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# HORIZON

The Magazine of the Arts

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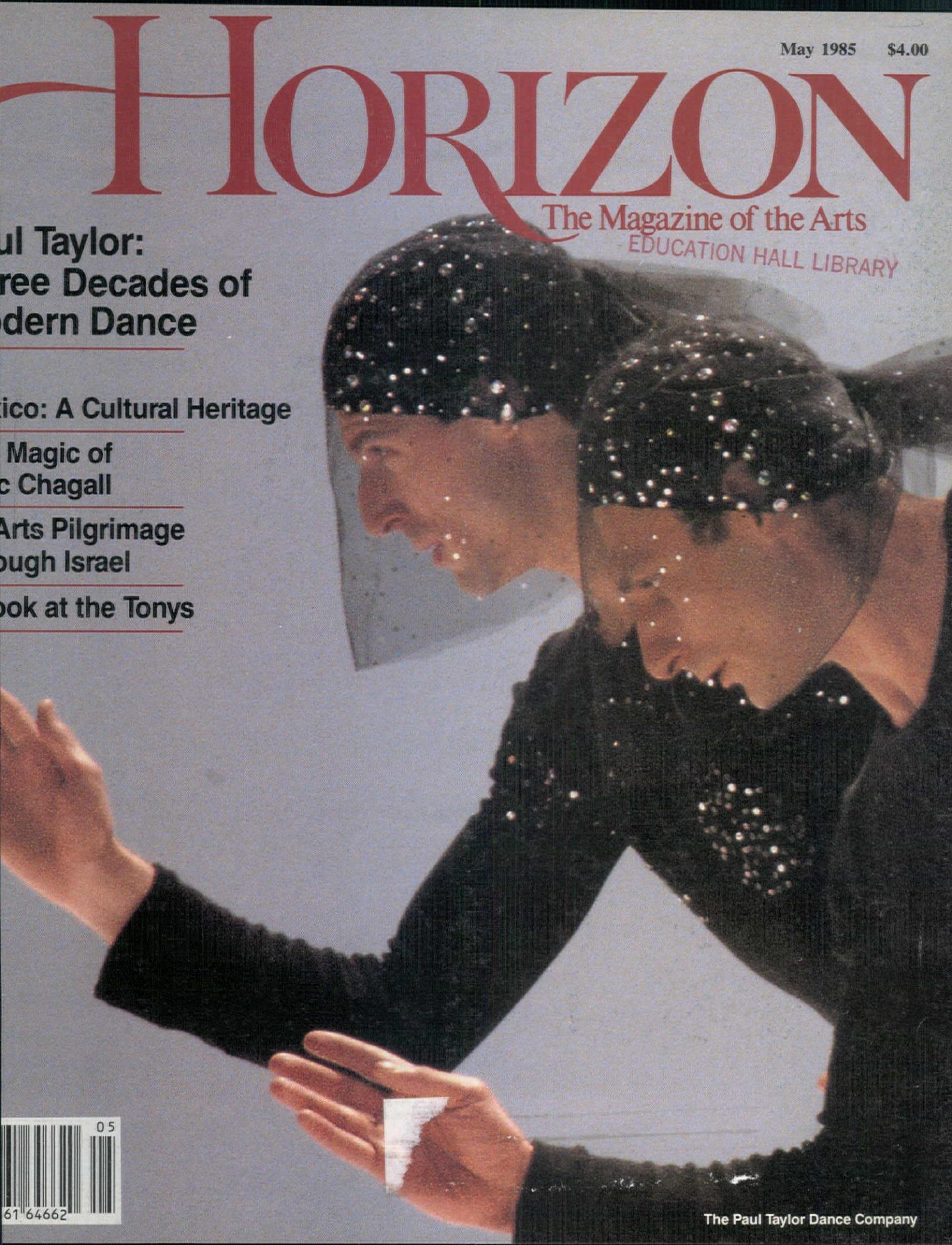

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# HORIZON

*Volume 28* *Number 4* *May 1985*


*Cover: Two dancers from Paul Taylor's* Lost, Found, Left. *Photograph by Susan Cook.*

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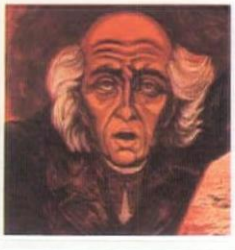

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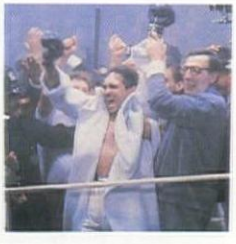

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HORIZON
The Magazine of the Arts

# New Alliances

Spring at HORIZON has unfolded like a night on Broadway. Debut performances came from our expanded New York staff, led by Associate Publisher John-Peter Hayden, Jr. The element of comedy was injected as we danced around paint cans and ladders in our new offices at 570 Seventh Avenue and a debut was launched as HORIZON forged an on-going partnership with the American Council for the Arts. A great season is underway.

It is a special pleasure to welcome John-Peter Hayden, Jr. to his new position as associate publisher of the magazine. He recently served as manager of development and marketing at the Museum of the City of New York where he published the Edwardian Christmas catalogue, along with a long list of related museum projects. An elegant, charming gentleman with incredible savvy and tremendous marketing skills, John-Peter has already made an indelible mark at HORIZON.

Joining him in the New York office is David J. Fandetta as assistant promotion director. David was associated with F. Schumacher & Company for five years as showroom manager and has lived in New York since completing his degree in journalism. Also new on the masthead this spring is Barry Weiss, assistant advertising director. Barry, previously with the Museum of the City of New York, holds a degree in political science and journalism from Syracuse University. Richard Slavin, III, most recently director of the National Trust Property, Lyndhurst, rounds out the newly expanded sales and development team as advertising sales representative.

I am also pleased to announce a new association between HORIZON and the American Council for the Arts. A national service organization, ACA works on behalf of all the arts, drawing on the talents of leaders from business, education, labor, philanthropy, and art fields. Beginning this month, you will enjoy a regular editorial column by ACA president Milton Rhodes, "ACA: A View from the Field." Additionally, all ACA members will receive each issue of HORIZON magazine. Their copies contain a 16-page publication, "Vantage Point," briefing them on timely issues, creating a unique forum for discussion and analysis.

Because of our parallel commitments to the arts in America, this alliance is particularly productive and natural. The inspiration came from Ed Bloch of AT&T, one of the country's great champions of the arts, and ACA board member Mary Shands. When Ed first suggested this project, we were honored and eager to proceed. He challenges and inspires us all. ACA president Milton Rhodes is another key component of the alliance. His column will update you on current affairs in the arts. This soft-spoken Southerner with a steel spine brings a rich background of arts leadership to both the ACA and to the readers of HORIZON.

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# ACA: A View From The Field

## . Forum
## ›r Debate

*are you?*

a society that is accustomed to demographic ralities, that question is likely to be answered citing the categories to which you may belong. 're an upwardly mobile professional. Your ehold income is in excess of $30,000. You dine wo and one-half times a week. (Or is it that ıave two and one-half children?) You drive to in a fuel-efficient car.

ere are no limits to the ways in which you can ımmed up without ever really describing what es, what matters, and why.

let me begin with one almost certain assumpmore qualitative in nature: Somehow, in some the arts are important to you. The fact that have come upon this column in HORIZON azine bears witness to that.

›w another question, perhaps more to the t: *Who are we?*

e're the American Council for the Arts (ACA), for twenty-five years our goal has been to find s to make the arts as important to the *nation* ıey are to you individually. The strength of ›le can be gauged by the qualities of character describe them, and believing that the arts er—that they make a tangible difference in our s—is one such quality.

ıt between creation in the arts and their appre- on, a shadow sometimes falls. There may be ncial, political, or philosophical obstacles. Ac- may be limited, and then only to the fortunate who can afford the price. Both performing and al artists, whose creative gifts are the source ur enjoyment, may be discouraged from de- ping young talents "the marketplace" ignores. n this last issue—which is part of the broader c of the individual creative artist in society—I reminded of something I heard this past fall in cago, at an ACA-sponsored regional meeting he needs of artists. The speaker was John David ›ney, and what he said struck home.

Society has the responsibility to send to the st symbols and signals that it needs his work, imaginative input, that spark of the inventive ıtion to problems. Our GNP of good art ances life on so many levels. If we truly con- r the arts to be important, let us re-examine resources and work to establish their purposeful

place, so that the vibrancy of the artist's presence in our society can enter the public domain and enrich daily life."

In a way, the question of *who* we are becomes a question of *why* we are—and for ACA, the answer lies in the range of issues facing us today, such as the role and support of the individual creative artist. These issues demand our attention if the arts are to be recognized as an essential element in society.

This is the stuff of which more than just dreams are made. It is the stuff of public policy and public practice in the arts.

The issues, of course, are numerous. Why is it that after so many years of advocacy and public debate, the arts are still treated as a poor stepchild in our public schools? Are cultural programs an instrument of international peace and understanding, or are they being withheld in the name of diplomacy? Are we now in a "golden age" of private and public support of the arts in this country and, if so, how will arts institutions survive once this age begins to decline?

The questions may be simple, but the answers are not. In fact, I doubt whether any four or five of us, brought together to address these topics, would each come up with the same solutions. Yet great debate is sometimes the mother of great inventiveness, and debate that springs out of real need is even more compelling. That's why subsequent columns from ACA here in HORIZON will begin to tackle some of these issues head-on and why *your* opinions, as part of this national debate, are important to us.

*The status of the arts in public schools is one of the major arts-related issues facing the nation in the nineteen eighties.*

After all, we may find that when it comes to honoring and cultivating the arts, who *you* are or who *we* are is really the same.

*—Milton Rhodes, President*
*American Council for the Arts*

Find out how you can receive a free copy of Louis Harris's new survey, *Americans and the Arts 1984*, by becoming a member of the American Council for the Arts by June 30. Write to Milton Rhodes, President/American Council for the Arts/570 Seventh Avenue/New York, NY 10018. □

# Cross Country

Kurt J. Wagner, MD. and C. Kathleen Wagner Collection

*Left: Toulouse-Lautrec's immortal study of Paris dancer Jane Avril pulses with animation and vivacity. This, and other posters like it, were designed for one purpose—to sell, whether it be the latest dancer at the Moulin Rouge or a bicycle.*

## Art

### Selling Toulouse-Lautrec

In late nineteenth-century France, during the Belle Epoque, the poster would scale its greatest heights and became an art form of its own. Industry had money for advertising; theaters, concerts, and the circus were packed with a newly prosperous bourgeoisie; and French printers were the best in Europe.

Perhaps the greatest poster artist was a painter who came a few years later: a sickly, bespectacled semi-dwarf who was obsessed with his own ugliness; who made his friends among the riffraff of nocturnal Montmartre, although his noble lineage went back for a thousand years; and who died of drink, disease, and despair before his thirty-seventh birthday: Count Henri-Marie-Raymond de Toulouse-Lautrec-Monfa.

One of the most powerful and original artists of his era, Lautrec's loves were Japanese prints, Daumier, animals, and a changing constellation of singers and dancers—La Goulue, Jane Avril, Yvette Guilbert, Loie Fuller—who burst across the night sky of Paris like short-lived shooting stars. His style—with its smooth, flat swipes of color; black outlines as bold as medieval leaded glass, brilliant "spatter" technique; and theatrical manipulation of perspective, angle, and movement—turned the academic art world upside down and curiously anticipated twentieth-century abstract art. Today, they are favorites among poster collectors.

One such collector is the Viennese-born, California physician Dr. Kurt J. Wagner. Starting with Chéret and Mucha, he fell under the Lautrec spell and then added twenty-three important contemporaries, such as Bonnard, Steinlen, and Grasset. Now 104 examples from his important collection are on view at the Los Angeles County Museum of Art through June 16, under the title of "Tou Lautrec and His Contemporaries: Posters Belle Epoque from the Wagner Collection.

From Chéret's *Olympia,* with its laughing c blown skyward by the thunder of the cymba has just clashed, to Lautrec's own immortal of Jane Avril kicking a black-stockinged leg air from a froth of petticoats, every poster with animation and vivacity and the none-too-promise of erotic delights. Bold twists of per tive, dramatic distortion of the human figur slam-bang sweeps of color or subtle pastels utilized to one end: to *sell*—whether it wa newest dancer at the Moulin Rouge, a bi chain, a cigaretter paper, a cup of chocola the latest best-seller. —*Joy DeWeese-W*

Sven Arnstein/CBS

*Right: Irish actor Gabriel Byrne portrays Christopher Columbus in a new CBS miniseries highlighting the explorer's early years and his journeys. Byrne himself has never been to America.*

## Television

### America Discovers Columbus

"When I got the role, I began to ask people they knew about Christopher Columbus," say tor Gabriel Byrne. "Everyone had the answer: Discovered America in 1492. Other they know very little." Those who tune in t CBS miniseries "Christopher Columbus," Byrne in the title role, will be able to elaborat tensively on that four-word answer. The six-dramatization, broadcast May 5 and 6, follow life of the Genovese explorer who led three ships westward across the Atlantic Ocean, ho to make landfall in Asia. He found instead the Indies and South America—a "new world."

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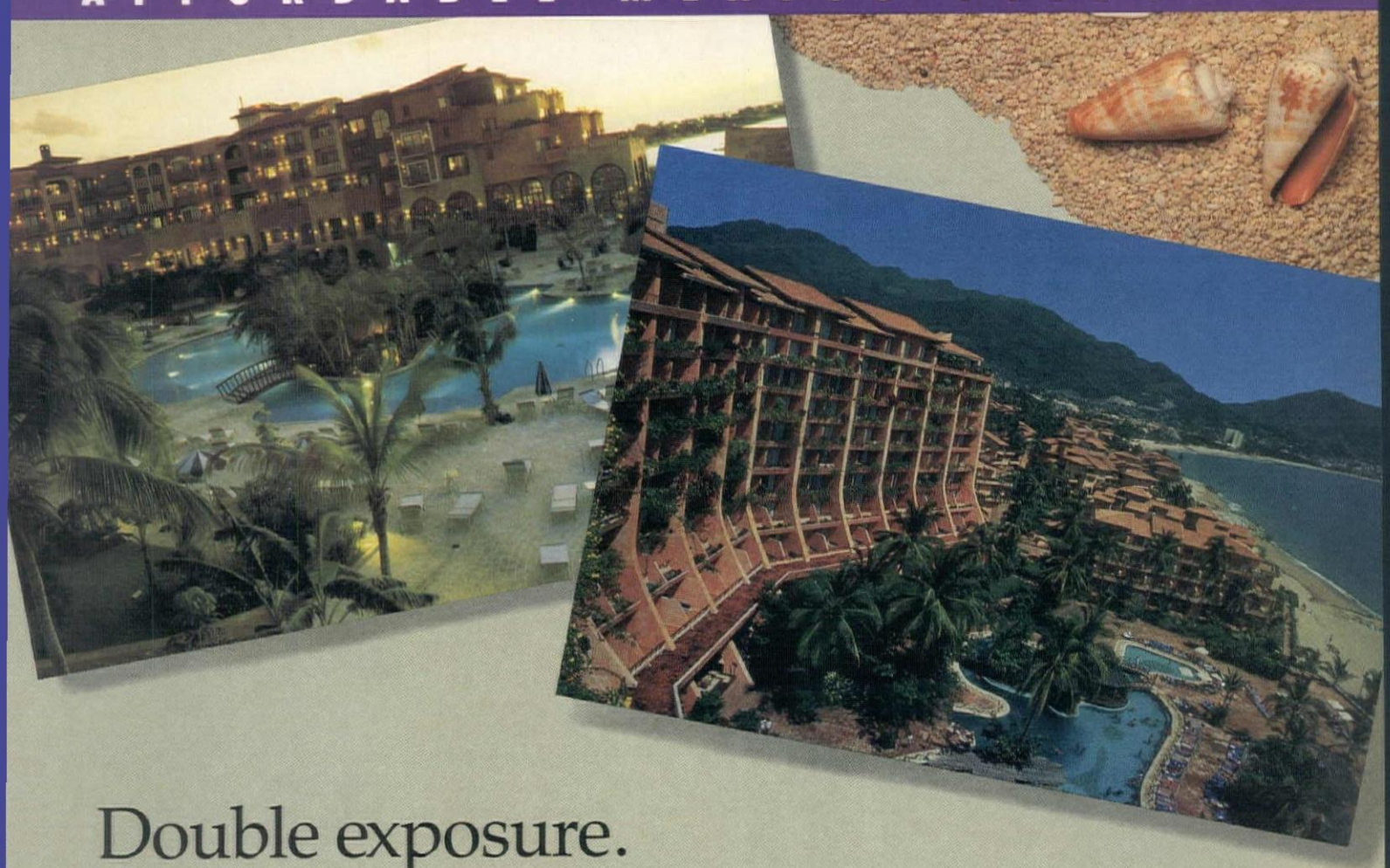

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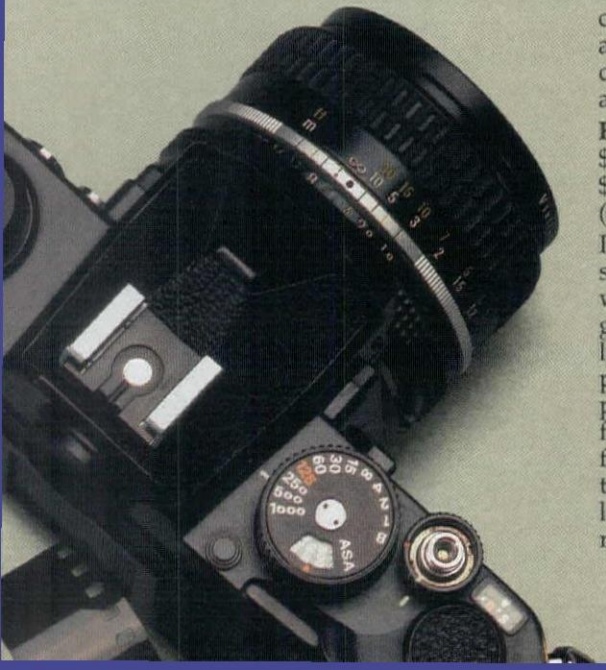

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Filmed on location in Spain, Malta, and the Dominican Republic, the production also stars Faye Dunaway (Queen Isabella), Nicol Williamson (King Ferdinand), Oliver Reed, Rossano Brazzi, Virna Lisi, and Eli Wallach.

The teleplay highlights Columbus's early years as a youthful expert in sailing and navigation; his frustrating attempts to amass support for his voyages; and, finally, the journeys themselves. And, true to the miniseries formula, "Christopher Columbus" has its romantic interludes. It dramatizes his courtship of and marriage to the aristocratic Bona Filipa Perestrello and his subsequent liaison with the orphaned peasant girl Beatriz Enríquez.

"To portray his complexities," says Byrne, "was exciting and also terrifying. But the opportunity to be the one to tell people what I think he was like is fantastic." In researching the man, Byrne found that Columbus possessed a certain ruthlessness. "I see him as a man of great hunger for personal power, a man whom very few people knew intimately. He didn't depend a great deal on relationships with other people to give him strength. He found strength in himself and in the journeys he made. I believe there are people chosen by someone or something whose function it seems to be to change the way mankind is moving. Columbus was one of those people."

Irish-born Byrne, anticipating his first trip to America, says, "When I go to America, it will also be a discovery for me. I'll be discovering a new world, not by ship but by plane—but I'll know the feeling."

### More Than *Moby Dick*

Having tackled William Faulkner, in an award-winning, 1981 PBS documentary, Robert Squier says, "I wanted to go back in our literary history for my next one." He chose Herman Melville as his subject, and after four years of shooting and editing, "Herman Melville: Damned in Paradise" will be shown on PBS stations in early May. (Check local listings for broadcast dates and times.)

One of Squier's aims was "to provide a more agreeable doorway to Melville than school usually does—*Moby Dick* is a bit too much for most twelve- or fourteen-year-olds to handle." Squier and his crew filmed in the South Pacific as well as Massachusetts (the locale of *Moby-Dick*), England (*Bartleby*), Jerusalem (the obscure poem "Clairel"), and at New York City's South Street Seaport. It was at the seaport that Melville, nearly forgotten as a writer, spent the last years of his life working as a customs inspector.

Squier wanted his camera to look at the world through Melville's eyes, while the soundtrack carries readings from the work associated with a particular locale as well as comments by Melville scholars. One thing he discovered about Melville was his modernity. "Henry A. Murray, who is now ninety-three and founded the American Psychological Association, was one of our program consultants. He said that in some ways, Melville had the jump on Freud."

Melville's fiction also reveals the man himself. Screenwriter George Wolfe observes: "He kept no diary of his creative life; most of his letters—except those to Hawthorne—reveal little of his mind; he wrote no autobiography as such. Yet, his fiction reveals the growth of a remarkably courageous thinker perpetually concerned with fundamental questions of human psychology and ethics." Perhaps this documentary will shed new light on the writer. Wolfe says, "Melville still generates in twentieth-century scholars sharper acrimony and disagreement about his life and work than any other major figure in nineteenth-century American literature. Like Ahab, he remains an enigma of great depth and complexity." —*Donald Chase*

## Photography

### Images for Auction

"The explosion of interest in photography during the 1970s is a truly remarkable phenomenon in light of the century and a quarter of neglect the medium and those practicing it suffered," wrote Lee D. Witkin in *The Photograph Collector's Guide* (1979), considered the bible of that late-blooming field. Witkin helped lift the lowly "snapshot" to the status of fine-art print. In 1968, he opened the Witkin Gallery in New York, among the first dedicated exclusively to photography. He started the gallery with a $6,000 investment, and he was sincerely skeptical that he would be in business six months later. Instead, he built that modest investment into a collection exceeding $250,000 in value.

Witkin died last September, but his thousand-item collection will live on when the photographs are offered at Sotheby Parke Bernet in New York May 7 and 8. Highlights include images by Julia Margaret Cameron: *Queen Henrietta Maria and Princess Elizabeth, Daughter of Charles I* and *Beatrice* (both circa 1860). There is also a vintage contact print of Imogen Cunningham's *Side*, inscribed on the back: "For Lee, forever, I. C.," expecte fetch $5,000-$8,000. Estimated at the same is the Edward Steichen photograph of Fred Evans looking at a self-portrait of F. Holland

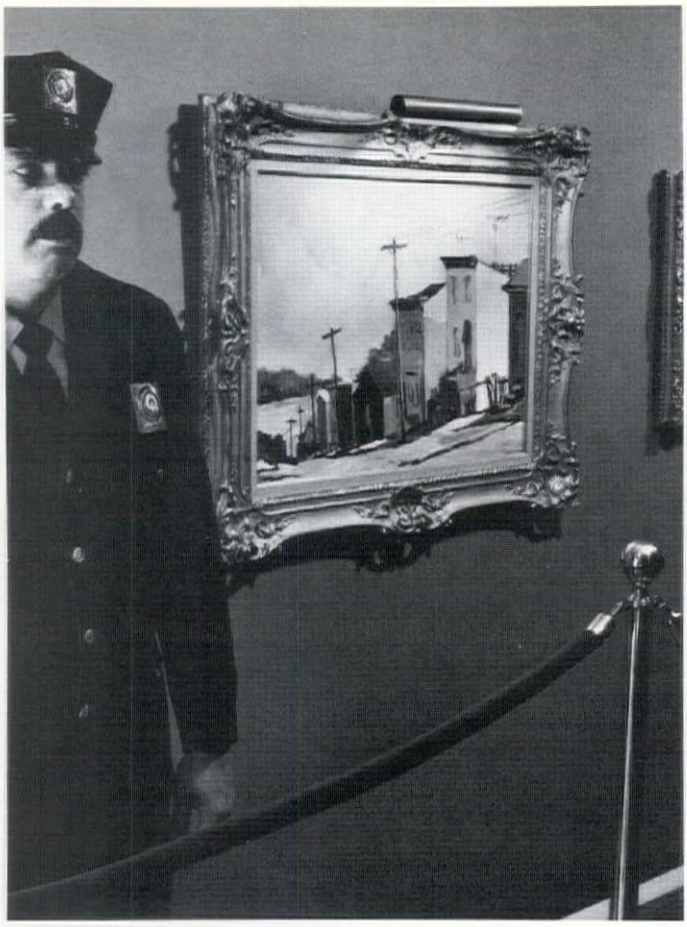
Iraqui-Jewish Refugees, Lydda Airport, Tel Israel, 1951, *by Ruth Orkin, part of Lee D. Witkin's collection to be auctioned at Sotheb*

## Film

### The Big Picture

*Creator* is exactly what veteran star Peter O'T would like to be in this charming and highly sorbing film about a brilliant, eccentric N Laureate at work on re-creating his long-dead v As wizard in residence at a posh California rese university, he has preserved her living cells for ty years, planning one day to bring her b Always encouraging his colleagues and stud to look for "the big picture" in their scientifi quiries, O'Toole enlists the aid of Mariel H ingway, an amorous free spirit determined to m the inspired "mad" professor, and of Vin Spano, a graduate student who prefers fallin love with Virginia Madsen to assisting O'Too his role of playing God. Only when Spano ne loses his lover does he come to empathize O'Toole, who by this time has realized his f in trying to revive the dead.

A King's Road production directed by Passer from a screenplay by Jeremy Le *Creator* is rich in metaphysical speculation ( big picture" being the quest for the meanin life), vivid characterizations enacted wi suspenseful and humorous situations, and sub matter provocative for any who have sec thoughts about the wisdom of genetic enginee and the ability of science to sustain life beyond moment of death. —*Gregory Sp*



# ONE PICTURE IS WORTH A THOUSAND HAMBURGERS

Wendy's has discovered there's an art to selling hamburgers. When Wendy's in Cincinnati decided to help local artists, they developed a calendar which featured paintings of scenes of the city, like the one pictured here. The calendar was sold for $1.19 in 26 of its Cincinnati restaurants. Wendy's donated 10¢ to the Cincinnati Commission on the Arts for each calendar sold. The calendar sales improved Wendy's image in the community and produced $2,000 for the Commission.

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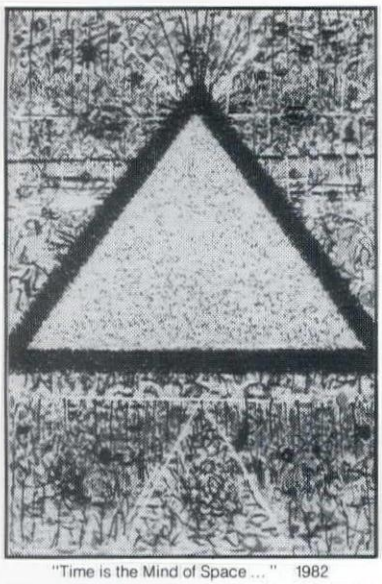

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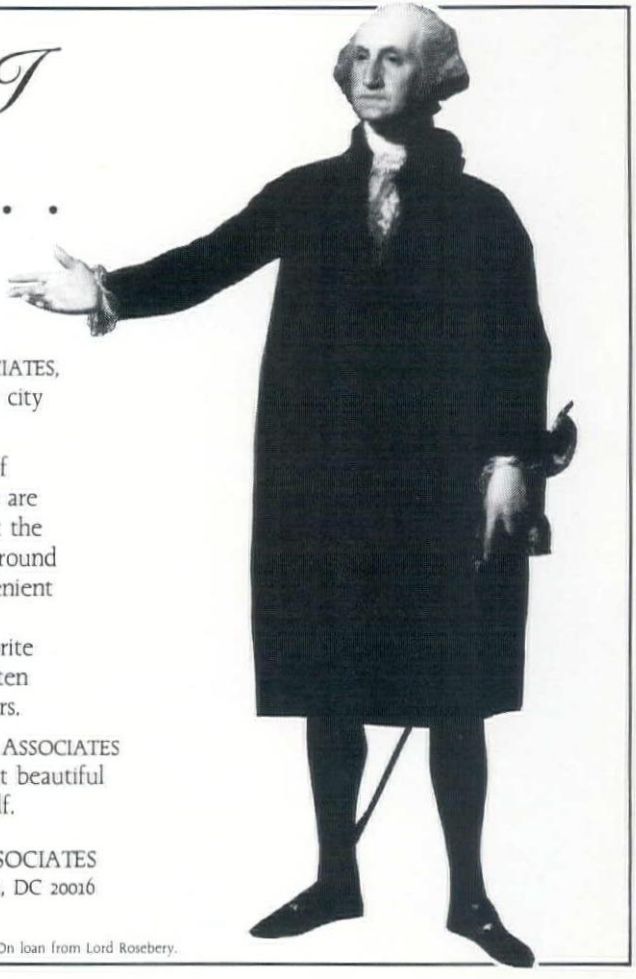

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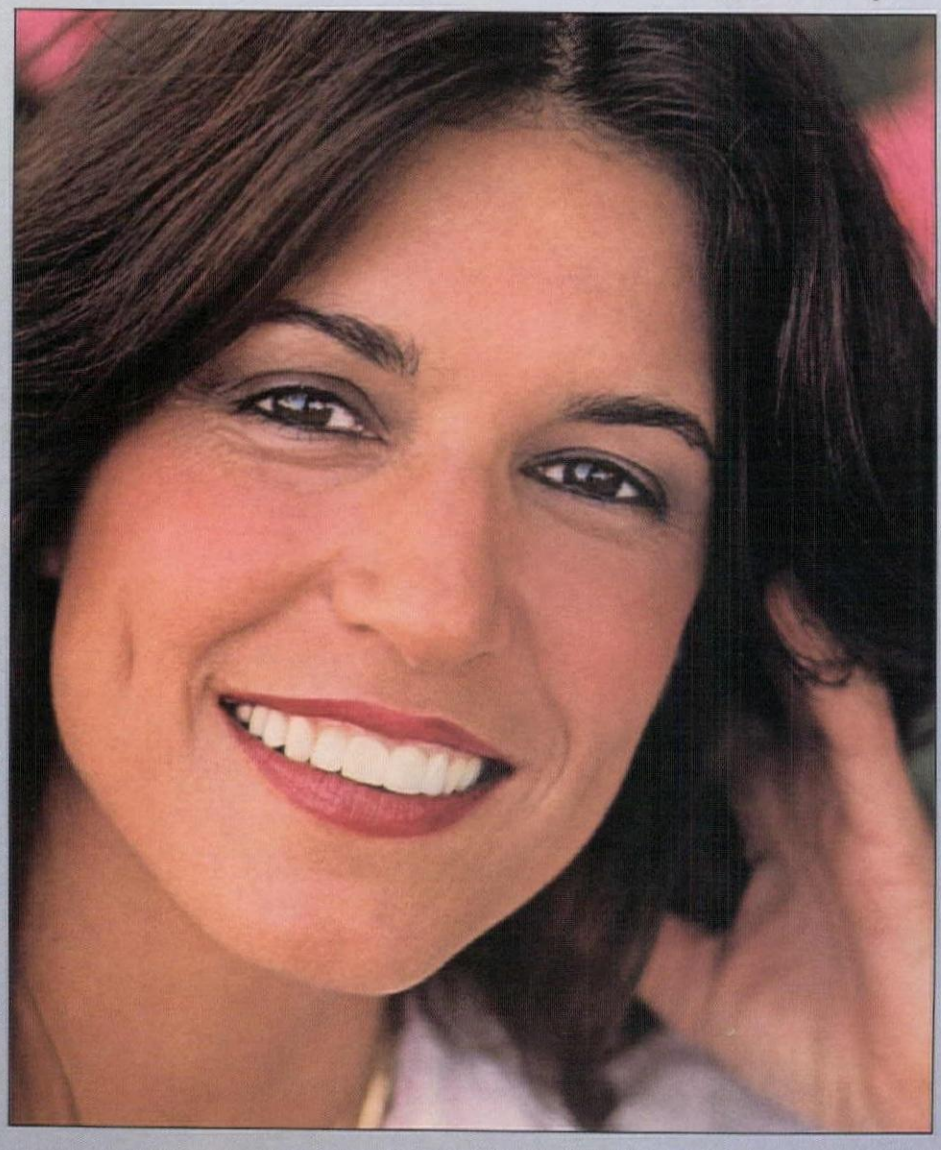

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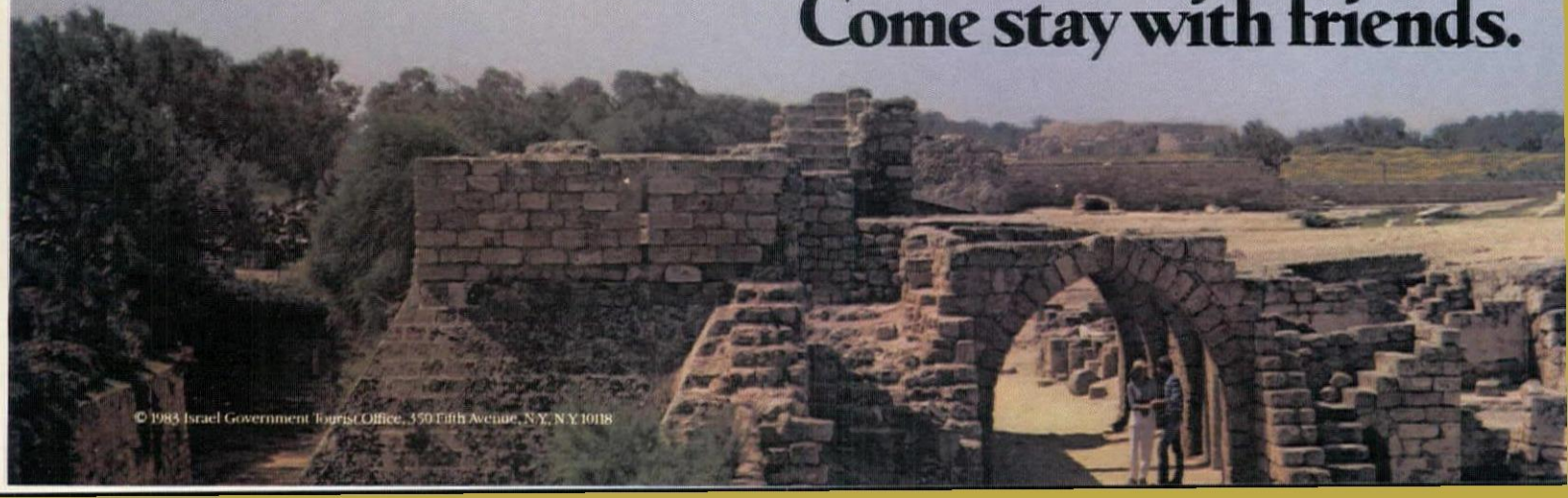

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# Books

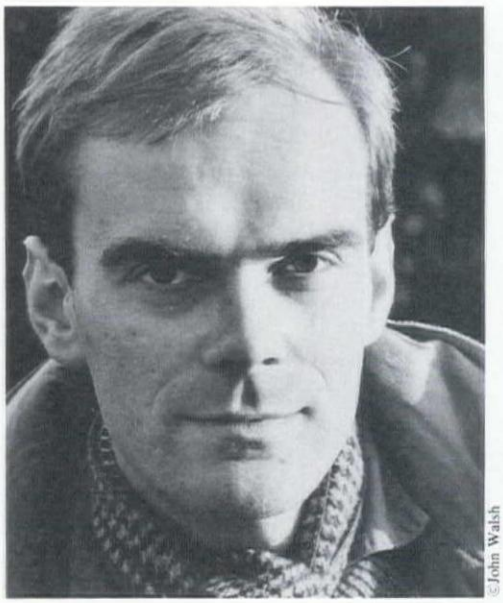
## 'rima Donna

ıe aim of this book," writes Rupert Christiansen, to suggest the rich individuality of prima don- as both women and singers, without resorting ither strings of anecdotes or abject diva worship." 'he book is *Prima Donna* (Viking, $18.95), a :ory spanning nearly three hundred years of at and not-so-great operatic singing and, eclectic ɔpera itself, taking in a good deal of social, ıural, and political history as well. Lucid and , even about the voices he obviously loves, ristiansen succeeds admirably in avoiding diva rship (almost too admirably, you may feel, if ıappens not be hurling himself at the feet of your ɔrite singer). Happily, he's less successful when ɔmes to avoiding anecdotes, which may not oc- in strings but do pop up with gratifying fre- ıncy. How could it be otherwise? Opera is surely most passionate of the arts. Many of these men lived, or are still living, with a passion to tch their art; their lives are the stuff from which ɛcdotes are made.

