan, Hawaii, Los Angeles, San Francisco, England, and New York.

Said Dubinin, "This pioneering project opens a new page in Soviet-American cultural exchange. It is particularly appropriate that this joint production features the music of Duke Ellington, whose work is both well-known and highly respected in the Soviet Union."



VARIETY



1933—50 Years of Service To Showbiz—1983

Mon., Jan. 5, 1987

Monterey Releasing Jarvis Dox

Monterey Home Video has acquired a collection of five documentaries from producer Lucy Jarvis; and will introduce the first of its "Jarvis Collection" videocassettes in January with "Scotland Yard" and "The Incas Remembered."

Most of the Jarvis documentaries were filmed during her 1960-1976 stint at NBC. Included in the titles acquired by Monterey are programs that represent firsts accomplished by Jarvis.

The "Scotland Yard" doc, hosted by David Niven, is the first "inside look" at the London police agency, which gave Jarvis access to officials and high-security areas not previously filmed.

One program features the first work by a U.S. producer and film crew in the Kremlin; one offers the first American filming in Communist China, and another boasts the only tv tour ever granted of Paris' Louvre.

The five programs acquired by Monterey have won a total of seven Emmys, two Peabody Awards and two Christopher Awards. MHV is pricing the tapes at \$24.95 suggested retail.

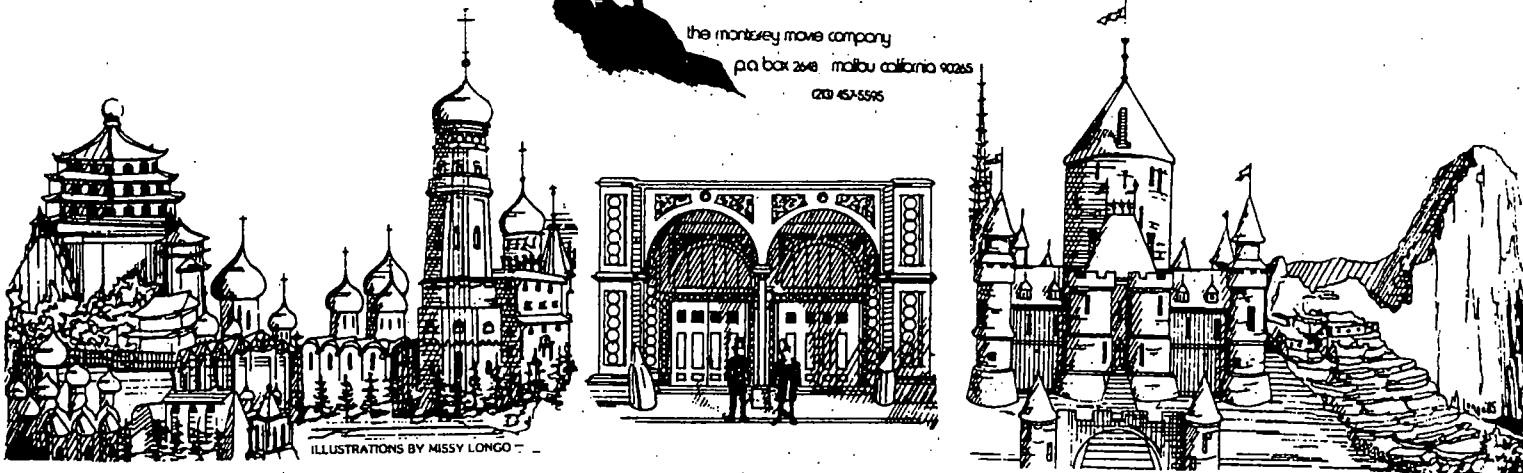
*Internationally Acclaimed
Winner of 22 Awards*



the monterey movie company

p.o. box 2648 malibu california 90265

(213) 457-5595



ILLUSTRATIONS BY MISSY LONGO



The joint Soviet-U.S. production of 'Sophisticated Ladies' will begin its U.S. tour with a performance in Roanoke

Sophisticated lady

With joint U.S.-Soviet play production,
Lucy Jarvis adds one more to her
list of international firsts

By JEFF DeBELL
STAFF WRITER

AMERICAN television producer Lucy Jarvis was making an NBC documentary inside the Kremlin in 1962 when previously cooperative Soviet officials abruptly began giving her "lots of stony looks and silences."

