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# HORIZON

The Magazine of the Arts

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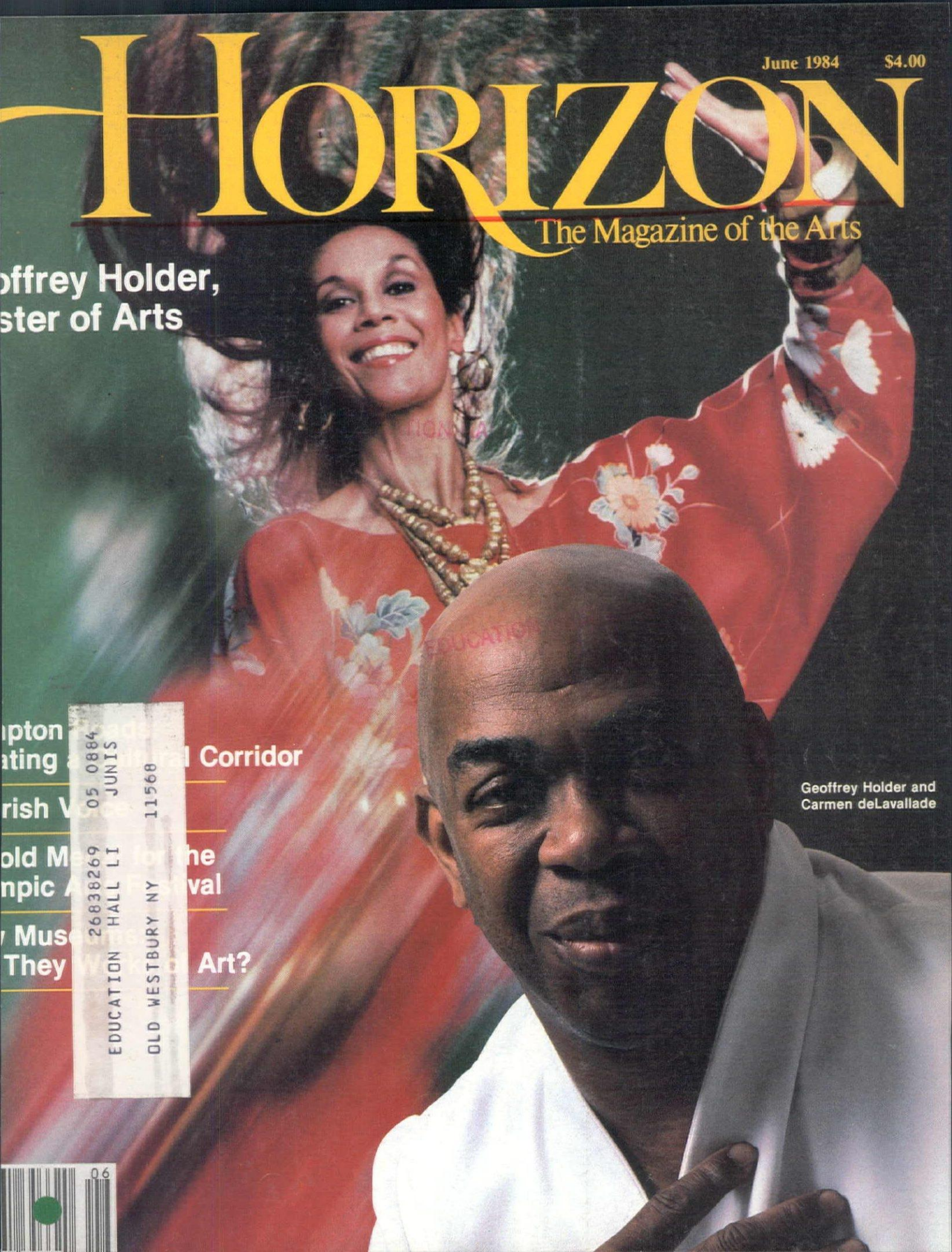

Geoffrey Holder and Carmen deLavallade

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*Volume 27* *Number 5* *June 1984*


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*Geoffrey Holder and his wife Carmen deLavallade (wearing a Holder original). Photo of Holder © 1984 Richard Marin. Photo of deLavallade © 1984 Kenn Duncan*

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HORIZON

# The Personal Side

At a HORIZON board meeting, he dances across the room to describe the latest work of a new choreographer. At a Roundtable luncheon, he captivates listeners with backstage tales from *The Wiz* or eloquent praise for Philip Morris, under whose auspices he is the 7-Up spokesman. And, at his New York loft, he works before an easel, deftly layering bold strokes of color on canvas.

Geoffrey Holder's world is devoted to an incredible array of arts—director, choreographer, designer, actor, photographer—as you will learn in this issue. Joseph Mazo's profile of the art world's Renaissance man unveils the myriad aspects of his talent. We are particularly delighted to publish a broad range of Geoffrey's wonderful paintings, as bold and passionate as their creator. And, most important, presenting this intimate portrait of him gives us another chance to thank Geoffrey for sharing his passion and insight with our editorial staff as a member of the HORIZON advisory board. Whether an impromptu planning session over pizza in our Chelsea apartment or an elegant gathering at the Sign of the Dove, the occasion comes to life through his magical presence. Entertaining, inspiring, incredibly talented: you'll enjoy the chance to know him better in HORIZON this month.

Another personal slant comes to the fore with our feature coverage of Hampton Roads, Virginia. We first began following the story of this region more than a year ago, monitoring progress of the Cultural Action Plan and resultant formation of the Greater Hampton Roads Cultural Alliance. As you will read, it is a powerful collaboration among communities, their artists and business leaders, who find that joining forces creates new opportunities for development. Having lived in one of those communities, Suffolk, more than fifteen years ago, I understood the incredible challenges these people have undertaken. And I take special pride in their success.

The charming, dynamic Ben Di Salvo, who heads the Cultural Alliance, and Alliance president John Paul Hanbury were paramount in creating our section. Board members Walter Conrad, Minette Cooper, Pi Lake, and Virginia Darden of the Alliance's Hampton office are among so many who made our work a pleasure. Congratulations to all who set their sights on regionalizing the area's resources. I know that other regions will follow your lead.

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# Cross Country

## Festivals

### A Season for Celebration

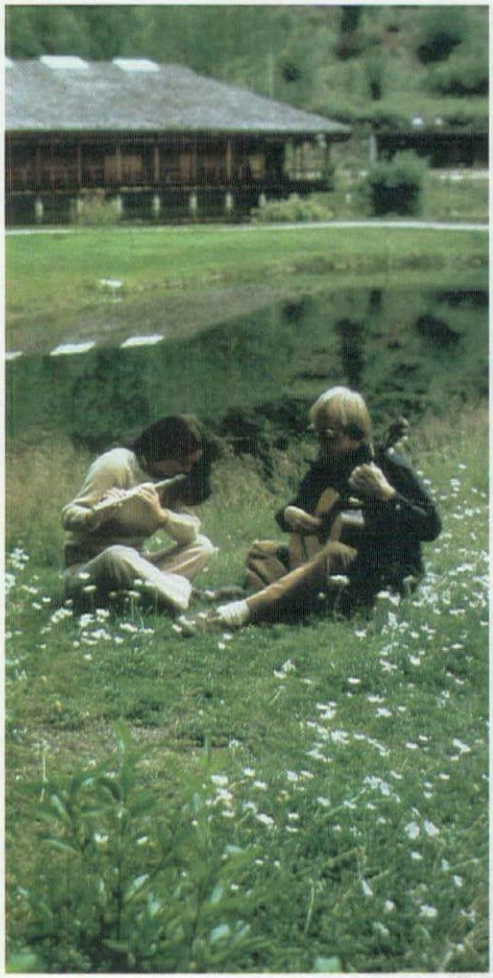
In the summer months, festivals blossom in America. The following selection might help you choose which ones to attend.

**Aspen Music Festival.** From June 29 through August 26, music-lovers from around the country and around the world will converge on Aspen to celebrate the thirty-fifth anniversary of that city's prestigious music festival. The Aspen Festival Orchestra, Chamber Symphony, Theater Orchestra, Concert Orchestra, Opera Theatre and Workshop, and Choral Institute will perform with renowned guests from around the world. Highlights of the festival include: two world premieres by guest composers David Del Tredici and Witold Lutoslawski as part of the Conference on Contemporary Music; the reopening of the refurbished nineteenth-century Wheeler Opera House where Mozart's *Marriage of Figaro* will be performed; the Aspen Choral Institute's performance of Verdi's *Requiem;* and the Jazz Concerts Series with the annual appearance by George Shearing.

**Midsummer Mozart Festival.** America's only all-Mozart festival is celebrating a tenth-anniversary season. Under the able leadership of Maestro George Cleve, the Festival Orchestra—with soloists Claude Frank on piano, Daniel Kobialka on violin, Julius Baker on flute, and Alicia de Larrocha—will perform during the period July 11 to July 31 at various locations in the San Francisco Bay area, including stops at Stanford and the University of California.

**New Music America '84.** The sixth edition of the celebrated festival *Newsweek* referred to as "a movable feast of cultural derring-do" will electrify Hartford, Connecticut, from July 1 through July 7. Featuring three concerts a day of new music, ranging from computer-generated sound compositions to new rock, the works of over fifty composers will entertain visitors through sound and environmental installations, exhibitions, public workshops, forums, symposia, "new tech" presentations, and the use of audio-video listening rooms. The Amtrak New Music Express will kick off the festival upon its arrival from its whistle-stop tour from New York. Sponsored by Real Arts Ways, Inc., "New Music America '84" will be nationally broadcast in series form to public-radio listeners.

**The June Opera Festival of New Jersey.** Mozart's comic opera *The Marriage of Figaro* will highlight the opening season of this new addition to the rites of summer, with performances on June 15, 17, 22, 24, 27, and 30, in the 890-seat theater of the Kirby Arts Center of the Lawrenceville School. In addition, a concert of romantic vocal music will be performed June 20, and two orchestral concerts by the festival's orchestra, composed entirely of musicians from the New Jersey Symphony Orchestra, will be presented June 23 and 29. Funding for the festival is made in part by Merrill Lynch and Company, Inc.



*Springtime in the Rockies: Aspen Music students polish their performance styles.*

**American Music Theater Festival.** Running June 27 to July 15, the premiere season of this new festival in Philadelphia promises plenty of top-notch entertainment, including a revival of a lost Gershwin musical, *Strike Up the Band!* and O'Neill's *Emperor Jones,* featuring Ja Earl Jones in the title role.

**Colorado Opera Festival.** Magnificent ductions of Puccini's immortal tragedy *T* and Lehar's popular opera *The Merry Wid* both featuring dazzling choreography by internationally known dancer and chor rapher Rodney Griffin, will highlight the f teenth season of the Colorado Opera Fes in Colorado Springs, from July 20 to Augu

**Lowertown Art and Music Festival.** On turn-of-the-century, Mississippi Ri steamboat docking area for fur trac Lowertown is known as the place where city of Saint Paul, Minnesota, was born. city's history and exciting future are celebr each year with the "Lowertown Art and M Festival," from June 8–June 10 at Mears P Thousands of visitors enjoy the many at tions of the festival each year, which inclu juried art show, bands, orchestras, mimes, glers, and other performing artists.

**Colorado Music Festival.** This festival established a reputation for bringing som the world's greatest musical talent to Rocky Mountains, and this year is no ex tion. They have assembled an awesome a of talent for this season's June 21–July 27 travaganza at Chautauqua Park in Boul Orchestra musicians represent such prestig symphonies as the New York Philharmo the San Francisco Symphony, the Denver S phony, the Saint Louis Symhony, the York Metropolitan Opera Orchestra, Chicago Lyric Opera Orchestra, and the gian Radio and Television Philharmonic.

**Museum Mile Festival.** Come June 12, York mayor Ed Koch will take a hike. master of ceremonies for the Sixth An Museum Mile Festival, he will open the tivities at the Museum of the City of York, then walk a twenty-three block sec of upper Fifth Avenue, making stops at te the city's most cherished cultural institut Last year the mayor attracted an entourag 25,000 people. The mayor—and anyone terested in joining him—will peruse the collections of The Metropolitan Museum Art, the Goethe House New York, the Y Institute for Jewish Research, The Solomo Guggenheim Museum, the National Acad of Design, the Cooper-Hewitt Museum, Jewish Museum, the International Cente Photography, The Museum of the City of York, and El Museo del Barrio.

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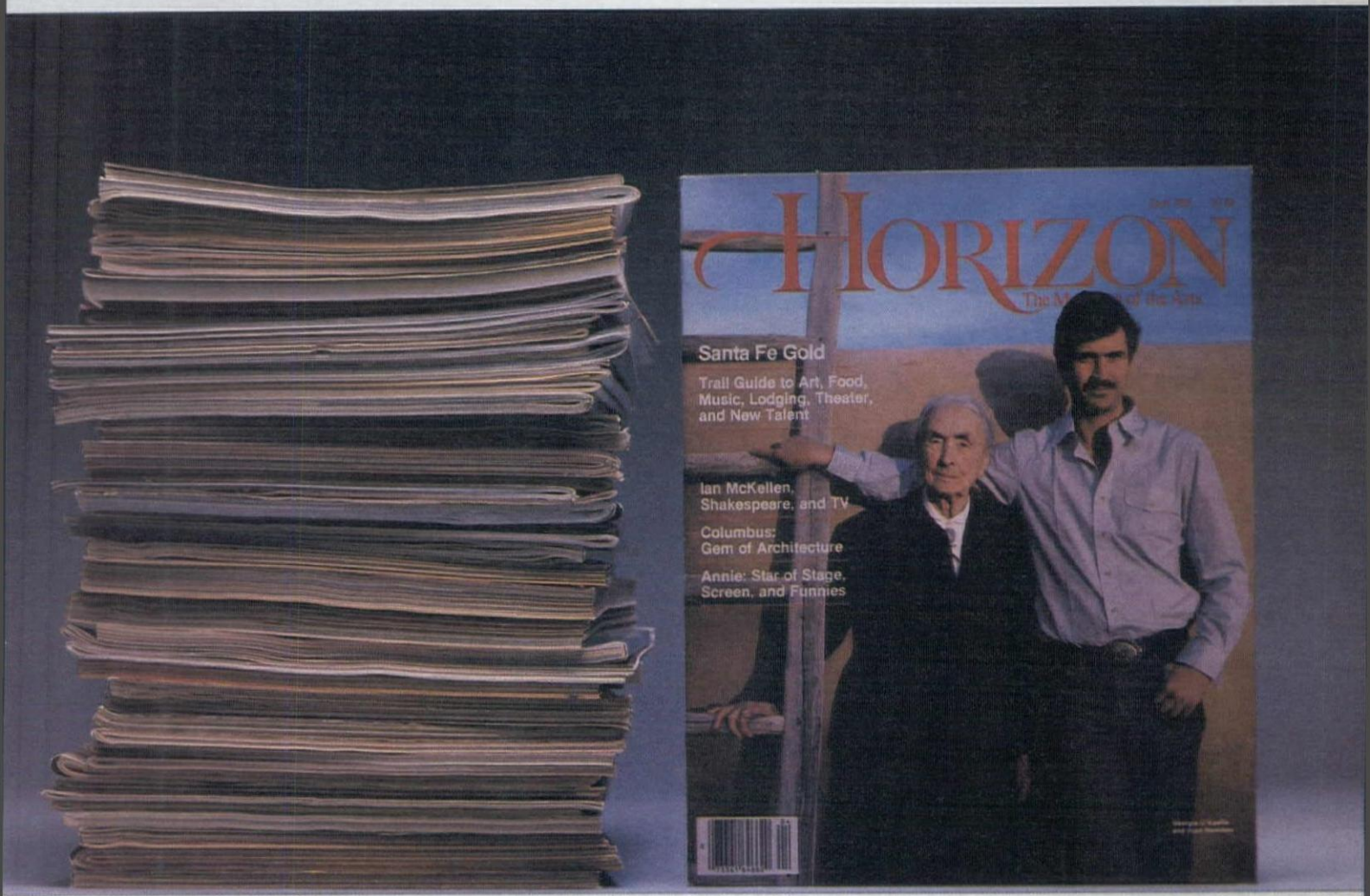


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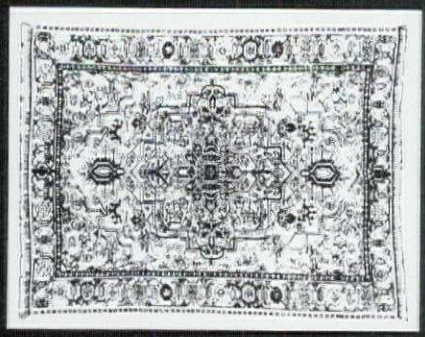

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## Cross Country

## Art

### Exhibition Extravaganza

#### East

**Mark Rothko: Works on Paper.** The first c prehensive exhibition of the late, Russian-b artist's works on paper is on view thro August 5 at the National Gallery of Ar Washington, D.C. These eighty-six wo from the late twenties through 1970, consti an exploration of form and color. Made po ble by a grant from Warner Communicati the exhibition travels next to the Carnegie stitute's Museum of Art in Pittsburgh. catalogue published by Hudson Hills Press companies the exhibition.

#### West

**Subjective Fotografe.** From June 8 thro July 29, the San Francisco Museum of Mod Art will feature works from three sem photography exhibitions presented in G many during the fifties. Over fifty phot raphers, such as Harry Callahan, Mi White, Wynn Bullock, Henri Cartier-Bress Bill Brandt, Brassai, and Herbert List, are a included in this look into this exciting ava garde explosion of European photography

#### North

**John Marin: Prints and Watercolors from Collection.** Approximately eighty works Marin, from his early etchings in Paris to final etchings of Maine scenes, make up a spe did exhibition at the Philadelphia Museum Art through June.

**The Twentieth-Century Poster: Design of Avante-Garde.** Through July 15 at the Wal Art Center in Minneapolis, an exhibition of posters, by more than one hundred inter tionally known graphic designers of the tw tieth century, traces the evolution of this v means of communicating the political, soc and aesthetic concerns of our era. The exh travels to Syracuse and Saint Louis.

### Sculpture Under Glass

Oklahoma City is welcoming a new addition its skyline with the June 15 opening of Lead ship Square, a 2.2-acre office/retail comp with a four-story, glassed-in atrium that

## Cross Country

ure an eighty-foot-wide hanging sculpture of
e-woven screen—a design of brilliant red,
e, violet, and yellow—by the innovative
ng artist Larry Kirkland.
eadership Square is a project of Leadership
perties and Metropolitan Life Insurance
npany. Kirkland's contribution is in con-
ction with the art-consultant firm Archi-
ural Arts.

## Theater

### A Revue that Reviews

one has seen the better part of Broadway's
sical offerings, *Forbidden Broadway '84,* a
dover musical revue at Palsson's Supper
ab, is a joy, albeit rather overpriced. The
ightly cast continues the best lampooning
m last season's revue (e.g., the "Dolly"
waiters singing, "Oh no, Carol, Oh no, Carol. Promise you'll never do that show again!"), as well as neatly poking fun at the new arrivals.

The revue cast offers the best criticism around about Anthony Quinn's starring role in the musical version of *Zorba,* with its rewritten lyrics of the show's title tune: "*Zorba* is the show. The show has twelve songs. It is twelve songs too long. *Zorba*'s what he'll do while he's waiting to die."

They spoof Jerry Herman's "too singable" score for *La Cage aux Folles,* making one eager to see again, this, the best show of last season. And even Liza Minnelli is spoofed in her *Rink* role when a Minnelli look-alike sings a plaintive (but hilarious), "I'm Liza One Note. . . . "

For music buffs who like their criticism in the same brash and heady style as Broadway, a late-night stop-off at Palsson's can be unforgettable. —*Milan Stitt*


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# Trans World

## South Africa

### African Albert

The Republic of South Africa is a split society, and its art reflects that schizophrenia: on the one hand, the polished, thoughtful prose of Nadine Gordimer and the poetic plays of Athol Fugard; on the other, the raucous popular music of the black slums of Johannesburg and Cape Town.

*Woza, Albert!,* which burst on an unsuspecting Northern Hemisphere at the 1982 Edinburgh Festival and is currently playing at New York City's Lucille Lortel Theatre, combines the divergent strands of South African culture, in one joyous, utterly sane, and overwhelmingly theatrical whole. The play has left audiences (and critics) gasping wherever it has been presented.

As impressive as the show itself is the story of its creation. Despite suspicion, misunderstanding, and an immense cultural gap, two ambitious, apolitical, black street entertainers got together with a politically radical, white, Jewish director trained in the avant-garde theater of Joseph Chaikin. Thus was one of the most exuberantly successful theater pieces of modern times created.

Two popular entertainers—Xhosan Percy Mtwa and Zulu Mbongeni Ngema—and Barney Simon, the director of the Market Theater of Johannesburg, collaborated on *Woza, Albert!* The play depicts what happens when Jesus Christ announces that he is about to return to earth—in South Africa.

Mtwa and Ngema give us a vivid, unsentimental portrait of life in the streets, markets, factories, and segregated townships of South Africa. Morena, or Christ, carries his message of peace and brotherhood to the people, only to be met with incomprehension on both sides of the racial barrier. —*Roger Downey*

## France

### An American in Paris

You would expect a French soprano to sing the title role in *Manon,* the quintessential, nineteenth-century French opera to be performed at the Paris Opera, beginning June 4. But an American, Catherine Malfitano, the

*American soprano Catherine Malfitano will sing the title role in* Manon, *the Paris Opera's Centenary Production.*

Metropolitan Opera star, will perform in this, the Paris Opera's Centenary Production of the Massenet work.

Undoubtedly, the fact that Malfitano is well known to, and very popular with, French opera lovers figured in the choice. Within the last two years, she has performed the leading female roles in opera productions in Lyon, Paris, and Nancy.

Malfitano, who made her Metropolitan Opera debut in 1979, performed earlier this season as Mimi in *La Bohéme* and appeared in the March performance of *Abduction from the Seraglio.*

## Germany

### Playing with Passion

In 1633, as bubonic plague swept through Europe, people everywhere hoped and prayed that their town would be spared a devastating epidemic. Those prayers came true for the small village of Oberammergau in the Bavarian Alps. To express their gratitude, so the story goes, the villagers vowed to perform a passion play every ten years. The vow has been kept for 350 years.

The Oberammergau Passion Play, the most famous of that genre to survive into the twent century, is normally staged at the beginnin each decade. This year's performances, sched through September 28, have been specially ranged to commemorate the 350th anniversar the play. Following this year's passion play, t will not be another until 1990.

According to tradition, the entire cast chorus consist of only native Oberamn gauans—as a matter of fact, a potential former must supply proof of citizenship, well as sufficient talent, during auditions.

## England

### Festive Britain

Mention festivals in Britain and most pe think of Edinburgh (August 12–September widely acclaimed as the most important festival in the world, and Glyndebou (through August 17), where summer eveni are filled with opera and elegant picnics manicured lawns.

What is not often realized is that Bri plays host to many other major arts festi during the year. Altogether these festivals up to more than 330 days of music, dance, drama—in castles, Victorian concert ha cathedrals, and chapels (the refreshments one festival are served in a castle dungeon)

The York Mystery Plays, the most import complete cycle of medieval religious drama, the focus of the York Festival (June 8–July held only every four years. With a cast of h dreds, the plays are performed within the ruin the Abbey of Saint Mary. At the Aldeburgh Fe val (June 8–24), on the east coast, listen to British music as well as the music of Benja Britten and several premiere performances. Bath Festival (through June 10), in the W Country, offers the best in chamber music.

Ludlow Castle, in the Midlands, will be setting for *A Midsummer Night's Dream* d ing the Ludlow Festival (June 23–July while at Chichester (July 7–21), on the so coast, concerts are staged in the city's twelf century cathedral.

Saint George's Chapel at Windsor Ca and nearby Eton College will be among venues for the Windsor Festival (Septem 15–October 1), during which the Festival C will be serving refreshments in the dungeons Windsor Castle.

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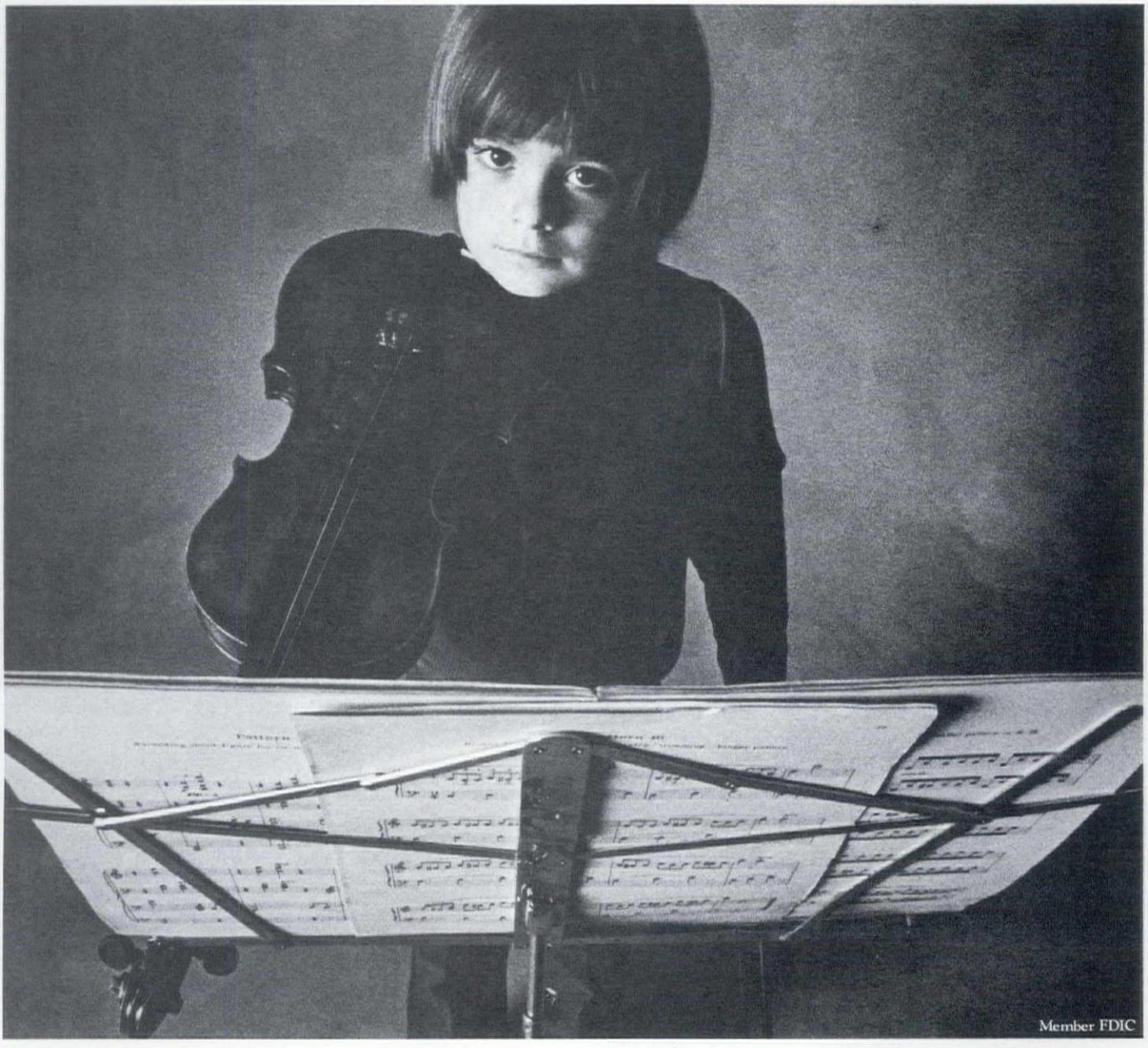

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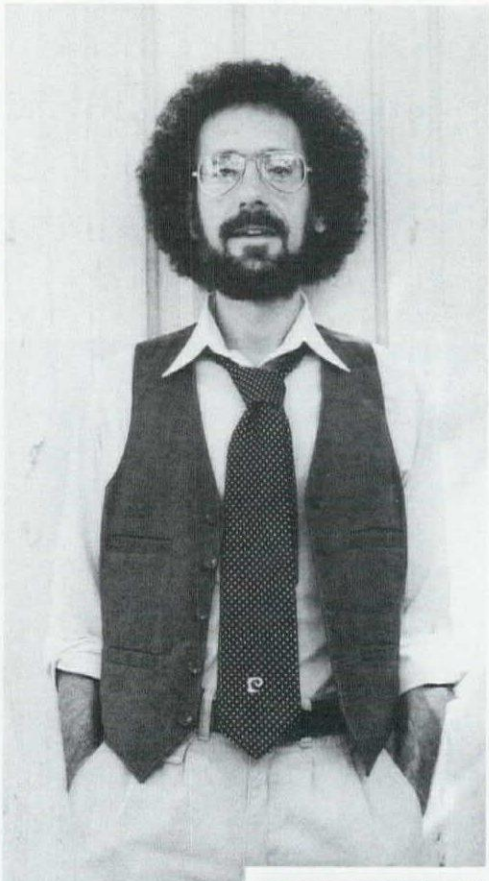
# Out of the Limelight

*Joyce Carol Oates exploded onto the literary scene in 1963 with a story collection,* By the North Gate, *and since then has added fourteen novels (including the National Book Award-winning* them, *1969), a dozen books of short stories, several plays, four collections of essays, and five poetry volumes to our libraries and, more importantly, to our collective consciousness. Her latest novel,* Mysteries of Winterthurn *(Dutton, 1983), was published last December and a short story collection,* Last Days, *will be on the shelves in September. Since she teaches English and creative writing at Princeton University, she makes it a point to read other writers. She's been taken with a poet named Albert Goldbarth, hearing in him a voice and finding his work accessible: "erudite, yet wonderfully entertaining."*

"I'm doing what I've always wanted to do," says Albert Goldbarth. That's a rare statement these days, and the fact that Goldbarth is successful and recognized in his field makes his life rarer still. At thirty-six, the University of Texas associate professor has published fourteen volumes of poetry, has twice won the Texas Institute of Letters Award, and has won the *Poetry* magazine Jacob Glatstein Memorial Prize; he is currently on a one-year Guggenheim Fellowship. He has published works in over one-hundred-fifty literary journals, his poems have appeared in the *New Yorker,* the *New Republic,* and *Nation*. His latest volume, *Original Light: New Selected Poems 1973-1983* (Ontario Review Press, 1983), drew praise from Robert Cording in the *Carolina Review:* "Goldbarth has that rare gift of seeing a metaphor in any event, of discovering a poem in the most unlikely places." Oates says, "Goldbarth possesses a rare combination of lyric and storytelling abilities."

Goldbarth's love for words dates to his preschool years. "I remember being a toddler and my mother reading to me on the couch in the old walk-up apartment above the butcher shop in Chicago." By the time he reached kindergarten, he had penned what he thought of as a short story, based on characters from a



*Albert Goldbarth (above) has rare "lyric and story-telling abilities," according to Joyce Carol Oates (right).*

local Christmas television show. "I had a very good high-school English teacher. She first introduced me to a range of people—from Wordsworth to Ginsberg—which, at that time in Chicago public high schools, was quite *au courant* and daring." Goldbarth was taken with the idea of poets and poetry and began writing some of his own.

"I didn't think of my college career as job- or career-oriented," he says. "I was going to school because I loved the study of literature." He received a bachelor of arts degree, with honors, from the University of Illinois at Chicago-Circle in 1969 and a master of fine arts degree in creative writing from the University of Iowa in 1971. He continually wrote poetry throughout his college years, but he doesn't believe that education made him a poet. "I like to think that if I had been selling shoes at that time, I would have gone on writing."

It took time for Goldbarth's parents to get used to the poetic yearnings of young Albert, whom they had always envisioned as becoming a well-respected and successful doctor. "I mean, a *writer* was bad enough," says Goldbarth, "but a *poet!* My father had seen Allen Ginsberg on late-night talk shows when he became a character to invite on those kinds of programs—around the time of the Vietnam War. That was just a terrifying concept [to my father]: Ginsberg was gay, had a beard—it was just horrible," Goldbarth says, a bit mischieviously.

Though Goldbarth dabbled in fiction writing, poetry flowed from him more fluidly. "In whatever way my neurons spark, they spark toward what I think of as poems. I've written a number of things over the last few years that, in print, look like prose. *Different Flesh* [Hobart and William Smith Colleges Press, 1979] is a single, book-length piece of close to a hundred pages—about a third of it is set up as what looks to be prose paragraphs." The physical shape the poem takes on the page doesn't overly concern Goldbarth, however. "What matters," he says, "is does it lift you an inch out of yourself? Does it set your veins on fire? Much of the poetry I appreciate is demanding work. It doesn't make all of its concerns and all of its depths known on a first reading. It may be even terribly confusing and angering. It requires redigging and repolishing and refining in a joint author-audience venture. I think that's a rather lovely idea."

As Goldbarth accumulates more honors and more recognition, the trappings we associate with fame won't accompany him. His picture will probably never grace the latest supermarket magazines or late-night color television screens. His stage is the printed page and the limelight is the solitary reader's lamp, in someone's room, on some quiet night, in a place much like the one in which he creates. "I try to leave enough solitude for myself so the poem, when they want to come, can find a place to arrive. I remember reading Frost's little lyric that begins: 'I have been one acquainted with the night / I have walked out in the night and back in the night / I have outwalked the furthest city light. . . .' "

—*Bill Golighl*

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ecently, through the commitment of time, money and active involvement on the part of hundreds of ci- ens, new impetus has been given to the development of the arts, through an umbrella organization — e Cultural Alliance of Greater Hampton Roads. The rest of America is becoming aware of the highly ofessional organizations residing here: The Virginia Symphony, the Virginia Opera Association, and e Virginia Stage Company, to name but three of the most visible.

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# Films

## Thriller !

Thriller hasn't achieved official definition in the cineaste's lexicon; call it crime drama, or film noir, or some combination of the three. Nonetheless, audiences seem to know instinctively what a thriller promises: a knot in the stomach, clenched hands on the armrests, a scream caught in the throat. Thrillers are the domain of femmes fatales, mistaken identities, spies, murders, and double-crosses. Bodies pop up unexpectedly. Pulses pound. Shadows lengthen with menace.

