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The Magazine of the Arts

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HORIZON

Volume 28 Number 5 June 1985

Cover: Indian painting from Maratha School. Circa 1865. Courtesy Museum of Fine Arts, Boston

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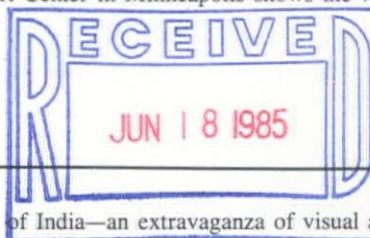


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A First Lady's Awards

Theater is a history-laden tradition in the nation's capitol, and a glittering awards celebration there last month confirmed its status. The occasion was the first Helen Hayes Awards, honoring theatrical excellence on the Washington stage, and held May 15 at the National Theatre. Even more impressive than the performances and honorees was the total body of talent that is working every day to make theater a major part of cultural life in the District of Columbia.

These awards, similar to New York's Tonys and Chicago's Jefferson awards, recognized an outstanding roster of nominees. They also revealed a very strong economic impact on the city: in the first judging cycle for the awards (May 1, 1984-February 28, 1985) Washington professional theater recorded 1.4 million admissions to 2600 performances of 103 productions in 20 theaters. Both resident and touring productions were eligible for consideration by the seven awards judges.

It was an evening of superlatives. What a great thrill to be again in the company of Helen Hayes, whose theatrical career began there in her hometown in 1906. (Four years later, when she was just ten, Miss Hayes made her Broadway debut.) Robert Prosky, that marvelous star of "Hill Street Blues," was master of ceremonies, among hundreds of Washingtonians who have achieved international stardom. And we all resisted the impulse to jump up and dance during the "Tribute to Erroll Garner," from Balletap USA, conceived by Maurice Hines and performed that evening.

Old friends completed the formula for enchantment. I was a guest of Pat Landy and Jean Alyce Westlund of American Express, who shared my enjoyment of this inaugural evening on the Washington stage (and the lively dinner conversation with dashing Robert Foxworth of "Falcon Crest"). American Express was among dozens of corporate, foundation and private sponsors and contributors to the first presentation of the Helen Hayes Awards.

Congratulations to the entire Washington theater community for their innovation and their commitment to quality. And, to Helen Hayes, whose influence and passion will help write the next chapter in American theater history.



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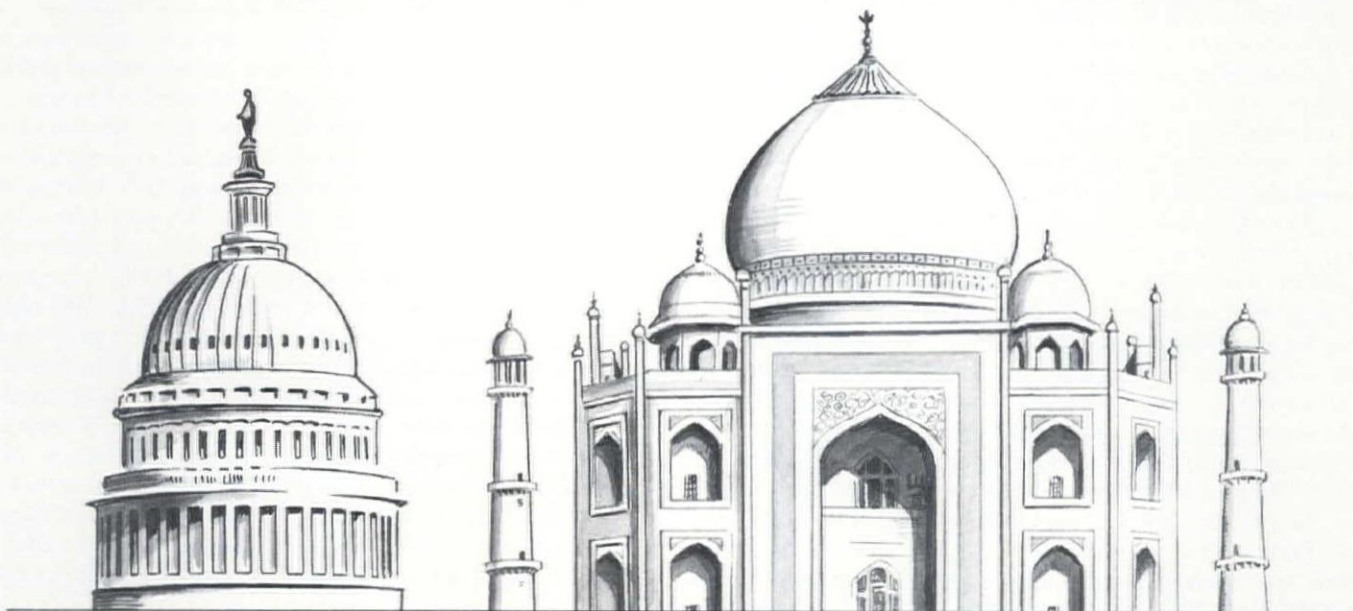
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For further information on the Festival of India call Mr. Niranjana Desai, Minister/Culture, Embassy of India, (202) 939-7069 or Mr. Ted Tanen, American Executive Director, Indo-U.S. Subcommission on Education & Culture, (212) 725-2666.



Cross Country

Theater

Singing and Dancing in Dallas

In summer, Broadway's hit musicals make their way cross-country to Dallas. On May 21, Dallas Summer Musicals celebrated forty-five years of bringing blockbuster Broadway hits to the city. This season's lineup of hits is bigger than ever: *La Cage aux Folles* with Peter Marshall and Keene Curtis (closes June 2); Louis Jourdan in the musical *Gigi* (June 4-9); the long-running *Chorus Line* (June 11-23); Sandy Duncan and Tommy Tune in *My One and Only* (June 25-July 7); television's Anthony Geary in the Tim Rice-Andrew Lloyd Webber collaboration *Jesus Christ, Superstar* (July 9-21); Anthony Quinn in the role he made famous—*Zorba* (July 23-August 4); Bob Fosse's fantastically energetic *Dancin'* (August 6-18); and David Merrick's song-and-dance extravaganza *42nd Street* (October 1-20). For information about how to obtain tickets, contact Dallas Summer Musicals, P.O. Box 26188, Dallas, Texas 75226; 214/691-7200.

Rain on Broadway

In the history of cinema, few images are as memorable as the sight of Gene Kelly leaning on a lamp-post, tap-dancing and crooning in the rain in the film *Singin' in the Rain*. And now Broadway will be drawing on the film for inspiration when *Singin' in the Rain* debuts at the Gershwin Theatre June 13.

In the enviable, or unenviable, position of following in Kelly's legendary footsteps will be performer Don Correia. Until now, the thirty-three-year-old actor has been known for two things: performing the "I Can Do That" number in *A Chorus Line* and replacing Tommy Tune in *My One and Only* (accompanied by his wife, Sandy Duncan).

Correia realizes that the role of Don Lockwood will be either his breakthrough or his downfall. Knowing that the critics and audiences will carry the indelible image of Kelly in their imagination, Correia is intent on not copying Kelly's performance but on making the character his own.

Why is that *Singin' in the Rain* number so memorable? Correia believes that the song and choreography symbolize "pure joy, pure abandonment." Oblivious to the rain pouring on him, Lockwood croons, "The sun's in my heart and I'm ready for love." "It's freedom. You don't need anything but love," Correia declares.

Singin' in the Rain will also be noteworthy because avant-garde choreographer Twyla Tharp will



Grand Kabuki star Ichikawa Ebizo in makeup as he will appear in his Metropolitan Opera performance. The makeup takes only twelve minutes to apply. The thirty-eight-year-old actor was recently elevated into the juro family, the most revered name in Kabuki's three-century history. Ichikawa followed his father to the Kabuki tradition, and his own seven-year-old son will soon join the company.

be making her Broadway-musical directorial debut. Broadway veterans Betty Comden and Adolph Green (*On the Town*, *Bells Are Ringing*, among many) are revising the book based on their original film screenplay. To prevent audiences from being disappointed, this musical will closely follow the film's script.

—Gary Stern

Kabuki on the Road

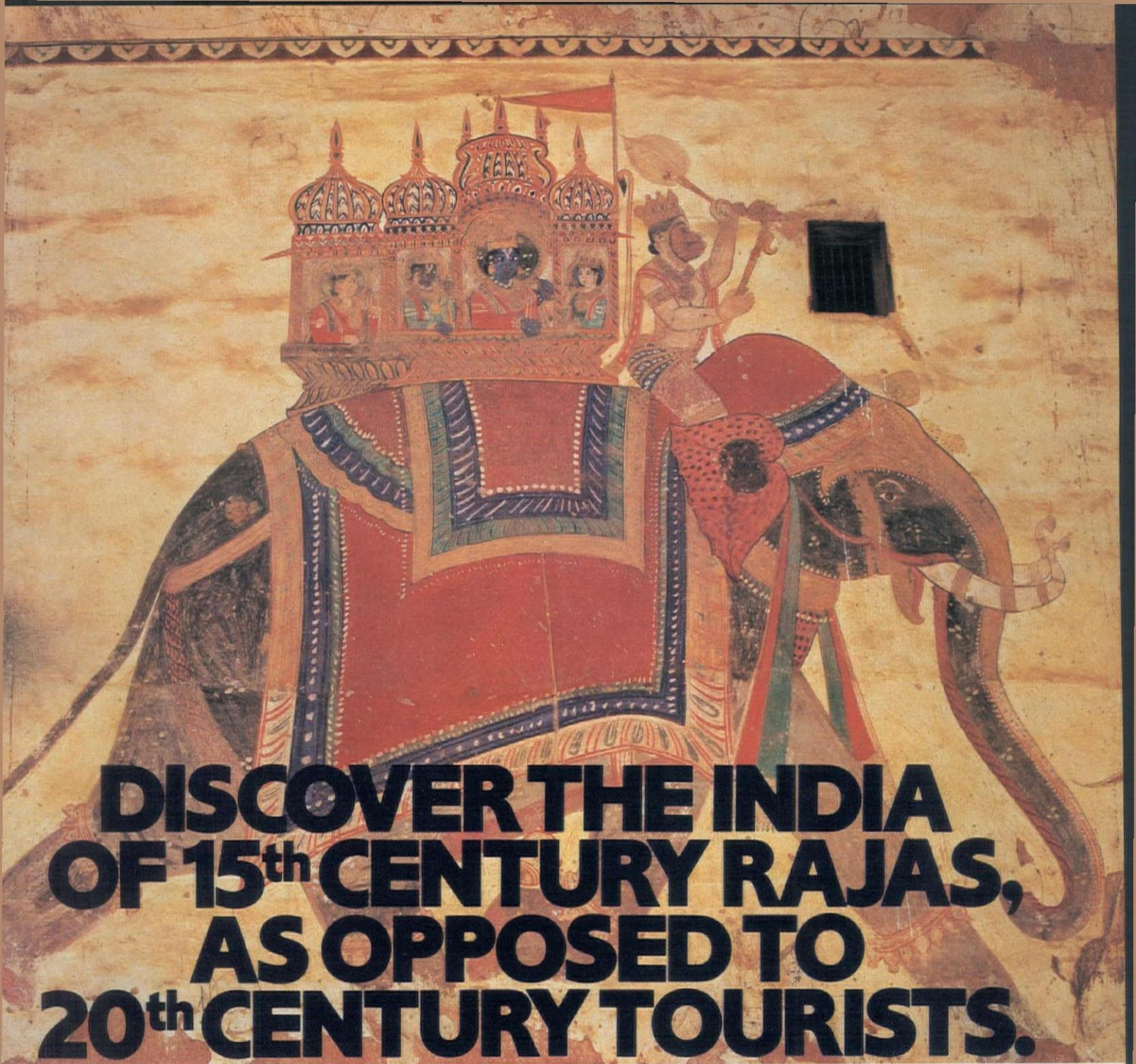
This summer, theater stages will come alive with Eastern culture when Japan's Grand Kabuki, featuring Ichikawa Ebizo, comes to the United States for an unprecedented transcontinental tour. The Grand Kabuki has thrilled audiences for over three centuries with its unique style of bravura drama, comedy, music, and dance. Even more fascinating are the colorful, elaborate costumes and exaggerated makeup which complete the spectacle.

After premiering at New York City's Metropolitan Opera House July 8-20, the ninety-one-member company (the largest number of its artists ever to perform outside Japan) will appear at Washington's Kennedy Center (July 23-August 4) and Boyce Hall in Los Angeles (August 7-16).

Film

Erich's Epic

The days of silent film may be gone, but they are not forgotten. To celebrate the one-hundredth anniversary of silent-film director Erich von Stroheim's birth, Kino International releases in March a restored and reconstructed version of his uncompleted *Queen Kelly*. Starring and partially financed by the legendary Gloria Swanson, the film was shut down in 1928, reportedly due to Stroheim's extravagance. New prints of six of his classics (including *Greed*, *Blind Husbands*, *Foolish Wives*) also will be presented at museums and theaters this year. In June, they will be shown at the Walker Art Center in Minneapolis, Chicago Music Box Theatre, and the Museum of Fine Arts (Houston). They will appear at the Houston Academy of Arts in July and at New York City's Regency Theatre and the Brattle Theater in Cambridge, Massachusetts, in September. Future engagements include Cleveland, Portland, and San Francisco.



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Cross Country



Gloria Swanson and Walter Byron in a scene from the 1928 film *Queen Kelly*, recently released for the first time.

Save the Celluloid

The film archive is the only Museum of Modern Art collection in constant danger of destruction. MoMA's Department of Film has already transferred more than twelve million feet of unstable nitrate-based film to modern safety stock, but amounts to only half the titles of the \$24-million compilation—and new titles are acquired daily. The department has already preserved classics as D. W. Griffith's *Birth of a Nation*, *Intolerance*, Alfred Hitchcock's *Notorious*, *Spellbound*, and Sergey Eisenstein's *Que Mexico!*, but many more remain in jeopardy. Recent films in the collection must be protected from color fading, wear, and pollution.

It is for these reasons that the film department's fiftieth anniversary is dedicated not only to celebrating its past accomplishments but also to ensuring a secure future for its collection with a million fund drive. If the museum's preservation effort (fortunately, there are many others throughout the world) has a particular significance, it is because of the special character of the film archive's holdings. While other archives have amassed more films (the University of California at Los Angeles has twenty-five thousand; the Library of Congress has eighty-five thousand), MoMA's compilation of over a thousand is unique in its balance of international cinema, Hollywood features, avant-garde works, documentaries, and early American films.

Immediately after the actual date of the anniversary (June 25), the department will mount a special fiftieth-anniversary exhibition which will include a survey of films released in 1935; a review of

Cross Country

motion pictures from 1974 to 1984; a survey independent and avant-garde films; and a review the newest developments in moving images—sic video. The museum will hold a gala benefit tober 23—A Tribute to David Niven—for the m Preservation Fund.

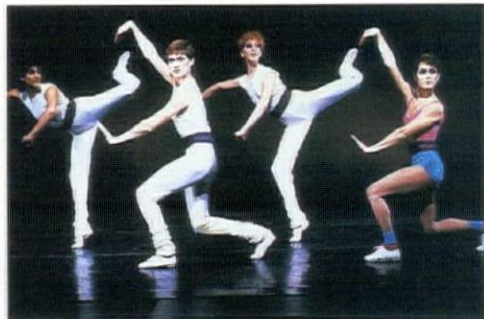
Etcetera

Forever Forbes

one of the latest arrivals on New York City's gallery scene is the Forbes Magazine Galleries, located in the historic Forbes Building (60 Fifth Avenue). The ten galleries showcase the magazine's fascinating collection of American presidential manuscripts and historical documents (including Harry Truman's threatening letter to a music critic), an extensive collection of jeweled objets d'art by Fabergé, and a flotilla of five hundred toy boats. Also on view Malcom Forbes's collection of twelve thousand soldiers. The gallery is open Tuesday through turday (except for holidays and Thursdays, which are reserved for groups of eight or more) from 10:00 A.M. to 4:00 P.M.

Summer Matrix

One of the best arts festivals this summer is the Matrix: Midland Festival in Midland, Michigan, July 29-June 16. On opening night, the Detroit Symphony Orchestra performs under the direction of guest conductor Jorge Mester with a solo by world-famous pianist Misha Dichter. Other events include an evening of musical entertainment by Broadway composer Charles Strouse, including a world premiere of a newly commissioned work (June 6); a commentary by Tom Wolfe, "In Search of the Real Thing" (June 7); a world premiere of the Soloists of the Royal Danish Ballet in their first United States appearance this year (June 14); a special Baroque Fair (June 16). A special event this year is the Bournonville Summer Academy (July 27-June 8), a two-week, dance-study program under the artistic direction of Frank Andersen, cofounder of the Soloists of the Royal Danish Ballet. The dance, music, and mime tradition of nineteenth-century choreographer August Bournonville are studied. The festival closes on June 16 with a celebration of the three-hundredth anniversary of the birth of Bach and Handel when the Arts Musica performs on period instruments. For more information about festival events contact: Midland Center for the Arts, 1801 West Street



Above: *The Hubbard Street Dance Company at Artpark.* Left: *Sub-Urb (1983), Vito Acconci's environmental sculpture at Artpark, is an inverted-house structure installed underground.*

Andrews, Midland, Michigan 48640, 517/631-7557.

Art under the Stars

Wolftrap's New Filene Center, with its first full summer season, opens with the New York City Opera (June 11-16). The company will perform Puccini's *Turandot* and *Madama Butterfly*, as well as Gilbert and Sullivan's *The Mikado*. The Filene season will close with a six-day engagement (August 26-31)—featuring the world premiere of Mikhail Baryshnikov's staging of *Giselle*—by the American Ballet Theater. The weeks in between will be filled with performances by Emmylou Harris (June 18); the Wynton Marsalis Quintet (July 3); Grover Washington, Jr. (July 6); the National Symphony—including their Bach-Handel celebration (June 19-22); Pete Seeger and Arlo Guthrie (July 20); Ella Fitzgerald and Oscar Peterson (August 9); the Alvin Ailey American Dance Theater (August 12-14); and others.

A Park for Art

Repertory and musical-theater actors, sculptors, poets, dancers, craftsmen, and two hundred acres of rolling hills and grassy fields set the scene for Artpark, on the Niagara River Gorge in Lewiston, New York. This publicly funded state park is dedicated to celebrating the arts in a relaxed, open atmosphere. The park's twenty-four-hundred-seat theater, ArtEl (an elevated, covered platform hous-

ing studio enclosures), picnic areas, and geological trails give the visitor a chance to appreciate the art of both man and nature. Once called "a Disneyland for the thinking classes," Artpark provides a close view of artists at work—on stage and in the studio.

This year marks the tenth anniversary of Artpark. The season opens with Christopher Keene conducting *La Traviata* on June 26 and *Das Rheingold* on June 27. The Hubbard Street Dance Company performs August 14-17; the National Ballet of Canada, on August 27-September 1. The Big Apple Circus sets up its big top August 28-September 2. A jazz series begins on July 2 with Maynard Ferguson; Ella Fitzgerald closes the season on September 2. For further information and theater-ticket reservations, contact Artpark, Box 371, Lewiston, New York 14902; 716/754-9001.

Medal for American Arts

Last year President Reagan asked National Endowment for the Arts chairman Frank Hodsell to explore with Congress the establishment of a national award for artists. On April 23, President and First Lady Nancy Reagan awarded the first dozen National Medals of Arts to artists and patrons of the arts. Each received a medal depicting figures in motion, designed by American sculptor Robert Graham (who designed the Olympic Gateway in Los Angeles last year). The artists who received the award are: composer Elliott Carter; writer Ralph (Waldo) Emerson; actor Jose Vicente Ferrer; dancer-choreographer Martha Graham; sculptor Louise Nevelson; painter Georgia O'Keeffe; and soprano Leontyne Price. Patrons who received the award are: Hallmark Cards, Inc.; Dorothy Buffum Chandler; Lincoln Kirstein; Paul Mellon; and Alice Tully.

Mikhail in Albuquerque

Albuquerque kicks off the summer in style with the first annual Celebration of the Arts, a month-long salute to local and Southwestern artists. Encompassing every creative field, it features a recital by Mikhail Baryshnikov (July 2), a Sam Shepard film festival (each Tuesday in June), and an appearance by the New Mexico Symphony Orchestra (June 8). Albuquerque's unique, tri-cultural heritage—Anglo, Hispanic, and Indian—is reflected in the festival's varied calendar of concerts, craft shows, dances, and art exhibitions. For information on the festival, contact Celebration of the Arts, 220 Gold Southwest, Albuquerque, New Mexico 87102; 505/843-7657.

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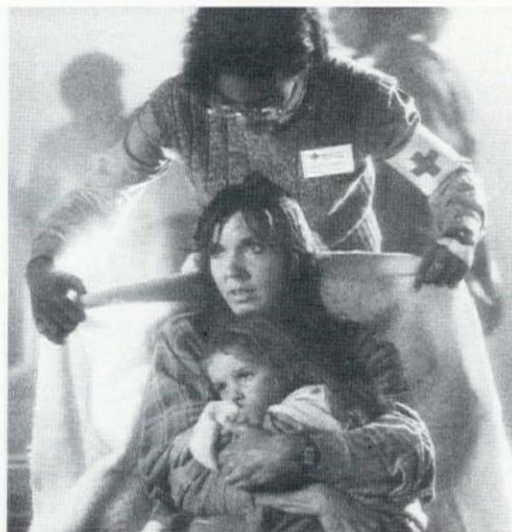
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General Services Administration

ACA: A View From The Field

Americans and the Arts

fascination that we Americans feel for public-opinion polls is well known. Ever since Harry Truman slipped past a confident Thomas E. Dewey in the early hours after election day back in 1948, we've made the editors of the *Chicago Daily Tribune* wish they'd taken up banking, our imaginations have been captured by the close call, the narrow victory, the sudden shift in popular sentiment that can make a career or end one. No political campaign has been the same since, and no serious candidate for the White House, state house, or Capitol would dream of running for office now without pollster on his or her team.

But if polls and politics are an accepted pair on the American scene, there is less familiarity with polls and policy. "If you don't know what you stand for, you'll stand for anything," the saying is. Discovering where we stand as a nation (or where we are divided) on issues ranging from farm policy to foreign policy has become the essential function of public-opinion surveys and a key ingredient in shaping our national objectives.

The arts, too, benefit just as much as farmers and diplomats from knowing how the public regards their efforts. In an era of sweeping re-examination of our national priorities and the assumptions behind them, it is even more imperative that we know how important the arts are to the American people, what degree of consequence they are accorded, and how involved the public feels.

Until 1973, gauging public opinion concerning the arts was largely a matter of educated guesswork. The data simply didn't exist. But in that year, Michael Newton (then President of ACA) convinced Louis Harris and Associates to conduct what was to become the first in a series of comprehensive surveys entitled *Americans and the Arts*, and the field has not been the same since. Now, with the release of the fourth survey—once again sponsored by Philip Morris—the trends that were identified in 1973, 1975, and 1980 have become even clearer and the data even more compelling.

Among the findings of the survey are these: **Leisure time is down** to a median 18.1 hours a week (from 26.2 in 1973), the median number of hours people work in a week is up to 47.3, and Americans are now far more selective about their leisure-time commitments. In spite of this, arts attendance and participation have risen, though the



rate has been slower than in the late 1970s.

■ **Individual participation in the arts continues to be strong**, ranging from the 12 million people who work or perform with theater groups to the 80 million who are involved with photography. Furthermore, a substantial 92-percent majority are convinced that the arts are important to "the quality of life" in their communities, and 89 percent believe the arts to be important to the "business and economy" of their hometowns.

■ **Americans do not approve of the cuts being made in the arts in public-school budgets.** Nine out of ten adults believe that children in school should be exposed to the arts, and 52 percent feel that school children in their area are being deprived of cultural opportunities. In addition, 74 percent believe that arts courses should come out of the regular school budget instead of being provided only when contingency funds are available.

■ **Americans believe there should be more funding for the arts, not less**, and more people hold this view than in 1980. For example, 55 percent want more federal funding of the arts, 64 percent want more state funding, and 67 percent believe there should be more local art support. Even higher percentages want to see increases in contributions from individuals (86 percent), foundations (81 percent), and corporations (77 percent). Furthermore, with regard to federal funding of the arts, there has been a sharp rise in the number of people willing to pay higher taxes themselves to make this possible—from 53 percent willing to pay \$25 more (up from 41 percent in 1975) to 72 percent willing to pay \$5 more (up from 58 percent).

■ Finally, it is clear that **Americans are putting their own money on the line** in support of the arts

The recent Harris survey shows that Americans are becoming more involved in the arts.

and that they are willing to pay more than box-office admission to do so. Last year, fully 27 percent of all adults nationwide reported having made a contribution to the arts, with a median gift of \$48.50. Among heavy attenders of the arts, however, the median was much higher—ranging from \$66.20 for nonclassical-music attendees to \$97.70 for heavy attendees of the opera and musical theater.

By any analysis, the fourth *Americans and the Arts* survey is an impressive document, and thanks are due both to Mr. Harris and to Philip Morris for again "taking the pulse" of public opinion regarding the arts. The years ahead will show how wisely we apply these findings—and how wisely we heed the call for access, opportunity, and support. As Americans, we are convinced of the value of the arts. What we make of our conviction and how strongly we express it are up to us.

—Milton Rhodes, President
American Council for the Arts

To find out how to receive a free copy of the highlights of the *Americans and the Arts* survey by becoming a member of ACA (and to learn more about ACA's Issues in the Arts conference September 22-24 in Washington, D.C.), write to Membership Office/American Council for the Arts—570 Seventh Avenue/New York, New York 10018.

Coming in the July/August issue of *HORIZON*: "The Individual Artist," a special supplement available only to members of the American Council for the Arts. □

The Prompter's Box

For the Record

Progress can be a good thing. So can staying at home, listening to a great recorded performance of a great opera. Put them together in the eighties and what you have is settling down to an evening of listening to, say, Herbert von Karajan's compact-disc performance of Wagner's *Parsifal*. The experience is something close to bliss.

The compact disc (or CD), in case you haven't heard, is the future of recorded music—over sixty minutes of music to a side on virtually indestructible and literally silent surfaces. There has never been anything remotely like them. Record scratches, tape hiss, and frequent side changes are a thing of the past. In an imperfect world, the CD is as close to perfection as we are likely to get.

But progress has its price, and just as the CD software will inevitably render records and tapes obsolete, so will CD performances certainly replace some remarkable older recordings in the catalog. Before that sad day, may I remind you of the ten greatest recordings (my choices) of ten great operas (just about everybody's choices)? They're all still on the shelves but can never be replaced. CDs are technology, not performance.

Arturo Toscanini's conducting of Verdi's *Otello* (RCA LM-6107) has never been equaled for intensity and heartbreak. The complete recording of the broadcast performances of December 6 and 13, 1947, is a classic. Despite its limited sonics and some of the actual singing, the performance will sear its way into your heart as will no other. Toscanini was a young cellist in the orchestra at the world premiere of *Otello* at La Scala in 1887. This recording is as close to the "real" Verdi as we are likely to get. And in Ramón Vinay, Toscanini found an *Otello* of real dignity and unbearable pathos.

Wilhelm Furtwängler and Kirsten Flagstad were probably as inevitable a pairing as Tristan and Isolde, and their recording of Wagner's masterpiece (Angel 3588) has been one of the glories of recorded literature since its first release over thirty years ago. The great German conductor brought out the best in the great Norwegian soprano, and when you're talking about what was arguably the greatest sheer voice of the twentieth century, that's saying a lot. Furtwängler also brought out the best in Wagner, which says the rest about this recording.

Maria Callas made two recordings that belong on this list. So did Victoria de los Angeles. The four performances couldn't be more dissimilar. Callas's *Tosca* is all verismo fire; her *Norma*, perfect



Hans Wild/London Records

bel canto expression. In both cases, the recording to insist on is her first. Her stereo remakes were not as successful, which gives you some idea of what happens when great recordings are replaced by technologically "superior" ones. Callas's colleagues in the early *Tosca* (Angel BLX-3508) are Giuseppe di Stefano and Victor de Sabata. Joining her in the superior *Norma* (Seraphim IC-6037) are Ebe Stignani and Mario Filippeschi.

Carmen was never a role associated with Victoria de los Angeles in the theater. Her recording of the role (Angel S-3613) is a treasure of style, subtle inflections, and beautiful singing. There have been sexier Carmens, more fiery Carmens, but never a more enticingly feminine one. Sir Thomas Beecham's conducting of Bizet's "perfect" opera is another reason to own this performance before it goes the way of all pre-CDs. De los Angeles's recording of Rossini's *Barber of Seville* (Angel RL-32116) is memorable for its real warmth and humanity. I challenge you not to smile along with the music. Other *Barbers* amuse; this one enchants.

Carlo Maria Giulini's recording of *Don Giovanni* (Angel S-3605) combines hair-raising drama with a perfect sense of classical structure and unity. Mozart has never sounded so great a dramatist, so beautiful a composer. Elisabeth Schwarzkopf and Joan Sutherland are just two of the biggest names in a dream cast. Blame Walter Legge, the man who produced this recording, if your next *Giovanni* in the theater is something of a letdown.