The first prima donna of whom we have any ver- ible record is Catherine Tofts, born in England und 1685. A great beauty with a well-developed ıse of turf, she seems to have sent her maid to ow oranges at an Italian rival appearing at *her* ater, the Drury Lane. She was popular enough command a performance fee four times greater n that of the leading stage actress of her day, and less a personage than Alexander Pope accused (in rhymed couplets) of avarice and pride. tired to Venice, she was falsely rumored to have ıe mad; to have turned Roman Catholic; and, ıt of all, to have sung for the Holy Father, who ıbsequently paid her scandalous attentions."

'Adulated, exploited, fought over, fighting back, blicly discussed, and probably libeled." This is w Christiansen describes Mrs. Tofts, but the de- iption could serve as well for many of her suc- isors. Some of them also gave substance to the gative stereotype of the prima donna's celebrated ims, which "often had solid reasoning behind m: not only were there artistic standards to main- n, but the singing voice is a sensitive physical trument which requires careful handling and sbanding."

Without being insistent, Christiansen is quite ɔd on the feminist aspects of his subject. He ints out, for example, that some "women find difficult to sing in pitch while menstruating, ing to the relaxation of abdominal tension," and, extension, that a singer who cancels for suspect reasons may actually be sparing her audience a sub-standard performance.



©John Walsh

*Rupert Christiansen tells all about famous divas.*

As to the prima donna's being undisciplined, some were. In the middle of love scenes, the nineteenth-century diva María Malibran "tickled her tenors or pinched their behinds; she introduced absurd dances at inappropriate moments, once falling flat on her face." But on the whole, these women were—by the very nature of their calling, had to be—extremely hard workers, like athletes training long for short careers.

What they didn't have in common, of course, is the attribute that gave each of them their distinct appeal—the quality of their voices. On that score, we have only the accounts of sensitive listeners for the first two centuries Christiansen covers. It's fortunate that many of these, such as Stendhal, were also sensitive writers. It is still virtually impossible to create in words the effect of a singing voice.

It may (or may not) be instructive to learn that Malibran "was early put into possession of an instrument two octaves and a half, if not more, in compass." To know that she is often compared to Maria Callas helps some, and it helps even more to know that "like Judy Garland, she seems to have communicated . . . a sense of someone pushing her own resources beyond all reasonable limits." But unless, like Renata Scotto during a séance, we are honored with a visit from Malibran herself, we can never truly experience her voice. *Prima Donna*, accordingly, becomes doubly interesting once it reaches the era of recorded sound.

Christiansen passes along a description of Adelina Patti hearing her own recorded voice for the first time and exclaiming in French, "Ah! My God! Now I understand why I am Patti! What a voice! What an artist!" If that's enough to make you want to rush out and find Patti's recordings, there are other descriptions to make this reader, at least, want to rush out and find Christiansen for a good fight. Calls the voice of the enchanting Luisa Tetrazzini a "perfect mechanical toy," does he? But disagreement over quality distinguishes opera as much as it does horse racing; it's refreshing to have such a largely intelligent book to talk back to.

The author is London-based, and more of *Prima Donna* takes place in England than the history of opera might altogether warrant. Still, Christiansen does cover Europe in some detail, with particular reference to the women whose careers were associated with Verdi, Wagner, and Strauss. There's a brief, but intriguing, section on castrati, as well as a chapter devoted to the great names of New York.

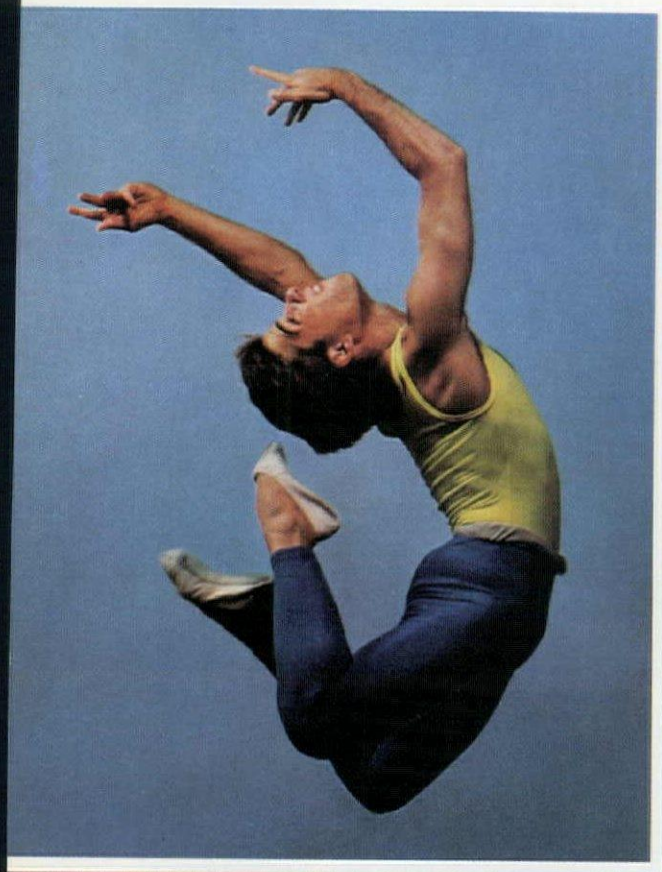
The reader with no knowledge of singing or opera will find the basic terms explained and the plots of the central repertory pieces neatly summarized. The reader with no previous interest in either subject may remain uncharmed. But those anecdotes are hard to resist. Here, for example, is Christiansen on Tetrazzini (perhaps making up for his failure to appreciate her art):

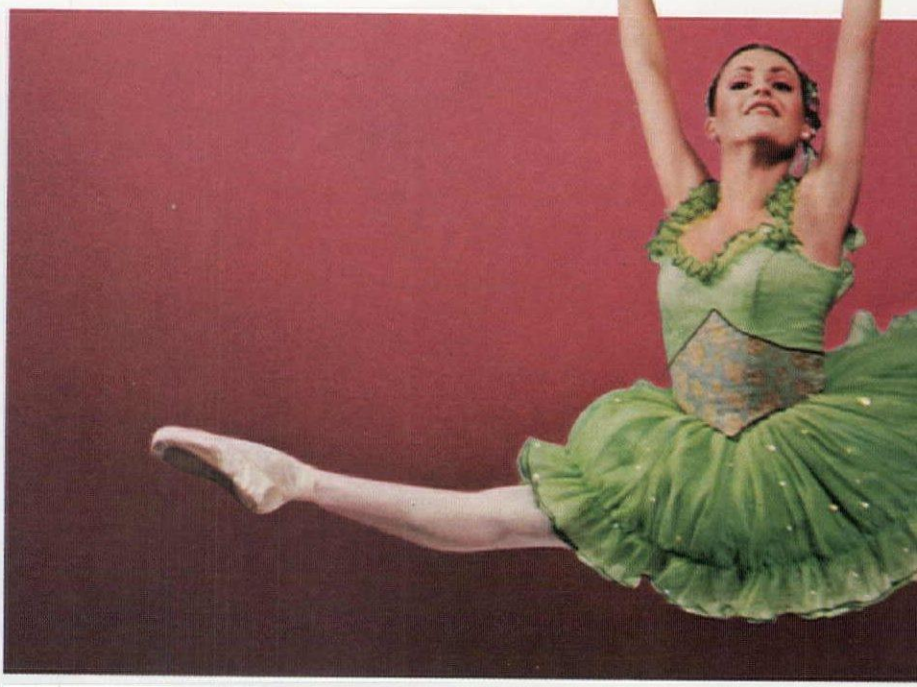
> Part of her appeal was her simple but abundant warmth of manner: at the beginning of concerts, she would pass round the platform waving, shaking available hands and kissing available children. The ritual became increasingly painful, however, and by the early 1930s, when she was in her sixties, she only endured the agonies and indignities of touring because she was desperate for money. The record producer Fred Gaisberg remembers a provincial matinee concert in 1933. The hall was virtually empty and the stage could only be reached from the dressing rooms via a narrow spiral staircase, up and down which the wretched Tetrazzini, covered in costume jewellery, extremely stout and in poor health, had to be firmly pushed. Gaisberg saw her kiss her rosary, tears trickling down her cheek.

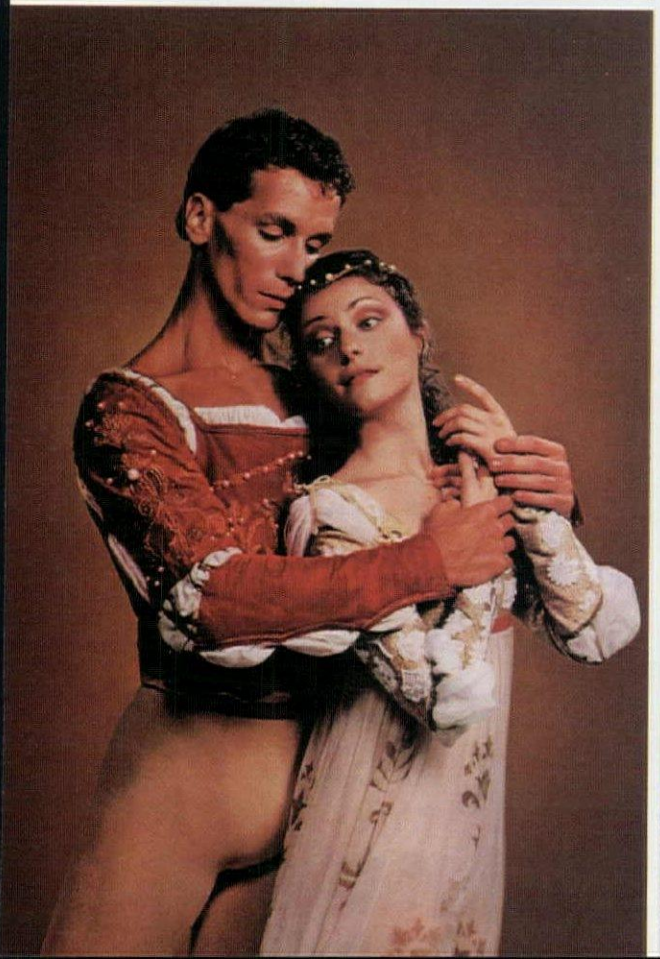
Tetrazzini once "bought an entire mountain on the unjustified assumption that it was 'made of gold.' " An emotional investment in the great ladies of opera can be similar. The grand thing is, as *Prima Donna* reminds us—sometimes the assumption is justified.

*—Joseph Mathewson*

# Johnny Apple







# ds of the dance.

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*(Top Left) Mark Goldweber in Gerald Arpino's "Trinity." (Bottom Left) Glenn Edgerton and Dawn Caccamo in John Cranko's "Romeo and Juliet." (Bottom Center) The Company in Gerald Arpino's "Jamboree." (Bottom Right) Patricia Miller in Frederick Ashton's "Illuminations." (Top Center) Dawn Caccamo in Gerald Arpino's "Confetti."* *© Philip Morris Inc. 1985.*

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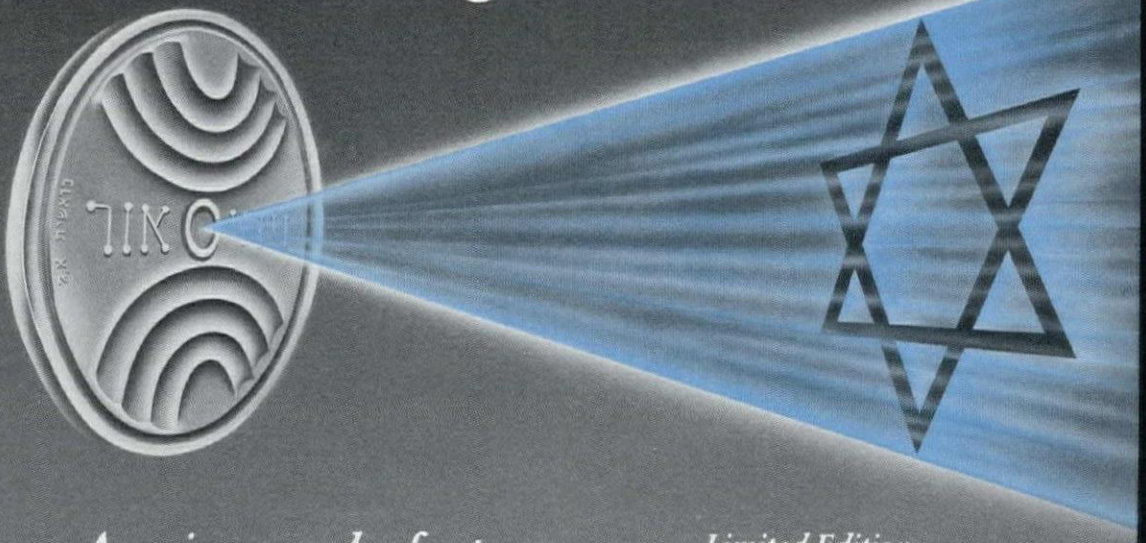

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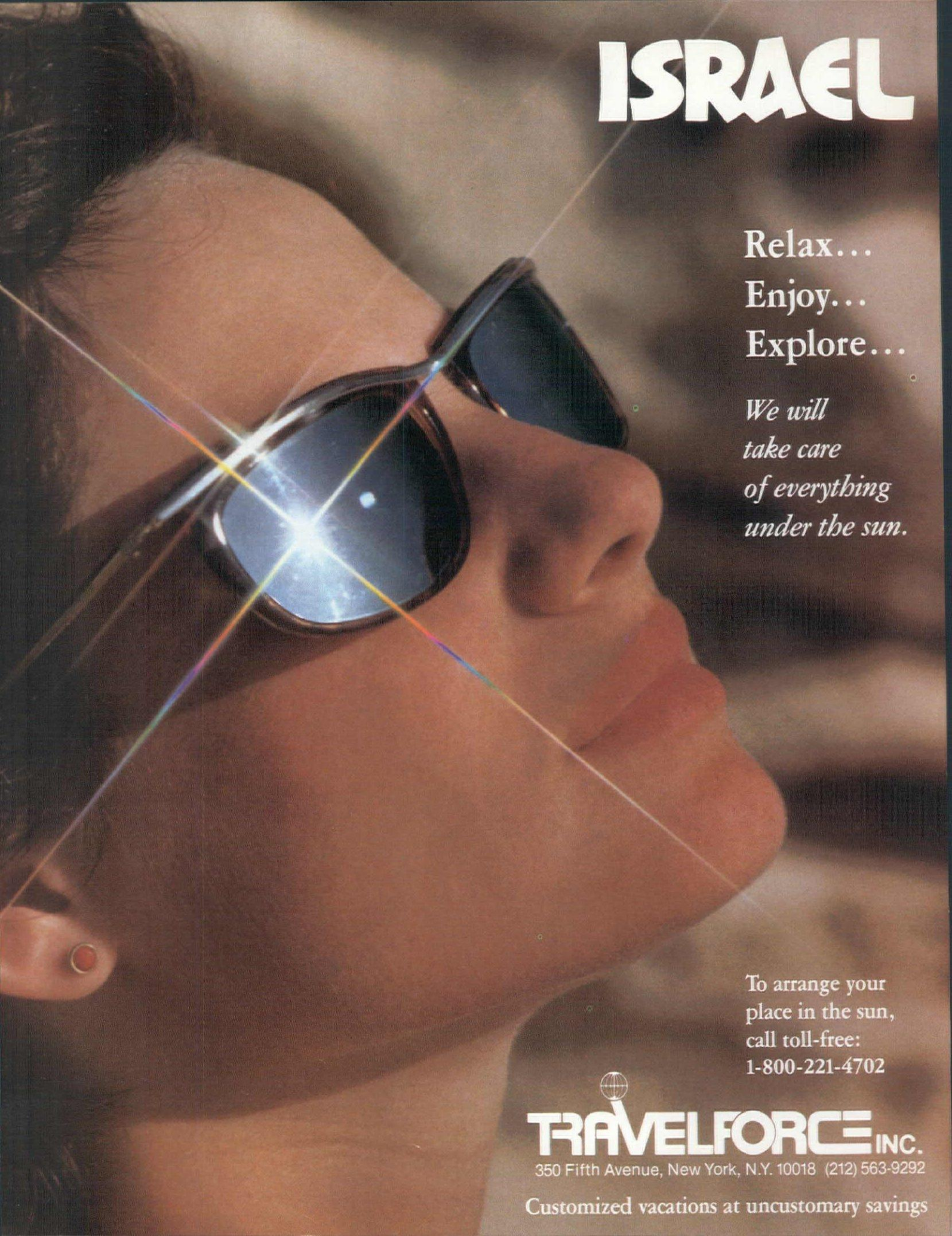
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# Sunday in the Park Gets the Pointillism

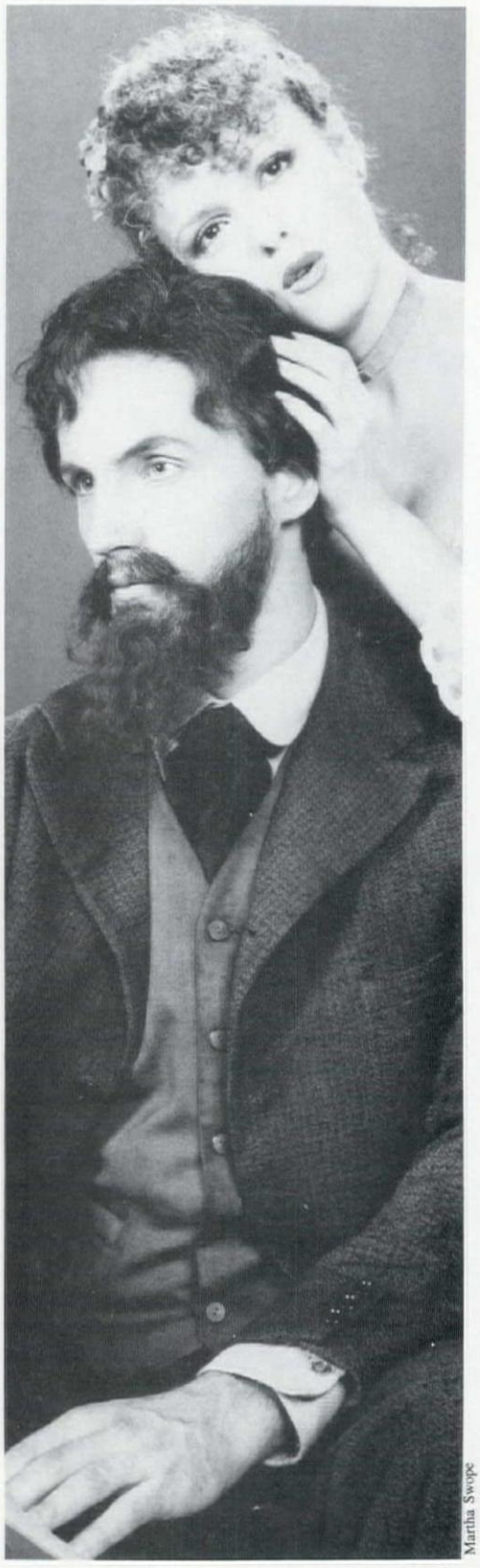
Art is often an imitation of life. The artist brings his unique vision and perception to a canvas, a stage, or a musical composition and lets us see ourselves in a new dimension.

I waited a long time to see Stephen Sondheim's newest and much-lauded musical adventure, *Sunday in the Park with George*. From what I had read, it appeared to be doing too many things at once. My fears were realized when I finally went. Sondheim had taken on the task of fusing a portrait of the life of the great French impressionist Georges Seurat with the painter's own best-known work, *A Sunday Afternoon on the Island of La Grande Jatte*—adding to this, music and lyrics whose staccato, stylistic tonality is reflective of the painter's placement of thousands of small dots of pure color on a canvas to give it a shimmering hue, reminding us that what we see is in the eye of the beholder.

"On one level," writes Sondheim, "lyric writing is an elegant form of puzzle, and I'm a great puzzle fan." Nothing makes this point more forcefully than *Sunday in the Park with George,* in which Sondheim has created not only the music and the lyrics but, along with James Lapine, a fascinating series of graphic images which let us watch the obsessed painter at work, his brush touching the giant canvas with dot after dot as single instruments play clearly delineated notes.

There are some good tricks, even if they are overused: a real soldier carrying a flat dummy of his companion, flat cardboard dogs popping out of the stage floor to take up their positions on the living canvas, trees appearing or disappearing at the artist's whim. Order, design, tension, composition, balance, height, and harmony are picked up in the lyric and in the visual effect.

It all should be dazzling and enriching, but sadly, like Peter Shaffer's play *Amadeus* and Ken Russell's numerous films about great artists, there is something too special and too elusive about great art to capture it this way.



Martha Swope

*Robert Westenberg plays Seurat and Bernadette Peters plays his model Dot in the hit musical* Sunday in the Park with George. *Sondheim's staccato music and lyrics and Lapine's series of graphic images reflect Seurat's pointillistic style.*

That is not to say that great works of art d translate to other media. *Romeo and Juliet* insp composers from Berlioz and Tchaikovsky to kofiev and Gounod; numerous choreograp have made splendid ballets from the story. E the Broadway musical *West Side Story* is a mo interpretation. But taking a naturally romantic s from one medium to another is very different f capturing a painting, its painter, and its era musical entertainment.

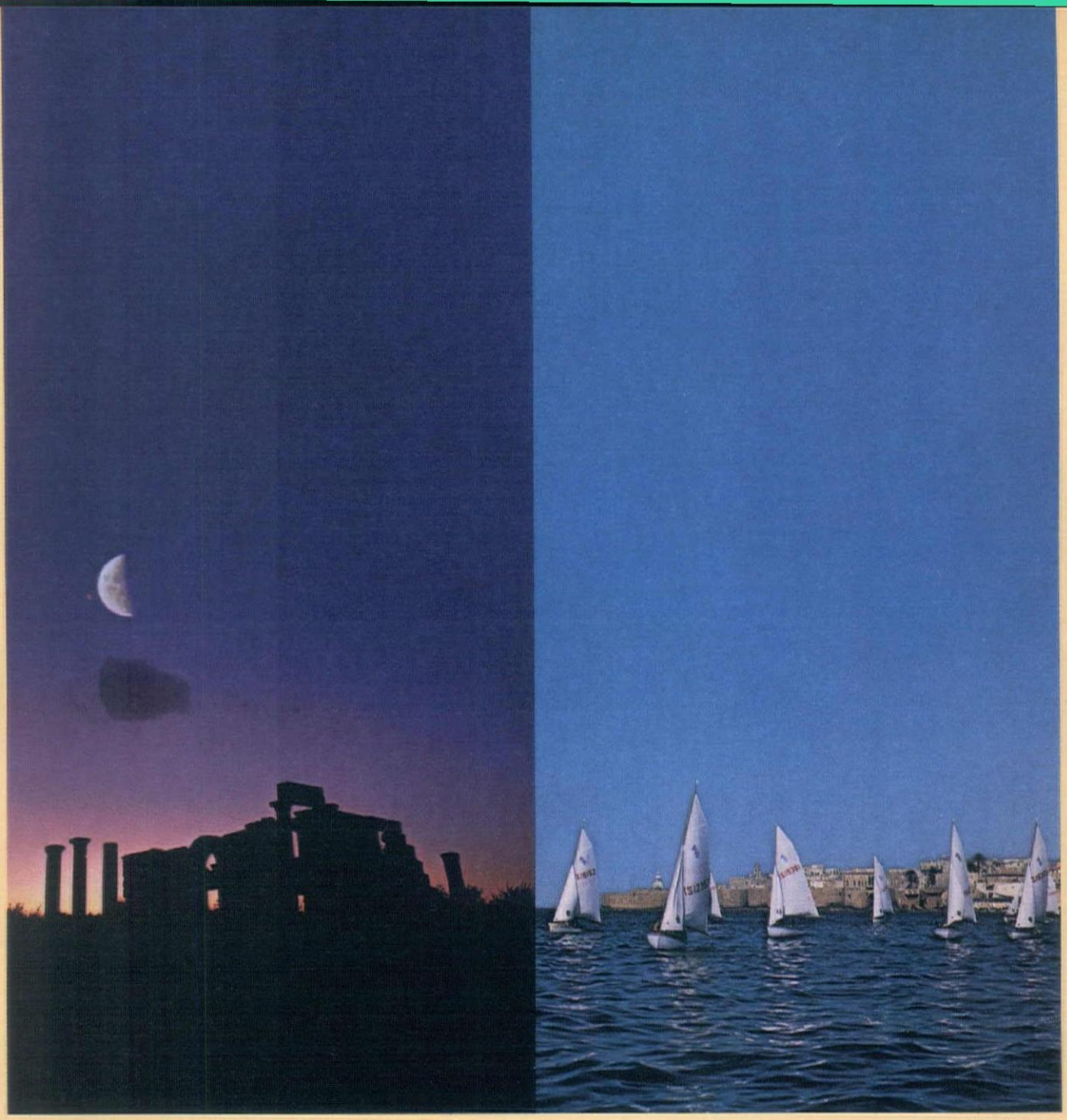
Sondheim's oft-repeated desire for freedor artistic expression, for understanding the art almost excruciating pain and loneliness, find apt metaphor in *Sunday in the Park with Geo* His canvas, like Seurat's, is enormous. While first act concentrates totally on the creatio Seurat's masterpiece, the second deals with commercialization and corruption of art in cont porary society. Art has always been subject to b Sondheim has simply chosen to show us the rent genre.

The play's best moment probably is when the tional grandson of the painter returns to the on the once-delightful island in the Seine—the ject of the family's artistic heritage—only to it grossly overbuilt with the kind of aluminum-a glass skyscrapers which have made it popul known as Paris's Madison Avenue. If there message beyond the obvious plight of the artist recognition and understanding in a world of ph tines, it is captured in the best song of the sh which tells us that the only things an artist le behind are "Children and Art." That appears to for Sondheim, the key piece to the puzzle.

As much as, or more than, any other liv musical-theater composer and lyricist, Sondh has earned the right to experiment, to reach bey the accepted commercial formulas of the Bro way stage and create, without concern for crit acclaim or popular kudos. *Sunday in the Park George*, like Seurat's overwhelming painting w it was first exhibited in 1886, leaves many in audience puzzled, at a loss as to just what to th or feel about what they are seeing. That, too the fair prerogative of the artist.

However noble the experiment, however vast imaginative resource, the subject is at the same t too big and too subtle for the Broadway stage. H pily, with the dearth of good theater on Broad and thanks to Mr. Sondheim's well-deser reputation, the show has been a sellout sinc opened last May. With luck, it will breed more forts to bring new vision to mainstream Ameri theater.

—*Peter J. Rosenw*



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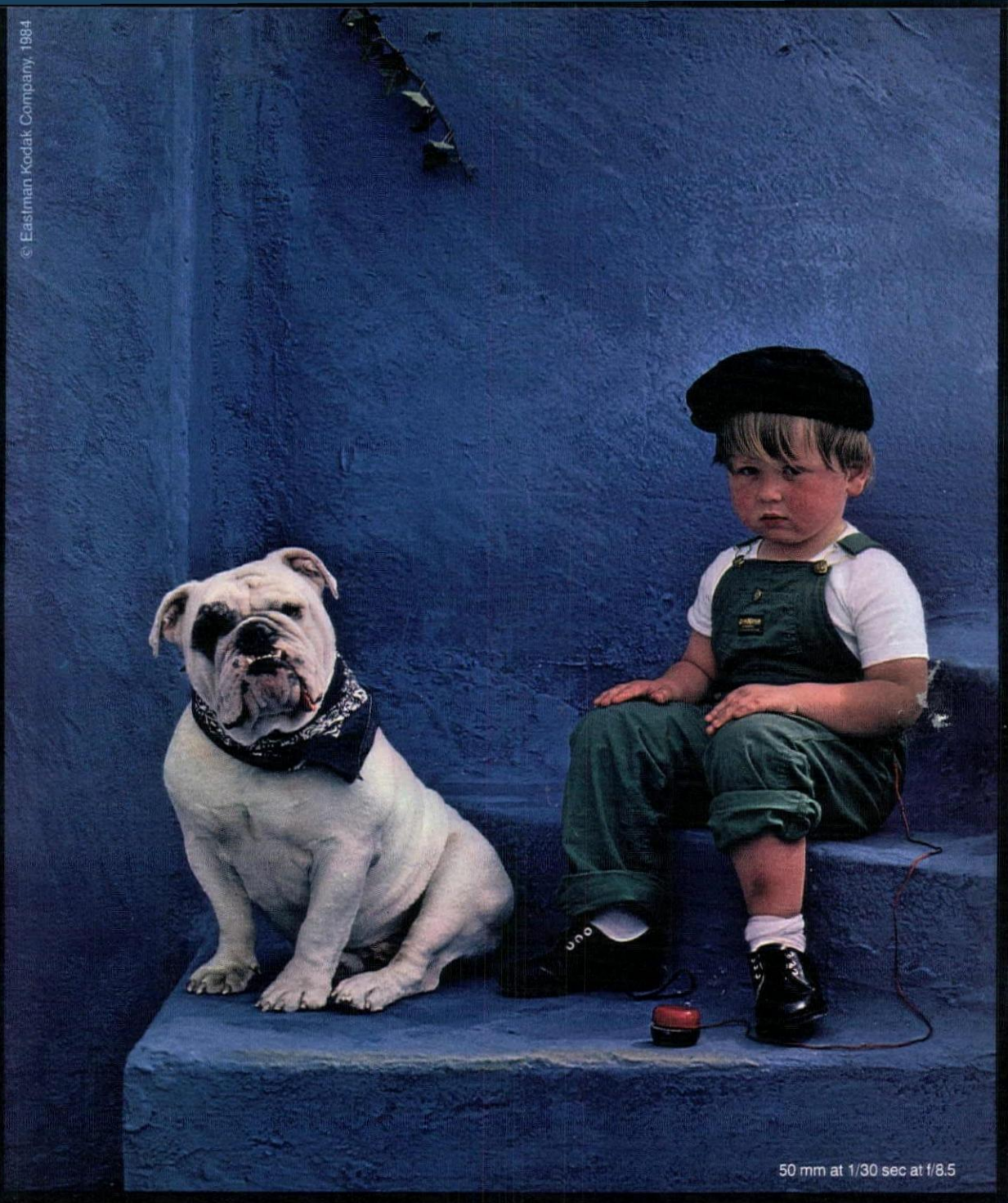

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# Entr'acte

## Continuing Chekhov

*...en was the last time you saw Chekhov and held ...r breath?* —*Glenna Syse*
Chicago Sun-Times, *12/7/84*

...discussed the astonishing revelations ...enwolf Theatre's production of *The ...* in terms of the Midwest's affinities ... and Austin Pendleton's superlative ...owever, to appreciate the excellence ...action, one must also look at the Step... Acting Company and, most importantly, ...terful new translation.

...re Company has been ...lazing Chicago ...ences since 1974, when a ...all group of actors banded together to form a ...llective theater company and began developing ...heatrically heightened style of naturalism that ...usually brash, often eccentric, but always ac...rate in its highly entertaining distillation of a ...aywright's truth. When New York producer ...ayne Adams brought the Steppenwolf's *True ...st* (by Sam Shepard) to New York in 1982, the ...mpany gained national prominence (and added ...*ue West* to the pantheon of Shepard successes ...er its disastrous 1980 premiere at the New York ...akespeare Festival's Public Theater). Through ...lams's midwifery in subsequent seasons, the ...eppenwolf productions of C. P. Taylor's *And a ...ghtingale Sang* and Lanford Wilson's *Balm in ...lead* were also moved to New York-hit status, ...ereby solidifying the Steppenwolf's national ...putation (and restoring two fine, but forgotten, ...ays to the national repertory).

With this recognition and success has come the ...evitable commercial grabbing of new talents that ...reatens a company's creative cohesion. The most ...vious example is John Malkovich, who has been ... frequent leave from the company since his startl...g New York debut as an actor in *True West* (and ...en as a director with *Balm in Gilead*). He re...ived a Tony nomination for *Death of a Salesman* ...d an Oscar nomination for *Places in the Heart*. ...ger to work with this new artist, Dustin Hoff...an reportedly delayed rehearsals for Broadway's ...*eath of a Salesman* while Malkovich completed ...ooting *The Killing Fields*. The Steppenwolf has ...ken action to guarantee its longevity through the ...rmation of a farm-team Second Company, many ... whom performed in the landmark *Three Sisters*. ...Malkovich was away, as were a number of the

©Lisa Ebright

*The Steppenwolf Theatre Company Ensemble.*

actors continuing in the Off-Broadway production of *Balm in Gilead*, along with actors from the Circle Repertory Company—which has similarly suffered from the frequent absences of its best-known actors.)

The intense ensemble work of the Steppenwolf actors, however, continues at peak excellence, as evidenced in *The Three Sisters*. (Their current production is August Strindberg's *Miss Julie*, which continues through June 16.) The acting tends to be of such compatability, of such team work, that it is difficult—and unfair—to single out performers. But Joan Allen's Masha was such a remarkable creation that it must be mentioned. Her Masha had an extraordinarily vivacious personality that was trapped in a boring world—but Masha herself was never bored or boring. She struggled feverishly to squeeze fascination from her arid circumstances. Finally, with all her hopes tragically thwarted, her frustrations boiled over as she clawed desperately at the boots of her departing (and sadly unworthy) lover.

Allen's success was due in large part to the translation. It was originally commissioned and produced by the Hartford Stage Company and then further polished during the Chicago rehearsals. Long associated with Chekhov, Lanford Wilson has even been called the American Chekhov because of the humanity and manner of construction of his "ensemble" plays such as *Fifth of July*, *The Mound Builders*, and *Angels Fall*. Back in 1969, during its first season, the Circle Repertory Company (of which Wilson is a cofounder) presented two versions of *The Three Sisters*—one traditional and one experimental—on alternate nights. Later, when Wilson ran into a dead end in writing the last act of *The Hot L Baltimore*, he turned to *The Cherry Orchard* for inspiration. Noting Chekhov's final-act, bittersweet departure—complete with champagne—Wilson quickly finished his last act by having a whore bring champagne on stage so that the residents of the run-down hotel can celebrate their undesired leave-taking.

Unlike most translations prepared by theater professionals (which are made, without any knowledge of the original language, by picking lines from several different scholarly translations), Wilson prepared for months, studying three hours a day, five days a week, with a private Berlitz Russian instructor. The result has been praised by scholars as being the most accurate, most true-to-the-language-and-spirit, translation ever. More importantly, the play now works with thrillingly vibrant emotions and breath-catching dramatic action. It's as though it were a museum masterpiece rescued from centuries of dark varnish so as to reveal telling details and brilliant colors no one realized were there.

Wilson struggled to maintain the rhythmic cadence of Chekhov's Russian, thereby revealing more poetry than one knew was there. The translation is, appropriately enough, in the style commonly called lyric naturalism—the style of which Wilson is our leading living exponent. His greatest problem (and greatest triumph) was in Chekhov's nontranslatable idioms. For example, in the Russian language, Masha's dinner toast is a dark, double entendre about life that utilizes a metaphor having to do with the short season during which one can enjoy raspberries. Previous translations have Masha declaim, "It's a rosy life and we only live once" or "Let's all get drunk and make life purple for once." Wilson's Masha says, "Life's the berries. Too bad the season's so short. What the hell!" The foreboding comment about life is intact, but also evident (as it is in the Russian) is Masha's vigorous, playful nature. And yes, Masha swore in the original, but not in any of the prissy previous English translations.

While the Steppenwolf production is fated to become only a cherished memory, we are fortunate to have this new translation—virtually a new play. In fact, if one wants to experience fully Chekhov's vital masterpiece, one would have to avoid any production that does not use the Wilson translation.