The American ambassador would say only that "the President and Khrushchev are having an argument," whereupon Jarvis cabled presidential press secretary Pierre Salinger to the effect that John Kennedy was lousing up her show and couldn't he please wait until she was done to have his spat with the premier?

Only when she later arrived in Paris, where information flowed more freely than in Cold-War Moscow, did Jarvis find out that the "argument" has been the Cuban missile crisis.

Soon after returning to Washington she was summoned by President Kennedy and immediately began to apologize for the irreverent message to Salinger. The president cut her off with a smile, saying he had made a deal with Khrushchev after seeing her cable:

"I told Khrushchev if he got the missiles out of Cuba, I'd get you out of the Kremlin."

That is one of Jarvis' favorite stories from a career that can boast an impressive number of international firsts.

She was the first western television producer to film inside the Kremlin; in fact, she says not even the Russians had done it at the time.

She was the first producer given permission to film inside the Louvre (1964). She later became the first western producer to be invited



Lucy Jarvis' projects attempt to provide a link between differing cultures

to China, where she filmed "The Forbidden City" for NBC.

Jarvis is breaking ground again. She is producer of the first joint American-Soviet production of a Broadway musical — "Sophisticated Ladies," which toured the Soviet Union with great success last fall. The show is using the Roanoke Civic Center auditorium for rehearsals.

In a telephone call to her New York home, Jarvis was asked the source of her ability to get her cameras around bureaucratic barriers in exotic foreign settings.

"If I told you that I would be giving away my best secret," she joked. Then she answered more seriously.

"I believe in what I'm doing," she said,

"and I guess I make other people feel that believe in it."

Jarvis said she was doing more than making television with the ground-breaking programs. She was providing a link between peoples of the world.

"I do believe that everything we do can contribute to better understanding and peace," she said. "Since my milieu is communication I think I should use it any way I can to make happen. It makes a difference when you're engaged in a project that involves more than meets the eye."

Jarvis said the genesis of the "Sophisticated Ladies" project came in the mid-1980s when the Reagan administration was looking for innovative ways to respond to the Soviet Union's new openness to cultural exchange.

Instead of merely sending an American ambassador to the Soviet Union and inviting the Soviets to reciprocate, Jarvis proposed that the two countries join in the production of a show.

"The point was to show that we can work together," she said.

She chose "Sophisticated Ladies" because the Russians love jazz in general and Duke Ellington in particular. One of the original producers, Louise Westergaard, helped American Express to underwrite the American side of the project.

Last April, after three months of negotiations with the Soviet government, a protocol was signed. It called for the Americans to make a production model for the show and for the Russians to build it. The model was designed by Yuri Kuper, a Russian-born artist living in Paris. On April 1, the Soviets were shown the model.

and told that the show was to open Oct. 1.

"They said, 'We don't think that's possible,'" Jarvis said. "I said, 'Watch me.' This is the only way you can talk to them."

Jarvis turned to a friend, Georgi Mesheshvili, chief set designer of the Tbilisi Opera and Theater in the Soviet Georgia Republic.

"They saved our lives," she said. "Those people conceived and built something with Yuri that we could never have done even in the U.S. in such a short time."

The set, far more elaborate than that of the Broadway original, includes 55,000 lights that are controlled by an electronics system with more than four million solder points.

"I think that's what makes this production so unusual, aside from the fact that it's a joint production," Jarvis said. "Things happen on stage that just haven't happened anywhere else."

Jarvis realized by last summer that the project would go nowhere as long as she was trying to work with the Soviet government. She found new collaborators in the U.S.S.R. Cultural Fund, the U.S.S.R. Theatre Workers' Union and Soyuzteatr.

All are non-government organizations aimed at fostering Soviet arts and culture both at home and abroad. Raisa Gorbachev, wife of the Soviet leader, is on the cultural fund board and was a booster of the "Sophisticated Ladies" project.

