March 1985 $4.00

HORIZON

The Magazine of the Arts

Springtime In New York

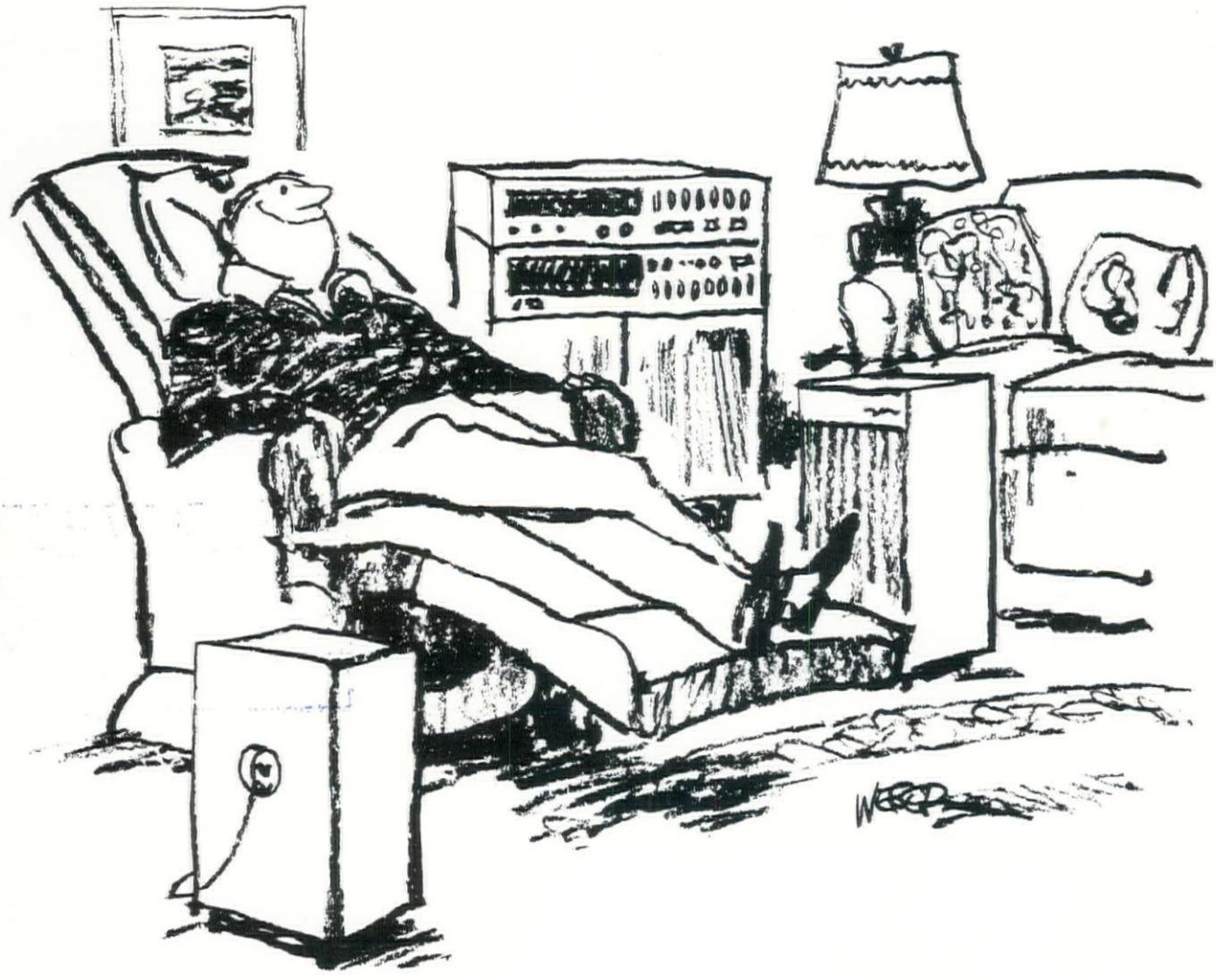
A Rousseau Montage

Creativity: What Makes It Happen?

An Insider's Guide to Dublin

Henri Rousseau's Child with Doll

03



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HORIZON

Volume 28 *Number 2* *March 1985*

Cover: Henri Rousseau's Child with Doll *1906. Photograph courtesy of Musée de l'Orangerie Paris.*

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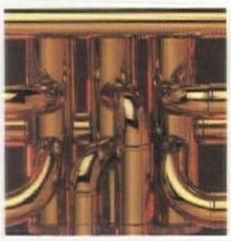
The creative impulse is a talent, a gift, even an obsession. Six artists talk about what drives them to create.

Miami's Mean Season By Samir Hachem 17
Miami's tropical heat sets the stage for the new movie *The Mean Season*, starring Kurt Russell and Mariel Hemingway.



Springtime in New York 21
This sixteen-page section is your personal guide to the spring arts season in New York. Dance, theater, music, art—it's all here, plus information on hotels, shops, and restaurants with the arts connoisseur in mind.

A Connoisseur's Dublin By Desmond Guinness 37
Guinness, a member of the family that helped write modern Irish history, reveals many of his favorite spots around Dublin.

Henri Rousseau By Roger Shattuck 41
The current retrospective of Rousseau's ouvre at the Museum of Modern Art includes many masterpieces never before seen in this country.

HORIZON

Twenty-eighth Year

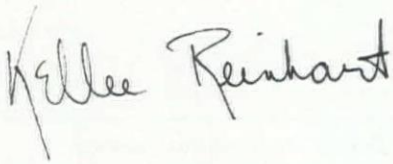
My desk is a tower of magazines. Some old titles newly resuscitated, new ones with high ideals and good-looking covers. As the editorial team at HORIZON, we love to watch the comings and goings of the publishing business and make sure that HORIZON keeps its promises to you.

Just what are those commitments? They have changed little since the first issue was published almost twenty-seven years ago. In volume 1, number 1, September 1958, the editors laid out their plan: "This magazine in any case is commenced in the belief that some better guide than now exists in America is needed to the house of culture, with all its thousands of rooms." Over the years, new rooms have been built, others boarded up, and the need for a guide is more imporant than ever. In fact, guide is a word you find often in our table of contents, as we explore the riches of our cities and provide a detailed roadmap for your next visit.

Whether you are visiting towns or making a path through new music, HORIZON offers an essential element: access. As you notice in sidebars, timelines, and listings, this additional information provides the data you need to make the arts a part of your life. Buy a book, listen to a score of music, or remember an old film: the editorial material is provided for you. It takes a story into a new dimension of usefulness, permanence.

Quality becomes the other basic component of HORIZON magazine. Through our network of advisors—like Geoffrey Holder and Agnes deMille—and contributing editors like Peter Rosenwald and Milan Stitt, we are learning daily about new faces, and reminded of great cultural traditions. Making a mix in each issue becomes a very fulfilling endeavor.

Restating our aims is crucial. And, as the publishing industry turns and stretches, it is a great pleasure to offer you the best tradition of HORIZON.



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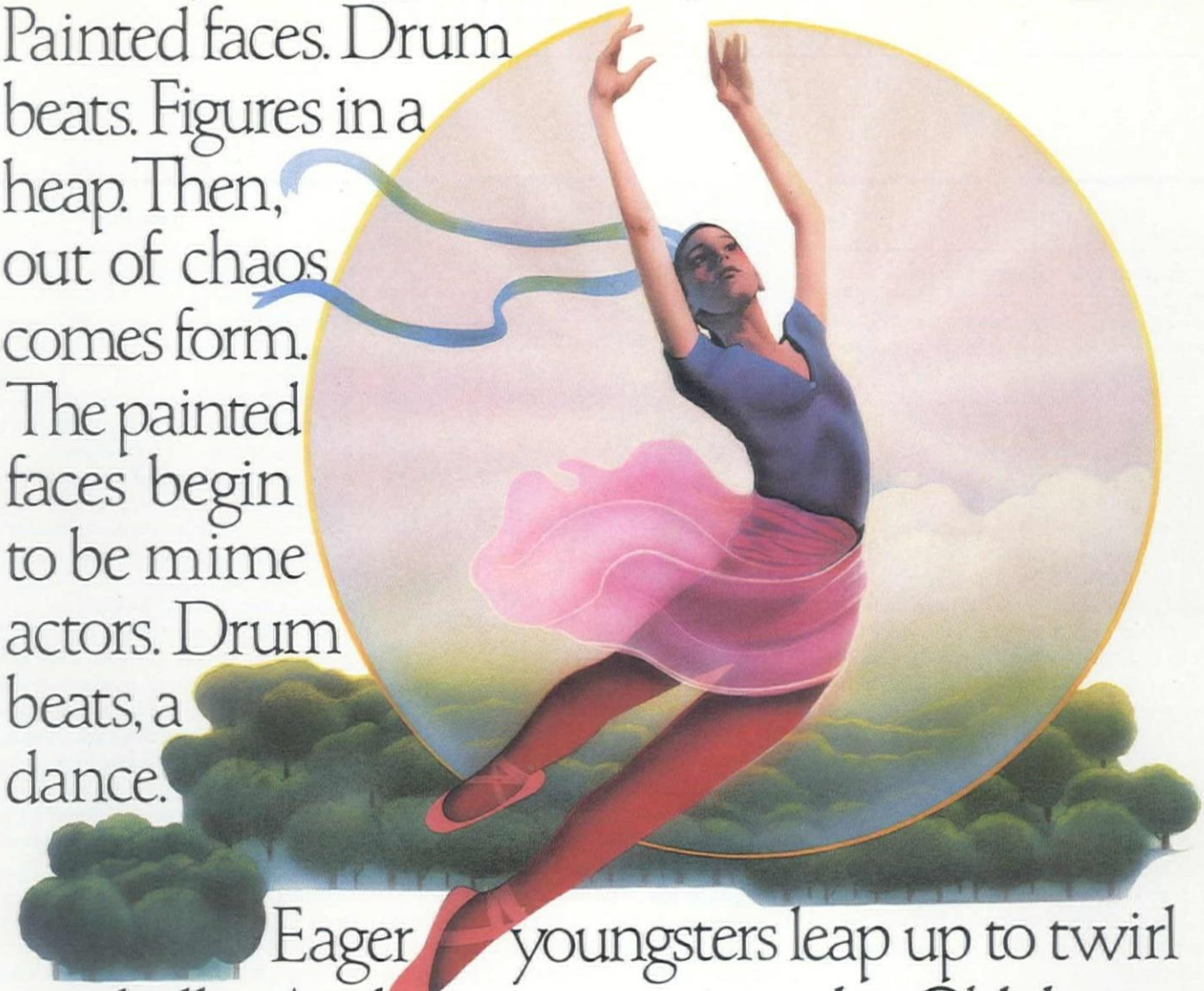
The young must try their wings.

Painted faces. Drum beats. Figures in a heap. Then, out of chaos comes form. The painted faces begin to be mime actors. Drum beats, a dance.



Eager youngsters leap up to twirl into ballet. And one more time the Oklahoma Summer Arts Institute has worked its magic. Here at Quartz Mountain, teenage winners of a state-wide competition bring their talents to be polished by encouraging instructors. Dance. Acting. Music. Writing. Visual Arts. It's work and it's fun. And Phillips Petroleum gladly gives to its support. Not for money. Just for a song.

PHILLIPS 66

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Cross Country

Film

Keaton and Gibson Escape

"It's about passionate love, hopeless love," says screenwriter Ron Nyswaner about his film *Mrs. Soffel*, directed by Gillian Armstrong (*My Brilliant Career* and *Starstruck*) and starring Diane Keaton and Mel Gibson. MGM/UA thought so much of the stars' performances that they opened the film for a week in New York and Los Angeles in December, qualifying it for the 1984 Oscar nominations.

The script is based on an actual event that occurred in 1901 in Pittsburgh. Kate Soffel (Keaton) is unhappily married to Peter Soffel (Edward Herrmann), warden of the Pittsburgh jail. Her frustrating domestic life (which includes reading the Bible to prisoners) is transformed when she encounters prionsers Ed Biddle (Gibson) and his brother Jack (Matthew Modine), sentenced to hang for homicide.

Although a convicted murderer, Ed Biddle has become a local heartthrob. Women linger outside the prison, sending him notes and flowers. Kate befriends him, becoming attracted to him. When Biddle asks her to help him escape, she must choose, Nyswaner says, between "a loveless marriage and sacrificing everything for a brief period of passionate love."

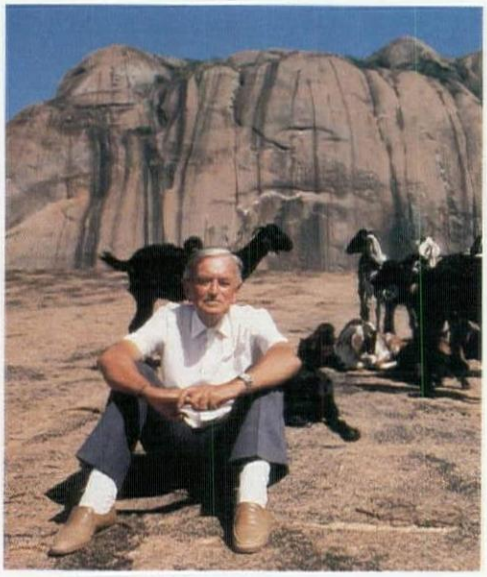
Every plot detail is based on actual events, but the screenwriter invented the dialogue. Much of the interest in this film surrounds the rapport between Keaton and the charismatic Gibson. Keaton plays a woman seething with passion beneath the surface, and Gibson responds as the murderer with a tender heart. Nyswaner views the film's subject as "a breath of romanticism in a bleak time."

—Gary Stern

David Lean's India

Producers John Brabourne and Richard Goodwin have succeeded in bringing E. M. Forster's *Passage to India* to the screen twenty-six years after Brabourne first petitioned the author for the film rights to his 1924 novel. And what a success this study of Anglo-Indian social tensions is, having won the prestigious New York Film Critics' best picture award.

Goodwin reports, "In 1958 Forster said no, fearing that the resulting film would be pro-British.



Veteran director David Lean on location in India for the filming of A Passage to India.

Later, as the tide of political and social opinion changed, he thought he had good reason to fear a pro-Indian treatment." But in 1969, having already given his blessing to a stage version of *Passage* by Santha Rama Rau, Forster relented verbally, only to die the following year. That left Brabourne, Goodwin, and (eventually) director David Lean to deal with his prickly, purist literary executors, Kings College in Cambridge.

Lean's script, drawn from the play as well as the novel, finally did the trick. The script, and Lean's reputation as the Oscar-winning director of *The Bridge on the River Kwai* and *Lawrence of Arabia*, also did the trick of drawing the British company Thorn EMI as a financier of the $15-million project. Backing and distribution by the United States finally came from Columbia.

"I suppose that in these days of the science-fiction/fantasy blockbuster," Goodwin says, "it's rather difficult to describe what you get from the film. It's the story of real characters in a real situation; with the right cast [Judy Davis, Peggy Ashcroft, Alec Guinness, Victor Banerjee, James Fox] in the right parts, instead of big stars; and a director who is a quintessential filmmaker and does everything, including edit the film, his own way."

Indeed, Lean's India offers a minimum of elephants and other conventional shots. One visual treat: a bazaar that Lean built himself in Bangalore so that the colors of the produce coordinate with the women's saris.

—Donald Chase

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

Books

Writing Together

Lillian Hellman died in June 1984, but not befor completing one last work—*Eating Together Recollections and Recipes* (Little, Brown, an Company). Working together with her longtim friend, novelist Peter Feibleman, the two produce a wonderful and lively cookbook. But it's a lc more than that. Interesting recipes are intermingle with travel recollections—memories of people an places and reflections on the friendship betwee Feibleman and Hellman. Divided into two parts– "Her Way" and "His Way"—the writers squabbl affectionately about food as they did for the thirt years of their friendship.

Feibleman was ten years old when he first me Hellman; when he was eighteen they disagreec about a shrimp dish, and when he was twenty-eigh they argued for a week about how to make chicker soup. She once said to him as he prepared stuffec eggplant: "You take criticism about writing very well, but not about cooking. Something seems tc come over you when you cook. Something very childish."

Eating Together is a fine remembrance of a friendship between two writers. It is also an excellent cookbook. Feibleman writes: "I was reading a book by the window and asked her to shut up until I finished the page I was on. 'I'll shut up,' Lillian said, 'on one condition. When we talk, we talk about something important.' 'Such as?' I said. 'Such as,' Lillian said, 'what are we having for dinner?' "

Matisse by Four

Four Matisse books, all beautifully illustrated, make this a banner year for the great French artist (1869-1954), whose lifework spanned six decades and who—in the unstable sphere of art appreciation—continues as rival to Picasso for top accolades. Begin with Pierre Schneider's *Matisse* (Rizzoli), a brilliant, unique celebration of every facet of the master's career. It takes to task all previous biographies for missing the themes that inspire Matisse's masterpieces *La Danse* and *La Musique*. Schneider, a Parisian art critic who says that Matisse's spectacular abandonment to color in 1905 was a "quasi-religious relevation," is a remarkable writer; 750 pages of his emotional expression about the paintings—"the jubilant and terrifying energy that assails me"—along with 930

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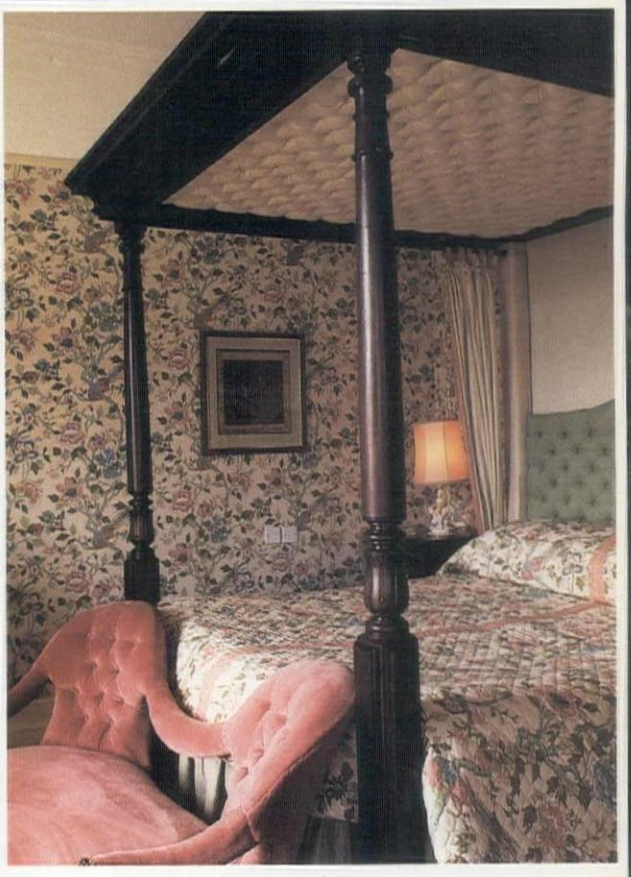

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illustrations (220 in color), make the volume a classic achievement.

No less fascinating—but not as massive—are the other three books on the master. *Matisse* by John Jacobus (Harry N. Abrams), a "concise edition" of the 1973 edition, provides thorough coverage of all the significant nineteenth-century movements (such as neoclassicism and impressionism); without such understanding, says Jacobus, Matisse's style is both "inconceivable and inexplicable."

Two landmark studies from Thames and Hudson are new and distinctive for their definitive treatment of other aspects of Matisse. *The Sculpture of Henri Matisse* by Isabelle Monod-Fontaine—curator at the Pompidou Center in Paris—elevates the rank of Matisse's lesser-known sculptural works and raises new riddles for the critic, such as why did Matisse fairly often depict his own sculptures in his paintings? John Elderfield's *Drawings of Henry Matisse* affirms that Matisse's mastery of drawing was a powerful factor in his development. This is the book to read before visiting the current exhibition—the first—of Matisse's drawings at the Musuem of Modern Art (through May), where Elderfield is director of the department of drawings.

—Shirley Horner

Television

Master of the Miniseries

The name of Richard Chamberlain is becoming synonymous with the television miniseries. The three-time Golden Globe winner ("Shogun," "The Thorn Birds," and "Dr. Kildare") has plied his talents in that genre once again in "Wallenberg: A Hero's Story" (based on a true story) produced by Paramount Television and to be broadcast by NBC-TV April 8 and 9.

Chamberlain stars as Raoul Wallenberg, the American-educated, Swedish diplomat who is credited with saving the lives of as many as c hundred thousand Jews during the final months World War II. He accomplished his mission by suing bogus "protective passes" and by confe ring Swedish citizenship upon groups of Jews w were being rounded up for transfer to the camp Wallenberg was arrested by the Russians when th entered Budapest, and, although they said he di in prison 1947, an epilogue of the miniseries dea with the speculation that he may still be alive

Dance

Choreographing New Traditions

Gradually over the last decade, the ballet cent of Germany has shifted from Stuttgart to Hamburg where American-born John Neumeier, a forme Stuttgart dancer, has become one of Germany an Europe's most popular choreographers. As part

Carl Gorman's World
Henry & Georgia Greenberg

A remarkable biography of the Navajo artist whose story embraces the drama of Indian life in the twentieth century. Painter, veteran, teacher, philosopher, and spokesman for his people, this multi-talented man has achieved success in the Anglo world on his own terms while bolstering respect and understanding for the Navajo way of life. 208 pages, 55 b & w, 16 color illustrations Cloth: $45.00

Modernist Painting in New Mexico, 1913–1935
Sharyn Rohlfsen Udall

Courtesy Jonson Gallery, University of New Mexico

This is the first study to examine modernist painting in New Mexico from a stylistic viewpoint. The author describes the careers of twenty artists who lived and worked in the state between the two world wars, among them Marsden Hartley, Edward Hopper, Georgia O'Keeffe, Raymond Jonson, and John Marin. All were deeply influenced by their experiences in New Mexico, or helped influence the growth of a modernist tradition there, or both. 238 pages, 109 b & w, 12 color illustrations Cloth: $50.00

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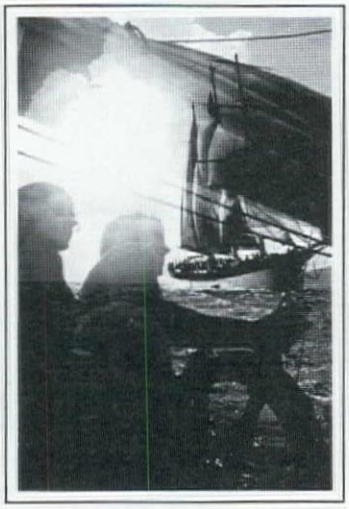

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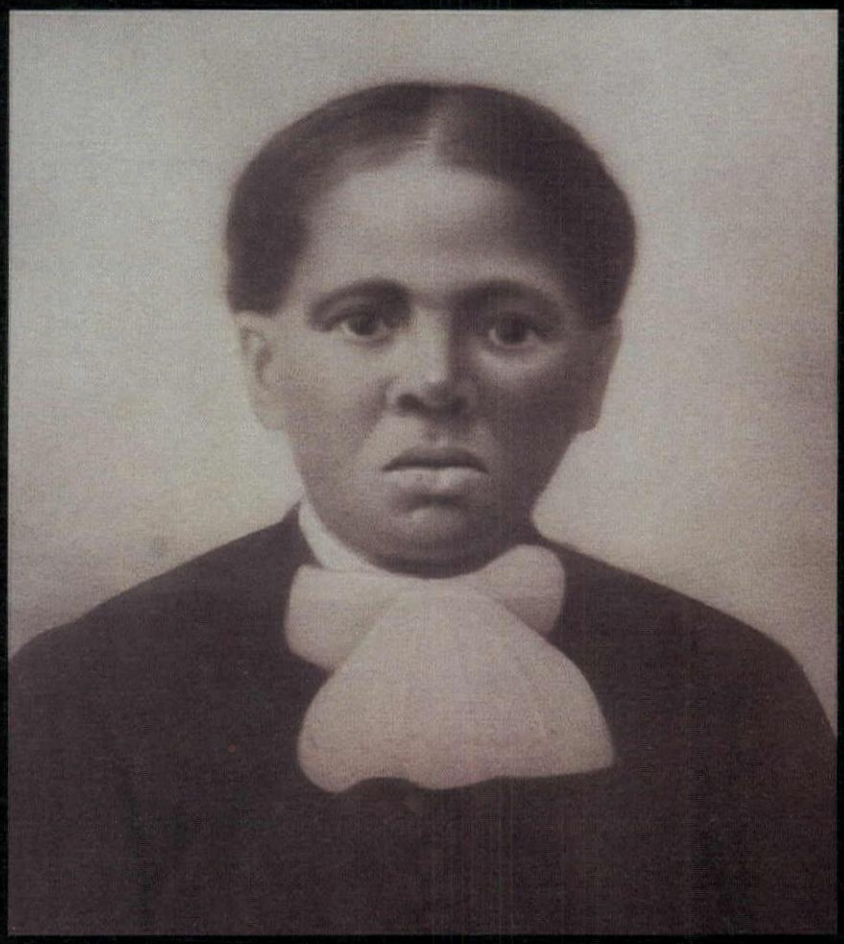


Paintings by Jacob Lawrence courtesy of Hampton University.

