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HORIZON

The Magazine of the Arts

Impressions
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HORIZON

Volume 28

Number 8

October, 1985



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Number One City

It's rare that both Gray Boone and I have the chance to visit a USArts city simultaneously. So when we made back-to-back trips to Pittsburgh, we especially enjoyed the opportunity to share our impressions of America's new Number One metro area. Our consensus? People, resources, and environment are combining forces to create a terrific place to live, work, or visit. And we hope you will use our Pittsburgh guide inside this issue of HORIZON as the core of your own discoveries there.

"Renaissance" has a new meaning after you've experienced the incredible growth and development of Pittsburgh over the last several years. Their multi-phase plan to bring business and the arts together in the center city creates a model for other urban areas across the country. If your town has an old movie palace or two still unused, let Heinz Hall and the new Benedum Center become your inspiration for just what teamwork can produce. Of course, only Pittsburgh has the incredible resources of Bob Buckley, the chairman of Allegheny International, whose energy and foresight have been essential components of the latest spurt of growth in downtown Pittsburgh.

In fact, there's a winning cultural team in the city, as we quickly learned while researching this month's section. The charming, delightful arts patrons, Milton and Adrienne Porter, are at its hub, along with Sande Deitch at the Pittsburgh Center for the Arts, Bob Wilburn and Jack Lane at Carnegie Institute, Lottie Falk and Patricia Wilde at the Pittsburgh Ballet Theatre, and Anne Patton at the Pittsburgh Symphony Orchestra. They are among the wonderful Pittsburghers who made our stay there a marvelous experience.

The National Business Committee for the Arts shares our assessment of America's number one city. It chose Pittsburgh as the location for the 1985 annual meeting and Business in the Arts Program. Executives from around the country are exploring the same cultural resources you will read about in our guide, underscoring the magnitude of the partnership between arts and corporations.

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ACA: A View From The Field

The Art of Synergy, the Need for Unity

I am thinking about a word; a man; and, of course, the arts.

The word is *synergy*, which means "combined action or operation" and which, until fairly recently was a term foreign to most of us. It sounds as if it has something to do with energy, but twenty years ago there were only vague warnings about a possible energy crisis—not a synergy crisis—and so it rarely, if ever, came up in conversation. There was oil in the furnace, gasoline was under forty cents a gallon, and much was right with the world.

Then a fellow by the name of Buckminster Fuller came along with a book called *Spaceship Earth* that was all about synergy, and our view of things began to change. Fuller was an amiable-looking futurist with the smile of someone who knows a joke about you that you haven't heard yet, and he was here to tell us that we had better start thinking differently about our planet and its resources. The earth, he said, is a small craft adrift in the cosmos, and on board is everything that its occupants need for survival. But in order to thrive, we must work together, manage our life-sustaining resources wisely, and think of the craft as a whole and not as individual compartments. Bingo. Synergy.

The world view that Fuller brought to his study of our physical ecology can be applied to our "cultural ecology" as well. One can easily imagine a cultural ecosystem composed of the rich, inter-related variety of theaters, dance companies, symphonies, museums, individual artists, financial patrons, and audiences—all of whom are integral to our cultural environment. The spaceship is a large one, and there is room on board for the exotic as well as the familiar, the great as well as the small—each contributing in some unique way to the growth and balance of the whole.

This column is a celebration of that variety, but it is also a call for the judicious handling of cultural resources, the unification and coalition that can only prove more urgent in the years ahead. This is especially true among arts service organizations, whose primary responsibility is to facilitate wise



Michael Brohm and Associates

management and to foster a climate of support in which their constituents can flourish.

Some steps along this path have already been taken. The National Information-Systems Project, sponsored by the National Assembly of State Arts Agencies and the National Endowment for the Arts is a noteworthy example. So too, on a smaller scale, is the recent creation of *FYI*, an information-filled newsletter published jointly by several arts service groups in New York City. And in Washington, the operations of the Arts Roundtable (of which ACA is a member) have demonstrated that arts advocates speak more clearly and more forcefully when they speak with one voice on key issues. There are, of course, many other examples of arts organizations uniting their resources and working together. But more can and should be done if these developments are to mark a trend and not just stand as isolated events.

We need to think more about sharing facilities—particularly in areas where commercial rents are escalating. We need to pool more information and to establish the computer networks required to do so. We need more joint publications such as *FYI* and more combined library resources—such as those of ACA and Arts, Education and Americans

Performance space at the Kentucky Center for the Arts is shared by the Louisville Ballet, the Kentucky Opera, the Louisville Orchestra, Stage One: The Louisville Children's Theatre, and other groups.

(AEA). Perhaps most basic of all, we need to create more occasions to explore these and other chances for building the coalitions on which our mutual well-being depends.

For its part, ACA stands ready to discuss any possibility and to bring its own assets—including a strong board of directors, four-thousand members, and an established communications program—to the table. "Projects unite," someone once said. Let unification and mutual opportunity be the hallmarks of the cultural legacy that we establish—the signs of a cultural environment that is truly flourishing.

—Milton Rhodes, President
American Council for the Arts

Coming in the December issue of *HORIZON*: "Issues in the Arts," a special report on ACA's recent conference—available only to members of the American Council for the Arts. Call 212/354-6655 for more information.

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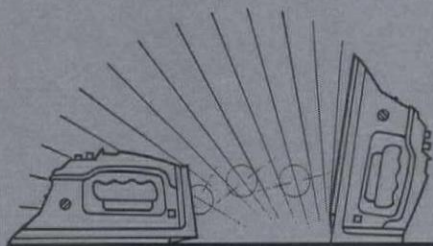
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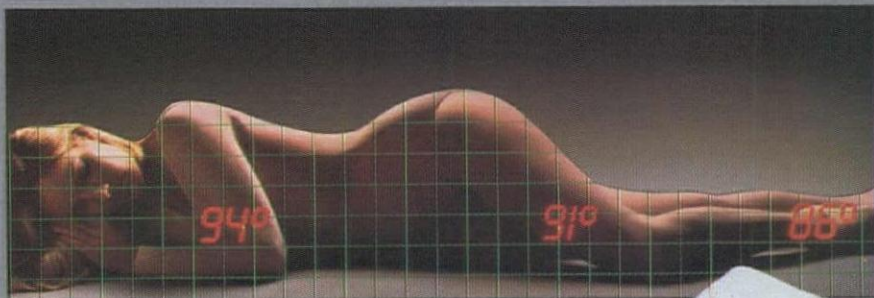
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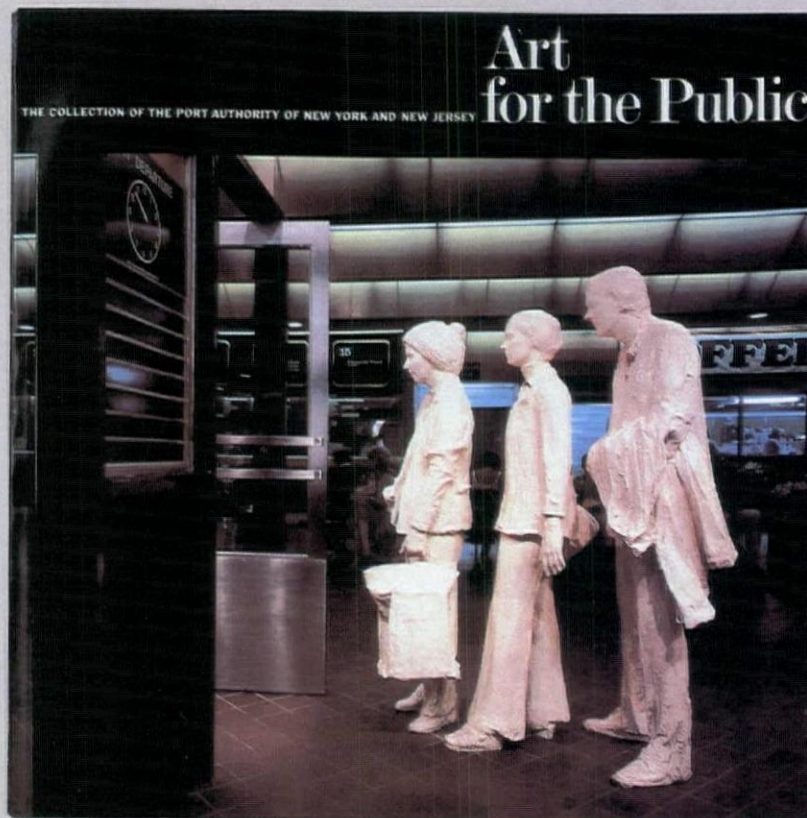
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The Drama of Architecture

For the past fifteen years, something new, dynamic, and often highly dramatic has been going on in American architecture. Speculations about the nature of that something form the largest and most engaging part of *The Critical Edge*, a thick book from the MIT Press (\$25).

For an extreme, but not atypical, example of this architectural ferment, take the so-called Indeterminate Facade. Looming up from the parking lot of a Houston, Texas, shopping center, the Facade announces and ornaments a Best Products showroom. This is basically a two-story rectangular box—a humdrum commercial building which, without the Facade, would be instantly forgettable. With it, the showroom is eye-catching, controversial, haunting, poetic, and funny.

The structure that accomplishes so much—the Indeterminate Facade—is an elevation of the front and one side wall. With its jagged, broken profile, it appears to be damaged—in fact, on the verge of collapse. At one corner, a hole punctures the Facade, while a massive cascade of bricks seems almost in the process of tumbling off onto the metal canopy over one of the three entrances.

Local legend holds that a city building inspector “chose to note the effects of ‘hurricane damage’ on his official forms rather than record what he saw as deliberate design.” Somewhat more astutely, a critic writing in *Architectural Record* praised the Facade for its “juxtaposition of the modestly familiar with the stunningly unfamiliar . . . like a bomb that arrives in a shoe box.”

Quite a few such bombs have been arriving lately. They have all but destroyed the shoe box of the International style. This is the style that gave us the serene, uncluttered lines of New York’s Seagram Building. But it’s also given us a god-awful number of anonymous high-rise towers, designed under the sterile rubric of form follows function.

Since the next boxy building tends to look pretty much like the last one, there was little in the International style to interest the public. As long as it persisted, there was minimal architectural criticism outside the professional journals.

But now we have a living tradition of architecture again—*postmodernism* is as good a name as any for it. Since the new tradition is still in the pro-



The J. Paul Getty Museum in Malibu, California

cess of being born, in the process of defining itself, what it’s called remains the subject of debate.

Beyond question, however, the postmodern building boom has given architecture back to the people. We’re being treated to drama on the grandest scale—the slowly revolving drama of a Robert Wilson opera, say, or of a tropical sunset that has not only color and dazzle but social, economic, and occasionally even political consequences as well.

Wherever there’s drama, for better or worse, there will be drama critics. And, mostly for the better, we now have a growing number of architecture critics. Naturally, they disagree—thus the subtitle of *The Critical Edge: Controversy in Recent American Architecture*.

The body of the book consists of essays on eleven recent constructions, in addition to the Indeterminate Facade. These include the AT&T corporate headquarters in New York, the Portland (Oregon) Building, Detroit’s Renaissance Center, and the J. Paul Getty Museum in Malibu, California. The focus of these essays is on the range of criticism that met each project—from first notices on original plans and drawings to evaluations of the structure once built and in use.

If this sounds a trifle academic, to a large degree it’s not. True, James Wines, architect of the Indeterminate Facade, can write of how ruins require the spectator “to accept a dialectic of entropy and equivocation as the fundamental bridge between

architecture and environment.” But that sort of fusion is, for the most part, blessedly absent.

At the other end of the spectrum is this description of the Empire State Plaza in Albany (New York): “Half a cantaloupe sliced on the bias, a croquet wicket with avoidupois, an upside-down orange half from a Kraft salad, and four little towers and a high tower resembling forms of cubistic coition.” But most of the quoted critiques avoid these two extremes. They tend to be both sprightly and thoughtful—and so, on the whole, are the essays that enclose them.

Among the best is Nicholas J. Capasso’s account of the long struggle that finally resulted in the Vietnam Veterans Memorial in Washington. Veterans’ groups were at war with each other. Politicians careened across the battlefield. The *National Review* saw in the monument’s V-shaped plan a sinister plot to enshrine “the antiwar signal, the V protest made with the fingers.” Capasso brings the conflict to life in a fast-paced narrative.

Tod A. Marder, editor of *The Critical Edge*, also writes on the house that architect Frank O. Gehry designed for his family in Santa Monica, California. As with the other essays, this one is illustrated with photographs and drawings; but as with the Veterans Memorial, nothing really comes across in pictures. The Gehry house remains merely weird in appearance, like the sloppy product of a carpenter on drugs. “A monstrosity,” one neighbor labeled it. But, according to Marder, “the fact is that most of those who saw the building inside and out [Gehry gave informal tours] came away with a new appreciation of it.” Marder’s own tour of the house has the same effect: loving and insightful, it makes you want to visit the place yourself.

As with any drama, the last word on all these buildings is the public’s. The heartening refrain that runs through all these essays is that people seem to like what they’re getting in the way of post-modern architecture—even the most bizarre. A Houston resident, asked if she’d like to see the Indeterminate Facade corrected and improved, replied, “No, that wouldn’t be normal.”

The Critical Edge is based on a traveling exhibition of the same name. Mounted at the Jane Voorhees Zimmerli Art Museum at Rutgers, the State University of New Jersey, it will be at the Ackland Art Museum in Chapel Hill, North Carolina, from October 11 through December 1 of this year. In 1986 it moves to the University Art Museum in Berkeley, California, from January 8 to March 9; then to the Nelson-Atkins Museum of Art in Kansas City, Missouri, from May 8 through June 8.

—Joseph Mathewson

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Falling for New York

It's easy to fall in love with New York in autumn. The crisp air and blazing foliage in the parks complement the biggest and richest arts explosion to be found anywhere in the world. Use this guide to discover why the Big Apple is the cultural capital of the world.

Galleries

New York is a real gallery city, and it can be hard to pick and choose among the hundreds lining the streets or tucked into lofts. We've chosen some here, though, which will give you a good sampling of what's available in Manhattan.

FIFTY-SEVENTH STREET

Alex Rosenberg Gallery (20 West Fifty-seventh Street, 757-2700). The sale of figurative, expressionist paintings by Gerson Leiber will benefit the New York City Opera (through October 26). Nine bronze sculptures by Salvador Dali comprise the show for November 1-December 7.

Galerie St. Etienne (24 West Fifty-seventh Street, 245-6734). This gallery, originally located in Vienna, continues to specialize in Austrian and German expressionism, and has become an authority on American folk art as well. "Expressionist Drawings" (October 7-November 16) is a survey of the movement, which will include works by Otto Dix, Oskar Kokoschka, Emile Nolde, and others.

Arnold Herstand and Company (24 West Fifty-seventh Street, 664-1379). From now through October 26 is the time to see the work of two Italians who are taking art in new directions; "Introduction—Galliani and Monari" promises to be a fabulous presentation. Opening December 20 will be the first joint United States exhibition of

the work of "The Brothers Duchamp."

Hammer Galleries (33 West Fifty-seventh Street, 644-4400). Well-known Parisian André Brasilier is the artist highlighted October 7-19, while October 21-November 2 is reserved for Mort Kunstler and November 4-23 for David Armstrong.

Kennedy Galleries (40 West Fifty-seventh Street, 541-9600) houses a wonderful gathering of realist and traditional art. "American Places" (October 8-November 5) focuses on nineteenth- and twentieth-century paintings of cities and towns (rendered, for example, by William Merritt Chase and Albert Bierstadt). "Important American Paintings" (November 6-December 7) will also provide significant insight into America and its art.

MADISON AVENUE

Ronin Gallery (605 Madison Avenue, 688-0188) specializes in seventeenth-to-twentieth-century Japanese art and claims the largest collection of Japanese woodblock prints in the United States. "Eishi (1756-1829): Courtesans of the Golden Age" will be presented in October and "Yoshitoshi (1839-1892): One Hundred Views of the Moon" will rise in November.

Childs Gallery (956 Madison Avenue, 772-6606). The fine quality of the American and European paintings of this gallery will be manifested in the November and December exhibits, "Israel Kanter: Paintings," "Prize Prints," and "Americans in Paris."

David Findlay Galleries (984 Madison Avenue, 249-2909). October 10-November 3 is reserved for the landscapes of Tadashi Asoma. Work by Pierre Lesieur can be sought out November 14 through December 7.

Aberbach Fine Art (988 Madison Avenue, 988-1100) sports a stable of such well-known con-

temporary masters as Dario Morales, offering his figurative paintings in November and December.

Graham Gallery (1014 Madison Avenue, 535-5767). Paintings by John White Alexander, a *fin de siècle* art nouveau artist, are scheduled for late October through early December.

Foxworth Gallery (33 East Sixty-fifth Street, 772-3460). This gallery which carries a variety of art—including paintings, box sculpture, lithographs, and tapestries—features contemporary American and European works by modern masters through October. Look for the first painting exhibition of Henry Wolf, works by Artis Lane (who did the sculpture for the Los Angeles Olympics), and Benjamin Levy.

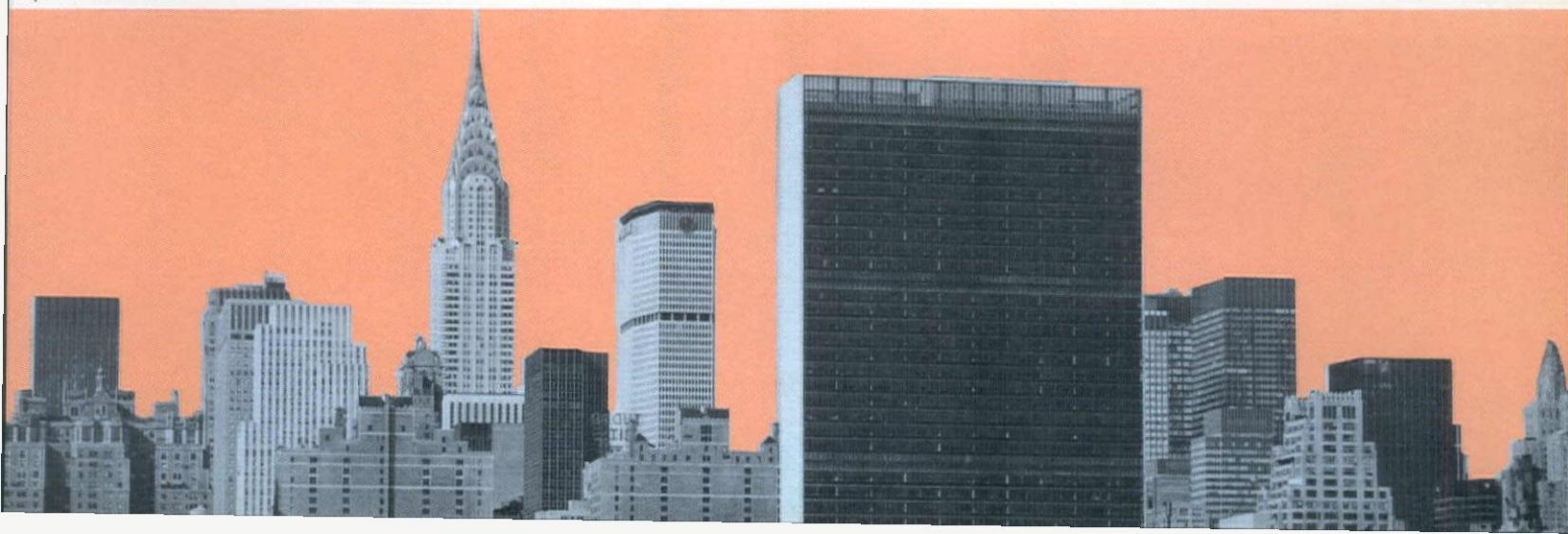
M. Knoedler and Company (19 East Seventieth Street, 794-0550). Adolph Gottlieb's work (1903-1974) will be exhibited October 5-31. The rest of the fall calendar will be claimed by Richard Diebenkorn (November 2-December 5) and John Walker (starting December 7).

Prakapas Gallery (19 East Seventy-first Street, 737-6066). The goal for the fall season is to concentrate on the first signs of modernism, with exhibitions of the works of three major German artists: "Erich Buchholz—Constructivist Works" (through October 12); "Walter Dexel—Constructivist Works" (October 15-November 16); and "Christian Schad—Schadographs" (November 19-December 21).

EAST VILLAGE

New Math Gallery (206 Avenue A, 505-8645). Computer-generated silk-screen images by Barry Bridgwood and drawings by Jan Fabre are scheduled for November. A group photography show, dedicated to portraiture, will be offered in December.

All photos, Bettmann Archive



Semaphore East (157 Avenue B, 475-2130). This new gallery in the East Village will display New York cityscapes by Martin Wong in October, media images by Nancy Dwyer in November, and image overlays by Daryl Trivieri in December.

Gallery Nature Morte (204 East Tenth Street, 420-9544). Featured here are Robert Longo (November 1-28) and "Actual Photos," a collaborative project by Allan McCollum and Laurie Simmons (through October 27).

Gracie Mansion (337 East Tenth Street, 477-7331). In October, kitsch is the name of the game when figurative artist Rhonda Zwillinger exhibits her art—bright colors, sequins, and broken glass predominate. In November, the front of the gallery will be devoted to primitive art by Guy Augeri, reminiscent of ancient cave drawings; while the back of the gallery will feature sculptures in Styrofoam by Carolyn Louise Newhouse.

SOHO

Monique Knowlton (153 Mercer Street, 431-8808). Landscapes by Tom Uttech and abstract works on paper by Sam Gilliam will be presented in October, while November will highlight contemporary American realist and romantic landscapes in a group show. Also on the calendar for November are the unconventional papier-mâché trophy heads created by Sherry Markovitz.

Fourteen Sculptors Gallery (164 Mercer Street, 966-5790). The only sculpture cooperative in New York; boasts a great variety of monumental works and installations. See works by David Brooks (October 1-19), Siena Porta (October 23-November 9), and Les Leveque (November 12-30).

Soho Twenty (469 Broome Street, 226-4167). A specialty space whose members are all women displays works by Rosalind Shaffer (September 24-October 12), Joan Watts (October 15-November 2), Adrienne Mim (November 5-23), and Linda Cunningham (November 26-December 14).

Twining Gallery (33 Bleecker Street, 674-2070). Enjoy an introduction to English artists curated by English art critic William Feaver (through October 12). Figurative paintings by Adolf Benca will emerge October 15-November 29.

Leo Castelli (420 West Broadway and also 142 Greene Street, 431-5160). The first locale will have on view paintings by Jeri Georg Dokoupil (through

October 19), neon wall pieces by Bruce Nauman (October 26-November 16), and new paintings by Roy Lichtenstein (November 23-December 28). Castelli's second Soho shop lists Keith Sonnier (September 28-October 19) and Keith Haring (October 26-November 16).

Aninna Nosei Gallery (100 Prince Street, 431-9253). A stable of emerging American and European artists such as Vincent Gallo (through October 17) and Chuck Connelly (November 16-December 12) that will dazzle your imagination.

O. K. Harris (383 West Broadway, 431-3600). Acquaint yourself with a bevy of talent in group shows here this fall: October 12-November 2, and November 9-30.

The Glass Workshop (142 Mulberry Street, 966-1808). Just outside SoHo, over in Little Italy, are other galleries, such as this one which is dedicated to the medium of glass. "Artists of the New York Experimental Glass Workshop" will be a group show taking place through October 19. A former artist-in-residence, James Harmon, will be featured October 26-November 30.

TRIBECA

Harm Bouckaert (100 Hudson Street, 925-6239) furthers the surfacing "Quotational Art" movement with an exhibit of Max Coyer's work (October 3-November 2). Coyer executes his quotational paintings after the drawings of Jean Cocteau.

Jayne H. Baum Gallery (12 West Thirty-seventh Street, 695-7200). October 24-November 23, a collaboration between photographer Patrick Nagatani and painter Andrea Tracey begets "Twenty by Twenty-four Inch Polaroids." Don't miss "The Legacy of Ralston Crawford" December 5-January 11; photography and sculpture by Crawford's three sons.

Franklin Furnace (112 Franklin Street, 925-4671). An important historical exhibit of an art movement begun in France after World War

II, "Letterism and Hypergraphie: The Unknown Avant-Garde," will be on view October 4-December 20.

Bette Stoler (13 White Street, 966-5090). fall listing here includes waterfalls and city views by Steve Miller (October 9-November 2), paired sculptures by Lee Jaffe (November 6-30), "Drawings by European Artists" (beginning December 4).

Daniel Newburg (44 White Street, 219-1811). Conceptual sculpture by Saint Clair Cemin will be revealed October 9-November 2. Another group show (November 6-30) will be curated by Roi Becker, the art editor of *Interview* magazine.

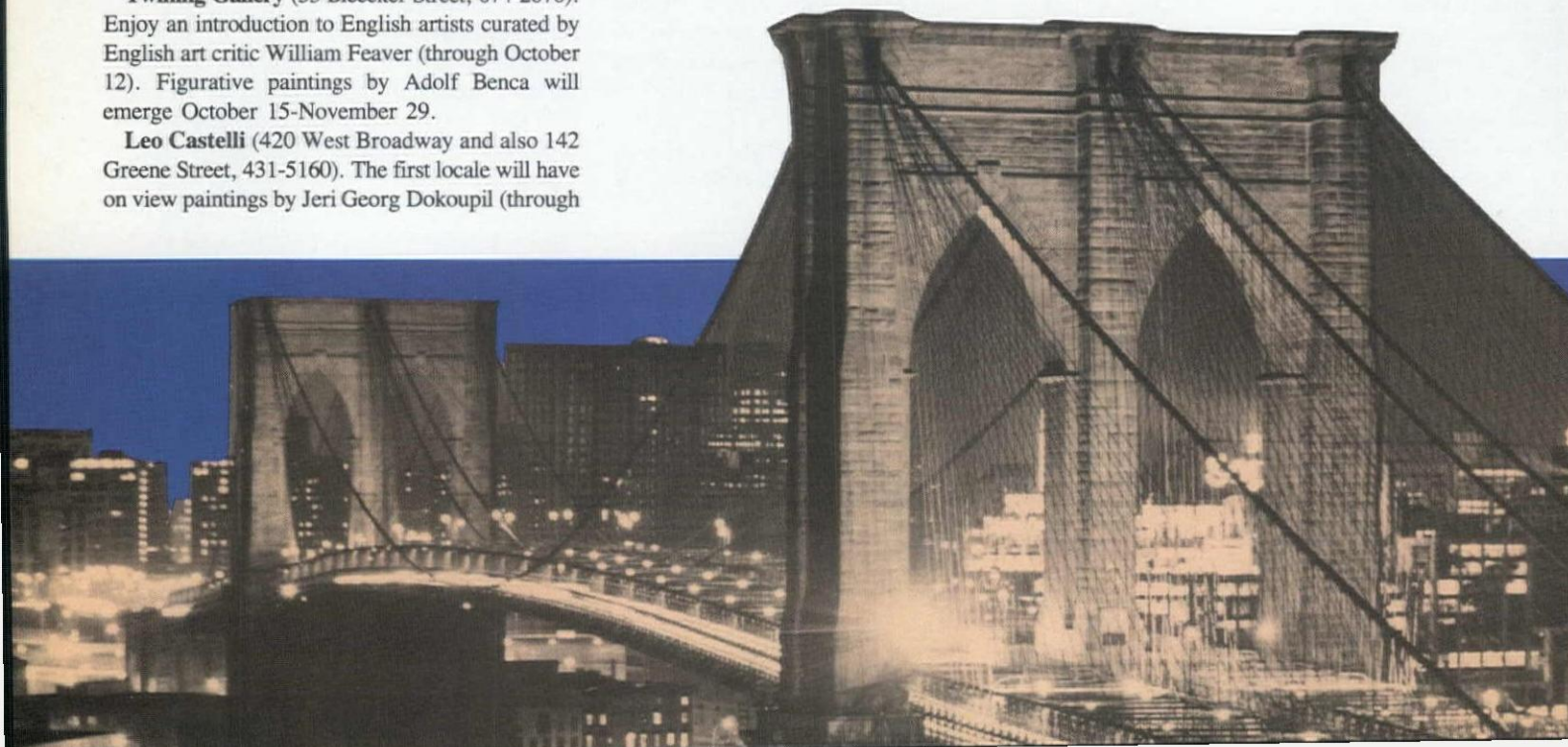
—Anita San

Theater

After last season's disappointments, one looks forward to the clean slate of the new season, where the best news so far is the planned revivals of O'Neill's two greatest plays. Jack Lemmon will return to Broadway in **Long Day's Journey into Night** under the direction of Jonathan Miller. José Quintanilla returns to his greatest directorial success, **The Iceman Cometh**, starring Jason Robards again and Barnard Hughes. Another eagerly awaited revival is Tennessee Williams's **Night of the Iguana**, with the great Jeanne Moreau (sometimes called French Bette Davis) playing the role originated by Davis.

A new all-talking adaptation of **The Marriage of Figaro**, starring Christopher Reeve and directed by Andrei Serban, plays October and possibly longer at Circle in the Square.

As usual, few new plays are scheduled, but it is assumed that some will be moving to Broadway from regional and Off-Broadway, nonprofit theaters. Definitely planned to open is Bernard Sabath's **Be in Autumn**—about Tom Sawyer and Huckleberry



as adults. It will star Cliff Robertson and George C. Scott. Scott will also be represented on Broadway as the director of *Africa*, by Steve Shagan (*ave the Tiger*).

Few new musicals are definitely set to open in the new season. Joe Papp and the rest of the theater community are hoping that he will have another *horus Line*-style hit (it's still running!) with *The Mystery of Edwin Drood*. Based on Charles Dickens's unfinished novel, the musical "tried out"

August in the free Central Park Shakespeare Festival with a unique gimmick: the audience was allowed to vote on its preferred ending each night. The musical stars Cleo Laine. *The News*, all about life at a New York newspaper, opens in October. Of course there will be London imports, too. There are *Poppy*—book and lyrics by Peter Nichols (*oe Egg*) about the opium trade—and *Song and Dance*, with music by Andrew Lloyd Webber (*ivita*). *Song and Dance* will be just that. Berdette Peters sings a song cycle in the first act, and Christopher d'Amboise dances in the second. Michael Frayn's *Benefactors* will have Glenn Close, Mary Beth Hurt, Simon Jones, and Sam Waterston playing disenchanted idealists.

The first new musical of the season is a revival of sorts. *Singin' in the Rain* opened to weak notices in July but is a real audience pleaser and may run in spite of the critics. The spectacular show appears to have as much scenery as all the other Broadway musicals put together. It duplicates the classic film musical, with the addition of some inventive, new second-act dances by Twyla Tharp. Faye Grant as the silent-film star with an impossible voice is a comic find and should win this season's best-atured-actress Tony if the show runs.

Lily Tomlin returned to Broadway on September 6 in a new one-woman, many-character theater piece, *The Search for Signs of Intelligent Life in the Universe*.

Dreamgirls will probably close soon but remains "must" for Michael Bennett's incredible staging. Stephen Sondheim and James Lapine earned this year's Pulitzer Prize for *Sunday in the Park with George*. It's so good that one wishes the Nobel prize were a possibility too. Continuing to please their audiences are *Big River*, *Cats*, *La Cage aux Folles*, and *As Is*, William Hoffman's funny and moving play about gays.

The Off-Broadway theater scene looks to be stronger than ever. Continuing must-sees include *Irma Vet*, *Orphans*, and *The Normal Heart*. Terrence McNally's new work *The Lisbon Traviata* opened this summer to dream reviews. It's a stunning play about compulsive relationships; hilarious and shocking, it's a turning point in the career of one of our three or four most important playwrights. It is certainly the best play currently running in New York and will be joined by another superb McNally piece, *It's Only a Play*, which will be directed by John Tillinger with Stockard Channing at the Manhattan Theater Club. Tillinger is responsible for the insightful direction of *The Lisbon Traviata*. Sam Shepard's newest, *A Lie of the Mind*, is set for the Promenade Theater in November.

While everyone eagerly awaits the premiere productions of plays by John Guare and David Mamet at the new Lincoln Center Theater, Joseph Papp's Public Theater has scheduled *Aunt Dan and Lemon* by Wallace Shawn with Linda Hunt, *Map of the World* by David Hare with Roshan Seth—who evoked many a bravo with his performance in the play in London, and *Joinin'*, a comic drama about a black fraternity by Andre Robinson, Jr. Later, Mr. Papp will present Kevin Kline in *Hamlet* and Colleen Dewhurst playing Carlotta O'Neill in an evening written by Barbara Geld, one of the important biographers of Eugene O'Neill. Circle Repertory Company opens its season with another chapter of Lanford Wilson's Tally family chronicle, *Tally and Son*.

—Milan Stitt

Music

Many New York city concert stages are going exotic this fall. With the "Festival of India" still ongoing, performances by *Ravi Shankar* will be prevalent this fall, notably at the Metropolitan Museum (October 13 and 14). Gidon Kremer and Company performs works of Schnittke, Shostakovich, Johann Strauss, Mozart, Schumann, and Weber at the museum October 3 and 18.

Zubin Mehta's *New York Philharmonic* has a full season planned at Lincoln Center's Avery Fisher Hall. Highlights include André Watts performing a United States premiere of Bussotti's *Die Florenze*, conducted by Riccardo Chailly (October

24, 25, 26, and 29), Mehta conducting trumpeters Wynton Marsalis and Philip Smith (November 21, 22, 23, and 26), and the great Leonard Bernstein conducting Mahler's Symphony No. 7 (November 27, 29, 30, and December 3) and Bernstein conducting works by Harris, Schuman, and Copland (December 5, 6, 7, and 10).

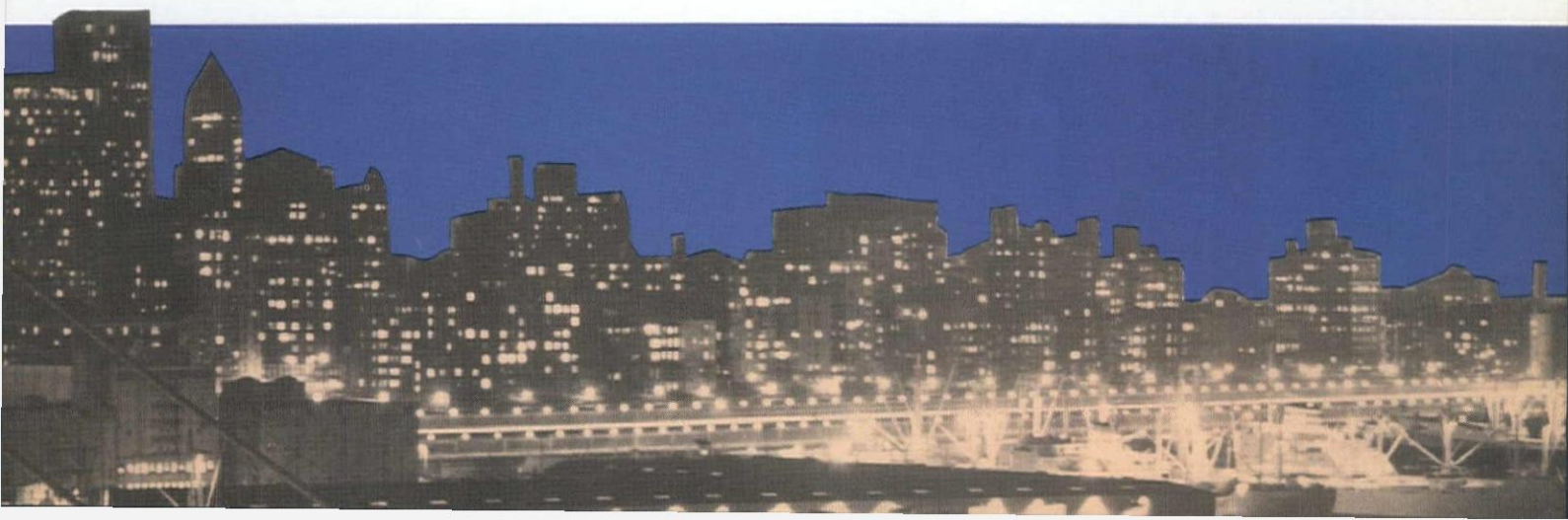
Across the Lincoln Center plaza, the *New York City Opera* is reviving *Kismet*, of all things, for two week-long runs (beginning October 3 and November 13) and is bringing back Philip Glass's *Akhnaten* (sung in Sanskrit!) in November.

