

Arts-Entertainment

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Spotlight

Newsworthy Newton Plans Date

Wayne Newton was in the news last week when Interior Secretary James Watt invited him to perform at the Washington Monument this Fourth of July in place of the Beach Boys. He thought that group would bring "the wrong element" to the monument, lining that logic, Newton should attract the right element when he performs at the UNM arena at 8 p.m. Thursday (Platinum, perhaps). Tickets are available at ticket outlets.



Wayne Newton

Tommy Dorsey Band To Perform

The Tommy Dorsey Orchestra, under the direction of Buddy Morrow, will perform at 8 p.m. Thursday in the Albuquerque Hilton's International Ballroom. Morrow considered one of the great trombonists, has played under Dorsey, Paul Whiteman and Artie Shaw. His repertoire includes the classics of the original Tommy Dorsey orchestra, as well as Dixieland, rhythm and blues, progressive jazz and current rock tunes. Tickets, which are \$10.50 in advance or \$11.50 at the door, are available at World Wide outlets.



Charlie Tickner Appears With Ice Capades Ice-Skating Spectacular Returns

If neither Wayne Newton nor the Tommy Dorsey Orchestra appeal to you, the Ice Capades open in town Thursday night. There will be seven performances of the skating spectacular at Tingley Coliseum. Thursday and April 22 at 7:30 p.m., April 23 at noon and 8 p.m., and April 24 at 2 and 8 p.m. Featured skaters will include Olympic bronze medalist Charlie Tickner and U.S. National silver medalist Lisa Marie Allen. Tickets are available at all World Wide outlets.



Jeffrey and Candace Brower Wood Cellist, Pianist in Collaboration

Cellist Candace Brower Wood and her husband, pianist Jeffrey Wood, will perform at 3 p.m. Sunday at the Albuquerque Museum. The program will include the Duo for Cello and Piano of Jeffrey Wood, a piece the couple premiered during the recent NAM Composers Symposium. Works by Hindemith, Handel and Frank BrIDGE will also be performed. Tickets, which are \$5, will be available at the door.

Symphony Features Finest Youth

More than 350 of Albuquerque's finest young musicians will participate in the Albuquerque Youth Symphony Program's Spring Concert at 7:30 p.m. Sunday in Popeye Hall. Four ensembles, two consisting of middle-school students and two of high school students, will perform. Music will range from the Little Fugue in G Minor of Bach to Schubert's "Fandango." Tickets, which are \$4 for adults and \$2 for students, will be available at the door.

'Candide:' Color It Gaudy, Rich, Bright

By TOM JACOBS
Journal Arts Editor

Whatever audiences and critics think of the University of New Mexico's upcoming production of "Candide," one verdict is already in: The fabric stores of Albuquerque love it.

"They're selling stuff (to us) nobody in Albuquerque wants to wear," costume designer David Velasquez said. "Every fabric, nobody else wants because it's too loud — we say it's perfect!"

"I'm pushing color," he added with a zeal that revealed how much fun he has had designing his first musical. "You're going to see color. It's going to be bright and gaudy and rich."

"The concept (director) Bob Hartung gave me is an over-the-top concept. We've got huge hair and wigs that are not natural colors — bright red, bright yellow."

Velasquez' efforts should help Hartung create a carnival setting for the large-scale production that opens Thursday night. "We're doing it as a street fair in 17th," he said of the Leonard Bernstein musical. "It's street theater, commedia dell'arte, theater in the round."

That concept, which Hartung freely admits lifting from the 1971 Hal Prince revival, features actors who are constantly interacting with the audience, 11 stages, spread around different parts of the theater, musical scenery, and costumes that are, well, not subtle.

"Candide" will play at Rodey Theatre April 21, 22, 23, 26, 29 and 30. Tickets are on sale at the Fine Arts box office.

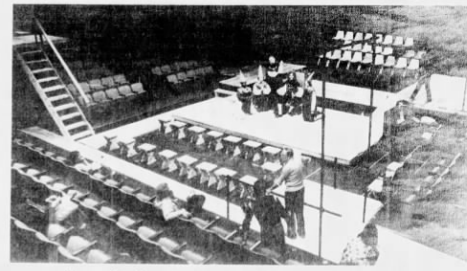
"The musical opera-musical theater piece — no one has quite put his finger on exactly what it is — has had a strange history. It started life as one of a chamber opera, featuring music by Bernstein of the score just before beginning "West Side Story" and as Lillian Hellman's interpretation of Voltaire's savagely cynical novella. It opened on Broadway in 1956 to good reviews and small audiences, and closed after a short run.