As the 1980s dawned, moviemakers rediscovered the perilous lure of the thriller, with films such as Brian de Palma's *Dressed to Kill* (1980) and *Blow Out* (a much-underrated film of 1981), Lawrence Kasdan's *Body Heat* (1981), and Bob Rafelson's remake of *The Postman Always Rings Twice* (1981). Now we see the harvest of a second crop of eighties thrillers. Taylor Hackford's clumsy remake of the 1947 *Against All Odds* substitutes Jeff Bridges, Rachel Ward, and James Woods for Robert Mitchum, Jane Greer, and Kirk Douglas in the triangle of lust and double-cross; no wonder it fails to thrill. Tom Selleck again attempts to translate his television charm to the big screen, as a canny jewel thief dueling Nazis and Scotland Yard in *Lassiter*—and mostly carries it off. Francois Truffaut (a vocal admirer of the great thriller maestro Alfred Hitchcock) carries the fast-paced fun a step further in *Confidentially Yours*, a high-spirited confection of murder and romance. The cream of the crop, though, is clearly James Bridges's *Mike's Murder,* starring Debra Winger as a bank employee unwittingly entangled in murder and the Tinseltown cocaine trade.

Coincidentally—or perhaps not—we're also being treated to a re-released batch of Hitchcock thrillers unseen since their first runs. If even the slickest of the contemporary competition pales beside these oldies, it's more a testimony to Hitchcock's mastery of the form he helped invent than it is a criticism of 1980s filmmakers. For Hitchcock set the standard and the style for the film thriller, beginning in the mid-1930s with classics such as *The Man Who Knew Too Much.* The Hitchcock thriller required an innocent caught up in a web of intrigue, a sinister double entendre behind the banality of daily life, an object everybody wants (whether microfilm or money, Hitchcock called it "the MacGuffin"), and, of course, a chase. Though Hitchcock raised the thriller to high art, he also brought a sense of fun to its codes and conventions. As early as *Saboteur* in 1942, his thrillers had become so slick as to approach self-parody.

*Director James Bridges with actress Debra Winger on the set of* Mike's Murder.

In the mainstream of the genre best expressed in 1984 by *Mike's Murder,* nobody's laughing. Film noir, that label for the brooding, cynical movies of the postwar era, still fits these thrillers best. Film noir may fade as times change, but it always seems to return, like the stain of original sin. As postwar euphoria gave way to disillusionment, moviemakers found in crime and detection a metaphor for the corruption of the world at large—much as Dostoevski had done in the novel. Peopling their films with scheming women and alienated loners, these directors reflected and critiqued the amoral anarchy they saw in American society. Films such as Howard Hawks's *The Big Sleep,* Billy Wilder's *Double Indemnity,* and Tay Garnett's original *Postman Always Rings Twice* painted a world in which Hollywood's old-fashioned, trusting, true-blue heroes would have seemed as out of place as missionaries in a brothel.

The thrill had gone out of film noir by the mid-1950s, but its time came around again two decades later. The era of Watergate prodded a revival of the dark-hued thriller: Robert Altman's *Long Goodbye* (1973), Roman Polanski's *Chinatown* (1974), Dick Richard's *Farewell My Lovely* (1975). Once again, ha boiled private eyes kept their own moral co in sleazy centers of cynicism (usually I Angeles) like knights-errant in hell.

And now, here we go again in the 1980s; h tory seems to be repeating itself in ev narrowing gyres. This decade presents its o recipe for cynicism: the depersonalization the computer age; the failure of the urban w of life, illustrated by all those seamy portra of Los Angeles, that archetypal city of fal angels; the excesses of hedonism, exemplifi in a drug culture that's tarnished our hero both on the ball field and in Hollywood. I this last that provides the subject of *Mik Murder,* a sensual crime drama that Jam Cain (*Postman, Double Indemnity*) mig have written. James Bridges (*The Paper Cha The China Syndrome*) actually scripted *Mik Murder* and doubled as director. As usu Bridges pulls the maximum from his acto (Debra Winger, Paul Winfield, Darrell L son, Mark Keyloun). Winger, hot from h triumph in *Terms of Endearment,* underpla it masterfully, saying more with a glance th some actresses could with a hair-pulling f Bridges's direction, too, opts for subtlety. I manages to make *Mike's Murder* an und stated film about a subject—cocaine Tinseltown—ripe for sensational exploitatio

The Hollywood press hasn't had much go to say about *Mike's Murder.* Maybe the b thrillers, like mirrors reflecting the dark side ourselves, are not so lovable, after all.

*—David A. Fryx*

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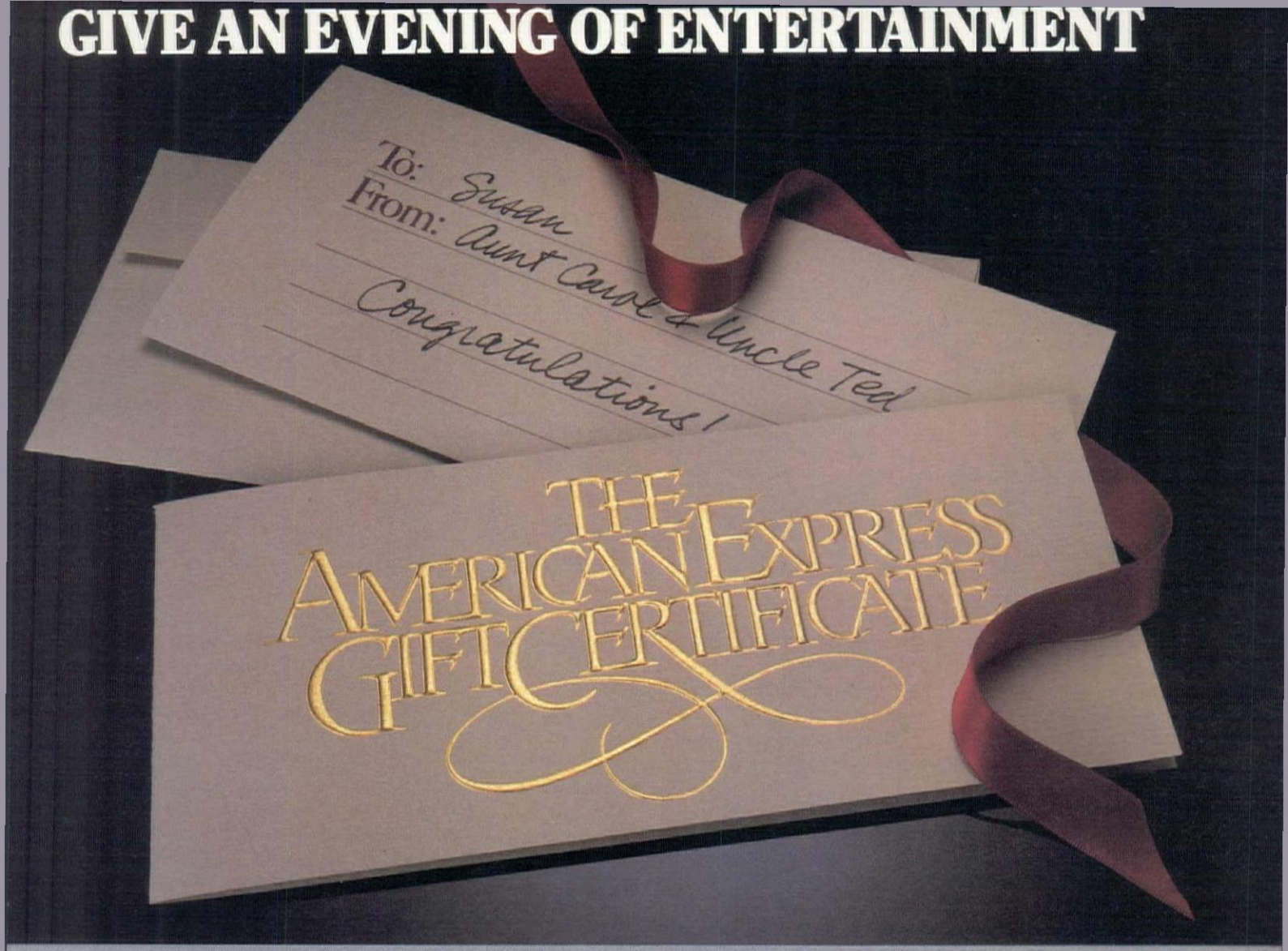


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# Literary Curtain Calls

I remember the good feel of these books, the fine look of them, the weight, even the special odor—the Modern Library classics of fiction, philosophy, poetry, and drama, which gave the eventual founders of Random House (Bennett Cerf and Donald Klopfer) their start in the publishing business in the summer of 1925. I read my first Dostoevski in these editions, my first O'Neill plays, Tolstoi, and Hawthorne, but most important of all to me, Melville—in the splendid, beautifully designed Modern Library Giant *Moby Dick,* with the copious woodcuts by Rockwell Kent. And I read my Giant *Ulysses* nearly into oblivion, so that it now stands on my shelf, plastered with heavy mending tape and held together by rubber bands, old soldier home from the literary wars.

For a time that was all too long, while several generations of college students played, studied, and won their degrees, titles were going out of print and no new books were coming onto the list. Two years ago a group of Random House editors, responding to this unhappy situation, decided to redesign and revitalize the Modern Library. Now, there are more than a dozen refurbished titles out in the bookstores (such as that glorious *Moby Dick*—looking even more attractive than ever with Kent's sounding whale emblazoned on the good, stiff, Tweedweave paper wrapper—Malraux's *Man's Hope*, Solzhenitsyn's *Cancer Ward*, and Borges's *Labyrinths*, among others. These latter three are marked, like all the rest of the new series, by striking new woodcuts by designer Stephen Alcorn). A number of others (such as Willa Cather's *Death Comes for the Archbishop*) are scheduled for next autumn. A new generation of readers can encounter the great, the fine, and the fascinating in well-designed and reasonably priced (most come in at $8.95) editions that appear to be capable of lasting longer than my old volume of *Ulysses*, even though their owners may return to them as passionately as lovers to old haunts.

Random House appears to be in the forefront of a vital, new upsurge of reprinting and reissuing titles, both classic and modern, which, in the recent paperback world (where

*Rockwell Kent's original woodcuts illustrate the reprint of* Moby Dick *from Random House's Modern Library series.*

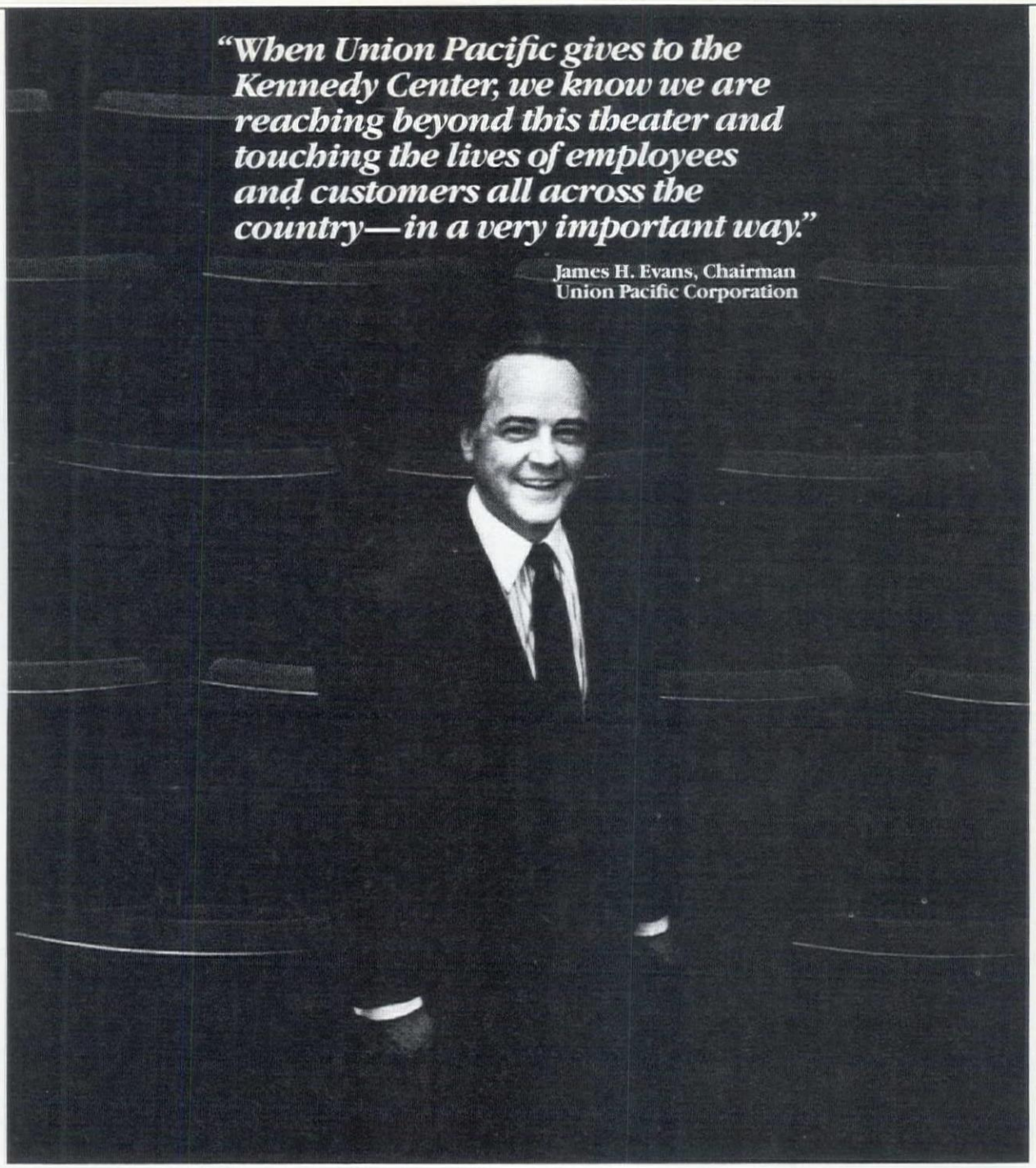
"bottom-line" economics usually means that quality comes last, if at all, as a consideration), had been blacked out of the marketplace. In addition to the remodeling of the Modern Library—which, according to its current overseer John Glussman, is rapidly coming to life again in terms of bookstore sales—Random House's paper imprint, Vintage, is about to inaugurate a Contemporaries series that will eventually bring dozens of recent and deserving titles back into the shops. Among the first eight they will offer in the autumn are Raymond Carver's much-lauded story collection *Cathedral,* idiosyncratic detective writer James Crumley's *Dancing Bear,* Paule Marshall's widely respected *Chosen Place, The Timeless People,* and Peter Matthiessen's widely admired *Far Tortuga*. Meanwhile, yet another Vintage offspring, the Aventura series in contemporary world literature, has been issuing reprints of major Latin American and European writers, along with a few originals as well.

But Random House isn't alone in forming what appears to be a major new trend in publishing—the effort to keep alive those middle-range books which, as editor/writer/publisher Sol Stein recently remarked with a touch of necessary irony, "are only those books which transmit the culture from one generation to the next." Arbor House, another New York publisher, recently launched a handsome, new trade paperback reprint line called the Arbor House Library of Contemporary Americana, with titles that include Herbert Gold's *Fath*
*The End of My Life* by Vance Bourjaily,
*Man* by Edward Hoagland, *Raintree Count*
Ross Lockridge, Jr.—all with newly desig
covers and new introductions by such
tinguished writers and critics as John
Aldridge, Joseph Blotner, Roger Sale,
Jerome Charyn. In other parts of the city
can find publishers here and there, catching
trend by supporting their own authors by rei
ing trade paperbacks from their own list. S
mit Books's striking new editions of nov
Russell Hoban's early fiction leaps to the eye
do the William Morrow Quill Paperback
tions of Vermont novelist Nicholas Delban
"Sherbrookes" trilogy, *Possession, Stilln*
and *Sherbrookes.*

But this tendency is hardly limited to
Northeast. For example, the California-ba
North Point Press recently produced tast
new editions of the work of Evan Con
(*Mrs. Bridge* and *Mr. Bridge*) even as t
brought out his collected stories and prepa
to do his new, nonfiction book on Gen
Custer. They've also done a marvelous turn
us all in keeping Wendell Berry's fiction
poetry in print as well. And in the Southla
while L.S.U. Press and University of Geo
Press have stood in the forefront of publish
fiction and poetry originals (such as the w
of Allen Wier and John Kennedy Toole by
former, and that of Brendan Galvin and oth
by the latter), the independent University
the South took a stand for quality by repri
ing facsimile editions (in paper covers w
lovely designs by Sewanee artist Rosem
Paschall) of *The Velvet Horn* (a novel)
*Alchemy* (stories), two valuable works
modern American fiction by eighty-one-ye
old Andrew Lytle—along with Robert Pe
Warren, one of the few surviving members
the so-called Fugitive school.

In 1930 Lytle and Warren published ess
under the banner of Agrarianism in the ma
festo-like volume, *I'll Take My Stand.* This y
Oxmoor House, a Birmingham, Alaba
publisher, produced a special edition of t
book for members of the Southern Clas
Library subscription series. It's a beauti
leather-bound item with spine decoration
twenty-four-carat gold, and certainly the m
luxurious new character in the reissue sto
Some whales, when they sound, come up mu
more attractive than when they first went und

*—Alan Che*




Not surprisingly, James Evans didn't always feel this way. There was a time he believed the Center was built to serve only the residents and visitors of Washington, D.C.

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***Please write:*** James H. Evans, Chairman, The Corporate Fund, The John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566

# Renaissance Man

## The multi-talented Geoffrey Holder stands apart in this age of specialists.

By Joseph H. Mazo

On a drizzling, dreary day in Port of Spain, a fifteen-year-old boy who had not felt well enough to attend school appropriated his older brother's colors and spent the afternoon painting pictures. His brother, Boscoe, was a well-known artist; his books of reproductions were always around the house: his work decorated the walls. The younger boy drew and doodled in his school notebooks and sometimes packed a few "borrowed," precious, oil paints when he rode off on his bicycle. But this was his first concerted artistic effort and he worked without stopping, like the sorcerer's apprentice. When he had done, Geoffrey Holder took down every one of his brother's paintings and hung his own in their places.

"When Boscoe came home," Holder remembers, "he beat the daylights out of me, but when he took a good look at what I h done, he telephoned the director of the lo library and asked him to come over. After t man had seen my paintings, he arranged show at the library for me. I promised mys that I would have a show every year after th and until I left Trinidad, I did."

Holder probably is best known as a fi actor (*Live and Let Die, Dr. Doolittle, Ann* and as the huge black man whose melodio voice encourages Americans to drink mo 7-Up. (Hearing his impeccable diction, it is d ficult to believe that until Holder reached l early twenties, his speech was hampered by stammer. It disappeared when, at a pub gathering, he was so angered by erroneous r marks about West Indian dancing that stood up and replied, spontaneously and length, without the slightest impediment. H has not stammered since.)

However, Holder possesses far more tale than the general public realizes. He is, or h

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*Joseph H. Mazo, the dance critic for* Women's Wear Daily, *writes frequently about the arts.*

n, an actor, a dancer, a choreographer, a ector, a set and costume designer, an hor, a theater critic, and an art collector. Holder tours with a one-man show—a lec- e tour of sorts, mainly on the college circuit, but himself and his life in Trinidad—which ently gained the praise of Alan M. Kriegs- n, Pulitzer Prize-winning critic of the *shington Post*. He appeared on Broadway l at the Olympia in Paris with the legendary ephine Baker; played Lucky in the famous, black *Waiting for Godot;* and was a mem- of the original cast of *House of Flowers.* 1975 he won two Tony awards—one for tume design and one for direction—for *The z,* a show he has just returned to Broadway. Dance Theatre of Harlem, he choreo- phed and designed *Dougla,* remounted his king voodoo ballet, *Banda,* and provided exotic decor for John Taras' brilliant ver- n of *The Firebird.*

Holder has written articles and books, in- ding a West Indian cookbook (he can pro- e a feast for forty on a two-burner hot plate), l is at work on his autobiography, *The Art of offrey Holder* (Howard University Press), ted for a fall release. Indulging a passion for ric, he often designs the gowns worn by his fe, the gifted actress and dancer Carmen Lavallade, surely one of the most beautiful men to grace this planet. In short—if ything concerning the six-foot, six-inch lder can be so described—he is a Renaissance n, at large in an age of specialists.

Painting, one of Holder's most notable ents, is one of those least known to the blic. He is an artist with a sensuous ap- ciation of shape and the courage of his sen colors. In 1957, shortly after his arrival the United States, he was awarded a Gug- nheim Foundation Fellowship to enable him continue to work in this country—not as a rformer but as a painter. His pictures hang museums and in private collections, and a w recent pieces mingle with paintings by scoe and West Indian artists in his huge anhattan loft.

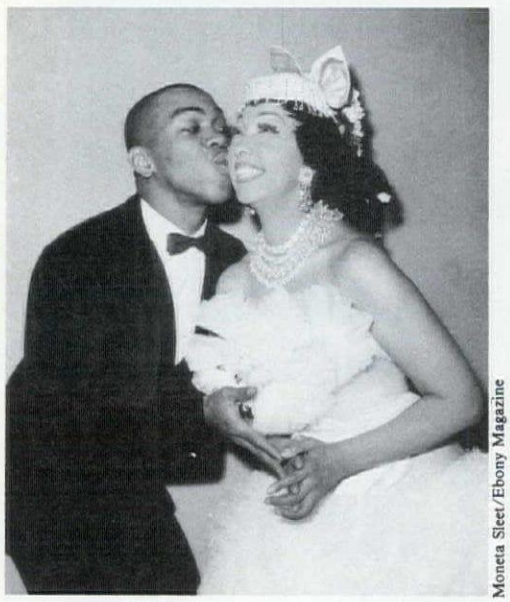
*posite page: Geoffrey Holder as a hoolboy in Trinidad (left).* Blues, *a 1980 oil inting by Holder (top), is a direct emotional tement like many of his paintings. Right: A itian naive metal sculpture by George autaud, part of Holder's outstanding llection in his Soho loft.*

Richard Marin

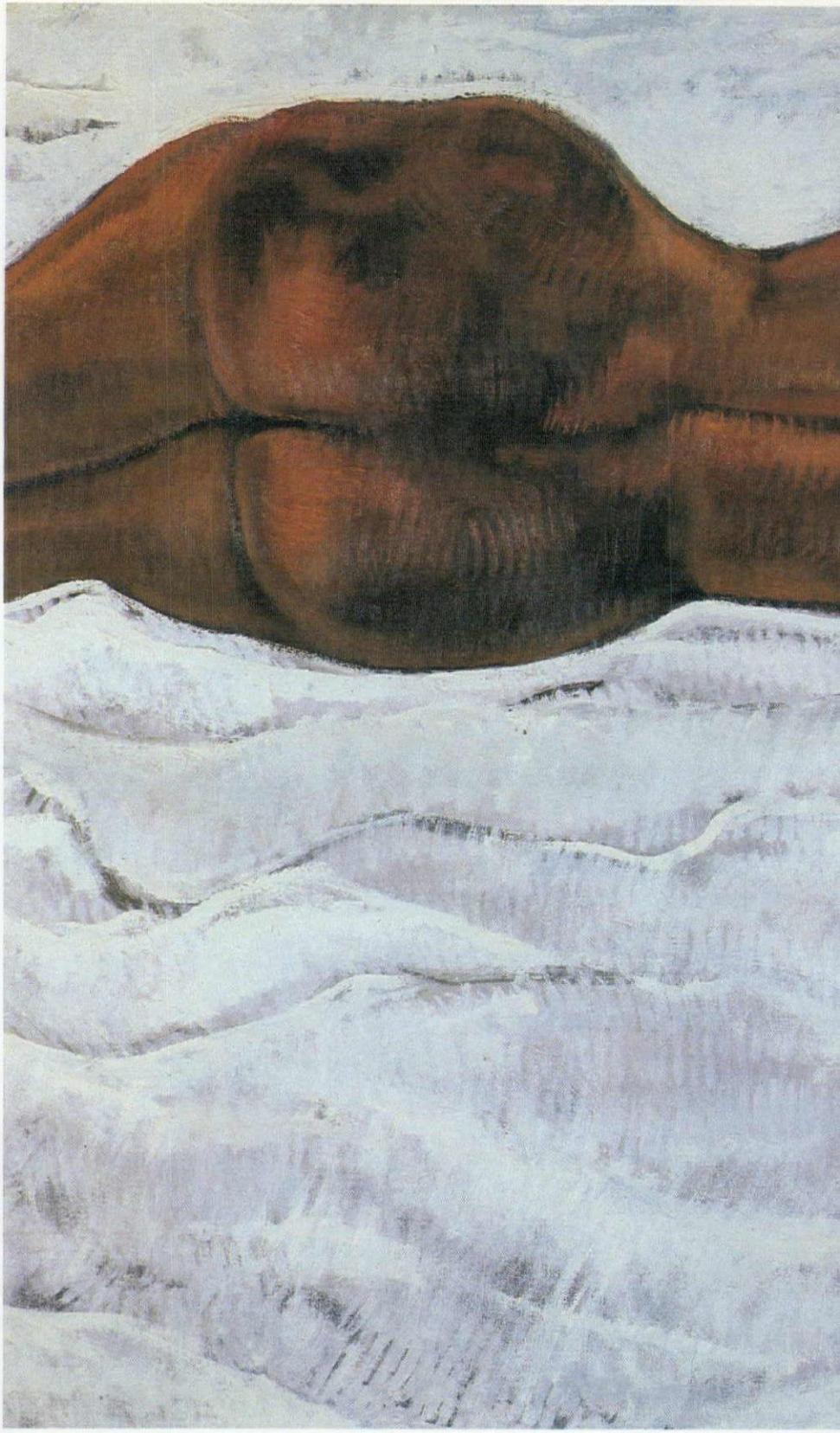
Stuyversant van Veen—a painter and, until his retirement, a professor of art at the City University of New York (City College, it was then) and one of Holder's first friends in New York—describes him, half jokingly, as "the black Modigliani." The elongated necks of Holder's portraits make the comparison inevitable, yet Holder had never seen a work by the modern master—except, perhaps, some reproductions in Boscoe's art books—when he formed his style. The long necks, he explains, are derived from those in the works of Gertrude Lang, a New York painter who shared an exhibition with Boscoe in Trinidad. The ultimate source of the necks, though, Holder points out, from which he and Modigliani—and probably Gertrude Lang—all drew inspiration, was African art which, of course, is part of the heritage of Trinidad.

In a mural Holder painted for the dining room of the Trinidad Hilton Hotel, figures walk among trees and the sweet, misty greens provide a background for the visual shock of long, red dresses. The focal point of a more recent painting is the faces of a passionately embracing couple; they are nearly devoid of expression. The ecstacy of the meeting is conveyed by color—vibrant yellow and red, and the sharp contrast of the woman's black arm reaching up along her lover's back.

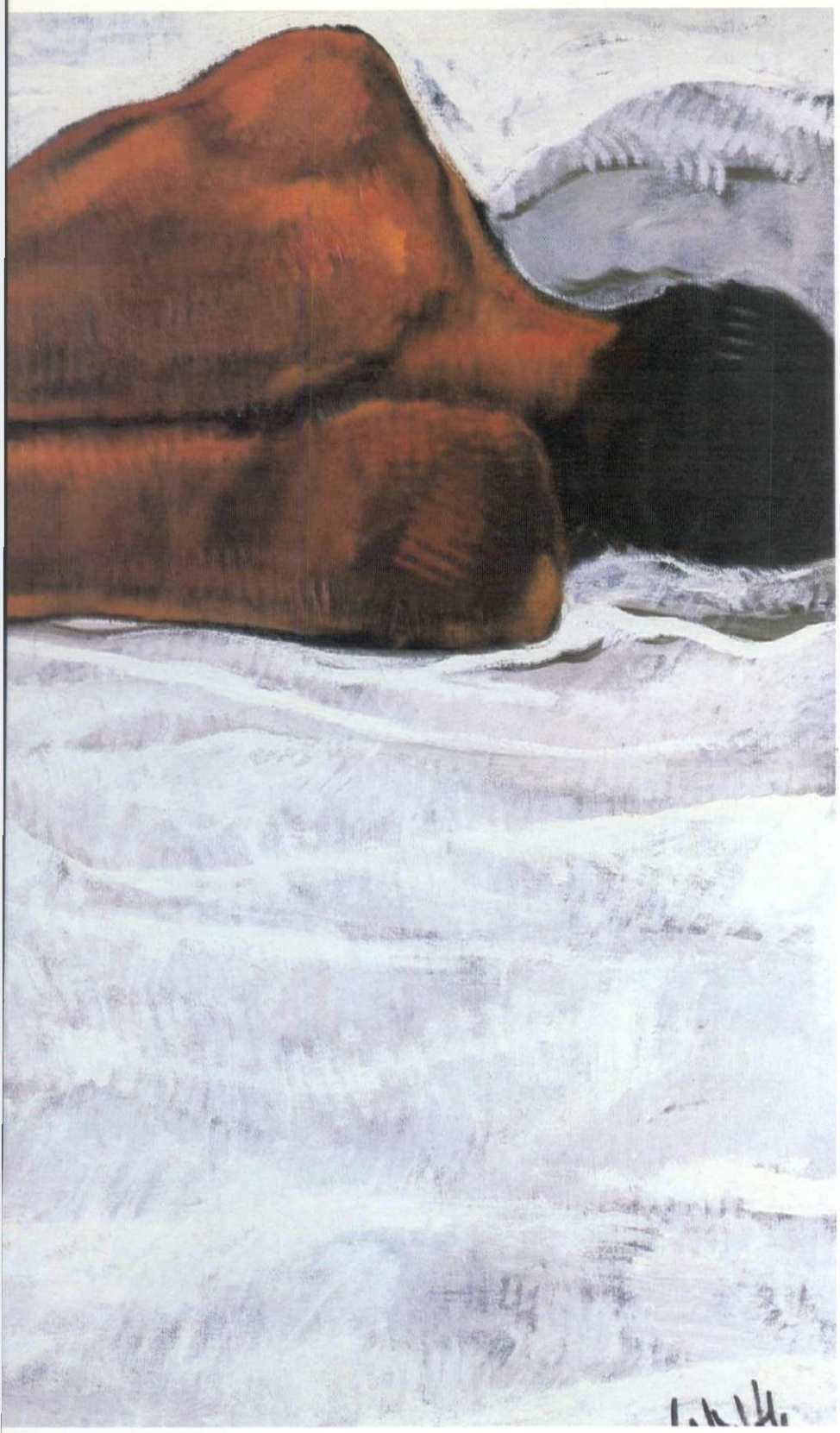
For Holder, color is the voice of the universe. "Blue sings," he says. "Red shouts. Gray can smile or it can cry. In New York, people seem to be frightened of color because



Moneta Sleet/Ebony Magazine



*Left: Holder, probably best known as an actor, co-starred with Josephine Baker in the 1964 Broadway production of* An Evening with Josephine Baker. *Above: In his paintings Holder entices the eye with textured fabrics and a variety of flesh tones, as in this oil painting,* Horizontal Nude.



# For Geoffrey Holder, color is the voice of the universe. "Blue sings," he says.

they live in a world without it, but I was raised in a world filled with color, and nobody ran and hid from it. One of my aunts wore underwear with ribbons of the color appropriate to her favorite saint.

"When I was in Trinidad, I attended a lecture by a woman from England—one of those pale, frozen ladies—who kept talking about Gainsborough blue and how lovely and sweet and delicate it was. She told us that our blues were too strong, too violent, too unrealistic. I wanted to shout at her, 'Look at the sky, madam! You are in Trinidad, not in the north of England. Look up at the sky and see the blue you say is unrealistic.'

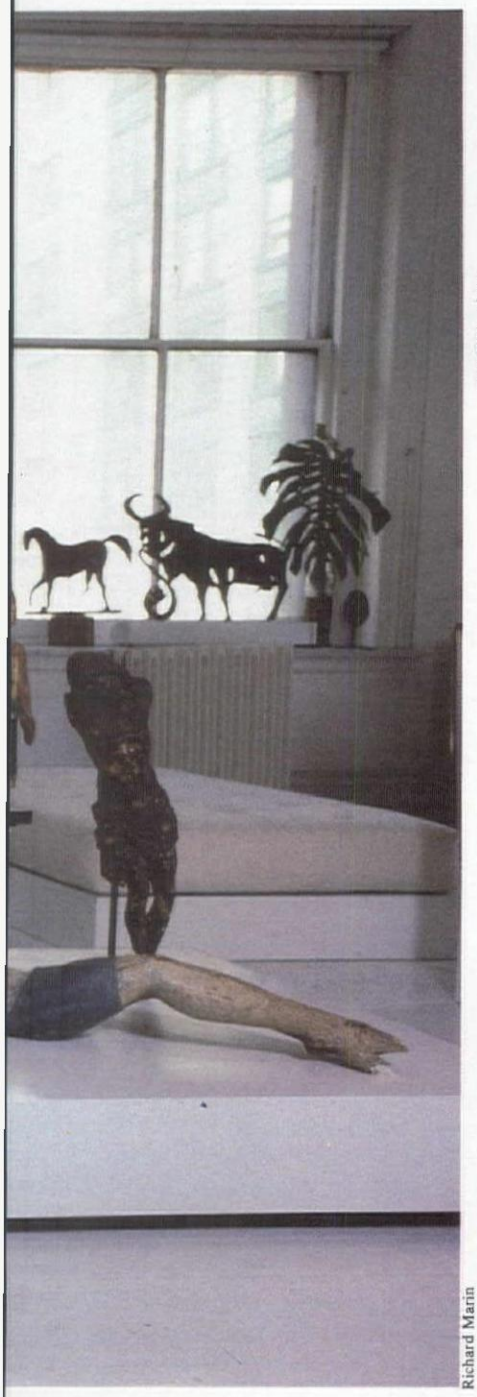
"You choose your palette early; you work for color when you see it. Gainsborough chose his blue because of his climate. When you first see French impressionist paintings, you can't believe a sky can really be that shade, but when you see the color of the light in Paris, you understand that the artists were painting exactly what they saw.

"I hear people call the colors of Haitian paintings 'gaudy.' I hate that word. It's derogatory, and it only means that people have never been to a place where the colors really shine and where people enjoy vibrancy and life."

