

## 2 Leading Ballet Troupes to Present Different 'Nutcracker' Productions

Two different versions of "The Nutcracker" will be presented by the National Ballet and the Universal Ballet Companies during the Christmas and year-end season starting this weekend.

The two productions of the classical ballet will display more brilliant and refined stage sets, props and costumes than ever, according to the publicity officials of the nation's two major ballet companies.

In addition to adding brilliance to the stage, the two troupes will introduce their somewhat distinctive versions of "The Nutcracker," noted for its romantic Tchaikovsky music.

The National Ballet will perform the ballet — choreographed by its president and artistic director Choi Tae-ji based on the Vasily I. Vainonen work — at the National Theater Main Hall in central Seoul from Dec. 21-28.

The dance techniques in the Vainonen work are more vibrant and energetic than those by other choreographers, said a National Ballet official, adding that the production is also to display new things on stage, as well as new faces.

Choi Seung-han, a music professor at Seoul's Yonsei University, will conduct the Korean Symphony Orchestra during the eight-day program. The National Chorus will join the performance. Charles D. Higgins and Allen R. White are in charge of stage and light designs. Leading performers will include Lee Jae-shin, Han Seong-hee, Choi Kyung-eun, Kim Hyun-joo, Kang Joon-ha, Shin Moo-seop, Kim Yong-geol and Choi Se-young. The performances at the 1,520-seat theater in Changchung-dong, Chung-gu are scheduled at 7 p.m. Monday through Friday and at 4 p.m. on weekends.

Meanwhile, the Universal Ballet will



This is "Waltz of the Snow," a scene from the renowned classic "The Nutcracker" performed by the National Ballet dancers.

present its own version of the fantastic story at the Opera House of the Seoul Arts Center in Socho-dong, southern Seoul from Dec. 20-25.

The production by the privately-run group under the artistic direction of Bruce Steivel is a joint choreography by Adrienne Dellas and Roy Tobias.

During the performance, Choi Sun-yong will be on the podium wielding the baton over the Seoul Art Orchestra, and more than 100 dancers will take the stage. It is also anticipated to be a grand production of "The Nutcracker."

In the cast are Moon Hun-sook, Park Sun-hee, Park Jae-hong, Lee Won-guk, Lee Jun-kyu, Hwang Jae-won, Kwon Hyuk-gu, Chon Suk-kyong, Huh Kyong-su and Kang Ye-na.

On the performing schedule are one show each on Dec. 20 and 25, and two from Dec. 21 to 24.

The two leading ballet companies have presented the work based on a Christmas story as an annual year-end program for more than a decade, succeeding in gaining popularity.

"The Nutcracker" is a ballet in two acts, based on E.T.A. Hoffmann's story "The Nutcracker and the Mouse King." It is chiefly performed during the Christmas season.

Tickets to the National Ballet (274-1164) performances are priced at 10,000, 15,000 and 20,000 won. Those for the Universal Ballet (2041-041/3) are between 10,000 and 40,000 won.

## American Slave Memorabilia Sparks Bidding Wars

PROVIDENCE, Rhode Island (AP) - It once was hidden in family vaults and back rooms of antique shops — too sensitive to display, too valuable to discard.

Now American slave memorabilia is coming out of the closet, as dealers supply a demand for everything from bills of sale to shackles.

"Slavery has become Americana. It has taken on a new prestige," said Charles Blockson, who donated 20,000 items on black history to Temple University in Philadelphia, and oversees the collection named for him there.

Last March, New York-based Swann Galleries held an auction called the "African-Americana Sale" of slavery documents and other items, among them a manuscript written in Arabic by a slave that sold for \$21,850.

It was the first such auction for Swann, the oldest American rare-book auction house, and was so successful similar events will be held annually, spokeswoman Caroline Birenbaum said. A slave collar expected to bring about \$3,000 will be among the items sold in February, she said.

"If you're able to look at it as an important historical record, it's very much like Holocaust material or any kind of situation that's horrendous," Birenbaum said.

While black collectors like Joseph Young are not offended by the auctions, they are upset that citizens, rather than museums or universities, are purchasing items.

"I don't have any problem with the sales, but I'd prefer they be collected by institutions and put in the proper context," said Young, a Washington, D.C., elementary school teacher who has a 500-piece collection of black memorabilia in his home.

