

March 1986

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HORIZON

The Magazine of the Arts

The New Painting: First Impressions

Cedar Rapids and Iowa City:
Alive with the Arts

Alison Lurie
On Fame and Fortune

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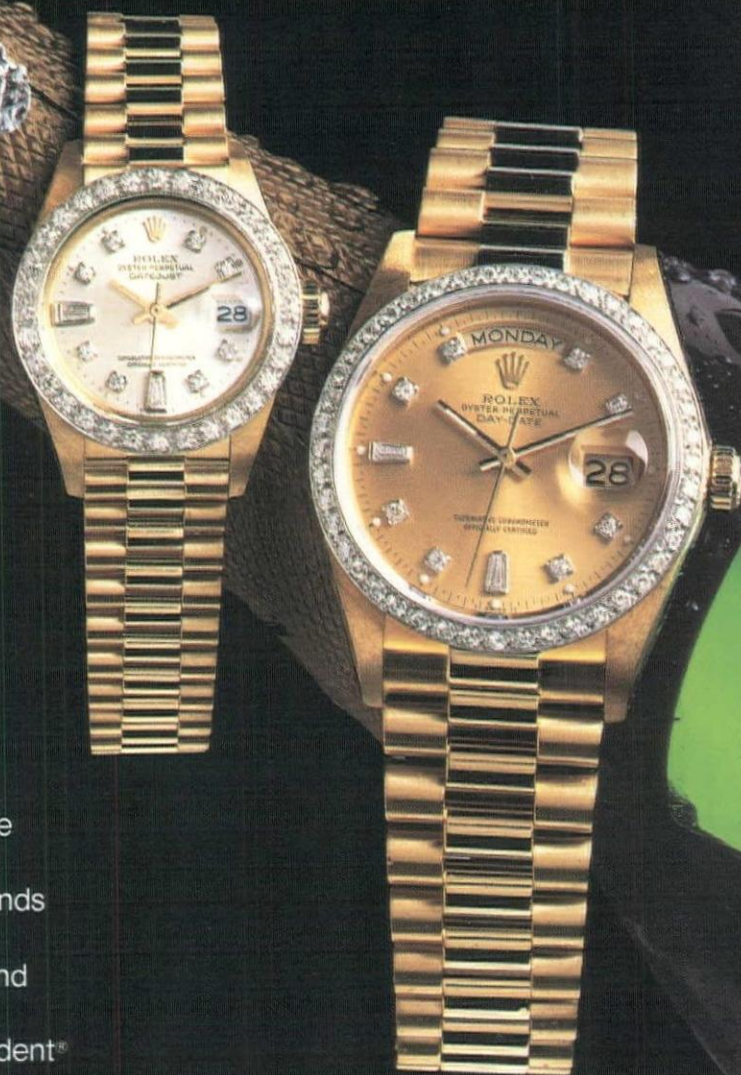
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HORIZON

Volume 29

Number 2

March, 1986

Cover: Young Man at His Window (1876) by Gustave Caillebotte. Private Collection, New York.

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Iowa City, Iowa, resembles the archetypal Midwestern haven, but the community is active and creative in its commitment to the arts.

Dynamics of Creativity

This issue may become one of the most important and exciting in HORIZON's history. Our Washington area subscribers receive the premier edition of *Presentation, Wolf Trap's Guide to the Arts and Artists of the Nation's Capital*. You'll read about that collaboration on pages 12 and 13. Our report on the new partnership among HORIZON, Wolf Trap, and American Telecorp gives you the facts about the development; it doesn't completely capture the tremendous teamwork and the creative energy of those behind *Presentation*.

Morgen Rasmussen, vice president of public affairs and development at Wolf Trap, actually devised the concept for a monthly city guide to the arts. His never-ending sparkle and enthusiasm launched the inaugural issue with flair and ease. Also at Wolf Trap, public affairs director Beverly Jackson is an extraordinarily dynamic force with boundless energy and all the talent it takes to successfully juggle a dozen projects at the same time. Behind both of them, the superb leadership of Wolf Trap's founder, Kay Shouse, and president Carol Harford set the tone for excellence and achievement. The Washington team is complete with the contributions of David Perry, a wonderful young writer who is scouring the city for news, tips, and events to fill each issue of *Presentation*.

Across the country in Redwood City, California, the corporate partner has been adding his own marvelous brand of insight and support to the project. Jim Rohde, president of American Telecorp, Inc., is an arts patron of grand enthusiasm and foresight. He immediately realized the enormous impact that *Presentation* will have on the entire Washington cultural community. All of us agree that Jim's infectious excitement and his refreshing point of view have made the start-up of *Presentation* particularly special. He is a CEO with that extra quality of charm and his involvement added sheer fun. Meanwhile, his California-based telecommunications company is rapidly expanding its own horizons under Jim's insightful leadership.