—*Milan Stitt*

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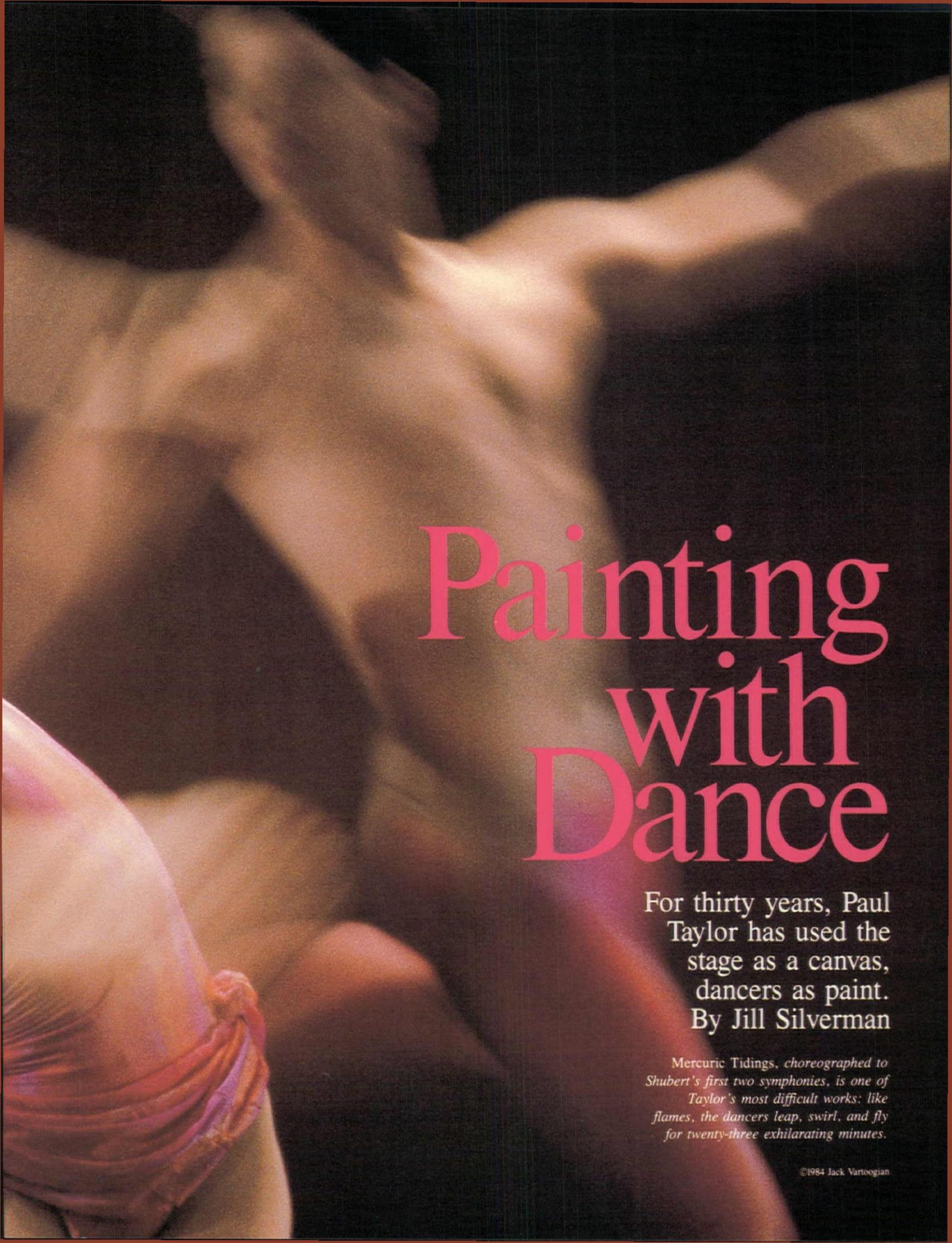

# Painting with Dance

For thirty years, Paul Taylor has used the stage as a canvas, dancers as paint. By Jill Silverman

Mercuric Tidings, *choreographed to Shubert's first two symphonies, is one of Taylor's most difficult works: like flames, the dancers leap, swirl, and fly for twenty-three exhilarating minutes.*

©1984 Jack Vartoogian

Something essential is captured in the way they make contact with the earth.

Serge Lido

Three Epitaphs, *one of Taylor's earliest pieces (1956), is being revived on his current tour. The dancers are sheathed (by a Robert Rauschenberg design) head to foot in black with pieces of mirror adorning the hoods. Rauschenberg calls* Epitaphs *"either the funniest or the sadde thing" he's ever seen*

I don't know what in the world I would
e been able to do other than be a choreographer,"
; Paul Taylor with a broad grin. "I can't imagine
ng anything else. There are things I would have
d doing—art, for example. But I wouldn't have
n good at it. If you think you're talented in this
, it's your responsibility to use that; it can force
into a life that may not be ideal, but—," he
ises, deep furrows forming above his brows, "at
st you have something to do."

For a tall, handsome choreographer with saucer-
e brown eyes and a slow, Southern manner,
eping busy has never been a real problem. His
olific talent and enthusiasm for dance making
e built a splendid company of seventeen dancers
l a repertoire of more than eighty works. This
son marks the thirtieth anniversary of the Paul
ylor Dance Company, and the celebration began
s spring with a month in New York, followed
domestic tours through the fall. For the occa-
n, Taylor has revived two of his best-loved
ices—*Aureole*, choreographed in 1962 to music
Handel, and *Three Epitaphs*, created in the late
50s (with lighting and costumes by Robert
uschenberg). Exxon has also awarded the dance
mpany a special $100,000 grant (over a three-
ar period) on the occasion of the anniversary.

In modern dance, Taylor is known as an eclec-
individualist, historically flanked on the one side
old-guard moderns such as Martha Graham and
erce Cunningham and on the other by those cho-
ographers—such as Lucinda Childs and Laura
an—who were seen as strident experimentalists
the 1960s. In his own way, Taylor has explored
bjects of both areas and developed a movement
lette that allows him to create dances which are
metimes theatrical, sometimes absurdist, some-
mes pure movement. These works range from
wdy and biting social commentaries, such as
*oven Kingdom*, to majestic studies of unfettered
ovement, such as *Arden Court*.

Like fellow Southerners Faulkner and Williams,
aylor's eye penetrates the surface like a writer,
nslating his findings into physical activity. He
ares their facility for observation, compassion,
d clarity; his ability to laugh is no foil for the
ensity with which he can evoke the tragic, futile,
d animal sides of human behavior.

Taylor's dances mesmerize the viewer with sheer
sual power. Varied, energetic, and rigorous,
ese works come to life through the bodies of his company members, who slice the stage with a unique brand of grace and sculpted athleticism. Taylor's dancers are rooted to the ground, yet they are fast—often seeming to skim the floor's surface. Something essential is captured in the way they make contact with the earth. Their bodies express a sense of volume and weight in the square carriage of their hips and shoulders. Arms and legs fly effortlessly from the joints, while the body shifts and buckles into one contained form after another —dancing that is kinetically lyrical.

The qualities that animate his dances—airborne and earthy, liquid and quirky—flash through his comments and gestures like brief clues to his own sensibility. Bits of candor poke through his pensive expression. Inside the khaki pants, brown flannel shirt, and running shoes lives an intensely reserved individual, who at first sight might pass for a gentleman farmer with the deeply utilitarian streak of someone who simply lives and doesn't talk about it.

As he sits in the living room of his nineteenth-century home in lower Manhattan, Taylor's relaxed style is riddled with a quiet manner and ever-present humor. "Things that are funny to me are things that are so terrible that you can't do anything but laugh," he chuckles. "It's not really black humor; it's a quirkiness in my mind that's closer to the absurd. I take a lot of joy in life's little flip-flops."

Though born in Springfield, Pennsylvania (just outside Pittsburgh), and raised near Washington, D.C., Taylor is very much part of an old Southern family. The lilt of an accent still smooths his talk. "They were farm people from way back, traced to big land owners in Virginia," he begins. "Of course, they gradually lost their land—nearly everybody did—and were very poor when my mother was growing up on a piece of the property. My mother brought her children up as Virginia gentility. Of course, we were not gentility anymore—we were very middle-class—but this was our heritage in spirit. It was something we were supposed to be proud of."

In a family in which artistic inclinations were frowned upon ("Nobody really read; sure, we went to the movies, read *Life* magazine, but that was about it"), Taylor is pleased with a recent discovery about his great-grandfather. "My father is ninety-four," he explains proudly. "He asked me to look through some old family documents. In addition to letters, I found a tintype of his father as a Shakespearean actor, taken during a tour in Maine. I'd never heard anything about the family having theatrical types at all before."

Taylor loved to draw and paint as a child. His mother took him to art classes at the Corcoran Gallery, where he was heartily praised. "Mother yanked me out of there so fast," he laughs, one arm folded over his middle. " 'One genius in the family is enough,' she said." Taylor's father, a physicist, worked in the War Department and was involved with the early development of radar. After his parents' divorce and his mother's remarriage, Taylor was sent to a boys' preparatory school in Lynchburg, Virginia. "I was encouraged then to do wholesome things—," he smiles, "like football, although I didn't really like it. But I was big, so they made me a tackle—all you had to do was push."

Though he had been discouraged from art as a child, Syracuse University lured him north with a painting scholarship. It was at college, between swimming practice and waiting tables, that Taylor discovered dance. "I came to it through books," he says. "I went to the university library. I couldn't see any modern dance or even much ballet. I read Nijinska's book on Nijinsky and saw the Barbara Morgan photographs of Martha Graham. They were the instigator. I read about Isadora Duncan and Loie Fuller." Taylor soon left Syracuse for New York, but not before his first choreographic effort, a dance called *Hobo Ballet*.

By the early 1950s, dancers had formed a small community with countless opportunities for tall, athletic men. Taylor received scholarships to both the Juilliard and the Martha Graham schools and also studied with Margaret Craske and Antony Tudor. This formative time gave him the chance to work with an assortment of choreographers, from Charles Weidman and Doris Humphrey to Pearl Lang, Merce Cunningham, Anna Sokolow, and Katharine Litz.

Taylor met two other young Southern refugees: Jasper Johns and Robert Rauschenberg. Taylor was on his way to a dance class near Columbus Circle when he looked into the Stable Gallery. Rauschenberg was sweeping floors in exchange for a chance to exhibit his paintings. "I looked at him and it was clear," Taylor recalls, "that he was just as broke as I was. We talked. He was very charming, interesting, and loved to talk about his work. Bob had a real gift of gab, and he introduced me to Jasper." The painters began doing window displays for Bonwit Teller, and they hired the young dance student to help them by the hour. "This was a wonderful thing," Taylor laughs. "I listened to them talk about painting—not just their own work, but the painters they liked, and why. I learned more about painting than I ever would in college." This was the beginning of a working relationship that would last through the early 1960s.

*(text continued on page 26)*

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*l Silverman writes about dance for the* New
rk Times *and other publications. This is her*
*st story for* Horizon.

*With* Esplanade, *Paul Taylor furiously brings Bach's Concerto in E Major and D Minor to life. The work illustrates how naturalistic movement—walking, running, rolling, even crawling—not only is a precursor to dance but* is *dance.*

Taylor's dancers are rooted to the ground, yet they are fast—often seeming to skim the floor's surface.

Lois Greenfield

Taylor found his niche in the modern-dance world. He performed with the Merce Cunningham company at Black Mountain College and used the creative energies of the moment to spark his own choreography. He began showing his works at small performances in the Henry Street Settlement Playhouse, often with sets and costumes designed by Rauschenberg. At this point, Taylor deliberately tried to unlearn the tenets of composition as prescribed at Juilliard by the resident master of composition, Louis Horst. Abandoning those tested practices and rules for experiments with non-dance movement, nonmusic, and unconventional formats, Taylor emerged as an early avant-gardist. *Three Epitaphs,* first performed in 1956, was created during this period.

A work of endearing oddity, *Three Epitaphs* features five dancers—covered head to foot in black, with hoods that sparkle with tiny pieces of mirrors. They bounce and bend from one side of the stage to the other in slouched, angular positions. They appear to chase and flee each other, depending on the configuration of gestures. The bodies look linear and flat, like two-dimensional cutouts in an arcade game. Rauschenberg calls this work "either the funniest or the saddest thing" he's ever seen.

After several dances created in this formalist manner, Taylor presented his first company concert in 1957 at the Ninety-second Street YMHA. *Seven New Dances* featured Rauschenberg costumes and a score composed of noise, rain sounds, heartbeats, and bits of music by John Cage. The audience watched as Taylor's dancers stood and walked around the stage. The performance received a now-famous blank column review by Louis Horst, then editor of *Dance Observer.*

In the 1950s, Taylor danced with the Martha Graham company. He performed in a number of vintage seasons from 1955 to 1962, when works such as *Clytemnestra, Embattled Garden,* and *Night Journey* were made. (Graham created the role of Aegisthus in *Clytemnestra* for Taylor.)

Taylor studied the Graham process and repertoire with an intense eye for his own point of view. "Martha was always interested in my work," he says. "She had hope for me, but she never instructed me in choreography or gave me any flattery. But she'd come to my concerts. She'd wish me well. To have someone like that express interest in your work is a great value." At the time, Taylor was still in his twenties and Graham in her sixties.

In the summer of 1962, Taylor left the Graham company and set out to create a work that would be vastly different than anything he had done to date. The result was *Aureole,* among the best-loved of all his dances and a turning point in his career. Praise from audiences and critics gave him the validation he'd been hoping for, and he decided to press on with a professional company.

The structure of *Aureole* is very much a product of Taylor's training at Juilliard with Horst. "It was very cerebral and largely influenced by his composition classes. It was all pared down to a few movements, a schematic range. It was a conscious choice influenced by all sorts of things. The run with the body's twisting is a direct steal from Graham's *Canticle for Innocent Comedians.* I liked it and thought, why not?"

This dance for two men and three women heralded a style that suddenly fused Taylor's inherent athleticism, buoyancy, and supple grace. Dancers enter, arms in arcs overhead and open, pulling a strong line across the back and shoulders. The arc reverses and the dancers sail across the floor in low, running leaps, arms darting alternately from side to side. The body twists against the legs, creating a taut sensation of opposition.

Now, over twenty years later, the Paul Taylor Dance Company will perform *Aureole* with Elie Chaib dancing the part originally performed by Taylor. Douglas Wright will dance the role first conceived for Dan Wagoner. How does it feel to bring back an old masterpiece? "I'd gotten real tired of it, you know. I did thousands of performances [Taylor stopped dancing in 1974]. The music—everytime I hear it—brings back a lot of pain and pleasure. I've recast it entirely for the youngest members of the company except Elie."

Described as one of the "white" dances because of its costumes and ebullient atmosphere, *Aureole* is among the dances that first attract audiences to Taylor's repertoire. It has also drawn other dance and companies to the choreographer, notably Nu eyev's interest in it for his 1976 Broadway seaso

If *Aureole* signaled the beginning of a matu style for this artist, the thirtieth-anniversary seas is another kind of milestone. In the last three d cades, the company has performed in more th three hundred American cities and made twent nine overseas tours. Taylor is a three-time recipie of the Guggenheim Fellowship and has received t prestigious Samuel H. Scripps/American Dan Festival award honoring a choreographer in mode dance for a lifetime contribution to the art.

And Taylor has continued to involve visual arti in his dance. After early associations with Joh and Rauschenberg, Taylor continues his curiosi with painting and invites designers whose pe sonalities in some way complement his dances. A impressive roster includes costumes and sets Alex Katz, Gene Moore, John Rawlings, Ellswo Kelly, and Scott Barrie.

When not rehearsing his company, creating n works, pondering his current autobiography (n in progress, to be published by Knopf), or readi books on history and dance, Taylor is perfec happy padding around one of his two houses. his country home on the eastern end of Long Isla Taylor roams the vegetable garden with his cani sidekick Dee in tow.

In a field in which trends and tastes change eve two years as a new crop of would-be cho ographers descends on New York, Taylor is mi ful of the past and the changes he observes. is not hesitant to speak warmly about the peo he watched struggle to bring dance forward i public acceptance. "They were grand," he laug "That's another big change in the dance wor We don't see ourselves these days as grand. a style that's not suitable for the present. I'm sure how many people would actually get aw with it anymore. But it was definitely a holdo from the Victorian era, when artists were expec to be very special people. Regardless of the ot side of their grandeur—and there is one—it's v important to me that this tradition is passed do and not torn down.

"Of course, it's still in the tradition of mod dance to keep things changing," he says, rec ing his own impatience with the things he s around him in his formative years, "but it's bad also that some of the past can't be pul through . . . So few of the younger dancers se aware of their American-dance history. T heritage is a great strength for me, an enorm strength."

## Taylor on Tour

Don't miss performances by the Paul Taylor Dance Company in your area.

| | |
|---|---|
| **Through May 5** | City Center, NY |
| **July 5-7** | Pepsico Summerfare, Purchase, NY |
| **July 9-13** | Jacob's Pillow, Lenox, MA |
| **July 18-20** | American Dance Festival, Durham, NC |
| **October 18-19** | Dallas, TX |
| **Oct. 31, Nov. 3** | Berkeley, CA |
| **November 8-9** | Houston, TX |
| **November 12** | Minneapolis, MN |
| **November 15-16** | Cleveland, OH |
| **Nov. 29, Dec. 1** | Washington, DC |

Works come to life
ugh the bodies of
ancers, who slice
tage with sculpted
ticism.

*ylor's charismatic
oreography has the
wer to attract the
eats. Here, Taylor
ts Rudolf Nureyev
rough his paces in
1976 rehearsal for
ureole. The work,
t to the music of
Handel in 1962, is
generally considered
the beginning of a
mature style for
Taylor. He says of*
Aureole, *"The
music—every time I
hear it—brings back a
lot of pain and
pleasure."*

# A Night At The Tonys

## A look at the history of the Tony Award—from its inauspicious beginnings to today's elaborate, televised gala. By David Kaufman

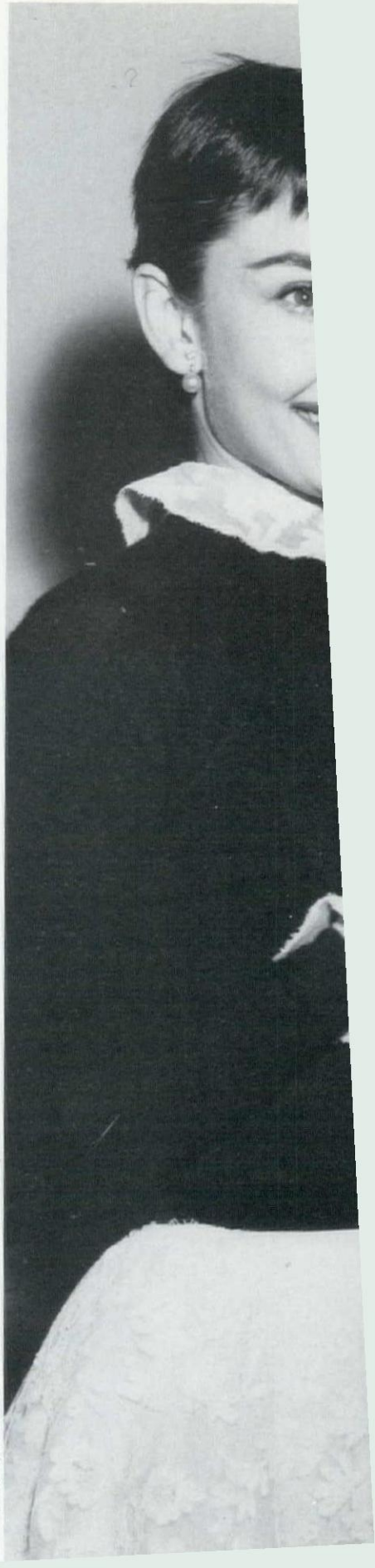
June 2 will mark the thirty-ninth annual presentation of the Tony Award, Broadway's equivalent to Hollywood's Academy Award. From its remarkably casual inception in 1947 when it was designed to commemorate Antoinette Perry, through its major transition in the midsixties when it gained national attention through network coverage, until today when its very existence seems threatened by a dearth of viable Broadway output, the Tony Award has sustained its reputation as the highest distinction for theatrical accomplishment.

But Tony's stature is predicated on a rather informal foundation. The award's formative years were signaled by fits and starts, curious aberrations, and incestuous impulses. One of the great ironies is that the Tony Awards were founded by a handful of individuals committed to preserving the legacy of an intimate friend, yet fewer than forty years after her death, most of the more than one hundred million people throughout the world who will eventually watch the awards event on television know nothing about Antoinette Perry.

Tony Perry was herself an actress who left the stage in 1908 when she was married at the age of twenty-one. She returned to the theater when her husband died in 1922. Perhaps her most pivotal role came two years later in Zona Gale's long-forgotten *Mr. Pitt.* Miss Perry portrayed "a gentle spinster" in love with the eponymous character, a married man played by Walter Huston. This show represented Miss Perry's first alliance with its director, Brock Pemberton. Though it's hard to substantiate the rumor that Miss Perry's association with Mr. Pemberton was more than merely professional, Pemberton proved instrumental in establishing the Tony Awards twenty-three years later, one year after her death.

The Perry-Pemberton team collaborated on no fewer than sixteen shows, usually with her directing works that he produced. Their biggest hit was Mary Chase's *Harvey* (1944)—an instant classic which remains today, with 1,775 performances, Broadway's fifth-longest-running play. Some other highlights include *Personal Appearance* (1934), which two years later showed up on the screen as Mae West's *Go West Young Man;* Chase's earlier play *Now You've Done It* (1937), in which Miss Perry directed her daughter Margaret; and *Eye on the Sparrow* (1938), which ran for only six performances but prompted good notices for an eighteen-year-old Montgomery Clift.

In addition to acting in numerous other plays,



*Right (left to right): Audrey Hepburn, Dolores Gray, and Jo Van Fleet flash smiles and Tonys in 1954. Above: Tony namesake Antoinette Perry.*

UPI/Bettman Newsphotos; Museum of the City of New York

## The first award was a silver compact for women and a gold money clip for men.

Miss Perry joined the American Theatre Wing in the thirties. The Wing, a theater organization which had been formed in 1917 to aid in war relief, flourished under Perry's guidance, and she was quickly appointed chairman of the board. In this capacity, many considered her greatest contribution to be organizer of auditions for fostering nascent acting talents. She reportedly interviewed seven thousand budding performers in 1938 alone, and she was directly responsible for launching the careers of John Garfield and David Wayne. Also under the auspices of the ATW, Perry was pivotal in coordinating a series of "stage-door canteens" throughout the Northeast.

Armina Marshall (Mrs. Lawrence Langner), one of the few genuine grandes dames of the American theater, was a colleague and a confidante of Tony Perry's. She recalls: "Tony sent me to Washington to open the canteen. It was a time when you were doing your job for your country, which was an unquestioned part of life back then. And Tony Perry was the one responsible up here, directing all of our work with grace and aplomb."

According to legend, shortly after Antoinette Perry's death in 1946, a Warner Brothers executive by the name of Jacob Wilk approached John Golden (a respected playwright, composer, and producer) with the suggestion that a committee be formed to preserve Miss Perry's ideals. Brock Pemberton was selected as head (which, indeed, may have been a committee of one—Pemberton). The committee recommended that an annual awards ceremony be instituted in recognition of outstanding achievement in all areas of the theater arts. As stipulated in the official invitation to the first awards event: "Certain persons have been signaled out by the directors of the Wing to receive awards in honor of the memory of Miss Perry. No attempt has been made to select 'the best' in any category, to avoid conflict with Pulitzer, Critics' Circle, and similar prizes. It has sufficed if the one designated for an award has contributed something good to the theater Miss Perry loved."

The first "Perry Awards" event was planned as "Supper at nine, entertainment and dancing till midnight, when the awards will be made and announced over station WOR and the Mutual Network." It was held at the Grand Ballroom of the Waldorf-Astoria on Easter Sunday, April 6, 1947. The public was invited at $7.50 per person, and twelve hundred people attended.

A month before the first presentation, an early announcement in *Variety* explained: "The scope of the selections will change yearly, dependent upon the outstanding developments expected to be discerned each season. It is expected, too, that the larger proportion of the citations will be awarded to young, new talent rather than those who already have achieved success. Miss Perry devoted her energies in encouraging young talent. Success of a show or otherwise will not be the determining factor; players in flops may also be cited."

UPI/Bettman Newsphotos

*In 1981 Elizabeth Taylor lost the Outstanding Actress Tony to Jane Lapotaire (right), who won for her role in* Piaf. *Ben Vereen (center) was a presenter at the gala.*

On March 23, two weeks before the first awards presentation, Brock Pemberton further diagrammed the background for the Perry Awards in the *New York Times*. "The event will have a twofold purpose. First and foremost, it will serve as a living and self-renewing memorial to one whose largess to the theater in enthusiasm and talent and love was incalculable; next, it will afford the entertainment world an opportunity of recognizing and rewarding distinguished service, just as Hollywood for years has added to its fame by the distinction of Academy 'Oscars.' . . . The Antoinette Perry Awards will be different in that the recipients will be chosen by a board representative of the whole theater world and that nothing will be labeled 'the best.' If the Wing directors decide a contribution in any department of the theater is outstanding, that will be sufficient reason for recognition."

This open-door policy allowed the Tony Awards enough flexibility to include the following among the first year's winners: Dora Chamberlain, "for unfailing courtesy as treasurer, Martin Beck Theatre"; Vincent Sardi, Sr., "for providing a transient home and comfort station for theater at Sardi's for twenty years"; Mr. and Mrs. Katzenberg (a New Jersey shoe manufacturer his wife Rita), "for enthusiasm as inveterate f nighters"; and Burns Mantle, "for his an publication of the season's Ten Best Plays."

It is interesting to note that Burns Mantle one of the fifteen-member panel—a subcommi composed of directors of the ATW "who ch by secret ballot the persons to receive award Other notables on the panel were Vera Allen, had succeeded Perry as chairman of the board secretary of the Wing; Helen Hayes, who was ond vice-president of the Wing at the time; Bro Atkinson, the reigning critic for the *Times;* Kermit Bloomgarden, the successful produ Miss Hayes also won an award ("for performa in *Happy Birthday*"), as did Ingrid Bergm Agnes de Mille, José Ferrer, Elia Kazan, Mich Kidd, Fredric March, Arthur Miller, Patricia N and Kurt Weill. In total, there were twenty ners the first year—but only fifteen voters and *nominations.* The award itself consisted of a si compact for the women and a gold money clip the men. It wasn't until the third year, when a test was run, that Herman Rosse's winning des for the Tony medallion was implemented.

As reported in the *World Telegram* on Ma 29, 1948, the second awards ceremony the n before (also at the Waldorf) had continued to phasize flexibility. "No permanent classificati limit the choice of theater people to be hono Those who have made the theater a better pl to go receive this signal distinction." In addi to the more likely awards given that year to K

ıe Cornell, Judith Anderson, Jessica Tandy, nry Fonda, Basil Rathbone, June Lockhart, and nes Whitmore, Vera Allen was honored "for work as a continuing Theatre Wing veteran," samond Gilder "for her work on *Theatre Arts onthly,*" and touring performers Mary Martin d Joe E. Brown "for spreading the theater to the untry while originals are in New York."

The force that Tony has come to represent today grew out of just such inauspicious beginnings, when Tony was truly a fraternal organization literally "rewarding its own." (This self-congratulatory impulse was in evidence as recently as last year, when Alexander Cohen, producer of the Tony Awards telecast, won a special award as producer of Peter Brook's *Carmen*.)

As succeeding president of the Wing, Helen Menken realized significant developments for the Tony Awards in 1954, when the eligible voting body branched out to encompass theater professionals beyond the ATW and two years later when nominations were added to the Tony recipe. But the most crucial turning point for the Tony Awards came in 1967, the year after Helen Menken's death.

As coproducer with Alexander Cohen and the man "in the control room" for the national live Tony broadcasts from 1967 to 1983, Roy Somlyo describes that key year when Tony entered a new era, ostensibly expanding its influence and reversing Broadway's waning profitability. "The Tonys used to be a very provincial show; hence the award and the significance of the award were quite provincial. The best they ever had was a local radio show, and that didn't provide much coverage. But in 1967, a man named Tony Fantozzi at the William Morris Agency got the idea that the awards could become a national telecast. He felt that a sufficiently entertaining show with enough big names might appeal to one of the major networks."

Fantozzi approached Alexander Cohen with the idea, and eventually they persuaded ABC, which took the leap of faith and sponsored the first national broadcast in 1967. In the meantime, such a development had attendant growing pains. Anticipating a problem with Tony's credibility, Cohen's group negotiated with the ATW to lease the administration of the Tony Awards to an outside agency—the League of New York Theatres and Producers, an organization whose power seems to have grown since its involvement with the Tony Awards. Today, under the League's coordination, over six hundred voters select the Tony winners.

I asked Roy Somlyo if he could confirm or deny the popular report that early Tony winners were chosen over dinner at Sardi's when Helen Menken gathered available "cronies" for an awards discussion. "That's the only history that I've ever heard. I remember that we used to fight that a little bit in those early discussions with ABC. What credentials would we bring to this telecast? And that's when we set up that whole elaborate mechanism through the League. In order to give the award the prestige and the credibility it lacked and to ensure that you had the support of the television industry, we introduced the League into the picture. The licensing agreement was made between the Theatre Wing and the League, and the League in turn had a nominating committee, and in turn it entered into an arrangement with Alex Cohen's company to produce the telecast. They have not relinquished any of the balloting or any of the regulations—those are all promulgated by the League in terms of how the awards are administered. In essence,

# THE ENVELOPE, PLEASE

tha Swope

*The original cast for David Rabe's hit play* Hurlyburly*—a Tony nominee this year for Best Play—included William Hurt and Sigourney Weaver (center, seated).*

ıce the year has been a notoriously slim one on oadway, it's relatively easy to predict some likely ny contenders for the 1984-85 season, even ıugh the official nominations will not be anunced until May 4 and the winners until June Likely nominees: For Best Play, there are David be's *Hurlyburly,* August Wilson's *Ma Rainey's ack Bottom,* Hugh Whitemore's *Pack of Lies,* d Neil Simon's *Biloxi Blues,* the likely winner. is last more than compensates for the ommisn of *Brighton Beach Memoirs* from the nominans two years ago.

For Best Musical, the possibilities are more mal than ever before, with the three best shots ving opened during the final eligibility month: *ind, Big River,* and *Leader of the Pack,* in adion to earlier candidates, *Harrigan 'n Hart* and *e Three Musketeers.* For Outstanding Performance by an Actor, there are William Hurt in *rlyburly,* Derek Jacobi for his dual performances in *Cyrano de Bergerac* and *Much Ado about Nothing,* Jim Dale in *Joe Egg,* John Lithgow in the short-lived *Requiem for a Heavyweight,* Edward Petherbridge for his highly stylized work in O'Neill's *Strange Interlude* (a British import), and Matthew Broderick for his portrayal of Eugene, the Neil Simon surrogate in *Biloxi Blues.*

For Outstanding Performance by an Actress, there are Stockard Channing (for what many perceive as her best performance to date) in *Joe Egg,* Glenda Jackson for her marathon work in *Strange Interlude,* Cyniad Cusack for her repertory performances in *Cyrano de Bergerac* and *Much Ado about Nothing,* and the favored choice, Rosemary Harris in *Pack of Lies.* —*D. K.*

## Legend has it that the early Tony winners were chosen over dinner at Sardi's.

it prevents it from becoming a popularity contest, as some people contend it used to be."

The first evidence of a real rupture or political intrigue in response to the transference of power came the following year. Isabelle Stevenson, president of the Wing ever since Menken's demise in 1966, absented herself from the 1968 proceedings. According to the *Times*, she was officially protesting the League's moving the "cutoff date for Tony nominations from April 11 back to March 19 on the grounds that the additional time was needed to prepare the telecast." Such a maneuver excluded *George M!* from the running for Best Musical, and Mrs. Stevenson "protested the *George M!* decision, saying the awards were not created 'for the convenience of a television program.' "

Political upsets have haunted the Tony administration ever since, with eligibility disputes emerging before the votes are cast and threatened union boycotts sometimes following. In 1982, for example, the Dramatists Guild resumed a recurring battle with Alexander Cohen, this time over the omission of the following winners from the televised presentation of awards: Tom Eyen for Musical Book (*Dreamgirls*) and Maury Yeston for Musical Score (*Nine*), as well as Outstanding Scenic, Costume, and Lighting Design; Outstanding Revival; and a special award to the Guthrie Theater in Minneapolis. As many in the industry have observed, the network pressure on Cohen's group to produce an entertainment show for so large a viewing audience has been at the expense of the awards themselves and what they ostensibly represent.

There was a debate that same year over the decision to nominate Amanda Plummer as Featured Actress in *Agnes of God* when she played the title role and, according to the argument, should have been included in the Outstanding Actress category. Public outcry over eligibility decisions reached a peak in 1983 when Neil Simon's *Brighton Beach Memoirs* was overlooked as a Best Play nominee and just last year when *And a Nightingale Sang* and *Painting Churches* were excluded from all categories on the technicality of house size.

But no matter what invectives are hurled at Alexander Cohen and the sponsoring network (Tony was variously picked up by ABC and NBC until it settled in with CBS in 1977), the offending parties claim that they saved, or at least extended, Broadway's commercial success. As Roy Somlyo summarizes Tony's impact: "The week preceding the Tonys and the two weeks following the broadcast, the theater itself does an exceptional amount of business. The winning musical is able to survive tremendously well on the basis of having w a Tony. *Company*, for example, was prepare go on twofers and it was in its last weeks, a remember prevailing upon the manager to hold twofers because I had a gut instinct about its w ning, and I thought, What's the difference if it w two weeks? And they did, and it won, and t the show ran for nine months, purely through Tonys. That was the first time you could really tribute the success of a show, in terms of h dollars, to the Tonys."

The scandalous situation this year involves th shows that opened just before the May 1 eligibi deadline. It's rumored that unless these mus comedies (*Leader of the Pack, Big River, Grind*) prove to be hits, the Shubert Organiza will quickly move the well-received *Three G Naked from the Waist Down* from its Off-Broad home in Greenwich Village to Broadway, just to it in the running. In fact, the most recent wor that the category for Best Musical may be om altogether this year for lack of potential entri

Today, with half as many shows opening Broadway as two decades ago and a quarter number as when the awards were started, challenge for Tony is greater than ever bef With the noticeable vacancy of viable conten on Broadway, the Tony administration may compelled to expand its horizon by encompass the Off-Broadway arena in its considerations. S a development seems not only inevitable, possibly imminent, considering that Alexan Cohen's long-standing contract with the Leagu New York Theaters and Producers expires in 1 and radical changes are reportedly in se negotiation right now. For years, the League been involved in assigning opening-night date the official Off-Broadway houses, primarily avoid conflict with Broadway openings.

Last year, John Simon posed a rhetorical qu tion. "I am merely asking how the theatrical co munity of New York can tolerate an award that p ports to represent the New York theater—at le in the eyes of remote television viewers and lo innocents—but excludes Off and Off-Off Bro way." Perhaps he will eventually get an answ

In the meantime, what was initially the sha impulse of a few people to commemorate woman has grown into a massive megasystem w the power to promote the medium she loved. Th is a certain *dramatic* justice in that, after all

*David Kaufman is the theater critic for the* Aquarian Arts Weekly. *He's currently work on a book about the Tony Awards.*

# TONY TRIVIA

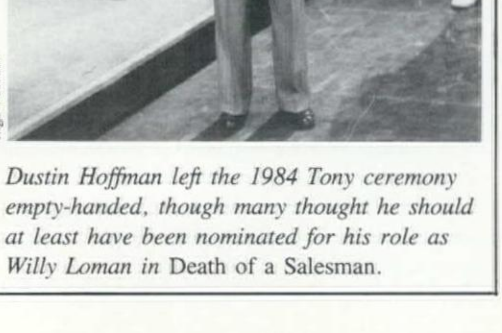
Here are some facts about Tony you may not know.

■ In 1969, William Daniels declined the nomination for Outstanding Actor in a Supporting Role in a Musical for *1776*, commenting that if he was supporting, who was starring?

■ During the first national broadcast in 1967, Barbara Harris—while commencing her acceptance speech for Outstanding Actress in a Musical (*The Apple Tree*)—was accosted onstage by a gatecrasher who kissed her, rendering her speechless.