Like Moses, she led her people out of slavery's desert and into lands that promised freedom.

As a runaway slave she knew the bitter taste of bondage. Yet, without fear, she returned to hostile soil time and time again to help others escape to an unfettered life. "I ventured only where God sent," she said.

Her name was Harriet Tubman. She was an American heroine whose valor has been all too softly sung.

In March 1985, voices will soar in tribute to her. A new opera celebrating her life and deeds, and bearing her name, is to be presented by the Virginia Opera Association.

Norfolk Southern Corporation considers itself enormously privileged to sponsor the world premiere of "Harriet, The Woman Called Moses," an opera by Thea Musgrave, making its debut in Norfolk.

NORFOLK SOUTHERN CORPORATION

the Brooklyn Academy of Music's *New Traditions* dance festival, Neumeier's Hamburg Ballet is performing an ambitious, five-program season (March 12-24), including Mahler's controversial and brilliant Sixth Symphony, a new, full-length ballet replete with evocative images drawn from the American Civil War and *Gone with the Wind*.

Neumeier, like Maurice Béjart (see HORIZON, September 1984)—whose brilliant rendering of Ionesco's drama *The Chairs* will be danced during the season by Mr. Neumeier and Stuttgart prima ballerina Marcia Haydée—is an eloquent advocate of the eclectic mixture of dance and drama. "I never use elements of theater to mask the dance," he says, but often the two are so integrated that the distinction becomes academic.

Last seen here in 1983, the Hamburg Ballet's exceptionally strong and handsome troupe of sixty dancers is in top form. Don't miss them if you like ballet which is both visual and emotional dynamite.

—Peter J. Rosenwald

Et Cetera

Meet Me in Saint Louis

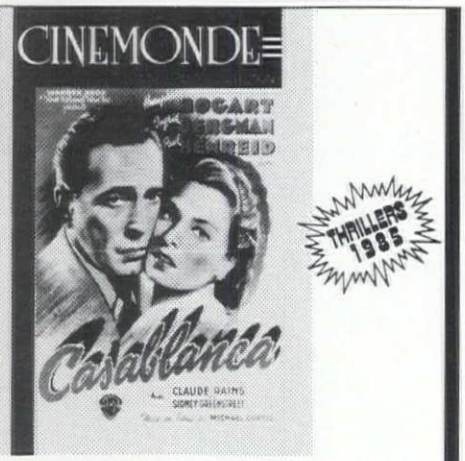
The arts scene in Saint Louis—considered by many to be one of the finest and liveliest in the nation—will be showcased in a celebration of the visual and performing arts. The seventeen-day Saint Louis Arts Festival 1985, beginning March 21, is being billed as "the biggest and most exciting cultural event in Saint Louis since the 1904 World's Fair."

There will be a few nationally known artists on hand, but the Saint Louis arts organizations and the local artists themselves are the true stars of this festival. The Saint Louis Symphony Orchestra, will perform from their repertoire and also be joined on stage by Luciano Pavarotti and Isaac Stern. The pioneer of all outdoor theaters in the nation, the Municipal Theatre Association of Saint Louis will mount an indoor performance of Neil Simon's *Brighton Beach Memoirs*. Als during the festival, the Saint Louis Art Museu will display "Te Maori: Art from New Zealan Collections."

Other organizations participating in the citywid festival include Dance Saint Louis, Laumeie Sculpture Park, Missouri Botanical Garden, Oper Theatre of Saint Louis, the Repertory Theatre c Saint Louis, and the University of Missouri-Sair Louis. The Saint Louis Arts Festival 1985 is a prc ject of the Arts and Education Council of Greate Saint Louis and is cosponsored by three Saint Loui companies: Citicorp, Saint Joe Minerals/ Flou Foundations, and United Technologies Communi cations Company. □

Correction:

In our January/February 1985 issue, we neglected to credit the photographs on pages 49, 56, and 57. All were taken by Lynton Gardiner. HORIZON regrets the error.



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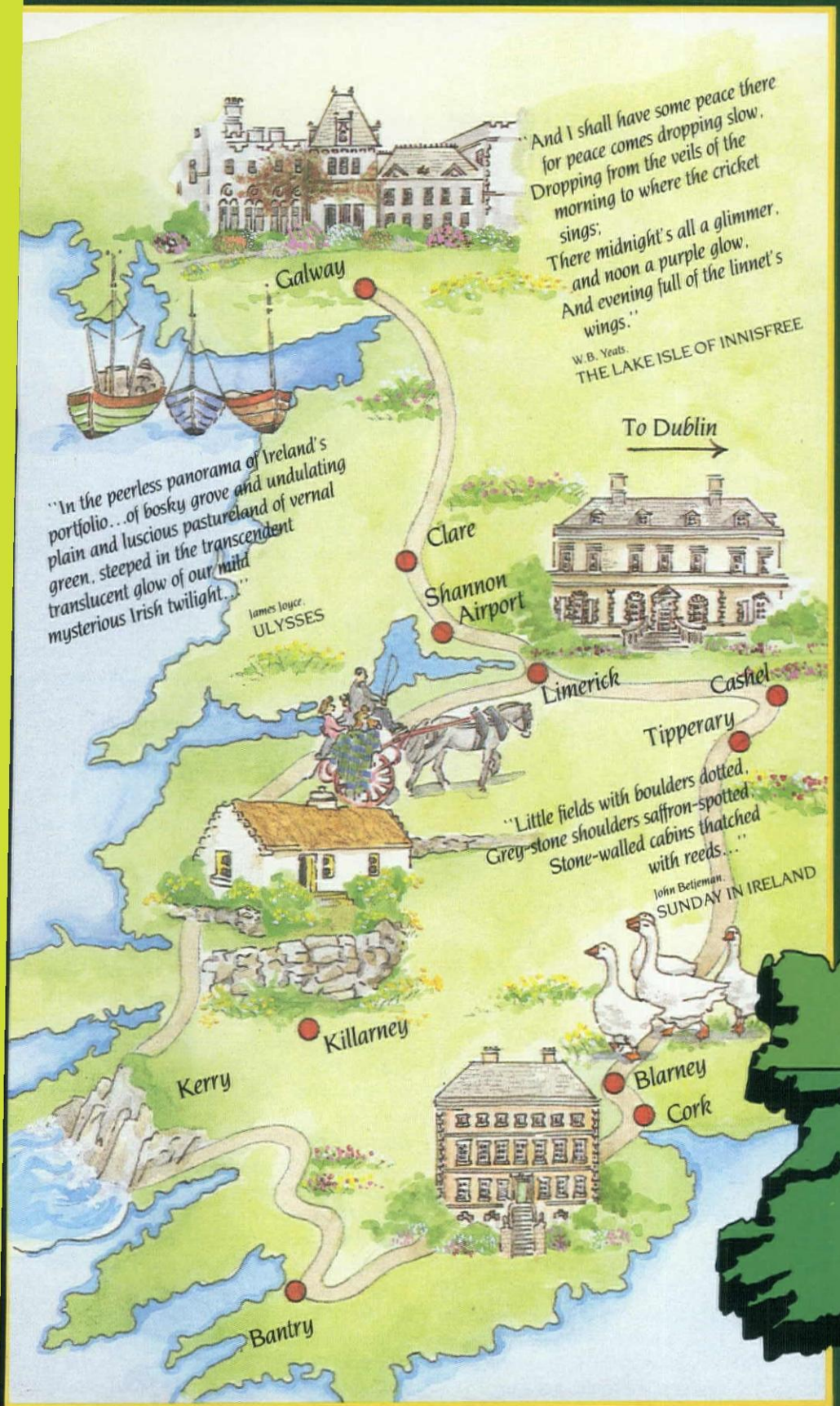

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Entr'acte

Off-Broadway Boom

For several years, it appeared that commercial Off Broadway, once America's most exciting theatrical proving ground, would become only a memory . . . especially if *The Fantasticks* ever closed. (It is now in its twenty-fifth year!) Off Broadway continued to exist, of course, but the term had come to mean not-for-profit groups, such as the Circle Repertory Company, Manhattan Theatre Club, Negro Ensemble Company, Playwrights' Horizons, Public Theater, etc. The "hits" of these Off-Broadway production companies regularly transferred to Broadway, usually providing the bulk of the last fifteen Broadway seasons (e.g., *Talley's Folly, Ain't Misbehavin', Home, A Chorus Line, Sunday in the Park with George*).

However, prohibitive Broadway theater rentals and ever-escalating union demands made such transfers increasingly difficult. The commercial aspects of the smaller, under-unionized Off-Broadway theaters began to look attractive to commercial producers for the not-for-profit transfers. But few of the old Off-Broadway houses were any longer available; most now housed institutionalized theater groups, the very groups looking for commercial space into which to move their successful shows. In fact, the lack of affordable commercial houses forced several "movable" shows to close prematurely to make room for the not-for-profit group's next production.

Therefore, not surprisingly, in the last year, three new Off-Broadway theaters have opened, and several others have reopened after substantial renovations, all bringing back the old joys of Off Broadway—low ticket prices (without having to buy a subscription series), Broadway-quality productions, and theaters located in pleasant neighborhoods far from tawdry Times Square.

The largest of the new theaters, the Minetta Lane, is tucked away in a Greenwich Village byway. The 420-seat theater has an immense stage and generous lobbies. The gentility of the high-tech lobbies is especially appreciated by longtime sufferers of the traditional foot mashing, spilled hot coffee, and cigarette burns associated with the crowded Off-Broadway intermissions when two hundred or more patrons attempt to stretch their legs in spaces that comfortably accommodate twenty people. Although large by Off-Broadway standards, the intimacy associated with Off Broadway has been maintained at the Minetta Lane. No seat is farther than forty-five feet from the action. And detailed action is all in the theater's first booking, the superlative Circle Repertory-Steppenwolf Theater revival of Lanford Wilson's seminal *Balm in Gilead.* Originally produced in 1965 for a mere eight performances at Off-Off-Broadway's La Mama, the twenty-nine-actor behavorial extravaganza of down-and-out innocents has been thrillingly reconceived by director John Malkovich, best known as an actor in *Death of a Salesman* and the film *Places in the Heart.*

Jeffrey DeMunn and Christine Lahti (above) and Hal Holbrook (right) in the Chelsea Playhouse's opening show, The Country Girl. *Artistic director Richard Thompsen hopes to maintain the "ambience of a not-for-profit theater" in the commercial house.*

Increasingly in Manhattan, old structures are revitalized for new functions. For example, the Minetta Lane space once served as a steel-can factory, and the new Playhouse 91 on the Upper Eastside was an icehouse until 1918, when it became a stable (which continued to function until 1958). In its newest incarnation, the desired Off-Broadway intimacy has been maintained, with 299 seats in only sixteen rows. It now houses the must-see revival of Arthur Miller's *After the Fall*, with Frank Langella and Dianne Wiest.

The third new theater, Chelsea Playhouse—conveniently near all the chic, charming, most-affordable Chelsea restaurants—was once a typical brownstone, which deteriorated into a seaman's flophouse. Effectively converted, its stage has a fly-space some three stories high. But the 199-seat Chelsea Playhouse is not intended to relieve the glut of shows waiting for a theater. Owner-producer Jerry Keller, who made a small fortune writing songs and singing commercial jingles, plans to produce all of his theater's productions. Artistic director Richard Thompsen, who serves the same function for Lansing, Michigan's not-for-profit Boarshead Theater, directed the opening show, a revival of Clifford Odets's *Country Girl* with Hal Holbrook and Christine Lahti. He and Keller are selecting future plays to present, as well as planning a developmental play-reading series. Thompsen says that they hope to have a commercial operation with the "ambience of a not-for-profit theater."

In spite of the optimism one naturally feels when new theaters are opening, it must be noted that all last fall, only spectacularly cast revivals were playing in the new theaters. However, the Chelsea Playhouse's second production will be a new play, Andrew John's *Why Am I Always Alone When I Am with You?* But new works commercially premiered Off-Broadway will probably be the exception.

In spite of the current successes by the Sams (Shepard and Beckett), most of commercial Off Broadway looks to the traditional Broadway staples: star-studded revivals, musicals, and light comedies such as Wendy Wasserstein's *Isn't It Romantic* (transferred from Playwrights' Horizons) and Beth Henley's *Miss Firecracker Contest* (transferred from Manhattan Theatre Club). Theatergoers seeking more experimental and challenging works will most likely need to seek out the basements and lofts of Off-Off-Broadway.

—Milan Stitt

Sunday in the Studio

Six Artists Talk About the Creative Process

By David Kaufman

Though by its very nature the creative process defies definition, some artists have attempted to describe it.

For E. M. Forster, it was the self-nposed mandate to "only connect the prose with ıe passion." For Virginia Woolf, it was occa-ionally signaled by the terrifying vision of a fin ising above the crest of a wave. For Mozart, it vas a matter of concocting "bits and crumbs of he piece." He wrote " . . . at last it gets almost inished in my head, even when it is a long piece, o that I can see the whole of it at a single glance n my mind. . . . I do not hear it in my imagina-ion at all as a succession—the way it comes later—ut all at once, as it were." Some consider it erilously close to insanity or a childlike state of grace and innocence. It can be nourished, but it cannot be manufactured.

The creative process is in some respect an impulse, located somewhere between instinct and intuition, a geography that has no map but invites many travelers, including James Lapine (playwright and director), Bill T. Jones and Arnie Zane (choreographers), Gregory Amenoff and Victoria Faust (painters), and Stevan Jennis (painter and sculptor).

As collaborator with Stephen Sondheim on *Sunday in the Park with George,* James Lapine has become one of the hottest names in theater today. But even with one of the most critically acclaimed hits in the history of the American musical to his credit, Lapine refers to an ongoing sense of the creator's disillusionment. "Well, it never turns out the way you think it's going to. Not that I'm disappointed. But that's true of every show I've ever done. I've never done a show where I haven't had some expectations that weren't met."

Originally from Ohio, thirty-five-year-old Lapine was a photographer who became involved with theater in the midseventies while he was teaching graphic design at the Yale School of Drama. Prompted by some of his students, his first stage work was a rendering of Gertrude Stein's *Photograph* (described as "a poem in three pages and five acts"), incorporating Georges Seurat's watershed masterpiece of 1886, *Sunday Afternoon on the Island of La Grande Jatte*—the same painting that would inspire *Sunday in the Park* nearly eight years later.

In the interim, Lapine wrote and directed *Twelve Dreams* and *Table Settings*. He directed William Finn's musical *March of the Falsettos* and the 1982 Central Park production of *A Midsummer Night's Dream* for the New York Shakespeare Festival.

Though he's an accomplished director as well as a writer, Lapine prefers writing because it implies more control over what is created. "It became apparent fairly early on that theater is a writer's medium, not a director's. In terms of creating something, the written word has become more and more important to me as I've gone along.

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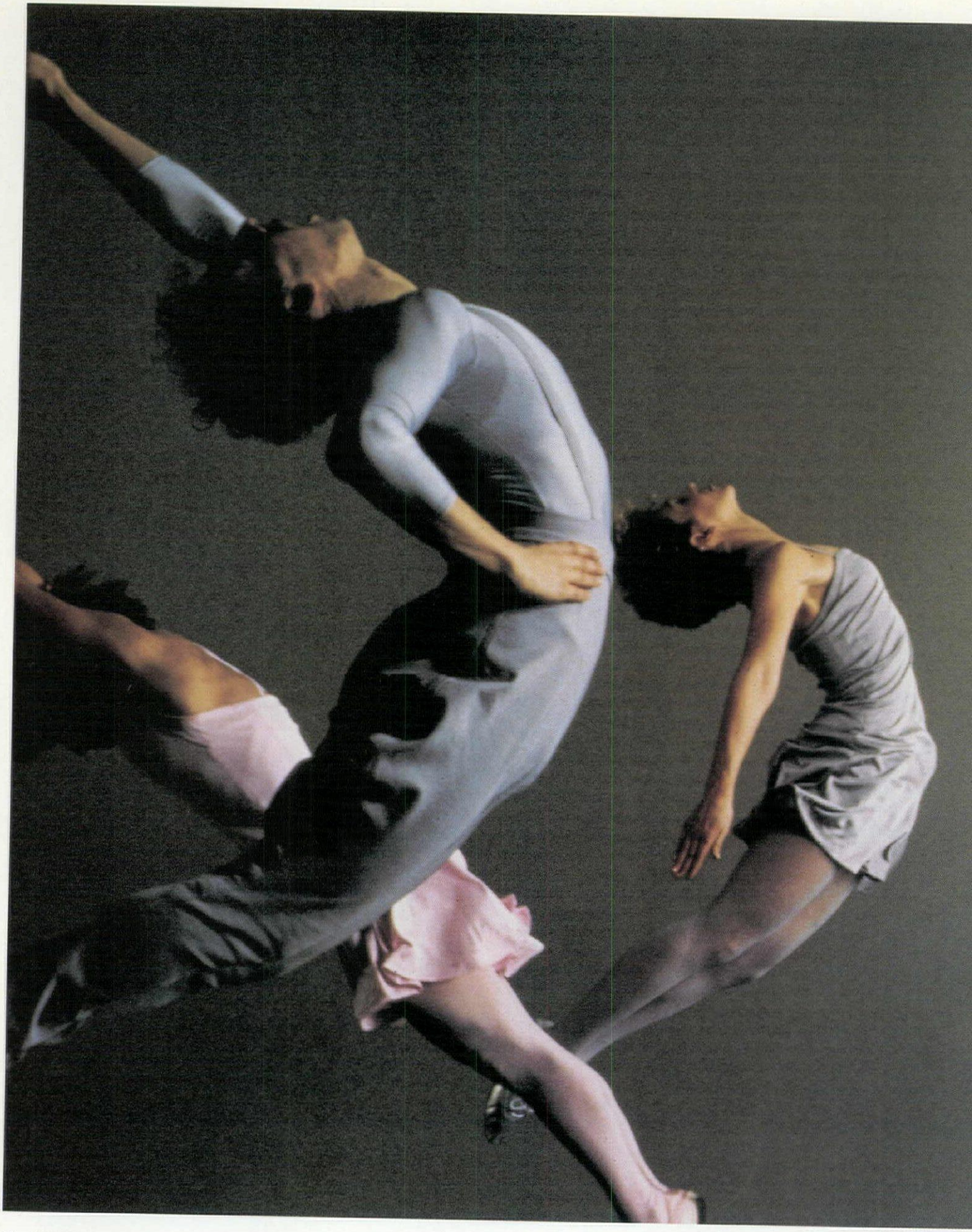
Above: The stage design for Sunday in the Park with George, *partially painted and partially real. The musical is about the obsessive personality of Georges Seurat and his personal process of creation. Left: James Lapine directs Mandy Patinkin and Barbara Bryne in* Sunday in the Park with George.



Lois Greenfield

Bill T. Jones: "There's something about the creative process which is like making love."

You're a slave to the written word unless you're a writer, and when you talk about ambition, I think I wanted to move closer and closer to controlling what I wanted to create. That's why I left graphic design, because there you are working with someone else's material, and you always have a boss. And then too, when you direct other people's plays or musicals, your first and foremost responsibility is to the writer and to help articulate his vision."

Lapine continues: "The best thing about the creative process is that it's elusive, and the more you try to define it, the more you escape its center. I don't understand why that is, but it is. I mean the thing about the process is that you can never get to the bottom of it because it's so dependent on the personality involved. Everybody works differently, and ideas come in different ways. Steve and I couldn't work more differently." He first got together with Sondheim in June of 1982. Lapine recalls, "We must have spent five or six hours together, talking about everything. It was just one of those things that we had a chemistry that worked."

A number of critics have suggested that *Sunday in the Park* is mostly concerned with the creative process itself, even more than with the relationship between Seurat (Mandy Patinkin) and his model Dot (Bernadette Peters) or with the painting, which comes to life at the close of act 1. Lapine was somewhat dismayed by this reaction, since it contradicted an aspect of his original intention. "It's more about an obsessive personality than about the creative process. The figures in the show

Bill T. Jones and Arnie Zane (above) collaborated on Secret Pastures, *recently performed by their company (left) at the Brooklyn Academy of Music's Next Wave Festival. Jones says about collaborative creation: "History is full of people who have thrown out their body of work and then started from scratch. And I think, in a way, Arnie and I attempt to do that every time we begin a new work."*

Stevan Jennis: "Creating is like walking into a house you've never been inside of before. . . ."

Dorothea Schwarzhaupt

Artist Stevan Jennis: "I never look at a blank canvas and find myself puzzled. There's always something for me to play with, always something for me to do. I mean I'll jump in, work, and then deal with the problems as they come." Here, Jennis poses with his whimsical dog sculpture and his real pet dog.

are to Seurat a means to an end, the same way a businessman will use a schlemiel to get five dollars. It was important to me that that be the focus when I was working on it. But I don't think all creative people are obsessive, by any means."

In a larger sense, the process is incessant and it can often entail a drive for perfection that doesn't end with an opening night. "I wish we didn't have to stop working on it, and I know Steve feels the same way. And I know when and if we get to do it again in another place, we'll probably work on it some more."

Performing choreographers have the perfect opportunity to continue to work on their creations. Bill T. Jones and Arnie Zane are prime movers and shakers of what they prefer to call *new dance*—"it is eclectic, combining many styles, from modern to classical to ballet to athletic to jazz." Their most recent extravaganza, *Secret Pastures,* was performed at the Brooklyn Academy of Music as part of this season's astonishingly popular Next Wave Festival. *Secret Pastures* played the West Coast in January and is currently touring Europe. It incorporates some of the newest developments from other disciplines, including an original score by Peter Gordon, an unusually playful and pliable set design by graffiti artist Keith Haring, and frivolous costumes by Willi Smith, designer of the commercially successful line of Willi Wear Fashions. Jones and Zane's earlier work, *Intuitive Momentum,* amalgamated the contributions of jazz drummer Max Roach, pianist Connie Crothers, visual artist Robert Longo, and fashion designer Ronald Kolodzie.

According to Zane: "We are dipping into the fashion world, and the fashion world is dipping into us. We are working with a variety of musicians and bringing a sound to the audience which is as recent and up-to-date as this part of the eighties."

Jones claims that he gets energy from his colleagues and his era. "But likewise I have to confront my own personal universe, and I resent a lot of what has come before me. I resent the context in which I have to create. The culture sits and it moves very slowly. There are so-called tastemakers who organize artists through magazines and through series like the Next Wave. And then this system has developed a picture of something, and suddenly we have the avant-garde, and we have ambiguous and chance operations in choreography."

As Lapine's second act of *Sunday in the Park* suggests, the contemporary artist is confronting a host of extraneous problems—securing the critics' approval, cultivating grants and publicity—that inevitably intrude on the creative process. Jones wonders if the tastemakers are even aware that "there are other people who are still smaller, asking the same questions that have always been asked, asking how do we walk from here to there now.

"There's something about the creative process," Jones says, "which is like making love. When the situation is correct, the body is aroused, the fantasies fall into place, the sensitivity of the skin i creases, and we are suddenly having intercours Making art is the same way. We wake up in tl morning, and we are doing things everyone el does, and then we'll be talking about this place i the dance, why that interest should happen he and that one should happen there. Well, the danc needs such and such, and such and such. When di these things occur to us? They must be going o all the time. It's just in the way we look at dail life and the way in which the studio is a projectio or an extension of daily life. Is it automatic? I you're alert, you look for things in life as they com to you. But there was a time when I realized tha I could choose to live or die. And that was a choic I made. I don't *have* to live. I don't *have* to be here I don't *have* to make work. As artists, our live consist of very basic decisions we made years an years ago and then forgot about.

"But there is this constant dialogue going on i our heads with ourselves, cast in doubt and ques tioning every step of the way. So you must accep it at some point. And at least once a week, yo find yourself saying, 'It's garbage! It's trash! History is full of people who have thrown out thei body of work and then started from scratch. An I think, in a way, Arnie and I attempt to do tha every time we begin a new work. That's why a particular style has not been so easily attached to us. We start over again every time. But I agree that when you're with that child—and I think of a work of art as a child—you must deliver it, even if it comes out stillborn."