The final deal: The Soviets would build the sets according to American specifications; premiere Soviet designer Viyacheslav Zaitsev would create gowns for the principal female performers, while the rest of the costumes would be designed by American Willa Kim; the performing company, director and choreographer would be Americans; most of the orchestra musicians would be Soviets, and the technical and stagehand duties would be shared by Americans and Soviets.

On Oct. 1, the show opened as scheduled in Moscow. It went on to run in Leningrad and Tbilisi over a period of six weeks. Jarvis said it always sold out and always received rave reviews.

Though things went well on stage, she said, there were occasional offstage difficulties. One was a shortage of good food in Moscow. It hurt the morale of the Americans, who were used to being well fed.

Jarvis solved the problem by importing a special shipment of spaghetti and meatballs for a festive dinner before the company moved on to Leningrad.

Just a day before the show was to open in Tbilisi, the trucks carrying the sets and other gear had not arrived and could not be found.

"We were desolate," the producer said.

It turned out the trucks had been caught in a mountain storm. Help was dispatched and they arrived on time.

Jarvis said the show made no money in the Soviet Union, where tickets were held down because the Russian people cannot afford western-level prices.

The arrangement with the Soviet collaborators was that the show would be taken to the U.S. and elsewhere in the world — always with the mixed Soviet-American team — in hope of recovering losses and perhaps making a profit. All profits will be divided among the American and Soviet partners.

Jarvis took on a co-producer, Irving Schwartz of New York, to help with the complicated and expensive American and world tours.

The plan had been to ship the sets directly from Leningrad to Philadelphia, but the trucks from Tbilisi arrived a day too late for the one monthly freighter making that run. Instead, the sets and other equipment were shipped to New Jersey by way of Hamburg, arriving late last week.

They were moved to Roanoke in 10 tractor trailers that arrived Saturday.

American and Soviet workers have been working since then to install them at the civic center auditorium.

Jarvis said the Roanoke Civic Center auditorium was recommended for pre-production rehearsals and adjustments by a number of people on the tour's management staff who had been there before with touring shows. It also has the virtue of being near Washington.

Jarvis said she was pleased to introduce the Russian crew members and musicians to the U.S. in Roanoke.

"They'll have the opportunity to get to know the country in a more intimate way than if we had just dumped them in New York," she said.

Creativity a way of life for go-getter newswoman

By ANN GIORDANO
NEVER underestimate the powers of a woman — especially when that woman is Lucy Jarvis who left a major television network after 16 years to head her own production company, Creative Projects Inc.

A newswoman with a no-mission-is-impossible reputation, it wasn't surprising when her New York firm took on a highly ambitious project — handling public information for Ecumed, a \$2 billion medical complex under construction in Fort Lauderdale, Fla.

The development is a sprawling exhibit and hotel complex. The health care information, education and technology it will generate will be spread across the world, by satellite broadcast — a Jarvis specialty.

As director of communications, indomitable Lucy has 60 percent of her office involved and expects to "make a lot of money" on the medplex, slated to open late in 1987.

Lucy's positive attitude comes from her mom, a talented dress designer who sold patterns to McCall's on the sly because her father disapproved.

"My mother always made me feel there is nothing I couldn't do if I



really applied myself," Jarvis recalled.

Graduated from Cornell University with a BS in bio-chemistry of foods, she worked as a dietitian at New York Hospital, got bored and moved to McCall's magazine as associate food editor.

There, her report on nutrition experiments — linking lack of certain nutrients to greying of hair — triggered an "overwhelming" reaction. One result: McCall's financed her Masters degree at Columbia University.

Meanwhile, TV guest spots showed she could reach "10 times the number of people I reach with a magazine article."

She conceived a successful TV show with a magazine format that included interviews with health and cooking biggies.

After a 12-year gap — in which she raised a family, did charity work and got involved in politics — she hooked up

(through her husband, a corporate attorney) with "Meet the Press" originator Martha Roundtree. The two syndicated "Capitol Close-up" with guests Eisenhower, Nixon and J. Edgar Hoover. It was a blockbuster and didn't escape the networks.