In the early 1970s, director Hal Prince convinced Bernstein to alter his score and scale down the orchestration to 12 players. He commissioned John Wheeler to write a new book, more like the original Voltaire.

Prince then totally restaged the work to bring it closer to the audience. "They pulled the entire theater, took out most of the seats and turned it into a carnival setting," according to Hartung, who took two of his UNM classes to New York to see it.

"That production played 34 performances and won numerous Tony awards, finally establishing "Candide" as a popular success. Last year, Beverly Sills added it to the repertoire of the New York City Opera, using a version that contains elements from the 1956 and 1973 productions.

Hartung is sticking with the '73 ideas, however, and



Director Bob Hartung and Students on Multilevel Set of 'Candide'



Marc Monchete, Left, Charles Glover as Judge and Grand Inquisitor

he showed a considerable amount of confidence as he took a reporter on a tour of Rodey Theatre. The set has been completely gutted, but it does look different. Three rows of seats have been placed near the back wall, so the work can be done in the round. But large platforms have been placed in various locations — areas that will serve as exits and steps and backdrops.

"The characters are constantly traveling from one location to another — from Paris to Lisbon to the New World," he noted. "There are desert scenes, ship

wrecks, everything. It presents an enormous challenge for a production."

"Building scenery for each of these locations would not only be costly, according to Hartung, it would detract from the show. "But without it, how do you keep things visually interesting?"

Velasquez answers: "The color of costumes."

"We go through so many scenes, sometimes I had to show the audience that we're in different locations," he said. "The way to do that is to change colors. Each location, each scene within the libretto, will have its own look."

"The production is intimate," Hartung said with some pride. "It's not Popeye Hall. There are no 1,000-seat-theater boxes."

"There will be changes happening all around you," Velasquez added. "That's good for a costume designer. Costumes will be changing right by you. They'll be brought from a distance and over your shoulder."

"The show is a production of the UNM musical and theater arts departments. Three of the casts are music students. There are drama students. I call them my musical fabric and my acting fabric," Hartung said. "The orchestra will consist completely of student musicians."

Hartung likes the idea of a collaboration between the departments and the notion of doing the show with students. He noted that the most charming "Candide" and his girlfriend, Candide, are among the young people who find their way to the show. "I imagine that their teachers said this is the time to see all possible worlds."

"If it works," he said, "there'll be that kind of exuberance to match Bernstein's score."

While Others Sing His Songs, He Rides the Road

By TOM MARSHALL

Townes Van Zandt is a traveling hero. Three pin artists that many people who are willing to travel around the country to play at clubs, taverns and honky-tonks anymore. The record industry, radio and TV are the outlets most prone to give exposure and, they hope, that ever-elusive fame.

Townes Van Zandt is one of the rare exceptions. A Texas singer-songwriter, he has not had his craft for the past 20 years. Yet he has never had a hit record, he doesn't tour with a band, he is not rich and famous. But he is one of the best live troubadours.

With his friend and fellow guitarist Mickey White, he will appear in the K&M Theatre at 8 p.m. It will be his first performance in Albuquerque, although he has been touring consistently with White (who is the brother of City Council President Bob White) and a graduate of Santa Fe High School.

No doubt the Whites have something to do with Van Zandt finally bringing his folk tales to New Mexico. A recent telephone interview from his desert home revealed Van Zandt as a soft-spoken individual. "The man who wrote 'If I Needed You' (a recent hit for Emmylou Harris and Don Williams) and 'Pancho and Lefty' (a current hit for Willie Nelson and Merle Haggard) is one who chooses his words slowly, with care, and in a modest and immediately likable manner."

"Singing for me is a hell, maybe one-third craftsmanship," he stated in his pleasant Texas drawl. "It's like, move this word over here, and twice this line around. But the rest of the time it's grab a pen and write this down."



Singer Townes Van Zandt

Such habits of composition have accounted for more than a couple of his songs. "Pancho and Lefty" was like that, he continued. "I had Mike and Mickey come that way, Mike White. He had come and a home for me. He asked them why would they do his strange inspirations came to him in a dream."