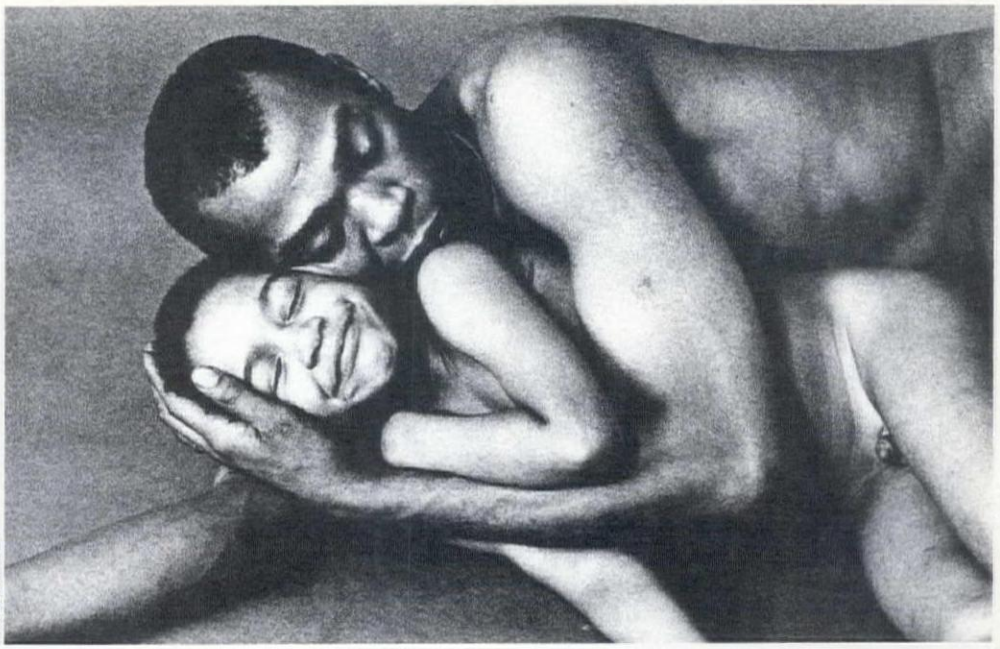
Holder's artistic gifts, like his ambassador's manners, come from his remarkable family. Of course he dances: his parents met at a dance and, Holder says, "they never stopped dancing together after that." His mother was a talented seamstress, and Holder traces his love of fabric to time spent watching her sew, and his love of theater to the stories she told him, as well as to the movies.

Holder's father was convinced that if one brought a piano into the house, a child would find his way to it, which is exactly what Boscoe did. Eventually, Boscoe formed a dance company in which Geoffrey made his debut, at the age of seven, dancing "the shim-sham-shimmy" to "Tuxedo Junction." The older brother became an applauded entertainer in London as well as a respected West Indian

His paintings entice the eye with lovingly textured fabrics and seductive flesh.



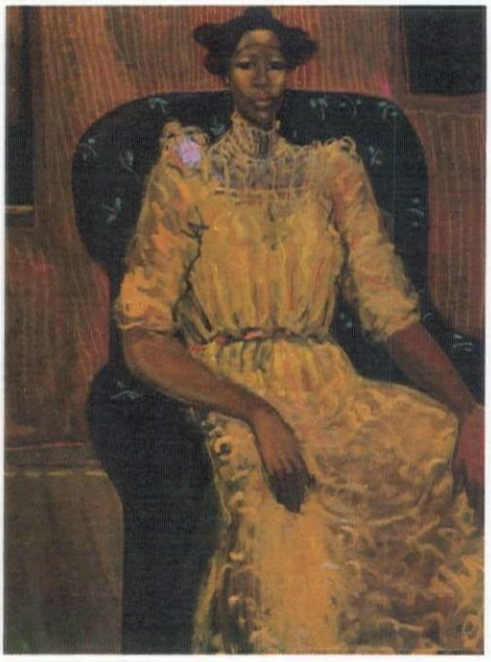
Richard Marin



Bob Richardson

painter; Geoffrey became, well, Geoffrey, the man who does everything. In the Holder household, talent was not considered something peculiar. "If you want your child to be a dancer," Holder once said, "don't send him to dancing school—dance with him yourself. Hold him in your arms and let him feel the rhythm of your body and learn to love it."

He became a painter the way he became a dancer, by growing up with the art. He had no formal training, he says, but "learned by doing, by looking at people, by watching Boscoe, by hearing him talk with other painters." Like other boys—probably since schools were invented—he drew in his notebooks. "Mopsy and Dick Tracy were the big comic strips at the time I was growing up," Holder recalls, "and we all tried to draw them. I remember sitting in school trying to draw Mopsy. But my chief exposure to art was seeing Boscoe paint his friends and hearing the hush-hush talk, 'Oh, Boscoe loves to paint nudes!' It made it sound very exciting. I grew up seeing sensuality and voluptuousness in color and in shape; it was all around me and we were not afraid of it."



Whether he is working in oils or, as he has done recently, in Magic Marker, Holder's painting is indeed a study in "sensuality and voluptuousness in color and in shape." Like the painters and sculptors of the native traditions, whose works he collects, his own pictures are direct emotional statements. There is flesh within his frames—loved, abused, lived-in skin and muscle and subcutaneous fat. In a painting done in 1980, a woman kneels, hunched over in bed, while a dimly seen man disappears through a doorway. The woman's arm and shoulder and the deep, mournful curve of her back flow despondently toward her dangling hair. Her flesh has the weary, flaccid texture of morning; the curve of her buttocks is at once provocative and piteous as the weight of her torso raises it from the sheets.

In another recent painting, a young girl in a vibrant red, party dress looks out at the viewer, seducing him with huge dark eyes and a teasing mouth. The neckline of her dress is cut low, revealing rich brown skin ("I love the variety of flesh tones," Holder says), and the green background surrounding the subject generates added sexual electricity. The young woman is

*bove: Holder's extensive personal art llection includes works by Louise evelson, Willem de Kooning, Diego Rivera, id Hector Hipolipe. Top: Holder and his n Leo in 1960, when Leo was four. Right:* oman in Yellow Dress, *an oil by Holder, presses his appetite for color.*

lovely and desirable—she knows it, Holder knows it, the viewer knows it.

On a wall in Holder's loft hangs a large painting of a boy riding on a man's shoulders. We see only the muscles of their backs; their faces are turned to the glowing, blue sky, waved with paradisical clouds that form the background. Their shoulders are wide (the man's wider than the boy's) and their waists, trim; they stand with the casual pride of dancers. The narrowing composition of the painting carries the viewer's eye up to the boy's head and beyond, into the clouds. One generation supports another, and both can see the singing blue of the future.

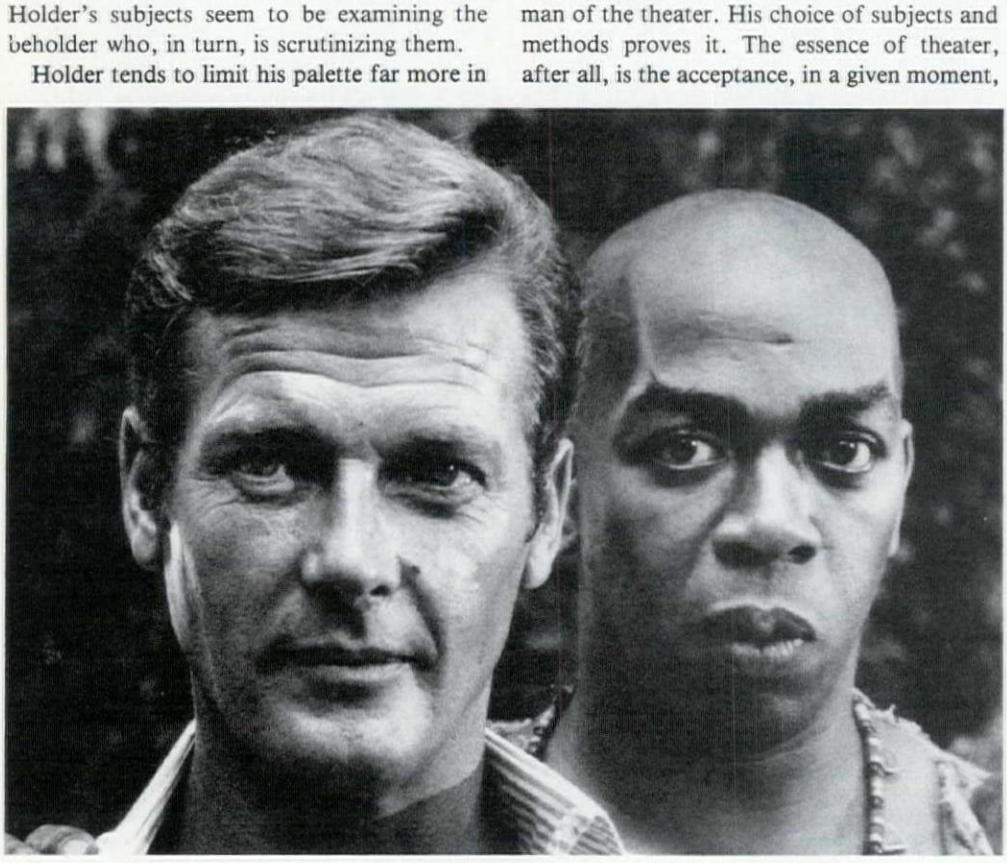
In Holder's portraits—he has painted such notables as Gian-Carlo Menotti, Ricardo Montalban, Anthony Perkins, Lena Horne, and Diahann Carroll—elongated necks lead the eye to an expressive face and head. The bodies and the clothing of the subjects are not strictly defined. It is the expression of the face and the angle of the head that convey personality. The head may be bent sharply from the softer line of the body, creating tension within the plane of the painting. At times, Holder's subjects seem to be examining the beholder who, in turn, is scrutinizing them.

Holder tends to limit his palette far more in portraits than in his other paintings, although his choice of background color invariably furthers the statement he is making about his subject. However, even in paintings that entice the eye with lovingly textured fabrics and seductive flesh, Holder maintains a spare style of construction. Nothing extraneous is allowed to dilute the condensed emotion of an observed moment. Each picture focuses upon one intense, dominant image; everything else serves that figure, waiting upon it like a medieval page attending his lord.

As a graphic artist, Holder is very much a man of the theater. His choice of subjects and methods proves it. The essence of theater, after all, is the acceptance, in a given moment, of the reality of an artificially reproduced en tion. "Realistic" theater seeks to limit audience's awareness of artificiality, but m formal—in common parlance, more theatri —styles make no attempt to disguise their c ventions but rather rely on them for added fect. It is those more-formal varieties theater—dance, musicals, cabaret—in whi Holder most delights and in which he has be most successful. His painting, too, seems l concerned with reproducing reality than w heightening it.

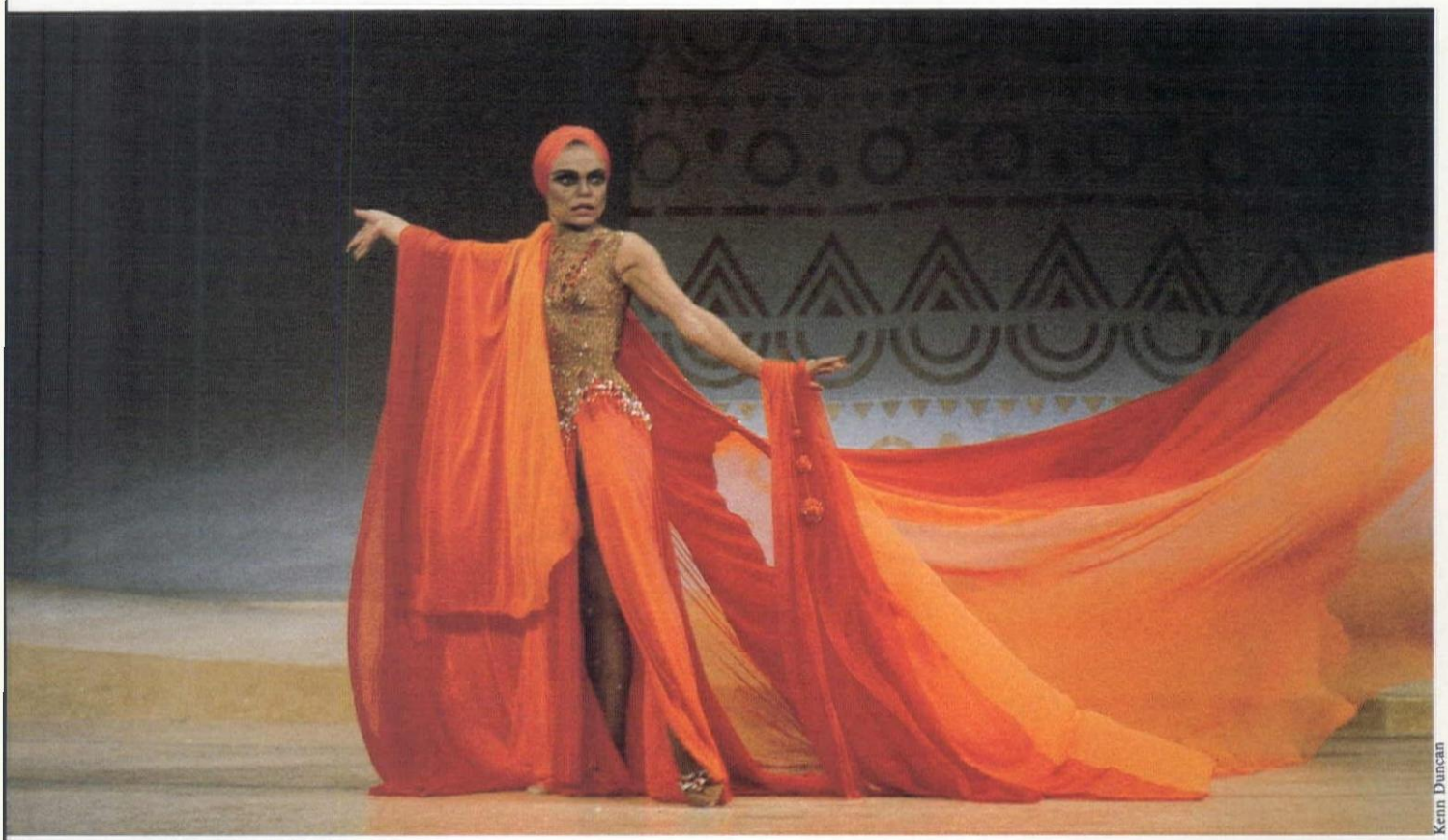
Obviously, a painter who delights in fabr and works consistently in the theater wou turn, sooner or later, to costume desig Holder sees no difference between fine art a costume sketches. When preparing the desig for a show, he always "draws the body fi and then drapes the fabric on it." His sketch are lively and immediately convey the atm sphere and style of the production for whi they are intended, but Holder insists that costume "is finished only when it is fitted the actor and then altered to suit his perso ality and architecture."

When he designs the clothes for productio he will direct or dances he will choreograp Holder considers the entire event. "Costum and choreography have to work together," says. "You are not dressing dummies; you a making clothes for living, moving people." dresses his people resplendently, stinting color no more in his costumes than he does his paintings. Theater, for him, is a place



*Left: Roger Moore and Holder in the Jame Bond spy-thriller* Live and Let Die. *Top: T current cast of* The Wiz, *starring Ann Duquesnay (in the moon). Holder won two Tony Awards in 1975 for* The Wiz—*one fo costume design, the other for direction. He has just returned* The Wiz *to Broadway.*

"ou are not dressing
ummies; you are
aking clothes for
ving, moving people."



Kenn Duncan

Kenn Duncan

magic, and magic should not be confined in drab tones or flabby shapes.

Nor, he believes, should it be diminished in its wonder by small, frightened personalities. Holder is not ashamed of it—he loves stars. "When I was a boy," he says, "movie stars were my idols—people like Fred Astaire and Bette Davis were the ones I worshipped. Where are they now? We don't seem to have actors who can rivet your attention—not many, anyhow.

"People are frightened by strength of personality the way they are by strength of color. Perhaps we are living in the era of the end of spectacle, and that is very sad."

Holder himself rejoices in spectacular theater—he loves the true French style of cabaret, for example—because of its imaginative power. He wants the theater he creates to enrapture audiences. Once, in discussing the cultures some Americans cheerfully call "primitive," he remarked, "They dance and they shake the devils out of their pelvises—and they don't need psychiatrists." It is that freedom to indulge in direct emotional response that Holder cultivates in his arts. It is for that direct, honest appeal and unrelenting belief that he admires Haitian painters, many of whom are voodoo priests.

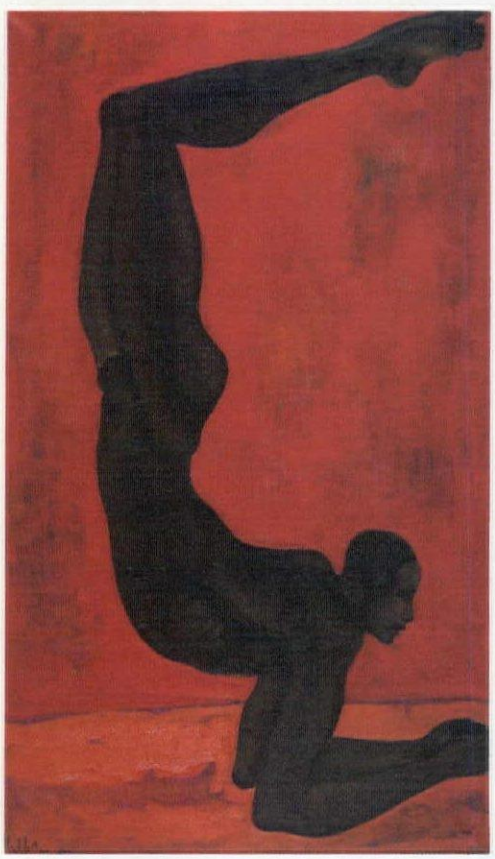
There seems to be no art he does not want to try. Last year he attempted his first series of lithographs (he may be the only artist in history to draw on the stones while wearing an impeccable white suit), a project which may turn into

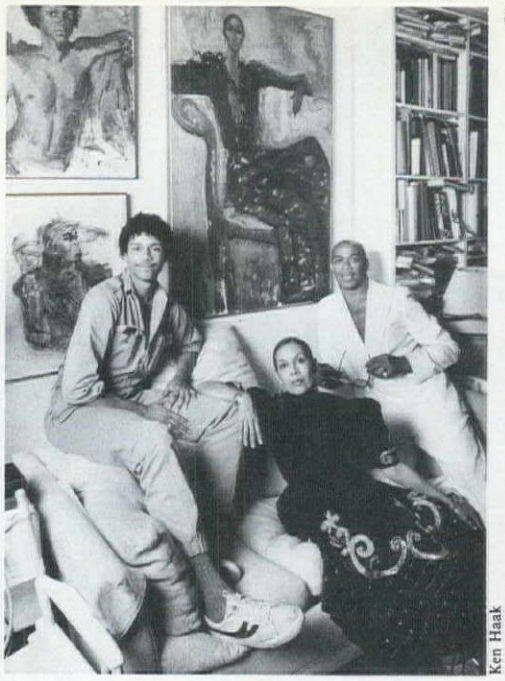
*Holder, who often indulges his passion for fabric, designed this stunning evening dress for his wife, actress and dancer Carmen deLavallade (left). Above: Eartha Kitt in a costume designed by Holder for his production of* Timbuktu! *Color is his signature for works in fabric and oil.*

a series of posters. Having opened *The Wiz* for its second visit to Broadway, he is planning another musical. He hopes one day to make a film (he's already completed the costume sketches) based on *Electra* and set in Haiti. He has, as noted, begun his autobiography. And, in his spare time, he continues to paint.

Once in a while, he gives a party, filling his loft with congenial people and his tables with a buffet of savory, soul-satisfying West Indian dishes. ("The real hot sauce is in the kitchen," he informs guests. Holder's hot sauce will warm your nose, your throat, and the cockles of your heart.) A guest, wandering into the kitchen to deposit an empty plate, may well find the host wrapped in a gargantuan apron, cheerfully washing dishes. "*I* know all these people," he explains on such occasions. "I don't have to be out there in the main room. But you—there is somebody at this party with whom you have everything in common. I can't tell you who it is, though; you'll have to go and find out for yourself."

Finding out for yourself, and about yourself, is a major function of art, and





Ken Haak

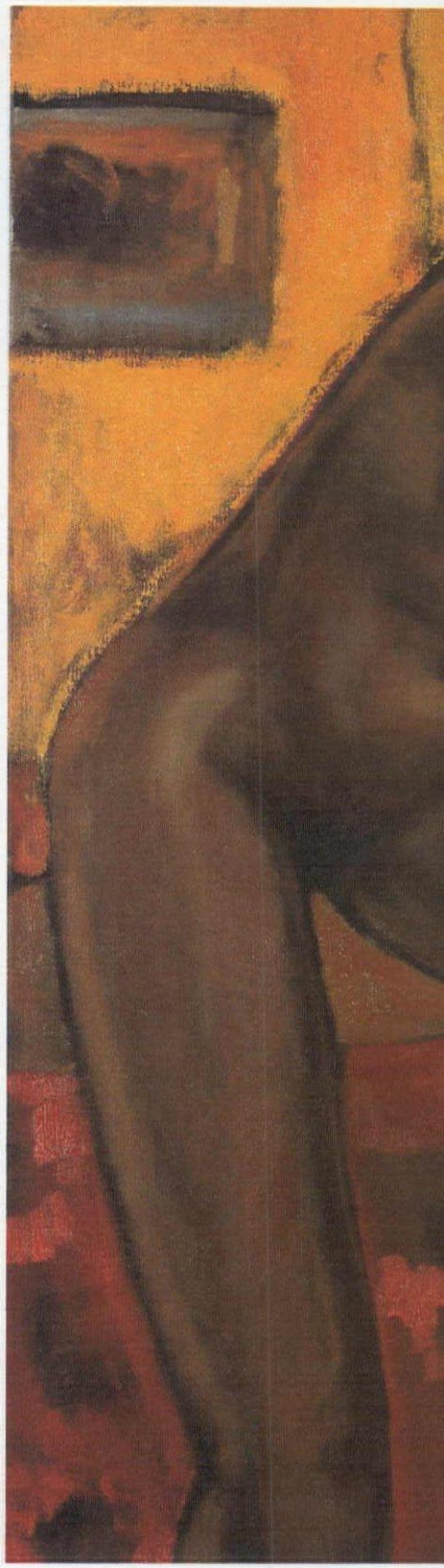
Holder is always an artist. Recently, he escorted a group of schoolchildren to an art museum in Philadelphia. "I didn't take them to see the abstract paintings," he says. "I showed them the medieval and the Renaissance rooms—all rich and bright and full of stories; that's *their* fairyland. I reminded the black children that a black man had been the architect of the museum—most of them did not know, and it gave them something to think about. Then I told them to draw something; 'Draw me, draw yourself, draw your friend.' I hung their paintings on a curtain, and I said, 'When you grow up, you always can say that your picture was shown at the museum.'

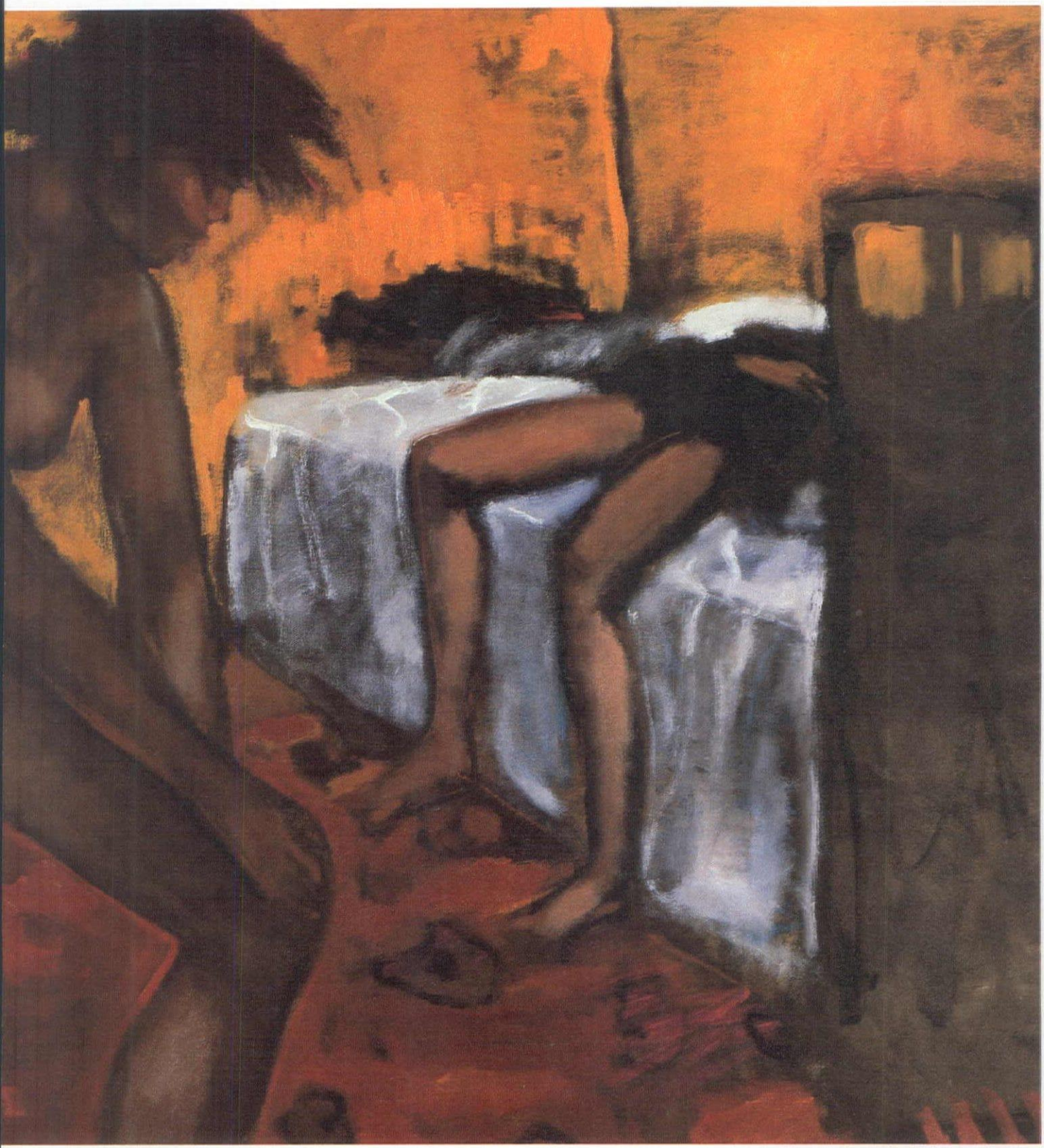
"Then I told them one other thing: 'It doesn't matter if your mother doesn't like your painting, or if your sister doesn't like it, or if your friend doesn't like it. The only thing that matters is that *you* like it.' "

When he was fifteen, Geoffrey Holder liked his own paintings—his first real paintings—enough to promise himself that every year after that, he would produce enough work to have a showing. He has kept his word, making art for theater, films, magazines, and museums. He has learned, over the years, to evaluate his art, but he still likes it enough to keep very, very busy. It does not really surprise Holder that he is a Renaissance man—what surprises and rather disappoints him, it seems, is that the rest of us are not. □

*Left:* Dancer, *an oil on canvas by Holder. "Red shouts," he says. Top: Geoffrey Holder at home with his wife Carmen and son Leo. Portraits of Geoffrey, Leo, and Carmen on the wall are by Leroy Neiman, Boscoe Holder, and Geoffrey, respectively. Above right:* 6:30 A.M. *by Holder.*

"Perhaps we are living in the era of the end o spectacle, and that is very sad."





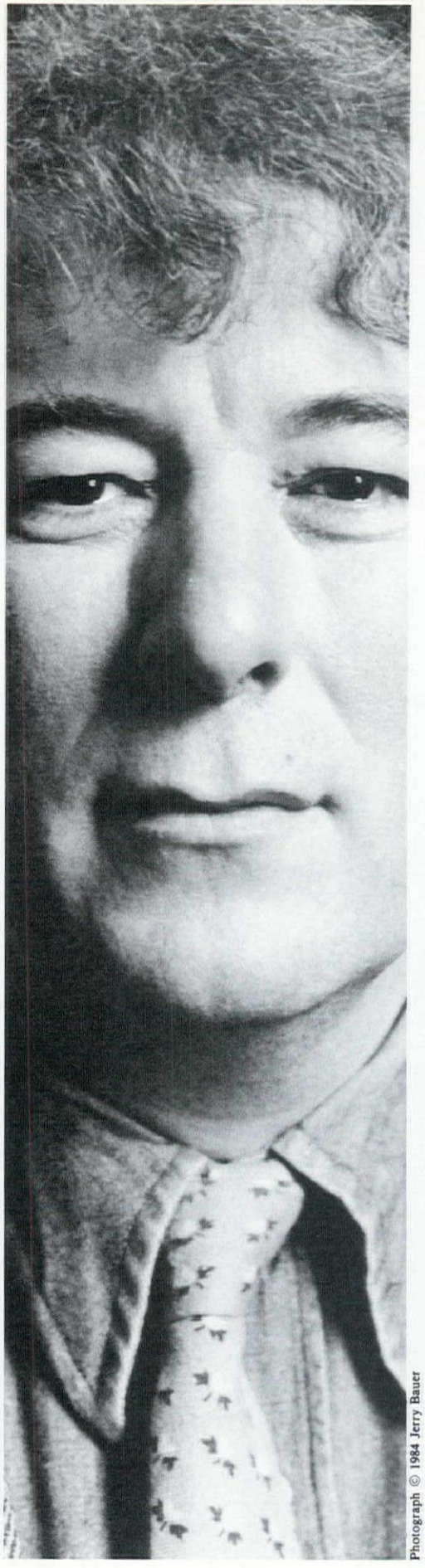
# Poet of Ireland

## The poetry of Seamus Heaney is about Ireland but speaks to us all.

By Jay Parini

At forty-four, Seamus Heaney is considered by many to be the best poet now working in the English language. He is certainly, as Robert Lowell once remarked, the greatest Irish poet to appear on the scene since the death of Yeats. Heaney has a voice keyed and pitched like none other, a voice at once highly individual and broadly connected to the world of common speech. He writes as an Irishman, born into a troubled race, but—like all real poets—he speaks to all people in all times. His concerns focus and address the concerns we all share.

Heaney recently published an important, new book, *Sweeney Astray,* which he calls a "version" (not a translation) of the medieval Irish tale *Buile Suibhne.* The story, told partly in verse and partly in prose, is about a legendary Irishman, Sweeney, who finds himself transformed into a bird by Saint Ronan after the Battle of Moira (A.D. 637) because he slaughtered an innocent psalmist. He is stripped of everything, losing his kingship, his sanity, all vestiges of civilization. He must live "among trees, / between flood and ebb-tide, / going cold and naked." *Sweeney Astray* traces the king's wild flight, recounting a series of purgatorial adventures that end in the hero's ultimate redemption and death. But until this final peace, as Sweeney says in the poem, "Without bed or board / I face dark days."



Photograph © 1984 Jerry Bauer

*Irishman Seamus Heaney writes poetry about isolation, war, and racial and religious turmoil.*

He wishes, in fact, that he had been killed
the Battle of Moira. In one brilliant passa
Sweeney laments:

To-night the snow is cold.
I was at the end of my tether
but hunger and bother
are endless

Look at me, broken
and down-at-heel,
Sweeney from Rasharkin.
Look at me now

always shifting,
making fresh pads,
and always at night.
At times I am afraid.

In the grip of dread
I would launch and sail
beyond the known seas.
I am the madman of Glen Bolcain,

wind-scrouged, stripped
like a winter tree
clad in black frost
and frozen snow.

*Sweeney Astray* dramatizes the conflict
tween the old, pagan culture of the Celts a
the new, Christian culture. "This alone mal
the work significant," says Heaney; but
wants readers to see beyond the time-bou
historical meaning of the legend. "Sweeney
also a figure of the artist—displaced, guil
assuaging himself by his utterance." He ela
orates, "It's possible to read the work as
aspect of the quarrel between free, creative i
agination and the constraints of religio
political, and domestic obligations."

The constraints of religious, political, a
domestic obligations have been powerfully f
by Heaney himself, who grew up in the fort
on a farm in County Derry, Northern Irelar
not far from Belfast. "I was one of eight s
viving children," Heaney says. His family w
Catholic, part of Northern Ireland's in
mously beleaguered minority, so Heaney w
naturally placed in an adversary position fr
the start. He had to define himself against t
Protestant, English-oriented culture that w
in control of the North and still is. "Our fa
was called Mossbawn," Heaney recalls. "
lies between the villages of Castledawson a

# La Toilette

The white towelling bathrobe
ungirdled, the hair still wet
magnolia coolness of the underbreast
like a ciborium in the palm.

*Our bodies are the temples*
*of the Holy Ghost.* Remember?
And the little, fitted, deep-slit drapes
on and off the holy vessels

regularly? And the chasuble
so deftly hoisted? But vest yourself
in the word you taught me
and the stuff I love: slubbed silk.

Previously unpublished, reproduced by kind permission of Seamus Heaney

ome . . . symbolically placed between the
rks of English influence and the lure of the
ive experience." Even if he should have
nted to, Heaney could not escape the his-
ical complications that make up Ireland's
gic story. One of his finest poems, published
a book called *North* (1975), describes his
se of terror as a young boy when an official
the government, a constable, called to inter-
ate his father on the matter of the year's
ps, which were closely monitored:

had unstrapped
e heavy ledger, and my father
s making tillage returns
acres, roods, and perches.

thmetic and fear.
at staring at the polished holster
th its buttoned flap, the braid cord
oped into the revolver butt.

ny other root crops?
ngolds? Marrowstems? Anything
e that?'
o.' But was there not a line
turnips where the seed ran out

the potato field? I assumed
all guilts and sat
agining the black hole in the barracks.
stood up, shifted the baton-case

rther round on his belt,
osed the domesday book,
ted his cap back with two hands,
d looked at me as he said goodbye.

aney grew up, then, in a divided culture.
s natural allegiance was, and is, to the Irish-
tholic side of things; yet Heaney has had to
ke peace with the English side of things,
o. He dwells on some obvious contradic-
ns: "I speak and write in English, I teach
glish literature, I publish in London, but the
glish tradition is not ultimately home."
me, for this poet, is poetry itself.