Not to be outdone, the *Metropolitan Opera* looks at Old Russia with a new production of Musorgsky's *Khovanshchina*, beginning October 14. Mozart's *Le Nozze di Figaro*, directed by Jean-Pierre Ponnell and conducted by James Levine and starring Kathleen Battle and Frederica von Stade, begins on November 22 at the Met. And across town, the *92nd Street Y* (1395 Lexington Avenue) has the world premiere of two one-act operas by Elie Siegmeister, based on stories by Bernard Malamud, and offered as "Jewish Opera at the Y." *Tom O'Horgan*, of *Hair* fame, directs.

The Y has become one of New York City's busiest music venues. The *Y Chamber Symphony* plays frequently; its programs are always of interest, and its soloists (*Jorge Bolet*, *Nadja Salerno-Sonnenberg*, and *Shura Cherkassky*, December 21 and 22) are top-notch. The Y's Distinguished Artist Series offers the only New York recitals this year of the likes of *Elmar Oliveira* (October 12) and *Alexis Weissenberg* (November 2), and its Master Singers series has *Hermann Prey* singing Schubert (different programs October 9, 16, and 23) and *Victoria De Los Angeles* (November 6).

Among the goings-on at Avery Fisher Hall this fall is an October 27 concert performance of Verdi's seldom-staged *Giovanna d'Arco*, with *Sherrill Milnes*, *Carlo Bergonzi*, and (burning at the stake) *Margaret Price*. See *Pinchas Zukerman* and *Mark Meikrug* on November 15.

The orchestras visiting Carnegie Hall offer too little esoterica, but even the most standard repertoire can be newly uplifting when performed there by the likes of the Boston (October 11), Detroit (October 19), Munich (October 22), Suisse Romande (November 7-8), Houston (November 16), and Cleveland (December 11, 13, 14) symphonies. Appropriately,



the **American Symphony Orchestra** is playing lots of American music this season (under American conductors **John Mauceri**, **John Nelson**, **Michael Tilson Thomas**, **Leonard Slatkin**, and others), and the **American Composers Orchestra** (which plays only American music) moves to Carnegie Hall October 20, having outgrown Alice Tully Hall. **Leonard Bernstein** leads its November 11 concert.

Two composers pop up on programs all over town this year, thanks to special anniversaries: William Schuman (seventy-fifth-birthday year) and Aaron Copland (eighty-fifth). Their music is always welcome, particularly when played by the Philharmonic (Copland: November 14, 15, and 19), which seems especially attuned to their virile idioms. And two other "birthday composers" are still very much in evidence everywhere: Bach's and Handel's three-hundredth anniversaries are prompting performances of Handel's oratorio *Judas Maccabaeus* (by the Y Chamber Symphony, with **Benita Valente** on December 7) and Bach's *Saint Matthew Passion*—by Richard Westenburg's **Musica Sacra** (October 20, Avery Fisher Hall). The Joyce Theater takes a break from dance performances when it features jazz musician **Wynton Marsalis** (December 24-January 5).

For a unique, floating musical experience, **Bargemusic** (Fulton Ferry Landing, 718/624-4061) in Brooklyn presents prizewinning soloists and small ensembles. Fall highlights include ensembles of **Todd Philllips**, violin; **Erik Sato**, violin; **Steven Tenenbom**, viola; **Charles Curtis**, cello (October 10, 12, 17, 20) and **Robert McDonald**, piano; **Ik-Hwan Bae**, violin; **Warren Lash**, cello; and **David Shifrin**, clarinet (October 31 and November 3).

—Ainslee Cox

Dance

Those who delight in ballet and in modern dance will be well pleased with the fall dance offerings; aficionados of the unusual and the avant-garde may be even happier.

This season's imports include **Tango Argentino**, opening October 9 at the Mark Hellinger Theater, presenting an elegant and energetic look at the tango. **Pilar Rioja** will bring classical forms of Spanish dance to the Repertorio Español's Gramercy Arts Theater on October 16. **Anna Wyman Dance Theater** will open "Dance

Canada" October 12 at the Brooklyn Center for the Performing Arts. The festival, which runs through January 19, will also feature performances by **Theater Ballet of Canada**, the **Desrosier Dance Theater**, and **Les Ballets Jazz de Montreal**. The Brooklyn Center will also host the **Aterballetto of Italy** November 9-10 for two evenings of twentieth-century ballet. **Ballet Hispanico** will appear at the Joyce Theater (November 5-10), as will Butoh dancers **Kazuo Ohno** and **Kuniko Kisanuki** (November 20 and 24).

The **Houston Ballet**, widely admired for the skill of its dancers and the beauty of its productions, will be in residence at the City Center October 9-20. Li Gunxin (who received his ballet training in China) will be displaying the style and technique which won him a bronze medal during the International Ballet Competition at Moscow in June.

The male dancer is always on display when **Maurice Béjart** brings his **Ballet of the Twentieth Century** from Brussels to New York. The troupe deploys one of the finest male ensembles in the world, and Béjart's controversial, philosophical, strikingly theatrical ballets show it off in fine style. Although people tend either to be thrilled by Béjart's ballets or to dislike them intensely, there is no dispute at all about the remarkable talents of his dancers—such as the gifted, glamorous ballerina Sharoch Mirk. The company will perform at City Center November 12 through December 1.

The **Joffrey Ballet** will open its three-week season at City Center October 22, showcasing such works as Pilobolus's *Untitled*, Jiri Kylian's *Forgotten Land*, and Paul Taylor's *Arden Court*.

Some of the most exciting dance theater in the world is being devised in West Germany, and a sampling will be presented by the Brooklyn Academy of Music during this year's Next Wave Festival. **Pina Bausch**, who stimulated American audiences during the summer of 1984 with the shifting images and intense emotions of her works, will open the festival on October 1. The **Wuppertaler Tanztheater** will offer four of Bausch's pieces, including her staging of the Kurt Weill-Bertolt Brecht collaboration *The Seven Deadly Sins* and *Arien*—for which the stage is turned into a wading pool and which numbers a hippopotamus among its cast.

Ball gowns made of mirrors are among the striking images used in *Callas*, an evening-long work by another major German dance maker, **Reinhild Hoff-**

mann. *Callas*, which traces the life and career of an opera star, is concerned with the relationships between men and women and between a diva and audience. *Callas*, which has been acclaimed in Europe, will be seen at BAM November 5-10.

Adventurous Americans will have a share in the Next Wave, of course. One theme of the festival will be the fruits of collaboration: choreographer **Margaret Jenkins**, for example, will show the premiere of her collaboration with artist-composer **Terry Allen**, and **Nina Wiener** will be offering full-length dance made with Richard Landry and architectural firm named Arquitectonica. **La Dean** creates dances of elegant, lyrical beauty of simple, repeated steps (such as dervishlike spins) she will present two world premieres—one to a score by the popular, contemporary composer **St Reich**—on October 30.

Back in Manhattan, another major work of German dance, **Oskar Schlemmer's Triadic Ballet** (which employs in dance the spare, utilitarian design of the Bauhaus school), will be presented at the Joyce Theater October 1-6. This production is being imported from Berlin.

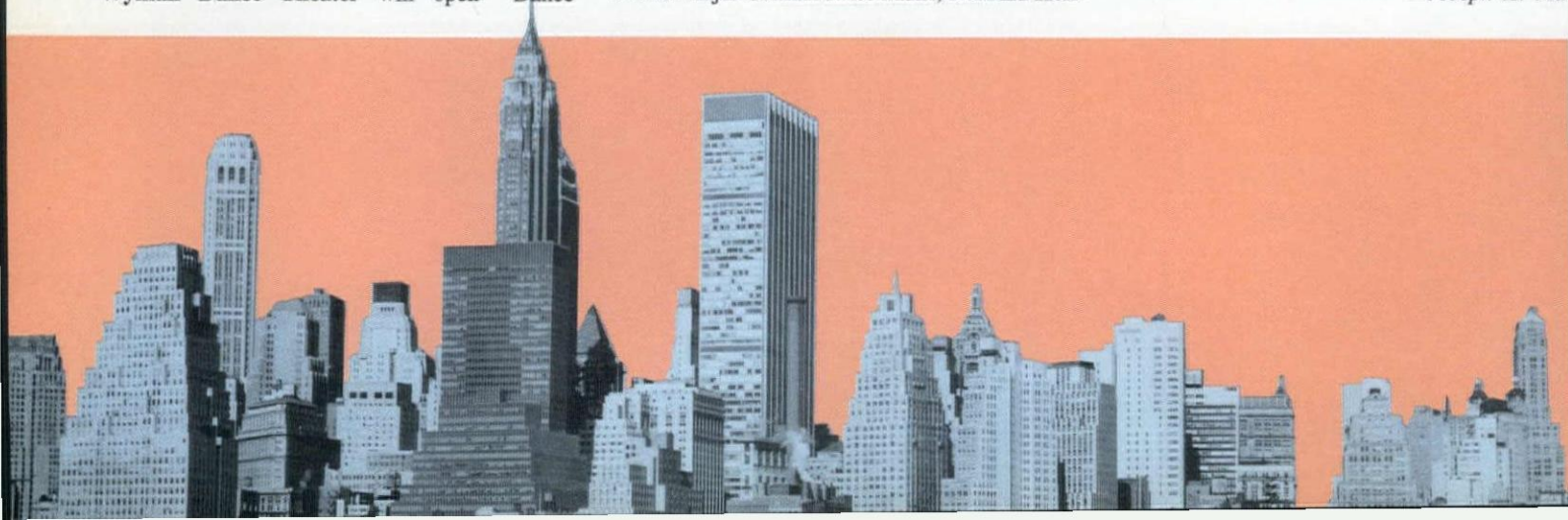
The Joyce is the home theater of the **Feld Ball**, which will present a fall season from October 9-November 3. Eliot Feld's beautiful *Intermezzo I* and *Two* was one of the hits of the spring season and is well worth seeing again. Of course, Feld is now at work on new pieces for his vital young company.

Also at the Joyce, opening November 30, is the **Merce Cunningham Dance Company** will present one week of their popular "Events." **Bill Jones** and **Arnie Zane** will move into the Joyce December 10-22.

The great **New York City Ballet** will begin its fall-winter season at the New York State Theater November 19 and includes a new ballet by Jean Pierre Bonnefous. The established stars—Suzanne Farrell, Merrill Ashley, Sean Lavery, and the rest—will be dancing the Balanchine classics, but fans will also be watching the progress of their new favorites, such as Gen Horiuchi and Christoph D'Amboise.

To end the year on a joyous note, the **Alvin Ailey Dance Theatre** moves into City Center December 5, and Ailey has promised New York three premieres—including *For Bird with Love*, a dance made to music by the great jazz artist Charlie Parker.

—Joseph H. Ma



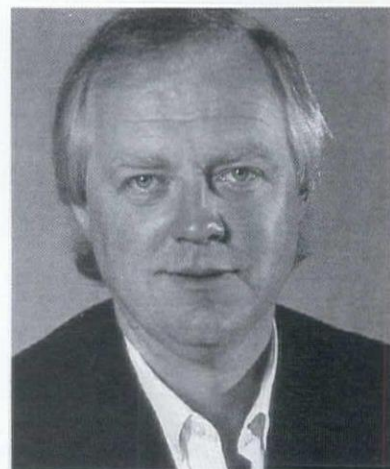
SEPARATE WAYS

What have Andrew Lloyd Webber and Tim Rice been up to since their successful partnership ended?

By Barbara Pepe



Andrew Lloyd Webber



Tim Rice

Three of musical theater's most popular works—*Evita*, *Jesus Christ Superstar*, and *Joseph and the Amazing Technicolour Dreamcoat*—were created by the team of lyricist Tim Rice and composer Andrew Lloyd Webber. In 1976, they brought the now familiar story of Eva Perón to the London stage, then, following a successful New York launch, in other ways. Lloyd Webber has maintained his high profile in the theater world, creating music for other people's words in *Cats*, and *Starlight Express*. Rice, meanwhile, has spent most of his time outside the theater, emerging only once in London with a short-lived production called *Blondel*. Now, for the first time since *Evita*, he is in the throes of a work that is intended for the West End in London and Broadway in the United States. Dates are still undecided for Broadway, but the opening will not be sooner than October 1986. It's titled simply *Chess*.

Distance-wise, it's not far from the busy intersection of Tottenham Court Road and Oxford Street in Bloomsbury, to this quiet little part of south London. Traffic, though, is more horrid than usual, and the little gray car can do no more than nudge bumpers with the steel and diesel lineup ahead as it crawls past the law courts off Bow Street, now

through Covent Garden, on its way towards Southwark Bridge. No matter that on this unusually sunny Friday afternoon transportation is at a standstill; tempers remain cheery, and there is a shocking lack of profanity from the polite English, who wait their turns with a patience unknown in practically any other civilization's traffic jam. Unpunctuality is also apparently an inbred characteristic, at least to the principals conducting this rehearsal for *Chess* in Henry Wood Hall.

Five white Saab turbos cluster in front of the white edifice with wooden columns, waiting to shuttle Rice, Bjorn Ulvaeus, Benny Andersson, Elaine Paige, or Murray Head back to central London. But the cars will have to wait a while, their sides painted with letters proclaiming *Chess* to be "a unique musical event sponsored by Saab-Scandia of Sweden." Inside this high-ceilinged rehearsal hall and recording studio, 150 musicians in sweaters and corduroy jeans prepare yet again to perfect the nuances of "I Know Him So Well," a song they will perform in concert just two days from now at the Barbican Centre. Ulvaeus, cream suit and tie just slightly rumpled, stands to the side, a slightly worrisome crease in his forehead. One of the three composers of *Chess*, he admits to being "nervous" about how this first public performance will turn out. Andersson, on the other hand, is comfortably attired in jeans and a dark checked work shirt, perched, grinning, behind a gleaming

Yamaha keyboard, settled between six upright wooden basses and the long-haired electric guitarist. The placement is apt for both men, who were the "B's" in ABBA, the currently disbanded pop/rock group that once was able to contribute more to the Swedish economy than Volvo. For their latest project, they've stretched their songwriting talents into the theater world, composing the music for Rice, who, despite his enormous stage successes, claims, "I'm not really a theater person; I don't feel it's in my blood. My real loves are records and books."

Chess had its genesis, he says, in "a few ideas I had floating around that I was going to put into a book or straight play. But I do enjoy writing for the theater and needed someone to write the music." On a trip to New York, he was approached by a representative of the Nederlander Organization who sought his enlistment on a project with Barry Manilow. When he refused, they asked if he'd ever heard of ABBA. "I thought he was talking about some kind of tree," the cherubic, blond lyricist with thinning hair and twinkling eyes laughs, Americanizing the pronunciation of the band's name to approximate the word "arbor."

Flying to Stockholm in the fall of 1981, Rice met with Ulvaeus and Andersson, who sought a wider musical challenge than five-minute pop songs afforded. Recording and concert commitments with ABBA, as well as their own nature, which Ulvaeus

Barbara Pepe is a free-lance writer based in New York City.



Andrew Lloyd Webber:
"I spend most of my
waking hours thinking
about
musicals."



smilingly characterizes as "the lazy, laid-back type," kept the potential partnership from coming to fruition for another year. In early 1983, the trio sat down with a portfolio of Rice's ideas and selected *Chess*. "When Tim introduced the idea I didn't like it very much because I thought of chess as a boring and highbrow game, not a very warm subject," admits the Swedish writer. "As Tim presented it, though, there was very little, maybe 5 percent, about chess. The rest is about the fascinating people who play chess, and the people around them. It also provides a very interesting background for an East-versus-West conflict."

Rice summarizes the plot. "It's a drama about three people. The key is the Russian chess player defecting to the west and the emotional stress he's going through." His chief opponent is an American, whose part is sung during this rehearsal by Murray Head. This former Judas of *Jesus Christ Superstar* roams Henry Wood Hall, hands thrust into the jeans pockets beneath his work shirt, dancing a little as he shares a joke with Rice and Elaine Paige. The original Eva Perón of *Evita*, short, blonde Paige plays Florence, a secretary and kind of mother figure to Head's American. Her character will go on to fall in love with the Rus-

Tim Rice (above, center) is now allied with Bjorn Ulvaeus and Benny Andersson—formerly of the rock group ABBA—for the musical *Chess*.

sian, with their affair forming the crux of the conflict in the story. Head and Paige are old-time Rice associates, chosen not only for their talent, but also for their previously demonstrated affinity for giving life to the lyricist's words.

In rehearsal, and later at the plush Barbican Centre, Paige and Head give simple voice and flesh to their roles, a feat they go on to repeat in Paris, Amsterdam, Hamburg, and Stockholm. The five-city tour, underwritten by Saab to the tune of \$500,000, is "a promotional tool for the record, which is a promotional tool for the stage show," states Rice. Recording an album, then making a musical from it is the path he and Lloyd Webber followed with both *Jesus Christ Superstar* and *Evita*. The concert tour, moving 200 people around northern Europe, is a new step, undertaken at Bjorn and Benny's suggestion, as it was "the only chance we'd get to hear the whole thing as it's written, live. *Evita*, we promoted with a slide presentation," recalls its co-creator.

Not going directly to the stage with a new musical is a method Rice has found particularly suits his painstaking nature. "The key to any musical should be the music and the lyrics," he opines. "If you go straight to theater, there are about ten important things you have to get right at once—the director, choreographer, lighting, etc. If you make a record of a new work, the only thing you have to get right is the music. From a writer's point of view, it's great to be able to work with that freedom. You don't have to worry about what people look like, only if they can sing."

The album, a top seller in England and the United States with several number-one singles, contains eighteen titles, nearly all that will be in-

cluded in the stage performances. Another hour of music is already taped, but, as Rice puts it, "a triple album was a bit over the top. I elected to make a great LP and not worry about having every entrance and exit sung."

These parts, as well as a tap-dance number, the KGB and some spoken dialogue will be added to the theatrical production to aid plot continuity. "With plots like *Jesus Christ Superstar* and *Evita*, the story line is an episodic thing where you jump four years easily because the story is so well known," explains Rice. "When you get a story like this that nobody knows and is quite complicated, it gets difficult when you have people singing, 'Pass the salt.'" A West End debut early 1986 is scheduled, with Paige and Head recreating their recorded roles under the direction of Michael Bennett. Of its slow progress to stage, Rice declares, "There's no hurry to get the whole thing together. I don't feel I have a mission to take the theatrical world by storm every year. Frankly, I'm not interested in Broadway. It's great, but I don't live there, so I don't care if it's a hit or not." *Chess* is, however, slated for American theaters in late 1986. "I take great pride and joy in having done a good job and having it be a hit. I've kept up whatever standards I always had, and it would be nice to see this succeed. But my interest is in having it be a hit here in London."

Completely contrasting Rice's easygoing, methodical, and decidedly British attitude is his former partner Andrew Lloyd Webber. Since 1981, besides composing the music for *Cats* and *Starlight Express*, he produced *Daisy Pulls It Out*, *On Your Toes*, and *The Hired Man* in London, purchased the Palace Theatre and began its restoration, wrote his first serious piece in the Requiem for Mass, and revised two of his earlier one-act works into the musical *Song and Dance*. While Rice repairs to his Oxfordshire home to "potter around writing books, watching his beloved cricket, producing a radio show, or singing in a pop group," Lloyd Webber is a borderline workaholic. He calls to discuss *Song and Dance* from his car phone, the way from his country house (where he has been composing the score for a musical based on *Phantom of the Opera*) to London for meetings on another play he'll produce. *Café Puccini*, written by Robin Roe, who Lloyd Webber characterizes as "a kind of musicologist figure here," is a look at the life of Puccini as seen through his own music and is set for an English debut this fall.

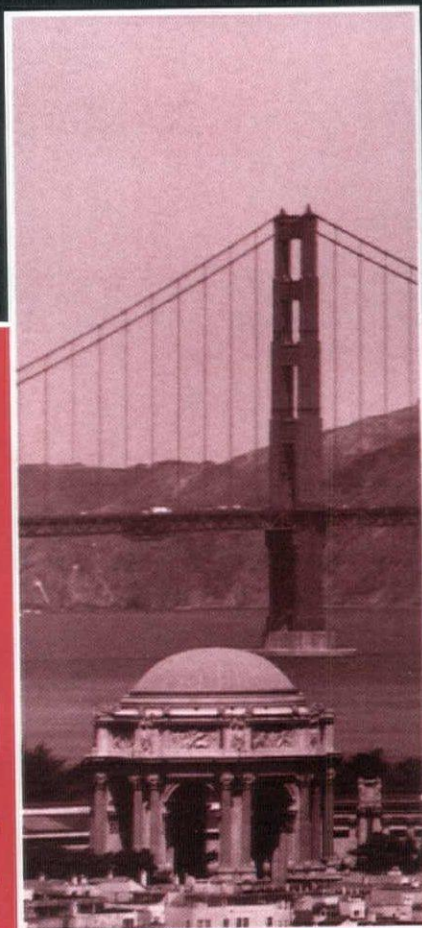
Mainly, he is readying *Song and Dance* for Broadway opening at the Royale Theatre in September. "It's an unusual combination of a lot of accidents that this is happening at all," the heavy-browed, carefully shag-haired composer-producer says, phone connection crackling as he car tootles through a densely wooded section of the countryside. "*Song and Dance* is, in fact, two separate pieces of mine that are individually called *Variations* [written in 1978] and *Tell Me On A Sunday* [1979]. Both were issued in England and

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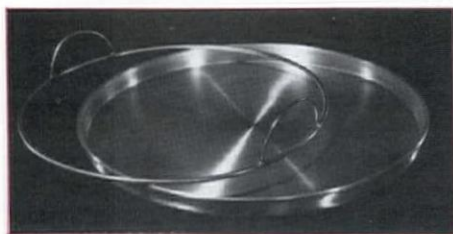


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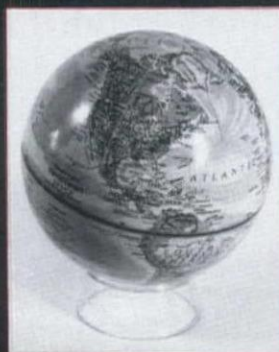
ASTRODOME. This 40-page book contains all the pre-cut pieces to create a 3-D map of the night sky. When completed, this 20" dome becomes a miniature glow-in-the-dark planetarium, showing the major stars and constellations of the Northern Hemisphere. Illustrated assembly instructions as well as a Constellation Handbook are included. Ages 8 and up.

#205, Astrodome \$6.95 (1.50)



MINI GLOBE. Perhaps the smallest cartographically correct globe available, this new 4.7 inch (12 cm) diameter replica of our world comes with instructions and a magnifier that doubles as a stand. A terrific learning tool at an affordable price.

#206, Mini Globe \$8.50 (2.00)



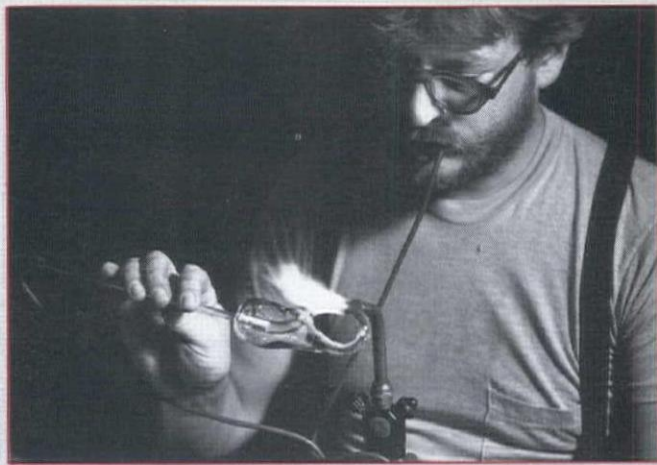
ENVIRONMENTS cassette tapes are well-known "psycho-acoustic" recordings of Earth's primal sounds, effectively used to create a pleasant atmosphere and relieve stress. Choose from our favorites: Slow Ocean, Thunderstorm, English Meadow.

#207, Slow Ocean \$9.00 (1.50)
#208, Thunderstorm \$9.00 (1.50)
#209, English Meadow \$9.00 (1.50)



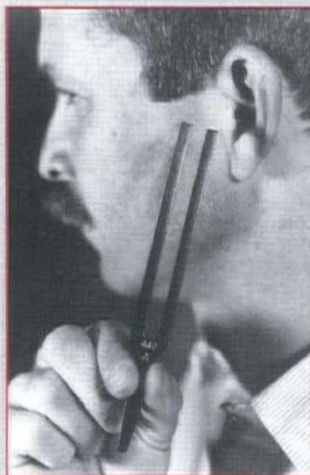
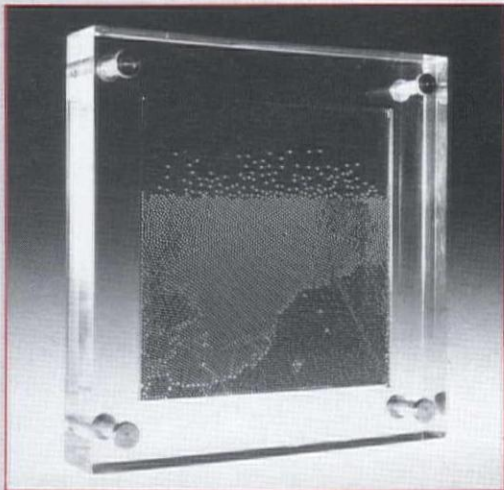
KLEIN BOTTLE. Topology is the area of mathematics concerning itself with often improbable shapes. The German mathematician, Felix Klein (1849-1925) devised a hypothetical bottle which has only one surface. A true KLEIN BOTTLE is a physical impossibility, since it would have to pass through itself without the existence of a hole. Tom Orr, a scientific glassblower who demonstrates his craft at the Exploratorium, has created an edition of model KLEIN BOTTLES for us. Each handcrafted bottle requires the skillful fusion of three distinct parts. A rare and curious object.

#210, Klein Bottle\$22.00 (3.00)



ATOMIX. Designed by Francois Dallegret, a Montreal artist intrigued by the aesthetics of geometric patterns, ATOMIX (pronounced atom-mix) is both a beautiful art object/plaything and an effective device for demonstrating the atomic configurations of crystalline close packing. The 5" square of clear acrylic contains 6000 precision stainless steel ball bearings, freely moving on their plane. A stunning example of the linkage between art and science.

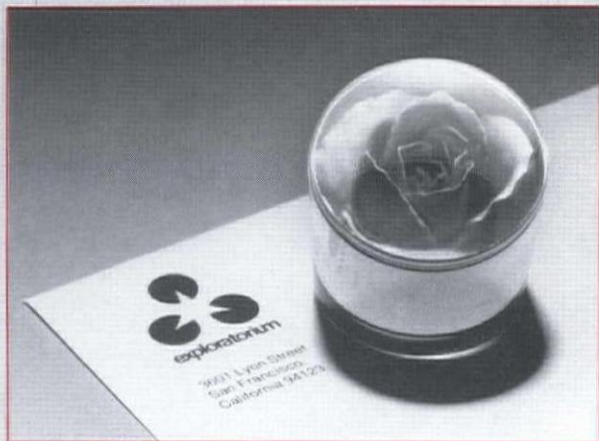
#211, Atomix
.....\$145.00 (3.00)



TUNING FORK. A handy tool for any musician, this high-quality stainless steel TUNING FORK resonates at 440 cycles per second, the "concert A" used by most orchestras. (Note: The San Francisco Symphony Orchestra prefers to tune to 442 c.p.s.). Physicists use a pair of TUNING FORKS to demonstrate sympathetic vibrations and the Doppler effect.

#214, Single Tuning Fork . . \$8.25 (1.50)

#215, Pair\$16.00 (1.50)

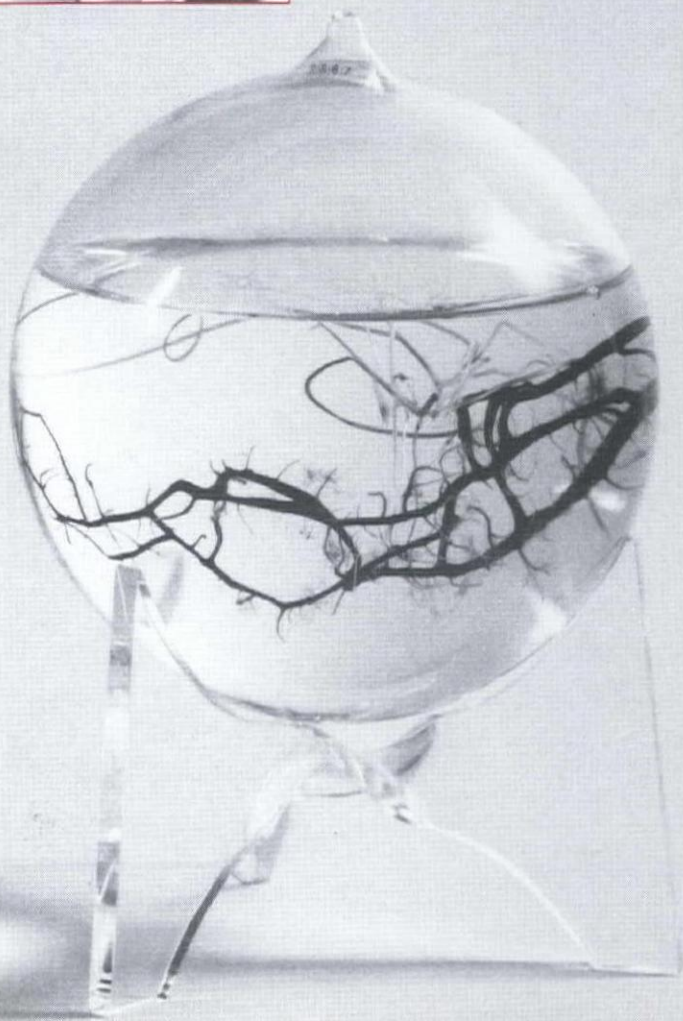


ROSE HOLOGRAM PAPERWEIGHT. A true three-dimensional photograph made with laser beams, this dichromate reflection hologram is set on an angled clear acrylic base for easy viewing. The image of a rose in bloom can be clearly seen with any overhead light source.

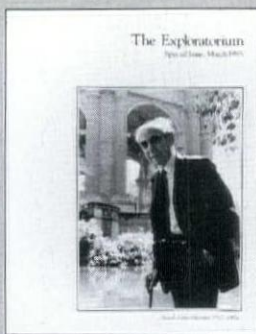
#212, Rose Hologram Paperweight\$22.00 (2.00)

ECOSPHERE is an amazing self-contained life support system demonstrating profound natural balance. An essentially carefree aquarium containing tiny reddish shrimp, green algae, bacteria-enriched brine and a brown skeletal twig of sea whip, the ECOSPHERE requires the same outside energy source to drive its living system as Earth: light. With its minimal requirements met, ECOSPHERE can be expected to thrive for several years. Instructions and a one-year renewable "Life Policy Guarantee" are included. (7½" tall)

#213, Ecosphere\$200.00 (Shipping included)



THE EXPLORATORIUM MAGAZINE is one of the many enduring creations of the Exploratorium's founder and late director, Dr. Frank Oppenheimer. Each issue of this award-winning quarterly is devoted to a single topic, which is explored from different points of view. Past issues have dealt with such topics as *The Eye, Time, Maps, Bicycles, Seeing through Things*, and *Cooking*. With profusely illustrated articles and "to do and notice" experiments, the magazine strives to make scientific information accessible and understandable to a wide general audience. An excellent addition to any school, public or personal library, annual subscription rates are: Individual, \$10.00; Library, \$15.00; International, \$20.00. (#262.)



THE EXPLORATORIUM HEAT SENSITIVE POSTCARD. One of the most popular items among visitors to the Exploratorium Store, this card, coated with heat sensitive liquid crystal material, changes color in shades of black, brown, green and blue according to temperature. A fascinating medium for your message.

#221, Set of 5 Postcards \$10.00 (1.50)



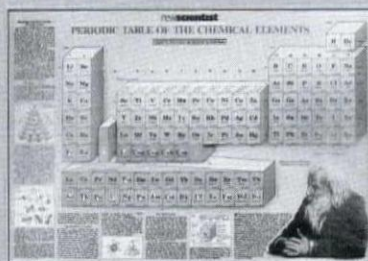
OPTICAL ILLUSION POSTERS. Two optical illusions from the museum's visual perception exhibits have been printed as black and white posters. The classic 19th century OLD WOMAN OR YOUNG LADY? challenges you to distinguish the two. The second illusion, PORTRAIT GOBLETs is a modern version of another classic, the "faces-or-vases" quandary. Both posters measure 18" x 21". Also available as a postcard set, 6 of each image (6" x 8").

#216, Set of 2 Posters \$8.00 (2.00)

#217, Set of 12 Postcards \$6.00 (1.00)

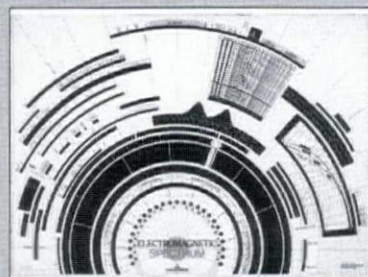
OPTICAL ILLUSION SLIDE SHOW. Forty curious slides with commentary and related exercises, for use as an enrichment in math and science. (Not shown.)

#218, Optical Illusion Slide Show \$19.95 (2.50)



PERIODIC TABLE. A new version of the Periodic Table of Chemical Elements from the publishers of Britain's *New Scientist* magazine, this chart incorporates suggestions gleaned from a reader survey. Colorful, informative and highly recommended. (23" x 24")

#219, Periodic Table \$7.50 (1.50)



ELECTROMAGNETIC SPECTRUM CHART. Published by the Exploratorium, this updated version of an earlier Westinghouse chart offers an incredible quantity of information, concisely presented for the student, teacher and professional. Five-color design on heavy stock (33" x 24").

#220, Electromagnetic Spectrum Chart \$8.50 (1.50)



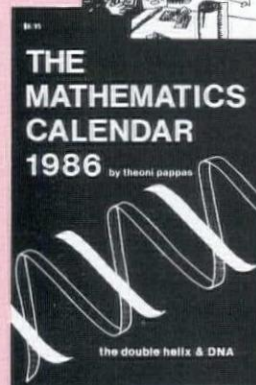
THE LUNAR PHASE CALENDAR for 1986. Silver shapes depict the astronomically correct phase of the moon for each day of the year, forming a graphic pattern of monthly cycles on a background of blue. Measures 16" x 36".

#222, Lunar Calendar \$6.00 (2.00)



THE 1986 SCIENCE CALENDAR from the Smithsonian Family Learning Project features 12 innovative science activities with clear and complete instructions. Large format (opens to 16" x 32"). Highly acclaimed by teachers and parents.

#223, Science Calendar \$9.95 (2.00)

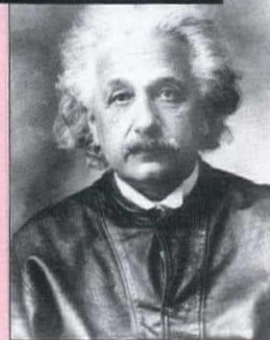


THE MATHEMATICS CALENDAR. Every day of the year has a mathematical problem, the solution to which is the date (opens to 11" x 32"). Also available is the MATHEMATICS ENGAGEMENT CALENDAR (6" x 9") with a different mathematics surprise each week, and the CHILDREN'S MATHEMATICS CALENDAR (opens to 11" x 17").

#224, Mathematics Calendar \$6.95 (2.00)

#225, Engagement Calendar \$6.95 (2.00)

#226, Children's Calendar \$6.95 (2.00)



THE EINSTEIN CALENDAR is a sensitive tribute to the great thinker and humanitarian. Each black and white plate is accompanied by one of Einstein's brilliant quips. (Opens to 13" x 20").

#227, Einstein Calendar \$7.95 (2.00)

AUDOCHRON. Gentle chimes specify the time to the minute with different tones when activated by your touch. The chimes also sound automatically on the hour. As an added night-time feature, AUDOCHRON emits a band of light with each chime. Powered by one 9-volt battery, which provides 9 months of operation, the quartz movement is accurate to within one minute per year. Available in silver plate and 24K gold plate. Comes with battery, instructions and one-year warranty.