Ray Rickman, who owns Cornerstone Books in Providence and is black, remembered how in 1989 a Richmond, Virginia, bookstore owner denied she had any slavery documents when he asked. Moments later, she invited his white friend into the back room to view records for sale.

When asked why she lied, she told Rickman she was embarrassed.

"It has always been a problem for black people to buy slave documents. They're almost always in the hands of white people, they control them, own them and pass them down within families," said Rickman.

Russell Adams, chairman of Howard University's African-American Studies Program, recalled when an acquaintance from a former slave-owning family in Georgia took him aside to show him manacles he kept hidden.

"He said, 'My great-great-grandfather used to put these on folks who acted up,'" Adams said. "Somehow he knew that if he threw them away he'd be doing something wrong. He thought, 'I can't show these because folks will

misread me, or identify me as somebody who put the cuffs on somebody.'" Slavery memorabilia isn't found only in the South. The slave trade was big business in 18th-century Rhode Island.

Local historians say one-fifth of all slaves brought to this country were transported on Rhode Island vessels. As many as 60 Rhode Island ships were involved in the trade in the 1700s; their owners were among the leading merchants of Bristol, Newport and Providence.

Before the 1960s and the civil rights movement, records such as bills of sale or newspaper ads for slave auctions could be found piled in thrift shops and bought for next to nothing.

As the movement gained strength,

many dealers hid the documents, afraid of being seen as profiting from racism. Yet they continued to sell the items clandestinely, mainly to whites, collectors say. "When it was politically sensitive to go back to the old days in terms of showing things, people were circumspect," Adams said.

"But we're now on a roll in African-American studies. That legitimizes exposure of the documents and the prices go up, and when the prices go up, the nerve goes up about exposing these things. They almost want to publicize it for the highest possible bid."

A slave bill of sale, that 25 years ago brought about dls 75, now sells for as much as dls 800, said Frank Wood, an Alexandria, Virginia, document dealer.

## Musical Sheds Light on Life of Korean-Russian Rock Singer

The Seoul Metropolitan Musical Troupe will premiere a new musical dealing with the life story of Victor Choi, a renowned Korean-Russian rock singer, at the Sejong Cultural Center from tonight.

The musical called "My Footmarks Aren't Anywhere" is based on Yu Ik-suh's biographical novel "Last Hero — Victor Choi." Oh Eun-hee wrote the script.

The work with music by Choi Jong-hyuk and choreography by Ahn Ae-sun is being directed by Sohn Jong-woo, focusing on his life story and, among others, his free spirit.

Born in 1962 in Kazakhstan, Victor Choi formed his own pop group called Kino in 1982. He won top prizes in the Leningrad rock festivals, obtaining popularity among young people.



Performers of the Seoul Metropolitan Musical Troupe rehearse a musical revolving on the life story of Korean-Russian rock singer Victor Choi. It will be presented at the Sejong Cultural Center Dec. 17-22.

## TOWN CRIER

### CONCERT

•KBS Symphony Orchestra 480th subscription concert (conductor Othmar Maga) at the KBS Hall (781-1582) Dec. 19 and the Seoul Arts Center Concert Hall (580-1880/4) Dec. 20 at 7:30 p.m. Program: Beethoven's Symphony No. 8, Missa Solemnis in D Major. Soprano Kim Sung-eun, alto Kim Shin-fa, tenor Park Se-won, bass Yu Ji-ho. The Seoul Philharmonic Opera Chorus and the Suwon City Chorus will be featured.

•Tenor Lee Yeoun recital at Munhwa Ilbo Hall Dec. 20 at 7:30 p.m. Program: European and Korean songs. For more information call Cecilia at 253-6295.

•Boeykens Clarinet Ensemble 2nd regular concert at the Seoul Arts Center Recital Hall Dec. 21 at 7 p.m. For more information call Yeum at 581-0043/2.

•Russian State Symphony Orchestra concert (conductor Mark Gorenstein) at the Seoul Arts Center Concert Hall Dec. 22 at 7:30 p.m. Program: Glinka's Russian and Ludmilla Overture, Glazunov's Violin Concerto in A Minor (soloist Kim Chee-yun), Mussorgsky's Pictures at an Exhibition. The Russian orchestra is also scheduled to perform in Kwangju Dec. 19, Pusan Dec. 20 and Taegu Dec. 23. For more information call A&C Kolon at (02) 3660-3722/24 or Seoul Artists' Management at (02) 548-4480.