In terms of the near future, Jones is choreographing a new piece, *Ritual Ruckus,* for the Alvin Ailey Dance Theatre, a company he worked with in the past when he made *Fever Swamp.* Zane is working on a new and slightly irreverent version of *Peter and the Wolf,* scheduled to be performed at the State University of New York at Purchase this summer. He is also preparing a new work to premiere this fall, called *First Generation.* He describes it as a minimalist piece for Bill and for another man from the company. "I like the idea of jostling the audience a bit. You know, everyone is talking about how accessible one is, or we are, in the eighties right now. I want to see what they can stand. I like the idea of rubbing the audience or giving them not exactly what they want."

As Jones sees it, "There is something about art, or at least one aspect of it, that is subversive. The role of the artist is as a catalyst of sorts and a conscience, or maybe just a good stream of mankind, which will have us constantly asking questions. So why do you want to make people constantly come to grips with silence, let's say? Why do you want people to confront conflicting points of view in society and hopefully in themselves? Because we must. As Homo sapiens, we must ask questions. We are about change and development, and that happens on all levels—physical levels, emotional levels, social levels. That is what we, as people, are about. The artist is very sensitive to that."

Artistic collaborations such as Jones and Zane's can last many years. Although Gregory Amenoff and Victoria Faust work independently as professional painters, they have been together for nine years and married for the past three.

"I can't separate the process from the product," claims thirty-six-year-old painter Gregory Amenoff, who is having a one-man show at the Robert Miller Gallery in New York this April and at the Betsy Rosenfield Gallery in Chicago this May. "Painting has very much to do with making a physical object. It's a dialogue between that physical object and myself and the energy that passes back and forth. Without sounding too much like a member of the Maori tribe, in the process of working, I am somehow able to imbue a material reality apart from myself with qualities which are akin to magic. The making of something has all to do with that period of time from confronting nothing outside of myself, putting something outside of myself, and then beginning this transfer back and forth until there is enough outside that is self-sufficient and I'm satisfied and ready to make another."

For Amenoff, the process requires a state of consciousness that is different from the ordinary, an overriding concentration that is at once mindless and immediate. "The center of the process of painting is not in my head, it's in my abdomen. And to reach there, I have to eliminate a lot of mental configurations that appear as I'm painting. I need to be in that place where my ego has gone, where those secular parts of myself that deal with the street and with the social world and Con Edison are eliminated, and I'm floating in this world where I'm completely immersed.

"So when I go into my studio to get that going at the right speed. . . ." Here, he pauses, pondering what is clearly difficult for him to describe. "I keep thinking of electrons going back and forth like charged particles. It's that kind of energy that I believe in, that transference that I seek. It's not thoughtful in a certain sense. The reason why I love painting is that it is so physical—you are literally applying skins of material, leaving a record of what you have destroyed while you were creating. There is actually a physical record of that process which art historians can recall with X rays."

Amenoff has had one-man shows in Houston; San Francisco; Washington, D.C.; Boston; and New York. His work is also in collections at the Metropolitan, the Museum of Modern Art, and the Whitney Museum in New York City, as well as the Albright-Knox in Buffalo.

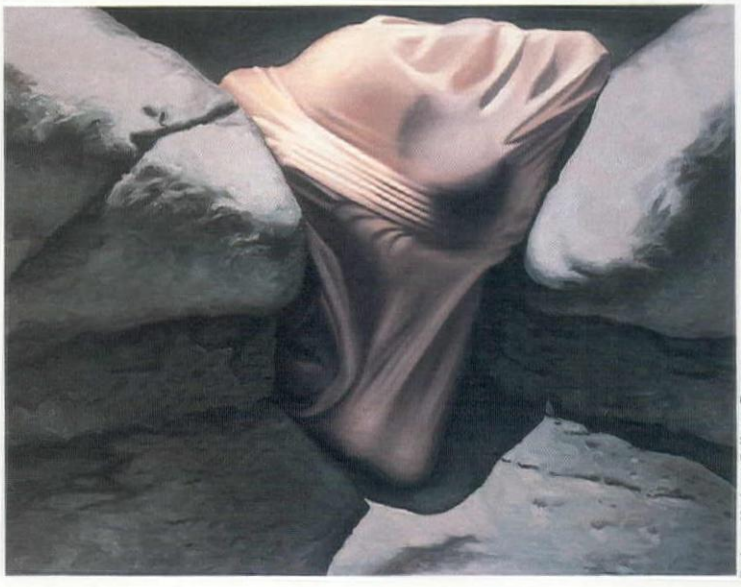
As if responding to his emphasis on the *physical* qualities of both the process and the product, many find his work visually palpable and lush. To achieve this effect, Amenoff also refers to "destruction" as being a fundamental aspect of the struggle of creation. "Painting is an exceedingly destructive process. I know when I taught, the hardest message to convey to a student was that making a painting is all about destroying what you

Peter Bellamy

Peter Bellamy

Husband and wife Gregory Amenoff and Victoria Faust are both professional painters. Faust says, "We're both trying to make objects have a world of their own, only his are abstract and mine are real."

Robert Miller Gallery, New York



Barbara Krakow Gallery, Boston

Left: Limbo *(1983) by Victoria Faust, produced during the artist's early pregnancy. "I did all these paintings where I wrapped and disguised the figures—I shrouded them." Above:* A Distant Mirror III *(1984), by Gregory Amenoff.*

love. You may think, 'How marvelous I am, what a marvelous passage there is in this painting.' But the minute you say that, you must be prepared to realize that the same passage might be the very thing that will prevent you from making the painting whole or from taking it to the next step. You have to be committed absolutely to the destructive aspect of creation."

For the most part, the commitment amounts to an expression of trust or blind faith. Amenoff continues, "There is an absolute in painting, and it has to do with faith: the faith that as good as it is today, it will be better tomorrow. In other words, what I've done today, as much as I love it, I have to destroy it so I can work tomorrow. In order to really grapple with the process, you have to say, 'I have faith that although I love that fruit and I know it's perfect in that bowl, I also know there is a higher order to this painting beyond that. I don't know what it is, but I know that I have to paint it out. I have to change this. I have to mutate this and it has to grow.' And bananas will become pears, and the light will change, and color will alter, and all that I hold so dear today, I lose. There is always that one moment of absolute terror because you never know exactly, but you can never go back either. You can never reach the same moment twice."

Finally, according to Amenoff, what you may feel has been lost has been assimilated instead. "The leap of faith that is creation entails the belief that you will not only make it better, but that you will actually transfer more potent energy. In other words, all the good that was in the bananas and the basket of fruit which you have obliterated somehow doesn't get lost. It is physically gone to the eye, but it lives in the energy that you have transferred into that painting as you take it to a higher order. You can see this best in primitive art. Just go to the Rockefeller wing at the Metropolitan, and you feel all the power and the potency of the objects. There are living souls there, and you can feel them breathing. It's frightening to think that even in glass cases, in the most rarefied or least-vital of all environments—a museum—the energy still lives."

According to forty-year-old painter Victoria Faust: "In a way, Greg and I are striving for the same goal, but we're coming from polar opposites. We're both trying to make objects have a world of their own, only his are abstract and mine are real. I take mine and put them in an unreal world, and Greg takes his and makes them physically real."

She further explains the difference by focusing on their dichotomous working methods. "Greg plays very loud music when he paints. The music has no holes in it—it's very condensed. Everything is filled up—his brain, his canvas, where he paints— it's all filled up with textures. It's like this unit that he engulfs himself in."

On the other hand, Faust works with either quiet music in the background or no music at all. "I can sit in my studio and think for a week before I even begin to actually paint. My painting is more of a thought process. Sometimes I even do small renderings to figure out what the mood is or how I want to position the objects I've chosen to work with. Though the objects are from the real world, I place them in another universe that I conceive."

Faust has had several one-woman shows at the Barbara Krakow Gallery in Boston, and her work has also been on display at the Institute of Contemporary Art as well as at Boston University.

Faust's work enables her to perceive her interior feelings. "The vision goes through me, it precedes and follows the process. The medium is not the message. To me, living my vision is the most important thing, and the products are a way for me to see what my vision is. It's as if I'm living it, but I have objects that show me or validate it for me."

For example, she realized the depth of her feelings about impending motherhood during her last show, six months before her daughter Arielle was born. "I did all these paintings where I wrapped and disguised the figures—I shrouded them. I wanted to bring out the emotional insides of what I was going through personally and place them outside—like a skin. And then I kept coming up with words like 'shrouded' or 'suffocating.' I was just barely pregnant. I was scared, but I had no idea how scared until I saw my show—when I realized that I was totally afraid of being suffocated by my baby, that it was an entirely mysterious experience. Everything was very held and pinned, and I suddenly saw that I was frightened of the birth and by the advent of becoming a parent."

Though also a painter, Stevan Jennis could just as accurately be categorized as a sculptor or a furniture maker. In this continuing age of specialization, Jennis bridges a variety of the visual arts and grafts his unique, frivolous style onto each of them.

Inadvertently echoing Lapine's version of Seurat, Jennis claims, "I never look at a blank canvas and find myself puzzled. There's always something for me to play with, always something for me to do. I mean I'll jump in, work, and then deal with the problems as they come."

Jennis is currently represented by a show at the Philadelphia Art Alliance, running through April. He has had one-man shows before at Barbara Towell Fine Arts, The Red Studio, Hundred Acres, and Robert Freidus Gallery in New York, and he has also had work shown in Chicago, San Francisco, Buffalo, Amherst, Greensboro (North Carolina), and West Germany.

Regardless of the medium, Jennis's work is seen as lyrical, whimsical, playful, and idiosyncratic. It evokes in the viewer a highly personal childhood memory. There is a decided element of fantasy in the work, a sensibility that is swiftly captured by a sign above his bathroom mirror—*Fiction.*

For Jennis, the work is an extension of himself. "I understand that I'm putting myself out there, and it has to be as clear and truthful as possible. I am obsessed with it, but that's because I don't want it to fail, even though that's all part of us—not being able to solve a problem is part of us all the time. But I have to be right on the money as much as possible before I let it out of the studi

The process requires high concentration a large blocks of time. "It's a very alone time me, because it's such an inward process. Decisi happen almost every step of the way, and becau of that, I cannot be thrown off, I cannot be int rupted, because I need that flow—the spontane and the tremendous focus on what I'm doing.

But the intensity of that focus can lead to digr sions. "I'm always excited when I can stay clo to that first visualization. But I can get carried aw with other aspects of it, like just putting paint o and different aspects can be so seductive that I focus on them too much and I'm bringing it in another direction, and I have to say to myse 'Okay, this is a fine direction to go in, but it wasn the original idea.' Going through that doesn't ne essarily negate the power or the success of the piec But still, it's not the same as following that spa through."

Regarding the creative drive to perfection, th desire to return to a piece, Jennis says, one ca "always analyze, can always go back and say, 'Wel if I just did this one other little thing to it.' " Bu he resolves this dilemma for himself by drawin a distinction between when a work is "finished and when a work is "successful." Ideally, those tw modes of completion are simultaneous, but no always. Jennis also has an advantage here over man other artists since he works in different media an sometimes transfers an idea that he has worked ou in painting, say, over into sculpture or as a piec of furniture. For example, one of his paintings in cluded his conception of a mantel-piece clock which he actually built a year later for his installa tion at The Red Studio, creating an entire room filled with his objects.

But whatever medium Jennis is working in, he defines his motives in terms of "dimensionality" and "volume." "Maybe it has to do with making myself there: planting myself in space as opposed to being flat or nondimensional or transparent." He is reaching out, "filling up spaces in the real world," and discovering himself in the process. "There are aspects of myself that are unknown. Creating is like walking into a house you've never been inside of before, and it has a lot of rooms, and each is filled with different objects and funny little areas. You want to walk through and discover and find out and examine what is in this house."

By its very nature, the creative process evades definition. But certain tendencies manifest themselves when professional creators discuss their experiences and attitudes. The tendency to question is pronounced, but so is the tendency to trust.

There are as many ways to describe the creative process as there are people who would give it consideration. Even after all of the possibilities have been narrowed, a certain mystery remains. □

David Kaufman, the national sales manager for the college department of St. Martin's Press, is a theater critic for the Aquarian Arts Weekly *who respects the creative process and those who pursue it.*

Miami's Mean Season

Miami's cityscape and climate play a major role in The Mean Season, *a film due out this month.*

In *The Mean Season*, Miami itself is a star, forever hot and humid. By Samir Hachem

The temperature rises. On the drawbridge that crosses the Miami River in the heart of downtown at morning rush hour, a group of men and women surrounds two large cameras, a sound tent, a portable coffee-and-danish table, and a 1967 green Mustang convertible. They begin to remove their hooded, plastic raincoats. Most of them are wearing shorts and T-shirts. A good many produce reflective sunglasses that string around the backs of their necks. It is suddenly very humid.

Kurt Russell and Mariel Hemingway have been sitting in the Mustang for quite a while, waiting at first for the sun to come out and then for a freighter to pass. It is the very last shot in a movie they're making called *The Mean Season*. This contemporary psychological thriller is being made totally in and around Miami, shaping the film itself.

Kurt Russell plays a reporter ready to quit the newspaper business to start a family with his girlfriend, somewhere far away and quiet, when a major murder he is assigned to cover hooks him and changes the course of his life. Mariel Hemingway portrays his schoolteacher girlfriend; she acts as his conscience as he becomes more and more intoxicated with the instant celebrity he acquires due to a freakish bond that develops between him and a psychopathic mass murderer. Through ominous phone calls, the mass murderer tips off the reporter about his next killings, affording him exclusive, next-morning-edition coverage—but not in enough time to aid the police.

The director of the film is Phillip Borsos, working with the same cinematographer he used in *The Grey Fox*, Frank Tidy. *The Mean Season* is based on a novel written by *Miami Herald* crime reporter John Katzenbach, called *In The Heat of the Summer*. The novel came to the attention of producers David Foster and Larry Turman in galley form and was promptly turned down by every major and minor studio in Hollywood until Kurt Russell committed himself to star and Orion Pictures agreed to bankroll the necessary $10 million. The rest of

An integral part of Miami is heat, and that's what the definition of the mean season is all about.

James Armfield

The Everglades are the backdrop for a scene between Russell and Hemingway (opposite page) and a dramatic air-boat chase (above).

the cast and crew is an assortment of people from northern California and South Florida. The curious onlookers, the drawbridge, the lazy river, and the impending rains are all courtesy of the Greater City of Miami.

Three years ago, on a Fourth of July weekend, producer David Foster came down to Miami with screenwriter Christopher Crowe to research *The Mean Season*. "For once," he remembers saying at the time, "let's be smart and have the writer walk the streets and write for them. You can describe a restaurant and a beautiful scene, and it's not there! Here is an opportunity to do it real." Foster contacted the people at the Florida Film Commission, and they gladly took him everywhere. (The film business is very big "clean" money for Florida these days, bringing with it neither the crime nor the drug traffic which are so often linked to tourism entertainment, nightclubs, and gambling. At the time *The Mean Season* was wrapping, in fact, two others were being launched—*Cocoon* and *Porky's Revenge*—and a television series, "Miami Vice," was just setting up permanent residence.)

The Mean Season is not the first newspaper drama to use Miami for a backdrop. *Absence of Malice* was also set in the city, but it could have been done anywhere, stresses Foster. "We've screened it a lot lately, and it has nothing to do with Little Havana, with the beaches, with the Everglades." He wanted to make a realistic movie that showed both the glitter and the gutter of this no-longer-sleepy old town. "The studio thought we should do it in New Orleans, because it was a 'more interesting' city," director Phillip Borsos says. Borsos held out for Miami, and Foster backed him. "Phillip's attitude was 'Let's show Miami like it's never been shown before'—which is, of course, what everybody's attitude is."

An integral part of Miami is heat, and that's what the definition of the mean season is all about. In Florida, July and August are months that are typified by longer, hotter days and shorter tempers. It gets sticky and humid and unbearable. Then suddenly it pours rain, and dusty winds will blow. Police detectives actually mention it by name when they file their homicide reports. The mean season in Florida does to the psyche what New York's dog days and California's Santa Ana winds do, only it has a look and a feeling and a smell all its own. And Borsos, who is an astute illustrator of environment-as-character, wanted to record this.

Borsos observes, "Some scenes even look set-

"This has been a film—
like *Silkwood*—that benefited
from its location and sense of place."

Kurt Russell in his role as a crime reporter, on location in the Miami Herald *newsroom. Reporters at the newspaper offered the production company advice that lends to the authenticity of the film.*

like. We have strong darknesses and bright, bright sunlight. It's all green and red and black. When we shot the airboat chase in the Everglade swamps, the skies were blue gray and black gray; they looked exactly like a painted mat."

Cinematographer Frank Tidy (who filmed *The Duellists* in France and is a veteran of British commercials) was charmed by the look of the old sections of Miami, the art-deco district of Miami Beach with its neon signs, and its old people "sitting out there on their porches." There were Haitians and Cubans and an older Jewish community, all of them quite integral to the life of this city. With its Florida-based location-scouting manager, Terry Miller, the film company chose over fifty authentic locations (shooting on a stage only one of seventy shooting days) that came with authentic cops, waiters, reporters, and trailer-park attendants.

Joe's Stone Crab, a famous restaurant serving only during the stone-crab season, opened its doors to the company and delivered eighty pounds of fresh crabs to eat on camera and off. "Real waiters gave us suggestions on how to carry trays. Cops at the police station and reporters at the *Miami Herald* offered us advice about how a cop walks into a room or how reporters dress," says Miller. For $5,000, a family agreed to move out of their house for two months and let the company take it over and re-dress it as the home of the film's leading characters. "Location fees here are very cheap, and people are delighted to see a movie being made; they're not jaded like in L.A. We used a lunch counter at the trailer park, and I gave the lady a couple of hundred dollars. She was very happy. Then we came back and had to trash it, so I gave her another $400 and put her up at the Holiday Inn for the day."

Russell says, "This has been a film—like *Silkwood*—that benefited from its location and sense of place. It helps the continuity. The character unravels differently."

In *The Mean Season,* Miami itself is a star, forever hot and humid. Andy Garcia, a Florida native who plays one of the cops, puts it this way. "It's about how Miami can change from bright sun to storm to high winds; that's a part of the story. It's also about how people can put blinders on and change from one moment to the next, how their judgment changes." He loosens his necktie and takes off his jacket. Others put on their sunglasses. And the temperature continues to rise. □

Samir Hachem writes for Millimeter, American Cinematographer, *and other national magazines.*

The Gallery Game

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Find out for yourself why Manhattan is called the Art Capital of the World.

By Anita R. Santina

As New York thaws out from the chill of winter, a Saturday gallery tour becomes an indispensable rite of spring. Not only does a cornucopia of pictures and sculpture emerge, but a promenade of fashion and people watching revs up the territorial art salons—from sleek Madison Avenue to the still-scruffy streets of East Village. Historical shows, new-talent debuts, and a rich vein of contemporary heavyweights clinch Manhattan's title as Art Capital of the World. —*Judd Tully*

SoHo

Leo Castelli (420 West Broadway and 142 Greene Street, 431-5160). Enjoy the interesting mythological scenes and figurative paintings of Gerard Garouste (March 30-April 27) and photographs by Diane Blell (beginning May 4). Exhibited at the 142 Greene locale will be paintings by Francesco Clemente (March 23-April 20) and James Rosenquist (April 27-May 18).

Phyllis Kind (136 Greene Street, 925-1200). Scheduled here are Richard Hull (March 9-April 3), Robert Gordy (April 6-May 1), and Dennis Smith (May 4-31).

Barbara Gladstone (152 Wooster Street, 505-8690). Drawings and photographs by Hans Bellmer are featured March 16-April 6. Sculpture by Daisy Youngblood and watercolors by Joyce Kozloff will share the limelight April 13-May 4.

John Weber Gallery (142 Greene Street, 966-6115). Minimalism will loom large (March 9-30) in a group show of art from the sixties. April 6-27 is set aside for the sculpture and drawings of James Biederman.

Paula Cooper (155 Wooster Street, 674-0766). Presented March 7-30 are drawings by Peter Campus and a group of sculptors' drawings; look for realistic paintings by Jennifer Bartlett April 4-27.

O. K. Harris Works of Art (383 West Broadway, 431-3600). One of the first galleries in SoHo, this is now the largest gallery of contemporary art in the country. Three of its well-known artists will have a show April 6-27; there will be an array of hyper-realist sculptures by John DeAndrea, foliage paintings by William Nichols, and frescoes by Peter Saari.

Tony Shafrazi (163 Mercer Street, 925-8732). Large paintings by Brett DePalma are on view March 23-April 20. Work by a new artist at the gallery, David Bowes, will appear April 27-May 25.

East Village

Gracie Mansion (167 Avenue A, 477-7331). Having recently moved to a new and larger space, the skewed and slanted walls are movable and ready to be changed to accommodate any exhibit. David Sandlin's oils and Guy Augeri's primitive, yet futuristic, images are on view March 28-April 21.

International With Monument (111 East Seventh Street, 420-0517). This gallery, which concentrates on conceptual, abstract work, will highlight photos by Sarah Charlesworth (March 1-31), new paintings by Peter Halley (April 4-28), and sculpture by Jeff Koons (May 2-26).

Pat Hearn (94 Avenue B, 598-4282). Contemporary American and European artists represented here include Donald Baechler (March 29-April 28) and Milan Kunc (beginning May 3).

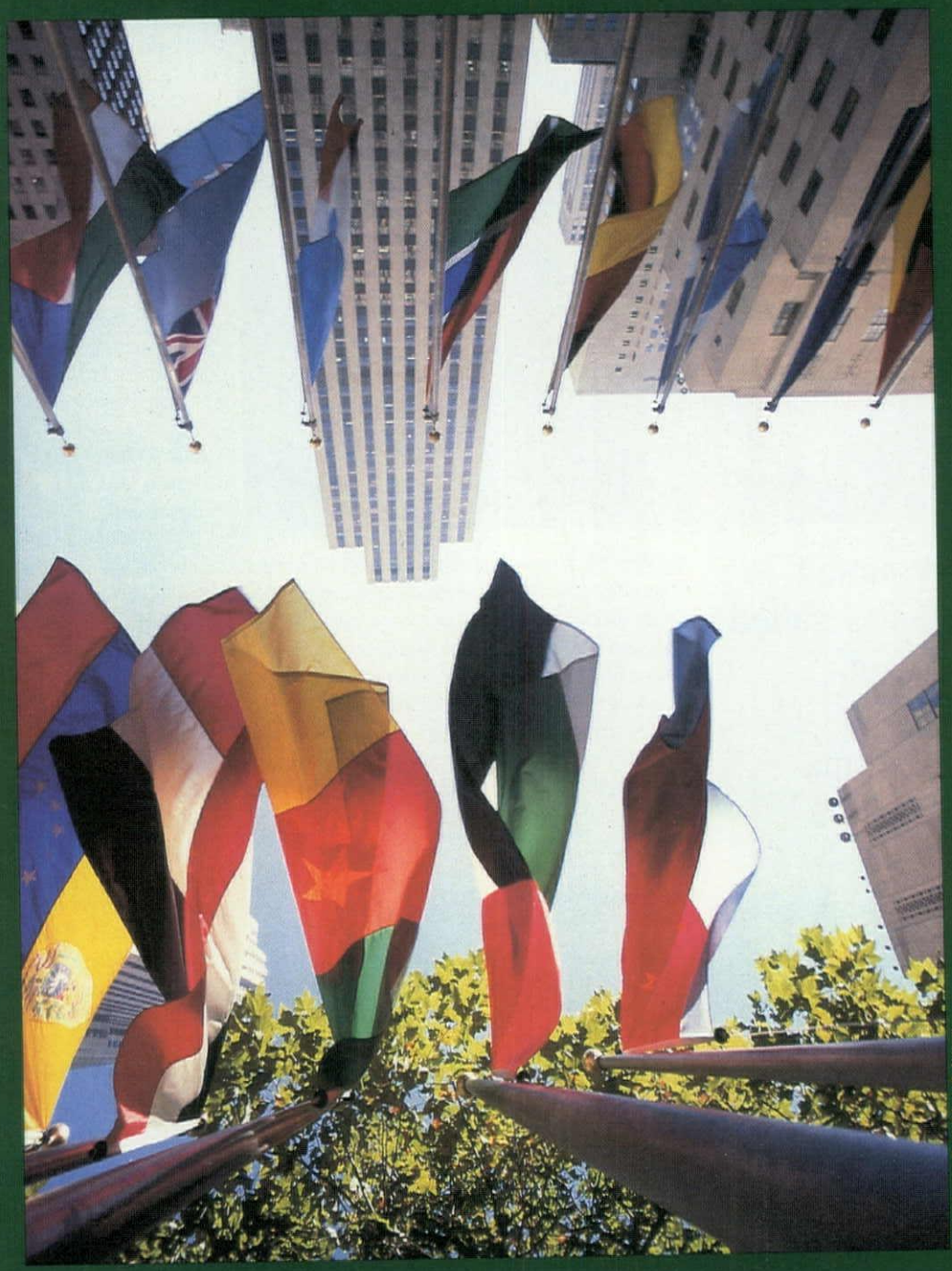
Wolff Gallery (513 East Sixth Street, 460-5844). This new gallery offers large-scale abstracts by Bobbie Oliver March 14-April 14. Landscapes by Will Mentor will be displayed April 18-May 19.