- #228, Silver Plate Audochron \$185.00 (3.00)
- #229, 24K Gold Plate Audochron \$225.00 (3.00)



CRYSTAL CLOCK. Yet another clock without a battery, the CRYSTAL CLOCK derives its power from electromagnetic radiation, or radio energy in the atmosphere, like the well-known crystal radio. The CRYSTAL CLOCK utilizes broadband radio signals captured by a single-wire aerial antenna, elevated to rooftop level. Easy to install, a ground wire is also used. The electrical engineering genius, Nikola Tesla, envisioned just such an apparatus back in 1904, but was prevented from building one by the limitations of the technology of his day. The CRYSTAL CLOCK is designed and built exclusively for the Exploratorium Store by Joe Tate. Installation instructions are included.

- #233, Crystal Clock \$150.00 (3.00)

MAKE YOUR OWN WORKING PAPER CLOCK. Cut this book into 160 pieces, glue them together, and you have your own paper clock that actually works! Follow the detailed instructions exactly and you will be rewarded with a precise and impressive timepiece.

- #230, Paper Clock \$7.95 (1.50)



THE GEAR WATCH. The traditional wind-up movement is exposed to view on this Japanese-made watch. Multi-colored gears and internal mechanism are framed by a black bezel. Face is 1" diameter. One-year warranty.

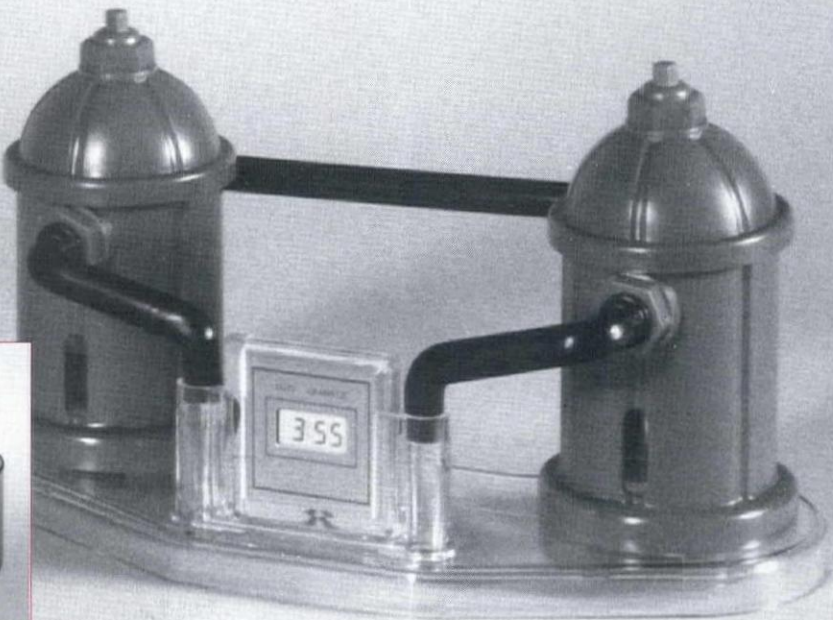
- #234, Gear Watch \$20.00 (2.00)

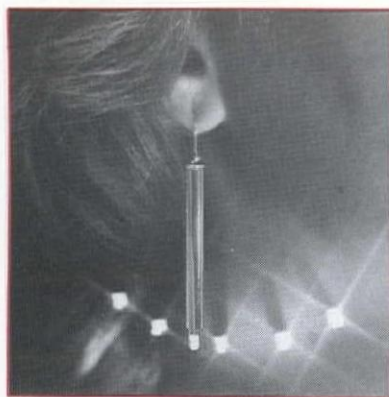
AQUA QWOCK is a slightly goofy relative of the ever-popular POTATO CLOCK. Instead of using potatoes, the AQUA QWOCK is powered by regular tap water (here in San Francisco we had to add a drop of vinegar). Both clocks function on the same principle, explained by the museum's "Hand Battery" exhibit. Two electrodes — one zinc and one copper — are inserted into the water (or potato, orange, cucumber, etc.). The dissimilar metal electrodes set up an electrochemical potential sufficient to power the liquid crystal display clock! AQUA QWOCK is a simple-to-assemble kit.

- #231, Aqua Qwock \$16.00 (3.00)

POTATO CLOCK is preassembled, but allows for creative input.

- #232, Potato Clock \$16.00 (2.50)





BIJIN EARRING. For something a little wild, yet elegant, try this two-inch-long platinum-plated BIJIN EARRING, tipped with a bright red LED electronic light. (Bijin means "beautiful person" in Japanese.) The light is turned on by removing the clear cap at the bottom of the tube, and it flickers in response to head movements. Dazzling! Pierced sterling earwire, long-life battery included. Sold singly and in pairs. Replacement batteries available.

- #235, Single Bijin Earring \$16.00 (1.00)
 #236, Pair of Bijin Earrings \$32.00 (1.00)
 #237, Replacement Battery \$2.50 (1.00)



GLOBE JEWELRY SET. Earthly delights; set of globe earrings, bracelet and choker necklace. Gift-boxed.

- #238, Globe Jewelry Set \$22.00 (3.00)

THE INTERACTIVE BRACELET COLLECTION. An assortment of our favorite scientifically fashionable bangles. Count them: 2 pressure-sensitive liquid crystal, 2 heat-sensitive liquid crystal, 4 fluid sparkler, 3 continuous coil, and 4 glow-in-the-dark bracelets. 15 in all! Gift-boxed.

- #239, Bracelet Collection \$16.00 (2.00)



POWERS OF TEN is a stunning volume which talks about the relative size of things in the universe. It is a humbling and dazzling journey through inner and outer space. Fully illustrated and readable. No paperback!

- #240, Powers of Ten \$19.95 (2)

HOW DO THEY DO THAT? A "repository of riddles revealed," this volume is among our bestsellers. How do they make mirrors? How do neon signs glow? How do they splice genes? These and many more wonders of the modern world are explained.

- #247, How Do They Do That? \$7.50 (1.50)

MATH APPRECIATION. Designed as math enrichment for the classroom, 10 complete lessons include objectives, outline guides, background information, problem sets and solutions. Highly recommended.

- #246, Math Appreciation \$10.95 (1.50)

KITCHEN SCIENCE takes some of the mystery out of cooking by explaining many practical scientific principles at work in the kitchen. Among those topics discussed: How does starch thicken a sauce? and What causes red cabbage to change color when cooked?

- #249, Kitchen Science \$7.95 (1.50)

THE FOG AND SAN FRANCISCO. An abundantly illustrated volume which explains the where, why and how of this dramatic San Francisco phenomenon. Poetic observations on the moody presence which "mystifies" visitors and residents alike.

- #250, The Fog and San Francisco (hardbound) \$18.95 (2.00)

THE GAMES MAGAZINE BIG BOOK OF GAMES promises 1000 hours of challenging entertainment. The 130 puzzles, popular selections from *GAMES Magazine*, twist words, numbers, pictures and possibly your mind. Rated for difficulty. Answers are supplied.

- #251, The Games Magazine Big Book of Games \$9.95 (1.50)

THE MENSA QUIZ BOOKS, Volumes I and II. These collections of quizzes, puzzles, and games have been compiled by MENSA, the internationally famous high-IQ society. Sample tests allow you to rate yourself alongside the likes of Isaac Asimov and Buckminster Fuller! If you love word, math, logic and trivia puzzles, these books are for you. Just in case you need them, answers are provided.

- #252, The Mensa Quiz Books Set of two \$11.90 (2.00)

BRAIN GAMES contains 134 original scientific games that reveal how your mind works. Most of the games were originally experiments conducted under laboratory conditions by researchers. All are easy and fun to play, exploring such topics as perception, emotion, the senses, consciousness and personality.

- #253, Brain Games \$7.95 (1.50)

THE FLYING CIRCUS OF PHYSICS WITH ANSWERS by Jearl Walker of *Scientific American* fame. This thought-provoking collection of problems and questions about physics focuses on everyday phenomena and familiar objects. Numerous illustrations and amusing real-life situations supply small, easy-to-swallow doses of basic science.

- #242, The Flying Circus of Physics with Answers \$20.95 (2.00)

COMPARISONS. An ingenious visual guide to, among other things, the relative speed, size, strength, shape and mass of men, women, animals, buildings, rivers, planets and more. A fascinating illustrated tapestry of facts.

- #241, Comparisons \$9.95 (1)

WHAT'S WHAT? A VISUAL GLOSSARY OF THE PHYSICAL WORLD. With over 1500 illustrations, this comprehensive reference book identifies 25,000 names of objects and their parts. Now, if you know what it looks like, you can find out what it's called!

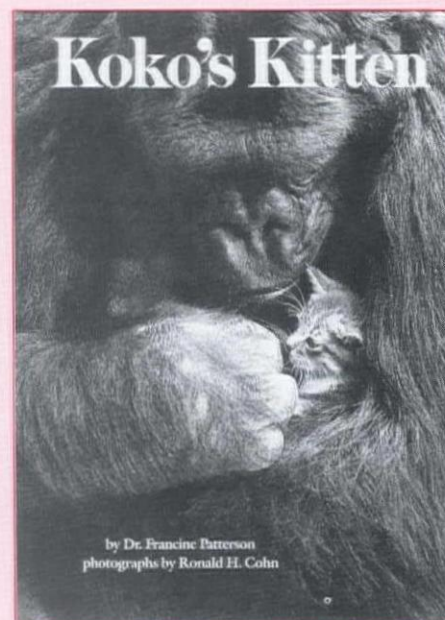
- #248, What's What? A Visual Glossary of the Physical World \$9.95 (1.50)

MR. WIZARD'S 400 EXPERIMENTS IN SCIENCE (Revised 1983) and MR. WIZARD'S SUPERMARKET SCIENCE. Two volumes by our friend, Don Herbert. Over 500 experiments use easy-to-find everyday items and encourage further investigations.

- #243, Mr. Wizard Books Set of two \$13.90 (2.00)

GEE WIZ! From the Brown Paper School series by a group of California teachers, writers and artists, designed for kids and grown-ups to use together. *Gee Wiz!* explores the important trait that links scientist and artist: imagination. Filled with activities, problems and brain teasers.

- #244, Gee Wiz! \$7.95 (1.50)



KOKO'S KITTEN. Must reading for fans of the internationally famous "talking" gorilla, Koko, who knows over 1,000 words in sign language. Illustrated with sensitive full-color photographs, *Koko's Kitten* traces the story of this amazing animal and the pet she loved. The author is Dr. Francine Patterson, Koko's human mother, teacher and friend. All ages.

- #245, Koko's Kitten (hardbound) \$9.95 (1.50)



TRAVEL SCRABBLE. A compact version of the classic language game measures 1½" x 7½" x 9½" folded. Wooden letter tiles won't slide from the recessed plastic grid. A welcome *en route* diversion.

#254, Travel Scrabble \$22.00 (2.50)



RAINBOW FOAM PAINT. An exciting new way for teachers, parents and children to experience the fun of painting without the traditional frustration of clean-up. The three-can kit of primary hues (red, yellow and blue) includes instructions for special art projects, using fingers, brushes and more. Great for learning about color mixing. RAINBOW FOAM PAINT is easy to use, quick to dispense and non-toxic. It needs no water, doesn't drip, dries quickly, and cleans up easily. Each can dispenses over 100 squirts, enough for a lot of painting.

#258, Three-can Kit \$11.00 (2.50)

DOMINO PIX. When you complete this puzzle, the face of a famous personality becomes visible. Each portrait requires all of the dominoes provided. There are two layout sheets for each picture. The "Domino Puzzle Map" has only the values of each end of dominoes, but *not* their orientation; the "Domino Portrait Plan" gives all the necessary information to construct the picture. Instructions explaining how to create a permanent art piece by gluing the dominoes onto a board are also included. Basic set comes with the personality of your choice, and plans for additional personalities can also be purchased. Personalities available are Marilyn Monroe, Albert Einstein and Groucho Marx. 17½" x 19½".

#255, Domino Pix — Marilyn Monroe \$28.00 (3.00)
 #256, Domino Pix — Albert Einstein \$28.00 (3.00)
 #257, Domino Pix — Groucho Marx \$28.00 (3.00)
 Each Additional Personality (State choice) \$10.00 (1.00)



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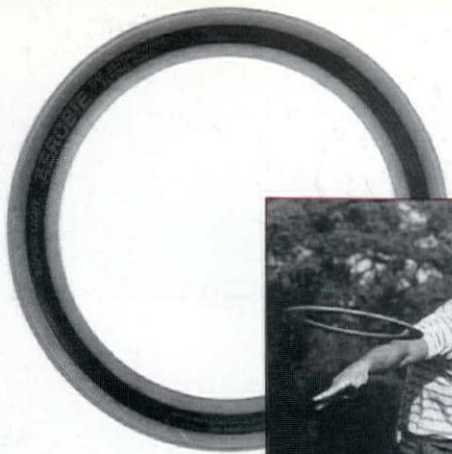
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Unless otherwise instructed all items will be shipped via UPS to continental US destinations. Shipping costs for each product are shown in parentheses following the price, e.g. \$20.00 (1.50). These shipping fees will apply to all continental US destinations. For Hawaii, Alaska, Canada and Mexico, packages will be sent first class US Mail unless we are instructed otherwise. The customer will be held for the costs in excess of prepaid shipping. Sorry, we will not ship to destinations outside North America at this time.

Items ordered together are not necessarily shipped the same day. When an item is in stock, we'll ship it to you as soon as possible. But out-of-stock items will occasionally take longer. Please allow 4 to 6 weeks delivery on all items.
 Return Policy: We want you to be pleased. If for any reason you are not satisfied with the order you receive, just return it within 30 days of receipt for a prompt and courteous refund or credit. Sorry, only returns in new condition can be accepted.
 Prices are subject to change after January 30, 1986.

Proceeds from the sale of all items in this catalog are used to support the Exploratorium.

Return completed form and payment to The Exploratorium Store, 3601 Lyon Street, San Francisco, California 94123.

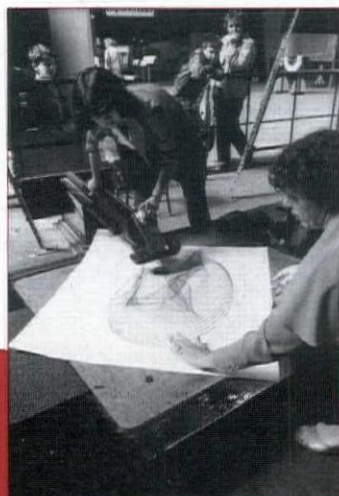


AEROBIE. Certainly one of the hottest items in our Store this year, AEROBIE, the astonishing flying ring, has been cited by the *Guinness Book of World Records* for "the longest throw of any object in history; 1046 feet" (as of this writing). Invented by Stanford University engineering lecturer Alan Adler, this aerodynamic throwing object flies with superb accuracy and control. Recommended for ages 8 through adult. A 12-page instruction booklet is included.

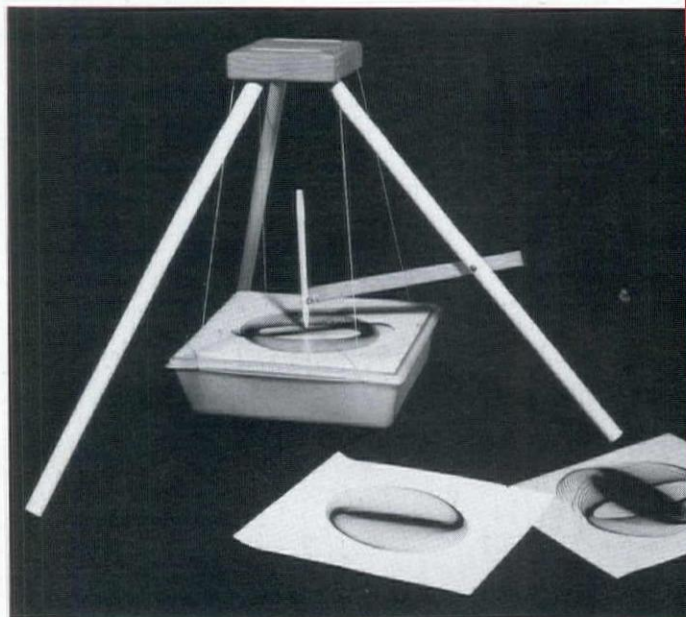
#259, Aerobie \$7.95 (2.00)

ELLIPTO. This well-designed pendulum-action drawing machine is a pint-sized version of the large Drawing Board in the museum. An endless variety of elliptical designs can be achieved by this easy-to-assemble apparatus. Includes one fine-tip felt pen and instructions.

#260, Ellipto \$18.00 (4.00)



FUN WAY ELECTRONICS KIT. From Australia's premiere purveyor of electronics components, Dick Smith, comes this FUN WAY ELECTRONICS KIT. With enough reusable parts to complete twenty different, clearly defined electronics projects, this is a good hands-on introduction for the novice. #261, Fun Way Electronics Kit \$24.95 (2.00)



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3601 Lyon Street
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Tim Rice: "I don't feel I have a mission to take the theatrical world by storm every two years."



reat success in their original form. It was suggested that we combine them for a concert presentation that became *Song and Dance* and was announced for a twelve-week season in London. It didn't run twelve weeks; it ran two-and-a-half years." During its last weeks in 1984, the play was aped by RCA/Columbia and issued as a home video in the United States, which sparked interest in actually bringing it to the stage here. "I was really keen to work with *Song and Dance* again," Lloyd Webber says, "and thought just for fun I'd make one or two changes. They turned out to be quite fundamental changes, in terms of integrating the two halves, and what has emerged is a completely rewritten show called *Song and Dance*." An American team is busily working on the Broadway production, headed by director and co-lyricist Richard Maltby, aided by choreographer Peter Martins and starring Bernadette Peters.

While *Song and Dance* is his major concern at the moment, Lloyd Webber, who gets personally involved in the productions of his work, will shortly turn his attention to the Americanization of *Starlight Express*. A highlight of the 1983 London season, the lavish extravaganza is a cross between roller derby and theater, with teams of roller-skating actors zipping across specially built ramps in the Apollo Victoria Theatre, while debating in song the merits of electric, diesel, and steam trains. To stage the show, the theater was gutted, a process that would have to be repeated in New York at great expense to potential patrons. "I have always been keen not to let it become a show that only appeals to people who have a considerable amount of money," declared its composer. "By the time one had got into the enormous construction costs that would be essential to bring it in and leave it in a theater on Broadway, I think one would have found it would never be able to reach the audience for which it's intended, which includes families with young children." Thus, a tour of hockey and basketball arenas is being scheduled for *Starlight Express*, slated to get underway in the spring of 1986.

A more sedate adaptation of Lloyd Webber's *Requiem* is in the American Ballet Theatre's future. "It never occurred to me that it would be a major ballet, but I suppose I write music that people tend to translate into theater in some way," he says. "I spent 1984 working on a piece that was decidedly nontheatrical in its intention. I suppose the ABT responded to what I was trying to achieve, which was a highly personal piece." Inspired by the story



Nobby Clark

of a Cambodian boy who had to decide whether or not to kill his sister after she'd been assaulted by the Khmer Rouge, Lloyd Webber actually began to set the Latin text of the mass to music after his father died three years ago. Lorin Maazel conducted the work's premiere this past February at Saint Thomas Church in New York, where Plácido Domingo and the composer's wife, Sarah Brightman, performed. "You only have to look at the events of the world today to see why it's appropriate," says Lloyd Webber. "The night the Air India flight came down there was a performance, and the emotion of the evening was overwhelming. The piece, if it does have a value, is about the futility of what we tend to do to each other."

Certainly Lloyd Webber's value to the musical theater is not in question, and as the phone connection is severed by the static of London's approaching outskirts, he speeds on his way to make yet another contribution. "I spend most of my wak-

Webber's 1983 London hit, *Starlight Express*, will begin touring the United States this spring.

ing hours thinking about musicals, and rather too many of my sleeping ones as well," he signs off ruefully, hurrying to meet with *Phantom* collaborator Richard Stilgoe. Of his former partner, he says, "As it's been nearly ten years since I worked with him, I suspect I'd find it more difficult to work with him now than I do other people." Tim Rice agrees. "Andrew and I discussed a few things, but as he did a thing with another lyricist in *Song and Dance*, then a thing with a dead lyricist in *Cats*, I thought, fair enough. If I was going to do a musical, I'd better look somewhere else." Not only has the split had an amicable and profitable resolution for the two principals personally involved, it's donated a wealth of material to theaters on both sides of the Atlantic Ocean. And more is on the way. □

RENOIR

A new exhibition explores this contradictory figure in the world of impressionism.

By Barnaby Conrad III

A Parisian once told me that the French spend the first years of life making love, the middle years eating, and the third part mourning their youth. Pierre-Auguste Renoir, the most "French" of the impressionists might be an exception to this theory, at least in his art. For despite the great physical suffering he endured in the last three decades of his life, his light-dappled canvases always celebrated the earthly pleasures. As Octave Mirbeau wrote in 1913: "Renoir may be the only great painter who has never painted a sad picture." When one imagines an emblem for *joie de vivre*, Renoir's effervescent painting *The Boating Party* springs to mind ahead of Manet's unsettling *Déjeuner sur l'Herbe*, Monet's ethereal haystacks, or Cézanne's geometric landscapes. Where Manet and Cézanne dissected intellectually, Renoir caressed. Where Monet's light dissolved the facade of a cathedral, Renoir's brush enhanced ripening fruit or burgeoning breasts. Of all the impressionists, it was Renoir who loved the nude, imbuing human flesh with a palpable glow. Renoir himself wrote, "The simplest objects are eternal. A nude woman getting out of the briny deep or out of her bed, whether she is called Venus or Nini, one can invent nothing better." This ability to mix the classical with the commonplace gave us some of the most beautiful pictures of women ever painted.

"Renoir," a major retrospective of nearly one

Barnaby Conrad III lives in Paris. He is a contributing editor to *HORIZON*.



Above: Renoir's Self-portrait. Opposite page: Portrait of Aline Charigot (Madame Renoir).

hundred works, will be on view at the Boston Museum of Fine Arts October 9 through January 5, 1986, thanks to grants from IBM and the National Endowment for the Arts. The pictures represent Renoir's greatest accomplishments in each genre from the late 1860s until his death in 1919.

Unquestionably, they will charm the public in Boston, just as they have in London and Paris exhibitions earlier this year. A number of pictures in his oeuvre are masterpieces of the nineteenth century. Americans will be disappointed not to see his large masterpieces *The Luncheon of the Boating Party* and *Dancing at the Moulin de la Galette*, as well as *La Loge* and *On The Terrace*.

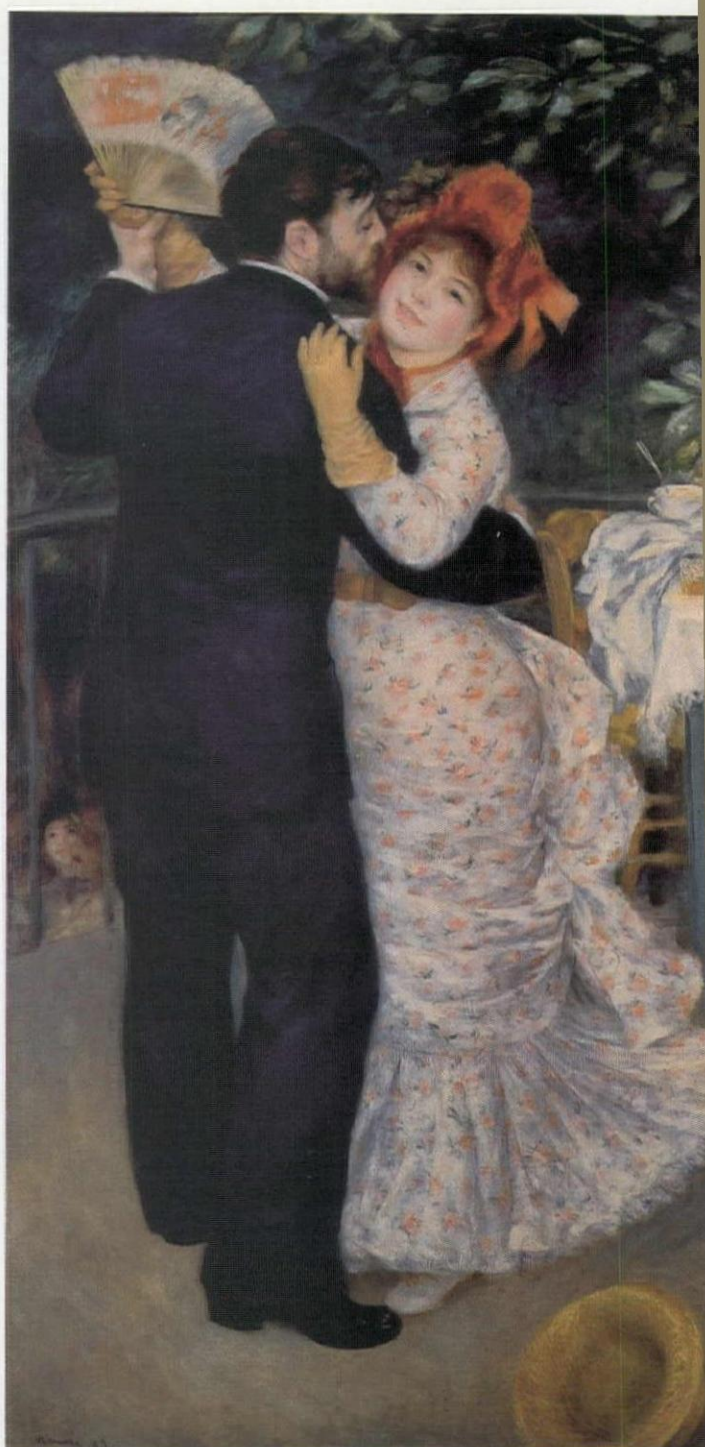
Perhaps this is a service, for it reveals an overlooked aspect of Renoir: he was an inconsistent painter with a tendency to sentimentalize. Renoir's late paintings of young girls at the piano or buxom bathers suffer from a cloying sugariness more appropriate for candy-box covers than museum walls. And I don't mean this unkindly. Renoir did his best work from the early 1860s to the mid-1880s. In 1883 he reached a mid-life crisis writing: "I went to the end of impressionism . . . arrived at a point where I didn't know how to paint or draw. In a word, I'd reached an impasse." Until his death in 1919, the work is of descending quality—just the opposite pattern of Manet, Cézanne, and Monet, who peaked in their old age.

Renoir was a contradictory figure in the work that produced the impressionists. Manet painted a Baudelairean vision of urban life, from sodden absinthe drinkers to elegant, cold-hearted courtesans. Even Monet painted the steaming bustle of the Gare St. Lazare and punctuated his landscapes with the factory funnel. But Renoir, who detested the regularization and mechanization of modern life, eventually withdrew from the city to the country, where





Musée d'Orsay, Paris (Galerie du Jeu de Paume)



his spirit fed on the utopian art past.

Born on February 25, 1841, in Limoges, under the reign of Louis-Philippe, the last king of France, Renoir was the sixth child of a barely literate tailor and seamstress. Shortly after his birth, his family moved to Paris. His first artistic expression came as an apprentice porcelain painter with Lévy Brothers in Paris, where he painted decorative motifs. At night he attended free drawing classes and gained a year's pass to the Louvre, where he copied Rubens's *Enthronement of Marie de Medici*. When he entered the studio of the painter Charles Gleyre in 1861, his companions were all middle-

class: Monet (whose father was a rich grocer), Bazille (son of a viticulturist), and Alfred Sisley (son of a wealthy English entrepreneur). Renoir left the working class for a basically bourgeois pursuit. He had already watched his father's business hurt by mechanization, and machine-decorated porcelain was threatening his own *métier*. Later, Renoir cultivated the rich bourgeoisie as clients and friends. Yet as he hobnobbed with the likes of Manet, Mallarmé, and the wealthy publisher, Charpentier, he kept hidden from them a ten-year relationship with his model, the working class-girl, Aline Charigot. Even when he married her in 1890,

From 1882-1883, Renoir painted the matched pair, Dance in the City (left) and Dance in the Country. His future wife, Aline Charigot, was the model for the latter painting.

it may only have been to keep their five-year-old son, Pierre, from being called a bastard in school.

Like all works of art, Renoir's depictions of the good life were really ways to resolve his inner life, and Renoir was a chauvinist, misanthrope, and fantasist in varying degrees. Though well-liked by many for his good heart and humor, he was an agitated, nervous man ill at ease in society. He was

nstantly insecure about his technique, often destroying his work in disappointment. He wanted to be true to his instincts, yet constantly harked back to the Old Masters for inspiration. At Gleyre's studio and for the next twenty years, Monet, Sisley, and Frédéric Bazille were to become Renoir's strongest psychological support. With Monet, Renoir traveled to Fontainebleau Forest and met Pissarro, Cézanne, Diaz, and the great Courbet, who was the idol of the young artists. And it was here that he first painted out of doors, entirely from nature.

In 1863, Renoir presented a painting to the Salon, and it was rejected. But the following year his picture *Esmeralda* (inspired by Victor Hugo's *Notre-Dame de Paris*) was accepted. It went barely noticed, and by 1865 Renoir found it necessary to cultivate patrons, dealers, and rich artists in order to survive. This struggle for recognition and financial security plagued him until he was fifty years old. The young artists all survived hand-to-mouth in a bohemian camaraderie. Bazille once wrote his brother, "Monet is going to sleep at my place until the end of the month. Along with Renoir, that makes two needy painters to whom I'm giving shelter. It's a real infirmary. I'm delighted, I have enough space, and they're both so cheerful." Renoir painted Bazille at his easel, and another time

painted Monet and the painter Jules Le Coeur in his bohemian vignette, *At the Inn of Mother Anthony, Marlotte* (1866).

In 1867, Renoir's accomplished painting *Diana* was rejected by the Salon, and for the next seven years Renoir was in and out of the public eye. But he was already known and respected among the other painters. Renoir gave his portrait of Bazille to Manet. In return, when Fantin-Latour painted Manet and his disciples in a large group portrait for the Salon of 1870, Manet requested that Renoir be posed near him. Fantin-Latour called Renoir "a painter who will get himself talked about."

Renoir and Monet became friends for life, alternately bailing each other out of tight spots. Monet wrote Bazille in 1869, "Renoir brings us bread from his house so that we won't croak." That same year they traveled to La Grenouillère (The Frog Pond), an eating and boating spot on the Seine outside Paris. Here Monet and Renoir executed three pairs of paintings that might rightly be called the first impressionist pictures. The vivid colors captured a fleeting moment in life—light filtering through the trees, reflecting off the water, bouncing off sunbonnets and boater hats. Though the pictures inspire nostalgia in us today, they were avant garde for a time when most landscapes were done indoors and drowned in brown academic gravy.

Unexpectedly, France, led by Napoleon III, declared war on Germany on July 19, 1870. Renoir was assigned to a regiment of *cuirassiers* (cavalry)

Renoir became more shrunken and twisted, but his nudes grew more peach-like and bountiful.

but fell gravely ill with dysentery and saw no combat. Cézanne, Sisley, and Monet all fled the draft, while Bazille, who volunteered, was killed.

Renoir went back to painting, lightening his palette noticeably and showing an interest in the *japonisme* that was in vogue. Other pictures with cropped compositions, such as *The Pont Neuf, Paris* (1872), reflect an interest in photography.

In 1875, Renoir began his most ambitious painting, *Dancing at Le Moulin de la Galette*, a genre picture of the Sunday gatherings at a dance hall in Montmartre. He took a studio at 12 rue Cortot, a few minutes from the dance hall, so that he could lug his canvas there easily. He did one sketch and one medium-sized study on location, and the full picture emerged a year and a half later. It is one of the great pictures of the nineteenth century.

In 1879, his financial status was still tenuous and he wrote to his friend Duret, "If you can spare a little money at this time you would make me really happy. I am completely broke." Though by then he had the support of the art dealer Durand-

After three years of dependence on patrons, Renoir relaxed with still-lives such as *Onions*.



“Renoir may be the only great painter who never painted a sad picture.”

Ruel and one or two critics, Renoir watched as an auction of impressionist pictures brought embarrassingly low prices, boos from art students, and this remark from a critic: “The impression produced by the impressionists is that of a cat walking on the keys of a piano, or a monkey that has got hold of a box of paints.”

In 1882-83 Renoir again embraced the theme of dance for three of his most important pictures. His matched pair, *City Dance* and *Country Dance*, contrasts the chic social ritual of the waltz with the robustness of a polka at a country inn. The buxom, rosy-cheeked model for the latter picture was Renoir's future wife, Aline Charigot. The model for *Dance at Bougival* and for *City Dance* was seventeen-year-old Marie-Clementine Valadon, who would later become famous as the painter Suzanne Valadon, mother of Utrillo. Utrillo's father was never known, but was possibly Renoir himself.

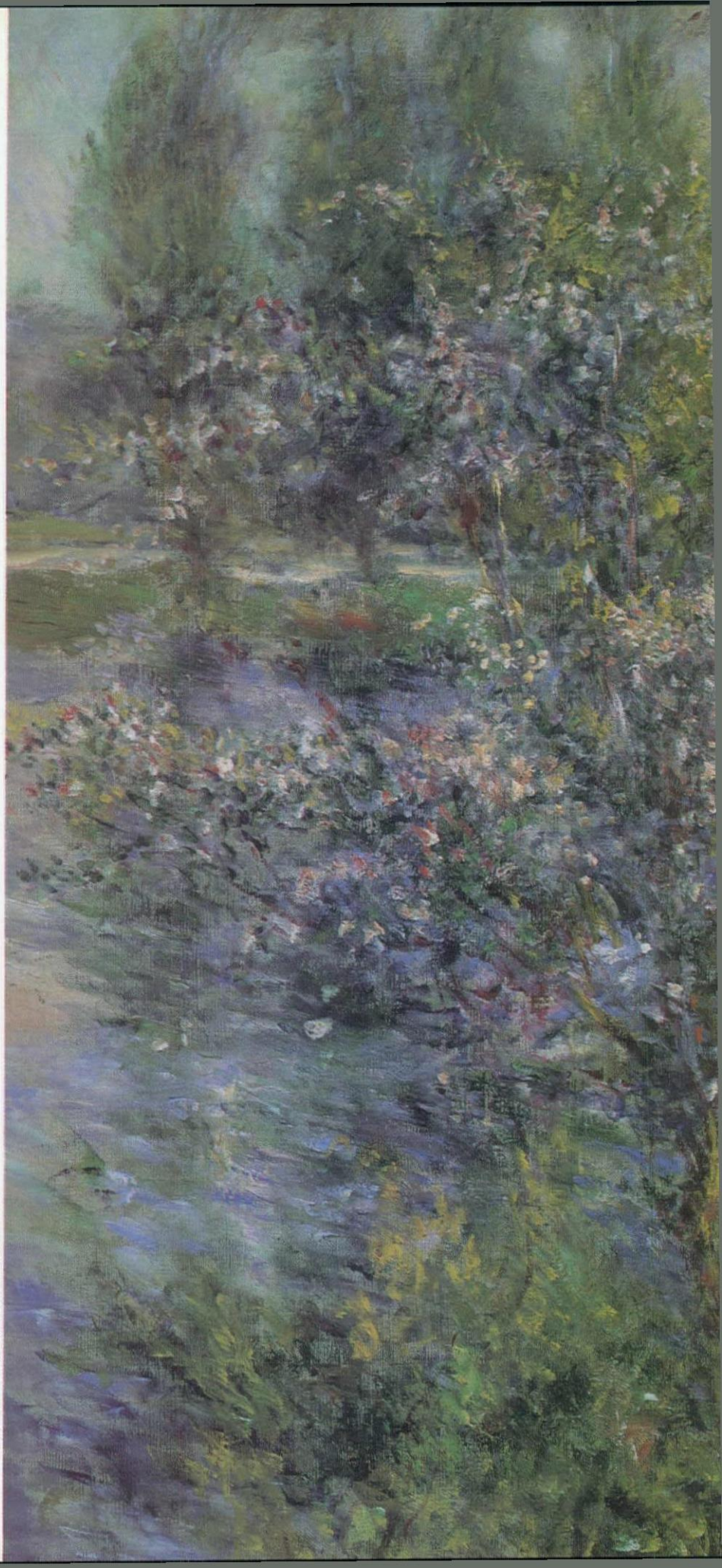
Renoir broke with the impressionist group, though he continued to call himself an impressionist. He had ideas of his own: In 1884 he attempted to start a group called the *Société des Irregularistes*, producing a manifesto calling for an art derived directly from nature's organically irregular beauty. While the group never really caught fire, Renoir's own art was undergoing change, becoming more linear, flatter, and, it can be said, somewhat dull. Though the paintings still depicted the good life, he was undergoing acute depression about his own worth as an artist. At the same time, his common-law wife Aline Charigot had given birth to his first son, Pierre. Still uncomfortable with presenting this heavy, unsophisticated peasant woman to his intellectual and bourgeois friends, Renoir began spending more time at her natal village of Essoyes.