Seamus Heaney began writing poems serious-
at the Queens University in Belfast, where he
died in the late fifties and early sixties. There
came under the influence of English poet-
tic Philip Hobsbaum, who has acted as a kind
poetic godfather to many of the best poets
w working in Britain. "I remember his
spitality and encouragement with the special
gratitude we reserve for those who have led us towards confidence in ourselves." Heaney graduated with a "first" in English (the British equivalent of *summa cum laude*) and began teaching, first in the local schools, then at the university itself. He also began, as he says, to "dabble in verses."

Heaney's first book of poems, *Death of a Naturalist,* was published in 1966; it was greeted by enormous waves of critical applause. In fact, no poet since W. H. Auden had stepped onto the poetic stage with such thunder. "Major poets are as rare as the phoenix," wrote critic C. B. Cox at the time, "and it is possible that since 1960, only one has emerged in these Islands. His name is Seamus Heaney."

This kind of praise is heady for a young poet. But Heaney was able to weather the publicity and keep to his task. He brought out three more books in rapid succession: *Door into the Dark* (1969), *Wintering Out* (1972), and *North* (1975). The first four books are now gathered in a single volume, *Poems: 1965–1975,* which Farrar, Straus, and Giroux published in 1980. There has been only one other book, apart from *Sweeney Astray,* and that was *Field Work* (1979, Farrar, Straus, and Giroux). Taken as a whole, these books are remarkably consistent in quality. In them, Heaney digs into the rich soil of his personal history and Irish history.

In 1972 Heaney decided to quit teaching and leave Northern Ireland, a decision that drew flak from many of his friends, who thought he was abandoning a sinking ship. With Marie (his wife and childhood sweetheart) and their three children (Christopher, Michael, and Catherine), Heaney moved to Eire. The family took up a small cottage in rural County Wicklow. There Heaney set out "to confront my own emptiness." He goes on, "One has to earn the name of poet. That's why I went to Wicklow." But Heaney missed teaching and, eventually, took a job at a small Catholic college in Dublin. "A poet pays his debt to society through teaching," says Heaney, adding slyly, "and there are certain economic considerations." The Heaneys moved into a shambling red-brick row house on Dublin's Strand Road, not far from the sea. There Heaney now spends eight months of the year, writing poems in his study at the top of the house. He has resigned from the college in Dublin and taken up a part-time position at Harvard, where he spends each spring semester as a poet-in-residence.

Heaney occupies a chaste little room in Harvard's Adams House when he is in this country. He works closely with Harvard writing students. "He gives you his complete attention," says one undergraduate. "He makes you understand why language matters and why poetry is language at its most essential." With his burly frame and often unkempt hair, Heaney is often seen walking around Harvard Square or holding court, like a latter-day Dr. Johnson, in a local ale house. He travels the country on weekends, reading his poems to large, enthusiastic audiences at colleges. His presence in America cannot help but recall that of Dylan Thomas, who electrified audiences from California to New York. Heaney has something of the same magnetic appeal, but he is infinitely saner, more self-controlled. Audiences respond to the deep, almost Horatian, sanity and balance of his work, which somehow manages to deal with themes of isolation, war, and racial and religious turmoil in ways that imply a much longer view. Says Heaney: "In Ireland in this century, poetry has involved, for Yeats and many others, an attempt to define and interpret the present by bringing it into significant relationship with the past, and I believe that effort in our present circumstances has to be urgently renewed."

In his poems, privately, and in his public role as poet, Seamus Heaney has indeed renewed the effort. He has brought about a subtle restoration of Irish culture to itself, and he has brought American readers closer to the great traditions of Western poetry in general. □

*Jay Parini lived for seven years in the British Isles and traveled widely in Ireland. His recent book of poems,* Anthracite Country, *was published by Random House.*

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# Hampton Roads

## Consolidating for the Arts

### his cultural corridor ffers a year-round lendar of arts events.

y Antoinette W. Roades

e of the nation's oldest neighborhoods, ginia's Hampton Roads region is also one he newest. The dozen or so cities that make the country's thirty-fourth-largest tropolitan area offer a thoroughly modern of assets—an *au courant* arts climate, a e-of-the-arts business environment, and a rld-class technological talent pool.

All that activity is set around some of the rld's most beautiful and hardest-working terways—the Atlantic Ocean, the Chesake Bay, and their several tributary rivers.

Geographically speaking, the Hampton ads region includes the cities of Norfolk, rtsmouth, Virginia Beach, Chesapeake, and folk—all south of the harbor itself—and, to north and west, on what is called The Peninla, the cities of Hampton and Newport News, county of York, and the Colonial Triangle Jamestown, Yorktown, and Williamsburg.

At first, that may seem an intimidating inveny. But visitors are encouraged to ignore all ndaries but those of their interests and to set eraries ranging freely between the twin anors of Williamsburg to the northwest and rfolk to the southeast.

Mere minutes separate the antique serenity of 1636 Adam Thoroughgood House and the f's-up excitement of Virginia Beach, scene of unprecedented boom in hotel-and-nference-center building.

At the other extreme, there's barely an hour ween Williamsburg's Virginia Shakespeare stival and Norfolk's Virginia Stage Compy, whose audiences are treated to a sampling what's newest in American theater.

*lebrating Norfolk's love of the sea, the ree-day Harborfest includes a majestic tallip parade.*

Chesapeake and Suffolk share the Great Dismal Swamp National Wildlife Refuge, more than one hundred thousand acres of hauntingly beautiful woodland and water. Suffolk, for three centuries one of Virginia's most productive farming areas, is today one of the state's most promising development regions.

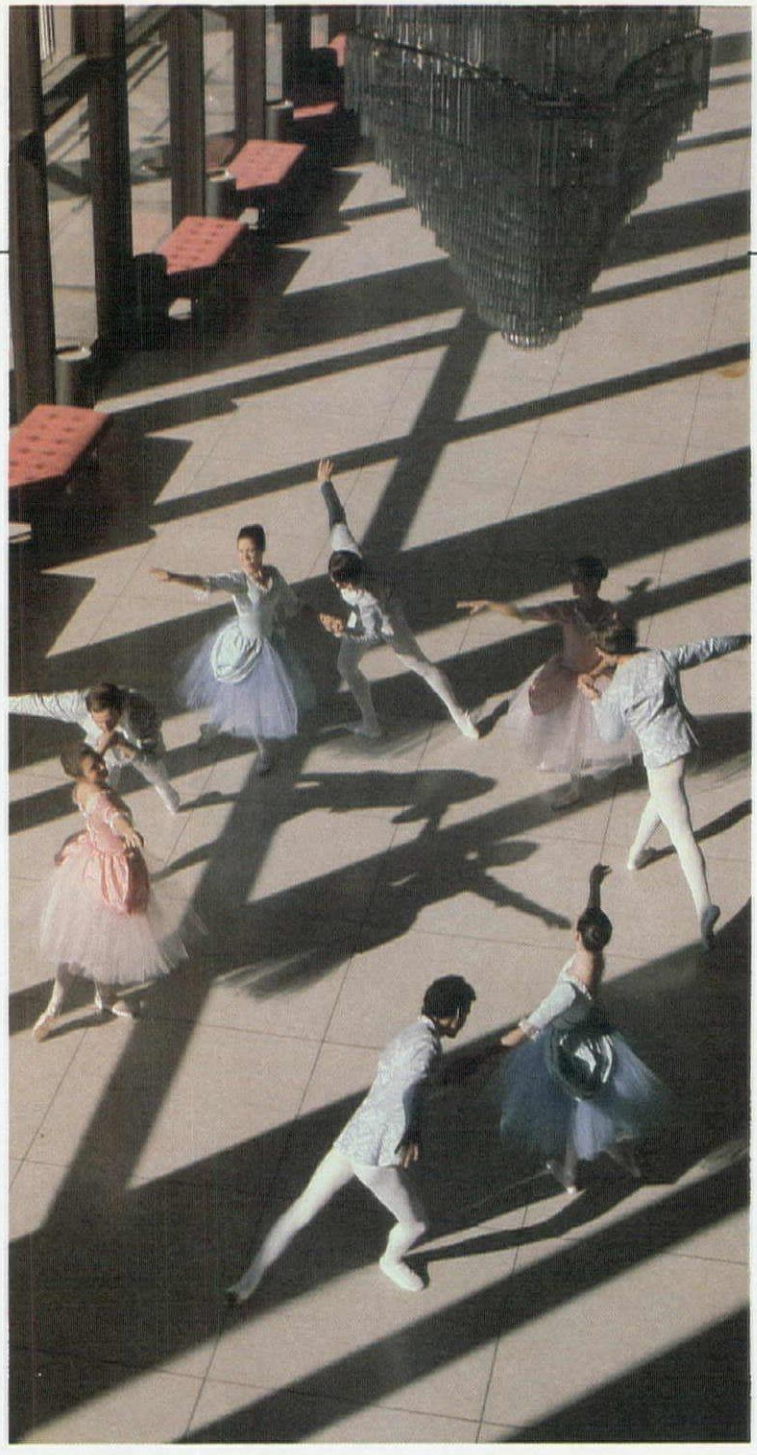
(The area code for all locations in Hampton Roads is 804.)

### *LIVELY ARTS*

The growth of the lively arts in Hampton Roads is phenomenal. No single performing-arts group illustrates this arts flowering better than the **Virginia Opera Association** (261 West Bute Street, Norfolk, 623-1223). Formed in 1975, it has become a professional repertory company of global reputation, with several premieres to its credit as well as performances at London's prestigious Covent Garden. And VOA also conducts a statewide educational program coordinated with its touring schedule.

An important musical collaboration is a part of VOA: Thea Musgrave is one of today's most important composers; she is a part-time Norfolk resident with her husband, VOA artistic director Peter Mark. It was Musgrave's *Mary, Queen of Scots* whose 1978 American premiere assured VOA of a permanent place on the international arts itinerary.

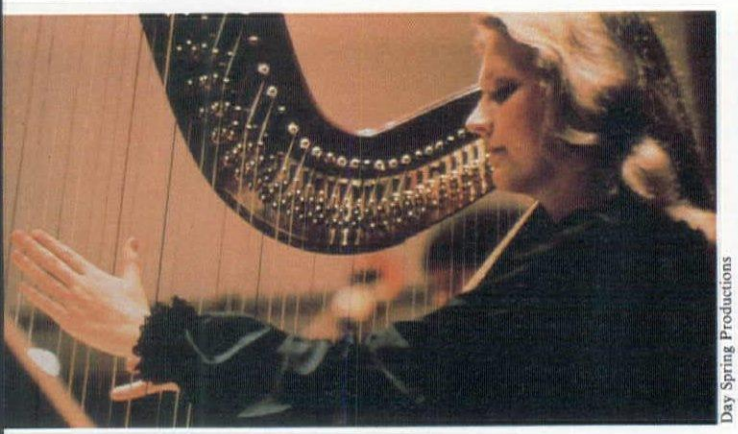
The **Virginia Symphony** (623-8590) offers eight performances a year in Norfolk's Chrysler Hall, the Virginia Beach Pavilion, and the acoustically outstanding Ogden Hall at Hampton Institute. Jerry Haynie, executive director of the symphony, is former executive director of the Virginia Commission for the Arts. With a recent gift of $100,000 to the group's operating fund, the symphony is enjoying an excellent period of growth and ar-

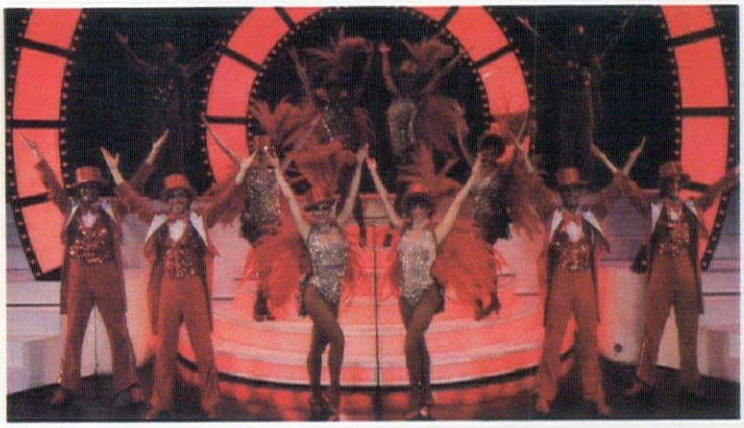


*Dance is attracting audiences to the Hampton Roads area. The talented students of Old Dominion Univers frequently perform Chrysler Hall (left). Below left: Nicola Sheara and David Faulkner in the Virginia Stage Company's production of A.R Gurney's* The Dini Room. *The compa emphasizes new works by emerging writers. With sever premieres at London's Covent Garden under its b the Virginia Opera Association is performing a repertoire which includes* La Fanciu del West *(below). Opposite page, left: A harpist with the Virginia Symphony performs at Norfo acoustically outstanding Chrysl Hall. Opposite pag right: Busch Garde in Williamsburg stages its own bran of Las Vegas-style floor shows.*

David Wilson

# Its nearness to big water makes Hampton Roads a seafood paradise.





Day Spring Productions

tic development. The intimate Chrysler useum Theater (Olney Road and Mowbray rch, Norfolk) is home to both the **Norfolk hamber Consort** (622-1211) and **Feldman ring Quartet** (489-2271).

Popular-music buffs will enjoy the **Hamp-n Jazz Festival.** Held in June, that annual ent has headlined the Pointer Sisters and Al rreau, among other luminaries, at the **ampton Coliseum** (1000 Coliseum Drive, 8-4203)—a year-round venue for attractions. qually multifaceted, Norfolk's **Scope ultural and Convention Center** (Brambleton venue, 441-2161)—which contains Chrysler all—has billed everything from circuses to a uring *Camelot* production.

**Virginia Choral Society** (596-2278) in ewport News is the oldest performing arts ganization in Hampton Roads—approaching fifty-fourth season. In addition to the socie-'s role as the Virginia Symphony's official orus, the group tours the region.

From March–May, September–December, e **Governor's Palace Orchestra** (229-1000) kes the Williamsburg visitor on a musical urney to colonial America. The chamber or-estra, dressed in period costumes, performs e music that was familiar to colonials in the ndle-lit ballroom of the Governor's Palace.

Dance is big and getting bigger throughout e Hampton Roads area. Currently, the grow-g roster of regularly performing groups in-udes the **Tidewater Ballet** (622-4822), with ties New York and Washington, the **Chamber allet** (229-1717), and the **Newport News Ballet** 95-7249).

The area has many theatrical groups. The **irginia Stage Company** (108 East Tazewell reet, Norfolk, 627-1234), a young, profes-onal troupe based in Norfolk's historic Wells Theater, emphasizes new works by new writers. Other innovative options—together with more traditional productions—are available at ODU's new **Riverview Playhouse** (623-7529).

In the summer, the spotlight shifts up the Peninsula to Williamsburg, where the College of William and Mary mounts the **Virginia Shakespeare Festival** (Williamsburg, 253-4377).

Music, dance, and drama—all in the eighteenth-century mode, of course—are often on the agenda in Colonial Williamsburg's historic area. Programs include the sort of music made in colonial homes, colonial-era black music, and social dances of the day. (For information on all Colonial Williamsburg activities, call 800/582-8976 from within Virginia or 800/446-8956 from elsewhere.)

Nearby at **Busch Gardens** (Williamsburg, 253-3350), **The Old Country** theme park offers refreshments and lively entertainment daily. Options range from the park's own Las Vegas-style revue to performances of Italian street songs and operatic excerpts.

*MUSEUMS*

Whether the word *museum* is interpreted narrowly—taken to mean a building full of exhibits—or translated more broadly to include parks, interpretive centers, and more, Hampton Roads offers a myriad of must-sees.

Judged by the *Wall Street Journal* one of America's twenty best museums, Norfolk's **Chrysler Museum** (corner of Olney Road and Mowbray Arch, 622-1211) is a jewel by any standard. Founded in 1933 as a civic museum of arts and sciences, the modest institution was boosted into the big leagues in 1971 when industrialist Walter P. Chrysler Jr. and his Norfolk-native wife donated many of their personal treasures. And today the Chrysler boasts a balance of strengths rare in even much-larger museums. For instance, a stunning display of several centuries of European painting—Italian baroque to French academic—plays perfect counterpoint to a compact survey of American art, naive to now. From Worcester porcelain to a Picasso still life, from samurai armor to a Bernini bust, the Chrysler's complete, creative inventory counts with confidence every period, every place, every medium, then adds, almost as a glittering afterthought, a 10,000-item glass collection.

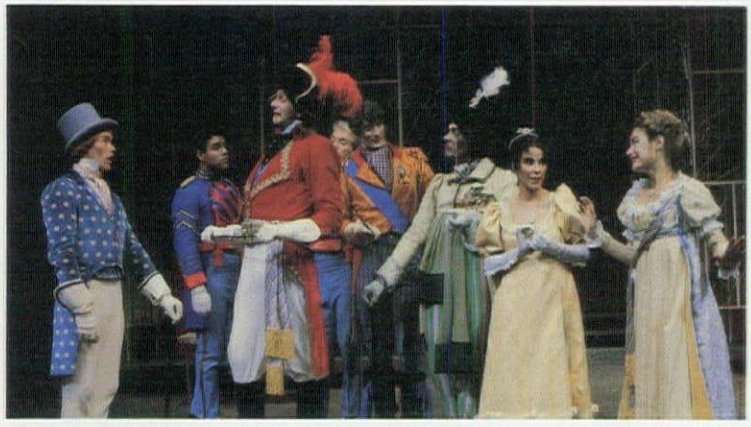
**The Mariners' Museum** (Museum Drive, 595-0368), set in its own, 550-acre, piney-shore park in Newport News, is an institution of international reputation. It explores man's relationship with the sea, but no particular interest in things nautical is needed to appreciate its collections.

Seamanship tools—beautiful instruments that plot and chart, as well as more prosaic cutters, punchers, and such—and skills such as wood carving and knot tying are amply illustrated throughout the museum's well-channeled galleries. But even more intriguing are the many examples of what sailors have done with tools and skills on their own time—intricate scrimshaw (carving on bone), delicate *gyotaku* (a kind of hempen macrame).

Finally, in categories by themselves, the museum presents such pieces as the giant golden eagle (considered the world's largest figurehead), carved in 1880 for the US *Lancaster,* and the miniature armada of August F. Crabtree. Earnestly accurate in scale and information, Crabtree's vessels are in an expressively lighted gallery of their own.

The Mariners' Museum is one point of a triangle of museum activities in Newport News. Across the street, in a former hydraulics lab-

## Eighteenth-century arts and crafts add to the ambiance of Colonial Williamsburg.



*Elizabethan fairs, banquets, and concerts complement the Virginia Shakespeare Festival's productions (above), staged by the College of William and Mary. Wildflowers burst into springtime color at Colonial Williamsburg's Barraud Wild Garden (right). Strolling through Colonial Williamsburg buildings, the visitor discovers such treasures as* The Girl in Green *(far right), attributed to John Brewster.*

oratory, you'll find the **Peninsula Fine Arts Center** (Museum Drive, 596-8175), an affiliate of the Virginia Museum of Fine Arts in Richmond. The center features changing exhibits in two galleries. The center also offers art classes in all media. Completing the triangle is the **Peninsula Nature and Science Center,** down the street at 524 J. Clyde Morris Boulevard (595-1900). The region's complex ecology and its teeming plant and animal population are the subjects at this museum. The center's twenty-one-acre park also includes hands-on computers and a television studio, bringing the latest in technology to the study of the natural world.

The four museums under the auspices of the **Portsmouth Museums** have everything from modern art to Coast Guard memorabilia. The **Portsmouth Community Arts Center** (High and Court streets, 383-8718), founded in 1974, exhibits works by regionally and nationally recognized artists. The art center is located in the historic, beautifully renovated 1846 Portsmouth Courthouse, which also houses the **Children's Museum** (383-8718)—a participatory museum that is both entertaining and educational. The **Lightship Museum** (London Slip at the end of London Boulevard, 393-8741) is housed in a hundred-foot long, 1915 Coast Guard ship. The collection of photographs, uniforms, and nautical hardware inside traces the history of lightship service in the Coast Guard. **The Naval Shipyard Museum** (2 High Street, 393-8591) tells the story of Portsmouth's shipyard—the oldest in the United States—with ship models, early regional maps, and other memorabilia.

Williamsburg's **Abby Aldrich Rockefeller Folk Art Collection** (South England Street, 229-1000)—a perennial favorite—has just been joined by the **Muscarelle Museum** (College of William and Mary, Williamsburg, 253-4650), which fills two needs by providing appropriate space for touring exhibitions as well as room to store, study, and display the College of William and Mary's superb art collection, begun in 1779.

At Fort Monroe, the nation's oldest Army base, the **Casemate,** is the site where President Jefferson Davis was incarcerated following the War Between the States.

The intriguing arts of Africa, Oceania, and the American Indian nations, as well as that of today's Afro-American artists, are the subjects at the **College Museum** of Hampton Institute (Hampton, 727-5308)—America's oldest black college and educator Booker T. Washington's alma mater. And Norfolk's **Hermitage Fou dation Museum** (7637 North Shore Ro 423-2052) displays the private collection William and Florence Sloane (travelers w particular interest in the Orient, Russia, a Persia) in their Tudor-style mansion overlo ing the Lafayette River. The **General Doug MacArthur Memorial** in Norfolk (198 Ba Street, 441-2382) is a multi-building comp that includes the general's burial place an detailed documentary of his life and times.

As evidence of its technological prowe Hampton Roads counts the **National Ae nautics and Space Administration (NAS Visitor Center** (Langley Research Cent Hampton, 865-2855), where exhibits ex

an's love of flight, from his first take off at
tty Hawk to his landing on the moon, and
e **Hampton Information Center and Aero-**
**ace Park** (727-6108), complete with missiles,
tellites, and jets. And Chesapeake's **Plan-**
**arium** (300 Cedar Road, 547-0153) offers a
ose-up look at those destinations in space.

### *ISTORIC ATTRACTIONS*

ost eloquent of all Hampton Roads historical
nchmarks may be the museums that were once
ivate homes and churches. To appreciate this
llection, the **Adam Thoroughgood House**
004 Thoroughgood Drive, Virginia Beach, 460
007) should be seen first. Built in 1636, it has
rvived longer than any brick home in America.

Saint John's Church, Hampton, the oldest Episcopal parish in the country, dates to 1728.

Next, Norfolk's **Saint Paul Episcopal Church** (201 Saint Paul Boulevard, 627-4353) demonstrates more grace under pressure. Dating from 1739, it was the only building left standing after the 1776 British bombardment.

Nearby, Norfolk's 1792 **Moses Myers House** (323 East Freemason Street, 622-1211) and the 1794 **Willoughby-Baylor House** (601 East Freemason Street, 622-1211) illustrate the lifestyle of affluent early Americans—one a shipping magnate, the other a descendant of an original landgrantee.

Other worthwhile home stops include the 1725 **Lynnhaven House** (4405 Wishart Road, Virginia Beach, 460-1680) and Yorktown's **Nelson House,** the eighteenth-century home of Thomas Nelson Jr., Virginia's Revolutionary governor and a signer of the Declaration of Independence.

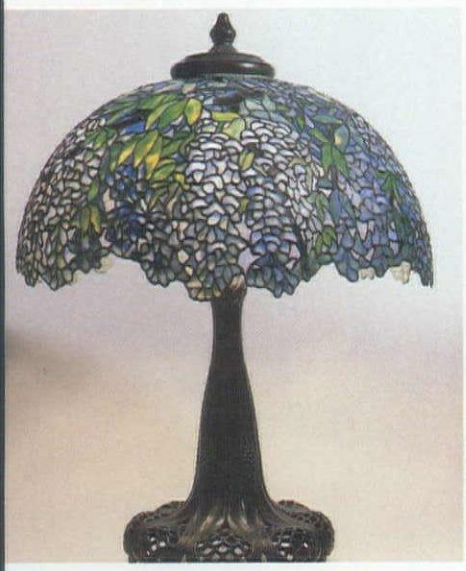
Portsmouth offers a lot in the way of historic attractions. The **Olde Towne Tour** of the city departs every hour from Norfolk's Elizabeth River ferry. When you cross the river, you hop an 1890s-style trolley car and take a narrated tour which includes such Portsmouth sites as Lord Cornwallis's headquarters and the Red Lion Tavern.

While in Portsmouth, you'll notice that the downtown area is being revitalized with contemporary structures that blend with its antique buildings. Look for the historic **Portsmouth Courthouse** and the famous **Hill House** (221 North Street, 397-5670), built in 1810 as a town house for a plantation family and containing its original furnishings.

To the southwest, Suffolk has some marvelous historic homes. Don't miss **Riddick's Folly** (510 North Main Street, 934-1390), so-named because its owner decided in retrospect that he had been foolish to build a house so large. Built in 1837, the house still bears graffiti scrawled by frustrated Confederate soldiers

*Left: James Joseph Jacques Tissot's* The Artists' Wives, *part of the Chrysler Museum's permanent collection, displays a brilliant mixture of the picturesque and the quaint. The painting, one of a series of fifteen large canvases by Tissot called* La Femme à Paris, *depicts the customary luncheon held on the opening day of exhibitions at Paris's Salon. On the day prior to the luncheon, called Varnishing Day, exhibiting artists gathered together to paint a protective coat of varnish over their finished canvases. The Chrysler's holdings also include an intricate Tiffany wisteria lamp (opposite page, left). Opposite page, right: Otis Stephens demonstrates his ship-carving skills for a family visiting The Mariners' Museum in Newport News.*

# The Chrysler Museum has a stunning ten thousand-item glass collection.



nfined in its basement after the house was mmandeered by Federal troops during the vil War. The **Obici House** (Sleepy Hole oad, 398-9136) is the turn-of-the-century me of the founder of Planters Peanuts. It w presides over a recreational area that in-udes boat docks on the Nansamond River d a golf course which has hosted the past ur Virginia LPGA tournaments.

*INING*

ecause of its nearness to big water, the ampton Roads region is a seafood head-uarters. And because of the area's inter-tionality, visitors can test the quality of that tch in a range of cuisines—French, German, alian, Spanish, Filipino, Chinese, and Scot-h, to name a few.

In Norfolk, the city's two premier hotels use several of its best dining rooms. At **The mni** (777 Waterside Drive, 622-6664) on the aterfront, the **Esplanade Restaurant** features formal atmosphere and unusual game en-ées, while the **Riverwalk Cafe** specializes in merican recipes. Both restaurants offer a ew of the harbor.

The **Hotel Madison** (345 Granby Mall, 2-6682) offers a menu pared down to elegant sentials (rack of lamb Dijon, crabmeat Nor-lk—served in a setting of black wing chairs d black-and-ecru linen), in **The Embassy oom; Dolley's** offers garden-fresh quality in th ambiance and fare.

For a gastronomical step back in time, drive to **Doumar's** (Twentieth Street and Monticello) for ice cream and barbecue at this Norfolk landmark. Doumar's first patented the ice cream cone. For nouvelle American cuisine, visit the elegant **Master's** (749 West Princess Anne Road, 627-4293).

For a picnic in the park, stop at **Taste Unlimited** (1619 Colley Avenue, 623-7770, and 212 East Main Street, 625-2098) for the fixings—wine, cheese, and your favorite deli foods. At **Cafe la Rousse** (''The Red Heads'') at 339 West Twenty-first Street (627-6466), the menu includes such delights as smoked bluefish pâté, Javanese noodles with Smithfield ham, and special quiches, casseroles, and sweets. For an international experience, try **Hunan** (1819 East Little Creek Road, 480-0523) or **The Monastery** (Granby Mall) where Czechoslovakian specialties draw crowds nightly.

At **The Waterside** (333 Waterside Drive), a double-deck harbor development, Norfolk offers two first-quality restaurants—**Phillips** (627-6600) and **Il Porto** (627-4400), both showing a way with seafood. The complex also houses a fascinating array of food stalls, everything from hot dogs to stuffed croissants.

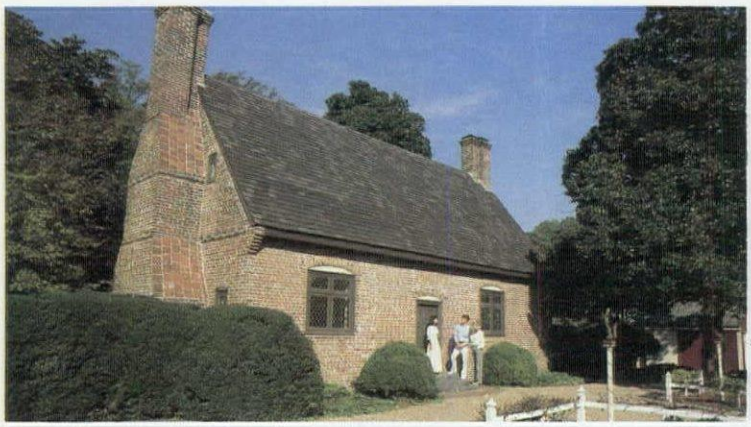
In Norfolk overlooking Chesapeake Bay, **The Ship's Cabin** (4110 East Ocean View Avenue, 583-4659) offers backfin crabmeat sautéed with tomatoes, spices, and wine, served over just-made angel-hair pasta, and the Bermuda Triangle, an Australian or New Zealand lobster tail served with a bacon-wrapped filet and crabmeat-stuffed Gulf shrimp.

Also specializing in seafood, **Fisherman's Wharf,** at the end of Ivy Home Road in Virginia Beach, draws patrons from all over the region to its large, attractive dining room overlooking Hampton Roads.

Another spectacularly situated dining venue is the **Hampton Room** at the venerable Hotel Chamberlin (Hampton, 723-6511), set at Old Point Comfort and surrounded on three sides by the waters of Hampton Roads. Founded in Yorktown by Greek immigrants Nick and Mary Mathews, **Nick's Seafood Pavilion** (Route 17, 887-5269) has grown into a tradition happily upheld by everyone from travelers to Virginia governors.

Some of the most popular dining spots in Virginia Beach include the **Tenth Street Cafe** (920 Atlantic Avenue), specializing in Italian food, and **Cafe Zoe** (4005 Atlantic Avenue, 425-6760) which offers everything from quiche to seafood to steaks. For Continental cuisine and an elegant atmosphere, **The Iron Gate House** (Thirty-sixth Street at Atlantic Avenue, 422-5748) is the place to stop. The **Lynnhaven Fish House** (2350 Starfish Road, 481-0003), on Chesapeake Bay, features fresh seafood and steaks served in a casual atmosphere.

The **Regency Dining Room** of the Williamsburg Inn is the town's summit for formally presented, Continental fare, while colonial specialties—peanut soup, fried chicken—top the menus at **Chownings Tavern, Christiana Campbell's,** and the **King's Arms Tavern**—all in the restored area. (Reservations for all Colonial Williamsburg dining facilities can be made at 229-2141.)



Carl Purcell

*The crowning jewel of the area's house museums is undoubtedly the Adam Thoroughgood House (above). At the ripe age of 348 years, it is the longest-standing brick home in America. Right: The General Douglas MacArthur Memorial contains such mementos as this full suit of Japanese armor.*

In addition, the town of Williamsburg also boasts **The Trellis** (Duke of Gloucester Street, 229-8610), a comfortable restaurant whose contemporary, green-and-terra-cotta decor lurks discreetly behind a swag of real grapevines in the heart of the restored area. Interested in what's newest in American cuisine, Trellis chef Marcel Desaulniers designs such dishes as a mesquite-grilled skewer of Western lamb with artichokes and tarragon fettuccine.

*LODGING*

In the next few years, Hampton Roads will see the opening of more than a dozen new hotels, as well as the refurbishment of several lodging landmarks. But the area's accommodations picture is already bright.

Norfolk presents an appealing pair of alternatives near its harbor, the new World Trade Center, and The Waterside. **The Omni** (777 Waterside Drive, 622-6664 or 800/241-5500), a sleek, efficient high rise right on the water, is particularly popular with the region's international business community. A few blocks inland, the **Hotel Madison** (345 Granby Mall, 622-6682 collect), opened just in time for the Jamestown Exposition of 1907, offers newly renovated, antique elegance—rich, dark wood, intricately etched glass, and subtly tailored service.

Back on the harbor—but on the other side of the Elizabeth River—Portsmouth's **Holiday Inn Waterfront** (8 Crawford Parkway, 393-2573) affords guests a stunning view of Norfolk's shiny new skyline, most aesthetically reached via the Elizabeth River ferry.

**The Cavalier** (Forty-second Street and Atlantic Avenue, Virginia Beach, 425-8555) has a loyal following which will undoubtedly double when the lavishly conceived spa, planned for the hotel's fifty-seven-year-old core, is complete in a season or so.

Among other grand old hotels already embarked on face-lifts, the massive **Chamberlin** (Hampton, 723-6511, or 800/582-8975) offers an unparalleled perspective of the world's largest natural harbor from its commanding position on Old Point Comfort in Hampton. Also in Hampton, just off arterial Route I-64 and again at water's edge, the low, wide **Strawberry Banks Motor Inn** (30 Strawberry Banks Boulevard, 723-6061 or 800/446-4088) provides a blend of convenience and comfort.