Fifty-seventh-Street Area

Grand Central Art Galleries (24 West Fifty-seventh Street, 867-3344). Traditional realism flourishes here, with fine shows such as Joseph Sheppard's "City Life: Sunlight and Shadows" (March 5-23) and "Thomas Aquinas Daly: Watercolors" (April 9-27).

Alex Rosenberg Gallery (20 West Fifty-seventh Street, 644-4400). Trompe l'oeil is a style expertly handled by Rafael Cauduro, a well-known artist in Mexico, who is having his first New York show here March 22-April 20. Richard Ziegler's watercolors, pastels, and drawings from the twenties to the early

SPRINGTIME IN NEW YORK



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Use this sixteen-page special section as your personal guide to a spring odyssey in New York.

This section is made possible by American Express.

thirties will be on view April 26-May 25.

Hammer Gallery (33 West Fifty-seventh Street, 644-4400). Share in the excitement over the Americana landscapes of Eric Sloan (March 5-23) with the celebration of his eightieth birthday. Exhibited March 26-April 6 will be "American Drawings."

Robert Miller (724 Fifth Avenue, 246-1625). Two first-rate exhibitions will run concurrently March 5-30: cutouts by Alex Katz and charcoal drawings from the late 1930s by Lee Krasner.

Wunderlich and Company (41 East Fifty-seventh Street, 838-2555). Spring brings "Of Birds and Berries: Botanical, Ornithological, and Sporting Prints of the Nineteenth Century" (March 19-May 4) and "Wildlife Paintings of Michael Coleman" (May 1-31)—based on this woodsman's experiences in mountains and meadows.

Marlborough (40 West Fifty-seventh Street, 541-4900). Find Raymond Mason's work in the large gallery and Bill Jacklin's works on paper in the small gallery March 28-April 20. Fernando Botero's recent work focuses on bullfights, on view April 25-May 25.

Baskerville Watson (24 West Fifty-seventh Street, 582-0058). A stable of contemporary artists which boasts the conceptual-imagery paintings of Richard Milani (March 5-30) and the fabulous sculptures of R. M. Fischer (starting May 2).

André Emmerich (41 East Fifty-seventh Street, 752-0124). This gallery presenting abstract expressionism has a long list of spring exhibitions. Among them are new paintings by constructivist Al Held (April 25-May 18) and the Matissian sculptures of Arthur Gibbons (May 2-25).

Kennedy Galleries (40 West Fifty-seventh Street, 541-9600). West Coast artist Philip McCracken emerges with sculpture and drawings March 5-23; watercolors by Charles Burchfield and John Marin team up March 27-April 20.

Madison-Avenue Area

Leslie Cecil (16 East Seventy-second Street, 517-3605). Discover an enticing variety of new work at Cecil's, starting with Kate Augenblick (through March 16), Scott Sherk (March 21-April 20), and Charles Seplowin (April 25-May 25).

Gimpel and Weitzenhoffer (1040 Madison Avenue, 628-1897). Recent work is the crux of a major Paul Jenkins exhibition March 14-April 27.

Graham Galleries (1014 Madison Avenue, 535-5767). The oldest gallery in New York. Planned for the second floor (March 27-May 11) is "Herman Dudley Murphy (1867-1945): Boston Painter at Home and Abroad," a collection of paintings recently released from his estate. Contemporary art is housed on the third floor, where recent land- and seascapes by Paul Resika can be found April 18-May18.

Barbara Mathes (851 Madison Avenue, 249-3600). March 16-April 27, look for a major retrospective of the work of Oscar Blumner, a German-born architect who became an artist.

Hirschl and Adler Galleries (21 East Seventieth Street, 535-8810). An exhibit taken from the gallery's collections, "Town and Country, 1889-1949: Paintings, Drawings, and Sculptures," continues until March 30. Revel in "The Arts of the American Renaissance" April 12-May 31.

Xavier Fourcade (36 East Seventy-fifth Street, 535-3980). Abstract art makes up the blue-chip holdings at Fourcade's. New paintings and drawings by Dorothea Rockburn are being shown through March 30; Joan Mitchell's lush, new paintings will be spotlighted April 3-May 4.

Coe Kerr Gallery (49 East Eighty-second Street, 628-1340). Work by a fanciful realist named Tom Judd will be introduced to New York March 9-30. James Bama is a Western realist painter whose work will be featured April 2-27.

Tribeca

Franklin Furnace (112 Franklin Street, 925-4671). Franklin Furnace sponsors performances on Thursday nights and is an archive with the world's largest collection of contemporary artists' books. An interesting exhibition of this genre can be seen March 15-April 20: "Artists' Books: Japan" gathers together books by Japanese visual artists from World War II to the present.

Hal Bromm (90 West Broadway, 732-6196). A group show from this stable promises to satisfy a variety of tastes, with sculptures, pastels, photographs, and more (March 16-April 13). Figurative, abstract work by Luis Frangella is highlighted April 20-May 18.

White Columns (325 Spring Street, 924-4212). This is a nonprofit alternative art space that exhibits works by up-and-coming young artists. Bruce Millett uses sand and glass with oils to paint rough and beautiful landscapes, on view March 12-April 10. Paintings within paintings are the forte of Tracy Grayson, featured April 13-May 11. □

Gallery Guide

For further information on gallery shows, pick up a free copy (at almost any gallery) of *Art Now—New York Gallery Guide*, the white pages of the art scene. Add to that the *New Yorker*'s crisp one-liners on important shows and the weekly *Village Voice*'s "Pick Hits" of Kim Levin. Read the *New York Times* every Friday for the senior musings of John Russell and the pithy reviews of Grace Glueck and "Young Turk" Michael Brenson. Experiment with the highbrow copy of *Art Forum* or the handy newsprint tabloid *Art-World Newspaper* for a look at the best shows around town.

Don't be caught in East Village without a fun copy of the *East Village Eye* and the punk wit of Walter Robinson. Connoisseurs might want the slick paperbacks *New York Art Review, An Explorer's Guide* (edited by Les Krantz; the publisher is McMillan) and Fred W. McDarrah's *Museums in New York* (Simon and Schuster). —*Judd Tully*

Auction Action

When shopping for art, don't overlook the major auction houses, where important collections are constantly surfacing to release rare and precious pieces. **Sotheby's** (1134 York Avenue, 606-7000) has been selected to conduct the sale of the painting collection owned by the late Mrs. Florence J. Gould, the premier hostess of France for many years. Well-known artists, musicians, and writers met frequently at her villa in Cannes. The auction, scheduled April 24-25, will consist of about two hundred works, including notable impressionist and postimpressionist paintings and Old Master paintings and drawings. Highlights begin with *Landscape with Rising Sun, Saint Remy,* painted by van Gogh in the asylum in Saint Remy, France; Toulouse-Lautrec's *Clownesse Cha-U-Kao,* painted in 1895; and *Trois Danseuses,* a pastel by Degas that is one of his earliest renderings of the ballet. The paintings will be exhibited to the public April 18-24; they can be seen privately, by appointment, March 10-18.

Other auction houses to visit include **Phillips Fine Art Auctioneers** (406 East Seventy-ninth Street, 570-4830), **William Doyle Galleries** (175 East Eighty-seventh Street, 427-2730), and **Christie's** (502 Park Avenue, 546-1000). □

Made for Museums

In New York, you can move from Michelangelo to Rothko in a matter of city blocks.

By Anita R. Santina

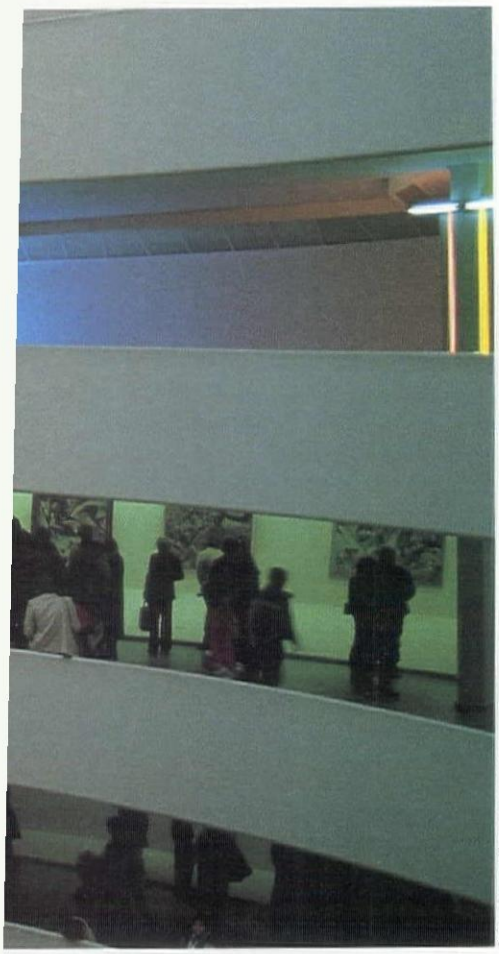
Run a minimarathon of museum stops along the landscape of Central Park, a truly aerobic test that gulps centuries of art history in a matter of blocks. Other trophies await the long-distance runner at the magnificent Morgan Library on Thirty-sixth Street and way uptown on Audubon's Terrace, housing the Museum of the American Indian. From the Whitney's breathlessly awaited biennial showcase of new talent to MoMA's sublime drawings by Matisse, New York's museum spring roster is the ultimate visual workout. —*J. T.*

MUSEUMS

Pierpont Morgan Library (29 East Thirty-sixth Street, 685-0008). Raphael, Michelangelo, Rembrandt, Rubens, and Dürer are highlighted in "Old Master Drawings from the Albertina." The seventy-five works, on exhibit March 8-May 26, include eight Dürer drawings from the Pierpont's permanent collection.

Museum of the City of New York (Fifth Avenue at 103rd Street, 534-1672). Urban architecture from the 1920s to the 1980s is depicted in "Cityscapes: Prints and Drawings by Gerald K. Geerlings." This exhibit, continuing through March 31, presents an important collection of work by a man who was both a talented artist and architect. "Broadway to Hollywood: Great Plays into Great Movies" (through November 11) features forty plays that were greatly acclaimed on Broadway and later became successful Hollywood movies. Film clips, costumes, photographs, and other memorabilia from such classics as *Ben Hur, Arsenic and Old Lace, Camille, Our Town,* and *A Streetcar Named Desire* will be on display at the Theatre Museum of the City of New York in the Minskoff Theatre Arcade, 1515 Broadway, between Forty-fourth and Forty-fifth streets.

American Museum of Natural History (Seventy-ninth Street and Central Park West, 873-1300). Beginning March 19, about thirty skeletons will be displayed for "Captured Motion: Skeletal Studies of S. Harmsted Chubb." Chubb developed a method of putting skeletons in motion,



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an important aid for scientists and artists alike. "John James Audubon: Science into Art" (starting April 18) celebrates with paintings and prints the two-hundredth birthday of the artist.

Metropolitan Museum of Art (Fifth Avenue at Eighty-second Street, 879-5500). "John Quincy Adams Ward: Dean of American Sculpture" (March 5-May 19) will consist of twenty-five works by this post-Civil War realist. One of the foremost landscape artists of the nineteenth century will be featured in "George Inness: An American Artist," opening April 2.

Solomon R. Guggenheim Museum (1071 Fifth Avenue, 360-3500). "Kandinsky in Paris: 1934-1944" is the third and final exhibition in the Guggenheim's series of the works of Vasily Kandinsky. This grouping, shown until April 14, surveys the artist's works from his last years in Paris. "Mark Rothko: Works on Paper," an exhibition spanning his work from 1920-69, will begin on May 3.

Whitney Museum of American Art (945 Madison Avenue, 570-3676). Another of the Whitney's greatly anticipated biennial exhibitions opens on March 21. Approximately eighty artists—selected over the past two years from throughout the nation—have been invited to participate. This event, begun in the 1930s, is the only exhibit in the country to offer a broad and in-depth view of recent developments in American art.

Jewish Museum (1109 Fifth Avenue, 860-1888). "The Jewish Patrons of Venice," beginning March 15, explores the world of art that was commissioned by great Venetian Jewish families from the seventeenth through early-nineteenth centuries. "Exile and Hiding: The Art of Felix Nussbaum (1904-1944)" opens on April 15. This retrospective presents to American audiences for the first time Nussbaum's work, which was influenced by his fear while hiding in Nazi-occupied Belgium in the 1930s and 1940s.

International Center of Photography (1130 Fifth Avenue, 860-1777). Hungarian-born Andre Kertész will he honored with a retrospective of modern prints from his work of 1912 to 1984. The exhibition, celebrating his ninetieth year, presents his images of Hungary, Paris, and New York. Running concurrently will be "Early Modernist Photographs from Two Private Collections," choice vintage prints taken from 1900 to 1925 by such masters as Atget, Kertész, and Weston.

New York Historical Society (170 Central Park West, 873-3400). A special children's activity room adds to the delight of "Centuries of Childhood in New York," a continuing exhibit commemorating Trinity School's 275th anniversary. Three hundred items (including paintings, games, and toys) help document the perceptions of children through education and the family from the early eighteenth century. The first American retrospective of the paintings of Karol Kozlowski, a Polish-American folk painter, opens March 16.

Cooper-Hewitt Museum (2 East Ninety-first Street, 860-6868). Objects that convey a sense of the opulent life-style enjoyed by the Tang imperial court are on display through April 21. "Chinese Gold and Silver from the Tang Dynasty (A.D. 618-907) in American Collections" assembles more than seventy examples of rare metalwork from the Golden Age of China. "Fabled Cloth: Batik from Java's North Coast" (through April 28) features Indonesian batiks produced in this strategic trade center from 1850 to the 1940s.

Museum of Modern Art (11 West Fifty-third Street, 708-9400). Nearly a third of the 150 works in "The Drawings of Henri Matisse" have never been on public view before. This comprehensive survey traces the development of the artist's drawings, produced from the 1940s until his death in 1954. The exhibit is on view through May 14.

New Museum of Contemporary Art (583 Broadway, 219-1222). Highlighted here until April 14 are the recent sculptures of Mia Westerlund-Roosen in "Currents" and the realistic, narrative paintings of John Hull in "Outpost of Progress." Starting April 27, "Signs" will unite artists who use conventional signs but skew the meanings to convey personal messages.

Museum of the American Indian, Heye Foundation (Broadway and 155th Street, 283-2420). "So the Spirit Flows" brings native-American artisans and artists to the museum to display and demonstrate their art forms. The program will include David Bradley, an Ojibwa painter (March 26-30); Mazatl Galinda, a Nahuatl craftsman who makes and plays musical instruments of pre-Columbian Mexico and Mesoamerica (April 23-26); and Adam Fortunate Eagle, a Chippewa sculptor who also carves beautiful ceremonial pipes (May 14-18). □

Folk Art Finds A Home

The **Museum of American Folk Art** (125 West Fifty-fifth Street, 581-2474) has made a recent move into an interim facility, a major step toward its ultimate goal of being housed in a new, modern facility to be built in the near future. The education department has a full calendar of field trips, lectures, conferences, and workshops (which are open to the public.)

Presently, the museum is conducting a series of field trips to specified galleries for guided tours and discussions of current exhibitions. On March 7, the tour group will meet at the **Folk Art-Gallery** (1187 Lexington Avenue); on March 14, at **America's Folk Heritage Gallery** (1044 Madison Avenue); and on April 25, at the **Marna Anderson Gallery** (40 East Sixty-ninth Street).

Exhibits scheduled at the museum include "Made in New York State: Hand-woven Coverlets, 1820-1860," documenting the history of fancy coverlets from what was once known as the country's fourth-largest coverlet weaving center. "The William Wigton Collection of Amish Quilts" is a group of some of the finest examples of quilts made in Pennsylvania. Both exhibits will be presented March 14-April 28. —*Anita Santina*

Dance Movements

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Put a spring in your step with this special, choreographed tour of New York's dancescape. By Joseph H. Mazo

Dance goes on throughout the year these days, but a few decades back, it was a seasonal activity, just as football used to be. Modern-dance companies would present their New York performances in the spring, which may be the reason that the blooming months continue to be the busiest for dance fans. Already, enthusiasts have penciled the pages of their appointment calendars with the names of companies, theaters, and new productions, noting with delight (or with despair) how few blank sheets remain.

This year, as the full-length dramatic ballet rejoices in its renewed popularity, balletomanes will be offered a fresh staging of the first romantic ballet, *La Sylphide;* an evocation of the American Civil War and of *Gone with the Wind,* choreographed to Mahler's Sixth Symphony; and two versions of *Romeo and Juliet.*

Joseph H. Mazo is the dance critic for Women's Wear Daily.

The **Joffrey Ballet**—which has enjoyed great success with Cranko's *Taming of the Shrew*—moves into the New York State Theater on March 6 to begin a month-long residence with six evening performances of *Romeo.* The company will also present the local premiere of *Jamboree* (by its resident choreographer Gerald Arpino) and of *Hexamaron* (a ballet set to the music of six romantic composers and choreographed by one of the troupe's leading dancers, Philip Jerry). Also on the agenda are six revivals, including Léonide Massine's *Beau Danube* and *A Wedding Bouquet,* Sir Frederick Ashton's wickedly witty stage pictures of Gertrude Stein's word pictures.

The **Hamburg Ballet,** led by its controversial artistic director John Neumeier—a forty-two-year-old native of Milwaukee, who is one of the star choreographers in Europe—will be performing at the Brooklyn Academy of Music March 12-24. Its presentations will include the American premiere of Neumeier's *Gone with the Wind* ballet and two performances of his *Saint Matthew Passion,* one on March 21—the three-hundredth anniversary of Bach's birth. Neumeier will dance with guest artist Marcia Haydée in Maurice Béjart's *Chairs,* based on Ionesco's play. This is likely to be one of those seasons that viewers either love or hate—and passionately argue about afterward.

April 2 brings the **Feld Ballet** home to the Joyce Theater for three weeks. Choreographer Eliot Feld, who constantly seeks to expand the techniques and the expressive possibilities of ballet, is at work on three pieces: *The Grand Canon,* to Steve Reich's *Eight Lines; Against the Sky,* to a score by Béla Bartok; and *Intermezzo 2,* to the music of Brahms. Feld's original *Intermezzo* (also to Brahms), which was made in 1969 for his American Ballet Company and was revived by the Feld Ballet last year, is one of the great American romantic dance works. During his last few seasons, Feld has produced a number of startlingly different dances, including the harsh *Over the Pavements* and the moving *Adieu.* It is impossible not to be fascinated by thoughts of what he may invent next.

The day after the Feld's season ends, the **American Ballet Theatre** season begins (at the Metropolitan Opera House). Opening night (April 22) will introduce the company's production of the MacMillan *Romeo* to New York. Sir Kenneth has left the Royal Ballet to become artistic associate at Ballet Theatre, and during its stay at the Met, the company will present his one-act *Anastasia* (the precursor of his ballet about the woman who

claimed to be the only surviving member of the Romanov dynasty). ABT also has scheduled George Balanchine's *Donizetti Variations,* which artistic director Mikhail Baryshnikov danced while a member of the New York City Ballet; *Grand Pas Romantique,* choreographed by the classical dancer Fernando Bujones; and a new work by the widely applauded, postmodern choreographer David Gordon, set to a piano concerto by John Field (1782-1837)—the composer who invented the nocturne.

Back at the Brooklyn Academy of Music, the **Pennsylvania Ballet** will present its new production of *La Sylphide* from May 7 to May 12. The ballet has been staged by the company's artistic advisor, Peter Martins (who, during his years with the Royal Danish Ballet, was the outstanding interpreter of its leading male role). Thanks to the great choreographer August Bournonville, Denmark retained the pure romantic tradition of ballet long after it had been modified elsewhere, and although a number of fine versions of *La Sylphide* (notably by Erik Bruhn) have been staged in recent years, Martin's should be of special interest.

The modern-dance schedule is equally intriguing. Four of the art's greatest exponents will be represented in New York this spring. On March 5, **Merce Cunningham** (on whom the avant-garde look as their garde-father) brings his superbly disciplined, gifted dancers to City Center. Cunningham, whose recent dances have been among the most beautiful he has ever made, has promised New York three premieres. Cunningham's concerts invariably draw an audience of *cognoscenti,* who are attracted by his wit, his invention, and the classical clarity of his movement.

At the Joyce, the **Don Redlich Dance Company** will present a program of works by modern-dance pioneer Hanya Holm March 6-12. Holm may be best known as the choreographer of such classical musical comedies as *Kiss Me Kate* and *My Fair Lady,* but long before she ventured into Broadway, she brought Mary Wigman's style of expressionist dance from Germany to the United States, and she is one of the founders of American modern dance.

On April 2, the New York State Theater will welcome one of the world's greatest living artists, **Martha Graham,** whose company will hold the stage for two weeks. The approach of Miss Graham's ninety-first birthday has not limited her appetite for work: she is making two new pieces. One of them, *Song,* takes its inspiration from the biblical *Song of Songs.* Considering the choreographer's lifelong fascination with passion, poetry, religion, and ritual, this audacious choice of subject matter will not surprise her admirers. As her recent seasons have shown, Miss Graham's works are even exciting spectators who were not yet born when some of the dances were created.

Paul Taylor, who left the Graham company to develop his own distinct style, will be celebrating his thirtieth year of dance making with a season at City Center that begins on April 9. The first night's program will include a revival of the glorious *Aureole,* to music by Handel. Later in the season, Taylor will present a new piece and revivals of several favorites, including the inventive, erotic *Private Domain.* Taylor's troupe, like Cunningham's, is one of the best ensembles now performing, and his choreography is delightful to the eye and teasing to the mind.

These four great talents will not be the only important modern-dance choreographers showing. **Garth Fagin's Bucket Dance Theatre** will present its special blend of Afro-Caribbean and modern-dance styles at the Joyce March 26-31. **Phyllis Lamhut,** a leading exponent of modern dance, and **Johanna Boyce,** a leading figure in postmodern dance, will succeed one another at Dance Theater Workshop's Bessie Schoenberg Theater (Lamhut will be holding the stage March 28-April 7 and Boyce, April 11-22). The **Lar Lubovich Dance Company** will be at the City Center starting May 7, and **David Gordon,** who is making a piece for American Ballet Theatre, will lead his own company into the Joyce on May 14.

This is not an exhaustive listing, of course. It is merely a sampler of the pleasures spring in New York will bring to dance watchers. If a few pages in your appointment book remain unmarked, there will be many opportunities to fill them in as more attractions are added to the roster. □

Dancer's Joyce

The **Joyce,** on Eighth Avenue at Nineteenth Street in New York, is that delectable rarity, a chamber theater designed specifically for dance. The Joyce used to be the Elgin, a once-elegant movie theater that decayed, for a time, into a porn palace. It was rescued by Eliot Feld and Cora Cahan (artistic director and executive director, respectively, of the Feld Ballet) and by LuEsther T. Mertz, fairy godmother to the arts. Her gift of $250,000 enabled the Original Ballets Foundation, established for the purpose, to buy the Elgin in January 1979. Forty-two months and nearly $4 million (from diverse sources) later, the reconstructed theater, named for Mrs. Mertz's daughter, opened its doors.

