Several of the lectures and interviews are concerned with sources of inspiration, especially music. Goff believed that music helped him indirectly to understand the same principles in sound, such as rhythm and counterpoint, that he was working with in visual materials.

In the final lecture in the book, Goff acknowledged the importance of teaching to his own development as an architect. “I had to talk about some of these things,” he said. Goff, though, was revered by the students for more than his words. He taught by example, through design of imaginative buildings. He was also a friend—warm, accessible and always optimistic. Bruce Goff enriched the lives of many students of architecture at the University of Oklahoma in the late 1940s and early 1950s. Philip Welch captured moments from that era with his recordings of this modern master.

—Arn Henderson, FAIA

American Indian Ballerinas
By Lili Cockerille Livingston
University of Oklahoma Press
348 pages. $34.95 hardcover.

While ballet buffs will enjoy Lili Cockerille Livingston’s well-researched account of the international dance scene of the mid-20th century, those less schooled will find the story equally fascinating. This book is more biography than ballet, with a healthy dose of Oklahoma history thrown in for good measure.

Using extensive personal interviews, Livingston skillfully intertwines the lives of four little American Indian girls from Oklahoma who as teenagers conquered the world of ballet and held it captive for the better part of two decades: Maria Tallchief, perhaps the most famous of the quartet, the star of the New York City Ballet; Marjorie Tallchief, her younger sister, the leading ballerina with a half dozen celebrated companies; Rosella Hightower, as renowned today for her school of dance in Cannes, France, as for her performing career; and Yvonne Chouteau, who cut short a glittering performing career and with her husband, Miguel Terekhov, created the nationally respected ballet program at the University of Oklahoma.

These remarkable women were linked for life by amazing coincidence—all born in the 1920s of similar cultural heritage, natives of a small state where ballet was a little-known art, professional contemporaries whose performing careers crossed and recrossed throughout much of the ’40s, ’50s and into the ’60s. Today they are immortalized in ballet history—and also in the Oklahoma State Capitol Rotunda mural where their images are preserved with that of their colleague, Moscelyne Larkin Jasinski.

Yes, there is a fifth American Indian ballerina, whose life paralleled the Tallchiefs, Hightower and Chouteau, and her absence from Livingston’s book is its only major shortcoming. A major contributor to ballet in Oklahoma for more than 40 years through her Tulsa studio and the creation of the 40-year-old Tulsa Ballet Theatre, Jasinski belongs in this volume with the fabulous four. She declined to be interviewed, as she is quoted in Oklahoma Today magazine, to honor a commitment to another author who had proposed this topic several years ago. Readers can only regret her decision.

—CJB