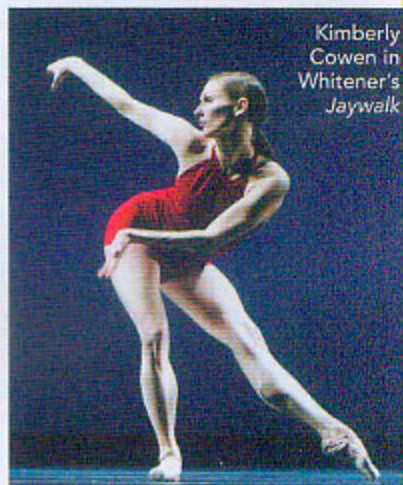


program, when KCB performs Tharp's *Brahms/Paganini* (according to Whitener it has not been seen in New York in many years); a new work by Whitener set to Glazunov; and Donald McKayle's *Hey-Hay, Going to Kansas City*, honoring the golden age of Kansas City jazz.

Whitener says his dancers thrive on rehearsing multiple ballets. Logan Pachciarz performs the male solo in *Brahms/Paganini*, "one of the 10 roles in

my head at any given time," says Pachciarz. He also dances Romeo in Ib Anderson's *Romeo and Juliet*, which calls for considerable mime. Pachciarz cites the closeness of KCB's dancers as one of its greatest strengths. "This makes a healthy and supportive atmosphere," he says. "We're keeping our cool, weathering the pressure, taking it easy to get the best results."

More cause for rejoicing in the "show me" state. —Martha Ullman West



Kimberly Cowen in Whitener's *Jaywalk*



Batik Dance Company in Ikuyo Kuroda's *Shoku*

Thoroughly Modern Monterrey

Fall Festival Brings the Heat

One night an all-girl group from Japan obsessively rocks back and forth, then lifts their red dresses to pull a shoe out of their ruffled panties. The next night, a company from China combines a majestic serenity with fierce force in an unearthly chess game. On yet another night, a motley crew of insolent, hilarious eccentrics from Argentina charges into brutal partnering with a wacky sexuality. All three companies—Batik Dance Company, Beijing LDTX Modern Dance Company, and Grupo Krapp—graced the stage of the 1,400-seat Teatro de la Ciudad in Monterrey, Mexico, for the 10th Annual Extremadura International Contemporary Language Dance Festival last October.

The brainchild of Hester Martínez, a choreographer with a flair for experimentation, the festival started as a way to broaden the local dance scene. "When I got here in the 1970s," says Martínez

about this city ringed with jagged mountains, "I was in love with modern dance. But I was the only one who knew about it." She was asked to teach modern in the Juilliard-style Escuela Superior de Musica y Danza, but she felt she wasn't experienced enough. "I had to find out for all of us how to make people believe in what we were doing." She would get together

with three or four other dancers and they would give themselves class. They danced outdoors in streets and in plazas. As the dance community grew, the funding was scarce. When Martínez suggested applying for grant money for a national festival, other dancemakers said, "Are you crazy? What we want is funding for our own work."

Martínez had worked with Boston choreographer Paula Josa-Jones and had seen Merce Cunningham and Trisha Brown. Those influences put her out of step with the conservative element in the community. "She's the Merce Cunningham of Monterrey," says Seme Jatib, a choreographer who helped organize the festival. "She's very wild."

Four years ago the festival added a seminar series, headed by Jatib, with invited critics. That same year the festival went international, and it later instituted a choreography competition. But it wasn't until this year that the funding came through in a big way, with support from the Forum Universal de las Culturas, a huge international project affiliated with UNESCO. Now, says Martínez, "I dream of doing a prize of the prizes—the superbowl of choreography!"



Beijing LDTX Modern Dance Company in *The Cold Dagger*