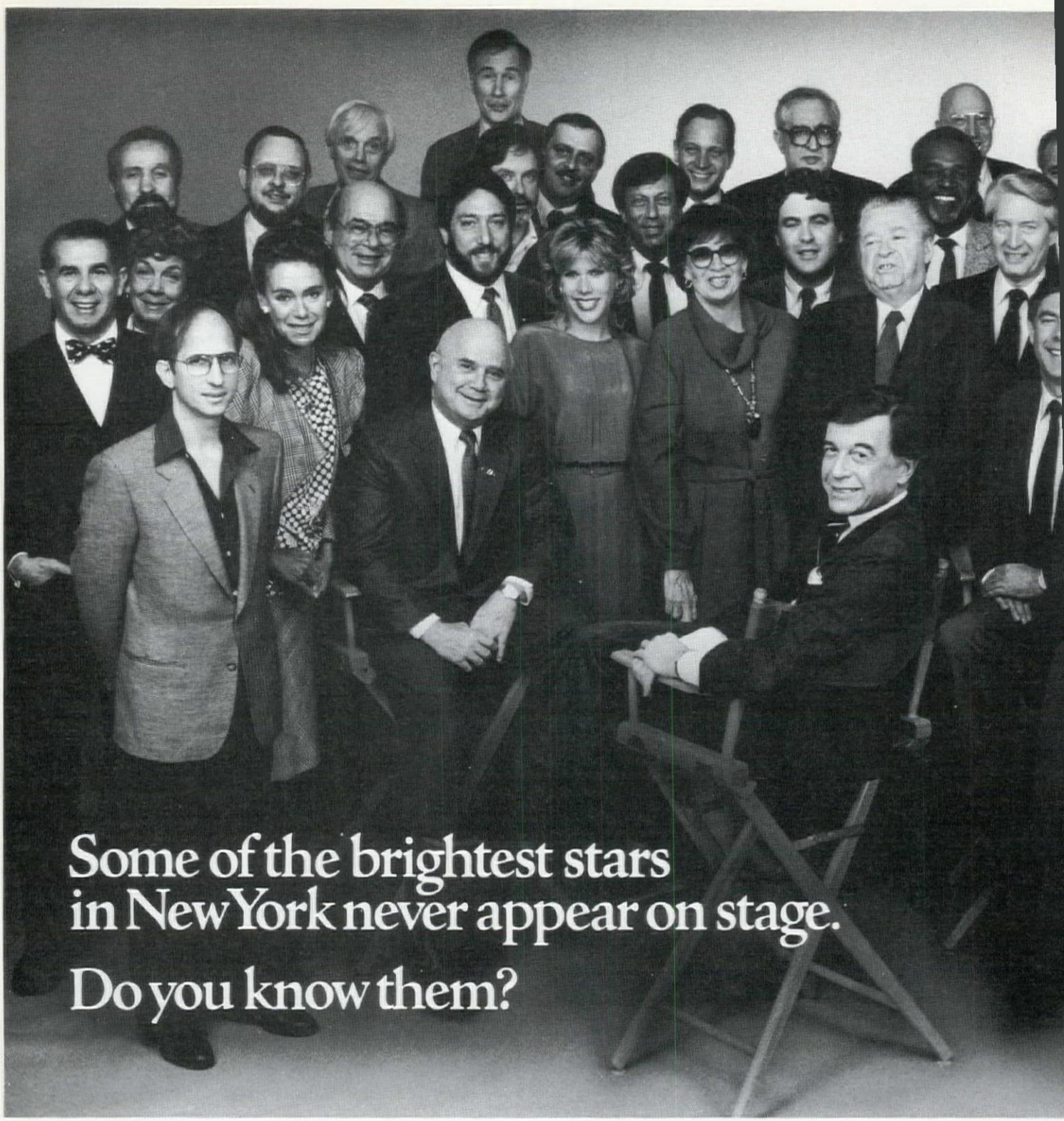
The audience on June 1, 1982—and all audiences since—saw a lobby that retains hints of the art-deco motif of the Elgin, even though the building was gutted and completely redesigned. A sharply raked orchestra and two side loges look directly out at a raised stage that is thirty-six feet deep and has a proscenium opening forty-four feet wide and twenty feet high. That is a lot of dancing room, and all of it can be seen from every seat.

In this intimate space, dances are displayed for the spectators like so many dainty dishes set before 475 kings; every nuance of movement can be noted and enjoyed. The Joyce is equipped with contemporary lighting, sound, and box-office systems, and it even has two interchangeable stage floors: one designed for ballet and one for modern dance. The average visitor, though, is more likely to be impressed by the remarkable vista of stage space the theater presents, by the stylish comfort of the interior, and by the civilized charm of the entire enterprise. Feld, the choreographer, and Cahan, the experienced executive, knew precisely what a dance theater ought to be; viewing a performance at the Joyce proves how right they were.—*J.M.*

Dining with Dance

Unfortunately, the image of a critic and his companion savoring a slow supper after the performance is more likely to show up in films than in New York. A quick munch en route from office to theater is far more usual. However, when I summon up remembrances of meals past, my happiest memories are of lunching in leisure at the **Russian Tea Room** and of dining to perfection at the **Four Seasons**—both, sadly, far too infrequently.

The Tea Room is where everyone in the theater arts meets everyone else in the theater arts for lunch, and the passing show is as much a part of the meal as the gracious service. As to the Four Seasons—considering its kitchen, its cellar, its service, and its decor—well, if the executive dining room of heaven has a really great wine list, it might possibly measure up. —*J.M.*



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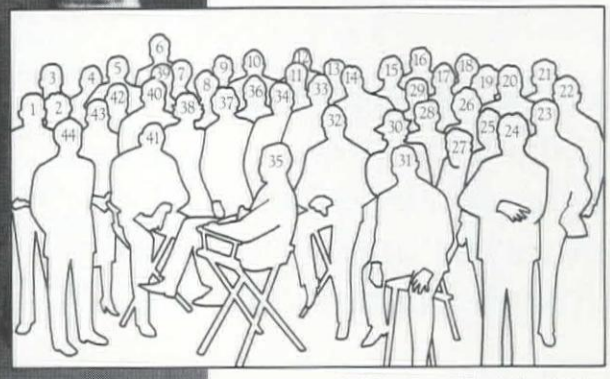
They play the most difficult roles in the theatre, all behind the scenes. They're the producers. And to many they're the real stars of the show.

Playwrights send them scripts in bouquets of long-stemmed roses. Aspiring actors audition for them in hallways, elevators and taxicabs. Agents compete for their home phone numbers. They're pursued, pressured

1. Morton Gottlieb–*Romantic Comedy*
2. Hildy Parks–*La Tragédie de Carmen*
3. Theodore Mann–Artistic Director, Circle in the Square
4. George Wojtasik–Producer, Equity Library Theatre
5. Harry Rigby–*Sugar Babies*
6. Roger Berlind–*The Real Thing*
7. Bob Buckley–*A Woman of Independent Means*
8. Barry Brown–*La Cage Aux Folles*
9. Doug Urbanski–*Beethoven's Tenth*
10. Arthur Cantor–*Ian McKellen Acting Shakespeare*
11. Douglas Turner Ward–Artistic Director, Negro Ensemble Company
12. Richard Barr–*The War at Home*
13. Wynn Handman–Director, American Place Theatre
14. Fred Zollo–*'night, Mother*
15. Andre Bishop–Artistic Director, Playwrights Horizons
16. Seymour Rosen–Managing Director, Carnegie Hall
17. Barry Grove–Managing Director, Manhattan Theatre Club
18. Norton Belknap–Managing Director, Lincoln Center
19. Lynne Meadow–Artistic Director, Manhattan Theatre Club
20. Barry Weissler–*Zorba*
21. Philip Smith–Executive Vice-President, The Shubert Organization
22. Paul Libin–Managing Director, Circle in the Square
23. Michael Stuart–*The Tap Dance Kid*

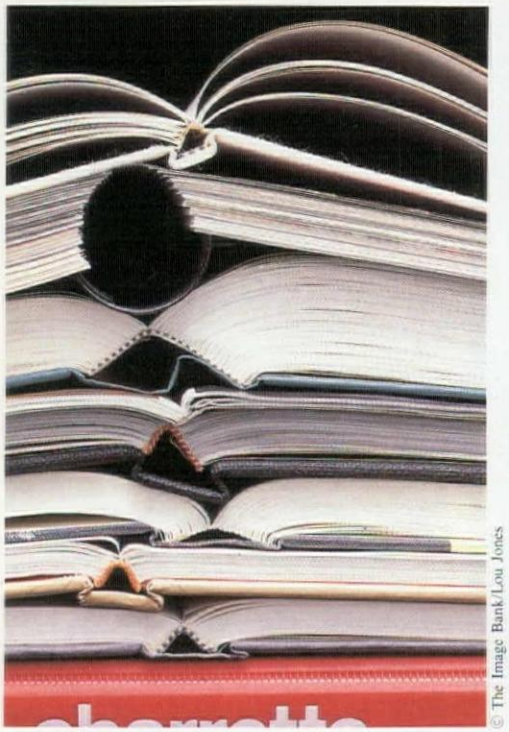


24. Kenneth Waissman–*Torch Song Trilogy*
25. Ivan Bloch–*The Real Thing*
26. Fran Weissler–*Zorba*
27. Bernard Jacobs–President, The Shubert Organization
28. Philip Rose–*Split Second*
29. Ronald Lee–*Value of Names*
30. Lucille Lortel–*The Beckett Plays*
31. Brent Peek–*The Golden Age*
32. Norman Kean–*Oh! Calcutta!*
33. Elliot Martin–*Glengarry Glen Ross*
34. Alexander H. Cohen–*Play Memory*
35. Richard Wolff–President, Jujamcyn Theatres
36. Todd Haimes–Managing Director, Roundabout Theatre
37. Claire Nichtern–President, Warner Theatre Productions
38. Francine Lefrak–*My One and Only*
39. James Freydberg–*Baby*
40. Kenneth Greenblatt–*My One and Only*
41. Gerald Schoenfeld–Chairman, The Shubert Organization
42. Marvin Krauss–*La Cage Aux Folles*
43. Terry Allen Kramer–*Sugar Babies*
44. Jules Fisher–*The Rink*

and flattered. For without them, the show couldn't go on.

Now it's their turn to take a bow. American Express salutes the producers, gathered here for a rare backstage portrait. Thanks to them, you can use the American Express® Card to charge theatre tickets by phone or at the box office. It's the best way to see why these stars deserve their raves. **Don't leave home without it.®**

Beyond the Bestseller



© The Image Bank/Lou Jones

Specialty bookstores are intimate, even cozy, with the unhurried air of an earlier time.
By Joseph Mathewson

The basic list of bookstores in the Manhattan *Yellow Pages* trails on for ten mind-numbing columns. As one way to survive in the midst of so much competition, a few of these stores specialize in a single field. The dozen listed below share several points in common. They are intimate, even cozy, with the unhurried air of an earlier time.

A city with so many bookstores might be expected to have one store devoted entirely to itself, and so it does, in the **New York Bound Bookshop** (43 West Fifty-fourth Street, 245-8503). While a few new works are stocked, the store concentrates on such rare and out-of-print materials as *Gangs of New York* and Joseph Mitchell's charming evocations of Sloppy Louie's fish restaurant and McSorley's Old Ale House. Sharing the same fourth-floor space is **Urban Graphics,** which offers maps of the city, both old and new, as well as prints of such evergreen subjects as the Brooklyn Bridge and the Statue of Liberty.

Of the three stores dealing in mystery and suspense, the most complete are **Murder Ink** (271 West Eighty-seventh Street, 362-8905) and the **Mysterious Book Shop** (129 West Fifty-sixth Street, 765-0900), with about fifteen thousand titles each. Murder Ink also carries replicas of the Maltese falcon for forty dollars and Sherlockian-like enameled metal signs for Baker Street. The Mysterious Book Shop is perhaps the more handsome of the two, with paperbacks on the ground floor and hardbacks one flight up—what else?—a spiral staircase. But special honors for style must go to the smallest of these three, **Foul Play** (10 Eighth Avenue, 675-5115), where the walls and shelves are black, rimmed with a blood red band of neon, and one bank of shelves is a secret door which actually creaks. Foul Play stocks a number of English imports, plus sixty-six titles by Agatha Christie.

The performing arts are the specialty of a pair of stores in the Lincoln Center area. The **Ballet Shop** (1887 Broadway, 581-7990) covers all phases of dance, including ballroom, modern, jazz, and tap. The shop also deals in dance-related jewelry and statuary, pins and T-shirts, period postcards, autographed photos of such luminaries as Astaire and Rogers, and videotapes featuring the likes of Baryshnikov and Pavlova.

Hundreds of scripts published by Samuel French and Dramatists Play Service line one wall at **Applause Theater Books** (100 West Sixty-seventh Street, 496-7511). Crowded along the other walls are plays from Sophocles to Stoppard, as well as film scripts and books on how to write for stage, screen, and television. Acting, design, and lighting have their own sections, while others are devoted to producing, stage management, and even the fir art of theatrical publicity.

Fan magazines from the days before the talkie are only one of the attractions at **Cinemabilia** (1 West Thirteenth Street, 989-8519). In addition t most current titles on film and related media, th store offers posters and stills, shooting scripts an souvenir programs, press books, and sheet music

Tinseltown biographies are among the staples a Cinemabilia, of course, and also at the **Biograph Bookshop** (400 Bleecker Street, 807-8655). Thi shop stocks five thousand titles under sucl categories as "Royalty and the Wealthy," "History," and "Literature." A section fo children includes the lives not only of such expec table greats as Mozart and Eleanor Roosevelt, bu of Louise Nevelson and the Elephant Man as well

Running along the edge of a shelf at the **Science Fiction Shop** (56 Eighth Avenue, 741-0270) are the slightly defensive words "Science fiction, far from being an unimportant minor offshoot, in fact represents the major literary tradition of the twentieth century." The shop carries all new paperbacks in its field, as well as a number of hardbacks, with about five thousand titles at any given time. Also available are critical studies of such writers as Arthur C. Clarke and H. P. Lovecraft and signed and limited editions by such sci-fi giants as Isaac Asimov and Robert Heinlein.

Saint Mark's Comix (11 Saint Mark's Place, 598-9439) has at least five copies of every monthly and bimonthly comic produced in America (and some from out of the country, such as the wacky *Cerebus the Aardvark,* a Canadian parody of Conan the Barbarian). The fifteen-year-old clerk is a cheerful and encyclopedic guide to a stock that includes over fifty thousand old and rare comics from the forties through the early sixties.

Also a specialist in the old and rare is **Books of Wonder** (464 Hudson Street, 989-3270), where a first edition of *The Wonderful Wizard of Oz* can be had for $3,000 and one of A. A. Milne's *House at Pooh Corner* for $150. Half of the store's six thousand titles are modern works or classics in new editions. All are read by the owners before being offered for sale, and all represent what they feel to be "the imaginative and beautiful in children's books." This standard is represented preeminently by Maurice Sendak (with three shelves all to himself, including English imports unavailable elsewhere in the city). □

Joseph Mathewson is a playwright and novelist who is the author of the mysteries Alicia's Trump *and* Death Turns Right, *both published by Avon.*

Sounds of the City

© The Image Bank/Roberto Valladares

Any day of the week throughout the spring, talented musicians are playing in New York. By Ainslee Cox

On March 21 the musical world celebrates Bach's three-hundredth birthday. In New York, Raphael Kubelik and the **Philharmonic** will play an all-Bach program eight times between March 21 and April 2, with five elegant vocal soloists (including Benita Valente), two violin soloists, and the Westminster Choir; it will be festive, if not pure. The **Cincinnati Symphony,** under its intellectually stimulating conductor Michael Gielen, will do something much more imaginative at Carnegie Hall on March 26: play Bach as orchestrated by Webern and Schoenberg—an eighteenth-century piece rethought by seminal composers of the twentieth century.

Meanwhile, authentic-instrument enthusiasts can revel in London's **Academy of Ancient Music**'s Bach-Handel-Purcell program under Christopher Hogwood at Avery Fisher Hall on March 10. Easter performances of the *Saint John* and *Saint Matthew Passions* and the B-Minor Mass will be performed in quick succession at Carnegie Hall April 3, 6, and 7 with first-rate soloists (including Elly Ameling, Paul Esswood, and Finland's wonderful Jorma Hynninen), conducted by John Nelson.

Handel's three-hundredth birthday was in February, and his music is faring well in New York this year. The spring season's series of Handel operas in concert at Carnegie Hall comes to an end April 28 with *Alessandro,* a treat for anyone who appreciates opera; Ashley Putnam, Gina Rolandi, and Janice Taylor star. At Alice Tully Hall, Alexander Schneider's **Brandenburg Ensemble** and Gerard Schwarz's **Y Chamber Symphony** alternate in a series of Bach-Handel programs March 3 and 21, April 21, and May 12, with organ soloists of international rank (including Simon Preston, Joan Lippincott, and Lionel Rogg). At the Philharmonic, Raymond Leppard leads an all-Handel program April 18, 19, 20, and 23, featuring his version of the *Royal Fireworks Music.*

Visits by foreign orchestras spring up like crocuses this time of year and are just as welcome. Carnegie Hall has the **Royal Philharmonic** with Menuhin conducting March 3, the **Rotterdam Philharmonic** with Menuhin conducting March 6, the **Orchestre de Paris** (playing Bruckner, not French music) March 18, the **Berlin Radio Orchestra** March 16, the **Polish Chamber Orchestra** April 15, the **Mainz Chamber Orchestra** April 24, and the **Toronto Symphony** May 13 and 14. Avery Fisher Hall also has the Orchestre de Paris March 20 and 24 and the **Salzburg Mozarteum Orchestra** March 8, with the **Netherlands Chamber Orchestra** on April 21.

There are recitals galore, too. The best offers **Leontyne Price** in concert March 24, with **James Levine** accompanying her. **Jessye Norman** and **Garrick Ohlsson** are teamed for March 10 at Avery Fisher Hall; pianists **Maurizio Pollini** and **Alicia de Larrocha** can be heard there March 31 and April 29 respectively. Tully Hall has **Arleen Auger** on March 13 and **Frederica von Stade** on March 31.

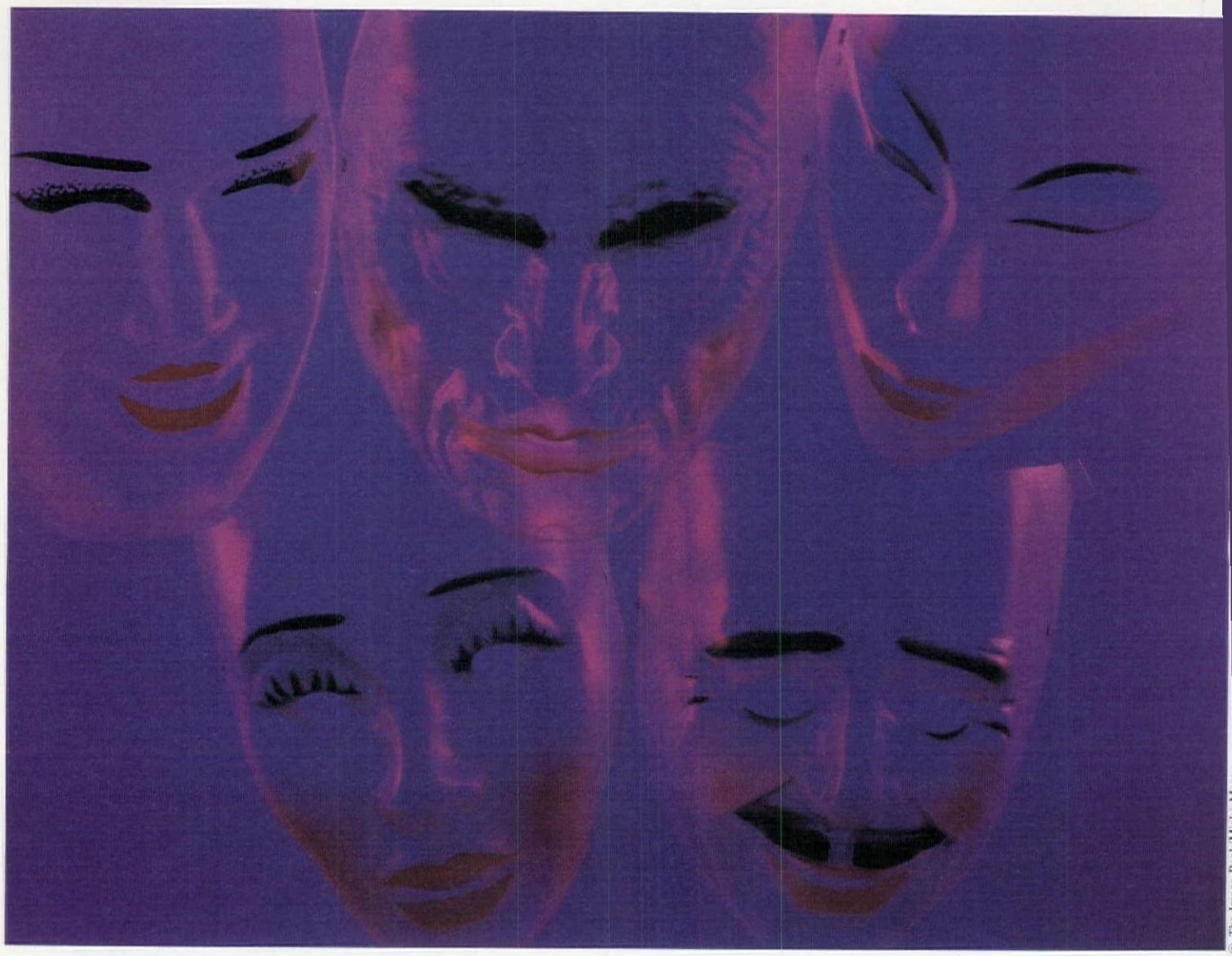
The contemporary composer's palette is more colorful than it used to be, and the old image of new-music concerts as grim affairs is long out of date. Hearing a new piece expertly played can be exhilarating. Imagine Bach, Handel, or Scarlatti (or all three at once) mingling with the audience and explaining his musical aims, and you get an idea of the stimulation such events can provide. The **New Music Consort** has John Cage, Joan Tower, David Noon, and Valerie Capers on March 26 at Carnegie Recital Hall. **Joan La Barbara,** who may or may not converse with the audience but whose singing says it all, performs her own music and other works involving voice and electronics by Charles Dodge (March 12) and John Cage (May 14), both at Symphony Space. **Susan Blaustein** and **Ulysses Kay** will doubtless be on hand (if not actually talking) to hear **Bernard Rands** conduct his own music with the American Composers Orchestra (also at Symphony Space) on March 19. **Karel Husa** and **Jacob Druckman** will be around to hear the premieres of their new orchestral works, performed by the Philharmonic under Zubin Mehta on April 25, 26, 27, and 30 and May 2, 3, 4, and 7 respectively. □

Ainslee Cox is music director of the Goldman Memorial Band, which performs at Lincoln Center in the summer.

In the Mood

Fine dining and fine concerts are incompatible, if only because they usually occupy the exact same time of day. The conscientious concertgoer too often winds up eating on the run. The venerable **Russian Tea Room,** perpetually gaudied up like Christmas and located next door to Carnegie Hall (150 West Fifty-seventh Street), is a convenient and amusing place for pre- or postconcert eating, and there are always a few celebrities present, enjoying the blini and borscht. Lincoln Center's answer to the Russian Tea Room is **Tovarisch** (38 West Sixty-second Street), where the Russian food puts one comfortably in the mood for Tchaikovsky, et al. —*A. C.*

All New York's a Stage



Promising new shows will join the hit fall holdovers this season on Broadway. By Milan Stitt

While Broadway will post another record-breaking financial season, it has so far been a disappointing one artistically, and the best shows this spring may well be the holdovers.

Last season's "best" musical, Sondheim and Lapine's *Sunday in the Park with George,* continues to astonish audiences, who return again and again to see the magic of Seurat's masterpiece re-created in act 1 and to argue about act 2 (which is, depending upon with whom one talks, either the most brilliant or the worst second act in musical history).

Michael Bennett's prizewinning hits, *Dreamgirls* and *A Chorus Line,* continue to be moving, sizzling bests. And the comfortable, soft-shoe nostalgia of *My One and Only* (now with Sandy Duncan and her husband, Don Correia, who'll leave the show this spring to begin rehearsals for a stage version of *Singin' in the Rain*) and the hard-hitting, old-fashioned dazzle of *La Cage aux Folles* provide excellent evenings of Broadway expense-account escapism. Van Johnson recently took over one of the leading roles in *La Cage,* and those most intimately involved in the show have been saying privately that he is the best performer yet to play the role. Also good fun is the long-running Michael Frayn comedy *Noises Off,* with Carole Shelley and Paul Hecht leading the new cast while the original tours. The new cast is every bit as good as the first.

As for this year's musicals, only a revival of *The*

King and I has so far earned good-enough reviews to run, but it seems designed for those with an arcane taste for such marvels as Disneyland's mechanized Lincoln. A Yul Brynner mechanical doll is wound up nightly for what is *promised* to be a farewell performance. He goes through empty motions that were once filled with human urgency and some nights is not wound up enough to perform his single song, "A Puzzlement."

Broadway will mark the one hundredth anniversary of the publication of an American classic when the musical *Big River: The Adventures of Huckleberry Finn* opens April 23 with a gospel-spiritual-folk-blues score by Roger Miller. Earlier versions of the musical were enthusiastically received at Harvard's American Repertory Company and California's La Jolla Playhouse.