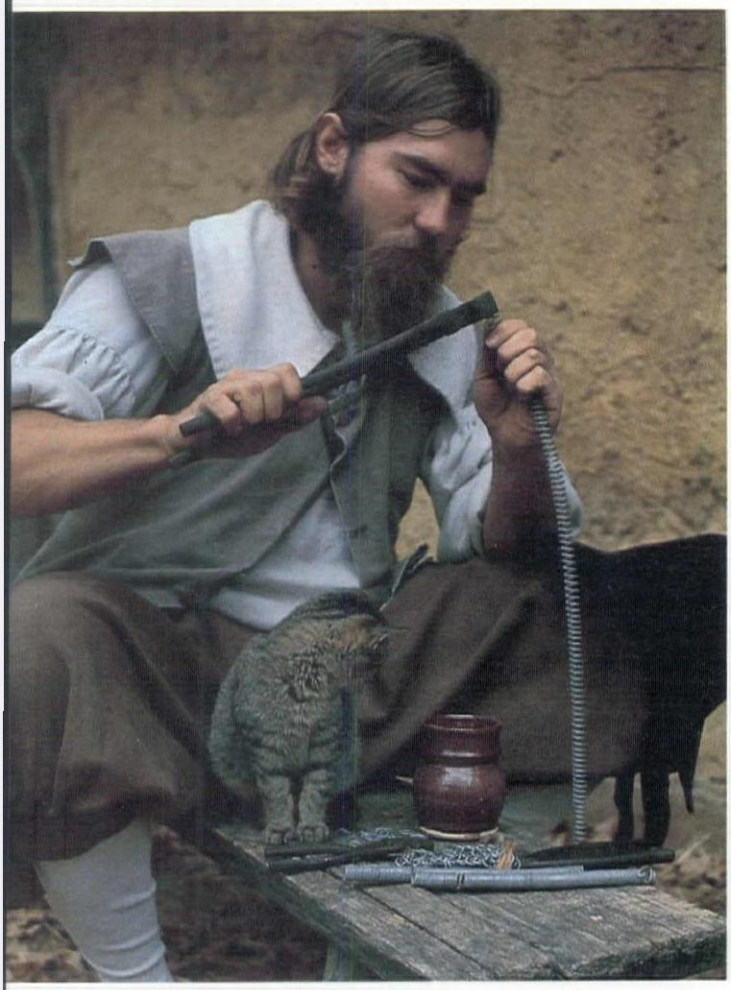
Just a year old, **Tidewater Bed and Breakfast** (P.O. Box 3343, Norfolk 23514, 627-1983 or 627-9409) affords visitors many opportunities to sample Hampton Roads's gracious hospitality in the most personalized way possible. Among their offerings are a Victorian home in Norfolk's European-like Ghent section, a quiet home on a shady side street barely a block from the ocean in Virginia Beach, and a pastorally set riverfront home.

The **Williamsburg Inn,** whose register h been signed by many a head of state, tops C lonial Williamsburg's first-quality accomm dations list, which also includes the **W liamsburg Lodge** and the **Motor House,** as w as the **Colonial Houses**—freestanding depe dencies throughout the historic area whi combine eighteenth-century charm with all t contemporary creature comforts. (For all C lonial Williamsburg lodgings, call 229-1000 800/582-8976 for reservations from with Virginia, or 800/446-8956 from elsewhere.)

*FESTIVALS*

Launched in 1976 and held annually in la May, **Harborfest** (Norfolk Convention a Visitors Bureau, Monticello Arcade, 441-526 celebrates Norfolk's love of the sea with wate focused activities—speedboat racing to ta ship reviewing—as well as lots of on-sho

# At The Mariners' Museum, see the largest figure-head in the world.



*A Yorktown craftsman demonstrates the skills once plied by colonial Americans (left). Below: Old Dominion University's Scottish Festival includes a bagpipe-backed "formal apology" to Lady Anne Dunmore for the incivilities dealt her ancestor, colonial governor Lord Dunmore in 1775. Dunmore, who at first tried to make Tory-sympathizing Norfolk his haven at the revolution's outset, turned his guns on the city when its citizens cast their lot, after all, with the rebelling colonies. The highland fling—a one-day* ceilidh *of Gaelic music, games, dance, and food—takes place annually in June.*

ıtertainment and eating.

Meanwhile, roots motivate Old Dominion niversity's **Scottish Festival**—a colorful exnsion of the Norfolk school's full-time Initute of Scottish Studies, an outgrowth, in ırn, of the city's Scottish heritage.

Also on the festival calendar, Chesapeake osts the annual **Chesapeake Jubilee** every lay, while the **Neptune Festival** is celebrated nnually in Virginia Beach. On Memorial Day eekend, the action moves to Portsmouth for e **Seawall Festival,** and **Bay Days** in Hamptn are an annual fall festival featuring arts nd crafts in a water-oriented celebration.

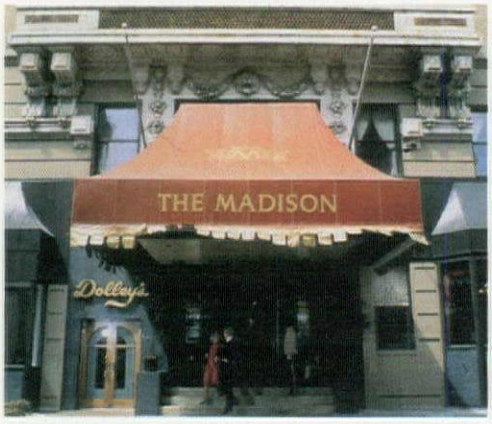
In October, the Cultural Alliance spearheads e **Mozart Festival,** an event encompassing all e arts. The Virginia Opera presents *The Marage of Figaro,* the Virginia Stage Company ounts *Amadeus,* the Chrysler Museum exbits German Rococo porcelains, and the irginia Symphony plays Mozart. WHRO Radio and Old Dominion University will also participate. (Call the Cultural Alliance for more information, 625-7819).

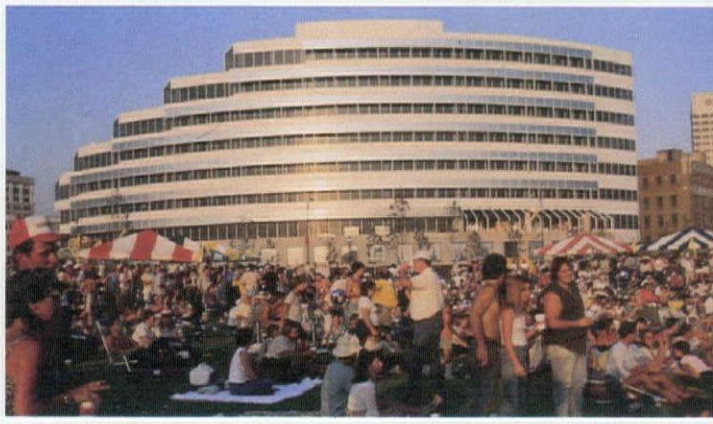
Of course, history gets frequent due in the Hampton Roads region. **Jamestown Day** (P.O. Box J.F., Williamsburg, 229-1607) in May marks America's 1607 founding. **Yorktown Day** (P.O. Box 1976, 887-1776) in October focuses on the 1781 battle that made America official. And a year-round series of special events at Colonial Williamsburg celebrates the growth in America's sophistication that took place between those two great moments. In September, **Publick Times and Fair Days** will evoke an eighteenth-century market and military muster, and in October, **An Occasion for the Arts** will showcase contemporary arts, crafts, and music. **Festival Williamsburg** (P.O. Box E, Williamsburg), planned for April 1985, celebrates the three-hundredth birthdays of Bach, Handel, and Scarlatti, with world-renowned flutist and conductor Ransom Wilson as the music director. (For information on all Colonial Williamsburg activities, call 800/582-8976 from within Virginia, or 800/446-8956 from elsewhere.)

In July, Suffolk's traditional assets are displayed at the **Pork, Peanut, and Pine Festival** set in Chippokes Plantation State Park (Route 10, 294-3625). Highlights of the festival include dishes created with pork and peanuts, served amid the fragrant Virginia pines.

The **Virginia Beach Arts Center** (1711 Arctic

## Historic homes and churches are each the guardian of a personal story.



*Norfolk's Hotel Madison (left) surrounds the visitor with antique elegance. The restaurant's menu includes rack of lamb Dijon and crabmeat Norfolk. Near the harbor, the World Trade Center creates an imposing silhouette against the Norfolk skyline.*

Drive, 425-0000) hosts the annual **Virginia Beach Boardwalk Art Show,** held on the boardwalk in June. Artists from all over the country participate in this event. (The arts center also has a studio school with art classes in all media, as well as a gallery featuring changing exhibitions.)

*SHOPPING*

The addition of **The Waterside** (333 Waterside Drive) to Norfolk's downtown has brought with it a delightfully dense shopping district offering a wide variety of goods.

Within the two-story development, shops offer everything from funny neckties to elegant accessories, along with many standard choices—fashion, books, kitchenwares. Worth a special look is **The Sea Shanty** (625-2505), which features things nautical and marine—decoys, brasses, lamps, glassware. There are also two antique shops—**The Time Machine** (which caters to fanciers of clocks) and **Mutchley's**—as well as a large antiques market.

A little further along the waterfront, there's the Freemason Harbor area, a warren of cobblestone streets lined with eighteenth- and nineteenth-century houses, many of which are antiques shops—among them **David's Antiques** (627-6376), and **Family Tree Antiques** (625-6250) on Bute Street; **Anne Spencer's Antiques, Arts and Accessories** (627-6398) on Botetourt Street; and **Freemason Street Antiques** (625-6786) on Freemason Street.

A must-see is **Family Tree Antiques,** located in the historical Kenmure House (420 West Bute, 625-6250) and specializing in sterling silver, Old Sheffield, and fine Victorian silver plate, brass, pewter, and much more. Also browse **ITO** (269 West Bute, 623-2629) and **Colonial Antiques** (119 West Twenty-first Street, 622-7236).

Williamsburg is also a shopper's paradise. All along the Duke of Gloucester Street in the restored area, small emporiums offer a cornucopia of crafts—gold and silver jewelry, eighteenth-century comestibles, ironwork, maps, marbled paper, and more. And **The Craft House,** located between the Williamsburg Inn and Lodge, is the international sales center for authorized reproductions of Williamsburg's world-famous furnishings and accessories.

Other shops clustered in Williamsburg's Market Square—directly in front of the College of William and Mary's handsome Sir Christopher Wren Building—include a toy shop, a Scottish shop, and a Scribner's bookstore. For investment-quality serapi, heriz, and other fine rugs, visit the cozy **Shaia Oriental Rugs** (Market Square 220-0400). And for fine Japanese and Chinese pictorial arts, porcelain, and furniture, visit **TK Oriental Antiques** (1784 Jamestown Road, 229-7720).

For other goods—new, but made in the master-craftsman mode—shoppers should take the Colonial Parkway southeast to Yorktown and **On The Hill** (1 Alexander Hamilton Boulevard, 878-3076). A creative center at which local artists not only sell their art, but make it and teach it, On the Hill offers work in media as diverse as stained glass, scrimshaw, and silhouettes.

The **Old Chickahominy House** (1211 Jamestown Road, Williamsburg, 229-4689) is a charming combination tearoom/antiques shop. After a home-cooked Virginia meal, enjoy the selection of mostly eighteenth-century collectibles and samplers.

A drive to Virginia Beach will bring travelers to the **Shutter Door** (3198 Pacific Avenue, 422-6999), specializing in authentic eighteenth-century jewelry and silver, and Victorian se ing tools. A trip to historic Yorktown off buyers the opportunity to visit **Swan Tav** (104 Main Street, 898-3033). Built on the s of an eighteenth-century tavern, the shop d plays fine eighteenth-century English furnitu and accessories.

Travelers to Suffolk will want to see **O Grove** (Route 58, Suffolk, 657-6765), where a tique jewelry, glassware, and period English a American furniture are featured. The whi marble-fronted **Windsor House** (119 E Washington Street, 539-1051) offers a go selection of American and European antique

*RESOURCES*

On a daily basis, the morning *Virginian-Pi* and the afternoon *Ledger-Star*—both pu lished in Norfolk—carry arts and activities formation for the entire Hampton Roads ar as well as arts news and reviews in their shar "Daily Break" section. Look for arts revie by Diane Goldsmith and Mal Vincent in t *Virginian-Pilot* and the *Ledger-Star*. At t *Daily Press Inc.* in Newport News, Da Nicholson covers the Hampton Roads a scene, as the papers publish three separ weekly guides to Hampton Roads-area a and entertainment activities: "Weekender "Leisure," and "InnerViews." For focus the Colonial triangle, a good reference Williamsburg's *Virginia Gazette.*

Also, the weekly tabloid magazine *P Folio*—free and found on stands throughc the region—offers detailed listings which clude not only arts and special events, but d ing information as well.

*Antoinette W. Roades is a Virginia writer who specializes in arts and travel.*

USArts
Strategies for the 80s

MADE POSSIBLE BY
BUSINESS LEADERS
OF HAMPTON ROADS

A Special Section of HORIZON, the Magazine of the Arts

# The Art of Regionalism

*The Cultural Alliance's strategy promotes area resources, such as the Chrysler Museum.*

## The Cultural Alliance is fast becoming a model for the benefits of regionalism.

Tidewater Virginia has disappeared. The chain of cities and townships once known as "tidewater" is now a unified cultural corridor called Hampton Roads. It begins at Colonial Williamsburg and winds down all the way to the North Carolina border. The catalyst for this practical, profitable consolidation is the new Cultural Alliance of Greater Hampton Roads. Challenges of achieving a regional profile were formidable: bringing together more than 1.2 million people in a diverse, 2,000-square-mile area that is dotted with major military installations as well as hallowed American landmarks. The story behind development of the Cultural Alliance is a study of the benefits of regionalism and the truth of an old adage—there is greater strength in numbers, especially for the arts.

The Cultural Alliance of Greater Hampton Roads is the umbrella arts agency formed to promote regional cooperation between the arts and business, education, city government, and the military. The agency developed out of a Cultural Action Plan published in June 1983; the document was the end product of a seven-month study by area arts and business leaders who explored dozens of creative marketing approaches. Their aim was singular: to create a more vital region for visiting, living, and working. Today, headed by executive director Ben Di Salvo and president John Paul Hanbury, the Cultural Alliance is showing other regions how a successful merger works.

Hampton Roads is the string of cities that begins with Colonial Williamsburg and stretches across the peninsula to Hampton, Newport News, Norfolk, Portsmouth, Suffolk, Chesapeake, Virginia Beach, and the counties of James City, York, Isle of Wight, and Southampton. They group into two clusters: the Norfolk-Virginia Beach-Portsmouth

section ranked fiftieth in size among metro areas listed in the Standard Metro Statistical Area (SMSA) survey, while Newport News-Hampton was listed 109th. Combined, the Hampton Roads consolidated area is thirty-fourth among the nation's metropolitan centers. Business leaders were pleased with results of this consolidated designation, since improved listing in SMSA leads to more attention from industries seeking manufacturing sites.

Norfolk, a major naval port and strong industrial center, is at the hub of Hampton Roads. Mayor Vincent Thomas was an important catalyst in the move to regionalize. "Norfolk has been landlocked and can't expand," he explains. "We must look to sharing leadership and resources with the communities around us. We're not in competition with each other, but together we can compete with other large metropolitan areas." Though the Alliance today has equal representation from both the Southside and Peninsula regions, its genesis came from Norfolk, where the city's Metropolitan Arts Congress (MAC) embarked on a 1981 study, coordinated by Jane Klein Goldman, to examine cultural needs in the southern half of Hampton Roads.

This study, called "Blueprint for a Rainbow," targeted the need for regional planning by arts and business. Almost simultaneously, the Norfolk Chamber of Commerce commissioned the Redevelopment and Housing Authority to study the impact of arts on urban economic development. Mayor Thomas sent two local arts-business leaders to a National Endowment for the Arts-sponsored "Arts Edge" conference in Pittsburgh in late 1982. There, delegates Minette Cooper and Walter Conrad met cultural planner Ralph Burgard, who became the link in turning these studies into an action plan.

Ralph Burgard heads New York-based Burgard Associates, a consulting group dedicated to exploring new uses of arts, science, and local history to create more vital communities. His viewpoint is direct: "No large community in this country can successfully enter the next decade unless aesthetic concerns are an essential part of local decision-making." Listening to Minette Cooper and Walter Conrad outline goals, Burgard signaled interest and a collaboration was forged.

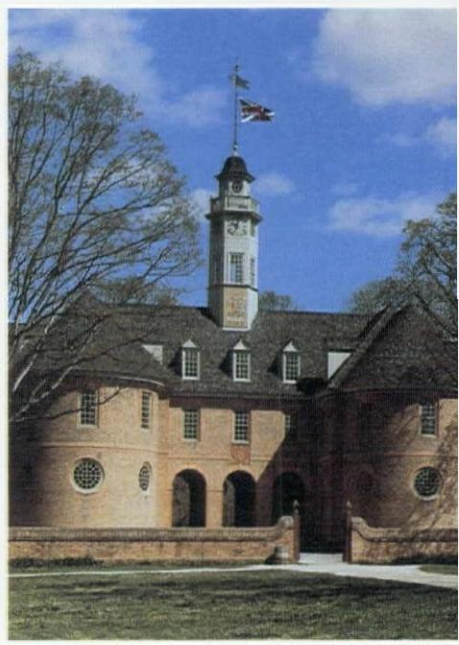
With Burgard's direction, the Greater Hampton Roads Cultural Action Plan developed. The first step was organization of committees representing interest groups in the region: a Resource Group was comprised of arts administrators and artists; an Arts in Education Task Force included regional educators and social service administrators; an Arts in the Military Committee combined representatives from the area's armed-forces community with arts professionals; a Black Arts Forum planning committee showed strong minority representation.

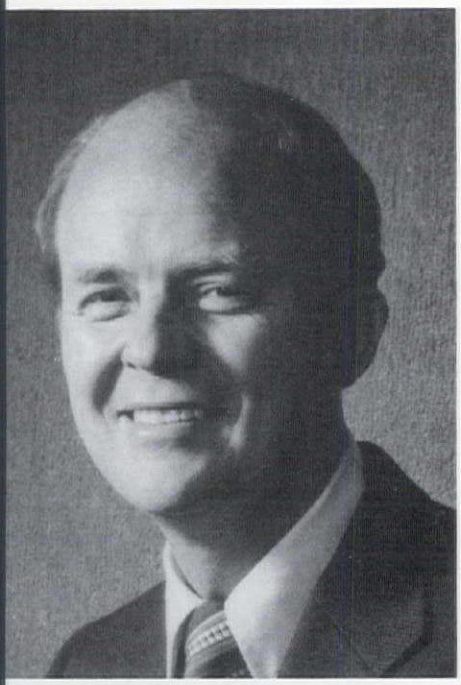
The Cultural Action Plan Committee quickly identified objectives: to strengthen regional cultural institutions; assist artists; develop new uses of arts, sciences, and local history; and promote arts in education. Dr. Clarence Holland, now a state senator, was named chairman of the parent Cultural Action Plan Committee. He remembers that when they first met, representatives from the Peninsula and Southside did not mingle. "By the third meeting, that geographical segregation had completely dissolved." The efforts were successful clearly because of Southside and Peninsula businessmen.

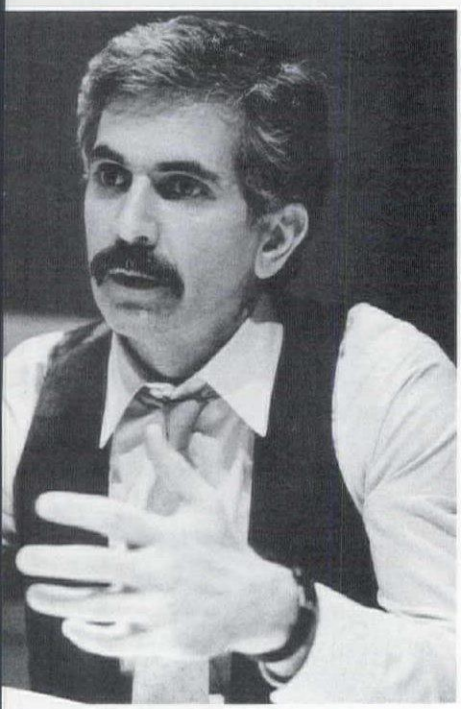
Regionalism quickly became the issue. How could the committee best capitalize on assets to create a cultural corridor? Permanent consolidation was the answer. Previously, two arts councils operated autonomously. Upon recommendation of the committee, boards of the two councils agreed to dissolve their organizations, forming a new regional cultural council, the Cultural Alliance of Greater Hampton Roads. "This unprecedented step provides dramatic evidence of the growing spirit of cooperation between North and South Hampton Roads," authors of the Cultural Action Plan recorded.

The plan is an excellent blueprint. Clear and comprehensive, it outlines a strategy that is moving Hampton Roads into position as a major center for arts growth. The Cultural Alliance's marketing program will paint a picture of resources throughout the entire area—from world-famous Colonial Williamsburg, The Mariners' Museum in Newport News, and the Chrysler Museum in Norfolk, to less-well-known spots such as the Peninsula Nature and Science Center, the Waterman's Museum in Yorktown, and the College Museum at Hampton Institute.

Ben Di Salvo, who has a successful track record with new arts ventures around the U.S., is also overseeing established projects. Among them, the Run for the Arts is an annual, sanc-







*pposite page: Hampton Roads cultural ources, such as Colonial Williamsburg ottom) and The Mariners' Museum (top) lp bring people to live, work, or visit. Top: ltural Alliance president John Paul nbury. Above: Executive director Benedict Di Salvo.*

tioned ten-kilometer race in Newport News supported by regional businesses and conducted every May with the "Spring Thing" festival. The Medley of the Arts, annually in October, showcases arts talent during a three-day event in Hampton.

These are among specific goals of the Cultural Action Plan already showing results:

☐ Compilation of a statistical inventory of Hampton Roads's cultural resources. This comprehensive listing is now published. According to Jeanne Zeidler, director of the College Museum at Hampton Institute, "Publication of the Cultural Resource Directory is extremely helpful to us, as it is the first time all the arts organizations, institutions, and museums are listed together in a real, usable resource directory." Cultural Experiences Unlimited, headed by Karen Gilbert, aided in compiling the directory. Gilbert sees benefits to her organization with formation of the Cultural Alliance: "With emergence of the Cultural Alliance, we will become more visible." The nine-year-old group sponsors outreach programs and provides a diversity of arts services.

☐ Development of the cultural corridor concept. Di Salvo is working with tourism offices, chambers of commerce, and convention bureaus to sell Hampton Roads to the state and the nation. Components of the new marketing program include a distinctive geographical logo, slide show, and brochure.

☐ Improved communication among all arts groups. Now, residents of Hampton Roads can consult a concise, accurate events calendar. The calendar is published weekly in *Port Folio,* a culture/life-style tabloid serving the area from Williamsburg south to Virginia Beach.

☐ Clearinghouse for schedules. In the words of Frederick Schmid, director of the Virginia Beach Arts Center: "Audiences do not understand city lines, and they cross those boundaries and participate wherever there is a good program. It behooves us arts organizations to constantly compare notes." The Alliance advises arts groups of future activities scheduled by others, avoiding unnecessary conflicts and better serving audiences.

☐ Outreach programs. Alliance board member Joe Stevens heads the Moton Community Center, a community cultural and performing-arts center in Newport News, primarily serving the black community. As Stevens explains, "The regional thrust of the Cultural Alliance has increased the involvement of many organizations at the Moton Center. Recently, the Virginia Opera appeared, and we're looking forward to appearances of the Virginia Symphony and the Virginia Stage Company. The Alliance has directly promoted this through expanded communication channels."

☐ Help for working artists. Barclay Sheaks, chairman of the art department at Virginia Wesleyan College, participated in the Cultural Action Plan. As he points out, "The art world would be deprived unless there were institutions like the Cultural Alliance to enable and encourage artists to do things, to experiment and be creative in a noncommercial way . . . and that is one of the Alliance's functions."

As testament to the commitment of the Alliance's fifty-five board members and other Hampton Roads leaders who crafted regionalism is replacing division throughout this vital area of Virginia.

Now, Walter Conrad can look back on changes. "The arts, especially the Cultural Alliance, are helping our overall regionalism goals. I go to an Alliance meeting now and there are people representing Norfolk, Newport News, Hampton, Portsmouth, Virginia Beach, Suffolk, everywhere. That never used to happen."

*—Kellee C. Reinhart*

# Strategies

Regionalizing is an excellent growth strategy. By pooling resources—people, places, and ideas—a string of communities can grab the national spotlight, as leaders of Hampton Roads quickly learned. Here are a few tips from Ben Di Salvo on how to capitalize on your area's arts strengths:

1. Identify resources and liabilities (in Hampton Roads, distance and tradition were major obstacles to overcome).
2. Honor the individual charms of each city. Don't try to homogenize.
3. Create an overall marketing strategy in cooperation with business leaders. To promote the arts best, sell all advantages of the entire area.
4. Work with city and state governments. They can be your allies.
5. Keep talking with all segments of your resource group. Communication is essential. ☐

# Good Arts Sense

## Big business is helping create a thriving arts climate in Hampton Roads.

Divided by the world's finest natural harbor, communities in Virginia's Hampton Roads region have a centuries-old history of commercial and cultural competitiveness. Now, joining together as a single metropolitan area, the cities are overcoming long-standing geographical and psychological barriers, due largely to a new consciousness raised by the Cultural Alliance. The alliance has made it clear to the corporate sector that art is good for business: a healthy cultural climate makes any community a better place to live and work, and a thriving arts scene can be the trump card in attracting national corporations. Here's a look at the arts-business collaboration scene in Hampton Roads, where regionalism is revitalizing the area's cultural and economic outlook.

Robert B. Claytor, CEO of the giant Norfolk Southern system, explains Hampton Roads's appeal: "Norfolk Southern would never have come to Hampton Roads if it had been a culturally deprived area. The fine arts . . . are essential ingredients in attracting corporate headquarters of the caliber of Norfolk Southern. In my opinion, no one would be willing to bring a national company to Hampton Roads if it did not have the likes of the Chrysler Museum, the Virginia Opera Association, the Virginia Stage Company, and the Virginia Symphony."

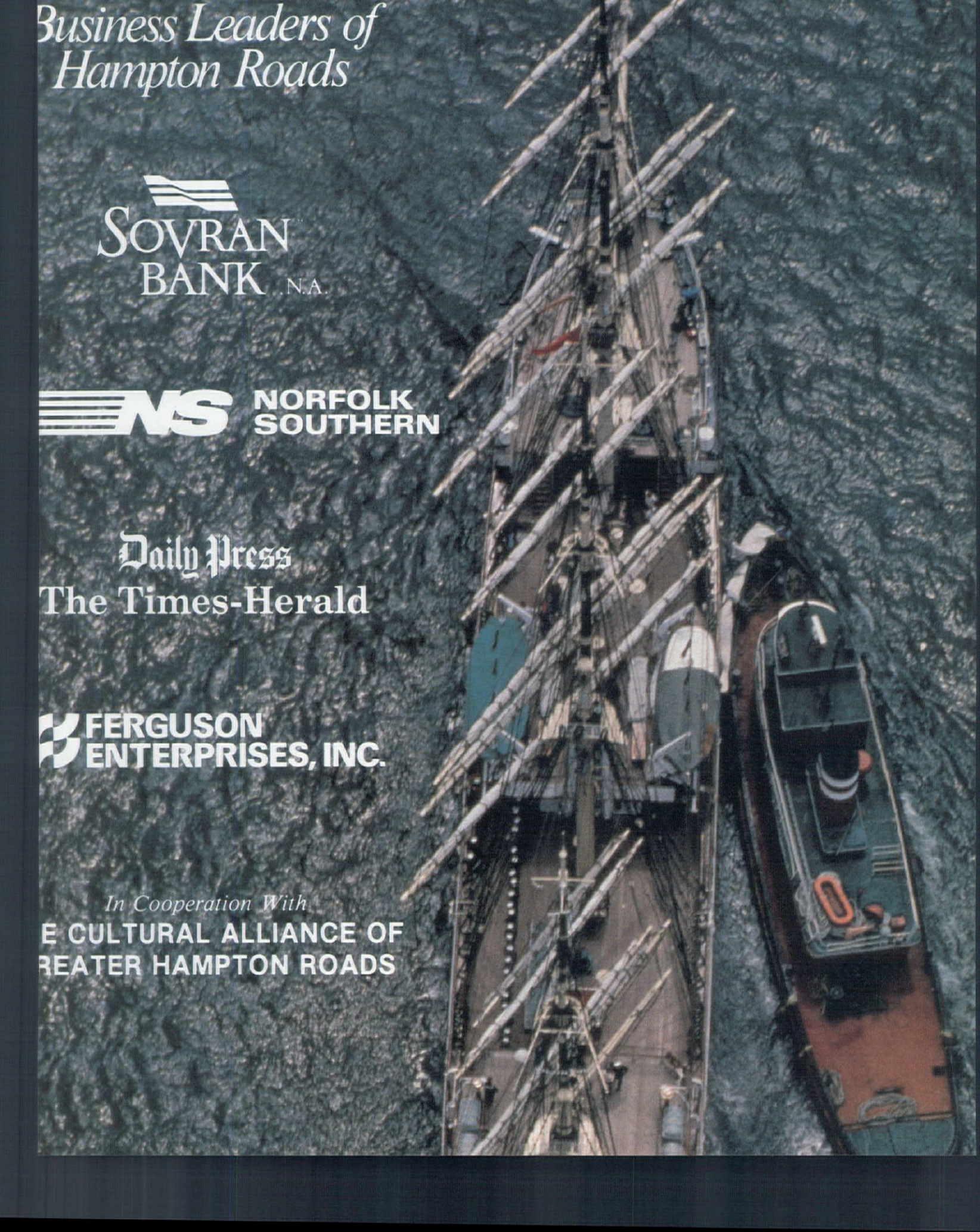
The flip side of the regional success story is increased funding by businesses that relocate in Hampton Roads: since its 1982 move to Hampton Roads, Norfolk Southern has pumped time, energy, and money into regional arts organizations. The Virginia Opera Association has been a major beneficiary: Norfolk Southern sponsored the world premiere of Thea Musgrave's acclaimed *Christmas Carol.* Next, the company will fund the premiere of Musgrave's *Harriet Tubman,* opening at the Virginia Opera Association in March 1985.

*The Virginia Opera Association's production of Thea Musgrave's* Christmas Carol *was sponsored by Norfolk Southern.*

Traditionally, Hampton Roads businesses have played an important role in community projects, but relatively little energy was focused on the arts. According to Josh Darden, a prominent area businessman and arts patron, "I've always felt that this was a very generous community in building hospitals, schools, universities, but it's never had the same leadership in funding the arts." Statistics from the Cultural Alliance's Cultural Action Plan support Darden's observations. In a 1982 study of similar metropolitan areas, Hampton Roads ranked lowest in per-capita business contributions to the arts: Charlotte, North Carolina, was highest with $1.35, compared to $.42 in Hampton Roads. But the new thrust toward regionalism and enhanced communication—resul largely from the efforts of the Cult Alliance—is turning this pattern around.

Tom Chisman, board chairman of WV Television, Inc., helped forge enthusiasm corporate arts involvement. Long a suppo of many arts groups, Chisman helped de the Cultural Alliance. He says that to att new industry, "you have to have someth more than money to offer." And a str cultural community can be the magnet.

The Cultural Action Plan pointed to a level of corporate arts contributions in area. "Although local business firms h reputations for generosity, total contributi to the area's cultural institutions are low w compared with similar areas in other part the country: in some cases they have not b asked." Their recommendations: an edu tional program, leadership seminars for bo


Business Leaders of
Hampton Roads
SOVRAN
BANK N.A.
NS
NORFOLK
SOUTHERN
Daily Press
The Times-Herald
FERGUSON
ENTERPRISES, INC.
In Cooperation With
E CULTURAL ALLIANCE OF
REATER HAMPTON ROADS

*Ferguson Enterprise's James B. Thomas Jr. (left) and David L. Peebles at the Peninsula Fine Arts Center.*

members, calls on top business leaders, and increased publicity via annual report parties. Already, momentum is building and business support is on the rise.

Ferguson Enterprises, Inc., a multimillion-dollar wholesale distributing company based in Newport News, also benefits from a strong arts community. As president David Peebles says, "In any community, you must have a strong cultural environment if you want to make the community attractive. We're doing everything we can to turn around the idea that we are not a community that supports the arts." Ferguson Enterprises contributes funds and time to beneficiaries including the Cultural Alliance, the Chrysler Museum, the Colonial Williamsburg Foundation, the Peninsula Fine Arts Center, The Mariners' Museum, and the Peninsula Nature and Science Center. In addition, the company sponsors annual art shows at the Peninsula Fine Arts Center and gives a sculpture award each year. Peebles serves on the board of the Chrysler Museum.

Landmark Communications, Inc. is a national media company based in Norfolk. Aside from contributing to arts groups in the communities reached by its services, Landmark is a major supporter of the Cultural Alliance of Greater Hampton Roads and has added moneys to the coffers of many Hampton Roads cultural groups, including the Tidewater Ballet, the Virginia Choral Society, the Virginia Opera Association, the Virginia Stage Company, and the Virginia Symphony. A special project sponsored by Landmark is the Norfolk Academy Summer Arts Program, through which area youngsters are exposed to a wide variety of cultural experiences.

Local financial institutions are joining in the push for increased business support of the arts as well. The 1983 merger of Virginia's second and fifth largest banks—Virginia National Bankshares, Inc., and First and Merchants Corporation—formed Sovran Financial Corporation, serving 150 communities in ten states. The merger brought together two dazzling corporate art collections, creating an important cultural asset for the area. One collection focuses on Virginia artists; the other represents a variety of works. While Sovran's arts-support policies are still in the formative stages, CEO C. A. Cutchins is enthusiastic about the potential for stepped-up involvement in arts-support activities. "Just as two principal Virginia banks have joined banking philosophies to form a new organization, so too will their arts philosophies be married to create a new and, we trust, more dynamic support of the arts. . . . We are excited about our collaboration in expanding support and participation in the world of the arts."

Newport News Shipbuilding is the world's largest privately owned shipyard, with 29,000 employees. The Peninsula Arts Association was, in 1975, a forward-looking group seeking to establish a regional arts center but lacking the wherewithal to begin. Newport News Shipbuilding filled the gap, donating a three-sto hydraulics testing laboratory along wi several acres of land—valued at half a milli dollars. Assisting with the renovation a operation of what is now the Peninsula Fi Arts Center has become an ongoing compa project. According to Taylor C. Wells, dir tor of the center, "The current success visual arts on the Virginia Peninsula is a dir result of a generous contribution by Newp News Shipbuilding of its former testi laboratory . . . and the ensuing private su port from the community for building, renov tion, and operation."

Other area arts groups benefit from Newp News Shipbuilding's involvement as we especially since Edward J. Campbell becar company president in 1980. Company fun reach a number of organizations, including t Virginia Center for Performing Arts, t Virginia Symphony, and the Virginia Museu According to Y. B. Williams, vice-president f community affairs, "Since Mr. Campbell h been here over the last four years, the percen age of our contributions budget devoted to a support has increased from 4 or 5 percent to percent in 1984."