Otto Klemperer's classic recording of Beethoven's only opera, *Fidelio* (Angel S-3625), is another performance you may never again hear

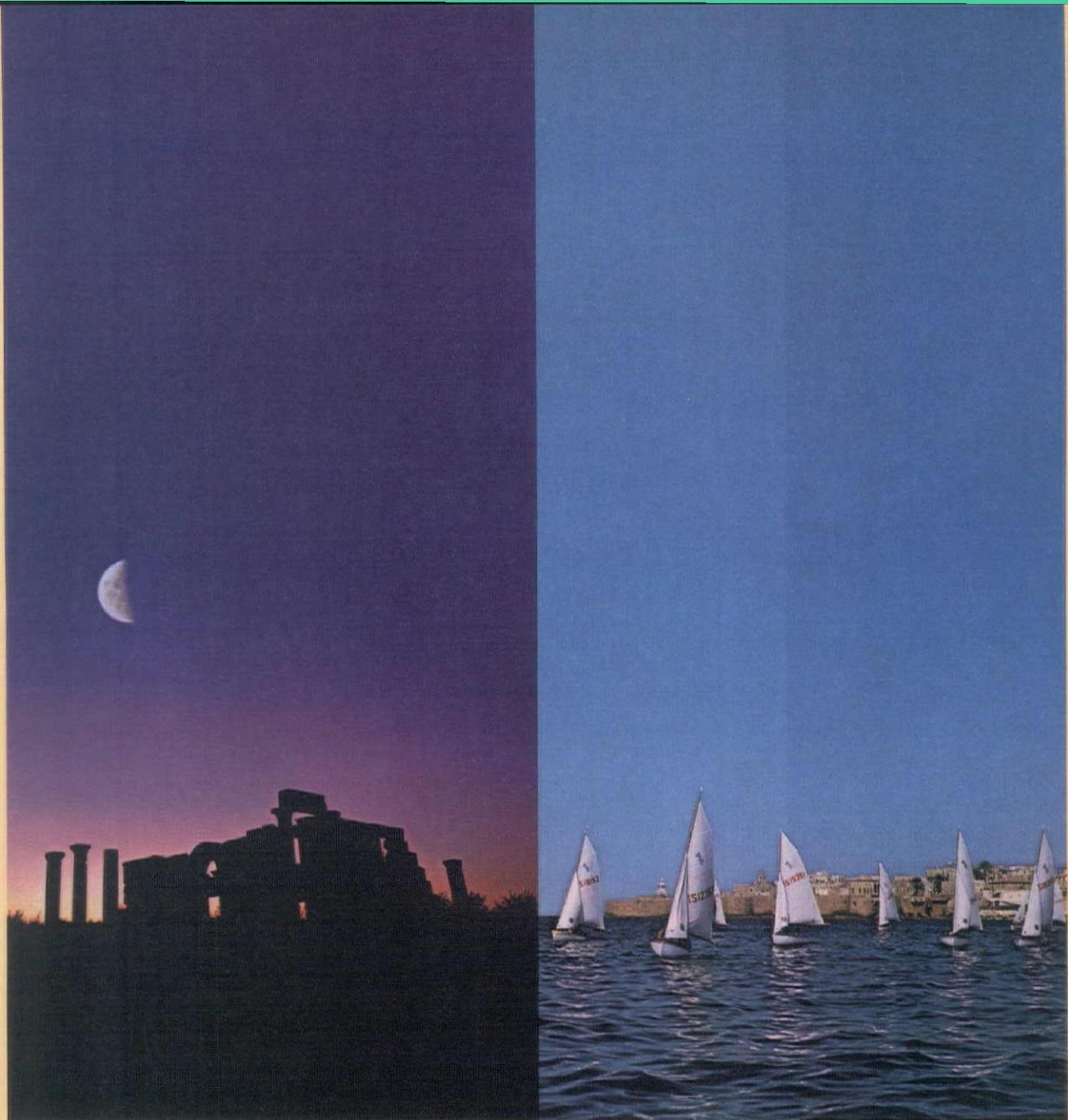
The 1959 recording session for Peter Grimes

equaled. Jon Vickers and Christa Ludwig sir if their lives depend on it. If you can listen to second act of this *Fidelio* without being stirred to the very depths of your being, I would humbly suggest that something very grave is wrong with you.

Herbert von Karajan already has a CD performance of Richard Strauss's *Rosenkavalier* on the market. I would recommend it to you, but on you already own his earlier recording of the work (Angel SDX-3970). They're both wonderful, but the first recording is more so. (Opera lovers note these distinctions.) Elisabeth Schwarzkopf's clear, beautiful *Marschallin* is partnered with Christa Ludwig's brilliant Octavian and the ethereal Sophie of Teresa Stich-Randall. When these three ladies join voices in the famous final trio, you will hear some of the most beautiful sounds ever put on record. The actual sound of the CD recording is clearly superior to the earlier one. What has been recorded, however, is not. Beautiful technology is no substitute for beautiful singing. You can live without the work of von Karajan's CD *Rosenkavalier*; his earlier recording is indispensable.

Benjamin Britten's *Peter Grimes* (London A-4342) is one of a handful of undisputed twentieth-century masterpieces. The recording, conducted by the composer himself and featuring original Peter (Peter Pears), is definitive and unlikely ever to be surpassed. It's a recording as this one that makes one pause and give thanks all over again to Mr. Edison and his fabulous recording machine.

—Terrence McN



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Exhibitions

NORTH

Center for African Art (New York City), "Ibo Artists: Community and Cosmos," through June 16. Nineteenth- and twentieth-century examples of this Nigerian tribe's masks, textiles, paintings, and decorated architecture. Travels to the Smithsonian's National Museum of African Art and the Seattle Art Museum.

Museum of American Folk Art (New York City), "Southern Folk Art," through August 25. A comprehensive overview of the most significant examples of traditional folk arts of the South, including paintings, sculpture, textiles, furniture, and pottery—all produced between 1743 and 1915.

Rockwell Museum (Corning, New York), "The Unknown Land," through June 30. A study of the works of government artists and photographers who documented the wilderness area of the western United States between 1820 and 1880. Included is a group of Timothy O'Sullivan's photographs capturing the Army of the Potomac in almost every major battle up to Appomattox. Travels to the Museum of Western Art, Denver; the Museum of Art of the American West, Houston; and the Palm Springs Desert Museum, Palm Springs.

SOUTH

Birmingham Museum of Art (Alabama), "The Armand Hammer Collection: Five Centuries of Masterpieces," through June 30. Over one hundred works highlighting artistic activity in Europe and America from the Renaissance to the twentieth century focus on the paintings of Cezanne, Degas, Gauguin, Michelangelo, Rembrandt, Rubens, van Gogh, and others.

Blount Corporate Headquarters (Montgomery, Alabama), "Southern Connections," through June 14. Such Southeastern talents as Ruth Zuckerman, Lamar Dodd, David Parrish, and Jeannie Maddox will be joined by Texan Ed Blackburn and Washington, D.C.'s Robin Rose to present a unique variety of styles and themes for Blount's first invitational exhibition of sculptors and painters.

DeLand Museum (DeLand, Florida), "Southeastern Watercolorists III," June 14 through August 11. Featuring prominent and promising Southern artists, this competition-sale-exhibition represents the "talents, techniques, and twists" of the watercolor medium.

High Museum of Art (Atlanta), "Figures of Rodin's *Gates of Hell*: Sculpture from the B. G. Cantor Collection," June 25 through August 11. Twenty bronze casts from Rodin's *Gates of Hell*,



Gregory Evans (oil, 1980) by David Hockney, included in the Hirshhorn Museum's "Representation Abroad" exhibition.

based on Dante's *Divine Comedy*. Also included is Rodin's larger-than-life-size sculpture *L'Ombre*, a gift to Atlanta from the French government.

CENTRAL

Minneapolis Institute of Arts, "Ukiyo-E Masterpieces: Rarities from the Permanent Collection," through June 30. Forty rare and important examples of Japanese color, these woodblock prints depict the Floating World (the district inhabited by geisha, actors, and entertainment figures) of Tokyo.

Saint Louis Museum of Art, "The Work of Atget: The Ancien Régime," June 13 through July 28. Describing three venerable monuments of France's aristocratic past—the Versailles gardens, Saint-Cloud, and Sceaux—this collection reflects turn-of-the-century photographer Eugène Atget's interest in documenting the art and history of French culture. On view at the Montreal Museum of Fine Arts from August 29 through October 27.

EAST

Hirshhorn Museum (Smithsonian Institution, Washington, D.C.), "Representation Abroad," June 5 through September 2. A broad range of foreign and American artists working in Europe, Australia, and Colombia shows the diversity of representational art. Media include paintings, drawings, a photo collage, and twelve bronze sculptures by such artists as Arthur Boyd, Luciano Castelli, David Hockney, Klaus Fussmann, and Nino Longo Bardi.

National Gallery of Art (Washington, D.C.), "Ancient Art of the Woodland Indians," through August 4. Exploring the cultural history of the Archaic, Woodland, and Mississippian periods in North America's woodlands area, this exhibition includes sculpture, ceramics, copper, and shell objects as works of art—covering a period of 5,000 years. Travels to the Detroit Institute of Art and the Museum of Fine Arts, Houston.

National Portrait Gallery (Smithsonian Institution, Washington, D.C.), "William Edward West: Kentucky Painter," through June 16. Outstanding examples of West's distinguished portraits of interesting Americans and Europeans of the romantic period, including likenesses of Dominick Ly Jr., and Robert E. Lee and the first United States showing of his portrait of English poet Lord Byron. Travels to the Lauren Rogers Museum of Art (Louisville, Kentucky) and the J. B. Speed Art Museum (Louisville, Kentucky).

WEST

Amon Carter Museum (Fort Worth, Texas), "American Paintings, Watercolors, and Drawings from the Collection of Rita and Daniel Fraumholtz," through July 14. Dating from 1849 to 1945, the realist and impressionist works show American artists at the top of their form. Featured are two J. M. W. Turner paintings, *Venetian Street* and *Giorgio with Parasols*, along with works by Winsor Homer, George Bellows, Maurice Prendergast, and Edward Hopper.

Museum for Photographic Arts (San Diego, California), "The European Edge," through July 16. The vigorous, new photographic method of such European lensmen as Ludo Geysels, J. Fontcuberta, and Floris Newsüss reflect the tremendous energy stretching the boundaries of photographic imagery.

Oakland Museum (California), "The Graphic Art of Charles Schulz," through August 31. The first exhibition featuring Schulz's cartoons. A celebration of the thirty-fifth birthday of his world-famous *Peanuts* gang.

Seattle Art Museum (Washington), "State of War: New European and American Painting through June 23. Forty-four recent paintings by major European and American artists whose work express the cultural and spiritual dilemmas of the postindustrial, nuclear age. Artists include Gerhard Baseltz, Francesco Clemente, Chema Cobo, Susan Rothenberg, and Hollis Sigler. The exhibition is accompanied by a series of lectures, seminars, gallery talks, and workshops.

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The Revue is Back in Town

The intimate revue has made a tremendous comeback in popularity, and there are now more of them running in New York than there are musicals.

A loose theatrical form, the revue is usually built around a theme that can be as specific as the pro-union propaganda in Harold Rome's 1937 classic *Pins and Needles* or comic strip characters (as in 1967's *You're a Good Man, Charlie Brown*, by Clark Gesner). The theme can also be as vague as "the glorification of the American girl," as in the *Ziegfeld Follies*.

Original songs are generally an important revue ingredient, and a large number of our best-known Broadway songs were written for them—e.g., Henderson and Brown's "Life Is Just a Bowl of Cherries," first sung by Ethel Merman in *George White's Scandals*; Sissle and Blake's "I'm Just Wild about Harry," in the all-black *Shuffle Along*; and Irving Berlin's haunting "What'll I Do?," in *Music Box Revue* of 1923. (The Music Box Theater, still one of Broadway's loveliest, was originally built by Mr. Berlin exclusively for intimate revues.) The scores are typically written by a number of different songwriters and therefore have provided a valuable opportunity for new writers. For example, Rodger and Hart's first hit, "Manhattan," was written in 1923 for the Theater Guild's *Garrick Gaities*. Other writers who have emerged from revues are Harold Arlen, Marc Blitzstein, Cy Coleman, Comden and Green, DeSylva, Brown and Henderson, Dietz and Schwartz, Jerry Herman, Jerome Kern, Cole Porter, and Sigmund Romberg.

Performers have also been seasoned by and discovered in revues. From Chicago's continuing and legendary Second City have come Alan Alda, John Belushi, Peter Boyle, Barbara Harris, Elaine May, Mike Nichols, Gilda Radner, Shelley Long, David Steinberg, and Joan Rivers. As is especially evident in the Second City shows, the third element of revues is comedy—usually parody and satire.

The revue has disappeared many times from Broadway as bright new talents became expensive stars and increasingly extravagant production values priced the form out of existence—but the elaborate ones have tended to move on to other media. The

style and extravagance of the Ziegfeld and Parisian revues became the basis for the elaborate entertainments of today's Las Vegas and Atlantic City revues—as well as the big ice shows, such as the *Ice Capades*. (Its current tour is built around the odd theme of "Hooray for Ice," which attempts to show all types of entertainment as they would be done on ice—even including the making of a rock video.) The popular cabaret revues of the fifties provided the comic style and many of the talents for such weekly television shows as "Your Show of Shows" and "The Carol Burnett Show." Before exploding (and disappearing forever) in the Cinemascope spectacular *New Faces of 1956*, Leonard Stilman's *New Faces* spawned such talents as Imogene Coca, Alice Ghostley, Henry Fonda, Van Johnson, Ertha Kitt, and Neil Simon.

Often, the revue has reappeared when other musical-theater opportunities were scarce, providing an Off-Off-Broadway of sorts for new musical-comedy talents. And new talents have never faced such a scarcity as now, with Broadway's barren landscape of revivals and mediocre musicals that lack original invention and passion.

As in years past, the young talents sparkle and enthuse, making every revue worth seeing even when the material isn't of first-rate caliber. Two of the best New York revues, *Forbidden Broadway* and *Texas Chainsaw Musical*, parody recent Broadway hits. Poking fun at theatrical elders is a longtime American-revue tradition going back to *The Passing Shows* and *Garrick Gaities*.

Running continually in various updated editions since 1982, *Forbidden Broadway* has become so successful that it has versions running in Boston and Chicago and plans additional companies in Miami; Washington, D.C.; and London. Written and directed by Gerald Alessandrini, all of the current companies use some material from the delightful recorded version (available on DRG Records)—such as the cruelly accurate Patti LuPone remembrance "Don't Cry for Me Barbra Streisand." The newest New York edition has an apt tribute "to the hits of the 1984-85 Broadway season"—twenty seconds of silence!

A more intellectual and tougher parody of Broadway is in the newly arrived *Texas Chainsaw Musical* by Albert Evans, Frank Kelly, and Bill Russell, which pokes fun at "serious" musicalizations such as the imagined musical of *Children of a Lesser God* (about the deaf, called "I Could Go on Signing"). "Monday in the War with Pablo" has clever references to the entire Sondheim oeuvre and ends with a *tableau vivant* of "Guernica." *The Fantasticks* is updated in "The Realistics," in which the



Forbidden Broadway pokes fun at musicals and their stars, such as Patti LuPone (above).

lovers discover they have herpes and sing "It was you / It was you / It was you." Many of the com- jabs go beyond Broadway's prosceniums to satirize political and social attitudes of 1985.

Harold Prince, the famed Broadway director, brought to Off Broadway an unsuccessful basement revue called *Diamonds*, which glittered only during John Lahr's second-act contribution, reminding audiences of the hilarity that once marked the burlesque of revues. Prince is having another go mining the riches of revue with the Broadway musical *Grind*.

Two revues by and about women have proved interest. *A . . . My Name is Alice* gives a contemporary status report on women's issues in songs and skits by some twenty-eight talents, including playwright-screenwriter Steve Tesich who debuted as a lyricist. Pioneer women were surveyed in *Quilters*, which fared better away from New York in resident-theater tryouts; in New York, blistering and unfair critical jabs demanded that it be that it never intended to be and closed the show before it found its audience. One hopes that resident theaters will not now desert this fascinating, educational, revue.

At the Public Theater, *Tracers* (created and performed by Vietnam veterans) is a moving scrapbook of the conflicting emotions—past and present—evoked by the Vietnam experience. A rip-off revue can be seen at the Village Gate in *Shades of Harlem*, which pretends to be a tour of the Harlem of Cotton Club days but is little more than an all-black cast performing what might pass for a revue on a sleazy cruise ship.

—Milan S.

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Sincerely Shaw

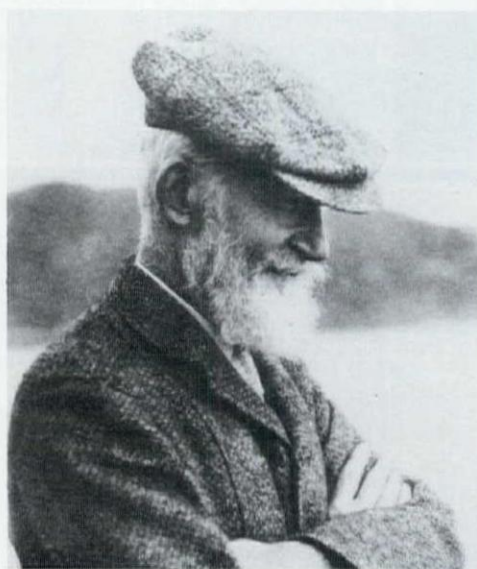
"Hamlet," wrote George Bernard Shaw, "was not a single consistent character: like most men he was half a dozen characters rolled into one." On the evidence of the third volume of Shaw's *Collected Letters* (Viking/\$45), he himself was at least twice as many characters rolled into one—all of them totally lacking the prince's irresoluteness and most of them more cheerful company, too.

"Author and socialist," Webster's dictionary briefly defines him. And Shaw is fully represented in both capacities with letters to the likes of Maksim Gorky, T. E. Lawrence, Ezra Pound, Bertrand Russell, and H. G. Wells.

But here is Shaw also in an avuncular mood, writing to a young friend (a singing student named Viola Tree): "I can most positively assure you that every night you spend off stage, every note you sing without a paying audience listening (bar your scales in the morning), is a night further from success, and a thousand-pound-note worth of youth and beauty thrown away. You'd better by far sing 'Annie Laurie' on Margate sands and take a collection in your hat afterwards than sing 'Una Voce' or 'Bel Raggio' for the fiftieth time at a professor's piano and dream of paralyzing La Scala with it next year. *Next year never comes*: remember that. 'Credit given tomorrow' is an instructive Italian trattoria sign."

And here is Shaw, the Jovian critic, hurling his thunderbolts at the unfortunate head of one Rutland Boughton: "You really must stop sending me your infernal music. . . . I loathe your music. It isn't music. It is all skeleton in armor, rangle jangle bangle, with nothing but old bones inside, and these not articulated." The letter ends with thirteen ledger lines crudely drawn below a musical staff, a note on the bottom-most line, and the comment "This note represents my opinion of you as a composer." (Yet more than a decade later, Shaw and Boughton were still in correspondence.)

And here is Shaw, the unsentimental friend, writing an actor named Robert Loraine who was threatened with losing a leg as the result of a war wound: "If you lose it, an artificial leg of the best sort will carry you to victory as Henry V. If you don't and are lame, it means a lifetime of Richard III, unless I write a play entitled *Byron*. Then there is the pension. . . . An ordinary man is more disabled by losing a leg than by laming it—and pensions proceed on that assumption—but an actor may



Courtesy Dan H. Laurence Collection

The many facets of George Bernard Shaw's personality are revealed in his letters.

be more disabled by a crooked leg than by a cork one."

At times, Shaw goes well beyond the unsentimental—writing for example in 1918, "Every promising young man I know has been blown to bits lately; and I have had to write to his mother," as though the real burden were on him, the harried correspondent.

The suspicion grows that if Shaw lacked anything, it was heart. Here he winds up a letter to a prospective biographer who asked about his marriage: "PS There never was any question of breeding: my wife had a morbid horror of maternity; and as she was forty it was too late to begin without serious risk even if I could have converted her on that point."

The question of lack of heart arises (in more appealing form) in Shaw's celebrated letters to the actress Mrs. Patrick Campbell. She could certainly bring out the moonstruck adolescent in him, as in this parody of "Who Killed Cock Robin?":

Who made her smile?
Dis very chile
With my wink and my wile,
I made her smile.

But how much did he *really* care about Mrs. Campbell? Confessing his passion for her in letters to the actress Ellen Terry and to the Irish playwright Lady Gregory, Shaw sounds sincere enough. Yet why these needless confessions—unless the whole

affair was less a private romance than a performance?

The years covered in this volume are 1911 or from *Pygmalion* to *Saint Joan* with *Heartbreak House* and *Back to Methuselah* in between. Shaw was a long way from his Irish boyhood—he was born in 1856—but some of the most intriguing of these letters look back to the old days in Dublin and to the marked idiosyncrasy of Shaw's fan letters. There's a sketch of an uncle in whose hands the Bible became "a masterpiece of comic literature" and who "quoted the sayings of Jesus as most of facetious repartee." And there is a long account of the ill-starred union of his parents.

Shaw's mother was warned against her first marriage by her family, who thought the man was not sir a poor match but a hopeless drunkard. "When she persisted," Shaw writes to a would-be biographer, "she did the straight thing. She went to [George Bernard Shaw] and asked him was it true. He swore to that he was a convinced and lifelong teetotaler. She believed him and married him.

"Without attempting to defend my father for telling this monstrous lie," his son continues, "I should like to say that he really was a convinced teetotaler; only unfortunately it was the horror of his own example as a drunkard that gave him the conviction, which he was miserably unable to convert into practice."

The only major flaw in volume 3 of the *Collected Letters* is the editorial method. Men, women, places, and events identified in the first two volumes are, for the most part, not identified again. In most frustrating cases, editor Dan H. Laurence notates a letter's musical or literary allusions in great, but not in exhaustive detail with nearly a word on the address. For a complete understanding of volume 3, which contains its 578 letters and postcards to 254 recipients stretching over 925 pages, you probably will have to read through volume 1 (1874-1897) and volume 2 (1898-1910)—a task whose undoubted pleasure must be weighed against the life span of the ordinary mortal.

A slighter flaw is the fact that some of Shaw's correspondence is in French—to the sculptor Auguste Rodin, among others—and it goes untranslated (though its schoolboy earnestness makes it clear enough to puzzle out).

Rodin is quoted as saying that, while Shaw did not speak French well, he expresses himself with such violence that he imposes himself. One of the great masters of his native tongue, Shaw does indeed continually impose himself—no less in the small forms than in the larger ones of his plays and prefaces.

—Joseph Mathew

Art Incorporated

The Consultant's Art Inventory: How Much Is Too Much?

Is it a violation of ethics for a corporate art advisor to sell from inventory consigned to that advisor? This question is at the center of one of the most controversial issues in today's corporate-art world. Supporting one side of the argument is a variety of experienced independent art consultants who believe they must maintain their inventories to better serve their clients' needs.

On the other side are those who say that by having inventory on hand, the consultant will resort to selling those works rather than purchasing art from outside sources. To further the strength of this viewpoint, two organizations have recently been formed: the Association of Professional Art Advisors (APAA) and the Association of Corporate Art Curators (ACAC). Both were founded to set forth ethical guidelines for consultants to live by.

It is my very firm belief that these organizations must concentrate their policing efforts in areas of true ethical misconduct and avoid attempting to control such continually controversial matters as the question of inventory. I am all for the establishment of rules governing "import-export schemes" and "coercion with forgers." But I cannot agree that "carrying inventory" belongs in the same category. In fact, I continue to maintain that inventory—to the qualified, experienced eye of the advisor—is a valuable sales tool and not a backhanded way of turning that very minimum profit consultants make on borrowed artwork.

Specifically, clients in today's vital visual environment are no longer satisfied with a simple, one-dimensional slide show of artwork. They want to see actual, full-scale works of art—even if what they see is not exactly the kind of work they'll end up buying. The inventory of an art consultant is there to whet the appetites of corporate clients. It serves to start them asking for more. And it is at that point that they hunger to see work from all outside sources: work borrowed from galleries, from private collections, from artists' studios.

It is hard for me to believe that the new organizations I described earlier can so underestimate the thinking of the corporate client. He is infinitely cognizant of what constitutes the best of the kind



© Peter Aaron/ESTO

of art he is looking for. And though it is not beyond the realm of possibility that he may find exactly what he wants in the advisor's inventory, the client is fully aware of the immense choice of works that awaits him beyond the advisor's walls. Pity the consultants who even attempt to limit a client's selection of works to their own inventories.

To further the case for carrying inventory, the most experienced advisors know that after working a while with any one client, you get to know the kind of art that best reflects that client's corporate needs. As time goes on, the advisor begins to see work here and there which might fit perfectly into the image a corporation wants to transmit to its employees and to the public. If the advisor is honestly dedicated to the client, that work will be purchased—hopefully at a good price—and then held in inventory for presentation to the client at some future meeting. If the advisor lets that art "get away" rather than purchasing it for inventory, then the client has been done a blatant disservice. Ac-

Many experienced independent art consultants maintain their inventories so that their clients can see actual works—and also to ensure that a good buy doesn't slip away.

cording to the new organizations, however, if that work is taken from the walls by the advisor, it is a case of outright "unethical" action.

To sum it up, I do understand that the new professional organizations were created with all good intentions. But the formation of these organizations still gives us no clear-cut resolution to the controversy over consultant inventories. Maybe there will never be a resolution. In that case, let me suggest that the one way to determine the ethics of an advisor's carrying inventory is not to make a collective rule. Instead, the ethical reputation of each consultant should be examined and judgment passed accordingly. In other words, the real issue is the expertise, experience, and concern of the individual consultant.

—Judith Selkowitz

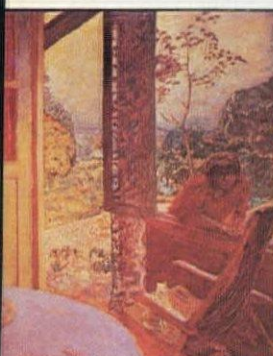


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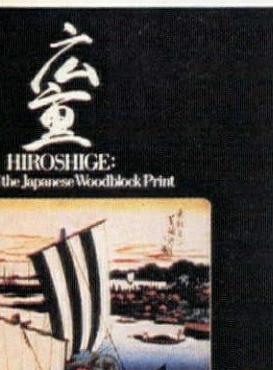


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May 20 to August 9, Museum of Fine Arts, Boston

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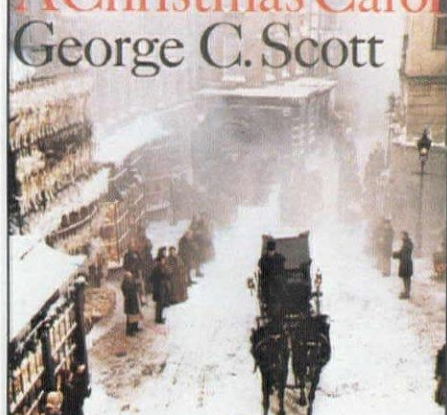
Picasso
from the artist
Musée Picasso, Paris



Walker Art Center, Minneapolis
February 10 through March 30, 1980

IBM

A Christmas Carol
George C. Scott



"Merry men don't die!"
"There are no more children in the street!"
This movie for children and adults is making good the evil curse of the story I once wrote as well...

From the opening scenes of the movie, you can see special stars:
George C. Scott
as Ebenezer Scrooge
with Frank Finlay,
Robert Ryan,
David Warner,
Natalie Wood,
A Gilded adaptation of the
Charles Dickens
1841.

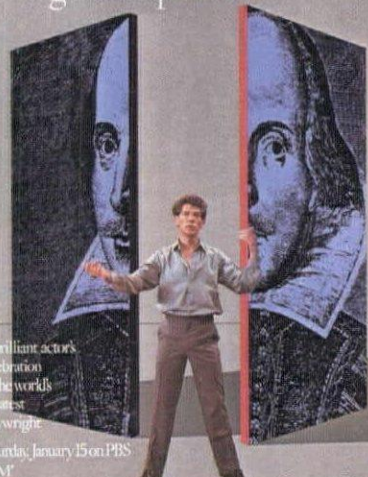
IBM

A Day in the Country
Impressionism and the French Landscape

Los Angeles County Museum of Art
5905 Wilshire Boulevard
June 28-September 16, 1984

IBM

Ian McKellen
Acting Shakespeare



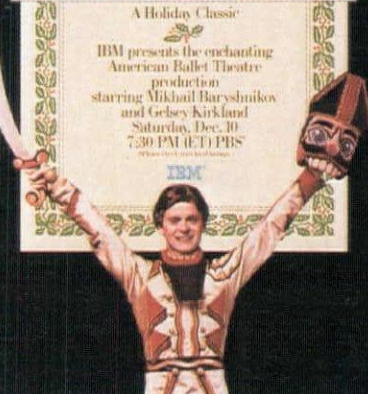
A brilliant actor's celebration of the world's greatest playwright

Saturday, January 15 on PBS
8PM

IBM

Mikhail Baryshnikov's
The Nutcracker
A Holiday Classic

IBM presents the enchanting
American Ballet Theatre
production
starring Mikhail Baryshnikov
and Gebeley Kirkland
Saturday, Dec. 10
7:30 PM (ET) PBS



IBM

Robert Motherwell

A major exhibition of one of the most important American painters of our time.

