

HORIZON

Volume 28 *Number 1* *January/February 1985*

Cover: A detail from Edward Savage's Washington Family *(circa 1796) depicting George Washington. From the National Gallery of Art.*

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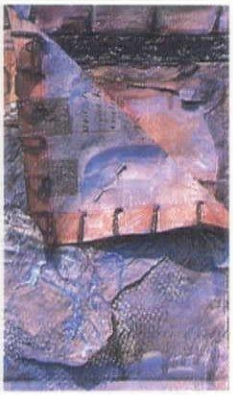
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Art with Glass by Janet Koplos 9
The eighties may be the decade for glass. These works by top glass artists speak for themselves.

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Main Street of America: Exploring Pennsylvania Avenue by Peter J. Ognibene 17
From the White House to the Capitol, HORIZON takes you on an arts-lover's odyssey down Pennsylvania Avenue, with a detour to the historic Mall. Sidebars help you decide where to dine and stay, plus where to catch the best in music, dance, and theater.



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Photographer Francesco Scavullo turns his lens on the American Ballet Theatre. The results are stunning.

HORIZON

Shared Experience

I am very pleased to welcome two new columnists to the pages of HORIZON this month: Terrence McNally and Judith Selkowitz. You know Terrence as the successful playwright who created *The Rink*, that delightful production that vaulted Chita Rivera and Liza Minnelli to Broadway last season. But, did you know that Terrance is also one of the world's most avid opera buffs? He's prone to jumping on the first flight out of La Guardia to see a favorite production outside New York—the fervor that propelled him to Chicago recently for Eugene Onegin. You will read about that production in his first column this month, on page 78. In "The Prompter's Box," Terrence will critique major productions, reveal little-known facts, and expand our own opera experience.

Judith Selkowitz pioneered the field of art consulting, establishing a career fifteen years ago that led her to the forefront of the industry. Today, Judith Selkowitz Fine Arts, Inc. advises major corporations on creation and maintenance of their art collections. That incredible range of experience will be shared with you in her regular HORIZON column, "Art Incorporated." This month, she sets the tone with an assessment of corporate collections and a clear definition of their significance, on page 74. In upcoming months, Judith will expand that point of view, explaining how corporations buy, what they look for, and how this trend is impacting the entire art world.

These columns are developing in answer to your requests. They will keep you abreast of new directions, and give you more of the tools you seek to gain full access to the entire spectrum of the arts.

Also in this issue, enjoy our arts guide to Dade County, beginning on page 33. This section resulted from suggestions by all kinds of enthusiastic Miamians. First was gallery owner Tom Boone, who suggested Dade County as a USArts destination city. He provided a fascinating rundown of new projects and resources. Meanwhile, a mutual friend introduced me to a Miami art consultant Jean Johnson, who numbers Southeast Bank among her clients. Jean furthered our understanding of the county's cultural growth, and enhanced our ability to design the stories. Ken Kahn, executive director of the Council of Arts & Sciences, was a key resource for our writers, insuring the accuracy and scope of HORIZON's slant. And, at the National Foundation for Advancement in the Arts, founder Ted Arison and vice-president Leslie Kruhly both inspired and assisted us. As I worked with business and arts leaders, I met with Ahmed Hayaud Din of Gerald Hines Interests. He explained the whys and hows of the growing Miami skyline, with knowledge and enthusiasm. Others who were both gracious and helpful were Dr. Phillip Frost, Jay Kislak and Edward F. Swenson.

Then, there was Mark Zaher, manager of the Budget Rent-a-Car office at Miami International Airport. After my frustrating 2 a.m. arrival in the city, he literally showed the route and provided a special brand of service that is a compliment to his entire company. Thanks, Miami, for a great trip.

And, thanks to American Express, Burdines and Miami Metrorail for providing 6,000 Dade Countians with a marvelous Sunday afternoon in November. To celebrate opening of "Silk Roads/China Ships" at the Miami-Dade Cultural Center, American Express and Burdines offered dragon dancers, acrobats and a swirling carnival of sights and sounds—the kind of arts experience for which American Express is famous.



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Cross Country

Film

The Appeal of Mass Appeal

"Nobody wanted to touch it—and that made me feel good," says Jack Lemmon of *Mass Appeal* (the film version of Bill C. Davis's well-received stage comedy-drama), in which he stars as a facile, seasoned priest in conflict with an idealistic, young seminarian played by Zeljko Ivanek. "All the films I've really cared about in the past, nobody wanted to make at the outset—*Missing, The China Syndrome, Save the Tiger, Days of Wine and Roses.*"

Lemmon, who turns sixty and marks his thirty-first anniversary in films this year, won an Oscar for *Tiger* and nominations for the other three films. Universal is hoping he will snag another for *Mass Appeal*, which opened in Los Angeles in December and will reach the rest of the country in February.

The distributor, however, did not finance the production. The Cork Foundation did, thanks to a fluke meeting Lemmon had with foundation head Joan Kroc. Lemmon had accepted Mrs. Kroc's invitation to throw a baseball from the stands to the catcher of the San Diego Padres, in which her late husband had a financial interest. And though he reports that he did it very badly—"The ball hit the dirt; the poor catcher missed it"—he also reports that Mrs. Kroc kindly complimented him on his films "that entertain but also have something to say." He told her of the problems in financing *Mass Appeal*, and she asked to see a script.

A week later, when Lemmon's and producer Lawrence Turman's option on *Mass Appeal* was within two hours of expiring, Mrs. Kroc phoned him and asked how much the film would cost. "I said $6 or $7 million," Lemmon recalls. "She said, 'You've got it!' " —*Donald Chase*

Architecture

The Historic Mayflower

On the basis of architectural elegance and numerous associations with historic events, the Mayflower Hotel in Washington, D.C., recently entered the National Register of Historic Places. The $55-million restoration project was completed last month and retrieves the hotel's initial distinction. February 18 will celebrate the sixtieth anniversary of the hotel's opening.

Because of our six-week lead time, changes in scheduling may have occurred since the magazine went to press.



Zeljko Ivanek (left) and Jack Lemmon star in the film version of Bill C. Davis's Mass Appeal.

Widely hailed as a work of art when it opened in 1925, the ten-story, buff-brick building in restrained *beaux-arts* style has two curved towers accenting the dramatic angle of the west facade and the carefully proportioned north wing along De Sales Street. The handsome and superbly furnished structure facing Connecticut Avenue exemplifies America's golden age of grand hotels at its best.

Less than a month after it opened, the Mayflower was the scene of Calvin Coolidge's Charity Inaugural Ball. Since then, an outstanding ball at the hotel has highlighted every president's inaugural calendar. Immediately following his election in 1928, Herbert Hoover established headquarters at the Mayflower to complete plans for his administration. President Franklin D. Roosevelt was occupying suite 776 at the time he added to his first inaugural address the now-famous sentence "We have nothing to fear but fear itself."

Outstanding literary endeavors also have accented the Mayflower's history. Somerset Maugham, stayed in the hotel for a week in 1938, during which he finished the second chapter of *A Writer's Notebook.* Captain Ted Lawson and Bob Considine wrote the first draft of *Thirty Seconds over Tokyo* in a Mayflower suite. John P. Marquand was living there before World War II when he wrote two of his best-sellers, *So Little Time* and *B. F.'s Daughter*—the latter having the Mayflower as its setting. —*Hope Ridings Miller*

Theater

Split Second Lasts

When Dennis McIntyre's excellently crafted and much-praised *Split Second* opened commercially last spring Off Broadway, there were those who predicted that audiences would spurn a racially mixed show, but its successful six-month run indicates that a high quality of writing and production can be more potent at the box office than mere racial purity (found in most productions). In fact, the stirring sold out audiences last October when its closing was forced by an expiring theater lease.

Happily, the play lives on. It opens soon in Paris and opens in January at Los Angeles's Mayfair Theater in a coproduction with San Francisco's Theatre on the Square. And if rumors prove accurate (and star schedules can be worked out!), *Split Second* will reopen on Broadway with Billy Dee Williams and James Earl Jones. And armchair theater lovers can experience McIntyre's fine drama in a special Fireside Theatre Book Club edition and look forward to its likely inclusion in Otis L. Guernsey's, *Best Plays of 1984-1985.*

—*Milan Stitt*

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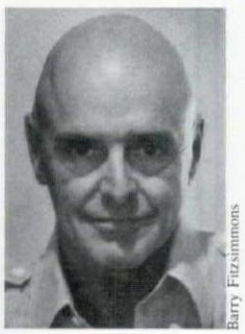
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Books



Barry Fitzsimmons

A new book by Bradley Smith (left) traces the history of France through art. The book contains almost three hundred full-color illustrations.

France and Her Masterpieces

France: A History in Art, by Bradley Smith. Garden City, New York: Doubleday and Company. 295 pages, 268 photographs. $39.95.

Life in France, as recorded by her artists through almost twenty centuries, is the subject of this monumental work by the noted writer-photographer whose best-sellers include similar books on Japan, Spain, Mexico, China, and the United States. In his preface, the author states that this volume is "a sketch book of history, with the paintings chosen to evoke the life and spirit of the French people." The result is a cultural overview of the country's fascinating history.

With the full cooperation of the French government and the assistance of the country's principal curators and private collectors, Smith chose each painting, sculpture, and tapestry on the basis of its artistic validity and its effectiveness in enhancing the visual plot of the book. His wife, French-born Elizabeth Girard Smith, accompanied him on his research and photography tours of museums, churches, cathedrals, and private collections all over France. She also served as the book's translator and handled its production (Leonard Slater edited the text).

The story, told in ten chapters, focuses on works by artists who faithfully illustrated the period in which they lived. A detailed chronology of related history and works of art complements each section and a useful appendix lists each work and its current home.

Beginning with the Celtic people who became Gauls and then Gallo-Romans, the narrative proceeds through the evolution of the state, from barbarism into the early Christian era and then through the rise and fall of empires to the French republic of the twentieth century. The lucid text, richly illustrated, brings out everything significant in French history—from ancient Druidic rites with human sacrifices to the social reforms brought about by the student riots in recent years. Accordingly, the emergence of Christianity; Charlemagne's tumultuous era; the lives and times of pagans and popes, commoners and kings, wives and mistresses; the extravagant life of the courts; wine making; and the evolution of *la haute cuisine* are depicted through paintings, sculptures, tapestries, murals, and miniatures. Theatrical, literary, and social trends are closely followed also, as are art movements that have notably contributed to the prestige of France from the fourteenth century to the present.

Especially memorable works reproduced in the book include a fifteenth-century tapestry of Jeanne d'Arc's arrival in Lorraine in order to save the dauphin (later, Charles VII) from defeat by the English; *The Martyrdom of Saint Denis*, believed to be the first easel painting; and depictions of the deaths by guillotine of Louis XVI and, ten months later, Marie Antoinette, painted by an anonymous Dutch artist who witnessed both executions. The young Napoleon's career as a soldier is illustrated with his official portrait as Emperor Napoleon I (by Ingres in 1806) and in a large painting showing his defeat that ended the ill-fated Russian campaign in 1812.

One of the most interesting chapters, "The Building of Modern France" (1815-1885), traces the rise of the Second Republic under Napoleon III, the establishment of the Third Republic, and the flourishing of art, literature, and theater—promoted, in turn, by the romanticists and the realists before the impressionist movement swept the country. Among the many modern French artists represented are Daumier, Cézanne, Degas, Monet, Manet, Renoir, and Rousseau—and in more recent times, Matisse, Picasso, Gauguin, Dufy, Chagall, and Dubuffet.

Pierre Rosenberg, chief curator of the painting department of the Louvre, terms the book "masterful" in his introduction. His essay is a general discussion of the richness of French art through the centuries, its debt to painters and sculptors of other countries (and vice versa), the French predilection for color (blue and red in particular), and the flair French artists have had for depicting their lives and times with as much *joie de vivre* as possible. Bradley Smith has done a remarkable job in stressing these characteristics in one of the most impressive art books of the year.

—Hope Ridings Miller



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Exhibitions

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Indianapolis Museum of Art (Indiana), "Master Drawings from the National Gallery of Ireland," through February 17. One hundred works by Watteau, Cézanne, Picasso, and others comprise this four-century survey of master draftsmanship.

Jewish Museum (New York City), "The Jewish Heritage in American Folk Art," through March 15. Recounts more than two centuries of American Jewish history in wood carvings, paper cuttings, manuscript illuminations, paintings, quilts, and samplers. Travels to the Museum of American Jewish History (Philadelphia), Maurice Spertus Museum of Judaica (Chicago), and Skirball Museum (Hebrew Union College, Los Angeles).

Minneapolis Institute of Arts (Minnesota), "Whistler," through February 17. The sailors and ships in *Rotherhithe*, the distant view of Dutch windmills in *Zaandam*, and a rare self-portrait are three of the eighty etchings on exhibit in honor of the 150th anniversary of Whistler's birth.

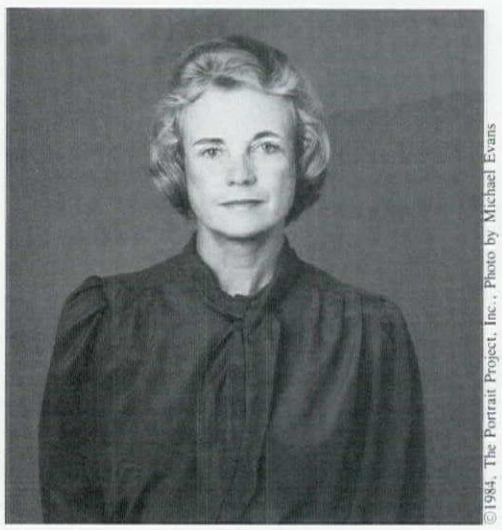
Museum of the City of New York, "Manhattan on Ice: Skating and Sleighing in Old New York," through January 27. Traces the history of ice-skating, with wooden ice skates, elegant costumes, and a life-size Victorian sleigh, as well as Currier and Ives prints and period photographs of lively skaters. Coincides with the reopening of the Wollman Memorial Rink in Central Park.

New-York Historical Society (New York City), "Centuries of Childhood in New York," February 28-August 25. Commemorating the 275th anniversary of the Trinity School, the exhibition explores the images of children and their education from 1709 to 1984. On display will be toys, games, books, clothing, paintings, engravings, and photographs, as well as a complete nineteenth-century schoolroom.

Philadelphia Museum of Art (Pennsylvania), "All American: Photographs by Burk Uzzle," through February 17. A witty and insightful view of America in seventy photographs—from joggers to a Mickey Mouse-crazed family in matching sweat suits to a crowded Rolling Stones concert to an elaborately tattooed motorcycle rider.

SOUTH

High Museum of Art (Atlanta, Georgia), "American Cut Glass: The Brilliant Period," January 24-March 10. About thirty objects from 1876 to World War I document the production of brilliant cut glass, known as *crystal* because of the high lead content.



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Sandra Day O'Connor, Associate Justice of the Supreme Court, from the "People and Power" exhibit.

Memphis Brooks Museum of Art (Tennessee), "Memphis in Memphis," through February 4. The Memphis Collection features a major selection of Memphis furniture, lighting, ceramics, fabrics, and glass, as well as original Memphis drawings. Following the premiere, the exhibition will travel throughout the United States.

Nelson-Atkins Museum of Art (Kansas City, Missouri), "John Sloan, A Printmaker," January 26-March 10. Such well-known images as *Turning out the Light* and *Love on the Roof* (along with portraits of Sloan's teacher and friend Robert Henri, dancer Isadora Duncan, and painter-teacher Thomas Anshutz) are included in the exhibit.

EAST

Corcoran Gallery of Art (Washington, D.C.), "People and Power: Portraits from the Federal Village," January 15-February 24. Funded by American Express and CBS Magazines, this exhibit includes more than five hundred black and white photographs of the people in power in Washington, D. C. who have had an effect on the Reagan administration—Sandra Day O'Connor, George Schultz, Caspar Weinberger, Tip O'Neil, Gary Hart, and more. Michael Evans, chief photographer to the president, captured the images.

National Gallery of Art (Washington, D.C.), "Degas: The Dancers," through March 10. Approximately sixty works mark the 150th anniversary of the birth of Degas by uniting for the first time the artist's paintings and sculptures of ballet subjects with pastels and drawings related to them, including *Orchestra of the Opera, The Dance Class, A Ballet Rehearsal,* and *Four Dancers.*

National Portrait Gallery (Smithsonian Institution, Washington, D.C.), "Miguel Covarrubias Caricatures," through January 13. Covarrubias draws and paints Ernest Hemingway, Alfred Lunt and Lynn Fontanne, H. L. Mencken, Igor Stravinsky, and many more. Also included are seventeen of his "Impossible Interviews"—Jean Harlow and Sigmund Freud; Noel Coward and Will Rogers; and Clark Gable and Edward, Prince of Wales.

Phillips Collection (Washington, D.C.), "Kimura: A Retrospective," January 19-March 10. Some fifty-seven of Kimura's monumental abstractions and lively pastels can be seen in his first American museum exhibition.

WEST

Amon Carter Museum (Fort Worth, Texas), "Charles M. Russell: Paintings, Drawings, and Sculptures," January 11-March 10. Taken from the extensive museum collection, this exhibit offers a look at Russell's illustrated letters and poems, his oil paintings, and his complete set of bronzes.

Dallas Museum of Art (Texas), "Visions: James Surls, 1974-1984," through January 13. Surls overlays the real with the fantastic in the forty-nine sculptures and nineteen drawings being surveyed. These dynamic pieces travel to the La Jolla Museum of Contemporary Art in California and to the Seattle Art Museum.

Denver Art Museum (Colorado), "Baroque Splendors of Mexico," through January 27. A fascinating exhibition of art from colonial Mexico (1521-1821), a virtually unknown era of art.

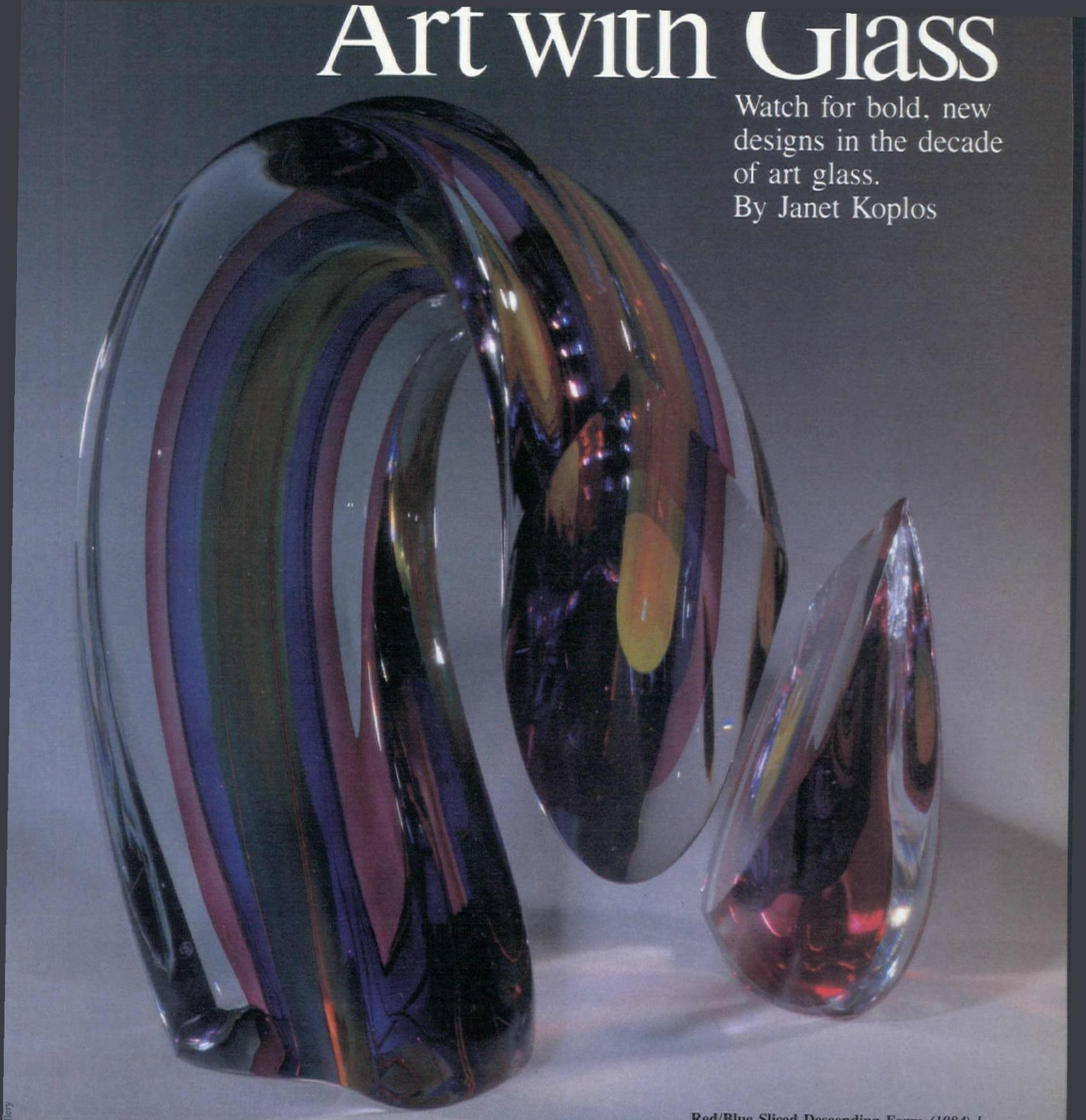
Frederick S. Wight Art Gallery (University of California at Los Angeles), "Tamarind: A Twenty-Five-Year Retrospective," through January 20. Twenty-five years have passed since June Wayne founded the Tamarind Lithography Workshop (now the Tamarind Institute in Albuquerque, New Mexico) for the stimulation and preservation of lithography in the United States; an exhibit of 150 original works celebrates this silver anniversary.

La Jolla Museum of Contemporary Art (California), "Golub," through January 27. The heroic nudes of the fifties and sixties, the *Vietnam* and *Napalm* series of the early seventies, and world leaders from the mid-seventies are the subjects of the forty-one paintings by Leon Golub. □

Art with Glass

Watch for bold, new designs in the decade of art glass.

By Janet Koplos



Red/Blue Sliced Descending Form *(1984) by Harvey K. Littleton.*

Courtesy Heller Gallery

traditions of painting, sculpture, interior design, decorative arts, and industry.

One has curves as gracefully languid as poured honey, sheerly draping from thin wires to pile up in ribbon-candy folds. Another is cool, glossy, and massive, only six inches high but carrying the visual power of a monumental sculpture. Another measures thirteen feet high and nearly twenty-five feet across, made of planes and panes, tilting precariously, lightweight yet threatening, industrial yet decorative. These are contemporary works of art made with the ancient medium of glass.

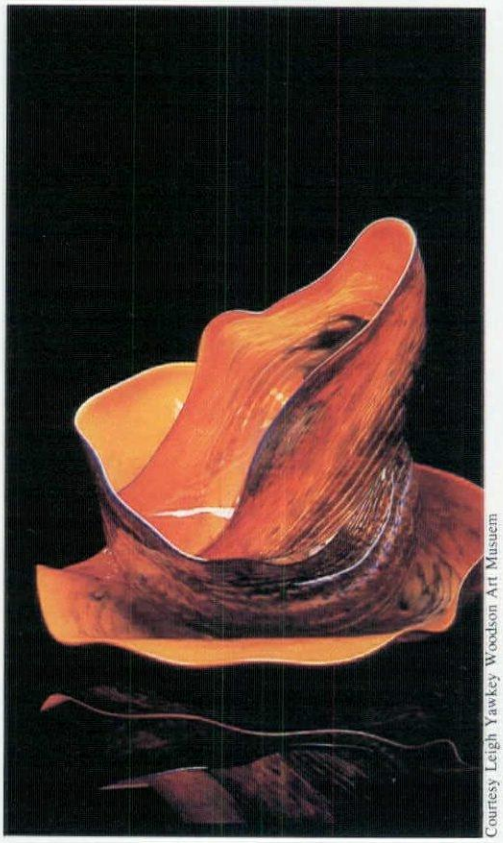
Glass is a substance of paradox. It is four thousand years old, yet so new as an artist's material that its novelty sometimes prevents its being taken seriously. It was precious to Egyptians, who used it interchangeably with gemstones, but today it is so commonplace in everyday objects that it is seldom given a second thought.

Glass is becoming a popular medium in creating art, but as an art material it resists categorization. Current works draw on the traditions of crafts, but they also draw on the traditions and aesthetics of painting, sculpture, interior design, decorative arts, and industry—and often several of these at once.

Glass as a contemporary artist's material was born in 1962. In that year, Harvey Littleton organized a pair of workshops (with the Toledo Museum of Art) which introduced smaller-scale and lower-temperature equipment and supplies that allow glass to be worked by one person alone or by a small team. Glass came out of the factory and took up residence in studios and college art departments. That fall, Littleton established the first college glass program in the United States at the University of Wisconsin at Madison.

Only one student from the original workshops has continued to work in glass, but out of Littleton's college program came a generation of teachers who fanned out across the United States, setting up new programs; probably one hundred exist today. The first graduate of Littleton's course was Marvin Lipofsky, now an influential teacher in the Bay Area of California. Another success story is Dale Chihuly, a Littleton student who subsequently headed the glass program at the Rhode Island School of Design. In 1971 Chihuly established the Pilchuck School of Glass in Washington State, a summer program which is the only American school devoted entirely to studio glass. Some fifty miles north of Seattle, Pilchuck School has now put down roots with rustic log buildings, including an open-sided and conically roofed studio where the glass is blown.

With the growth of college glass programs has come a growth in galleries and sales. Prices for



Courtesy Leigh Yawkey Woodson Art Museum

Above: From Macchia Series *(1983) by Dale Chihuly, founder of Pilchuck School. Opposite: An untitled work from Mary Ann "Toots" Zynsky's* Bird's Nest Series *(1983).*

major pieces jumped from three figures to five; some artists' works have doubled in price in two years. But Tom Boone, cofounder of Habatat Galleries (which represents over 150 glass artists), asserts that the recent museum interest in displaying glass art is the true test of the acceptance of glass as a fine-art medium. "I can't imagine anything more important that's happened to the field," he says. Boone has placed more than forty pieces of art glass in the past year in museums across the United States, including the Philadelphia Museum of Art, Saint Louis Museum of Art, the High Museum of Art (Atlanta), and the Detroit Institute of Art. "It proves everything I've done in the last few years," Boone says simply.

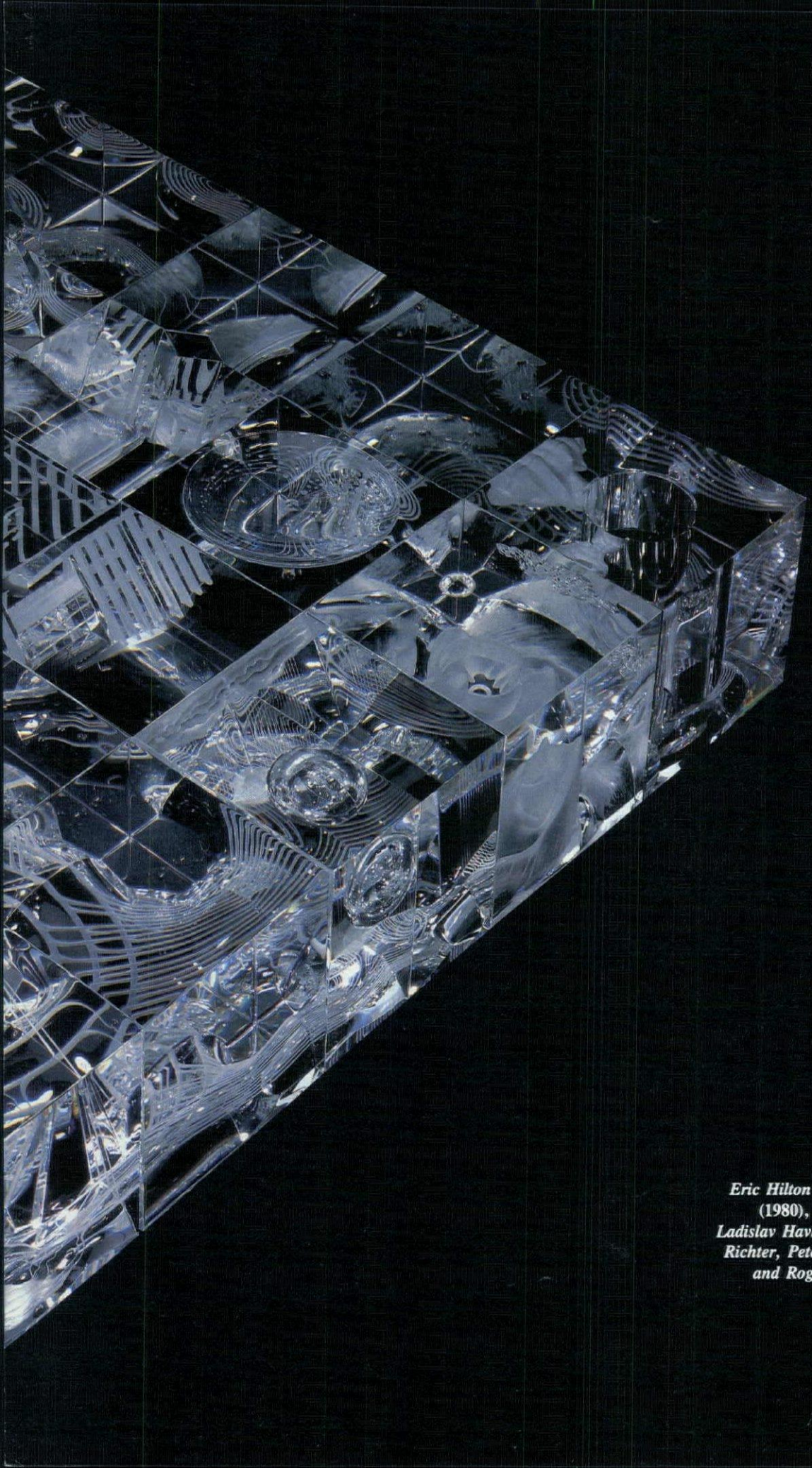
Two galleries are closely identified with the rise of art glass. Douglas Heller established Contemporary Art Glass on New York City's Madison Avenue in 1974, taking a different tack from previous galleries by representing young artists with college fine-arts backgrounds. Heller has regularly presented solo shows of both young and well-established American glass artists, introduced major European factories and artists to American collectors, encouraged museum collections, and consistently worked at developing a climate of acceptance for glassworks in the fine arts.

Heller's gallery grew along with the glass field. Within a few years, he opened a second space, then moved it onto Madison Avenue just down the street from the original gallery, and later established a large SoHo gallery to show glass and other art forms. Last summer he and his brother (and partner) Michael combined the two galleries in the SoHo location and expanded to 4,500 feet of exhibition space under the name of Heller Gallery. A regular part of Heller's educational effort has been major group exhibitions.

The second significant glass gallery is Habatat Galleries of Detroit, founded by brothers-in-law Tom Boone and Ferdinand Hampson in 1971. Habatat developed in the opposite direction from Heller Gallery; when it opened, it showed glass among many other art forms, but it now focuses entirely on glass. An adjunct to the Detroit space is the Venture Gallery, which shows functional glass objects and fine crafts such as jewelry and pottery. A second Habatat opened in 1983 in Bay Harbor Islands, near Miami, Florida.

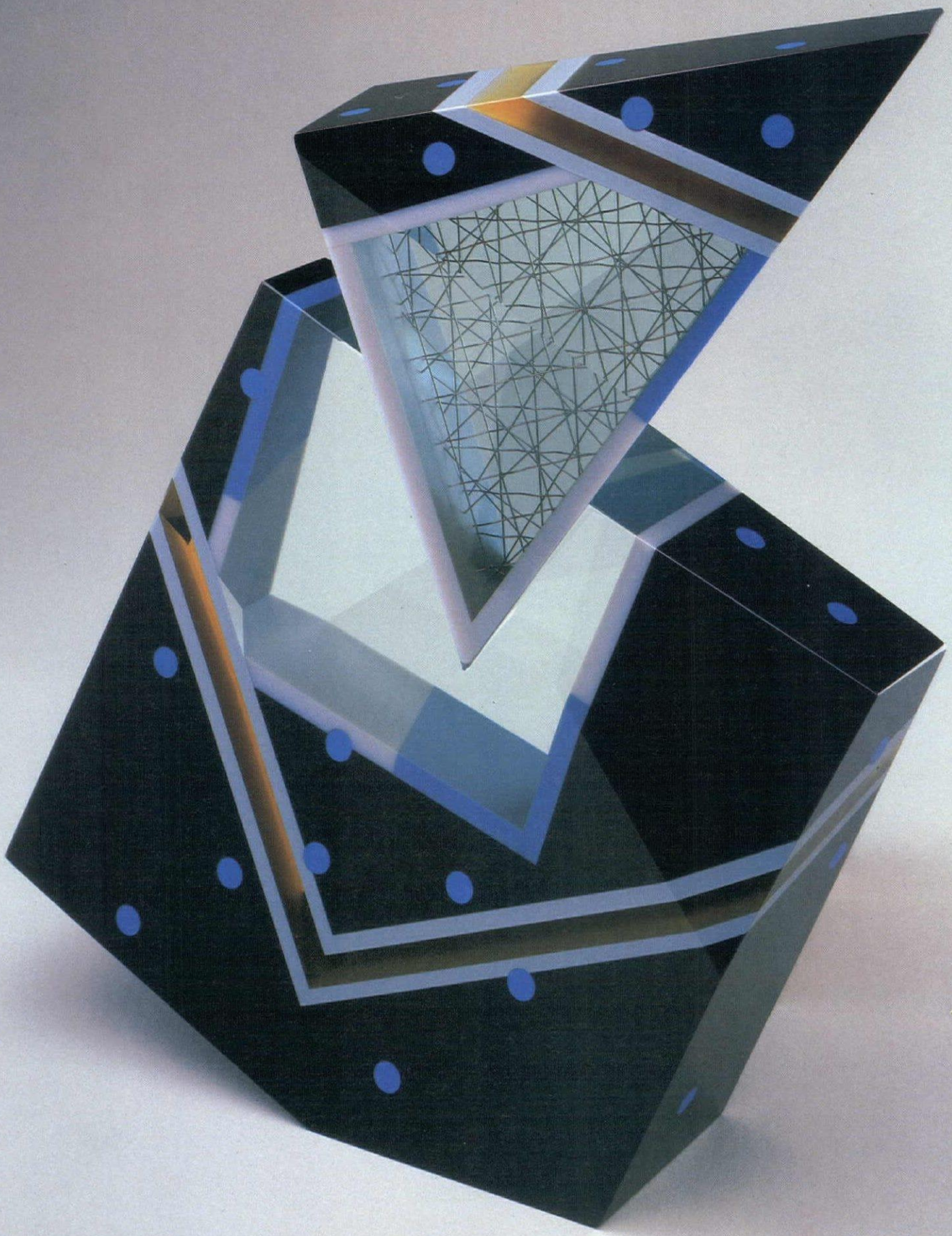
Habatat, like Heller Gallery, shows both American and foreign artists. Habatat is also known for its annual national glass exhibition, which began in 1972 with the works of twelve artists and grew so rampantly that space and logistics required limiting the exhibition to a hundred or so. Hampson selects as few as 5 percent of the submissions and focuses the exhibitions on important directions and artists in the field. He is also steering the nationals away from typical production work (such as goblets) and traditional decorative objects (such as paperweights). The nationals are held each year in April at the Detroit gallery and for the last several years have been accompanied by dozens of related exhibitions in the city and across the state and by a gubernatorial proclamation of Michigan Glass Month.