In 1888, Renoir suffered his first major attack of rheumatoid arthritis. The disease began with facial paralysis. Tooth problems led to dentures. Ironically, fame and fortune came at the same time disease crippled his hands, diminishing his dexterity. Yet he continued to paint. By 1890, with increasing sales and the approach of his fiftieth birthday, Renoir finally married Aline on April 14. Though installed in a Montmartre apartment near the Moulin de la Galette, he increasingly fled the winter harshness of Paris to relieve his arthritis.

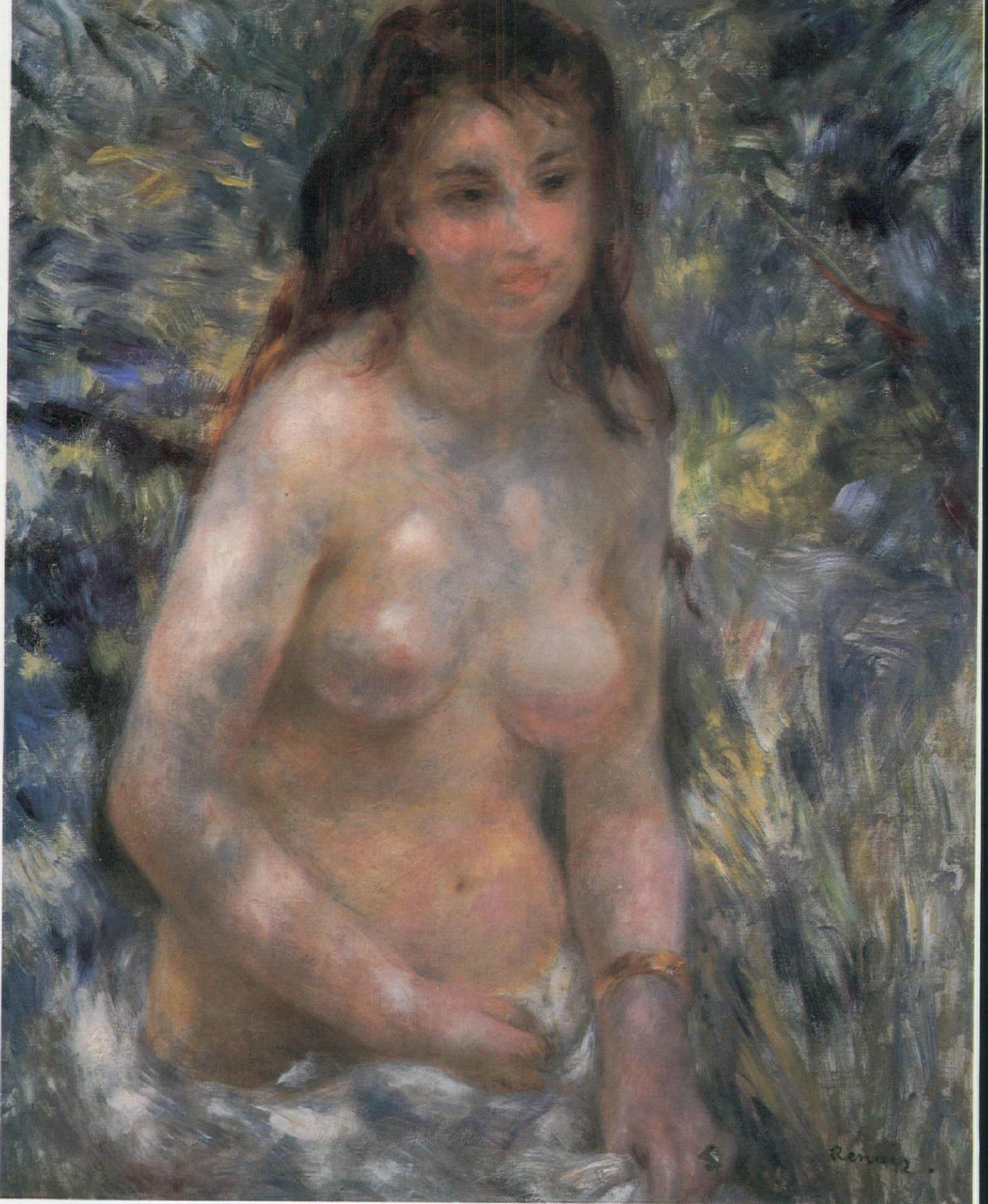
Two years later, Renoir's reputation had so improved that the Chicago socialite Mrs. Potter Palmer paid \$8,000 to his New York dealer for *Two Little Circus Girls* (1879). Dr. Albert C.

The Seine at Chatou, painted in 1881, is one of Renoir's most ebullient landscapes.

Museum of Fine Arts, Boston (Gift of Arthur B. Emmons)









Barnes of Philadelphia, the millionaire art collector who patented the antiseptic Argyrol, eventually ended up buying 180 of Renoir's paintings.

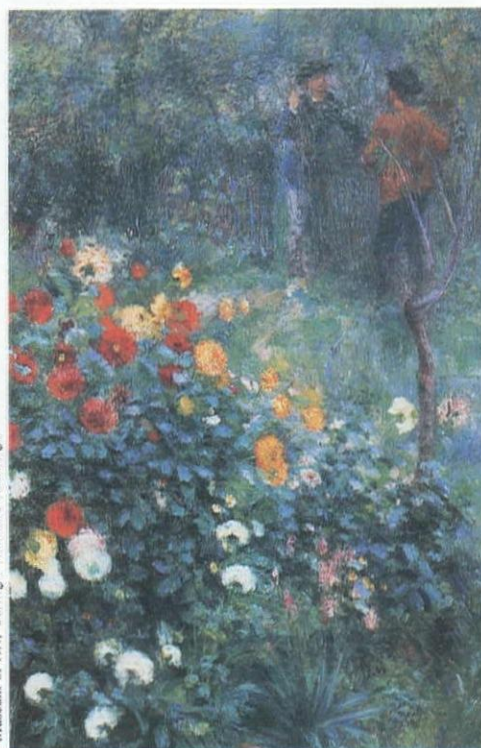
Renoir broke his right arm twice while riding a bicycle at the village of Essoyes, first in 1880 and later in 1897. Both times he continued to paint with his left hand. Pissarro commented: "Didn't Renoir, when he broke his right arm, do some ravishing paintings with his left hand?"

In 1900 he accepted the first of several public honors, becoming a chevalier of the Legion of Honor. His exhibits gained him fame and security. The ultimate backhanded compliment was paid to him when forgeries began turning up with his name.

His health rather than his ambition went first. By 1904 he was skeletal at 5'10" and 97 pounds. His hands were so ossified, his son Jean wrote, that visitors "couldn't take their eyes off this mutilation. Their reaction, which they didn't dare express, was 'It's not possible. With those hands, he can't paint these pictures. There's a mystery!' The mystery was Renoir himself."

Now bound to a wheelchair, Renoir became more shrunken and twisted, but his nudes grew more peach-like and bountiful, surpassing even Rubens for voluptuousness. If his brush could caress the thighs of an Arcadian nymph, he could forget the pain in his joints. Renoir once said, "I am so lucky to have painting, which even this late in life still furnishes illusions and sometimes joy."

Rather incredibly, he continued to produce



Museum of Art, Carnegie Institute, Pittsburgh

paintings right up until his death in 1919, living to hear himself called "the greatest living painter." To be sure, his results were now of mixed quality, but his large *Bathers* of 1918-1919 is the final great picture of his life. Here two great nudes

Above: Renoir's 1872 *High Wind* (Known as *The Gust of Wind*). Left: *Garden in the rue Cortot, Montmartre* (1876). Opposite page: *Study* (Known as *Nude in the Sunlight*).

lounge in an earthly paradise where the sun warms but could never burn, where the fruit would fall into your hands as easily, perhaps, as the woman, eternal woman, who might welcome an old crippled painter. Renoir said of the picture, "Suffering passes . . . beauty remains." After his death, the model for it, red-headed Andrée Heuschling, married Renoir's second son, Jean, the great filmmaker; the picture itself was given to the state by Renoir's sons.

While painting in the rain, Renoir caught a cold which became pneumonia. He suffered a heart attack on November 30 and died December 3 at 2 P.M., hallucinating that he was painting a still life of woodcocks: "Give me back my palette . . . I can't paint that beak . . . Quick, some paints . . . move those woodcocks."

A year after his death, Georges Rivière, a friend for fifty years, wrote:

You could, O Renoir, leave us
without sadness:
The treasures generously sown
by your brush
Will make your name live long
after you have gone. □

The Artist's Sanctuary

Renoir's house and gardens became the artist's atelier in his final years.

By Dale Crichton

Renoir purchased a hilltop property at Cagnes in 1907 in order to save its ancient olive trees from being destroyed by a would-be carnation farmer. The garden became the painter's atelier—with walls of iridescent, blue-green leaves and window frames of gnarled branches through which one can see the gray stone towers of the Saracen Castle on the hill across the gorge and the sparkling Mediterranean Sea beyond.

Well hidden from the road by a tall, rampant hedge, the house was supposed to be Renoir's sanctuary. For years, he fought off building a gravel driveway to the house. "Only people who like me for myself will take the trouble to come to see me; as for the rest, the fence ought to be high enough to stop them," Renoir said.

They came anyway. What tired Renoir was to

Dale Crichton, San Francisco architect, is writing a book on the houses of famous artists.

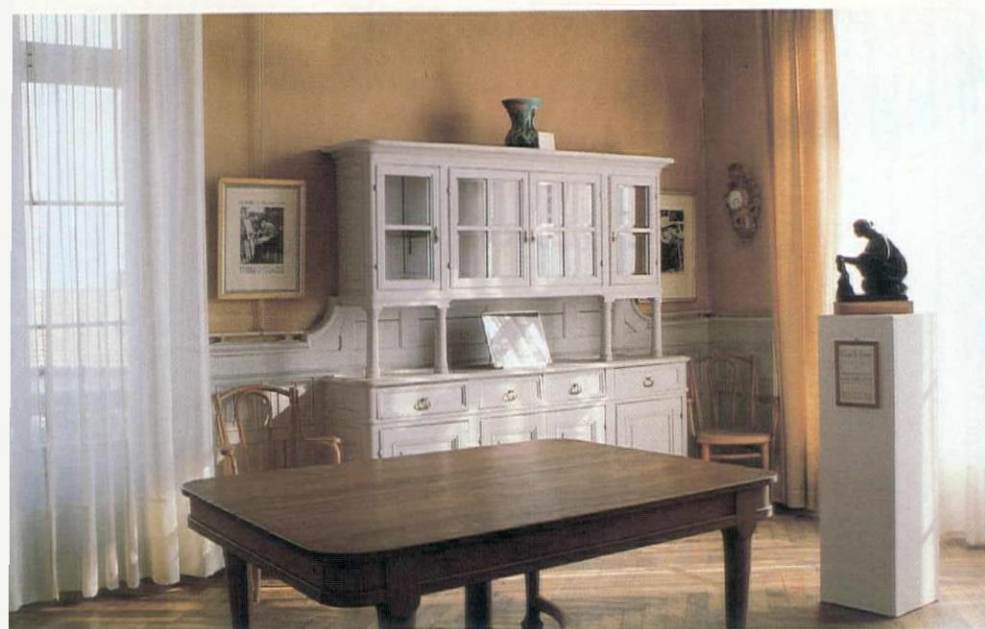


have to interrupt painting to talk to visitors. What saddened him was that he knew they came to see him for his paintings and not for himself. He said wistfully to his friend Ambroise Vollard, the picture dealer, "I have arrived more definitely than any other painter in his lifetime . . . but I don't seem to have a real friend."

Hundreds of tangerine, orange, lemon, and lime trees; a vegetable garden; two vineyards; and a hen house were established by Madame Renoir. Until her death, the bustle of the annual olive harvest

and pressing amused Renoir no end. Suffering from crippling arthritis, he was carried by the nurse around the property in a litter with bamboo poles. The model followed, carrying the palette and paint box. Renoir had a favorite spot under a lime tree.

In reminiscence, Renoir's son Jean said: "The scent of orange blossoms is still the same and the olive trees have not changed. The grass in particular makes me feel close to him. . . . Its perfume does not assault your nostrils as violently as it does in wild, stony stretches of land around Aix



Opposite page: The house at Cagnes where Renoir spent the last twelve years of his life. The rooms, such as the dining room (above), are light and airy. Renoir carved the bas-relief of his son Claude (right), which adorns one of the fireplace mantles. Far right: A bust of Madame Renoir overlooks the peaceful gardens.

en-Provence."

Renoir was born in 1841 in Limoges and lived there until his parents moved him to Paris, where he spent most of his life. As a teenager, he was an apprentice to a porcelain painter, then a fan painter, and then a decorator of shades. In the 1860s, he studied at the studio of Charles Gleyre, where he became fast friends with the future impressionists Bazille, Sisley, and Monet.

Together, they hiked miles over the French countryside, painting all the way. On one of those trips, Renoir bumped into the Barbizon painter Narcisse Diaz de la Pena in the forest of Fontainebleau. The famous Diaz remarked, "Why the devil do you paint so dark?" Impressed by this thought, Renoir tossed out his bitumen and most of the black and started painting with light colors in the style now known as impressionism.

After the Franco-Prussian War, the impressionists blossomed. Renoir painted *Le Moulin de la Galette* (1876), *Madame Charpentier and Her Daughters* (1878), and *The Luncheon of the Boating Party* (1881). He commented about impressionism: "We try to paint in joyous tones and carefully eliminate all literature from the pictures," adding: "Can you see me painting Nebuchadnezzar at a café or the mother of the Gracchi at the opera?"

Around 1883, the year Manet died, Renoir decided that "impressionism had been wrung dry" and shrouded his brush with black again. However, this harsh technique proved too dull. Perhaps inspired by the frolicking nymphs in the *Fontaine des Innocents* (sculpted by Jean Goujon) which he



passed so often in Les Halles or the bas-relief of bathers by Francois Girardon which he saw at Versailles, he recovered his lighter palette and concentrated more on the luscious ladies, fruits, and flowers for which he is so well known today.

More and more he traveled south—to Italy, Spain, and Algeria, or to see Cézanne at Aix-en-Provence or Estaque—always returning to Paris or Essoyes, a small town just southeast of Paris. At the age of fifty-six, he fell off a bicycle, which so aggravated his arthritis that his doctors advised him to move permanently to a warmer climate. He came to Cagnes.

Renoir let Madame Renoir do the planning for the new house. However, he cautioned her, "no pretentious villa" and "no English garden." Renoir abhorred copies of other architectural eras. "Trouble begins when an architect takes advantage of his country's advanced techniques to copy the exterior appearances of buildings of an earlier period."

He knocked Versailles for being a copy of an Italian palace, but he praised the architecture of Chartres, Vézelay, the Abbaye aux Hommes at Caen, and the Church at Tournue. "These church buildings are not only French, they are universal."

Constructed of random-cut limestone, the house rather austere looms two stories high at the end of the driveway. A low-pitched tile roof, quoins, a few Romanesque arches set on square piers, and



a few French doors are its main characteristics.

The salon was, and still is, furnished with a few stiff, upright chairs; a bureau with a mirror above it; and Renoir's sculptures. Not for relaxing or putting up one's feet, it was the nineteenth-century place for gatherings of guests or for formal family discussions.

If Renoir's house was sparsely furnished, it is because he did not care for possessions. His wardrobe was distinguished by two pin-striped suits, a cape, and a sun hat. Absentminded about his appearance, he once walked into a dinner party given by a wealthy client and publisher, Georges Charpentier, clad only in a false shirt front and trousers.

Although he preferred unpainted furniture and oil lamps, the house contains a few fancy Louis XV and Empire pieces, a Recamier, and two electrified crystal chandeliers. He disliked ceiling moldings, metal trellises, and concrete pavements.

Claude Renoir wrote that his father ruminated over such difficult choices as—would you choose art or convenience? Renoir's quandary was, "I have a bathroom I cannot do without. But can I use the bathroom without losing my taste for Louis XV sculptured frames decorated with gold leaf? If the day comes when I'm satisfied with just a plaster frame gilded with synthetic gold, then I'll have paid too dearly for the comfort of my bathroom."

In spite of his arthritic hands, Renoir carved a charming, round bas-relief of a young boy's head

Dale Crichton

©Fred Lyon 1982



(Claude's) which decorates the center of the fireplace mantle in the dining room. Rather safety minded for the children's sake, Renoir had the corners of the mantle rounded. He insisted that the floors remain unwaxed to prevent children from slipping. Their hair was kept long to cushion their heads from possible bumps.

Madame Renoir set the dining table with a paucity of crystal and silver, meals consisting of one dish—a pot-au-feu or chicken stew. Guests were a mix of artists, dealers, connoisseurs, neighbors, and models—among them Monet, Cézanne, Rodin, Vollard, and Caillebotte, whose collection forms the greater part of the impressionist exhibit at the Jeu de Paume, Paris.

The walls of the house were decorated by Renoir canvases that Madame Renoir had brought from Paris. "Things he had worked on for barely an hour," she said. Throughout the house, she arranged flowers haphazardly in little green pottery vases from Le Biot—roses, carnations, and anemones. Renoir said, "It gives my brain a rest—painting flowers." Vollard thought that they were really studies for the flesh tones of his famous nudes.

A wide, stone stairway leads from the terrace outside the salon to another terrace below, where stands the largest Renoir sculpture, the bronze *Venus Victorious*. Although Renoir's arthritis eventually left him incapable of handling sculpture tools, he was able to demonstrate to other sculptors—

first Morel, then Guino, and then Gimond—how he wanted the work done by means of drawings, finger paintings, and enthusiastic grunts. Their workroom and a kiln for the ceramic productions of Coco were located beneath the house.

P. Jaimet commented in the *Gazettes de Beaux Arts* (1923) that the reason Renoir turned to sculpture late in life at Cagnes was that he was stimulated by such a "Greek atmosphere," which naturally turned his thoughts to themes of antiquity. Renoir said of ancient sculptors that "serenity was within themselves; it came . . . not only from their simple and tranquil lives, but from their religion. . . . They associated the spirit of divinity with all that they did. God was always present;



Dale Crichton

mantle of Algerian ivy covering her from her neck to the ground.

Renoir's study connects to the house by a short, indoor stairway. "There were a few pieces of furniture in it," reported Francois Fosca, "and a few hats he liked to screw up in his hands before posing the models and Madame Renoir's flowers."

His favorite model, Gabrielle, posed in one of the bonnets for the painting and bas-relief entitled *The Judgment of Paris*. "Doesn't she look just like a boy!" exclaimed Renoir. She posed for both Aphrodite and Paris. The bas-relief now decorates the wall of the stairs leading to the second floor of the Jeu de Paume, Paris—but a small, clay version can be seen in Renoir's dining room.

Jean Renoir often prepared canvases for his father with a flake-white mixture of one-third linseed oil and two-thirds turpentine, which the master called "the juice." Renoir painted with rapid flicks of the brush, covering the entire canvas almost at once. "Out of the mist, the body of the model or the outlines of the landscape would emerge as on a photographic plate immersed in a developing bath," observed Jean.

Today, there remains in the studio a canopied and draped bench for model posing; paintings by the master and his friends; a bronze, sculptured head of Renoir done by Marcel Gimond a few days before Renoir died; as well as his easel and palette and the wheelchair he used the last years of his life.

Renoir tired of the cold, north light in his studio and designed for himself a shed in the olive groves with adjustable windows and curtains—an "outdoor studio" which allowed him to paint "outdoors" but rework the paintings "indoors" immediately. The building no longer exists, destroyed by time and nature.

"The more intolerable became his suffering from arthritis, the more Renoir painted," recalled Jean Renoir. To bring a particular spot on a canvas to a convenient height for his arthritic hand and arm



Art Resource

Though Renoir suffered from crippling arthritis, he was prolific in his later years.

to reach, Renoir invented a cylinder system that would roll large canvases either vertically or horizontally—"a caterpillar contraption."

In 1912 friends had a doctor from Vienna visit Renoir. The doctor said he could cure the arthritis, putting him on a special diet. A month later, Renoir being much spryer, the doctor came back for the big effort to make him walk. The doctor eased him out of his chair, while the family watched with bated breath. Renoir stood alone for the first time in two years. Then he put one heavy foot forward, then another. He walked all the way around the easel, then sat down, never to rise again. "I give up. It takes all my will power and I have none left for painting."

Afterward, Renoir painted with unparalleled energy. It seems that he was propelled not so much by his "will power" but by an extremely deep, pure love of painting. Years before, while studying at Gleyre's studio, the twenty-four-year-old Renoir was reproached by his teacher. "No doubt it is to amuse yourself that you are dabbling in paint." Renoir replied, "Why of course, and if it didn't amuse me, I beg you to believe that I wouldn't do it." □

Searching for Renoir

How to Find Renoir's House:

Renoir's house is a French National museum situated in Cagnes-Sur-Mer, twelve kilometers west of the Nice Airport on Highway A8. Take the D6 turnoff, drive north to the center of town, go east on the Avenue Auguste Renoir, cross the river, climb the hill following the signs to Renoir's house.

The museum is open from June to October, 2:30 p.m. to 6:00 p.m.; after October, 2:00 p.m. to 5:00 p.m.; closed Tuesdays, holidays, and October 1 to November 15.

Where to Stay Nearby:

Le Cagnard in Haut-de-Cagnes (the hill fortress in the center of Cagnes) with restaurant—medieval and romantic.

Colombe D'Or in Saint Paul de Vence, seven

kilometers north of Cagnes on D6; quaint with restaurant, view, and a collection of modern art. Nearby is the famous Gallery Maeght.

Mas d'Artigny on D7, turn west from Saint Paul on the Route de la Colle; very modern, Michelin one-star restaurant, pools, tennis courts, and forest.

Auberges des Seigneurs with restaurant in the "old town" of Vence, five kilometers north of Saint Paul on D36. A "must see" in Vence is the Chapelle de la Rosaire designed by Matisse.

Chateau du Domaine Saint Martin, 2.5 kilometers north of Vence by D2 on the Route de Coursegoules; by far the superior of all these hostels with a Michelin one-star restaurant and terrace, little villas, pool, tennis court, and superb service. □

Renoir's studio at Cagnes contains the easel and palette used for his last paintings.

man did not count."

Renoir had a strong sense for placing sculptures in natural settings. His notes written on a wash drawing for the *Venus Victorious* indicate that he intended her to be placed in a grotto, with the base at water level, surrounded by rocks and aquatic plants.

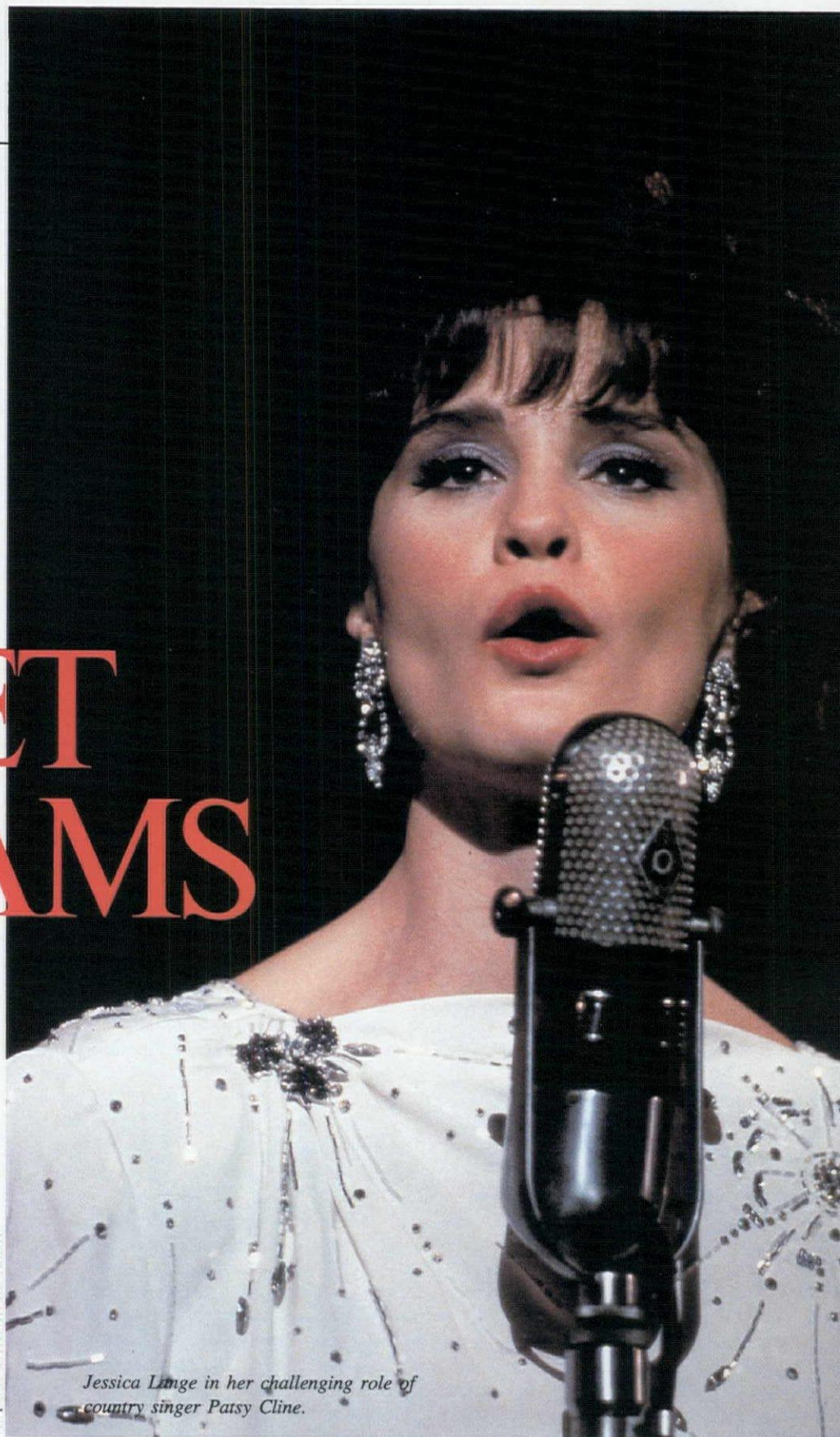
One day he said to Vollard as he opened a window, "Look at that clump of trees near the pump. Wouldn't a Maillol look well there?" Today a bust of Madame Renoir rests quietly in the garden. Her head is at human height. She is cloaked with a

SWEET DREAMS

Singer Patsy Cline's
Sweet Dreams are
revived in a new film.

By Samir Hachem

All photos © 1985 Tri-Star Pictures



*Jessica Lange in her challenging role of
country singer Patsy Cline.*

"There's nothing more elegant than beautifully shot poverty."



Shortly after the release of *Coal Miner's Daughter*, the film's producer, Bernard Schwartz, received a call from the president of Universal Pictures at the time, Ned Tanen. Would he consider making a movie about Patsy Cline, the late, legendary, country-western singer who was depicted briefly in the Loretta Lynn drama? Schwartz was certainly intrigued by the prospect. Patsy Cline was a generous and touching performer who was killed in a tragic plane crash at the height of her career in the sixties. Her records continue to sell outstandingly to this day, and in some circles she is still very much revered.

To establish whether there really was a story to the late singer's life, the producer set out to explore her roots in Winchester, Virginia, and in Nashville, Tennessee, where he interviewed countless individuals who both knew and would talk about Patsy Cline. Upon returning home, Schwartz turned over eight-hundred pages of notes to screenwriter Bob Getchell, a writer with a special ear for American dialogue and its resonance (and Oscar-nominated twice, for his work on *Bound for Glory* and *Alice Doesn't Live Here Any More*). The script that emerged, to everyone's satisfaction, stressed a story of personal struggle and triumph of a girl growing up gifted, but hovered over by a bitter and strong-willed mother, and then nurtured, beaten, and loved by a husband more limited than she. Although Patsy Cline's songs would be used, this was not to be a rise-and-fall showbiz story. When woven into the movie, to be called *Sweet Dreams*, those songs would serve more as dramatic tools than as concert footage.

Schwartz had heard that Jessica Lange was a big fan of Patsy Cline, so he sent her a script. Fresh off *Country*, a movie she also produced, Lange agreed almost immediately, liking the script and the concept, and eager to give her all to a job where she would again concentrate solely on acting. Next, director Karel Reisz was approached, and accepted. Famous for his ability to draw magnificent performances from his actors, the Czechoslovakian-born British director had just a couple of years ago shown he was up to the task of guiding Meryl Streep and Jeremy Irons through the intricate designs of the screen adaptation of John Fowles's *French Lieutenant's Woman*.

But Jessica Lange can't sing. "This was our only worry," Reisz recalls. "I met Jessica and we talked.

Samir Hachem writes frequently about film for *HORIZON* and other national publications.



Ann Wedgeworth as Patsy Cline's mother, and Jessica Lange as the country singer.

She's a great mime. She'd trained in mime in Paris, and she has very good rhythm. We decided she would learn to lip-synch the songs and we would go ahead and use Patsy Cline's original vocals on the soundtrack. Still, my only doubt about the project, and hers, was whether she would make the singing stick."

Dying her hair black and changing her shape and movements, the actress spent a month in Nashville with Cline's record producer, Owen Bradley, learning how to mime the fifteen songs that would eventually be used in the movie.

"I've never played anyone so natural, so uncomplicated before," says Lange. "I've played so many parts where everything has been hidden or rumbling underneath, but Patsy had a way of hitting life head on, nothing neurotic about her." Reisz admits that he had never heard of Patsy Cline or even had much feeling for country music before *Sweet Dreams* came along. He was given some of her records to listen to, and he soon discovered that "she had a wonderful, personal singing style, a big, confident voice, no apologies, she just belted out, like a diva, but was a great artist, too. She carried so much feeling."

Sweet Dreams chronicles Patsy Cline's life from the time she was eyed by the man who was to be her second husband, while performing at a local dance in her hometown in Virginia, and follows her through her marriage and successes and premature, tragic death.

Since the singer recorded songs only near the end of her career, and since a large number of them were not in stereo, the selections to choose from were diminished. "We took the recordings and stripped the voice," explains Reisz, "and we put in older, primitive bands and arrangements on them, and used them in the early parts of our movie, to give the effect of that local, unsophisticated color that they must have sounded like in real life when she sang in honky-tonks." Taking the very same stripped vocals, newly orchestrated arrangements were mixed in, and featured in sequences showing the rise of the singer to playing the Grand Ole Opry and the Kansas City Memorial Hall.

"We must remember this is not a documentary," the director warns. "All the dialogue is invented, so it's a drama, not a representation." His way of working with actors, he says, is to "let their own skill and temperament collide with the character, and not have any preconceived notions about it." *Sweet Dreams* is, as Jessica Lange puts it, a por-



Above: The kitchen is a scene for both love and anger in *Sweet Dreams* (Ed Harris as Cline's husband, Charlie Dick). Right: Jessica Lange learned how to perfectly mime the fifteen songs used in the movie.

trait of a strong and gifted American woman. It is also a depiction of American values and moralities in the fifties, according to cinematographer Robbie Greenberg. "It's about how people looked, the bouffants and flouncy skirts that were worn, the music that was listened to, the shyness about sexuality, all that."

In a scene where her husband comes up behind her while she's at the stove frying chicken, "he starts nuzzling and he pulls her down to the floor," says cinematographer Greenberg. "The camera stays on the chicken, and then her hand comes up and turns the stove off. It's the way they would've shot it in the fifties."

"Detail is very important to me," Reisz says, "how the potatoes look, and how the pies she's baking look, how she picks up the children. What you choose to see is what expresses your feelings. The way a director expresses his feelings is by what he chooses to show on the screen. To the actors, I never say do this or do that. I tell them what is important, and they get to it their own way. It's very important, for example, that the audience believe Patsy was a good cook. It's part of her character."

Reisz was careful never to make the poverty of the locales look glamorous. "There's nothing more elegant than beautifully shot poverty," he snaps. He and Greenberg opted for a naturalistic palette, soaking inspiration from the local houses and people they met on locations in West Virginia and Kentucky. Some of those houses they entered, though, were far too small to accommodate shooting, so they duplicated them (with very low ceilings and a similarly cramped narrowness) on Hollywood sound stages, where walls could be shifted away to allow for camera movement.

Reflecting back on his earlier movies—*Morgan*, *Isadora*, *Saturday Night and Sunday Morning*, *Who'll Stop the Rain?*, *The Gambler*, and *The French Lieutenant's Woman*—Karel Reisz says, "This is definitely a story about a woman whose capacity for life and experience is greater than her husband's. It's interesting; you think you change subjects when you make new movies, new locales, but in the end, you make the same movie over and over again." □



FRITO-LAY



Courtesy Pace Gallery © Jim Dine

C O L L E C T I O N

COVER: Drawing from
Van Gogh III, Jim
Dine, 1983 (previous
page).



The Frito-Lay collection's theme of Contemporary International Humanism reflects the artist's return to sincere involvement in the world and its issues.

The majestic wedge of red granite fills the Texas meadow, as waterfalls, terraces, bridges, and shimmering slices of glass define the exterior of architect Dirk Lohan's stunning, new Frito-Lay headquarters. Inside, walls and offices become the frame for one of the most challenging, successful corporate art collections ever assembled. Developed around the theme of "Contemporary International Humanism," the collection reflects a commitment to excellence that is intrinsic to the entire corporation.



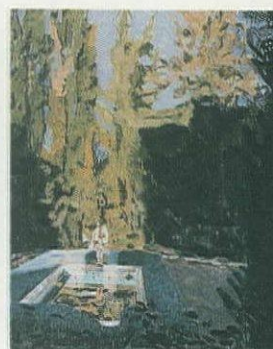
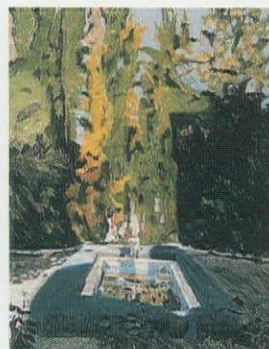
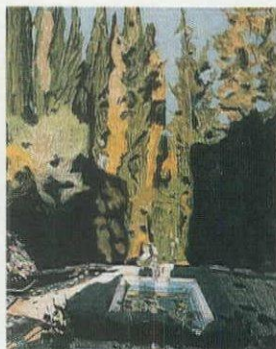
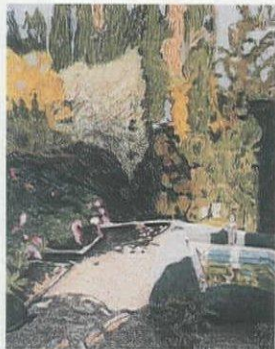
Architect Dirk Lohan's design for the new national headquarters of Frito-Lay, Inc.