According to executive Barbara Fors Newport News's *Times-Herald* and *Daily Pre* newspapers have a tradition of active involv ment in arts and business spanning almost century. Recent arts-support efforts reflect t company's interest in the region: top-level o ficers helped form the Cultural Allianc Along with giving funds—including sponso ship with United Virginia Bank of the annu "Run for the Arts"—the papers helpe establish networks joining art and busines When Cultural Alliance director Ben Di Salv assumed his post, the company introduced hi at a luncheon where he made vital contac with influential community leaders.

From all indications, the tide has turned this thriving corridor of Virginia, and t region's cultural and economic future look positive thanks to enhanced cooperation, n only between business and the arts, but b tween communities that were once rival Dorothy Duffy, editor of both *The Time Herald* and the *Daily Press,* states the ca most eloquently: "What is being done here more than people saying, 'Let's have a litt fund-raising together.' It's a very bold an daring step, a very resolute step toward t future." —*Susan F. Jon*



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# NEW MUSEUMS

## From MoMA to Miami, museums launch a building spree. By Aaron Betsky

w museums designed by the top architects our day are springing up all over the United ıtes. Traditional cultural capitals such as w York City are adding to existing build-s, while cities such as Dallas, Atlanta, and ami are stepping into the national spotlight h development.

n the new metropoles of the Sunbelt and in new centers of the culture, communication, l entertainment industries, the latest essity for urban life—the physical signal of ng a someplace—is possession of the kind grand institution devoted to the visual arts ich gives cachet and a sense of permanence even the dreariest provincial towns of ınce, England, or the Northeastern United tes.

"A Great City Deserves a Great Museum," claims one splashy billboard by the airport a sunbelt metropolis. It worked. In the ddle of the prismatic skyscrapers reflecting sun and the low expanses of ever-growing urbs, Dallas got its great museum. This is a od year for culture-lovers in the Sunbelt, l especially for art buffs who maintain that hitecture should both house and reflect the iety for which it builds.

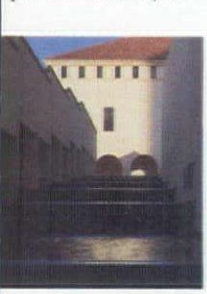
Dallas, the city of the Cowboys and J. R., is ng the opening of a Texas-size, barrel-ılted extrusion of a gallery, collecting a new -conscious community around it. In Atlanta, azzlingly different white monster is devour-Southerners into a world of pristine-white ıels and leisurely exhibitionary circulation ıps. In Miami, a humble exhibition space serves a giant new government center from atop a piazza-style platform, its classic forms linked to the city by art buses and a new, elevated rapid-transportation line cruising by its cornice line. These three urban art magnets are only the latest located in a series of rapidly growing cities which boast new cultural attractions this year.

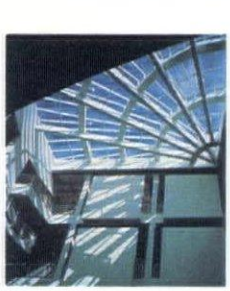
Americans have once before used arts institutions to proclaim their cultural as well as their political independence. To this day, the smoke-trapped cities of Toledo, Cleveland, and Detroit still have one asset which establishes them as places with a history and a quality of life which can attract young professionals to manage their factories: their art museums and orchestras—put together when these cities were young and vibrant like Dallas, Atlanta, and Miami are today and donated by the people who made the growth of these cities possible.

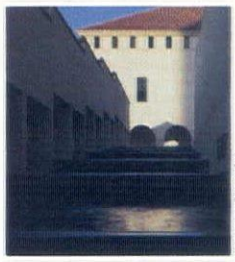
The Miami-Dade Cultural Center, located in one of the country's fastest-growing entertainment centers, has just opened its air-conditioned doors with an exhibit entitled "In Quest of Excellence," underwritten by American Express. The exhibition contains artworks drawn from over fifty American art museums and seeks to illustrate the qualities of connoisseurship, civic pride, and patronage which have built American museums. The irony of the matter is that Miami itself does not have any collections which have benefited from these traditions. The largest metropolis of the Southeast contains no major museum and few major works of art.

Turning this deficiency into a virtue, the Cultural Center proudly proclaims that "this is not a museum." Instead, the center is basically a blank box, a container for large, traveling exhibitions which are meant to migrate south with the tourists. Miami has become one of the greatest switching stations in the assimilation of new, mainly Southern, influences into American life, while continuing to act as a mecca for Northerners seeking to spend their leisure time among the flamingos and palm trees. Miami is a new melting pot based not, like New York or Chicago was, on industries making durable goods, but on service industries. The Miami-Dade Cultural Center was conceived both as a tourist attraction and as a lesson in such all-American values as the importance of knowledge and the uses of European traditions for the establishment of a rich and proud American identity.

The center is unabashed about these purposes. "We don't have a collection, but we present art. We are a tourist attraction," admitted one museum official, "and we aim to be a lively one." Such an image is the antithesis of the traditional idea of a museum. The approach is







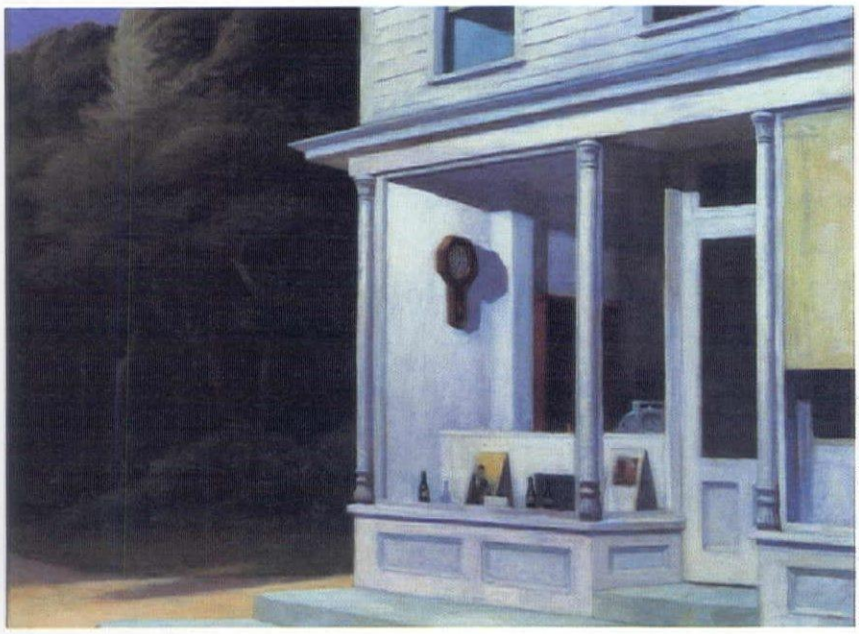
Steven Brooke

# NEW MUSEUMS

## MIAMI

**The Miami-Dade Cultural Center was conceived both as a tourist attraction and as a lesson in the importance of knowledge.**

The Cleveland Museum of Art



Whitney Museum of American Art

*posite: the piazza of the Philip Johnson-signed Miami-Dade Cultural Center. A elfth-century German* Arm Reliquary *ove) and Edward Hopper's* Seven A.M. *ght) from the center's inaugural exhibition, n Quest of Excellence."*

sh, and one could only wish that the actual sign of the museum lived up to it. Unfortately, the designer (New York architect ilip Johnson) has chosen to imitate some very ist and anachronistic models: the Boston blic Library, built as "the ritualistic center of nerican culture" in the 1880s, and the stables one of the largest mansions in the area, John ering's eclectic Franco-Spanish Viscaya. The ult is a semi-Spanish building that looks a le lost in the middle of the Cuban-flavored eets, the new high-speed rail system, and the ice towers of downtown Miami.

The buildings of the center—which also indes a library and a historical society—have eady been acclaimed as "Miami's Acrolis," and the courtyard around which the ildings are grouped is the scene of the kind popular, participatory art events which ke culture a real world: open-air theaters m different countries perform for school ups; local printmakers exhibit; and, for the ening of the center, local artists designed ghtly colored "art balloons."

The High Museum of Art in Atlanta is imnsely popular—in fact, the worst to be feared from the High Museum's design is that its architecture will not be able to stand up to the assault of an enthusiastic public. Like the exhilarating and shocking Centre Pompidou in Paris, its very daring design qualities and assertive originality might fall prey to crowds wearing down its carpets and continual use warping its environmental-control systems.

Designed by Richard Meier—recent winner of the prestigious Pritzker Architecture Prize—the dazzling white construction is, like the Centre Pompidou, an alien, mysteriously emerging from the soft and smooth world of Atlanta. Unlike the Parisian museum, however, it is an inviting and friendly creature. The rounded glass front presented to the street and clamped together with expressed steel members opens up the building, telling us both what it is made of and what it contains.

The museum was made possible by a challenge grant from the chairman of the Coca-Cola Company and by the slogan "Let's Give Atlanta the Museum It Deserves." The city has emerged as a center of the new South and Southern service industries—from Turner Broadcasting System to Delta Air Lines. It is a strange combination of an Eastern town, complete with a worn elegance and a focused downtown, and a new Sunbelt city, made up of clusters of hotels, office buildings, and high-tech images. The new museum reflects that spirit perfectly.

The High Museum sends out a long ramp to draw visitors in from Peachtree Street, then greets them with various gates and a sensuous piano curve housing the entrance lobby, to let them finally arrive in the explosion of radiating forms, suspended white panels, and a wall of crisscrossing ramps which forms the public heart of the building. There is no art in this four-story, skylit space. There is only the public seeing and being seen as it ascends to the various gallery levels or gathers at simple stone benches. The ceremony of coming together to look at art is celebrated, as is the very notion of art: the artworks and the form containing them both focus on individuals and social groups and capture the essence of light, materials and all the aspects of the physical world in the abstracted or condensed forms of art. In the museum, the collections and the building that house them are one.

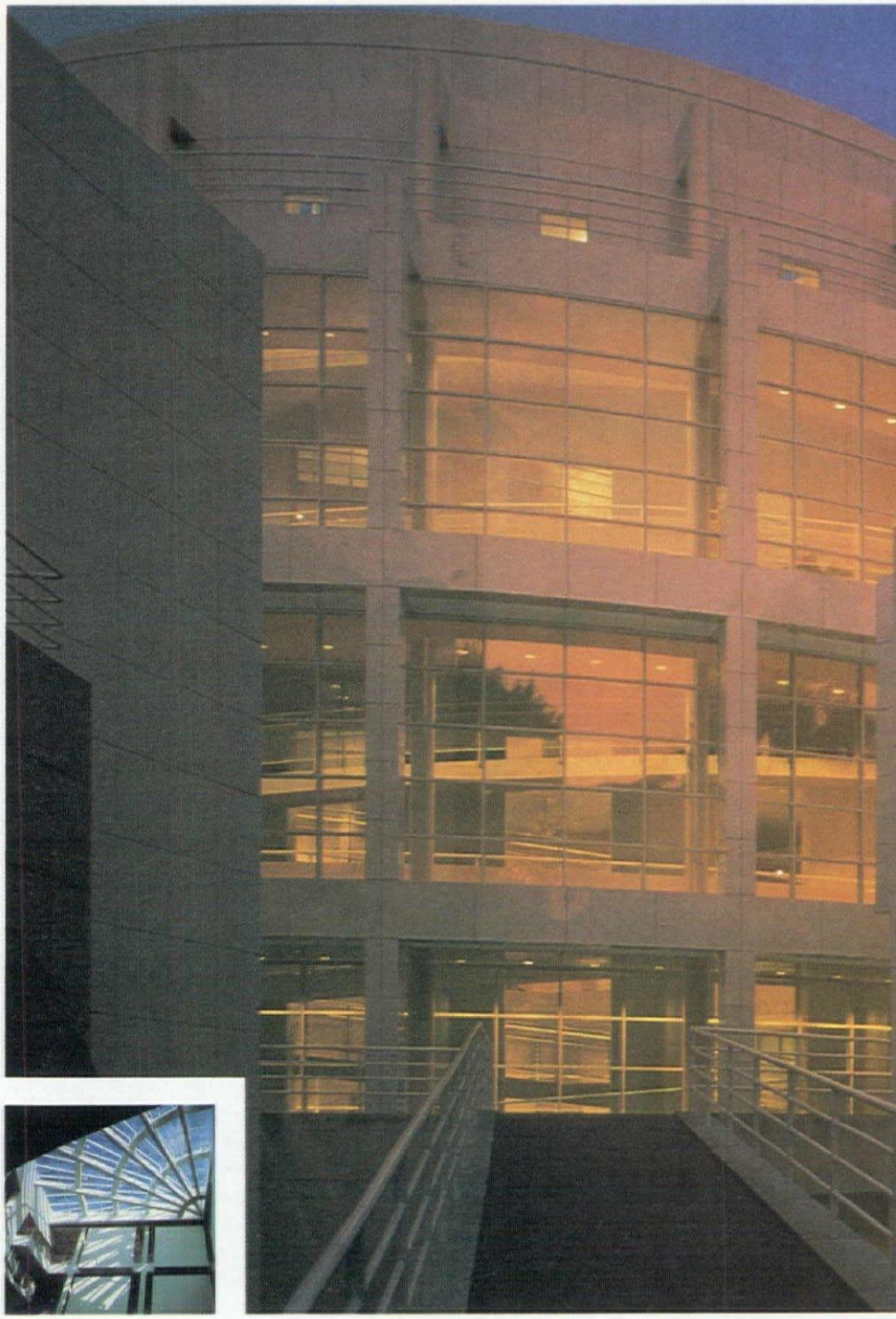
It is appropriate that the High Museum is the best artwork it houses. The museum, like the Miami-Dade Cultural Center, did not have much, though a little, to work with in terms of collections. Instead of attempting to build up a large and prestigious assemblage of Old Masters, the directors concentrated on hiring a daring and visionary architect and then selected an area in which—for under $500,000 and within three years—they could build up a world-class collection. That area is in American decorative arts, and the High Museum now has some of the best American furniture to be found anywhere in the country. The chairs, beds, and lamps in the Virginia Carroll Crawford Collec-

tion represent, better than any painting, the values, the character, and the forms of American culture as it has defined itself in the last century. The collection is housed in galleries made up of a series of passageways composed of arches and framed doorways, and the furniture echoes this continual focusing, framing, and ordering. The order established by the High Museum is more tenuous and more open than the heavy wood frames of forms and more democratic in its organization. The High Museum points the way to what a museum can be in our society.

The Museum of Modern Art in New York, sitting on a small parcel of some of the most desirable pieces of real estate in the world, found that the success of its mission—the very centrality of modern art in New York's culture industry and the phenomenal growth of that industry—had made the dearness of its position a burden. The museum couldn't expand or afford to maintain itself. Through a deft series of political and legal maneuvers, MoMA turned its disadvantage into a $10-million advantage. The state legislature was persuaded to pass special legislation allowing the museum to build a condominium tower over its roof. With the money gained from the sale of the air rights to build the tower, the museum more than doubled its capacity and created a large endowment to support its efforts.

The first design for the tower, by architect Cesar Pelli, attempted to transform the site and all of its excitement into an artwork in a manner mimicking one of the highlights of the museum's collections, Piet Mondrian's *Broadway Boogie-Woogie*. Under neighborhood pressure, the bright yellow, red, and blue bands of colored glass panels, which were to have enclosed the fifty-odd floors of luxury apartments, were toned down to a subtle set of gray and blue hues. This gentle palette makes the building almost disappear on a gray day, but on careful inspection, its facades present a subdued meditation on the otherwise aggressive lines and compositions of the New York skyline. The building *is* a work of art, integrated into the world on which it provides such an elegant commentary.

The Dallas Museum of Art is another new cultural institution. It is big, and part of an even bigger scheme to once and for all give Dallas the kind of formal downtown focus it has never had. Despite the name of the football team, this has never been just a cow town. The amount of art and good taste hiding in the

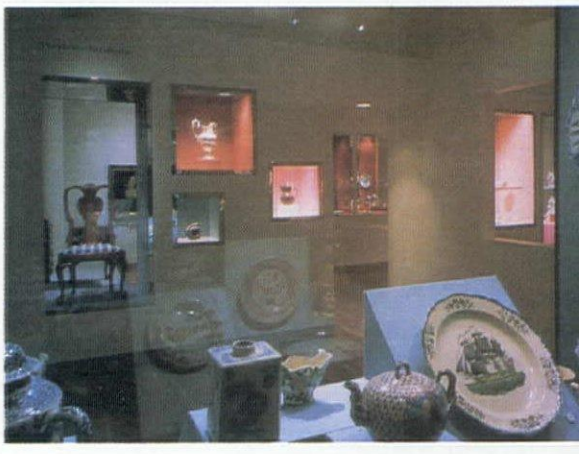


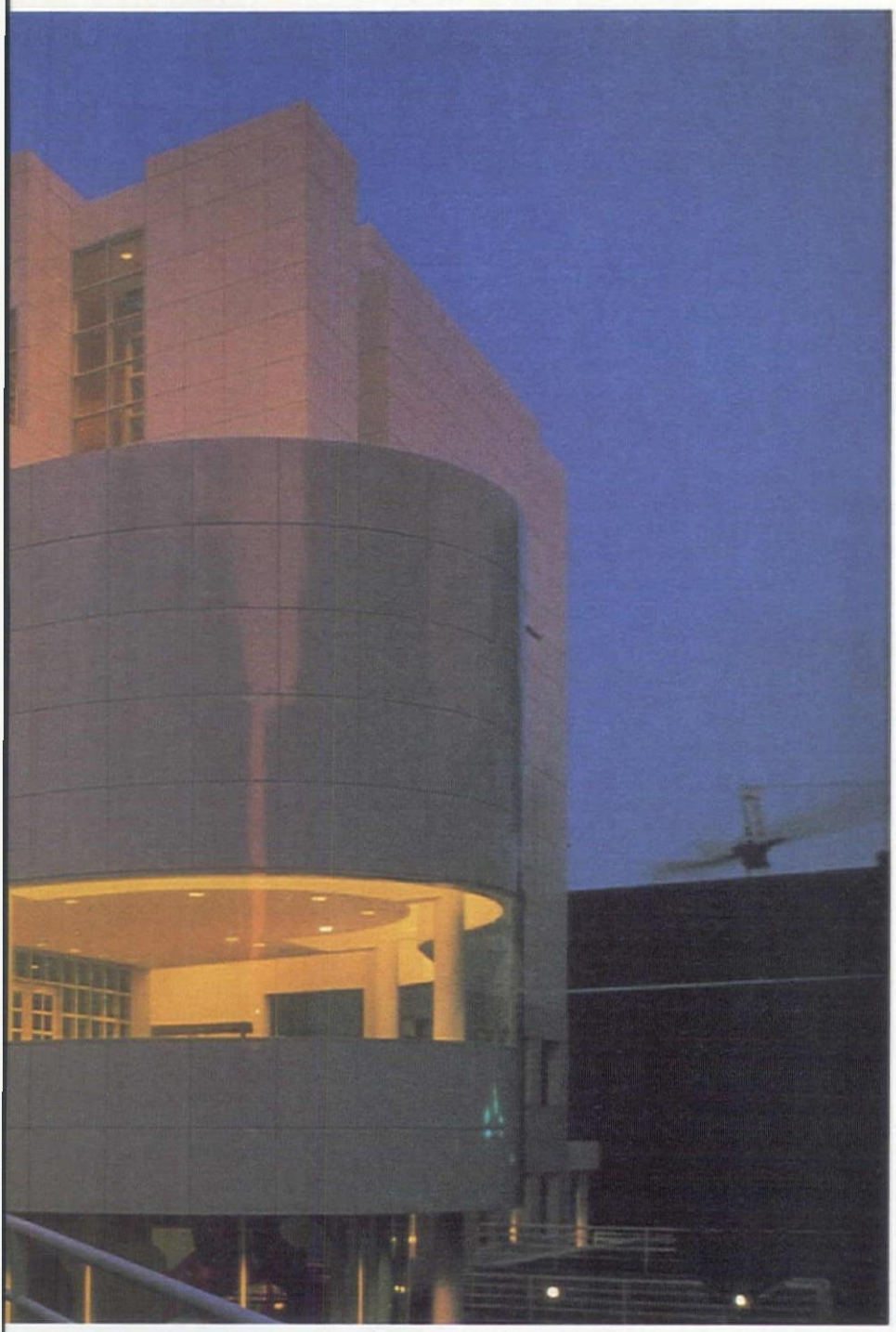


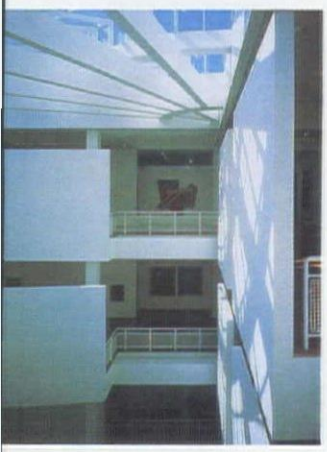
# NEW MUSEUMS

**ATLANTA**

## The High Museum mixes daring design qualitites and originality.







All High Museum photographs © 1984 ESTO

suburban mansions has been equal to the amount of money the city has made by being the financial, commercial, and entertainment capital of its region. It took a new museum and a big, new plan to give Dallas a mirror of those achievements, and to give it a new home for its art and its culture industry.

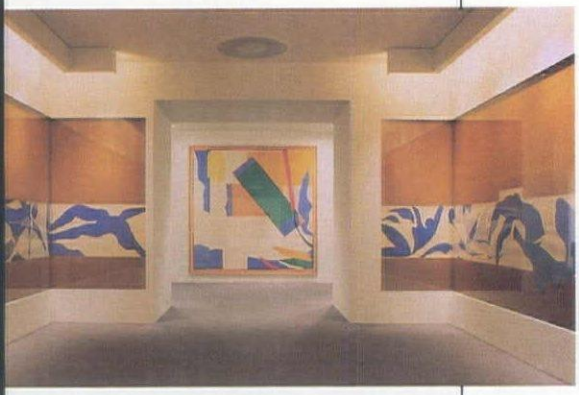
The museum is part of one of the grandest conceptions in urban planning of recent years. The downtown area of Dallas has never really been a place with a strong definition—its only monument is the grassy knoll where Kennedy was shot. The life in this city is spread out along the prairie and only climaxes in occasional clumps of office towers connected by freeways. The citizens of Dallas very self-consciously decided that they wanted a downtown, an old-fashioned center for their city's civic life, and have been carrying out this program over the last decade by hiring noted architects to design civic centers such as the city hall. After studying the successful re-establishment of downtown areas around the country, Dallas decided that what would really make all this work, what would give a city distinction and anchor the new breeding grounds of young professionals, was exactly the kind of cultural institutions which had been used over a century ago as the centers of these then-new metropoles.

The citizens of Dallas therefore decided to establish an area to be known as the Dallas Arts District (see May, 1984 HORIZON). The district is located in what was an urban wasteland, adjacent to the office towers of the business district and encompasses sixty acres. Over six-hundred-fifty units of housing and ten-million-square-feet of office space—designed along a half-mile-long road fronted by galleries and boutiques and anchored by new homes for the museum, the symphony, and the Arts Magnet High School—are planned for the district.

The museum is now finished, and the first office towers and apartment blocks are going up, giving art a central place in the development of Dallas. The museum's collection is modest but superb, built up as it has over many years. The same relatively old wealth

*Clockwise from immediate left: a gallery in the High Museum; the central skylit atrium; a selection from the High's famed decorative arts collection; the warmly inviting High Museum sends out a long ramp to draw visitors in from Peachtree Street.*

Wolfgang Hoyt/ESTO

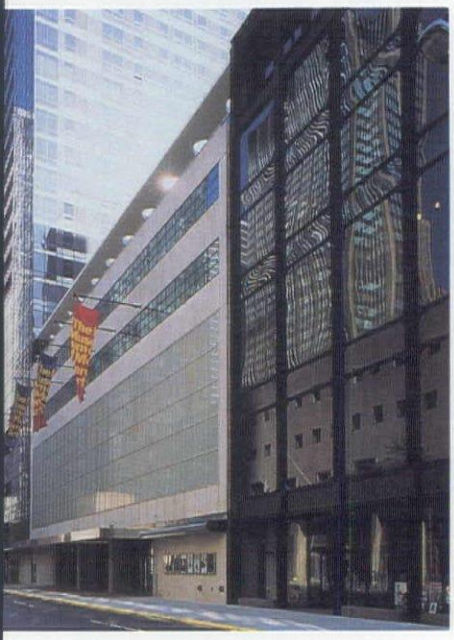


# NEW MUSEUMS

**NEW YORK**

## The Museum of Modern Art's new tower builds on tradition.

Museum of Modern Art



*chitect Cesar Pelli's expansion design for oMA incorporates the four-story Garden ll (opposite) and a condominium tower ove). Top: Matisse's* The Swimming Pool *the new West Wing. Top right: In 1939, se MoMA founders were caught taking a e break.*

ich made these collections possible had been arding untold treasures in its ranches and nes, and those art treasures now are finding ir way to the museum.

The Dallas Museum is a thoroughly modern nument to what museums have become. No ger is a museum a closed and pompous bas- n divorced from urban life and economy, y stating the abstract rationale for the tropolis. Instead, the Dallas Museum is a ctional warehouse for good art to be

Fifty-five years ago, three eminently energetic, far-sighted, and fabulously wealthy women founded the Museum of Modern Art in New York. Abby Aldrich Rockefeller (wife of John D. Jr.), Lillie P. Bliss, and Mary Quinn Sullivan wooed, over lunch, one A. Conger Goodyear, a merchant prince and art connoisseur, recently discharged from the Albright-Knox Art Gallery in Buffalo after the trustees had a fit over his $5,000 purchase of a Picasso.

Goodyear was swept away by the trio's missionary zeal and accepted the reins of the organizing committee, recruiting a brilliant cabinet of art talent to open the eyes of the American public to the wonders of modern art.

In November of 1929, the museum debuted in a suite of rented rooms on the twelfth floor of the Heckscher building on Fifty-seventh Street and Fifth Avenue, with a loan show of thirty-five Cézannes, twenty-eight van Goghs, twenty-one Gauguins, and seventeen Seurats.

Alfred H. Barr Jr. (1902–1981), lured away from Wellesley College, became the museum's first director at the ripe age of twenty-seven. Barr stands out to this day as the guiding aesthetic light of the institution. Some brief pearls of Barr's wisdom: "The museum is aware that it may guess wrong in its acquisitions. When it acquires a dozen recent paintings, it will be lucky if, in ten years, three will seem worth looking at, or, if in twenty, one should survive. For the future the important problem is to acquire the one. The other nine will be forgiven—and forgotten."

During the war years MoMA became a kind of buttoned-down Rick's Cafe, navigating avant-garde European refugees out of the jaws of concentration camps. Max Ernst, Yves Tanguy, Marc Chagall, André Masson, and Jacques Lipchitz were spirited out of Vichy, France with a combination of cash, contacts in the State Department, and, once again, the sense of mission.

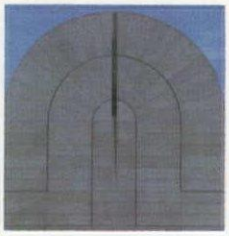
A noon-hour, three-alarm blaze on April 15, 1958, on the second floor of the museum, killed an electrician, injured scores of firemen, and burned to a crisp a major Monet *water-lily* painting. Dense, black smoke poured through the museum's air conditioning ducts, smoke-damaging over five hundred modern masterpieces. A volunteer "bucket brigade" of staff members cooly removed hundreds of endangered paintings from the museum, and Nelson Rockefeller (as legend has it) prevented a fireman's ax from slicing through the back of the Seurat masterpiece, *La Grande Jatte* (on nervous loan from the Art Institute of Chicago).

As fate would have it (similar to the time a van Gogh drawing, *Sorrow,* was stolen and returned two days later—wrapped in newspaper—left with the ice cream vendor in front of the main entrance), a blanket insurance policy based on current market rates returned enough money on the destroyed Monet to enable the museum to purchase a fabulous *water-lily* triptych by the master of Giverny.

On its thirtieth anniversary in 1959, the museum launched a $25-million fund-raising drive to build two new wings and an expanded sculpture garden. After a five-month closing, MoMA reopened on May 27, 1964, with black-tie pomp.

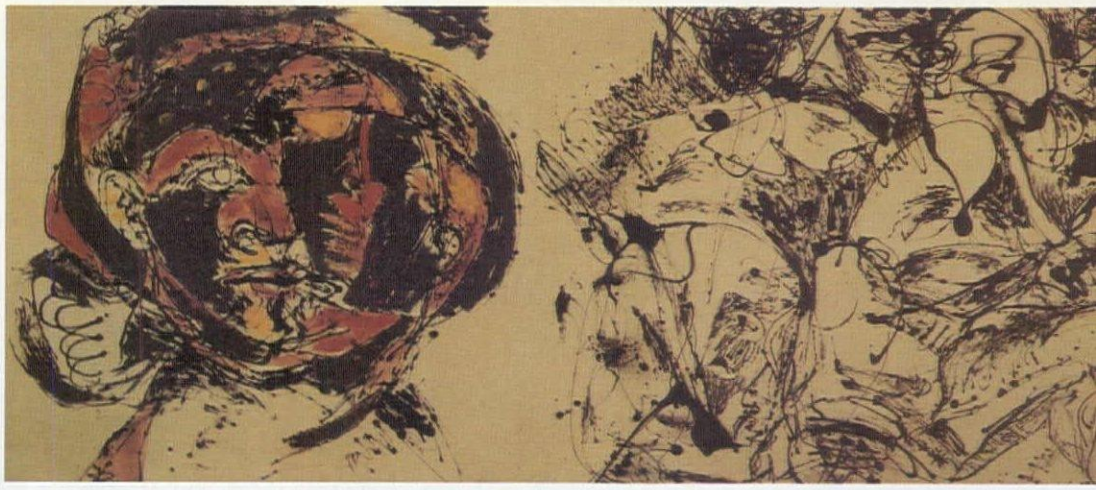
Another twenty-year cycle of growth, controversy, and rapid change has ferried this American picture palace to a new place and, yes, another reopening. During this last voyage, 500,000 viewers ravished a thousand artworks by Cézanne, and 1.3 million came to see the ultimate Picasso retrospective in 1980. If only the "Adamantine Ladies," Abby, Lillie, and Mary, were here to see what their little luncheon spawned in 1929!

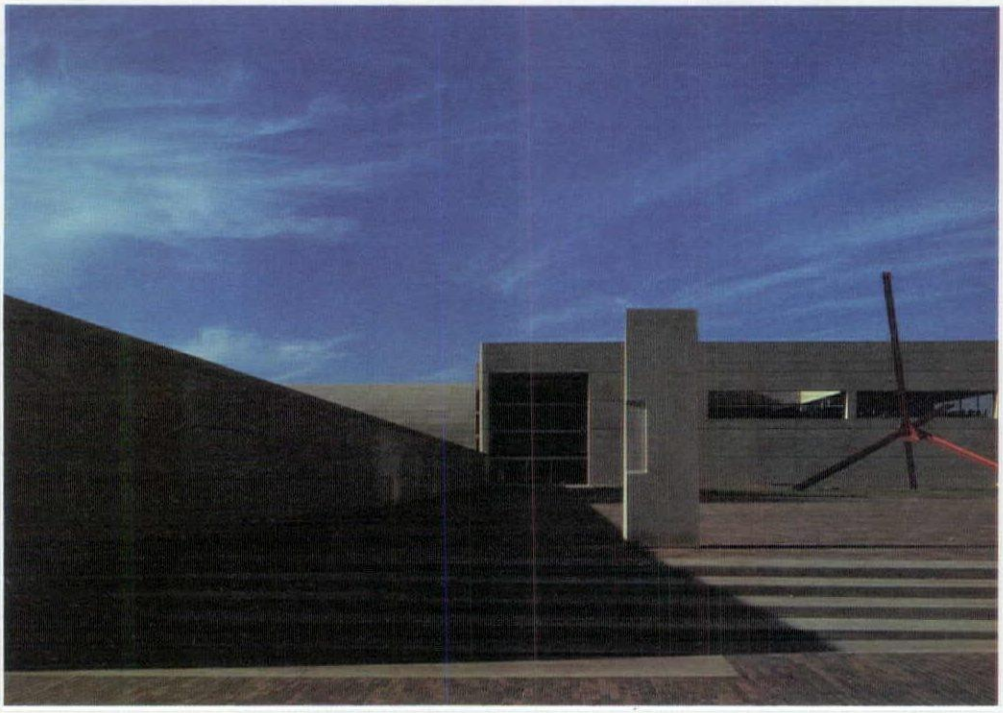
*—Judd Tully*

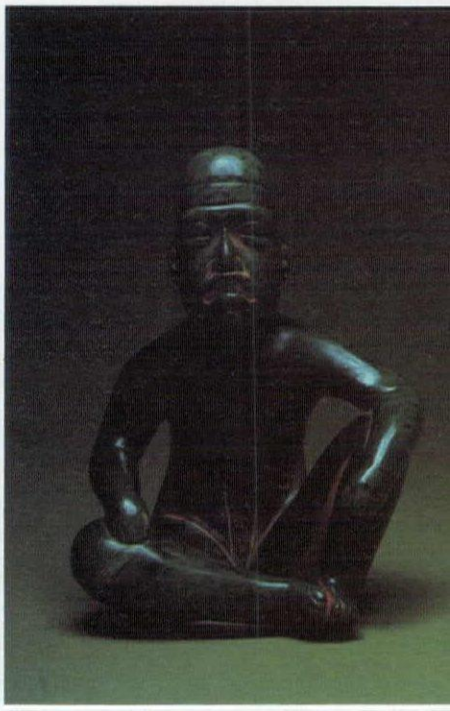


# NEW MUSEUMS

## DALLAS







judged on its own merits, as well as a carefully planned framework for public consumption of artistic values. Though the building is large and contains some strong architectural gestures, there is no sense that it is forcing itself on the viewer or is saying anything about the art it contains. The architect, Edward Larrabee Barnes, takes a characteristically humble attitude towards the building. Dallas had chosen to build "a new museum instead of a new shopping mall," says Barnes, but the design problems to be solved for both structures were very much the same: attracting visitors, circulation, having something to sell, and displaying it well. In this sense, the museum is the successful "anchor store" of the Arts District.