■ In 1981, Elizabeth Taylor sent a dozen roses in apology to each of the fifteen or so nominees whose names she had mispronounced during her presentation of the Best Musical award.

■ Just last year, though Dustin Hoffman was omitted from the nominees for Outstanding Actor in *Death of a Salesman*—incurring noticeable public disapproval in advance of the awards ceremony—he received a standing ovation from the Tony audience when he arrived unannounced to present the Best Play award. —*D. K.*

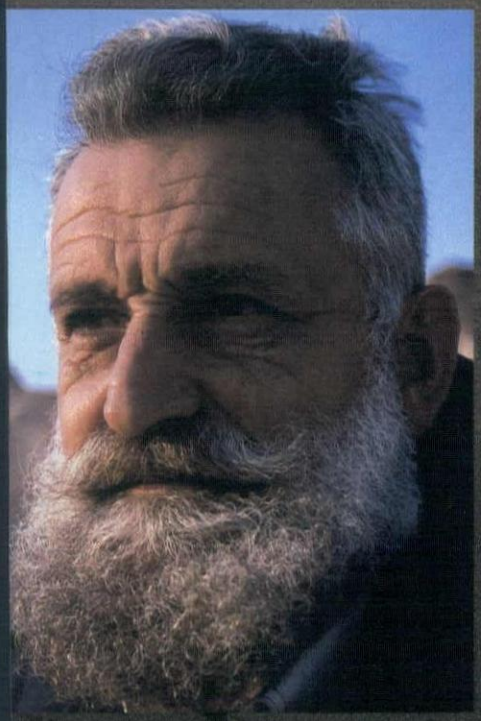


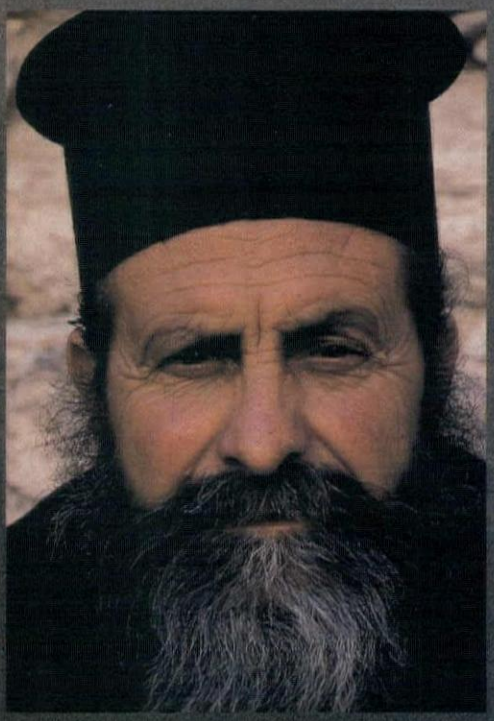
Inge Morath

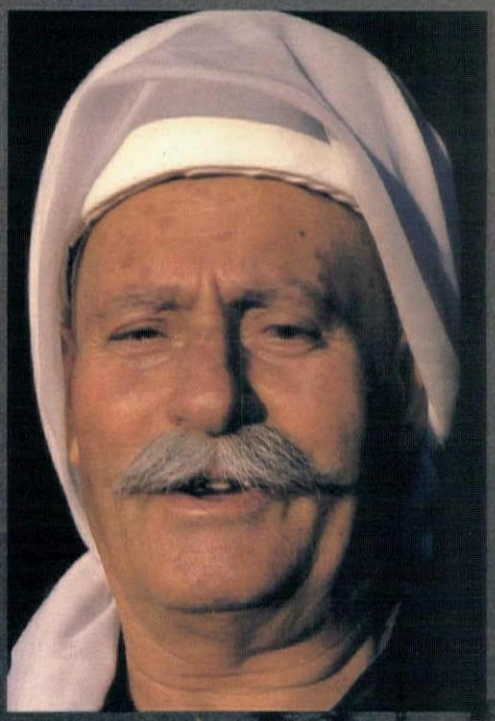
*Dustin Hoffman left the 1984 Tony ceremony empty-handed, though many thought he should at least have been nominated for his role as Willy Loman in* Death of a Salesman.

# ISRAEL

## *Arts in an Ancient Land*







HISTORY, RELIGION, AND THE ARTS
ALL MAKE UP ISRAEL'S RICH CULTURAL HERITAGE.

TEXT BY MEIR RONNEN
PHOTOGRAPHY BY RICHARD LOBELL

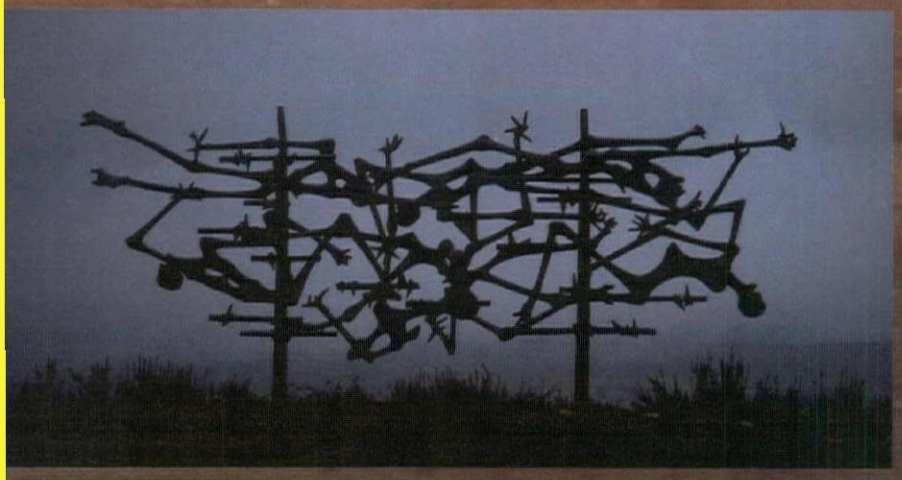
# JERUSALEM

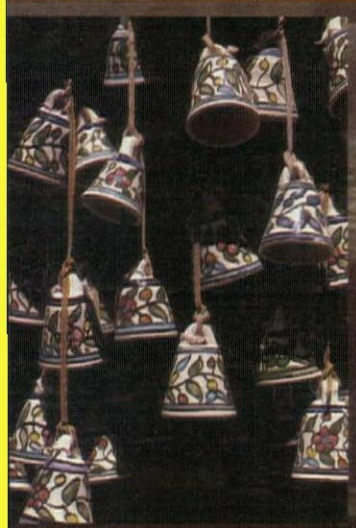
## THE HEART OF ISRAEL, JERUSALEM IS AT ONCE AN ANCIENT AND MODERN CITY OF CULTURE.

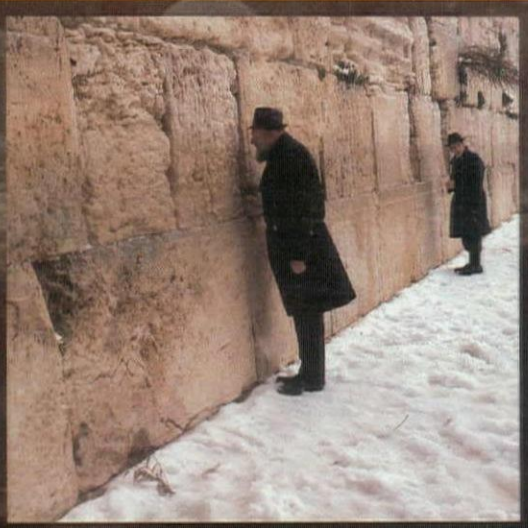
Israel is a four-dimensional experience. Apart from the geographical length and breadth of the modern state and the heights of its culture, there is the fourth dimension: that of time. Traveling through Israel is like taking a time tunnel back five thousand years via the British Mandate, the Ottoman Empire, the Crusades, the first Arab conquest, the return from Babylon, the Jewish revolt against the Romans, the Crucifixion, the revolt of the Maccabees, the biblical dramas of the kingdoms of Judah and Israel, and the law giving on a desert mountain.

Great names arise at every hand—from Saladin to Jesus and John, from Judas Maccabaeus to Solomon and David, from Abraham to Isaac. Evidence of the incredibly rich past of this ancient land—the cradle of monotheism and Western religion—lies all around, while the numerous museums are filled with artifacts that go back beyond the Canaanites. In the Israel Museum in Jerusalem, you can see the Dead Sea Scrolls and three-thousand-year-old incense still sticking to an Israelite altar.

Israel is pocked with hundreds of major archaeological sites, and Jerusalem has its share. A Byzantine street, the only one surviving in the world, was







*The golden Dome of the Rock (opposite page) in Jerusalem was built by Omar in the seventh century over the rock where Muslims believe Abraham was about to sacrifice Ishmael. It is also believed that a dying Muhammad rode his charger Buraq up to heaven from this site. Clockwise from lower right: The ancient Western Wall, or Wailing Wall, that helped shore up the Temple Mount, is a traditional place of prayer and pilgrimage sacred to Jewish people; ceramic bells made by Armenians in Jerusalem; Nandor Glid's memorial for the six million victims of Nazi concentration and death camps outside the Yad Vashem in Jerusalem.*

## At Yad Vashem, a tree is planted for each Gentile who helped save Jews.

recently unearthed beneath the city. What were once shops on the street are shops once again, newly opened for business.

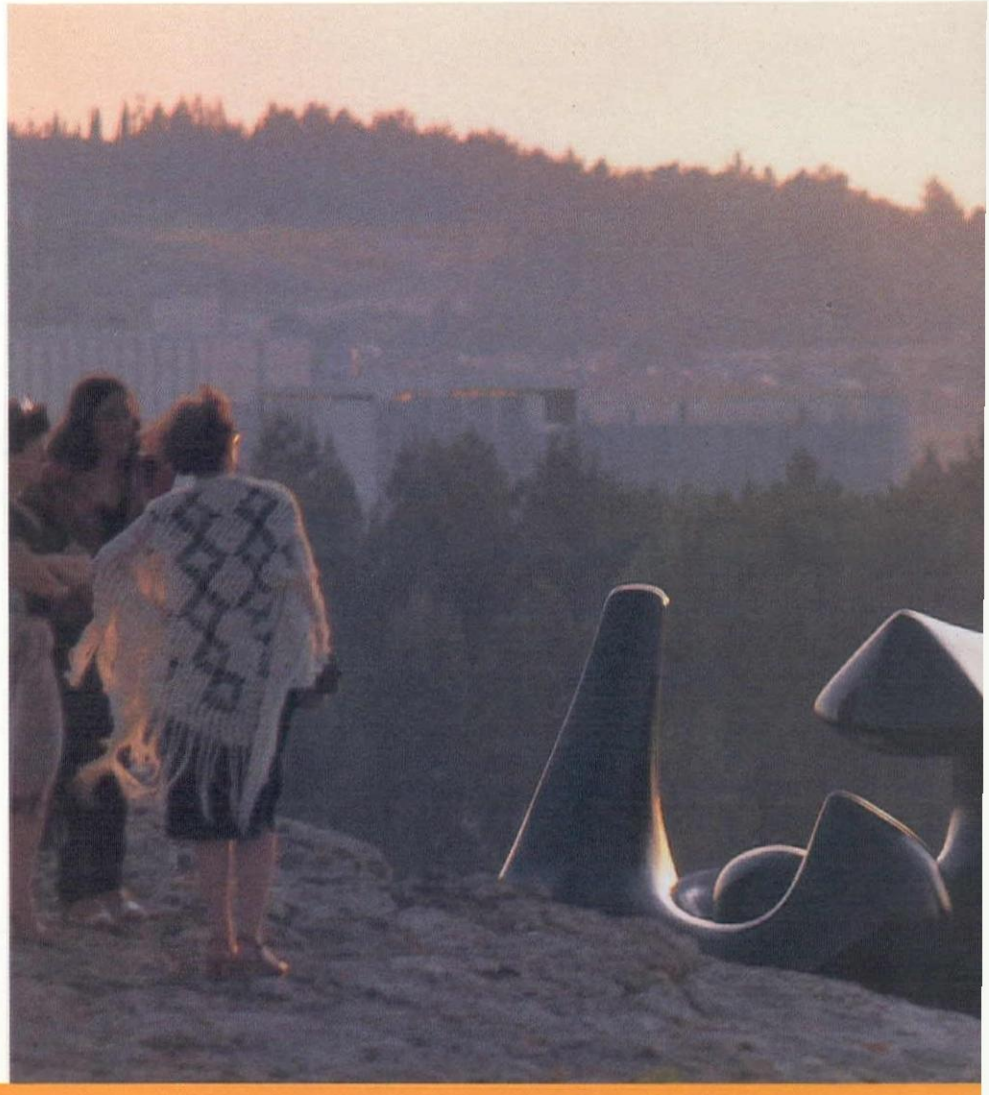
There are historic sites everywhere, from King Solomon's copper mines in the south to the ancient hill towns of Galilee to Capernaum and Tiberias on the Sea of Galilee (known to Israelis as Lake Kinneret), and further north to Tell Dan (where the oaks are over a thousand years old); and to the waterfalls of the Golan Heights.

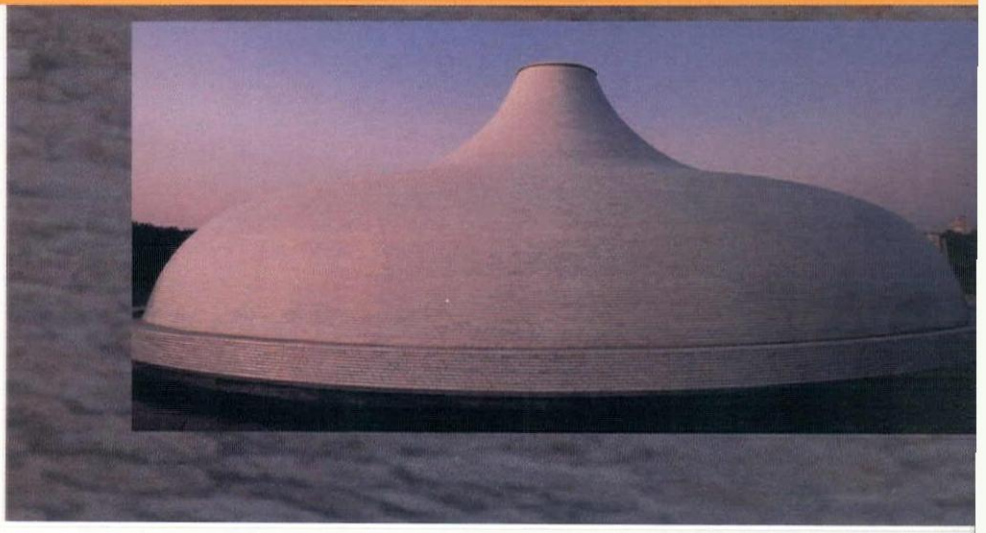
But it is Jerusalem that is the heart of the land, just as it is the heart of Judaism and Christianity—and the third most sacred place in Islam. In the heart of the walled city is the acre or so in and around which the three great monotheistic religions have their holy sites: the Temple Mount, buttressed by the Western (Wailing) Wall that helped shore up the temple. On the site of the temple now stands the golden Dome of the Rock, built by Omar in the seventh century over the rock where Muslims believe Abraham was about to sacrifice Ishmael.

At the southern end of the mount, on the site of Solomon's palace, stands the great mosque of El-Aksa, with its *minbar* (pulpit) brought from Damascus by Saladin. At the north end of the mount is the site of the Antonia fortress, where the Romans held and displayed Jesus, and a few steps away is the Via Crucis (the Way of the Cross), with its stations that culminate at Calvary inside the Holy Sepulcher.

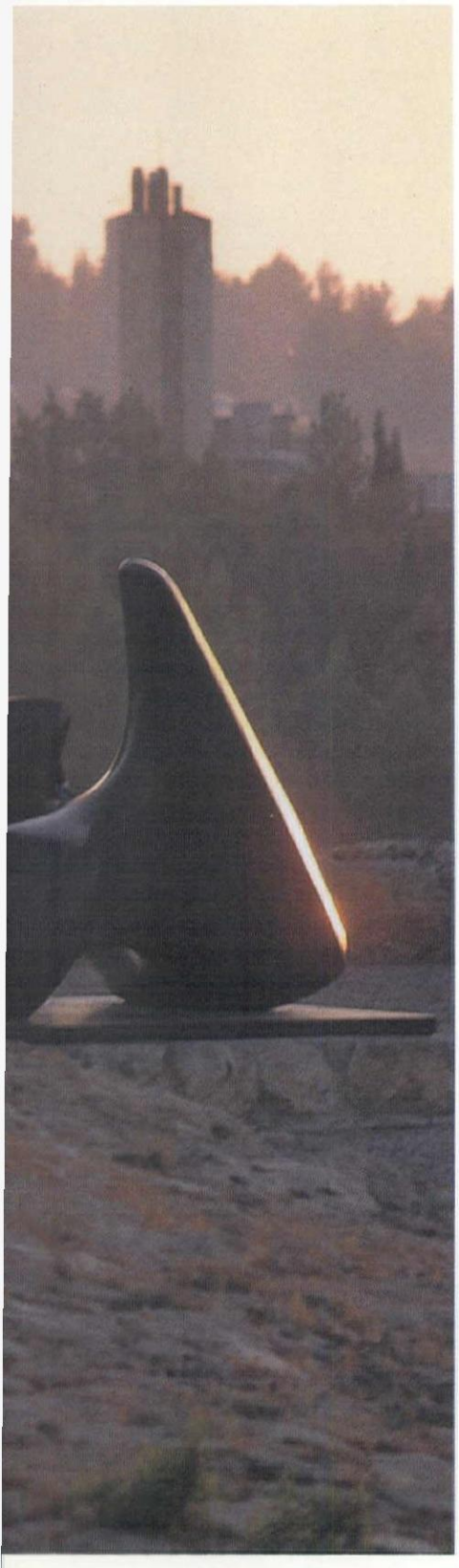
The city walls (raised anew in the sixteenth century on the original Herodian ashlars now visible in excavations around the city) are backed to the east by the Mount of Olives, with its huge Jewish cemetery and the Garden of Gethsemane.

To the west lies all-Jewish Jerusalem, the capital





*The Israel Museum's Billy Rose sculpture garden, designed by Isamu Noguchi, displays a collection including works by Rodin, Moore, Picasso, and Israeli sculptors. Here, onlookers admire Menashe Kadishman's* Suspense *(1966). Also part of the Israel Museum is the Shrine of the Book (inset), which houses Judean-desert finds, including the Dead Sea Scrolls. The first of the leather and papyrus manuscripts were accidently discovered by shepherd boys in 1947 in a cave at Khirbat Qumran on the northeast shore of the Dead Sea; others were discovered in the 1950s and 1960s. The majority of the documents were composed during the first century B.C. and the first century A.D.*



of Israel. All this history is set against the ongoing drama of the rise of the modern Jewish state, with its great universities and scientific institutions; its museums and art and music academies; its theological seminaries; its dance companies, theaters, and orchestras; its beseiged citizen army; and its unique social experiments—the kibbutzim and the farm-village cooperatives.

But Israel also offers a huge variety of rest and recreation (rains are torrential but only sporadic and confined largely to December, January, and February): magnificent beaches, year-round outdoor tennis, riding, trekking, hang gliding, windsurfing, snorkeling, deep-sea diving, and exploring (into Egyptian Sinai as well).

Americans visiting Israel do not require a visa but must fill out a landing card and show their passport. Hotel expenses include a 15 percent service charge. Elsewhere, all posted prices include a 15 percent sales tax. Waiters outside hotels expect a 10-to-15-percent tip. As the shekel-to-dollar rate "improves" daily, it is not wise to change too many dollars at once. It is illegal for Israelis to trade in dollars, but some tourist shops and establishments have special permits. Banks offer a slightly better rate than hotels.

TWA offers nineteen flights per week to Tel Aviv from New York's Kennedy International Airport. The flights include nonstop service three days a week and sixteen direct, one-stop flights with stopovers in Paris, Rome, or Athens. In addition to its flight service to Israel, TWA offers a variety of tour itineraries for travel within Israel. One of the most popular is "Highlights of the Holylands," a nine-day tour with sight-seeing in Jerusalem, Bethlehem, Jericho, and other locations. For more information on TWA's Israel travel packages, contact your travel agent or call 1/800/GETAWAY.

Travelforce, which specializes in deluxe Mediterranean tours, offers the intriguing "Tale of Two Cities" package that takes you to Israel and Greece. The finest in lodging and dining embellish this and other tours. Informative escorts accompany each tour to ensure that each traveler gets maximum enjoyment from the trip. For further information and reservations, contact Travelforce, 350 Fifth Avenue, Suite 3112, New York, New York 10118; 212/563-9292 or 800/221-4702.

## MUSEUMS AND GALLERIES

The **Israel Museum** is dramatically located across from the Knesset (parliament), the Givat Ram campus of Hebrew University, and a twelfth-century Georgian Crusader fortress-monastery. The only megamuseum between Europe and America, the Israel Museum is a handsome complex of pavilions devoted to design; biblical archaeology; the Dead Sea Scrolls and finds from Judaean-desert caves relating to the Bar Kokhba revolt and Masada; Jewish ritual objects and art; complete eighteenth-century synagogues from Horb in Germany and Vittorio Veneto near Venice; a century of Palestinian and Israeli art; Islamic art; arts of the Far East; superb pre-Columbian art from Mexico and Central America; African art; eighteenth-century period rooms from France, Britain, and Italy; classical paintings, chiefly Dutch; impressionist paintings; and modern and contemporary art.

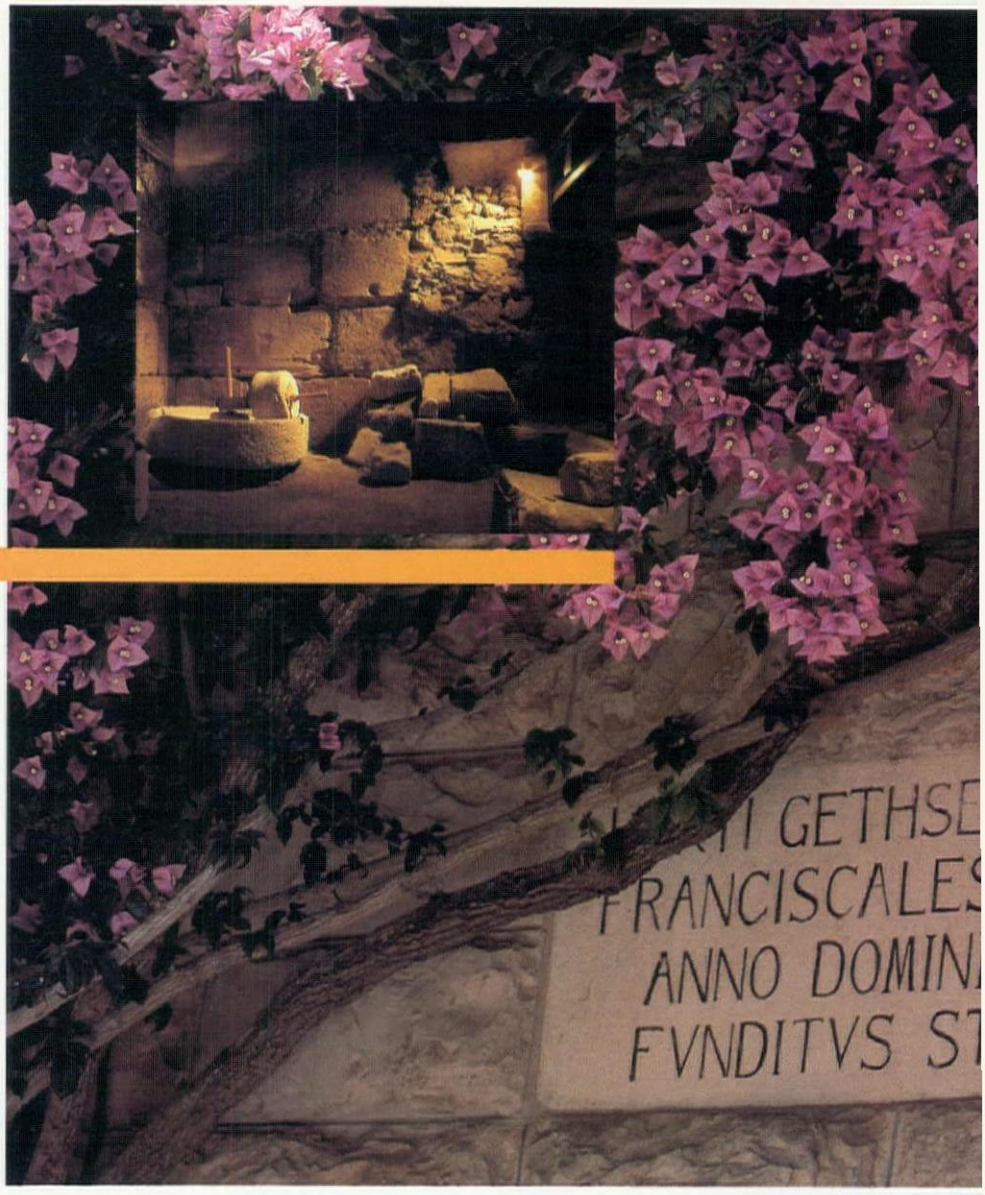
A huge sculpture garden designed by Isamu Noguchi displays the Billy Rose collection—from Maillol and Rodin to Moore and Picasso—as well as contemporary works by Israeli and international sculptors. Separate tickets are required to visit the **Shrine of the Book,** which houses the Dead Sea Scrolls and Judaean-desert finds.

The **Rockefeller Archaeological Museum** (corner of Suleiman Street and Jericho Road) of Palestinian artifacts houses the finds of the Mandatory Department of Antiquities, ranging from Stone Age tombs to lintels from the Church of the Holy Sepulcher and a magnificent array of Islamic art of the Ommayid period. The museum was designed in the twenties by Austin Harrison and contains friezes carved in situ by Eric Gill.

The **Islamic Art Museum** of the L. A. Mayer Memorial Institute (Palmach 2) is the best of its kind south of Istanbul and mounts marvelous shows of textiles from Egypt to the Mongolian steppes. A more modest collection of Islamic art can be found in a small museum on the Temple Mount, located just inside the "Mughrabi" entrance adjoining the Western Wall; it displays ancient manuscripts and weapons.

The **Ticho House** (Ticho Street, off Harav Kook) is a delightful Old Jerusalem villa in a beautiful garden tucked away in one of the downtown's many hidden havens. It was formerly the home of a now-deceased pioneer couple—she, Israel's leading landscape artist; he, the Mandate's leading expert on trachoma, an eye disease once rampant among Arabs. On view are Anna Ticho's superb drawings of the Jerusalem hills and Abraham's collection of old Hanukkah lamps.

The **Yad Vashem** memorial museum (Mountain of Remembrance, adjoining Mount Herzl, at the entrance to Jerusalem Forest Drive) is a harrowing documentation of the Holocaust, when six million Jews were murdered by the Nazis and others were used as slave laborers. Many photos taken by the Nazis themselves are included. On the grounds




*The Garden of Gethsemane gets its name from the Hebrew* gat-shemen, *or olive press. It was here that the prophet Samuel obtained the oil with which to anoint both Saul and David. Inset: A newly uncovered Roman gate of the Old City of Jerusalem reveals a sentry room where guards stood watch. The room was unearthed below street level.*

is an avenue of trees planted for each Gentile who helped save Jews and a large art gallery of paintings and drawings by survivors, some of them made on scraps of paper inside the camps and ghettos.

The **Armenian Museum** (Armenian Patriarch Road, Old City) is replete with exotic treasures from the period of the Armenian Kingdom. The **City Museum** (on the Citadel at the Jaffa Gate) is marked from afar by the famous minaret popularly known as David's Tower. It contains permanent shows devoted to the history of the city, together with nineteenth-century photographs and puppets of Jerusalem types. But it is the **Citadel** itself that is the real museum. It was first built by Herod on the site of a Maccabean fort, remains of which can still be seen in the courtyard. Romans, Saracens, and Crusaders all added to the citadel, which was completed by Suleiman the Magnificent in 1531. The Hadassah Hospital synagogue at Ein Karem contains the famous **Chagall Windows** devoted to the twelve tribes.

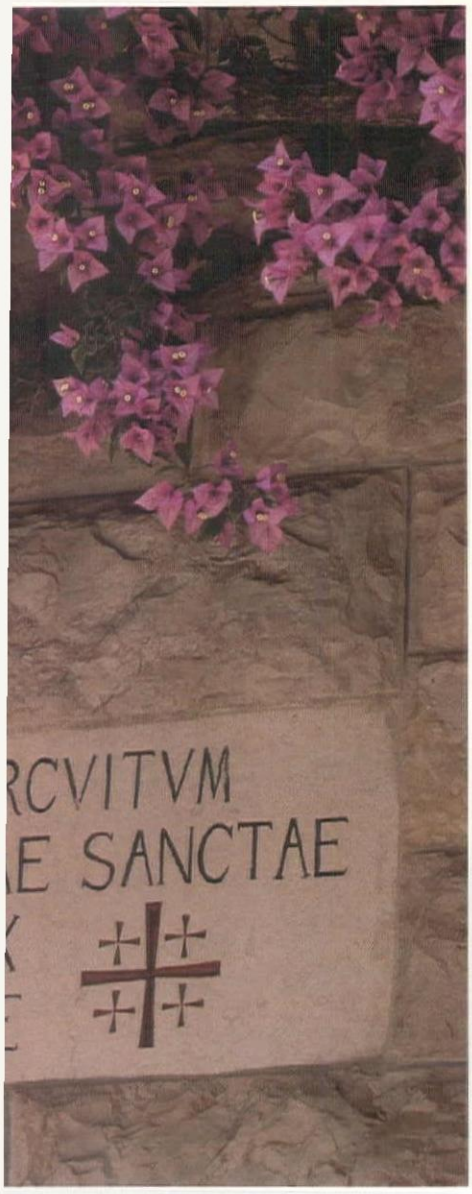
The **Isaac Wolfson Museum** of Jewish ceremonial art (Hechal Shlomo, the seat of the Chief Rabbinate, 28 King George Street) is a small museum of Judaica from both the Diaspora and the old Yishuv—prior to the declaration of the state. The **Jerusalem Artists House** (Shmuel Hanagid 4) is a lovely old building which was the original home of the Bezalel National Museum, founded by sculptor Boris Schatz in 1906. It is now the venue for group and multiple shows by Israeli artists who are members of the Artists Association.

Among the leading private galleries in Jerusalem is the **Debel Gallery** (41 77 84) in the ancient suburban village of Ein Karem. It promotes young Israelis, artists from Russia, and leading Israeli natives. The **Sara Gilat Gallery** (Pinsker 4; 66 41 21) and the **Gimel Gallery** (King Shlomo 5; 22 76 36) both promote the latest experimental art by young Israelis. Early local masters and figures from the Jewish School of Paris can be found at the **Engel Gallery** (Shlomzion 13; 24 94 39). A wide range of prints of all types by leading Israeli and international artists is available at the **Burston Graphic Centre** (Khutsot Hayotser, Hebron Road, near Jaffa Gate; 27 22 63), a printshop gallery affiliated with the Israel Museum. More experimental Israeli prints can be found at the **Jerusalem Print Workshop-Florence Miller Center** (corner of Shivtei Yisrael and Haneviim; 28 86 14). In the beautifully restored Yemin Moshe quarter behind the King David Hotel are a number of other galleries worth visiting: the Jerusalem Foundation's **Fisher Gallery** (22 43 21), which displays the works of artists in residence; the **Wien Gallery** (23 32 80), which has modern masters; and the **Ella Gallery** (24 14 51)—all in lovely old buildings.

## SIGHTSEEING AND ENTERTAINMENT

There are enough walks to and around sites of historical interest in Jerusalem to occupy your whole trip; one can even walk right around the top of the crenellated walls of the **Old City,** along a fire step built for the archers and musketeers of Sultan Suleiman. In order not to miss anything, it's wise to enlist the services of a trained, government-licensed guide for a tour of holy places, synagogues, churches, and mosques. The Old City is divide into Christian, Muslim, Armenian, and Jewis quarters—the latter beautifully restored after ha ing been wrecked by the Jordanians in 1948. C special interest in the **New City** are the universit campuses and their modern sculpture and th restored **Yemin Moshe** quarter, which vies with th beauty of Córdoba. For contrast, there is the **Me She'arim** quarter, with streets, synagogues, ar markets which are markedly East European ar where ultraorthodox residents still wear the fur ha and silk caftans of the sixteenth-century Polish mi dle classes.

Day trips from Jerusalem can take you to th mysterious monasteries of **Wadi Kelt** in the Ju daean desert and down to the **Dead Sea,** the lowe point in the world, where the sun's rays give yo a healing tan without a sunburn. At the Dead Se too are the **Qumran** caves, where the first scroll were found, and the remains of an Essene scrip torium. A little further south is the kibbutz an spectacular nature preserve of **En-gedi,** with i springs, waterfalls, and herds of mountain ibex




etween Ein Geddi and Sodom is the huge cliff f **Masada,** reachable by cable car, where one can ee the remains of Herod's winter palace, the oman siege ramp, and the defenses built by the ews who eventually committed suicide rather than urrender to the Romans.

Jerusalem by night offers a variety of cultural vents. The **Israel Philharmonic** and the **Jeru-alem Symphony** play at the Binyanei Haooma oncert hall. The **Jerusalem Theatre** is a venue or ballet performances by Israeli and visiting com-anies. Chamber-music concerts abound, and re-itals are given at Ein Karem at the Targ Center, ne Academy of Music, the Tsauta Club, the Hillel 'entre, and the Israel Museum. Theater is chiefly n Hebrew except during the Israel Festival, (in ear-/ summer) which brings English, Japanese, Ger-nan, Spanish, and other groups of players, dan-ers, and musicians to Jerusalem, Tel Aviv, and 'aesarea (where performances are held in a Roman mphitheater); many Israeli artists also participate.

Jerusalem is a good place to shop for coins, an-ient and Middle Eastern jewelry and textiles,

# JERUSALEM IS RICH WITH ANTIQUITIES—FROM JEWELRY TO TEXTILES, COINS TO CERAMICS.

ceramics, and carpets. Antiques and embroidery dealers can be found inside the Jaffa Gate and in the Old City's **David Street.** Antiquities and Judaica dealers are in the vicinity of the King David Hotel, some of them specializing in Roman and Persian jewelry. A wide variety of Persian carpets can be found just off the **Ben Yehuda Street Mall.**

## LODGING

Jerusalem's five-star hotels are all in the current international style, with the exception of the wonderfully maintained, historic **King David** (King David Street; 22 11 11), an exotic building that was once British-army headquarters. Its grand terrace (where Paul Newman played the famous scene from Exodus) overlooks a lovely garden, pool, courts, and the Old City walls. The **Jerusalem Hilton** (53 61 51) overlooks the Knesset and is next to the concert hall and international-fair center. It hosts international congresses and has good food and a sports club. The **Jerusalem Plaza** (47 King George Street; 22 81 33) is centrally located opposite the Chief Rabbinate and has a wizard chef. Also centrally located (with gorgeous views of the Vale of Hinnom and the distant hills of Moab) are the **King Solomon Sheraton** (32 King David Street; 24 14 33) and the **Laromme** (3 Jabotinsky Street; 69 77 77), with a covered pool.

In east Jerusalem, the American-owned, Arab-staffed **American Colony Hotel** (Nablus Road; 28 24 21) has style and charm; one can eat weekends in its lovely little courtyard garden. Its nineteenth-century rooms are often more quaint than efficient but serve as a welcome relief from modernism.

Any visitor connected with the creative arts can apply to the Jerusalem Foundation to get a suite at **Mishkenot Shaananim** (Yemin Moshe quarter; 22 43 21), a subsidized venture in a 120-year-old, newly renovated building of enormous charm. Artists' and composers' studios are also available.