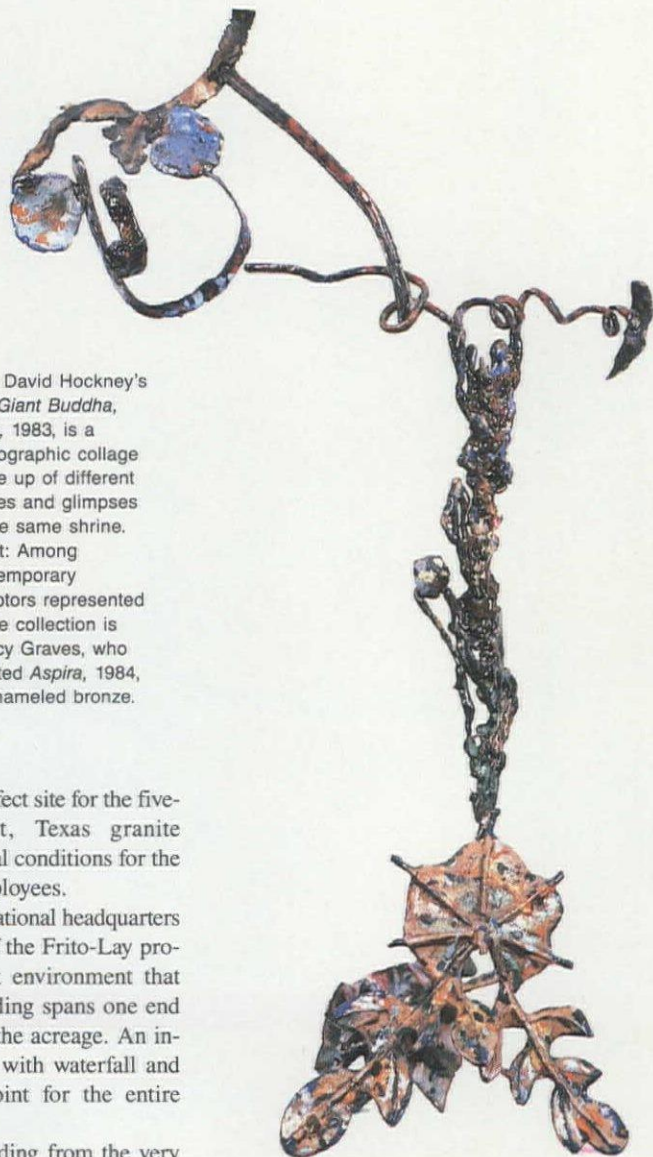
Provocative and challenging, the Frito-Lay Collection represents the best works of contemporary artists. Among them: *Volcano Log Jam II*, Charles Arnould, 1982, acrylic on wood and canvas (opposite page, top). Center: *Near Modern Disaster #8*, Nic Nicosia, 1983, cibachrome. This page: *Pergusa Three Double*, Frank Stella, 1984.

The Frito-Lay Collection includes a series of four lithographs by Jennifer Bartlett. Titled "In the Garden," this series derives from a group of 200 drawings Bartlett completed in 1981 depicting the garden of a villa she rented in Nice.



Left: David Hockney's *The Giant Buddha, Nara*, 1983, is a photographic collage made up of different angles and glimpses of the same shrine.

Right: Among contemporary sculptors represented in the collection is Nancy Graves, who created *Aspira*, 1984, of enameled bronze.



The collection, featuring over four hundred and fifty meticulously selected works, has grown in tandem with Lohan's building. In fact, Frito-Lay executives decided at the beginning to meld the quiet, wooded setting with a provocative group of paintings, sculpture, works-on-paper, photographs, and constructions that would appeal to a particular caliber of employee: the best. Lohan, grandson of Mies van der Rohe and head of the Chicago firm FCL, was the ideal choice for the project. He is well known internationally for designing low-rise, corporate complexes in suburban-woodland settings. The 228-acre meadow in Plano, just twenty

miles north of Dallas, is the perfect site for the five-hundred-thousand-square-foot, Texas granite triangle, which provides optimal conditions for the fifteen hundred Frito-Lay employees.

Overall design plans for the national headquarters maximize the natural setting of the Frito-Lay property and help create a work environment that stimulates creativity. The building spans one end of a long lake in the center of the acreage. An interior garden court, complete with waterfall and walkway, provides a focal point for the entire building.

Art was planned for the building from the very

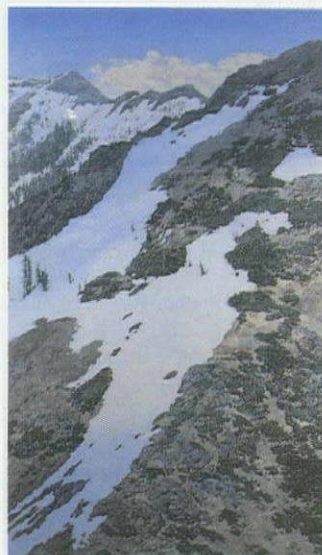
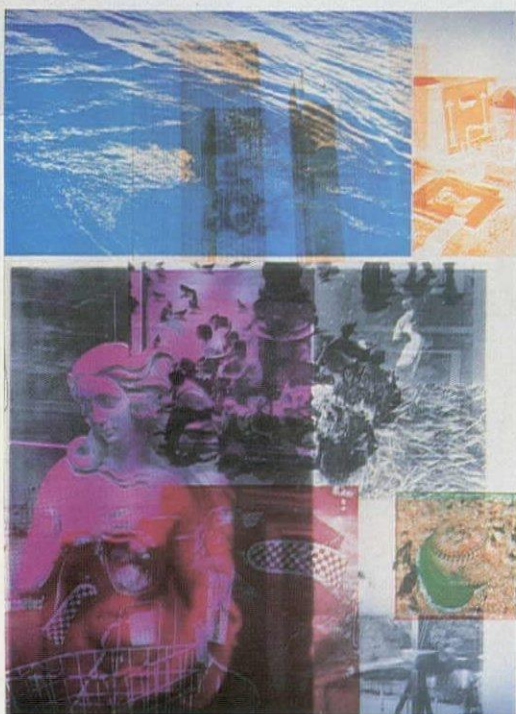
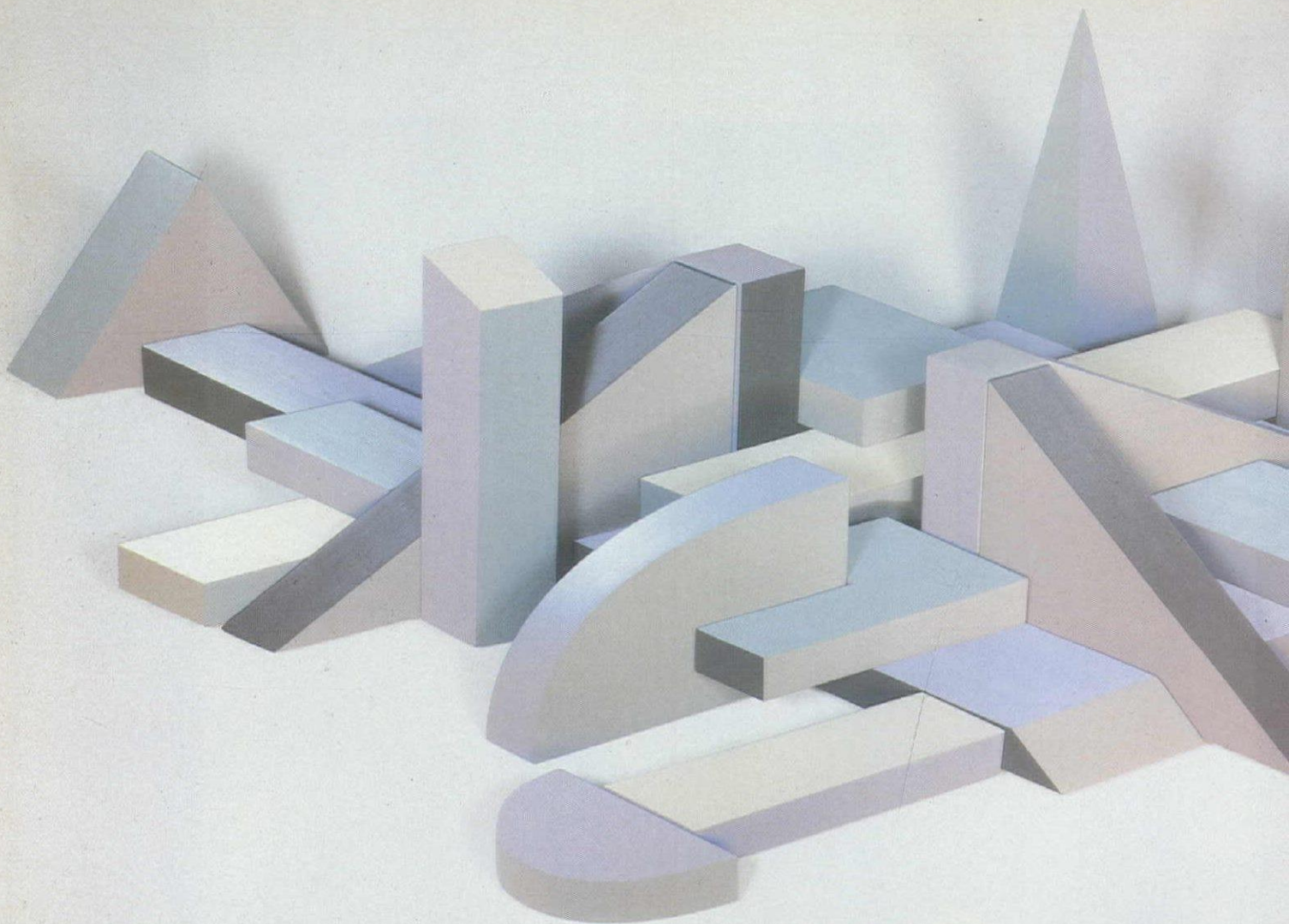


beginning. When it opens late this fall, offices, conference rooms—even the employee fitness center—will contain museum-quality works by top contemporary artists. The project planning team, comprised of architects, the art consultant, and Frito-Lay executives, used time as a tremendous advantage. By careful, strategic coordination, they were able to make structural decisions based on installation requirements for specific works of art. For instance, wall construction in certain areas was reinforced to accommodate huge canvases that had al-

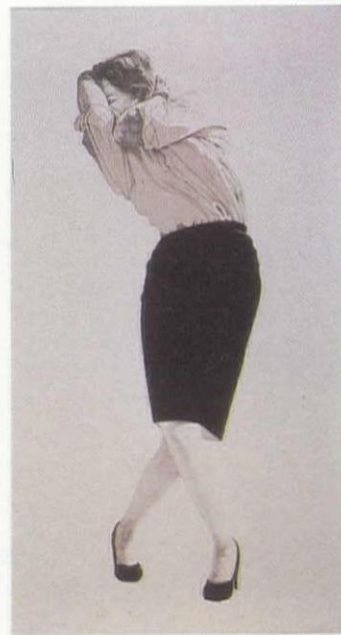
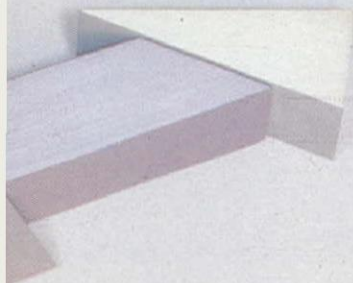
ready been selected to fill a particular space. Lighting, too, was designed and installed in preparation for hanging of paintings and placement of sculpture.

All of that preliminary work contributes to the museum-like art experience that will be enjoyed by staff and visitors who discover the treasures of the Frito-Lay Collection. A Jennifer Bartlett hangs in the executive dining room; a Helen Frankenthaler punctuates a reception area; works by David Hockney and Robert Rauschenberg are mounted in high-traffic areas. Major Texas artists such as

The lyrical abstraction motif is reflected in Helen Frankenthaler's *Quattrocento*, 1984, acrylic on canvas.



FRITO-LAY
COLLECTION



Left: John Okulick's *Reflective City*, 1984, painted wood. Above: Robert Longo is represented in the Frito-Lay collection with two lithographs: *Eric*, 1984, and *Cindy*, 1984. Below: Ger van Elk's enamel-on-photograph work titled *Nearer Nebraska*, 1984.

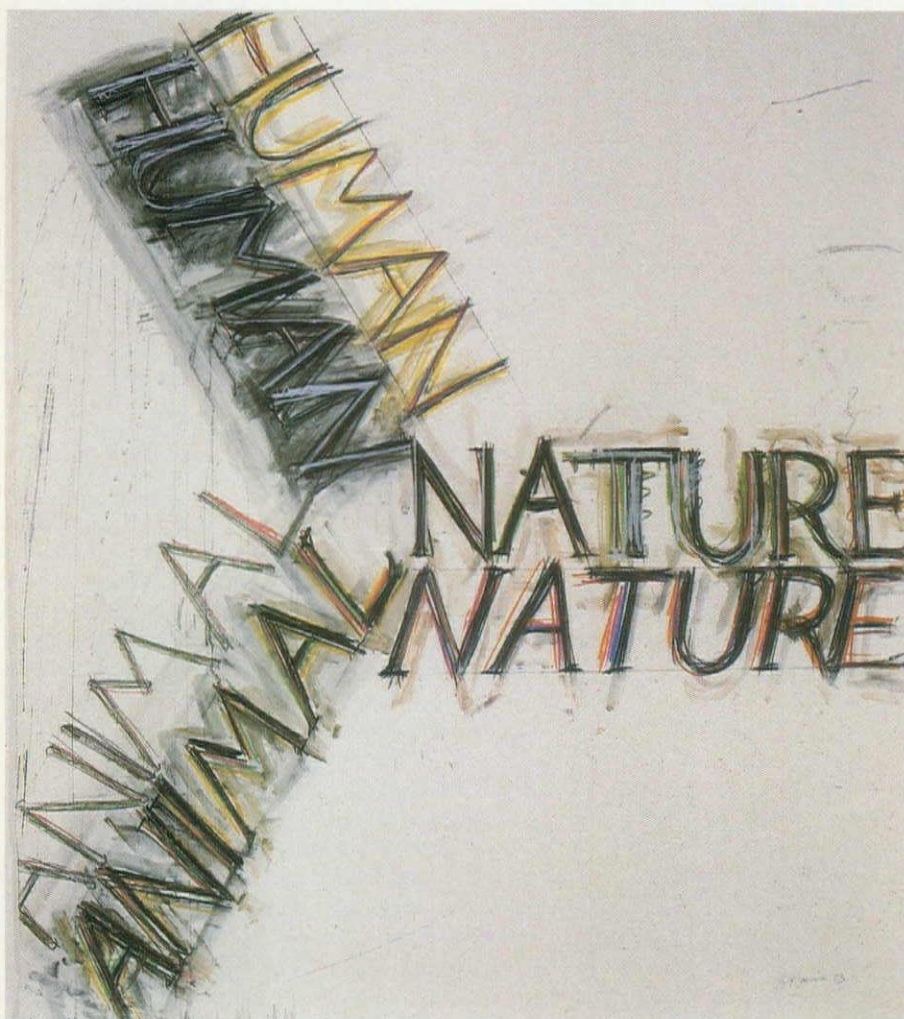


James Surls, Dan Rizzie, and Lee N. Smith also have been chosen for the collection—along with sculptors, photographers, and installation artists. Each piece carries out the international humanism theme. Chicago art consultant Sondra Eisenberg, who was selected to help the company assemble the collection, worked closely with the architect and a committee of Frito-Lay executives on selection of the paintings and other objects.

"Outstanding artists today are expressing ideas that relate to the international humanism theme," Eisenberg explains. "So it was a natural for Frito-Lay—which has always been extraordinarily focused on the individual, whether employee, customer, or consumer." The criteria were clear—each piece should be exciting, strong, and provocative. A subsidiary of PepsiCo, Frito-Lay inherits this great collecting tradition from its parent company, whose chairman (Donald M. Kendall) has spearheaded the growth of a renowned collection and sculpture garden at the corporate headquarters in Purchase, New York.

The goal of the art program was challenging: to create a superior art collection that would actually motivate employees to stretch and learn. At the same time, they sought to make a visual statement of what Frito-Lay is all about. International humanism, celebrating the dignity and worth of man, became their focal point. The result is a body of art that shows the individual artist's return to sincere involvement in the world and its issues. Life, love, and family are mirrored in paintings,

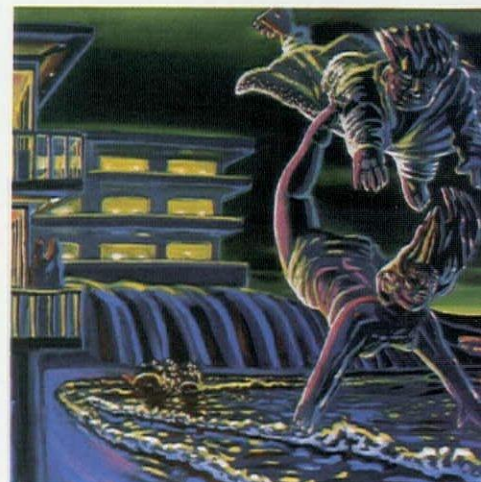
Opposite page, far left: *Sling-Shot Lit #5*, Robert Rauschenberg, a light box assemblage with lithography and silk screen. Opposite page, middle: A watercolor and acrylic painting by Peter Holbrook, *Trinity Alps VIII*, 1983. Opposite page, left: Dan Rizzie's *Untitled*, a mixed media work, 1984.



drawings, photographs, and collages that hang throughout the building. The most important pieces are displayed in the public spaces throughout the Frito-Lay offices—creating a museum experience for both visitors and staff. Conference rooms and communal work areas were the next locations chosen for particularly outstanding works, providing maximum enjoyment in high-traffic areas.

Within the framework of its central theme, the Frito-Lay collection splits into several fascinating

motifs. There is an exciting group of painted wood sculptures by such artists as Italo Scanga, James Biederman, and John Okulick, as well as works by installation artists such as Richard Jackson and Bruce Nauman. As you stroll through the corridors, you might encounter a series of photos by John Pfahl or a bold geometric painting by Sol Lewitt or Al Held. Lyrical abstractions by Helen Frankenthaler and Kenneth Noland form the core of another group. The Texas artistic contingent and



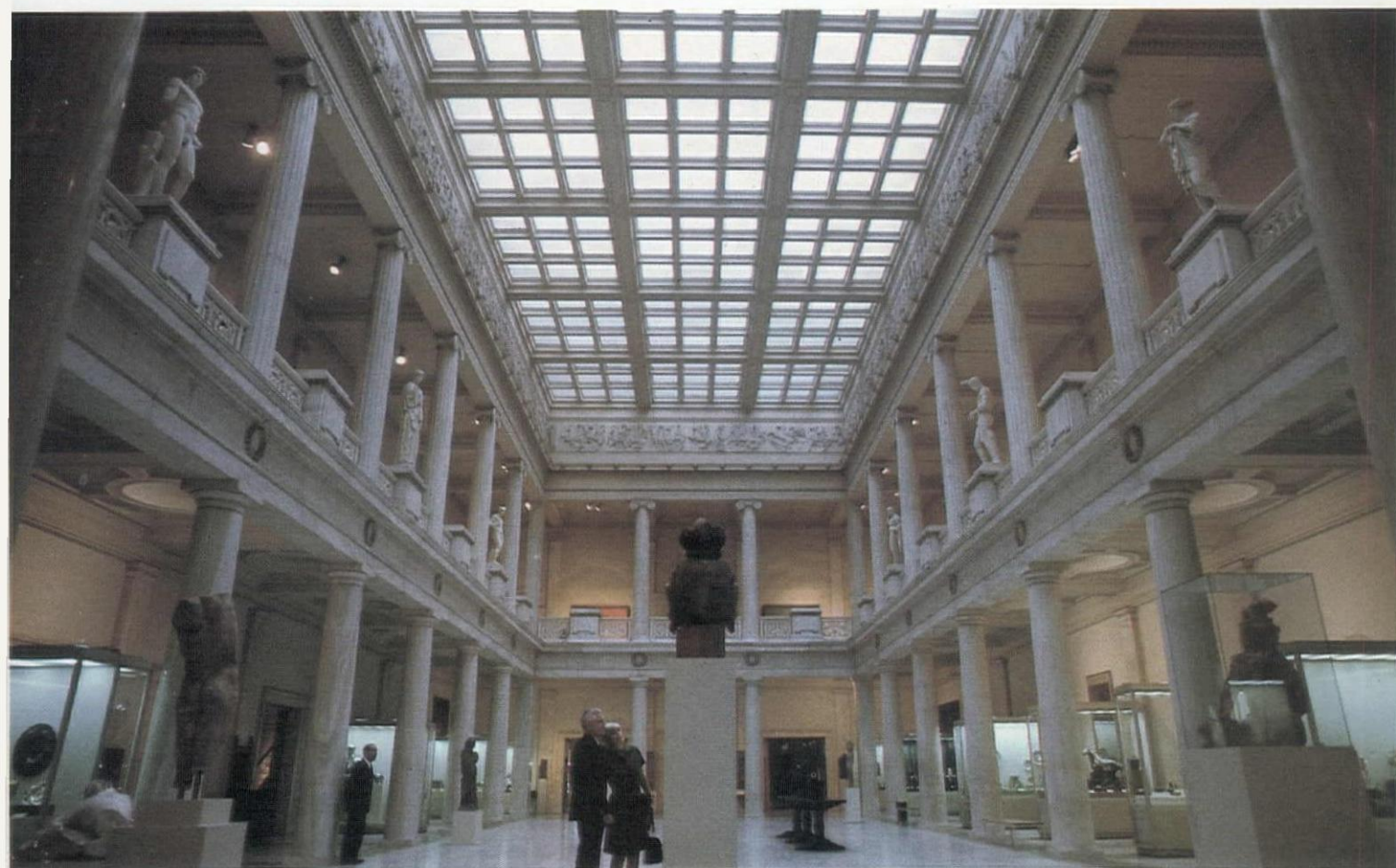
Left: *Human Nature*, Bruce Nauman's 1983 sketch in charcoal, pencil, pastel, and watercolor on paper.
Above: Robert Yarber's *Night Pool*, acrylic on canvas.

contemporary artists who specialize in works on paper are also well represented. Together, these diverse segments unite in a total collection that respects Lohan's architectural design, complements the natural materials used throughout the building and establishes a vibrant museum within the Frito-Lay building.

This atmosphere of art and excellence will continue to expand. Loaned exhibitions are planned and the entire collection will be managed as a learning resource. Among educational tools available for study are a marvelous color catalog and a detailed gallery card with a concise description displayed alongside each work. Staff members will have the chance to hear on-premise lectures about various aspects of the collection, and its application to modern art history.

Already established as one of the country's foremost corporations, Frito-Lay is following a blueprint to new levels of excellence. The art collection will develop and expand to mirror the company's growth. At the same time, the works of art will demand something in return for the beauty they offer. Each painting, sculpture, and photograph will require the viewers to stretch their minds, expanding their personal definition of just what art is. And, united by its central theme, the Frito-Lay art collection offers a statement of hope and understanding for humankind, an affirmation that commitment—in art and in business—is here to stay.

PITTSBURGH



The Carnegie Institute unites its cultural components into one strong complex.

Like F. Scott Fitzgerald's Jay Gatsby, the young Andrew Carnegie, a Scottish immigrant who settled in Pittsburgh, wrote himself a note that was to guide his ambitions and shape his life: "Thirty-three and an income of \$50,000 per annum! Beyond this, never earn—make no effort to increase fortune, but spend the surplus each year for benevolent purposes." Andrew Carnegie soon became one of the richest men the world has ever known, a magnate overseeing an empire of steel mills and railroads.

When Carnegie looked upon his adopted hometown of Pittsburgh, he saw "the smokiest place in the world . . . a center of materialism." He also saw a place where the appreciation of culture and art "lay dormant." Remembering his dedication to benevolence, he offered to build a library for the city in 1881. The library plans soon evolved to include plans for a museum, and eventually incorporated a music hall. By 1907, the Carnegie Institute and Library had developed into a five-acre complex boasting a library; a music hall; gallery space dedicated to contemporary art; and natural history, archeological, and anthropological collections. Carnegie viewed his gift to the people of Pittsburgh as "an American palace of culture," a building whose very structure would rival the great palaces of Europe, and whose interior would be dedicated to what Carnegie termed the "Noble Quartet"—science, music, literature, and art. That quartet is

The institute's Hall of Sculpture, reminiscent of the Parthenon, contains plaster casts of classical sculpture.

represented by four statues on Forbes Avenue—Galileo, Bach, Shakespeare, and Michelangelo.

As the Carnegie Institute and Library plans for the celebration of Andrew Carnegie's one-hundred-fiftieth birthday on November 25, as well as its own upcoming hundredth anniversary, its new director, Robert C. Wilburn, is looking forward by looking backward—back to Carnegie's original concept of a noble quartet. Wilburn and his staff are working to unify the various activities of the institute and library, as well as hoping to make it more appealing and "friendly" to the people it was designed to serve.

According to Janet Schwabb, public relations head, the unification plans "really started with the

appointment of Wilburn as the president of both Carnegie Library in Pittsburgh and the Carnegie Institute. Until that time, the two institutions functioned very separately. When Wilburn arrived he went back to Carnegie's original vision for his organization. Andrew Carnegie talked about creating a cultural palace where there would be activities in many different areas that would appeal to a wide variety of people.

"Wilburn began talking about the noble quartet and integrating the four disciplines into one complex, rather than thinking about it as a library and an institute which just happen to share the same building space."

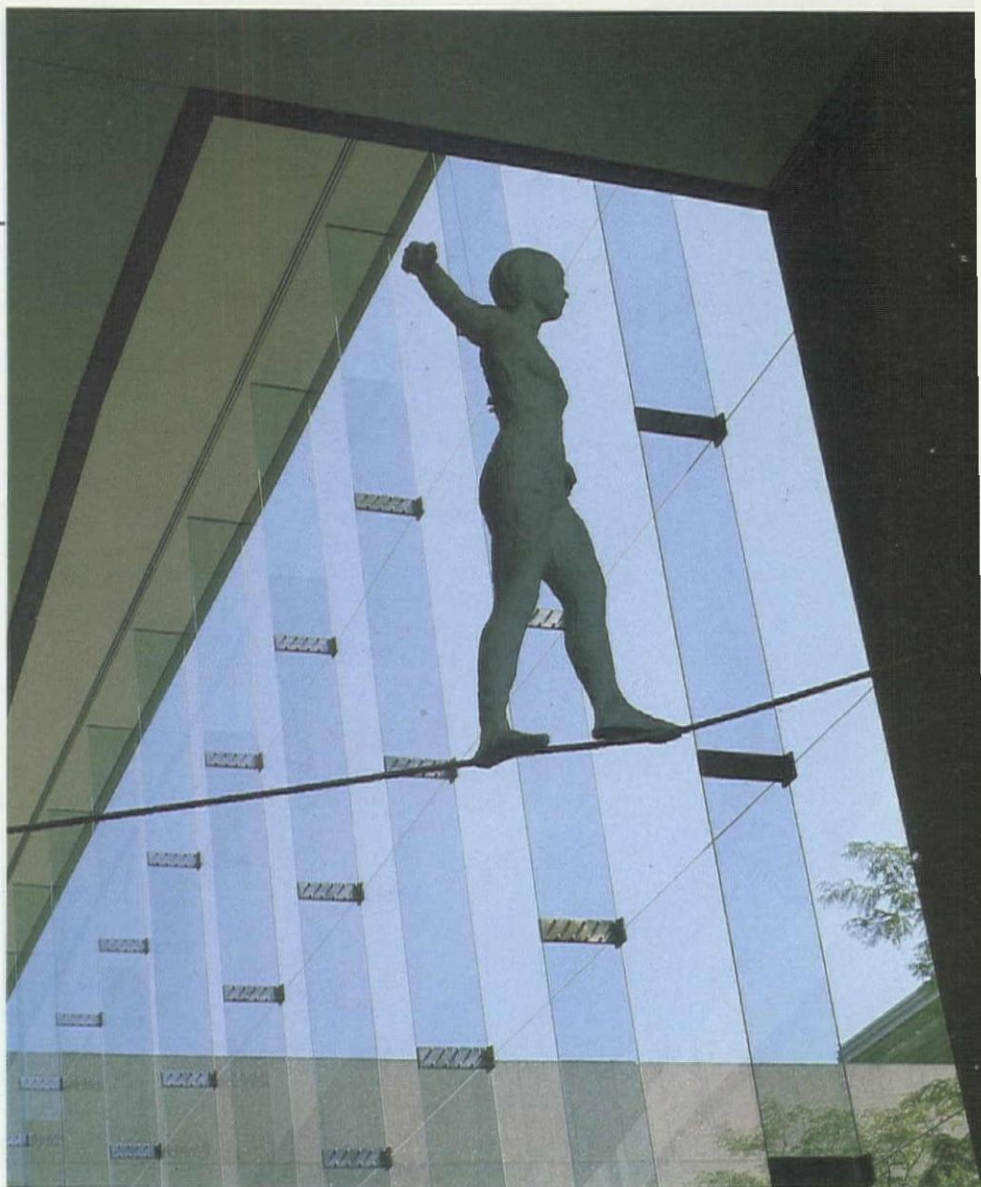
According to Schwabb, Wilburn also looked at the Music Hall. Originally conceived of by Carnegie as an equal arm of the institution, it had atrophied in recent years, to the point that, says Schwabb, "there wasn't even any music-hall staffing, per se. We weren't really generating any programming in that part of the complex. We were using it as a rental facility. Wilburn began looking at the Music Hall as an area that could be significantly enhanced."

Wilburn sees his own task as recognizing the harmony that should exist between all four parts of the noble quartet. "From my own point of view," says Wilburn, "it is very important for me to understand what that harmony is. A quartet obviously plays together, and there should be some harmony."

Because of the many aspects to the Carnegie Institute and Library, Wilburn views it as a unique organization, with great potential "to educate and entertain an entire population." Says Wilburn, "We collect, we preserve, we exhibit, we educate, we lend out materials, we entertain . . . all very different functions."

The art museum of the Carnegie Institute has one of the nation's premier permanent collections of contemporary art, with a vital exhibition program. "The Carnegie is International," hosted by the museum, is one of the world's great continuing exhibitions of contemporary art. This year, the forty-ninth International will be held at the museum from November 9, 1985, through January 5, 1986. The institute also boasts important collections in natural history, architecture, and anthropology, and is famed for its Dinosaur Hall, its architectural displays, and its minerals and gems displays. The Pittsburgh Carnegie Library is the key part of one of the largest public library systems in the country. For musical events and other performances, the Carnegie Music Hall rates as one of the premier spaces in the country.

In order to harmonize these many facets, Wilburn



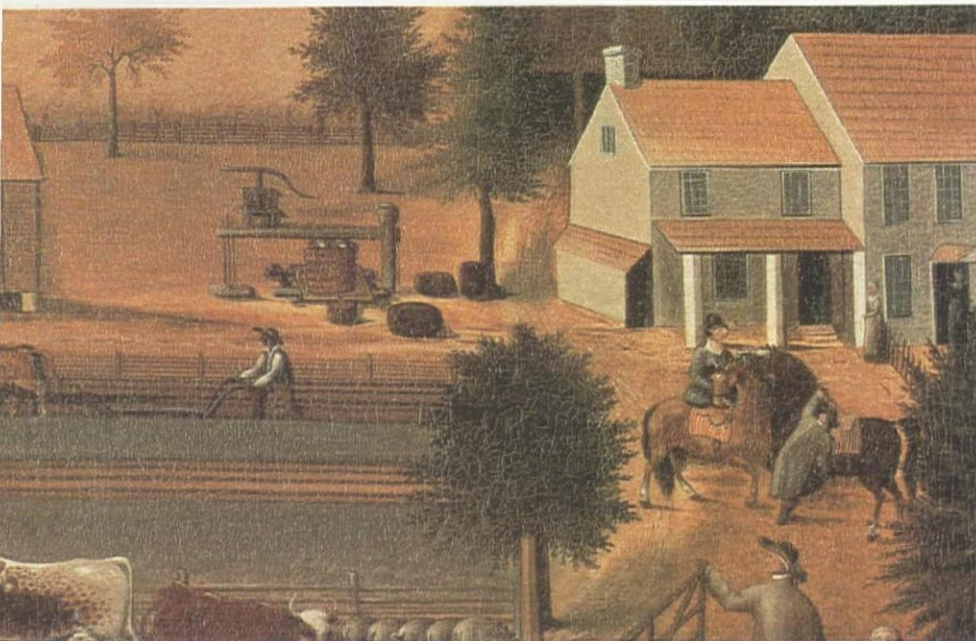
formed a citizens' advisory group called the "Carnegie One Hundred" —the name reflecting the organization's anticipation of its hundredth anniversary, as well as indicating the proposed number of members. According to Schwabb, Wilburn wanted to get an objective reading from the community as to "how we were perceived, where we are right now, and in what direction we should be moving."

"Looking ten years down the road to the hundredth anniversary," says Schwabb, "Wilburn thought it was important to get some feedback from the Pittsburgh community to determine where we should be heading."

In order to form this advisory group, Wilburn and his staff solicited nominations from community leaders. Wilburn sought people who would give him exciting ideas about the direction of the institution; he received almost seven hundred nominations. Wilburn then divided the One Hundred into eleven different committees, including children's education, life-long learning, and public awareness. He also involved staff members by asking them to serve

as advisors for various committees. Furthermore Wilburn has set up meetings between the various branches of the organization so that they can assess each other's efforts and better plan for the whole. And Wilburn himself has been taking an active role in approaching the public, going to various local branches of the Carnegie Library and trying to determine local needs and collect ideas from area residents.

According to Schwabb, the One Hundred turned in some interesting findings. First off, most members already viewed the organization as one unified institution, and were surprised that emphasis had not been placed earlier on this unity. However, many felt that the message being sent to the public was one of separate entities. The One Hundred cited promotional materials from the various branches that gave little or no visual indication of a unified organization. This prompted the staff to examine the visual image they were presenting. Many members of the One Hundred commented that the building itself had become stodgy



Opposite page: The Tightrope Walker by George Segal (1969), in the institute's Museum of Art. Top: The modern Sarah Scaife Gallery of the Museum of Art. Above: Residence of David Twining in 1785 by Edward Hicks (circa 1845-48), in the museum's collection.

and foreboding. Suggestions were made to clean the building of its decades of accumulated soot, and to make the outside more appealing and colorful. Wilburn and his staff have taken the suggestions to heart. Plans are underway to clean the structure, to air condition the entire complex, and to hang colorful banners along Forbes Avenue. Wilburn, his staff, and the One Hundred would like to see better use made of the public spaces surrounding the building, and informal talks have taken place with city leaders. According to Wilburn, many of the suggestions of the One Hundred are simple, and will require little funding to implement. Others, however, will require major fundraising drives down the road.

Wilburn has other goals in mind, as well. "We are also looking forward to our hundredth anniversary in 1995 and what we want to have accomplished by then," he says. "We want to redo the entire first floor of the Museum of Natural History. We may take the balconies out of Dinosaur Hall and make it a jungle environment with real plants. We want to create a significant increase in the Museum of Art's acquisition budget, which is \$750,000 to \$1 million a year now. Today the museum is one

of the top ten in acquiring modern art. We'd like to move that up."

Wilburn also emphasizes the importance of community outreach. "Our operations are second in size to the Smithsonian," he says. "People are amazed to learn the Three Rivers Arts Festival is ours. There has to be more community outreach." To implement this, Wilburn wants to see a citizens' advisory committee formed for each of the library's eighteen branches.

He also hopes the One Hundred itself will form an important link between the museum and the community. At present, the organization enjoys support from older residents who have established themselves in their careers; and from children and students, who are frequent visitors to the museum and library. Wilburn hopes that the One Hundred will provide a way of involving an audience of young professionals. Wilburn hopes that by involving these people now, the Carnegie Institute and Library will be able to look forward to their support and guidance in future years.

Long-term planning is playing an important role in the drive to unify the museums, the music hall, and the library. Wilburn and his staff look to the future not from the viewpoint of different departments, but from the viewpoint of one organization with many interconnected branches. Wilburn has completely canvassed each department in the institute and each branch of the library. He holds weekly departmental meetings in which he strives to see department heads become more cognizant

of each other's problems. And he and his staff are planning programs that will cross departmental divisions. For the near future, the institute is planning an exhibition of decorative arts that will involve both the art museum and the archeological branch of the institute. Wilburn also hopes to see musical performances taking place in gallery and exhibit spaces.

At the turn of the century, the institute's first president, W. N. Frew, wrote to Carnegie: "The Institute should never be dismembered. If ever the departments are scattered its influence will be greatly weakened. As it is now each department supplements and strengthens the others." In 1895, Carnegie himself remarked, "Mrs. Carnegie and myself derive the sweetest of all our satisfactions from our Pittsburgh benefactions." Today, Carnegie could still derive satisfaction from the harmony generated by his noble quartet.—J. P. Forsthoffer

Carnegie Legacy

The 1985 Carnegie International is the forty-ninth in a series of International exhibitions begun in 1896 by philanthropist and industrialist Andrew Carnegie. From its beginning, the exhibition's curators have worked with an international advisory panel to make the event one of the most important ongoing showcases of contemporary art.