IBM



Rodin

Rodin Rediscovered

National Gallery of Art, Washington
June 28, 1981 through January 31, 1982

IBM

Paintings and Drawings from The Phillips Collection
Washington, D.C.



IBM Gallery of Science and Art
Madison Avenue at 56th Street

December 9, 1983-January 23, 1984
Tues.-Fri., 11 am-6 pm, Sat. 10 am-5 pm.
Free Admission

Symphony of Dresden

The City of Dresden, Germany, is the site of the world's most famous Baroque Palace, the Zwinger. This exhibition was organized by the City of Dresden and the City of New York. It features the most important Baroque art collection in the world, including the famous "Dresden Porcelain Collection" and the "Dresden Silver Collection".

IBM

The World of Franklin & Jefferson

The Metropolitan Museum of Art in New York, through a grant from IBM, is presenting a series of exhibitions on the lives and times of Benjamin Franklin and Thomas Jefferson. The exhibitions include "The World of Franklin & Jefferson" and "The World of Thomas Jefferson".

IBM

Thomas Chalkins
Artist of Philadelphia

Celebrating the City's tricentennial
Philadelphia Museum of Art
May 29 through August 8, 1982

IBM

IBM

Phonics Art Museum, Washington, D.C.
IBM Gallery of Science and Art
June 12-July 25, 1982
New York Museum of Modern Art
September 27-November 11, 1982
Museum of Art, New York
December 8, 1982-January 11, 1983

IBM

Cézanne
The Late Work

Metropolitan Museum of Art, New York, October 2, 1977 to January 5, 1978

IBM

LEONARDO
A Journey of the Mind

IBM presents
Starring David Lynch
Narrated by Richard Berman
Host: Walter Cronkite
CBS Television Network
April 2, 8PM (ET)

IBM

Last year, the story of their early years won 11 Emmys. Now, see them in their White House years.

One of the most celebrated events on television last year was the story of Eleanor and Franklin Roosevelt in their early years. Now, Jane Alexander and Edward Herrmann in the 1982 series continue their portrayals of the Roosevelts through the Depression and World War II in "Eleanor and Franklin: The White House Years". It's a moving and important story. Don't miss it.

"Eleanor and Franklin: The White House Years"
Sunday, March 13, 8PM (EST) on ABC-TV.

IBM

Please check your local ABC listings for time variations.

To all those who couldn't get tickets to Henry Fonda's best and moving performance in "Clarence Darrow" Tonight you need one.

Earlier this year, Henry Fonda played Clarence Darrow in a superb performance on Broadway. Tonight, you can see his remarkable performance in a new production of "Clarence Darrow" starring Fonda and Jane Fonda. The new production is a powerful and moving performance. Don't miss it.

IBM

The Vienna State Opera

Director: Dr. Egon Safirer
Conductors: Karl Böhm, Leonard Bernstein, Zubin Mehta

IBM

The Belle of Amherst

An inspiring portrayal of Emily Dickinson, the great American poet who understood the joys and sorrows of the human heart.

Wednesday, December 28, 8-9:30 p.m. ET
Encore
Saturday, January 1, 8:30-10 p.m. ET
Matinee
Sunday, January 2, 2-3:30 p.m. ET

Presented nationally on The Public Broadcasting Service

IBM

BARYSHNIKOV ON BROADWAY

THURSDAY, APRIL 24, 9 PM (EST) ABC-TV

Starring Mikhail Baryshnikov, with special star Bill Conti. Revisited by ABC Channel Line and www.abc.com for more information.

IBM

DESIGN IN AMERICA: THE CRANBROOK VISIT 1925-1950

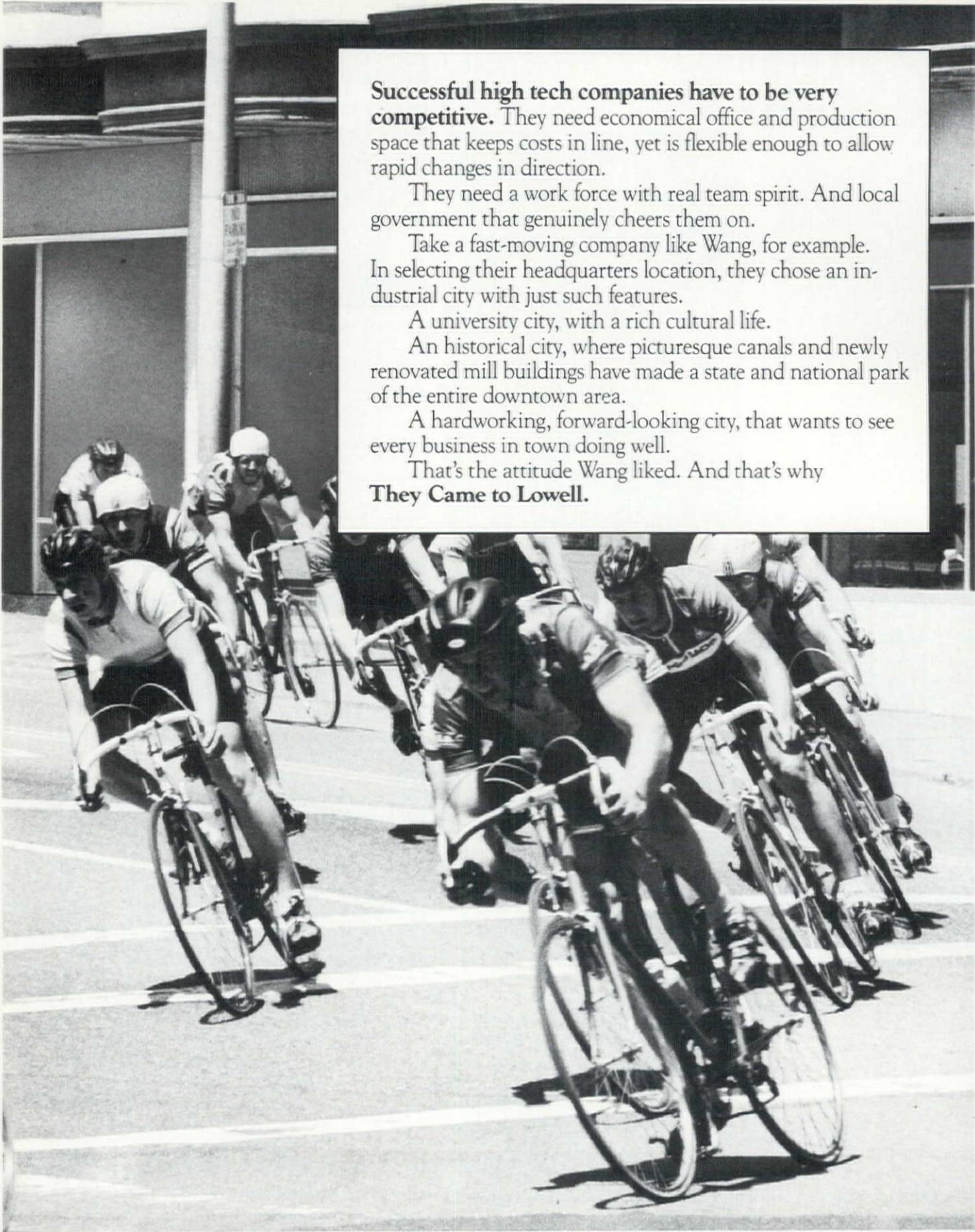
From the Cranbrook estate in St. Louis, Mo., the Cranbrook Academy of Art has been a center for art and design. Now, the Cranbrook Academy is exhibiting a major exhibition of art and design. Don't miss it.

IBM

We're also interested in computers.

These are some of the many art exhibitions, musical events, and television specials that IBM has supported over the years. Which goes to show that a company known for state-of-the-art technology can also be interested in the state of the arts.





Successful high tech companies have to be very competitive. They need economical office and production space that keeps costs in line, yet is flexible enough to allow rapid changes in direction.

They need a work force with real team spirit. And local government that genuinely cheers them on.

Take a fast-moving company like Wang, for example. In selecting their headquarters location, they chose an industrial city with just such features.

A university city, with a rich cultural life.

An historical city, where picturesque canals and newly renovated mill buildings have made a state and national park of the entire downtown area.

A hardworking, forward-looking city, that wants to see every business in town doing well.

That's the attitude Wang liked. And that's why **They Came to Lowell.**

From a young veteran
of acting, a promising
director emerges.
By Samir Hachem

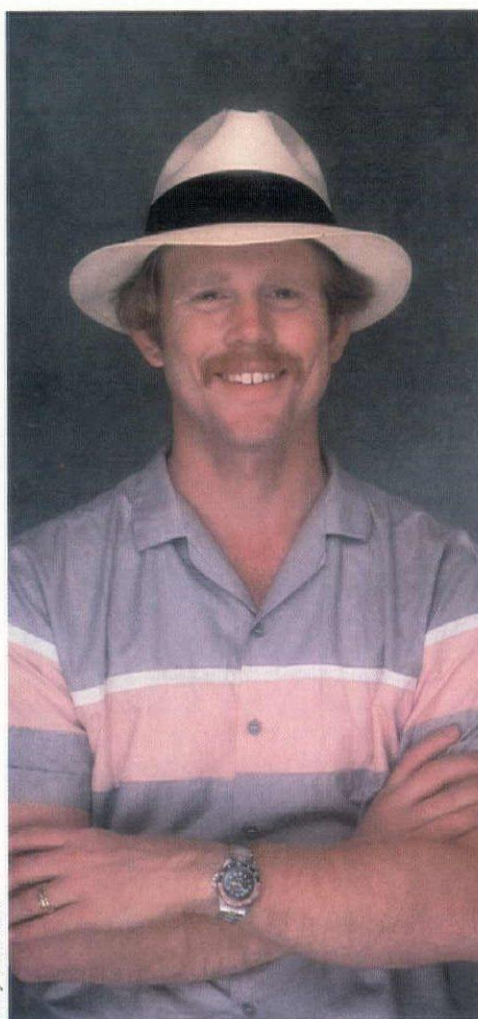
The Metamorphosis of Ron Howard

Ron Howard has a recurring nightmare. In it, he's on a movie set, trying to solve a problem with a crew member or with the camera. He makes a suggestion, and everyone on the set turns to him and yells, "You've got to be kidding! That's the stupidest thing we've ever heard!" Then the young actor-turned-director finds himself doing a song-and-dance number, trying to save his dignity and not look too ashamed.

Ron Howard usually has this dream the night before he's about to start directing a new movie. He had it before he directed Bette Davis in the television movie "Skyward," and he had it before he launched into his first feature, the comedy *Night Shift*. But the dream has never become a reality. In fact, Howard is earning respect from even veterans in the acting business, such as those in his upcoming science fantasy, *Cocoon*.

Cocoon stars such screen and theater veterans as Jessica Tandy, Hume Cronyn, Maureen Stapleton, Ron Ameche, Gwen Verdon, Jack Gilford, and Bertie Ware, along with Wilford Brimley, Brian Dennehy, Steve Guttenberg, Tyrone Power, Jr. (son of the famous actor), and Tahnee Welch (daughter of Raquel Welch). Logistically, it was a tough movie to make—and at \$18 million, an expensive one as well—requiring a variety of authentic Florida locations, underwater filming, elaborate special effects, and the deft choreographing of four primary plot lines involving twelve principals and hundreds of senior-citizen extras.

Ironically, on the streets of Saint Petersburg (the Florida retirement community where most of *Cocoon* was shot), it was Ron Howard and not his distinguished cast who attracted the most attention. Howard is, of course, well known for the whole-some years he spent on the small screen portray-



Mary Ellen Mark

At thirty-one, Ron Howard is earning the respect of veterans in the acting business.

ing Opie Taylor (on "The Andy Griffith Show") and Richie Cunningham (on the long-running "Happy Days"). But he's thirty-one now, and, as a director, he's under a different kind of pressure—especially with the *Cocoon* project.

Produced by the Zanuck-Brown team for Twentieth Century-Fox, *Cocoon* tells the story of four senior-citizen couples who accidentally stumble upon a deserted pool, the waters of which seem to have a rejuvenating effect on them. Eventually, an encounter occurs between them and the aliens who have come back to reclaim the magical forces they'd left behind some time ago. Lili Finni Zanuck found the project when it was in galley form (David Saperstein's novel will be published in time for the movie's early-summer release) and brought it to the attention of her husband, Richard Zanuck, and his partner, David Brown. (The two were responsible for such hits as *The Sting*, *Jaws*, and *The Verdict*.) The first actors to be hired were Jessica Tandy, Hume Cronyn, and Maureen Stapleton—before Ron Howard became involved with the project (he succeeded Bob Zemmicks, who didn't finish editing *Romancing the Stone* in time) and before any specific roles were assigned them.

Stapleton, for example, was set for a different part than the one she ended up playing, which pairs her with Wilford Brimley. "I think what happened is that they weren't sure," says Jessica Tandy. "I think they wanted the actors and then decided which personalities best fit which parts. When you saw Maureen and Wilford together, they looked like a couple."

"I try not to repeat myself," says Hume Cronyn, who has worked in the theater for over fifty years. "I've recently played a line of curmudgeons, and I'm sick of snarling at people. They asked me what



"I love collaborating with people, motivating people, and coordinating their ideas with mine."



© Twentieth Century-Fox

Left: Steven Guttenburg and Tahnee Welch in *Cocoon*. Above: Ron Howard and Jessica Tandy discuss a scene. "He's friendly and helpful," Tandy says of the young director.

I wanted to play, and I said I wanted to play Joe. But there was incredible pressure on me to play another part, and I resisted it because I'd played it before. Joe is the easiest part to cast, but Joe was a change for me. In a way, he's a child. He's terminally ill, then he experiences the magic of the pool, so there's a change and he reverts to feeling he's in his twenties or thirties. He becomes a young romanticist. But he has a real temper—very down, then real euphoric. I waited a long time till I saw rewrites. Still, none of the parts were written with any depth, though there were changes. They were suggestions you could go on, add complexities, and so forth."

A few months after shooting, Cronyn recalls: "It was a great company to work with, but the hours were abominable! The worst I ever worked on. You get some actors on location and they bitch. But Ron [Howard] never lost his cool. He was always even-tempered, always understanding, under the most taxing conditions."

Working with the rest of the cast of *Cocoon* wasn't Howard's first experience with directing veteran actors. He remembers how it was on the set with Bette Davis in "Skyward." "I would go up to her to talk, or make a suggestion, and she had this look on her face that said something like,

'What could this child possibly have to say to me?' She called me 'Mr. Howard.' I said, 'Call me Ron.' She said, 'No, I'll call you Mr. Howard until I decide if I like you or not.' And I called her 'Miss Davis.' One day, we had a scene and I suggested a new way to do it. She said, 'No, no, I don't think that works at all.' I said, 'Would you give it a shot?' She looked at me and said, 'I'll always try it.' So she did. Then she threw her hands up and said, 'Of course. You're absolutely right. That makes the scene.' I said, 'Thanks, Miss Davis.' She said, 'OK, Ron,' with a pat on the rump, and from that point forward, it was great."

While acknowledging the special effects of *Cocoon*, Howard believes that the film is more of a performance picture than a science-fiction mystery or an adventure. "The great thing about the actors we have is that they come from many different schools and styles of acting. It's a real ensemble picture. Without being superstars, they each bring to the ensemble their own histories and personae. Don Ameche and Gwen Verdon dance together in high style, recalling the forties. With Hume and Jessie, there's a lot of dignity there. We're not playing against type, but going with it. And they do it a different way."

Wilford Brimley, for example, surprised many of his older, more theatrically trained costars (not to mention two stunned sound men) each time he changed a line reading or the volume of his delivery. Ron Howard liked that. "I've allowed Wilford to do anything he wants. They are all

Maureen Stapleton: "He has common sense, and you trust a man with common sense."



Left to right, back row: Wilford Brimley, Tahnee Welch, Maureen Stapleton, Brian Denhey, Steve Guttenberg, Jack Gilford, Tyrone Power, Jr., Don Ameche, Mike Nomad. Bottom row: Herta Ware, Hume Cronyn, Jessica Tandy, Ron Howard, Gwen Verdon, Lili Zanut, Richard Zanuck.

allowed to do it any way they want to. And unless someone needs a cue from him, Wilford can go on and invent," he says.

On *Night Shift* and *Splash*, Howard encouraged improvisation from the likes of Michael Keaton, Tom Hanks, and John Candy, and was always delighted with the results. "As an actor, incidentally," he confides, "I don't improvise at all. I'm just the opposite." As a director, he says he has three strengths: "One, I love collaborating with people, motivating people, and coordinating their ideas with mine. Two, I get along very well with actors, and

their input gets me going. Three, I think I have a good sense of storytelling, making sure people aren't confused and knowing what to tell when."

"I enjoyed working with Ron very much," testifies Hume Cronyn. "I found him very easy. I found he listened, and he wanted you to improvise, and I like that." Jessica Tandy adds: "I think it is always interesting working with young directors. Ron was never dictatorial. Of course, he looks so young anyway. We all got on a first-name basis. He handled the age issue very well. He's not protected. He's friendly and helpful."

The two weeks of rehearsals which preceded the start of filming were largely for the camera crew, says Cronyn. "It was, we'll do this here, and here's where the actor will stand, here's where the camera will move. It was mechanical rehearsals. We only had a discussion of the characters' emotions the first day at a table meeting. What you want from a direc-

tor is somebody who's up-front and who has taste. On film, someone has to tell you, that's not enough or that's too much. As an actor, you've got to be able to change very quickly. *Cocoon* was shot very much like television, piece by piece. Sometimes I felt what I was in was a continuous montage. There was never any pretense of a sequential order. It was a hard atmosphere, but Ron never let the atmosphere pressure the work."

Maureen Stapleton sums up the experience of working with Howard: "He seems like he's been doing it for years. He has common sense, and you trust a man with common sense." With faith like that coming from the likes of Stapleton, Cronyn, and Tandy, maybe Ron Howard's recurring nightmare will come to an end. □

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

LOWELL

Mill Town Renaissance

A pioneering spirit prevails in Lowell.

By Dorothy A. Schecter
Photos by The Editors

Lowell, Massachusetts—at the confluence of the Merrimack and Concord rivers, twenty-three miles northwest of Boston—has passed the rehearsal stage of a new economic and cultural revolution. The show is on—sponsored by the public and private sectors and, more importantly, by average citizens, who are the stars. In 1984, the audience consisted of six-hundred-thousand visitors, with one million a conservative annual estimate for the next five years. All this in just ten dynamic years!

Typically, those average citizens—the “stars”—have strong ethnic roots in the Greater Lowell community, comprised of the city itself and several small towns: Chelmsford, Westford, Billerica, Dunstable, Dracut, Tyngsboro, and Tewksbury. In earlier days, these names alone signified the “new” England.

But the names of the workers of the new city, founded in 1826, represented many other European countries as well as Canada. By the sweat of those immigrant brows, Lowell became a model city for the textile industry and an initiator of the American Industrial Revolution in the nineteenth century.

Throughout the first part of the twentieth century, Lowell suffered a serious economic decline as the textile industry moved south to cheaper labor and to power sources other than water from Lowell's unique system of locks and canals. Depression dug into the economy and into the spirit of the city. The show appeared to have closed.

Not until the mid-seventies did the curtain rise again and Lowell begin to rewrite its own script. The impetus for recovery came from the combined efforts of many city, state, national, and business leaders. The result is that Lowell is leading New England in a technological and cultural revolution.

In his 1985 State of the State address, Governor

The courtyard of the Park Visitor Center, housed in a renovated textile mill.



Eugene Jakstra, The Editors, Inc.

Michael Dukakis pointed to the city of his birth as a model for the revitalization of the entire region. In the last ten years, \$200 million in private and public funds has been invested in historic preservation, rehabilitation, and commercial and industrial expansion.

Visitors to Lowell will see much that is new: the Lowell Hilton, a 250-room luxury hotel overlooking the Pawtucket Canal; the Wang Training Center, a reminder of the strong role this internationally known electronics company has had in the area's economy; a thousand-car garage, testimony to the need for accommodating the growing crowds in the city; and the Vandenberg Esplanade on the Merrimack River, a combination of the Sampas Pavilion Performance Stage, a boating facility, and a mile walkway through lovely gardens.

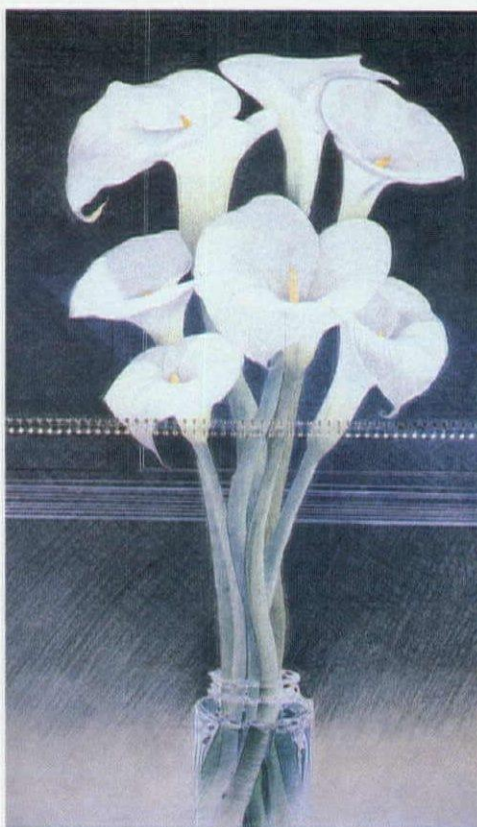
But it is the restoration of old Lowell that captures the imagination. Since 1976, the Lowell National Historical Park, the Lowell Heritage State Park, and the Lowell Historic Preservation Commission (a federal agency) have been instrumental in restoring buildings, mills, gatehouses, locks, and canals—all of which illustrate Lowell's history as the first large-scale center for the production of cotton cloth in America. Into their wide frame of tours and exhibits, the parks have also fitted many cultural events, such as multiethnic festivals, theatrical performances and concerts, and a Farmers and Artists Market, to name a few.

Even more important are the far-reaching effects of the parks' programs and of the economic revival on the general cultural climate of the community. The arts are finding support in all quarters of Lowell, from the privately incorporated University of Lowell Foundation—which has brought internationally known artists to the city since 1976—to the Lowell Plan, a coalition of business and government leaders responsible, among other things, for the \$6.5-million renovation of a three-thousand-seat amphitheater suitable for large-scale entertainment and a four-hundred-seat home for the Merrimack Repertory Theatre, now in its sixth season.

The visitor to Lowell will not be as surprised at the new face and spirit of the city as is the native, who sees a canal revealed when an old eyesore is demolished or a facade restored to forgotten beauty when the veneer is stripped. Each week brings a change—and change generates excitement that Lowell knows is contagious to its visitors. (The area code for Lowell is 617.)

MUSEUMS AND GALLERIES

The **Whistler House** (243 Worthen Street, 452-7641) was purchased in 1905 and opened in



Above: Notebook Calla Lilies by Jay Connolly, who operates the Wet Paint Studio at A Brush with History. The Whistler House (below), birthplace of James McNeill Whistler, contains a collection of the artist's etchings.



1908 by the Lowell Art Association to preserve the birthplace of the great American painter James McNeill Whistler and to encourage art in Lowell. The nineteenth- and twentieth-century collection of American art includes Whistler etchings and a large number of lithographs and etchings by Lester Hornby, a Lowell native who died in the fifties. The second floor houses the collection of the Lowell Historical Society, which features many Civil War memorabilia. The art association has preserved the fourteen rooms, eleven fireplaces, and "Indian" shutters.

Adjacent to the Whistler House is the **Parker Gallery**, which hosts temporary exhibits periodically, including the work of area artists. Both the Whistler House and the Parker Gallery are open Tuesday through Saturday, 1-4 P.M., during July and August and Tuesday through Friday during the rest of the year (except January and February, when the Parker Gallery is closed). There are occasional Sunday hours for special exhibits.

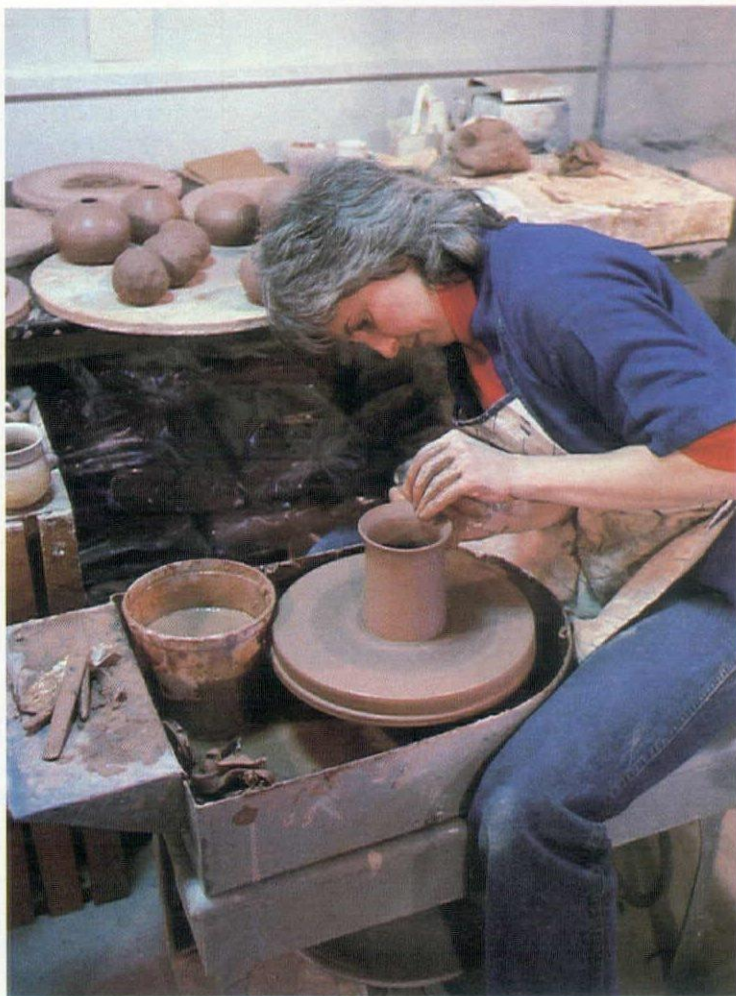
One of the most colorful places in Lowell is **Brush with History** (246 Market Street, across the courtyard from the Park Visitor Center at Market Mills, 459-7819). Here visitors enjoy a unique opportunity to meet local artists and craftsmen in their own environment. There are twelve studios and a gallery cooperatively managed by the artists. Though each studio has the personality of the occupant, the carefully designed space preserves the textile-mill architecture. Brush with History is open Tuesday through Sunday, 11 A.M.-5 P.M. (Thursday evening until 9 P.M.).

Located on the University of Lowell south campus

Lowell has put on a new face, restoring old buildings, mills, gate-houses, and canals.



Eugene Jakszta, The Editors, Inc.



Eugene Jakszta, The Editors, Inc.

visitors to *A Brush with History* can meet and talk with Lowell artists and craftspeople like Louise Abbott (left) and Sandra Kavanaugh.

Gallery 410 (Wilder Street, 452-5000 ext. 410 or the Twenty-Four-Hour Event Line at 452-3110) hosts changing exhibits during the academic year. Photographer Lott Jacobi, sculptor and graphic artist Joseph Benys, and painter Sarah Applee are recent exhibitors. The university also sponsors exhibits of professional and student works at the **O'Leary Library** (Wilder Street).

Organizations and businesses such as the Lowell Historical Society, the Boston and Maine Railroad, the Locks and Canals Corporation, and the Middlesex Canal Association make their historic collections available through the **Special Collections Room** at the university of Lowell Alumni/Lydon Library (North Campus, University Avenue, 452-5000, ext. 2388). An outstanding file of

historical photographs, a Wamesit Indian grave-stone rubbing, an 1843 letter from a mill girl, and the taped reminiscences of a Greek woman growing up in the section of town known as "the Acre" are among the diverse attractions.

Just a half block from Market Mills is a combination of history and art at the **Lowell Heritage State Park Waterpower Exhibit** (the Mack Building, 25 Shattuck Street, 453-1950). Using audiovisuals, working water models, and unusual life-size talking sculptures, the exhibit tells the story of the importance for nearly one hundred years of the 5.6 miles of ingeniously engineered canals to the thriving textile industry.

Within a thirty-minute drive from Lowell, the visitor can enjoy many other museums and galleries. Directly east is the **Museum of American Textile History** (800 Massachusetts Avenue, North Andover, 686-0191), which contains machines, tools, artifacts, documents, pictures, and woven tex-

tiles. There is an annual sheepshearing in the spring. The hours are Tuesday through Friday, 9 A.M.-5 P.M., and Saturday and Sunday, 1-5 P.M. Guided tours are offered five times daily.

In the larger town of Andover, on the campus of the famous preparatory school Phillips Academy, there are two prestigious art and history institutions. One, the **Addison Gallery** (Chapel Avenue, 475-3403), contains art works from the eighteenth through the twentieth centuries; the other, the **Archaeology Museum** (Phillips and Main streets, 475-0248), contains fifty exhibits on North American archaeology and anthropology. The hours are Monday through Friday, 9 A.M.-4 P.M.