Jarvis wrote a four page critique ripping a CBS male-produced pilot about women. When its president left for NBC, Jarvis went with him.

As a producer, she broadcast landmark footage from the Kremlin, China and the Louvre museum in France. She arranged "impossible interviews" on TV with Winston Churchill, President de Gaulle, Presidents John F. Kennedy and Jimmy Carter.

After 16 years with NBC and doing "the same kind of documentary only in a different place," Emmy winner Jarvis quit but is just around the corner in her Rockefeller Center office.



Post photo by Michael Schwartz

Lucy Jarvis strikes out on own her after 16 years with a network.

"I invested every penny I had, set my own rules, drew up my own budgets and have a small, well-chosen staff," she said.

Shooting on location this winter will be "Lest Innocent Blood Be Shed," an historically

accurate film about the rescue of thousands of children from Nazi occupied France.

"I believe in myself," says Jarvis who is driven by work, but hopes to maintain "my sense of humor which you can never lose."

Arts & Leisure

East Woos West in a Romantic Soviet Rock Opera

By TIMOTHY W. RYBACK

IT TOOK SIX YEARS, THE DENOUEMENT of the cold war and the passion of a French couturier to bring the first Soviet rock opera to the United States. "Junon and Avos: The Hope," which opens tonight at City Center, will offer New York audiences a taste of contemporary Soviet pop culture.

"It is a rock musical with a social message, like 'Hair' and 'Jesus Christ Superstar,' combined with the innovative set designs of 'Cats,'" says the musical's American producer, Lucy Jarvis, who has brought the show to America with the backing of the French designer Pierre Cardin. It is scheduled to run through Feb. 4.

The Moscow production has collected some of the Soviet Union's leading artistic talent, including the poet Andrei Voznesensky, who wrote the libretto; the critically acclaimed director Mark Zakharov, and a leading choreographer of the Bolshoi ballet, Vladimir Vasiliev.

For many Americans, however, the music will be of greatest interest. Composed by Aleksei Ribnikov, a protégé of Aram Khachaturian and the creator of soundtracks for more than 30 Soviet films, "Junon and Avos" presents what Time magazine described as "a bold blend of hard rock rhythms, shimmering folk melodies and traditional Russian Orthodox chants."

First conceived in 1978 in the final years of the Brezhnev era, the rock opera, a romantic plea for East-West rapprochement, has assumed a prophetic quality. "When I first

Timothy W. Ryback is the author of "Rock Aroun the Bloc: A History of Rock Music in Eastern Europe and the Soviet Union," to be published this month by Oxford University Press.



Rancinan/Syoma

A scene from "Junon and Avos," which opens at City Center. Andrei Voznesensky wrote the libretto.

wrote it, it was a story about the fight for freedom," recalled Mr. Voznesensky in a telephone conversation from Moscow last month. "And right now in Russia we are having a terrible struggle for and against freedom."

There is no small irony in the fact that Moscow should send a rock musical to America. Since 1957, Kremlin conservatives have

called against pernicious influences of rock-and-roll.

Despite vigorous efforts to combat what is often described as "Western ape culture," rock flourished in the underground, and by the mid-1960's was creeping through fissures in official culture. The first state-supported rock bands appeared in 1968. Known euphemistically as VIA (Vocal-Instrumental-En-

sembles), these groups performed Russian-language versions of Beatles hits and sported innocuous names like the Happy Fellows and Singing Guitars.

Western rock quickly secured bridgeheads in mainstream Soviet culture. In 1971, two months before the London premiere of "Jesus Christ Superstar," students in the Baltic city of Vilnius in Lithuania staged the complete

An Old Moscow Hand

For Lucy Jarvis (in photograph), producing on an international scale is hardly new, so it was natural for Pierre Cardin, the French couturier who had financed the Paris production of "Junon and Avos," to turn to her for the American production. Ms. Jarvis, with the support of Raisa Gorbachev, had brought the Broadway musical "Sophisticated Ladies" to Moscow for a three-month run, and she was well known in France, too.

"I saw 'Junon and Avos' in Moscow while working on 'Ladies,'" Ms. Jarvis recalled. "I flipped over the production. I knew it was the kind of thing that would reach audiences all over the world."