The only glass-specific museum in the United States is the Corning Museum of Glass in Corning, New York. It was founded in 1951 to commemorate the one-hundredth anniversary of the Corning Glass Works and in 1980 expanded into a new building housing a collection of twenty thousand objects. The museum has been a regular patron of the Glass Art Society, an association of



Eric Hilton's* Innerland (1980), *engraved by Ladislav Havlik, Lubomir Richter, Peter Schelling, and Roger Selander.

Courtesy Steuben Glass



© Susie Cushner, 1983

Studio-produced glass art has an intensity of focus, a singleness of expression, and a subject matter.

artists and others interested in contemporary glass, and has also supported contemporary work through exhibitions. Its international competition in 1959 is the benchmark against which contemporary activity in glass is measured. In that exhibition, nearly all the works came from designers working in factories, and individual studio artists were rarities. Today, the proportions have nearly reversed.

Of course, factory-produced designer glass is still esteemed for decorative objects and functional ware. The preeminent American name in this field is Steuben Glass, established in 1903 as the art adjunct of Corning Glass Works. Last year its New York City store celebrated "Fifty Years on Fifth" with a special exhibition. In recent years, Steuben has developed artist-in-residence relationships with artists who customarily work independently.

But the excitement of the last two decades has been in the individual artist's development. The earliest studio glass stuck with vessel form. (One reason was probably that the first artists were converts from the pottery discipline, but other reasons are that the rotation of the blowpipe, like the rotation of the potter's wheel, is intrinsically related to the hollow container form and that breaking a bubble of glass off a blowpipe automatically creates a vase.) Then, in the early seventies, the glass field burst wide open, going in all directions. Vessels continued to be made, but glass moved into the sculpture realm, and, at the same time, a revival of interest in flat glass opened up new possibilities. Today artists all over the United States are using glass as a medium in a variety of ways. This is a cross section of those artists and their styles:



Courtesy Corning Museum of Glass

Art glass can be as varied in substance and style as the individual artists making them, such as Dan Dailey's 1980 Café *(above) and this work from William Carlson's 1983-84* Contrapuntal Series *(opposite).*

■ **Howard Ben Tré.** Ben Tré studied at the Rhode Island School of Design and still lives in Providence, where he casts solid-glass sculptures that seem ancient and futuristic at the same time. His frosty, irregularly surfaced objects break away from the stereotype of beautiful glass and adopt the imagery of industry and architecture by creating ambiguous forms that remind one of structural supports, machinery, and rocket parts. Charles Cowles Gallery (New York), Habatat Galleries (Detroit and Miami), and Hadler-Rodriguez Galleries (Houston) represent Ben Tré's work.

■ **William Carlson.** Carlson teaches at the University of Illinois at Champaign-Urbana. In cast, cut, and laminated forms, he emphasizes the reflective and refractive properties of glass. His complex, multipart vessels oppose transparency/opacity, positive/negative, color/no color, and inside/outside. Interior depths are defined by multifarious fillings, by fine wire lines that subdivide the space, or by tiny bubbles which rest like fossilized dust in the solid interiors. Heller Gallery (New York) and Betsy Rosenfield Gallery (Chicago) represent Carlson.

■ **Sydney Cash.** An independent New York artist, Cash creates "pours" of glass within an architectural framework of wires or within the containing framework of a transparent box. His works often seem shrinelike or suggest stage sets populated by found objects and graceful, fabric-like drapes of colored glass. Heller Gallery (New York) is Cash's primary gallery. Habatat Galleries (Detroit and Miami) also represent Cash's work.

■ **Dan Dailey.** Head of the glass program at Massachusetts College of Art, Boston, Dailey previously sandblasted into the thick walls of vessels. More recent works are pieced reliefs of topical reality, such as bars or smoking cars, and blocky, mechanical figures engaged in dancing or other activities. Kurland-Summers Gallery (Los Angeles), Habatat Galleries (Detroit and Miami), and Betsy Rosenfield Gallery (Chicago) represent Dailey's work.

■ **Henry Halem.** A longtime teacher at Ohio's Kent State University, Halem works on a flat surface, using glass, Vitrolite, and other materials to create abstract pictures. The areas of color are pieced together and so focus attention on edges and the relationship of parts. In tone, Halem's works vary from near-punk to Oriental serenity, but they are always fragments of life experience or perception. Habatat Galleries (Detroit and Miami) is Halem's primary gallery, but his works can also be found at Snyderman Gallery (Philadelphia) and Heller Gallery (New York).

■ **Robert Kehlmann.** A Berkeley studio artist, critic, and scholar with a book on flat glass in the works, Kehlmann creates very simple, painterly pictures. But the modulation of color in the glass and the depth of color caused by the thickness of the glass can create atmospheric effects that no paint could ever duplicate. Kehlmann is one of many contemporary stained-glass artists who use the functional lead line (which joins together the parts of a panel) as an aesthetic element, comparable to line in a drawing. William Sawyer Gallery (San Francisco) is Kehlmann's primary gallery, but his works can also be found at Habatat Galleries (Detroit and Miami).

■ **Susie Krasnican** and **Margie Jervis.** Collaborators who have worked together since their student days at the Rhode Island School of Design, Jervis and Krasnican now work in the Washington, D.C., area. Their earlier works were cubistic bowls or plates with thick walls and rims interrupted by wide and deep notches. Their newest series, *Silhouettes and Profiles*, uses sandblasted, color-shaded planes of glass, coupled with real light and shadow, to create the illusion of three-dimensional objects. Heller Gallery (New York) is the primary gallery of the artists.

■ **Joel Philip Myers.** A former designer who has been an important teacher for more than a decade as head of the glass program at Illinois State University, Myers uses vessels as surfaces for a collagelike approach, overlapping fragments of luminous colors. His glass objects are not sculptures but drawings in the round. Habatat Galleries (Detroit and Miami), Betsy Rosenfield Gallery (Chicago), and Heller Gallery (New York) represent Myers's work.

■ **Richard Posner.** An independent artist in

Seattle, Posner is probably the most literary and witty of all contemporary glass artists. His large panels of architectural glass—in the San Francisco Exploratorium and the Multnomah County (Oregon) Elections Building—and his smaller individual panels contribute unusual social commentary and often biting humor. The Greg Kucera Gallery (Seattle) handles Posner's art.

■ **Thermon Statom.** Now teaching at the University of California at Los Angeles, Statom is a young artist using industrial glass panels which he assembles, paints with glue, etches, or otherwise marks. He is one of just a few artists pushing glass in the direction of room-size or larger sculpture and using the scale and presumed fragility of glass to create a sense of danger and tension.

The range of these eleven artists is an indication of the varied nature of glass. Their works, and the works of other studio-glass artists, are not always vastly different in *form* from decorative glass but have an intensity of focus, a singleness of expression, and a subject matter (formal qualities of design and material, personal emotions, topical issues, etc.). Designed glass produced in factories is often exquisite and virtually flawless as design, but its replication does not allow the idiosyncracies or spontaneity of individual glasswork. The studio-glass movement grew out of the individualistic impulse to create art, and it has. □



© Dick Busher, 1984

Glass artist Richard Posner's work often conveys his own social commentary, as in The Nuclear Family Kitschina *(1981).*

Glass Menageries

Major galleries that handle glass art exclusively include the following:

David Bernstein Gallery (Boston, Massachusetts), 36 Newbury Street, 617/267-3779.

The Glass Art Gallery (Toronto, Ontario), 21 Hazelton Avenue, 416/968-1823.

Glass Gallery (Bethesda, Maryland), 4931 Elm Street, 301/657-3478.

Habatat Galleries (Bay Harbor Islands, Florida, near Miami), 1090 Kane Concourse, 305/865-5050; (Lathrup Village, Michigan, near Detroit), 28235 Southfield Road, 313/552-0515.

Heller Gallery (New York, New York), 71 Greene Street, 212/966-5948 and 965 Madison Avenue, 212/988-7116.

Kurland/Summers Gallery (Los Angeles, California), 8742-A Melrose, 213/659-7098.

Other important galleries that handle glass art, though not exclusively, include the following:

Betsy Rosenfield Gallery (Chicago, Illinois), 212 West Superior Street, 312/787-8020.

B. Z. Wagman Gallery (St. Louis, Missouri), 34 North Brentwood Boulevard, 314/721-0250.

Holsten Galleries (Palm Beach, Florida), 206 Worth Avenue, 305/833-3403.

Snyderman Gallery (Philadelphia, Pennsylvania), 317 South Street, 215/238-9576. □

Taking It On the Road

Exhibitions featuring art glass are taking place all over the United States, sometimes traveling outside the country. They include the following:

Americans in Glass, 1984. Organized by the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin, this exhibition features the work of approximately seventy artists, including David Huchthausen, Harvey Littleton, Marvin Lipofsky, and Dale Chihuly. Kunstmuseum (Düsseldorf, West Germany) through January 13, then travels to Hannover, West Germany; Copenhagen, Denmark; Reykjavík, Iceland; Manchester, England; Frankfurt, West Germany; Arnhem, Netherlands; and Zurich, Switzerland.

Czechoslovakian Contemporary Glass. Featuring Stanislav Libenský and his wife Jaroslava Brchtova (the parents of contemporary glass), Pavel Hlava, and twenty-eight artists are exhibited. Boca Raton Art Museum (Florida), January 2-31.

Dale Chihuly: A Decade of Glass. Organized by the Bellevue Art Museum in Bellevue, Washington, this exhibition is at the Illinois State University Gallery (Normal, Illinois), January 15-February 26, then travels through 1986 to Madison, Wisconsin; State College, Pennsylvania; Little Rock, Arkansas; Muskegon, Michigan; Ames, Iowa; Montreal; and Richmond, Virginia.

Frederick Carder: Portrait of a Glass Maker. A special exhibition of early Steuben glass at the Corning Museum of Glass in Corning, New York, April 27-October 20.

Glass Sculpture by Pavel Hlava. Habatat Galleries (Bay Harbor Islands, Florida), through January.

Harvey K. Littleton: A Retrospective Exhibition. Organized by the High Museum of Art in Atlanta, this exhibition is on view February 10-April 7 at Brunnier Gallery and Museum (Ames, Iowa), then travels to Atlanta, Georgia; Milwaukee, Wisconsin; and Portland, Maine.

Pressed Glass: 1825-1925. Focuses on art glass produced by companies such as Boston and Sandwich; Curling, Robertson, and Company; and Baccarat. Cincinnati Art Museum (April 13-May 26).

Richard Ritter: One-Man Exhibition. Sixteen multi-layered, three-dimensional abstract pieces. Habatat Galleries (Lathrup Village, Michigan), March 2-23.

Sculptural Glass. Features twenty-five artists, including Howard Ben Tré and Dale Chihuly. Ella Sharp Museum (Jackson, Michigan), September through October of 1985.

Sculpture by Howard Ben Tré. Features cast-glass pieces. Habatat Galleries (Lathrup Village, Michigan), May 11-June 1.

Steven Weinberg, David Huchthausen: Sculptural Glass. Habatat Galleries (Lathrup Village, Michigan), March 2-23.

The Thirteenth Annual National Glass Invitation. The oldest, largest, most comprehensive glass exhibition in the United States—featuring approximately120 artists, including Chihuly, Littleton, Myers, Halem, and Carlson. Habatat Galleries (Lathrup Village, Michigan) through the entire month of April. □

WASHINGTON, D.C.

Exploring Pennsylvania Avenue



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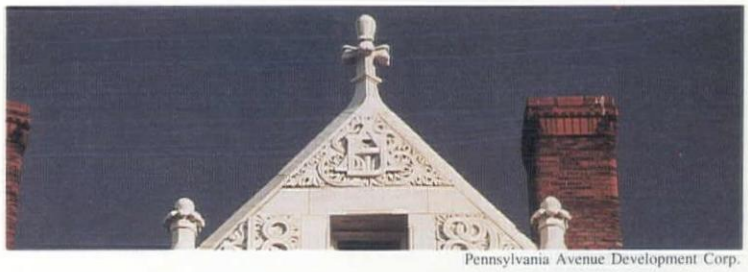
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WASHINGTON, D.C.

From the White House to the Capitol, Pennsylvania Avenue is steeped in tradition yet is bustling with new developments. This is truly the Main Street of the Nation. By Peter J. Ognibene



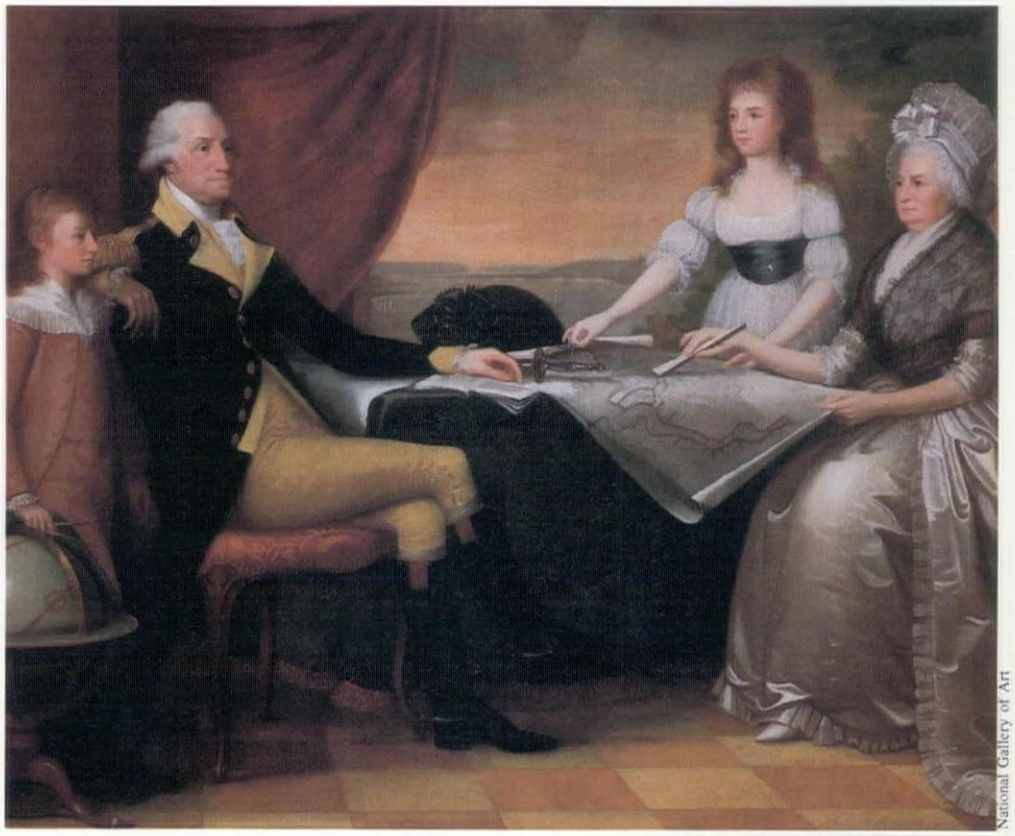
Pennsylvania Avenue Development Corp.

It is called Avenue of Presidents and Main Street of the Nation. Conceived by Major Pierre Charles L'Enfant, a French architect who served during the American Revolution, Pennsylvania Avenue is the thoroughfare that joins the White House and the Capitol.

Today, the mile and a half between those two buildings can be covered in a few minutes. When L'Enfant drew his plans in 1791, the distance appeared greater because the land in between was a forest thick with alder bushes and riddled with swamps. When George Washington walked down Pennsylvania Avenue to lay the cornerstone of the Capitol in 1793, he and his party of masons had to dodge stumps and gingerly balance themselves as they crossed the logs straddling Tiber Creek.

Thomas Jefferson took an intense interest in Pennsylvania Avenue and often went on horseback from the White House to supervise its landscaping. The Lombardy poplars that he had planted were replaced by elms in 1833, when Congress decided to pave the Avenue. Unfortunately, the macadam quickly deteriorated, leaving Pennsylvania Avenue (depending on the weather) aswirl with dust or awash with mud. One woman, carelessly stepping into a puddle, sank into three feet of mud. Gun carriages and other vehicles took such a heavy toll on the road during the Civil War that cavalry officers would ride on the sidewalks rather than risk injuring their mounts in the muck.

When Charles Dickens visited Washington in 1842, he was appalled that so little of L'Enfant's grand design had been realized. "It is sometimes called the City of Magnificent Distances, but it might with greater propriety be termed the City of Magnificent Intentions," said Dickens. "Spacious avenues that begin in nothing and lead nowhere; streets, mile-long, that only want houses, roads, and inhabitants; public buildings that need



National Gallery of Art



John Tennant

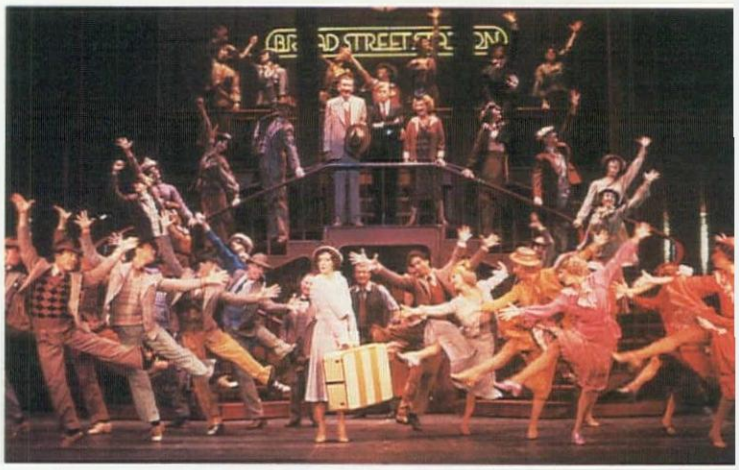


© 1984 Carol M. Highsmith

Clockwise from far right: Lloyd Lillie's bronze Chess Players *in John Marshall Park; Morris Louis's* Point of Tranquility *at the Hirshhorn Museum; Edward Savage's* Washington Family*; National Bank of Washington.*

PENNSYLVANIA AVENUE

Catch a new production at historic Ford's Theatre or make it an evening at any of Washington's venues for the lively arts. It will be an unforgettable date during your cultural adventure in the nation's capital.



but a public to be complete."

Dickens's acerbic observations hit the mark. Indeed, the transformation of Pennsylvania Avenue into a grand boulevard is still not entirely complete. Yet a visitor today will immediately appreciate the wisdom of L'Enfant's design.

Strolling down the Avenue

Our stroll begins at the White House and, with detours and pauses here and there, follows Pennsylvania Avenue to the Capitol. After exploring Capitol Hill, we will venture down the Mall, a beautiful esplanade in L'Enfant's scheme that is now home of the Smithsonian Institution and the greatest concentration of museums on earth. (All addresses are in the northwest quadrant unless otherwise specified. The area code for Washington, D.C., is 202.)

Built somewhat in the Palladian style with white Virginia sandstone, **The White House** (1600 Pennsylvania Avenue, 456-7041) did not officially acquire that title until Theodore Roosevelt's day. L'Enfant, who spent his boyhood amid the splendors of Versailles, wanted to call it the President's Palace, but the representatives of the new nation, having just fought the English Crown, demurred. Originally called the President's House, it became the Executive Mansion under Madison.

When John and Abigail Adams, the first presidential couple to reside there, arrived in 1800, only six rooms had been completed. They were so cold, wrote Mrs. Adams, that they had to keep fires going constantly. Jefferson, a widower, thought the house too imposing for a democratic leader. It was, he said, "big enough for two emperors, one pope, and the grand lama." To make it a bit more homey, he had cow sheds and stables built (the latter were still being used when Herbert Hoover took office).

Unfinished, the East Room was used by Abigail Adams to hang the family's wash; Theodore Roosevelt's children made it their roller-skating rink. Visiting heads of state are often received in the East Room. It has seen a few presidential wedding receptions and far too many presidential funerals. Along with the Rose Garden, the East Room is the high point of the public tour.

Though visitors may enter at ten in the morning, people often line up as early as eight by the entrance on East Executive Drive. If you are in line before noon, you can usually gain admission. On crowded days, however, the walk-through may last only ten minutes. Write your senators or representatives well in advance of your visit, and you may be able to get tickets for a special tour.

Just north of the White House is **Lafayette Square**, a favorite sunny-day spot to sit, read the paper, or perhaps nibble a brown-bag lunch. Like London's Hyde Park, it plays a vital role in the political discourse so vital to a democracy. The Constitution guarantees "the right of the people peaceably to assemble and to petition the government for a redress of grievances." In Lafayette Square, you will see the practical embodiment of that guarantee. The protestors may be of the right or of the left. Most are deadly earnest, but levity sometimes enters the picture. During the dark days of Watergate, for instance, a man stood on the sidewalk bordering Pennsylvania Avenue and held up a sign, Honk If You Think He's Guilty.

Built by Commodore Stephen Decatur, a great naval hero in the War of 1812, **Decatur House** (748 Jackson Place, 673-4030) was the first private residence on Lafayette Square. Decatur was killed in a duel in 1820, a year after moving into the house. Memorabilia from his day are displayed on the first floor; the drawing rooms on the second floor were furnished by subsequent owners.

Around the corner is the **Renwick Gallery** (Seventeenth Street and Pennsylvania Avenue, 357-1300). Built in 1859 in the style of the Second Empire, it was designed by James Renwick, Jr., the architect who created the Smithsonian Institution's "castle" on the Mall. Threatened with demolition in the 1960s, the Renwick became a wing of the Smithsonian for exhibits of nineteenth-century artists and artisans.

Southeast of Lafayette Square is the **Treasury Building** (Fifteenth Street and Pennsylvania Avenue, 566-2000). Patterned after the Temple of Minerva in Athens and surrounded by seventy-two Ionic columns, the Treasury is the most prominent example of the Greek-revival style of architecture so popular in nineteenth-century America. Neither tours nor free samples are available, but there is a small exhibit hall adjacent to the entrance on East Executive Drive, opposite the White House visitors' gate. There, you will find an 1877 telephone, the first in the city, that linked the Treasury to the White House of Rutherford B. Hayes. Dies for coins and military medals are on display, and, for one dollar, you can buy a pewter blank and see it stamped into a White House medallion.

Pennsylvania Avenue disappears at the northeast corner of the Treasury and resumes its eastward course three blocks south. L'Enfant's plan called for an unbroken vista between the White House and the Capitol. The Treasury blocks the view because, legend has it, the planners disagreed over where to lay the cornerstone. Incensed by their dillydallying, President Andrew Jackson took a few steps outside the White House and thrust his cane into the ground. "Put it here," he said.

As you round the Treasury's southern entrance and look east, you get your first clear view of the Capitol. Just across the street, in a shady square, stands the **General William Tecumseh Sherman Monument.** On the pedestal supporting an equestrian statue of the famous Civil War general are tableaux commemorating his military career that began with the Seminole Wars in 1840 and ended in 1884, after fifteen years as commanding general of the army. The monument marks the spot where Sherman reviewed the greatest parade ever seen on Pennsylvania Avenue: the two-day march of two hundred thousand victorious Union soldiers.

Across Fifteenth Street lies **Pershing Park**, a memorial to General of the Armies John J. Pershing, who is depicted in a lifelike bronze statue, field glasses in hand, spurs on his boots. Marble tablets provide maps and synopses of the Meuse-Argonne and Western Front campaigns of World War I. In the winter, the center of the square is flooded and turned into an ice-skating rink; noontime concerts are held during the warmer months.

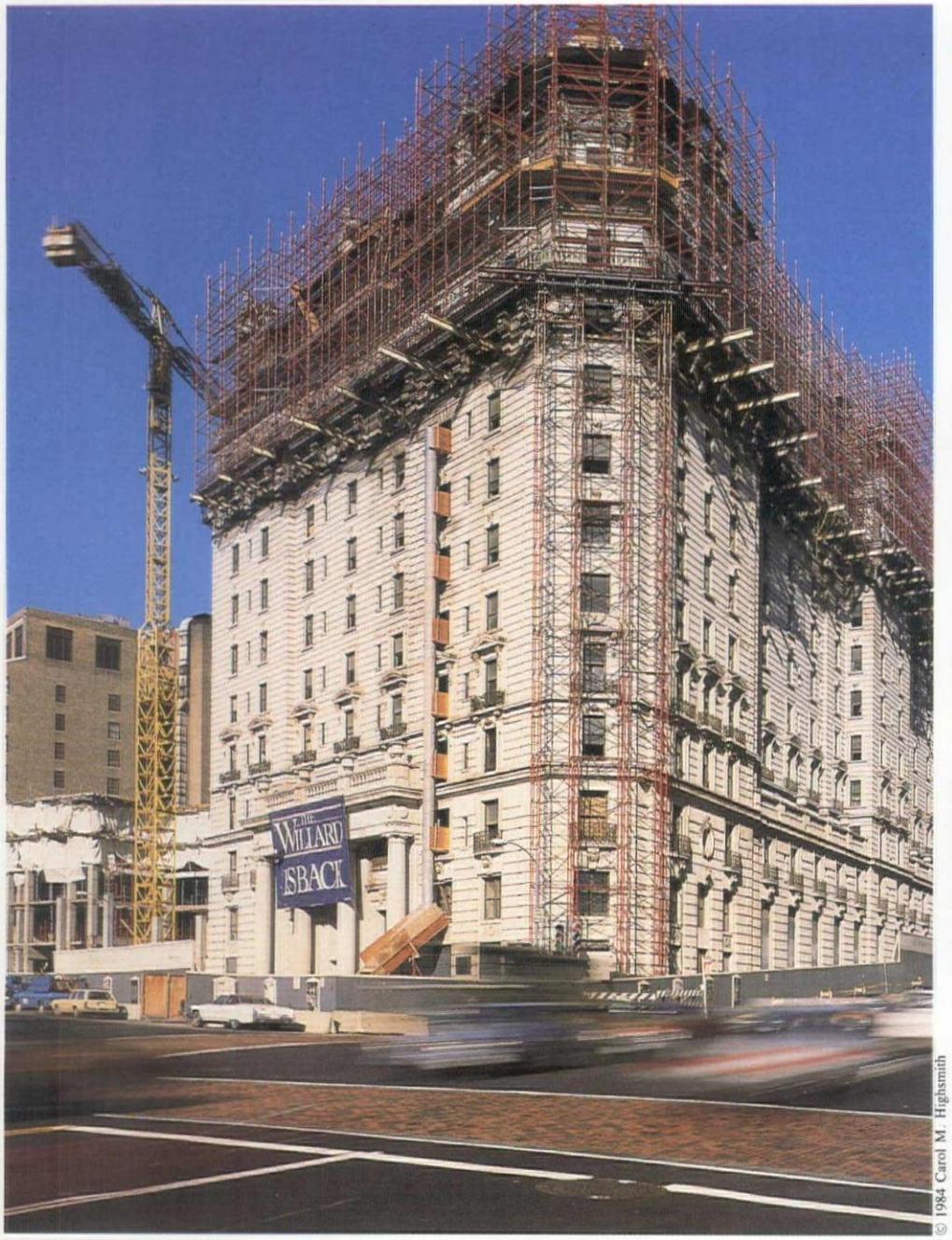
Directly opposite the square is the venerable

Washington, D.C., is a world center for the performing arts. In addition to the **National Theatre** and **Ford's Theatre** (see pages 22 and 26), Washington has **Arena Stage** (Sixth and M streets, Southwest, 554-9066). Founded in 1950, when legitimate theater was all but unknown outside New York, the Arena and its resident company have flourished. Three theaters share a single roof. The smallest is the **Old Vat Room**, which features Stephen Wade's one-man show, *Banjo-Dancing, or the Forty-eighth-Annual Squitters Mountain Song-Dance Folklore Convention and Banjo Convention . . . and How I Lost.* Originally scheduled for a three-week run, Wade has been plunking his banjos, singing, and telling jokes to packed houses for three years now.

Upstairs, plays are performed beneath the proscenium arch of the **Kreeger Theater** and in the round at the **Arena Theater**. Under founder and producing director Zelda Fichandler, the company produces eight plays during its regular season (October to June), ranging from classics by Shakespeare, Molière, and Shaw to experimental pieces by today's new playwrights. In addition to productions by its resident company, Arena presents an astounding variety of works and performers during the year.

The **Kennedy Center for the Performing Arts** (254-3600) has been the venue for world-class musicians, actors, and dancers in its Concert Hall, Opera House, and Eisenhower Theater. The season for the **National Symphony Orchestra** (758-8100), led by Maestro Mstislav Rostropovich, begins in the fall and runs well into the spring. Performances of the **Washington Opera** (822-4700) start in late October and end in early February. The American Ballet Theatre, the New York City Ballet, and the Joffrey Ballet appear frequently on the stage of the Opera House. (For detailed program and ticket information, write for a copy of the bimonthly bulletin *Two on the Aisle,* Kennedy Center for the Performing Arts, Washington, D.C. 20566.)

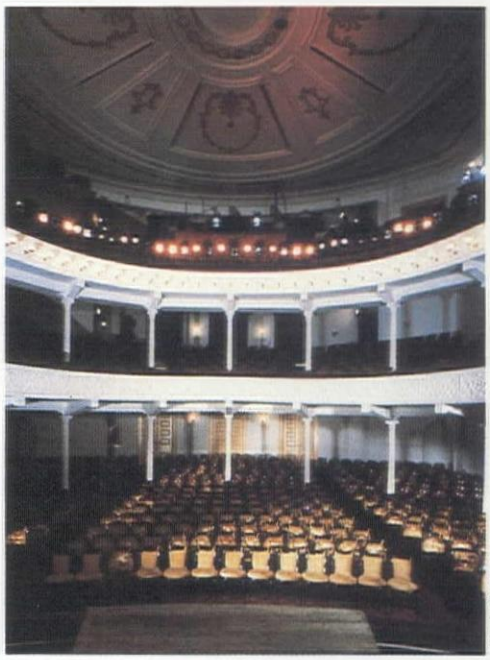
There are also dozens of small theaters, chamber-music groups, and local dance companies that perform throughout the metropolitan area. The Friday *Weekend* and Sunday *Show* sections published by the *Washington Post* are the best sources of information on current performance schedules. □



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Earl Robbin

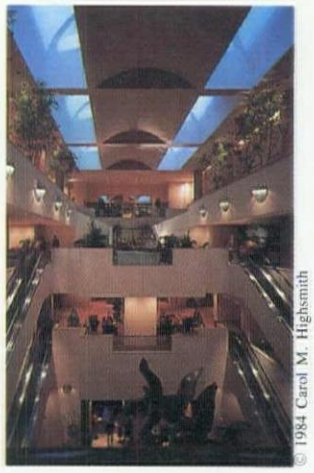


Ann Latham

Opposite page, top: The National Theatre recently hosted the Broadway touring production of Forty-second Street. *Left: The historic Willard Hotel, where Calvin Coolidge lived in 1923, is undergoing extensive refurbishment. Top:* All Night Strut, *a forties-style musical revue, at Ford's Theatre. Above: An interior view of Ford's, which is open for tours in the daytime and for productions at night.*

PENNSYLVANIA AVENUE

Stay at the stately Hotel Washington or the elegant, modern Marriott. The area around Pennsylvania Avenue features a fine lineup of convenient and comfortable hotels.


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There are only three hotels on Pennsylvania Avenue between the White House and the Capitol. The ultramodern **J. W. Marriott** (1331 Pennsylvania Avenue, 393-2000), the flagship of the well-known chain, shares a common roof with National Place and its fifty shops and restaurants. Art abounds in the lobby's four-story atrium.

Hotel Washington (Fifteenth Street at Pennsylvania Avenue, 638-5900) has been a favorite lodging of presidents and national and international dignitaries since the hotel opened in 1918. The Italian Renaissance-style building, Washington's oldest operating hotel, has its original lobby decor of brass, marble, and Oriental rugs.

The new **Hotel Bristol** (2430 Pennsylvania Avenue, 955-6400) is an all-suite hotel featuring **Willard Hotel**, which barely escaped the wrecker's ball and is now undergoing massive renovation. No commercial establishment has played so great a role in the history of the nation's capital. In February 1861, delegates from twenty-one states met in the hotel's concert hall for three weeks in a final, desperate attempt to avert civil strife. Julia Ward Howe wrote her poem "The Battle Hymn of the Republic" at the window of her room in the Willard, after gazing at "the watch fires of a hundred circling camps." Frequented by presidents, congressmen, ambassadors, lobbyists, and the press, the Willard (wrote novelist Nathaniel Hawthorne) "may be much more justly called the center of Washington and the Union than either the Capitol, the White House, or the State Department." The new Willard is slated to open in the summer of 1986.

Built in 1918, the **Hotel Washington** (Fifteenth Street and Pennsylvania Avenue, 638-5900) has an old-fashioned, slightly faded elegance. Until recently, it was the only hotel still in business on the Avenue.

That changed with the opening of the **J. W. Marriott Hotel** (1331 Pennsylvania Avenue, 393-2000). Its rooms and suites, 774 in all, are among the most modern and spacious in the city. Because so many government buildings line Pennsylvania Avenue, the area used to be deserted after dark. The J. W. Marriott has been a major factor in reviving Pennsylvania Avenue as a night spot.

Integrated into the Marriott are six commercial levels with more than fifty shops. At the **National Locker Room** (737-0001), you can find caps, shirts, and mugs with the official logos of your favorite college or pro teams. **Dallas Alice** (628-8686) features T-shirts and other apparel with imprinted messages, such as the quintessential Washington boast, My lawyer can beat your lawyer. There are also boutiques specializing in women's sportswear, shoes, and accessories. Nearly half the shops are devoted to gastronomical needs, desires, and whims. The upper floor, appropriately known as the Food Hall, is a walker's smorgasbord, with hot Hunan dishes, pizza, barbecue, ingeniously stuffed potatoes, batter-fried vegetables, yogurt, tropical fruit, and ice cream. The other floors have bakeries and bagelries, and chocolates, nuts, and coffee stores. If you like gourmet popcorn, you can get it plain or buttered at **Jack's Corn Crib** (737-0545); you can also have it coated with flavors such as strawberry, lemon, and watermelon.

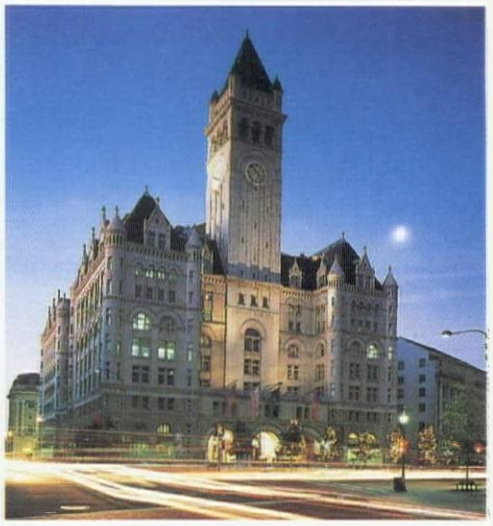
Next door to the Marriott is the **National Theatre** (1321 Pennsylvania Avenue, 628-6161). Founded in 1835 and reincarnated on the same spot after three fires, it recently underwent a $6-million renovation. The National Theatre, operated by the Shubert Organization, emphasizes blockbuster shows and plays.