In addition to gathering works of some of the world's foremost living artists, the International also provides the museum with a means of acquiring important contemporary works. In the past, the museum has collected works by artists such as James McNeill Whistler, Mary Cassatt, and Puvis de Chavannes. This year, the museum will acquire a monumental sculpture by Richard Serra, entitled *Carnegie*.

Throughout its history, the Carnegie International has provided an overview of directions and trends in contemporary art.

This year's International is being underwritten by grants from the United States Steel Foundation, the Howard Heinz Endowment, and the National Endowment for the Arts, and by income from the A. W. Mellon Educational and Charitable Trust Endowment Fund for the Pittsburgh International exhibition. □

The Symphonic Solution

The Pittsburgh Symphony got to the root of its subscription problem—and solved it.

For eighty-nine years the Pittsburgh Symphony has been establishing a tradition of excellence. Among the legendary conductors who have helped build this reputation are Victor Herbert, Otto Klemperer, Victor de Sabata, William Steinberg, Andre Previn, and current music consultant Lorin Maazel. Today Pittsburgh's is recognized as one of the world's truly great orchestras, an accolade most recently evidenced by the rave reviews garnered during its recent European tour.

It would seem that a world-class symphony organization such as this one could simply sit back and watch the season subscription tickets sell themselves out. Year after year. But, after the 1970s, one of its most successful periods, the Pittsburgh Symphony's subscriber base—the most important constituency for any performing-arts group—eroded from a near-saturated 98 percent of house capacity during the 1979-80 season to 68 percent during the 1984-85 season. Last year the symphony began in earnest looking for ways to redefine its image and to readdress the marketplace in an effort to rebuild the subscription base.

"The first thing we did was take a look at the Pittsburgh metropolitan area," says symphony marketing director Lou Spisto. "We conducted surveys to find out specifically why subscribers left, why some stayed, and why some people who fit the demographic profile of subscribers weren't subscribing." The results centered on two main issues—programming and flexibility. "The perception of our programs was that they were esoteric and that we didn't use the full orchestra enough," says Spisto. "The other issue was flexibility. I think that this is something that is a phenomenon across the country. People's lifestyles have changed. Subscribing is no longer considered the thing to do. It's the feeling of being locked in. You've got to make subscribing attractive."



To give the subscriber added flexibility, the symphony offers four different series of six concerts, five series of twelve, a series of twelve concerts from which the subscriber chooses six, and a series that includes brunch. In addition, the current season includes many new benefits that make the subscription package even more attractive. A 10-percent discount is offered for early renewals and subscribers get a 10-percent discount on single-ticket purchases. The Mozart Room, an elegant eighty-seat restaurant, is available to subscribers for pre-concert dining. Every subscriber is invited to the season-opening gala reception, and subscribers to twelve or more concerts attend private post-concert receptions with orchestra members and guest artists.

When designing new subscriber programs and benefits, says Spisto, "you've got to make them fit the subscriber's lifestyle." A case in point—and a successful one at that—is the symphony's new series, "The Smart Set." Approximately 50 percent of the population here is single," says Spisto. "Singles don't come to concerts, basically, for two reasons. They really don't want to go alone, and the majority of this younger group don't know that much about classical music." The new Thursday-night series addresses both those issues: by encouraging an atmosphere in which the single subscriber doesn't feel alone, and prefacing each

Conductor Lorin Maazel (left) and the Pittsburgh Symphony (opposite page) will play to a larger subscription audience this season due to some hard work in rebuilding the base

concert by an informal conversation on the night musical selections. There is a party after the concert, says one of the symphony's promotional flyers, "so you can get to know other music lovers a little better." The new series obviously has caught on. Says Spisto: "We have taken our lowest-selling night and turned it into our fastest-selling night."

The symphony's subscriber base is getting yet another shot in the arm from the campaign aimed at the corporate community. "Pittsburgh is the third largest corporate headquarters in this country," says Spisto, "and we must address that community." The corporate marketing program offers some of the same benefits as the individual subscriber packages, but pitches them from a business angle. The promotional materials stress that symphony tickets can make a major contribution to the company's relationships with customers, employees, and the community; be used as gifts for clients; are an important vehicle in selling Pittsburgh to potential employees and job-creating investors. Additional benefits of corporate subscriptions include mention in the symphony's Business Honor Roll as well as program books and brochures. "Also," Spisto says, "we give corporate people special perks for ticketing, assistance with reception needs, and so forth."

The hard work and creative planning that have gone into the symphony's current subscription-based marketing campaign are paying off. Subscription sales for the 1985-86 season have been brisk and renewals are up. Lou Spisto has projected that the subscription base will increase to 75 percent of full capacity—up from 68 percent last season. The new figure represents a reversal of the steady decline experienced during the symphony's last six seasons. And if Spisto has his way, subscription sales will increase year after year, ensuring that one of the greatest orchestras in the world has the steady audience it deserves. "The most important thing," says Spisto, "is that we are building a base for the future."

—Bill Golightly



Subscription Base Basics

The Pittsburgh Symphony Orchestra's efforts to rebuild its subscription base provide a good model for any performing-arts group. Whether you're trying to maintain, rebuild, or start your subscription base from scratch, the symphony's marketing director, Lou Spisto, offers some useful advice.

1. Take a good look at your community. Chambers of commerce usually have the necessary information to conduct a demographic study. Says Spisto, "We looked at the various components of the community. We looked at the corporate segment, the new-resident segment, the educational segment, and so forth."

2. Survey the wants and needs of past and potential subscribers. "Our programming survey,"

says Spisto, "was handed out at concerts last November and December, and contained several questions concerning types of music, periods of music, soloists, conductors, etcetera." The survey—which can be handed out, mailed, or conducted by telephone—can also include questions about leisure time, how many performances the potential subscriber would be able to attend, and so forth.

3. Tailor programs to the survey results. The Pittsburgh Symphony Orchestra is attracting the city's considerable singles population with a special series.

4. Design benefit packages for the various segments of your constituency. You might offer

students and senior citizens discounts; you might help corporate subscribers plan employee or client receptions.

5. Mix up your marketing strategies. "We divided the community up and addressed each segment through direct mailings in a slightly different way. That makes the product a little more immediate," says Spisto.

6. Strive to keep the subscription package as attractive as possible. "We give subscribers complete flexibility; they can change when they need to. We give them additional discounts on single ticket purchases—10 percent off. A hotline is in operation for their purchasing needs so they don't need to stand in a box-office line. The longer-series purchasers get private parties with artists." You might also consider a reduced rate for renewing subscriptions as a way to prevent the subscription base from eroding. □

Room to Grow

The Pittsburgh Ballet Theatre's sleek, new headquarters is a haven for its dancers.

The Pittsburgh Ballet Theatre had a lot to celebrate during its 1984-85, fifteenth-anniversary season. The company's artistic director, Patricia Wilde, had succeeded in bringing fame to the company, 90 percent of the dancers renewed their contracts, two dancers won medals at the International Ballet Competition in Moscow, and the company moved into new headquarters in a renovated bus garage.

Fifteen years ago, the ballet company got its start as an affiliation of Point Park College. When students began to leave in search of real dance potential, movers and shakers involved with the school decided it was time to form a real company. And the cultural milieu was perfect—many dance companies were springing up countrywide as a result of the burgeoning dance explosion.

In 1973, the ballet company severed ties completely with the college and moved into its own building. A series of artistic directors put their stamp on the company as it continued to grow. Loti Falk, executive director of the ballet and driving force behind fundraising activities, says, "There was always new blood and new ideas and new improvements. The company kept progressing, and we never really felt that there was a setback. We always felt confident that if we were making the changes, they were for the better or we wouldn't need to make the changes."

With that progressive attitude pervading the company in 1982, internationally known ballerina Patricia Wilde became the artistic director. She gave an immediate star quality to the company. Ms. Wilde began her career at the age of fourteen with the Marquis de Cuevas Ballet Internationale and after one year joined Ballet Russe de Monte Carlo. At the New York City Ballet, where she was principal dancer for fifteen years, she danced every major role in the repertoire, many of them created



The central gallery of the Pittsburgh Ballet Theatre's new headquarters—a renovated, 1930s bus garage—is crowned by a sixty-foot vaulted glass ceiling.

especially for her by George Balanchine. Her critically acclaimed performing career was followed by many achievements: She was the first director of the famous Harkness School of Ballet in New York, she assisted Balanchine in Switzerland, and she has served as a guest teacher and coach for companies such as the Joffrey Ballet, Dance Theatre of Harlem, and the Royal Swedish Ballet in Stockholm.

Patricia Wilde's experience and talent gave the Pittsburgh Ballet Theatre the boost it needed for international acclaim. Its next step? A space large enough to house the ballet's operations, and an old, drab, bus garage proved to be the answer.

Philanthropist Leon Falk donated the 1930s bus garage to the company, and his wife Loti Falk raised 91 percent of the \$2 million necessary for its renovation. The Pittsburgh architectural-engineering-interior-design firm, IKM/SGE, took on the challenge of converting the warehouse into an airy, light-filled space, inspiring to dancers.

Mihai Marcu, president of the architectural firm, says, "For the troupe, it had to be magical. The trick was to take a very old, beat-up warehouse and recreate it into an environment that inspires people—children, professional dancers, the company—to perform."

With respect for the original design, the firm is about to create ten thousand square feet of dance space, a costume shop, offices for the staff, room for visiting artists, and a board room. On the second floor, six thousand square feet became storage space for props and stage sets, which are now actually built on the property. The central space of the building is a gallery with soft, rose-colored carpet and soothing gray walls, crowned by a sixty-foot vaulted glass ceiling.

The architects then began to think about the studios themselves. Working closely with the dancers, the design firm built three different floor testing them for resiliency, bounce, and their ability to absorb sound. The five studios were designed to be filled with natural light—of prime importance to dancers—but conventional windows would have afforded too many distractions to dancers intent on their art. Now, the twenty-foot ceilings all have skylights. Chuck Culbertson, project architect for the redesign, says, "Most of our changes grew out of directives from the dancers themselves. We just took the time to weave it into a story."

Now, the completed mauve, lavender, rose-colored space, filled with natural light, is a paradise for dancers. Patricia Wilde says, "It's really soft there's no glare. I find that practically every studio where you work all day, your eyes are very tired. I don't have that here at all."

With the space to grow, the Pittsburgh Ballet Theatre is pushing to expand its school—from 250 students to 500. And another renovation project beneficial to the ballet company is nearing completion. The old Stanley Theatre is being transformed into the Benedum Center for the Performing Arts and will provide performance space for the Pittsburgh Ballet Theatre, the Civic Light Opera, the Pittsburgh Opera, and the Dance Council, a group that brings dance companies to the city.

Ms. Wilde comments about the theater renovation



IKM/SGE Incorporated

Left: Maria Teresa del Real and Pablo Savoye won top honors at the Moscow International Ballet Competition. Above: One of five Pittsburgh Ballet studios.

New Design

Loti Falk, executive director of the Pittsburgh Ballet Theatre, worked closely with the architects and designers during the renovation of the ballet's new headquarters. She learned a lot in the process and offers the following advice to other arts organizations planning a renovation.

1. Have a very strict set of rules or needs prepared *before* you meet with the architect. For example, you should determine what your needs for circulation are—where you want your artistic director's office in relation to the manager's office and the studios; the size of rehearsal spaces; where plumbing should be

located; materials used; even the temperature you want to achieve. Mentally walk through all areas so no errors are made in planning.

2. Pay attention to the needs of your performers. "You do want your dancers or artists to be happy with their environment and to provide them with the convenience and the comfort which are only the result of good planning, and are not necessarily more expensive," Mrs. Falk says.

3. Make no compromise. You are responsible for informing the architects about your artists' preferences. For example, the architect may not know that a dancers' lounge must be large enough for the dancers to lie down. You must be firm and convey these specifications to the architects, on paper and orally. Repairs and additions after the fact can be very costly. □

tion process: "It's hard because the opera has certain things that they want and the ballet has certain things they want, and when it comes to acoustics particularly, the Civic Light Opera has other things they want. It takes a lot of working together."

Slated for completion in 1987, the Benedum Center for the Performing Arts will retain a 2,800-seat capacity, revamped to enlarge and improve the stage and add dressing and rehearsal facilities—but the ornate details of the old Stanley Theatre will be preserved. The new center will also have more usable backstage floorspace than the Metropolitan Opera House in New York.

Adjacent to the Benedum Center, and part of the same building project, is the newly designed World Headquarters for Allegheny International. The thirty-four story, 1.3 million-square-foot, office-commercial complex incorporates design complementary to adjacent structures. The firm also agreed to participate in the renovation of the Stanley because it will stimulate arts, in turn stimulating commercial and cultural growth in downtown Pittsburgh—a requirement for Allegheny International in locating there.

The Pittsburgh Ballet Theatre has a lot to be proud of and a lot to look forward to. Today, the ballet company is one of the ten major companies in the United States. Its presence in Pittsburgh is one of the major reasons the city was recently selected as the most livable city in America. The ballet's renovated bus garage won the Building Owners and Managers Association Special Purpose Building Award for 1984. When the ballet company moves its performing space from Heinz Hall to the Benedum Center for the Performing Arts, the picture will be nearly complete, but new goals are always being set. —Jennifer W. Graham

PITTSBURGH



A twilight view of Pittsburgh's ever-changing skyline

Where the Arts Converge

This old steel town has a new vitality as it experiences a cultural renaissance.

By Kellee C. Reinhart

You can get a superb view of America's new Number One city from a dozen unique vantage points. Take the marvelous old incline to the top of Mount Washington for a spectacular view of this city of bridges. Or climb the steps of the historic Allegheny County Courthouse, an architectural gem designed in the 1880s by H.H. Richardson. You might want to stand in the plaza of the glittering new PPG building downtown, or enjoy the vista from a knoll in front of the Pittsburgh Center for

the Arts. Wherever you look, you will see the evidence of a multi-year renaissance which has methodically transformed this old Pennsylvania steel town into one of the country's most successful metropolitan areas.

The people of Pittsburgh were very satisfied, though not at all surprised, when the 1985 Rand McNally *Places Rated Almanac* ranked their city first among 329 metropolitan areas across the United States. Criteria for their top rating was based on an exhaustive study of the nine basic elements: climate, housing, health care, crime, transportation, education, culture, recreation, and economics. The bottom line? Pittsburgh offers a solid mix of resources that blend to create an ideal location to live, work, and enjoy the arts.

For the few who still think of Pittsburgh as it was forty years ago, the change is amazing. Clean, crisp air fills the skyline, which is dotted with new corporate headquarters, and downtown revitalization has brought an entire cultural district to the cen-

tral business section. The best from the past has remained, however, like the impeccable sounds of the Pittsburgh Symphony Orchestra, the majestic beauty of Carnegie Institute, and the warm hospitality that Pittsburghers share generously with their guests.

The picture is not yet finished. As you turn the corner past Heinz Hall and stroll down Penn Avenue, you will encounter the newest addition to the Pittsburgh profile: the thirty-four-story headquarters of Allegheny International, which is adjacent to the renovated Stanley Theatre. This fine old movie palace, renamed the Benedum Center for the Performing Arts, is the next phase in Pittsburgh's ongoing redevelopment. Visitors over the next few years will see an entire cultural and entertainment district emerge in the center of the city.

Allegheny International, a multinational corporation, made their plans for construction of a \$100-million world headquarters contingent on the Stanley Theatre arts center project. The new

Andrew Carnegie created
a palace of culture devoted
to art, music, literature,
and science.



Matt Bulvony



Clyde Hare

Top: Pittsburgh residents enjoy the Center for the Arts's Summer Artpark festivities. Above and left: Romare Bearden's ceramic mural Pittsburgh Recollections (details shown here) is one of the many works of art that greet riders along the Port Authority of Allegheny County's Light Rail Transit system. Upper right: Marie Kelly's entry in the Pittsburgh Center for the Arts's exhibition, "Art to Wear '85: The Kimono."

Benedum Center will become the performance hall for the Pittsburgh Opera, the Pittsburgh Ballet Theatre, the Civic Light Opera, and the Pittsburgh Dance Council. With a 2,800-seat capacity, this newly renovated facility will maximize your opportunities to enjoy the sights and sounds of the per-

forming arts in this "City with a Smile."

Any time of the year is "best" for discovering the cultural resources of Pittsburgh. Here is a look at some of the places you will want to include on your odyssey. (The area code for Pittsburgh is 412).

MUSEUMS

Andrew Carnegie left an indelible stamp on America with the establishment of public libraries from coast to coast. A Scottish immigrant who found his fortune in late-nineteenth-century Pittsburgh, Carnegie created a palace of culture devoted to the "noble quartet" —art, music, literature, and science. That repository is known today as **Carnegie Institute and Library**. (See a related article on page 49.) Still housed in the original, massive structures on Forbes Avenue (4400 Forbes Avenue, 622-3131), these facilities meld old and new in a fascinating juxtaposition.

For instance, the institute's **Museum of Natural History** displays dinosaurs that were dug when the first bones were located in the western United States at the turn of the century. An avid dinosaur enthusiast, Carnegie established a collection that is among the largest and best in the world. The Hillman Hall of Minerals and Gems is a dazzling

jewel box of major stones that shouldn't be missed. Across the complex, the **Museum of Art** shows some of the newest, most provocative work by contemporary European and American painters.

A towering Richard Serra sculpture at the entrance to the museum celebrates the latest Carnegie International, one of the world's four great continuing exhibitions of international art. As you explore the art museum's galleries, you will see favorite American impressionist paintings that were actually first exhibited in early Carnegie Internationals. Before leaving Carnegie Institute, be sure to stop at the gift shop for a copy of the award-winning cookbook, *Carnegie Treasures*, which features hundreds of great recipes and beautiful paintings from the permanent collection—a fine memento of your visit.

Another great name in the industrial annals of Pittsburgh is Henry Clay Frick, whose daughter Helen Clay Frick built the **Frick Art Museum** (7227 Reynolds Street, Point Breeze, 371-0600). You'll want to enjoy a leisurely tour of this elegant art repository, which houses a fine collection of paintings from the Italian Renaissance and from eighteenth-century France. The museum itself faces the entrance to Frick Park and adjoins the property surrounding Henry Clay Frick's Pittsburgh home.

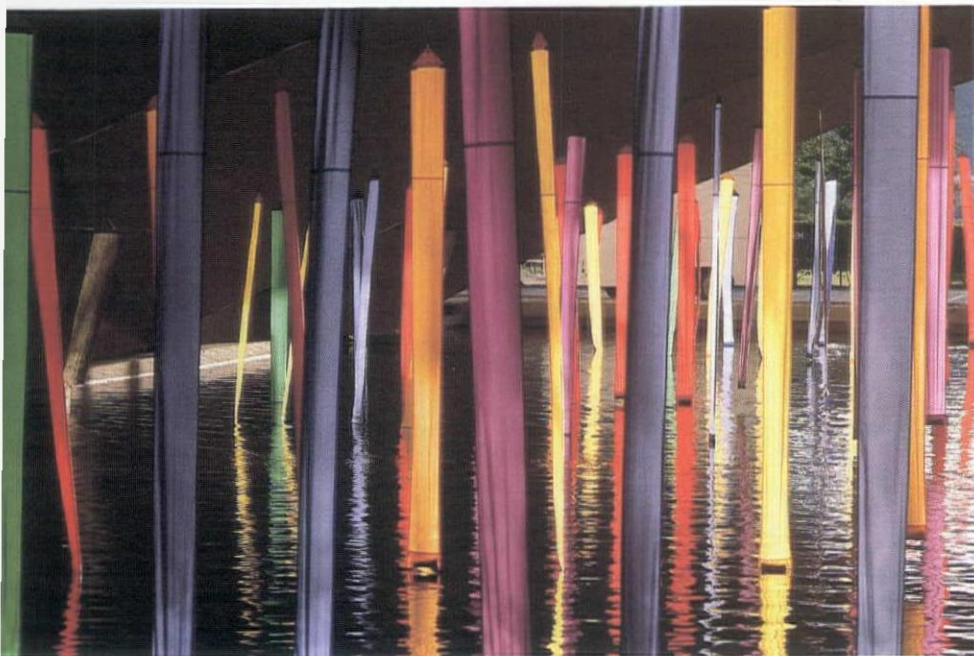
Also located in a quiet, park setting is the lively **Pittsburgh Center for the Arts**, a diverse cultural facility on the grounds of historic Mellon Park (6300 Fifth Avenue, 361-0873). The Center offers international, national, and regional exhibitions along with a full year-round calendar of classes, workshops, performances, lectures, and films.

Be sure to set aside ample time to enjoy the latest gallery show and to make your selections in the gift shop, which offers an excellent variety of objects in every medium produced by artists affiliated with the center. Next on the calendar for the center is construction of a new building to house expanded gallery and administrative facilities; chosen in a national design competition, the structure will be partially underground, leaving the rolling grounds of Mellon Park untouched.

As your museum odyssey continues through the city, stop by the **Pittsburgh Children's Museum** (Old Post Office Building, One Landmarks Square, 322-5058), which is a participatory museum for children from infancy through fifth grade. And, if you're a military buff, see the **Soldiers and Sailors Memorial Hall Military Museum** (Fifth and Bigelow, 621-4253). The **Fort Pitt Museum** (Point State Park, 281-9284) tells the story of the battle between Great Britain and France for control of the American frontier.



Music seems to move the waters of the three rivers that flow in Pittsburgh.



phony perform in its home at Heinz Hall. This fabled tradition of orchestral excellence, established six decades ago, is carried on today under the baton of music consultant Lorin Maazel. Heinz Hall, dedicated in 1971, seats more than half a million patrons yearly who come to enjoy a wide variety of offerings, but the symphony is the favorite for many.

The hall itself was built as a plush movie house in the 1920s, and restored through a gift from the Howard Heinz Endowment. The \$10-million initial reconstruction became a vehicle for revitalization of the entire downtown Pittsburgh area. If you're fortunate enough to visit the city often, consider a subscription to the symphony season; as you will read in a companion article on page 52, the menu of performance packages is imaginative and varied. For more information, write to the box office at 600 Penn Avenue, or call 392-4835.

Another musical treat on the stage at Heinz Hall is a performance of the **Mendelssohn Choir of Pittsburgh**. This 125-member group occasionally performs with the symphony and is considered one of the oldest, most celebrated choral groups in the country. Don't miss the chance to hear their annual presentation of Handel's *Messiah*, performed with the symphony. You can purchase a score before the program and join with the choir when it sings the Hallelujah Chorus. For information about the upcoming performance schedule, call 392-8411.

The **Pittsburgh Opera**, founded in 1938, adds another dimension to the musical fare of the city. One of the nation's oldest companies, it will become a resident of the new Benedum Center, where it is already planning the inaugural performance of Puccini's *Turandot* when the downtown center opens in October 1987. The gala opening production will be directed by Tito Capobianco, general director of the company, and will star the Bulgarian soprano, Ghena Dimitrova, in the title role. Capobianco has successfully signed some of the world's leading opera stars to perform with the Pittsburgh company—Joan Sutherland and Sherrill Milnes lead the roster for the 1985-86 season, which also includes an expanded number of performances. For ticket information, contact the Opera at Heinz Hall, 281-0912.

Dedicated to proving that music is a living art, the **Pittsburgh New Music Ensemble** performs a repertoire of twentieth-century works under the direction of composer/conductor David Stock. At each performance, Stock informs audiences about the composer and work performed by the group, which ranges from five to fifteen musicians depending on the individual program. These professionals

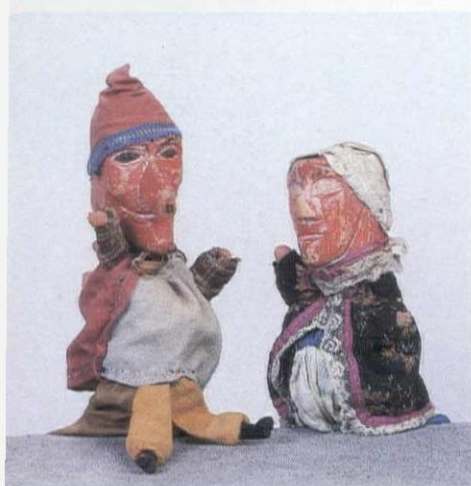
DANCE

The new Benedum Center will become an outstanding venue for the **Pittsburgh Ballet Theatre**, which is already considered one of the top ballet companies in the country. Your arts holiday in the city should include an evening of dance with the troupe, which performs both classical and modern works. Led by artistic director Patricia Wilde, two of the Pittsburgh Ballet members won medals at the recent International Ballet Competition in Moscow. Wilde is an accomplished dancer with a rich background that includes a long tenure with George Balanchine, who created many works especially for her. For ticket information, call the Ballet Theatre at 281-0360 or write to them at 2900 Liberty Avenue. (And see our companion article on the ballet, page 46.)

The **Pittsburgh Dance Alloy** is a modern dance repertory company that performs new work by both visiting and company choreographers. Under the management of Marie Mueller, the Pittsburgh Dance Alloy periodically offers lecture/demonstrations designed to give audiences a deeper understanding of dance structure. For ticket information, contact the offices at 361-4414, or write 120 South Whitfield Street.

MUSIC

Music seems to move the waters of the three rivers that flow in Pittsburgh. It is certainly a drawing card that brings international visitors to the city year-round for the chance to hear the **Pittsburgh Sym-**



opposite page: The Frick Art Museum's permanent collection includes *Pastorale: A Peasant Boy Fishing*, an oil canvas by Francois Boucher (1703-1770). Top: Debra Frasier's *Windwalk*, a special project for the 1984 Three Rivers Festival. Above: These carved, wooden American versions of the classical hand puppets *Punch and Judy* (circa 1800) are part of an exhibition at the Pittsburgh Children's Museum.

Pittsburgh is a city of contrasts, where new and old mingle in a most successful way.



Above and right: Scenes from the Pittsburgh Public Theater's production of Room Service. Below right: Pittsburgh's Dance Alloy.

are members of the Pittsburgh Symphony and other orchestras in the Pennsylvania area, and the New Music Ensemble is available for festivals, workshops, and residencies; among its most successful collaborations is a series of joint performances with the **Pittsburgh Dance Alloy**. It is another component of the marvelous cultural current that winds through the city—for ticket information write 6538 Darlington Road, or call 242-6699 or 421-5281.

When the mood strikes for theater, Pittsburghers and visitors look to Heinz Hall, where the latest Broadway shows frequently fill the hall. And, for fine resident theatrical productions, the attention turns to **Pittsburgh Public Theater**, a nonprofit company that performs both classical and modern productions for more than 100,000 ticketholders every year. Its stage is in a wonderful old Romanesque structure that dates to 1886. Modernized in the 1970s, the theater offers superb facilities and total audience comfort. For ticket information, write to One Allegheny Square, or call 321-9800.

Also check into current offerings from the **Pittsburgh Playhouse Theatre Center** (222 Craft Avenue, 621-4445), an arts center that offers performances from the Playhouse Junior, Playhouse Professional Company, Point Park Student Company, and the American Dance Ensemble.

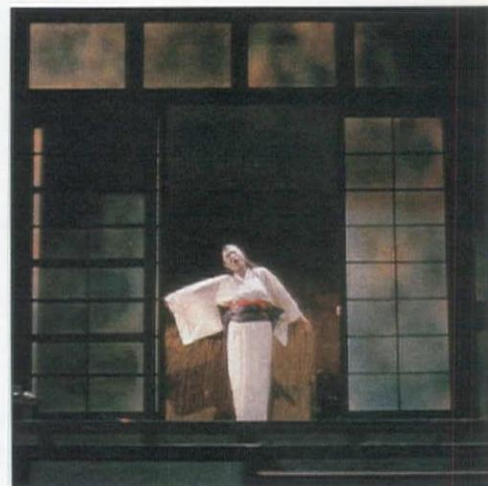
FESTIVALS

Celebrating more than twenty-five years of unparalleled success, the annual **Three Rivers Arts Festival** is a national, juried showcase for visual and performing artists of Pennsylvania and the Northeast, who are joined by leading international figures in art, music, and dance. This colorful, unpredictable happening unfolds in the streets of Pittsburgh, attracting visitors from around the country. If your summer travel plans include Pennsylvania, Three Rivers is a must. In fact, it is a perfect op-



portunity to explore the city as exhibitions, special events, and artists' displays fill some of the most spectacular spots around town—from glittering PPG Place to scenic Point State Park, where the three rivers come together in a pulse point of water and rich green grounds. The entire festival, free to the public, is sponsored by the Carnegie Institute Museum of Art. For information about the 1986 festival, write to its offices at 4400 Forbes Avenue, or call 687-7014.

Hartwood Acres is another summertime spot for wonderful (and free) music and dance—ranging from folk dance to chamber music. Once the spacious country estate of John and Mary Flinn Lawrence, the park and buildings are maintained by Allegheny County, with support from the Pennsylvania Council on the Arts, the Howard Heinz Endowment, and Pittsburgh National Bank. Sunday afternoon chamber concerts are a favorite, and Pittsburgh families often arrive early in the even-



Gretchen Brush

Above: The Pittsburgh Opera's production of Madama Butterfly. Left: Sylvia Sidney in a scene from the Pittsburgh Public Theater's 'Night, Mother.'

ing before a performance begins so they can hike the wooded nature trails. There is a nominal charge for tickets to theatrical events, held Tuesday through Sunday evenings under a tent in front of the main house. Don't miss the sculpture garden at Hartwood Acres. To get on the mailing list, write 1520 Penn Avenue, or call 392-8411.

One of the country's largest events of its kind, the **Three Rivers Shakespeare Festival** (624-4101) was founded in 1980 as a project of the Theatre Arts Department of the University of Pittsburgh. A full summerlong calendar extends the season, with performances at Stephen Foster Memorial Theatre. This popular dramatic festival, led by producing director Attilio Favorini, involves a long-standing collaboration among individuals, corporations, foundations, the city, and the Pennsylvania Council on the Arts. Results of their combined efforts speak for themselves, as the festival remains one of Pittsburgh's most popular summer activities.

LODGING

Pittsburgh is a city of contrasts, where new and old mingle in a most successful way. This is particularly true with the variety of top-quality hotels. On the traditional side, the **Westin William Penn** (530 William Penn Place on Mellon Square, 281-7100) is conveniently located in downtown Pittsburgh, just a few blocks from Heinz Hall and the new Benedum Center. The William Penn has refurbished its spacious, comfortable rooms and offers an excellent array of restaurants on the premises. Be sure to enjoy afternoon tea in the lobby after a jaunt through the city. For a more contemporary address, con-

Greg Blackman

The city is a changing melange of galleries specializing in arts, crafts, and antiques.



sider the **Hyatt Pittsburgh** at Chatham Circle (112 Washington Place, 471-1234). With health club facilities, a VIP floor, and a cinema on premises, this is a favorite among business and leisure travelers. The **Sheraton Hotel** (Station Square, 261-2000) is a resort-like riverfront hotel with a VIP floor, extensive recreational facilities, and restaurants of restored Station Square. Also consider a stay at the **Hilton Pittsburgh** (Gateway Center, 391-4600), with eight-hundred rooms and a fabulous view of the rivers.

GALLERIES

As in any great American urban area, Pittsburgh is a changing melange of galleries specializing in arts, crafts, and antiques. One good place to wander is along tree-lined Walnut Street, in Shadyside, where **The Clay Place** (5600 Walnut Street) emphasizes fine ceramics. The same neighborhood will also yield other fine shops offering a full range of art objects.

One of Pittsburgh's most distinctive spaces for the exhibition and sale of art is the **Courthouse Gallery/Forum** in the historic Allegheny County Courthouse. This imposing H. H. Richardson building is an architectural gem, considered by many the greatest structural work in the city. Towers, arches, and huge blocks of granite and

The Pittsburgh Ballet Theatre performs Serenade.

limestone were shaped into this incredible complex; at its heart is the gallery itself, maintained by the county's Bureau of Cultural Programs. Under the direction of Connie Kerr, the Courthouse Gallery mounts changing exhibitions of contemporary works by area artists.

The **Mattress Factory** (500 Sampsonia Way, North Side, 231-3169) has gained a well-deserved reputation as one of the country's leading alternative spaces. This marvelous restoration of an old factory/warehouse is ideal for the gallery's speciality, installation art. In addition to changing exhibitions, the Mattress Factory features two works by James Turrell, the Arizona artist who uses light and space to create brilliant installations. Gallery director Barbara Luderowski is adding a fascinating new dimension to the artistic landscape of Pittsburgh.

SHOPPING

Savvy travelers describe Pittsburgh as a city with a small-town flavor. You will get a special sense of that ephemeral quality when you shop in Pittsburgh. Downtown, a leisurely stroll through the twelve-block center city area yields a set of classics, from **Brooks Brothers** and **Saks Fifth Avenue**, to well-known hometown department stores like **Kauf-**

mann's and **Joseph Horne Co.** You mustn't miss **One Oxford Centre**, a stunning high-rise complex of superb specialty shops (including the delightful **Molly Moses** shop, with a Ben Kahn fur salon and a new Valentino boutique).

Every visitor must see Philip Johnson's incredible **PPG Center**, a glass Camelot that sparkles in the sun and shimmers in the moonlight. There you'll find a nice shopping arcade and a spot to sit with a light lunch and enjoy the scenery. From there, walk to the new Pittsburgh Transit Authority's subway, a cool, clean underground path across the Monongahela River to **Station Square**. This restored railway station has been imaginatively converted into dozens of charming shops and a lively assortment of dining spots.

Consult your map for the best route to **Squirrel Hill**, one of Pittsburgh's loveliest residential areas: where the shops along Murray Avenue offer a long list of temptations for the adventuresome shopper. Shadyside's Walnut Street, a gorgeous tree-lined thoroughfare, is another favorite, especially on Saturday mornings.

DINING

Good food is almost an art form in Pittsburgh, as even the natives will attest. A proliferation of new restaurants in recent years provides you with dozens of choices, depending on location, mood, and budget. Here are just a few favorites—after a trip to the city, you will have a long list of your own discoveries.

Figgins (Two North Shore Center, 321-9000) offers a diverse menu that ranges from finger foods to entrees. You'll want to spend a leisurely late lunch here, enjoying the panoramic view of the river, especially the wonderful sculpture park just a few steps from the dining room.

Hyeholde (190 Hyeholde Drive, Moon Township, 264-3116) is a short drive from the city. Located in a lovely stone castle, the rack of lamb brings visitors and Pittsburghers back time and again.

La Normande (5030 Centre Avenue, Shadyside, 621-0744) is considered the city's finest French restaurant by people who have dined in some of the world's most famous spots. The wine cellar is superb, and the atmosphere is quiet—ideal for any important occasion.

The Tin Angel (1204 Grandview Avenue, Mount Washington, 381-1919) belongs on your list of "musts" if you want a postcard-perfect view of the city of bridges. And, for the adventuresome, consider a ride up Mount Washington on the vintage incline, then walk just a block to the restaurant.

Galioto's (2100 Smallman Street, 391-0472) is in



Views of the model for the new Allegheny International world headquarters which will be completed in 1987. The thirty-four story building is located within a central, cultural cluster—it is adjacent to Heinz Hall and across the street from the future Benedum Center for the Performing Arts, a theater renovation project.



Sponsored by:



**ALLEGHENY
INTERNATIONAL**

The PPG Center is a glass Camelot that sparkles in the sun and shimmers in the moonlight.

Hap Tivey's Scavenger, part of "Illumination: The Quality of Light", a joint project of the Pittsburgh Center for the Arts and the Three Rivers Arts Festival.

the Strip District not far from downtown, an area of Pittsburgh where warehouses and wholesale markets are making way for fine new shops and restaurants. Galioto's is a family-owned Italian market, with one area set aside for diners who choose from a delicious array of hot and cold specialties. The shop's back door opens onto the Pittsburgh Produce Terminal Building, so it's especially lively early on Saturday mornings.

The Wine Restaurant (One Oxford Centre, 288-WINE) offers shoppers at Oxford Centre a welcome respite from the search for the latest fashions and accessories. With more than seventy wines on tap, this popular spot features all fresh, no-fry cuisine and a special wine-taster's laboratory for the serious scholar of the grape.