So with Mr. Cardin's financial backing, Ms. Jarvis arranged to bring the \$2 million production to City Center.

Much of Ms. Jarvis's career has been spent in television production. Her credits have included taking a crew into the Kremlin, and she was the first American invited to make news documentaries in China. "The Russians used to call me the 'field marshal,'" she once said.



English-language version of the work. One Soviet literary review praised Tim Rice's treatment of the biblical story, comparing favorably with the writing of Bulgakov and Dostoyevsky. "Vremya" ("Time"), the nightly Soviet news program, adopted the rock opera's theme song as its musical signature.

By the spring of 1978, the Soviet youth

Continued on Page 26

SUNDAY, JANUARY 7, 1990

Soviet Rock Opera

Continued From Page 25

publication Yunost could write, "Rock music, viewed 15 years ago as devilment or charlatanism, has now become a rather stable musical tradition in our country."

In the early 1980's, as American-Soviet relations went through one of its periodic downturns, conservatives in Moscow rallied and persecuted the advocates of what Tikhon Khrennikov, head of the Soviet Composers Union, had called these "deafening heavy-beat rhythms and truly unearthly howls" from the West. Hundreds of discotheques were closed, and virtually every leading Western and Soviet rock group came under attack.

But amid this ideological onslaught, "Junon and Avos" made a sensational debut at the Moscow Komsomol Theater in July 1981. The production, offering flashes of nudity and a musical score propelled by a solid rock-and-roll thump, raised the ire of officials and the enthusiasm of youth.

At times, as many as 400 young people gathered outside the theater hoping for tickets from last-minute cancellations. The show was brought to Paris by Mr. Cardin and has also traveled to Amsterdam and cities in Eastern Europe. It is still playing in Moscow.

The plot, which offers passages from the Russian Orthodox liturgy and a romanticized vision of the American West, as well as the plea for rapprochement, further unsettled many Kremlin hardliners.

The musical tells of an enterprising 19th-century Muscovite, Count Rezanov, who arrives in San Francisco in 1806 with two merchant ships, Junon and Avos. While working to establish trade relations with the New World, Rezanov falls in love with Conchita, a 16-year-old California beauty. Rezanov, who is Russian Orthodox, returns home to obtain permission to marry Conchita, a Roman Catholic. Before reaching Moscow, however, he is overtaken in Siberia by Father Winter and perishes in agony. After vainly waiting 38 years for Rezanov's return, Conchita learns of his death and enters a convent, where she spends the rest of her life.

Mr. Voznesensky originally conceived the story in 1970 as an epic poem. Although he based it on the life of a real 19th-century count, he saw it

as a metaphor for the strained United States-Soviet relations of the Brezhnev era.

"It was impossible to address these issues in a modern context," Mr. Voznesensky explained, "and so I used the story to tell about life in our country at that time. I put all modern Russia in this work. It is parallel with the contemporary situation. That is why when Rezanov is fighting for the freedom to trade with the West, it is the fight for freedom of the Russian people today. And even when the

'Junon and Avos' will be performed in Russian with English commentary.

Czarist minister doesn't want to give Rezanov a visa to go to America, it is parallel to today."

"By drawing on traditional Russian church music and contemporary Western rock music," said Svetlana Boym, a professor of Russian culture at Harvard University, "Ribnikov made it clear that he was rejecting official Soviet culture."

But, according to Professor Boym, the prominence of the artists involved in "Junon and Avos" afforded the rock opera a degree of immunity from the Kremlin's ideological watchdogs. "There was certainly censorship at this time, but this was not Stalinism," she said. "There existed niches in official culture for works like 'Junon and Avos.' If, of course, the right people were involved." In the early 1980's, Mr. Voznesensky, Mr. Vasiliev and the director, Mr. Zakharov, a member of the Supreme Soviet, represented a powerful cultural team that could wrestle a controversial work onto the Soviet stage.

Mr. Voznesensky concedes that his stature and that of his collaborators was crucial in breaking through official resistance.