The building displays its art very well indeed. Many of the galleries are skylit, the materials used are calm in color and texture—if not always impeccably detailed—and the collections are arranged in a series of three "pods" on ascending levels which lead visitors effortlessly through centuries and cultures. Services are neatly tucked away underneath, and the whole is pulled together with a lavish amount of circulation space, public-education areas, auditoriums, restaurants, gift shops, and a large, barrel-vaulted hall containing modern art.

The materials used and the space allocated is luxurious, but the effect is thoroughly rational, democratic, and commercial. The building doesn't need a false image to add cachet to its collections. The building is such a great success, in fact, that it has already attracted a number of major new gifts. Luckily, the perfect machine that this building is can easily accommodate planned growth—new wings have already sprouted along its amorphous facade. No doubt the Dallas Museum will continue, like Dallas, to sprawl and collect more and more wealth within its boundaries.

Art and architecture have traditionally been

*Left: Edward Larrabee Barnes's austere Dallas Museum of Art and Mark di Suvero* Ave. *Inside the museum, holdings include Jackson Pollock's* Portrait and Dream *(top) and a pre-Columbian serpentine and cinnabar* Seated Man *from Mexico (above)*

the one place where a society can condense images in order to reflect on itself, so that it m either celebrate or criticize itself. It is not forms associated with this process which m be preserved, but the idea that art and its fra must be a place of ritual, a place of order, o place of critical self-consciousness. For the n centers of American urban life, there is no b ter place to celebrate their strengths a character than in a new museum.

*Aaron Betsky teaches history of interior design at the University of Cincinnati and writes frequently about architecture. This i his first article for* Horizon.

# Gold Medal Arts

## Los Angeles becomes a cultural showcase of the world when the Olympic Arts Festival opens the first of June.

*When sixteen artists were commissioned to "create any image you wish" for the 1984 Olympics, it resulted in fifteen official fine arts posters. The one above is by Robert Rauschenberg.*

ere's more than muscle at the Olympic mes this summer in Los Angeles. The letic events are complemented by every field the arts at the Olympic Arts Festival.

The juxtaposition of art and the Olympics gan with the founder of the modern games, erre de Coubertin, who believed that the ympic idea was a philosophy celebrating the mplete individual. From its small beginnings 1912, this idea continued to blossom, grow- to its current incarnation in the 1984 Olym- Arts Festival. From June 1 to August 12, s ten-week extravaganza of world culture atures over four hundred performances of eater, dance, and music; twenty-two exhibi- ns; and seven minifestivals. Though interna- nal in scope, the festival will highlight nerican artists and the burgeoning of the s Angeles arts community.

Countless dance companies; thirty theater groups; a plethora of visual-arts exhibitions; film, video, animation festivals; and music offerings will make the summer of 1984 a landmark season for the arts.

The Olympic Arts Festival will be staged primarily in Los Angeles and neighboring communities. Major performing-arts sites include the University of California at Los Angeles, the Pasadena Civic Auditorium, the Japan America Theatre, the Dorothy Chandler Pavilion, and the Hollywood Bowl. For more information about festival events, call 213/741-7777 (hearing impaired, 213/746-9025) or write Olympic Arts Festival—LAOOC, P.O. Box 9984, Marina Del Rey, California 90295.

So when the arts festival officially opens June 1 with the unveiling of Robert Graham's majestic, eighteen-foot-high bronze sculpture *Olympic Gateway,* it will mark only the beginning of ten art-filled weeks. Join us as we explore this cultural showcase of the world.

# Olympic Art

## A tidal wave of art brings a score of exhibitions to Los Angeles this summer.

*Left: An illustration from a* Scribners *magazine poster, part of "Olympic Rowing: Integrity and Tradition."*

*Opposite: "Ranr O," a solo dance be performed in conjunction with "Bugaku: Treasu from the Kasuga Shrine," is based the legend of a young prince wit boyish face who hides behind a fie mask to do battle with his enemies.*

Los Angeles-area museums and galleries will overflow with art during the ten-week Olympic Arts Festival. There will be art in the streets, art on the freeways, art in the parks—even in the Los Angeles River Basin. From Santa Barbara in the north, south to Newport Beach, this festival's impressive itinerary of over twenty quality exhibitions deals with subject matter as diverse as Olympic rowing, masks from around the world, man-made barriers, Japanese *bugaku* dance, postage stamps, and palm trees. In addition, there will be film, video, and animation festivals, as well as art festivals highlighting international cultures. Here's a guide to the art treasures that await you this summer in Los Angeles.

**Art in Clay: 1950s–1980s in Southern California.** The Los Angeles Municipal Art Gallery, Barnsdall Park, has amassed 200 works by thirty-one southern-California ceramic artists which cover three decades of that area's important contribution of works in clay. "Art in Clay," on view July 24 through August 26, traces the burgeoning interest in ceramic arts from the fifties, when the universities around Los Angeles began to develop strong ceramic programs. Students and faculty initiated important technical changes in tools, wheels, kilns, clays, and glazes. The exhibition, which shows the evolution, revolution, and continuation of expressions in clay, contains works both traditional and innovative—everything from teapots to huge sculptural vessels.

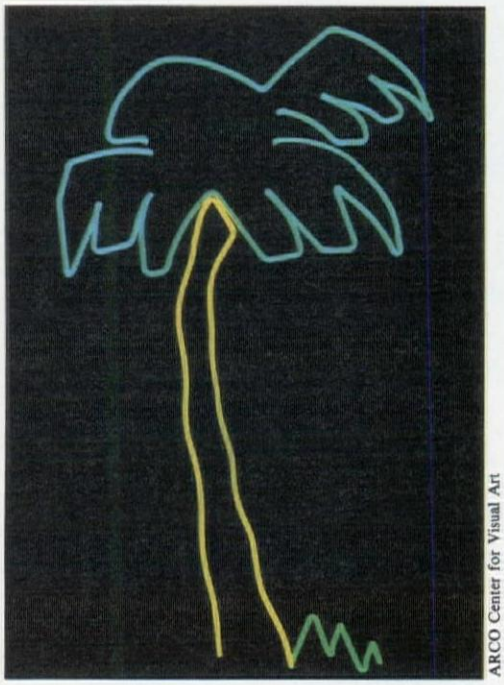
**Los Angeles and the Palm Tree: Image of a City.** This exhibition, at the ARCO Center for Visual Arts, July 31 through September 22, will document the city's longtime infatuation with the palm tree, which is an integral part of the Los Angeles skyline. A sixty-foot-high copper palm tree, created by Jeff Sanders, will be erected on the outdoor plaza next to the ARCO tower as part of the show. In addition to a selection of Los Angeles artists whose works give prominence to the palm, there will be period advertisements, toys, orange-crate labels, clothing, movie stills, and vintage photographs, all of which utilize the palm-tree motif.

**Bugaku: Treasures from the Kasuga Shrine.** Ferocious-looking masks, exquisite ceremonial robes, and other ritual objects from the ancient Kasuga Shrine of Japan will be shown in the United States for the first time in *Bugaku,* from July 19 through August 26 at the George J. Doizaki Gallery of the Japanese American Cultural and Community Center. Performances of intriguing court dances, at one time staged as entertainment for the Shinto gods, will accompany the exhibition.

**Art of the States: American Works after the 60s.** From June 22 through August 26, the Santa Barbara Museum of Art will highlight a large private collection focusing on Ameri art after the 1960s. Max Cole, Craig Kauffm James Rosenquist, Frank Stella, and A Warhol are among the creative artists who h shaped that body of work we call "recent c temporary art." Sculptures and paintings these and other artists will provide the vis with an overview of American art from 197 the present. Talks by artists, curators, critics will accompany the exhibition.

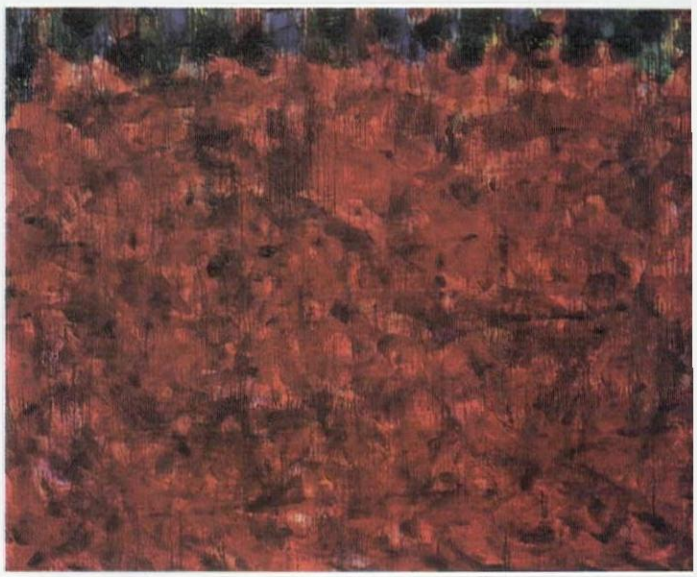
**Action/Precision: The New Direction in N York, 1955–1960** and **The Figurative Mo Bay Area Painting, 1955–65.** This comp mentary pair of exhibitions, on view at Newport Harbor Art Museum, June 30 September 9, showcases artworks created the 1950s and 1960s in cities a continent ap "Action/ Precision" is the first comprehens look at six members of the younger generat of abstract expressionists—including Norm Bluhm and Alfred Leslie—since they initi showed their work. Fueling the explosive scene of late-1950s New York, the art created a highly charged, electrically colo form of gestural abstraction that exten abstract expressionism and invigorated it w precision, structure, and technical bravu The San Francisco artists represented in "T Figurative Mode"—Elmer Bischoff and Da Parks among them—exhibit a definite dependence from their colleagues on the E

# Nine Australian artists will each construct a new piece for the festival.



ARCO Center for Visual Art

*Left:* Neon Palm Tree *(circa 1940s), located on Flower Street in Los Angeles, from "Los Angeles and the Palm Tree: Image of a City." The exhibition also includes a sixty-foot-high copper palm tree created by Jeff Sanders.*



*Norman Bluhm's* Bleeding Rain *from "Action/Precision".*

Coast. Their canvases exude the Bay Area's coloration and natural light in an almost impressionistic style.

**Masks in Motion.** The Craft and Folk Art Museum has collected masks from public and private sources throughout the world, which will be on display June 6 through August 19. The exhibition, which will include a three-day "International Festival of Masks" at Pan Pacific Park, ironically demonstrates that these articles of concealment reveal a great deal about the culture in which they are worn. An artfully designed mask can remove one from the ordinary into the mythic. It is no wonder they have appeared on the faces of tribal people on every continent and were used in early Greek and Roman drama, Italian *commedia dell' arte,* Japanese *noh,* and Balinese *wayang topeng*. "Masking" continues today in experimental dance and theater productions. "Masks in Motion" will investigate the various functions that masks perform—rites of passage, social significance, festivals and carnivals, myth and theater, and religious worship. The festival will host performances of dance, theater, folklore, and music, as well as mask-making demonstrations.

**Australia: Nine Contemporary Artists.** Art from the Land Down Under will be all over Los Angeles from June 30 through August 14. Nine Australian artists will each construct a new piece designed especially for the festival at locations throughout the city. Marr Grounds will explore man-made barriers—from the Berlin Wall to the Dingo Fence (which prevents wild dogs from crossing central Australia)—in a piece he's constructing in the Los Angeles River Basin. John Davis is creating woven, primeval structures of twigs and tree parts. All nine projects will be documented and/or supplemented at the sponsoring site, the Los Angeles Institute of Contemporary Art.

**A Japanese Festival.** A festival modeled after the Star Festival in Japan will take place July 6 and 7 in the Japanese Gardens of the Huntington Library, Art Gallery, and Botanical Gardens in San Marino. The Star Festival in Japan celebrates the annual meeting of two radiant stars—Altair, the cowherd star, and Vega, the Princess weaving star—an astronomical event that occurs on the seventh day of the seventh month of the calendar year. In the Huntington's two Japanese gardens, Japanese dancers will perform wearing traditional kimonos, traditional Japanese archery will be demonstrated, musicians will play *koto* (floor harp) and *shakuhashi* (bamboo flute), and an *ikebana* (flower arranging) show will be presented.

**Plaza de la Raza Folk-Life Festival.** This two-day folk-life festival celebrating the traditional arts of Mexico (July 14 and 15) will be a mingling of paper cutters, tinsmiths, instrument makers, and dramatists at the Plaza de la I in Lincoln Park. Performances and demon tions by fifty-plus master artisans, musici dancers, poets, toy makers, and chefs will re sent the different regions of Mexico, Califo and other areas of Mexican-American cultu the United States.

**Olympic Mural Project** and **The Great Wa Los Angeles.** Ten southern-California art commissioned to create "a public art galle for the festival, have transformed free walls into colorful mural landmarks as pa the "Olympic Mural Project." All are per nent additions to Los Angeles' cityscape. freeway murals, representing a variety of st and diverse subject matter, graphically il trate the rich, multicultural tradition of Angeles. The muralists' works appear on tions of the Santa Ana and Harbor freev —both expected to be heavily traveled byv during the Olympics.

The personal triumphs of minority athlete Olympic sports are the subject of the newest dition to "The Great Wall of Los Angeles, seventy-foot-long extension to what is alre the world's longest mural—a one-third-m long history of California. The mural, crea with the help of 150 poverty-level and juver justice-referred youths, will eventually str for a full mile along the Tujunga Wash Fl Control Channel.

*rt in Clay," udes this ceramic e by Ralph Baccera.*

*Our infatuation with cars is the subject of "Automobile and Culture," an exhibition of over thirty vehicles and almost 200 works of art, including Jean Dubuffet's* Touring Club, 1946.

**Angeles International Film Exposition LMEX).** The largest public film festival of its in the world, FILMEX this year presents a ey of new motion pictures from the more fifty countries represented in the 1984 npics. Slated for July 5 to 10, the festival salutes the Olympics with a fifty-hour arathon" of more than thirty feature and t-subject films which employ sports as a aphor for the human condition. For serious ionados, there are film conferences, inars, and appearances by participating makers. Venues for the exposition are the vood Theatre-Pacifics, the Nuart Theatre, the Four Star Theatre.

**Olympic Poster Series.** Johnathan Borofsky, id Hockney, Roy Lichtenstein, and Robert schenberg are among sixteen artists who were missioned to create poster designs for the Olympic Games. Ranging in style from non-rative to boldly graphic, the posters are lable for purchase from Knapp Communi-ons Corporation, 5900 Wilshire Boulevard, Angeles, California 90036, 213/930-1853.

er art festivals and exhibitions during the mpic Arts Festival include:

**Context,** the Museum of Contemporary Art, e 1–August 12. From Dan Flavin's fluores-t-light installations to Maria Nordman's dry-creations for reflecting light, this exhibition focuses on the work of living American artists.

**Los Angeles . . . Legacies of the 1932 Olympic Games,** Los Angeles City Hall and the Los Angeles Central Library, June 1–August 31. Official documents, photographs, and other memorabilia of the 1932 Olympic events comprise the city's official exhibition.

**Retrospective of the 1932 Olympic Games,** Los Angeles County Museum of Natural History, June 1–September 30. "The Life-Style of 1932" and "The Automobiles of 1932" are exhibitions enhancing this retrospective on the tenth Olympiad.

**Kahurangi: Small Treasures of New Zealand,** Pacific Asia Museum, June 7–October 21. Over seventy objects of bone, ivory, jade, ceramic, and textiles by sixteen contemporary New Zealanders highlight this exhibition.

**Olympic Rowing: Integrity and Tradition,** University Art Museum, University of California, Santa Barbara, June 20–August 5. A display of artworks, rowing equipment, and racing shirts, and a video presentation tell the story of an Olympic sport which is one of the few remaining with no professional counterpart.

**Automobile and Culture.** Museum of Contemporary Art's Temporary Contemporary, July 21 through December. This presentation of over thirty cars and around two hundred works of art inspired by the automobile is also the first retrospective of automobile designs.

**The Mosaic Image: The First 20 Years of the Museum of Cultural History,** Frederick S. Wight Art Gallery, UCLA, July 17–August 19. The Museum of Cultural History celebrates the Olympic gathering of world cultures with an exhibition of 300 works from more than sixty shows the museum has sponsored in its first twenty years.

**The Works of Carlos Almarez,** Los Angeles Municipal Art Gallery, Barnsdall Park, July 24–August 26. A retrospective of paintings and pastel drawings by Carlos Almaraz, who first gained recognition for his distinctive murals in the early seventies.

**Olympic Philatelic Exhibition,** Pasadena Center Conference Building, July 25–August 12. This display of outstanding stamps, dealing with the modern Olympic Games, is drawn from some of the world's foremost collections.

**Olympiad of Animation,** Academy of Motion Picture Arts and Sciences, Samuel Goldwyn Theatre, June 29–July 2. This first "Olympiad of Animation" includes screenings of recognized masterpieces of the genre, new animated shorts created especially for the event, and new animated films by students on the theme "The Spirit of the Olympics."

**The 1984 National Video Festival Olympics Screening,** the American Film Institute campus, July 13–15. This year's theme for the AFI National Video Festival is "International Communications." *—Bill Golightly*

# L.A. Movements

## Art and muscle combine in a fabulous dance program at the festival.

*The Feld Ballet, an overnight sensation just a decade ago, remains on the cutting edge of avant-garde dance. Eliot Feld, who is abandoning the classic, choreographic influences, says he's "trying to find poetry in the everyday."*

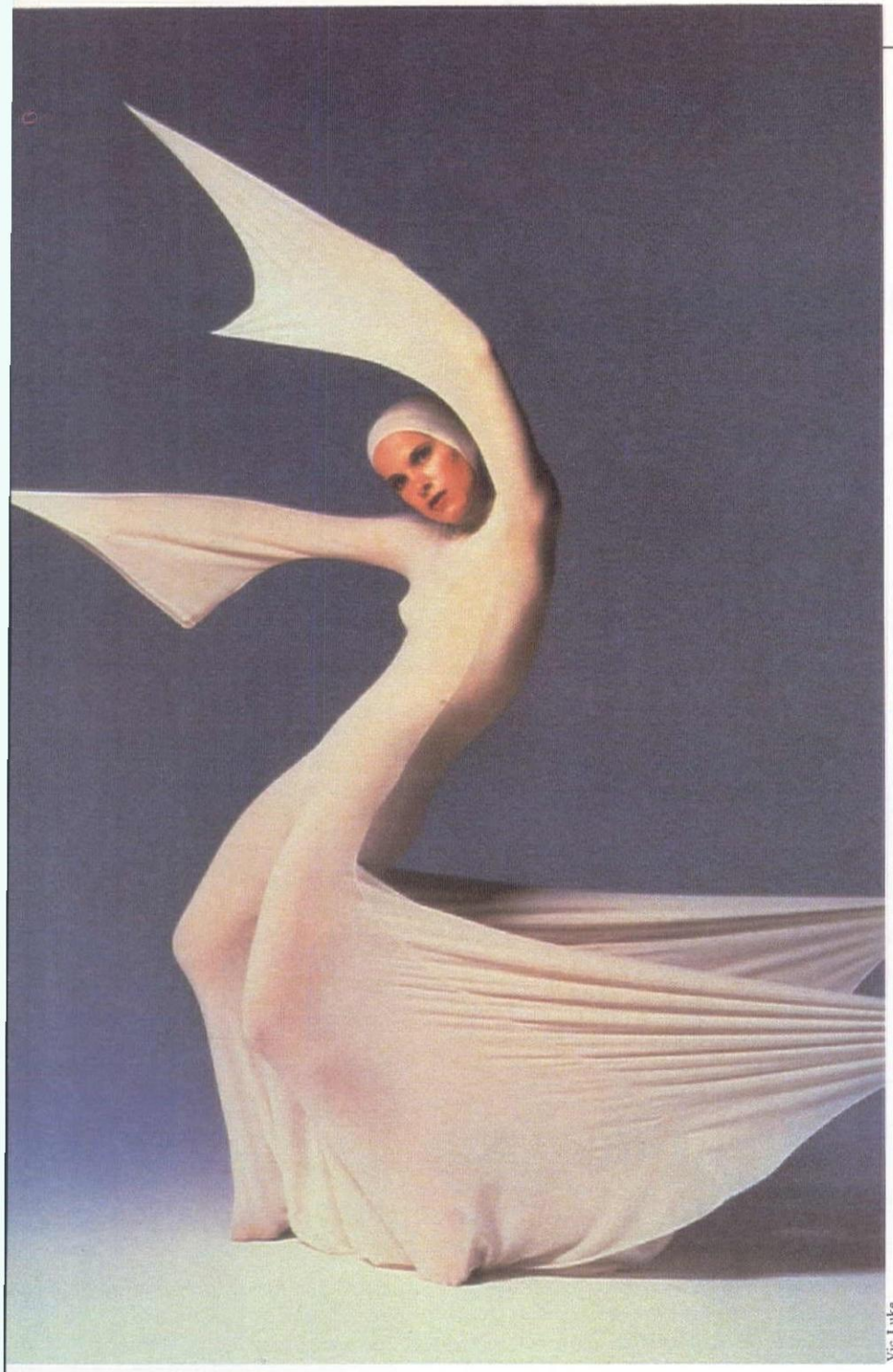
It is perhaps in dance that the union of athletics with art is best exemplified. From Pina Bausch's Wuppertal Tanztheater (June 1, 2, 4, 5, 7, and 8) to Les Ballets Africains (July 19–22), energetic and brilliantly costumed, The Olympic Arts Festival offers one of the most eclectic galleries of international dance ever to converge for a single purpose. (All performances are at the Pasadena Civic Auditorium unless otherwise noted.)

In addition to coproducing this gala of world-dance repertoire, the Bella Lewitzky Dance Company will stage its own productions, including a still-untitled work "dealing with the human condition," for which Lewitzky has choreographed Stravinsky's *Symphony of Psalms* (July 19–20). The evocative and technically superb company—a "concert, chamber-size" group—is kept small because Lewitzky thinks of each dancer "as a soloist with the capacity to rise to full potential."

Having survived over one thousand years of cultural change, *bugaku*—a highly ceremonial dance/drama—features exquisite, ancient masks and robes in a performance by artists from the Kasuga Shrine, appearing at the Japan America Theatre July 19–22. Also from Ja comes kodo, demon drummers who recreat "heartbeat of the universe" (Japan Am Theatre, June 26, 27, 29).

"American, fast, contemporary, and stop" best describes Twyla Tharp. She created ballet with Baryshnikov and borro music from the Talking Heads. Don't miss company's unique theater/dance interpretat August 4 and 5.

From Grenoble, France, the Groupe E Dubois makes its United States debut, pres ing mixtures of classical illusion and scenes f



Vic Luke

Vic Luke

*The Lewitzky Dance Company's productions of* Landscape *(left) and* Song of the Woman *(above) exemplify the Bella Lewitzky style: exuberant and evocative. The company is small, Lewitzky says, so each dancer is "a soloist with the capacity to rise to full potential."*

ryday life. (Japan America Theatre, July 11 12).

oining Canada's oldest and most prestigious et company, the Royal Winnipeg Ballet ne 22 and 23), will be New York City's nt-garde Feld Ballet (June 15 and 16). Also earing will be the San Francisco Ballet, senting highlights from its fiftieth-iversary gala celebration (July 25 and 26).

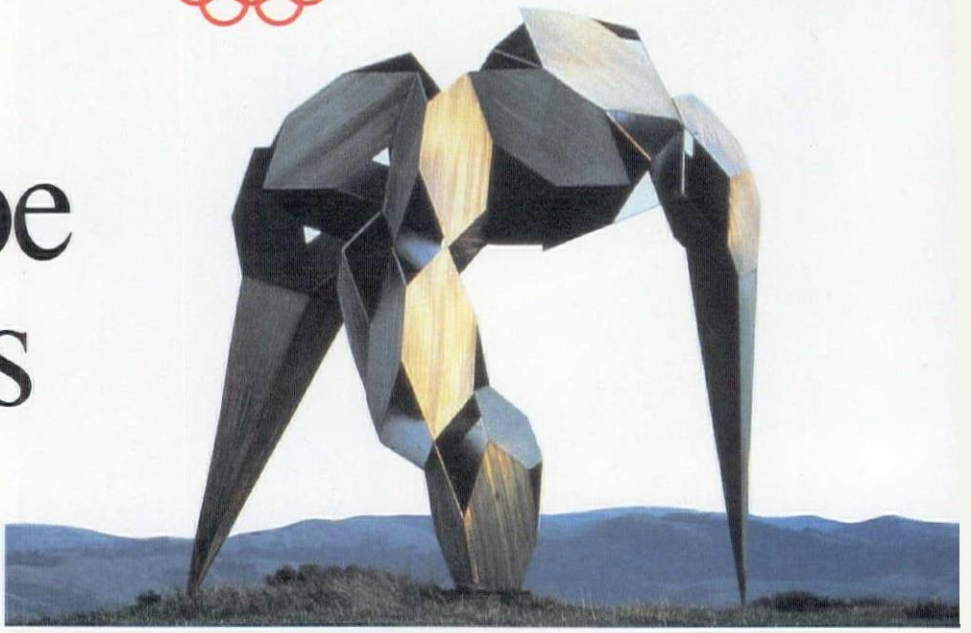
n a tribute to one of America's indigenous forms—tap-dancing—the American Jazz plans four performances demonstrating a iety of styles. The program includes jazz, modern, musical theater, and pop (Japan America Theatre, July 31–August 3).

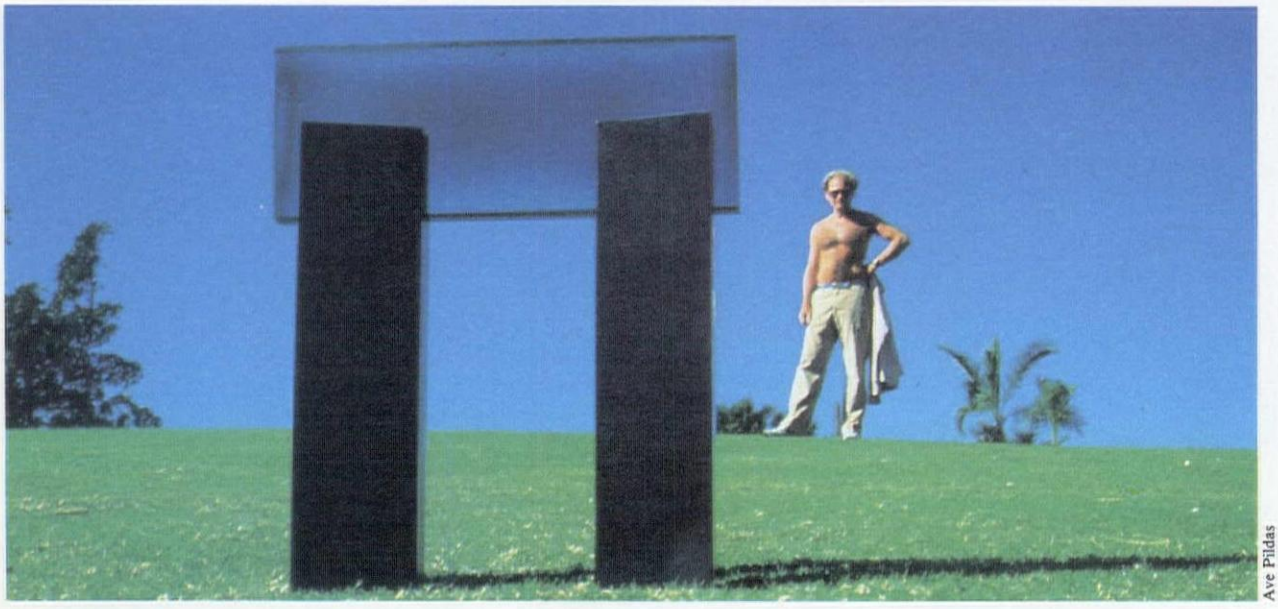
During the forty years since he left the Martha Graham Dance Company, avant-gardist Merce Cunningham has dramatically redefined dance. Renewing his collaboration with composer John Cage, Cunningham will present two programs, including *Channels/Inserts* (July 2 and 3).

That's not all this mini-festival has to offer. Folk-dance performances by the Ballet Folklorico de Guadalajara (July 13 and 14) and by the United States's only professional folk ensemble, the Aman Folk Ensemble (June 29 and 30), along with Japan's futuristic Sankai Juku (July 9 and 10) and the Korean National Dance Company (July 6 and 7), round out this international gathering. The London Contemporary Dance Theatre (June 26 and 27), the Nikolais Dance Theatre (July 16 and 17), the Dance Theatre of Harlem (August 7 and 11), and the California Dance Festival, highlighting the state's many cultural traditions (Japan America Theatre, June 8, 10, 13, 15, and 16, and July 5, 6, 24 and 25), all contribute to making this event an olympiad of dance. *—Michael L. Thornton*

# The Shape of Things

## California sculptors are using everything from tree branches to glass to make their art.





Ave Pildas

*A stainless steel sculpture by Bruc Beasley (above). learned metalwor ing as a teenager making racecars. Left: A glass and bronze image by DeWain Valentin "It's the space, color, a light qua here," Valentine of California, an those qualities are reflected in his w*

Found objects, recycled steel, tree branches, glass—the materials used by California sculptors today are as varied as the landscape and atmosphere of the state itself. This natural environment of land and sea, light and color, has been a major force in shaping the aesthetics of some of the state's foremost sculptors.

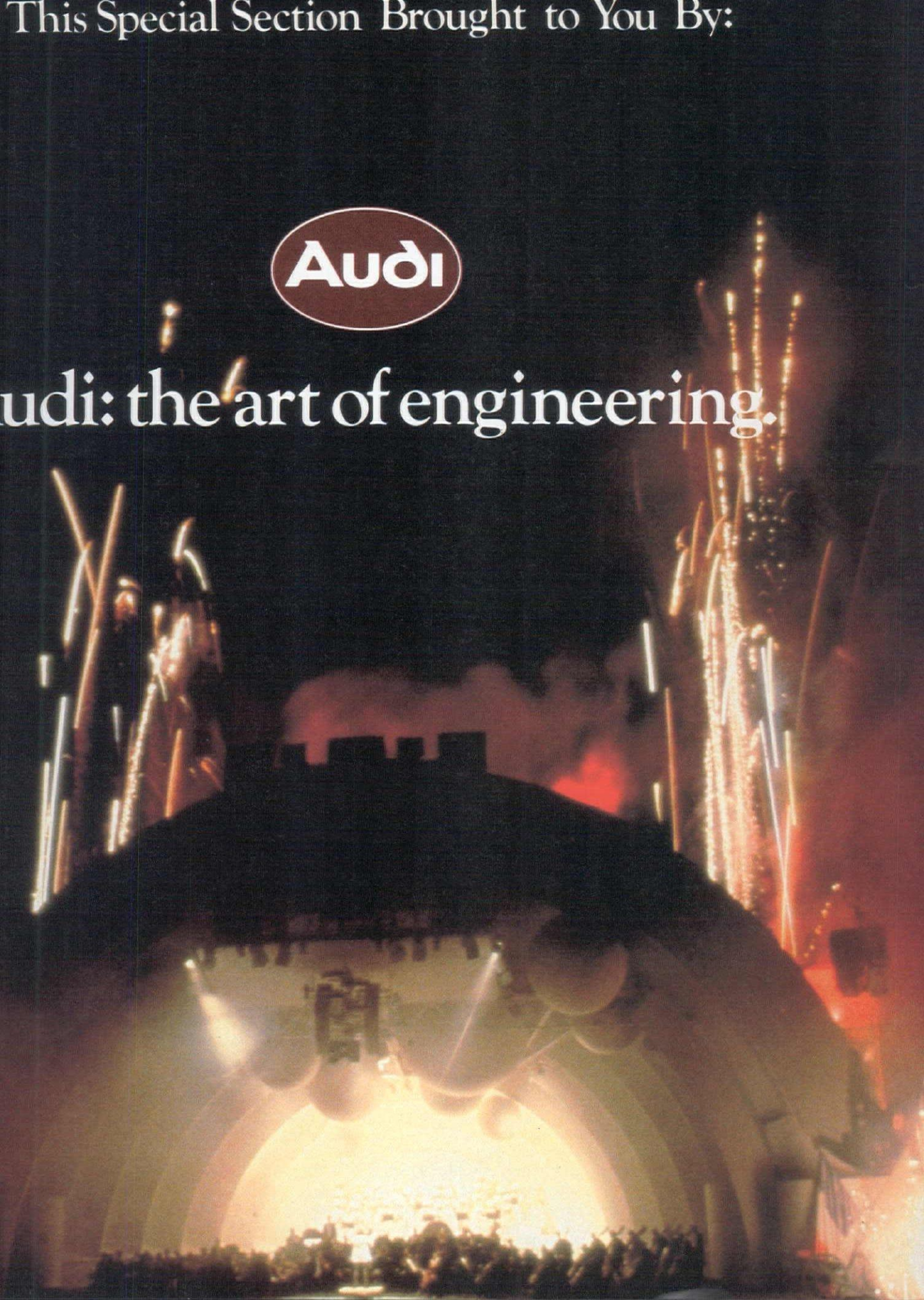
The "California Sculpture Show" brings international attention to the work of twelve California-based sculptors, featuring one large-scale piece by each: Robert Arneson, Charles Arnoldi, Bruce Beasley, Fletcher Benton, Guy Dill, Jud Fine, Tom Holland, Robert Hudson, Manuel Neri, Sam Richardson, Michael Todd, and DeWain Valentine. On view from June 2 through August 12 at the University of Southern California's Fisher Gallery (823 Exposition Boulevard, 213/743-2799), the exhibition is part of the Olympic Arts Festival and was coproduced by the California/International Arts Foundation and the Olympic Organizing Committee. After its Los Angeles debut, the show will tour Europe for two years, beginning this October in France at the Museum of Contemporary Art of Bordeaux.

Each of the artists represented in the show was chosen by Henry Hopkins, director of the San Francisco Museum of Modern Art. As a whole, the exhibition provides an overview of styles, directions, and themes in the state's art. The diverse background of these twelve sculptors is one indication of the vitality and energy that characterize the California arts scene: Bruce Beasley learned metalworking as a teenager building race cars—he now applies th skills to massive, stainless-steel works; S Richardson began his artistic career as a pr maker; and several members of the gr started as painters—Tom Holland and Mar Neri among them.