Due south are the historic towns of Concord and Lexington. A day could be spent in each. Concord will celebrate its 350th birthday on September 12, but history—both national and literary—is always being celebrated there. The **Concord Antiquarium Museum** (one-half mile from the center on Star



Eugene Jaksza, The Editors, Inc.

Homage to Women, unveiled in 1984, graces the courtyard at the Market Mills Complex.

Route 2A, 369-9609) contains fifteen rooms furnished with antiques dating from the seventeenth century. A replica of Ralph Waldo Emerson's study has original furnishings, while the Thoreau room exhibits equipment used at Walden Pond. A concert series, lectures, and archaeological exhibits are offered. The hours are Monday through Saturday, 10 A.M.-4:30 P.M. and Sunday, 2-4:30 P.M.

Changing exhibits of works from Early American to contemporary art can be seen year-round at the charming **Concord Art Association** (37 Lexington Road, Star Route 2A, 369-2578). The 1720 house features a secret room and a garden with a waterfall. The hours are Tuesday through Saturday, 11 A.M.-4:30 P.M., and Sunday, 2-4:30 P.M. (from mid-February to mid-December).

Tourists flock to Concord in the warmer months to visit the homes of Emerson, Nathaniel Hawthorne, and the Alcotts, as well as the Thoreau Lyceum, a small museum featuring Thoreau memorabilia. Sleepy Hollow Cemetery contains the graves of these literati.

One of the showplaces of this area is the **De Cordova and Dana Museum** in nearby Lincoln (off Star Route 126 from Concord, on Sandy Pond Road, 259-8355). Regional and national exhibitions, lectures, outdoor concerts, and other special events take place in the castle and the thirty-five acre park. A sculpture garden graces the grounds. The galleries are open Tuesday through Friday, 10 A.M.-5 P.M.; Wednesday, 5-9:30 P.M.; Saturday, 12-5 P.M.; and Sunday, 1:30-5 P.M.

Only a few miles from Lincoln is Lexington, site

of the first skirmish of the American Revolution before the British moved on to the famous bridge battle at Concord. The two towns continue to compete for precedence in history on April 19 of each year, when the events of the momentous day are reenacted.

The **Museum of Our National Heritage** (33 Marrett Road, 861-6559) offers changing exhibits on notable Americans and American life. Special programs are offered in the lovely little theater. The hours are Monday through Saturday, 10 A.M.-5 P.M. and Sunday, 12-5:30 P.M., April 1-October 31; Monday through Saturday, 10 A.M.-4 P.M., and Sunday, 12-5:30 P.M., the remainder of the year. Lexington also has many historical spots and independent galleries for pleasant sight-seeing and browsing.

LIVELY ARTS AND FESTIVALS

The people of the Greater Lowell area have always been theater- and concert-goers, perhaps because of the proximity to Boston, once a great tryout town for Broadway shows and still a major cultural center surrounded by several prestigious universities and colleges. The University of Lowell itself offers a wide range of performing arts to the area. In particular, it is noted for its excellent College of Music, the largest within the state-college system.

Throughout the academic year, the university offers two or three concerts per week at the **Durgin Performing Arts Center** (South Campus, 452-5000, ext. 2250 or 2219). The variety of offerings is exceptional. There are three series: the Ensemble Series, the Faculty and Student Recital Series, and the Visiting Artists Series. Other concerts include ones by the Chamber Singers, the Collegiate Chorale, the Early-Music Consortium (which performs in costume), and the Commonwealth Woodwind Quintet; there is a special Contemporary-Music Festival. All concerts are free and open to the public.

The **University of Lowell Foundation** (Durgin Performing Arts Center, South Campus, 459-0350) has brought artists of international repute—the Boston Opera Company, the Boston Ballet, Benny Goodman, Marcel Marceau, the New York Opera Company—to Lowell since 1976. Musical programs for children are also popular offerings.

For five years, the University of Lowell provided a home for the **Merrimack Repertory Theatre** in Mahoney Hall on the South Campus. However, the city invited MRT to take up permanent residence in the newly renovated **Liberty Hall** (East Merrimack Street in downtown Lowell, 454-3926),

where it began its sixth season. A professional theater, MRT offers a full program of plays from October through May, plus some summer special events. It has become a major cultural resource for the area.

The Durgin Performing Arts Center is the home for yet another performing group, the **Merrimack Lyric Opera Company** (P.O. Box 8633, 453-4560). It combines professional and local artists in presenting a fully staged opera in the spring. Choral works are also planned for fall and winter performances.

From May to October, the arts are alive and well in Lowell as event follows event, sponsored by either the Lowell National Historical Park, the Lowell Heritage State Park, the Lowell Historic Preservation

The Park Visitor Center houses the Brush with History studio as well as retail shops.



Many Lowell restaurants have an ethnic flavor, reflecting the diversity of the city's population.

ervation Commission, the Regatta Festival Committee—or all four! (Call 459-1000 or 454-5633 for updated information.) Visitors are urged to enjoy the songs, dances, costumes, and food of many cultures at the **Ethnic Festivals** (Lucy Larcom Park, between Saint Anne's Church and the Merrimack Canal in downtown Lowell), held on weekends throughout the summer. **Market Mills Summer Stage** (Market Street) is the setting for *If the Falls Could Speak*, Lowell's "passion play" about 150 years of local history (July 12, 13, and 14 at 8:30 P.M.), and for the Fifth Annual Banjo and Fiddle Contest and Contra Dance on September 7. The **Reenie Duff Dance Troupe** (Lowell Heritage State Park Plaza, Shattuck Street, 453-1950) performs original works about the mill girls and about writer Jack Kerouac. **Tunes and Tales—Alex Demas** presents anecdotes and songs relating to Lowell

history on Tuesdays, Wednesdays, and Thursdays (Market Mills Stage, 10:30 A.M.). Demas amazes listeners with his versatility on antique and folk instruments including the banjo, fiddle, mandolin, Autoharp, and Appalachian dulcimer.

HOTELS AND DINING

The **Lowell Hilton** (50 Warren Street, 452-1200), a 251-room luxury hotel in the heart of the National and State Parks, recently opened to rave reviews. The hotel offers elegant concierge-level accommodations as well. For an unforgettable gourmet experience, dine there at **Ashley's**. **The Market** is the Hilton's casual restaurant, offering a unique, but more moderately priced, menu. For evening entertainment, **Vibrations** is dedicated to lively music, dancing, drinking, and conversation. **Arthur's**, on the other hand, is a sophisticated

lounge with a quiet atmosphere and a subdued piano background.

Just three miles west of Lowell is the charming **Heritage Inn** (10 Independence Drive, Chelmsford, 256-0800). You'll feel like royalty in one of the 126 finely appointed rooms. This inn, widely recognized for its hospitality, reflects the genteel charm of a bygone era, with its Chippendale tables, Queen Anne chairs, cream brocades, and period artwork. While there, make sure to enjoy the fine Continental cuisine offered at the **Cafe Burgundy**, set in a gracious colonial atmosphere.

East of Lowell and just a fifteen-minute drive is Andover, where you have a choice of two of the loveliest hotels in the area. The **Andover Inn** (Chapel Avenue, 475-5903) is located on the picturesque campus of Phillips Academy. Its neo-Georgian architecture adds to the charm and elegance of the accommodations and the dining room. The menu offers a fine selection of Continental and American cuisine, as well as Indonesian *rijsttafel* on Sunday evenings, which is not to be missed.

For the traveler who enjoys a country-club atmosphere, you'll find it only seven miles from Lowell at the **Sheraton Rolling Green Inn and Conference Center** (Routes 93 and 113, Andover, 475-5400). The hotel is a complete resort facility, with two swimming pools, golf, tennis, saunas, and more. In the center of the hotel, nestled among the greenery of lush tropical plants and sparkling waterfalls, is the **Garden Court Restaurant**. Here you may choose from superb Continental cuisine, complemented by an extensive wine list, or unwind in the traditional ambience of the pub.

Fine restaurants in Lowell include the **Prince Grotto**, which is owned by Prince Macaroni, headquartered at the same site. Italian marble statues enhance the European decor, as strolling minstrels serenade each table four nights a week. The restaurant features Italian specialties and classic French cuisine.

In the spirit of the ethnic diversity of Lowell, there are many excellent restaurants offering international cuisine. One of the finest, located directly across the street from the Park Visitor Center, is the cozy **Athenian Corner**, specializing in Greek and Middle Eastern foods. Guests often find it irresistible not to join the Greek folk dancers. Belly dancers also add to the Old World charm of this intimate restaurant (207 Market Street, 458-7052).

Also located in the heart of the city is **A. G. Pollard and Sons**, which is set in what was originally a temperance hall during the Lowell textile era. It serves a varied cuisine in a comfortable setting of heavy beams; lush, green plants; and floor-to-ceil-



Eugene Jakstis, The Editors, Inc.

ing bookcases stocked with the classics (98 Middle Street, 459-4632).

A newly opened restaurant, the **Last Safe and Deposit Company** (160 Merrimack Street, 937-9998) is housed in a tidy little building which was constructed in 1893 for the Middlesex Safe Deposit and Trust Company. The restaurant is located on the lower floor in the vault and safety-deposit area. It makes an interesting place for a snack, light lunch, or quiet cocktail.

Located at 82 Middle Street in the heart of the park district is **Derby Park**. The classic, rustic elegance of this favorite luncheon spot is enhanced by the spacious outdoor café. It is also the best spot for an outdoor Sunday brunch (459-8882).

SHOPPING

In the midst of renovations and restorations, the downtown retail shopping area is thriving. In addition to the major department store **Jordan Marsh Company**, scattered throughout the city are unique shops of every kind. Across from Jordan's at 134 Merrimack Street is **City Girl**, featuring the latest in contemporary women's fashions and accessories (458-9280). Next door, don't miss a visit to **Margaret's Needlehearts of Lowell** (454-0930), where you can browse in a homey atmosphere surrounded by all of the needleworks material you can dream of—with freely offered advice and assistance.

Just a short walk down the street will bring you to **Prince's Bookstore** at 104 Merrimack Street. This shop, in operation since the early 1900s, carries an extensive line of books featuring the history of Lowell and all of Jack Kerouac's works.

Around the corner, at 101 Central Street, you'll

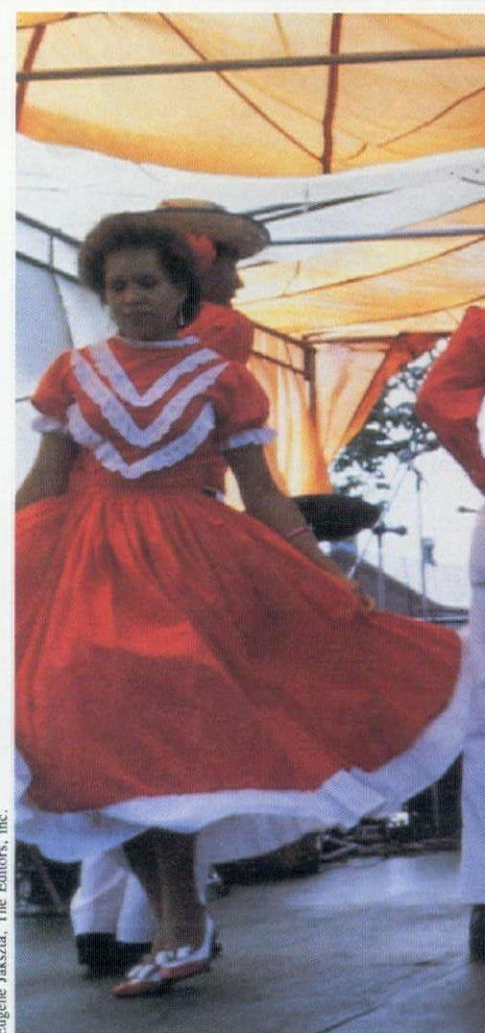
enjoy browsing in one of Lowell's newest shops, **That's That**, featuring a unique line of gifts and blown glass (937-8088). Continuing to Middlesex Street, make certain not to miss out on a visit to **Parrot Hatters** (73 Middlesex Street, 953-4622). Since 1923, three generations of family owners have been making hats and caps at their factory. Today, most of their women's and men's hats are the finest European imports and American lines.

The antiques of New England are famous all over the country. Collectors come to travel our back roads, searching out treasures and discovering traditional towns, orderly farms, stone walls, and woods. It is not far from Lowell to an antiques trail that will satisfy both the avid "antiquer" and those who seek quaint shops during a day of picnicking and outdoor activity.

If you have time for a day-long jaunt, drive toward Chelmsford Center, where you may want to stop for a look at the gravestones of many early Chelmsford settlers in the Forefathers Burying Ground. Continue several miles to pick up our antiques trail—and on Sunday, take advantage of the flea markets as you go. The rich heritage of New England is reflected in the shops along the way. You may discover the elegance of Chippendale, Queen Anne, fine old china, or jewel-toned Oriental rugs. The specialty in many shops is country primitive—and Victoriana, oak, wicker, and brass can be all found here.

Small collectibles also abound. You'll find shops

Below: Trolleys transport visitors through the Lowell National Historical Park. Right: Folk dancers perform at the Hispanic Festival.



with dolls; miniatures; antique jewelry; baskets; music boxes; glass, brass, and silver; toys; and clocks. For the most current antiques trail and map, send a self-addressed, stamped envelope to The Editors, 134 Middle Street, Lowell, MA 01852.

PARKS AND RECREATION

Lowell National Historical Park, authorized by Congress on June 5, 1978 (and given a \$40-million appropriation), represents an innovation in the National Park System. Not only is the park's theme—the Industrial Revolution—unique in the system, but the concept adopted in Lowell provides a historical-cultural park in an urban environment, with a partnership between federal, state, and local governments as well as the private sector. Components of this idea include the preservation of historically significant structures for adaptive use and the interpretation of various social, ethnic

Eugene Jakszta, The Editors, Inc.

Eugene Jakszta, The Editors, Inc.

Travel the back roads of the area to seek out quaint shops and their antique treasures.



cultural, and technological themes.

Lowell was America's most significant, planned industrial city, where new forms of technology, power generation, finance, labor, and industrial organization were combined on a scale that portended today's urbanized and industrialized society. Lowell's physical resources include the original 2.5-mile canal system, cotton-textile-mill complexes, operating gatehouses, worker housing, and nineteenth-century commercial buildings.

Park rangers guide over seventy thousand visitors each year through gatehouses and renovated mill buildings via barges, trolleys, and walking tours. The Park Visitor Center, located in the Market Mills Complex (a renovated textile mill), is open daily year-round and includes exhibits and a spectacular multi-image slide show, "Lowell: The Industrial Revolution." (The presentation won the first-place Gold Award in the documentary category at the

1982 National Association for Multi-Image Show.)

Lowell's cultural diversity is celebrated in park-sponsored ethnic festivals throughout the summer. Additional summer special events include the weekly outdoor concerts of the **Market Mills Summer Stage**, noontime concerts in the Market Mills Courtyard, and the annual Banjo and Fiddle Contest—which draws contestants from all over New England. The park employs a full-time music specialist (coordinator of the contest) who presents a regularly scheduled program of history through music—"Tunes and Tales." This live performance of labor songs, immigrant tunes, Civil War songs, and weavers' melodies is a poignant rendition of the human side of industrialization.

Development of the park's major museum, the Boott Mill Interpretive Center, was begun in April of this year. Scheduled for completion in the summer of 1987, it will include a cotton textile-manu-

facturing museum, a museum education center, and exhibits of the story of the nation's transition from farm to factory life. The adjacent Boott Mill Boardinghouse (Patrick J. Mogan Cultural Center) will house exhibits on mill girls and immigrants and will also be a focus for cultural activities, including artistic, social, and educational programs.

TOURS

The **Lowell National Historical Park** and the **Lowell Heritage State Park** offer several tours from May through October. The **Mill and Canal Tour** highlights the history of Lowell's mills, canals, and people. This two-and-a-half-hour journey by trolley, canal boat, and foot includes rides on the Pawtucket Canal and the Merrimack River. Visitors will stop at two key sites on the tour: the Guard Locks Complex—with the Great Gate, sluice gatehouse, and transportation-lock chamber—and

Discover canals and rivers, mills and mansions on the intriguing tours Lowell offers.



JoAnne B. Weisman, The Editors, Inc.

the Pawtucket Gatehouse, the largest on the Lowell canal system. Costumed gatekeepers "drawn back" from the 1850s will talk about the time when the canal system was operating at the peak of its capacity. This tour is offered fourteen times daily, every half hour from 9:00 A.M. to 3:30 P.M. (limited to thirty-two).

The **Pawtucket Canal**, completed in 1796, was one of America's earliest transportation canals. Originally built to allow boats safe passage around the rapids at Pawtucket Falls, it was later deepened and widened to serve as the primary feeder for the new power canal system. The **Pawtucket Canal Tour** travels the canal to the Guard Locks Complex, where you will learn the different uses of the Pawtucket Canal through the years. This one-and-a-half-hour tour is ideal for senior-citizen groups and families with small children. It is offered seven times daily, at quarter after the hour.

Lowell was once this country's preeminent textile-manufacturing city, and many of its original mill complexes remain today. The **Mills Then and Now** tour is a one-and-three-fourths-hour walking-trolley tour which explores the Boott Mills to learn about the technology of cotton-textile production and the living and working conditions of the factory workers. The tour will also take a look at the ongoing restoration and preservation of the mill buildings and their current uses. The tour is offered daily at 9:30 A.M. and 3:30 P.M. (limited to thirty-two).

How did water move the machinery of Lowell's vast mill complexes? The **Waterpower Tour**, by the Lowell Heritage State Park, highlights the golden era of waterpower in the 1880s. Visit nearby gatehouses and canals and the dam at

The Italian Festival is one of many colorful ethnic celebrations held throughout the summer at Lucy Larcom Park.

Swamp Locks. Offered at 1:00 P.M. daily (limited to thirty-two).

Bring your own bike and picnic supper for a **Knapsack Tour**, an evening exploration of Lowell. The group will travel little-known byways to discover canals and rivers, mills, mansions, and the neighborhoods of the industrial city. The tours depart on Fridays at 6:00 P.M. from the Park Visitor Center. Each tour is different (offered in July and August only, limited to twenty).

All tours are free. Reservations are required and can be made by calling 459-1000 or by applying in person at the Park Visitor Center, located at 246 Market Street (corner of Market and Dutton).

SPECIAL ATTRACTIONS

Lowell is within an hour's drive of the museums, galleries, and cultural events of Boston, Cambridge, the entire shore north of Boston, and New Hampshire. Visitors can roam from historic Salem to the art colonies of Rockport and Gloucester and on up to Newburyport and Portsmouth, New Hampshire, both charming seaports.

Lexington and Concord, just a twenty-five-minute drive from Lowell, are sites of the beginning of the American Revolution. It's worth a trip to the Lexington Battle Green, the Minuteman National Historical Park, and the Old North Bridge. The visitors' center has further information at 369-6944.

Within forty-five minutes of Lowell, history comes alive at **Salem**, where the Salem Witch

Museum and the Witch House tell the story of the famous witchcraft trials of 1692. The House of Seven Gables, the inspiration for Hawthorne's novel, is also open for daily tours.

Just fifteen minutes from Lowell, the area visitor can enjoy the open meadows, wooded trails, and scenic pond at **Great Brook Farm State Park**. Open during daylight hours year-round, picnicking, hiking, and cross-country skiing are the order of the day. For information, call 453-1950.

TRANSPORTATION

Logan International Airport, forty-five minutes from Lowell, is served by the major domestic commercial airlines. MBTA Commuter Rail operates daily between Lowell and Boston. In addition to the commuter-rail station, the Charles A. Gallagher Transportation Terminal (located just off Thorndike Street) contains stations for Trailways and Vermont Transit bus systems and local LRTA bus service and offers frequent shuttle service downtown Lowell.

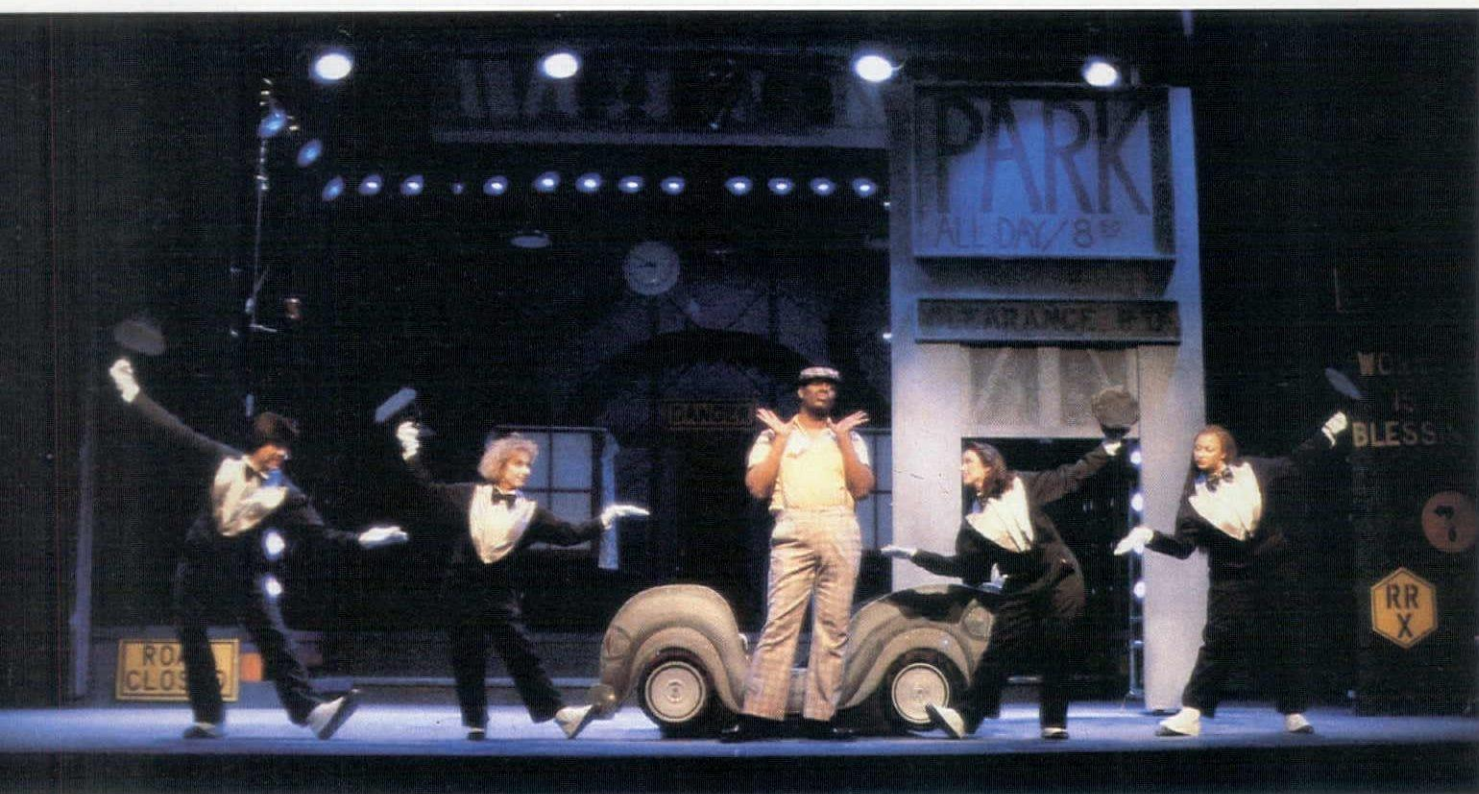
RESOURCES

The *Lowell Sun* Sunday edition includes a leisure section which covers the arts scene as well as local events in the Greater Lowell area. *The Official Guidebook to the Greater Lowell Area* is published annually by The Editors. This booklet includes information about park tours, museums, performing arts, etc. It also lists many hotels, restaurants, and entertainment spots in the area. The booklet is distributed free of charge at the Park Visitor Center at the Market Mills (Market Street) or by sending one dollar and a self-addressed, stamped, numbered envelope to The Editors, 134 Middle Street, Lowell, Massachusetts 01852. The University of Lowell has a twenty-four-hour hot line (452-3111) for university-sponsored events.

Lowell National Historical Park (169 Merrimack Street, 459-1000) offers complete park-related information. The **Northern Middlesex Chambers of Commerce and Industry** has current information about most city and chamber events. It publishes a seasonal-events calendar available upon request (45 Palmer Street, Lowell, Massachusetts 01852; 454-5633). The **Lowell Planning Office** (81 Merrimack Street, 459-9899) has recently published a colorful, eight-page booklet of Lowell, which includes information about the economy, the arts, housing, commercial development, and more (available upon written request).

Dorothy A. Schecter is a freelance writer and theater critic working in the Merrimack Valley.

A Plan for the Future



The Lowell Plan is at the hub of the city's rebirth, promoting quality of life.

The Lowell Plan, founded in 1979 by Senator Paul Tsongas and City Manager B. Joseph Tully, is a nonprofit development corporation whose goal is to promote the good image and perpetuate the ongoing revitalization of the City of Lowell. Senator Tsongas says, "No other city was in worse shape than Lowell by 1970. If Lowell can change, any city can change. . . . But first, a mammoth shift in attitude is necessary. People have to be taught that they deserve a better quality of life. With that new mind-set, Lowell looks to a bright future."

Since its inception, the Lowell Plan has grown into a major component of the city's downtown-revitalization program. Collaboration between the

public and private sectors is the key to the group's success. Comprised of fifteen board members, the Lowell Plan has provided the city and local citizens with a private-sector force for coordinating, facilitating, and promoting social and economic development projects and public investments related to the city's rebirth.

Working in concert, the Lowell Plan and city officials have made significant progress on several development proposals, in addition to playing a major role in the enhancement of educational and cultural activities.

The first Thursday of each month, the Lowell Plan's board—made up of thirteen business leaders, the mayor, and the city manager's designee—meets to determine how it will allocate its funds. In making its decisions, the board first looks at how the particular projects applying will impact the community and benefit it as a whole. The projects applying must also already have some funds, and the board determines if it can match those funds—not necessarily on a one-to-one basis. The plan makes

The Merrimack Repertory Theatre—shown here in a scene from Working—is one of many arts groups to benefit from the Lowell Plan.

pledges against state, local, and private contributions.

So far, the Lowell Plan has raised \$1.6 million—allocating about \$350,000 yearly to worthy projects in the areas of education, economic development, construction, restoration, planning studies, and arts and culture. Each year, the plan contacts its regular supporters (made up of about 120 contributors) in a pledge drive. An annual breakfast is also held to promote the plan's projects, to raise funds, and to broaden its base of support.

The Merrimack Repertory Theatre is one arts group that benefits from the Lowell Plan. Four years ago, there was grave doubt about the success of a local professional theater. Today, after \$70,000 worth of help from the Lowell Plan, the theater has grown to be an important cultural resource for northeastern Massachusetts and



The Lowell Plan helped commission the Homage to Women statue for the Market Mills Complex. Here, Senator Paul Tsongas (far left) congratulates the sculptor Mico Kaufman (center, wearing hat) at the unveiling.

Eugene Jakstra, The Editors, Inc.

southern New Hampshire. In 1984 the plan gave \$20,000 more to the theater to be used strictly in marketing efforts to broaden its base of support in the suburban communities.

Another arts project the organization has contributed to is the *Homage to Women* statue by internationally known (and nearby Tewksbury resident) Mico Kaufman. Equal funding was provided by the city, the state, the federal government (through the Lowell Historic Preservation Commission), and the Lowell Plan (about \$25,000 each) to commission the work. The stunning bronze commemorates the contributions of Lowell mill girls to industry and to the cause of women everywhere; overlooking the Market Mills outdoor stage, it depicts five women in a stance suggesting the flight of birds. Its importance to the community was reflected in the twelve-hundred-name petition convincing the town fathers that it was a desirable addition to the historic district.

The Lowell Plan also sponsors local ethnic festivals. Since 1979—in cooperation with the City of Lowell—it has sponsored the Lowell Spring Festival. Attracting well over one hundred thousand

visitors to the city, the festival celebrates the city's dramatic renaissance. With outdoor flower and art shows, ethnic food fairs, dance performances, roving entertainment, and a choral festival, the Spring Festival provides something for everyone.

A Pioneering Spirit

JoAnne B. Weisman, president of The Editors (an advertising and public-relations firm in Lowell), says: "We still have a way to go in public education and the arts and in developing a broader base of active community participation. But a pioneering spirit prevails here. . . ." That pioneering spirit, plus the following advice Ms. Weisman offers, goes a long way in marketing the cultural offerings of any city.

1. The arts play a vital role in the image of a city. Never market one without including the arts. From realtors to commercial developers, educators to historians, business to industry, and residents to tourists, publicize the arts of your city to generate interest in it.
2. Try to develop a broad base of support for the arts—beyond corporate financing—by giving the people what they want. There can be as much inspiration from a community mural on a public building as there is from a ballet or a collection

of masterpieces. Capture the mood of your city and use that as a base to educate your audience and to refine the arts scene there. As an example of this approach, when the Merrimack Repertory Theatre staged the musical *Working*, they invited all the labor-union leaders from the area to attend a pre-opening performance. The subsequent support of the unions has been tremendous, both as a new audience and as a technical and financial source of support.