Facing the Marriott and the National is **Western Plaza**, a pleasant place to stroll during theater intermissions. Carved into its stones are a map of downtown Washington and quotes about the city—some favorable, others (like Dickens's remark) not.

We have remained thus far on the more-fashionable, north side of Pennsylvania Avenue. During the Civil War, General Joseph Hooker's troops camped between the Avenue and the Washington Canal, a polluted waterway for barge traffic that ran along the route of present-day Constitution Avenue. Long after the war, residents called the area Hooker's Division because so many ladies of the evening walked its streets.

Bounded by Fifteenth Street and Pennsylvania and Constitution avenues, the area is known today as the **Federal Triangle**. Few of these government buildings are open to visitors. An exception is the **National Aquarium** in the Commerce Building (Fourteenth Street and Constitution Avenue, 377-2825). Founded more than a century ago, the aquarium contains some one thousand fishes and other aquatic creatures. Upstairs, the departmental "clock" keeps track of changes in America's population.

The tallest landmark on Pennsylvania Avenue is the **Old Post Office** (1100 Pennsylvania Avenue, 289-4224). Built in 1899 of gray Maine granite, it was inspired by the Romanesque structures of twelfth-century France. By 1934, with the Greek-





Top: The four-story atrium of the J. W. Marriott Hotel. Middle: The Old Post Office houses fifty specialty shops and five restaurants. Opposite: The 315-foot clock tower at the Old Post Office. Above: Established in 1835, the National Theatre has hosted more productions than any theater in the nation.

an imported gourmet food store. The luxurious suites feature marble baths and a kitchen or wet bar. A fourth hotel on the Avenue will be completely renovated by May 1986; the **Willard Hotel** (1401 Pennsylvania Avenue, 293-1171) promises to be the most lavish hotel in the capital.

It takes just five minutes to walk from the Capitol to the **Hyatt Regency Washington** (400 New Jersey Avenue, 737-1234). With its multistoried atrium and top-floor restaurant, the Hyatt offers excellent viewing. The hotel closest to the galleries and museums on the Mall is **Loew's L'Enfant Plaza** (480 L'Enfant Plaza, Southwest, 484-1000). Its 372 rooms all have French writing desks and marble-topped dressers.

The **Hay-Adams Hotel** (800 Sixteenth Street, 638-6600) resembles an English manor house; its oak-paneled dining room is in the Tudor style.

One block farther north is the **Sheraton-Carlton** (923 Sixteenth Street, 638-2626). Its sunny, comfortable lounge is an excellent place for an impromptu get-together. Built in 1926, it retains the elegance of that bygone era. A favorite of business travelers, the **Madison** (Fifteenth and M streets, 862-1600) is situated across from the *Washington Post*. The rooms and suites are spacious, as are its facilities for private meetings or meals.

The **Mayflower** (1127 Connecticut Avenue, 347-3000) has undergone extensive renovation and is convenient to some of the finest restaurants and shops. The **Embassy Row** (2015 Massachusetts Avenue, 265-1600) is located among the chanceries of foreign governments and is close to Dupont Circle and its excellent art galleries.

If it's warmth and old-fashioned gentility that you seek, both are abundant at the **Ritz Carlton** (2100 Massachusetts Avenue, 293-2100). It also boasts the **Jockey Club** (659-8000), whose reputation for French cuisine has increased with the decades.

The **Four Seasons** (2800 Pennsylvania Avenue, 342-0444) is near Georgetown and adjacent to the historic Chesapeake and Ohio Canal. The hotel can slow down the pace to serve an afternoon tea. The **Watergate** (2650 Virginia Avenue, 965-2300), a short walk to the Kennedy Center for the Performing Arts, has a gym, high-fashion boutiques, and **Jean Louis** (298-4488), one of the city's best French restaurants. □



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C A D I L L A C

Now, near the center of Pennsylvania Avenue, the dignity of the past combines with the excitement of the present to create one of the most distinguished new addresses in Washington, D.C.: 1001 Pennsylvania Avenue.

History itself provided the design inspiration for this 14-story limestone and brick building, and five historic facades on the block will be carefully restored and incorporated into the new full-block office complex.

The initial phase of the 795,000-square-foot project is already under construction, with completion of the first 435,000 square feet of space scheduled for Spring, 1986.

In its design, in its location, in the caliber of its detail, 1001 Pennsylvania Avenue clearly reflects the high development criteria of Cadillac Fairview. With a commercial portfolio in excess of 50 million square feet throughout North America, Cadillac Fairview builds only to the highest standards of quality—standards that are apparent throughout 1001 Pennsylvania Avenue.

■

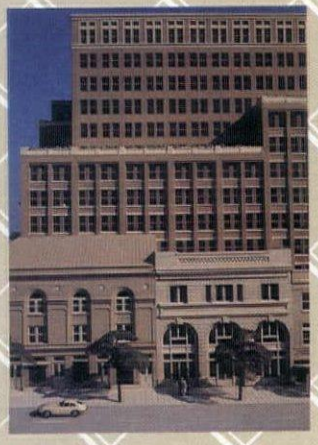
For information, please contact Cadillac Fairview Urban Development, Inc., 1331 Pennsylvania Avenue N.W., Suite 450, Washington, D.C. 20004, 202-662-7100.

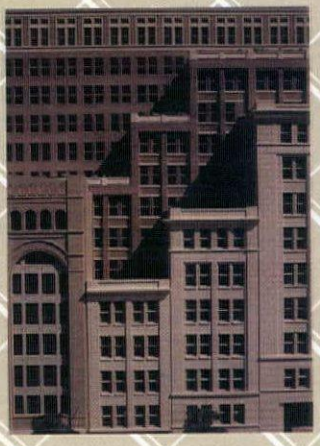
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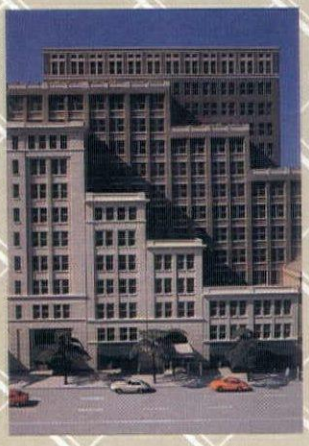
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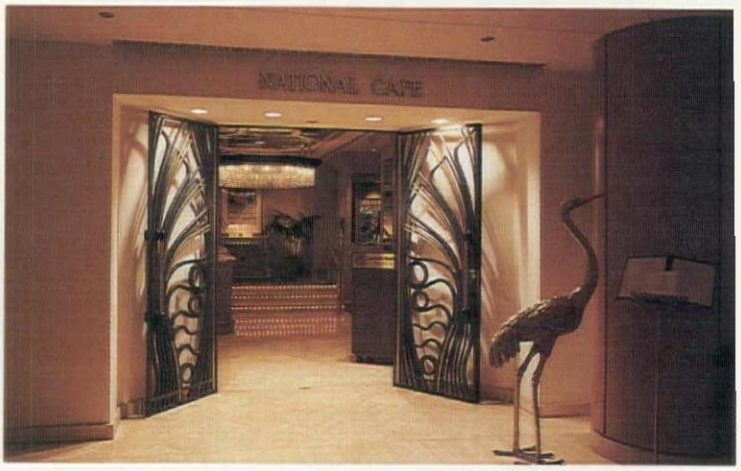


1001 PENNSYLVANIA AVENUE

F A I R V I E W

PENNSYLVANIA AVENUE

Discover uniquely cosmopolitan offerings at restaurants throughout the Pennsylvania Avenue area—from a French bistro to a Middle Eastern kitchen—where new eating spots are opening every day.



revival ascendant, the Old Tooth was slated for destruction. It was saved by the energetic opposition of citizens and astute politicians such as the late Nancy Hanks, who headed the National Endowment for the Arts in the early 1970s. In her honor, the official title of the renovated building is the Nancy Hanks Center.

The metal roof was stripped off the Old Post Office building and replaced by a glass skylight 215 feet high. The atrium beneath it is called the Pavilion, and on a busy day—which is to say, on most days—it resembles a street bazaar. Musicians, dancers, and magicians perform on the huge central floor; spectators sit at tables or stand about the perimeter. There are more than a dozen grocers and about two dozen merchants—some selling from pushcarts, others from tiny shops in the galleries that ring the cortile. You can escape the clamor and crowds at one of five restaurants. The designers of **Blossoms** (371-1838) had a puckish sense of humor: the cuisine is American, the palms and wicker furniture suggest Tahiti, but the view is of America's least-popular agency, the Internal Revenue Service. Before you leave, take the glass-enclosed elevator to the top of the building's 315-foot tower. The ride is free, the view magnificent.

At Tenth Street on the north side of Pennsylvania Avenue sits the **J. Edgar Hoover Building** (324-3000). Outwardly a massive concrete fortress, it is easily accessible to visitors. Not only does it have an excellent collection of American flags, beginning with the Grand Union of 1775—its guided tours are informative and entertaining, culminating with a marksmanship demonstration that always wins applause.

Just up the street is **Ford's Theatre** (511 Tenth Street, 347-4833), Washington's first successful theater. The nineteenth-century interior has been restored to its original elegance, creating an intimate ambience. The Theater reopened in 1968—after a century of inactivity—and today is truly America's theater offering the best in family entertainment, always commenting on the unique American heritage. Artists such as Luciano Pavarotti, Lena Horne, Bob Hope, and Jimmy Stewart have made appearances at Ford's.

For more than four decades, the famed Civil War photographer Matthew Brady had his studio above Thompson's Saloon, on Pennsylvania Avenue near the corner of Seventh Street. Today, it has been incorporated into the twin-turreted Apex Building, now the home of Sears World Trade. It is not open to the public.

Across from Pennsylvania Avenue stands the **National Archives** (523-3000). Built in 1934 on the site of the old Central Market, the Archives (with its seventy-two Corinthian columns, each weighing ninety-five tons) is another example of the Greek-revival style. The north entrance (Pennsylvania Avenue) is used by researchers; the south entrance, facing Constitution Avenue, leads to the Rotunda, where you can see the Declaration of Independence, the Constitution, and the Bill of Rights. The Archives is responsible for preserving photographs (five million of them) and documents of importance to the nation. Because it contains ships' manifests and military-service and pension records, it is a treasure trove for genealogical researchers. Situated near the bed of the old Tiber Creek, the Archives maintains pumps and powerful turbines to prevent groundwater from contaminating the records.

When **The Capitol** (224-3121) was erected, it was built too far down the western slope of Jenkins Hill. Architect Frederick Law Olmsted, Jr. set things right by redesigning the grounds to include supporting terraces for the building's western flank. The cast-iron dome was patterned after Saint Isaac's Cathedral in Saint Petersburg (now Leningrad). From 1855 to 1880, Constantino Brumidi, a political exile from Rome, painted heroic murals throughout the Capitol, including the fresco *The Apotheosis of Washington* (in the Rotunda). The most fascinating room is the old Senate Chamber, complete with original desks and candles, which was subsequently used by the Supreme Court from 1860 until 1935. When the House and Senate are in session, visitors can obtain passes from their senators and representatives to observe the proceedings from the galleries. The "Today in Congress" column in the *Washington Post* will give you a quick rundown on each day's congressional committee hearings.

Built of white marble in the style of a Roman temple, the **Supreme Court Building** (1 First Street, Northeast, 479-3000) took twenty-seven years to complete. Twin rows of Corinthian columns support a sculptured pediment; carved into the stone are the words Equal Justice under Law. Though space is limited, visitors may sit in the gallery and listen to the oral arguments and the questioning, often sharp and abrupt, by the nine justices. The *Post* publishes a brief "Supreme Court Calendar" summarizing each day's cases. In the basement, you can see exhibits and a film describing the history and work of the court.

Before you enter the main building of the **Library of Congress** (First Street and Independence Avenue, Southeast, 287-5000), walk around this American adaptation of the Italian Renaissance style. Look at its ornate details, such as the sculpted heads representing the races of man which serve as keystones above the main-floor windows. The resources of the library are vast: books, periodicals, photographs, maps, musical scores, films, and recordings. In the corridor before the Main Reading Room, you can see a Gutenberg Bible (only three are known to exist). Write for a monthly *Calendar of Events* to learn about concerts and lectures scheduled during your visit.

The Mall

The Mall begins at the foot of Capitol Hill and runs west to the Washington Monument and the Lincoln Memorial. It is a lovely place to walk, but an even better place to hop—from one museum to another. Seven museums affiliated with the Smithsonian Institution line this grassy esplanade between Third and Fourteenth streets.

The **National Air and Space Museum** (Seventh Street and Independence Avenue, Southwest, 357-1300) is a good place to start. But before you get drawn to the Wright brothers' *Kitty Hawk Flyer*, Charles Lindbergh's *Spirit of Saint Louis*,

A decade or so ago, there were only a handful of outstanding restaurants in Washington. Today there are dozens. Ethnic cuisines range from the pungent curries of Afghanistan to the spicy chilies of Zacatecas; but the mainstays are French, Italian, Chinese, and that eclectic style called New American. (All the restaurants mentioned are within a mile of Pennsylvania Avenue.)

The only thing unimaginative about this restaurant is its name—**209½** (209½ Pennsylvania Avenue, Southeast, 544-6352). Monthly menu changes make each visit unique. One time, it may be grilled pork marinated with ginger, oregano, and garlic. The next visit, you may find chicken baked in parchment with morels and Armagnac. Zucchini pancakes are a frequent side dish.

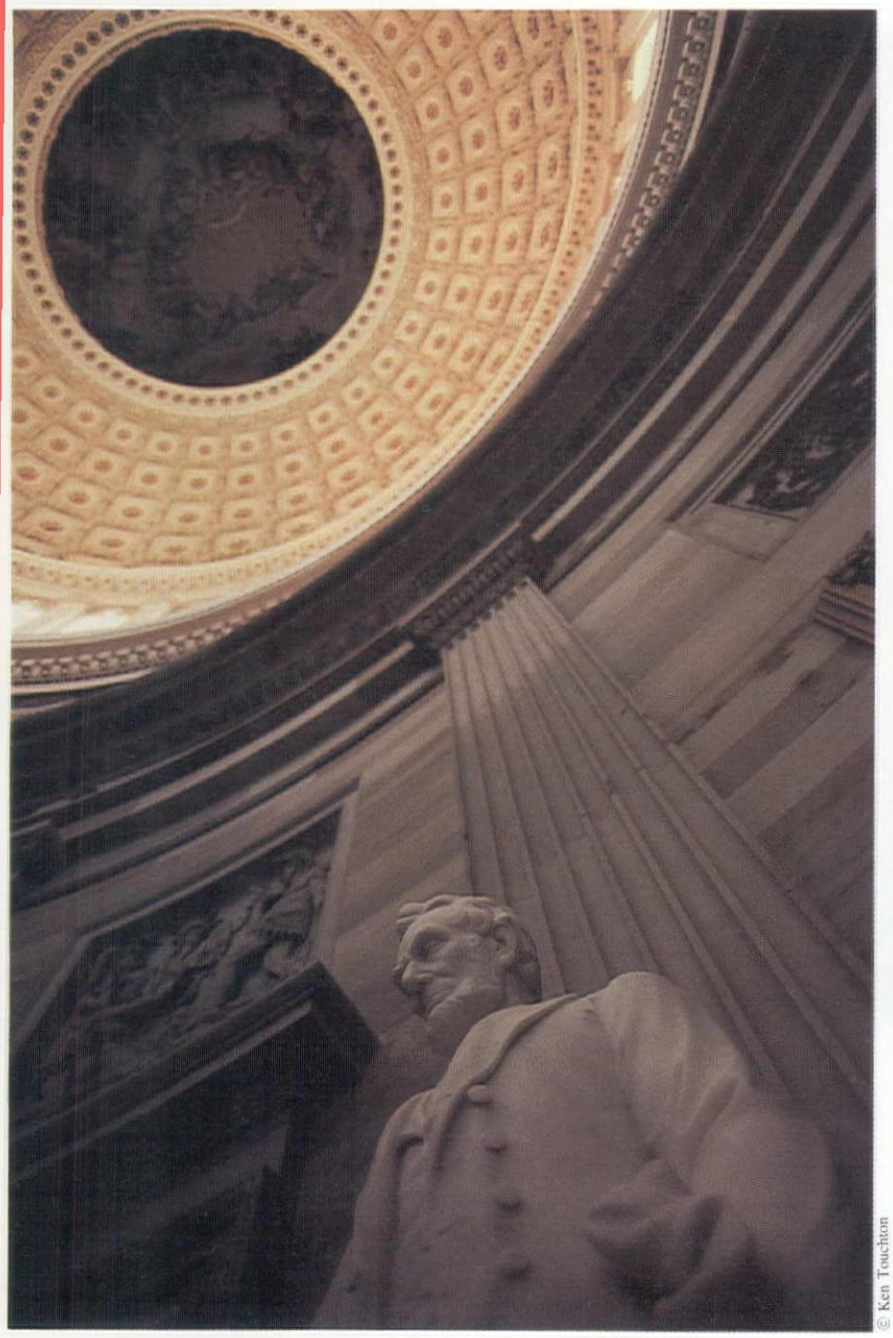
The Marriott Hotel (1331 Pennsylvania Avenue, 393-2000) has several restaurants, including the **National Cafe**, the **S. R. O.** delicatessen, **The Celadon** for French-Oriental cuisine, and the **Garden Terrace**. All are perfect for a refreshing break from your stroll down the Avenue.

Le Gaulois (2133 Pennsylvania Avenue, 466-3232) is a bustling bistro, and reservations must often be made two weeks in advance. Try fish, steamed or baked, and crab, whichever way the chef decides to prepare it, along with one of the cold vegetable dishes.

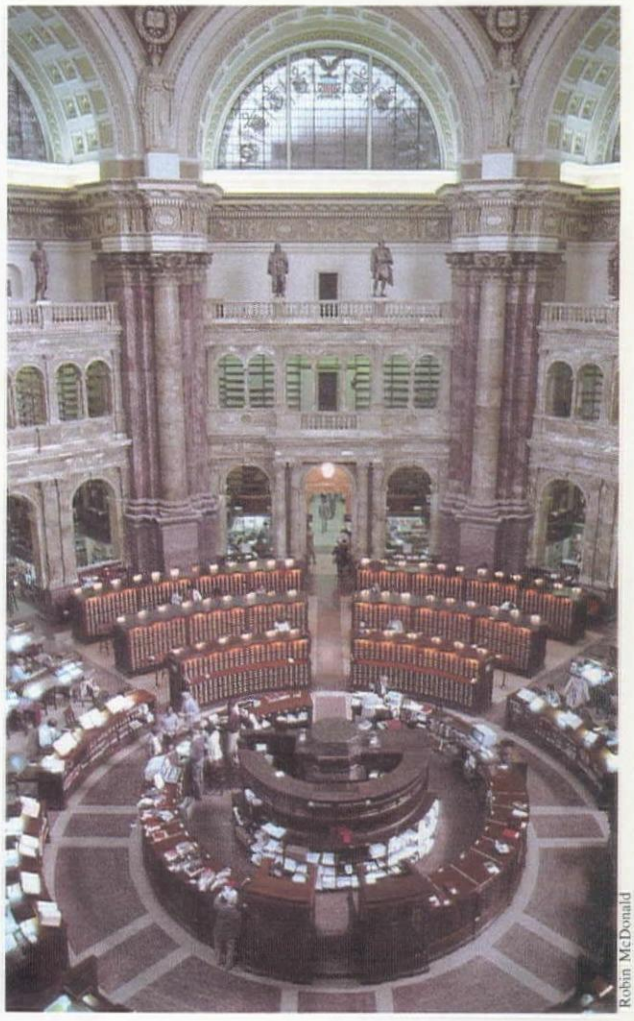
The **Old Ebbitt Grill** (1427 F Street, 347-4800) is the restaurant closest to the White House. A Washington landmark, the Ebbitt has an Edwardian ambience, with Victorian gaslights and hunting trophies on the walls. Featuring American cuisine, the Ebbitt is famous for its rich desserts and homemade ice cream.

For nearly two decades, **Cantina d'Italia** (1214-A Eighteenth Street, 659-1830) has set the standard for Italian restaurants in Washington. True to its name, it is in a basement; partitions help create a sense of intimacy. The menu tends to follow the season, so ingredients are always fresh. Reserve some space for rum custard, chocolate espresso cheesecake, or the day's special dessert.

Start with a seafood bisque, and then set your fork into the delicate puff pastry surrounding stalks of asparagus; sip some wine and, after a while, open the menu. That's the sort of approach taken by many regular patrons of **La Brasserie** (239



© Ken Touchton



Robin McDonald

Opposite page, top: The National Cafe, located in the J. W. Marriott, offers a relaxing respite from your stroll down Pennsylvania Avenue. Left: A statue of Abraham Lincoln in the Rotunda. Tours of the Capitol depart from the Rotunda every fifteen minutes; visitors can obtain passes from their senators and representatives to observe House and Senate proceedings from the chamber galleries. Above: The Main Reading Room of the Library of Congress.

Massachusetts Avenue, Northeast, 546-6066). They start with appetizers and then decide among the day's inventive entrées. Located in two adjacent town houses on Capitol Hill, La Brasserie's crème brûlée and chocolate mousse are the city's best.

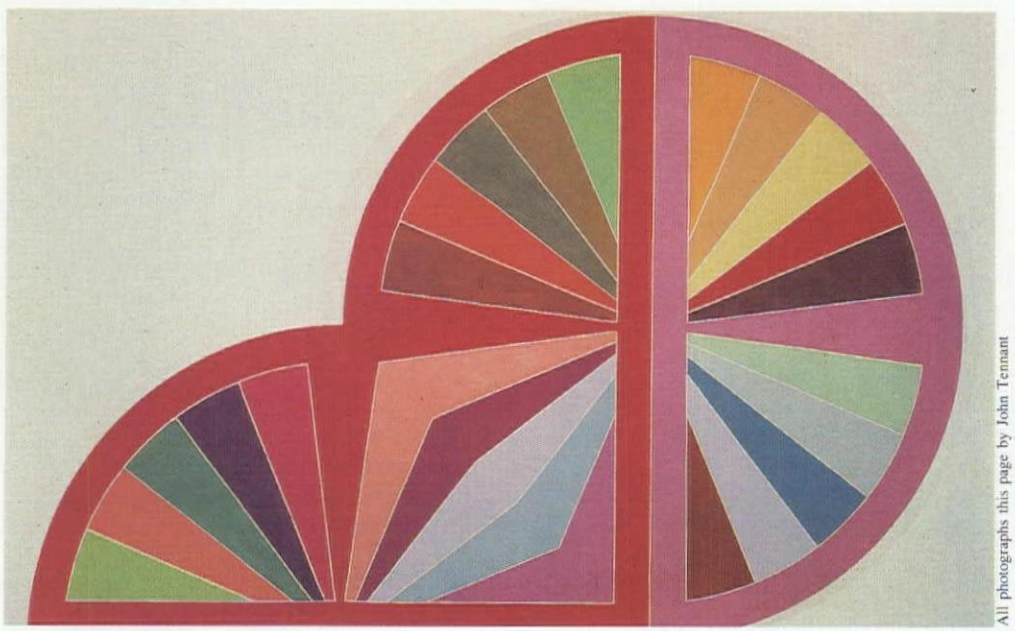
Le Lion D'Or (1150 Connecticut Avenue, 296-7972) has long been the blue chip of Washington's French restaurants. The only problem is having to choose among the veal, duck, lamb, and fish dishes on the day's menu. Be sure to indulge in the raspberry or orange soufflé.

The **Nora Restaurant** (2132 Florida Avenue, 462-5143) is shameless, borrowing from the French, Chinese, and Italians; adding ingredients from nearby farms; and serving them as "American cuisine." Yet by putting together daring combinations of herbs and spices, Nora transforms the ordinary into the unusual and, often, the extraordinary: mussels with a tomato-saffron sauce; homemade pasta with wild mushrooms, asparagus, and arugula; veal and artichoke in a lemon sauce with tomatoes.

At **Le Pavillon** (1050 Connecticut Avenue, 833-3846), you can order à la carte, but most prefer to let the chef surprise them with the four, five, or six courses that come with a fixed-price dinner.

Located in Chinatown, the **Szechuan** (615 I Street, 393-0130) introduced spicy Szechuan and Hunan foods to Washingtonians. Orange beef, whole steamed fish, and stir-fried asparagus are staples, but so many combinations are possible that only one rule applies: if it sounds good, try it.

The walls are white, the floor is tiled, the brea is thick and crusty. Thoroughly Mediterranean **Vincenzo** (1606 Twentieth Street, 667-0047) dif fers from other Italian restaurants in its total devo tion to seafood. Antipasto carts laden with food ar wheeled before diners. The pasta specialties pai linguine with mussels, clams, crab, and othe delights. Brodetto Vincenzo combines fish shellfish, tomatoes, and wine in a stew reminis cent of bouillabaisse. Grilled salmon and rockfis are always impeccably prepared. Finally, the dessert cart will be rolled into view. The fruit is always fresh and unblemished, the sauces light. Ever present are a Florentine-style chocolate cake, a walnut cake, and Bongo Bongo (cream puffs covered with chocolate sauce). □



All photographs this page by John Tennant





The Smithsonian Institution's Hirshhorn Museum and Sculpture Garden boasts a cache of some twelve thousand works of American art, including (clockwise from above) Alexander Calder's Two Discs *(1965);* Darabjerd III *(1967), a ten-by-fifteen-foot, fluorescent acrylic painting by Frank Stella; and* Mrs. Thomas Eakins, *the artist's loving portrait of his wife, painted in 1899.*

or the *Apollo II Lunar Module,* make a beeline for the movie theater and get tickets for *To Fly* or *The Living Earth.* Even if the next available showing is several hours away, buy the tickets, visit the other exhibits, and come back. Try to sit in the center on the highest seat you can find; if you have a tendency toward motion sickness, take your medicine beforehand. The vivid images you will see on the museum's five-story screen are as close to flying as you can get without leaving the ground. The museum has about two dozen galleries and several hundred aircraft, rockets, and space vehicles; also be sure to take in the Albert Einstein Spacearium.

Twelve thousand pieces of modern art form the collection at the **Hirshhorn Museum and Sculpture Garden** (Seventh Street and Independence Avenue, Southwest, 357-1300). Distinctively cylindrical in shape, the Hirshhorn houses de Koonings, Gorkys, O'Keeffes, Pollocks, and Rothkos. Inside, one finds elegantly elongated sculpture by Giacometti, as well as pieces by Brancusi, Daumier, and Picasso; the garden and the plaza are given to larger works by Calder, Moore, Rodin, and David Smith. Because the holdings are so vast, you are likely to find "new" works and special shows every time you visit the Hirshhorn.

The **Arts and Industries Building** (900 Jefferson Drive, Southwest, 357-2627) stands beside the Smithsonian castle and is constructed of similar red brick. Machinery and finery from the Philadelphia Centennial in 1876 are on permanent display. Among the principal attractions are a Baldwin locomotive and a forty-two-foot model of the sloop of war *Antietam,* fully rigged.

Take a quick peek inside the castle and then continue down the Mall to the **Freer Gallery of Art** (Twelfth Street and Jefferson Drive, Southwest, 357-1300). The architecture suggests a Florentine palace of the Renaissance; inside, the emphasis is on the Orient: Chinese bronzes, Japanese lacquerwork, Arabic and Persian calligraphy, Buddhist and Hindu sculpture. The Freer also boasts an extensive Whistler collection, along with works by his contemporaries Homer, Ryder, and Sargent.



Laurent Perrier,
le grand champagne de France.

IMPORTED BY CHARLES LEFRANC CELLARS
SAN JOSE CALIFORNIA Sole Agents for the United States of America

PENNSYLVANIA AVENUE

Watch for new silhouettes on the Pennsylvania Avenue skyline. Within the next seven years, $1.4 billion will be spent on construction projects as public and private funds go toward offices, hotels, shops, and apartments.



Lisa Berg

Preservationist Michael Ainslie leads a rally on the steps of the Capitol's West Front. The National Trust for Historic Preservation and the American Institute of Architects launched the successful Save the Capitol campaign in 1983. Today, the West Front is being restored rather than expanded upon as was originally planned.

Whistler painted the Peacock Room, now in the southeast corner of the Freer, to create the proper setting for his painting *Rose and Silver: The Princess from the Land of Porcelain.*

Cross the Mall, angle west, and you will end up facing the **National Museum of American History** (Constitution Avenue at Fourteenth Street, 357-1300). By far the most eclectic museum in Washington, the American History contains the machinery and artifacts of a developing nation. You can see Eli Whitney's cotton gin, Alexander Graham Bell's telephone, and the desk where Thomas Jefferson wrote the Declaration of Independence. There are benches worn smooth by immigrants who came to Ellis Island and old-fashioned school desks from a rural classroom. You can see the implements needed by a nineteenth-century farmer in Minnesota and the equipment used by mill workers. Also displayed are gowns designed for the First Ladies, as well as those worn by Corporal Klinger on the television program "M*A*S*H," including his Cleopatra regalia. If you want tangible clues to the way earlier Americans lived and earned their livelihoods, you will find them here.

The **National Museum of Natural History** (Constitution Avenue at Tenth Street, 357-1300) owns eighty-one million objects: bones, fossils, rocks, and plants. One exhibit, "Our Changing Land," shows how a site along the Potomac River has evolved over the past ten millennia. There are reconstructed dinosaurs and a ninety-two-foot model of a blue whale suspended from the ceiling. Dioramas depict early man in various cultures and environments. In the well-guarded Hall of Gems, you will find the famous Hope Diamond (44.5 carats). The Discovery Room encourages children to try on costumes and touch elephant tusks, coral, a human skull, and other specimens.

Do not visit the **National Gallery of Art** (Constitution Avenue and Sixth Street, 737-4215) unless you are prepared to spend no less than several hours just browsing—and even then, don't expect to enjoy more than a tiny sampling of this immense feast. If you are going chronologically, start with the art of the Renaissance in the westernmost galleries on the main floor of the **West Building.** The paintings in the east wing of the West Building bridge the seventeenth and nineteenth centuries. If you like Monet, you can contemplate his *Palazzo da Mula, Venice,* and *Houses of Parliament, Sunset.* Close at hand will be works by Cassatt, Cézanne, Degas, and Manet. Cross the hall and you leave the impressionists and France for Britain and the portraiture of Gainsborough, Reynolds, and Romney. Among the magnificent Turners in the vicinity are *Keelmen Heaving in Coals by Moonlight* and *The Junction of the Thames and the Medway.* Among the most popular works in the extensive American collection are Copley's *Brook Watson and the Shark,* Stuart's *Skater,* Homer's *Breezing Up,* and four oils by Thomas Cole, known collectively as *The Voyage of Life.*

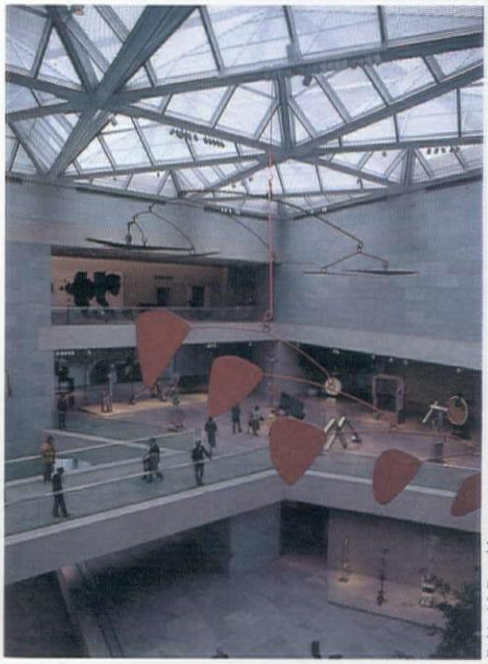
Designed by I. M. Pei and built of a luminous pink marble from Tennessee, the National Gallery's **East Building** is, without question, the finest modern addition to the city's architecture. Relegated to a piece of land shaped like a trapezoid, Pei and his partners ingeniously put together two soaring triangles. The building changes shape as you approach or pass it. Step close to the sharp edge of the triangle that points west, and you may see the prow of an immense ship. Take a few steps back, and it may become a pointed pyramid.

Inside, the space is vast. An enormous mobile by Calder, one of his last works, pivots overhead. On the wall hangs a Miró tapestry that weighs nearly a ton. Special exhibitions are held in a gallery just north of the main entrance. Upstairs, you will find works of Picasso's Blue Period (such as *The Tragedy),* along with cubist pieces by the Spanish master and his French contemporary Georges Braque. Also on exhibit are major works by Mondrian (*Lozenge Red, Yellow, and Blue*), Pollock (*Lavender Mist Number One*), and Rothko (*Orange and Tan*). □

A native Washingtonian, Peter J. Ognibene writes extensively for magazines. He is the author of a novel, The Big Byte *(Ballantine Books).*



Joseph Williams Design, Inc.



Robin McDonald

Top: A rendering of a turn-of-the-century facade which will be integrated into 1001 Pennsylvania Avenue, a 795,000-square-foot office complex. Above: The I. M. Pei-designed East Building of the National Gallery of Art. The main building houses Thomas Cole's Youth *(opposite page), from* The Voyage of Life.

The Pennsylvania Avenue Development Corporation (PADC), which oversees and generates cooperative public and private development on the Avenue, estimates that by 1992, $1.4 billion in public and private money will have been spent on Avenue construction projects. Some of the major, in-progress projects which will ensure Pennsylvania Avenue's vitality include the following.

601 Pennsylvania Avenue. Situated on a prominent triangular site at the intersection of Pennsylvania and Indiana avenues, this complex will eventually contain hotel rooms, 268,000 square feet of office and retail space, and 196 apartments (the first housing to be built along the Avenue).

Developed by B. F. Saul Company, the first phase of the $125-million project—the office and retail complex—opened in December and incorporates the Atlantic Coastline Building, which was dismantled and reconstructed. The second phase, consisting of the hotel-residence building, will be completed by 1987.

Navy Memorial. Construction is underway on the $10-million United States Navy Memorial. The park, scheduled for a 1986 opening, will contain a concert amphitheater to be used by the Navy Band and other music groups.

Canadian Chancery. To be situated across from the National Gallery of Art and next to John Marshall Park, the new building will consolidate the various Canadian government departments now scattered throughout the city. The $40-million building is scheduled for a 1986 completion.

1001 Pennsylvania Avenue. This 795,000-square-foot, multimillion-dollar office complex is being developed by Cadillac-Fairview Urban Development. Designed by Hartman-Cox Architects and Smith Segretti Tepper, the design for 1001 Pennsylvania Avenue won the Washington American Institute of Architects Historic Preservation Award in 1981; it will incorporate facades of several historic buildings on the site, which have been renovated to their original splendor.