An illustrated catalog of the exhibitio available by contacting Lyn Kienholtz, pr dent, California/International Arts Foun tion, 2732 Outpost Drive, Los Angeles, C fornia 90068; during the games (July 28 August 12), tours for non-English-speak visitors can be arranged through the Fis Gallery. A sixty-minute film on Califor sculpture, *It's a Good Time to Be West,* off additional information in daily screenings the gallery.

*—Susan F. Jo*

This Special Section Brought to You By:



# Bards to Kabuki

## Los Angeles is the world's stage for great theater from June 1 through August 12.

*Brazil's Grupo de Teatro Macunaíma's production of* Macunaíma, *a tale of a young reprobate who leaves his jungle home for the city.*

Six Shakespeare plays in three languages and countless dramatic traditions represent the diversity of theatrical offerings at the Olympic Arts Festival making Los Angeles the world's stage from June 1 through August 12. Belgium's Radeis International, Australia's Circus Oz, New York's Negro Ensemble Company, the China Performing Arts Company, Italy's Colombaioni brothers, Amsterdam's De Mexicaanse Hond, and, of course, England's Royal Shakespeare Company join twenty-six other outstanding theater groups from around the globe in this feast of world drama, coinciding with the Olympic Games.

In addition to the formidable task of co-producing the theater component of the festival, the award-winning Mark Taper Forum of Los Angeles makes its own contribution with the presentation of three modern American plays, including Arthur Miller's *American Clock*. Performances begin June 10 and will run through July 1 at the Mark Taper Forum.

Credited with revolutionizing the very conception of dramatic art, Italy's Piccolo Teatro di Milano makes its West Coast debut, presenting (on July 7 and 8, 10–14) *The Tempest*—evoking Latin comedy and baroque, illusionary stage—and *Harlequin*, the company's signature production (July 18–22, at Royce Hall, UCLA).

In a unique cycle of Shakespeare plays, France's Le Theatre du Soleil will premiere *Richard II, Twelfth Night,* and *Henry IV, Part I* at Television Center, Studio 9, June 13–17 and 19–24. Incorporating the styles of Japanese kabuki, Indian kathakali, and Italian commedia dell'arte into these plays, the company, a central force in the revival of French theater, recaptures Shakespeare in unusual ways.

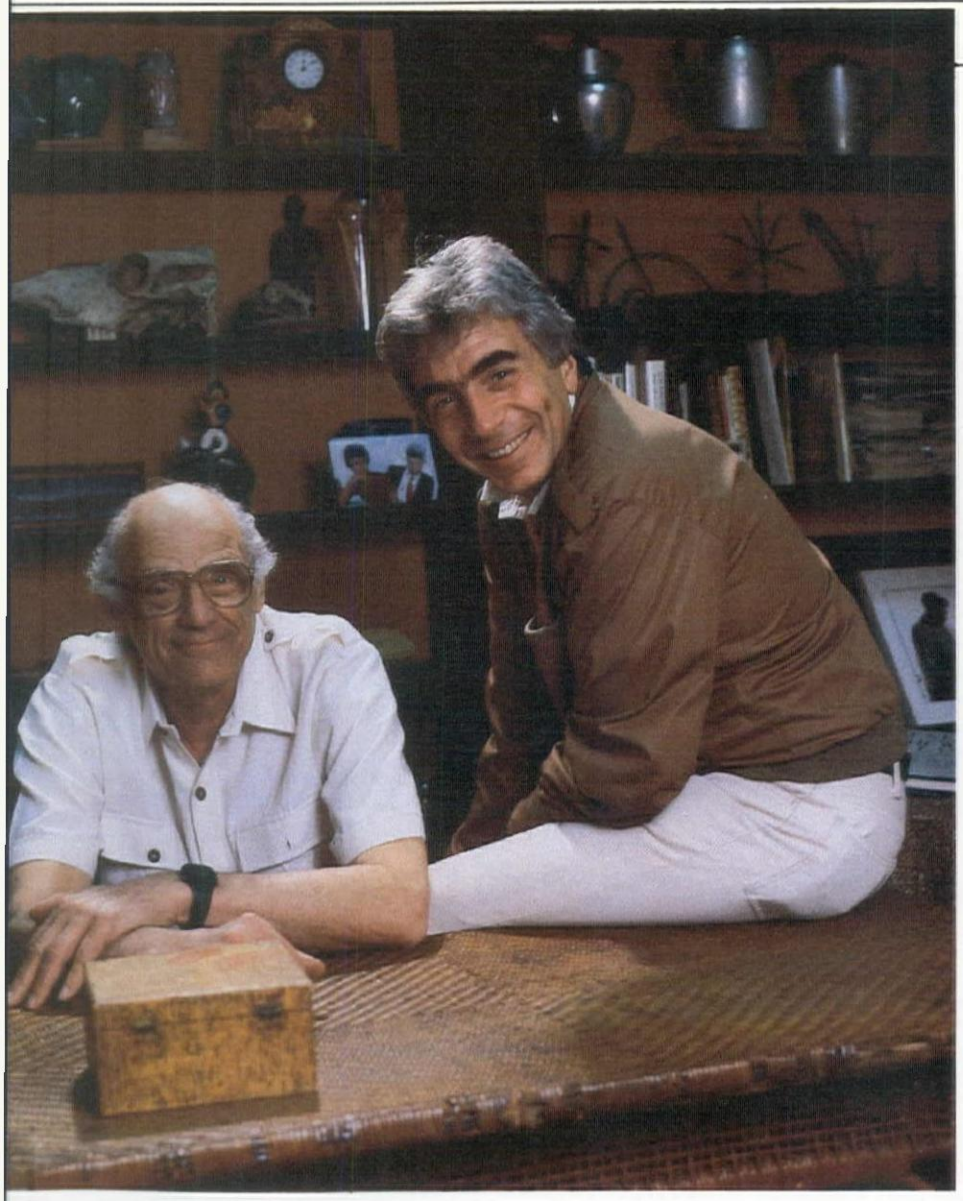
From the nation that gave us the Olympic tradition comes a production of *Oedipus Rex,* staged by the National Theatre of Greece. Played against the ruined floor of an ancient labyrinth, this production shows just how modern this most ancient of plays is (Television Center, Studio 9, June 28–July 1).

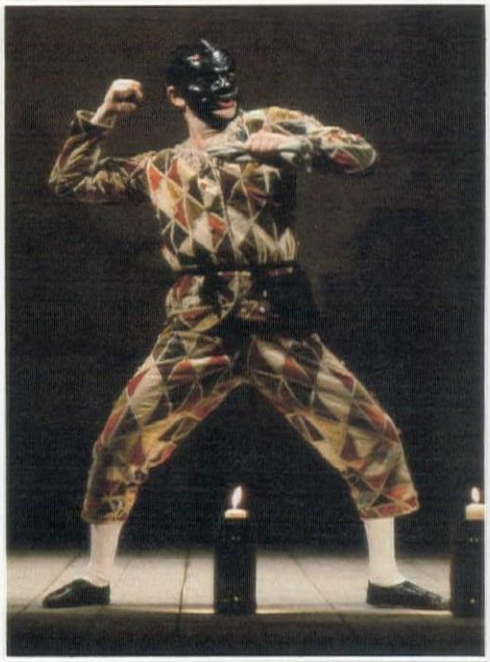
Another classic Western drama is set in the devastation of postwar Jap Waseda Sho-Gekijo stage *Women,* recasting Euripides recurring nightmare of an old woman sifting through the ru (the Ralph Freud Playhous 18–23).

Cricot 2 dates from the modern Europe when Tadeusz the original Cricot in Pol customary boundaries betwee iences, the company debuts in *The Dead Class* and *Wielo* (Television Center, Studio 9, J

The Brazilian Grupo de Te recounts the delightful advent rogue, making his way from hi the streets of Sao Paulo, in the the company takes its na (Schoenberg Hall, UCLA, Jul

Six major United States th travel to the festival to join Forum in highlighting Amer





*Left: Los Angeles's Mark Taper Forum will present* American Clock *by Arthur Miller (left). Gordon Davidson (right) of the Mark Taper Forum.*

*Italy's Piccolo Teatro di Milano will present its signature production,* Harlequin, *at U.C.L.A.'s Royce Hall.*

erican Repertory Theatre, staging *The ool for Scandal* (Ralph Freud Playhouse, LA, June 25, 26, 30); San Francisco's enna Theatre; Chicago's Goodman atre; the National Theatre of the Deaf; the ro Ensemble Company from New York; , also from San Francisco, Nightfire.

ine other Los Angeles-based companies nd out this superlative American gathering, uding: Actors for Themselves, the Cast atre, the Ensemble Studio Theatre Los geles, Groundlings, L.A. Theatre Works, Angeles Actors' Theatre, the Odyssey atre Ensemble, Room for Theatre, and the ory Theatre.

Most of the visiting national and international ater companies—from Canada's Théâtre s Fil to Mexico's Teatro Taller Epico—will ear at one of the several stages at UCLA. ee productions will be mounted in Studio 9 levision Center in Hollywood). Most Los geles-based theaters will utilize their home es.

*—Michael L. Thornton*

# Wonder-ful Music

From jazz under the stars to the American debut of the Royal Opera of Covent Garden—the Olympic Arts Festival unveils a summer celebration of world-renowned virtuosos.

Four programs will be performed at the Hollywood Bowl. On July 23, the Great Olympic Jazz Marathon, with Wynton Marsalis and other jazz greats, will entertain with six hours of traditional and contemporary jazz. Following, on July 24, will be a performance of Handel's *Messiah*. Classic Pops, with conductor John Green on July 25, will fill the evening with songs from American musicals and movies. On July 27, the night before the opening ceremonies of the 1984 Olympic Games, a gala concert opens with the premiere of John Williams's *Olympic Fanfare,* presented by the Los Angeles Philharmonic.

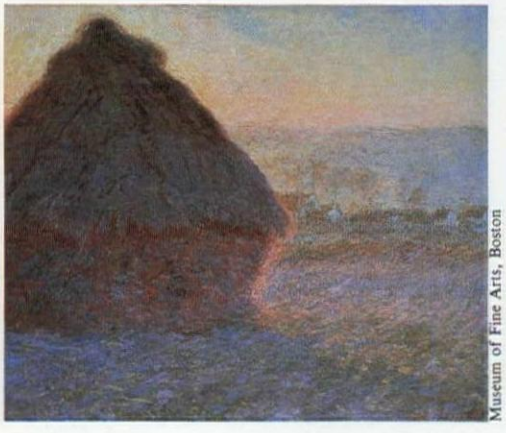
The Japan America Theatre will be the site for a chamber-music festival, including the Guarneri String Quartet (June 11), the Hagen Quartet (June 18), the Colorado String Quartet (June 25), and the Sequoia Quartet (June 28). Also appearing will be the Munich International Music Competition winners, Pete Matzka and Teresa Turner-Jones (June 14). There will also be a week-long Contemporary Music Festival (June 18–24).

Superstar Stevie Wonder will stage the United World Olympiad of Music at the Rose Bowl on July 14. It will feature premier artists from around the world and is tailored to those with a passion for both music and sports.

The Olympic Jazz Festival at the John Anson Ford Theatre (August 2–5) completes this music festival. Sarah Vaughan and other Los Angeles-based singers will front an all-star orchestra to perform their own hits and new compositions. □

# A Lasting Impression

## This exhibition of French impressionist paintings takes the viewer on a splendid voyage of discovery.



Museum of Fine Arts, Boston

*Eight paintings from Claude Monet's grainstack series are part of "A Day in the Country," including* The Grainstack, Sunset.

Paris, Musee D'Oray

*One can almost hear the flags flapping in Monet's* l'Hôtel des Roches-Noire, Trouville *(above), painted in 1870. Forty-two paintings by Monet are a part of this exhibition.*

*One hundred twenty-seven French impressionist masterpieces from some of the world's most renowned museums and private collections have been assembled for "A Day in the Country." In addition to works by Cèzanne, Gauguin, Manet, and van Gogh, the exhibition includes works by lesser-known impressionists, such as Frédéric Bazille's* Rose Trellis (Terrace at Méric), *1867 (right).*

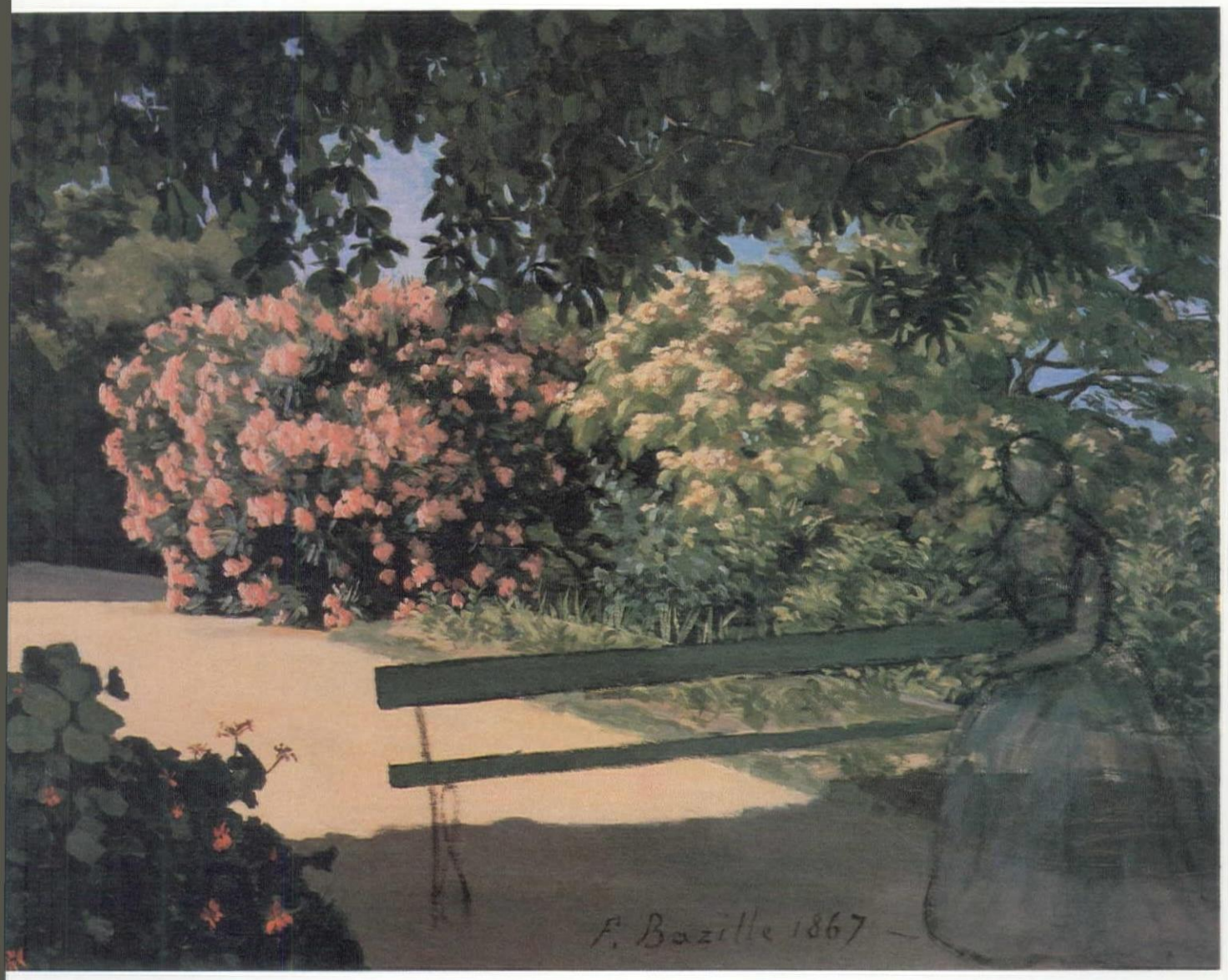
Cincinnati Art Museum

One of the most dazzling events of the Olympic Arts Festival is the superstar exhibition "A Day in the Country: Impressionism and the French Landscape," at the Los Angeles County Museum of Art from June 28 through September 16. One-hundred-twenty-seven masterpieces, many never before seen in the United States, have been assembled by the museum in collaboration with the Art Institute of Chicago and the Réunion des Musées Nationaux. For this once-in-a-century show, the Louvre is sending thirty-six paintings; twenty-five are coming from the Art Institute; the remainder was garnered from distinguished public and private collections in Europe and America.

The result is an incredible total of forty-two paintings by Claude Monet alone (eight from the grainstack series, the biggest assemblage from this group seen at one time since they were first exhibited in 1891), nineteen Pissarros, and thirteen works by Alfred Sisley. Other artists include Renoir, Gauguin, Cézanne, Seurat, Manet, and van Gogh, as well as the less familiar Frédéric Bazille, Gustave Caillebotte, Armand Guillaumin, and Henri-Edmond Cross.

The organization of the show is as imaginative and arresting as the works themselves. Instead of being arranged chronologically or according to style, the paintings have been grouped by subject matter in nine broad categories, such as "Urban Landsca "Rivers, Roads, and Trains," and "Im sionism and the Sea." Together, they tak viewer on a journey not only through an chal development in the history of art, but on a guided tour of a nation. It has been that the world knows more about France its impressionist painters than it does actually visiting the country.

Because the impressionists painted not re but their reaction to it, it was natural that l scapes would hold a special appeal for t Landscape painting is a deliberate proces selection, even of manipulation (Pissarro to move buildings around on his canvases).




ction not only holds the key to the artist's onse to what he looks at, it forms a kind of et code to time and timelessness, motion stillness, history and modernity. A curious ure of the most peaceful impressionist land- e is the illusion of *movement*: trees rustle, r purls along the streambed, even the ds are driven by the wind.

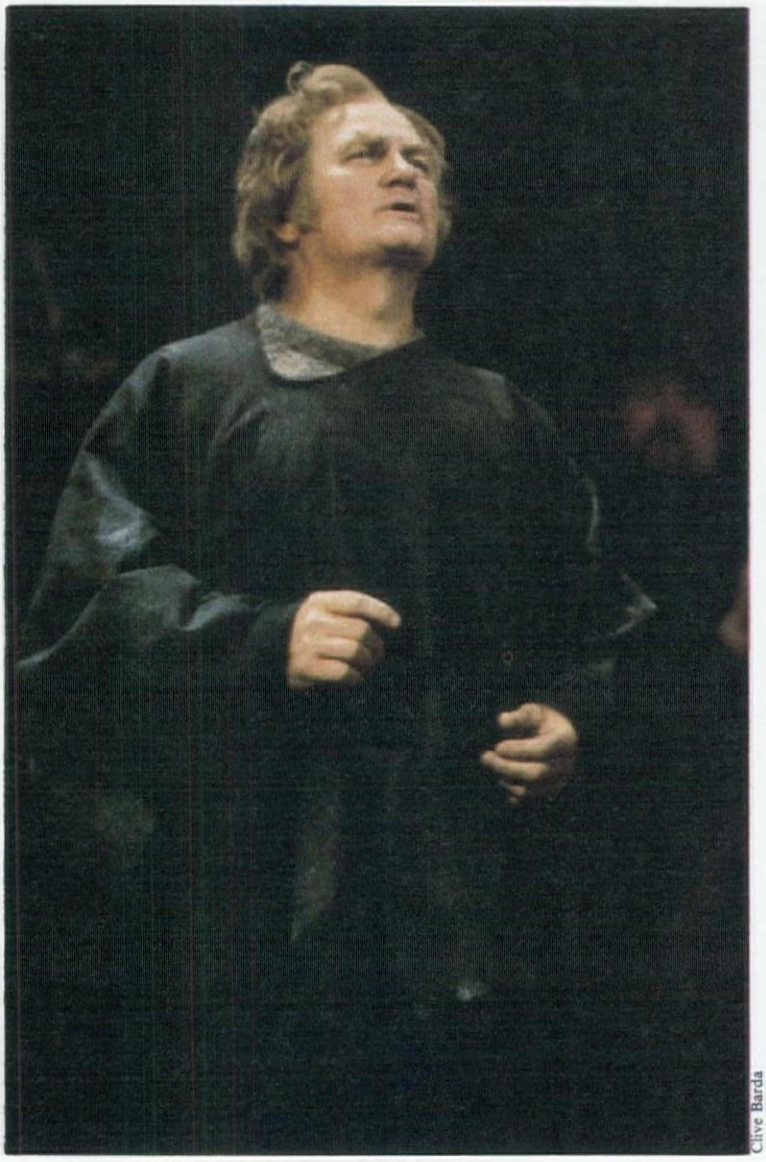
Many of the paintings are glimpses of pop- tourist haunts: the impressionists were inated by the concept of leisure time—the ic, the house by the sea, the bourgeois ation. Always, in these landscapes, France vely, simple, prosperous, happy. There is e suggestion of the recent cataclysm of the Franco-Prussian War, the disastrous Commune of 1871, the failing economy, the wrenching strains of a nation reaching out to grimy industrialization while still wearing the blindfold of remembered glory. And yet, beyond the beauty, the spangled light, the pictorial enchantment, the impressionists reveal themselves in this exhibition as men of intelligence, perception, and subtlety. The landscapes are never merely pretty; they pulse with meaning and significance. To the viewer who takes the trouble to learn their intricate iconography, "A Day in the Country" is more than an art exhibit, it is a voyage of discovery.

A worthy passport for this voyage is the 376-page catalog, with its over two hundred illustrations (137 in color) and its scholarly essays. Both exhibition and catalog were funded by a major grant from the IBM Corporation, as well as the National Endowment for the Arts, the Association Francaise d'Action Artistique (Ministère des Relations Extérieures), the California Arts Council, and an indemnity from the Federal Council on the Arts and the Humanities.

Following its Los Angeles premiere, the exhibition will travel to the Art Institute of Chicago (October 23–January 6, 1985) and the Grand Palais in Paris (from February 8 through April 22, 1985). *—Joy DeWeese-Wehen*

# Garden of Opera

## The legendary Royal Opera of Covent Garden makes its American debut in Los Angeles.



Clive Barda

Peter Grimes, *o the most powerf Royal Opera productions, wil feature the origi lead, Jon Vicker (left). The Benja Britten opera wi performed durin the Royal Opera long-awaited American debut the Olympic Art Festival. In addi to* Peter Grimes, *distinguished mu director Sir Coli Davis will condu Mozart's* The M Flute *and a new version of Puccii* Turandot.

Arriving in London on a planning trip for the 1984 Olympic Arts Festival, director Robert Fitzpatrick found himself in an embarrassing situation. His British hosts, aware of the festival's strong thrust in the dance arts, had assumed he must be interested in bringing over the Royal Ballet; they had scheduled a meeting for him with the general manager of its parent company, the Royal Opera. In point of fact, it was the London Contemporary Dance Theatre that Fitzpatrick wanted to invite for the arts extravaganza.

Meeting in the offices of the famous old theater at the corner of Bow and Floral streets in Covent Garden, Fitzpatrick, who is also president of the California Institute of the Arts, tried to explain to Sir John Tooley about his ambitions for the Olympic Arts Festival.

Excellence in all the arts, including the popular arts, would be represented. The festival would be multinational, multilingual, and multicultural. It should combine the truly innovative with the best of tradition. And, finally, it would seek to bring to Los Angeles many of those groups which, unlike the Royal Ballet, had never performed in the United States.

"Didn't I see you at the crush bar at the opera last night?" Sir John asked. Fitzpatrick, a passionate opera lover, nodded.

"Well then," Tooley resumed, "why don't you bring over the Royal Opera?"

The rest is history. The Los Angeles Ol pic Arts Festival will present the first Un States appearance of the Royal Op scheduled for July 9 to 21 at the Los Ang Music Center. Sir Colin Davis will conc three operas: Benjamin Britten's *Peter Grin* Mozart's *Magic Flute,* and a brand new p duction of Puccini's *Turandot*.

"There are maybe three opera houses in world today," says Robert Fitzpatrick, "wh consistently, day in and day out, produce g opera. They are La Scala, the Met, and Royal Opera."

It all began in 1732, when John Rich, arr

Clive Barda

*itone Thomas*
*n (above) coaxes*
*witching melody*
*n a wooden flute*
*Papageno in* The
gic Flute.

*From costumes to musical arrangements, no aspect of a Royal Opera performance lacks creativity or technical finesse. When the opera brings* The Magic Flute *to Los Angeles this summer, the singer playing Monostatos will don this Jurgen Rose costume.*

"letters patent" signed by Charles II and profits he had made from a production of *Beggar's Opera*, opened a new theater in ent Garden. Even in those early days, the ter could lay claim to one solid musical us: Frederic Handel composed *Alcina*, *anta*, and *Berenice* for Covent Garden, and bequeathed his organ to the house. In 1808, heater, organ and all, went up in flames. second Covent Garden Theatre, designed e fashionable neoclassical mode and much er and grander than its predecessor, ed in 1809. Patrons were now offered aptations" of Mozart and Rossini operas, g with the usual Shakespeare productions, pantomime, tragedies, and variety acts.

In 1845 the opera's Italian music director Michael Costra leased the idle Covent Garden Theatre. The Royal Italian Opera House, as it was renamed, was born. Under Costra, the company flourished, achieving international acclaim.

In 1856, at a masked ball staged by a self-styled "artist in natural magic," the Royal Italian Opera House caught fire and burned down. Two years later, the third and present Covent Garden Theatre opened.

Visually, the 1858 building (2000-plus seating capacity) is very much the Royal Opera one sees today. There is the cerulean blue saucer dome, the crimson and gold decorations, and the profile of Queen Victoria set in the center of the proscenium arch.

Singers dominated the international opera scene, and there was scarcely a performer of any eminence who failed to show up sooner or later at Covent Garden. Adelina Patti made her debut in the 1860s and reigned as prima donna for the next twenty-five years. The 1880s and 1890s brought Nellie Melba, who performed until after the First World War. The practice of singing everything in Italian ended just before the turn of the century when the Royal Italian Opera House became simply the Royal Opera.

# An all-star artistic team brings *Turandot* to the Olympics.

Clive Barda

*Above: Jürgen Roses's Queen of the Night costume designs for* The Magic Flute. *Left: Music director Sir Colin Davis (left) and general manager Sir John Tooley in the Royal Opera House at Covent Garden, the place the opera has called home more than a century.*

Since World War II, four distinguished music directors have made unique contributions: Karl Rankl (1946-51), Rafael Kubelik (1955-58), Georg Solti (1961-71), and Sir Colin Davis (1971- ).

"The Royal Opera has always taken care of its own," says music critic Alan Rich. Joan Sutherland, Kiri te Kanawa, Jon Vickers, Gwyneth Jones, Thomas Allen, Heather Harper, and Geraint Evans are just a few of the performers whose careers have been nourished there. The opera has premiered works by composers Benjamin Britten, William Walton, Ralph Vaughan Williams, Michael Tippett, and Peter Maxwell Davies.

In the last quarter century, the impact of the producer-director has been strongly felt. Peter Hall, Peter Brook, Tyrone Guthrie, Luchino Visconti, Franco Zeffirelli, Elijah Moshinsky, and Gotz-Friedrich have each contributed their special talents to the Royal Opera.

Among the most powerful of all Royal Opera productions is surely the moving Davis-Moshinsky *Peter Grimes* by Benjamin Britten. The opera, with its original lead Jon Vickers, will be performed in Los Angeles.

Will the new *Turandot,* also scheduled for the festival, with Placido Domingo and Gwyneth Jones, join the hallowed circle of Royal Opera triumphs? The world will be watching.

*—Elaine Attias*

# A Royal Turandot

When the curtain rises on July 9 for the ope night of *Turandot*, at the Los Angeles M Center's Dorothy Chandler Pavilion, ever present will be making history. Not only will be participating in the birth of a new versic Puccini's opera, they will also be witnessin first appearance in the United States of Royal Opera of Covent Garden.

Welsh soprano Gwyneth Jones (Prin Turandot) and Spanish tenor Placido Dom (Calaf) will head the distinguished cast, a with the American soprano Leona Mit (Liú), English bass Robert Lloyd, and W tenor Robert Tear (Emperor Altoum). Sir C Davis, the Royal Opera's music director, conduct *Turandot*.

*Turandot* hasn't always enjoyed the l position among critics and opera lovers it h today. For years, the romantic saga of the pr Chinese princess and her courageous suitor almost totally neglected in the United States until the famous 1961 performance by Stol ski, with Birgit Nilsson at the Metropolitan it permanently enter the company's reperto

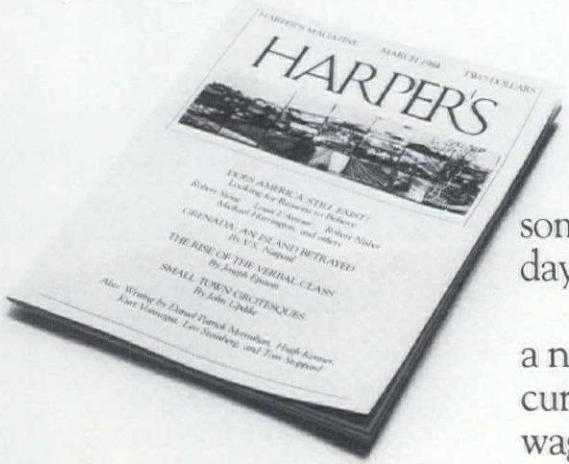
But *Turandot* has always been a favorite a Royal Opera, where it has been regularly formed since its premiere in the 1920s. The g Dame Eva Turner performed in a memor 1937 production at the Coronation Gala. D Turner, now eighty-five, has been hel Gwyneth Jones prepare for the festival per mance, her debut in the role.

A distinguished team of artists has b created to design the new production. Romanian-born Andrei Serban will be ren ing a successful collaboration with the renc ed designer Sally Jacobs, choreographer J Flatt, and lighting designer F. Mitchell Da

When the Los Angeles Music Center O Association agreed to coproduce the R Opera's appearance at the Olympic Festival, it may have had misgivings; with sp sorship went the commitment to cover defi and the city of Los Angeles has historically ( sometimes notoriously) proved disintereste opera. But months before its Olympic open *Turandot* was sold out. *—Elaine A*

# Some readers expect their magazine to clothe them in opinions the way Halston or Bloomingdale's dresses them for the opera.

# The new Harper's is looking for readers wholly capable of dressing themselves.




The new Harper's magazine asks you to do something that isn't terribly fashionable these days: think for yourself.

The Harper's Index, for example, presents a not-so-random collection of statistics both current and relevant—the number of wars waged in 1983 (41), the percentage of Americans who believe that heaven exists (77), the number of movie theaters in the United States (16,901) as opposed to the number of movie theaters in the Soviet Union (144,100). Read as a sequence the Index provides a kind of sounding of the spirit of the times. For those willing to listen.

Each issue also contains writing from people as various in their perceptions as Daniel Patrick Moynihan, Kurt Vonnegut, Leo Steinberg and Tom Stoppard. As well as readings from publications as miscellaneous as Pravda, The Bulletin of Atomic Scientists, Variety and Le Monde. We do this to give you an indication of what's being said and done in places you don't have access to. What you do with it is up to you.

The new Harper's Forum provides a genuine national debate. Every month we'll invite both written and oral correspondence from famous and not-so-famous people on an important topical subject, such as the schools, men and women, or disarmament. You may find some of the points of view debatable, but that's exactly what we had in mind.

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# Roundtable

*Left: Agnes de Mille and TDF's Henry Guettel. Right: Elaine de Kooning.*

## Idea Exchange

"The company was warm, the conversation was lively, and the ideas were flying thick and fast. That, plus the lovely setting all made a perfect combination." This was how **William Ruder** described the April Roundtable luncheon.

Pulitzer Prize-winning playwright **Marsha Norman,** painter/author **Elaine de Kooning,** internationally known choreographer and HORIZON advisory board member **Agnes de Mille,** and producer **Courtney Sale Ross** joined Ruder and other leaders from the arts and corporate communities to create yet another lively forum of business/arts collaboration at HORIZON Roundtable Luncheon. Hosted by HORIZON publisher **Gray Boone** at Manhattan's disctinctive **Sign of the Dove,** this monthly gathering has grown to be a milestone in promoting understanding and cooperation between the corporate and arts worlds. The comfortable, informal setting maximizes the exchange of ideas.

"I was fascinated to find some of the different configurations of business and arts relationships that I had not heard of before," remarked William Ruder, former president of **William Ruder, Inc.** and a front runner in the field of corporate/arts promotions. "That kind of exchange is most useful because it is at the empirical and pragmatic level." These configurations included a diverse range of topics, from Marsha Norman's discussion of **Humana, Inc.**'s contribution to theater in Louisville, to the "Dance at a Discount" program, established through the **National Corporate Fund for Dance** under the direction of **Judith Jedlicka,** current president of the **Business Committee for the Arts.** This program, which allows discount purchases of tickets by the employees of participating corporations, has served as a national model.

Producer Courtney Sale Ross, whose PBS series "Strokes of Genius" premiered in May, stressed the need to preserve film of living artists, enabling future generations to experience the artist's thoughts and see a large assembl of works together. "Strokes of Genius," f ed by **Masco Corporation** and **ARCO-Atl Richfield** typifies the genre of art film.

**Bill Phillips,** chairman of **Ogilvy & Ma** explained ways that his firm offers emplo the chance to experience museum excurs Broadway shows, and other events with employee benefit package.

Also participating in April's Roundtabl Henry Guettel, executive director of the **atre Development Fund,** who, in a follov letter to HORIZON, stated, "Arts and busi like it or not, are now and will be increas interdependent (admittedly, the arts are more dependent of the two!)." Along **Sotheby**'s president **John Marion** and **Hannon** of **Benton & Bowles, Inc.,** other and business leaders at the Roundtable in ed **J. P. Hayden Jr.,** manager of develop and marketing, the **Museum of the Cit New York; Jacqueline Byrne,** corpo advertising, **AT&T; Ed Ruzinsky, To Ross & Company** and **Marilynn John** curator **The Gracie Mansion Conservancy**

Judith Jedlicka says of this Roundtable was a wonderful mix of people."

*Left: Bill Phillips and playwright Marsha Norman. Right: Producer Courtney Sale Ross and William Ruder.*