High expectations are held for *Leader of the Pack,* which will provide memories of the do-wah days of rock 'n' roll, and Off Broadway's *Surfin' USA* will recall the hits (and introduce some new songs) of the Beach Boys. Another possibility—if the right ingredients come together—is a musical version of *Our Town,* called *Grover's Corners* (with dances by Marge Champion and a score by Tom Jones and Harvey Schmidt, who created *The Fantasticks). Grind* will be directed by Harold Prince, with Ben Vereen playing a 1932 World's Fair burlesque entertainer.

The serious theatergoer can still catch David Mamet's *Glengarry Glen Ross* and David Rabe's *Hurlyburly,* which will probably win this season's "best" awards, although *Ma Rainey's Black Bottom* will be a strong contender. The new spring plays include three revivals: Eugene O'Neill's *Strange Interlude,* with Glenda Jackson heading up a mainly British cast; Peter Nichols's *Joe Egg,* directed by Arvin Brown with excellent performances by Jim Dale and Stockard Channing (which is expected to move to a commercial run after its limited engagement at the Roundabout Theater); and Rod Serling's *Requiem for a Heavyweight,* also directed by Arvin Brown with John Lithgow and George Segal (which is actually a revival of a teleplay and a screenplay).

Neil Simon has two spring openings with *Biloxi Blues* (starring Matthew Broderick, continuing the adventures of *Brighton Beach Memoirs'* Eugene Jerome) and an all-female version of *The Odd Couple,* starring Rita Moreno and Sally Struthers.

Off Broadway

The state of serious theater art Off Broadway looks to be more promising than on Broadway. The New York Shakespeare Festival/Public Theater has two extraordinary, twentieth-century writers roaming its many stages: T. S. Eliot is played by Edward Herrmann in Michael Hastings's *Tom and Viv* (from London's Royal Court), and Virginia Woolf is Kate Nelligan's assignment in *Virginia* (by Edna O'Brien). Greece is the location for Jessica Tandy and Elizabeth Wilson to play a mother-daughter reunion in *Salonika,* by Louise Page. Late in the spring, the Public Theater expects to open Christopher Durang's *Marriage of Betty and Boo,* possibly with Sigourney Weaver and Mr. Durang and directed by Jerry Zaks.

Mirror Theater Company, which includes Geraldine Page in its fine repertory company, will mount spring productions of Giraudoux's *Mad Woman of Chaillot,* Booth Tarkington's *Clarence,* Robert Bolt's *Vivat! Vivat! Regina!,* and Shakespeare's *Richard II.* The Manhattan Theater Club will present Mark Lee's drama *California Dog Fight* about pit-bulldog fighting (and just when we thought we'd seen everything!), and Circle Repertory Company will mount Julie Bovasso's long-awaited *Angelo's Wedding,* which has attracted such talents as Judd Hirsch and William Hurt in developmental readings.

Long-running shows Off-Broadway will include *The Fantasticks* (of course!), the extraordinary mime-clown *Avner the Eccentric* (a family must-see), Sam Shepard's *Fool for Love,* Wendy Wasserstein's comedy *Isn't It Romantic,* and the charmingly scary *Little Shop of Horrors.*

However, if the daily theater listing announces anything by the Ridiculous Theatrical Company or the Music Theatre Group/Lenox Arts Center, forget all of the above and dash for a ticket. The two hottest tickets and best new shows of the fall were by these groups—*The Mystery of Irma Vep* and *Garden of Earthly Delights.*

Playwright Milan Stitt writes the Entr'acte theater column for HORIZON.

Italy on Broadway

It is an out-of-towners' myth that it's difficult to find a good restaurant within walking distance of the Broadway theaters. It's easy—providing one chooses along Restaurant Row on Forty-sixth Street between Eighth and Ninth avenues, where the newest favorite of Broadwayites is **Orso's,** which features northern-Italian cuisine. It is right next door to the celebrated, but noisy, Joe Allen's. And Orso's is, in fact, owned by Joe Allen, the current theater generation's Vincent Sardi. Orso's looks very much like a traditional trattoria, tranquilly situated somewhere between Venice and Florence. The casual, moderately priced menu changes a couple of times each week. The waiters are your guides here, raising eyebrows warningly if something has not turned out to be as good as it sounds. The pastas are always interesting, such as one of wide noodles with chicken livers, radichio, and pine nuts. A light and extremely popular item is a small pizza with a crispy, cracker-thin crust which can come covered with most anything edible under the Italian sun. The appetizers are amazing; the entrées, dependable. Although the wine list is quite good, the affordable imported house wine, Zino Zera, is a pleasant choice for those not well-schooled in Italian wines. —*M. S.*

A Sad Trend

Theater people are particularly aware of the growing horror of the disease AIDS. The New York theater community is responding to the epidemic in the expected ways. Two of New York's leading institutional theaters are mounting major productions of plays about AIDS this season. *As Is* by William Hoffman opens March 10 at Circle Repertory Company in a joint production with the Glines (the producing organization of the long-run Broadway success *Torch Song Trilogy).* It is being directed by Marshall W. Mason, best known for his direction of Lanford Wilson's plays. Larry Kramer, whose novel *Faggots* was a best-seller, has written *The Normal Heart,* also opening in March at Joseph Papp's Public Theater under the direction of Michael Lindsay-Hogg. Scores of other plays on the topic of AIDS are being developed and are expected to open sometime this spring.

Rare is the show that does not schedule at least one benefit performance to raise money for research into this mysterious disease that will claim over one million victims during the eighties unless a cure is found. Numerous all-star, benefit galas are planned for the spring. —*M.S.*

Spending Time

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Check into the best hotel, then take a shopping tour of New York's landmark stores. By Peter Buckley

MANHATTAN HOTELS

From the intimate Algonquin to the luxurious Ritz-Carlton, Manhattan has a hotel to suit every taste. Central Park South (CPS) has long been prime territory for luxury hotels, with easy access to the theater district, Lincoln Center, Carnegie Hall, the midtown museums and galleries, and Fifth Avenue shopping. In the case of the **Ritz-Carlton** (112 CPS, 757-1900), it took some $45 million to turn the tired old Navarro into what the Ritz is today—perhaps the finest luxury hotel in the city. The refurbishing of the **Saint Moritz** (50 CPS, 755-5800) took less time and money, but the "new" Saint Moritz has recaptured its glorious prewar position as one of the best along CPS.

The **Plaza** (Fifth Avenue at Fifty-ninth Street, 759-3000) houses 900 rooms in one of the most famous buildings in the world, and although it, too, has recently undergone a multimillion-dollar restoration, it remains (as always) big and busy. On the other hand, the **Pierre** (Fifth at Sixty-first Street, 838-8000) has but 235 rooms and retains its quiet, European atmosphere.

Nearby are the **Parker Meridien** (118 West Fifty-seventh Street, 245-5000) and the **Wyndham** (42 West Fifty-eighth Street, 753-3500). The former is a glamorous high-rise with a very French accent, while the latter is a favorite with bicoastal theater types. Just to the north, the **Mayflower** (Central Park West at Sixty-first Street, 265-0060) is awash with ballerinas and divas because of its proximity to Lincoln Center.

On the Upper East Side, the **Carlyle** (35 East Seventy-sixth Street, 744-1600) has long bee regarded as *the* intown address for megastars the international worlds of entertainment, industr and geopolitics—and with Bobby Short as the res dent piano player, why not—but the **Mayfa Regent** (610 Park Avenue, 288-0800) is very muc in the same neighborhood. In the tradition of a lu ury European pension, there are more suites tha rooms (119 versus 80), more employees tha guests, one of the most fabulous afternoon teas i New York, and the in-house restaurant Le Cirque

As befitting a hotel in the heart of museum land—indeed, the Metropolitan is directly acros the street—the **American Stanhope** (Fifth Avenu at Eighty-first Street, 288-5800) has been com pletely redone as a museum hotel, with antique fur niture and paintings.

The **Algonquin** (59 West Forty-fourth Street 840-6800) is a short walk from the theater distric and famous shops, but it's also in the middle o a semi-seamy section of no-man's-land Regardless, it remains small, friendly, and very special and holds onto its English accent nicely. The **Sheraton-Russell** (Park Avenue at Thirty-seventh Street, 685-7676) is another hotel that's not really in the center of things, but the staff is caring and its 175 rooms are full of period charm, with wainscoted walls and Chippendale furniture. The **Gramercy Park** (2 Lexington Avenue, 475-4320) is one of the city's best-kept secrets, and it's in one of Manhattan's best-kept neighborhoods.

The two newest hotels in town, Morgans and the Plaza Athenée, are actually older hotels, extensively remodeled with such style that they are already at the top of every list. **Morgans** (237 Madison Avenue at Thirty-eighth Street, 686-0300) is the personal project of Steve Rubell, the man who once gave us Studio 54. With the help of Andrée Putman, the chic Parisian designer who is all the rage these days in Manhattan, he has transformed the old Executive into a collection of 154 spiffy spaces, more like pieds-à-terre than impersonal hotel rooms. The rooms are on the small side, decorated in the Putman signature colors of black and white, but they're absolutely complete with everything built in—from fluffy bathrobes to stereo cassette systems and videocassette recorders.

The creators of the **Plaza Athenée** (37 East Sixty-fourth Street, 734-9100) went full-out for the opulent, grand-hotel atmosphere of the Plaza's namesake in Paris and came up with a dazzling world of Louis XVI furniture, crystal chandeliers, and huge flower arrangements, with floors covered in gleaming marble and thick carpets and walls draped in tapestries and brocades. □

MANHATTAN SHOPPING

Some of the world's greatest stores are strung along the few blocks of Fifth Avenue between those two vast temples to the good life, **Saks** (611 Fifth Avenue) and **Bergdorf Goodman** (754 Fifth Avenue). Along this stretch, you can choose between **Cartier** (Fifth Avenue at East Fifty-second Street) and **Tiffany** (727 Fifth Avenue) if you're looking for a little something special, or cross the avenue and look into **Harry Winston** (718 Fifth Avenue) if your mind is set on serious gems. Shoe shops and leather goods are much in evidence along this golden strip, but none has quite the Italian panache as **Gucci** (699 Fifth Avenue).

The **Trump Tower** (725 Fifth Avenue)—a gaudy, glass refugee from downtown Houston that crassly dominates most of the block between Fifty-sixth and Fifty-seventh streets—is a minibazaar devoted to the excesses of conspicuous consumption. Inside its six-story atrium are branches of some of the world's most expensive shops—**Charles Jourdan, Botticellino, Asprey, Ludwig Beck, Loewe, Lina Lee,** and **Martha.**

Adjoining the base of the glittering Trump Tower is the splendid new **Bonwit Teller** (10 East Fifty-seventh Street), back as good as new and complete with its distinctive lilac shopping bags. Just up the street a bit is the world's greatest toy store, **FAO Schwarz** (745 Fifth Avenue), a fantasyland that's really too good to be reserved just for kids. Around the corner are two of Manhattan's classiest stores. The older of the two is **Henri Bendel** (10 West Fifty-seventh Street), which not only is prettier than any other store in town, but smells better too. The new kid on the block is **Charivari** (1618 West Fifty-seventh Street), the ultratrendy branch of the smaller boutique chain that has grown big in the Upper West Side.

The Upper East Side—that's north of Fifty-seventh Street—is an area well served by butchers, bakers, and pasta makers. Shopping in this neighborhood means **Bloomingdale's** (1000 Third Avenue), the quintessential New York store—fast, sleek, and racy; always ahead with a trend; coming out with five new ideas and "concepts" an hour. The side streets around Bloomingdale's are door-to-door with smart little specialty shops.

The greater part of New York's clothing retail is, naturally enough, devoted to women's wear, but there are three men's stores that deserve special mention. **Brooks Brothers** (346 Madison Avenue) and **Paul Stuart** (Madison Avenue at Forty-fifth Street) share the same block, and, between the two, anyone looking for traditional-yet-fashionable men's wear can't miss. Dollar for dollar, these two offer the best in the world. **Barney's** (106 Seventh Avenue) claims to be the largest men's store in the world, and with seven floors and over eight hundred employees, it truly does have everything from everywhere, including two hundred tailors.

Department stores aside, there are several top spots around town for picking up choice edible care packages, and each provides a good excuse for foraging in special neighborhoods. Two are **Balducci's** (424 Sixth Avenue), in the heart of Greenwich Village, and **Zabar's** (2245 Broadway), just a block from trendy Columbus Avenue. Each of the neighborhoods—the Village and the Upper West Side—is a little world unto its own, especially for the relentless shopper with an eye for the new, the different, the look that says "Only in New York." □

Peter Buckley is an associate editor of Vanity Fair *and a frequent contributor to* Horizon.

Getting Around

Most people think New York City is served by only two airports—Kennedy International, about fifteen miles out on Long Island, and LaGuardia, only half that far. They're wrong. One of the best and cheapest ways to get to New York is by **People's Express** (201/596-6000), which, along with other major carriers, uses the less-crowded and convenient Newark International Airport, about the same distance as Kennedy but much-less trouble.

Taxis abound at the airports and fares are metered. The basic fee is $1.10 for the first one-ninth of a mile, $.10 for each additional one-ninth of a mile. **Fleet** cabs (with red-and-white stickers on the door) impose a surcharge of $.50 between 8 P.M. and 6 A.M. six days a week and all day Sunday. Most cabs hold four passengers with no surcharge; **Checker** cabs hold five.

The fare from Kennedy into the city is $20 to $30; from LaGuardia, $12 to $15. To come from Newark to midtown Manhattan costs about $30 to $35 ($10, plus tolls over the amount on the meter). Regularly scheduled helicopter service from the TWA terminal at Kennedy costs $44 for an eighteen-minute ride, which is an unforgettable experience and a rare chance to see New York's skyline from above. The same service exists (with comparable prices) from LaGuardia and Newark.

Taxis and helicopters are not the only way to go. **Carey Transportation** (632-0500) runs a round-trip, express-bus service to LaGuardia for $5 each way, and between LaGuardia and Kennedy for $7.

Depending on your inclination, a variety of means of transportation—from private limousines to bus-subway combinations—can be had. It's best to telephone 800/221-8276 for information.

Trains from all points arrive at Manhattan's two midtown stations, Grand Central Terminal and Pennsylvania Station. Buses arrive mainly at the Port Authority Bus Terminal, also in midtown.

For those accustomed to flying into a city and renting a car, we would recommend curbing this instinct. New York is a driver's nightmare, and parking is difficult and expensive. If you must drive, look for **Kinney Parking** and get one of their parking maps. Better to walk short distances or take a bus or taxi (even the subway, during daylight hours) than to fight the traffic and the potholes and spend your visit searching for a parking place or renting an exorbitantly expensive one.

Once in your hotel, you'll find that getting around the city is very easy, even fun. A good destination for an initial visit would be the extremely helpful **New York Convention and Visitors Bureau** (2 Columbus Circle, 397-8222) or its booth at Forty-second Street and Times Square. They will answer all your questions, provide you with maps and brochures, and are full of friendly advice on nearly everything. The maps have the routes of buses and subways and the locations of interesting sights.

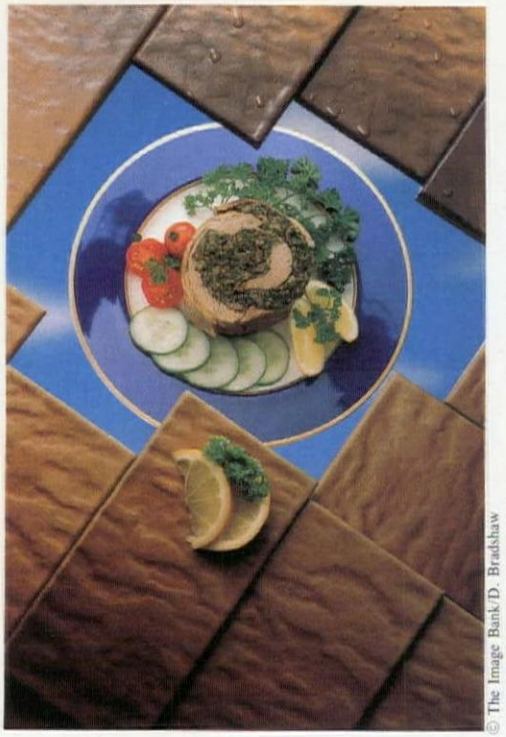
Horse-drawn hansom cabs can be found on Central Park South between Fifth and Seventh avenues. They are colorfully decorated, hold four passengers, and are licensed; the charge is $17 for an hour, $5 for each additional one-quarter hour. For truly festive occasions, chauffeured limos are available; their rates vary with the type of car and the time used. Most hotels will arrange for them, or look in the *Yellow Pages* for their numbers.

To get completely around Manhattan, try an outing on the **Circle Line** (563-3200), which offers one of the world's most beautiful boat rides for $10 per adult, $5 per child.

But remember, New York is a walking town, and for distances of fewer than ten blocks, walking is the fastest, cheapest, and most-interesting way to get around the Big Apple.

—Peter J. Rosenwald

Writer's Choice



© The Image Bank/D. Bradshaw

The writers who bring you the New York arts share their favorite New York dining experiences.

Café Luxembourg, on Seventieth Street just west of Broadway (873-7411), was a big hit from the moment it opened its doors last season and nightly does a brilliant job of re-creating itself as a restaurant that *is* theater by orchestrating a roomful of beautiful, fashionable people; a truly creative kitchen; and a young, but thoroughly professional, staff. Luxembourg is one of those restaurants that can serve as an evening unto itself, and since it keeps its regular menu going until midnight and then has another supper menu until 3 A.M., it's invaluable after a long evening at Lincoln Center or a double feature of MGM megamusicals at the Regency. *—Peter Buckley*

A quintessentially New York restaurant, **Frank's** is located near nothing at all (431 West Fourteenth Street) but is easy to get to, and away from, by cab. A fixture in the meat-packing district (which is virtually deserted at night), Frank's has long been dishing out hearty breakfasts and sandwiches to the butchers and truckers who appear for work around 4 A.M. But in the evening, Cinderella-like, Frank's is transformed. People come from all over town for its excellent pastas and its delicious meat and fish dishes. Frank himself loves to tell diners what is on the menu, and he is clearly a man who appreciates food himself, and lots of it. The pressed-tin ceiling typifies the turn-of-the-century decor, but it also contributes to a numbing din. After a meal in the hubbub at Frank's, most any concert seems soothing! *—Ainslee Cox*

Located on what was once the farmland where Clement Clarke Moore wrote the poem beginning "'Twas the Night before Christmas," Chelsea is one of Manhattan's quietest, least-discovered neighborhoods—although its secret charms are quickly becoming public knowledge with the recent openings of the Joyce Theater (dance) and the Chelsea Playhouse (star-ladden plays) and since every other storefront is changing from a bodega to a gourmet cheese shop, high-fashion boutique, or chic restaurant.

One of the best of Chelsea's fifty-some restaurants is **"Q,"** an elegant neighborhood favorite at 240 Eighth Avenue near Twenty-second Street. It has the best food at moderate prices of any restaurant I know in the United States. The menu changes daily, but usually one of the salads is of superb fresh duck, string beans, or red cabbage with mustard sauce. A frequent appetizer is gravelax—excellently cured salmon in a dill sauce. The liver here is outstanding, as is the rack of lamb in garlic-and-thyme sauce. Three still-crisp, beautifully arranged vegetables are served with a the entrées. There is always a pasta on the menu The spinach fettuccine with scallops in a bas cream sauce is delicate and memorable. The des serts are made in the restaurant, with strawberry mousse pie and chocolate-walnut cake particularl popular. The house wine is the French table win Sommeliere.

The quiet pleasures of "Q" can be extended witl a short, postdinner stroll across Twenty-secon Street to Tenth Avenue and then back on Twen tieth Street. You'll recognize the beautiful house from commercials, advertisements, and movie (most recently, *The Cotton Club* used the famou Cushman Row on Twentieth Street for a back ground). Along the route, you'll be seeing the homes of playwrights Albert Innaurato, David Mamet, and Terrence McNally as well as those o actors Lindsay Crouse, Geraldine Page, Anthony Perkins, and Rip Torn, who are among the many theater people who live in Chelsea—and may well be dining at a table in "Q."

With a marvelous old world atmosphere and an excellent continental menu, the **Sign of the Dove** (Third Avenue and Sixty-Fifth Street) is an elegant respite amid the Upper East Side swirl, and a good stop for museum and gallery goers. Punctuated everywhere by exotic flowers, Sign of the Dove is near the site of an eighteenth-century inn of the same name where travelers once stopped along the Boston Post Road. A tad expensive for most writers, it is a great choice when agents or Hollywood producers ask one for a favorite restaurant. *—Milan Stitt*

One of my New Year's resolutions was to be more generous. In that spirit, I want to tell you about a restaurant in Greenwich Village I consider "my" secret. (So do several hundred other Villagers; otherwise, I would have no secret restaurant to share with you.)

It's called the **Blue Mill** (243-7114). It is everything I like about a restaurant: good food, fair prices, terrific service, a unique ambience (there is a portrait of the owner on the wall that beggars description after nearly twenty years of looking at it), and a dessert you could die from (it's called Mrs. Grimble's orange torte, and don't say I didn't warn you). Best bets are the fried shrimp and scallops, the steaks and chops, and the calf's liver. Try to get one of Don's tables. The Blue Mill is next door to the Cherry Lane Theatre at 50 Commerce Street. It's a little hard to find but worth it.

—Terrence McNally

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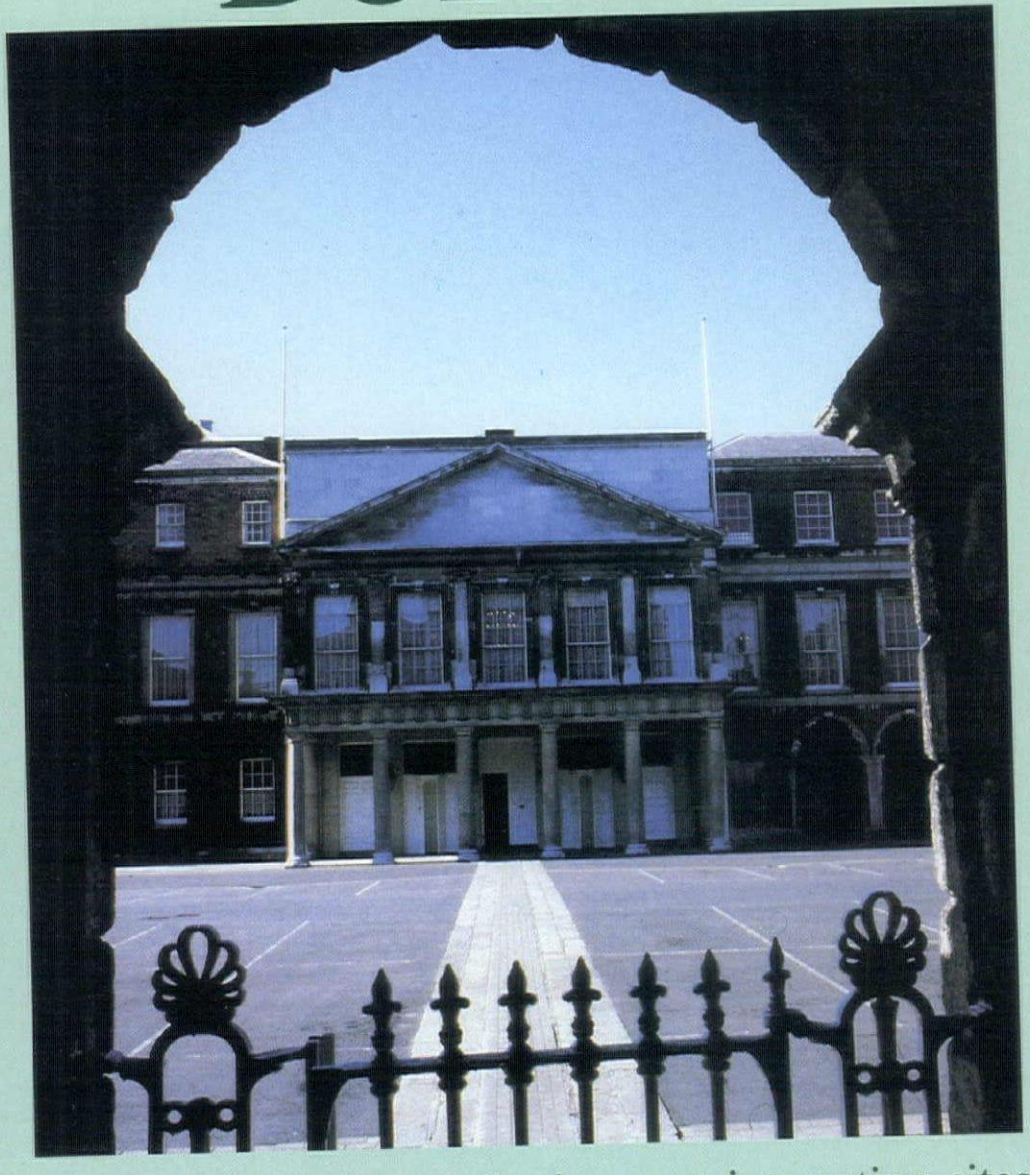


A Dublin insider reveals the most interesting sites and the liveliest events to be experienced in Ireland's capital city.