With five successful years under its belt and a solid economic base in place, the Lowell Plan has joined with leaders in the cultural community to address the future cultural needs of the City of Lowell. Requesting assistance from the Massachusetts Council on Arts and Humanities, it is working on the development of a cultural plan. Addressing the needs of a consortium of business, cultural, and neighborhood groups in the city and surveying the surrounding resources of the Merrimack Valley area, the plan will provide a framework from which to develop a cultural identity for the area and to build comprehensive support for the cultural events and facilities which will best meet the needs of the residents of Lowell and the Merrimack Valley areas. With a proposed budget of \$75,000, the Lowell Plan organization hopes to hire consultants to put the cultural plan together—which should take about a year.

Lowell Plan executive director Jim Milinazi says, "I think the future of the city is very bright. We are hoping that 1985 will kick off our next five years, and we believe that even though we have seen about \$60 million worth of construction over the past two years in the city, that's really only the beginning for downtown or the city in general. The Lowell Plan hopes to provide the technical and financial support—as it has over the past five years—to assist the city in finishing the job that we've all begun."

—Trish O'Donoghue

3. Encourage support of the arts as a gift-giving possibility. Have museum memberships, theater subscriptions, purchases from local artists readily available as gifts and incentive options to local businesses, clubs, and individuals.
4. Establish a strong, enthusiastic, and willing group of volunteers to reach out to smaller businesses and individuals in the community for support. Corporate giving is great, but a broad base of support is ideal.

The Business of Arts

Business leaders of Lowell take an active interest in the city's cultural life.

The forging of arts-business partnerships in Lowell has sparked a cultural renaissance. The former mill town is fast proving that art is good for business and good for art.

Renovation Means Good Business

Five years ago, two aged mill workers were reluctantly dragged from their looms as the Wannalancit Mill—the last operating textile mill in Lowell—closed its doors after nearly 150 years of continuous operation. An era had ended; but, just a year later another had begun, as the venerable mill began (what its developer Richard E. Dobroth calls) a transition into the high-technology era of the 1980s.

Historically accurate in its rehabilitation, the newly christened Wannalancit Office and Technology Center now houses fourteen high-tech companies (with over 450 employees) and the Field Studies Department of the University of Lowell. Even though the interior is only half complete, it is a showplace, a model for other developments and a symbol of the revitalization of Lowell. With its stunning, two-story atrium; its cozy cafeteria hung with antique quilts; and its public area open for visitors (exhibiting the national park's original water turbines which once operated the looms in the complex), it is an uplifting blend of artistry and business acumen.

"Architecture is the meeting of art and science," says Dobroth, a Massachusetts Institute of Technology-trained architect-turned-developer. At fifty-six, he has already had successful careers in Chicago, Saint Croix, and Boston. Now he has linked his future with the growth of Lowell.

The arts have always played a vital part in Dobroth's life. He attended Juilliard, composed an Off-Broadway musical, and now paints and is an active board member of the Merrimack Repertory Theatre. "Yet the profit motive is what started this

The atrium entrance to the Wannalancit Office and Technology Center.



Eugene Jakstra, The Editors, Inc.

Business Leaders of Lowell

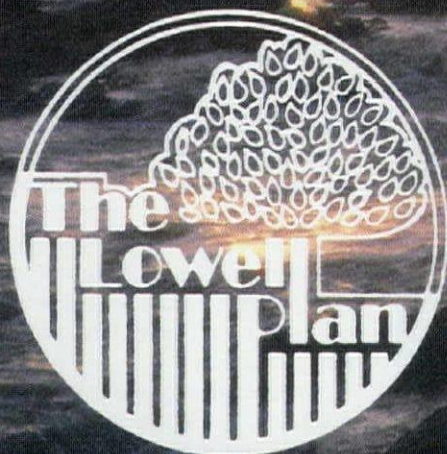
The logo for WANG, featuring the word "WANG" in a bold, sans-serif font inside a white rounded rectangle.

WANG

We put people in front of computers.

ANNALANCIT OFFICE AND TECHNOLOGY CENTER

by DOBROTH & FRYER and the WOBURN FIVE CENTS SAVINGS BANK

The logo for COMFED SAVINGS BANK. It features the word "COMFED" in a large, bold, sans-serif font. A small silhouette of a bird is integrated into the letter "O". Below "COMFED" are the words "SAVINGS BANK" in a smaller, bold, sans-serif font, and "SINCE 1892" in an even smaller font at the bottom right.

COMFED
SAVINGS BANK
SINCE 1892



LOWELL HILTON

The logo for the Tsongas/Tully Educational/Arts Fund, consisting of the text "TSONGAS/TULLY" and "EDUCATIONAL/ARTS FUND" in a serif font, enclosed within a rectangular border.

**TSONGAS/TULLY
EDUCATIONAL/ARTS FUND**



Eugene Jakszta, The Editors, inc.

project. There wasn't any real altruism involved," Dobroth explains. "Ten years ago, Lowell was the place *not* to be from. Now it's an exciting place to be. The change, the fun, are here."

In 1981 Dobroth and business partner Malcolm Fryer gambled on Wannalancit's potential. With \$4 million in seed money from banker Vernon Markhurst (of the Woburn Five Cents Savings Bank), the duo formed the prestigious development and management firm of Dobroth and Fryer to re-develop Wannalancit in a way that expresses their beliefs about the quality of life in the workplace. "Art is a necessary part of our lives," says Dobroth. "The visual environment is terribly important to our well-being, and it has been sorely neglected." They encouraged architects Perry, Jean, and Rogers to use the light streaming through the tall, multi-paned windows to create airy and flexible work spaces with high ceilings, exposed brick walls, and polished wooden floors. The interior decor was artfully carried out by Dobroth's wife, Peg. The marvelous circular staircase was lovingly restored, piece by piece. Old mill parts

have even been hung as sculpture.

But Dick Dobroth—philosopher, pragmatist, and a driving force in Lowell's economic and cultural affairs—hastens to point out, "Art sells. It deepens the quality of our life, which, in turn, effects productivity."

—Sue Carman

Business Leaders for Art

When Lowell area residents were told five years ago of developer Arthur Robbins's plans to build a \$25-million Hilton Hotel in the downtown area, many eyebrows were raised, and smirks on the faces of nonbelievers were not uncommon. In mid-April of this year, as Robbins crossed the lobby of the newly opened Lowell Hilton, eyebrows were again raised but smiles prevailed—from a sense of awe, appreciation, and enthusiasm at the astounding *fait accompli*.

What Robbins has created, with the immeasurable support of Senator Paul Tsongas and City Manager B. Joseph Tully, has just begun to impact Lowell. What Robbins continues to do for Lowell is a remarkable, ongoing story. In order to thank

The \$25-million Lowell Hilton, a 251-room luxury hotel, recently opened in the heart of the National and State Parks.

Senator Tsongas, Mr. Tully, the City of Lowell, and its people for their support in the development of the Lowell Hilton, Robbins recently hosted a \$150-per-person gala to benefit the newly created Tsongas/Tully Arts and Education Fund. Robbins donated all of the proceeds from the elegant, black-tie affair to the fund and footed the entire bill himself. The money (close to eighty thousand dollars) will soon be administered by a special committee of the Lowell Plan to fund arts, education, and cultural projects within the city.

"This is the first, but by no means the last, major fund-raising event for the arts in Lowell," Robbins emphasizes. Senator Tsongas, in fact, hopes to have the city and the Lowell Plan fund one major piece of sculpture each year.

As a matter of fact, Robbins is currently involved in another project—once again the brainchild of Senator Tsongas—to fund the next major work of



sculpture for downtown Lowell. Under the administration of the Lowell Historic Preservation Commission, a sculpture competition is now in progress. Fifteen sculptors throughout the country are preparing submissions on the theme of waterpower. The final work of art will overlook the historic Pawtucket Canal between the Lowell Hilton and Wang Training Center sites. In August, the winning sculptor will be commissioned to complete the project for seventy thousand dollars.

Another business involved in the arts in Lowell is COMFED Savings Bank. In the mid-seventies, Edwin Biron, (president of COMFED) made a commitment to the arts in Lowell. Biron commissioned local artist John Weidman to create a stunning mobile entitled *Tantha Pei*, which captures the history of the local textile industry. This impressive piece has graced the lobby of COMFED's corporate headquarters since 1976. Under the direction of new bank president Raymond Miller, Jr., COMFED also sponsored an exhibition of Weidman's works in 1984.

The bank also promotes Lowell and its artists. When COMFED acquired offices in western and central Massachusetts in 1982, it launched "Whistle Stop," a yearlong traveling art exhibition which stopped a month at a time at twelve of the bank's locations. Featured were the works of fifteen Lowell artists, National Park exhibits, and concerts by folk singer Alex Demas.

The bank has also restored the 1843 home of Aaron Mansur, a beautiful example of early Italianate architecture furnished in nineteenth-century Empire and Victorian styles. The house—one of Lowell's entrances—is in the city's first important neighborhood (1830-40). Furnishings and artworks are on loan from Lowell-area residents.

Even more impressive is COMFED's sponsorship of the house and sixty-six other properties' nomination to the National Register of Historic Places. The area is now known as the Washington Square Historic District, and additional rehabilitation is underway.

Forward-looking business leaders such as Arthur Robbins of the Hilton, Edwin Biron and Raymond Miller of COMFED, Richard Dobroth and Malcolm Fryer of the Wannalancit Office and Technology Park, and Dr. An Wang of Wang Laboratories continue to serve as models for the corporate community and for businesses in their commitment to the arts.

—JoAnne B. Weismann

Tantha Pei, created by sculptor John Weidman for COMFED Savings Bank, hangs above the entryway to their headquarters.

Peter Kaskons

Fulfilling the Vision

Lowell's Merrimack Repertory Theatre has discovered the key to survival.

In 1979, two young and ambitious actors flipped a coin. The winner became artistic director; the loser, managing director—and the Merrimack Repertory Theatre (MRT) was born.

Actually, the founding was more complicated than that—involving incorporation; the creation of a board under president Nancy Donahue; and, of course, fund-raising. But the story of the coin flip is true and indicative of the frankly naive enthusiasm with which the theater was established—as an Equity company; in a city which was, at first glance, an unlikely candidate for cultural development; at a time when national support for regional arts was drying up.

Fulfilling the vision of the founders has not been easy, however. That first team learned valuable lessons in theater management at the cost of incurring a deficit that, by 1982, was threatening to lose the theater.

At that juncture, the leaders of Lowell's public and private institutions rallied to the theater's cause.

The wolves were held at bay by timely donations, while an expanded board brought in new management, headed by producing director Daniel L. Schay.

The board launched a major fund drive that has, after three years, attracted the participation of the vast majority of the area's leading businesses. An innovative program of the Massachusetts Council on the Arts and Humanities matched new or increased business gifts dollar for dollar—an excellent carrot to dangle before hesitant prospects—generating over fifty thousand dollars for the theater in one year. Finally, the City of Lowell leased Liberty Hall (a beautifully renovated, 372-seat theater) to the MRT through an unusual plan that ties rent to attendance, at a mere fifty cents per ticket.

In the strong hands of producing director Dan Schay, the MRT is building a standard of professional excellence and a steadily increasing audience. In the last five years, over fifty thousand people have seen thirty plays and musicals. Patrons come from forty Massachusetts and New Hampshire communities—from Boston to Manchester, New Hampshire (south to north), and from Newburyport to Concord, New Hampshire (east to west).

Director Schay's philosophy is that, though MRT is an Equity theater, its not-for-profit status creates an obligation to relate to the community more than



Left: The Merrimack Repertory Theatre's production of William Gibson's *Monday After the Miracle*. Above: David Pevsner plays an optimistically ambitious immigrant in the Merrimack's revue *Tintypes*.



JoAnne B. Weisman, The Editor, inc.

a commercial theater might. Special attention is paid to plays with a particular relevance to the Lowell area.

For example, *Working* (the musical based on Studs Terkel's book of interviews with typical workers in America) was both appropriate and successful. Also well received was *Tintypes*, a revue

Staying Alive

Daniel L. Schay, who took over the helm of the faltering Merrimack Repertory Theatre in 1982, says that once you decide to keep an arts organization "alive," there are certain keys to survival that will help ensure success.

1. Look to your latest subscription list for a base of support. "One of the keys to the Merrimack's survival," says Schay, "was that some two thousand people renewed their subscriptions to the Merrimack at a time when it was under suspension of operations essentially. So nearly two thousand people sent a ringing endorsement for the theater to potential givers. And it was much easier raising that money when you could go into a corporation and say, 'These people want it.'"

2. Study "giving histories." You better your odds of receiving support from businesses and foundations which are known to be philanthropic. "Study tax returns—which are a matter of public record—for foundations," says Schay. "Also, look at other organizations' printed programs. Check 'honor rolls' of giving and the results of United Way campaigns."

3. Take a businesslike approach. "If you can tell corporations 'Here's where we did well' and why, and 'Here's where we did not quite as well' and why, it shows them that you are taking a businesslike approach to your problems—and your successes."

4. Don't overpromise. "Don't say that you're promoting the greatest thing on earth if you are just going to be able to do a survival season. The way to instill confidence—within the organization and in potential donors—is to make promises you can keep."

5. Keep in tune with your audience. "Let them feel that you and they are in this together. The message should be, 'Together, let's keep this theater going in this community.'" Schay continues, "In our case, our ultimate success in staying alive had a lot to do with our particular social role in the community—how our organization fits into the social fabric." □

that looks at the turn of the century through the eyes of an immigrant.

This is not to say that MRT's programming is weighted toward the historical. The primary goal is to present a balanced season of six plays representing the full range of American and world drama. Still, William Gibson's plays *The Miracle Worker* and *Monday after the Miracle*, produced in different seasons, are eminently suited to the Lowell scene. Both tell about Anne Sullivan, who spent time in a nearby Tewksbury institution before taking on her most famous pupil, Helen Keller.

(An interesting aside is that the well-known sculptor Mico Kaufman—who makes his home near Lowell—is at work on a monument to Anne Sullivan and Helen Keller in the center of Tewksbury. It will be unveiled in the fall.)

MRT's value to the quality of life in the Greater Lowell community is now firmly established by its move to historic Liberty Hall in the heart of downtown. Besides bringing professional theater to a once culturally deprived area, it is having a strong impact on the economy. Over 95 percent of the theater's budget is spent on wages, services, and goods purchased in Greater Lowell.

Furthermore, MRT is recognized as an educational resource for the community. Such plays as *The Glass Menagerie*, *A Raisin in the Sun*, and *Of Mice and Men* have drawn thousands of students from surrounding school systems.

Behind the scenes, students from area high schools and colleges receive credit for assisting the MRT technical staff. The Lowell Arts Magnet School provides young performers for the annual production of *A Christmas Carol*, while MRT offers, in turn, a professional experience unprecedented in Lowell schools.

The January 1985 meeting of the *Arts Network* at the Whistler House was charged with the excitement of the opening of the sixth season of the Merrimack Repertory Theatre. Also, at the invitation of the city, the company had moved into its new home, Liberty Hall, which adjoins the Lowell Memorial Auditorium, a strikingly beautiful performing-arts center, newly renovated with city and business funds.

The MRT's broad base of support reflects its unique role in a rapidly changing community. The theater is perhaps the only institution that draws equally from the "old" and "new" Lowell—it is shared by the native-born hardware-store owner and the newly arrived software engineer. In six short years, the Merrimack Repertory Theatre has become an arts institution of, by, and for its community.

—Dorothy Schecter

Success as a Role Model

The success of the Merrimack Repertory Theatre has encouraged other performing artists and impresarios to press forward with their programs. An example is the Merrimack Lyric Opera Company, founded by John Bates (a local businessman), who had a dream which is now becoming reality. Encouraged by a Massachusetts Arts Lottery grant, Bates mounted a full-scale production of Gounod's *Faust* with professional and local musicians last March.

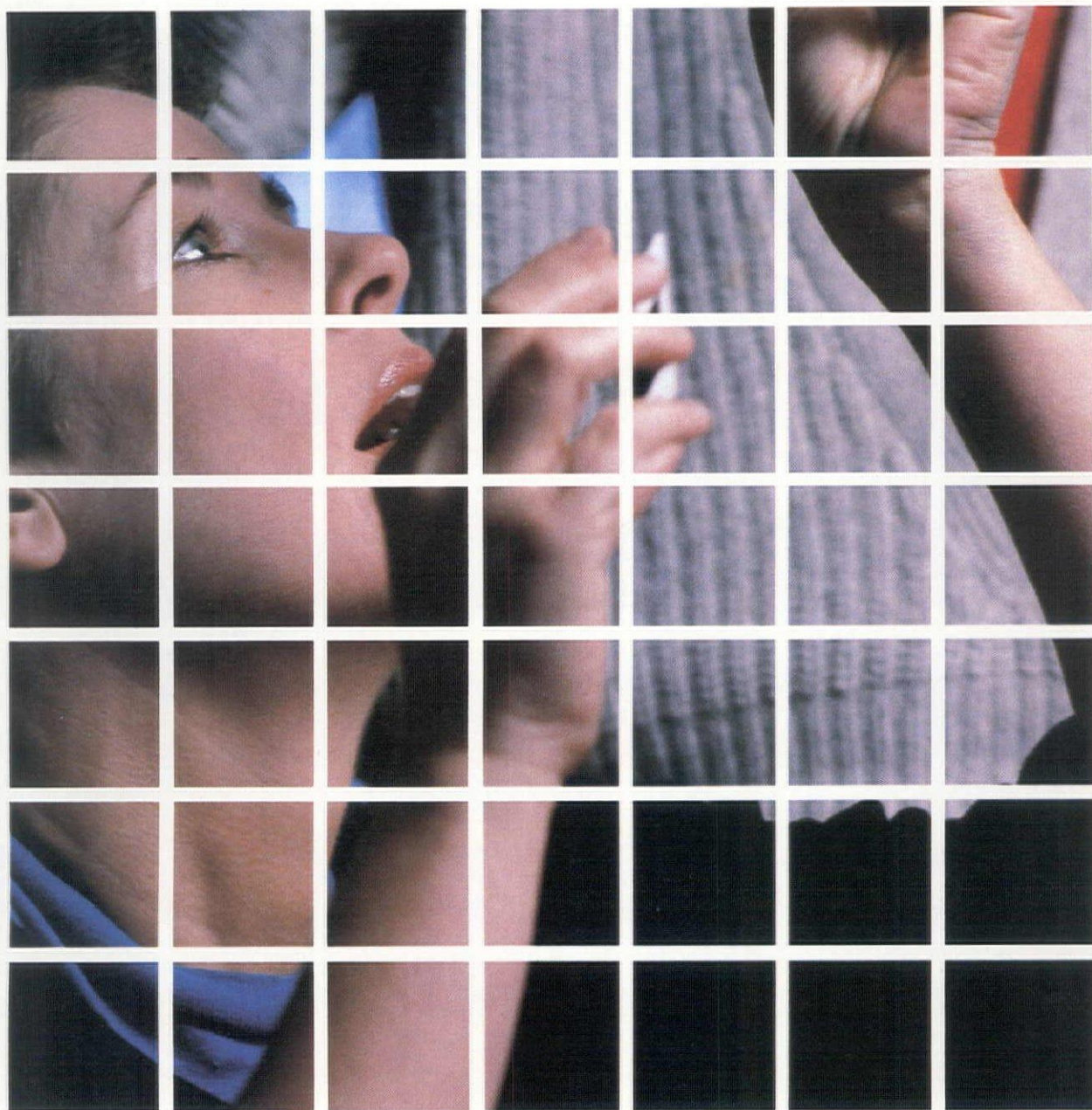
Director J. Scott Brumit and conductor John Balme, both of the Boston Lyric Opera Company, led a company which included William Fleck of the Metropolitan; Heather Thomson of the Canadian National Opera; and Marcus Haddock, 1984 Met-auditions winner. La Chorale Orion, a six-voice Lowell chorus under the direction of Norman Ayotte, performed in the production.

The company plans to diversify its programming to do the Verdi *Requiem* in the fall. The choice of another opera is also under discussion for next season. This performance—a collaboration with the Nashua, New Hampshire, Symphony Orchestra and Chorus—will dedicate the newly refurbished Lowell Memorial Auditorium. —D.

The Merrimack Lyric Opera Company's production of Faust with Edward Athayde (left) as Wagner and William Fleck as Mephistopheles



Jennifer Bartlett



© Richard Leslie Schulman

Modern artist Jennifer Bartlett shifts gears,
taking her art into the third dimension.
By Peter Buckley



The evening before I talked with her, Jennifer Bartlett had hosted the frenetic opening of her latest exhibition at Manhattan's Paula Cooper Gallery—her eighth solo show there since 1974—and the Walker Art Center in Minneapolis was preparing to mount her first retrospective. "It will cover everything from 1968 to next Wednesday," says the artist with a deprecative smile. "That's when they're coming for a pickup, and the paint *has* to be dry."

None of this high visibility has exactly gone unnoticed. As we speak, she is the subject of several articles in major magazines. And in conjunction with the Walker retrospective (which runs through July 21), Abbeville Press is coming out with an expensive coffee-table book of her work—with accompanying essays by three heavyweights of the art world: Roberta Smith, Calvin Tomkins, and Marge Goldwater.

But with her star so much in the ascendancy, the

artist-of-the-moment seems to be taking it all in a rather relaxed manner as she leans back onto an overstuffed, black futon, the only usable piece of furniture in her huge SoHo loft. "Now would you call this vastly luxurious?" she asks, indicating the empty white space with a wave of her elegant arm. "That is their perception of me. It's not mine."

Jennifer Losch was born in 1941 in Long Beach, California, and reared in the relatively laid-back comfort of the then-tranquil city bordering the



Sidney-Singer Collection

Opposite page and above: Details from *Rhapsody* (1977-76), 987 painted and stacked enameled steel plates. Bartlett never saw the whole work together until it was installed in Paula Cooper's gallery.

"I guess the landscape of the human face is not riveting to me."

Pacific. She went on to Mills College in Oakland, and it was there, at the highly regarded liberal liberal-arts school, that she was fully exposed to art in all its forms—music; literature; dance; and, most especially, painting. After graduating in 1963, she married Ed Bartlett and together they went east to Yale: he to the medical school, she to the School of Art and Architecture, where she graduated in 1965 with a Master of Fine Arts.

Shortly after that, the marriage broke up, and

in 1968 she moved to New York City, where she has been, more or less, ever since. The first eight years were tough. "Before 1976 I wasn't making my living as an artist, but I considered myself an artist—not a teacher, a baby-sitter, or a house sitter, all of which I would do to make money," she explains in a flat voice, all-American intonations wrapped around slightly formal phrases in witty, self-mocking irony.

Her first show at Paula Cooper was in 1974, but



it was of her second show two years later that John Russell, the all-powerful art critic of the *New York Times*, wrote, "The most ambitious single work of art that has come my way since I started to live in New York is *Rhapsody* by Jennifer Bartlett at the Paula Cooper Gallery." After a push like that, there was really no way to go but up.

Rhapsody (with its 987 painted and stacked, foot-square, enameled steel plates) established the Bartlett signature of working on a single theme and pushing it into monumental dissections and directions. Yet three years later, Roberta Smith, writing in *Art in America* about Bartlett's nine painting series, *Swimmers Atlanta*, commissioned for the

federal court building in the Georgia capital, noted: "With *Rhapsody* . . . things became unhinged in Bartlett's work: abstractions and representations and various styles and painting techniques were intermixed, and the individual plates' boundaries were finally transgressed. But in some ways, this made her work seem even more arbitrary, as it verged on the encyclopedic. . . . Some observers were offended by this apparent lack of commitment to any one style."

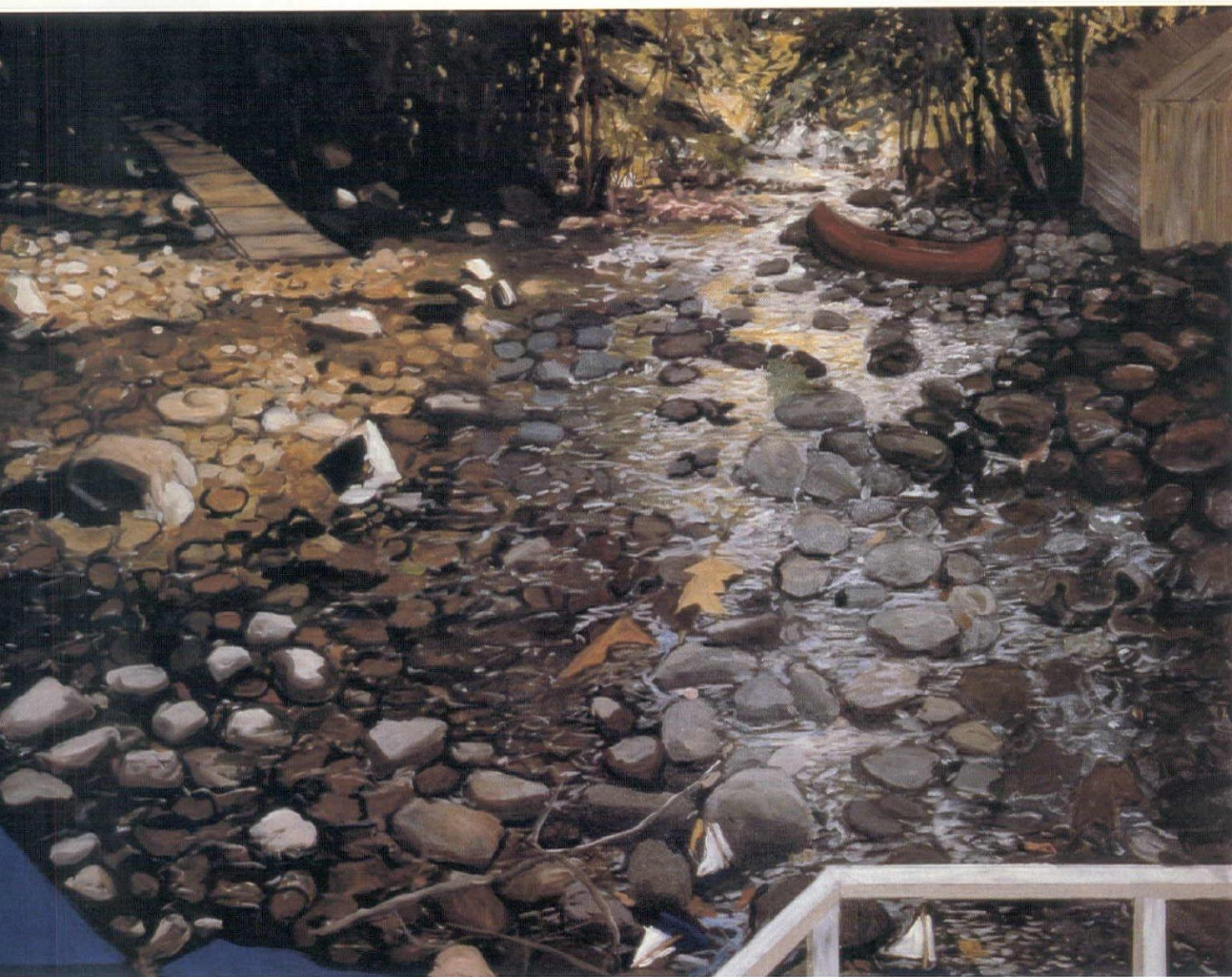
"Lots of people are having that same reaction at this very moment," adds Bartlett, bringing it all up to the moment with reference to her current show at the Paula Cooper, "including some of my

The fourteen-foot-wide Creek (1984).

best friends. It's probably easier for someone with no art education or real interest in art to come in to the exhibition and enjoy it—for whatever that means. I think it confuses and perplexes my friends, most of whom are artists, and that becomes bad because you find when you confuse others, you can become confused yourself. And I'm not crazy about talking about my work—things like what does it mean or what school does it belong to. I wish I could think of inventive and doctrinaire things to say, but I just can't."

Over the last decade, Bartlett often has been p

“Before 1976 I wasn’t making my living as an artist, but I considered myself an artist—not a teacher, a babysitter. . . .”



Courtesy Paula Cooper Gallery

of group shows—from the Corcoran in Washington, the Whitney in New York, and the Art Institute in Chicago to “Documenta 6” in Kassel, West Germany—while individual exhibitions have been in view at the San Francisco Museum of Modern Art, the Baltimore Art Museum, and the Tate in London. But since she creates around a theme, these shows tend to diffuse the total Bartlett impact. A case in point is 1983’s *Pool* series—eight large paintings of the same, kitschy-cramped French garden, culled from over two hundred studies of the same scene at different angles. The series came about as a result of an enforced winter’s odyssey spent in an unfortunately dreary villa

outside of Nice, where the only thing Bartlett had to look out on was the backyard. The latest show at the Paula Cooper Gallery—which could be entitled “The Island” but isn’t, at least officially—was of variations of the same or similar scenes from Long Island, Antigua. Obviously another vacation stay. But just as there were no references to France in the *Pool* series, there are none to Antigua in the current.

“The imagery is never that critical to me. I’ll just pick something,” Bartlett readily admits. “This is difficult when people see something that’s figurative, that’s actual, and the easiest way is to assume a great interest and love for a particular site. This

is not true in my case. It could be any site.”

Although she has always painted large-scale oils (“I only went over to the foot-square plates in the late 1970s because I was sick of taking things apart, like the large canvases, just to get them in and out the door”) and has one triptych in the *Island* series that measures ten feet by twenty, she has lately added a new dimension to her body of work: that of the third. In front of those *Island* canvases stand objects that seem to spring from the wall itself: toy houses and boats of wood; concrete-slab docks and walks; even a ten-foot, pink chain-link fence that stretches across the gallery.