"I was living with Guy Clark in Nashville at the time. I had the flu. We were all having a fever. Guy, his wife, 'mommy' and myself. I had this dream that I was a songwriter, and I woke up and wrote

down the song. I was writing in my dream. I didn't know it. If I needed you, which Emmylou Harris recorded."

"That's almost like divine intervention."

Years, either that or the fact that he had a good ear. Two musicians who had a big impact on Van Zandt on his college days at the University of Colorado were Louisiana, Louisiana and Bob Dylan. He reportedly would spend days at a time in his room listening to their records.

From listening to Dylan, Townes wrote "The Times They are a-Changin'." I couldn't see what you'd expect in a song about just anything."

Later in life Van Zandt met Haggard and even played with him for a while, an experience he found invaluable.

Van Zandt has just become a father. "Mike White" has been three weeks old. He's now a snug little snuggler of the experience.

Meanwhile, he's been quite busy. He recently returned from Nashville, where he appeared on the Don Williams show. He's been writing songs for a couple of years, once almost all night long. "I should be out in about a week. It'll be on the Nashville Club Network and on filler in 1983," he said.

The show at the K&M should provide folk lovers a great opportunity to hear a talented, yet relatively unknown, performer sing his songs.

Tom Marshall is music director of KPMB radio.

Taos Dusts Off Welcome Mat for 2-Month Gala

By CAROLY JONES

Despite the constantly backed up traffic at its single stoplight, Taos lives a vibrant life. Without them, after all, the main outlet for hotels and gift shops would be poor business indeed.

About the end of April things usually get somewhat quiet in Taos. No longer do skiers from Albuquerque, Denver, and elsewhere descend upon the town. Michael's Kitchen on weekend mornings. No longer do the town's hotel jazzists overflow with bodies as long from a hard day on the famed Taos Ski Valley slopes.

Signposts of the first Taos Spring Art Celebration are out to change all that. The event begins Wednesday and runs two full months — until the summer tourist season is at its height. Described as an "open door" on the arts in Taos, the celebration will provide opportunities for visitors to tour artists' studios, participate in seminars and workshops, and attend lectures, parties, receptions, and theatrical and musical events. Many participating businesses, including restaurants, hotels and gift shops, will be offering discounts to visitors.

Originator of the concept is Feeny Lipscomb, one of three co-owners of the Taos Inn. Ms. Lipscomb, Bruce Ross and Scott Sanger, refugees from Chicago, reopened the hotel last June; they spent close to \$1 million dollars in renovations after buying the building, a historic landmark, in 1981.

"Taos has been a little constricted, I'd say, about displaying itself, about showing how many avenues the arts are taking in Taos right now."

—Feeny Lipscomb

Ms. Lipscomb is perfectly up-front about the fact that one motivation for the celebration is a desire to keep the Taos Inn as busy this spring as it's been all winter. But when she proposed the idea to Bruce Ross, with whom she shares her life as well as her business, he thought she was crazy. She described Bruce as the general manager, and herself as the visionary of the establishment. "Bruce nails his feet to the ground," she said.

"This will cost us \$100,000," he told her. "I told him, 'Don't worry, honey, it will work.' Since we've been here, so many people have come to see the Taos Inn. This is supposed to be an art community. Where the hell is it? I really think Santa Fe has usurped our position, in a lot of ways, as the art community. Taos has been a little constricted. I'd say, about displaying itself, about showing how many avenues the arts are taking in Taos right now."

Ms. Lipscomb has been able to garner support for her arts celebration from all 10 artists, many of whom will open their studios to public tours. She says a R.C. German has even agreed to serve wine to his visitors.

"There will be an arts-related event going on every evening during the whole celebration," she said, "and new activities are still being scheduled. Free seminars in buying art will be repeated frequently throughout the celebration. Five-day historic walking tours of Taos will leave from the Taos Inn at 11 a.m. and 2 p.m. The Taos News will publish a special

My work was out about nine miles on this project, and it still is, but the public support has started to come in. Conservative estimates are that the celebration will bring 50,000 visitors to Taos during the two months."

Ms. Lipscomb hopes she and her partners will recoup some of their investment in promotion from other local businesses, participation fees. They don't expect to recover everything they've spent. The point is, as Ms. Lipscomb said in a letter to Taos merchants, "We bring into Taos this spring people who can appreciate the best of what we have here. Our visual and performing artists are an enormous resource — people who will take delight in them, can become friends and ultimately benefactors. They can enrich our lives as well as our town."

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