By Desmond Guinness

Dublin is somewhat of a hidden city in terms
its beauty, and as the tentacles of progress pu
farther and farther into its heart, it is becomi
plainer by the minute. However, long stretches
faded red-brick, Georgian terraces have survive
providing harmonious background music for t
great eighteenth-century public buildings which a
all made of stone. The finest of these is now o
cupied by the **Bank of Ireland,** situated on Co
lege Green in the heart of the city, to the south
the river Liffey. It is best seen at night, floodlighte
to show off the monumental forecourt designed b
Sir Edward Lovett Pearce in 1728. It was original
built to hold the two houses of Parliament, Lord
and Commons, under one roof; the House of Lord
is still intact and can be visited during bankin
hours (10 A.M. to 12:30 P.M. and 1:30 to 3 P.M.)
a polite request is made to one of the uniforme
attendants. The chamber is hung with two vas
Dublin-made tapestries, representing the Battle o
the Boyne and the Siege of Derry, and there is
superb Irish chandelier that was made for the room

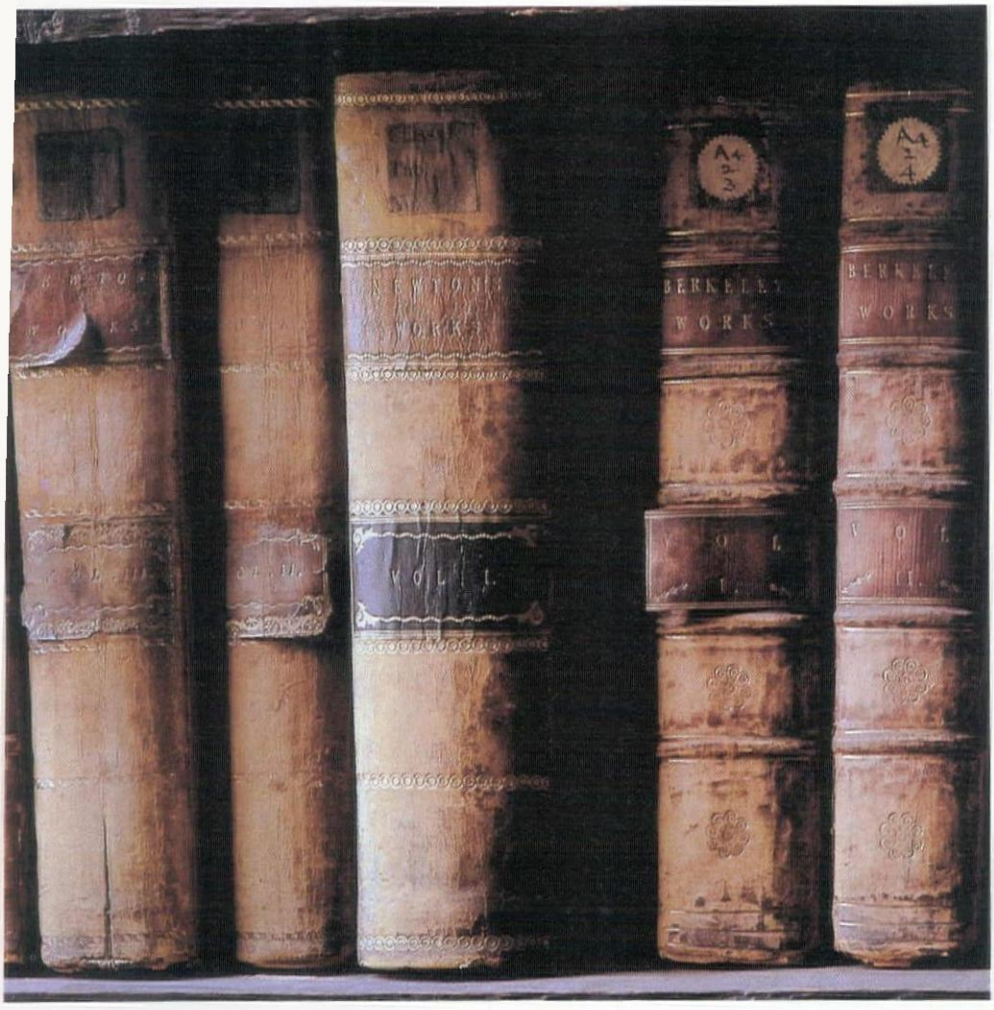
Trinity College stands opposite the old Parlia
ment House, and the main entrance pierces th
great West Front, designed by Theodore Jacobse
in 1752. The symmetrical Parliament Square end
in twin buildings with giant porticoes; to the lef
is the College Chapel, and, facing it, the Examina
tion Hall, both designed by Sir William Chambers.
The great **Library,** which houses the Book o
Kells, can be visited Monday through Friday, 1
A.M. to 4:45 P.M. It is an older building, begun in
1712 to the designs of Thomas Burgh. The timber-
barrel, vaulted ceiling was installed in the last cen-
tury, replacing a compartmented plaster ceiling.

College Green narrows into Dame Street, at the
top of which stands **City Hall,** where the central
rotunda houses sculpture—notably the statue of
Charles Lucas by Edward Smyth. The building was
designed by Thomas Cooley in 1769 and is the
earliest neoclassical public building in the city.

Hidden away at the back of City Hall is the
former winter residence of the British viceroy,
Dublin Castle—for centuries the very symbol of
alien domination. During the Georgian era, red-
brick courtyards were built to house the state recep-
tion rooms, and the castle today has the serene
aspect of an Oxford college. Saint Patrick's Hall,
where the banners of the Knights of Saint Patrick

Tours of Dublin Castle, whose history dates to the thirteenth century, include a visit to the Throne Room (left). Previous page: A view of Dublin Castle, once the seat of British government in Ireland, from the northside gate.

Long stretches of faded, red-brick, Georgian terraces remain a part of Dublin's cityscape.



Marsh's Library, which adjoins Saint Patrick's Cathedral, owes its name to Archbishop Narcissus Marsh who built it in 1702.

hang, is the most splendid ballroom in Dublin and has a vast ceiling painted in 1778 by Vincent Waldré. The Throne Room and other state reception rooms can be visited Monday through Friday, 10 A.M. to 12:15 P.M. and 2 to 5 P.M.; and Saturday, Sunday, and bank holidays, 2 to 5 P.M. The former **Chapel Royal** in Dublin Castle is now the Church of the Most Holy Trinity and was designed by Francis Johnston in 1807 as an essay in pointed Gothic. Previously the viceroys worshipped at **Saint Werburgh's Church,** just outside the castle wall; their pew can still be seen in the gallery facing the altar. Saint Werburgh's, which has the earliest Georgian church interior in Dublin, is open from 10 A.M. to 4 P.M. through a side door via Number Four Castle Street.

Beside Saint Patrick's Cathedral stands **Marsh's Library,** the oldest public library in the city, built by Archbishop Narcissus Marsh in 1702. The dark interior with its oak bookcases, each one surmounted by a bishop's miter, is one of the best things to see in Dublin. The decorative "cages," elaborately carved in wood (where readers could be locked in with their books to prevent pilfering) are an unusual feature. Marsh's Library is open Monday 2 to 4 P.M.; Wednesday through Friday, 10:30 A.M. to 12:30 P.M. and 2 to 4 P.M.; and Saturday 10:30 A.M. to 12:30 P.M.

The town houses of the more important nobility were generally built of stone rather than of brick. Of these, only **Powerscourt House** on South William Street can be visited without any special arrangements, as it is now part of a shopping complex. It was designed in 1771 by Robert Mack and has a wonderful interior. **Leinster House** was by far the most palatial and is now the seat of the Irish Parliament. **Tyrone House** on Marlborough Street is the Ministry of Education, and **Aldborough House,** North Circular Road, is a post-office store and offices. **Charlemont House** on Parnell Square houses the Hugh Lane Gallery of Modern Art and is open Tuesday through Saturday, 9:30 A.M. to 6 P.M.; and Sunday 2 to 5 P.M. It was built in 1765 by the first earl of Charlemont to the designs of Sir William Chambers, who also designed **Marino Casino** (in Clontarf) for the same client. The casino has recently been restored and is open to the public from Easter until September 30, daily 10 A.M. to 7 P.M.; October to Easter, Saturdays 10:30 A.M. to 4:30 P.M. and Sundays and bank holidays 2 to 4:30 P.M. This exquisite building originally stood on the grounds of Lord Charlemont's villa, Marino House (now demolished). Four recumbent lions guard the four corners.

The **Rotunda Hospital Chapel** (above the front door of the hospital situated at the end of O'Connell Street) is hard to find but worth the visit. Ask at the reception desk and make your way up; the light is outside the door of the chapel, to the right. It has the most elaborate plaster decoration imaginable—the work of Cramillion, an Italian stuccodore.

There were three Italian artists in plaster working in Dublin in the 1750s—Cramillion and the two Francini brothers—and they had a salutary influence on the local Irish exponents of the craft. One of the amazing features of the reticent-looking Dublin houses is the wealth of florid plaster decoration that they contain. Books, paintings, chandeliers, and furniture may have left the city when these houses ceased to be private residences, but the plasterwork remains, and it is one of the chief glories of Dublin. **Number Twenty Lower Dominick Street,** now Saint Saviour's Boys' Home, north of the Liffey, can be visited on request, and there is a collecting box. It is the masterpiece of the Irish stuccodore and architect Robert West, renowned for the birds he portrayed in stucco.

In the year 1801, the Act of Union with England became law and the Irish Parliament was abolished. The viceregal court went on much as before, but the nobility and gentry gradually abandoned Dublin, and it is indeed fortunate that, in terms of architecture, so much has survived. The city was preserved by accident, by a cocoon of poverty rather than by design. The new Ireland has a noble capital, one that will certainly repay your visit. □

Desmond Guinness is president of the Irish Georgian Society. He is also author of Portrait of Dublin.

An Irish Companion

Upcoming Events

From horse shows to art exhibitions, from Saint Patrick's Day parades to dance festivals, Ireland is a land of cultural opportunity. The following is a list of spring and summer events in Ireland. At press time, some exact dates were unavailable. Contact the Irish Tourist Board (590 Fifth Avenue, New York, New York 10036, 212/869-5500) for more information.

MARCH

March 15-18: Music Festival Weekend (Cork). Metropole Hotel

March 16-23: Saint Patrick's Week. All of Ireland celebrates this week with parades, dances, and music centered around the celebration of Saint Patrick's Day on March 17.

Mid-March: Dublin Arts Festival. Theater, traditional Irish music, classical music and jazz, poetry readings, walking tours of Dublin, lectures, and exhibitions.

March 22-24: International Choral Festival (Limerick). Competitive festival of church music groups from Europe and North America.

March 25-30: Irish National Ballet performs *Ladies of the Camellias* at the Cork Opera House.

APRIL

April 6-7: Carling Country Music Festival (Cork)

Easter: Exhibition of old Cork silver (featuring Huguenot silver) at the Cork Museum (Cork)

April 6-13: European Suzuki workshop and concert with Dr. Suzuki (Cork)

April 17-19: Arts and Crafts Exhibition (Cork)

MAY

May 8-12: International Choral and Folk Dance Festival (Cork). Centered at city hall, this festival spills over into ritual dances in the streets and parks, with some performances in churches.

May 11-19: Pan-Celtic Festival (Killarney). Ethnic celebration which draws people of Celtic background from all over.

May 24-26: An Fleadh Nua (Ennis). A celebration of Irish traditional music and dance, featuring exhibitions and competitions and attracting artists from all over the world.

Third Week in May: International Maytime Festival (Dundalk, County Louth). Outstanding amateur theater groups from thirty-six countries perform at Dundalk town hall.

JUNE

Throughout June and July: Exhibition of the Durrynflan Chalice and other treasured pieces from the national collection at the Cork Museum (Cork)

Throughout June and July: Shamrock Games (nationwide). Irish-Americans compete with natives in such games as golf, Gaelic football, and hurling; each event is held in a different city.

First Week of June: Writers' Week Listowel (Listowel, County Kerry). Lectures, plays, workshops, poetry readings, ballad singing, exhibitions, a bookfair, and book launchings.

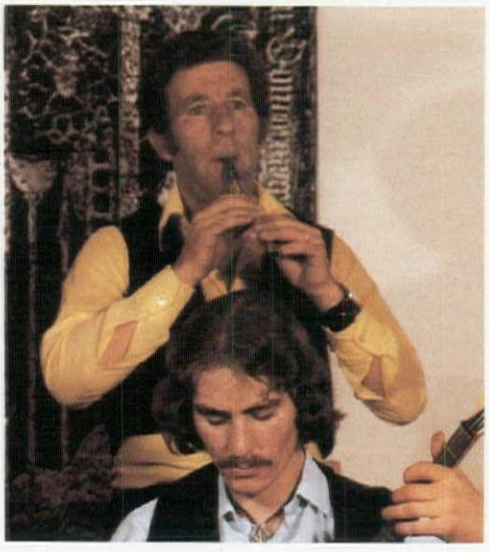
June 7-15: Sixteenth Festival of Music in Great Irish Houses (Dublin). Evenings of classical music in magnificent Georgian mansions around Dublin (such as Castletown House, Slane Castle, and Russborough House).

June 30-July 7: Festival of the Tribes (Galway). Descendants of the fourteen original tribes of Ireland gather—including the families of Lynch, Darcy, Dean, and Browne.

June 30-July 7: Walter Raleigh Potato Festival (Youghal, County Cork). A pageant featuring a dramatization of the arrival of the potato.

JULY

July 6: Handel's *Messiah*, performed by the New Ireland Chamber Orchestra and Irish Youth Choir at city hall (Cork).



Festivals of traditional music, which takes place in cities and villages throughout Ireland, lure thousands of visitors each spring and summer.

Early July: Irish Sweeps Derby (Curragh). T horse race carries one of the richest purses in t world.

July 14-21: Folk Dance Festival (Cohb, Cour Cork). International folk troupes from Germar Spain, England, Belgium, Italy, Netherlanc Sweden, and the United States participate in a we of folk song and dance.

AUGUST

August 5-9: Irish Antiques Dealers' Fair (Dublir

August 10-12: Puck Fair (Killorglin, Coun Kerry). An entertaining horse-trading fair whi is fifteen-hundred years old.

August 18: Pittsburgh Symphony Orchestra co ducted by Lorin Maazel at City Hall (Cork).

August 23-29: Rose of Tralee Internation Festival (Tralee, County Kerry). A six-day eve featuring open-air folk music and dance concer as well as the folk art of Siamsa, the National Fo Theatre of Ireland.

Travel Tips

Before departing for Ireland, it's a good idea t consult your travel agent and/or the Irish Touri Board. But here are a few tips on getting to an around Ireland.

Aer Lingus, the Irish national carrier, operate frequent 747 flights from New York to Dublin (wit a stop in between at Shannon, Ireland's internationa airport) and flies once a week out of Boston. Trans america flies once a week between New York an Shannon (and also from Los Angeles, San Fran cisco, and Chicago in the summer). Northwes Orient flies from New York (and Boston) to Shan non with varying frequency.

Once in Ireland, your choices of transportatior range from trains to buses to rental cars—or you might even consider traveling by inland waterway. One of the most elegant of the many tour packages available is the Ireland Personally Yours tour offered by Brian Moore International Tours. For eight or ten days (depending upon which package you choose), an Irish chauffeur will drive you through the countryside. Accommodations in castles, manor houses, and deluxe hotels are all part of the tour, as are frills such as dinner with an Irish lord, a medieval banquet in a castle, and whiskey tasting in Dublin. For more information on this and other Irish (and British) tours, contact Brian Moore International Tours, 149 Main Street, Medway, Massachusetts 02053, 800/343-6472 (or in Massachussetts, 800/982-2299). □

Masterpieces have been gathered from the four corners of the globe to make up the first major Rousseau retrospective.

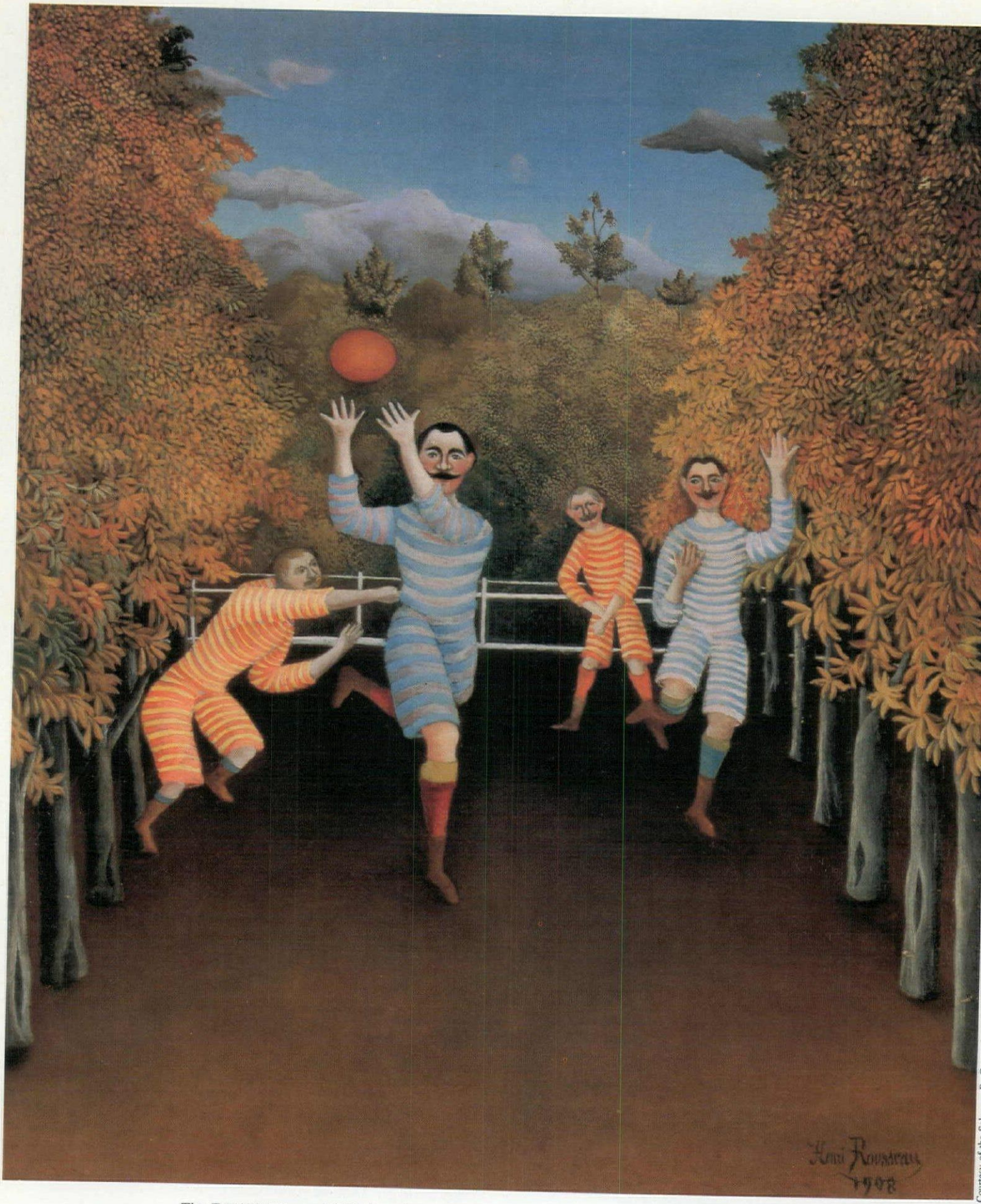
Henri Rousseau

Private Collection

The Flamingos *(circa 1907) is one of Rousseau's rare depictions of an exotic location with a body of water. The painting possibly has a distant relationship to the Brazil-inspired work of the seventeenth-century Dutch master Franz Post.*

*The first comprehensive retrospective of the paintings of Henri Rousseau (1844-1910), on view at New York's Museum of Modern Art through June 4, features approximately sixty works, dating from the beginning of the artist's career in 1886 through his last painting in 1910—*The Dream. *Rousseau's acknowledged masterpieces will be augmented by several key works from foreign collections never before seen in the United States. Organized jointly by MoMA and the Réunion des Musées Nationaux de France, "Henri Rousseau" and its accompanying catalog have been made possible by a grant from the PaineWebber Group, with additional funding from the National Endowment for the Arts. An indemnity has been provided by the Federal Council on the Arts and Humanities.*

The following is an excerpt from The Banquet Years *by Roger Shattuck (©1955, 1957, 1958, 1968), reprinted in the exhibition catalog* Henri Rousseau *by the Museum of Modern Art (1985).*



The Football Players *(1908) is unique among Rousseau's works; of all his modern scenes, it is the only one in which the human figures are animated.*

A visit to the Paris Botanical Gardens inspired Rousseau's lifelong taste for exotic themes and imaginative use of color.

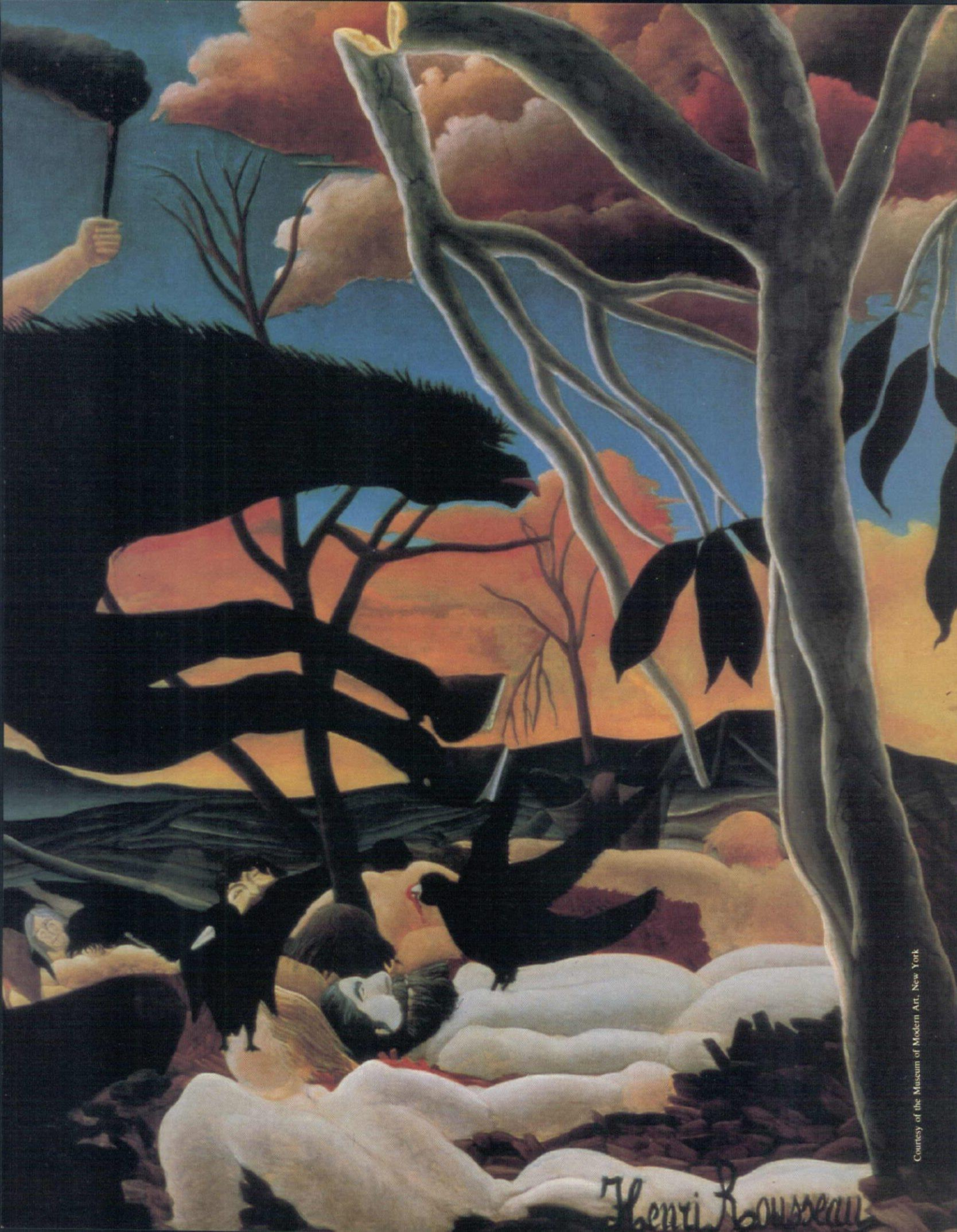
Courtesy of the Museum of Modern Art, New York

Undoubtedly Rousseau's most fascinating large canvas, The Sleeping Gypsy *(1897) was offered by the artist to his hometown of Laval for a small amount. The offer was refused.*

The list of familiar tales on modern art runs from van Gogh's severed ear to how Picasso could not paint a likeness of Gertrude Stein during eighty sittings—and then caught it months later from memory. But too few of these stories reveal, as Vasari's [sixteenth-century, Italian art historiographer] do for his time, the deepest aspirations and significance of art today. One of the most provoking of all modern legends is contained in the career of Henri Rousseau, called the *Douanier*. More fortunate than most, he attracted his Vasari in the person of Guillaume Apollinaire—less a biographer than an unexcelled forger of myth. "Rousseau had so strong a sense of reality that when he painted a fantastic subject, he sometimes took fright and, trembling all over, had to open the window."