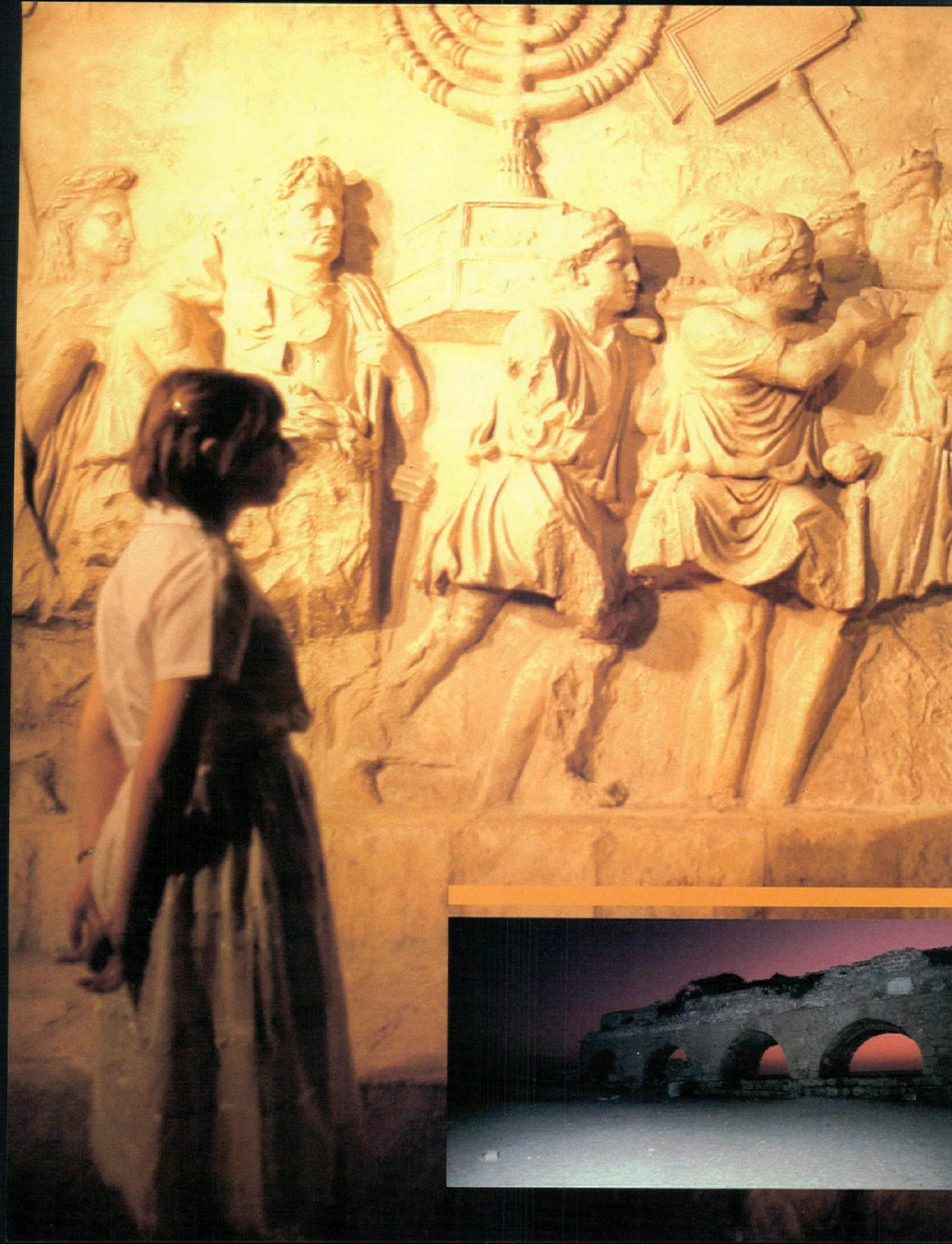
## DINING

The quietly "in " place in Jerusalem is **Fink's,** a small bar-restaurant (corner of King George and Histadrut streets; 23 45 23; no credit cards) virtually unchanged since the British Mandate, when CID men drank at one end of the bar and Jewish underground fighters at the other. It was later a mecca for war correspondents. Run for forty years by Bavarian-born Dave Rothschild and his family, its atmosphere of bonhomie and quiet professionalism is unique. The walls are covered with ex-voto works by Israeli artists. The fine food is Austro-Bavarian, with the best nockerl made anywhere. Fink's is also famed for its goulash soup, the bar equivalent of a plowman's lunch. With only five tables and ten places at the bar, a reservation is essential.

Two of the top gourmet restaurants in the capital are **Chez Simon** (Shamai 15; 22 56 02; American Express only), which offers excellent French cuisine and the best tossed salad in the city, and **Mishkenot Sha'ananim** (Yemin Moshe, behind the King David Hotel; 23 34 24), which combines French cuisine with Moroccan appetizers. Best of a number of good Italian restaurants is **Alla Gondola** (King George 14; 22 59 44), famous for its garlic shrimp. All the major hotels have fine grillrooms, but outstanding is the **Cow on the Roof** at the Plaza (King George Street; 22 81 33), presided over by famed kosher chef Shalom Kadosh and offering French and American food. At the **King Solomon Sheraton** (King David 32; 24 14 33), there is a genuine Japanese *teppenyaki* room. Of a half-dozen Chinese and Vietnamese establishments, notable are **Mandy Tachi** (Horkenos 3; 24 22 33; American Express only; open from 12 to 12), where you will get the best sweet-and-sour sauce you have ever tasted, and the **Chung Hwa** (Kiryat Yovel; 42 27 46; no cards). An exotic taste of the South of France combined with Old Jerusalem is to be found at the tiny establishment of **Michel Cohen** (Yeshaiyahu 3; 22 50 20; no cards), where a brilliantly idiosyncratic chef stuffs fruits with meat, rice, and nuts. For a taste of Jewish Oriental food, try **Abu Shaul** (Hillel 23; 23 15 90), a local institution.

A nice place to eat before or after a classic movie is **La Moon** (Jerusalem Cinematek, Hinnom Valley; 71 81 00), which serves fine quiches and excellent pastry; the balcony is situated below Mount Zion. An even more spectacular view is obtained from the restaurant of **The Shepherds' Tents** (Hill of Evil Counsel; 71 76 66), where, for an entrance fee, you can also participate in the ritual of Bedouin hospitality and ride a camel. Coffee is pounded at your feet by real Bedouin in a tent, to the accompaniment of desert poetry and the music of the single-stringed *rabab.*

The best Arab restaurants are located in the Arab shopping center outside the walled city. For fish, try the **Dolphin-Yam** (corner of Al Rashidiya and Al Zahara; 28 27 88). For delicious grilled lamb chops and a traditional *maaza* (appetizers) of some twenty Arab salads, try the **Philadelphia Cellar,** which is unfailingly cheery and clean (Zahara; 28 97 70); it serves arrack as well as beer and wine and caps everything with rich Turkish coffee and baklava, a delicious sweetmeat of leaf pastry stuffed with honey and chopped pistachio nuts.

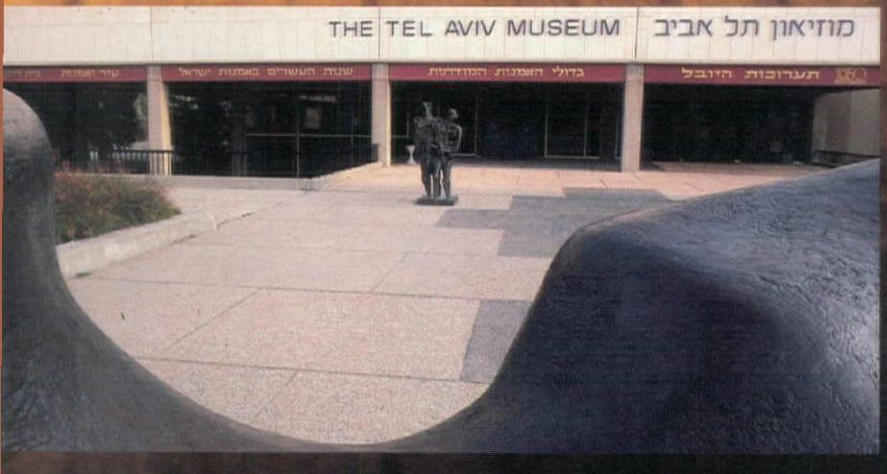


# THE COAST

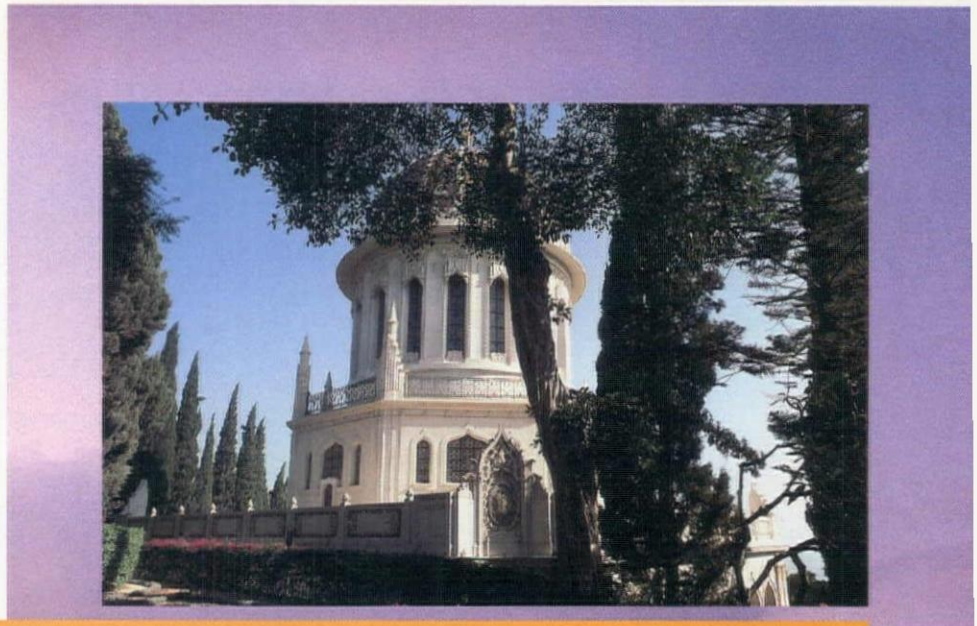
## FROM NAHARIYA TO ASHQELON, ISRAEL'S COAST IS MAGNIFICENT.

Israel's long and beautiful coastline (just an hour's drive from Jerusalem) is dotted with cities, villages, and kibbutzim. There are new ports and others that date from the days of the Phoenicians and the Philistines. The biggest city is Tel Aviv, Israel's commercial heart and the center of high fashion. Dizengoff Street, with its outdoor cafés, is the place to take in the scene, though it now has a rival in Kikar Atarim, a beachfront plaza lined with shops and cafés. To the south, a seafront esplanade and carriageway links Tel Aviv with its twin city of Jaffa, once the country's chief port. It was Old Jaffa that inspired so many of the early painters of the twenties. Its seafront Casbah has been faithfully restored and studded with galleries, crafts, workshops, and good restaurants; it's a lovely place to shop in the evening.

South of Jaffa is the Bat Yam beach and Andromeda's Rock. A short drive further south, you'll find the antiquities of Ashqelon and a wild beach. Just north of Tel Aviv is the famous beach of Herzliyya, a dormitory town of handsome villas, many rented by diplomats. Further north are the resort town of Natanya and the seaside kibbutzim of Mikhmoret, Sdot Yam, and Neve Yam. Calm waters are to be found in the lagoon at Tantura. Nearer Haifa are the spectacular remains of the




*In Tel Aviv, the Diaspora Museum-Beit Hatfutsot is a documentation of Jewish life after the Dispersion. Here, an onlooker admires a copy of a Roman bas-relief depicting the fall of Jerusalem. Inset, opposite page: A spectacular Roman aquaduct at Caesarea, near Haifa. Other Roman structures in Caesarea include a temple, an amphitheater, and a hippodrome. In 1961 an inscription was discovered in the city which contains the first mention of Pontius Pilate that can be dated to within his lifetime. Inset, this page: The Tel Aviv Museum features modern and Israeli art but also has collections in sixteenth-to-twentieth-century art.*



*Israel's long Mediterranean coastline is dotted with cities, villages, and kibbutzim. Some ports are new, others date from the days of the Phoenicians and the Philistines. The biggest city is Tel Aviv, shown here from its beautiful coast. Further north, Haifa is a flourishing port town that boasts the magnificent Baha'i Temple (inset) on Mount Carmel, the world center of this religion.*

Roman and Crusader Caesarea, adjoining Israel's only golf course.

Haifa is a flourishing port town dominated by its homes on Mount Carmel. On its hillsides are the magnificent Baha'i Gardens and the golden dome of the Baha'i Shrine, the world center of this gentle religion. Haifa has an extraordinary variety of interesting museums and is a handy base from which to explore both west and east Galilee. Only a half hour to the north is the ancient city of Acre, with its Saracen and Crusader fortresses, an Arab Casbah, and a famous mosque designed by the great Islamic architect Sinan. North again from Acre is Nahariya, a resort town founded by refugees from Germany, who still wobble around on bicycles. You can tour the main avenue in a gharry.

## MUSEUMS AND GALLERIES

The **Tel Aviv Museum of Art** (27 Melekh Shaul; 25 73 61) is largely made up of modern and Israeli art, but it also has a sixteenth-through-eighteenth-century collection. The museum features a complete survey of local painting from the early twenties to the present, as well as changing contemporary shows. The permanent collection includes late-nineteenth- and twentieth-century French paintings, the Jewish School of Paris, German expressionists, modern sculpture, a unique collection of painted reliefs by Archipenko, and Jewish art from Europe and the Americas.

A huge annex at the **Helena Rubinstein Pavilion** (off Habima Square; 29 97 40) displays contemporary and experimental Israeli art. The **Museum Haaretz** (Ramat-Aviv, north Tel Aviv) is a complex of pavilions devoted to ancient glass; ancient and modern ceramics; archaeological finds; Jewish ritual objects, ethnic costumes, and jewelry; and finds from the Timna Copper Mines. It also incorporates the Tel Qasile excavations. The **Museum of Jaffa-Tel Aviv Antiquities** (10 Mifratz Shlomo) features finds from local digs—including an early

## NAHARIYA IS A RESORT TOWN FOUNDED BY GERMAN REFUGEES WHO ARE STILL THERE.

Venus and parts of the Egyptian citadel. The **Diaspora Museum-Beit Hatfutsot** (Tel Aviv University north campus; 42 51 61)—a massive documentation of Jewish life after the Dispersion—displays photos, films, and some marvelous models of famous synagogues, some long vanished. Changing exhibitions mark aspects of Jewish life in the oddest places; a special section is devoted to the Holocaust.

Among the dozens of Tel Aviv galleries, the following are always worth a visit. The **Gordon Gallery** (95 Ben Yehuda; 24 03 23) runs Israel's best and regular auctions. The **Givon Gallery** (35 Gordon; 22 54 27) features local paintings from the twenties and thirties and works from the Jewish School of Paris. The **Mabat Gallery** (31 Gordon, Tel Aviv) shows contemporary Israeli art, while more experimental Israeli art can be seen at the **Julie M. Gallery** (76 Glikson, Tel Aviv). In Old Jaffa, the leading galleries of Israeli art are **Horace Richter** (24 Mazal Arie; 82 58 42) and the **Old Jaffa Gallery** (14 Mazal Arie; 82 96 75).

A wide collection of paintings, drawings, and prints by the late Israeli master Reuven Rubin can be seen at the **Rubin Museum** (65 89 61). One of the leading galleries of photography is the **White Gallery** (4 Habima Square; 23 67 30). Tel Aviv's most lively offbeat gallery is **Tatrama** (36 Shenkin; 28 56 26).

Driving up to Haifa, one passes the artists' village of **Ein Hod,** founded by painter Marcel Janco (who was also one of the founders of the Dadaist movement). The **Janco-Dada Museum** is open daily, and works and tapestries by Ein Hod artists are also on view. The **Mambush Studio** at Ein Hod also offers tapestries designed by such artists as Lurcat.

The **Haifa Museum** (26 Shabetai Levy; 52 32 55) comprises a number of museums: the **Museum of Ancient Art;** the **Museum of Modern Art,** with both Israeli and international artists; and the **Museum of Music and Ethnology,** with good collections of Graeco-Roman pieces and numismatics, Coptic art, and painted portraits from Fayium, as well as antiquities from the local Shikmona dig.

Six thousand items comprise the collection at the **Tikotin Museum of Japanese Art** (89 Hanassi, Haifa; 83 55 4). At the **Mane Katz Museum** (89 Yafe Nof; 83 48 2), you can see Jewish antiques and ceremonial objects in the late Mane Katz's studio, as well as his own works. The **Reuben and Edith Hecht Museum** (Haifa University, Mount Carmel; 24 05 77) displays archaeology devoted to "the people of Israel." The Hechts also have an excellent little museum depicting the history of grain handling at the **Dagon Collection** (Dagon Silos, Plumer Square at Haifa Port; 66 42 21), with guided tours daily at 10:00 A.M. Haifa also has two interesting naval museums. The **Maritime Museum** (198 Allenby; 53 66 22) features models of historic and ancient crafts, instruments, old anchors, marine ethnology, Arab cartography, undersea finds, and Jewish seafaring. The **Clandestine Immigration and Naval Museum** (204 Allenby; 53 62 49) has a boat that ran the British blockade—as well as maps, photos, and dioramas of the "illegal" period and subsequent naval exploits. Opposite this museum is Elijah's Cave.

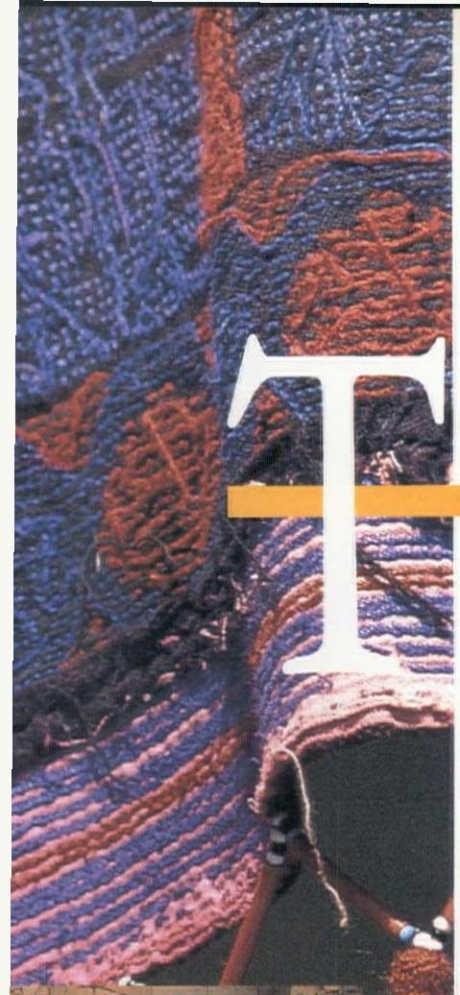
### LODGING AND DINING

Tel Aviv's best hotels are all on the beachfront. Among them is the **Tel Aviv Hilton** (Independence Park; 24 42 22), located next to Israel's main marina, where sailboats and Windsurfers are available. Nearby are the **Tel Aviv Sheraton** (115 Hayarkon; 28 62 22), the **Ramada Continental** (29 64 44), and the **Dan Tel Aviv** (24 11 11).

At Herzliyya, the **Sharon** and **Sharon Tower** resort hotel (052-78777)—with its Old World hospitality, hearty food, and tennis and sports facilities—is perched above the famous beach. Further north, the **Dan Caesarea** (063-62266) is next to a fine golf course, the ancient ports, and the Roman amphitheater where summer performances are held. Haifa's only five-star hotel is the **Dan Carmel** (87 Hanassi; 04-86211), with a spectacular, panoramic view of Haifa Bay.

Tel Aviv has over sixty restaurants, not to mention innumerable cafés. A truly gourmet establishment, however, is the **Alhambra-Chez Christian** (30 Yerushalayim, Jaffa; 83 44 53), probably the best restaurant in the country, with largely French cuisine. In Old Jaffa, try **Toutoun** (1 Mazal Dagim; 82 06 93), which makes fine Coquille Saint Jacques. For good plain fish, **Jeanette** (Jaffa Port) is located right on the wharf. Easily the best Oriental restaurant is the **Red Chinese** (326 Dizengoff; 44 03 25), which serves both Szechuan and Thai food, prepared and served by real (and beautiful) Thai. Also good is **Mandy's Singing Bamboo** (317 Hayarkon; 44 34 00 and 45 87 85). Fine French food is available at the **Casbah** (32 Yirmiyahu; 44 26 17).

If you happen to be in the old Caesarea Harbor around lunchtime, try **Charlie's** for fish right out of the water. In Haifa, you'll get a hearty taste of Mitteleuropa at the **Balfour Cellar** (3 Balfour; 66 22 19). Further north, in Old Acre, you can eat on the battlements overlooking the water at **Abu Christo's,** which also serves excellent Arab salads with fish straight out of the bay.



# THE SOUTH

## THE SOUTH IS A COLORFUL DESERT ON THE WAY TO THE SEA.

Visitors hurrying south to the undersea marvels of Elat usually take a plane from Tel Aviv or Jerusalem. But this means missing what amounts to less than a day's drive through one of the most colorful and varied deserts in the world—the Negev, which begins south of **Beersheba.** In the spring, it is not unusual to drive through fields of wildflowers that have germinated in the desert sands. In less than an hour, you are at the two-thousand-year-old city of **Shivta** (Subeita), a huge complex on a fortified hill—the remains of Nabataean, Roman, and Byzantine architectural ingenuity.

A little further south lies the kibbutz **Sde Boker,** home of Israel's first prime minister, David Ben-Guron, whose modest hut and study are open to visitors. The Sde Boker College, a field school, and the graves of Ben-Gurion and his wife are perched on the edge of a truly spectacular canyon overlooking the **Wilderness of Zin.** A little further is the miraculous desert lake and spring of **En Avdat,** in a national park graced with gazelles and ibex, eagles, and steppe vultures on their way to or from Russia. On a nearby hill are the ruins of **Avdat,** a twin to Shivta in every way—though with even more impressive Roman towers, bathhouses, and Byzantine churches. Next comes **Mizpe Ramon,** on the edge of one of the world's biggest crater canyons, with rock strata and fossils going back two hundred million years. Then comes the **Wilderness of Paran,** crossed by the Israelites, with its multicolored sands and rock formations.

Next, one enters the **Arava,** part of the Afro-Syrian Rift Valley, with its kibbutzim, date palms, and wildlife preserves—replete with rare wild asses, white oryx, addaxes, and ostriches. Before arriving in Elat, you can visit the Timna Copper Mines and ancient mines developed by Solomon.

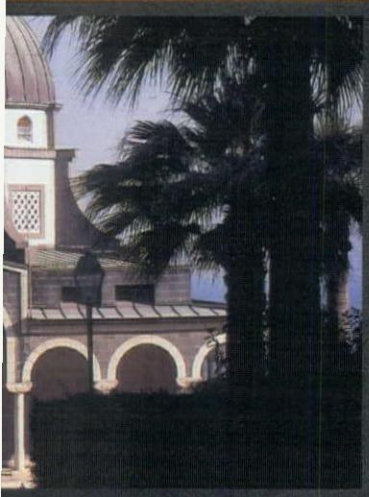
**Elat,** on the Gulf of Aqaba, is only a stone's throw from Jordan, Saudi Arabia, and Egypt and a mecca for divers from Europe. But you don't need to be a diver to enjoy the marvels of marine life in the gulf's coral reefs. At **Coral Beach,** you can dive with a mask and flippers (and tennis shoes) in the shallow water or walk out to the splendid underwater observatory in the heart of the reef. Schooners and barks will take you on day trips down the Egyptian Sinai coast (you can also land), and powerboats for hire enable you to fish for shark, marlin, and barracuda. There are dozens of hotels and cafés with discos. The saw-toothed purple hills change color throughout the day, and the Red Sea is always emerald green; you can sunbathe in midwinter here.

The only five-star hotel in the south and just a short drive from Elat, the **Avia Sonesta** (059-76191) is a delightful resort with excellent tennis courts at **Taba** on the Egyptian border.

### MUSUEMS, GALLERIES, AND SIGHT-SEEING

The **Visual-Arts Center** (Beersheba) is a complex of classrooms, studios, a papermaking workshop, printing equipment, and exhibition space. The **Art Gallery of Ben-Gurion University** (Beersheba) holds theme shows of Israeli and Jewish art. The **Museum of Modern Art** (Elat), near the marina, holds modest, changing shows. The **Underwater Observatory and Aquarium** (Coral Beach, Elat; 059-76666) is an experience not to be missed; the variety of sea life is amazing, and special tanks are devoted to florescent and luminescent fish. The **Texas Ranch** (Elat, Coral Beach, opposite the pier for glass-bottomed-boat tours) was built as a film set, so it has a fun saloon and an excellent stable for short desert treks or riding lessons.

**Rafi Nelson's Village** is a Robinson Crusoe-like village-restaraunt (Taba, opposite the Sonesta Hotel), presided over by Nelson himself. **La Coquille, Chez Robert** (north beach, Elat; 059-73461) has slow service but has the best food outside of the Sonesta, with delicious gourmet sauces.



*Intricate embroidery made by nomadic Bedouins. The Arabic-speaking tribespeople make up about one-tenth of the total population of the Middle East yet inhabit or utilize almost nine-tenths of the land area. Most are animal herders who migrate into the desert during the rainy winter season and move back toward cultivated land in the dry summer months. Inset, bottom: Church of the Beatitudes on the Sea of Galilee. Inset, top: The ruins of Avdat, a Nabataean and Roman complex on a fortified hill in the Negev desert. The site boasts impressive Roman towers, bath- houses, Byzantine churches, and a citadel.*

# GALILEE & THE GOLAN

## SCENERY IS BREATHTAKING IN GALILEE AND THE GOLAN.

Galilee is Israel's greenest area. Its hill towns are chilly in winter, but it is always warm down in the basin of the Sea of Galilee (known as Lake Kinneret in Hebrew, after its harp shape and the fortified town that dates from the period of Joshua). Galilee contains several dozen sites of major historical importance to both Christians and Jews, and many of them can be reached from Haifa. The ancient village of **Peki'in** has a record of continuous Jewish settlement since the days of the Temple. **Beit Shearim** is a national park at the site of the vast catacombs of the third-century Jewish community.

**Nazareth** has churches at every location connected with the holy family. The village of **Cana** is where Jesus turned water into wine (John 2). **Megiddo** (Armageddon) is the remains of twenty cities dating from Canaanite, Davidic, and Solomonic occupations (a local museum has a model which is an excellent guide). At **Mount Tabor,** Deborah mustered her forces and Jesus was transfigured before Peter, James, and John. **Beit Shean** is where Saul was slain; it also boasts the world's biggest surviving Roman amphitheater, Byzantine mosaics, and two museums of local archaeological finds. Nearby is kibbutz **Hefziba,** with its famous Beit Alpha synagogue mosaic.

Eastern Galilee is best toured from Tiberias of Safad. **Tiberias,** below sea level on the Sea of Galilee, has palm-lined streets and outdoor cafés set against the black-basalt ruins of Crusader and Turkish fortifications. First built by Herod Antipas, it was the site of a Jewish uprising against the Romans. Today it is a water-sports center but it is also venerated as the resting place of Maimonides and several other famous rabbis and sages. Nearby are the **Tiberias Hot Springs** and the remains of the ancient synagogue of **Hamat.** There are boat tours to **Kibbutz En Gev,** where a music festival is held at the beginning of every April.

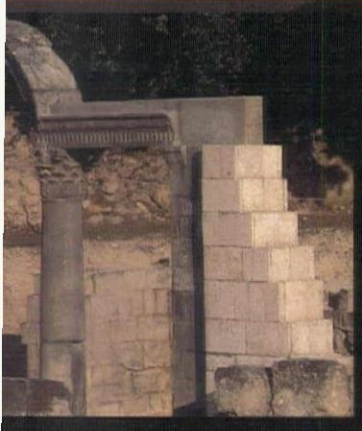
At the north end of the lake is **Capernaum** (Kfar Nahum), once the home of Jesus and the Jews who fled from the Roman destruction of Jerusalem. You can see the remains of a magnificent early synagogue, overlooked by the **Mount of Beatitudes.** Further north is the excavation of Tell Hazor, a huge mound dominating the reclaimed **Hula Valley** and its kibbutzim and containing the remains of Canaanite temples and Solomonic and Israelite fortifications built by King Ahab. To the west is the hill town of **Safad,** studded with famous old synagogues and artists' studios and galleries.

A real treat is an open-air bath in the mineral hot springs of **Hamat Gader** in the Yarmuk Valley, on the eastern shore of the Sea of Galilee. On hand is an impressive reconstruction of the original Roman baths, a buffet, and a self-service restaurant. There is also, of all things, an alligator farm.

### LODGING IN GALILEE

The **Tiberias Plaza** (067-92233), on the lakeshore, is the only modern five-star hotel east of Haifa. A summer alternative is the **Rimon Inn** (Safad Artists Colony; 067-30665), with delightful atmosphere, service, and food. There are also guesthouses at kibbutzim such as **Ayelet Hashahar** (067-35364) and **Nof Ginosar** (067-92161), right on the Sea of Galilee shore.

Horse lovers can trail ride and stay at **Vered Hagalil** (067-35785) above the Mount of Beatitudes. Cottages and cabins are available for families and also a bar and restaurant, all run—for over thirty years—by an amiable ex-GI. □



*Opposite page: The Sea of Galilee as seen from the Golan Heights. Inset, left: Crops produced by the kibbutz Sde Boker. The kibbutz is the home of Israel's first prime minister, David Ben-Gurion; his hut and study are open to visitors. Inset, right: The Roman hot springs, Hamat Gader, known for over two thousand years for their supposed medicinal qualities, are located in Tiberias. The combination of a warm winter climate, thermal baths, and scenic views of the mountains and sea combine to make Tiberias one of Israel's most popular resort cities.*

*Meir Ronnen is art editor and critic for the* Jerusalem Post *and political cartoonist for Israel's largest daily,* Yediot Aharonot.

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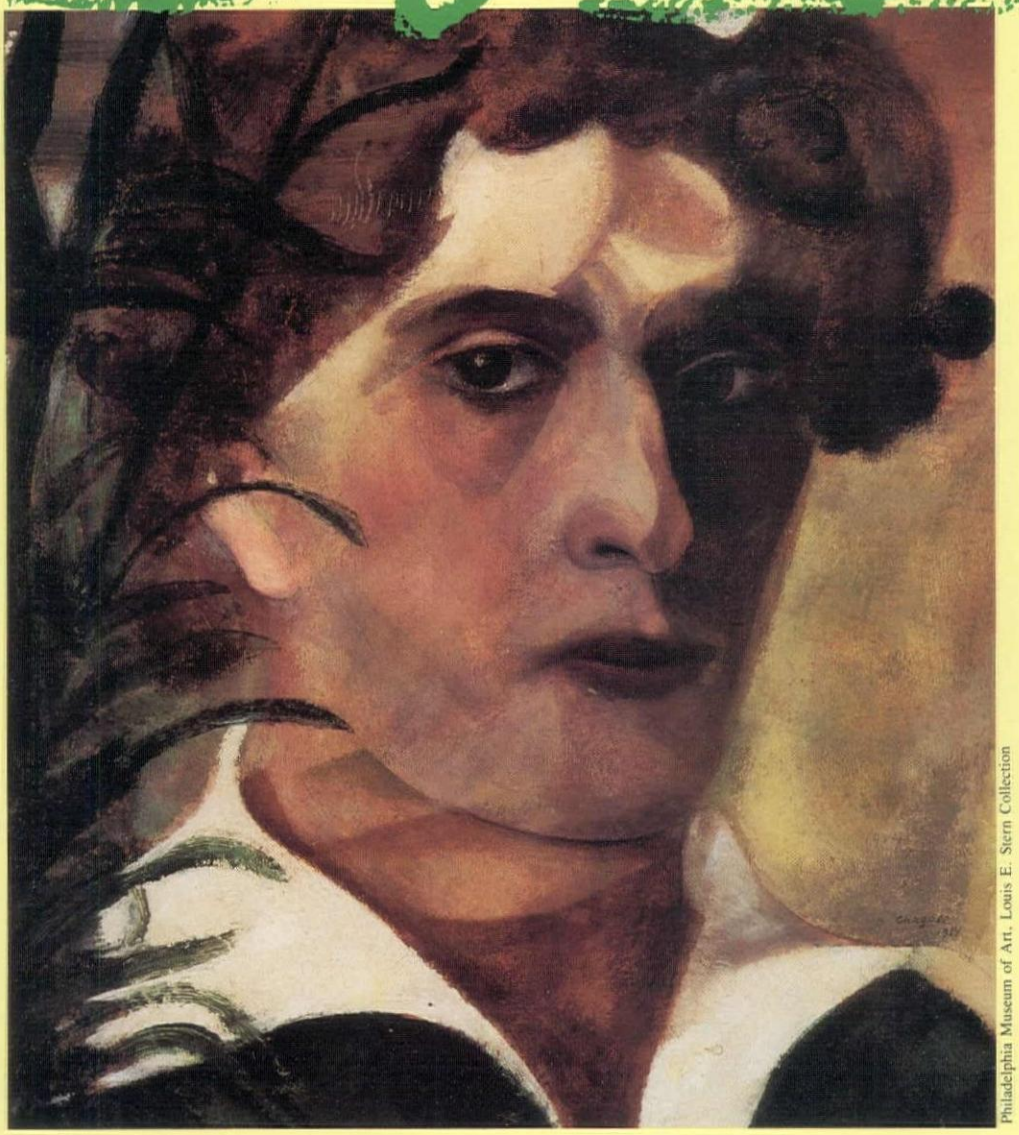
# chagall



Philadelphia Museum of Art, Louis E. Stern Collection

*Chagall's* Self-Portrait, *painted in 1914, depicts a confident, twenty-five-year-old artist who is fully aware of the niche he has carved for himself in the international world of art.*

## Marc Chagall: Modern master of imagination.

## By Susan Compton

*The intensely emotional, jubilantly colorful, magical, and often humorous paintings and works in other media of Marc Chagall have been organized into an exhibition by London's Royal Academy of Arts, in association with the Philadelphia Museum of Art. On view from May 12 to July 7 at the latter, this marks the first time in four decades that a retrospective of Chagall's work—from his early beginnings in Saint Petersburg, Russia, to recent works created in the South of France—has been mounted in the United States; it is the last exhibition organized before Chagall's death in March. The following is an excerpt from the accompanying catalog by exhibition curator Susan Compton, published by the Philadelphia Museum of Art (the hardback version is published by Harry N. Abrams, New York).*

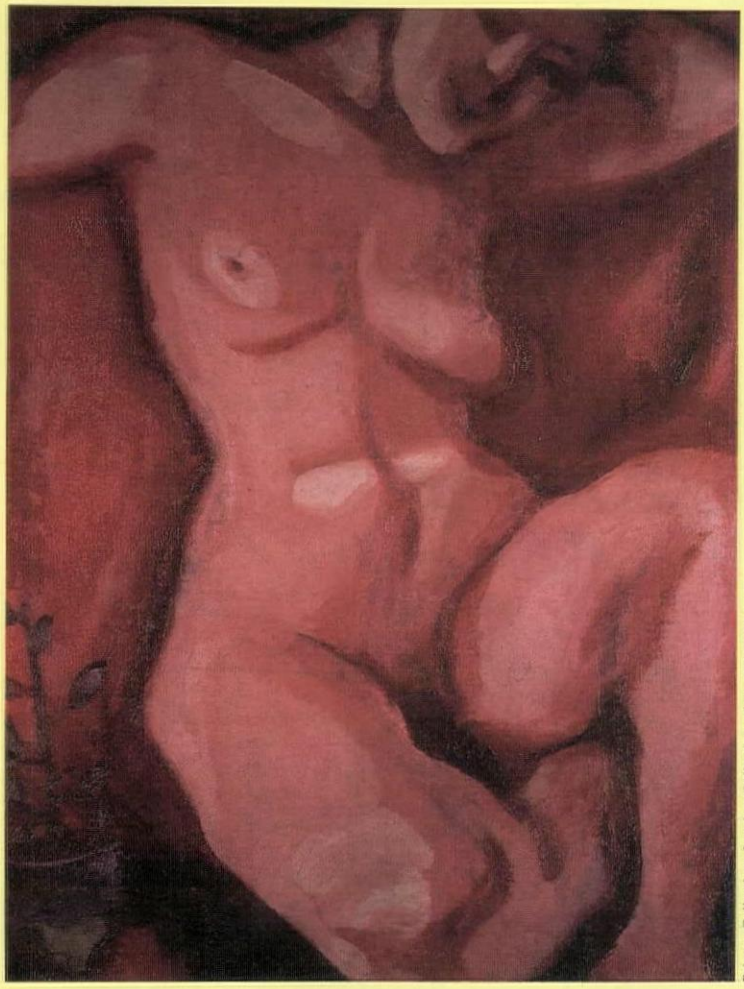
© Royal Academy of Arts, London, 1985

Smiling among the trees, talking to a tethered goat, watching the doves, and looking at flowers which find their place in the studio as well as the garden, Chagall is a magician who conjures color on canvas, dazzles his audience with glowing stage sets, and draws pilgrims to gaze at his stained glass. Furthermore, he reaches into the homes of countless

*(text continued on page 56)*

# Chagall

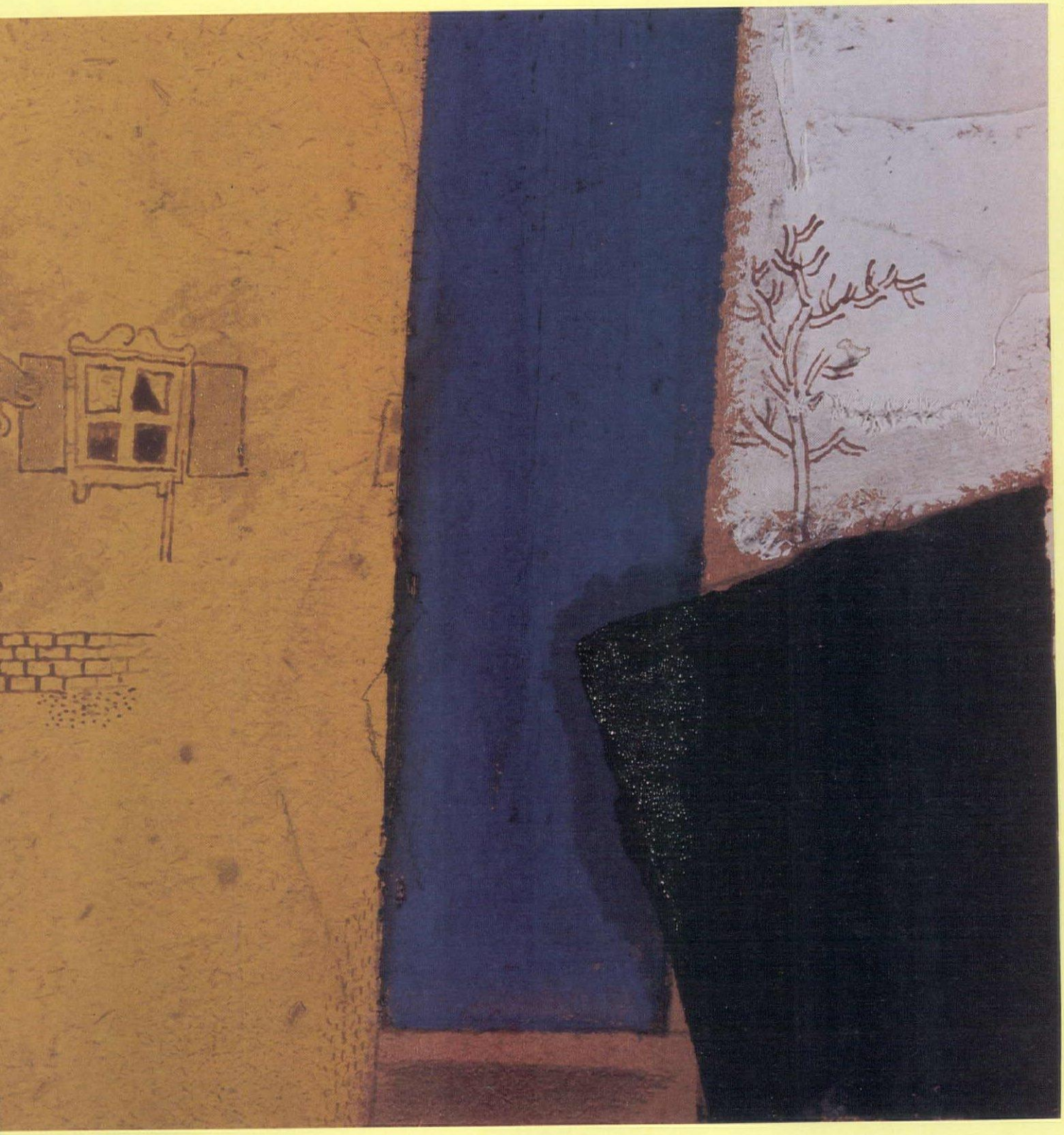
## His world of imagination strikes deep into the fears and hopes of all.