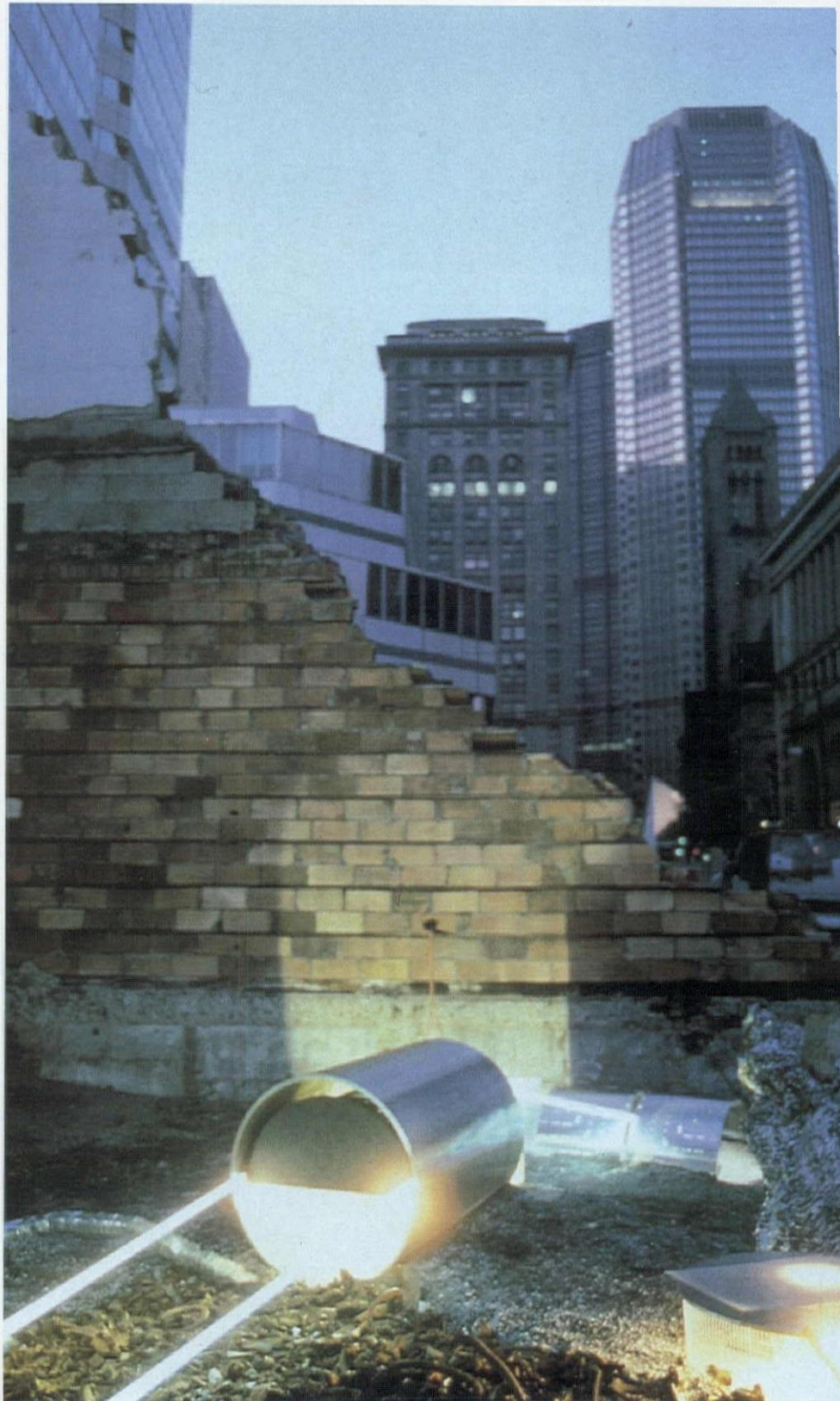
RESOURCES

The Greater Pittsburgh Convention and Visitors Bureau at Four Gateway Center (391-6840) is an excellent starting point for literature and maps as you plan to visit. Be sure to request a copy of **Pointe**, a handy little publication offering maps, listings and calendars of seasonal events. **Pittsburgh Magazine**, published monthly, is another good reference; it is actually intended to promote the city's two public television stations, WQED and WQEX, so you will find extensive broadcast listings in addition to helpful information about restaurants, shops, and current events around the city. (For a copy, contact the magazine's office at 4802 Fifth Avenue, 622-1360.)

Look for a copy of the **Poor Man's Guide to Pittsburgh** (New Pittsburgh Publications, Box 16150, 15242), a lively little book with annotated listings for more than 250 restaurants, shops, and night spots. Don't let the title fool you—even the city's most expensive and exclusive spots are featured with plenty of information about prices, menus, and inside tips you won't easily find elsewhere. The guide is available on most newsstands for \$5.95. The same company also offers a useful **Walking Map and Guide**, priced at \$2.50, which will keep you on the right path as you discover the city's unique charms.

Two daily newspapers will round out your stock of reading material, the **Pittsburgh Press** and the **Post-Gazette**. □

Kellee C. Reinhart is the editorial director of HORIZON.





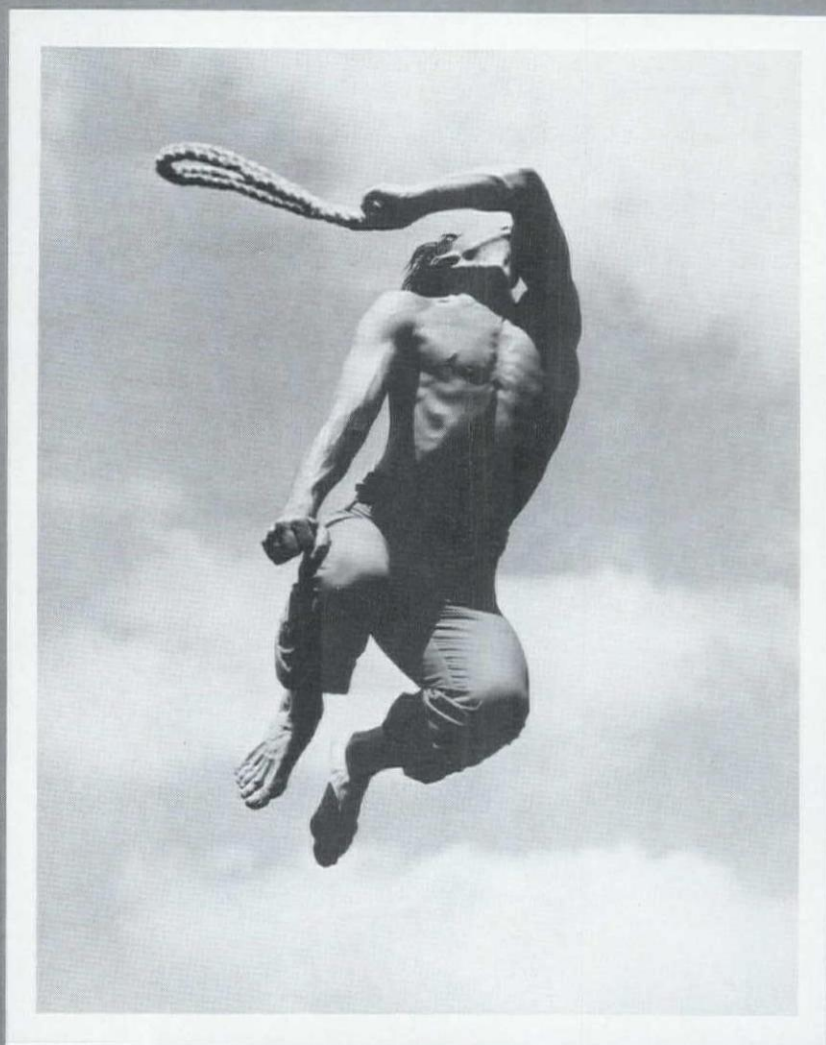
© Barbara Morgan

MARTHA GRAHAM

Fifty-nine years ago, Martha Graham set about to reinvent the art of dance.

By Joseph H. Mazo

"Inside the body is an interior landscape which is revealed in movement."



© Barbara Morgan

Erick Hawkins's solo from Martha Graham's El Penitente (1940).

Martha Graham, like the Colorado River, seems too small to have changed the face of the world. Onstage, magnified by the passion of her dancing, Graham was a figure as monumental as the tragic heroines she portrayed; in her living room, surrounded by art objects gathered during a lifetime of traveling, she is a tiny, fine-boned woman with a rich, seductive voice and dark eyes deep enough to hold the answers to all the questions of the universe.

The Colorado River required cons in which to

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

carve out the Grand Canyon; Graham has needed only fifty-nine years since making her first independent work of choreography to reshape the art of dance. At ninety-one, she ranks with Picasso, Stravinsky, and Joyce as an artist who formed the taste, the vision, and the style of the twentieth century—who changed the way we see the world. She not only altered the subject matter of dance, she devised and codified a technique that has become as widely recognized and used as the academic technique of ballet. She has commissioned major composers and sculptors to provide music and decor for her works; she has invented a complete dance-theater that, for all its opulence, admits no extraneous elements. Moreover, she has created an image

of modern dance that still holds the popular imagination. The young woman who sometimes pranced through Jules Pfeiffer's cartoon in a black leotard and tights dresses that way because, in the late 1920s and 1930s, Martha Graham made black tight, pulled-back hair, and intensity of performance synonymous with modern dance.

"Life today is nervous, sharp, and zigzag," she asserted in 1929. "It often stops in midair. That is what I aim for in my dances." Graham was a rebel then: modern dance was an angry, young art; ballet was the aging, effete enemy—an adversary to be raged against. The real problem with ballet, the choreographer said recently, was that "back then, it was pretty terrible ballet; it was facetious."



Martha Graham Dance Company member Peggy Lyman in Graham's Frontier.

I had to find something to dance *about*, and the *about* was myself and the world around me."

That need set Graham—and a few of her contemporaries—apart and led to the development of modern dance as a major art form. It is an art invented in the United States and exported to the world—a distinction shared only with jazz. Graham has taken her dances to Europe and to Asia—beginning under the auspices of the State Department in 1954, when the brilliant English critic Richard Buckle was moved to write: "She is one of the great creators of our time. . . . She has enlarged the language of the soul." When the Martha Graham company embarks on a European tour this fall, carrying the choreographer's latest works

to new audiences, it will be continuing Graham's work as an ambassador of American art.

Although the choreographer's great, mythic dance dramas pose universal questions, the underlying concerns of her work are distinctively American. Her dances pit Puritanism against sensuality; they are at once theatrical and austere; they deal with individuality, with violence, with vision, and with faith. This is the stuff of Graham's own heritage.

Graham was born in 1894 in Allegheny, Pennsylvania. She is a tenth-generation American, a direct descendant of Miles Standish. Her father was an alienist—what we would call a psychiatrist—and may well have influenced her in her lifelong preoccupation with emotional conflicts and spiritual

combats. One of her favorite stories involves standing on books in her father's office—she was only about four—so as to peer through his microscope. "My father showed me a drop of water," she recalls, "and asked me if it was clear. 'Yes,' I said, 'it is.' Then he put the water on a slide and let me look at it under the microscope. 'It has wriggles in it!' I said. 'Martha,' my father told me, 'you must always look for the truth.' I think that was my first real lesson." She has been seeking the truth ever since.

When Graham was eight, her family left strict, rural Pennsylvania for sensuous Southern California; the tension between the characters of the two environments eventually provided a theme for danc-



"If you are going to grow, you have to absorb life. You have to take experience inside your body."

ig. "You must remember," Graham says, "that I was raised with two religions—the Presbyterian and the Roman Catholic—so I have a heritage both of ritualism and of ritual."

Her serious dance training began in 1916 when she enrolled in the new Denishawn School established by the founding grandparents of American modern dance. Although the exotic, mystical opulence of St. Denis's productions influenced Graham, the young woman needed to advance beyond the decorative Denishawn style. St. Denis and Shawn modeled many of their dances in those of Asia, ancient Greece, Spain, and every other intriguing culture they could discover. Graham, however, needed "something to dance about"; form was not enough for her—she required substance. The movement technique she has invented has never been an end in itself, but a method of communicating emotions and ideas. "Dance," Graham has explained, "is another way of putting things. . . . If it could be said in words, it would be; but outside of words, outside of painting, outside of sculpture, inside the body is an interior landscape which is revealed in movement." After two seasons of appearances in the Greenwich Village Follies, she set out to work as an independent choreographer. On April 18, 1926, she gave her first recital. She was thirty-three years old.

Her first inventions were pretty, decorative dances that owed much to Denishawn; but in 1929, after only two years of independent work, she produced *Heretic*, a group dance in which the choreographer portrayed the rebel rejected by society—a role she often chose thereafter. The women of the ensemble (there were no men in the company) wore black; Graham dressed in white and, unlike ballet dancers, she never, ever smiled. The movement was percussive; the theme was deeply serious. It was her first great dance.

Even then, Graham was her most severe critic. "Many times, in the early days, when I was making solos," she remembers, "I would come off-stage and say, 'That was a bad dance; I will never perform it again.' And I never did." Even so, one dance from that time when Graham was creating a style still remains in the company's repertory. It is *Lamentation*—in which a woman, swathed in stretch fabric that expands and contracts with her swaying torso, is transformed into a living statue of Grief. Now that so many of her innovations have become commonplace, viewers sometimes forget that Graham has been a pioneer in costume design as well as in choreography. Until the 1970s, she devised the costumes for all of her works and (during the first, struggling years of her company) she

and her dancers sewed them as well.

The most essential and obvious element of the Graham technique is the contraction and release: the body curves in upon itself, making a concave surface of the chest and abdomen, then expands again in a stylization of the natural action of respiration. Classes at the Martha Graham School of Contemporary Dance in New York begin with the students seated on the floor, not standing at the barre as ballet students do. Graham's use of the floor and of falls may have shocked audiences in the 1930s, but "floor work" has since been incorporated into the technique of contemporary ballet—which is not surprising, since many ballet choreographers also have studied and worked with Graham.

"Technique," Graham says, "is a joy and a terror, a bore at times, and a necessity always. Those who do not have order and discipline can never be dancers." Neither, she insists, can those who are uncertain of their vocation. "If a student comes to me and asks, 'Should I be a dancer?' I tell her, 'If you have to ask, you should not.'" For Graham, dance is a calling.

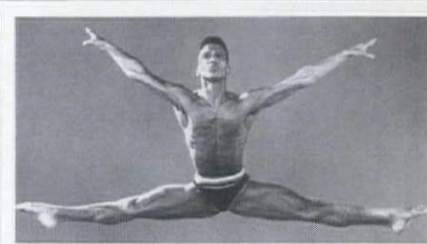
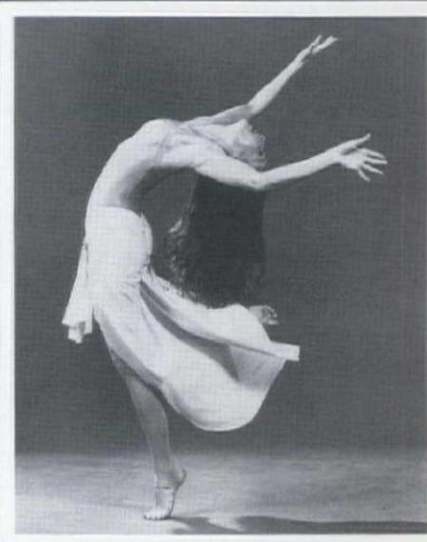
As she continued in her own calling, she found more and more to dance about. A trip through the American Southwest with her friend and mentor—the musician, critic, and theorist Louis Horst—inspired her masterpiece of 1931, *Primitive Mysteries*, a dance that shows at once the earthy and eternal springs of ritual.

Ritual, Graham has explained, is form. "It can be comedy, it can be tragedy, it can be religious or pagan, but it's always built around the protection of the tribe. When people misuse the arts and just mimic current behavior patterns, that is not a protection—it's a justification for one's own carelessness."

Primitive Mysteries (with its ceremonial processions of women and its central, white-clad figure) uses stark, stylized groupings and steps that seem to sink deep into the earth. It is a harsh dance placed in a harsh landscape, yet its theme of initiation and sanctification is one of trust and hope.

The investigation of America continued with *American Document* (1938), in which Graham added a male dancer, Erick Hawkins, to her company; *El Penitente* (1940); and *Letter to the World* (also 1940), the ultimate battle between the Puritan ancestor and the yearning heart—reaching its culmination in *Appalachian Spring* (1944), Graham's great hymn to the pioneering spirit.

Graham then began her great series of dances based on myth and legend, presenting Medea, Clytemnestra, and other heroic women—often having them look back over their lives from a moment of crisis. Americans were becoming fascinated by the



Top: A 1984 portrait of the ever-elegant Martha Graham. The current Martha Graham Dance Company utilizes the talents of Christine Dakin (middle) in *The Rite of Spring*, Steve Rooks (above) in *Circe*, and Peggy Lyman (opposite page) in *Cortege of Eagles*.



© Barbara Morgan

"Technique is a joy and a terror, a bore at times, and a necessity always."

Martha Graham (in white) and her group in Graham's 1931 masterpiece Primitive Mysteries, inspired by the rituals of Southwestern American Indians.

teachings of Freud and Jung and were searching for the meanings of their actions. This look into the self became a major theme of Graham's work. "The myths," Graham says, "came to me as nursery rhymes. They contain truths—the constancy of return to the essentials of life."

The old tales of heros, she explains, will change their form and focus as each generation shapes them to explain its own concerns, but they always will have a lesson to teach. That is one reason that in her most recent dance, *Song* (1985), she turned again to biblical source material—in this case, *The Song of Songs*. "I thought of it as a joyous thing," Graham said shortly before the work's premiere in April. "I wanted it to be very young, part of the generation that was dancing it. It's a dream world, filled with beauty and joy."

During the past twenty years, choreographers (and critics) have become less concerned with meaning and more interested in formal values. The choreographers who worked at Judson Memorial Church in Greenwich Village during the 1960s (the founders of postmodern dance) divested themselves of qualities that Graham has always cherished—virtuosity, theatricality, and the communication of emotion. The new dance rebellion—which had actually started, quietly, more than ten years earlier with the experimental works of Merce Cunningham—was directed against the style of Martha Graham. This was logical enough, because to generations of dance fans, modern dance was Martha Graham. If it is true that a person may be judged by the quality of his adversaries, then Graham's greatness may be measured by the talents of Merce Cunningham, Paul Taylor, Twyla Tharp, and the other major artists who found a need to go beyond what she had accomplished, just as she had been impelled to go beyond the work of St. Denis and Shawn.

Graham herself, however, continues to make dances on themes she believes to be important. She sees no need to cater to fashion. "Many people don't want the responsibility of deep feeling," she has said. "You have to go very deep, into the heart and the emotions, and you have to respect the ancestor. People want merely to mimic daily life in the arts, and the arts are a glorification of life, not a mimicry."

She wants her audiences—and her dancers—"to be glorified by experiencing everything—except in-



"The body tells us the meaning of love—you don't know that in your mind."

© Barbara Morgan



Martha Graham in her *Letter to the World* (1940).

difference." "You have to look for the truth," she insists. "You eat the truth in your mouth. Sometimes it is bitter and sometimes sweet, but you have to eat life. Everyone needs to discover the hidden room inside himself."

Ninety-one she may be, but Graham has not lost her own need to search, to savor, and to work. "There is so much to find, so much to do, so much to read, so much to study. I have an intense curiosity; that's how I keep going," she remarked a few years ago. When she is making a dance or preparing a season, Graham can still put in eight-hour workdays, and she is continually involved in the regular activities of her company and of her school.

Calling on her is a bit like dropping in for tea with the Delphic oracle. One is in the presence of greatness and can't help hoping that just a little bit of it will rub off; perhaps wisdom and genius can be catching, like the flu. Graham herself, however, does not trust the word *genius* because she never has been quite certain what it means, and she is as precise in her use of language as she is in her arrangements of steps and gestures. "I'm not sure what *genius* is," she remarked recently. "Edgard Varèse, the composer, once told me, 'Everyone is born with genius, Martha. The sad thing is that most people only keep it for a few minutes.' We exist in space—that is the energy of the world, and each of us is a recipient of that energy if he so wills. Some people get old and sit on the porch (in their minds) at sixteen, and other people are willing to seek out the energy of the world at sixty and beyond. There has to be about you a transparency to receive the energy around you—maybe that's what *genius* is—I don't really know."

She does know the importance of instinct and of discipline. "If you lose instinct," she explains, "it

will never come back. A child's instinct, an animal's instinct, are present in our bodies—in the pores of our skins. It is instinct that lets us feel the common pulse of humanity and of history."

To turn instinct into art requires discipline. Graham gave her last performance in 1969, but she retains her proud, erect dancer's carriage and she has no patience with passive posture or with disorderly dress. One of her favorite exhortations is *Honor Your Body*.

"The body is the only thing we have that is intrinsically our own," she explains. "The body tells us the meaning of love—you don't know that in your mind. Think of how many thousands of people have gone into making you—all those drops of blood, all those bones and tissues. We should do them, and ourselves, honor by presenting ourselves as unique human beings." She points out, that "otherwise, other people will not honor you."

Not only the body, but the mind and the spirit, need to be disciplined. The scope of Graham's reading is astounding, and her conversation glitters with quotations from saints, sages, preachers, and poets. Discussing discipline, for example, she recalls Augustine's phrase "the regality of order." She admits to loving words and has been known to preface the answer to a question with the phrase, "If you look in the dictionary—."

Graham can talk in almost mystical terms at one moment and be absolutely concrete the next—but then she has always been both a truth-seeking artist and a severely practical woman. In order to maintain her company, she has had to be. Currently, she and her associates are trying to make certain that those who claim to teach "Graham technique" are doing exactly that. Teacher training is a major project of the Graham school, and only

those who have studied there are permitted to themselves as "Graham" instructors. The far a style of movement is removed from its source, the more diluted it becomes, and Graham has intention of allowing the method she has codified to become corrupted. Furthermore, the company hopes to record on videotape the dances Graham has made—performed in the proper style.

Meanwhile, of course, Graham continues work and plan new dances. She never discusses a new project "because if you talk about it, I don't do it," and on every opening night, she is afflicted with stage fright. She regards fear as ally, not as an enemy.

Fearfully, searchingly, joyously, lovingly, Graham continues to work, enriching American art. Denis and Shawn spent much of their careers dancing in vaudeville houses; the Graham company danced in Broadway theaters and at Covent Garden the Paris Opera, the New York State Theater, and the Metropolitan Opera House. Choreographers once devoted themselves almost entirely to form, but Graham taught them to found form upon substance—except for European ballet—was, only fifty years ago, considered a minor art, of interest only to dilettantes and, perhaps, bohemians; with her certain knowledge that dance could be exciting emotional theater, and with her invention of new techniques, Graham has invested it with major importance. Before feminism came into fashion, Graham told her stories from the heroine's—not the hero's—point of view and filled her stage with women of power. She has dared to stylize on stage human frailties, fantasies, and fears as well as human hopes and loves. She has created a unique theater that combines form and passion. She has reinvented an art.

WORTHAM

THEATER

C E N T E R



By J. P. Forsthoffer

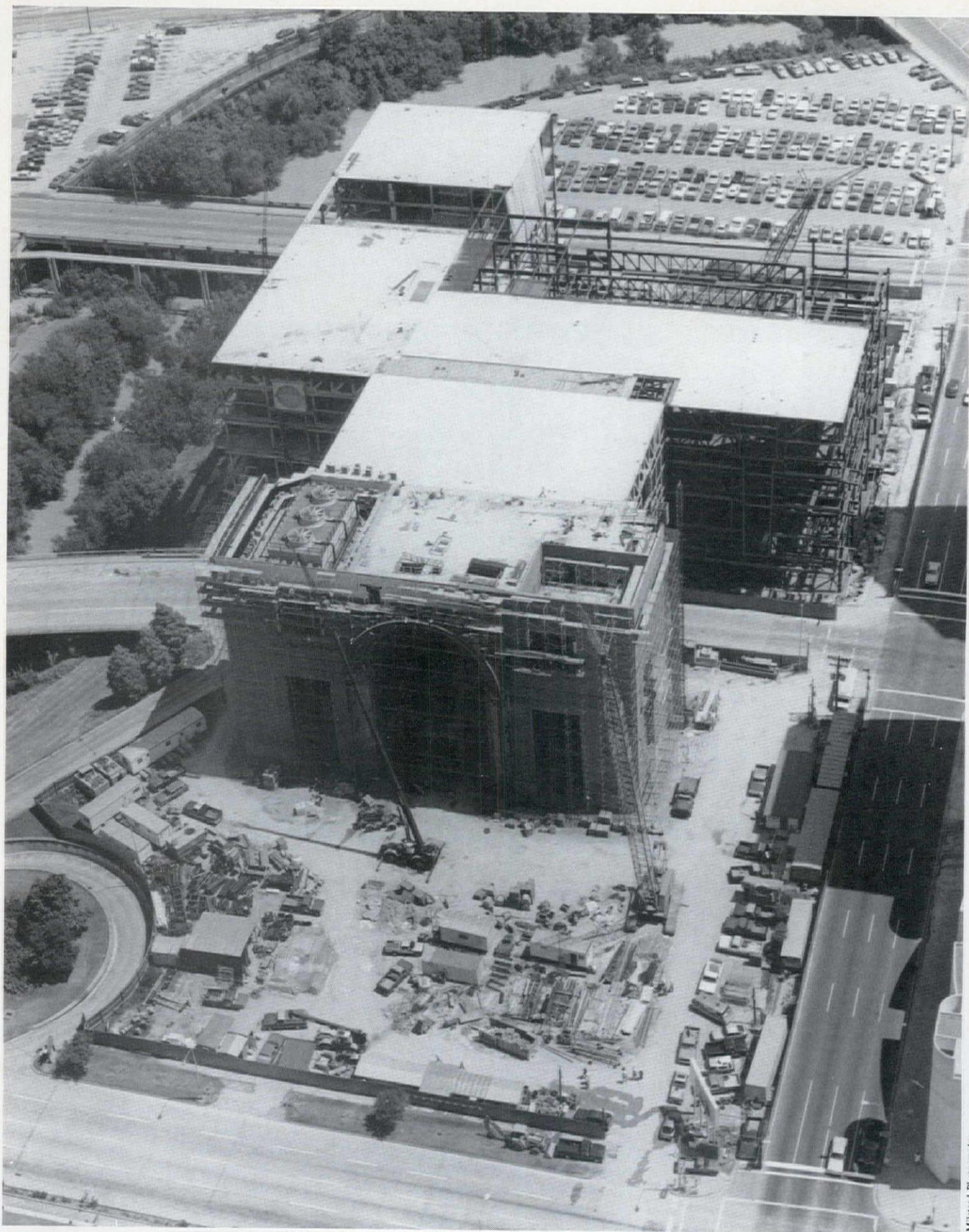
IN recent years, Houston has experienced unparalleled growth, with a ballooning population and new-building construction to match. As Houston grew, the arts were not forgotten—Houston ranks third, led only by New York and San Francisco, in arts spending per capita. Houston is home to world-class opera and ballet, repertory theater, a symphony, and a number of musical and dance groups. However, as the demand for performances increased with Houston's burgeoning population, the city's performing arts groups began to experience growing pains. Houston's major performance space, Jesse Jones Hall for the Performing Arts, was

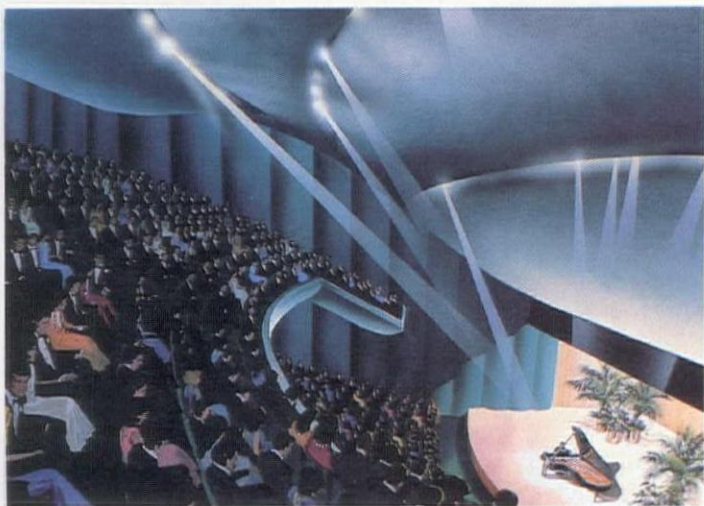
constructed in the sixties as a symphony hall. As such, it lacks the seating arrangement, backstage and technical facilities, and rehearsal space necessary for the staging of large plays, musicals, and dance performances. Furthermore, the number of groups needing performance and rehearsal space was growing with the population.

When the Society for the Performing Arts, an organization that acts as a booking agent to bring in touring groups, was formed, it became clear that the need for more performance space was crucial. Because of the physical limitations of Jones Hall, the Society found it impossible to book many touring musical productions. And while the demand for performances by area

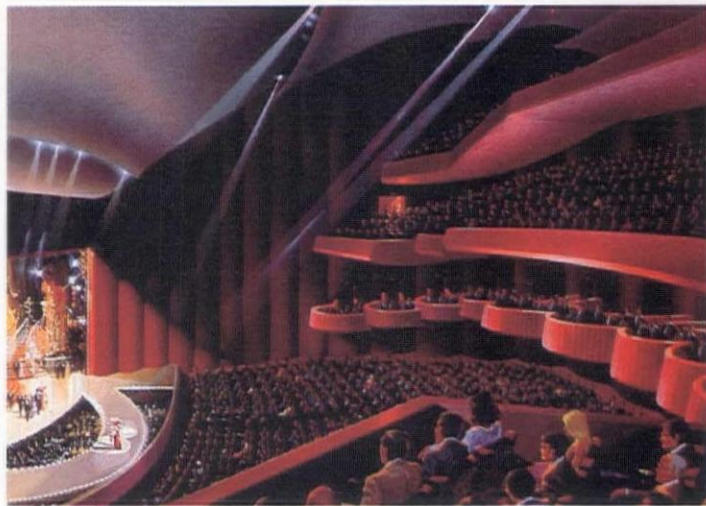
groups was increasing, many of Houston's performers had to shorten their home season and take their shows on the road. Quite simply, the growth of the performing arts in Houston was being stunted. Though Houston led the country in so many other areas, it took its place in line at number twenty-five when it came to theater seats per capita. Says Terrylin Neale, vice president and executive director of the Houston Lyric Theater Foundation, "We had everybody wanting to use the hall, and it became clear that if all our organizations were going to grow, they were going to have to do it with more space."

The Wortham Theater Center, a \$70-million facility now under construction in downtown





An artist's rendering of the Lillie and Roy Cullen Theater in the Wortham Center.



An artist's rendering of the Alice and George Brown Theater in the Wortham Center.

Houston, will provide the much-needed space. A state-of-the-arts performance hall, the center will provide two houses: a main stage facility seating 2,300, and a second, more intimate house seating 1,100.

According to Neale, the Wortham Center began with the formation of the Houston Lyric Theater Foundation, a coalition of executive committee members of the Houston Grand Opera and the Houston Ballet, two groups most pinched by Houston's tight performance space. Explains Neale, "The two logical groups that might join together were the opera and the ballet because they had similar performance needs in terms of rehearsal space, dressing room space, and technical and backstage needs." Jones Hall not only had a crowded schedule, it offered only one rehearsal room and fairly limited dressing room space.

The Houston Lyric Theater Foundation, with a membership that included some of the top fundraising talent in the city, addressed itself to that problem. The first major step towards realization of a new performance space took place when the mayor of Houston offered the foundation two blocks of city land for a new theater complex. At that point, the foundation decided that since the city had donated the land, the building itself should be paid for by private donations.

The next major advance came about when the Cullen Foundation, a local philanthropic organization, donated seed money to design the building and construct a model. The first version of the new theater was designed by Philip Johnson. Though the plans and model excited the foundation, the cost was steeper than it had anticipated.

At that point, the foundation went back to the drawing board—literally. A new building was designed by the firm of Morris/Aubrey. About a year and a half ago, the final plan was approved. By then, the project had gone through a number



Opposite page: The Wortham Theater Center under construction. Above: Terrylin Neale, vice president and executive director of the Houston Lyric Theater Foundation (left) with Robert Cizik, co-chairman of the foundation and CEO of Cooper Industries.

of changes to meet the needs of the performing arts community while still carrying a reasonable price tag. According to Neale, the foundation had set a price ceiling of \$75 million "because [they] felt that was the amount of money that could be raised" in Houston. Neale says the foundation then went about fundraising "in the usual way"—forming a committee and then contacting major private, foundation, and corporate donors. The fund drive attracted key business leaders

from the beginning.

Despite a number of design changes, the foundation had certain requirements in mind. "The goal all along," says Neale, "was to have two theaters in the complex, each designed to meet the needs of opera and ballet and more in keeping with the size of European opera houses. The smaller theater will be particularly appropriate for chamber orchestra and small dance presentations." Neale adds, "We wanted to have the finest theater and backstage facilities we could possibly get."

According to Don Springer, partner with Morris/Aubrey and partner-in-charge for the Wortham Center project, the complex was "designed from the inside out," with the emphasis placed not on a fancy exterior, but on the requirements of a performance hall. Springer calls the exterior of the building "fairly simple and direct. We were really concerned about a complex that would function well," he says. At all points during the design, says Springer, his firm had to "keep in mind the function and inner workings of the theater." Constant consideration was given to the needs of both performers and audience. Included in the plans are resilient all-wood floors suitable for dance. Because a vast number of Houston area groups will make use of the two stages, the architects had to consider the needs of many different users. "From the very start of the project," says Springer, "we were always dealing with a multi-faceted client."

The theater complex has been christened the Wortham Theater Center in honor of the late Gus Wortham, whose foundation gave \$20 million to the project. The larger of the two houses has been named the Brown Theater; and the smaller, the Cullen—both in honor of major contributing foundations. Other large contributions to the project came from area corporations such as Shell, Tenneco, Gulf Oil, Conoco, Cooper Industries,



Texas Eastern, American General Corporation, United Energy Resources, and Exxon.

So far, the Houston Lyric Theater Foundation has raised \$62 million. And, according to Neale, the project has actually benefited from a recent softening in the Houston economy, with the final bid for the project coming in at \$70 million—\$5 million less than anticipated. In spite of the economic downturn—which has had a negative impact on fundraising efforts, some businesses, after paying off their initial commitments, are pledging even more support. Says Robert Cizik, chief executive officer of Cooper Industries and co-chairman of the board of Houston Lyric Theater Foundation, “It has been remarkable that at a time when Houston has had some economic difficulties, \$62 million has been raised privately.” Cizik says he is “impressed and moved at the depth of the commitment of the business community.

“They have shown imagination and a willingness to really step out in a way that I think is rare in the country.” Like other business leaders, Cizik has faith in the future of Houston. Twelve years ago, Cizik moved his company to Houston.

“I think it was largely because of what he thought Houston could be,” remarks Neale. Neale says that business leaders such as Cizik see



Top: The Worham Theater Center as it appeared in August 1985. Above: A scale model of the Worham Center, lighted from within.

Houston becoming one of the great cities of the world—“and you can’t have a great city of the world if you don’t have the best of facilities for your arts community.”

The Worham Theater is slated to open its doors in April of 1987. Construction is proceeding on schedule and within budget. And the fundraising has received an added boost through an innovative approach taken by the Houston Lyric Theater Foundation. Rather than try to raise all the money at once, the foundation went to thirty

previous donors and asked them to sign a “guarantee.” In effect, the donors signed as backers of the project, showing faith that the foundation would eventually be able to raise the money and relieve them of their guarantee. These guarantees were much more than symbols of good faith, however—they became money in the bank. As Neale explains, “We were able to go to the bank and show them that we had these guarantees and pledges, and that in turn enabled us to go to the public marketplace and sell industrial development bonds backed by a letter of credit from the bank.” It’s anticipated these bonds will yield four million dollars in interest. “What we’re doing now,” says Neale, “is raising money to relieve the guarantors.”