Rousseau had no aesthetic sophistication,

Following page: Rousseau's War *was painted during the winter of 1893-94 and shown briefly before being lost for fifty years. One critic called the almost four-by-eight-foot canvas "the most ambitious work [Rousseau] had painted up until then, the work in which he attacked a large surface for the first time."*



Courtesy of the Museum of Modern Art, New York

Rousseau wrote: "This woman asleep on the couch is dreaming she has been transported into the forest. . . ."

In The Dream *(1910), his last painting, Rousseau created his most heavily populated jungle: a woman on the couch, a flutist, a lion and lioness, a serpent, an elephant, two birds, and a monkey.*

Apollinaire implies; yet he painted unaccountably modern works. The cubists and surrealists were both disturbed and reassured to find that so ingenuous a sensibility could produce paintings as revolutionary as their own. In both his life and his work, we can examine him as an object lesson in modern art.

It is natural that the edges of the myth should blur into extravagance. Rousseau has been called everything from the most patent fraud ever perpetrated on a doltish public to the artist who restored angelic themes to modern painting. Even his sobriquet is a misnomer, for he was never a *douanier* (customs inspector), but a *gabelou* (employee of the municipal toll service). Most of the lingering falsehood stems from Apollinaire. In many articles, he stated that Rousseau went to Mexico with troops sent by Napoleon III to support Maximilian, and that it is the memory of the "forbidden" tropical fruits in Central America that obsessed him in his jungle paintings. Never sent to foreign parts during his military service, Rousseau found the tropics at the Jardin des Plantes in Paris. His great voyages of discovery took place in his imagination, in front of his paintings.

—Roger Shattuck

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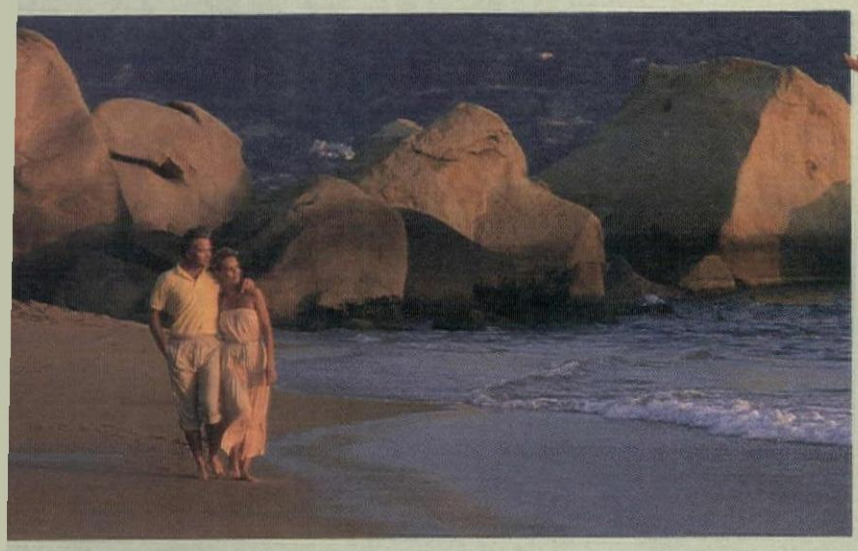

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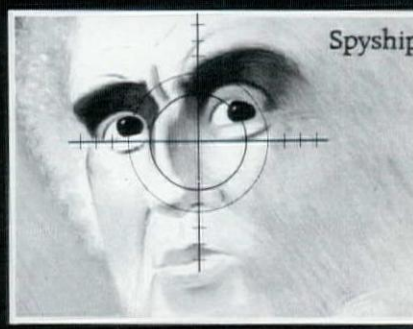

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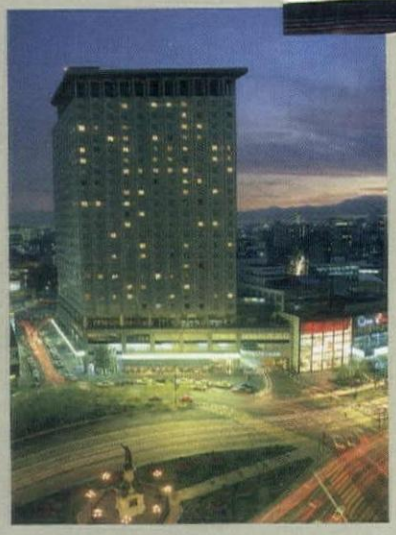

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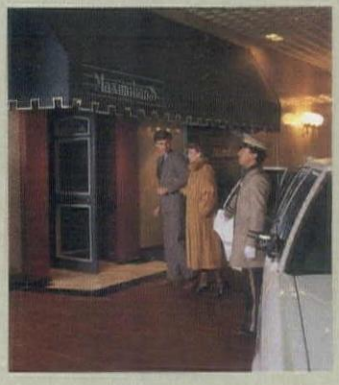

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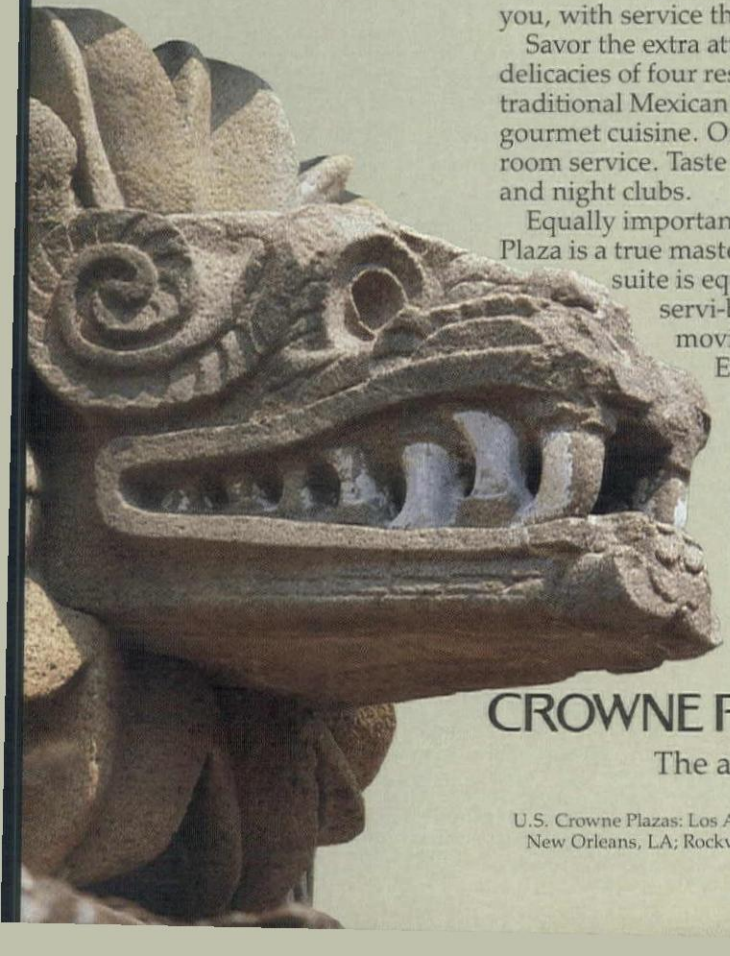

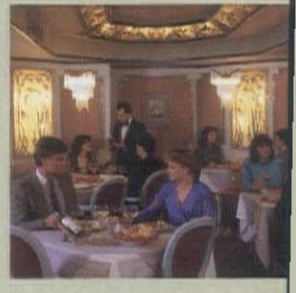

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"Night Journey" brought incredibly favorable reviews (see box) but became unavailable to the general public for many years. Dance lovers feared they would never again see Martha Graham perform this outstanding theatrical work. In fact, "Night Journey" is one of only two Martha Graham works filmed in its entirety, in which Miss Graham herself appears.

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— Walter Terry, ***The Herald Tribune***

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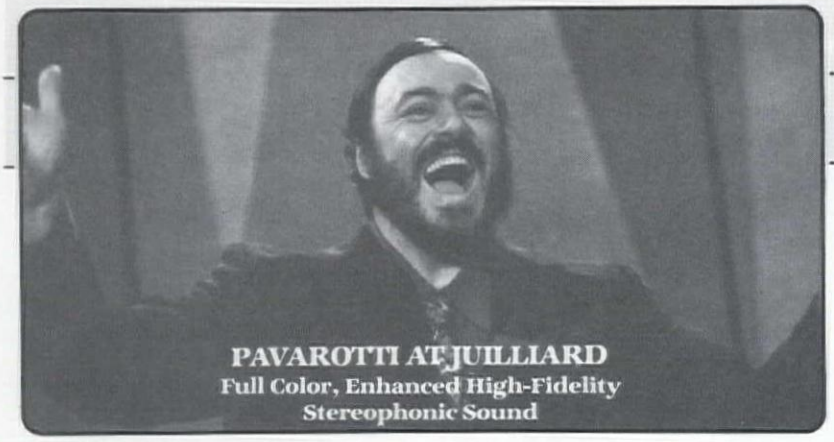

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Exhibitions

NORTH

American Museum of Natural History (New York City), "Asante: Kingdom of Gold," through March 17. This exhibition of more than eight hundred artifacts from the British Museum re-creates the precolonial life-style of the Asante people and the West African Gold Coast kingdom.

Brooklyn Museum (New York), "The New Path: Ruskin and the American Pre-Raphaelites," March 29-June 9. The influence of English critic John Ruskin, who insisted upon precise details of nature, can be seen in the oils, watercolors, and drawings of still lifes and landscapes by Bierstadt, Church, Durand, Heade, and others.

Metropolitan Museum of Art (New York City),"The Engravings of Giorgio Ghisi," through March 31. The complete works of one of the great sixteenth-century engravers include more than seventy pieces, among them the superb print *Hercules*. "The Age of Caravaggio," through April 14. This show is the first ever to show Caravaggio's paintings in the context of his predecessors and his contemporaries.

Minneapolis Institute of Arts, "Dutch and Flemish Masters: Paintings from the Vienna Academy of Fine Arts," through April 7. A premier exhibition of forty major works by seventeenth- and eighteenth-century Dutch and Flemish artists such as Rubens, Van Dyck, van Goyen, de Hooch, Fabritius, Assely, van Huysum, Codde, Pynacker, and van Ruisdael.

Museum of the City of New York, "Cityscapes: Prints and Drawings by Gerald K. Geerlings," through March 31. This exhibit contains sixty prints and drawings depicting urban architecture from the 1920s to the 1980s.

Philadelphia Museum of Art, "Edgar Degas: The Painter as Printmaker," "Degas in Philadelphia," and "Mary Cassatt and Philadelphia," through April 14. These three exhibitions demonstrate the importance of impressionism in the United States. Cassatt, the only American ever invited to exhibit with the French impressionists, was instrumental in encouraging Philadelphians to collect impressionist paintings, including those of her close friend Degas.

SOUTH

Chrysler Museum (Norfolk, Virginia), "Photographs by Gordon Parks," March 24-May 5. On display by this multitalented, seventy-two-year-old

James O. Milmoe

A detail from Sky High *by Santa Fe artist William Penhallow Henderson, from the exhibition at the Museum of Western Art.*

artist—author of *The Learning Tree* and *Born Black;* director of *Shaft, The Sitter,* and *The Super Cops;* composer of countless scores for ballets, symphonies, and motion pictures—will be approximately forty photographs.

Jacksonville Art Museum (Florida), "The Figure in Twentieth-Century American Art: Selections from the Metropolitan Museum of Art," through April 14. The show portrays the human figure depicted by American artists over the last eighty years.

New Orleans Museum of Art, "Ida Kohlmeyer: Thirty Years," March 2-April 28. Sixty-one works by this excellent contemporary abstract painter, a New Orleans native, are included in this retrospective.

North Carolina Museum of Art (Raleigh), "Russ Warren," March 9-June 2. An exhibition of new paintings by the North Carolina artist that offer witty allegories of contemporary life.

EAST

The Library of Congress (Washington, D.C.), "Art Becomes the Poster: The American Art Poster, 1962-1984," through April 28. Andy Warhol's depiction of the Brooklyn Bridge and a poster from Georgia O'Keeffe's *Save Our Planet* series are among the forty-seven works on display.

National Gallery of Art (Washington, D.C.), "Robert Nanteuil," March 10-April 28. Approximately fifty paintings by one of the most admired portraitists of all time depict not only the facial features of the subjects, but also the personalities—as seen in the portraits of Louis XIV, Card Mazarin, and Jean Baptiste Colbert.

Smithsonian Institution (Washington, D.C "Peace and Friendship: The Indian Peace M in the United States," through April 21. The si medals handed out by Lewis and Clark to m Indian chiefs are a fascinating part of history an important segment of American portraitur

WEST

Dallas Museum of Art, "Lone-Star Regionalis The Dallas Nine and Their Circle, 1928-194 through March 17. The first official art event the Texas Sesquicentennial, this exhibit focuses the group of young artists who created some of most interesting regional art of the thirties.

Frederick S. Wight Art Gallery (University California at Los Angeles), "Manipulated Reali Object and Image in Contemporary Fren Sculpture," through March 24. The work of n sculptors working in the traditions of realism a assemblage. "Judy Chicago/The Birth Project through March 31. Approximately one hundr works designed by Chicago and executed by wom across the country in embroidery, needlepoi crochet, quilting, appliqué, batik, and beadwork a the subject of this exhibition, which explores t themes of creation and birth.

Los Angeles County Museum of Ar "Japanese Ink Painting," March 8-May 12. Th exhibit traces the history of Japanese monochron in painting through the art of hanging scroll folding screens, and hand scrolls. "Renaissan Drawings from the Biblioteca Ambrosiana, through March 30. Pisanello's *Studies of a Roost and Seated Monkey;* Leonardo da Vinci's *Ma Grotesque in Profile, Bust Length;* Suardi's *Tw Seated Apostles;* and Dürer's *Knight on Horseba* are just a few of the eighty-seven drawings fro the renowned collection of the Biblioteca Ambro siana in Milan, Italy.

The Museum of Fine Arts, Houston, "Fres Paint: The Houston School," through April 7. Th first exhibition to survey the dynamic regiona school of painting that has developed in Houstor over the past two decades.

Museum of Western Art (Denver), "Willian Penhallow Henderson Retrospective," through Apri 9. The work of this Santa Fe painter and muralist who was a major figure in the development of the artists' colony there, is characterized by the strong, colorful imagery of Sante Fe culture during the golden age of modernism in Southwestern art. □

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

Photo: Martha Swope

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The Prompter's Box

The Perfect Performance

My father used to wonder why I had three recordings of *La Bohème*. For the same reason, I tried to explain to him, that he went to the SMU-Notre Dame game every year: same game, different players; same opera, different singers. It's all in the playing.

Nowhere was this more apparent than in New York last fall and early winter: the Giants were hot, really hot, again and their fans were delirious; football in this town was suddenly a whole other ball game. *Bohème* received two wildly dissimilar productions, and operagoers were sharply divided in their response to them; opera in the Big Apple got interesting again.

I'm not comparing an afternoon at Shea Stadium to an evening at the Metropolitan. And an opera isn't a football game, although it's often staged and sung like one. I'm just saying it's nice to have a winning team again, and even better that a production of an old war-horse like *La Bohème* can stir people up again. It did at its premiere in 1896. Then it was that dreaded "new" music. Now, in its recent incarnations at the Met and the downtown Public Theater, Puccini's venerable masterpiece is demanding that we redefine our basic expectations of opera itself.

Let's start with the Metropolitan production. Several years old now, it still looked like a million dollars, which was surely what so much scenery cost. It was grand opera at its very grandest. The basic premise of its designer-director Franco Zeffirelli would seem to have been: the bigger, the better. Whoever said "Less is more" never saw this staging of *Bohème*. The Bohemians' garret of the first and last acts was but a tiny opening in a vast panorama of nineteenth-century Parisian rooftops and picturesque smokestacks. The poets and painters who lived and worked within were dwarfed by the very city they were dreaming to conquer. This was either Zeffirelli's point or an artistic miscalculation. It was difficult to become deeply involved with characters who appeared but as tiny ants against an enormous artistic landscape. So great was the crush of humanity and the complexity of the stage design in the second scene, the Café Momus, that it was not until Musetta's waltz song that many of us actually saw the Bohemians in the vast setting. We had heard Rodolfo introduce his newly beloved Mimi to his friends, but we had missed seeing the actual introduction itself. This may have been grand opera, but it was not good theater. And yet you will scarcely ever hear a more genuinely spontaneous ovation than that with which Met audiences greeted this tableau. That roar of approval was their undisguised pleasure at finally seeing grand opera and great theater combined in one breathtaking moment. Opera production is a fiendishly difficult thing to get right in the first place. Very few directors manage it at all. Zeffirelli, for one glorious moment, did it all.

Grand opera also means grand voices, and in this respect the current Met revival was in short supply. Not only was vocal glamour lacking, so were pleasure and commitment. There was never any danger of the audience's confusing these sopranos, tenors, and baritones with the characters they were portraying. We were watching opera singers, and not especially memorable ones. Mimi, Rodolfo, Musetta, Marcello—Puccini's gallant, desperate, universal young lovers—were nowhere to be found. The Met offered its audience a gorgeous Zeffirelli spectacle with background music by one Giacomo Puccini. And for "star" presence there was Placido Domingo, a magnificent Rodolfo himself, making his Met debut as a conductor of no great distinction. In all, it was the kind of evening in which you had to remind yourself you were touched when Mimi died in the last act and Rodolfo fell sobbing over her lifeless body.

No such reminder was needed at New York's "other" *Bohème*. This one, Joseph Papp's Public Theatre Production, was sung in English to a greatly reduced orchestration by a cast of young pop and Broadway singers, including Linda Ronstadt. The physical production was modest to a fault. Instead of losing the Bohemians in the Café Momus sequence, we found them in our lap in the intimate Anspacher Theatre, venue for the Public's production. Never for a moment were we in the presence of grand opera. Where we were was a theater, and young singing actors were communicating Puccini's drama with a passion, a clarity, and a commitment that completely eluded the Met's singers.

Happily, one was able to experience *Bohème* as the eternally vivid creation it was at the Public. Much of the credit must go to the English adaptation by David Spencer. His words went to the essence of the original Italian, perhaps most of all when they were not a literal translation. I would even say his libretto was an improvement over the original. If I were Puccini, I'd feel lucky to have him as a collaborator.

The cast of the Public performance I attended featured Patti Cohenour as the alternate Mimi and David Carroll as a Rodolfo of anyone's dreams and Cass Morgan and Howard McGillin as Musetta Marcello (whose story, for once, was as com ling as the two leads'). The names of their Me politan counterparts escape me, which pretty m sums up the difference between the two proc tions. At the Public *Bohème*, I cared what happe to Mimi; at the Met, I counted where every pe of my expensive tickets had been spent. I thi was noticing yet another functioning Paris smokestack on the horizon when I realized p Mimi had died. At the Public, she'd had me in t since her first entrance into Rodolfo's shab little garret.

If opera at times seems to be a dead art form great theaters such as the Metropolitan its mau leum, then how thrilling it was to re-experie *La Bohème* as a newly felt and thought-out perience. That first audience in Turin eighty-n years ago wasn't listening to a masterpiece. It v hearing a brand-new piece of musical theater t challenged notions of melody, tonality, and ev morality. *Bohème* is not about kings and quee going mad and dying of love in fairy-tale palac It is about desperately poor young artists who lo at great emotional risk and die of very real disease *Bohème* isn't a museum piece; it's the great ope houses of the world which have made it into on

In the years since I first debated my father, I' amassed ten *Bohèmes* and he's seen countless foo ball games. If he'd seen these two *Bohèmes*, I thi he'd understand why I'm already in the market f my eleventh. The perfect performance, like t ultimate football game, is always just out ther

—Terrence McNal

Linda Ronstadt as Mimi and Garris Morris as Rodolfo in a passionate production of La Bohème.

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An Enemy of the People, Henrik Ibsen's timeless study of passion and integrity. March 27-May 12, Roundabout Theatre Company Inc., 420-1883 for tickets.

Brighton Beach Memoirs, by Neil Simon, winner of 1983 Drama Critics Award. Neil Simon Theatre, 944-9300, Chargit.

Liberace, featuring the world-famous Rockettes and the fabulous Dancing Waters in an all-new Easter spectacular. April 4-21, Radio City Music Hall, 757-3100 for tickets.

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Chamber Music Society of Lincoln Center, Charles Wadsworth, Music Director. Alice Tully Hall, 874-6770 for tickets.

The Real Thing, by Tom Stoppard, winner of five Tonys including Best Play, 1984. Plymouth Theatre, 239-6200, Tele-Charge.

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The Loves of Anatol, Arthur Schnitzler's wry and witty account of the adventures of an amorous gentleman in turn-of-the-century Vienna. Now through April 14, Circle in the Square. 239-6200, Tele-Charge.

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Roundtable

Arts and Business Exchange Points of View

"It's a wonderful meeting place on neutral ground, where the arts community can meet the corporate community in a very relaxed atmosphere." That's how **J. P. Hayden, Jr.,** manager of development and marketing at the Museum of the City of New York, describes Roundtable luncheons. The monthly forum, going strong for over a year now, unites leaders in the arts and in business in an effort to establish partnerships between the two sectors. Hosted by HORIZON publisher **Gray Boone,** the most recent was held on November 29 at New York's **Sign of the Dove.**

Hayden, having recently returned from a lecture trip to England where he shared his experience in marketing a museum with the British, perceives a definite trend for arts organizations there to move toward private sponsorship and away from government support. "They're looking for new ways of raising moneys that they've never addressed before. . . . They are looking to America for answers," he says.

The funding trends in the United States are of concern to arts institutions across America and provided much food for thought at this Roundtable luncheon. **Sybil Simon,** executive director of the Arts and Business Council, says, "Corporations which are faced with having to contribute to human services are going to put the arts on a lower plane. It's a very difficult choice." But Simon thinks there is hope for the arts. "They've got to look more inwardly to ask, What can we offer to the corporation which will have some validity in our relationship? My premise has been all along that the arts should not be solely dependent on corporate contributions." Creativity in searching for funding resources and in using earned income, such as that derived from direct-mail catalogs, were some of the alternative approaches discussed.

Also participating in the discussions were **Muffie Brandon,** president of Rogers and Cowan; **Eugene Ritchie,** vice-president of advertising and public relations for Steuben Glass; **Robert Bishop,** director of the Museum of American Folk Art; **Karen Beck,** Arts Presentation, Inc.; **Robert Greene,** media supervisor of Laurence, Charles, and Free for Ireland; **Frank Saunders,** vice-president of cultural affairs for Philip Morris; dancer **Carmen De Lavallade; Austin Patrick,** account supervisor for AT&T at N.W. Ayer; architect **Michael Graves; Robert W. Watson,** corporate media director/advertising for AT&T; **Marcia Tucker,** director of the New Museum of Contemporary Art; and HORIZON advertising director **Sandy Klein.**

Marcia Tucker sums up the Roundtable: "One of the best things that can happen at lunch is you get to know somebody in a different way informal way in which nobody's asking anything specific. The more enjoyable the lu is, the more useful it ultimately is in terms of ing able to know them well enough to call, a question, exchange information, all of that. I c away with a very strong impression of the pe and a real understanding that we could together."

Left: Robert W. Watson of AT&T (left, in foreground) talks with dancer Carmen De Lavallade and Eugene Ritchie of Steuben Glass. Muffie Brandon of Rogers and Cowan (left, in background) and Frank Saunders of Philip Morris. Above: Robert Bishop director of the Museum of American Folk Art (left) and architect Michael Graves.

Photographs by C. J. Zumwalt