This new direction grew from Volvo’s commis-

"I'm not crazy about talking about my work—things like what does it mean or what school does it belong to."



Above: Bartlett's multi-media *Yellow and Black Boats* (1985). Opposite: *Swimmers Atlanta: Florida* (1979), part of a nine-work commission.

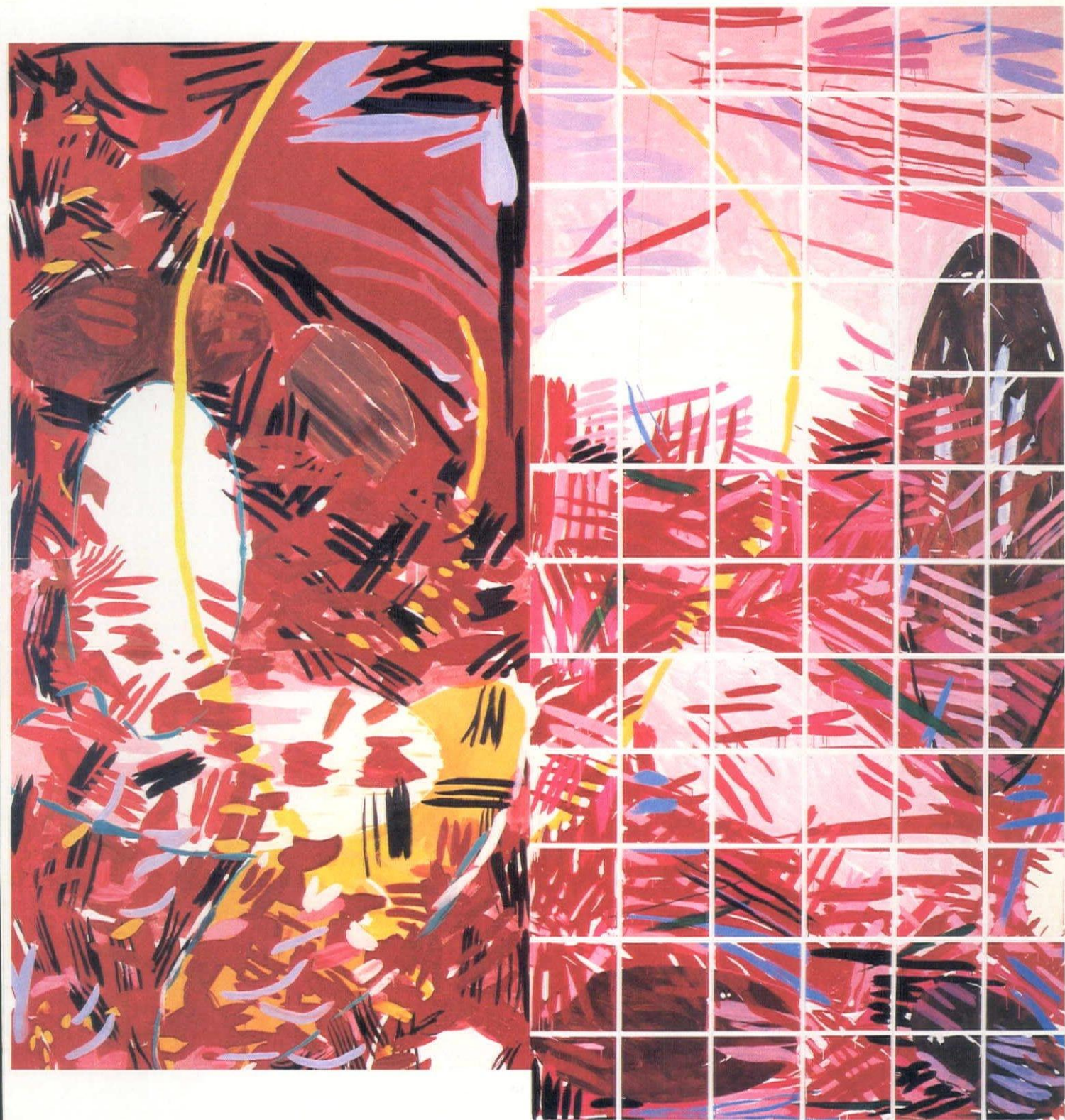
sion for its headquarters in Göteborg, Sweden—which in itself grew from what Volvo's CEO Pehr G. Gyllenhammar described to *House and Garden* as starting out in everyone's mind as "a painting or two in the executive dining room" to an installation of a series of works encompassing canvases, plates, screens, chairs, and playhouses (utilizing materials as divergent as granite and copper, wood and steel) running throughout the entire headquarters.

Bartlett admits that her work in three-dimensional objects really got under way with the Volvo commission and that her use of material has widened. There's even a glass boat on hand, but whether it will make the deadline for the Walker retrospective is open to question as the date approaches. "Quite a few things are completed at the last minute. I usually know what it's all going to be, but it all

takes longer. I've been doing paintings—big paintings—for a long time, so when I go wrong or right there, it's not the surprise to me that the three-dimensional pieces are. But about a year ago, I set out to explore an idea very quickly and thoroughly. Sometimes a drawing or a painting comes first, sometimes an object. It varies, but now about a third of my things are three-dimensional and some are more successful on their own. It's an interesting question: At what stage is it appropriate to exhibit your works and how much should you inflict upon the public at large? I don't know the answer to that. I know I did what I set out to do, but I don't know where it will all go next."

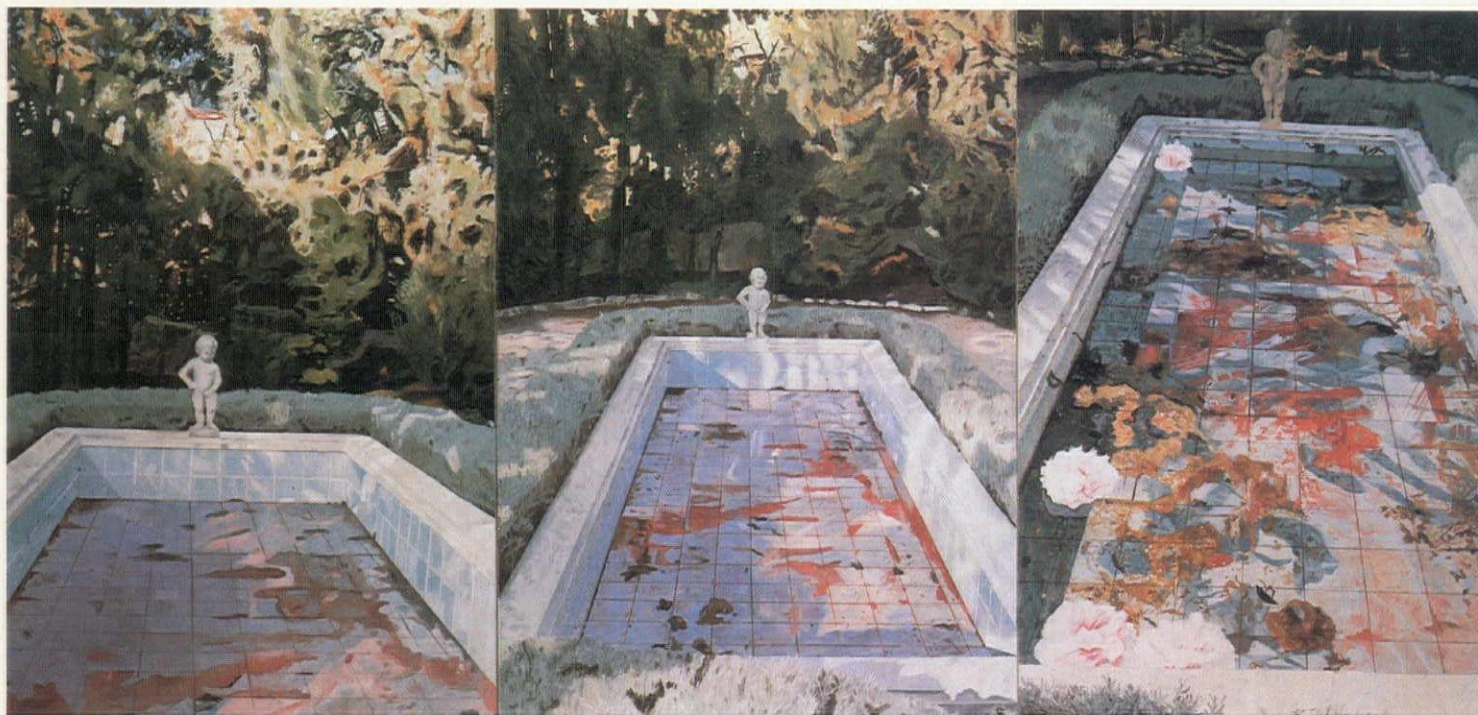
Two years ago, Robert Hughes, writing a glowing review of Bartlett's *Pool* series in *Time*, observed that "our culture is intermittently fascinated by the noonday goblin—the sense that something

is askew within the well-lit, the ordinary, and the closer you peer, the odder it gets. Jennifer Bartlett . . . is a connoisseur of this kind of unease. More recently, Michael Brenson wrote in the *New York Times* about her exhibition at Paula Cooper: "The show brings to mind works and styles of many artists, including Manet, Monet, Edward Hopper, Jonathan Borofsky, and David True. . . . The most illuminating reference may be to Egon Schiele—whose paintings of murky personal, sexual, and class conflicts in idyllic settings are, like Bartlett's works, comedies of manners. Like Schiele, Bartlett throws out a host of clues, and every one of them is ominous."

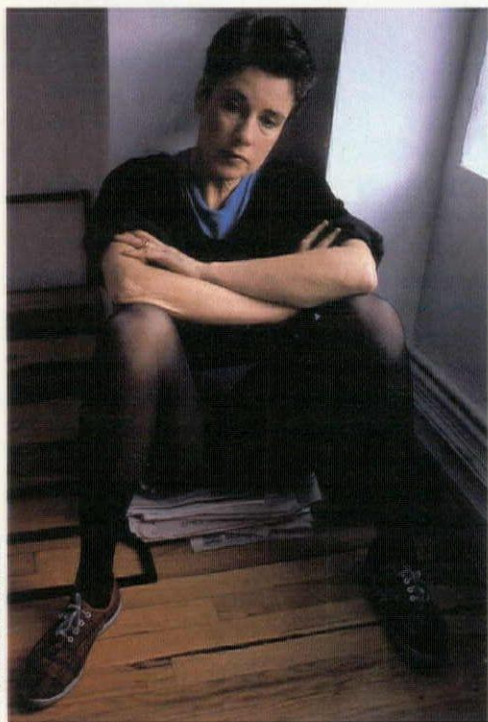


"I set out to explore an idea very quickly. . . . Sometimes a drawing or painting comes first, sometimes an object."

Aron and Phyllis Katz Collection



© Richard Leslie Schulman



Top: *Pool* (1983) was the result of an enforced winter's exodus in a dreary French villa. The painting was preceded by some two hundred studies of the same scene at different angles. Above: A contemplative Bartlett in her SoHo loft.

But Fischl, Hopper, and the rest of the illustrious company use the setting, idyllic or not, as a background for human beings in conflict, whereas Bartlett uses the setting to tell her visual tale and avoids humans altogether. "I don't honestly know why I avoid the human figure. I guess the landscape of the human face is not riveting to me. But I don't think my primary interest is in figurative art, and when I do refer to it, it's in a pretty uncomplicated way. It hasn't a terrific amount to do with what we actually see."

And if there is indeed a darkness, a troubled element in her work, then it's hard to reckon with the overly effusive, casually chic Jennifer Bartlett in person or with the spacious, five-thousand-square-foot SoHo loft (half of which is given over to works in progress, while the remainder is divided into a bedroom area separated by a curving wall of glass brick and a living area dominated by a whiter-than-white open kitchen with the futon on the floor). "I bought the loft in 1977—it was a steal even then—and a friend of mine from Yale put in the glass brick, which was not in fashion back then and was incredibly cheap. But now I'm running out of space so badly. That's why I got rid of the furniture. After all, I've got furniture back in Paris."

The apartment she bought in Paris two years ago with her new husband (German actor-writer Mathieu Carrière) is in a landmark Henri Sauvage building in the Sixth Arrondissement and just hap-

pens to be the one in which *Last Tango in Paris* was filmed. All very nice, indeed, but it is missed with a typical Bartlett shrug. "Paris is because of Mathieu. We met in New York, but he is based in Paris, and our relationship was just transcontinental. It's like having a husband who is an executive at J. C. Penney and who happens to be based in Cleveland. Paris has nothing to do with an artistic environment. I'm not a Francophile, any stretch of the imagination, and I speak what I speak in some terrible *patois* that no one would ever claim. My goal is simply to add more verbs to my vocabulary. No, Paris is through a process of thoughtfulness of selection. It is *not* a fulfillment of life's dream."

However, one of Jennifer Bartlett's fulfillments is the fact that she is expecting her first baby in August. "It's a miracle baby. I didn't think I could have one, and we've been trying for two years to adopt one, but it's going to be a girl—Alice Isabel. Not a miracle name, but one that at least we could agree on. If born in France, she could have a citizenship because Mathieu is German, but that's too confusing, so she's going to be born here. When I'm going through labor, I want someone who can speak English. I want my complaints to be registered in my mother tongue."

Peter Buckley writes about the arts for *HORIZON*, *Vanity Fair*, and other national publications.



INDIA

The Festival of India: A history-making entourage of Indian arts sweeps the country.

ts institutions across America join hands in celebrating the Festival of India 1985-86, the largest cultural program of its kind. From folk art to the opulent art objects of royal families, it celebrates five thousand years of India's rich cultural traditions. While some exhibitions have already opened, such as the National Gallery of Art's "Sculpture of India: 3000 B.C.-1300 A.D." (through September 2, 1985), the festival officially opens June 13 with a concert by Ravi Shankar at the Kennedy Center. President Reagan and Rajiv Gandhi will both attend.

The Festival of India originated during the late Prime Minister Indira Gandhi's 1982 visit to the United States from an agreement with President Reagan to emphasize the cultural exchange between the two countries. Smithsonian Secretary Emeritus Dillon Ripley is the chairman of the American Committee and Mrs. Puppul Jayakar, a minister of state, heads the Indian Committee. The government of India and government and private sources in the United States have provided the initial funding; the total festival budget is \$12 million.

The multifaceted program spreads throughout the United States in dozens of programs and exhibitions. Terra-cotta, courtly costumes, contemporary art, sculpture, dance, music, film, paintings, objects of art—all show the depth of Indian culture, from pure fantasy to the reality of India. This is a landmark program in this, the year of India. Use the official festival guide listing all dates and locations inserted in this issue between pages 52 and 53, and whet your appetite with our special sampling of festival events.

ADITI: THE FESTIVAL OF INDIA AT THE SMITHSONIAN. The Smithsonian Institution's many festival-related exhibitions, performances, symposia, and workshops come under the general heading **Aditi: The Festival of India at the Smithsonian.**

Aditi is a Sanskrit word referring to the creative force believed by Indians to sustain the universe. It implies the joy of "doing": an artist creating,

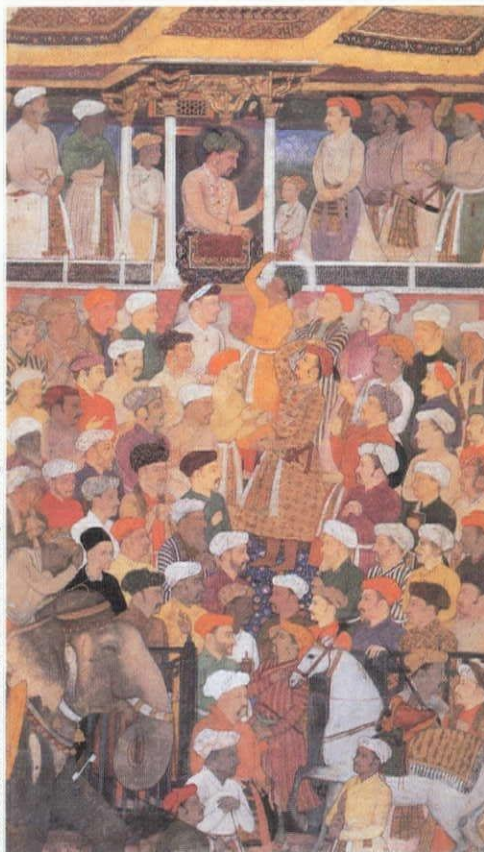
a mother nurturing her child, a scientist searching for knowledge.

A unique, "living" exhibition, **Aditi: A Celebration of Life** (National Museum of Natural History, June 4-July 28) brings together magicians, jugglers, acrobats, weavers, painters, potters, musicians, and about fifteen hundred artifacts—all exploring the theme of the life cycle. The Smithsonian's Special Exhibits Gallery has been transformed into a rural Indian setting—replete with simulated mud walls. The exhibition's eighteen sections—representing such life cycles as courtship, marriage, and birth—consist of artifacts as well as live performances, demonstrations, and rituals.

One of the most innovative of all the Festival of India exhibitions, **The Golden Eye**, will open at the Smithsonian's National Museum of Design—the Cooper-Hewitt Museum in New York City—November 5 and continue through February 23, 1986. "The Golden Eye" is a cross-cultural endeavor aimed at bridging the gap between India's ancient heritage and the future. Some of the world's greatest designers and architects are traveling to India to work directly with artisans there. They will then apply the age-old craft techniques to the creation of new objects that meet today's needs.

"The idea," says curator Rajeev Methi, "is to bring the finest people involved with design and architecture and to take them right to the roots, enabling them to talk directly with Indian craftsmen." Designers who will travel to India include Yves Saint-Laurent of France; Frei Otto of Germany; Sir Hugh Casson of England; Ettore Sottsass and Mario Bellini of Italy; and Philip Johnson, Isamu Noguchi, Jack Lenor Larson, Mary McFadden, and I. M. Pei of the United States.

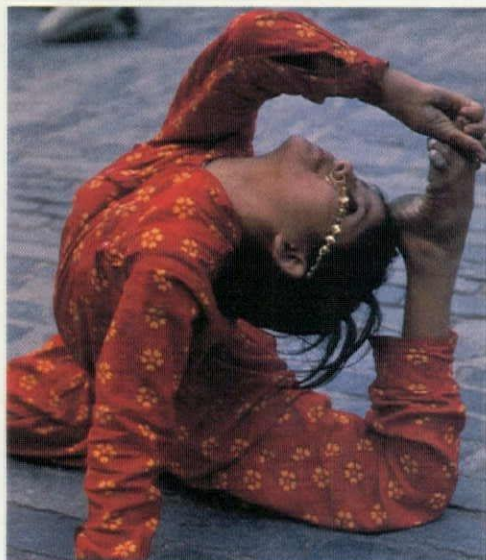
Other Smithsonian contributions to the festival include the following: **Ravi Shankar in Concert** (Baird Auditorium, National Museum of Natural History, June 15, 8 P.M.), a performance by the world-renowned master of the sitar; **Rosalind Solomon: India**, (National Museum of Natural History, June 4-August 31), an exhibition of thirty-nine photographs, taken primarily at festivals in



©1985 Museum of Fine Arts, Boston; University of Oregon Museum of Art

"Life at Court: Art for Indian Rulers, Sixteenth-Nineteenth Centuries," an exhibition highlighting political and cultural aspects of court life

in Northern India, includes the painting Portrait of an Imam in a Green Turban (above). Top: Shiva by Jagabamba Devi.



Smithsonian Institution

The Smithsonian's "Aditi: A Celebration of Life" combines artifacts and live performances. Eleven-year-old Krishna Bai (above), a member of a hereditary community of stunt performers, will demonstrate yogic poses. The children of these communities are taught acrobatics at an early age (some at age three). The families then travel throughout their region where they attract large, appreciative audiences. Above right: A mobile Hindu temple from South India, also from the "Aditi" exhibition.

The deity shown here is the goddess

Gangma, or the

mother Ganges. The

National Gallery's

"Sculpture of India,

3000 B.C.-1300 A.D."

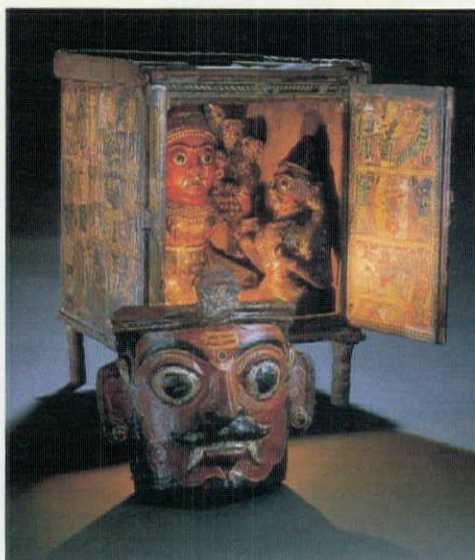
includes more than

one hundred pieces,

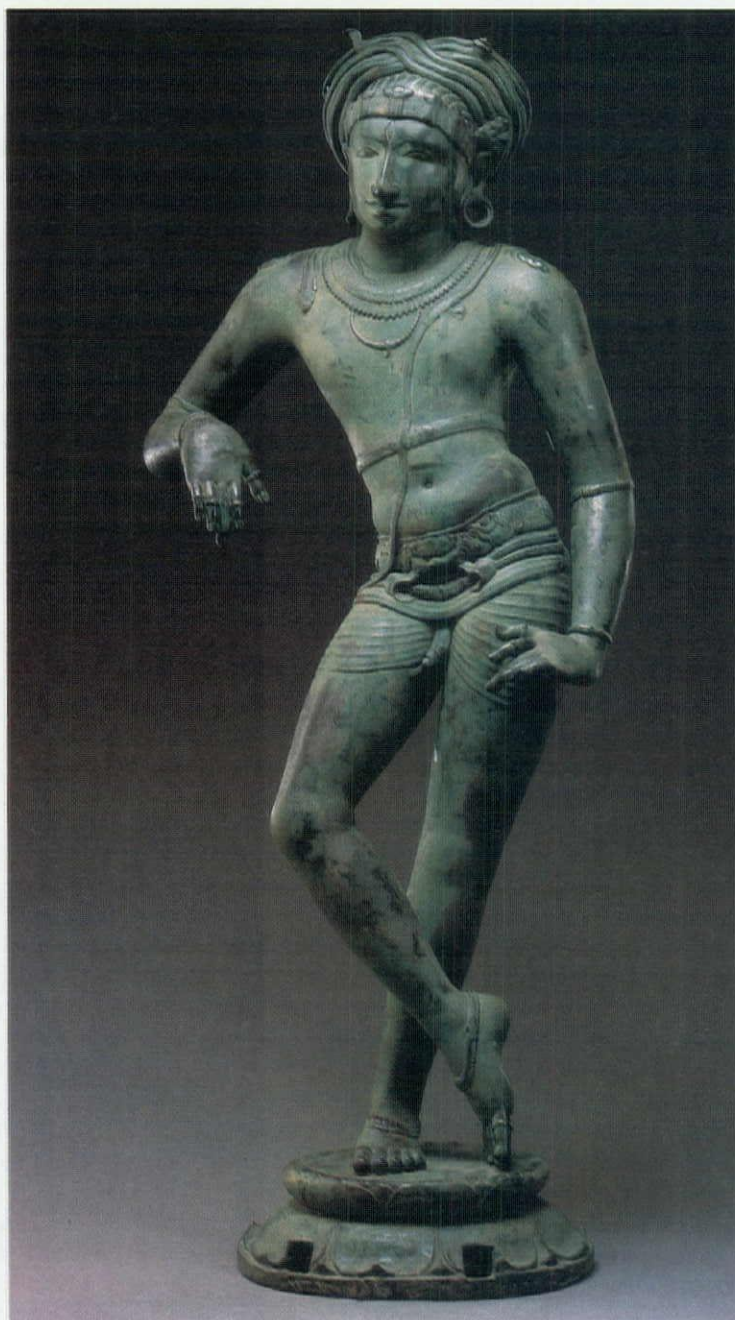
including Shiva

(right), a bronze that

dates to 1011-12 A.D.



Chip Clark/Smithsonian Institution



National Gallery of Art

India; **Panorama of India** (National Museum of American History, June 7-September 30), books, prints, and manuscripts from the Smithsonian libraries with accounts of early European voyages to India; **India at the Smithsonian's Annual Festival of American Folklife** (National Mall, June 26-30 and July 3-7), a five-acre area of the Mall will come alive with the sights, sounds, tastes, smells, and textures of an Indian *mela*, or "fair."

INDIAN SCULPTURE. Until the early twentieth century, Indian sculpture was largely misunderstood—Western scholars and intellectuals disliked the works and "commonly believed Indian sculpture depicted a frightful demonology peopled with monsters." Today, this sculptural art is fully appreciated for its diversity of styles and fascinating history, which is examined in the National Gallery's **Sculpture of India: 3000 B.C.-1300 A.D.** (Washington, D.C., through September 2).

The exhibition displays more than one hundred stone, ivory, and bronze sculpture pieces—each representing a specific era of Indian culture. Some significant works include a miniature bronze *Chariot* (c. 2000-1500 B.C.), the fertility goddess *Didargany Yaksi* (c. third century B.C.), early images of the Buddha, and a *Standing Buddha* (fifth to sixth century) which "ranks among the great art treasures of the world."

One of the most significant periods in Indian history took place during the Kushan dynasty, the first through third centuries. The only exhibition ever devoted entirely to the art of this dynasty is **Kushan Sculpture: Images from Early India**, which will be presented by the Cleveland Museum of Art (November 13-January 5, 1986).

Buddhism was in its formative stages during this period, and, for the first time, sculptors began to produce anthropomorphic images of the Buddha. These sculptures, along with portraits glorifying Kushan royalty, are included in "Kushan Sculpture." The exhibition will travel to New York City's Asia Society and the Seattle Art Museum.

FOLK ART. For three thousand years, Mithila women have painted the mud walls of their homes with scenes of legends of Hindu gods and goddesses. The art was temporary, however, because the images were erased when the walls were washed. In the past year, the Indian government has provided these women with supplies to make the art permanent. Twenty of these paintings are featured in **Women Painters of Mithila** at the Missoula Museum of the Arts (Missoula, Montana, August 15-September 14).

The Mithila paintings have two basic styles. One has lines and textures in red and black, while the other consists of bright primary colors filling in black outlines. They commemorate plantings, births, marriages, and other life-cycle events and, due to their ritualistic nature, are highly symbolic. The paintings are accompanied by a photographic exhibition of the artists and the Mithilan people from the collections of Carolyn Henning Brown and Betty La Duke.

Rabari: An Exhibition of Indian Folk Art

text (Meadows Museum of Art, Centenary College; Shreveport, Louisiana; January 12-February 23, 1986) is a multimedia exhibit exploring the life-style of the Kachi Rabaris, a tribe of nomadic goatherds in Kuth, India. It is designed to simulate an authentic Rabari home, including the fabulous embroidery of the women, adding decorations, festival wear and decorative things, beaded pieces, handwoven blankets, and entire textile culture of the Rabari people.

TERRA-COTTA. Although stone and bronze sculpture, paintings, and ivory carvings represent a large portion of Indian artwork, material costs and scarcity often prompted artists to rely on terracotta. Their terra-cotta icons, ornaments, toys, and magical charms provide a valuable source of information on Indian culture not well represented in other art forms. **From Indian Earth: 4000 Years of Terra-cotta Art** (on display at The Brooklyn Museum, mid-January-March 1986) explores the Indian use of the medium.

Another exhibit devoted to terra-cotta art is **Forms from Mother Earth: Contemporary Indian Terra-cotta**, at New York City's American Museum of Natural History (August 2-August 31). The exhibition, which premiered in New Delhi, will display an extensive variety of three hundred contemporary vessels, ritualistic items, and wall pieces—accompanied by photomurals and audiovisual presentations. An added feature of "Forms from Mother Earth": seven Indian potters in residence, who will demonstrate their craft and re-create some vessels from the original New Delhi exhibition that were too fragile to travel.

AKBAR'S INDIA. The ruling years of Mughal Emperor Akbar in India were key to the development of Indian culture and art. His unique ideas about the nature of artistic expression at court—along with his free imagination and religious tolerance—flavored the arts of his time and significantly altered the course of Indian art. Ninety years tracing Akbar's influence on the arts will be on display in the Asia Society's **Akbar's India: From the Mughal City of Victory** (New York City, October 10-January 5, 1986). The exhibition offers a sampling of the superb art produced under Akbar's Fatehpur Sikri (City of Victory) and includes paintings; textiles; carpets; and stone, jade, bronze, and ceramic pieces. "Akbar's India" will travel to the Fogg Art Museum of Harvard University and the Museum of Fine Arts, Houston.

Another exhibition focusing on the art of Akbar's time is the Philadelphia Museum of Art's **Painted Light** (January 25-April 20, 1986). These 140 miniature works were painted to be contemplated by "princely patrons—an intimate art for connoisseurs who took their delight in them."

The Fine Arts Museum of San Francisco will present paintings from Akbar's time through the nineteenth century with **Indian Miniatures from the Ehrenfeld Collection** (September 28-October 15), an exhibition of 127 works. Organized by the American Federation of Art, "Indian Miniatures" presents an overview of the history

and development of this form of Indian painting. The exhibition will travel to such cities as Austin, Texas; Newark; New Orleans; Oklahoma City; and Chapel Hill, North Carolina.