"Junon and Avos," intended as a political metaphor of the Brezhnev era, has come to read like a lyrical rendering of the Soviet foreign policy agenda in the age of Gorbachev: an East-West marriage that effaces mutual distrust while nurturing trade relations and human contact.

Mr. Voznesensky said he hoped that the piece would tell Americans that "there is no iron curtain between Russia and America. That the love of two people is much stronger than all systems, all governments, all armies, all wars."

On Broadway "Junon and Avos" will be judged on its artistic merit, not its politics. In the last two years, appearances by Soviet rock stars in the West have stirred much excitement in the media but little enthusiasm among critics and audiences.

Last summer, CBS Records promoted the Leningrad rock star Boris Grebenshchikov with disappointing results.

Two problems have plagued Soviet pop music abroad. First, most Soviet rock, be it from Tallin, Leningrad or Sverdlosk, sounds derivative, a dim imitation of Western rock. Second, the lyrics, which play a more significant role in Soviet songs than in Western numbers, remain inaccessible if sung in Russian and generally sound trite when translated into English. In "Junon and Avos," which will be performed by a cast of 60 at City Center in Russian (with English-language commentary by an on-stage narrator), the sound of the original language will be an added aural element.

In providing the musical backdrop for "Junon and Avos," Mr. Ribnikov employs Western rock rhythms but reaches more deeply into the traditions of Russian folk and church music than into the catalogue of Beatles recordings. "It is more lyrical than Western rock," said Mr. Voznesensky, "close to the text. It is more instinctual, more emotional, more..." the poet laughed, "more barbaric. I call it 'Dostoyevsky rock.'" □

America's

75

Most Important Women

By Donald Robinson

In a *Journal* exclusive, the author of a book about the 100 most important people in the world now chooses a gallery of significant American women.

How do you select the 75 most notable women in the United States? First, you must establish standards. In this case, I felt we were looking for women who had made the greatest impact on our civilization within the last five years, and who would continue to affect us significantly for the next five years. I used the phrase, "women who have done the most to shape and illuminate the world in which we live," as I sought the advice of hundreds of officials and leaders in government, education, science, women's activities, religion, international affairs, communications, the arts—almost every significant field of endeavor.

I finally compiled a list of approximately 200 women, which I then narrowed down to 75 on the basis of personal—but by now educated—choice. The result, I believe, is a representative list that speaks highly for the quality of feminine leadership in America.

EDITOR'S NOTE: It is an arbitrary, somewhat hazardous, venture to choose 75 people as "most important." Donald Robinson is particularly well qualified to make such a selection, however, since he did similar research for his last book, "The 100 Most Important People in the World Today." Why doesn't the *JOURNAL* do a survey based on reader opinions? Someday soon we hope to do just that. Meanwhile, we—and author Robinson—welcome your reactions to this list. Write to Important Women, Ladies' Home Journal, 641 Lexington Avenue, New York, N.Y. 10022.



Virginia Apgar, the compassionate physician whose research, writing and lectures help mothers prevent abnormalities in unborn babies.



Hannah Arendt, political scientist, author and educator. A relentless, effective foe of totalitarianism.



Joan Baez, folk singer known here and abroad for her opposition to the draft and the Vietnam war. Her husband is in prison for resisting the draft.



Ruth R. Bener, U.S. Government chemist who developed process to protect cotton fabric against shrinking, stretching and staining.



Helen Delich Bentley, the government's highest-ranking woman appointee—Chairman of the Federal Maritime Commission.



Gwendolyn Brooks, who has written some of the most distinguished poetry of the age. First Negro to win the Pulitzer Prize for poetry.



Helen Gurley Brown, editor of *Cosmopolitan* Magazine. Her philosophy of sexual permissiveness has influenced millions of women.



Louise A. Brock, president of 14-million-member General Federation of Women's Clubs. Now leading a national campaign for a healthier environment.



Mary L. Bunting, progressive president of Radcliffe College and first woman scientist appointed to the Atomic Energy Commission.



Mary S. Calderone, America's staunchest fighter for responsible sex education in schools, liberal birth control laws and liberal abortion regulations.



Dorothy Chandler, dynamic Los Angeles *Times* executive and patron of the arts who raised money to build Los Angeles Music Center.