Located midway between the Capitol and the White House, the complex is fourteen stories tall, making it the tallest building in the downtown area. The first phase of the project—the section that fronts Pennsylvania Avenue—will be completed in the spring of 1986, the second phase at a later date. □



National Gallery of Art



Bell Atlantic

1001 PENNSYLVANIA AVENUE

LP
Laurent Perrier

NATIONAL TRUST FOR HISTORIC PRESERVATION
Guarding America's Heritage

Business Leaders of Washington, D.C.

DADE COUNTY

A New Cultural Vision



Pelham & Friends/Lynn Pelham

Miami from across Biscayne Bay. The Southeast Financial Center, the tallest building in the southeast, dominates the Miami skyline.

Florida's sunny Dade County cultivates a new identification as an arts mecca.
By Rick Eyerdam

In 1874, when the poet Sidney Lanier wrote his 266-page book on Florida, all that was said of the Miami area was, "There are settlements in Dade County, at the mouth of the Miami River, along Biscayne Bay and at Key Biscayne, the latter being the county-site." Lanier pointed out, "Dade County is sparsely inhabited, and the facilities for reaching its settlements, outside of private boats, are confined mostly to an occasional sail from Key West."

The South Florida area remained a cultural, as well as physical, wasteland until 1894, when railroad baron Henry Flagler extended the tracks from Palm Beach to Miami. What followed was a cycle of boom and bust, immigration and development, tied inevitably to land speculation, warm weather, violent storms, and tourists with disposable incomes.

Just to the south of downtown Miami, along Biscayne Bay, is Coconut Grove, one of the oldest and most charming of Miami's communities. It is a tropical, residential island with unique homes and posh condominiums which embrace the bay. Some of Miami's most magnificent residences are sprinkled throughout the Grove. At its heart is a business district of small shops and quaint cafés which specialize in the extraordinary and the chic. Because of its compressed area and breezy ambience, Coconut Grove hosts a wide range of cultural events and sidewalk-art shows.

Downtown Miami is a throbbing and ever-

growing metropolis, recently connected to the suburbs of Kendall and South Miami by a monorail system that eventually will extend ten miles west to Hialeah and ten miles north to North Miami. Nowhere in South Florida is a cosmopolitan nature more evident than in the shadow of Miami's new skyscrapers. The avenues are awash with shirt-sleeved tourists and buttoned-down businessmen, all engaged in animated discourse in a hundred different dialects.

Just a mile across one of the many lovely causeways that bridge Biscayne Bay is the legendary expanse of surf, sand, sun, and self-indulgence that is Miami Beach. At the southernmost end of the beach, a new park and marina are taking shape in the disconsolate and soon-to-be-revitalized area of small retirement hotels and apartments. At about Fifth Street (between Lennox Road and the ocean), the promise of the redevelopment has already come true with the creation of the Art Deco District, a rare and unusual preservation of jazz-era hotels, office buildings, and homes which extends north to about Fifteenth Street. Adjacent to the Lincoln Road shopping mall is the massive Miami Beach Convention Center, which also contains the Theatre of the Performing Arts.

Today, South Florida is working toward becoming a national center for the arts. The **Dade County Council of Arts and Sciences** (579-4634) is a prime mover in that direction, encouraging projects which promote Dade County as a visitor destination with a reputation for excellence in the arts. The council was established in 1976 to plan, develop, coordinate, and promote cultural activities for the county's multi-ethnic community. This umbrella organization provides necessary funds and assistance to 250 cultural organizations encompassing twenty-seven municipalities.

Some of the council's programs include tourist tax grants, cultural development grants, and neighborhood arts programs. The council also provides technical assistance to arts groups and individuals in such areas as grant proposal development, referrals for legal and accounting assitance, and providing information about events and opportunities. A Volunteer Lawyers for the Arts program offers legal assistance to eligible organizations. The council's executive director Kenneth



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Top: Villa Vizcaya is surrounded by ten acres of formal gardens that rival those found in Europe. Bottom: The Bass Museum of Art's Venus and Adonis *by Ferdinand Bol.*

At the heart of Coconut Grove is a business district of small shops and quaint café's.

Kahn has high hopes for the future: "Growth potential is unlimited," he says.

And now the Dade County Council of the Arts and Sciences has helped to form the innovative South Florida Cultural Consortium with Broward, Palm Beach, and Monroe Counties, a move that unites and strengthens the arts in South Florida. And the recent National Endowment for the Arts (NEA) Locals Test Program grant of $400,000 to the consortium insures that the arts will continue to thrive. The grant will be matched by an additional $800,000 in new public funds, all of which will benefit local arts organizations. NEA chairman Frank Hodsell says about the consortium, "Together they have developed an ambitious and impressive regional plan that will have long-term beneficial effects on the quality of life in Florida." That quality of life is what draws visitors to Dade County and South Florida." (The area code for all Dade County locations is 305).

MUSEUMS

The new Metro Dade Cultural Center houses the **Center for the Fine Arts** (101 West Flagler Street, Miami, 375-1700) as a showplace for the visual arts. It also includes the lively **Historical Museum of Southern Florida**, with a permanent exhibit highlighting ten thousand years of Florida history, including presentations on art-deco architecture and the Miami boom days. The spacious fine-arts center (in an Alamo-like fortress with a courtyard) does not house a permanent exhibition. Instead, it is the beneficiary of a wealth of traveling exhibitions. The **Cuban Museum of Art and Culture** (1300 Southwest Twelfth Avenue, Miami, 858-8006) offers a permanent collection of Cuban artifacts and rotating exhibits featuring Cuban artists.

The **Lowe Art Museum** (1301 Stanford Drive, Coral Gables, 284-3535) is an innovative museum that is only a short Metrorail ride from the downtown fine-arts center. Established in 1950, it is the oldest visual-arts institution in Dade County. Located on the Coral Gables campus of the University of Miami, it serves the Greater Miami area and surrounding regions, as well as the university. The museum features an active and diversified schedule of changing exhibitions, drawn from the resources of its own collections and those of other institutions. On permanent display is the Kress Collection of Renaissance and baroque art.

While driving through the tree-lined New Venice of Coral Gables and noting the influence of Mediterranean architecture, stop by the **Metropolitan Museum and Art Center** (1212 Anastasia Avenue, 442-1448). The Met features twentieth-century paintings, sculpture, prints, and photographs; plus Oriental and African art, eighteenth- and nineteenth-century European art, and a large collection of period costumes.

Originally constructed as a winter home for International Harvester Company founder James Deering, the opulent **Vizcaya Museum and Gardens** (3251 South Miami Avenue, 579-2813) takes you back to a bygone, turn-of-the-century America. The seventy-room mansion, inspired by the great villas of Renaissance Italy, contains antique furniture, tapestries, and Oriental rugs dating from first-century Rome to fifteenth-century Spain and Italy and later European periods. The villa, situated on the shore of Biscayne Bay, is surrounded by ten acres of formal gardens—including grottoes, pools, fountains, and sculptures.

A trip to Miami Beach for a look at the newly refurbished Art-Deco District should include a visit to the **Bass Museum of Art** (2121 Park Avenue, 673-7530). It is a small, two-story affair with a large courtyard, and has a permanent exhibition of Western European art from the fourteenth through the eighteenth centuries. The museum offers Sunday afternoon concerts, lectures, and art films.

If your plans take you just outside Dade County to Fort Lauderdale, then the **Museum of Art** (426 East Las Olas Boulevard, 463-5184) is a worthwhile stop. The museum houses a diverse international collection, as well as circulating exhibitions. Currently under construction is a new home for the facility, designed by architect Edward Larrabee Barnes and scheduled to open to the public this fall. The present location is still open.

And once you have traveled that far north, you shouldn't miss the chance to drive through old Palm Beach with its Mizner mansions and stop at the **Norton Gallery and School of Art** (1451 South Olive Avenue, 832-5194). This small but important museum is one of the oldest in South Florida, with a permanent collection of eighteenth- and nineteenth-century French-impressionist and post-impressionist paintings, American art, archaic bronzes, jade carvings, sculptures, and ceramics.

GALLERIES

Some of Dade County's most distinguished art galleries can be found along Kane Concourse in Bay Harbour Islands. **Habatat Galleries** (1090 Kane Concourse, 865-5050) represents over one hundred contemporary glass artists from the United States, Europe, and Japan—including Dale Chihuly, Howard Ben Tré, Stanislav Libensky, Jaroslava Brchtova, and Pavel Hlava. Established in 1971, Habatat is a consultant to museums and collectors around the world and is the oldest gallery in the country to exhibit glass as a fine art.

In the Bay Harbour area for four years, the **Ana Sklar Gallery** (1019 Kane Concourse, 868-2008) specializes in contemporary Latin American, European, and American artists—showing paintings, sculptures, drawings, lithographs, jewelry, and ceramics. Twentieth-century masterworks by such artists as Kenneth Noland, Louise Nevelson, Conrad Marca-Relli, and Andy Warhol can be found in **Hokin Gallery** (1086 Kane Concourse, 861-5700). One of the first galleries where Florida artists found a venue is the **Gloria Luria Gallery** (1033 Kane Concourse, 865-3060). It hosts not only state artists, but national and international contemporary artists as well, including Arakawa, Pat Steir, Larry Rivers, and George Segal.

The twenty-year-old **Gallery Ninety-Nine** (1088 Kane Concourse, 865-5823) features paintings, sculptures, and prints by Friedel Dzubas, Lynn Chadwick, Menashe Kadishman, Carole Jeane Feuerman, Deborah Butterfield, Terence LaMoue, Frank Stella, Jack Roth, Jim Sullivan, Richard Saba, and Basa. **Gallery of Twenty-four** (1052 Kane Concourse, 861-2424) features the work of renowned local, national, and international artists with its exquisite selection of museum-quality ethnographic art from West Africa, India, New Guinea, and Indonesia.

Downtown Miami also has its share of reputable galleries. **Barbara Gillman Gallery** has a large showroom (270 Northeast Thirty-ninth Street, 573-4898) with a smaller gallery adjacent to it (3886 Biscayne Boulevard, 573-4898). The gallery displays aspiring Florida artists such as Carlos Macia, Rosemarie Chiarlone, Janet Paparelli, and Stephen Bird, and carries a variety of art from posters to monumental sculpture. Works by James Rosenquist, Andy Warhol, Miriam Schapiro, and other well-known artists can also be found here.

An innovative, contemporary art gallery with its interior designed by the architects of Miami's most celebrated firm, Arquitectonica, **Moosart** (4001 Northeast Second Avenue, Miami, 576-1984) represents artists from Canada, New York, and Miami. **Bacardi Art Gallery** (2100 Biscayne Boulevard, Miami, 573-8511) is a non-profit gallery founded by Bacardi Imports in 1963. The gallery presents a variety of media from American and international artists and museums and hosts art exhibitions, lectures, and educational programs.

Netsky Gallery (3107 Grand Avenue, Coconut

A balmy tropical climate sets the stage for more than one hundred annual festivals.

Grove, 448-6163) is one of South Florida's showcases for art in clay, glass, fiber, wood, metal, and leather. Select from unique works which run the gamut of form, function, texture, color, and size. Pieces can be chosen from the exhibited work or custom-made for a personal touch. Exhibitions change monthly at the **Greene Gallery** (3300 Rice Street, Suite Four, Coconut Grove, 448-9229), which features contemporary artworks on paper as well as sculpture and prints by such artists as Lynne Golub Belfman, Pablo Cano, Fernando Garcia Ponce, Grover Cole, Robert Rauschenberg, James Rosenquist, Sam Francis, and Billy Al Bengston.

In Coral Gables, **Artspace/Virginia Miller Gallery** (169 Madeira Avenue, 444-4493) is entering its tenth year of specializing in outstanding contemporary American and Latin American art. The gallery represents such artists as sculptor John Raimondi and painters Richard Carter, Perez Celis, and David McCullough.

LIVELY ARTS

It is unlikely that any American city can hold a candle to the lively arts offered during the fall, winter, and spring in South Florida. The **Great Artists Series of Temple Beth Sholom** (532-3491) runs November to March, with performances by internationally famous musicians at the Miami Beach Theatre of the Performing Arts (TOPA). At TOPA, you will find the offerings of the **Greater Miami Opera** (854-1643), which features international casts and conductors (with all productions lavishly staged). The same venue hosts the concert series of the newly restructured **Greater Miami Symphony Orchestra** (532-4421). The **Civic Center Music Association** (751-3385) sponsors classical and semiclassical works and recitals at the Dade County Auditorium.

Performing Arts for Community and Education (PACE, 856-1966) showcases one thousand concerts a year at several different locations throughout the county, appealing to every age and ethnic group. Jazz, pop, rock, ethnic, and classical music, performed by top talents from around the world in a nonstop, indoor-outdoor schedule, make up PACE's Big Orange Music Festival in February (see FESTIVALS).

Audiences in Dade County expect excellent performances from their resident dance companies—and they consistently get them. **Ballet Concerto Company** (446-7922) stages grand productions of ballet classics, as well as exciting new works. Florida choreographers have found that the **Momentum Dance Company** (235-3047) is a perfect springboard for their talents and a way to capture the attention of dance buffs. For a quick reference to the dance events in the county, call **Dance Umbrella of Greater Miami** (371-2939). **JND Concert Foundation** (532-2207) sponsors appearances by some of the world's most famous dancers and dance companies.

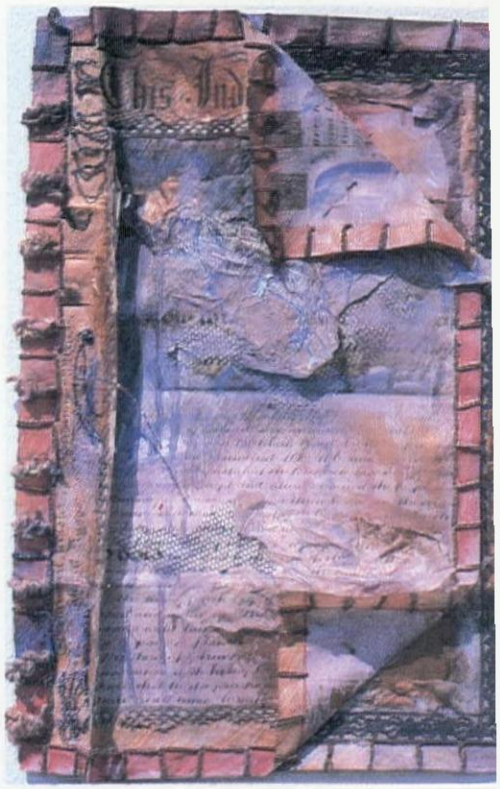
Among principal locations for theater and musical performances are the **Gusman Cultural Center for the Performing Arts**, in the heart of downtown Miami (174 East Flagler Street, 374-2444), the **Coconut Grove Playhouse** (3500 Main Highway, Coconut Grove, 442-4000), and **TOPA** (address above). The Coconut Grove Playhouse is a state theater of Florida. Built in 1926, it has been thoroughly redone this past year, both in terms of structure and program. Artistic director José Ferrer has settled on a mix of the tried and true, with occasional Spanish-language performances and American debuts.

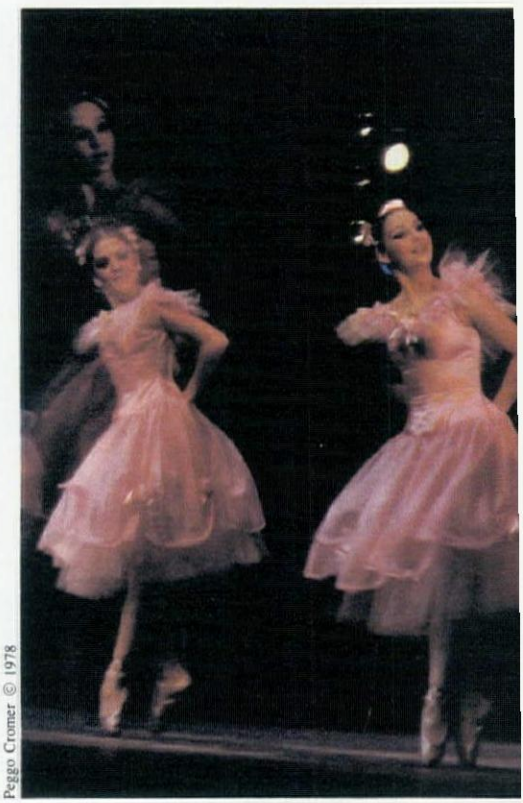
Everything from hit Broadway musicals to chamber music concerts, dance recitals to symphony orchestra performances takes place at the **Miami Beach Theatre of the Performing Arts** (1700 Washington Avenue, 673-7311). The three thousand-seat theater will close for approximately eighteen months, beginning in April, for an extensive restoration of the interior and backstage areas. Producer Ruth Foreman presents a quality, professional theater series at the **Ruth Foreman Theatre at Florida International University** (1603 Northeast 123rd Street, 891-1830). The fare ranges from serious drama to humor.

FESTIVALS

One of the distinct blessings of a tropical climate is the ability to have outdoor festivals year round. And South Florida has more than one hundred annual art and cultural festivals. Contact the Department of Tourism (375-4694) for information.

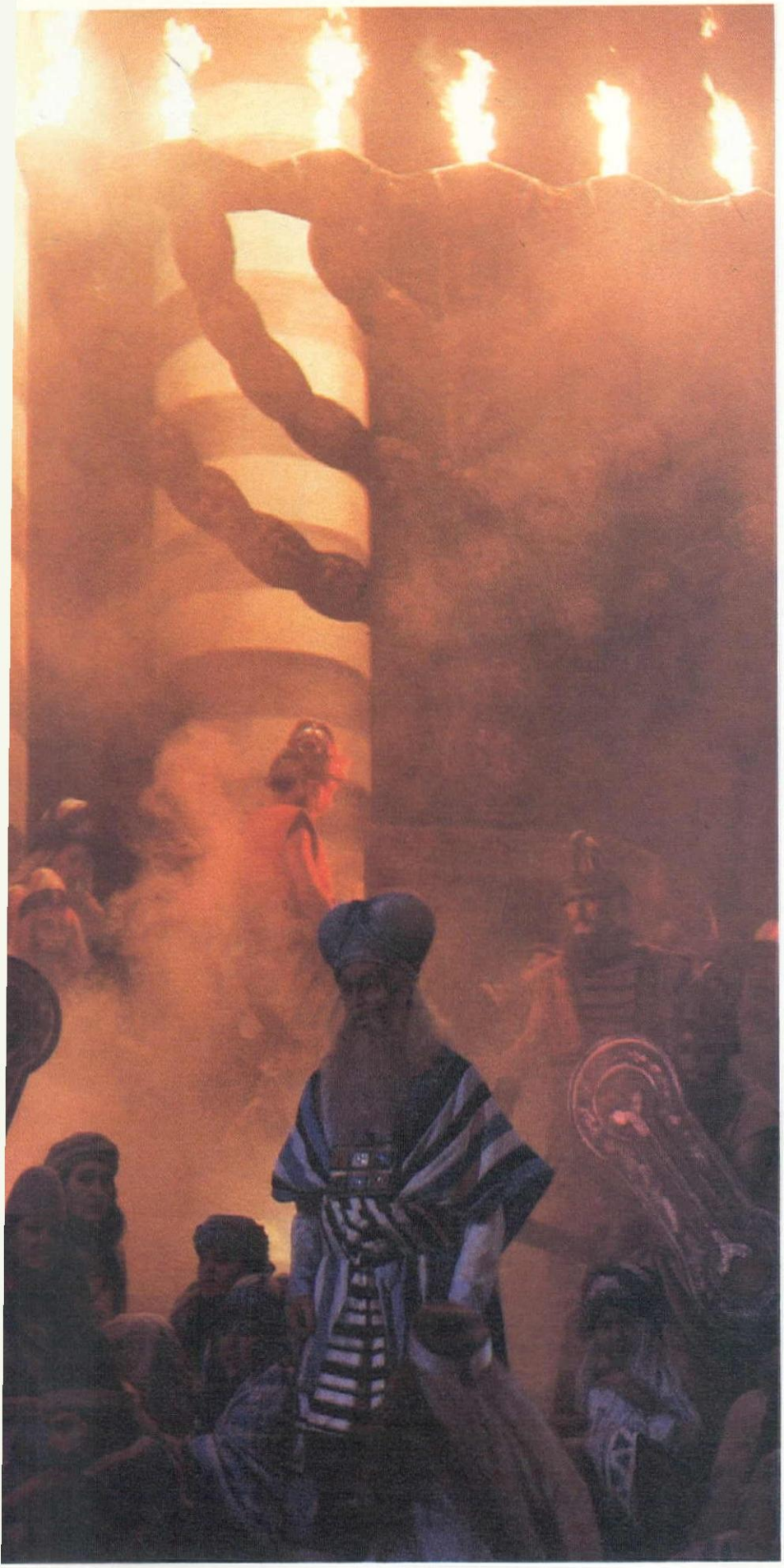
In January there is **Art Deco Weekend** in Miami Beach, with an antique car show, costume ball, films, tours, and lectures (contact Miami Design Preservation League, 672-2014) on this unique architectural area. The **Bay Colony Arts Festival** in Fort Lauderdale, the **Coral Gables Art Show,**





Clockwise from right: Ballet Concerto in a performance of Graduation Ball. Convergance to Nivaro to Newly, 1985 *by Rosemary Chiarlone (from the Barbara Gillman Gallery); the Greater Miami Opera in a performance of* Nabucco I.

Peggo Cromer © 1978



the **Falls Shopping Center Arts Festival** in Kendall (a South Miami suburb), and the **Miracle Mile Art Festival** in Coral Gables are also annual January events. The streets are lined with the work of painters, sculptors, wood-carvers, photographers, weavers, and potters, as well as with booths offering a range of ethnic food.

In February, natives and visitors converge for **Artists' Day** at Vizcaya. This exceptional art show features artists at work in this spectacular Mediterranean palace. Also that month don't miss the **Big Orange Music Festival,** an annual month-long celebration of the area's Latin, Caribbean, and American music, including free daily performances at malls, libraries, museums, and parks. Performers range from popular local groups to international stars. In addition, February offers the **Coconut Grove Art Festival,** a major weekend street fair that attracts hundreds of artists and tens of thousands of visitors.

The **Miami Film Festival** (usually in February) is a two-week exhibition of new American, South American, European, Near Eastern, and Australian films which might otherwise never be seen in America.

In March, the **Calle Ocho Festival** celebrates Miami's Latin link in song and dance with parties and a parade. Another distinctive festival is the **Miami International Folk Festival**, usually in May, which centers on the African roots of many of Miami's black, Bahamian, Haitian, and Jamaican citizens. It includes music, art, costumes, and food and is held at Bay Front Park, adjacent to downtown Miami.

SHOPPING

Spacious malls, popular department stores, chic boutiques, and quaint speciality shops: that's Miami—one huge shopping center. **Bal Harbour Shops** (9700 Collins Avenue, Bal Harbour, 866-0311) invites shoppers to browse through the forty specialty shops that surround the outdoor courtyard, including **Tourneau.** This shop offers an extensive variety of world-famous watches. A trip to this shopping center would not be complete without visiting the famous anchor stores, **Saks Fifth Avenue** and **Neiman-Marcus.**

Coconut Grove, the place for the superstylish, offbeat, or bohemian in fashion and artifacts, features the architecturally unique shopping center—**Mayfair in the Grove** (2911 Grand Avenue, 448-1700). Opened in 1979, the three-tiered structure houses fifty stores and several restaurants. Ultra-high-fashion boutiques include

Charles Jourdan, Pierre Balmain, Philippe Salvet, Caron Cherry, Berenaka, Nessa Gaulois, Margapita, and others. Gracious fern gardens, flowing water fountains, copper sculptures, and artistic concrete moldings create a peaceful environment for window shopping or just plain strolling.

For an unforgettable shopping experience, **The Falls** (Southwest 136th Street, Kendall, 255-4570) offers a romantic atmosphere complete with covered walkways, wooden footbridges, and gentle waterfalls. Fifty cozy shops overlook the pond, including: **Wicker, Wicker, Wicker,** a store devoted mainly to wicker furniture and accessories; **The Jewel,** for the personal touch with custom-made jewelry; **Kaela**, for leather goods; **Oshman's,** for the sports fanatic; and much more.

Plan on one day just to become acquainted with **Omni International of Miami** (1601 Biscayne Boulevard, 374-6664) and its 165 stores, twenty-one restaurants, six movie theaters, amusement center, theme corners, and major deluxe-hotel complex (see LODGING). Anchoring this city-within-a-city are **Jordan Marsh** and **J. C. Penney.** The specially designed theme corners include the **Village Corner**, which resembles a New England fishing village; **Renaissance Place**, where you'll find the perfect gift for the person who has everything; and **Plaza Versailles**, the corner for those interested in designer creations.

In 1960 **Lincoln Road Mall,** located between the Art Deco District and Miami Beach's civic and cultural complex, was closed to traffic, creating the first pedestrian-only shopping street in the United States. Most of the ninety shops are clothing stores, but gift shops, restaurants, and movie theaters make it a fun place to spend the day. The Miami Beach City Commission granted $62,000 to a group of artists to rent space for studios and galleries. The space will eventually house thirty to forty artists-in-residence, cooperative galleries, classrooms, and office space for arts groups.



Photograph by Steven Brooke



Photograph by Rafael Salzar

LODGING

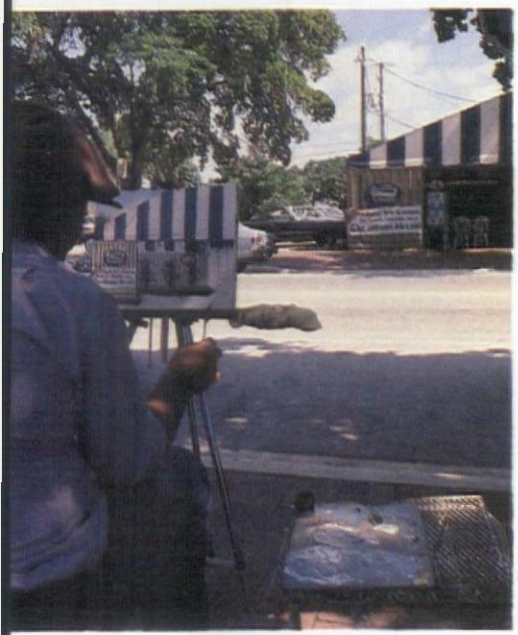
There are literally thousands of hotel rooms throughout Miami and South Florida and a good selection of deluxe accommodations. A centerpiece of the Miami Beach Convention Center, the **Hyatt Regency Miami** (400 Southeast Second Avenue, 358-1234), tantalizes guests with superb dining, exquisite guest rooms and suites, and impressive meeting rooms and banquet facilities.

Also located downtown, Miami's finest luxury hotel, the **Omni International** (1601 Biscayne Boulevard, 374-0000), provides a breathtaking

Fern gardens and water fountains create a peaceful ambience in Mayfair in the Grove.



Photograph by William McPherson



Sharp Shooters

view of the popular Biscayne Bay from every room. The megastructure, situated on ten and a half acres, is a city-within-a-city, with six movie theaters, restaurants, an indoor amusement center, boutiques, and more. An enclosed skywalk connects the **Miami Marriott Hotel** on Biscayne Bay (1633 North Bayshore Drive, downtown Miami, 374-3900) with the prestigious Omni International shopping and entertainment complex. The Marriott has an impressive, multilevel pool and deck area. Also overlooking the bay, **The Pavillon** (Chopin Plaza, downtown Miami, 577-1000) has something for everyone—spa-health club facilities, outdoor jogging, pool, tennis courts, racquetball, retail shops, restaurants, and lounges.

Elegant accommodations can also be found outside the downtown area. The **Konover Hotel** (5445 Collins Avenue, Miami Beach, 865-1500) features five hundred deluxe rooms, an Olympic-size swimming pool, a shopping arcade, and live entertainment every night. Staying in shape is easy at the LaLanne Health Resort and Fitness Center on the premises. Located directly on the beach, but only fifteen minutes from the airport and five minutes from the Miami Beach Convention Center, is the luxurious **Eden Roc Hotel** (4525 Collins Avenue, Miami Beach, 531-0000). Dine on award-winning food in one of the fourteen restaurants and lounges at the recently renovated **Fontainbleau Hilton** (4441 Collins Avenue, Miami Beach, 538-2000). The eighteen-acre premier resort provides guests with 1,200 square-feet of white, sandy beach for a variety of sports and leisure activities. Another fine hotel experience is the **Doral Hotel on the Ocean** (4833 Collins Avenue, Miami Beach, 532-3600), a perfect vacation spot with lighted tennis courts, a health club, a rooftop jogging track, a pool, complimentary golf at the Doral Country Club, and three hundred feet of beach.

The concept of an all-suite hotel isn't new, but the **Alexander Hotel**'s location (5225 Collins Avenue, Miami Beach, 865-6500) on six hundred feet of beach is unmatched in the Southeast. Home to the famous Dominique's Restaurant, the Alexander also boasts an acre of beautiful gardens, brooks, and waterfalls, and four whirlpools.

Clockwise from left: An artist in Coconut Grove; Burton Dines conducts the Miami Chamber Symphony in the Theatre of Performing Arts; hotels in Miami's Art Deco District; José Ferrer appears with Kim Hunter in the Coconut Grove Playhouse's Life with Father.

Key Biscayne offers palm trees and an exotic atmosphere. The **Sonesta Beach Hotel** (350 Ocean Drive, 361-2021) has all the trimmings for a tropical paradise and is only twenty minutes from Miami International Airport. In the tradition of casual elegance, **Key Biscayne Hotel and Villas** (701 Ocean Drive, 361-5431 or 800-327-7922) is complete with a multilingual staff.

Adjacent to the finest shops, galleries, and restaurants and just ten minutes from downtown is the first fully accredited CIGA hotel in the United States. The crème de la crème of luxury and service, the **Grand Bay Hotel** (2669 South Bayshore Drive, Coconut Grove, 858-9600) is a distinct pyramid-shaped resort and houses America's second Regine's, one of the world's most glamorous nightclubs. Amid the tropical foliage of Coconut Grove is the exotic **Hotel Mutiny** (2951 South Bayshore Drive, 442-2400). Frequented by leaders in the art, business, and film industries from all over the world, the Mutiny provides each guest with an exquisitely decorated room. On the beach, midway between Miami and Fort Lauderdale, sits the **Sheraton Bal Harbour** (9701 Collins Avenue, Bal Harbour, 865-7511), which offers sailing, superb dining, and glittering nightlife—all across from Bal Harbour Shops.

DINING

The best restaurants in South Florida rate with the best in the nation. The **Oak Room** (100 Chopin Plaza, Pavillon Hotel, downtown Miami, 372-4498) has a pub/hunt club atmosphere, complete with leather banquettes and somber hues. The wide assortment of imported beers is the perfect complement to the excellent English cuisine. Elegance can be found in the same hotel at the **Pavillon Grill** (Pavillon Hotel, 372-4494). Braised pigeon, sweetbreads, and crayfish (served European-style on Italian silver) create a feeling of royalty. The international four-course dinners found at **Arthur's Eating House** (1444 Biscayne Boulevard, downtown Miami, 371-1444) include prime meats, seafood, chops, and lobster, plus homemade soups, salad dressings, breads, and pastries. At **Esplanade** (400 Southeast Second Avenue, Hyatt Regency, downtown Miami, 358-1234) feast on delightful Continental cuisine while you watch the Miami River below.

Miami Beach plays host to **Dominique's** (5225 Collins Avenue, the Alexander Hotel, Miami Beach, 865-6500, ext. 255), the little sister to the world-famous Dominique's in Washington, D.C. Specialities include rack of lamb and pâté of quail

Miami's diverse restaurants are a clue to the city's cosmopolitan nature.

with fresh raspberry sauce. The **Dining Galleries** at the Fontainbleau Hilton (4441 Collins Avenue, Miami Beach, 538-2000, ext. 3610) is the most romantic of the great local restaurants, with gourmet dining and Old-World decor and charm.

For Oriental dining, **Christine Lee's Gas Light** (18401 Collins Avenue, Thunderbird Resort Hotel, 932-1145) has become a tourist favorite. Top-ranked, hot-and-spicy Szechwan treats are served in elegant surroundings with continual entertainment. **Joe's Stone Crab Restaurant** (227 Biscayne Street, Miami Beach, 673-0365) serves the very best stone crabs on a first-come, first-serve basis. This Miami institution began as a wooden shack in a casual setting in 1913, serving sandwiches and stone crabs. In seventy years, little has changed except the size of the restaurant.

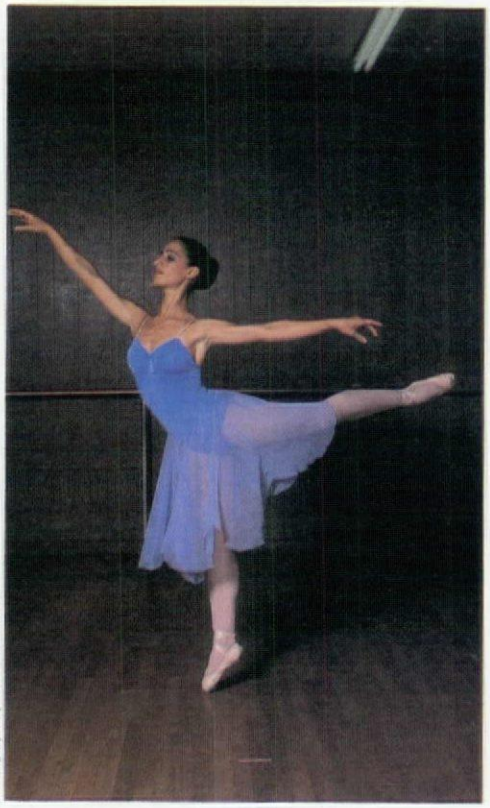
Mike Gordon Seafood (1201 Northeast Seventy-ninth Street, Miami, 751-4429) is a seafood lover's paradise. Sit at the bar and nibble on the special black grouper and watch the boats dock in the bay. For excellent international cuisine with a Latin flavor, visit **Versailles** (3555 Southwest Eighth Street, Miami, 445-7614). Sit in the famous Hall of Mirrors and dine on paella, black beans and rice, Cuban sandwiches, and other house specialities. The **Malaga Restaurant** (740 Southwest Eighth Street, Miami, 858-4224) offers a comfortable Spanish-tavern atmosphere and scrumptuous paella and lobster enchiladas.

The **Spoonbill Restaurant** (701 Ocean Drive, Key Biscayne Hotel and Villas, Key Biscayne, 361-5431) has a new, world-class chef with a menu and atmosphere to match. **Stefano's** (24 Crandon Boulevard, Key Biscayne, 361-7007) features Northern Italian cuisine—veal montanaro, lamb chops romano, pompano cartoccio.