•Korean Chamber Ensemble Christmas concert at the Seoul Arts Center Concert Hall Dec. 23 at 7:30 p.m. Program: Strauss' waltzes and polkas, Sarasate's Zigeunerweisen, Bruch's Kol Nidrei, Suppe's Bandit Strike Overture. For more information call 580-1234.

•Seoul Sinfonietta (732-0990/1) Christmas Eve concert at the Seoul Arts Center Concert Hall Dec. 24 at 7:30 p.m. A jazz band led by Shin Kwan-ung and vocalist Yun Hee-jong will be featured.

•Seoul Academy Symphony Orchestra (578-9065/7) year-end concert (conductor Lim Won-shik) at the Seoul Arts Center Concert Hall Dec. 26 at 7:30 p.m. Program: Dvorak's Symphony No. 8, Grieg's Piano Concerto in A Minor (soloist Yun Ki-sun).

•Park Hye-ran flute recital with pianist Hong Yong-ju at the Seoul Arts Center recital hall Dec. 27 at 7:30 p.m. program: Blavet's Sonata No. 4, Poulenc's Sonata, P. Hindemith's Sonata, Dvorak's Sonata. For more information call Psalm 23 at 3445-5297/8.

•Paintings and sculptures by the Colombian artist Fernando Botero at

Kyongju's Sonjae Museum of Contemporary Art (0561-745-7075) thru Jan. 31. Korean debut of the artist famous for "figures of obesity."

•Masks of Korea, a special exhibition of some 300 masks for traditional folk play, at the Korean Traditional Crafts Gallery in Kyongbok Palace thru Jan. 13. Treasured examples from the National Museum collection and 60 old examples and masks of varied forms and in current use for local repertory performances.

•"Choice of 6 Artists," an invitational show of distinguished six young Korean artists trained in foreign art schools, at Gallery Hyundai (734-6111) in Sagan-dong thru Dec. 24.

•"Origin of Pedigrees and Their Development," a collection show of Korean records of families and relevant period documents, at the National Library of Korea (503-4142) in Socho-dong from Dec. 11 thru Dec. 30.

•"Mirror of Life: Funerary Art of Western Mexico," archaeological collection composed of 115 pieces from B.C. 200 to A.D. 600 Mexican heritage from a pre-Hispanic civilization known as "Shaft Tomb Culture," at the Seoul National University Museum thru Feb. 14 from 10:00 to 16:00, Monday-Friday. For further details, call the Embassy of Mexico in Seoul at (822) 798-1694/5.

### DRAMA

•Britain's Shared Experience Theatre will present "The Tempest," a tragicomedy by William Shakespeare, at the Towol Theater of the Seoul Arts Center in Socho-dong, southern Seoul under the direction of Nancy Meckler from Dec. 12-21. Tickets are priced at 10,000, 20,000, 30,000 won. For more information call the center at 580-1234.

"My Footmarks Aren't Anywhere," a musical about the life of Korean-Russian rock singer Victor Choi with script by Oh Eun-hee and music by Choi Jong-hyuk, presented by the Seoul Metropolitan Musical Troupe, directed by Sohn Jong-woo, at the Sejong Cultural Center Dec. 17-22. For more information call 3991-641/2.

"Miss Julie," a play by Swedish playwright Johann August Strindberg, directed by Park Chor-wan, translated by Oh Se-gon, at the Songwa Small Theater thru Dec. 29. For more information and ticket reservation, call 794-0401.

•A Practice of Separation, an autobiographical monodrama performed by cancer-fighting actress Lee Ju-sil and written by Oh Eun-hee, directed by Park Yong-ld, at

the Ingan Small Theater thru Feb. 9. For more information call 762-0010.

•"The End of the World," a three-part play written by Chang Chong-il, performed by the Muchon Theater Company, jointly directed by Kim Chul-ri, Chae Seung-hun and Kim A-ra, at the Patangol Theater thru Dec. 22. For more information call 921-7165.

•Publiksbeschimpfing' (Offending the Audience), written by Austrain playwright and novelist Peter Handke, performed by the Theater Group 76, directed by Ki Kook-suh, at the Kangkang Sullae Theater thru Dec. 31, at 4:30 and 7:30 p.m. with no Monday performance. For more information call 3672-1991.