Private Collection, London Collection of Dr. Franz Meyer

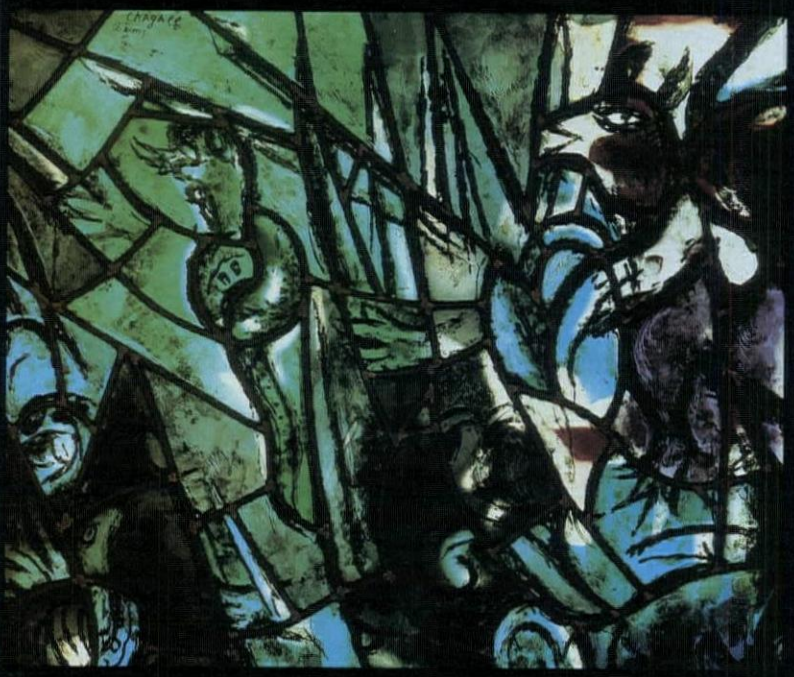
Collection of Dr. Franz Meyer

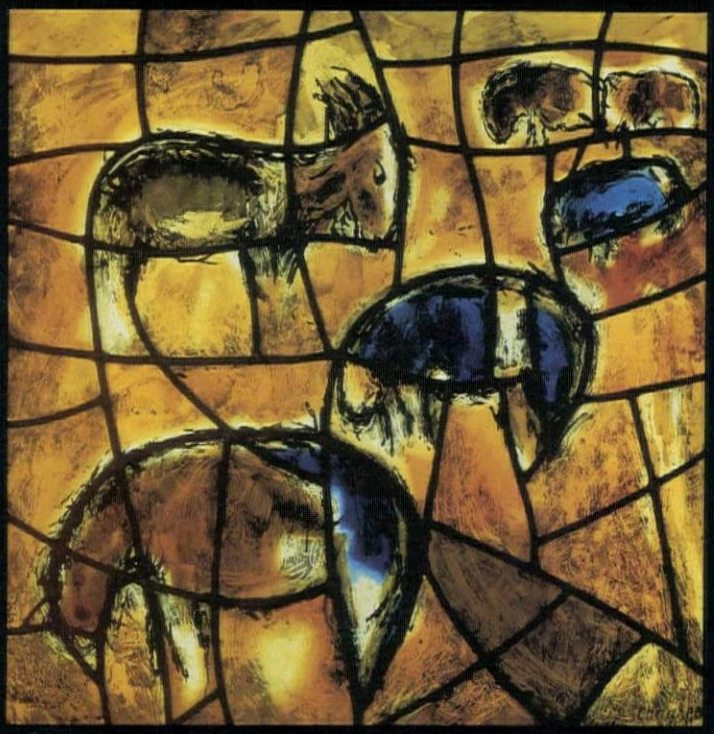
*Above:* Red Nude Sitting Up, *Chagall's study in brilliant crimson, was painted in 1908. One of Chagall's most realistic works, it is one of two paintings using the same model—Thea Brachman, a member of his circle of Vitebsk friends. One critic suggests that "Thea saw herself as a modern woman . . . 'in the service of art,' to cast off middle-class inhibitions. Hence she was to outrage all the prudish ideas of Vitebsk by sitting in the nude for her friend." Chagall's 1917* Composition with Goat *(right) has been compared with a theater-scene design sketched about the same time:* Sketch for the Set of Gogol's Inspector General. *That sketch also features the little dots and dashes used on the yellow plane in* Composition.

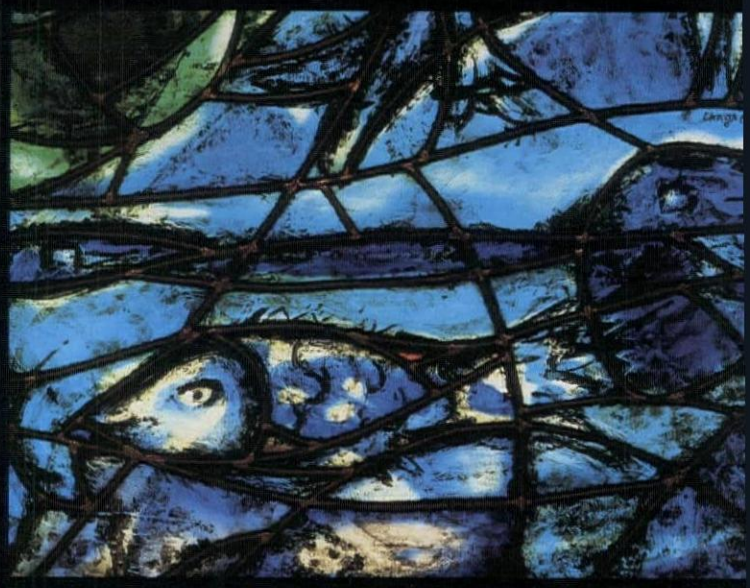


# Chagall

## He never indulges in the common temptation to allow a medium to overtake his message.







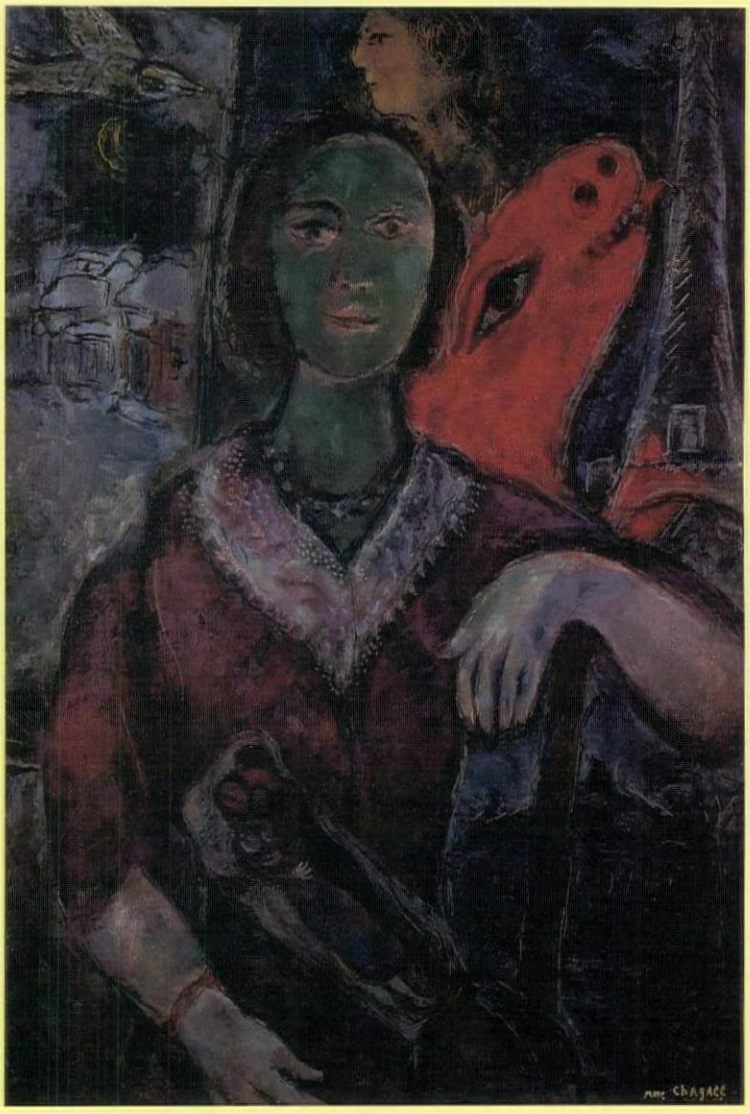
All photographs this page: Artist's Collection

*Clockwise from lower right:* The Tribes of Gad, Ruben, Zabulon, and Joseph *(1960). These stained-glass windows were made by Charles Marq from Chagall's maquettes. Chagall designed the windows for the synagogue at the Hadassah Medical Center in Jerusalem. The artist worked in stained glass only since the age of seventy. Right:* I and the Village *(1911, oil on canvas). Here Chagall alluded to the traditional large icons which can still be seen in the Russian Museum in Moscow*

Collection of the Museum of Modern Art, New York

# Chagall

## The nightmares of his childhood feed his eye and hand.



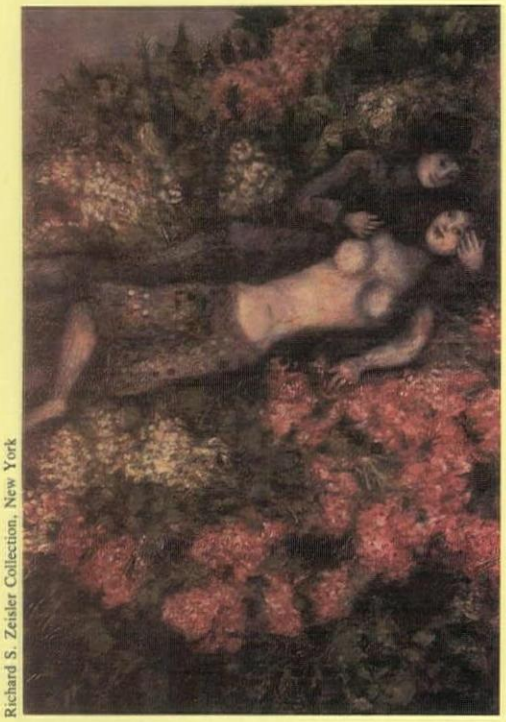

Artist's Collection

*Left:* The Birthday *(1915, oil on canvas). Chagall's wife Bella wrote about this painting in her memoirs. By her account, she surprised the painter on his birthday by appearing at his Vitebsk room carrying flowers and colored scarves. He painted her on the spot.*

*Above:* Portrait of Vava *(1966, oil on canvas). The only portraits Chagall painted after he left Russia were of his two wives, Bella and Valentina. This portrait of his second wife (Valentina or Vava) is more symbolic in nature than those of Bella, which were usually painted with his studio as a background.*

# Chagall

## Chagall has kept alive for this century human emotions which we all share.



Richard S. Zeisler Collection, New York

*In* Lovers in the Lilacs *(1930), Chagall continues a theme of lovers and flowers that began with the small bouquet his wife Bella holds in* The Birthday *(page 54).* Lovers *is one of his most explicit memories of days as a young lover by the River Dvina in his hometown of Vitebsk.*

art lovers through his generosity with the lithographic press. Yet, lurking behind this tranquil picture is a restless spirit whose world of the imagination strikes deep into the fears and hopes of all—his lovers and flowers may delight and calm, but his visions of war, of suffering, and of heroes of times past provoke a response at a deeper level.

Chagall, so charming, so warm and full of life, is still at heart the boy from Vitebsk, who by the powers of imagination and against all odds, broke away from that dreary Russian provincial town to become a great success in his own lifetime. Yet that background has clung to him; through years of grinding poverty, literally starving in his studio, the nightmares of his childhood feed his eye and hand. When he paints men and women, he captures the pent-up emotions of superstitious humans; he shares that human frailty which bursts into passion in the dark days and long nights of a snowbound winter. We can meet them not only in his pictures (such as *The Birth*), but also in the pages of Chekhov's not-so-well-known story *Peasants*—in which that dissector of the drawing room turned his gaze onto a slice of Russan life in the raw. And this is where the Russian Chagall takes precedence over the adoptive Frenchman, or even the Jew: the peasants in *The Violinist* seem to encapsulate the degrading poverty of the life which Chekhov described, though they have come out of their house to listen to the musician's plaintive sounds, admiring though uncomprehending, like Chekhov's village characters. Is not Chagall's soldier, drinking his endless cups of tea, prefigured in Chekhov's course woodsman who, drunk, but not wishing to disgrace himself before his Moscow relations, drinks ten saucers of tea from the samovar rather than beat his wife? Chagall has expressed a predilection for Chekhov, and, like that writer, he portrays human weakness without passing judgment.

Through his art, however removed from everyday experience, we can share in the human condition: it is not a matter of the head or the heart, because throughout his long life Chagall has spoken to both. Using color and image, he has hacked his own way through a jungle of art in a century marked by stylistic invention; he has borrowed any device which suits his purpose, resulting in a constant and sometimes confusing stylistic development which makes sense only if we recognize in Chagall that artist who in his art has kept alive for this century human emotions which we all share. Nowhere is this more apparent than in his etchings for the classic of Russian literature, *Dead Souls.* Gogol wove his fantastic story around a preposterous theme (a tax, payable for some years after the death of a serf, allows his hero to traffic in dead souls) This enabled him vividly to portray Russian rura life in the 1830s and caricature the manners of th inhabitants of small towns. In addition, it gav Gogol the scope to philosophize about his home land, using his characters and stories as an allegor of life. While Chagall creates a visual accompani ment to the tales, the basis of his art seems ofte an *Homage to Gogol.* He even went so far as t pair himself with the author in a frontispiece fo *Dead Souls,* though he has rightly been angere by critics who have seen his art as literary.

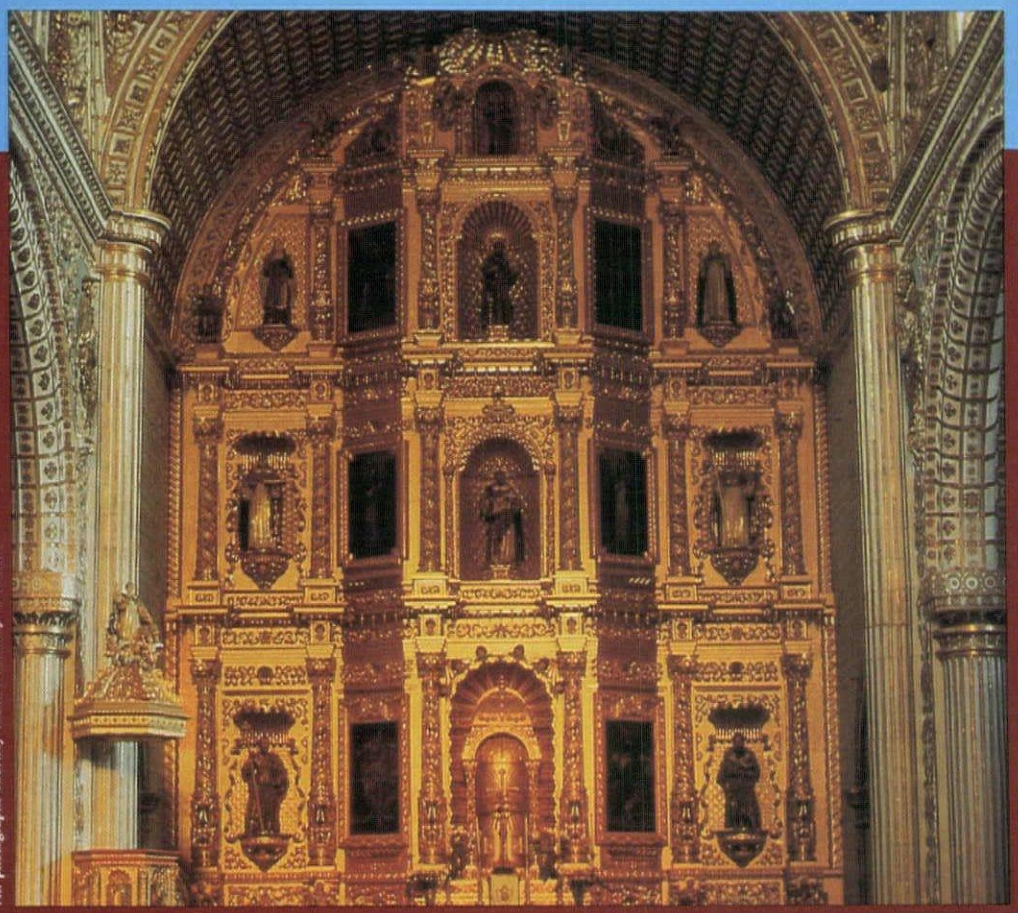
There have been few artists this century who hav combined such a sensuous enjoyment of the act o painting with such wide-ranging and thought provoking subject matter. It is his genius at respond ing to the age-old comedies and tragedies wove by man into legends and myths which gives Cha gall's work in every medium such depth of mean ing, in addition to its appeal to the eye. He can b singled out as the artist who has brought to the for again the riches of a cultural heritage that was i danger of being overtaken by lesser heroes in a age of popular images. The joy of his art is tha it encompasses so wide a field: he has made re erence to very many well-known (and obscure myths, plays, and even poems—always re-creatin them for his own ends, just as the great storyteller have always done.

Finally, Chagall has shown himself to be th greatest religious artist of our times: in his "biblic message," he re-creates God and his angels wh have guided Western man in a continuous traditio as old as the people of Israel. In his art, all is ma jesty and often foreboding, for modern man ha stepped aside to worship other gods. Indeed, in th century he has taken his own God in vain, and Cha gall has not failed to indict him in that masterpiec *White Crucifixion,* a great icon which doubles a a powerful political work.

Those who have known Chagall only as th master of imagination, the painter of *Cow wi Parasol,* the master of flower painting, and the in ventor of countless fantasies will be surprised ar even amazed at the strength of imagery which e plodes from canvas, glass, or print. In each tech nique, he remains an inventive practitioner, nev indulging the common temptation to allow a m dium to overtake his message. It is indeed a pri ilege to have assembled such a fine collection work which will delight and surprise those wh like the author, had not fully realized the range an power of Chagall's lifetime dedicated to art.

*Dr. Susan Compton is an English art historian*

# IMAGES OF



All photographs courtesy Mexico Ministry of Tourism

# MEXICO

## In Mexico, ancient temples are juxtaposed with modern murals. By Florence Lemkowitz

From ancient pyramids to ultramodern museums, colorful fiestas to flamboyantly muralled buildings, soul-stirring music to brilliant literature, Mexico is a land of seemingly endless cultural vistas. The geographic landscape is equally diverse—mountains, jungles, deserts, and some of the loveliest beaches in the world.

And Mexico is one of the easiest countries in the world to visit. The only requirement is to fill out a tourist card, which is free at an airline desk or at a travel agency.

In many places, especially Mexico City, dollars are accepted and you don't have to change much money. Banks are open Monday through Friday from 10 A.M. to 1:30 P.M., but hotel cashiers will exchange dollars for pesos around the clock.

There is a national I.V.A. tax of 15 percent added to your hotel, restaurant, and shop bills; in the open markets, the tax is not added to purchases. Airport-departure tax is sixteen hundred pesos per person, and it must be paid in pesos.

The following guide will help you pinpoint art venues, hotels, restaurants, and places to shop throughout Mexico. For additional information to aid you in planning your Mexican getaway, contact your travel agent or the Mexican Government Tourism Office, 405 Park Avenue, Suite 1203, New York, New York 10022. The telephone number is 212/755-7212.

*Above: The Church of Santo Domingo in Oaxaca, considered one of the most elaborately baroque churches in the Americas, was constructed in the sixteenth century.*

# Mexico City was built on the ruins of the Aztec capital Tenochtitlán.

## MEXICO CITY

One of the most vibrant world capitals, Mexico City is also proud of its ancient Indian and colonial-Spanish roots. The grandeur of Tenochtitlán, the fabled Aztec capital, is symbolized by the bases of pyramid ruins; Santiago Tlatelolco, a quaint church dating back to 1536, depicts the Spanish-colonial influence; modern Mexico is highly visible in the surrounding skyscrapers.

When Cortés and his army conquered the Aztecs in 1519, he ordered the "pagan city" of Tenochtitlán to be reduced to rubble and a new, Spanish-style capital built upon the ruins. Magnificent churches and ornate buildings were constructed—the introduction of Spanish architecture to the New World. Built over the sprawling ruins of Tenochtitlán, Mexico City has splendid buildings around the massive *zócalo* (main square).

Because there is so much to see and do in Mexico City, visitors should be aware that, in this altitude of seventy-eight hundred feet, it's wise to "take it easy" the first day: order the main meal for lunch, have a light dinner, and sip wine and cocktails slowly (one drink equals three at this altitude).

In this metropolis of more than fifteen million inhabitants, driving around is too much of a challenge for visitors, and parking is at a premium. Smart alternatives are to rent a chauffeur-driven car (the driver can serve as a guide), use taxis, take motor-coach tours, try the excellent subway system (the Metro), or walk when feasible. Since taxi meters are not utilized in Mexico, it is important to set an agreeable price with the driver before setting foot into the cab or any sight-seeing car. Just ask the hotel concierge or the doorman what the reasonable fare should be to your destination. (The area code for Mexico City is 905.)

**Museums:** The **National Museum of Anthropology,** located in the twenty-one-hundred-acre Chapultepec Park, is a marvel of architecture. Among the exhibits are the twenty-seven-ton Aztec calendar stone; the bejeweled Palenque tomb; the model of Tenochtitlán; reconstructed villages; gigantic, stone Olmec heads; and treasures from the Mayan sacred wells in the Yucatán.

The **Rufino Tamayo Museum,** also in beautiful Chapultepec Park, houses a collection of some of Tamayo's best paintings. The most-outstanding living Mexican artist, Tamayo is a master of surrealism, and his works are also exhibited in the United States and Europe. At least three hundred paintings and sculptures by other world-famous artists are on display in the museum.

The **Museum of Natural History,** another Chapultepec Park highlight, is actually the former summer palace of Aztec Emperor Montezuma and the hilltop castle of ill-fated Emperor Maximilian and his wife Carlota. Better known as Chapultepec Castle, the museum is noted for sumptuously decorated royal suites; war-memorabilia collections from three centuries; and brilliant murals by O'Gorman, Orozco, and Siqueiros.

The **Diego Rivera Museum** (Museo Anahuacalli, Calle 150), in the suburb San Pablo Tepetlapán, is an Aztec-style, pyramid-shaped building made from pedregal lava rock and designed by the world-famous artist Diego Rivera for his personal collection of over fifty thousand pre-Columbian archaeological treasures. Check ahead for exact hours; the museum is usually open from 10 A.M. to 1 P.M.

The **Frida Kahlo Museum** (Londres 127) in the suburb Coyoacán was the birthplace and residence of Frida Kahlo, Diego Rivera's next-to-last wife and one of Mexico's leading surrealist painters in her own right. Diego Rivera lived here with her from 1929 to 1954. Her gory paintings decorate the walls, along with Columbian art, relics, and ancient jewelry from her personal pre-Hispanic collection.

The **Trotsky Museum** (Viena 45) is a veritable fortress. After he fled the Soviet Union, Trotsky lived here until his assassination in 1940. A point of interest is Trotsky's tomb, designed by one of Mexico's most important muralists, Juan O'Gorman.

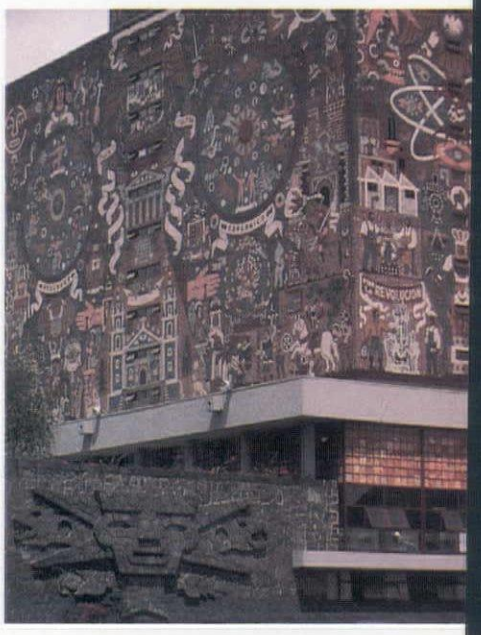
The **Polyforum Cultural Siqueiros** (Insurgentes Sur 700) contains the world's largest mural (over ninety thousand square feet). Painted by one of Mexico's top muralists, David Alfaro Siqueiros (who also designed the Polyforum), *The March of Humanity on Earth and toward the Cosmos* is overwhelming. Music, ballet, and theater presentations are held in the auditorium.

The **National Palace of Fine Arts** (Bellas Artes), on the corner of Juárez and San Juan de Letrán, is a multimillion-dollar, French-Italian-style, palatial museum. Construction on it began in 1900 and was completed thirty-five years later; facade sculptures are by Austrian, Italian, and Spanish masters. Five salons are devoted to nineteenth-century Mexican painters. Diego Rivera's controversial mural *Man in Control of the Universe* is on display, as well as magnificent ones by Tamayo, Orozco, and Siqueiros. The Bellas Artes building also houses a thirty-five-hundred-seat theater famed for the marvelous Tiffany Glass Curtain which introduces Ballet Folklórico performances. Fashioned from at least a million pieces of glass, the dramatic landscapes on the mosaic curtain were painted by Mexican artist Geraldo Murillo, known as Dr. Atl.

**Galleries:** Many of Mexico City's major hotels have outstanding art galleries. For example, in the María Isabel Sheraton, on Paseo de la Reforma 325, **Art Collectors Gallery** is the showcase for the artistry of Sergio Bustamante, celebrated for his stylized bird and animal sculptures in papier-mâché, copper, and bronze. Bustamante has studied the intricate process of papier-mâché, based on ancient secret Indian techniques; his ingenious creations are also inspired by centuries-old legends and ultramodern fantasies. **Galería Summa Artis,** in Hotel El Presidente Chapultepec (Campos Elíseos 218), is located on the mezzanine. This gallery features collections of Old Masters and contemporary artists, sculptures, and graphics. Its limited editions of Mexican lithographs are by Mexico's foremost artists.

In the Zona Rosa (pink zone), Mexico City's most chic shopping area, **Galería de Arte Misrachi** (Génova 20) specializes in works by Mexico's contemporary artists, such as Rufino Tamayo and Francisco Zuñiga. **Tere Haas Galería** (Génova 2) has paintings by Mexico's top artists, as well as sculptures and graphics; this gallery also discovers new artists. Every Sunday, Sullivan Park becomes an open-air gallery featuring contemporary art.

*Below: Juan O'Gorman's wraparound mosaic covers the National University Library. Opposite: The National Museum of Anthropology's twenty-seven-ton Aztec calendar stone. Opposite, inset: A detail from Diego Rivera's controversial mural* Man in Control of the Universe.



# Surviving Aztec artisans applied their techniques to Spanish baroque.

**Lively Arts and Festivals:** The world-famous **Ballet Folklórico,** a not-to-be-missed spectacle, performs twice on Sunday and every Wednesday evening in the Palace of Fine Arts. The dances include everything from ancient rituals to regional Mexican festivals. Excellent folkloric-dance companies also perform in the **Theater of the City of Mexico** on Doncelles Street. Your hotel concierge will have the schedules and assist with tickets.

International opera companies and the National Symphony Orchestra with guest conductors and soloists appear in the **Palace of Fine Arts** during the opera and symphony season, usually from February through April. Cultural-event schedules are published in the *News*, Mexico City's English-language newspaper. Hotel concierges also have information about cultural programs.

One of the biggest festivals in Mexico City is **Independence Day** (September 16), marked by a lengthy parade. Festivities begin the night before in the zócalo, where all the Spanish-colonial buildings are beautifully illuminated. This year's fiesta will be bigger than ever, as it marks the 175th anniversary of Mexico's independence from Spain.

**Sight-seeing and Shopping:** From the classy boutiques in the Zona Rosa—such as **Aries** for leather on Florencia 14 and **Platería Tane** for silver on Amberes 70—to the colorful markets lined with bargain-filled stalls, Mexico City is a shopper's heaven. Also in the Zona Rosa, **Muller's** (Florencia 52) is the exclusive shop for the most fashionably designed onyx tables (everything from a banquet table to a chess table), onyx bookends, onyx jewelry, onyx statues, and much more. **Girasol,** at Génova 39-A in the Zona Rosa, features Gonzalo Bauer's handloomed and hand-embroidered fabrics in an elegant selection of long dresses, skirts, and casual resort fashions.

At **Jaime** (Hamburgo 140), designer José Antonio Lloret is known for his resort wear and custom-made suits. **Sanborn's** department stores are just about everywhere in Mexico City; one of the most popular is inside the historic House of Tiles at Madero 4 in the colonial section of the city. Other prestigious department stores are **El Palacio de Hierro** (Durango 230), **El Puerto de Liverpool** (Insurgentes Sur 1310), and **Paris Londres** (Insurgentes Sur 1235). **Victor's Artes Populares Mejicanas** (Madero 10) features Mexico's handi crafts. Most of the major hotels have excelle shopping arcades and special boutiques. Bargain ing is the name of the game in such markets as **Cen tro Artesanal Buenavista** at Aldama 187 and L **Ciudadela** on Balderas and Ciudadela Plaz **Bazar Sábado,** in the suburb San Angel, is ope on Saturdays only; it is a high-class marketplac with top-quality merchandise.

Avenida Madero downtown, lined with jewelr shops, was known in colonial times as the Avenu of the Silversmiths. The avenue and surroundin area have been restored to their original Spanish colonial style. Named for Mexico's first presiden Francisco Madero, it is also notable for the eigh teenth-century **Iturbide Palace,** where Augustín Iturbide reigned briefly as emperor in 1822. In 197 the luxurious mansion, filled with a fortune in sta uary and art, was restored by the Banco Nacion de Méjico (Banamex). The **Church and Hospit of Jesus,** Pino Suárez and Salvador, was founde in 1527 by Hernán Cortés. Constructed on the si where the Spanish conquistador first met Mont zuma, the hospital is the oldest in America. Sinc Cortés is buried here, special memorabilia a displayed in the church.