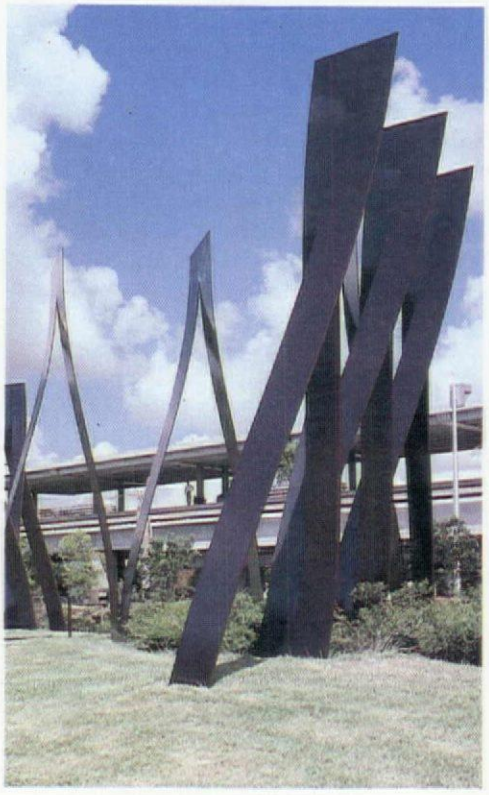
For a superb dining experience, **Vinton's** (116 Alhambra Circle, La Palma Hotel, Coral Gables, 445-2511) specializes in French cuisine and style, class, and service. Every woman receives a long-stemmed flower and a foot pillow. Monday nights, the chef delights patrons with a special, multi-course dinner for Gourmet Night (no regular menu is offered), with sherbet and fruit marinated in liqueur to cleanse the palate between the sumptuous courses. The **Whiffenpoof** (2728 Ponce de Leon Boulevard, Coral Gables, 445-6603) features a house specialty of snapper with glazed bananas.

A bastion of haute cuisine, **Café Chauveron** (9561 East Bay Harbor Drive, Bay Harbor Islands, 866-8779) has established a reputation as a consistent leader in gourmet dining and has won the Mobil Guide Five Star award for the last ten years. Famous for its delicious desserts—light and airy soufflés and delectable chocolate-mousse cake—the menu also consists of more than forty-four entrées of expertly prepared, classic French dishes.

A place not to be missed is **Monty Trainer's Bayshore Restaurant** (2560 South Bayshore Drive, Coconut Grove, 858-1431). Eat outside at the raw-oyster bar by the marina or indoors in the nautical setting.



Photograph by Michael Golden



Top: A member of the Ballet Concerto Company. Right: Athena Tacha's Leaning Arches *at the Douglas Metrorail Station.*

TRANSPORTATION

All major domestic commercial airlines have flights into Miami International Airport. Miami is also served by three scheduled Amtrak trains daily. The Silver Star departs for New York each afternoon and leaves from New York each morning. The Silver Meteor departs for New York each morning and leaves from New York each afternoon. There is also daily service to and from Tampa.

But once in South Florida, you are best off with a car. Cabs are expensive and not very dependable. The urban sprawl of the region is criss-crossed with expressways, but the only good rapid transit is Metrorail. The system is not expected to be operating seven days a week until 1986, and it currently connects only South Miami, Coral Gables, Coconut Grove, and downtown Miami.

RESOURCES

Miami/South Florida Magazine is the definitive document on the cultural, artistic, dining, and entertainment life of South Florida. This award-winning monthly is available at most newsstands. The ***Miami Herald*** and ***Miami News*** both offer comprehensive activity sections on Friday. For the most current information about lively arts, call the **Blues Hotline** (666-6656), **Jazz Hotline** (382-3938), **Concert Hotline** (284-6477), **Leisure Line-Metro-Dade Parks** hot line (358-PARK), **Musikall UM** hot line (284-6477), **PACE Concertline** for free concerts almost daily (856-1966), and the **Score** concert line (274-1365). Additional information can be obtained from the **Greater Miami Chamber of Commerce** (350-7700) and the **Latin Chamber of Commerce** (624-3870). Tickets to most events can be secured through **Bass Tickets** (653-0450) or **Select-a-Seat** (625-5100).□

Rick Eyerdam is managing editor of Miami/South Florida Magazine.

USArts
Strategies for the 80s

MADE POSSIBLE BY
BUSINESS LEADERS
OF DADE COUNTY

A Special Section of HORIZON, the Magazine of the Arts

A Foundation for the Future

Miami's energy radiates across the Southeast and around the entire country, propelled by a mixture of resources and dreams. One young program currently focusing the national spotlight on the city is the National Foundation for Advancement in the Arts (NFAA), an organization that generates critical funding for young American artists. With an annual operating budget of $2.5 million, the foundation provides unique opportunities for talented young artists, grooming America's next generation of luminaries.

"The extraordinary generosity and world view of Miamians created the foundation to serve a national rather than a local interest," says NFAA president Grant Beglarian. "Very few communities in the nation can conceptualize and implement such a program. Miami is truly exceptional in this respect."

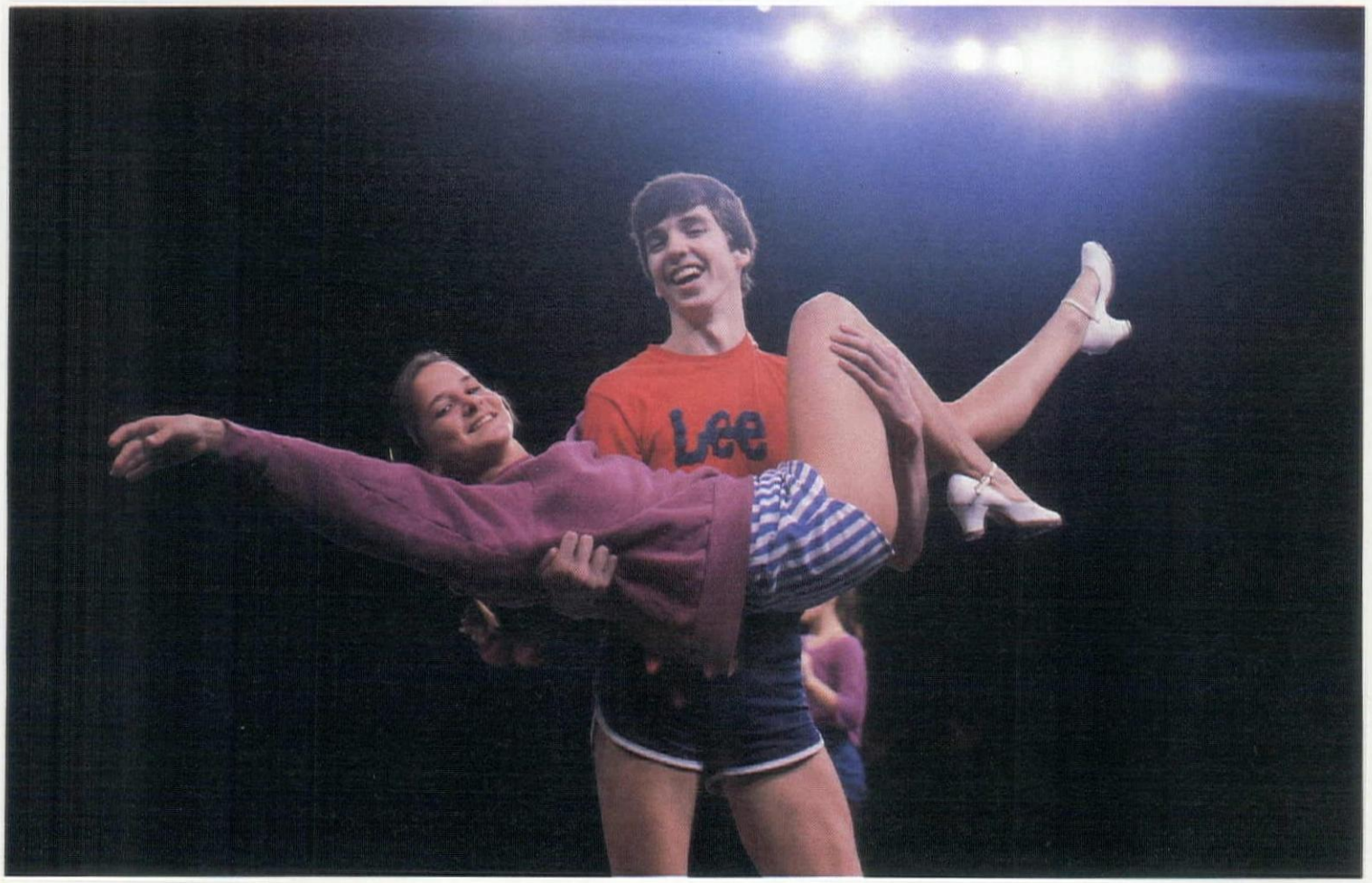
The National Foundation for Advancement in the Arts nurtures young artistic talent.

The NFAA's diverse programs help young artists take that first big step toward establishing a career in the arts. From recognizing talented high-school seniors to sponsoring musical ensembles in host communities, the foundation provides encouragement for young artists in the form of financial support, career opportunities, and recognition. The entire operation is headquartered in Miami and has a second office in New York City.

Arts Recognition and Talent Search

The Arts Recognition and Talent Search (ARTS) is the central program of the foundation and is the only program in the United States which recognizes artistic excellence in young Americans in all major art forms. ARTS awards up to $400,000

The foundation has helped 1983 ARTS awardees Kristina Decker and John MacInnis reach for their dreams. Decker is a member of the national touring company for **CATS.** *MacInnis, a dance and choreography student at New York University, will be performing at NFAA's 1985 Affair of the Arts as a standout alumni.*



annually in the form of unrestricted cash grants to artistically gifted high-school seniors. Each year, approximately four thousand students from across the United States submit portfolios to ARTS panelists. Around three hundred of the entrants are awarded honorable mention, and another 150 of the most promising are invited to Miami for the final adjudication called ARTS Week. Last year's activities included master classes with NFAA trustee John Barth, dancers Mary Anthony and Anna Sokolow, and architect Paolo Soleri. Awards of $3,000, $1,500, and $500 are presented to the finalists, semifinalists, and merit winners, respectively.

ARTS is the exclusive vehicle through which the White House Commission on Presidential Scholars annually selects twenty Presidential Scholars in the Arts, which also means another $1,000 for the awardees. These students are selected by a White House Commission (based on nominations by the foundation) in a program which recognizes achievement in the arts and in academics. Each June, the Presidential Scholars in the Arts are featured in performance at the John F. Kennedy Center for the Performing Arts.

Information Services

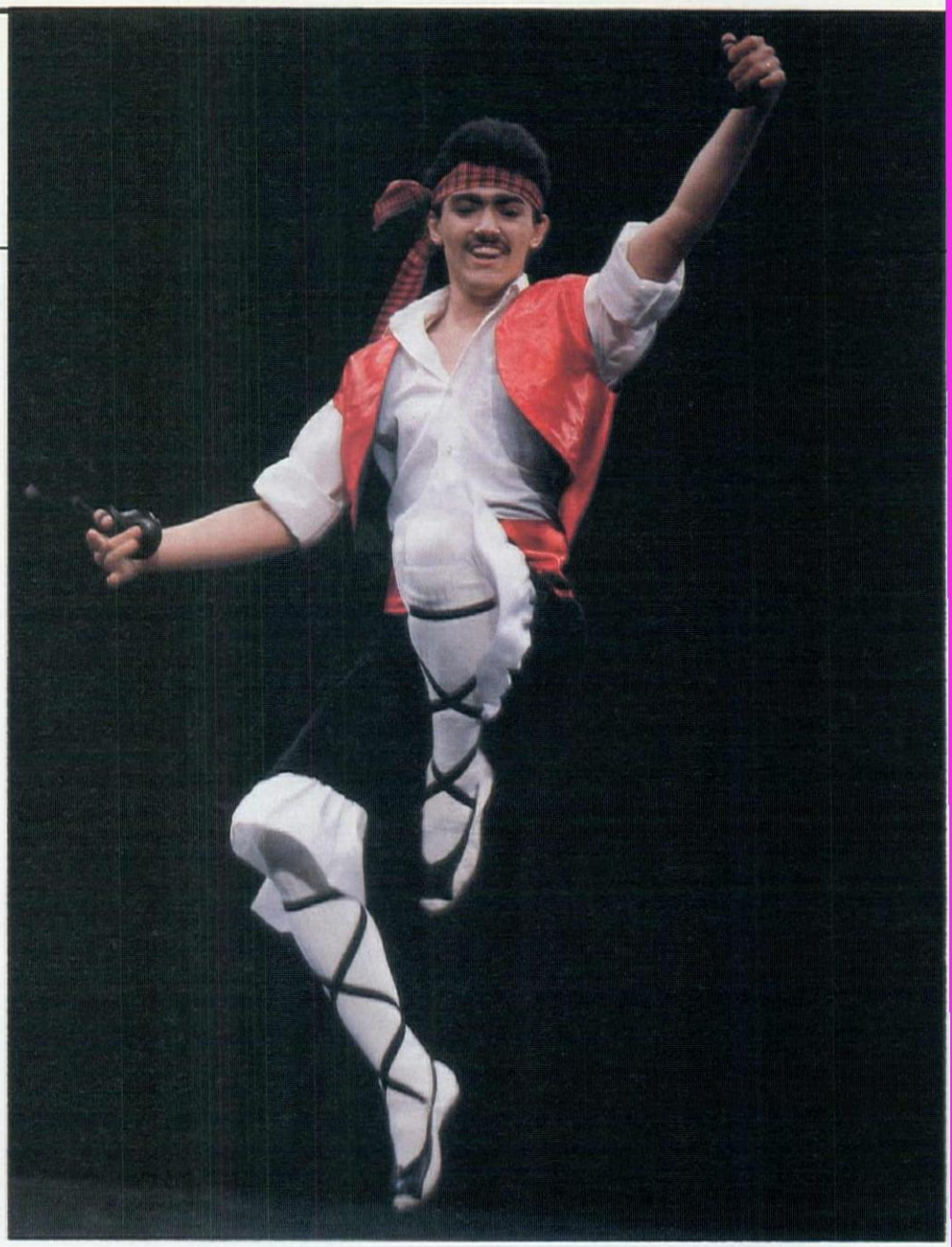
Last year, the NFAA began a Scholarship List Service. For a fee, colleges, universities, and professional arts institutions can subscribe to a list of some five thousand ARTS registrants. On the flip side, ARTS participants use the list of subscribing organizations to identify educational opportunities and financial support available to them. In this way, millions of dollars in scholarship money become available to young artists.

Another NFAA information-sharing project is an Alumni Directory, which tracks the careers of these ARTS awardees. Filled with success stories, the directory provides encouragement and direction to other artists. It is also a handy way to locate previous winners.

These are only two of the many foundation information services. Others now in the works include an innovative Tape Bank—a library of recorded performances by young musicians that are made available to orchestras and others seeking new talent.

Work Opportunities

You can't get a job without experience, and you can't get experience without a job. The NFAA has shown rare understanding of that irony. Using its grants as a spark, the foundation has ignited the resources of other organizations and created work







Clockwise from bottom, opposite page: A watercolor by ARTS finalist Jason McNickle; ARTS semi-finalist Juan Berverena; pianist Jerome Lowenthal and cellist Nathaniel Rosen perform for the foundation's first cultural retreat at the Boca Raton Hotel in 1983.

opportunities for artists. This year the NFAA partially underwrote auditions for American Ballet Theatre II. In partnership with the National Endowment for the Arts (NEA), it has created a Pilot Residency Project which will station musical ensembles in sponsor communities. From 1984 to 1986, up to $50,000 from each organization will be committed to the project. Also, special Showcase productions staged by the foundation will feature ARTS awardees. The next Showcase, part of a special New York ARTSfest, will be at Lincoln Center on April 21, 1985.

The NFAA had an unusual beginning. Three years ago, Miami businessman and philanthropist Ted Arison was searching for a way to help aspiring young artists further their careers. He discovered an existing ARTS developed by Educational Testing Service (ETS) which was doing just that, but whose future was ominously uncertain due to funding problems. With a $5-million contribution, Arison rescued the program and moved it to Miami, and the NFAA was born. Now the NFAA boasts a board of trustees that includes, among others, poet John Ciardi, founder and artistic director of Lewitzky Dance Company Bella Lewitzky, and Stanley Marcus, chairman emeritus of Neiman-Marcus.

Today NFAA's programs are the product of the financial commitment of individuals and organizations around the country willing to invest in the future of the arts. As Grant Beglarian states, "The root system of support is the most important factor in a national organization's success."

The NFAA's roots are a broad contribution network of individuals, corporations, foundations, and public agencies. The support groups central to the network are the Society of One Thousand and the Corporate and Foundation Associates, made up of contributors of $1,000 or more to the NFAA. This July, as a pat on the back to the members of these groups, the two-night inaugural voyage of the *MS Holiday* will be donated to them by Carnival Cruise Lines. The trip to Nassau will feature a celebration of the arts, highlighted by the appearances of well-known arts personalities such as NFAA trustee John Houseman, and selected ARTS awardees. Any current member of either organization who recruits at least four new members will be an honored guest, as will the new members and their guests.

One young artist who benefited from foundation support is Michael Byars. NFAA finalist in dance and Presidential Scholar in 1982, Byars apprenticed with the New York City Ballet in 1983 and became a member of the company in May 1984. In spite of his success, Byars says, "The full benefit of my involvement there, I really haven't felt yet. I think it will continue to be significant later on." At NFAA, proof is in the pudding, or as trustee John Houseman puts it, "The ultimate test of the validity of the foundation is for the kids to prove themselves." Byars and many other ARTS awardees are doing just that.

The Arison Foundation's $5-million seed money funded the first three years of the NFAA. From that sound beginning, it has developed a "root system" of support which continues to thrive and grow—so much so that the foundation hopes to become international in the future. Ted Arison's dream has brought Miami the cultural recognition it deserves, while moving thousands of young artists toward a promising future. *—Anne Hornsby*

Networking

How does an organization develop and maintain a national identity? There are two approaches, according to Leslie Kruhly, vice-president of public affairs for the NFAA. One is achieving visibility for the product itself, and the other is developing a broad financial base. The key to both is networking.

1. Recruit an experienced professional staff. Grant Beglarian, president of the NFAA, served as dean of the School of Performing Arts for the University of Southern California, and director of the Contemporary Music Project for the Ford Foundation. His credibility and personal contacts boost support for the foundation.

2. Select trustees from various geographical regions and with different backgrounds. With board members from both the business and the arts worlds, the NFAA gained respect in both camps. Regional representation aids in developing a fundraising base through professional and social contacts.

3. Make your product and organization as visible as possible. One way is to identify your audience and develop a plan to reach them. The NFAA used the Educational Testing Service's help to develop a direct-mail program that reaches 26,000 high schools and informs students of its ARTS project. Advertisements in professional publications and direct mailings to arts and civic groups also reach potential applicants to the program.

4. Use artists with established national reputations. For example, John Houseman hosted a PBS special on the foundation's programs (which aired nationally in September 1983), giving the NFAA valuable exposure linked to a recognizable face.

5. Plan events in areas where you have a concentration of supporters. NFAA Showcase productions and receptions featuring performances by ARTS awardees enable supporters to enjoy and appreciate the value of the programs they support. *—A. H.*

A Center for Progress

The Metro Dade Cultural Center enhances Dade County's quality of life.

In the early seventies, Dade County's government proposed a massive set of ten bond issues totaling $634 million. Called "A Decade of Progress," the referendum mirrored the county commissioners' desire to improve the quality of life. This plan called for upgrading the library system, park and recreational facilities, cultural facilities, sanitary sewers, and health care. When the bonds were proposed, Dade County was in a unique situation. The county government was barely ten years old, and its bond indebtedness was virtually nil. Despite the area's growth, almost nothing had been spent on capital improvements. And, according to commissioner Connie Jones, "Very little money that came out of the county budget had anything to do with cultural matters."

The entire community acknowledged the need for improvement when the referendum reached the voters—eight of the ten issues passed, including all those related to cultural issues. The Metro Dade Cultural Center was built using funds from two of the bond issues—a library referendum and a park, recreation, and cultural-facilities referendum.

Initially, the three components of the center—the library, the Center for the Fine Arts, and the Historical Museum of Southern Florida—evolved separately. The major concern of Dade County's government was the library system. Numerous branch libraries were constructed in the suburbs. The site of the Metro Dade Cultural Center, then part of a complex of government buildings centrally located in the redeveloping downtown section, was chosen as the site for a new main library.

To be opened in 1985, the library will house the largest collection of books and documents in the Southeast—over one million volumes—accessible through a computerized card catalog. In addition, the library has a six-hundred-seat public auditorium with facilities for screenings, community meetings, displays, and exhibitions. Most of the first-floor space will be dedicated to a business-and-science reference section, a children's department, and a film room. The second floor will house art and music collections, as well as the Florida Room, a collection of photographic negatives of Miami from the twenties to the fifties.

The Center for the Fine Arts was created by a clause in the park-and-recreation bond issue setting aside $25 million for an "art museum." According to Jones, the county initially planned to construct a visual-arts center at Vizcaya. However, consultants advised against building on the environmentally sensitive Vizcaya property, so county commissioners agreed on the downtown location.



Miamians were the first to see "Arman: Tools and Instruments," an exhibition which appeared at the Center for the Fine Arts last fall.

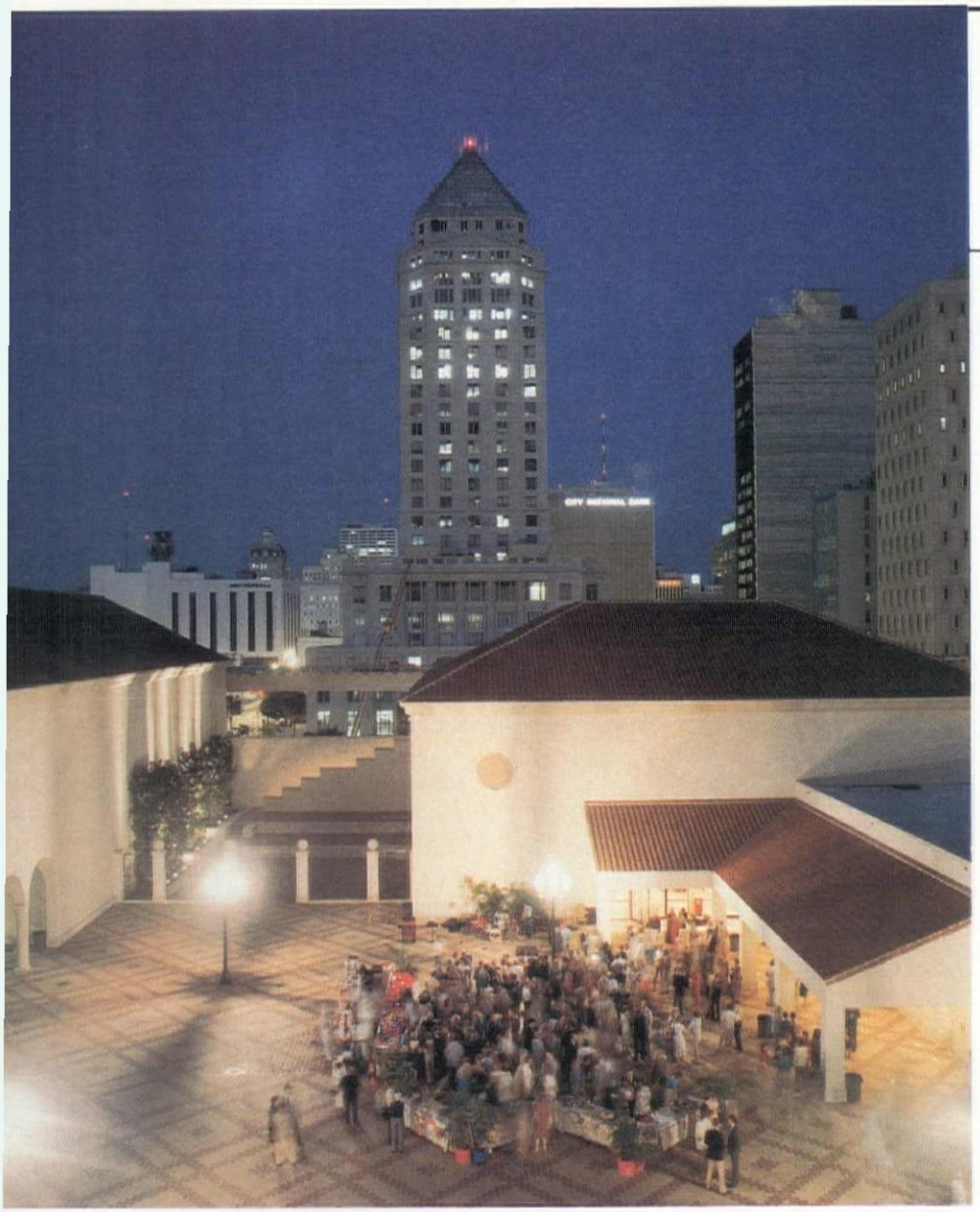
Numerous studies by consultant Hal Malt indicated a definite community need for a major arts facility in the South Florida area. In the mid-seventies, says Brenda Williamson of the CFA, number of smaller museums in the community were "bringing in small collections, which had per manent collections, and which were exhibiting loca art, but there was no space of the scope and size and with the professional staff to bring in major nationally and internationally renowned exhibi tions." At that point, there was interest in the King Tut exhibition and other shows that were travel ing around the country. The people of Dade County realized South Florida didn't have a place capable of hosting that kind of exhibition.

According to Williamson, "The population was large enough, it was sophisticated enough, and wealthy enough to have a place, and there just wasn't one."

The county organized an agency called the Dade County Council of Arts and Sciences and granted it the task of establishing an organizing committee for a visual-arts complex. A major conclusion of that committee was, according to Williamson, that "it shouldn't be necessary for the county government to try to find the funds or raise the funds for a permanent collection."

The group looked to galleries in Europe (such as London's Hayward Gallery) which have no permanent collections but exhibit major traveling exhibitions. These became models for the Center for the Fine Arts. Says Williamson, "In this country, there wasn't such a facility. Most major museums in this country evolved over a long period of time and usually with a patron standing in the wings or making major collections available to the institution. . . . We wanted to create an institution overnight, so to speak—or within a decade." The committee decided to create a space for major traveling exhibitions and make available the professional staff, all the security and climate controls, and all the physical requirements necessary to house such a show, then search for and fund the major exhibitions.

Today the Center for the Fine Arts provides a modern, state-of-the-art exhibition space and a professional staff. The building was constructed from the $25 million set aside in the bond issue. Dade County government has assumed responsibility for funding the operation and for maintaining the facility, as well as for providing for a staff, at an annual cost of approximately $1 million. Dollars for organizing and sponsoring exhibitions come from



The spacious plaza of the Philip Johnson-designed Metro Dade Cultural Center is perfect for open-air gatherings—performances, exhibition previews, or celebrations.

Meeting the Criteria

Miami's low-tax situation was a unique one, but that does not preclude repetition of its success story in other cities. However, Brenda Williamson of the Center for the Fine Arts in Miami's Metro Dade Cultural Center stresses that any city wishing to undertake a project of the depth and scope of Miami's cultural center must meet certain criteria.

1. As always, such a project must be well-organized. Careful preliminary studies, under the guidance of a qualified consultant, can prevent potentially disastrous early mistakes. Determine if there is a mandate for such a project. Is there both a community need and desire? Do the people want such a facility? Will they attend its programs? Will they support it?

2. Miami's success is directly dependent upon the involvement of local government. Not only did the county commissioners support the project at its conception, but they committed themselves to its continued support. If local government assumes responsibility for the funding of the building and the operation of the arts facility, the arts organization is then able to give its full attention to programming.

3. A building and a budget do not in themselves assure success. A knowledgeable and experienced professional staff is necessary to ensure the successful operation of any arts facility. *—J.P.F.*

the private sector and are raised by the CFA's private board of trustees. The annual cost of exhibitions at the CFA is close to $1 million, with major assistance coming from corporations such as Creditbank, Southern Bell, American Express, Federated Department Stores, and Burdines, as well as organizations such as the National Endowment for the Arts and the American Federation of Arts. In addition, the trustees rely on traditional museum fund-raising activities, such as membership drives and galas. However, the CFA trustees are in the unique and enviable position of not having to worry about operating, staffing, or capital expenses.

By county ordinance, the Center for the Fine Arts is prohibited from owning a permanent collection. However, should it become desirable for this to change, Williamson states that the ordinance could be amended quite easily.

At the same time plans were under way for the CFA and the library, the Historical Association of South Florida approached the county commissioners and requested to be included in the center developments. A four-thousand-square-foot building was added to the plans, making the Historical Museum of South Florida the third component of the Metro Dade Cultural Center. This facility houses artifacts and records collected by the Historical Association of South Florida. Their research center has the original letters and documents of modern-day-Miami founders Henry Flagler, Carl Fisher, and George Merrick, as well as one-hundred-thousand photo images.

The three entities of the complex are united by more than a street address. The center is located along Miami's new Metrorail mass-transit system, in the midst of a reviving downtown. The CFA, the new library, and the museum will work together in promoting the center. On Thursday evenings, the center will remain open late, its thirty-four-thousand-square-foot plaza the site for free dance, opera, and other performances.

Marketing experts at the center realize its value as a tourist attraction, and efforts will be made to ensure that visitors are aware of the wealth of Miami's cultural attractions. Brochures describing the center and its events will be placed in hotels and at the seaport and airport. "We are definitely a tourist attraction," says Williamson. "We will serve the tourists as well as the residents."

The past ten years have been a decade of progress for Miami. Miami is now recognized around the world as a cultural attraction, with the Metro Dade Cultural Center as her crown jewel.

—J. P. Forsthoffer

A Living Masterpiece

Art and architecture have combined to create a vibrant, distinctive cityscape in Miami.

Miami is a city of the arts—inside and out. From its sleek, new skyscrapers to its restored Art Deco District to its successful Art in Public Places program, Miami's cityscape is evolving into a masterpiece. It's rapidly becoming a place where people flock not just during business hours, but at night and on weekends.

Contemporary Cityscape

The centerpiece of Miami's skyline, the fifty-five-story Southeast Financial Center at Dupont Plaza, is the tallest building in the Southeast—visible from Fort Lauderdale or halfway to Bimini. Jointly developed by Southeast Financial Center and the Gerald D. Hines Interests of Houston, the Edward Charles Bassett-designed financial center adds a certain gracefulness to the cityscape. The granite-and-glass tower sometimes reflects the colors of the South Florida sky and almost disappears; other times, it dominates the entire skyline.

Officially dedicated last October, the Southeast Financial Center is part of 1984's $1-billion-plus development efforts in downtown Miami. The $65-million Brickell Bay Office Tower, a thirty-two-story complex slated for a February 1 completion, and four major commercial office buildings are, or soon will be, under construction on Brickell Avenue—a byway that is fast becoming the Wall Street of the South. Construction is underway on the $90-million CenTrust Tower (World Trade Center)—a thirty-five-story tower designed by I. M. Pei and Partners with Spillis, Candela and Partners—and the thirty-story, $65-million Metro-Dade Administration Building, among others.

The cityscape is linked by Metrorail, an urban commuter rail system which went into operation last year, making it much easier to get around Miami and Dade County. Early this year, testing will begin on Metromover (a "people mover"), a component of the Metrorail system.



Pelham & Friends/Bob Soto

Tony Rosenthal's Tournesol *graces the main lobby of the Southeast Financial Center.*

Architectural Restoration

Miami is a tapestry of new *and* old. While the ultra-modern office towers are sprouting, the city and county architectural heritage is being preserved by such organizations as the Miami Design Preservation League. That group was responsible for putting Miami Beach's Art Deco District on the National Register of Historic Places—making it among the youngest on that roster. The eight hundred hotels, restaurants, and homes in the area—all built between 1926 and 1945—offer a concrete example of Miami's past. The effort to save the one-mile-square district was spearheaded, and is currently directed, by Barbara Baer Capitman, president of the Miami Design Preservation League. "We were determined that this resort urban community wouldn't succumb to urban sprav and unplanned development," says Capitman.

The $20-million Bayfront Park Redevelopmer project will rejuvenate the popular forty-eight-acr park by 1986-87. The project, designed by Isam Noguchi, calls for a revitalized historic rock garder a natural amphitheatre, an outdoor café, monumental fountain, a light tower, and a bay walk

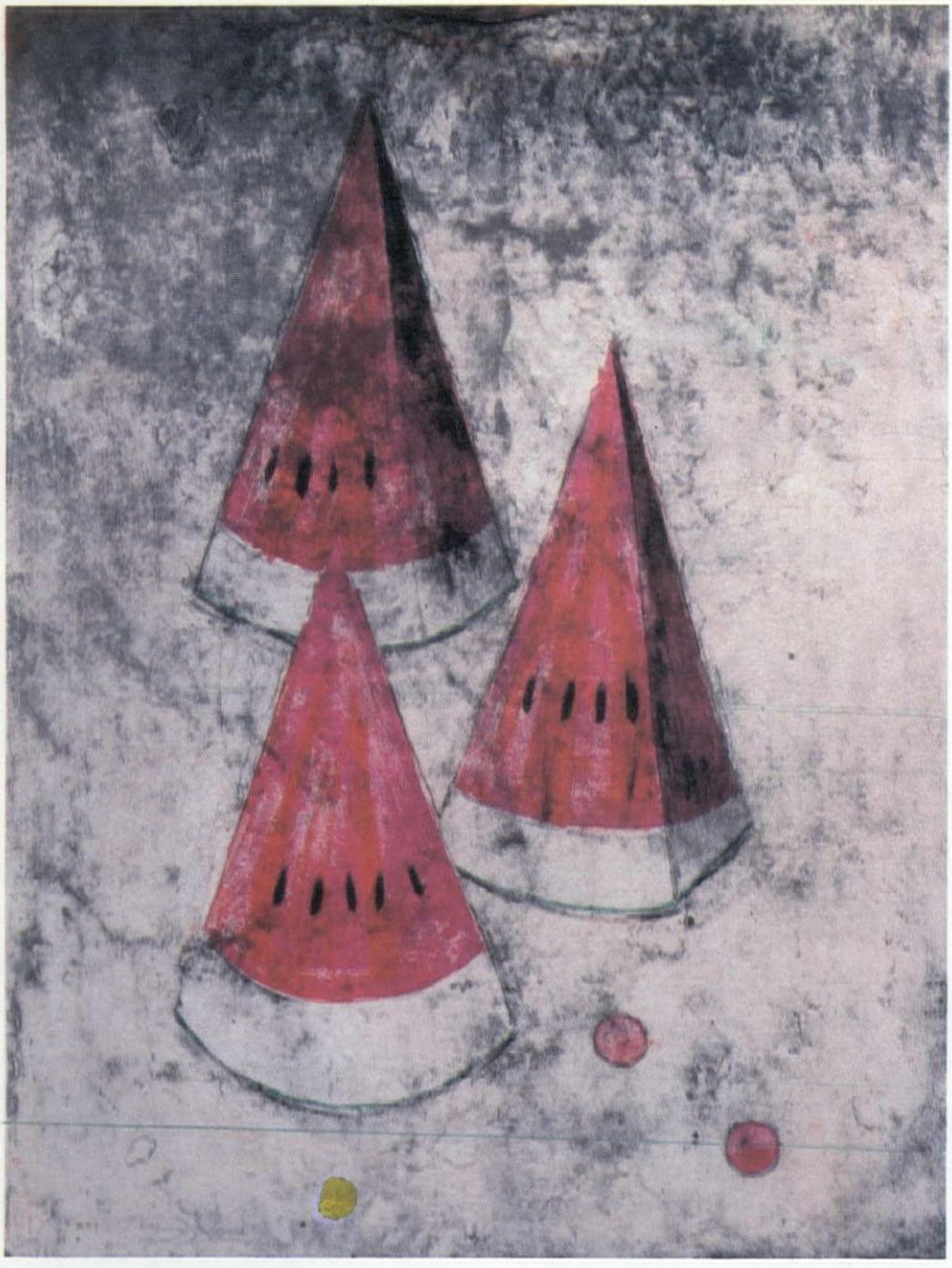
Art in Public Places

Miami's architecture is complemented by an ever increasing collection of publicly displayed ar Since its inception in 1973, Dade County's Art i Public Places program, one of the earliest of it kind, has commissioned, acquired, and installe over 350 works in the Metro-Dade County area "We've only begun to explore what artists can cor tribute to the public environment," says Patrici Fuller, executive director of the program. "If w can bring artists more into that process of plan ning the public environment, being part of shap ing it, I think we end up with richer spaces."