•line 1 — Das Musikal, a musical written by Volker Ludwig with music by Birger Heymann, adapted and directed by Kim Min-ki, at the Hakjon Green Theater (763-8233) thru Dec. 31.

### MISCELLANEOUS

•Open mike at All That Jazz in Itaewon: poetry, music, performance art Every 4th Saturday, 4:00 to 6:00 p.m. For info, call Duane at 798-3887.

•Celebrate Creativity. Join us for an evening of poetry, prose, music and miscellany, 7:00 to 9:00 p.m., the first and third Sundays of each month. Basic on Stage, Shinchon. Call Kati at 991-7846 for more information.

•Korea World Social-Culture Institute's International Saturday Meeting will discuss "The Culture of Christmas and New Year's Eve in the World" at the Sejong Cultural Center's Cafe, Munhwa Sarangbang, Dec. 28 at 2:45 p.m. For more information call Won at 875-6528.

•Latin Music in Seoul—The only place in Seoul for Latin American music! Brought to you by the Seoul Latin Music and Dance Society. Every Thursday, Friday and Saturday night at the Boston, a jazz club near Hongik University Subway Station, 9 p.m. until closing. Dance lessons with Raul Arrua Saturday nights 8-9 p.m. Entrance fee: 1,000 won per person; 5,000 won with dance lessons. For more information call 793-6948 (English) or 797-4744 (Spanish).

•Learn Paduk (Japanese Go, Chinese Weichi) with English-speaking instructor Peter Dun at the Hanyang Paduk Club near Hyeohwa Subway Station (No. 4 Line, Exit No. 4). First 10 hours free for novices. After the free lessons, you might want to continue and find out more about the game. Class Hours: 7:30-8:30 p.m. on weekdays, 3-4 p.m. on weekends. Private tutor is available. For further details call Peter Ihm at 766-5005.



Madonna waves to her supporter during the opening of her new movie "Evita" Saturday in Los Angeles. The premiere attracted Oscar-like crowds at the Shrine Auditorium in downtown Los Angeles. AFP-Yonhap

## Led Parallel Lives

ing her "Private Diaries" over to Vanity Fair.

Then again, Madonna came of age in a vastly different world. Argentina in the 1940s was extremely conservative and offered very few public roles for women, while nowadays in the United States, almost anything goes. Still, both became scapegoats for female sexuality as they challenged the cultural hierarchy. And both responded by incorporating religion into their image.

Madonna, raised a strict Catholic, used crucifixes and incense in her concerts for shock value, while Evita used Catholic rituals to get the respect she craved. She kissed lepers and kept a priest by her side while working with the poor. And while upper-class Argentines accused her of being a power-hungry whore, she was the one who got a private visit with the Pope.

Actually, both women were less interested in sex than power — wearing spikes and leather or nothing at all. Madonna has shown her wannabes that they can be in control. She even had her baby Lourdes, born Oct. 14, on her own terms, with little talk of romance, let alone marriage to the father, a bicycle-racer she plucked out of Central Park named Carlos Leon.

Likewise, the marriage of Eva and Juan Peron was more like a business partnership — their private letters were full of politics, and she paid little attention to her body, failing to get a checkup before her cancer became terminal. She preferred to work through the night for Argentina's poor, passing Peron on his way out of bed in the morning.

"I knew Peron very well," says Tomas Eloy Martinez, who collected the general's memoirs and recently wrote "Santa Evita," a novel about the bizarre afterlife of Evita's embalmed corpse. "Peron wanted power, not sex. Evita seduces him because she had no interest in sex."

## Chinese Film Sweeps Taiwan's 'Oscars'

TAIPEI (Reuters) — A movie director from China and his film have won six awards in Taiwan's "Oscars", the Golden Horse Awards. In the first year mainland films were allowed to participate.

China's Jiang Wen won best director and his film. In the Heat of the Sun, which depicts the life of a Beijing youth during the Cultural Revolution, was chosen as best picture during Saturday's ceremony.

Mainland actor Xia Yu, who played the youth in the movie, won best actor award. Jiang won a second Golden Horse for Best screenplay adaptation.

The awards, Taiwan's equivalent of Hollywood's Oscars, in previous years featured only Chinese-language movies from Hong Kong and Taiwan.

But China, Taiwan's political rival since a civil war split them in 1949, banned all other films from participating after In the Heat of the Sun entered the contest without receiving government approval.

China also did not allow Jiang and Xia to attend the award ceremony held in Taiwan.