

Moments to Remember (or Not)

The best, worst, most and least of 1992: Times critics sort through memories pleasant and painful.

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Russian flair vies with domestic diamonds.

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POISON PEN Zany politics abounded, but editorial cartoonists found time for the culture wars. Page 32.

Dance/1992



ANNA KESSELEGG

The Graham Genius Still Soars
But Too Bad About That Mangled 'Swan'

The Eternal Flame More than a year after her death, the genius of Martha Graham was felt anew in "Pasopasma," an exercise in high dynamics for 25 women in red who seemingly stride off into the future, created in 1935 and never seen before in New York. Its revival by the Graham company was the season's treasure.

Dancer of the Year Indisputably Ethan Stiefel, a 18-year-old Mercury whose energetic partly embraced the New York City Ballet's Balanchine repertory and the "wilder" giant choreographic workshop, the Diamond Project.

Other Dancers of the Year The women were no slouches, but especially memorable moments came from the men: Eric Chalfin's charisma in Paul Taylor's "Epic," Robert La

Foucault's exhilaration in Twyla Tharp's "Scenes," Darren Gibson's leashed intensity in Eliot Feld's "Eve," the distilled elegance of Mikhail Baryshnikov (as a City Ballet guest) in Balanchine's "Dan-Consortium," all the craftmen men in American Ballet Theater's "Sofonisba" and super-high wirewalkers from young Mirvick Bilegard, a future star in the Palm Opera Ballet School.

Prerogatives That Restored Faith in the Art Form Marco Cunningham's "Change of Address," a mysterious, ritualistic episode with amazing shapes; Alwin Nikolais's "Aurora," a beautiful, dreamlike meditation on night and day; and Mr. Feld's "Eldring," an elegant, swirling image of death as part of nature.

Prerogatives That Restored Faith in Twyla Tharp "Gates," a neo-classical nar-

prise of playful complexity, and "Scenes," a tropical-flavored delight, were dazzling dances from one of America's sharpest choreographers; the same bunch of imagination was absent from a quartet led by Mr. Baryshnikov and herself.

First Prize for Mangling a Classic Greg Vanograde's "Swan Lake," in which a chorus line and Odette abandon Siegfried on the floor.

Sad Burial In 2002, death took an extraordinarily large number of dancers and choreographers—including Harlow Helm, Kenneth MacMillan, Charles (Kore) Cole and Clark Tippet—as well as the designer Raubin Te-Artanian and the composer John Cage, without whom American dance would not be the same.



The gay activist and performer Patrick Scully in his "Queer Notions."

DENNISE DENNING

A Year of Schubert for Snoozing
And Saxophones for Sighing

New Kid on the Block Jake Selya, a young dancer with vivid dramatic presence, proved that he could not only choreograph but could make fresh use of an old technique in "Moon-dance" and "Jack and Jill," new pieces presented by American Ballet Theater.

Sixty-Six Cliches Patrick Scully, a young gay activist and performer from New York, put on a makeshift and learned pain, loss and why-in-adulthood-are-you-revisiting-art-in "Queer Notions" at Dance Theater Workshop.

Meanly Gender Soft as velvet and as private as a small, quiet shell, Lantieri Wagner made a rare New York appearance as the Judson Church that confirmed that less is in deed more—and that she's one of the most poised dance artists of her time.

Will the Choreographer Please Stand Up? Who were the choreographers who devalued some of this year's best dance off the turf? In the drunken wedding in Caryl Churchill's drama "Mao Fudai" and the raveling, de-filing, moaning, crowd scenes in Spike Lee's film "Malcolm X."

Sex Appeal Pat Grappo proved dance can

be intensely sexy without an explicit gesture or word in her witty, crisply sexualized "Sex Wagon," a piece for interacting trunks of sex-positions and dancers performed in New York by the Ohio State University Dance Company.