At Madero and San Juan de Letrán, the **Lat American Tower,** a forty-four-story skyscrape is the place to see splendid vistas of Mexico Cit **Paseo de la Reforma** (the main boulevard, d signed as a copy of the Champs-Elysées in Pari is dotted with artistic monuments. One of the mo beautiful, especially when illuminated at night,

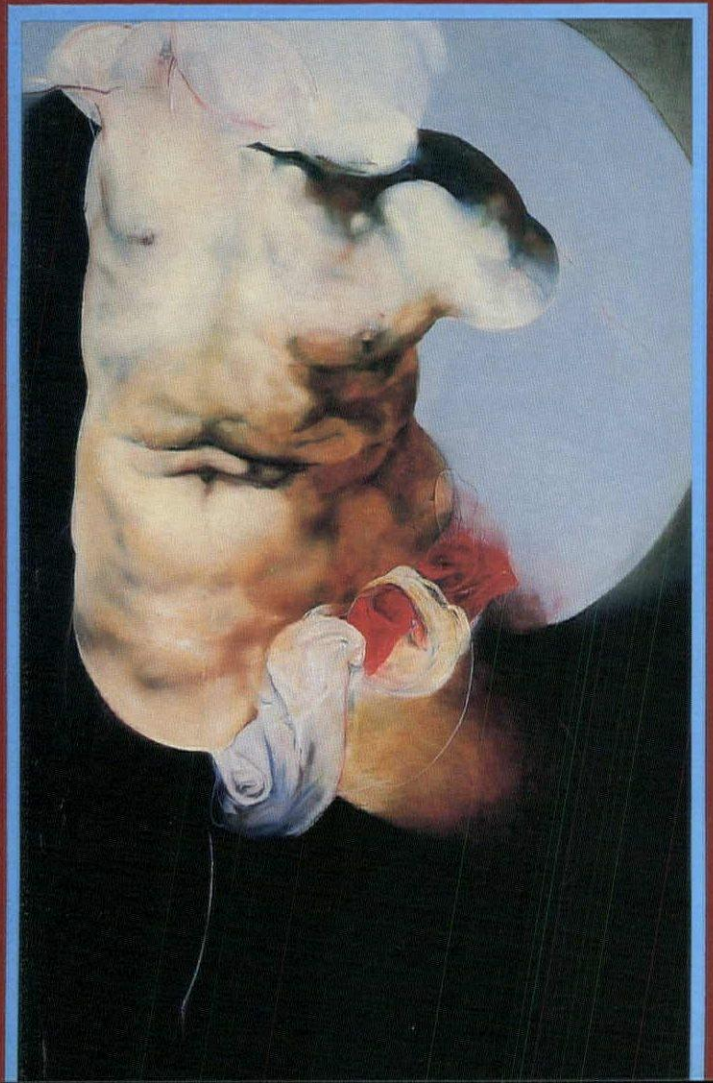
*Above: A detail from Roberto Cortazar's* E.A.P.'s Tell Tale Heart *(1984), a mixed media work of watercolor, drawing, and collage. Opposite page bottom:* Nude Clothed *(oil, 1984), also by Cortazar. His fragmented bodies—shattered faces, limbless torsos—are a comment on society's incoherence. Opposite page, top:* Genesis *(acrylic on paper, 1983) by Raymundo Sesma, an abstract painter who starts from the figure, then synthesizes it with the background.*

## A New Generation

Wherever the search for contemporary art takes you, expect to find provocative works from the new generation of Mexican painters. Their inspiration is grounded in the country's fabled tradition of Sequieros, Rivera, Tamayo—then moves forward in pace with Mexico's current sophistication. Recent exhibitions in Paris, Florence, Tokyo, Toronto, and New York reveal that energetic duality and collectors are acquiring Mexican works with greater enthusiasm than ever before.

Roberto Cortazar is among this generation of painters who have caught the attention of critics, dealers, and buyers. Mexican critic and curator Fernando Gamboa first encountered Cortazar's work when the artist was just eighteen. Two years later, after Cortazar took the Jose Luis Cuevas Award, Gamboa called him, "a true revelation in search of a genuine expression." His startling depictions sho fragments of the human body—bodies without limb heads with broken faces. Works in brush and penc also reveal the sexual ambiguity of those bodies

Raymundo Sesma, who studied and taught Puebla, Mexico, is firmly positioned in the interna tional spotlight as well. At the age of thirty-on Sesma is typical of the emerging generation of ne Mexican artists. His paintings and prints have be exhibited in Florence, Quebec, Geneva, Paris, ar other world art capitols. Sesma, like Cortazar, represented by Reynold C. Kerr Soho, in New Yor Mr. Kerr comments: "Raymundo Sesma is of th new generation of painters. In fact, he follows th tradition of Tamayo and Spoleto—a synthesis those—and something from Tapies. He's got his ow language, but he brings all those things together



# In 1519 Cortès ordered the Aztec capital Tenochtitlán reduced to rubble.

the **Independence Monument,** affectionately known as the Angel. The golden Winged Victory crowns a fifty-meter-high column, and the base is sculpted with figures of heroes prominent in the 1810 fight for independence from Spain.

A visit to historic **Alameda Park** is a must. Located on Juárez Avenue, it was infamous for burnings at the stake during the Spanish Inquisition. Most impressive is the marble hemicycle monument, a tribute to President Benito Juárez. Across the avenue, the Hotel del Prado lobby displays Diego Rivera's mural *Dream of a Sunday Afternoon in Alameda Park,* depicting celebrities who have strolled here, beginning with Cortés.

In the suburb Pedregal, the **National University of Mexico** is one of the world's most-handsome centers of education. Magnificent exterior murals decorate facades of unusually designed buildings on the fifteen-hundred-acre campus. Dating from 1553, its art and architecture are splendid. Diego Rivera's murals cover the stadium; Siqueiros's enhance the administration building's facade. Perhaps the most photographed building is the ten-story library, with every inch covered by Juan O'Gorman's wraparound mosaic mural.

About thirty-five miles northeast of the city, the pyramids of **San Juan Teotihuacán** dominate what was one of the world's largest cities around A.D. 500. According to archaeologists, they were constructed from 350 B.C. to 100 B.C. Exquisite carvings decorate the Temple of Quetzalcoatl, the Feathered Serpent.

En route to the pyramids, don't miss the **Basilica of Our Lady of Guadalupe.** Once a simple shrine to commemorate the site where the Virgin appeared in 1531 to Indian farmer Juan Diego, a huge church had to be built several years ago to accommodate the crowds. The unusual, circular church was designed by architect Pedro Ramirez Vasquez, who built the National Museum of Anthropology.

**Lodging:** The **Camino Real** (Mariano Escobedo 700, 545-69-60), rated as one of the world's best hotels, is actually a resort in the city. Fouquet's de Paris is just one of its gourmet restaurants. A tennis center and four heated swimming pools in landscaped garden areas add to the resort ambience. The Camino Real's sister hotel is the **Galería Plaza** (Hamburgo 195, 286-54-44) in the Zona Rosa. Very popular with business executives, the Galería Plaza has a popular piano bar, the Ile-de-France gourmet restaurant, Le Chic disco—and a European concierge. Call Westin Hotels, 800/228-3000, United States for information on the Camino Real and the Galería Plaza.

Last year the **Holiday Inn Crowne Plaza** (Paseo de la Reforma 80) underwent a $4-million renovation, totally contemporizing the decor and facilities. Centrally located, it is convenient to the Palace of Fine Arts, the Museum of Modern Art, bullfights, jai alai, and the Mayan pyramids. The hotel's five fine restaurants offer everything from steaks to French cuisine to Mexican-style seafood. In the United States, call Holiday Inn, 800/HOLIDAY.

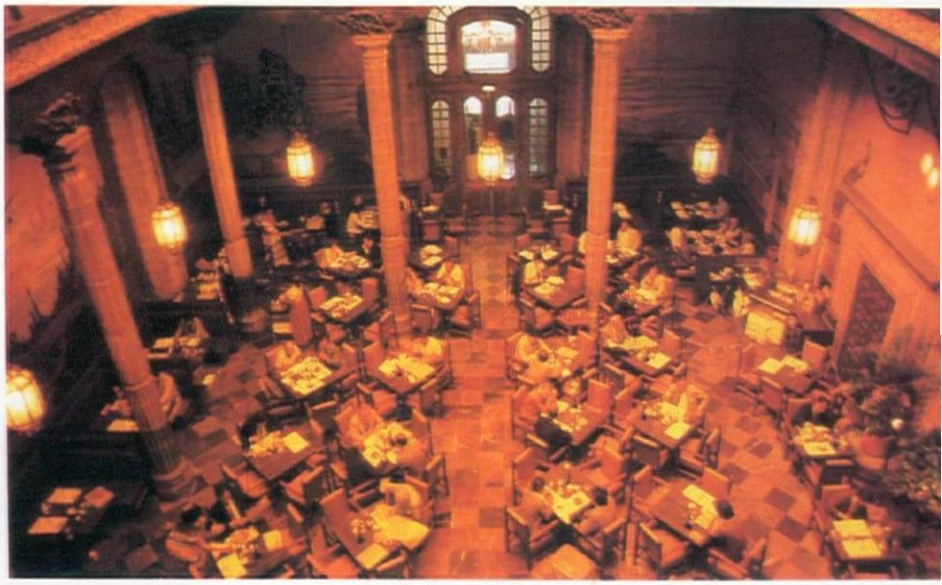
The **María Isabel Sheraton** (Paseo de la Reforma 325, 525-90-60) is known as the Queen of Mexico City's Hotels. A health club and swimming pool help guests keep fit. Call 800/325-3535 (Sheraton Hotels) in the United States for information. **El Presidente Chapultepec** (Campos Elíseos 218, 250-77-00) overlooks Chapultepec Park and has seven hundred rooms. The lobby boasts a huge, abstract sculpture. In the United States, call 800/472-2427 or 800/472-GRACIAS for information.

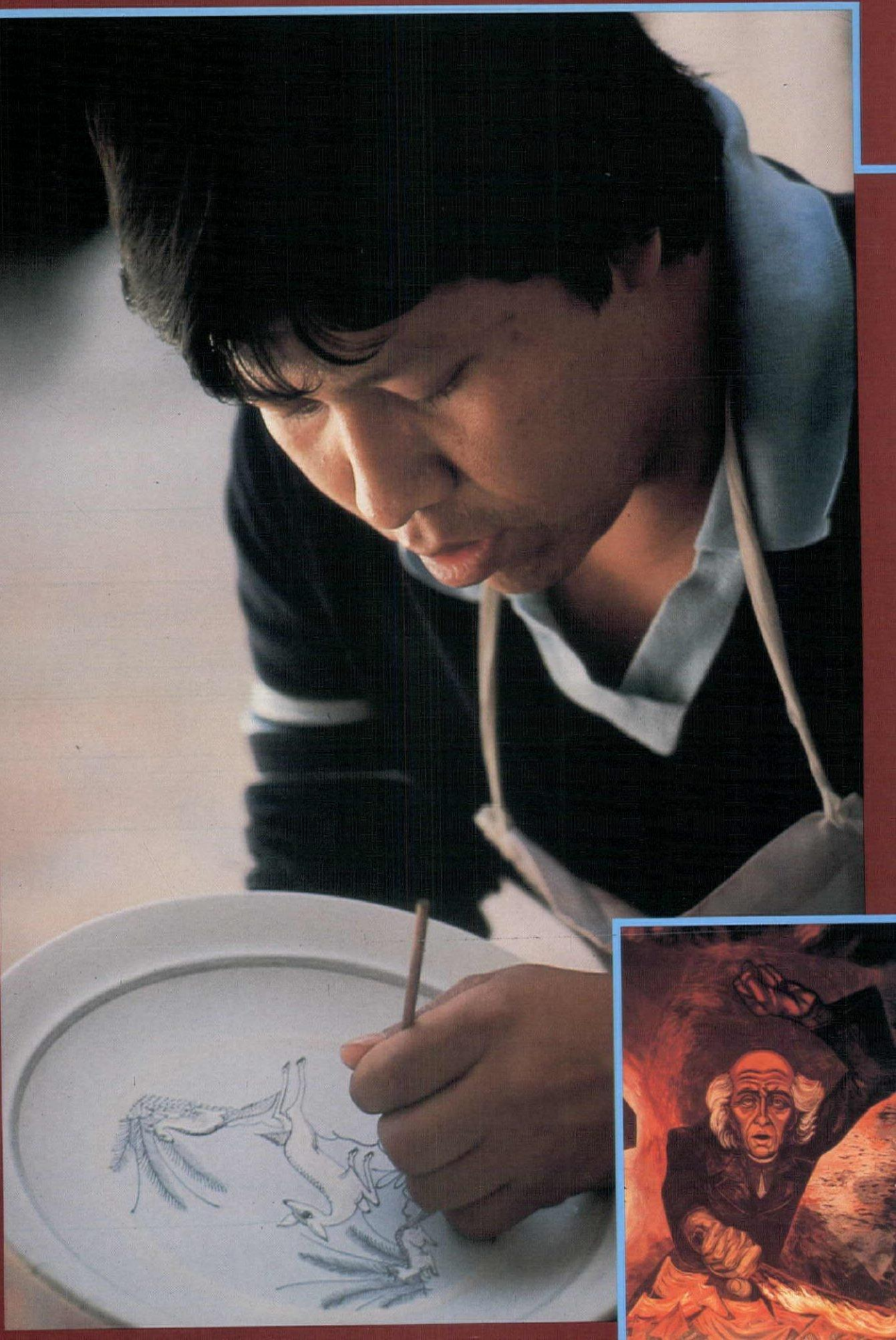
If you like La Belle Epoque decor, you will love the **Gran Hotel de la Ciudad de Méjico** (16 de Septiembre 82, 510-40-40), near the historic zócalo and cathedral. Its two "gilded cage" elevators are reminiscent of Paris; the Tiffany-domed ceiling and crystal chandeliers contribute to the elegant ambience. The capital's oldest hotel, listed as a government Colonial Treasure, is **Hotel de Cortés** (Avenida Hidalgo 85, 585-03-22). Near Alameda Park, this little gem of a hotel (fewer than thirty rooms) is booked well in advance by celebrities. The garden courtyard is delightful for dining and Saturday-night fiestas, all open to the public. In the United States, call Best Western Hotels (800/528-1234) for information.

**Restaurants:** Magnificently furnished, sixteenth- and seventeenth-century *hacienda* restaurants vide a charming atmosphere and are known for delicious food. **San Angel Inn** (Palmas 548-67-46), in the suburb San Angel, is haci dining at its best. **Hacienda de los Morales** ( quez de Mella 525, 540-32-25), surrounded by gant gardens, has an international and nat menu. **Antigua Hacienda de Tlalpán** (Calza Tlalpán 4619, 573-99-33) is a very romantic, teenth-century hacienda, once a stagecoach st route to Acapulco. Here, too, the extensive r features both Mexican and international dishes **Lago** (in Chapultepec Park, 515-93-50) is romantic lakeside setting overlooking splas fountains. Lively restaurants with good foo **Anderson's** (Reforma 400, 511-51-87) and **Fond Recuerdo** (Bahía de las Palmas 29-A, 545-16 with Veracruz musicians.

**Transportation:** Benito Juárez International port, about a half-hour's drive from Mexico is served by at least twenty-five of the world's jor airlines. Aeromexico is the major nationa rier, flying to and from United States gatev Mexicana is another national carrier. Daily se is provided from Miami International Airp Mexico City, for example. Miami and Tamp ternational airports are also among Pan gateways to Mexico City.

*Below: A bird's-eye view of the restaurant o Sanborn department store's House of Tiles l tion. A guitarist serenades luncheon patron café in Mexico City's Zona Rosa (opposite, set). Opposite page: The world-famous Ball Folklórico at the Palace of Fine Arts.*





# uadalajara has a colonial charm and an eternal-spring climate.

## GUADALAJARA

second-largest city in Mexico, Guadalajara's nial heritage, dating back to 1542, is retained ee-canopied plazas, replete with statuary and ntains and bordered by sixteenth-century dings. In the main plaza, Guadalajara's land- k cathedral flaunts six different architectural es. It has eleven altars and is filled with art sures sent by King Ferdinand of Spain. In the isty, look for *Assumption of the Virgin,* painted he great Spanish artist Murillo.

**Iuseums:** The **State Museum** (near Govern- nt Palace) features paintings and portraits by xican and European artists. Exhibits include -Columbian art, Spanish-colonial furniture, xican handicrafts, and carriages once owned by ill-fated Emperor Maximilian and the late Presi- t Benito Juárez. The **Orozco Museum** (Aurelio ves 27) was the home and studio of the late Clemente Orozco, born in Guadalajara and of Mexico's most important muralists. **spicio Cabañas** (formerly an orphanage) is ated between Miguel Allende and República ets. Orozco's dramatic *Four Horsemen of the calypse* and some of his other famous murals permanently exhibited in this attractive struc- of twenty-three garden patios.

**ively Arts:** The **Degollado Theater** (Degollado Morelos streets, on Plaza de la Liberación) has n compared to Milan's La Scala. On Sundays, **Grupo Folklórico** usually presents the music dances of Mexico at 10 A.M. The center of adalajara's cultural scene, the theater is also the ne of the **Guadalajara Symphony Orchestra.** n if you don't attend any performances, do see murals by Jacobo Galvez and Gerardo Suarez, elegant crystal chandeliers, and the real gold- decor. A perfect example of Greek architec- , the Degollado Theater opened in 1866.

**estivals:** October 12 marks the **Virgin of pópan** festival. The patroness of Guadalajara, little twelve-inch statue is returned to the ilica in Zapópan (a suburb) on October 12, after nding time in the different churches of the cese. On that day, about four hundred thousand the faithful accompany the statue from the edral to the basilica, fifteen miles away. In the ilica's courtyard (Avenida Avila Camacho), In- n dancers perform daily to October 19. Ever since 1542, when a Franciscan missionary presented the statue to the local Indians, they have been protected from plagues and storms.

**Shopping:** If you have plenty of time, patience, and bargaining talent, the **Mercado Libertad** (Calzada Independencia and Juárez) is great for shopping. This could be the largest open-air market in the Western Hemisphere. The main shopping areas are Plaza del Sol, Plaza Méjico, and Plaza Patria. Across from the Plaza del Sol, don't miss the shopping complex at the ice-skating rink, next to the new Exelaris Hyatt Hotel. Handicrafts from the state of Jalisco, where Guadalajara is located, can be purchased at the **Insituto de la Artesanía Jaliscience** (Alcalde and Avila Camacho Avenue). Fabrics, hand-blown glass, leather, brass, and jewelry are part of the grand variety locally made.

In **El Charro,** you can find handsome leather jackets, boots, and riding accessories. El Charro's stores are at Avenida Juárez 148 and 132 and also at Plaza del Sol. The suburb of Tlaquepaque, about five miles from the center of Guadalajara, is undoubtedly Mexico's greatest arts-and-crafts center. Artisans' shops line the cobbled streets—from glass-blowers to potters. The most famous gallery belongs to **Sergio Bustamante** (Independencia 238), known for his papier-mâché birds and animals and his sculptures in bronze and copper. The gallery is a work of art in itself with streams and waterfalls. **Bazar Hecht** (Indepencia 158) is a complex of salons filled with antiques, lamps, and art. **El Aguila Descalza** (Jaurez 120) specializes in designer Josefa's fashions.

**Lodging:** Top hotels in Guadalajara include the **Hotel el Tapatío** (Boulevard Aeropuerto 4275, 35-60-50), a posh resort village overlooking the city. Tennis, horseback riding, and golf are the main sports. The **Exelaris Hyatt Guadalajara** (Lopez Mateos, 22-77-78) has an unusual architectural style. Everything from a swimming pool to an ice-skating rink can be found here. Two Regency Club floors offer special VIP privileges. The **Fiesta Americana** (corner of Avenida Vallarta and Lopez Mateos, 25-34-34) is lively with a variety of restaurants, a jazz bar, a nightclub, tennis courts, and a swimming pool.

**Restaurants:** The **Hacienda de la Flor** (Aurelio Ortega 764, near the Racquet Club and Plaza Patria, 24-84-19) is a beautifully restored hacienda in which Mexican gourmet specialties are served with a flair. **La Vianda** (Avenida Chapalita 120, 22-59-26) has an international menu which highlights creole cuisine. **Cazadores Campestras** (just outside Tlaquepaque) is fun at lunchtime, when mariachi musicians entertain. The house specialty is the *talita,* a plank of grilled beef filet, pork, and sausage. The **Acuarelas** (La Paz 2030, in front of the Lafayette Hotel) is decorated with *acuarelas* (watercolor paintings) which are for sale. Seafood and prime rib are favorites on the varied menu. In Tlaquepaque, *the* place is the **Restaurant and Art and Music Gallery with No Name** (Madero 80, 35-45-20). Creative Mexican cuisine is served in a colonial mansion or in the garden patio.

**Transportation:** Depending on your United States gateway, Guadalajara's international airport is served by Aeromexico, Mexicana, American Airlines, Republic, and Western. There is also excellent service from Mexican airports to Guadalajara by Aeromexico and Mexicana.

*posite page: A Guadalajaran artisian puts finishing touches on a piece of stoneware. posite page, inset: José Clemente Orozco's ural portrait* Hildago, the Great Liberator. *ght: Flamenco dancers in Acapulco.*

# Acapulco, the ultimate in resorts, is always seductively warm.

*The Catedral de Nuestra Senora de la Soledad is a popular Acapulco attraction.*

## ACAPULCO

Mexico's most glittering resort is Acapulco, on the surf-crested Pacific coast. The resort is dotted with gorgeous villas and palatial hotel resorts. Always seductively warm, Acapulco inspires unusual tropical fashions. Although bikinis and bathing suits are daytime attire, nighttime brings out exotic gowns and artistically designed jewelry. Best of all, Acapulco is one of the best places to buy art.

**Galleries and Museums:** The **Rudic Art Gallery** (Costera Miguel Alemán, in front of the Exelaris Hyatt Continental Hotel, 434-22 and 410-14) displays an excellent selection of sculptures and paintings by Mexican contemporary artists, including Nierman, Orozco, Rivera, and Siqueiros. The **Cypango Art Gallery** (El Patio shopping center, also in front of the Hyatt Continental, 450-83) features modern Mexican art, including works by Dr. Atl, Zuñiga, and Rivera.

**Galería Edan** (Cosetra Miguel Alemán 711-A) features a nice selection by Mexico's contemporary painters, as well as Mexican blown glass, Feder's lamps, and carved-rosewood furniture. **Galería Victor** (El Patio shopping center, 408-89) houses the outstanding sculptures of Mexico's famous Victor Salmones, who is an expert in the lost-wax process in bronze. The **Acapulco Museum and Cultural Center** (Costera Miguel Alemán 4834) is comprised of low, stone buildings in a garden setting. Exhibits include some pre-Columbian art.

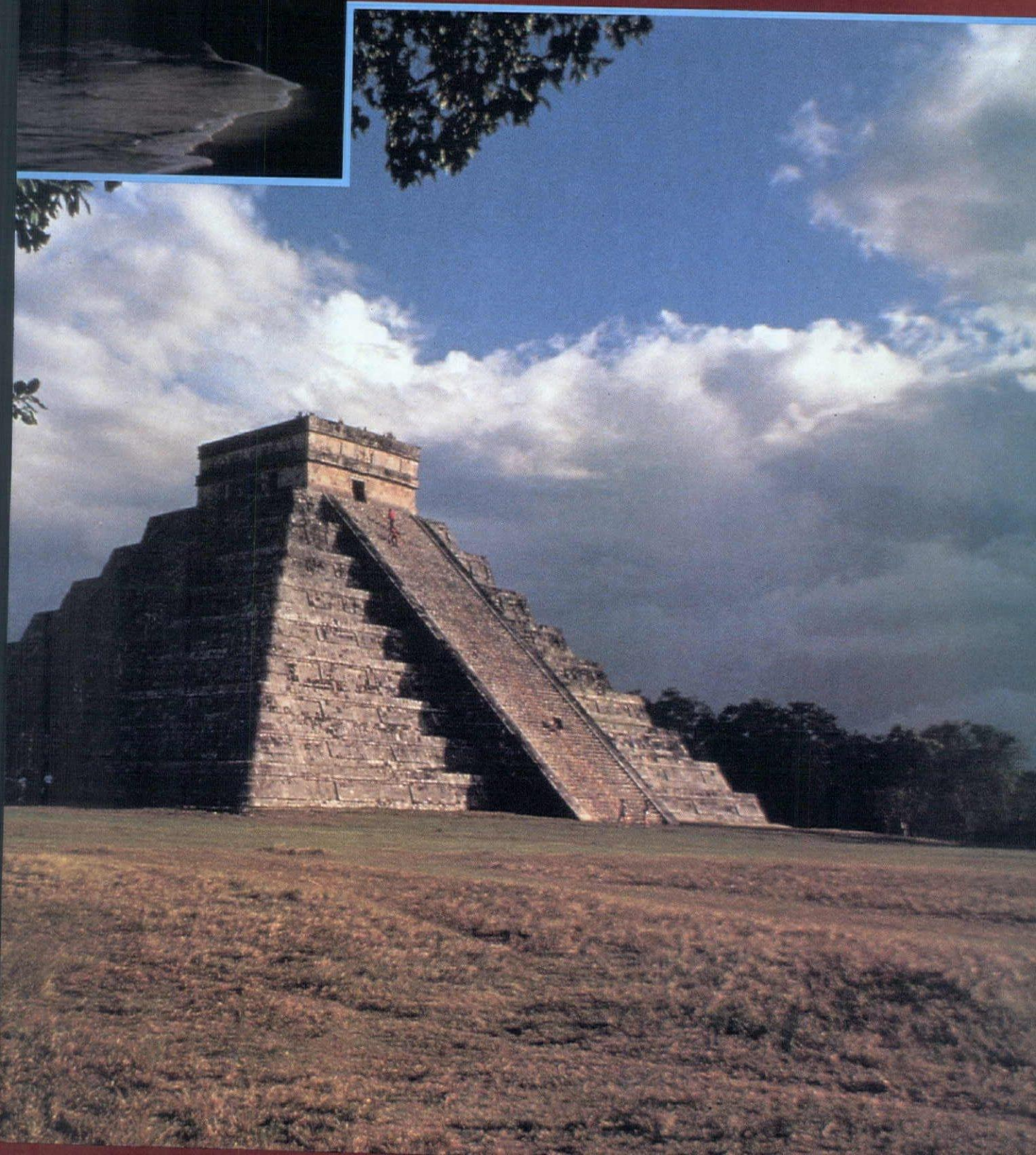
**Shopping:** Bordering the beach, Costera Miguel Alemán is the main shopping street, lined with a variety of shops and boutiques. On the Costera, the **El Patio** shopping center is a good place to find resort fashions and souvenirs. Among the boutiques are **Horacio** (for hand-embroidered clothing) and **Marietta** (for originally designed fashions). The ritziest, newest shopping center in Acapulco is **La Vista,** on the way to the resort Las Brisas. Built into the cliffside, La Vista's fine boutiques include Piaget Pelletier, Aries, and Tane.

**Lodging:** One of the most beautiful resorts, **Las Brisas** (Carretera Escénica 5255, 4-16-50) consists of passionately pink clusters of *casitas* clinging like blossoms to the terraced cliffs. Pink-and-white-striped jeeps transport guests to the outstanding beach club, tennis courts, and restaurants. For information and reservations, call Westin Hotels, 800/228-3000, in the United States. The luxurious **Acapulco Plaza** (Costera Miguel Alemán 22) overlooks Acapulco Bay and is convenient to all shopping and nightlife facilities on the famous Costera Miguel Alemán strip. A stay at the Acapulco Plaza (which features several restaurants, lounges, shops, and four swimming pools) can be as lively or as low-key as one desires. In the United States, call Holiday Inn, 800/HOLIDAY. The **Acapulco Princess** (phone 4-31-00) and neighboring **Pierre Marques** (phone 4-20-00) (Playa Revolcadero) combine for the largest and best golf courses in Mexico. Both are elegant hotels with unusual swimming pools, tennis courts, and a variety of restaurants and bars. In the United States, call Princess Hotels, 800/223-1818.

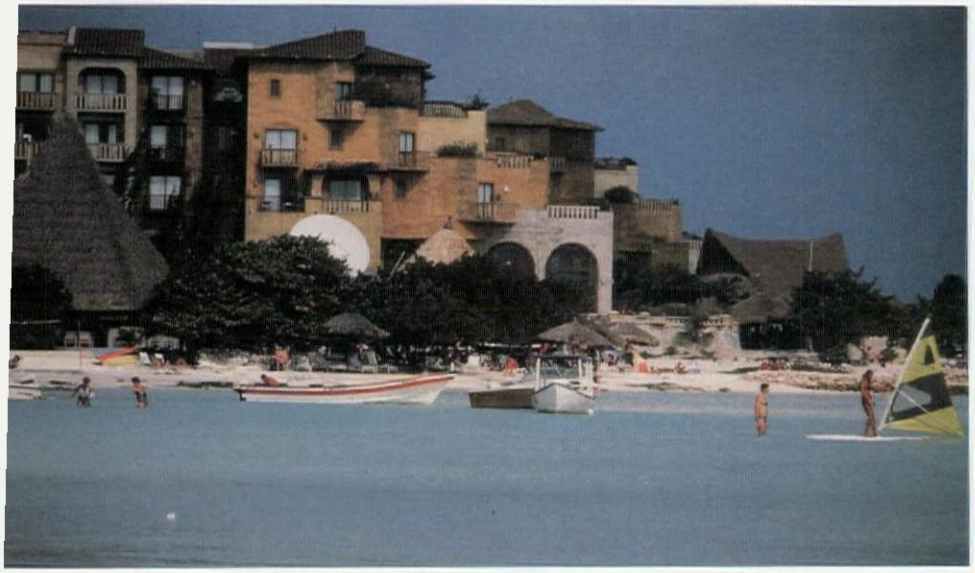
**Restaurants:** For lunch, colorful **Papagayo** (Papagayo Park, 5-55-11) is noted for avocado soup and seafood dishes. **Villa Vera Hotel and Racquet Club** (Lomas del Mar 35, 4-03-33) is where celebrities can be seen at lunch and dinner. For those who don't mind climbing all the stairs, the view is breathtaking at **Su Casa** (Anahuac 110, 4-43-50). Reservations are a must at **Coyuca 22** (Coyuca 22, 2-34-68), open from November through April.

**Transportation:** Acapulco International Airport is one of Mexico's busiest. Aeromexico and Mexicana fly here, shuttling from Mexico City's international airport. American Airlines serves Acapulco from Dallas-Fort Worth and Chicago. Continental provides daily service from Houston; Eastern has a flight from New York.

*Right: Chichén Itzá, the largest Yucatan archaeological site. Opposite page, inset: Mountains provide a backdrop for Puerto Vallarta's Bahia Banderas, Mexico's largest natural bay.*



ancún is white sands, blue-green Caribbean waters—surrounded by jungle.



*Some of Mexico's most luxurious hotels can be found along Cancún's pristine beaches.*

## CANCUN

/hen Mexican tourism officials decided to plan new resort on the east coast, the computer came p with the undeveloped Cancún beaches. The pure /hite sands and blue-green Caribbean, surround- d by jungle, were the vacation playground of an- ient Indian royalty.

This Yucatán region is famous for Mayan and Toltec ruins. Only two or three hours' drive from Cancún lie the impressive ruins of Chichén Itzá, a grand city of the fifth century. Tulum, a Mayan seaport fortress, is only eighty miles to the south.

**Museums and Galleries:** The **Archaeology Museum,** next to El Parian shopping center, is small but interesting. There are maps, photographs, Mayan artifacts, and sections of a staircase from a local ancient temple. **La Galería** (Costa Blanca shopping center) is artist Gilberto Silva's studio, where he hand carves Mayan-like stelae in limestone. **Victor Mexican Art and Crafts Gallery** (Parian Plaza) is well-known for antiques, sculptures, and paintings. **Anakena** (Parian Plaza) specializes in Mayan temple rubbings, original paintings, art prints, and seashells hand-engraved with Mayan designs.

**Lively Arts:** The **Cancún Convention Center** spotlights the national Ballet Folklórico once a week from September through May. Concerts, film festivals, and assorted cultural events also take place here. Ask the hotel concierge for schedules.

**Shopping:** In this Yucatán domain, the best buys are handwoven hammocks, *guayagera* shirts, *huipiles* (embroidered tops), and Mayan temple rubbings. "walking boutiques" along the streets. The shopping complexes include **Costa Blanca,** across from the Fiesta Americana hotel; **Plaza Caracol,** in this same vicinity; **El Parian,** next to the Convention Center; **Mauna Loa,** on the lagoon side; and **Plaza Méjico,** downtown in Cancún City. **Georgia's** in the Mauna Loa Mall is the boutique for high-fashion dresses, and there are also handmade dolls and an art gallery here. Noteworthy shops in Plaza Méjico include **El Telar** (the loom), where you can watch shawls, sweaters, and ponchos being made or design your own; **Casart,** a showcase for handicrafts; and **Pax-Nah,** featuring flutes, drums, and other replicas of pre-Hispanic instruments, as well as the music itself.

**Sight-seeing:** Even if it can be only a day trip, a tour of **Chichén Itzá,** the ancient Mayan-Toltec city, should not be missed. This is the largest and most dramatic of the Yucatán archaeological sites. Climb up to see the repainted jaguar with genuine jade eyes at the summit. Hotel travel desks arrange day trips with transportation in air-conditioned motor coaches.

**Tulum,** a spectacular Mayan seaport city, is another important archaeological site, complete with artistic temples. Motor coaches leave hotels about 8:30 A.M. and return about 3:30 P.M.

**Mérida,** the capital of the Yucatán, is located about two hundred miles northwest of Cancún and is a showcase of colonial architecture. A visit to this charming, serene city is a must. For a profes-

Peniche Aznar, Ceiba Tours, Paseo de Monte 481, in Mérida. The telephone numbers a 4-00-75 and 3-86-39.

**Lodging:** Cancún sparkles with a grand varie of beachfront resorts, many facing the beautif lagoon. Among the best are the **Cancún Sherat** (Yamil Lu'um Beach, 3-42-00), with three resta rants and lounges, a nightclub, tennis courts, a indoor and outdoor swimming pools; the **Hot Camino Real** (Punta Cancún Beach, 3-01-00), a gorgeous setting with excellent restaurant bars, tennis courts, and fresh and saltwater swi ming pools; and the **Exelaris Hyatt Regen Cancún** (Punta Cancún Beach, 3-19-66), the ne est on the beach, with a fourteen-story atriu gourmet restaurants, and a nightclub. Informati on these hotels is available in the United States calling Sheraton (800/325-3535), Westin Hot (800/228-3000), and Hyatt (800/228-9000). **Vil Tacul** (3-00-00), on a private beach, features tw to five-bedroom villas, a restaurant, a piano b tennis courts, and a swimming pool.

**Restaurants:** Yucatán cuisine is less spicy th most Mexican dishes. Famous for wrapping me or fish in banana leaves before baking, Yucateca like *pollo pibil* (chicken baked in a sauce and wra ped in a banana leaf) and *cochinita* (suckling p cooked in a banana leaf). Venison is anoth favorite. Seafood is abundant, especially s crayfish, a clawless lobster.

Many of the good restaurants in Cancún City downtown. **Chac Mool** (Chac Mool Beach, n to the Hotel Aristos, 3-11-07) is especially roma at dinner, complete with candelight. Seafood fettuccine Caruso are the specialties. **Cancún 1** (El Parian Mall, 3-00-38) is known for both ste and Mexican food, served in a Victorian atr sphere. **Maxime** (next to the Casa Maya ho 3-04-38), a former mayor's villa, is decorated v a wealth of antiques and includes a beautifi crafted French bar. The elegant decor requ dressing for dinner, and the menu features gour specialties. Overlooking the beach, you can see twinkling lights of Isla Mujeres across the Ca bean. Open for lunch only, **La Palapa** (Hote Presidente) is the perfect place for seafood an especially refreshing after playing golf on eighteen-hole championship course.

**Transportation:** Cancún International Air is served by Aeromexico, Mexicana, Contine Eastern, United, and American airlines. U States gateways are Atlanta, Dallas-Fort W Chicago, Houston, New Orleans, New York, Miami. There is also service from Mérida Mexico City.

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FIESTA AMERICANA CANCUN

FIESTA AMERICANA PUERTO VALLARTA

*Reynold C. Kerr Soho*

# Puerto Vallarta is nestled on the bay with a stunning mountain backdrop.

## San Miguel de Allende

Strict historic-preservation building codes protect San Miguel de Allende's special colonial charm. About 160 miles north of Mexico City, it was discovered in 1548 by gold searchers from Spain, who found silver mines nearby instead. The city is an easy, scenic drive from Mexico City.

Known as Mexico's cultural center, San Miguel de Allende is famous for the Instituto Allende, which attracted many American art students when it opened in 1938. The beautiful building was originally a convent, complete with a garden courtyard; the Mexican artist Siqueiros painted the mural portraying the life of national hero General Ignacio Allende.