METROPOLITAN MUSEUM'S INDIA. When the Metropolitan Museum of Art proposed an exhibition of Indian art from 1300 to 1900, it wanted "to bring together the masterpieces of India's great network of sacred and secular traditions, with a view of accentuating their interrelatedness." Although the goal seemed monumental, the Met has succeeded in **India!** (September 14-January 5, 1986). An astounding 350 works are scheduled for display, grouped historically and thematically to organize the "bewildering diversity" of India's art. The eight sections planned include Indian landscape photographs by Raghubir Singh, "The Hindu Tradition in South India," "India's Great Tradition and the Tribal-Village Continuum," "The Muslim Courts," "The Rajput World," and "The Impact of the West." Each of these areas will be represented with a wide variety of religious artifacts, tribal folk art, textiles, paintings, and sculpture—making "India!" one of the don't-miss exhibitions in the festival.

ROYAL INDIA. The costumes for members of Indian royalty are legendary for their incredible extravagance—few were left without a heavy touch of gold and silver, silk, pearls, and precious gems. Even infants wore satin pajamas, usually appliquéd with gold fabric and heavily embroidered. The opulence and luxury of these costumes reflect the glamorous life-styles of Indian court members, and many will be on display in the Metropolitan Museum of Art's **Indian Court Costumes** (December 16-September 1, 1986).

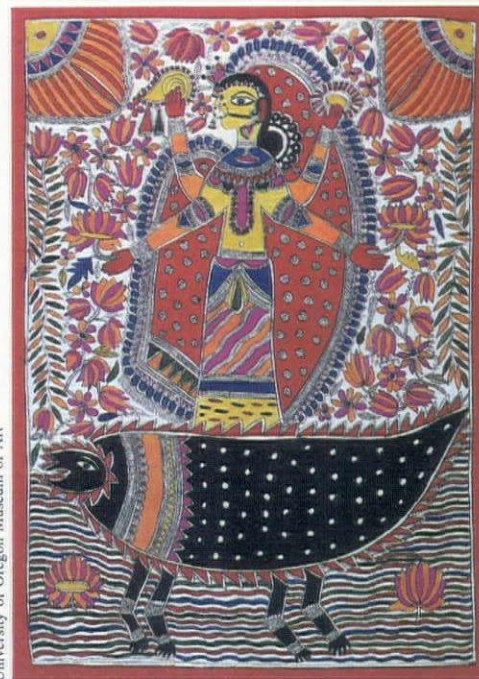
Most of the costumes for the exhibition are from the nineteenth and early-twentieth centuries and originated in such Indian princely states as Baroda, Chamba, Jaipur, Jodhpur, Kashmir, and Kapurthala. Each of these states had different styles, and the exhibit will reflect this diversity.

Although royal apparel is the focus of "Indian Court Costumes," many other artifacts and aspects of court life will be presented. An imperial throne and cradle; royal portraits and paintings; and accessories such as footwear, fans, turbans, and precious gems will also be on display.

"Hunts, harems, and historic moments with courtiers, courtesans, queens, and kings" are the center of attention in **Life at Court: Art for India's Rulers—Sixteenth-Nineteenth Centuries** at the Museum of Fine Arts, Boston (November 20-February 9, 1986). Highlighting the important political and cultural aspects of court life in northern India, this collection of paintings and metal, ivory, and glass objects represents the advent of secular paintings and artwork in India. The exhibition deals with such themes as history, entertainment, genre scenes, and women at court. A thorough investigation of the arts for India's lauded ruling class, "Life at Court" is an important participant in the Festival of India.

CHILDREN'S EVENTS. The Festival of In-

Mithilan women paint highly symbolic scenes of legends and life-cycle events on the mud walls of their homes.



University of Oregon Museum of Art



The Ashmolean Museum, Oxford, England



The Ehrenfeld Collection

Above: Water Goddess from the Missoula (Montana) Museum of the Arts's "Women Painters of Mithila" exhibition. Material costs and scarcity often forced Indian artists to resort to the medium of clay. These terra-cotta icons—such as Standing Female (middle), sculpted about 100 B.C.—will be the subject of "From Indian Earth: 4000 Years of Terra-cotta Art" at the Brooklyn Museum. "Indian Miniatures from Ehrenfeld Collection" surveys the history and development of Indian miniature painting, including Standing Portrait of Kripala Deva of Jammu (bottom).

dia's schedule of exhibitions and concerts is not limited to adults. Washington, D.C.'s Capital Children's Museum is building a fantasy sculpture garden designed by and including the works of Indian artist Nek Chand.

Originally a road-construction worker, Chand began his first "enchanted garden" in 1958 on the outskirts of Chandigarh, India. Using industrial waste, recycled garbage, and imagination, he created twelve acres that are "an offering to the gods and goddesses of the world."

In commemoration of the Festival of India, Chand will bring his talents to the United States for his first project outside of India. The actual sculpture for the garden will be imported from India, while the garden is being prepared under his direction. A special display of artwork created by children in New Delhi will accompany the garden. Scheduled for an opening in early June, Chand's garden will be a permanent feature of the museum.

Another festival treat for children is the Madison (Wisconsin) Children's Museum's unique **In Touch with India**, a hands-on exhibit of North Indian art and culture (December 1, 1985-December

1, 1986). Costumes, games, and storytelling make "In Touch with India" a fun-filled, educational experience for children three to thirteen. The exhibition is focused around an "authentic Indian courtyard, where youngsters can dress up in traditional Indian costumes, color on pre-sketched (and washable) porcelain panels, and listen to stories of Indian legends and mythology." Signs giving verbal and pictorial step-by-step instructions will show the children how to use the games and exhibits to understand Indian culture, making the exhibition a real learning experience.

MODERN REFLECTIONS. Several Festival of India exhibitions concentrate exclusively on India's major contemporary artists. **New Tantra Art** at UCLA's Frederick S. Wight Art Gallery (December 17-February 2, 1986) will contain approximately eighty works by eight Indian artists, including Prafulla Mohanti, Mahirwan Mamtani, Biren De, and K. V. Haridasan. Though impelled by Tantric sensual, philosophical, and spiritual credos, the artists often invent new combinations by blending typical Tantric art elements—such as the square, circle, triangle, and ovoid—with fig-

urative and natural elements.

Meridian House International in Washington, D.C., will feature thirty etchings and aquatints by one of the world's foremost engravers in **Kaiko Moti: His Oeuvre, Selected Etchings, and Aquatints** (June 18-July 23). Growing up in Bombay, Moti was intrigued by the shifting quality of sunlight. "I had to cross a footbridge every day on my way to school, when the sun was rising over the mountains and setting over the sea," the artist says. "I used to stop and contemplate the ever-changing sight in fascination. I wanted to follow this sun." His Indian sensibilities were joined with Western influences—particularly J. M. W. Turner's—when he studied in London. Turner's use of light is evidenced in Moti's engravings of landscapes, seascapes, people, animals, and flowers.

Contemporary Prints—India (June 21-August 7), at the San Diego State University Art Gallery, will introduce Americans to the aesthetics and technical finesse of the Indian printmaker. These works employ a variety of printing methods: intaglio, lithograph, serigraph, silk screen, linocut, and woodcut—and offer a rare glimpse into the contemporary Indian environment, political climate, and life-style.

MAHABHARATA. Before now, the great work of Indian culture has remained unknown to Western civilization. The *Mahabharata* is an epic that dwarfs the *Iliad*; at twelve thousand pages it is fifteen times longer than the Bible. The longest book in the world, it is also one of the most ancient texts known. Composed over a period of more than one thousand years, it found its definitive form in the fourth century. Since then, it has become the basis of Indian myth, religion, history, and thought.

The *Mahabharata* narrates the furious quarrel between the Pandavas and the Kauravas, two groups of related cousins. This violent family quarrel erupted into a full-scale battle—involving gods and mortals, tricksters and ascetics with magical powers. Brahmins and royalty, monsters of the night, and the Son of the Sun—which ultimately jeopardized the fate of the entire universe.

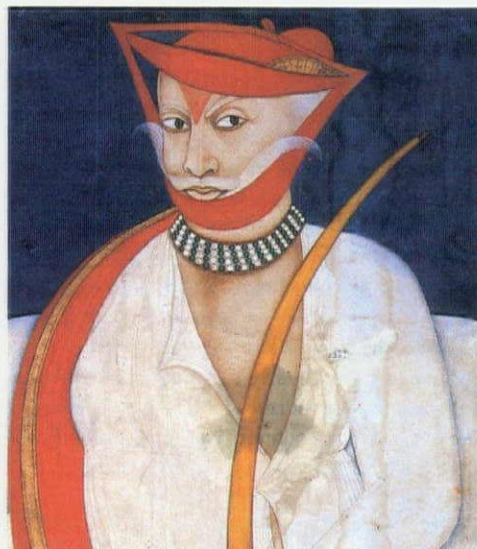
Even today, the *Mahabharata* forms the basis of cultural activity in India and Indonesia. The story is so familiar as to be weaved into the folklore, providing the raw material for Indian storytellers. It is narrated and discussed in the bazaars, quoted by politicians, and even printed in the newspapers. Episodes from the *Mahabharata* are acted, danced, sung, and filmed. Yet in all the centuries that it has been known to man, a complete theatrical adaptation has never been attempted—let alone presented to Western audiences.

For ten years, director Peter Brook and producer Micheline Rozan (both known in Europe for bringing to television award-winning re-creations of theatrical work, including the *Tragedy of Carmel*) along with writer Jean Claude Carrière (who has worked with cinematic greats Bunuel and Godard) have been working to translate the *Mahabharata* into theatrical form. Twenty-two actors and musicians from all over the world have been brought

A General of Gwalior (far, right), painted in the mid-nineteenth century for Indian rulers, is part of the "Life at Court" exhibition at the Museum of Fine Arts, Boston. Right: A Sarpeche, or turban ornament, one of four hundred objects in the Metropolitan Museum's "India!" The Festival of India examines contemporary art in exhibitions such as "Kaiko Moti: His Oeuvre," organized by Lublin Graphics, Inc., which includes the artist's Summer Solstice (bottom). Growing up in Bombay, Moti was intrigued by the shifting quality of sunlight, a theme reflected in these works.



Private Collection



Private Collection



Lublin Graphics, Inc.

April 22, 1985

Some thoughts on the Festival of India:

To create a festival for me is to place a mirror before the seemingly complex face of India. To reveal and indentify through forms of the archaic past and contemporary images and skills of the India "that is."

The festival provides pathways into this cultural reality. It throws light on the environment of India; its anonymous faces, obscure skills and the tenacity of a living tradition of dance, music, mime and crafts, insight and crafts skills that continue to produce forms found five thousand years ago.

This living tradition weaves a tapestry, bringing together the aural and the visual arts of many racial streams. Some threads are explosive in colour and vitality, others woven in subtle tones with infinite nuances; together they form the warp and woof of a vital tapestry through ancient civilization.

The Festival of India in the United States of America will be the creation of young designers of India; inheritors of an ancient heritage of constant renewals. A heritage that does not burden but provides the ground for continuous transformation.

The new technologies with their urgency and thrust are transforming the landscape of India.

The festival reveals but it also asks questions:

- Can an ancient civilization absorb the new technologies without the destruction of heritage and tradition?
- Can a new culture, a new mind emerge capable of holding the new tools without losing roots and wisdom?

Pupul Jayakar

Pupul Jayakar

together for this adventuresome production. Together with its designers, the actors and musicians have made numerous trips to India. Brook and Rozan currently have their company in full rehearsal in Paris, preparing to give the West its first look at the most important single work of Indian civilization.

Their nine-hour production, spread out over three performances, will appear in Paris in the spring of 1986, then in New York at the Brooklyn Academy of Music in late 1986. The cast isn't yet determined for the New York performances, but Indian dancer Mallika Sarabhai is starring in the Paris production. Both presentations are in conjunction with the Festival of India.

FESTIVAL OF MUSIC AND DANCE. As part of the year-long Festival of India, the Lincoln Center for the Performing Arts will host **The Indian Festival of Music and Dance**, a panoramic presentation of Indian dance, music, and theater. Colorfully costumed dancers, singers, and musicians—gathered from all over India—will make their way to the Alice Tully Hall stage September 15, bringing with them the exotic forms of both traditional and contemporary Indian dance and theater. The celebration begins with a percussion ensemble, drumming its way from the Lincoln Center Plaza into the auditorium. Following it on the stage will be Malavita Sarukka, one of India's youngest stars, performing *Bharata Nayan*, a solo

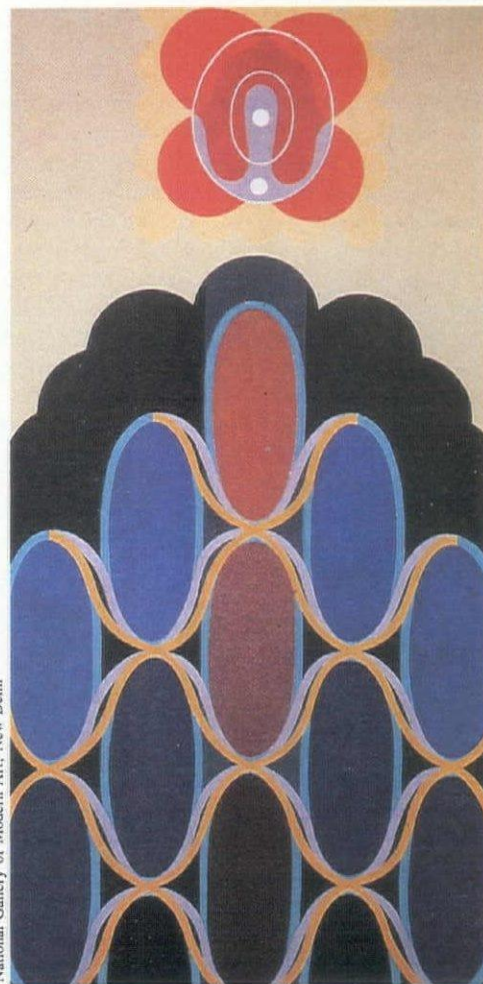
dance expressing such abstract ideas as altruism, nature, and emotion. The legends and scenes of the West Bengal jungle district of Purulia will then come to Lincoln Center via a presentation of the two-hundred-year-old Chhau Dance.

One of India's leading folk-music groups, Langas and Manganiars, will present a concert of Indian folk songs, followed by the dance team of Raja and Radha Reddy in a performance of *Kuchipudi*, a type of *pas de deux*. Then thirteen performers in elaborate costumes and makeup will present the lively and often comic *Kathakali*, a theatrical rendering of stories and legends. Bringing the program's festivities to a close will be a performance by one of India's greatest celebrities, Birju Maharaj, and three of his followers as they present *Kathak*—a dance form based on complex rhythms which involve the dancers in clapping, stamping, and bell ringing in a musical dialogue with an ensemble of percussionists.

"The Indian Festival of Music and Dance" will continue through September 15. For more information, call the Lincoln Center at 212/877-1800. Tickets for all performances are available through Center-Charge (212/874-6770).

ZUBIN MEHTA. The contributions of India's musicians and composers will be honored this fall as the New York Philharmonic opens its 1985-86 subscription season with a special **Salute to India**, presented in conjunction with the Festival of India.

Few royal costumes were left without a heavy touch of gold and silver, silk, pearls, and precious gems.



National Gallery of Modern Art, New Delhi



"Contemporary Print-making: India," the largest such exhibition to ever visit the United States, opens June 21 at San Diego State University Art Gallery. *Brahmasutra* (above) was printed by K. V. Haridasan, one of many artists represented in the exhibition. India's traditional lively arts will come to life at Lincoln Center in September. Performances will include a *Kuchipudi* (left), an Indian *pas de deux*.

Lincoln Center for the Performing Arts, Inc.

On September 11, Indian-born maestro Zubin Mehta will take the Avery Fisher Hall podium to lead the orchestra in its gala opening-night benefit. The Wednesday-evening concert will feature renowned sitarist Ravi Shankar. Shankar will play a solo raga, then join the orchestra for a performance of his Sitar Concerto no. 1 (second, third, and fourth movements). The program will also include selections by Indian drummers.

The tribute to India's musical heritage will continue with two world premieres of works by Indian composers. September 12, 13, 14, and 17 will see the debut of L. Subramaniam's violin concerto *Fantasy on Vedic Chants* for Indian Violin and Orchestra and Sohail's *From Tagore's Gitanjali*. Subramaniam's concerto will feature the composer himself as soloist. Bass-baritone John Cheeks will be the featured soloist for the Sohail composition.

Other works on the program include the American premiere of Korngold's Piano Concerto for the Left Hand, as well as works by Copland (performed in honor of the composer's eighty-fifth birthday) and Schubert's Symphony no. 9. All performances will be under the direction of Maestro Mehta. He is also Music Director for Life of the Israel Philharmonic and appears with major orchestras throughout the world.

INDIAN FILM. American filmgoers will have a chance to view the works of both classical and contemporary Indian cinema when **Film-Utsaav India** opens at the Museum of Modern Art in New York City on October 25. This film survey, organized by Geoffrey Gilmore of the University of California at Los Angeles Film Archives, will be presented in two parts.

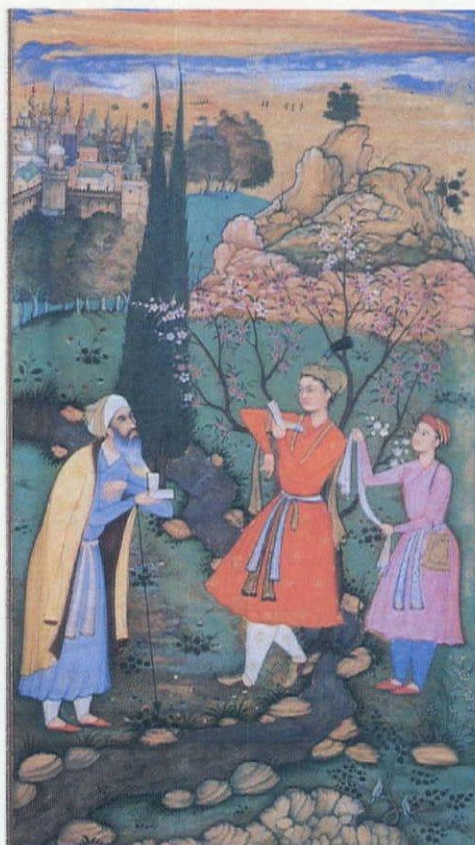
Part One, entitled "Profiles," will screen the works of five of India's best-known filmmakers: Raj Kapoor, V. Shantaram, Guru Dutt, Ritwik Ghatak, and Mrinal Sen. To celebrate the opening, director Raj Kapoor will visit the museum. Part Two of the series, entitled "Panorama," will be comprised of outstanding examples of recent works, both narrative and documentary. The exhibition will tour nationally after its New York engagement. In addition, two books—*Profiles* and *Panorama*—will be published in conjunction with the exhibition.

Other events in conjunction with the Festival of India include the following:

From Merchants to Emperors: British Artists in India, 1757-1930 (The Pierpont Morgan Library, New York City; May 1-July 31, 1986). The British view of their own contributions to life in India, their perception of India itself, and—for the first time—the reaction of the Indians to their foreign rulers are examined in this exhibition. Paintings, watercolors, and photographs by British and Indian artists are included at the Los Angeles County Museum of Art (September 9, 1986-January 4, 1987).

Color Photographs from India (Pace/MacGill Gallery, New York City; October). Raghubir Singh, a native of Rajasthan, India (although he now lives in Paris), has portrayed the Indian landscape and people; the thirty-five exquisite color

The longest book in the world, the *Mahabharata* is twelve thousand pages long and took one thousand years to compose.



Above: Folio from Muraqqa Gulshan from the Nelson-Atkins Museum.

Below: A royal costume from the Metropolitan Museum's exhibition.



photographs in the exhibition reflect the past seventeen years he has spent in Kashmir and Rajasthan.

Festival of India: A Western Maryland Celebration (Frostburg State College; October 13-19). This week-long minifestival of India will feature a photographic exhibition on the life and work of Jawaharlal Nehru (sponsored by Air India), hatha-yoga demonstration, a day of Indian cinema, and lectures on Indian art, history, and culture.

Yankee Traders and Indian Merchants, 1785-1865 (Peabody Museum; Salem, Massachusetts; June 20-March 15, 1986). This exhibition explores the history of American-Indian commerce with portraits of traders and merchant ships, paintings of trade vessels, and logs and journals of voyages—tracing its development from its early titillation to its sudden decline in the 1840s.

Pride of the Princes: Indian Art of the Mughal Era in the Cincinnati Art Museum (September 5-October 13). The "cool naturalism" of Mughal works are contrasted with "the energy and hot colors" of the Hindus through a rich diversity of paintings, drawings, textiles, and calligraphies in a variety of media. The range of styles during the period of Mughal domination is illustrated through several works as an ivory leaping-antelope powder flask, a colorful and detailed panel of illuminated manuscript, a rug bordered with floral motifs, and a rug.

Jews of India (Jewish Museum, New York City; October 27-February 15, 1986). This exhibition focuses on the Jewish communities of India, which have flourished there for over one thousand years. The Jewish presence in Indian society is unique for the religion, since it is free from the restrictions and persecutions experienced by some Jews worldwide. Ceremonial religious artifacts, costumes and a photographic exhibition of daily life in these communities (documenting their history and life-style, religious practices, and the degree to which Indian artistic tradition has influenced their culture) are included.

Indian Paintings from the Permanent Collection (Nelson-Atkins Museum of Art; Kansas City, Missouri; August 25-October 27). This varied sampling of Indian paintings and watercolors produces an interesting mixture of styles—from the Jains' exaggerated, linear format to the narrative illustrations and portraits of the Muslims—reflecting the influence of the Jainism, Islam, and Hinduism religions.

The Image of Women in Indian Art (Mills College; Oakland, California; September 15-November 15). Indian sculpture and paintings depict women as both compassionate and nurturing, but also frightful and demoniac, deities. Paintings of Parvati and Vishnu show women as mother goddesses and fertility spirits, while images of such wrathful legends as the black goddess Kali—the Devourer of Time—and the powerful goddess Durga portray a more fearful image of women. In contrast, the paintings of Mughal artists depict women as prized possessions, and they used semiprecious stones, gold, and silver to give their works a "formal brilliance."

SIMON SAYS

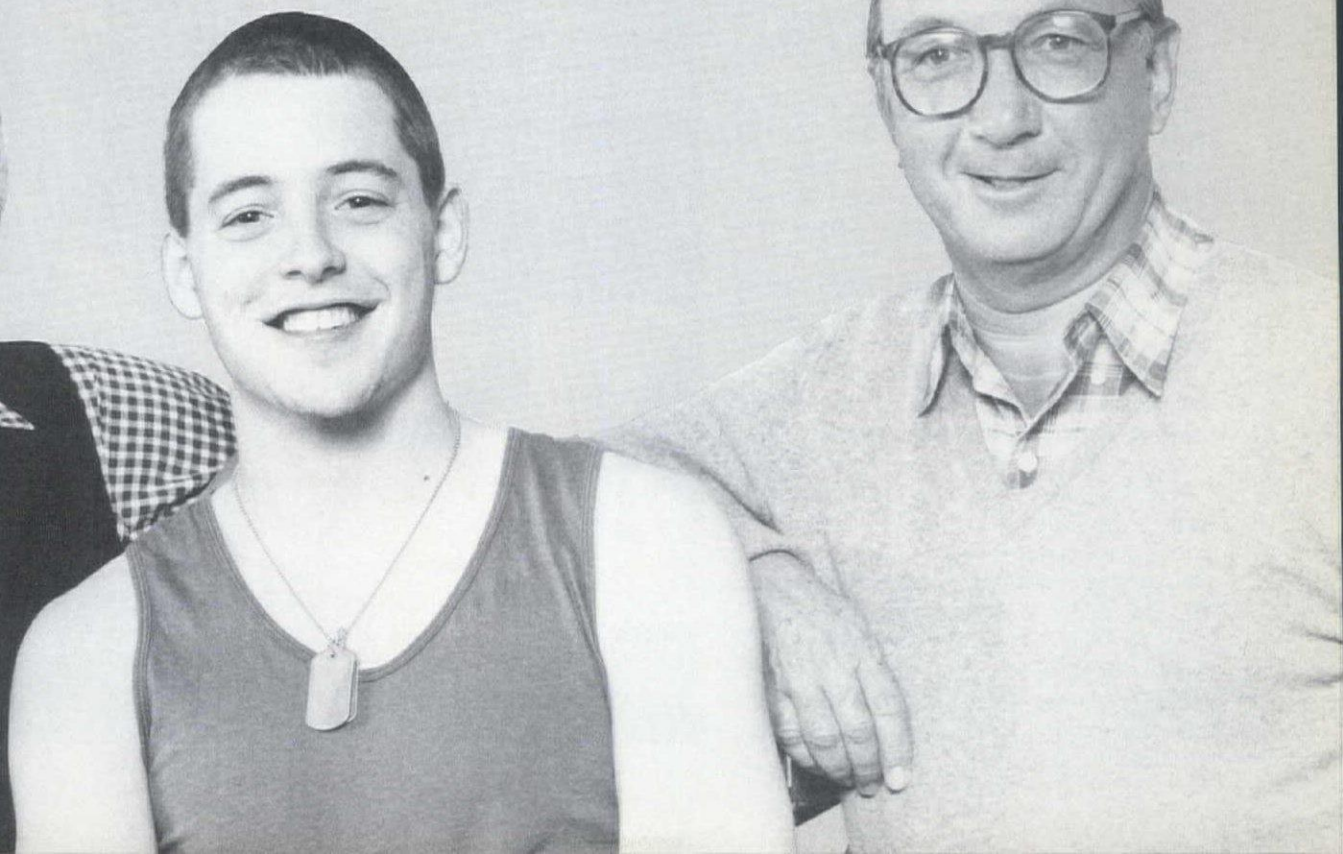
A Conversation with
Playwright Neil Simon.
by David Kaufman

il Simon and Broadway—the names are practically synonymous. Simon has three shows running concurrently on the Great White Way—*Brighton Beach Memoirs*, *Biloxi Blues*, and the new male version of *The Odd Couple*. Such a distinction is more of an anomaly than one might imagine. In fact, it happened twice before. In the early 1970s Simon had three shows running simultaneously on Broadway: *Plaza Suite*; *Promises, Promises*; and *Last of the Red Hot Lovers*. In the mid-1960s, four Simon plays ran simultaneously

on Broadway: *Barefoot in the Park*, *The Odd Couple*, *Sweet Charity*, and *Star Spangled Girl*.

In and of itself, Simon's prolificacy is not rare. What is astonishing, however, and to all evidence unique, is that the majority of his twenty-two Broadway shows have been hits, including the ten mentioned above plus *Come Blow Your Horn* (his first play, written for the stage in 1961), *The Prisoner of Second Avenue*, *The Sunshine Boys*, *Chapter Two*, and *They're Playing Our Song*. (Though not part of the official oeuvre, he was even called in at the last minute to perform as script doctor—a capacity suggested by his nickname

Left to right: Gene Saks, director of *Brighton Beach Memoirs* and *Biloxi Blues*, Matthew Broderick, star of both plays, and Neil Simon.



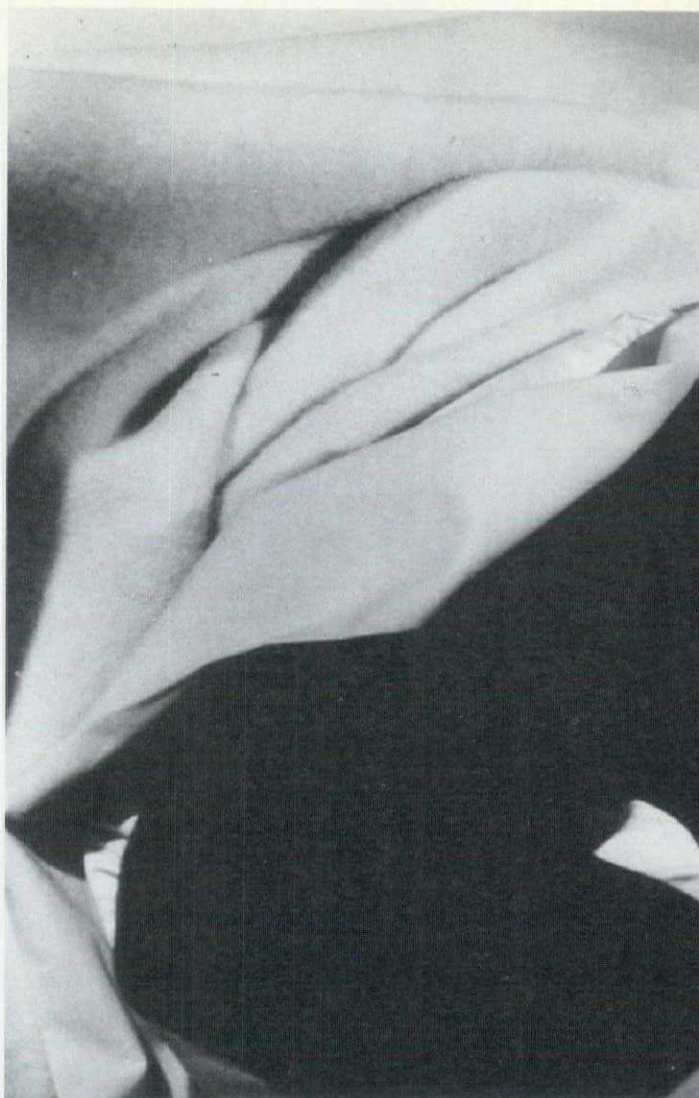
Doc—on *A Chorus Line*, the longest-running show in Broadway history.) Such a string of hits helps explain why he is considered the single most popular and successful playwright of all time.