Anna C. Chennault, suave, svelte, nose-orn with the late Gen. C. C. Chennault. Backs enormous political work with conservancy in Washington.

America's
75
Most Important Women



Rep. Shirley Chisholm of New York, first Negro Congresswoman and a stalwart, stentorian champion of racial and sexual equality.



Kathleen Cleaver, wife of fugitive Black Panther Elbridge Cleaver. Her calls for violent revolution appear in Panther and other militant publications.



Joan Ganz Cooney, creator of Sesame Street, widely acclaimed television series that has revolutionized educational TV.



Evelyn Dubrow, legislative representative of the International Ladies' Garment Workers Union. A Washington lobbyist who brings chicken soup to Senators.



Katherine Esau, 72-year-old botanist who has made significant discoveries on the structure of plant cells and the viruses that attack them.



Mildred S. Fenner, editor of Today's Education, the official—and highly influential—publication of the National Education Association.



Betty Friedan wrote The Feminine Mystique, president of National Organization of Women, organized fall's Women's Strike for Equality.



Katharine Graham, indomitable publisher who has helped to build one of the nation's most influential newspapers, the Washington Post.



Rep. Edith Green, Congresswoman from Oregon. Chairman of the House Special Subcommittee on Education. A powerful force in education.



Rep. Martha Griffiths, Michigan Congresswoman in her 8th term. She helped push the Equal Rights for Women Amendment through the House.



Jane Hall, physicist, only woman on Atomic Energy Commission's General Advisory Committee. Noted for research into industrial use of atom.



Ruth Handler, president of world's largest toy company, Mattel. Only woman on Business and Industry Council, White House conference.



Nancy Hanks, President Nixon's advisor on cultural affairs. As Chairman of National Endowment of the Arts, she allocates \$20 million a year to foster the arts.



Dorothy I. Height, President of the National Council of Negro Women. She works to promote interracial, interfaith, international harmony.



Claire Hoffman, daughter of the founder of the Bank of America. First woman rector of the largest bank.



Theresa Hoover, top woman executive of Methodist Church, guides 38,000 women's groups. A board member of YWCA and National Council of Churches.



Ada Louise Huxtable, feared and admired architecture critic of the New York Times. She airs the "significant issues in architecture and urban design."



Lucy Jarvis, whirlwind producer of TV documentaries. Her cameras have penetrated such forbidden places as the Kremlin, the Louvre—and now Scotland Yard.



Lady Bird Johnson, who as First Lady crusaded tirelessly for conservation and highway beautification. The land is lovelier for her efforts.



Virginia E. Johnson, whose scientific research (with Dr. William H. Masters) has brought new hope to many couples troubled by sex problems.



Rose Kennedy, the magnificent matriarch who gave us a President, two U.S. Senators—and a memorable portrait of courage in times of sorrow.



Coretta King, widow of the martyred Dr. Martin Luther King, Jr. Her dignity and fortitude have inspired Americans, black and white.



Virginia Knauer, advisor on consumer affairs to President Nixon. She represents consumers' interests to the Administration and Congress.



Elizabeth Koontz, first Negro President of National Education Association and first black director of the U.S. Labor Department's Women's Bureau.



Mary Lasker, a Lady Scientist who has used her wealth to advance medical research and support the arts and various programs in Washington, D.C.



Estee Lauder, the founder, president and polestar of the huge cosmetics firm that bears her name. She runs every facet of her beauty empire.



Mary Wells Lawrence, beautiful, blond advertising dynamo. Her agency, less than 5 years old, is a smashing success.



Rita Levi-Montalcini, a neurobiologist whose imaginative experiments led her to the epochal discovery of a special nerve growth factor, NGF.



Anne Morrow Lindbergh, a poetess, philosopher and novelist whose gentle, introspective reveries have won her a wide and loyal following.



Margaret Mead, sociologist, anthropologist, educator, philosopher. Her research into primitive societies has helped explain the behavior of modern man.



Soia Mentschikoff, Law Professor at University of Chicago Law School. A leading academic lawyer, she drafted the Federal Commerce Code.