The success of the foundation’s fundraising drive must be the envy of many arts groups. It is one of the largest private fundraising drives to support the arts ever undertaken. And unlike many such drives, it is local in scope—drawing upon the resources of the community rather than the entire country. By spring of 1987, the Houston community will have even more to be proud of when the first performances hit the boards of the Worham Center stages. And the city’s arts groups, once suffering from the awkwardness of a growing spurt, will have the room they need to meet the demands of their audiences. □



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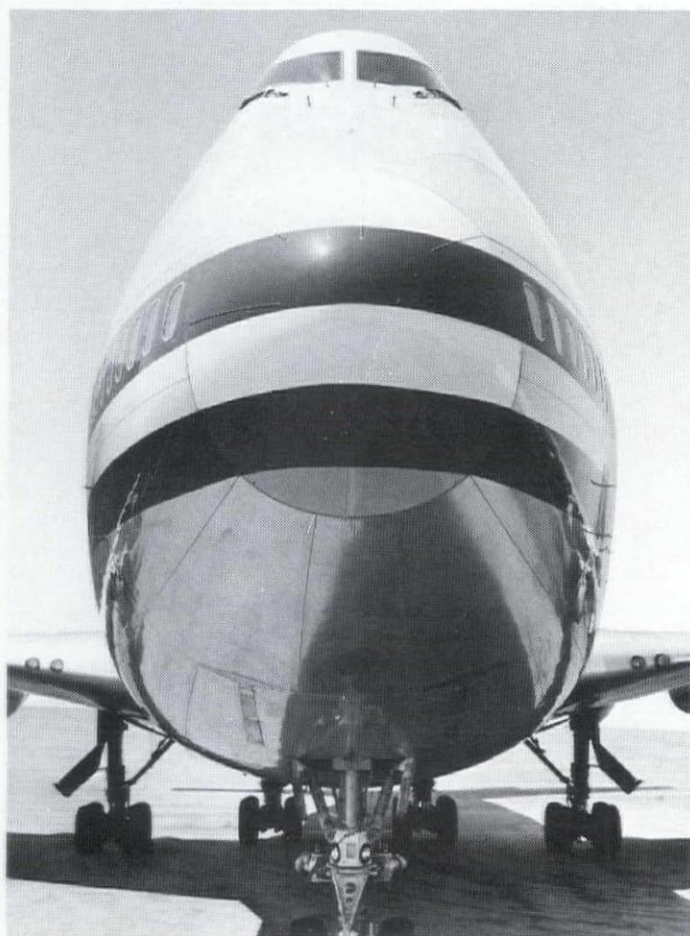
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Exhibitions



Left: Alexander Calder's *Big Bug* (1970), included in the Delaware Art Museum's exhibit. Opposite page, right: Philadelphia (1963), photographed by Raetzker and part of the Philadelphia Museum's exhibit. Opposite page, far right: A brocaded silk wedding gown (1764) part of the "After the Revolution" installation at the National Museum of American History.

NORTH

Metropolitan Museum of Art (New York City), "Liechtenstein: The Princely Collections," October 26 through May 1. This stunning array of masterpieces from the collection of the reigning prince of Liechtenstein is considered to be one of the oldest and greatest private art collections. The exhibition features some one hundred works—including paintings of the Dutch and German schools, a wide variety of sculpture, and decorative arts. Some pieces haven't been available for public view for nearly forty years.

New York Public Library (New York City), "Tesoros de Espana: Ten Centuries of Spanish Books," October 12 through December 30. This rare collection of over two hundred masterpieces selected from the leading libraries in Spain—some of which have never been seen outside the country—includes the first printed edition of Cervantes's *Don Quixote* and a fifteenth-century surgical manual. The exhibition also presents many

complementary lectures, performances, and films.

Walker Art Center (Minneapolis, Minnesota), "Jonathan Borofsky," through November 3. Praised as one of the most lively and engaging artists today, Borofsky reveals more than fifty works in this exhibition. From works on paper to sculptures made of bubblewrap, this retrospective look at his work includes many images that are highly personal yet universal to the viewer.

SOUTH

Hunter Museum of Art (Chattanooga, Tennessee), "Nazca and American Landscapes," through November 10. Aerial images by photographer Marilyn Bridge capture the immense "ground drawings" created by the Nazca Indians in Peru more than two thousand years ago.

Ringling Museums (Sarasota, Florida), "Francesco Clemente," October 9 through December 8. This southern museum features the first United States showing of works by Italian painter Francesco Clemente. The exhibition surveys the provocative

and mystical expressionism that he has developed in his work since the early 1970s. Over sixty-five pieces will be on display. This premier one-month tour travels to the Walker Art Center, Minneapolis (January 11-March 2).

CENTRAL

Nelson-Atkins Museum of Art (Kansas City, Missouri), "Jennifer Bartlett Paintings," through October 27. This major museum exhibition features large-scale paintings, drawings, and models developed by Bartlett since the late 1960s—ranging from intellectual abstractions to highly expressive works.

EAST

Delaware Art Museum (Wilmington), "Calder: Creatures Great and Small," through November 10. Selected entirely from institutions and private collections, this unusual exhibition features over thirty-five works by American artist Alexander

Exhibitions



Calder. Through sculpture, paintings, graphics, and textiles, this renowned artist illuminates his fascination with creatures and with aspects of motion. His creations, which depict a wide variety of animals, are some of the reasons Calder is considered one of the most inventive sculptors of the twentieth century.

Harvard University Art Museums (Cambridge, Massachusetts), "Modern Art at Harvard," October 21 through January 5. A fantastic collection of works by Monet, Degas, Pissarro, Picasso, and Mandoline will open the inaugural year of the new Arthur M. Sackler Museum. The exhibition will be on view at all three Harvard University art museums. Organized in three sections—a semi-permanent display of major works at the Fogg Museum, a collection of modern German art at the Busch-Reisinger Museum, and a display of postwar canvases in the Sackler Museum—the exhibition includes over 140 paintings, drawings, and sculptures.

Philadelphia Museum of Art, "Unknown Territory: Photographs by Ray K. Metzker, 1957-1983," October 20 through January 5. Featuring some two hundred photographs by contemporary photographer Ray Metzker, the exhibition traces the changes and growth of his art by focusing on the last twenty-five years of his work.

National Gallery of Art (Washington, D.C.), "Ansel Adams: Classic Images," October 6 through January 12. This exhibit will include many



Rolfe Baggett

of Adams's most famous photographs—including *Monolith*, *The Face of Half Dome* (1927), and *Mount Williamson, Sierra Nevada, from Manzanar* (1944). Adams, who died in 1984, selected the exhibition's photographs to represent the highest quality of his artistic achievement.

National Museum of American History (Washington, D.C.), "After the Revolution: Everyday Life in American History." The installation, which opens November 18, focuses on the

different cultural groups within the nation during and after the American Revolution. Some 1,225 artifacts relating to that period will be on display.

WEST

Los Angeles County Museum of Art, "Masterpieces from the Cone Collection of the Baltimore Museum of Art," through November 24. The exhibition brings together the nineteenth- and twentieth-century art collections of Dr. Claribel Cone and Miss Etta Cone. Along with fifteen paintings and seven bronzes by Matisse, the exhibit includes two works in oil and one in bronze by Picasso. A rare assemblage of avant-garde works, the Cone collection will be on view at the Kimbell Art Museum (Fort Worth, Texas) December 14-February 9.

Newport Harbor Art Museum (Newport Beach, California), "Surrealism into Abstraction, 1935-1948," October 17 through December 8. Featuring the works of Adolph Gottlieb, John Graham, Mark Rothko, William Baziotes, and many others, this Western exhibition focuses on the surrealistic and primordial imagery found in these artistic works. The exhibition contains nearly one hundred drawings.

Seattle Art Museum, "American Folk Art: Expressions of a New Spirit," October 17 through January 5. Located at Volunteer Park, the exhibition features over one hundred pieces drawn from the collection of the Museum of American Folk Art in New York. This collaboration of sculpture, textiles, decorated furniture, and paintings reflects the character and interests of many diverse artists and includes works by such artists as Paul Berger, Eileen Cowin, Cindy Sherman, and John Baldessari. □

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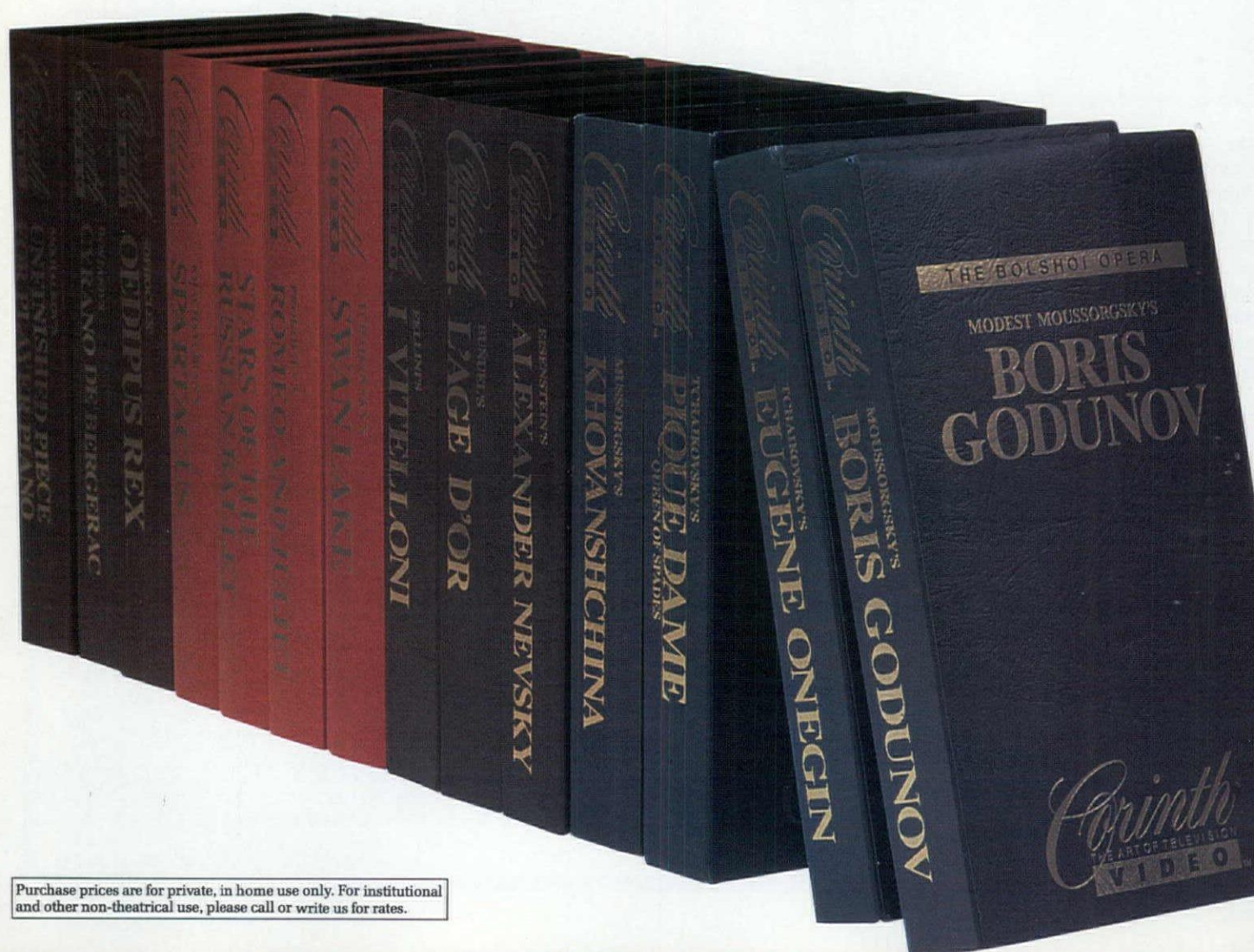
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Theater

The Expanding Arena

The 1985-86 season marks the thirty-fifth anniversary of Washington, D.C.'s Arena Stage. Recently awarded \$310,000 by the National Endowment for the Arts, the theater plans to reach new artistic horizons by using this fund for the expansion of the entire staff, including directors, actors, designers, playwrights, and composers. Opening the season is *The Good Person of Setzuan* (October 4), followed by: *night, Mother* (October 18 through December 8), *Women and Water* (beginning November 29), *Restoration* (beginning January 17), *The Wild Duck* (beginning February 28), *The Philadelphia Story* (beginning March 21), *Old Times* (beginning May 9), *The Taming of the Shrew* (beginning May 23). Special events include *Aver the Eccentric* (September 10 through October 6) and *The Regard of Flight* (December 13 through January 12).

Art

Making an Impression

The prismatic colors, broken brushwork, and casual compositions of the impressionistic style are the focus for the Newark Museum's "American Impressionism," in New Jersey through November 17. Featuring a diverse group of American painters such as J. Alden Weir, Childe Hassam, and Mary Cassatt, the selections for the exhibition reflect an influence of the movement on each individual artist. The impressionist influence as seen in the works of such modernist painters as Maurice Prendergast, William J. Glackens, and Ernest Lawson will also be on display, illustrating the extent to which impressionism spread across the United States.

Television

A Crystal Season

This season, PBS celebrates the fifteenth anniversary of Mobil's "Masterpiece Theater," with more quality presentations that are sure to keep you tuned in. "The Last Place on Earth," a dramatization of the Scott-Amundsen race to the South Pole in 1911, launches the new season (October 20-November 24) and stars Susan Wooldridge ("The Jewel in the Crown"), Martin Shaw, Sverre Anker, and Max Von Sydow. Victorian London



Charles Dance, John Gielgud, and Meryl Streep star in the screen adaptation of David Hare's hit play *Plenty*.

comes to life with Charles Dickens's classic "Bleak House" (December 1-January 19), starring Diana Rigg. "Lord Mountbatten: The Last Viceroy," depicting the years just before England granted India her independence, stars Nicol Williamson and Janet Suzman (January 26-March 2).

Film

Making Mishima

"I see it as a fascinating story of a great artist," says Francis Ford Coppola of *Mishima*, which he coproduced with George Lucas. "Mishima devised his life as a drama, and in his books he plotted out his life down to the last chapter."

Directed by Paul Schrader (*Cat People* and *American Gigolo*) and written by his brother Leonard Schrader (*The Kiss of the Spider Woman*), *Mishima* is the biographical film based on the life and literature of the highly controversial Japanese postwar writer, Yukio Mishima (played by Ken Ogata), who captured international attention when he publicly committed *seppuku* (a ritual suicide) at the height of his literary career.

Schrader intercuts the events of the last day of Mishima's life, and black-and-white flashbacks of his earlier years, with scenes excerpted from three of his novels, emphasizing the union of the writer's

life and the ideal of his art, and its culmination in death. Schrader's treatment of these themes is given an interesting twist by the contributions of composer Philip Glass, cinematographer John Bailey and multi-media designer Eiko Ishioka, whose production designs reflect an "artificial realism" that is characteristic of Mishima's literature. Still, Glass, and Bailey were given an award for Best Artistic Contribution at the 1985 Cannes Film Festival for their work on the picture.

Filed in the Japanese language, *Mishima* seemed an ideal entry to this year's Tokyo Film Festival, but, because of its treatment of Mishima's narcissistic homosexual tendencies, it was banned from exhibition—much to the disappointment of the producers. Schrader doesn't seem over-surprised when he says, "Mishima really was banned as a film. It was Yukio Mishima himself who is still quite a controversy in Japan, that they were banning."

"You know," he adds, "they [the festival committee] hadn't even seen the film."—Irving O.

The Year of the Hare

Currently, no less than eight prominent playwrights and novelists are involved in turning their original prose into screenplays for the movies. This assortment includes David Mamet, Sam Shepard, William Kennedy, Manuel Puig, Nora Ephron, Ben Henley, Harold Pinter, and David Hare. Hare's play, *Plenty*, which dazzled and rocked the New York stage world two years ago (then starring Kathleen Turner), has now made the successful transition to film. Meryl Streep headlines a stellar cast under the direction of Australian Fred Schepisi. It is a film both haunting and beautiful, and the English language shimmers and glees in it, dribbling from the tongues of its able cast, by turns wafting with wisdom, and woe.

In *Plenty*, Meryl Streep draws a frighteningly unfamiliar portrait of an Englishwoman who, having been lifted into heroic heights during special underground work for the French Resistance, finds she cannot live down the power of these idealized memories during the rest of her troubled life. There is always a glimmer of hope ahead, in the days of plenty, for England, for the free world; but always, always, there is that suffocating resistance to compromise, and there is also defeat. Shot in locations in England, Belgium, Tunisia, and France, the film costars Charles Dance (from "The Jewel in the Crown"), John Gielgud, Sting, Ian McKellen, and singer-comedienne Tracey Ullman.

In addition to *Plenty*, Hare's first film as a writer

© Twentieth-Century Fox Film

ector, *Wetherby* (starring Vanessa Redgrave), s just been released to critical raves, and is slowly aking into wider markets. In it, Redgrave plays epressed schoolteacher who witnesses a violent d unexpected occurrence in her house, after ich past and persistent revelations begin to un-ld. The actress's own teenage daughter costars. *avda*, the new play about the press which David are cowrote with Howard Brenton, has already en crowned the hit of this year's National Theatre Britain. And his 1983 play about peace conferences and politics and illusions, *A Map of the orld*, has gotten itself a New York mounting at e Papp's Public Theatre in New York, with a lebrated cast that includes Alfre Woodard and izabeth McGovern. —Samir Hachem

1985: A Space Odyssey

his year's biggest film—literally—is a documen-ry, *The Dream Is Alive*, based on three space-uttle missions. Astronauts used the IMAX /stems camera, loaded with film ten times the size onventional 35-mm film, to record their ac-ivities "on location" two hundred miles above irth. The edited footage is projected on a screen ifty feet high and seventy-five feet wide (ten times rger than the one at your local theater). The ults are spectacular: the IMAX technology eates an image of unsurpassed clarity and impact. The film includes scenes of the astronauts at ork both inside and outside the spacecraft, the ployment of scientific and communications tellites, the dramatic capture and repair of the olar Max satellite, the first space walk by an merican woman astronaut, and shuttle take-offs d landings. In an eerie scene—it looks like a review for the latest sci-fi thriller—astronauts are en as they lie asleep in their sleeping bags, arms t stretched and floating.

As the shuttle passes over the Alps and the boot f Italy, Walter Cronkite (narrator of the film) flects on great Italian Renaissance figures, such da Vinci, who were among the first to believe at man was capable of flight.

The film can be seen at the following venues rough October: National Air and Space Museum (Washington, D.C.), American Museum of Natural istory (New York City), California Museum of cience and Industry (Los Angeles), Great America (anta Clara, California), Alabama Space and ocket Center (Huntsville), Spaceport U.S.A. (Kennedy Space Center, Cape Canaveral, Florida), ntario Place (Toronto), Detroit Science Center, d Edmonton Space Sciences Centre (Edmonton,

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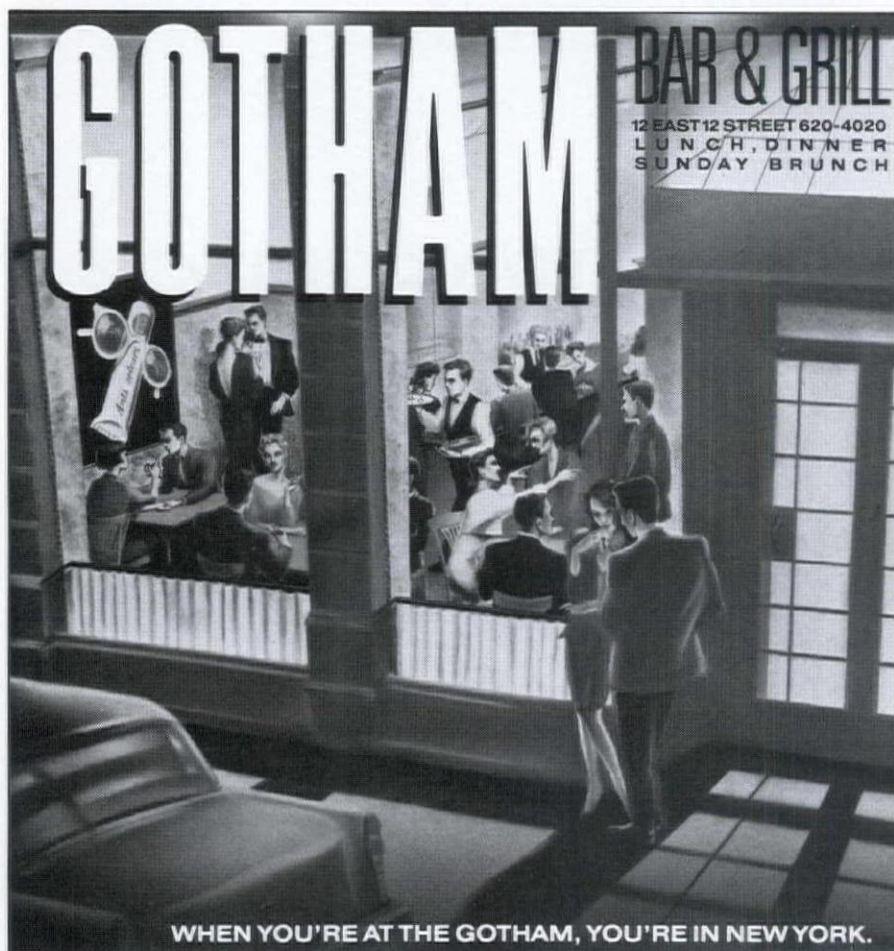
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Cross Country



Ken Ogata plays Yukio Mishima in a new film about the Japanese author, coproduced by Francis Ford Coppola and George Lucas. The film was banned—without being viewed—by the Tokyo Film Festival.

Alberta). *The Dream Is Alive* will be touring throughout the fall. For information on venues a October, call IMAX Systems Corporation Toronto, 416/960-8509.

Music

Voices of Westminster

American churches and concert halls are the venues for two weeks in October for The Westminster Cathedral Choir, on its first United States tour. The choir, consisting of twenty-five boys and ten men, will tour the East and Midwest, performing plainchant, song, polyphony, and modern works. Manufacturers Hanover Trust Company will sponsor the visit, and produce the choir's half-hour television Christmas concert. Under the direction of David Hill, engagements for the choir include the Oratorio Society of Music Theatre, Saint Paul, Minnesota (October 15); Benedicta Arts Center, College of Saint Benedict, Saint Joseph, Minnesota (October 16); Wharton Center, Michigan State University, East Lansing, Michigan (October 17); Concert Hall, Kennedy Center, Washington, D.C. (October 18); Symphony Hall, Boston (October 20); Mechanics Hall, Worcester, Massachusetts (October 21); Saint Ignatius, New York City (October 22); Eisenhower Hall, Pennsylvania State University, State College (October 24); Strand Capitol Theater, York, Pennsylvania (October 25).

Cross Country

Et Cetera

Back to Basics

a society where technology and the future are instantly stressed, many classical traditions are in danger of falling by the contemporary wayside. To remind us of the sheer pleasure involved in the traditions of times long ago, Omni International Hotels is sponsoring "Omni Celebrates Classic Traditions," a sentimental and educational celebration of our shared cultural heritage. Throughout 1985 and early 1986, each Omni hotel will present special weekends and packages with a myriad of themes, ranging from the "timeless ritual of romance." October promises to be especially exciting, beginning with the Omni Shoreham (Washington, D.C.) series of brunch and walking tours in "Omni Celebrates Capital Classic Landmark Brunches." Each package includes a Sunday brunch and a walking tour of the "Upper Emory Row" (October 13), or "Art and Paintings" (October 27).

The Sagamore resort on New York's Lake George plans an enchanting fall and winter with "Omni Celebrates a Return to Classic Romance." Featuring such cozy touches as fresh flowers, a portrait sketch of each couple, and an evening sleigh ride, these October-through-December weekends will also include performances by such legendary lovers as Romeo and Juliet and Rhett and Scarlett.

"Omni Celebrates Classic Detroit Landmarks" features in the spring of 1986 with a Sunday brunch at the Omni hotel and a walking tour of downtown Detroit for a look at its classic landmarks.

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Art Incorporated

Image Making

"Way back when," art requirements of a corporation were more akin to products of advertising agencies or public-relations firms—the reason being that the companies were not looking for fine art to represent them. For instance, in those days, a company sent around a photographer to shoot company plants, or it would "commission" portraits of the presidents or photomurals of products. Or, at the most, the request would be for a fountain or other such noncontroversial piece that belonged more to "lobby decor" than fine art.

In the early 1900s, the Topeka and Santa Fe Railroad commissioned place mats, posters, and travel brochures of the Old West. The company opened the door to the new era of commissions by requesting that William Harrison Leight create a unique series of works that reflected the company. The result was the Grand Canyon Series, representing all four seasons. Another innovative company was Steinway and Sons, the piano makers. They were the first to commission artists to create poster art without an advertising message. N. C. Wyeth and Henry Dunn were among the prominent artists who did work for Steinway.

As corporations increase their art purchasing—to support the arts, to enhance their public image and prestige, and to provide a visually striking environment for clients and employees—more and more are choosing to commission artworks to meet their individual needs. Although I estimate that only about 3 percent of corporations that buy art are actively commissioning artists rather than selecting from existing works, this trend is on the upswing.

Fortunately, what is commissioned today by many art-oriented companies is the kind of art one would expect to see on the walls or in the halls of a modern museum, with subjects and types of art as unique as those public hangings or sculpture—but in a way reflecting the image of the company. By advertising themselves as enlightened, corporations hope to attract top talent, while real-estate developers



Jaime Ariles-Arce

The interior of the Xerox Corporate Headquarters was designed by ISD Incorporated.

hope to attract and hold tenants.

The shift now is toward exciting, imaginative projects. Today's corporations are more willing to try creative approaches and to work with new, less-established artists. This contrasts sharply with their previous desire to stick with the big names—the Alexander Calders and Henry Moores—although prominent artists still receive their rightful share of sanctioned works. Commissioned art, large-scale or small, can be executed in any media—photography, works on paper, sculpture, textiles, or paintings. Works on paper can be equal in importance to the large-scale tapestries, sculptures, and wall murals.

Recently, a Louisiana-based law firm commissioned a painter to spend a month in the state in order to produce art with a regional flavor, while another corporation sent an artist to paint on location at its corporate ranch in Texas.

Companies involved in today's era of commissioned art include Equitable Life Assurance Company (with large-scale wall commissions by Roy Lichtenstein and Sol Le Witt), Joseph E. Seagram and Sons (with its famous collection of photographs

of courthouses by both prominent and low-profile American photographers), Chesebrough-Pond's (with its centennial commission celebrating the family with three Robert Dash paintings), and Southwestern Bell (with its neon sculptures by Stephen Antonakos). These companies are typical of the corporate art scene today.

The complexity of commissioning art frequently prompts corporations to work through an art consultant, who must research the selection of an appropriate artist and serve as a liaison between the client and that artist—in everything from presenting preliminary sketches or maquettes to negotiating terms and tracking the artist's progress on the commission.

Here are some suggestions for achieving the best results in planning and monitoring commissioned artwork.

- Involve the person assigned to oversee the project as early as possible. If art is being planned for a new or remodeled facility, make sure that someone responsible meets with the architect or designer to review the floor plans.
 - The art consultant should be capable of researching every facet of the corporate assignment in order to determine the best media, best size, and best artist available for the project—whatever the budget.
 - Develop a letter of agreement to specify the terms of the commission. Include the price of the work; its type; size and medium; and the artist's liability for the durability of the piece—meaning it shouldn't fade, peel, or crack under normal conditions. Specify an installation date.
 - Request that the logistics of the installation be determined while the project is in the conceptual stage. Certain questions should be asked. For example, will the finished product fit through entrances or will it have to be produced in pieces and assembled on the premises? Can the floors or walls accommodate the artwork's weight? An engineer's consultation may be necessary to ensure that the art can be securely suspended from the wall—or, in the case of sculpture, affixed to the floor.
- To sum it up, as more and more corporations perceive art collecting and commissioning as a way to create a more stimulating environment and sense of excellence, the resulting effects are bound to be influential in leading America in its commitment to the arts.

—Judith Selkowitz

The Prompter's Box

New Season at the Met

The Metropolitan Opera's 1985-86 season is under way, and anyone glancing at the list of twenty-three operas in the present repertory should find something to his liking. In fact, there is something about every one of the productions to whet the appetite.

Puccini's *Tosca* seemed undercast in the title role when Franco Zeffirelli's new production was telecast last season. This will certainly not be the case when Montserrat Caballé sings her first Met *Tosca* on opening night and repeats the performance for broadcast audiences on January 18. Joining her will be the equally formidable Pavarotti.

The second night of the new season will offer the long-overdue revival of Leos Janacek's *Jenufa*. One of the undisputed masterpieces of twentieth-century operatic literature, *Jenufa* has the ability to thrill, shock, and move an audience that has only to be willing to encounter it. You can tune in January 11 and hear for yourself.

Four new productions will be unveiled this season. Bizet's *Carmen* will feature Maria Ewing and Plácido Domingo in the leading roles, under the baton of Met artistic director James Levine. Britain's National Theatre artistic director Sir Peter Hall will direct. Sets and costumes will be the creation of John Bury. All of these elements make this *Carmen* a must. Mozart's *Nozze di Figaro* will feature sets, costumes, and direction by Jean-Pierre Ponnelle. The cast list features a virtual who's who of rising young operatic superstars: Carol Vaness, Kay Griffel, Kathleen Battle, John Cheek, Thomas Allen, and Jorma Hynninen. In such company, the celebrated Cherubino of Frederica von Stade almost seems like a visitor from the Golden Age.

The other two new productions will be the Met's first-ever performance of Handel's *Samson* and its second of Mussorgski's *Khovanshchina*. The choice of both operas reflects Maestro Levine's genuine commitment to broaden the repertory. The appeal of the Handel should be strengthened by its cast: Jon Vickers, Leona Mitchell, and Kiri Te Kanawa. The Russian addition to the repertory was left unfinished by its composer and orchestrated by Rimsky-Korsakov. Martti Talvela heads a strong cast. The sets will be by Broadway's Tony-Award-winning Ming Cho Lee, who gave the Met its superb *Boris Godunov* by the same composer.

Other important revivals this season include Ver-



James Heffernan

Franco Zeffirelli's production of *Tosca*, which opened the Metropolitan Opera 1985-86 season, will be performed again for broadcast January 18, 1986.

di's *Falstaff*; Gounod's *Roméo et Juliette*; and *Parade*—a triple bill featuring Erik Satie's ballet of the same name, Francis Poulenc's *Mamelles de Tiresias*, and Maurice Ravel's *L'Enfant et les Sortilèges*, with sets and costumes by David Hockney. Verdi's last, autumnal masterpiece will feature the Met debut of Giuseppe Taddei in the title role—an event his many fans have been waiting for since the fifties.

Gounod's setting of Shakespeare's star-crossed lovers will feature America's Catherine Malfitano and Neil Shicoff. The recent Angel recording of the opera has won new admirers for both Malfitano and Gounod. Shicoff has had great success as Romeo in Paris. John Dexter's direction of the French musical impressionists' triple bill has been one of the wonders of the Met repertory since it first premiered. Conducting all three pieces is the legendary French musician Manuel Rosenthal.

Singers and performers to watch and listen for this season are legion. Anna Tomowa-Sintow will sing her first Met *Aida* opposite Pavarotti's first New York Radames. James Morris, who was the sensation of San Francisco's Ring Cycle this summer as Wotan, will portray Verdi's King Philip III of Spain in *Don Carlos*—a revival that features the Met debut of Lyric Opera of Chicago's music director Bruno Bartoletti on the podium. The paucity of great conductors at the Met is often cited. The

appearance of Maestro Bartoletti goes a long way toward filling the gap.

The role of Santuzza in Mascagni's *Cavalleria Rusticana* is one that a lot of unlikely sopranos want to have a go at: this season's contenders include Hildegard Behrens and Leonie Rysanek. On safer stylistic ground, Rysanek will repeat last season's triumphant Kundry in Wagner's *Parsifal*. Another shoo-in will be Marilyn Horne, repeating her performance in the title role of Rossini's *L'Italiana in Algeri*.

The revival of Richard Strauss's *Rosenkavalier* will feature the first Met Sophie of everyone's favorite new lyric soprano, Kathleen Battle. The return to the repertory of Verdi's *Traviata* features Barbara Daniels as Violetta, the role that Maria Callas most wanted to make her own.

If operatic lightning can strike twice, that should happen when Eva Marton yields "her" role of Ortrud in Wagner's *Lohengrin* to the ever-amazing Rysanek and takes on her first Elsa in the same opera. Sparks are guaranteed to fly during their great second-act confrontation.

The Met season will be thirty-two weeks long this year. What I've tried to suggest is that not one of them will be dull. Imperfect, yes; uneventful, no way. Even the repeat of last season's sold-out *Porgy and Bess*, which I intend to pass up (too Grand Opera for my taste), will feature sopranos I've never heard (Priscilla Baskerville in some performances and Grace Bumbry, who created Bess in this production but whom I missed), on the broadcast. I'll be there in my armchair.

—Terrence McNally

Roundtable

Bridging the Arts and Business Worlds

It is becoming more and more apparent that the tie between arts and business leaders is strong and binding. Each month, New York's **Sign of the Dove** restaurant is the scene of a Roundtable luncheon which brings these leaders together to share strategies that benefit both spheres. Hosted by **HORIZON** publisher **Gray Boone**, this month's gathering revealed creative thoughts on that partnership necessary to the survival of the arts.

Don Weiner, producer/director, Bob Banner Associates, talked about corporate sponsorship. "People just don't want to give their money away and not feel proud and part of the product, especially since so much of what we're doing is image advertising as opposed to product advertising. What Mobil gets out of Masterpiece Theatre is the identification of their name with a quality product, not that their gasoline is better than Exxon . . . It's as though we were going back to the early days of television, for example the General Electric hour, General Electric being the sponsor. Television has gotten away from that and is just now shifting back into what started in the early days; that was a very effective way of advertising. And it was a much more stable kind of relationship with producers, too."

That relationship was also commented on by **Alan Toman**, president of Marketing Department, Inc. "Through the Roundtable, businesses and arts can learn more about each other and learn how they can meet each other's needs. The specific individuals I had the opportunity to meet with gave me some real inside information on what is going on in the arts. The funding part of it is beyond the corporate level. It is the need to have a partnership formed so that the funds come out to help promote the arts by corporations—not necessarily from their contributions budget, but from an advertising or promotion budget. Through the Roundtable, we're able to see the ways we can be mutually beneficial—where the corporation gives money to the arts, and the arts give back some image or enhancement to the corporation's identity."

Barbara Sperber, administrator of the Queens Museum, summed up the luncheon. "It's nice to



Clockwise from below: Richard Wunder of Christie's and actress Peggy Cass; Barbara Sperber of the Queens Museum and Ken Wright of the Arthur Young Agency; the Museum of the American Indian's Roland Force and Rochelle Jacobs of the Metropolitan Opera; artist Niccolo Caracciolo and Alan Toman of Marketing Department, Inc.; Jim Brunson of AT&T and actress Michael Learned.

see everyone in a social situation—and obviously so interested. We have ongoing relations with a lot of corporations, banking institutions, etc., and we're finding more and more that there is an interest in the arts—something that before, we had to sort of push. Now there are people in charge who are interested, who feel it's important to support the arts for their employees and such."

Richard Wunder, president of Christie's Appraisals, expressed an equally positive outlook. "The coalition between the arts is a healthy and stable one. The luncheon is a very interesting endeavor to be in; one certainly has an opportunity to meet collectors, dealers, and people interested in the arts—at the same time bridging the arts with

the business world."

Other guests included actress **Michael Learned**; **Willoughby Meynes**, assistant account executive, Lord, Geller, Federico, Einstein; artist **Niccolo Caracciolo**; **Leslie Kruhly**, vice-president of public affairs, National Foundation for Advancement in the Arts; actress **Peggy Cass**; **Carl Jackson**, media director, J. Walter Thompson Company; **Rochelle Jacobs**, development director, Metropolitan Opera; **Milton Rhodes**, president, American Council for the Arts; **Ken Wright**, director of marketing development, Arthur Young Agency; **Jim Brunson**, vice-president of advertising services, AT&T; **Keith Nix**, vice-president of public relations, Neiman-Marcus; **Roland Force**, director, Museum of the American Indian; and **John-Peter Hayden, Jr.**, associate publisher of **HORIZON**. □