The program requires that 1.5 percent of the cos of new county buildings be spent on commissione artworks for the space. Major works are locate at the Metro Dade Cultural Center—*La Florida* a mural designed by Ann McCoy, and Raymon Duchamp-Villon's *Large Horse*, a five-foo bronze. Other Art in Public Places works scattere throughout the county include Karel Appel' painted-aluminum *Tulip*; Frederick Eversley' thirty-five-foot-high *Parabolic Flight*; and Georg Rickey's *Two Conical Segments, Gyratory Gyratory III, 1980.* Riders of the Metrorail systen will eventually see a different commissioned worl at each station along its route. Many works ar already in place, including Rockne Krebs's color ful neon work *The Miami Line*, which stretche across the Metro bridge over the Miami River.

Private Collections Open to the Public

Many privately owned works and collections ar accessible to the public in Dade County. The lobby and teller areas of the Southeast Financial Cente contain several stunning works of art, including Karl Gerstner's huge tapestry *Color Sound* and Tony Rosenthal's sculpture *Tournesol* (both owned jointly by Southeast Financial Center and Gerald Hines Interests), and *Grand Cascade*, a ninety-foo



Rufino Tamayo's lithograph Pasteque II, *from the impressive Southeast Financial Center collection.*

wall sculpture by Michio Ihara. Southeast Financial Center's collection consists primarily of contemporary prints, works on paper, and paintings by Adolph Gottleib, Pierre Alechinsky, and many other major artists. However, holdings also include pre-Colombian textiles, several nineteenth-century Navaho blankets, and several 1932 Rene Lalique glass vases in the art-deco style. Much of the collection is displayed in the bank's offices and board rooms, but is open to museums and other arts-related groups by appointment.

Local real-estate developer and art collector Martin Margulies maintains an impressive collection of sculpture at his luxurious Grove Isle Condominium on an island off Coconut Grove. The collection, featuring works by Calder, Dubuffet, Noguchi, and others, is open by appointment to groups; boaters can sample the astonishing array of monumental pieces just by cruising past the island. The Kenneth Treister-designed Mayfair in the Grove is a work of sculpture in itself: copper sculpture, ornamental wrought iron, Spanish-tile mosaics, and sculpted concrete details are integrated right into the architecture.

Other artists who can be viewed at public venues include Henry Moore at the downtown Pavillon Hotel, Yaacov Agam in the lobby of the Hyatt Regency, and Alexander Lieberman at the Grand Bay Hotel in Coconut Grove.

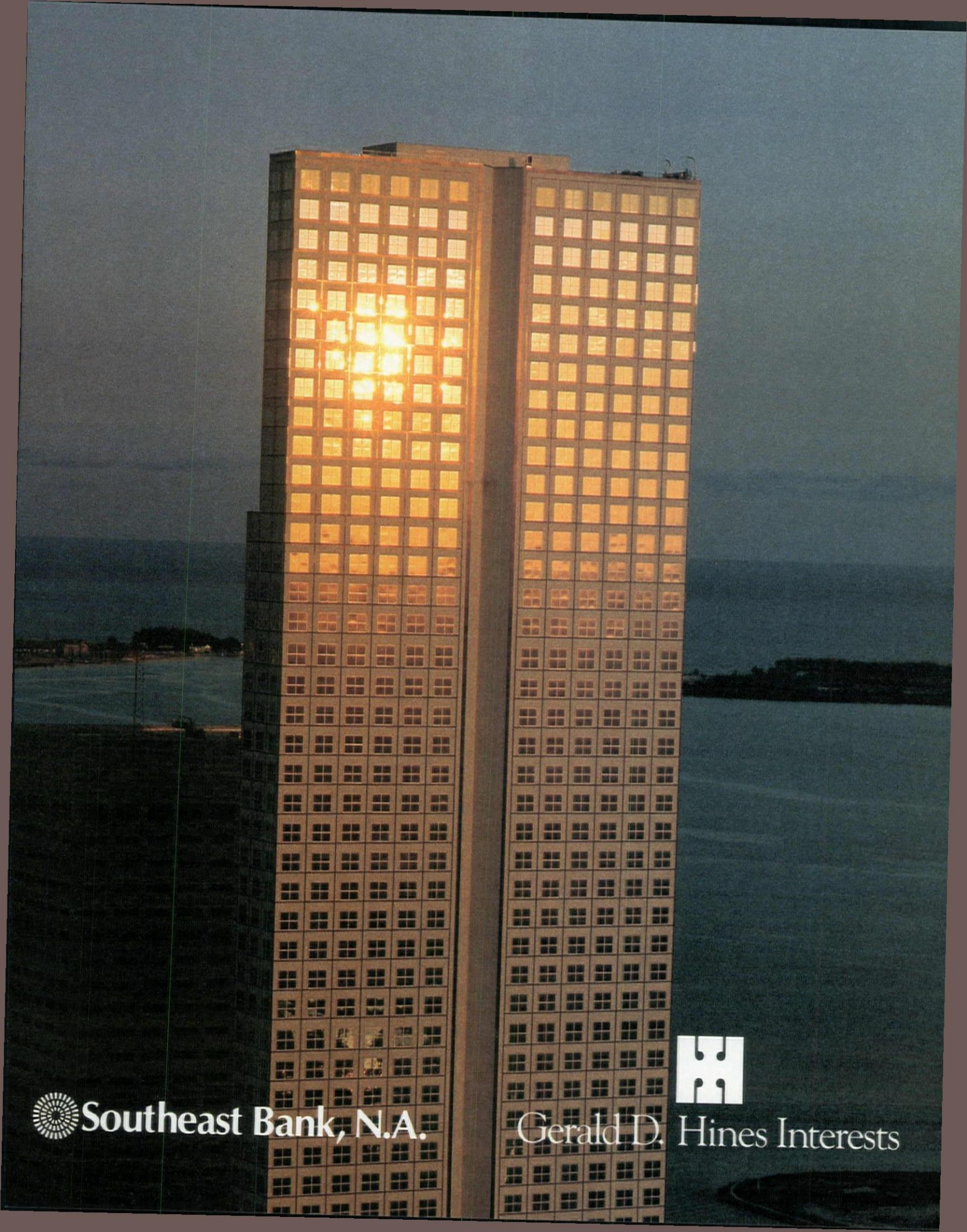
Miami is a financial capital as well as a city rediscovering its young roots. The result: a cityscape of glass-and-granite towers, sweeping art-deco lines, Mediterranean tile roofs, and lush, green palms, seasoned with some of the most striking outdoor sculpture in the country. Miami is becoming a living masterpiece. *—Bill Golightly*

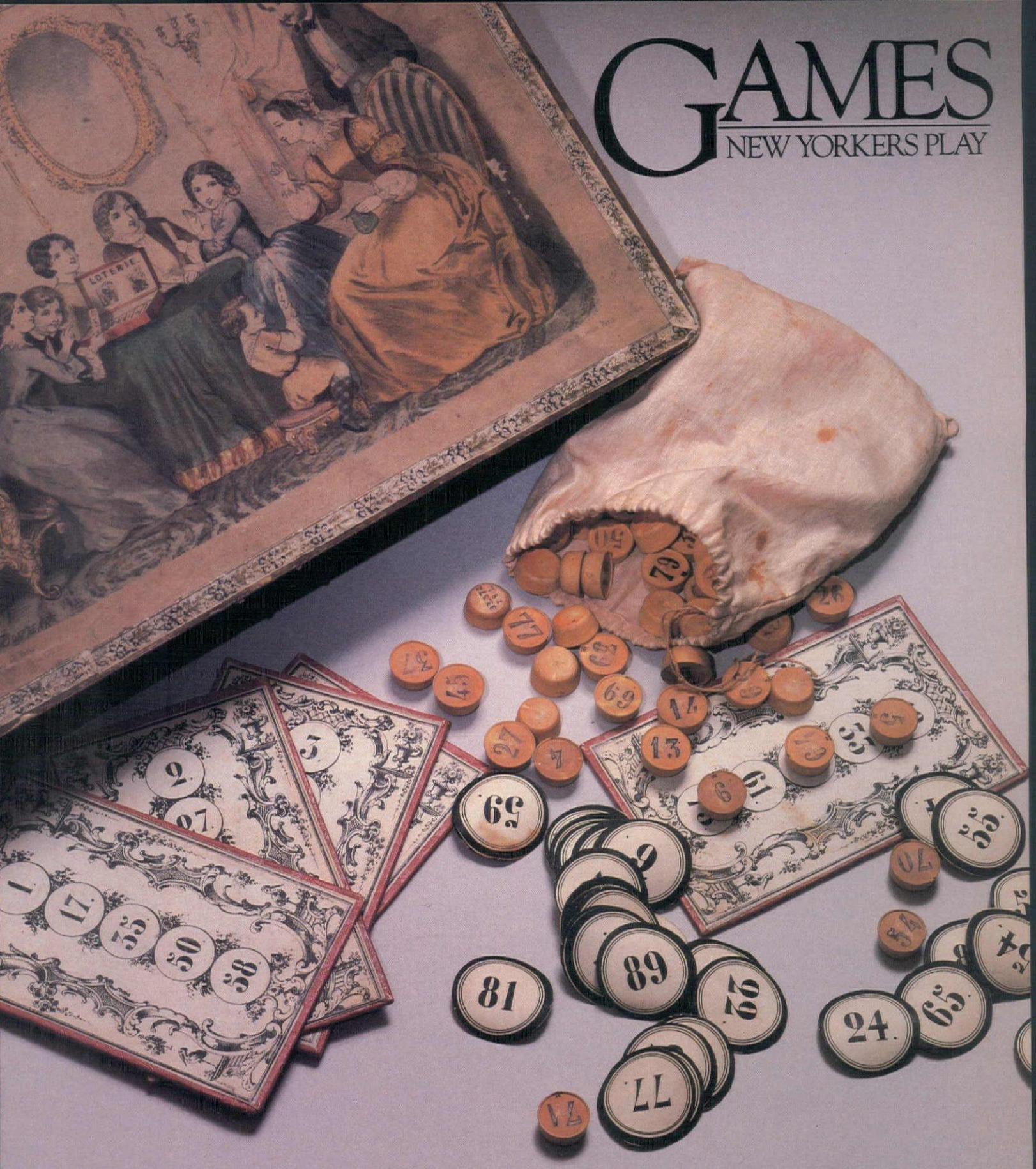
Going Public

The Dade County Art in Public Places Program was among the first of its type in the country. Today there are almost fifty such programs—either at the state, county, or city level. If you think your community should join that roster, Patricia Fuller, executive director of the Dade County program, offers this advice for initiating and setting up a similar program.

1. Accumulate a support base. "Groups that are interested in the community's quality of life and environmental-design issues that affect the urban character and urban development are people who are likely to lend their support to this kind of effort," says Fuller. These could be corporate leaders, the chamber of commerce, civic leaders, etc. "The American Institute of Architects as well as arts councils have been key supporters of the concept in many communities," says Fuller.
2. Once you have a "group of people who are willing to go public," Fuller says, you should "approach receptive members of the political body—state legislators or county commissioners or city-council members. Usually, that's an educational effort. It means showing them what this kind of program has meant to other communities."
3. If you are able to win the support of a majority of the legislators, you must begin drafting the art-in-public-places ordinance. Here, research is the key. "Many communities have made the mistake of not really looking at what they are getting into. They may rush into it, then find they're stuck with a law that really hems them in. They find that the ordinance does not allow them to do what they thought they wanted to do."
4. Keep the ordinance or legislation flexible. "The best thing to do," says Fuller, "is to legislate the policy and the mechanism for setting the funds aside, and establish who is responsible for carrying out the program. Don't legislate the procedure." *—B. G.*

USArts is made possible this month by Business Leaders of Dade County


Southeast Bank, N.A.
Gerald D. Hines Interests



GAMES
NEW YORKERS PLAY

An Exhibition of Games • Museum of the City of New York
February 7-April 14, 1985



As we celebrate fifty years of *Monopoly*, the Museum of the City of New York mounts a major game exhibition. Antique treasures and modern classics fill the Rotunda of the museum in "Games New Yorkers Play." The *Game of Lotterie* (previous page) was published in Paris, circa 1850. An ancestor of bingo, it could be found in many languages. This French version, from the Museum of the City of New York's permanent collection, includes decorated cards and a hand-colored box cover.



GAMES NEW YORKERS PLAY: History



Opposite page: Players accrued yachts, cars, and social points in Society or High-Hat *(1937). Above:* The Mansion of Happiness *(1843), the first boardgame manufactured in the United States.*

Boardgames have been a part of human culture for centuries: backgammon can be traced to the second century and chess to the sixth century. Modern boardgames—which include favorites such as *Monopoly, Risk, Clue,* and *Sorry*—are relative newcomers, yet it was these very games, and others like them, that helped make the boardgame big business in America.

"Games New Yorkers Play," a lively, colorful exhibition of boardgames, is on view at the Museum of the City of New York February 7-April 14. Funded by Parker Brothers, General Mills Toy Group, the exhibition and accompanying catalog take the viewer on a fascinating journey—from extremely rare antique boardgames to the games you can purchase today. All reflect the events and attitudes prevalent during the time they were manufactured and played. A companion exhibition at the Museum of American Folk Art, "Winning Moves," is featured on page 64 of this section.

It all started in Salem, Massachusetts, the Game-making Center of the Country in the early- to mid-nineteenth century. To this little port—then quite a cosmopolitan city—sea captains brought with their exotic cargo games such as chess, checkers, and dominoes. The popularity of these games—which spread like wildfire—set the scene for the modern boardgame. The S. B. Ives firm in Salem was a leader in the field of publishing games, including the first boardgame manufactured in the United States, *The Mansion of Happiness* (1843).

The second half of the nineteenth century saw specialized manufacturers set up in the business of boardgames: Milton Bradley in 1860, Selchow and Righter in 1867, and Parker Brothers in 1883. Though some foreign boardgame companies were successful, the American companies maintained leadership in the field.

Boardgames Reflect the Times

George S. Parker, an enterprising sixteen-year-old, became the youngest boardgame manufacturer with *The Game of Banking* in 1883. The United States had just turned the corner and left the long depression of the mid-1870s behind. Industry was booming and finance was flying high. It was the age of John D. Rockefeller, Andrew Carnegie, and Cornelius Vanderbilt. Imaginative American game manufacturers were hitching their wagons to the times, and the times are reflected in those boardgames around which American families gathered during their ever-increasing leisure hours.

Among those who were helping players realize their financial fantasies was McLoughlin Brothers with *District Messenger Boy, or Merit Rewarded,* a game obviously based on the flourishing American business ethic: anyone, right down to the humblest messenger boy, can make it to the top.

The mid-1880s witnessed the beginning of America's love affair with the automobile. That beginning was documented by games such as *Motor Carriage Game,* and *Bicycle Game.* Both games sent players racing around the board—either on bicycles or in newfangled electric carriages—hoping to arrive first at the fictitious destination.

During the decade that is best remembered as a time of leisurely fun—the Gay Nineties—the boardgame took off. Hundreds of thousands were being manufactured annually. America's growing infatuation with sports was mirrored in games such as *Baseball, Football, Golf,* and *Bowling.* Parker Brothers began two sport (of the indoor variety) fads of its own: *Tiddledy Winks* and *Ping-Pong;* they later walked away with the gold medal for best games at the Chicago World's Fair, an exposition further popularized by the company's *World's Fair* game.

In the summer of 1896, the discovery of gold deposits along the Klondike River sent prospectors and would-be prospectors to colder climates in search of their fortunes. Others experienced the gold rush in the comfort of their warm parlors with *Klondike.* Teddy Roosevelt had barely dismounted from his charge up San Juan Hill when *War in Cuba, Seige of Havana,* and *Battle of Manila* hit the shelves.

The years leading up to the First World War found Americans increasingly preoccupied with news from overseas. The *European War-Game Series, Soldiers of the Advance Guard, The Great War, The Strand War Game,* and *War Games* were all issued in 1915, and thus Americans were winning and losing the battles in Europe even before the United States entered the war in 1917. In addition to bringing the war home to armchair generals, the game industry released favorites like *Pollyanna, the Glad Game,* which provided a respite from the less-than-glad news that came from the war front. Published in 1915, *Pollyanna* claimed to be the "best new boardgame that has appeared in the last quarter century." That claim stood the test of time: *Pollyanna,* based on the novel about the adventures of a winsome young lady, was one of many of the company's early successes with tie-ins. It was a strong seller for over fifty years until it was discontinued in 1973.

As the twenties came roaring in, so did new leisure activities that cut directly into the boardgame market. Radio and motion pictures were



GAMES NEW YORKERS PLAY



Above: The Game of Banking *(1883), the first game published by George S. Parker. Opposite page:* The Wall Street Game *(1901), which dealt with the wins and losses of stock speculation.*

rapidly becoming mainstream entertainment media. *Polly Pickles, Queen of the Movies,* was released in 1922; *Movie Stars* in 1923; and *The Real Radio Game* came along in 1927.

While most games are influenced by an era's style and events, one that appeared in the 1920s almost totally reversed that rule. *Mah-Jongg* was introduced by J. C. Babcock, an American who had seen it being played intently in the clubs of Shanghai. The game became wildly popular on the West Coast, and Babcock, unable to supply the demand, licensed the game to Parker Brothers. The nation went *Mah-Jongg* crazy. Oriental fashions, furniture, and accessories became all the rage. In some circles, Chinese robes, lamps, and food were *Mah-Jongg*-party musts.

Boardgames took to the air as the twenties wound down. Milton Bradley almost rivaled newspaper coverage of Lindbergh's solo transatlantic flight when their *Flight to Paris* arrived in the stores a mere ten days after the pilot touched down in France. Parker Brothers was close behind with *Lindy Hop Off; The Flying Four; We, the Game of Aviation;* and *Wings, the Airmail Game.*

Among the millions of Americans hit hard by the depression was one Charles Darrow. In between the odd jobs he held to support his family, he took his mind off his troubles by fashioning a gameboard out of a piece of oilcloth sketched with the names of streets in Atlantic City—Darrow's favorite vacation spot in happier times. With deeds typed on cardboard, houses and hotels made of scrap wood molding, play money, a pair of dice, and buttons for tokens, Darrow and his family sat down to play the first game of *Monopoly.* The vicarious thrill of throwing around big bucks—often on a whim—and wheeling-and-dealing was exhilarating, indeed, during the depths of the depression. Darrow approached Parker Brothers with *Monopoly;* the executives there played the game several times; and, as George's brother, Edward P. Parker, said, "The decision to turn it down was unanimous." The company was thrown by the fact that the game never really ended. "We always felt that forty-five minutes was about the right length of time for a game, but *Monopoly* could go on for *hours,*" he said. Darrow marketed some five thousand sets himself with great success, prompting Parker Brothers to offer him an attractive royalty contract with the understanding that the company would refine some of the game's rough spots and suggest a version that could be played in less time.

Monopoly is the best-selling boardgame in history. It is issued in fourteen foreign languages and several Spanish dialects. In 1967, using a city-block-size area on the campus of Juniata College in Huntingdon, Pennsylvania, the largest *Monopoly* game ever was played. Messengers on bicycles using walkie-talkies, relayed to the players what numbers appeared on the huge foam dice which were hurled from a third-floor fire escape. The longest *Monopoly* game was played by twenty people in Danville, California, in 1971—820 hours. There's even a five-hundred-dollar underwater edition of *Monopoly.*

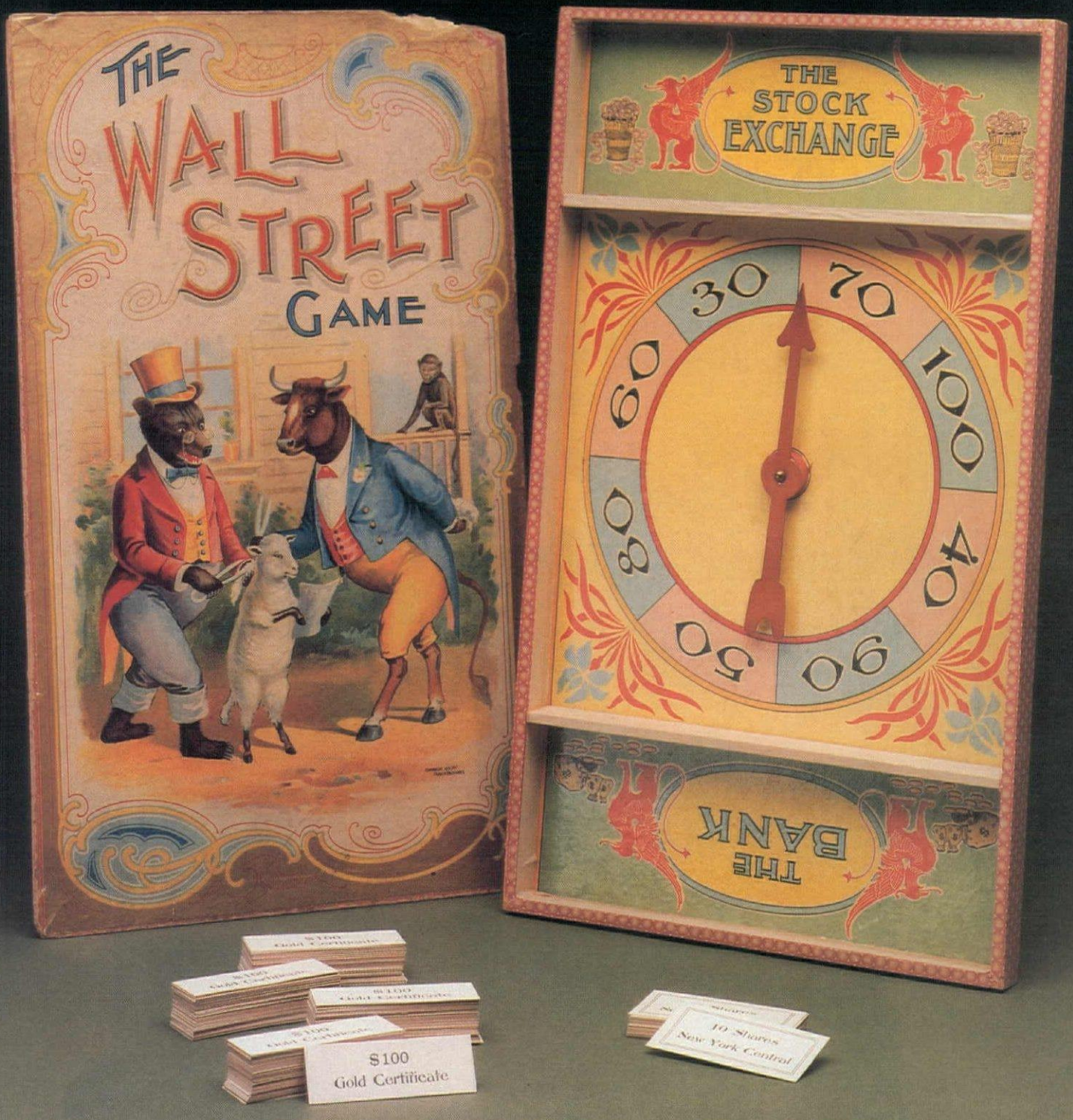
During World War II, game production was drastically cut back in accordance with government priorities for labor and material use, though some games were still produced. In 1946 the Metropolitan Museum of Art in New York City asked George Parker, by then a nationally recognized game expert, to have a look at a board and what appeared to be game pieces, discovered while cataloging ancient Egyptian artifacts. Parker deduced from the artifacts how the game must have been played and even the rules. That handy piece of archaeological detective work and *Senet* (the game based on his findings) earned Parker considerable credit.

The fifties saw the introduction of three games that became staples in the Parker Brothers repertoire: the crime-solving game of *Clue;* the world-conquering *Risk;* and *Careers,* a game dealing with money and education—matters of great concern to the parents of the baby-boom generation.

Boardgame manufacturers turned the advent of television to their advantage by advertising over the new medium. They also tied in to successful television shows by issuing such games as *Bonanza, Have Gun Will Travel,* and *Daniel Boone.* And, of course, game shows translated perfectly.

In the sixties, interest in the supernatural led to a fad that still lingers—*Ouija, the Mystifying Oracle.* In its first year, 2.3 million *Ouijas* were sold. In the seventies, electronics added a new dimension to the world of boardgames, in which players made use of hand-held units instead of chips to make their moves. Blockbuster films of the eighties (such as *Raiders of the Lost Ark* and *E.T.*) were translated from the big screen to the board.

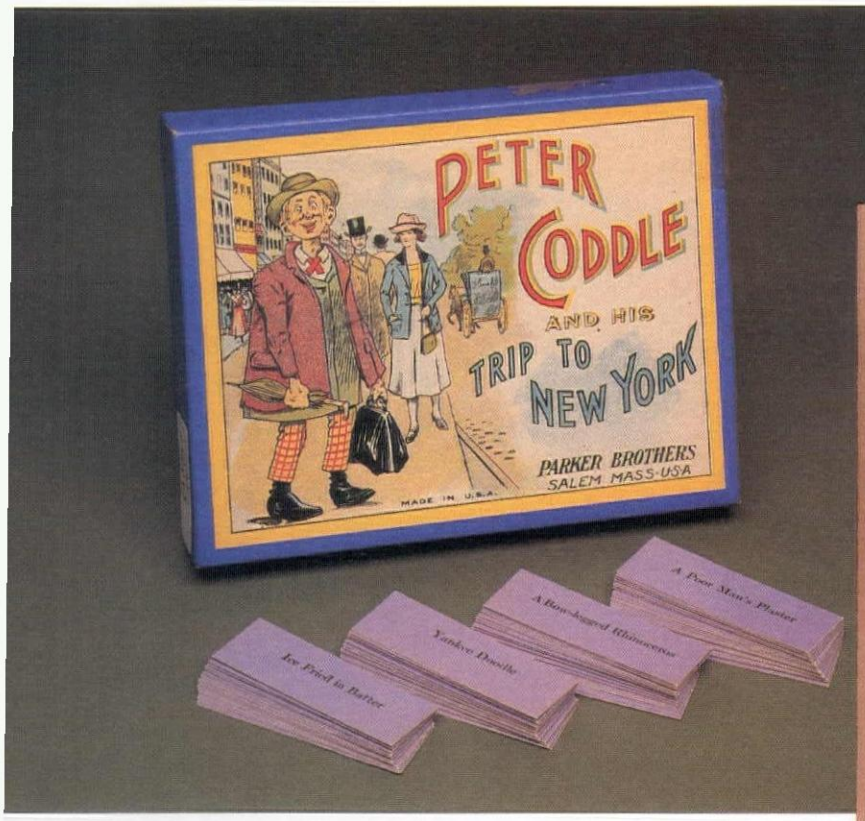
Today, Selchow and Righter's *Trivial Pursuit,* invented by three young, imaginative Canadians, has been the catalyst for shelffuls of similar products. Thus, the boardgame industry has experienced a renaissance, much as *Monopoly* inspired fifty years ago. And it seems certain that fifty years hence, people will still be pursuing trivia and still be frustrated by a small piece of colored cardboard that bears the message "Do not pass Go. Do not collect $200." □

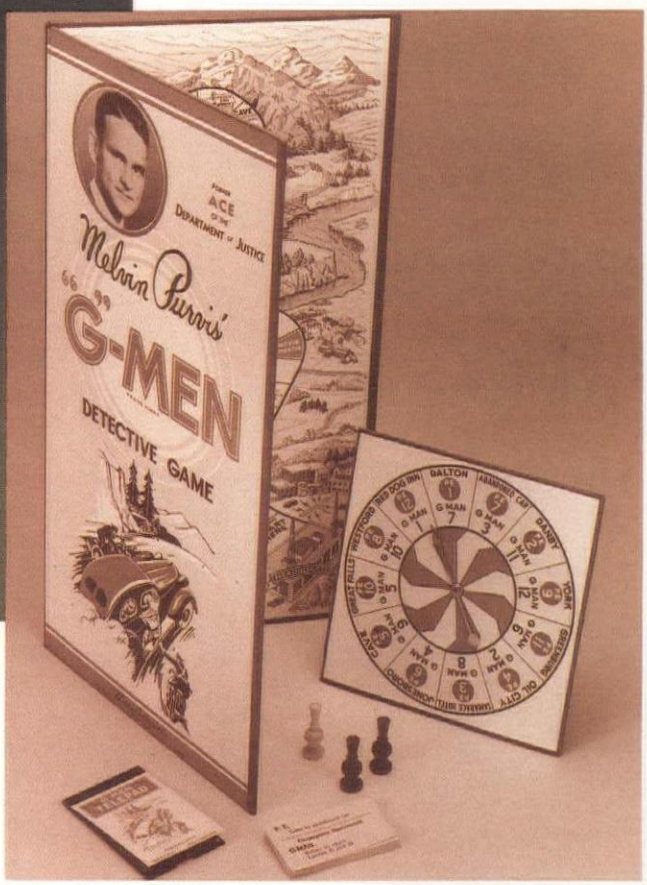

THE WALL STREET GAME
THE STOCK EXCHANGE
30
70
60
100
80
40
50
90
THE BANK
$100
Gold Certificate
10 Shares
New York Central

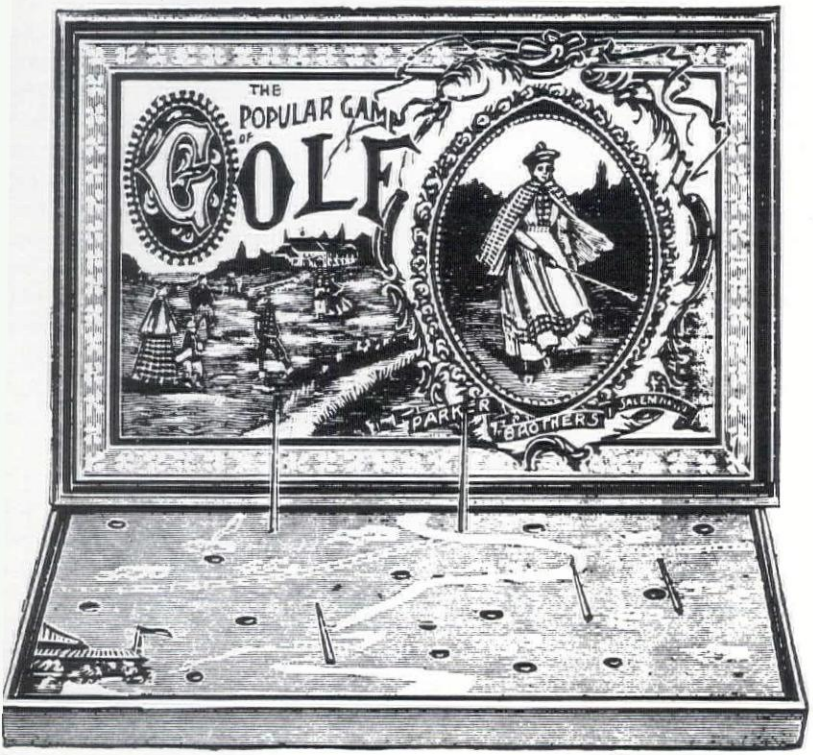

MAXFIELD
PARRISH
SOLDIER



GAMES NEW YORKERS PLAY: The Exhibition



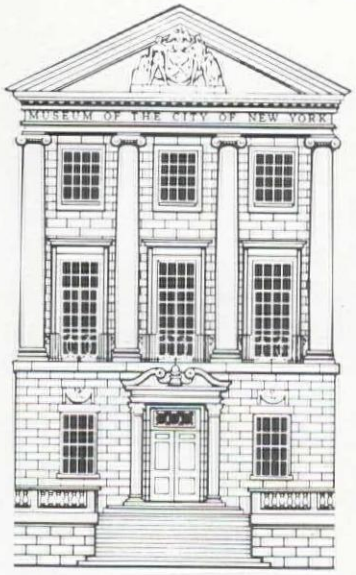


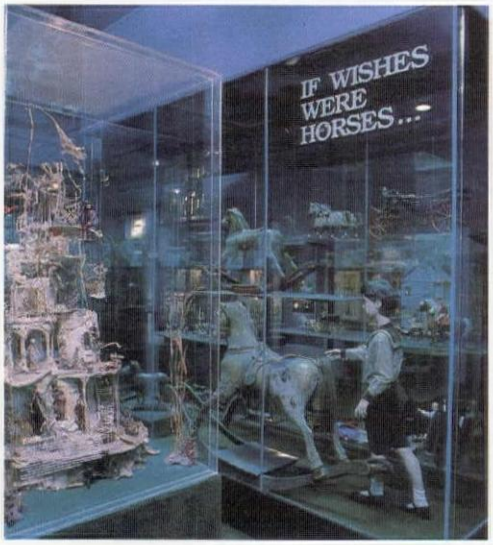


Maxfield Parrish, an artist of international fame, designed and painted this soldier (opposite page), published in 1913. The soldier's head nods when shot with an accompanying air gun. Clockwise from left: Parker Brothers translated sports to the board in games such as *The Popular Game of Golf* (1894); *Peter Coddle and His Trip to New York* (1889), a reading game that included a book describing Peter Coddle's adventures; and *G-Men*, introduced by Parker Brothers in 1936 (one year after the Bureau of Investigation became the FBI).



GAMES NEW YORKERS PLAY:
The Museum of the City of New York





This version of *The White Horse, or Bell and Hammer* (opposite page) is from the Museum of the City of New York's Toy Collection (early nineteenth century). The Toy Gallery features six exhibitions, including (above) one of transportation toys and one of dollhouses. Top: A sketch of the entrance to the museum.

The Museum of the City of New York is remarkable for a number of things, but its Toy Collection is extraspecial. It was started back in the 1930s, when the great New York town houses were disappearing and their families sought more streamlined life-styles. Historic furniture, paintings, costumes, and all sorts of fascinating memorabilia found a new home in the museum. The gifts were often accompanied by family toys, and these were wisely accepted and stored, to form the basis of a collection that today is second to none, both for the variety and the quality of its material.

The Toy Collection has had its own gallery since the 1940s, although at the time, old dolls and dollhouses were still considered frivolities. The Toy Gallery was old-fashioned and charming, but by the 1980s, it was clearly inadequate to display the enormous collection—or to satisfy the demands of an increasingly toy-conscious public.

In 1982 the General Mills Toy Group's generous grant for the complete renewal of the Toy Gallery space enabled the museum to rethink the installation for the first time in over forty years, to consider the Toy Collection's present-day functions, and how best to interpret its exhibitions.