Press the Brandy Or one-third calls at least, in these who can the ballet of dancing, today's dancers' arms add the cause of that dead-and-gone-gone-gone that Yvonne Rainer constructed out of refrigerator boxes to terrify her audiences as "The Shrieking."

Friend Sleeps His a nervous or revealing dream in sight in Mark Morris's dark new "Bedtime," performed as the Jacob's Pillow—just a simple sleep and love and death in Schubert's tender in a rich weaving of the choreographer's narrative and symbolic styles.

Three Sleep Gay male play-parade, choreographers, visual artists and performers are machine evidence, but a feisty little festival called Turn Out, devoted to lesbians in the act, was under after only a few performances at the Pynassat. Time for party, 9:00 a.m.

Russian Flair, Danish Dazzle, Domestic Diamonds

Big Bold Revival The Kirov Ballet production of Leonid Lavrovsky's "Romeo and Juliet" confirmed that this version from 1940—the first Russian staging at the Prudhoe Ballet—remains unsurpassed in dramatic pace and musical sensitivity.

Tiny but Vicious When it was restaged this fall, "Epic," Paul Taylor's 1987 solo made up of ordinary gestures in recorded time sequence, proved an unerring study in quiet desperation.

Transatlantic Flewaways The Royal Danish Ballet's 45th Biennale Festival in Copenhagen dazzled the eye with August Bournonville's bewitching 19th-century choreography and provoked scholarly discussions about preservation and revival.

Talking Points Despite some unwelcome, the New York City Ballet's Diamond Project brought together several of evolving new works in various forms of the balletic language.

Curtainly Archibuteo Dances—serious and comic, crisp and quirky—presented on New York stages by such choreographers as David Allen, Nils Christie, Sean Curran, Alvin King, Tim Lerner, Meg Walsh and Ed Wubbe made one long to see more of their output.

Curtainly Quosher With its skill choreography and go-to dancers, the Florence Dance Theater of Italy made a decidedly premature New York debut.

Resonance Resonance Carmen de Lavallade revealed her formidable artistic range

when she performed Geoffrey Holder's updating "Creation" with the Theater Danespany and John Butler's harsh "Piercing of Hille" at Jacob's Pillow.

Reasons for Worry Charming out dance after dance, as he did this year, Mark Morris too often confused glitz with memorability.

Reasons to Rejoice Although many companies are burdened with debt, managerial flair has enabled Tulsa Ballet Theater in Oklahoma to remodel a former elementary school into an impressive new headquarters and to cross the threshold with the premiere paid for.

A New Year's Wish That all companies everywhere will solve their economic problems and give us new artistic achievements.



The Kirov Ballet production of Leonid Lavrovsky's "Romeo and Juliet," with Alexander Gulyaev and Larissa Lazhina.



Tom Brand

The gay activist and performer Patrick Scully in his "Queer Notions."

JENNIFER DUNNING

A Year of Schubert for Snoozing And Saxophones for Sighing

New Kid on the Block John Selya, a young dancer with vivid dramatic presence, proved that he could not only choreograph but could make fresh use of an old technique in "Moon-dance" and "Jack and Jill," new pieces presented by American Ballet Theater.

Slurting Clichés Patrick Scully, a rangy young gay activist and performer from Minneapolis, put on a miniskirt and turned pain, loss and wry misadventures into revivifying art in "Queer Notions" at Dance Theater Workshop.

Unsalty Caviar Soft as velvet and as private as a small coiled shell, Sanghi Wagner made a rare New York appearance at the

be intensely sexy without an explicit gesture or word in her witty, crisply sensuous "Sax House," a piece for interacting ranks of saxophonists and dancers performed in New York by the Ohio State University Dance Company.

Pass the Brandy Or smelling salts at least, to those who ran the gantlet of disembodied dancers' arms and the maze of dark dead-end passageways that Yvonne Meier constructed out of refrigerator boxes to terrify her audiences in "The Shining."

Freud Sleeps Not a neurosis or revealing dream in sight in Mark Morris's dark new "Redtime" performed at the Jacob's Pillow