**Shopping:** San Miguel has more art galleries than any other town, including Galería San Miguel, Galería Villa Roma, Galería Osman, and the Allende Institute's gallery. Calle Canal is one of the best shopping streets, lined with boutiques inside colonial homes. **Casa Canal** (Calle Canal 3) features Josefa's vivid fashions, handloomed fabrics, antiques, and jewelry. **Casa Cohen** (Calle Reloj 25) stocks unusual hardware, from doorknobs to door nameplates; **Central Cultural Ignacio Ramírez** sells handloomed fabrics. For hand-painted tinware, visit **Llamas Brothers** (Zacateros 11) and **Cerroblanco** (Coreo 9). **Casa Maxwell** (Calle Canal 14) includes paintings by Bob Maxwell, handmade guitars from Paracho, carved wooden *santos,* Huichol Indians' handwoven "god's eyes," filigree jewelry from Huetamo.

**Sight-seeing:** Northwest from San Miguel de Allende, Guanajuato is less than a two-hour drive away. A beautiful colonial city, Guanajuato's streets are so narrow that it is best to hire a chauffeur-driven car, readily available at the hotels. This university town was the birthplace of muralist Diego Rivera; his home at Calle Pósitos 47 is a museum, exhibiting the artist's early paintings. In the Valencia suburb of Guanajuato, La Iglesia de San Cayetano (better known as Valencia Church) is one of Mexico's most splendid. A gorgeous example of Churrigueresque architecture, it was built by the first count of Valencia, owner of the richest silver mines in that region.

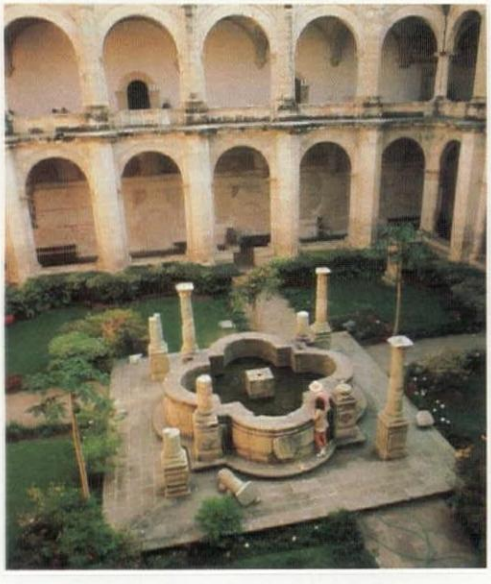
**Festivals:** National and religious holidays are celebrated with fervor here. **Veinte de Enero** (January 20) commemorates Ignacio Allende's birthday with mariachi music, parades, and folkloric dancing in every plaza and street. Since the 1810 independence began in nearby Dolores Hidalgo, September 15 and 16 are very festive days, with parades and *charros* (talented equestrians). On **Revolution Day,** November 20, the charros participate in the special parades. The two-day **Fiesta de San Miguel** honors the patron saint on September 29 with an old-fashioned country fair, bullfights, folkloric dancing, and a terrific fireworks display.

**Lodging:** Hotels here are usually restored mansions. **Casa de Sierra Nevada** (Hospicio 35, 2-04-15), the only Latin American member of the prestigious Relais et Châteaux, is a luxurious, eighteen-room hotel. It belongs to Peter Wirth, whose family owns the world-famous Hassler Hotel in Rome. **Villa Santa Monica** (Baeza 22, 2-09-14) formerly belonged to opera singer José Mojica and was converted into an eight-room hotel with a spectacular garden courtyard. A short drive from town, **Hacienda Taboada** (2-08-50) offers a health spa (two thermal pools). Horseback-riding enthusiasts like to stay at **El Atascadero,** a restored, fifty-room hacienda a couple of miles from town.

**Restaurants: Señor Plato** (Calle de Jesús 7) serves great prime ribs, grilled beef, and sauced oysters in a courtyard setting. **Las Bugambilias** (Hidalgo 42) is a charming restaurant in an enclosed garden court. Dine on Mexican gourmet dishes, such as *chiles en nogada* (sweet green peppers stuffed with meat and decorated with a walnut cream sauce and pomegranate seeds). The colors of the dish typify the Mexican flag—it was especially created for the first Independence Day.

**Transportation:** San Miguel de Allende does not have an airport, however, there's an excellent highway for the 160-mile drive from Mexico City. Independence Route tours—which include San Miguel de Allende, Guanajuato, and other colonial cities—are popular. Your travel agent can make arrangements in advance.

*The Regional Museum of Oaxaca was formerly a convent for the Santo Domingo church.*



## Puerto Vallarta

Thanks to the movie *Night of the Iguana* (star the late Richard Burton), Puerto Vallarta bec a superstar resort. A maze of cobbled streets, seaport town has retained an old-fashioned ch Gringo Gulch, high in the hills, is a celeb residential area, terraced with tile-roofed, v villas and splashed with tropical gardens. In t stroll along the Malecón (waterfront boulevard) admire the beautiful Bahía Banderas (Mexi largest natural bay) and the mountain backd

**Shopping: Plaza Malecón** (Diaz Ordaz Allende) is one of the best shopping centers. I tiques here feature specially designed resort f ions, handmade sandals, and unusual jew Among them are **Aries,** Mexico's top lea showcase; **Joyería la Azteca,** known for gold silver jewelry; **Vallarta 13,** popular for unu fashions; **Arte en Lana,** featuring wool rugs tapestries; **El Baúl,** for antique, brass-trim chests; **Tonathiu Handicraft,** for baskets, pott and southeast-Mexican handicrafts; and **Nelly I and Lupe,** featuring hand-embroidered clot based on Manuel Lepe's art.

**Galería Uno** (Morelos 561) displays the w of artists such as Manuel Lepe—Puerto Vallar most famous resident artist—as well as paint Tamayo, Serrano, and others. Sculptures, graph posters, and paintings are well represented.

**Lodging:** The **Camino Real** (Playa de las E cas, 2-00-02) is on a secluded cove. All the ro have views of the Pacific. Excellent restaura a beautiful swimming pool with a swim-up b tennis courts, and a water-sports center are of the offerings. Call Westin Hotels (800/2 3000) in the United States for information. **Sheraton Buganvilias** (on the airport road one of Puerto Vallarta's most luxurious be resorts, plus the largest convention facility. Sheraton (800/325-3535) in the United States information.

The **Fiesta Americana** (on the airport ro 2-20-10) features a seven-story atrium and an ceptional swimming-pool area. Exotic El Mor co is the hotel's outstanding restaurant. The **Pos Vallarta** (on the airport road, 2-14-59) was of Puerto Vallarta's first deluxe beach resorts. N the complex includes villas, hotel rooms and sui and restaurants.

**Restaurants:** High in the hills, **El Set** (2-03-

*Opposite: The walls of the Instituto Allende decorated with student murals. The campus the institute includes this centuries-old palac estate (opposite page, inset).*

# The pace in Oaxaca is set to the eternal rhythm of Indian cycles.

*Oaxacan restaurants serve some of the country's most sought-after delicacies.*

is located between town and the Camino Real—the view is spectacular. The **Posada Río Cuale** (Aquiles Serdan 242, 2-04-50) is a small, colonial hotel noted for its excellent international cuisine. **La Casa del Almendro** (Galeana 180, 2-46-70) is named for the almond tree on the patio. Mexican cuisine is the specialty at lunch and dinner. **Chico's Paradise,** beyond Mismaloya Beach, is fun for lunch (but not open for dinner). Waterfalls spill over the rocks in its junglelike setting.

**Transportation:** Puerto Vallarta's airport is served by Aeromexico, Mexicana, American, Continental, Frontier, and Republic. United Sates gateways are Chicago, Dallas-Fort Worth, Denver, Houston, Los Angeles, and Phoenix. There is also excellent service from Mexico City and Guadalajara.

## Oaxaca

Sprawling over an expanse of valley, Oaxaca is one of Mexico's most bewitching towns. This city, with the atmosphere of a colorful Indian town, is nestled (over five thousand feet high) in the rugged Sierra Madre. Here, the pace is set to the eternal rhythm of Indian cycles, unchanged through the centuries. Other than the state of Chiapas, Oaxaca boasts the most Indian tribes—retaining their ancient traditions, languages, rituals, and costumes.

**Festivals:** Nowhere is there such a vibrant spectacle as the annual **Fiesta Guelaguetza,** held in mid-July. Thousands of brilliantly costumed villagers from more than seven regions in the state of Oaxaca come to the provincial capital city of Oaxaca to perform ancient dances. At least fifteen languages and two hundred dialects can be heard in songs and conversations. The **Danza de las Plumas** (Indian feather dance) is the highlight performance in the huge outdoor stadium. Arrangements have to be made months in advance through your travel agent for this fantastic extravaganza.

On December 16, Christmas celebrations begin with **Fiesta de la Soledad,** reminiscent of ancient Indian winter-solstice rituals. An unusual fireworks display rockets out from a bamboo scaffolding to give the impression of a waterfall of fire. Regional dancers also perform. **Noche de los Rábanos,** on December 23, is unique. On this Night of the Radishes, booths in the zócalo are heaped high with radishes carved into different shapes—from animals to famous people. Entire scenes are made from figures carved out of supersize radishes.

**Shopping:** On Saturday, the **Juárez Market** should not be missed, since this is one of the two great traditional markets in Mexico. Stalls are stacked with pottery, Oaxacan knives and daggers, carvings of idols, reproductions of Mixtec jewelry, handloomed fabrics, huaraches, and clothing. The government-operated **FONART** (corner of García Vigil and Bravo) displays handicrafts at fixed prices. For Indian art, visit **Victor's** (Porfirio Díaz 111), housed in a seventeenth-century monastery. Look for copies of the gold designs created by Zapótec and Mixtec goldsmiths centuries ago.

**Sight-seeing:** Just a few kilometers southwest of Oaxaca, Monte Albán is one of Mexico's outstanding archaeological sites. About 600 B.C., Zapótecs constructed their hilltop ceremonial capital here. Hours are necessary to see all the palaces, temples, and buildings in what was a city forty thousand. In 1932 a tomb was uncover yielding priceless relics and jewelry in gold, ja pearl, and ivory. These treasures can be seer Oaxaca's Regional Museum. About twenty-f miles southwest of Oaxaca, Mitla was though be a Zapótec city, but discoveries inside the tor reveal a Mixtec origin. Ask for an English-speak guide from the Frissell Museum of Zapótec in the village of Mitla.

**Museums:** The **Rufino Tamayo Museum Pre-Hispanic Art** (Avenida Morelos 503) exhil Tamayo's personal collection of artifacts from cient Indian civilizations. Tamayo and his w Olga also restored this lovely colonial villa; patio and gardens are dotted with sculptures.

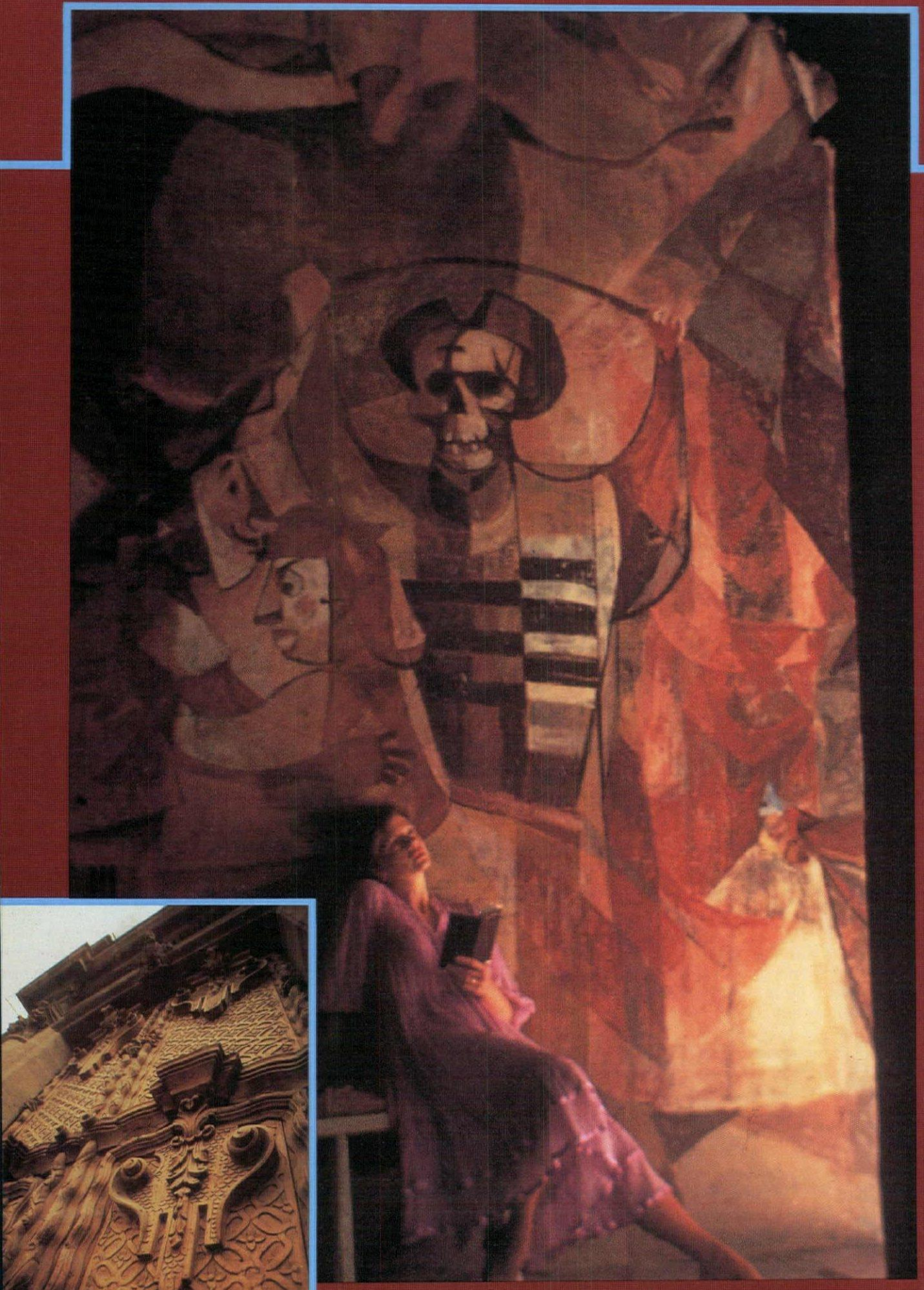
The **Regional Museum of Oaxaca** (Calle Alcalá) is a fascinating stop. Local residents sisted that the treasures excavated from the Mo Albán tomb stay in Oaxaca and not be shipped Mexico City. The collection includes more th five hundred priceless pieces.

**Lodging: Hotel El Presidente Ex-Convento Santa Catalina** (5 de Mayo, 6-06-11) is the most teresting place to stay here. A restored 1576 conv the one hundred rooms are adorned with local h dicrafts. Gardens surround the pools and patio ar The hotel has been designated a national treasu Call El Presidente Hotels (800/472-2427 or 800/4 GRACIAS) in the United States for more inf mation. **Hotel Misión Oaxaca** (San Felipe del Ag 6-91-00) is only three years old. There are rooms, a swimming pool, tennis courts, and a nea golf course. Call Utell International (800/223-98 in the United States for more information.

**Restaurants:** Oaxaca is a favorite with gourm for the special *cecina* (dried meat); *machu* (shredded, barbecued beef); extramoist tama wrapped in a banana leaf; and molé sauce, dar and spicier than what is served in Puebla (wh molé sauce was created centuries ago). **El Asad Vasco** (Portal de Flores 11, 6-97-19) is a favo restaurant. Specialties include chicken breast l ed with a special molé sauce and a piquant p chili. **El Patio** (Hidalgo 819, 6-18-85) offers ta grilled meats served in a colonial atmosphere

**Transportation:** Oaxaca's airport is served Aeromexico and Mexicana from Mexican ga ways. From Mexico City, Oaxaca is an eight-h drive; from there you can drive south to Pue Escondido and Puerto Angel and continue on Ro 200—the coastal road—to Acapulco.

*Florence Lemkowitz is the author of several books and a columnist for* ASTA Travel New



# Cutting Remarks

## o American audiences ant foreign films to : a little less foreign?

y Dan Yakir

Over the past few years, foreign films have been gaining a larger-than-ever share of the American marketplace, with audiences across the nation discovering the appeal of what used to be the domain of a select group of film critics and the most devoted buffs. But these films, sometimes called "art pictures," rarely make it to American shores in their original form. To maximize commercial potential, foreign films are often recut and shortened in a way that will be most palatable to the American moviegoer.

Sergio Leone's ode to American gangsterism, *Once upon a Time in America,* was forced to shed a shocking one hour and thirty-two minutes. Michel Lang's fluffy comedy *The Gift,* starring the sexy Clio Goldsmith, lost five minutes. The late Rainer Werner Fassbinder's *Querelle* (with Brad Davis portraying the doomed homosexual hero Jean Genet) lost about thirty seconds.

While *The Gift* lost one or two important scenes—the absence of which seemed to make the film more concise—*Querelle,* to avoid an X rating, lost the expression of pleasure on Davis's face following an act of sodomy. The act itself wasn't cut; the expression of pleasure was. And *Once upon a Time in America* was not only shortened but also recut, so that the film's complex flashback and flash-forward structure would give way to a linear, chronological narrative—whole episodes were lost; characters were eliminated and a new, curiously lame, rhythm emerged.

"Originally," says Leone, "it was supposed to be four and one-half hours long. I planned it as a film in two parts, but the Americans wouldn't buy it. I feel that Americans have been perverted by the stupidities of 'Dallas' and 'Dynasty' and so they can't respond to real cinema. The cinema I love is dying, and in the United States it is no longer possible, because money has become the sole consideration." He continues, "I reject films that demonstrate or explain and I believe in beautiful images and in the spectacle. People can always respond to them, even if they miss the other layers of meaning."

*Above: Walter Bannert's* Inheritors, *an unsuccessful release in America, portrays the rise of neo-Nazism in present-day Austria.*

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*gio Leone's* Once Upon a Time in America

Even so, audiences here responded neither to the full version of *Once upon a Time in America* nor to the short one. They similarly shunned the shortened *Edith and Marcel,* Claude Lelouch's valentine to Edith Piaf and her affair with boxer Marcel Cerdan; Jean-Jacques Beineix's follow-up to *Diva*—the pretentious, much-ridiculed *Moon in the Gutter* with Nastassia Kinski; Walter Bannert's *Inheritors,* which delineates neo-Nazi tendencies in present-day Austria; Nagisa Oshima's *Merry Christmas, Mr. Lawrence,* featuring David Bowie in a Japanese prison camp; *One Deadly Summer,* with Isabelle Adjani as a schizophrenic murderess; and Fred Schepisi's *Chant of Jimmie Blacksmith,* about the plight of Australia's aborigines.

Not every director shares Leone's bitterness about such tampering. Claude Lelouch explains, "In *Edith and Marcel,* I cut out ten minutes of scenes containing references more meaningful to the French than to others. I toned down Piaf's devotion to Saint Teresa, which the French accept but Americans could find baffling. God hasn't penetrated the States the way he did Europe. . . . My cuts didn't hurt the film, or I wouldn't make them."

Beineix goes a step further. He claims that since he had to hurry in cutting *The Moon in the Gutter* for its Cannes presentation two years ago, he couldn't work on it as much as he wanted. The film—a mythical tale of a doomed love between a dockworker and a mysterious, rich beauty—lost scenes that could be considered unessential. One, featuring the unresolved murder of a young woman, was actually a red herring. Without it, the film was a little less overblown. "I cut it eleven minutes for the American market because I wanted to. I tried to improve it."

The same can be said for Ettore Scola's film on the French Revolution, *La Nuit de Varennes,* of which the filmmaker himself cut eighteen minutes at his own insistence. His cut version was shown worldwide (except in France). And Fred Schepisi cut his *Jimmie Blacksmith* to make it more concise.

*Jean-Jacques Beineix cut eleven minutes from* The Moon in the Gutter *(above), starring Nastassia Kinski. Opposite page: Sergio Leone.*

After all, if Francis Coppola can change the ending and cutting of *Apocalypse Now* several times, if Steven Spielberg can add footage to *Close Encounters of the Third Kind* and come up with a "new edition" of the film, why can't foreign filmmakers do the same? And, one can argue further, distributors here are no more cruel toward foreign fare than they are toward American pictures. The case studies of Michael Cimino's *Heaven's Gate* and Martin Scorsese's *New York, New York*—not to mention George Cukor's *A Star is Born,* starring Judy Garland—speak for themselves.

"If it's not done in conjunction with the filmmaker," says Mark Urman, executive director in charge of East Coast publicity at Columbia Pictures, "it's unacceptable. It's never necessary. If it's done in collaboration with the author, it's sometimes advantageous not only commercially, but aesthetically, to shorten the film—if only because editing rhythms in certain countries overseas are more leisurely than those to which American audiences are accustomed. But Triumph," adds Urman, referring to the foreign-film distribution subsidiary of Columbia, "will never be involved in acquiring a film and then hiring an editor to redo it. The integrity of the author must be defended."

Not so, counters Fima Noveck, a self-proclaimed "troubleshooter" and "film doctor" who is credited as a creative consultant or editor and creative supervisor on such films as Lina Wertmuller's *Love and Anarchy, Swept Away,* and *Blood Feud,* as well as Mauro Bolognini's *Inheritance,* Jules Dassin's *Disappearance* (starring Donald Sutherland), and Dassin's *Circle of Two.*

*A thirty-second scene was deleted from Fassbinder's* Querelle *(above) to avoid an X rating. Opposite page: Claude Lelouch.*

"No true artist can ever be threatened by what I do," Noveck claims. "I make a film work by helping it realize its potential." He restructured *Love and Anarchy,* trimmed *Swept Away,* and chopped a full hour out of *Blood Feud* (called *Revenge* in its United States release), for which Wertmuller sent him a warm thank-you note. With *The Disappearance,* a Canadian import which was "so diluted by a series of flashbacks that the impact was lost," he tried to tell the story the simplest way possible. "It was like a puzzle that you couldn't piece together until the very end. The audience isn't supposed to put together a puzzle, but to get involved."

Noveck restructures and rescores movies, writes idiomatic English dialogue, and creates new sequences where they are needed because film viewing is "an integrated process, where the spectators watch a film with their ears and listen with their eyes. They respond to the rhythm rather than to images, which are basically a succession of cuts."

The rhythms of foreign films are sometimes disagreeable to American audiences. According to Noveck: "European films lack an emotional punch. They tend to linger on a point that's already made and overstate things. Their pace is too leisurely."

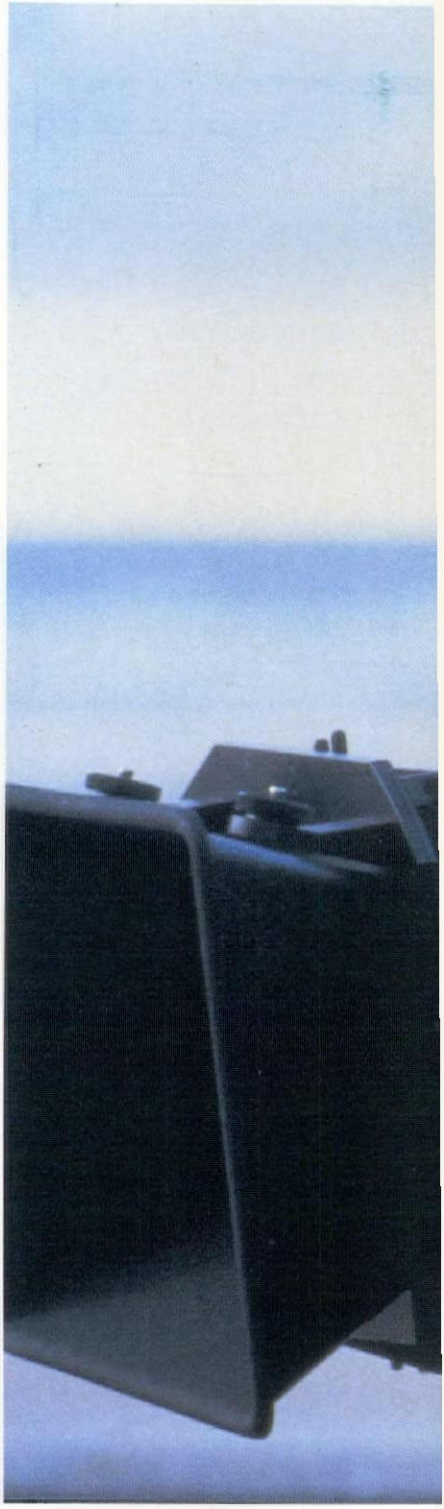
Wolfgang Petersen, the director of *Das Boot* and, more recently, *The Neverending Story,* agrees. After consultation with Steven Spielberg, he cut six minutes from the story that "were superfluous." Already known as the "most American" of German filmmakers, he nevertheless observes that "the gap between German audiences and their American counterpart is closing rapidly, because they see American films and acquire a similar taste."

Adds Paul Verhoeven, the Dutch director of *Soldier of Orange* and *The Fourth Man,* "We're

## Claude Lelouch:

"In *Edith and Marcel,* I cut out ten minutes of scenes containing references more meaningful to the French than to others. . . . My cuts didn't hurt the film, or I wouldn't make them."

*Claude Lelouch's* Edith and Marcel



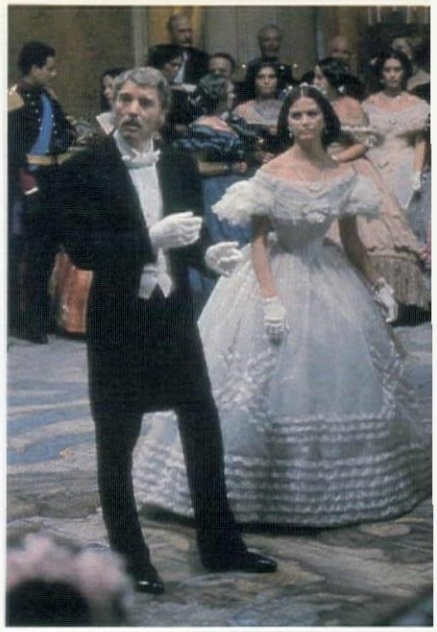
Kevin Brownlow spent thirteen years reconstructing and re-editing the mutilated, eighty-minute version of *Napoléon.*

already colonized. Everything on our screens and television is made in America, and therefore we're close to the American way of filming and, in fact, of seeing things. But I admit that most European films are slow in editing, camera movement, and psychological composition. They put me to sleep. Europe is too lazy, too complacent, too happy with the achievements of the last few centuries. I feel that this legacy is a burden. To be vital, you have to shed all this."

Claude Lelouch says, "The American public has less patience than we do in Europe. It is always in a hurry and finds it difficult to sit through scenes of observation and meditation, which requires an effort. The American audience is less sophisticated than the European, because it's more blatant in its pursuit of pleasure. In Europe, if a pleasure is vulgar, it is rejected. Here, what matters is only the pleasure and not what it entails.

"American culture is essentially audiovisual—people know about the world primarily through audiovisual means—while in Europe the source of information is still literary. I personally feel closer to the Americans because my own references are audiovisual, but I feel that Europe is undergoing that change on the whole as well. This is precisely why Americans are becoming more and more interested in our films. Ten years ago, French cinema had nothing but literary references. Now it's more visual."

Lelouch contends that the existing cultural differences become obstacles when "they force you



*Luchino Visconti's* Leopard, *with Burt Lan caster, regained twenty previously cut minu reflecting a recent trend to restore foreign*

to change the nature of your picture." He's n flexible, though. "In order to interest the A ican market and reach the psyche of the Ame audience, I'm ready to make some concessi he says.

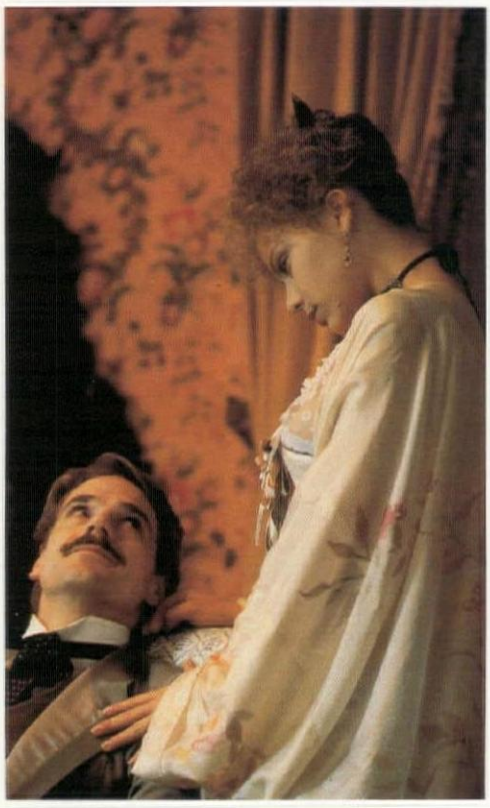
Ironically, such concessions are in sharp trast to a recent trend evident in the indust restore films. Luchino Visconti's *Leopard* got the twenty minutes cut from it, as did *Lu* (about the notorious Bavarian king) from the director. Vittorio De Sica's *Indiscretion o American Wife*, starring Montgomery Clift and nifer Jones, was similarly restored. Cukor's *A is Born*, featuring previously excised footage, enthusiastically received. And United A Classics released the complete version of *York, New York*, including the monum "Happy Endings" musical sequence.

But most notably, Abel Gance's restored s masterpiece *Napoléon* became a sensation a commercial success precisely by offering th dience a touch of great art in its original f Kevin Brownlow, the film historian who spent teen years reconstructing and re-editing mutilated, eighty-minute version in distributi the United States, says that the edited version all of the director's flair and was "little more a perfectly normal love story between Napo and Josephine, which ended with a close-u George Washington. . . ."

This belated recognition is accorded so far select number of films, but only time will tell w ones, among the growing ranks of the mutil foreign films, will be lucky enough to emerg their original shape in the future.

*Dan Yakir writes regularly for* Film Comm American Film, *and* Moviegoer.

# The Art of Dubbing



The foreign-film audience in the United States prefers to see such movies in the original language. Dubbed into English, these films usually fall flat on their face at the box office. Sometimes, however, dubbing—and not into English—becomes a must: Jeremy Irons studied French in order to say his lines in Volker Schlöndorff's adaptation of the Marcel Proust classic *Swann in Love.* His French wasn't good enough to pass for the real thing, so French actor Pierre Arditi dubbed him. But in America, where Irons's voice is recognized from both his screen and stage performances, this was unacceptable. He had to polish his French and redub his own lines.

*Querelle* provides a different example. The film, starring America's Brad Davis, was shot in English with actors Jeanne Moreau and Franco Nero using their own voices. Others—mostly Germans—were dubbed. But the entire foreign cast did so badly in English (preview audiences in New York actually giggled at their delivery) that the movie was dubbed into German—including Davis's lines—with subtitles added. Strange things are done in the name of art. —*D. Y.*

*Jeremy Irons and Ornella Muti in Volker Schlöndorff's adaptation of* Swann in Love.

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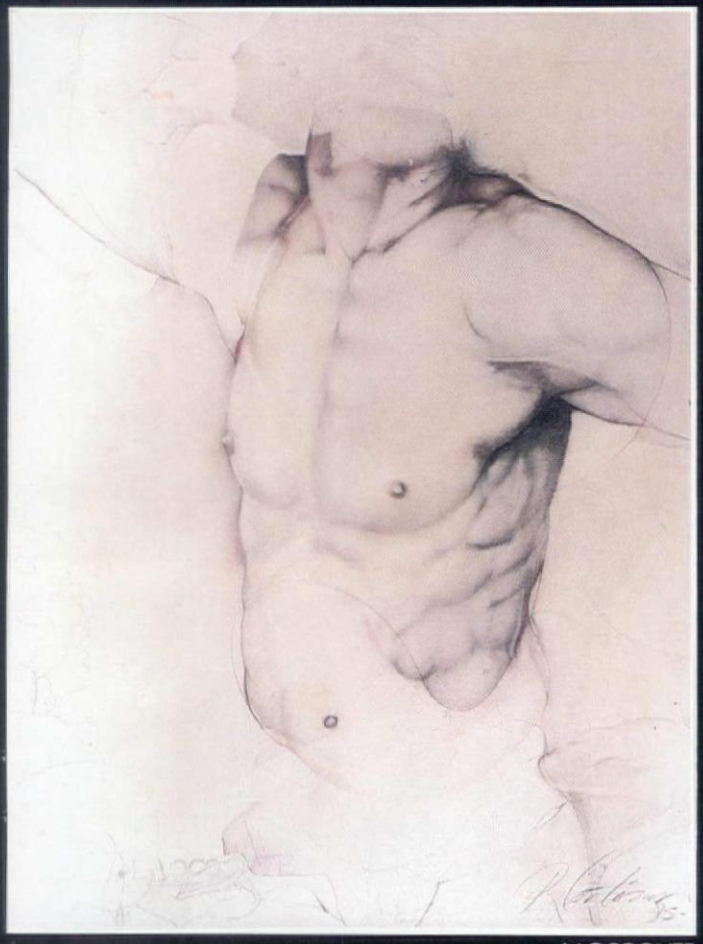

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# Ripples on the Pond

Roundtable luncheons, hosted by HORIZON publisher **Gray Boone** at New York's **Sign of the Dove,** have established a reputation for bringing arts and business leaders together to explore mutual interests. The results continue to be exciting.

Television and theater actress **Pat Carroll,** famous for her role as Gertude Stein in the long-running Broadway show, was introduced to **John-Peter Hayden, Jr.,** manager of development and marketing for the Museum of the City of New York, at the most recent Roundtable. As a result, she learned of the museum's theater collection and has donated all of her scrapbooks, clippings, and other memorabilia to the museum. "So you can see how the small ripples you start at a luncheon slowly spread to encompass the pond," she says.

"I'm going to be able to give [the museum] a lot of material that will be kept much safer than if I kept it in my files. I'm thrilled. What a fortunate meeting!" Carroll also renewed a theatrical friendship with playwright **Milan Stitt.** Together with **Eric Javits,** president of the Spanish Institute, he advised her on her upcoming research trip to Spain.

**Kim Smedvig** (director of promotion for the Boston Pops, Boston Symphony, and Tanglewood) discussed with **Mary Trudel Woolley** (whose firm, the Rowland Company, represents Parker Brothers) the possibility of their working together. Smedvig feels, "It's a natural, since Parker Brothers is a neighbor of ours [located in Beverly, Massachusetts]."

In conjunction with the Festival of India, Sotheby's is planning a September sale of Indian art—preceded by a benefit reception—**James Lally,** the president, announced. The proceeds will go to the Lord Clive collection of Indian art, on view at Powis Castle in Wales. He also stated, "Sotheby's is trying hard to find ways to adapt our process to make it more congenial to corporate collectors."

Giving a helping hand to the arts isn't new to **Johannes Lichtenstein,** directeur of Laurent-Perrier (United States), who has helped fund many arts events, he says, to help bring his "brand of champagne on the map." He states frankly, "From the corporate point of view, I have to think in these terms."

Also in attendance at the January 31 Roundtable were **Frank Saunders,** vice-president of cultural affairs for Philip Morris; **Penny Fortunes,** vice-president of travel-industry sales for Fiesta Americana/Holiday Inns Mexico; **Angela North,** media director for Christie's; **Peter Sheahan,** system director of advertising and sales promotion for Pan American World Airways; **Virginia Sheridan,** president of Morris Silver Associates; **Marian Stern,** Chemical Bank; **Edward Livingston,** vice-president of Consolidated Edison Company of New York; **Julie Dale,** Julie Artisans' Gallery; **Deborah Kramm,** vice-president and secretary for Tiffany & Company; **Ronald Wickham,** vice-president of corporate contributions for Bankers Trust Company; and **Sandy Klein,** advertising director for HORIZON. □

All photographs by C. J. Zumwalt

*Clockwise from left: ward Livingston (left Consolidated Edison with actress Pat Car and playwright Mila Stitt; Frank Saunder (left) of Philip Morr James Lally of Soth HORIZON's Sandy Kle (left) and Kim Smed the Boston Pops; De Kramm (left) of Tiff and Mary Trudel W from the Rowland Company.*