Today, the Toy Gallery is the magical place which was envisioned: a twilight wonderland of dusky walls and lush, moss-colored carpets, of shimmering reflections and refractions. The visitor is not sure where reality ends and illusion begins. It is a cool, gentle place, whose background music creates a dreamlike mood. In this hushed environment, the lighted dollhouses shine invitingly.

There are six different exhibitions in the new Toy Gallery—something, surely, for everyone. In the corridor, "Dolls' Magic Journey" is designed to please our youngest visitors, and if you are grown up, it is best viewed kneeling. In the opposite cases, "Plain and Fancy" explores in depth the rich variety of German china-headed dolls, which were classic toys throughout the nineteenth century. This is a scholarly exhibition, but with charm for everyone.

Inside the gallery, floor-to-ceiling cases offer separate exhibitions. "Goodnights and Sweet Repose" explores the rituals and furnishings of slumber as they were for children of the past. There is a campaign bed from the eighteenth century. There are elegant four-posters and spool beds and romantic, rocking cradles. There are patchwork quilts, dressers, and washstands, and dolls in all degrees of negligee—from prim Victorians in corsets and crinolines to Barbie in her baby-doll nightie.

"If Wishes Were Horses" celebrates the symbol of adventure. There are carved, woode eighteenth-century horses (beauties that belong to General Matthew Clarkson); a handsome L ingstone family rocking horse; faithful little stee on wheels; and rare tin horses from before the Ci War. The horses are accompanied by their succe sors, the steam train and the steamboat, the au mobile, and the airplane. Today's young futu astronauts will also find their *Star Wars* toys he

In the wall cases, with their richly carved woo work, is a treasury for bibliophiles of all age "Pictures and Conversations" presents fantasy book illustrations and in derivative toys, such paper dolls, pop-ups, and puzzles. The exampl range from seventeenth-century anamorphics to sampling of the best picture books of today.

And then there are the famous dollhouses, twelve of them, fresh and sparkling. They ran from the rare, shellwork pavilion made in 1769 Ann Anthony (who was only fourteen years ol to the fairy-tale *Palace for Wednesday* (created ju three years ago, from twigs and leaves and magi by Alice Hudson).

But the climax of all these marvels is the fabulo *Stettheimer House.* In a new case, with its origin lighting restored, it glitters with all the sophistic tion and pizzazz of New York City in the 1920 This house was the private pleasure of Miss Ca rie Stettheimer, one of the family whose salon Alwyn Court, next door to Carnegie Hall, was th meeting place for painters and avant-garde writer

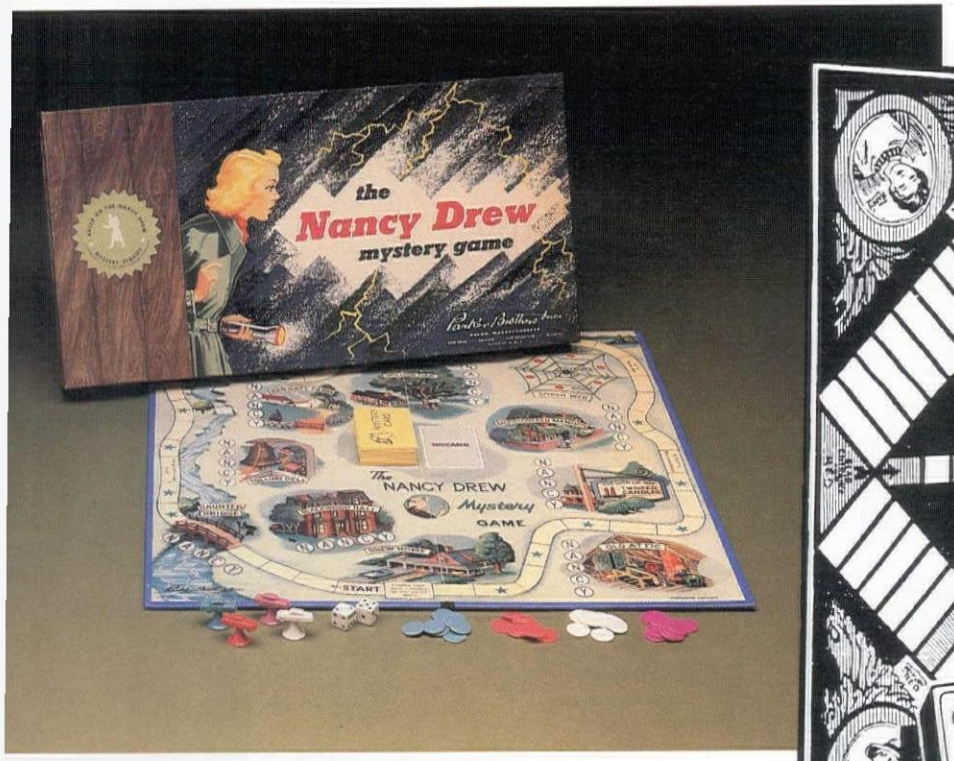
The Stettheimers were inveterate party giver so it is not surprising that the dollhouse should hav a perpetual party too. This wonderful house ha thirty dolls which represent the Stettheimers an their famous guests. These include, among other Lady Mendl, Virgil Thompson, Gertrude Stein an Alice B. Toklas, and Pavel Tchelichev. On th garden terrace, Florine Stettheimer (the sister wh was a famous painter) chats with the critic Henr McBride. Behind her are two sculptures mad especially for the house: *Mother and Child*, bronze by William Zorach, and *Standing Nude*, a alabaster figure by Gaston Lachaise.

The French doors lead into the ballroom, whic houses an art collection with real drawings an paintings by such luminaries of the avant-garde a Archipenko, Albert Gleizes, and Rene-Bouche There is even a tiny version of the famous *Nud Descending a Staircase* by Marcel Duchamp, whic is lovingly inscribed on the back, to Miss Carrie

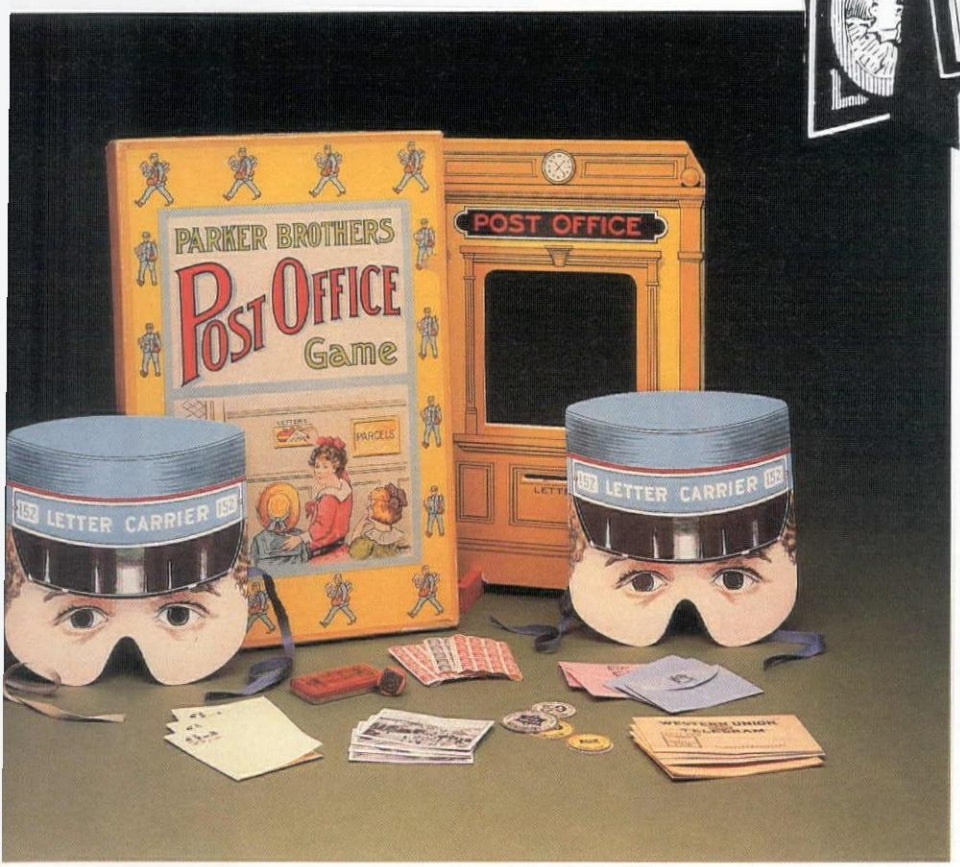
This must surely be the ultimate dollhouse pleasure the surprise within the surprise, a fitting climax t this tour of the new Toy Gallery, the most surpris ing of museums. □


THE WHITE HORSE
THE BELL AND HAMMER
A NEW GAME
THE BELL AND HAMMER
THE HAMMER
THE INN
THE BELL
THE WHITE HORSE.

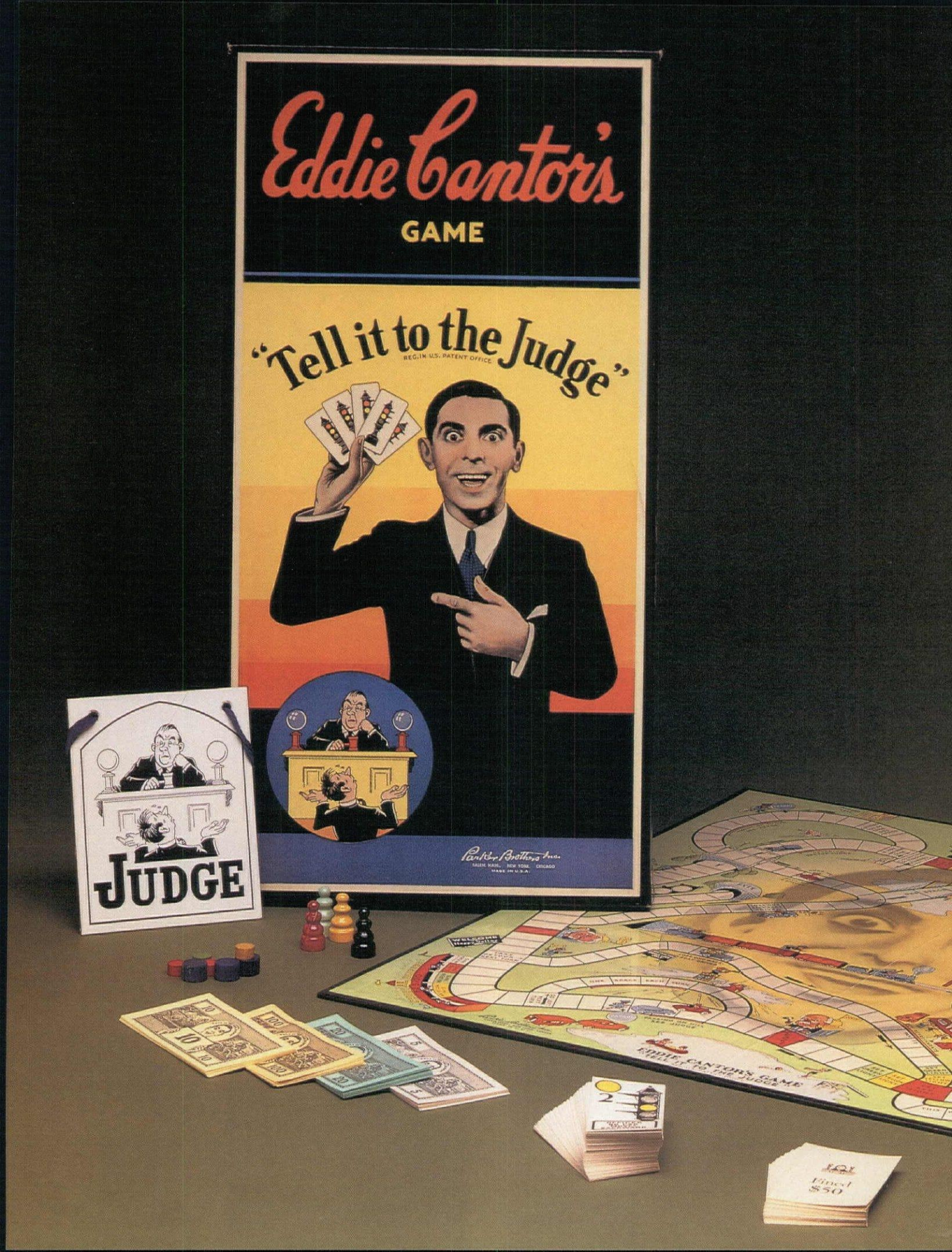

Sunny Monday
WASHING SET
PARKER BROTHERS
(INCORPORATED)
SALEM, MASS. NEW YORK, LONDON.
IVORY SOAP
Parker Brothers





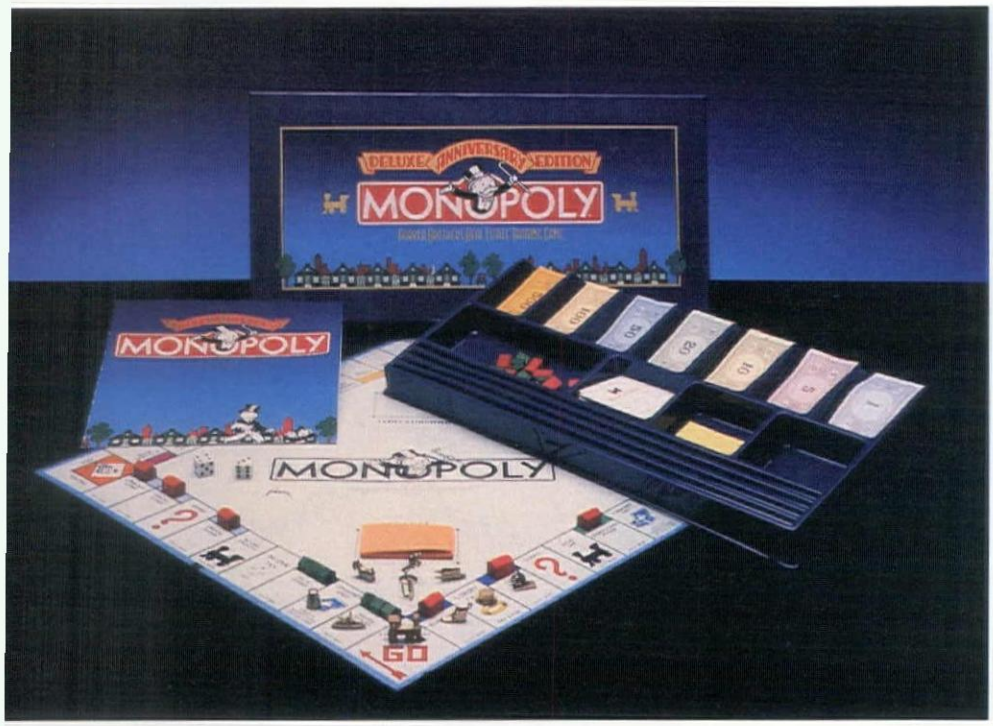


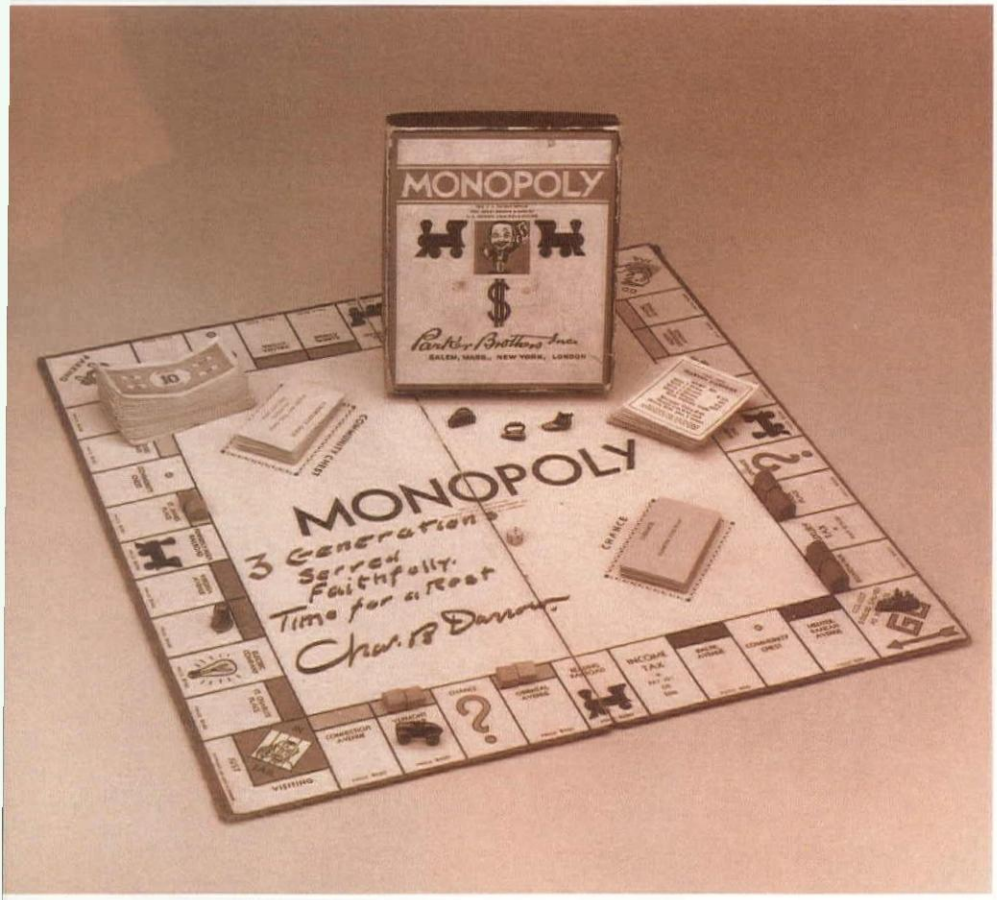
With the *Sunny Monday Washing Set* (opposite page), children used the same products their parents were purchasing when the set was issued in 1913. Above left: Nancy Drew fans got to solve crimes themselves with the 1958 *Nancy Drew Mystery Game*. Left: The *Post Office Game* (1932) sent players around New York City delivering mail. The successful *Pollyanna, the Glad Game* (above) was published from 1915 until 1973.


Eddie Cantor's
GAME
"Tell it to the Judge"
REG. IN U.S. PATENT OFFICE
Parker Brothers Inc.
SALEM, MASS., NEW YORK, CHICAGO
MADE IN U.S.A.
JUDGE
EDDIE CANTOR'S GAME
TELL IT TO THE JUDGE
Fine!
$50

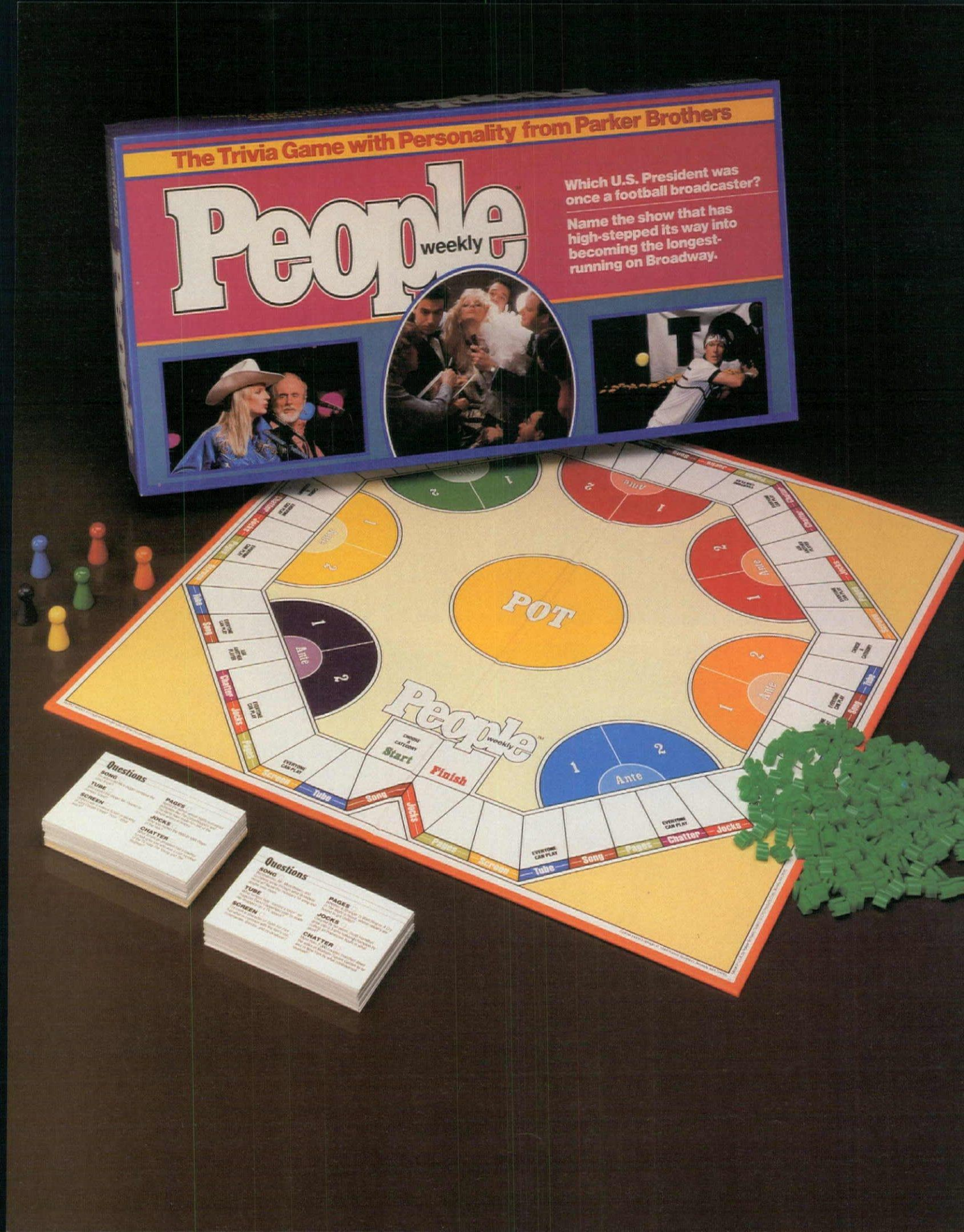


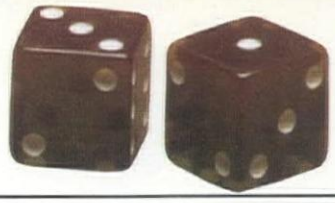
GAMES NEW YORKERS PLAY



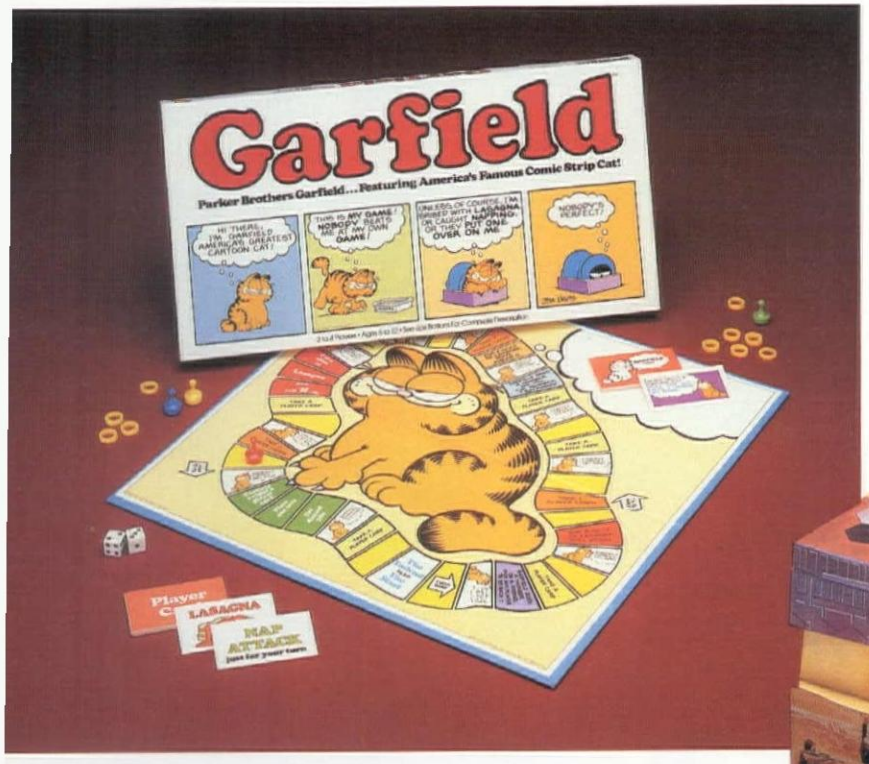


Eddie Cantor's hit radio show premiered September 13, 1931, as did his new boardgame of the same name, *Tell It to the Judge* (opposite page). *Monopoly* celebrates its fiftieth anniversary this year in a new *Monopoly Deluxe* edition (top), the only one to feature a special anniversary token—the *Monopoly* train (symbol of the game). Ten additional tokens in gold-tone finish; wooden houses and hotels; a specially prepared story of the game; newly designed banker's tray and title-deed-card holder; and a new commemorative logo complete the package. Bottom: An early edition of *Monopoly,* autographed by the man who invented the game, Charles Darrow.


The Trivia Game with Personality from Parker Brothers
People weekly
Which U.S. President was once a football broadcaster?
Name the show that has high-stepped its way into becoming the longest-running on Broadway.
POT
Start
Finish
Ante
Song
Pages
Chatter
Jocks
Tube
Screen
Questions
SONG
TUBE
SCREEN
PAGES
JOCKS
CHATTER



GAMES NEW YORKERS PLAY







Current fads have something of a coattail effect on the boardgame business. In *People Weekly* (opposite page), players bet on questions based on famous personalities covered by the popular magazine. *Garfield* (above left) requires players to run "rings" around the famous comic-strip cat. The current robot frenzy has inspired a new wave of games and toys. From Milton Bradley comes *Robotix* (left), a three-dimensional, motorized building system for kids of all ages. Realistic *Star Wars* figures are used in the *Battle at Sarlaac's Pit* (above), based on the film *Return of the Jedi*.



GAMES NEW YORKERS PLAY: A Companion Exhibition

To early Americans, the everyday object could become a canvas on which to decorate. This was the case with wooden gameboards. Though neglected as a genre in the past, they now are coming into their own.

"Winning Moves: Gameboards of North America," a wonderful mix of art and the American experience, is the first exhibition of painted gameboards in the United States. Sponsored by the Museum of American Folk Art in New York City, it focuses on the individual interpretations given to old favorites—Parcheesi, chess, or checkers—or to invented games. The nineteenth- and twentieth-century artists who painted these called on their own experiences in creating their special boards. One example from the exhibit is a Parcheesi board painted by a nineteenth-century Vermont artist; the board features a likeness of the artist's own home in the very center, his version of the "racing to home" theme.

Guest curators Doranna and Bruce Wendel compare some aspects of this traditional folk-art form to modern, abstract art. "Although there may be no direct link between these naive gameboards and twentieth-century abstract art, the juxtaposition of these works raises some interesting questions." Bold, flat, geometric designs and vibrant color characterize both media.

Some of these gameboards are enlivened with patriotic motifs or fantasy images. One checkerboard is framed with American eagles. A nineteenth-century Trip around the World game depicts a mermaid, a sea serpent, a castle, and a sailor.

Methods traditionally used in decorating other objects were applied to gameboards also. Elegant lines and scrolls on some bring to mind the techniques of carriage and sign painting. Trompe l'oeil, usually related to nineteenth-century furniture, created the illusion of grain or smoke on the boards' surfaces. Still others have been stenciled.

The nearly one hundred gameboards in the exhibit are from the United States and Canada and range from checkers to the one-of-a-kind examples whose rules may have been known only by their creators. Some still have the original playing pieces.

An eighty-page, full-color book (published by E. P. Dutton, in cooperation with the Museum of American Folk Art) accompanies the exhibition. "Winning Moves" is made possible by a grant from the General Mills Toy Group and will travel for two years following its New York engagement through March 3. □



A late-nineteenth-century checkerboard.

Schecter Me Sun Lee





Porgy & Bess

After fifty years, George Gershwin's *Porgy and Bess* finally comes to the Met.

By David Ewen

After a half-century and a march of triumph throughout the civilized world, George Gershwin's folk opera *Porgy and Bess* finally comes to the stage of the Metropolitan Opera on February 6, 1985 (broadcast coast-to-coast on Saturday afternoon, March 23). Grace Bumbry stars as Bess, Florence Quivar sings Serena, and James Levine conducts.

This was a long and circuitous route that might

Left: Sidney Poitier and Dorothy Dandridge in the lavish 1959 film version of the Gershwin folk opera. Above: George Gershwin, whose dream will be realized when the curtain goes up at the Metropolitan Opera.

All photos The Bettman Archive, Inc.

Gershwin turned down $1.5 million in contracts to work on *Porgy and Bess.*

have begun there in the first place. Fifty years ago, the Metropolitan Opera made a bid for the world premiere of Gershwin's opera, offering him a bonus of $5,000 on signing a contract. He turned them down, mainly because they planned presenting it with a white company in blackface (something which Gershwin would not consider), a black cast at the Metropolitan Opera in 1935 being an impossibility for a company in which no black singer had ever yet assumed a major role.

With the Metropolitan Opera out of the picture for *Porgy and Bess* in 1935, contracts were signed with the Theatre Guild, the foremost producing firm of the twenties, thirties, and forties; but that signing almost never took place and the Gershwin opera nearly came never to be written. Earlier in 1933, the Theatre Guild had seriously considered making a musical play out of DuBose Heyward's novel *Porgy* (with Al Jolson as star and with Oscar Hammerstein II and Jerome Kern as authors of text and music). Since Gershwin had been discussing an opera project with Heyward since 1926 without committing a single note to paper, he stood ready to make a graceful withdrawal from the project if Heyward so wished.

At that time, Heyward, having lost his savings in a bank failure, was in desperate need of funds. As Gershwin took pains to point out to Heyward by telephone, the Theatre Guild musical promised to become a giant money-maker. Heyward's response was immediate. He was not interested in making money; he wanted his novel to become a Gershwin opera. He said he would turn down the Theatre Guild offer if Gershwin was willing to begin work without further delays. Gershwin gave that promise, the Theatre Guild had to change its production plans for *Porgy*, and work on the opera began.

Beginning on November 12, 1933, a steady stream of correspondence flowed between Heyward in Hendersonville, North Carolina (and later at Folly Beach near Charleston, South Carolina), and Gershwin at 33 Riverside Drive in New York. Ideas were freely exchanged and many specific details worked out. The two men met in Charleston in December 1933 for further consultation, at which time Gershwin was given his first opportunity to know the locale and the people. During the summer of 1934, Gershwin and his cousin, Henry Botkin, spent two months in scorching heat as the only white people among the blacks of Folly Island (eight miles from Charleston), where they lived under the most primitive conditions.

Gershwin wrote to his mother, "Imagine, there's not *one* telephone on the whole island, public or private. . . . Yesterday . . . brought the flies, gnats, and mosquitoes. There are so many swamps in the district that when a breeze comes in the district, there's nothing to do but scratch." Half nude, dressed in a pair of soiled white knickers and no shirt or socks, and sprouting a two-inch beard, Gershwin moved frequently among the blacks at plantations, churches, meeting places, and dilapidated cabins. He even participated in their religious Shouts. In time—to the delight of the black worshippers—Gershwin stole the limelight from their star shouter. "I think," Heyward reported later, "he is probably the only white man in America that could have done that."



Above: A scene from the Theatre Guild's 1935 production in New York. Right: Cab Calloway shoots craps on Catfish Row in the Ziegfeld Theatre's presentation of Porgy and Bess.

The opera opened in Boston on September 30, 1935, and in New York on October 10. The reaction of the musical cognoscenti was negative. Music critics Olin Downes and Samuel Chotzinoff each described *Porgy and Bess* as a hybrid product that was not opera, operetta, or musical comedy. Virgil Thomson called it "a fake . . . crooked folklore . . . a crippled work." The 124-performance run in New York suffered a deficit of $70,000, and these losses were aggravated during a short eastern tour in 1936.

But Gershwin, who had been in a state of euphoria during the entire period *Porgy and Bess* was being rehearsed, remained unshaken in his belief he had written a masterwork. On opening night, when I came to congratulate him, his face was incande cent, as if some inner light had been turned o "Isn't it wonderful?" he inquired about his oper with that ingenuousness that was one of his pr eminent charms and with an objectivity as if he we speaking about somebody else's masterpiece. H was even convinced that the unimpressive r spelled success.

Porgy and Bess brought another source satisfaction to Gershwin. During its brief out-o town run early in 1936, the opera was mount at the National Theatre in Washington, D.C. F the first time in a century, blacks were permitt to attend performances at the theater without su fering the indignity of segregation. Had Gershw lived longer, he would have witnessed one mo blow to racial barriers made by his opera. On Jun 25, 1970, *Porgy and Bess* (performed by a loc black cast) was heard for the first time Charleston, South Carolina, the opera's setting

Gershwin died of a brain tumor in 1937 an Heyward of a heart attack three years later. Neith lived to see confirmation of their faith and beli in the opera. There was no revival while Gersh



win was alive. The one that DuBose Heyward lived to see produced was the one in Los Angeles and San Francisco in 1938, which had to be aborted in the latter city when there was no more money to pay the salaries. By then, several songs from the opera had become substantial hits ("I Got Plenty of Nuttin' ," "It Ain't Necessarily So," "Bess, You Is My Woman Now"), but the opera itself appeared to have been consigned to that oblivion inhabited by so many other American operas.

Yet Phoenix-like, *Porgy and Bess* was destined to arise from its funeral pyre toward a renewed youth and vigor that would spell immortality. This happened at its first revival (1941 in Maplewood, New Jersey) since Heyward's death, a production that came to the Majestic Theater the following year for the longest run of any revival in New York stage history until then (286 performances). This revival witnessed a sharp reversal of critical reactions. Olin Downes now said that "Gershwin had taken a substantial step and advanced the cause of native opera." Virgil Thomson, in a complete turnabout, called *Porgy and Bess* "a beautiful piece of music and a deeply moving play for the lyric theater."

Having made theatrical history in New York, *Porgy and Bess* went on to make political history in Europe. Its European premiere took place in March of 1943 at the Danish Royal Opera House in Copenhagen, the libretto having been translated into Danish; it was during World War II, and Denmark was occupied by the Nazis. For twenty-two performances, *Porgy and Bess* played to sold-out and wildly enthusiastic houses, while a cordon of Danish police surrounded the building each evening to protect the production from possible Nazi interference. The twenty-third performance had to be suddenly cancelled when it was discovered that the Gestapo planned to bomb the opera house. For the remainder of the war, *Porgy and Bess* was a symbol of resistance to the Nazis for the Danes. Whenever war communiqués on the Nazi-controlled Danish radio spoke of Nazi victories, a recording of "It Ain't Necessarily So" was interjected by the secret Danish underground. To the Danes, the song became as much a musical portent of ultimate triumph as were the first four notes of Beethoven's Fifth Symphony elsewhere in Europe. When the war had ended, *Porgy and Bess* returned to the Danish Royal Opera (in 1946) with its original cast, and during the next seven years, it was mounted there forty-nine times. During that period, it was also produced by the Stanislavsky Players in Moscow (1945); in the Swedish opera houses in Goteborg, Stockholm, and Malmo

Gershwin turned down the Met because the opera house wouldn't consider a black cast.