Despite the celebrity and unprecedented financial reward it has brought, Simon's work has been frequently lambasted and noticeably neglected by the more serious critics. Though the occasional rave greeted the occasional show and every so often reference to Chekhov or Menander made it into a notice or two (at one point, Clive Barnes claimed Neil Simon was funnier than George Bernard Shaw ever was), for the most part, the Simon hits relied on word of mouth and thrived on popular appeal. The critics treated Simon as a contemporary Salieri in the midst of numerous potential Mozarts.

For the past fifteen years or so, he has been acknowledged as a supreme craftsman and word-smith; a comedic writer whose concerns could not transcend the laughter he so naturally obtained; that laugh-a-minute writer who lacked the poetry and higher purpose of more enduring drama. Walter Kerr was the only respected critic who championed Simon with any consistency, as when Kerr wrote more than ten years ago that Simon's "special victory is to have discovered the exact amount of God's truth a light comedy can properly contain"—and more recently, "I swear to heaven that if I hear Mr. Simon put down one more time for his facility at coining swiftly relevant retorts, I am going to fill an entire page with one-liners every reader can recite along with me. They will all be by William Shakespeare."

Finally, all of that is changing for Simon. With his invention of Eugene Morris Jerome, who first arrived two years ago in *Brighton Beach Memoirs* (recalling the playwright's upbringing in that section of Brooklyn) and who has just reappeared in *Biloxi Blues* (capturing his experiences at boot camp in Mississippi during World War II), Simon has come of critical age. In succession, each of these plays has been received almost unanimously as his best work so far. Even John Simon, a most vituperative critic who has practically built his career on being impossible to please, proved disarmed and beguiled when he opened his review: "By George, he's done it! Incredible as it may seem—to me, anyhow—in *Biloxi Blues*, Neil Simon has written a play that is not a farce, not mostly one-liners and two-dimensional characters, nor one of those maudlin stabs at high seriousness."

For Neil Simon, this recent development represents much more than most—and especially the critics—might have imagined. As he reveals in the following interview, critical acceptance has always





Left: Walter Matthau and Jack Lemmon in the film *The Odd Couple*. Above: Jane Fonda and Robert Redford in the film *Barefoot in the Park*.

...en important to him. Now that he's received it, ... feels as if he has "broken through another ... ll." It's not, as some are contending, that he ... writing more serious plays, but rather that he's ... ddenly being taken seriously.

DK: It's been said that more people have seen your ... ys than have seen Shakespeare. How does that ... ke you feel?

NS: Well, in the first place, I doubt that's true. ... s plays have been around for four hundred years, ... d there've been thousands and thousands of pro- ... ctions of his plays. I think we tend to exaggerate ... ot of things when we want to amplify a story. ... t even to be mentioned as being close to him ... something I can only relate to by going back to ... y youth, when I just started to write. To think ... t I would ever write plays that were seen as ... dely as mine had never occurred to me. I took ... career in stages. I never looked that far ahead, ... cause one's aspirations would be insurmount- ... e. When I started off writing simple comedy

sketches and monologues in radio and for news- ... paper columns, I wasn't thinking I was going to ... become a world-famous playwright. And then the ... next stage was getting to television and finally ... working on comedy shows like the *Bilko* show and ... Sid Caesar's, and I kept raising my aspirations, as ... one does. You don't want to get stuck in one place. ... As good as it might be, you grow out of that ex- ... perience and you start to look for a larger platform. ... And getting me to write that first play was a ma- ... jor link, because it meant giving up time and in- ... come since it took me three years to do it. Then ... having done that play and seeing that it took me ... three years, I didn't think I would have a major ... career in the theater because it just took too much ... out of me. I figured *maybe* if I was lucky, in my ... life I would write five plays. At the rate of one ... every three years, that would have been a lot.

DK: You have said elsewhere that you start roughly ... nine plays for every one you finish. Since you ... reportedly write plays without knowing where ... you're going or where they will take you, do you ... have a backlog that have been abandoned and might ... you resurrect any of those aborted projects?

NS: I would start fifteen, maybe, for every one ... I finished. There's no way that I know a play is

"I love having Eugene as a voice for the thoughts that now I am able to perceive about life."

going to catch fire until I start to write it, because you get an idea in your head and you say, Well, that sounds pretty good—but you don't know if you're going to reach a dead end until you start to write it. Emanuel Azenberg, my producer, has always said that if I got to page thirty or thirty-five in a play, then he considered it a go from that point on. I've written that much and discarded the play twice, only to come back and finish them and they proved very successful—*Barefoot in the Park* and *The Sunshine Boys*. But generally, I'll write ten or twelve pages and say, No, no, no—I can see that's not going anywhere. Your mind is always way ahead of what it is that you're writing, and you can foresee what it's going to be, what's going to happen with it. I don't mean in specific detail. But it works the opposite way, too. Sometimes I get an idea and it seems so rich that I know it's a matter of selection. It was that way with *Brighton Beach*—I knew that I had rich characters and a rich situation, although I didn't have the specifics. I just took it day by day. The same thing happened with *Biloxi Blues*—I knew I had to start with them going to basic training, and by the end of the play, they would have been changed enormously by the experience. What the individual details were, I didn't know, but I didn't worry about it—I knew they would come. But usually you get an idea and you can't see down the road that far.

DK: Have you deliberately set about writing more serious plays as some people are finding?

NS: In the first place, I've been writing serious plays going back to *Plaza Suite*, which is fifteen years ago. The first act is about the breakup of a marriage, which is not handled only in comedic terms. There's a great deal of humor in it, but when I was first doing it with Mike Nichols, we kept taking out the humor. So I've been doing serious plays for a long, long time. I think the subject matter of many of the plays has been quite serious, and the handling of them was not completely serious. And the problems I was having with the critics was that they don't like you to mix the two. I guess what they're really saying is they don't mind seeing it if they believe in it and they think that you are doing it well. Some critics felt that I did manage to accomplish it, others felt that it didn't work, that it was arbitrary. So you have to go by whose decisions you agree with. The *New York Times* didn't like some of the earlier plays like *Chapter Two*, which I did like. I mean, who is to say that comedy is not basically serious? There is a point usually, and hopefully to be made in something that is comedic, but when one watches it, one laughs

instead of cries, and it depends on how it's done. If you look at some of Chaplin's films, they're quite serious at the bottom. It was a good way to see how unfortunate some people were, only he had the genius to make us laugh at them. So I really hate to differentiate between serious and unserious, because I never know when it's going to come up in a play. I mean, I've never found life all serious or all comic. The best times of my life have been interrupted by some tragic news, or at least some very serious news, and vice versa. I mean, one can be in the midst of a great depression and something wonderful happens to you, and I said, Why is it not right to show that on the stage as well—to be jarred out of one thing into the other? But critics like their plays a certain way. Sometimes I might agree with them—it might seem arbitrary that you put in something serious. But *Biloxi* for some reason blended the two better than any other play except maybe *Brighton Beach*; and for the first time, I think I've gotten almost unanimously all of the critics on my side, saying, This time he's done it.

DK: How do you account for the incredibly positive response to your two most recent plays?

NS: I really made a quantum leap in *Brighton Beach* as a playwright because it was the first full-bodied play I had ever written, in terms of dealing with a group of people as individuals and telling all their stories. I think my plays in the past had focused, more or less, on two main characters—that was a problem. The peripheral people in their lives were more shadowy figures. They were there to bolster the main story. In *Brighton Beach*, I broke out of that and told everyone's story. Sometimes I just touched on it, but you knew what their lives were all about, and it was not only separate from the main people—it was also integrated with the main characters in the piece. In *Bilxoi Blues* it went even further because I took people who didn't even know each other, so their lives were not yet intertwined by anything except their entering the army. And what it is that I set out to do (which is to show this boy observing life rather than participating in it) I guess was very clearly accomplished, because all of the critics seemed to hit on that; they saw the growth of the writer, which is a very hard thing to do, I think—showing a rather passive person like a writer who pictures himself invisible, become very visible to the audience as they watch him in this growing process.

DK: Have you learned anything about yourself through creating the character of Eugene Morris Jerome that you had not recognized before?

NS: I knew all this before—it just took me a long time to deal with it. For example, in earlier plays





Martha Swope

left: Matthew Broderick (left) plays the Neil Simon-like character Eugene Morris Jerome in *Biloxi Blues*. Above: Broderick as a younger Eugene in *Brighton Beach Memoirs*.

dealt with characters who were Jewish but never specifically called them Jewish—the family in *Come Blow Your Horn* or the comedians in *The Sunshine Boys*. Their religion or faith had nothing to do, as far as I was concerned, with what was going on in their lives. Once I got into *Brighton Beach*, it seemed more important to do it. First of all, I dug much more into the truth of the matter. My mother, Kate in the play, in a sense was herself a bigot, talking about the Irish across the street and looking down on them. Well, that was one of the things that I learned growing up in New York City—that each ethnic group is always looking down on the other so that they can keep their heads above the water. So now I started to deal with it specifically. When I got to *Biloxi Blues*, I really had to deal with it, because it became a subject of the play—of anti-Semitism or antihomosexuality or anti-everything. There was a war, a smaller war,

“If you already have success, they aren’t very eager to give you more success.”

going on within the circle of the men even before they went off to fight the big war. So there I had to deal with it, which forces you into digging deeper into the truth, and I think that that’s what the critics recognized and what I began to recognize in myself—that if I’m going to write plays, then I’ve got to deal with the characters as absolutely truthfully as I possibly can. I did it once, though, where the audience just didn’t seem to like it, and it was the most truthful I ever wrote, and that was in *Chapter Two*.

DK: I had imagined that *Chapter Two* was the most autobiographical, especially because it was soon after your wife died of cancer and it focused on your meeting Marsha Mason. It was still relatively fresh and it seemed like a personally cathartic play.

NS: It was a very painful play to write. I talked about exactly how I felt having lost my wife and remarried, and how one suffers guilt that you’re still alive and suddenly in love again with a lovely, wonderful girl and wondering why this is happening to you. And in order to assuage that guilt, what the man in the play does is take it out on his new wife and try not to give her the happiness so that he doesn’t share in it and then he has nothing to be guilty about. I thought that was really an important point, and I was as truthful as I possibly could be. I think, by and large, the audience responded well and some of the critics as well, but the *New York Times* and certain other papers didn’t. And certainly *Chapter Two* was cathartic. So were *Brighton Beach* and *Biloxi Blues*. I can’t say in what specific way without going into my whole psyche to try and understand what it is that I have expelled. But I know I felt better having written them and I enjoyed the process. *Chapter Two* was the most painful to write because it was not so long after the situation itself occurred. But most of the plays that seem to deal with my beliefs and how I feel about life are cathartic.

DK: For that matter, *Come Blow Your Horn* and *Barefoot in the Park* were autobiographical as well.

NS: *Barefoot in the Park* is autobiographical in the lightest sense. I took the situation of when I was first married, and the thing that was really close to the truth was that apartment, which was really important in the play. Since we didn’t really have any major problems in our life then, I took a minor problem and blew it up into a major one, which was that they suddenly felt that they were incompatible and that the marriage was over, which is what every young newlywed couple goes through. It’s that period of adjustment when you’re so young, you don’t even realize what life is about yet. So there was no point in getting into anything

major or serious. It was meant as a light entertainment, but it was also meant to show what newlyweds are all about, and I must have done it correctly because the play has great laughing power. You know, it’s twenty-five years now, almost, and the play was an enormous success then, more than most light comedies were. I think that was the beginning of the autobiographical period for me.

DK: What of your plans for a third Eugene Morris Jerome play?

NS: I still don’t know if it’s going to be a trilogy. I don’t know if I’ll get past the second play. I wrote the first and Frank Rich, who gave me sort of a mixed review of *Brighton Beach*, still was encouraging enough to say one hopes that there will be a chapter two to *Brighton Beach*. It was sort of giving me a mandate to go ahead and write a sequel to it, which one doesn’t see very often on Broadway. Occasionally, yes, as O’Neill did with the Tyrone family and Lanford Wilson with the Talley family group. I just felt I had to continue with it because I love having Eugene as a voice for the thoughts that now I am able to perceive about life, and going back to the period has been very good for me. I’m not sure specifically, but I think the third one has to begin to be about the early days of his actually writing and what it meant to him. It’s a very hard thing to convey to an audience—about how you write, how it’s done, and what it means to you. The only way I could do it is to show myself writing with other people, which is what I did in the early days. I don’t know. I mean, I’m not planning to do it for six or eight months or maybe a year, but I would think it would be placed in the late 1940s or early 1950s. Also, I’ve already written about his life later on in *Barefoot in the Park* and *Chapter Two*, let’s say.

DK: Why have you rewritten *The Odd Couple* for a Florence and an Olive as opposed to a Felix and an Oscar?

NS: I was besieged by actresses—many of them extremely famous and talented—asking me if they could do *The Odd Couple*, and I said, ‘How would you do that? You can’t just change the names! It won’t work. What are you going to do when the two girls from upstairs, the Pigeon sisters, come down?’ And it’s as though, for some strange reason, they never dealt with the fact that it had to be changed. But the idea—only because of the change in society’s attitude toward women and women’s changing attitudes about themselves—implied these characters have changed, so maybe it’s worth doing *The Odd Couple* again, because there is now an added dimension to write about. Not just the same jokes, only women doing them, since I didn’t

“Every once in a while you want to try something just for the adventure of trying it.”

know if they would be any funnier at all. The play is so familiar to us now that that's what I worried about more than anything. Would people be able to laugh at this couple that we've been watching for the last twenty-one years? So, I had a reading (with women) and saw the possibilities then I rewrote some of that and then had another reading. Then I rewrote the whole play as I began to see its potential, and I kept getting rid of the old play and getting more of the new attitude about it. I'm not writing this new version in the style that I am in *Biloxi* or *Brighton*—I wouldn't tackle *The Odd Couple* anymore. Probably if I dealt with marriage and the breakup of marriage, I would deal with the real complications of what happens when people get divorced today. I still wanted to keep this a comedy, and I wanted to write it in the same style in which I wrote it in 1964, even though some of the political points have to be 1985. It's just that, every once in a while, you want to try something just for the adventure of trying it. Scene by scene, it's the exact-same play—the structure hasn't changed at all.

DK: Are you partial to any particular play or plays that you've written?

NS: I'm partial to certain experiences and times in my life when I was doing them that brought me the greatest joy. I mean, it was a terrific thrill to open *Come Blow Your Horn* in Philadelphia and to see my name on one of those marquee signs for the first time in my life, having reached at least the beginning of a dream that I had when I started to write plays. But after a while, they all become the same. I mean, I like some plays better than others, obviously, but before I wrote *Biloxi*, I thought *Brighton Beach* was the best play I wrote. And the opening of *Barefoot in the Park* was an enormous thrill for me because it was a major success that I had. And I said to myself, I better enjoy this, because I won't have another one like that—it's rare that people have such a big hit. And then the next play I wrote was *The Odd Couple*, so I had them back-to-back. And then when I had it with *Brighton Beach* and *Biloxi Blues*, it was almost as much of a thrill. I think one becomes . . . certainly not blasé about it, because they're all unexpected to me. But as you get older, those same kinds of thrills are not quite the same thing. You have those early ones, and each changes your entire life. You have it at the age of fifty-seven, it doesn't change your life, it changes your retrospect, but it doesn't change my future at all. I'm surely not going to be writing plays as long as I have written plays from the beginning till now.

DK: Has any response to any of your works surprised you?



Left to right: Sally Struthers, Tony Shalhoub, Lewis J. Stadlen, and Rita Moreno in the new female version of *The Odd Couple*.

NS: I don't think I've ever been surprised. The ones that they really liked, I thought they should like. The ones that they didn't like, I was not surprised at. Come to think of it, the reception to *Fools* surprised me because I thought if it had been done somewhere else—not on Broadway, but at a community theater, for example—it would have worked better. It was meant as a children's fable and never should have been up there with the high-priced Broadway shows. And it has a life and it's going on and it's playing in repertory and in regional theaters all over the world right now. It's never been an enormous success, but I've always liked it, and I couldn't understand why most of the critics came down so scathingly on it. I think that, given a lot of time, when they get tired of doing *Barefoot* and *The Odd Couple*, they'll start to do *The Good Doctor* and *Fools* more than they'll do the others.

DK: How does it feel to know that you have achieved the most successful career in the theater?

NS: I'm six feet tall, but I guess if I were six foot six and people said, How do you feel about being six foot six? I think after a while you would say, It feels like being six foot six. It's just part of your nature. You don't think of it any differently. It came along in stages. Each one was an enormous surprise to me: that *Barefoot* would be such a big hit, and *The Odd Couple*, and then *Plaza Suite*—you know, skipping over a couple of plays now and then. But then another really big hit just kept adding on and on and on to this chain of successes. I never knew where they were going. I never knew when it would end or when the bubbles would burst. I never really thought about it. I guess I just have a very optimistic point of view. I said I'll just try harder and I think maybe I can write better and better plays hopefully. I never got scared about it.

Every time you sit down to write a play, if really spend a lot of time thinking This is going to be a huge success or This is going to be a failure, it will frighten you either way. I just I'll write it. So the matter of how I feel about success still hasn't reached me, what the impact of it is. I still feel the same as I did, say, fifty years ago. I feel a little bit better and more secure now that I've written *Brighton Beach* and *Biloxi Blues*, because I think I've broken through and wall, but there were a lot of walls to break through in the beginning.

DK: What do you mean by "better and more secure now"?

NS: In the beginning, I had a lot of critical success plus popular success. Then the critical success sort of dropped away. It was mostly popular bolstered by enough good reviews to get the word out to the audience, and the audience then made up their own minds. But the critics started to move away from me in other directions, saying, Here comes another whizzbang comedy and we're not that interested in whizzbang comedies. I had thought that they were whizzbang comedies, but the audience didn't take them that way. And suddenly everything reversed with *Brighton Beach* and on top of that, *Biloxi Blues* even more so. . . so, like the Gershwin song "They Can't Take That Away From Me"—I've written them now. At last I've been to that place where I wanted to go in my search to become a better playwright. I've achieved it in some measure. It's not that the critical reaction has changed me. It's just pointed out to me that I have broken through another barrier as a playwright. I mean, they used to worry about how much money I was earning and things like that. If you already have success, they are very eager to give you more success.

David Kaufman's most recent story for *Horizon*, "A Night at the Tonys," appeared in May 1991.

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State of the Arts

Dance Passions

It has been quite a while since a dance company really excited me. Everything has seemed more or less the same. We have watched the modern-dance idiom infiltrate the purity of classical ballet and enrich it at the same time classical technique has been used to strengthen modern dancers. There has been a synthesis of technique, but something essential has been missing from the equation. We cry out for new choreography and leave the theater unsatisfied by its barrenness or self-indulgence.

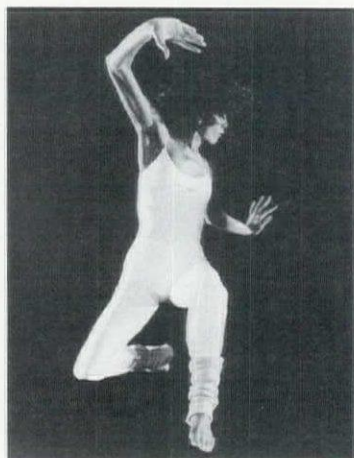
Good dance, like any good art, always touches the heart and the mind. Garth Fagan's Bucket Dance Theatre from Rochester, New York, and the Sydney Dance Company from Australia have made an enormous impression, signaling a fulfillment of the hope that dance is alive and well and living in all of us.

These two small companies could not be more different. When Garth Fagan began his almost fourteen years ago, it was called "Bottom of the Bucket, But . . ." It is not at the bottom anymore. His troupe has finally burst onto the American dance scene as the most exciting company in years. The work is brilliantly structured and rich in texture and quality.

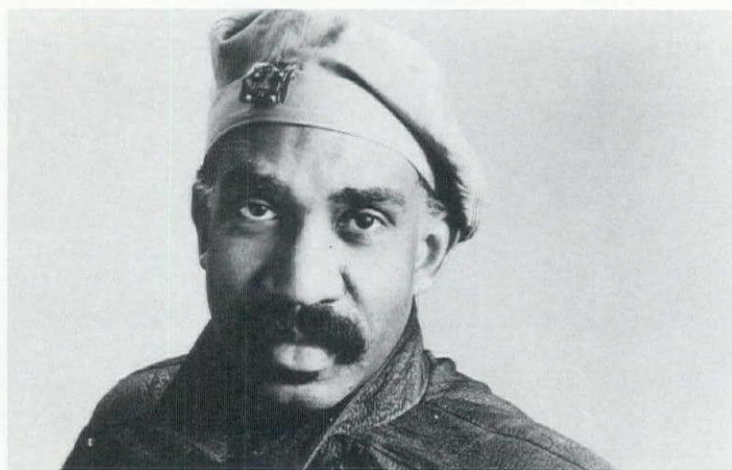
In *Prelude*—to a largely percussive score by Dollar Brand and Max Roach—his eleven dancers create extraordinary patterns and diagonals, their movement based totally in the music. There is not an instant when attention is not riveted on their dancing, not a single weak spot in the work. It is subtitled "Discipline Is Freedom." Like his *Of Night, Light, & Melanin* (which explores our different levels of consciousness and ends in a mood of reverence) and *Touring Jubilee 1924* (which celebrates the jazz era with humor and brilliance), there is a sense of total conviction.

Dance, for Garth Fagan and his Bucket dancers, is not a ritual. It is a religion. It is primitive in the fact that the contact of the dancers seems not so much with each other but with something universal. It is their extraordinary discipline and their joys which elevate their dance to a spiritual experience for the audience.

Graeme Murphy's background is in the Western ballet tradition, and his ideas appear to come more from the head than from the heart. His work is brilliantly theatrical and uses ballet and modern idioms to serve his choreographic designs, rather than letting one or the other mold his work to an existing form.



Steve Labuzetta



Annie Lennox, Gannett Rochester Newspapers

Shelly Taplin (upper left) of the Bucket Dance Theatre performs *Of Night, Light, & Melanin*, a dance that explores the different levels of consciousness. Upper right: Graeme Murphy, artistic director of the Sydney Dance Company. Left: Garth Fagan, founder and artistic director of Bucket Dance Theatre.

He is equally at ease exploring a woman's adjustment to the Australian outback in *Homelands* (set to Janáček's *Intimate Pages*) or developing a full-length treatment of Thomas Mann's *Death in Venice*. His concern is emotional conflict: the woman's "gentler surroundings" and the primal forces she meets in *Homelands*; the aging writer's desperate effort to capture youth in *After Venice*.

Some Rooms is the latest and the best of Mr. Murphy's full-length works. We are taken by a silent narrator (the "voyager") on a tour of bedroom, bathroom, changing room, and, ultimately, reading room. *Rooms*—for Mr. Murphy and, by extension, for all of us—is peopled with experiences and fantasies. Just as Mr. Fagan's dancers confront night and its reveries in *Of Night, Light, & Melanin*, Murphy's dancers shudder against the dark and use its dreaminess to live out their bedroom fantasies.

The bedroom is at once serious and funny. A dancer sits on the toilet in the stylized pose of Rodin's *Thinker*, while his companion stares into

the full-length mirror, alternately seeing herself her inhibitions as symbolized by a pope and acolytes who appear and turn her bathtub into an altar. We are thrown into a juxtaposition of theatrical ideas, supported by choreographic invention, but it is the ideas which take priority. The changing room confronts our sexual ambiguities with considerable humor; the reading room brings us back to a contemplative frame.

Why do these very disparate choreographers and their works strike the same responsive chord?

The answer is that their art sets free the passion and imagination of the viewer. Mr. Fagan's work has a controlled primitivism and Mr. Murphy's a passionate intellectualism. In both, we feel the stirrings of the universe, delight in the purity of the finely sculptured movement, and marvel at the energy and discipline. We get to the same place from different points of departure. In the end, both choreographers make us care instead of leaving us indifferent and empty.

—Peter J. Rosenwald



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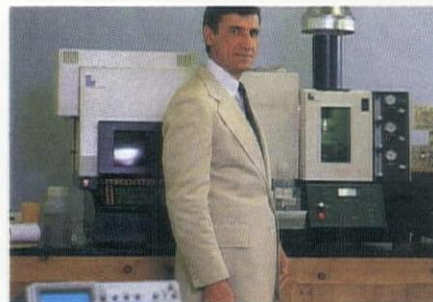
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Dr. Albert P. Belle Isle, President, Custom Silicon, Inc. (CSI), a supplier of integrated circuits which are custom-designed for manufacturers of electronic equipment. CSI is the only such firm based in the Route 128 market and wanted to establish a "New England High-Tech" image with its customers, to differentiate itself from its California-based competitors. Since there are fewer skilled chip designers in the U.S. than there are professional football and baseball players, providing employee amenities is a key part of CSI's recruiting strategy.



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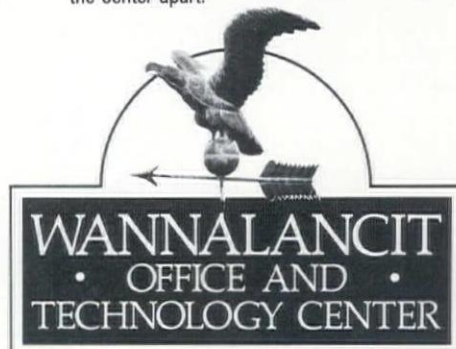
Mr. John R. Leeman, President, Leeman Laboratories, Inc., manufacturer of spectrometers. Impressed by the proximity of the University of Lowell and its attendant creative people, Leeman Labs found Wannalancit's 24-hour manned security and the array of tenant support systems set the Center apart.

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Roundtable

Optimistic Results

Monthly Roundtable luncheons, hosted by HORIZON publisher **Gray Boone**, bring arts and business people together at New York's **Sign of the Dove** restaurant. By sharing ideas about support for the arts, luncheon guests discover just how much they have in common.

Actress **Bobo Lewis**, who most recently appeared in *The Good Doctor* at Stage West in New York, says: "We use the pronoun *they* all the time. And then you find out that everybody pretty much would like to have the same thing if we could all just talk about it in a sensible way. I think that was the thing that I was most aware of in speaking with somebody from Virginia, and somebody from two different museums, and from the corporate level—that we all knew and cared about the same things." She's optimistic about the results. "I'm hopeful that discussions between artists and the commercial world can be extended."

One such discussion at this most recent Roundtable involved patronage of the arts and its far-reaching benefits to the travel industry. According to **Gerard Kelly**, market-development manager for North American Aer Lingus: "While it [arts patronage] does generate some actual business of people buying tickets and going in groups to see the treasures—and we're obviously interested in that—it has a carry-on effect into the market in slightly altering and upgrading the image of Ireland, and that, ultimately, is the thrust of our cultural program. That's the relationship we see in our business, the travel business, and the arts. It has a carry-on ef-

Right: HORIZON associate publisher John-Peter Hayden, Jr., talks with Jackie Markham of Markham-Novell and Gerard Kelly of North American Aer Lingus.

Below: Moshe Shoshani (left) and Hedy Shulman of the Israel Ministry of Tourism.



fect to all aspects of the image of Ireland, whether your interest is in Irish industry or Irish culture, or music—whatever your interest."

Director of public relations for the Israel Ministry of Tourism **Hedy Shulman** expressed similar thoughts. "Israel is a treasure-house of art spanning nearly every possible type of art, every type of category. Of course, our ultimate goal is to get people to go see it in person, but first we must create an awareness of what is available there so that people will see Israel in a different light." She sums up, "So when you sell Israel, you are in fact selling art and history."

Joe Cooper, manager of corporate advertising and promotion, Xerox, told luncheon guests about the "Tent of Meeting," an unusual exhibition being sponsored by his company. "A woman artist in Santa Fe took existing images from the cultures and traditions of Christianity, Islam, and the Judaic tradition, and, using a Xerox copier, she enlarged those images and reproduced them on canvas strips.



She then sewed the strips together and hand painted the result to form a thousand-square-foot tent." The exhibit (a collaborative effort of Michelle Zack and a number of other artists, writers, and musicians) will tour after its initial showing at the Cathedral of Saint John the Divine in New York.

Other Roundtable guests included actor **Jim Dale**, now starring in the Broadway play *Joe Egg*; **William Secord**, director, Dog Museum of America; **Kathy Canaday**, Manufacturers Hanover Trust; **Jackie Markham**, Markham-Novell; **Moshe Shoshani**, Israel Commissioner for Tourism, North America; **Joan Sands**, Joan Sands Associates; **Graham Hood**, vice-president and chief curator, Colonial Williamsburg; **Sandy Kline**, advertising director, HORIZON; and **John-Peter Hayden, Jr.**, associate publisher, HORIZON.

Left: Jim Dale, star of the current Broadway hit Joe Egg and Joan Sands from Joan Sands and Associates. Right: Graham Hood of Colonial Williamsburg talks with actress Bobo Lewis.