Above: Leontyne Price captivated London audiences in her role as Bess when the Gershwin opera played the Stoll Theatre. William Warfield was cast as Porgy.

and at the Zurich Opera in Switzerland (1950).

The sphere of influence of *Porgy and Bess* abroad was greatly extended with the support of the United States Department of State, beginning in 1952 and continuing for four years. At that time, a black cast mounted by Blevins Davis and Robert Breen first brought the opera to Austria, Germany, Switzerland, Italy, France, Spain, Belgium, Holland, Yugoslavia, Israel, Greece, and Egypt. "The Communist officials, the man in the street, the students, all are singing the songs of George Gershwin and the praises of the cast of the folk opera," said a cabled report from Yugoslavia to the *New York Times*. In Italy, *Porgy and Bess* became the first American opera to be performed on the stage of Milan's historic La Scala.

This production covered considerably more ground during the next few years, with extensive tours of Latin America and the Far East and a historic visit to the Soviet Union and other countries behind the Iron Curtain. When the company arrived in Leningrad in 1955, more than a thousand people were at the airport to greet them; most of the Soviets were astonished to discover that the singers were black.

Ira Gershwin, who had written some of the lyrics for *Porgy and Bess*, flew in for the opening in Moscow in 1956. He notes in an unpublished diary that more than twenty thousand Soviet citizens tried to get tickets for that engagement. Though each performance was sold out, huge crowds gathered in front of the auditorium, hoping somehow to gain admission, and they had to be dispersed by the police. Ira Gershwin's diary also details the excitement that prevailed in the first-night audience and how, after the final curtain, he (who had always been reluctant to take the limelight) was pushed onto the stage to take a bow. He describes the splendor of the wedding of two cast members (Earl Jackson, who played Sportin' Life, and Helen Thigpen, who was Serena) at the Baptist church in Moscow, which was attended by fifteen hundred Russians (with many more thousands outside the church).

European opera houses followed the lead of the American company with productions of their own (usually in their native tongues) in Austria, France, Sweden, Germany, Hungary, Turkey, Bulgaria, and Czechoslovakia. In 1959 *Porgy and Bess* came to the screen in a lavishly mounted production by Samuel Goldwyn with an all-star cast that included Sidney Poitier, Dorothy Dandridge, Diahann Carroll, Pearl Bailey, and Sammy Davis, Jr. (though some of their voices had to be dubbed by ot on the sound track). It was the first time a h budget Hollywood film featured black perforn in all the leading roles.

In spite of such an extensive performance his that included two recordings, *Porgy and Bess* to wait forty years to be performed as Gersh had originally written it. The exigencies of c mercial Broadway theater demanded that the t and a half hours of performance time needed Gershwin's original score be cut to one-third. portant segments were excised; several major a were deleted; the opening scene was telescop the orchestral introductions to the second and t scenes of act 3 were removed. Equally impor was the transformation of the orchestrally acc panied recitatives into spoken dialogue, a con sion to Broadway which Heyward had insis would add to the dramatic impact of the prod tion but which Gershwin stubbornly resisted.

In 1975, with all the deletions restored and w the formerly spoken dialogue again recitati *Porgy and Bess* was heard for the first time Gershwin had conceived it, in a concert perf mance by the Cleveland Orchestra with Lo Maazel conducting at the Blossom Music Cer (a performance that was recorded). This w followed by the first stage version of the compl opera (by the Houston Grand Opera, also corded), a production that later toured America a Europe. Now more than ever, *Porgy and B* emerged as an opera in the grand design that co no longer be confused with musical comec musical drama, or operetta. Writing *Gramophone* in London, Edward Greenfield n considered *Porgy and Bess* "as moving and reve ing of human nature as *Wozzeck* on the one ha and *Peter Grimes* on the other," placing the G shwin opera solidly in the class of two of the m important operas of the twentieth century.

And now another milestone for *Porgy and Be* Gershwin's opera has come to the stage of t Metropolitan Opera with a black cast and w Gershwin's massive 559-page score intact. I c almost envision George Gershwin emerging fr the dark mists in the back of the auditorium aft the final curtain, his face glowing, asking, "Isn it wonderful?"

It certainly is, George; it certainly is.

David Ewen is the author of George Gershwin: H Journey to Greatness, *the only Gershwin biograp authorized by Ira Gershwin and the Gershw estate. It will be reissued next fall by Frederi Ungar Publishing Company.*



All photographs © 1981 Francesco Scavullo

Alexander Godunov

Scavullo on Dance

One word describes Scavullo's photographs of the American Ballet Theatre—dramatic!

By Peter J. Rosenwald

"I like to photograph people who make me tingle when I see them perform. I know that they will be good subjects if, when I see them on stage, they become big blowups for me. I guess I just like stars," says Francesco Scavullo, sitting in the living room above his studio.

The room is warm and friendly, in contrast to the aloof and reserved photographer. He is tired, having just returned from a grueling tour promoting his elegant new book of photographs, *Scavullo.* Unlike the studio entrance—a room full of large blowups of his portraits of famous men and women and the hundreds of magazine covers he has created—the living room contains few portraits. It is mainly decorated with Scavullo's latest attempts at still-life silk screens, a two-year effort which has created wonderfully evocative photographs.

The American Ballet Theatre (ABT) photographs

The dancers are seen in a new perspective– not the usual performance shots, but abstracted and divorced from the theater environment.



Charles Maple, Ruth Mayer, and Michael Owen



were the idea of ABT's artistic director, Mikhail Baryshnikov, who had come to Scavullo for a sitting. As a longtime lover of ballet and modern dance, the photographer was intrigued with the concept. Photographed in the Scavullo style, with flat backgrounds and sensitive lighting, the dancers (in motion and as portrait subjects) are seen in a new perspective—not the usual backstage or performance shots but abstracted and divorced from the theater environment.

The pictures were used for ABT's 1982 souvenir book, published by the Ballet Theatre Foundation. Since ABT couldn't possibly pay the photographer's normal rate, it was done, he says, "as kind of a charity project." Hasselblad, the company which makes Scavullo's cameras, is sponsoring a traveling exhibit of the photographs.

For two weeks, performers were in and out of the studio on a tight schedule. It was a major task, with its share of problems. There were technical difficulties in having the dancers "dance" in the studio space without the beginning or end of phrases. Dancers' contracts often give them the right to veto photographs taken of them in performance or rehearsal. Yet only one dancer was not pleased with Scavullo's choice of images for the book.

The stars—Fernando Bujones, Alexander Godunov, Cynthia Gregory, and Natalia Makarova—were the easiest to work with. Even the often-temperamental Makarova established an immediate rapport with the diminutive Scavullo. "She was divine," he says simply.

"It takes a lot of work to bring out magic," says Scavullo. "I can't just walk into the studio and wing it. I have to make something happen, bring all my energy to make the subject perform for me. Muhammad Ali was here, and he just stood there while I clicked and clicked away. Nothing was happening. Then I asked him if he were number two or number one, and he immediately went into a mock fighting position and I got it."

The success of the show and the interest in his new book please him. Scavullo's latest project is to capture the bizarre life of discos and the people who inhabit them. He has set up ministudios in a few discos, into which he can invite those people who make him "tingle."

Like the famous people he photographs, Francesco Scavullo is a star, and he has a natural affinity for the limelight. Perhaps he even sees himself as a giant blowup, the bigger-than-life image for which he has become famous.

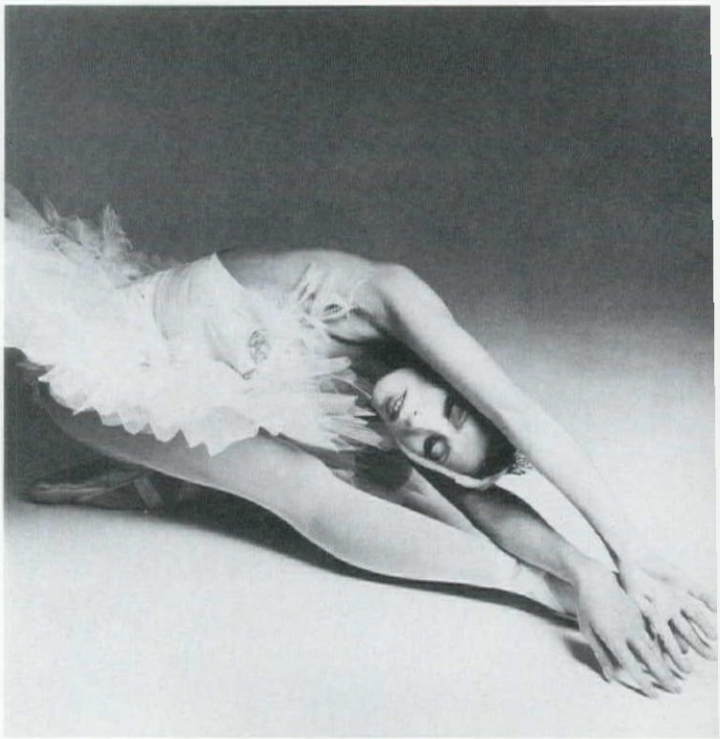
Francesco Scavullo's dramatic shots of the American Ballet Theatre are now on a special Southern tour that includes Tuscaloosa, Alabama (January 11-February 10); Knoxville, Tennessee (February 24-March 25); Columbia, South Carolina (April 8-May 10); Yanceyville, North Carolina (May 24-June 24); and Monticello, Florida (July 9-August 9). □

Peter J. Rosenwald is a contributing editor of HORIZON *and writes the "State of the Arts" column.*

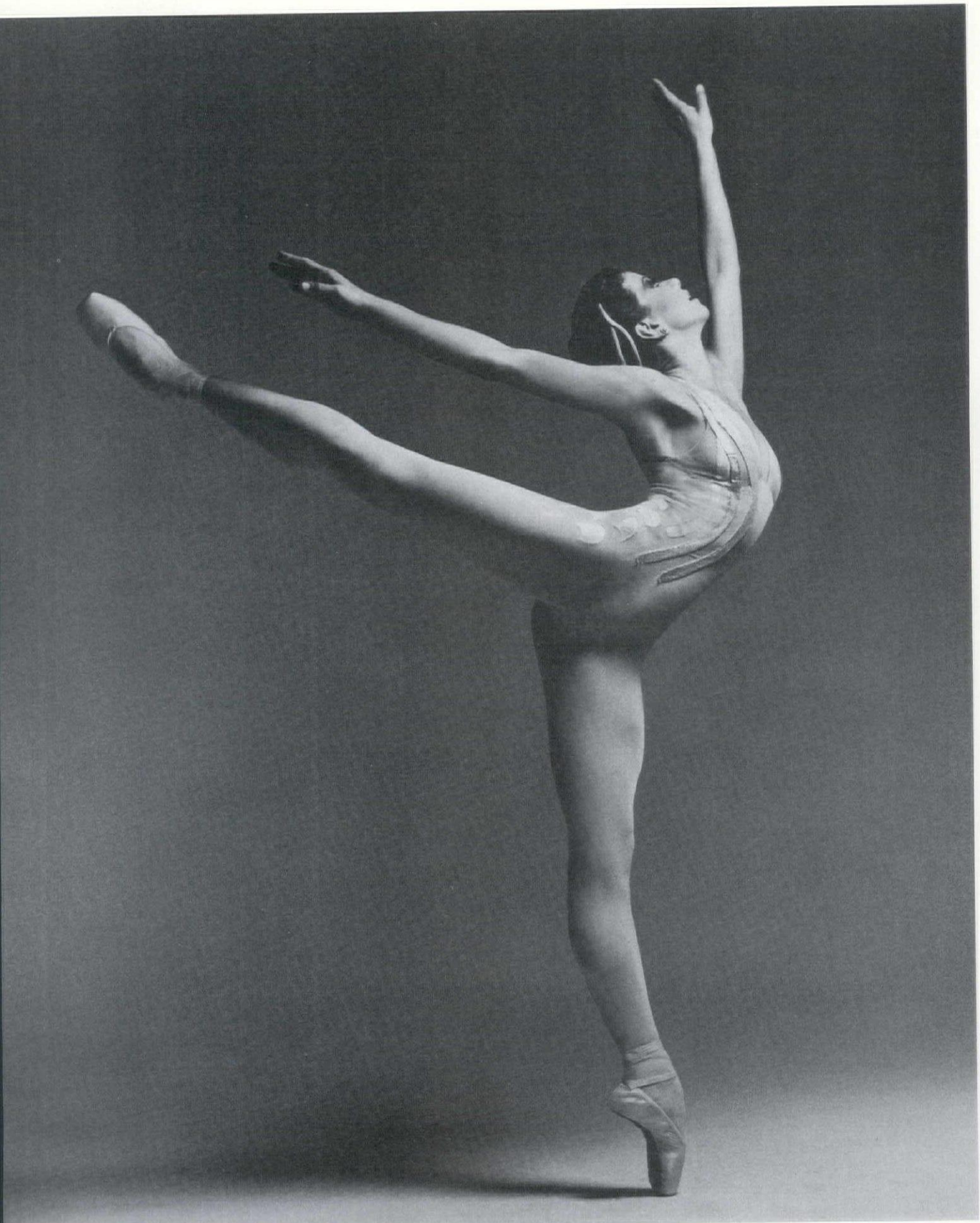
"It takes a lot of work to bring out magic," says Scavullo. "I can't just walk into a studio and wing it. I have to make something happen, bring all my energy to make the subject perform for me."



Robert LaFosse



Natalia Makarova



Martine Van Hamel

Art Incorporated

Images with Art

You've heard about the culture boom before. Every loft in America is becoming an artist's studio; every empty storefront has become a gallery. When a town gets big enough to have its own zip code, it wants its own art museum as well. And auction houses set new record prices every time someone picks up a gavel. These developments, though slightly exaggerated, are real enough. But the art world is seeing a more recent phenomenon at least as important as the expansion of galleries and museums and more economically powerful than the investments of private collectors. The great new force in the art world—a lasting, healthy force—is the corporate collection.

In 1978 American corporations spent $250 million on art—and that was *before* the boom. The biggest growth has come in the last five years—and in that time, I have seen companies from every region of the United States, engaged in every type of business, deepen their involvement with fine art. Accounting firms, architects, law offices, brokerage houses, insurance companies, railroads, oil companies, manufacturers, divisions of corporations with head offices from Tokyo to Munich—all of them have made art collecting as much a part of their business routine as drawing up their annual reports. And, where IBM and Citicorp have led, midsize and small companies are following. The corporate collection is moving beyond the boardroom and into the factory workstation and the mom-and-pop operation.

Only a few years ago, it was easy enough to describe a corporate art collection. You knew what to expect before you even set foot in the office—wall-size prints of circles and squares done in primary colors, or a set of anonymous seascapes, usually picked up by the same purchasing agent who had bought the typewriters and swivel chairs. For the more conservative corporation, the collection would consist of portraits of the founders, perhaps highlighted by a case of bowling trophies. No more. Today's corporate collection is eclectic, carefully selected to suit the image of the company and the personal taste of its management, and (above all) of the highest quality. The keynote is excellence. Or, as an influential business leader and collector recently remarked, "I don't want corporate art. I want art in the corporation."

Part of the explanation for this shift in attitudes is quite simple—money. Corporate managers make hardheaded decisions about their investments, and it is a well-documented fact that fine art is one of the best investments a corporation can make today. Over a five-year period, one first-rate corporate collection appreciated in market value by 30 percent annually. That's the kind of growth that will make any financial controller smile.

But the rewards of corporate collecting go far beyond investment values. They have to do with establishing the image of a company, clarifying its directions and aspirations, encouraging creativity, offering employees and visitors a warm and stimulating environment.

When a corporation begins to acquire art systematically, the first question it has to answer is, What kind of statement does it want to make about itself? Is it an aggressive, international company? Is it a firm that takes pride in being rooted in a particular locale, with a strong sense of history? Is it a company that reflects the drive and imagination of a strong chief executive? Once a corporation's officers begin asking these questions, they are making a profound statement about themselves.

An excellent example of this process at work can be found in a manufacturing company that moved to new headquarters in Connecticut in 1973. Two years later, they began a far-ranging program to acquire the art for their new home—not just for the executive suites but for the corridors, meeting rooms, reception areas, and secretarial spaces. As they planned their collection, two points about the company became obvious: it was an international company and its products were family oriented.

The resulting selections ranged from a tapestry by the Swedish artist Helena Hernmarck for the main-entrance lobby, to a painting by Kenzo Okada for the executive open area. Major acquisitions cluded works by Helen Frankenthaler, Ben Sha and Robert Motherwell; there were a photographs by Berenice Abbott and Brassaï a group of brightly colored Guatemalan *mol*

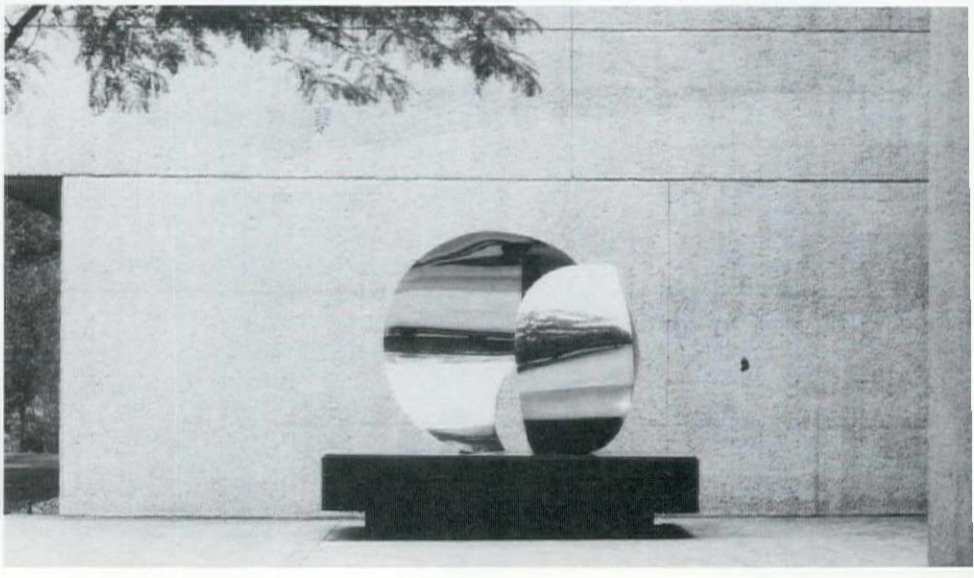
By way of contrast, consider this selection of work made for a New York savings bank nineteenth-century American painting for the ch man's office; photographs of New York in the t ties and forties for the meeting room; a for watercolor; a nineteenth-century painting; classical Indian *thankas* for the boardroom; ar contemporary wall sculpture, a tapestry, and a p for the reception area. Here is a collection that s something about the company's past, its comr ment to traditional values, its roots in New Yo

But apart from the value of art as an investm and as a way of defining a firm's identity, art p vides something more personal and immediat the employees of a corporation, from the chairn of the board to the front-desk receptionist. Solon Guggenheim, who was both a great financier a great art collector, jokingly summed it up wl he said, "All day long I add up columns of figu and make everything balance. I come home. I down. I look at Kandinsky, and it's wonderful doesn't mean a damn thing!"

Which is another way of saying that art is people's sake. And that, ultimately, is the b reason why progressive corporations are mak art collecting part of their company policy.

—Judith Selkow

Roy Gussow's Two Forms *adorns the corpor headquarters of Combustion Engineering.*

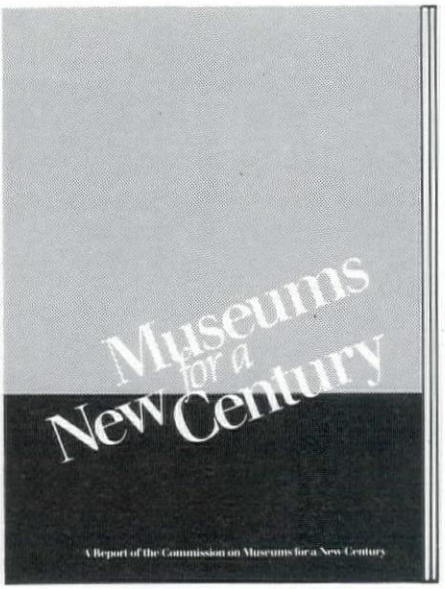


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State of the Arts

As You Love It

There was something about the first Shakespeare play I saw which made a profound impression on me. It was a performance of *As You Like It* with Katharine Hepburn, and I didn't like it at all.

To attend the Broadway matinee, our school class was herded into buses for the trip from the New York suburb where I grew up. We had been studying *As You Like It* for what seemed an eternity, and now we were going to be confronted with a performance by one of America's best-known actresses in what was, for many of us, our first visit to a New York theater. Why, I wondered, watching what seemed an endless and totally meaningless play, was the world's most famous playwright such a bore? Why was the language so stilted, so difficult, so off-the-track? Was I missing something?

It was a few years later that another teacher from another school took a few of us to see performances of *Antony and Cleopatra* and Shaw's *Caesar and Cleopatra* back-to-back. Laurence Olivier and Vivien Leigh had come from England to present this tour de force, alternating plays each day. I preferred the Shaw with its wry wit, but for the first time I began to hear the Shakespeare.

I went to live in England in the early sixties. The Royal Shakespeare Company had recently been formed by Peter Hall, with an astounding group of talented repertory actors, directors, and other masters of stagecraft. At its homes in Stratford and in London's Aldwych Theatre, the RSC brought Shakespeare's plays to vibrant life in a kaleidoscopic variety of productions which ranged from a historic *Troilus and Cressida*, whose entire action took place in and around a giant sandbox which dominated the stage, to Peter Brook's renowned "squash court" *Midsummer Night's Dream*.

There is no adequate way to describe the experience of hearing Shakespeare's melodies, harmonies, rhythms, and counterpoint wrapping his awesome vision, knowledge, and wisdom as they float from the stage and into our consciousness. There was great visual strength in many of those productions, but it was the words, not the stagings, which made the imagination take flight. How could anyone know as much about so many things or say them so well as the Bard?

What made the RSC so wonderful then, and what has sustained it over the years, has been its devotion to the plays themselves. While the troupe performs the works of a variety of classic and contemporary playwrights in Stratford and London and on tour around the world, its concentration is on



Donald Cooper Photography

The Royal Shakespeare Company brings the bard's words to life in Twelfth Night.

Shakespeare. The RSC is dedicated to producing each of the Bard's nearly forty plays every eight years, more or less. Grouping them into such monuments as *The War of the Rose*, which combines the major histories that led up to and through that period of the war, is a stunning example of the way the RSC has gone about its mission.

In an interview, John Barton, one of the RSC's leading directors, said simply, "The words are what set my imagination going. The center of all my ideas is the text. We must make the audience listen to the text instead of sitting back and watching the action." That is exactly what happened in performances of two of Shakespeare's richest comedies—the brilliant *Twelfth Night*, seen recently in London, and the magical *Much Ado about Nothing* (which, along with a splendid *Cyrano de Bergerac*), was seen this autumn during a limited ten-week engagement in New York.

Shakespeare's comedies, plotted full of improbable mistaken identities and even less likely coincidences, are about love. While love is a laughing matter, laughter is often the outward expression of profound pain. *Twelfth Night* beg

> If music be the food of love, play on
> Give me excess of it, that, surfeiting,
> The appetite may sicken, and so die.
> That strain again! It had a dying fall.

We are listening to music in the words, musi once romantic and sweet, but with an underl theme of sadness.

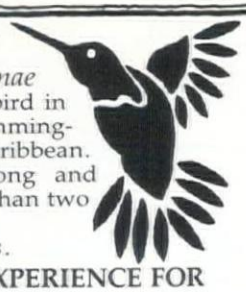
In *Much Ado about Nothing*, Beatrice warns cousin: "The fault will be in the music, cou if you be not wooed in good time. If the pr be too important, tell him there is measure in ev thing, and so dance out the answer."

John Caird, the director of *Twelfth Night*, RSC's joint artistic director Terry Hands, staged *Much Ado about Nothing*, have created different productions, but their commonality i letting Shakespeare's language stand first foremost at the center of the plays. Perso stylistic quirks never conflict with the thrust of play itself. It is a treasure which is inherent in English repertory approach to theater—one wh has never properly developed in America.

The repertory training and the RSC philoso have made the music of Shakespeare's langu the focus of all its productions. Whether the scen be sparse and abstract (as it is in both these p ductions) or complex and realistic (as it has b in others) matters less than the concentration language, which conjures far more in the listene imagination than any scene design or stage acti

Of late, the RSC has added music to many its plays—occasionally, as in *Twelfth Night*, to cess. *Twelfth Night* and *Much Ado* begin with sad strains of a cello playing period melodies, a musicians are used as an integral part of both p ductions. One senses an effort to reinfo Shakespeare's flights of verbal fantasy with re and string accompaniment.

Audiences in England are brought up on Shak speare's language. His poetry is as much a part the culture as the Royal Family or the Tower of Lo don. Perhaps what makes Shakespeare seem i accessible to many Americans is what turned m off in high school: we were made to memorize so of the Bard's most famous passages out of conte a requirement to pass our exams. Few of us ev heard Shakespeare performed as living, breathi drama. Even if we were lucky enough to go to performance, it was more likely amateur than pr fessional. Seldom, if ever, did we get the oppo tunity to hear the music of the words, as we do clearly in the RSC's productions, and have that mu sic capture and transport us.—*Peter J. Rosenwa*



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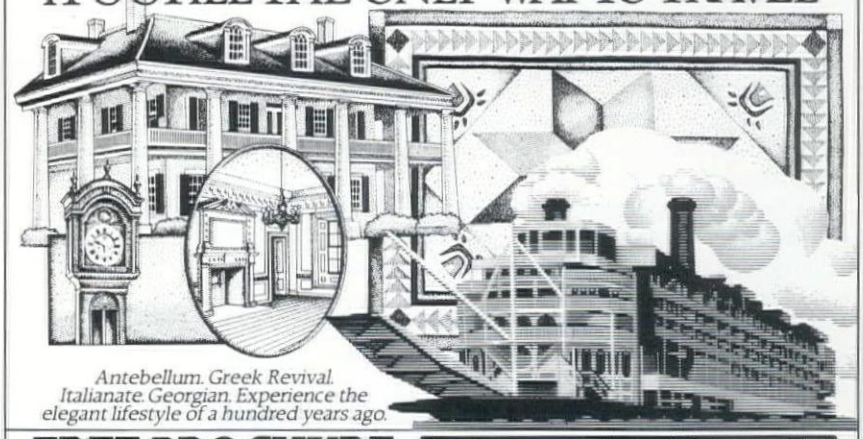


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The Prompter's Box

Opera Magic

Opera, done well, is an overwhelming experience. The only reason people don't love opera as passionately as I do is that they have never seen a good performance of one. Instead, they have suffered through routine, so-so, ho-hum performances of works that demand 100 percent creative spontaneity and inspiration, as well as intense discipline and technique, from their interpreters. I'm one of the lucky ones. I've seen the Lyric Opera of Chicago's recent production of Tchaikovsky's *Eugene Onegin*. Opera doesn't get much better than that.

I'm also one of the less-fortunate thousands who patiently endured the Metropolitan Opera's production of the same opera a few nights later at Lincoln Center. Unhappily, opera doesn't get much better than that, either. What the audience in Chicago saw and heard was a carefully thought-out, meticulously rehearsed, and gloriously sung performance of a Russian masterpiece whose special fragrance is difficult to capture for Western audiences and artists, but once properly experienced (as it was at the Civic Opera House), it becomes universal.

While it would be overstating the case to suggest that the Metropolitan Opera's revival of *Onegin* might actively turn an audience against Tchaikovsky's opera, I can't imagine that it would win any friends for the piece, either. If my disappointment in the Met's performance was keen, the audience's apathy was palpable. What in Chicago had been a heart-stopping, breath-holding, emotional and musical experience became a leaden, dispirited exercise in the worst "The show must go on" tradition. Everybody was the loser: the audience, the singers, Tchaikovsky himself. *Eugene Onegin* is not indestructible. It needs a little help from its friends, none of which were in evidence at the Met. If I had been seeing or hearing *Eugene Onegin* for the first time that evening, I cannot imagine ever wanting to see or hear it again. And if, God forbid, that particular performance happened to be my first experience at the opera—any opera—it would take more than wild horses to drag me back for a second exposure.

What went wrong at the Metropolitan that night is the same thing that goes wrong on hundreds of operatic stages all over the world, night after night: no one cares enough to communicate what the opera is about. Instead, singers (sometimes very great singers) sing notes to one another, wearing elaborate costumes and standing in front of elaborate scenery (but as close to the footlights as possible). At regular intervals, the curtain falls, bows are taken, and the audience is expected to circulate for intermissions that are even longer, though less frequent, than those at the ballet. After a while, the curtain rises on the same singers in new, elaborate costumes in front of new, elaborate scenery. After another while (it may seem like an eternity, as it did at the Met during *Eugene Onegin*), it's all over and everyone goes home.

This same, dreary scenario has been repeated as often on the stages of La Scala and Covent Garden and the Met as at pocket-size performances of student opera workshops, probably even more so. The world norm for operatic production is very low, which is why what went right with the Chicago *Onegin* is as instructive as it was special.

When the curtain rose, we were in a specific time and place. It was late summer. Flowers and foliage were rampant. The air was oppressive with them. Nothing was happening. Nothing at all. Two pretty young women gathered around a piano and began to sing an old, remembered song about love. Soon their mother and nurse had joined in. Within moments, we were in a world of romance, girlish innocence, gentle regrets, and simple rural ways. We were in a world yearning for love but still a world without men. The stage was perfectly set for the entrance of the cynical Onegin, who will break the delicate but passionate Tatiana's heart, and the idealistic Lensky, who will die at the hand of his best friend along a snowy riverbank. This is the world of Tchaikovsky's *Eugene Onegin*, and from the moment the curtain rose in Chicago, we never left it. Unless a production puts us in the specific world of its composer like this, the experience of a *Eugene Onegin*, of any opera, cannot happen.

The Lyric Opera of Chicago's production of Tchaikovsky's Eugene Onegin.



Tony Romano

At this same point in the Metropolitan per mance, we were looking at a drab country hc set against a wintry gray sky. So it wasn't as pr a stage picture as Lyric Opera's: maybe the M designer and director had decided that the La family had fallen on hard times and the caler month was December rather than August. I enough. But what was the audience to make of two sopranos standing behind a closed door (fi where they were clearly visible) and singing same song while someone somewhere in the wi obligingly played their piano accompaniment? stead of the girlish magic of those opening mom in Chicago, we had two mature sopranos (tho I would think that Mirella Freni, who sang Tati in Chicago, is, if anything, older than Ile Cotrubas, who sang the part in New York) wai to make their "real" entrance while, I suppc hoping that no one out front noticed them do the rather extraordinary thing of singing a long c into the back of a closed farmhouse door. In world of Erskine Caldwell, maybe; in the wc of Tchaikovsky and Pushkin (from whose po *Eugene Onegin* was taken), I'm afraid not.

Any production would have trouble recover from such a shaky start. The Metropolitan's v no exception. Whereas Chicago's went fr strength to strength, gathering in emotional a musical intensity to a stunning final confrontat between Freni's glowing Tatiana and Wolfga Brendel's near-definitive Onegin, the Met's stum ed, lurched, and snored until the musicians m cifully ran out of notes to play or sing. Absolut nothing happened on that great Metropolitan Op stage the entire evening. Certainly not an opera Peter Ilyich Tchaikovsky.

Things weren't much better in the audien Some people slept, some cursed the people w had brought them, a decisive few left. The major of us just sat there wondering, Why? Why didi the Met care more? Why didn't we care more? I only now, in writing this, I realize how angry was. If the people who produce and perform ope don't care enough to communicate the most ba sort of truth to us—musical, dramatic, emotional then they have broken the most basic sort of bo that exists between artists and audience. The M lies to us when it presents as shoddy a bill of fa as its *Eugene Onegin*. We lie right back when v apathetically applaud it. Either way, it's not oka

The truth about *Eugene Onegin* is being told l Lyric Opera of Chicago. When the productic travels to Houston or appears on public televisio you'll be glad you caught it.

—Terrence McNal

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Cynthia Gregory as Desdemona in José Limón's "The Moor's Pavane"

Photo: Martha Swope

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Roundtable





Making Contact

When leaders from the corporate and arts worlds gather at New York's **Sign of the Dove** for the monthly Roundtable, sparks ignite. The luncheon, hosted by HORIZON publisher **Gray Boone,** generates new friendships and rekindles old ones, and valuable contacts are made.

At the most recent one on October 25, the founder and president of the International Center of Photography (ICP), **Cornell Capa,** established important contacts for future exhibitions. One guest expressed an interest in becoming a sponsor for an upcoming exhibit of Swiss photographer Werner Bischof, while another corporate guest showed an interest in helping with the Casasola exhibitions in February.

Capa not only benefited from his discussions but was able to help out a few of the guests himself. For example, he suggested photographers for a museum head to invite to an exhibit he is planning about the American Southwest. Capa said about his day, "I was full of action."

Roundtable luncheons open up the lines of communication between the arts and business and, in doing so, provide information about how partnerships can develop. Account executive for Taylor California Cellars at Kenyon and Eckhardt Advertising, **Susan Popper** said, "As it happens, we—my client and I—didn't come away from that meeting feeling necessarily that we saw a definite tie-in that we could commit to right then. But it was certainly informative in seeing ways, different ways, that corporations can tie in with sponsorship of the arts."

Among other notables from the art world establishing new contacts were **Michael W. Duty,** director of the Rockwell Museum; **Michele Cohn Tocci,** executive director of American Friends of the Israel Museum; playwright **Terrence McNally;** artist **Beauregard Redmond;** actress **Carole Shelley;** and **Desmond Guinness,** author, lecturer, and president of the Irish Georgian Society.

Clockwise from upper left: Michele Cohn Tocci, Peter Rosenwald, and Bruce Johnson; Desmond Guinness and Carole Shelley; Donald Williams, Beauregard Redmond, and Terrence McNally; Terrence McNally and Cornell Capa.

One guest affiliated with both the arts a business worlds was **Peter Rosenwald.** Presid of Peter J. Rosenwald and International Associa and an arts journalist, he is interested in the cessibility of the arts to the public and believes t magazines have helped to make the arts m visible.

Other guests from the business world inclu **Nancy Davies,** media director for Cappiello a Chabrowe; **Bruce Johnson,** marketing director Wines of Spain; **Marcy Whitman,** prod manager for Seagram Wine Company; **An Livet,** principal of the Livet Reichard Compa **John Irwin,** senior adviser of advertising Exxon; **John Hubacher,** president of Rado Wa Company; **Walter Balan,** account executive Aero Mexico and Gillette International at McCa Erickson; **Donald B. Williams,** assistant vi president of public relations for Bell Atlantic; a **Sandy Klein,** HORIZON advertising director.

Actress Carole Shelley summed up the philo ophy behind the Roundtable luncheon: "The po was to introduce us [arts and business] to each oth so that we see that they are human beings, and th see that we're human beings."