And, here at HORIZON, every department pulled together effectively to produce *Presentation*—while creating a master plan for guides elsewhere. They have done it very well once again!

We have important plans for the next phase of this extraordinary new arts funding activity. The arts guide concept will grow in the next weeks and months to other American cities and areas, as we build an entire network of such publications across the country. As I travel to various regions and meet with cultural leaders, I look forward to sharing these plans with many of you individually.

A great deal of our excitement comes from the tremendous earned revenue potential for each arts guide. This gives HORIZON an excellent opportunity to positively impact arts funding nationwide, while benefiting the magazine and our readers' levels of information and access.

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ACA: A View From The Field

Why Join ACA? Why Now?

This is a special message for those of you who have been reading *HORIZON* for the past year but who missed getting *Vantage Point*, the sixteen-page supplement available only to members of the American Council for the Arts.

In five of your ten issues of *HORIZON*, you've missed some of the most insightful articles to be found anywhere on the major issues affecting the arts in America—issues that also affect each of us who cares about the arts.

You've also missed engaging profiles of major figures in the arts, conference summaries, and in-depth analyses of arts trends—such as the move to reexamine how art is taught to our children.

And just as importantly, you've missed the chance to be part of everything that the American Council for the Arts is doing to support the arts nationwide. ACA's plans include:

Merger with the Arts, Education and Americans (AEA), resulting in a combined library unique in its scope and value as an active resource for the arts community at large.



Members and guests ACA's recent conference on national arts policy in Washington D.C.

Creation of a centralized arts education data base at the Library of Congress, a project funded by the National Endowment for the Arts as a resource for educators, policy makers, artists, and other professionals.

Formation of action-oriented working groups to push ahead on the issues that ACA has set as

its priorities—international cultural relations, arts education and the needs of individual artists. During 1986, each working group will identify specific steps that ACA can take to meet existing needs and will recommend the most effective means to achieve those goals.

Collaboration with other private-sector organizations, including both arts groups and corporations, to find new solutions to problems, to reach new audiences, to develop alternative means of support, and to provide new services.

Publication of a range of issues-oriented books and *Vantage Point* magazine articles designed to highlight model projects and programs and provide forums for information exchange in the arts.

Ongoing arts advocacy designed to help foster pluralism, stimulate private-sector initiatives, and develop grassroots support for the arts.

Each of these initiatives can make a world of difference to America's artists and arts organizations. That's why I want to extend my personal invitation to you to join with us—and with thousands of other arts supporters—as ACA moves ahead with these important programs. The membership form below will tell you more.

Thank you.

Milton Rhodes, President

JOIN THE AMERICAN COUNCIL FOR THE ARTS

Now more than ever your voice is needed to help shape the country's arts agenda for the critical years ahead. As a member of ACA, you'll be part of an important national dialogue on what the arts are, and what they can be, for decades to come.

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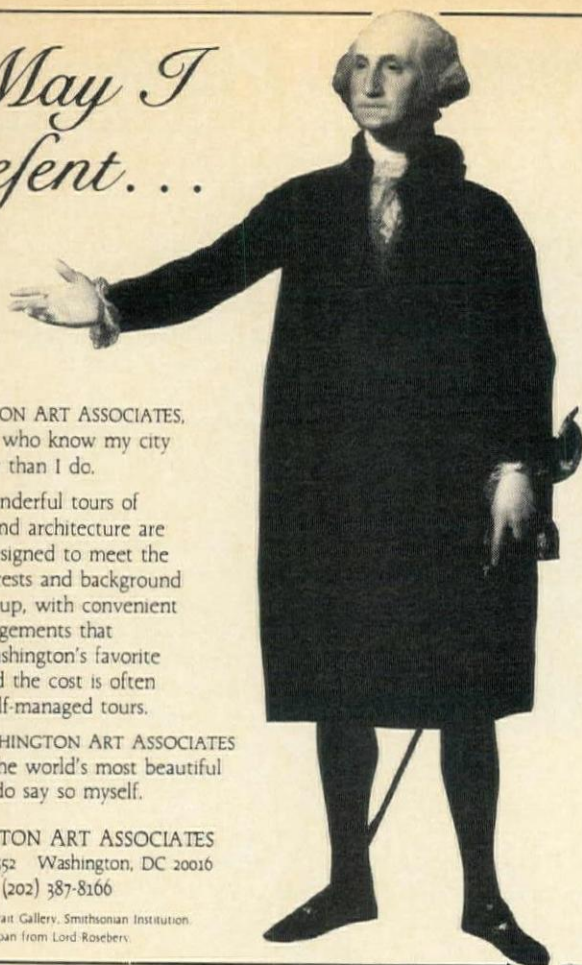
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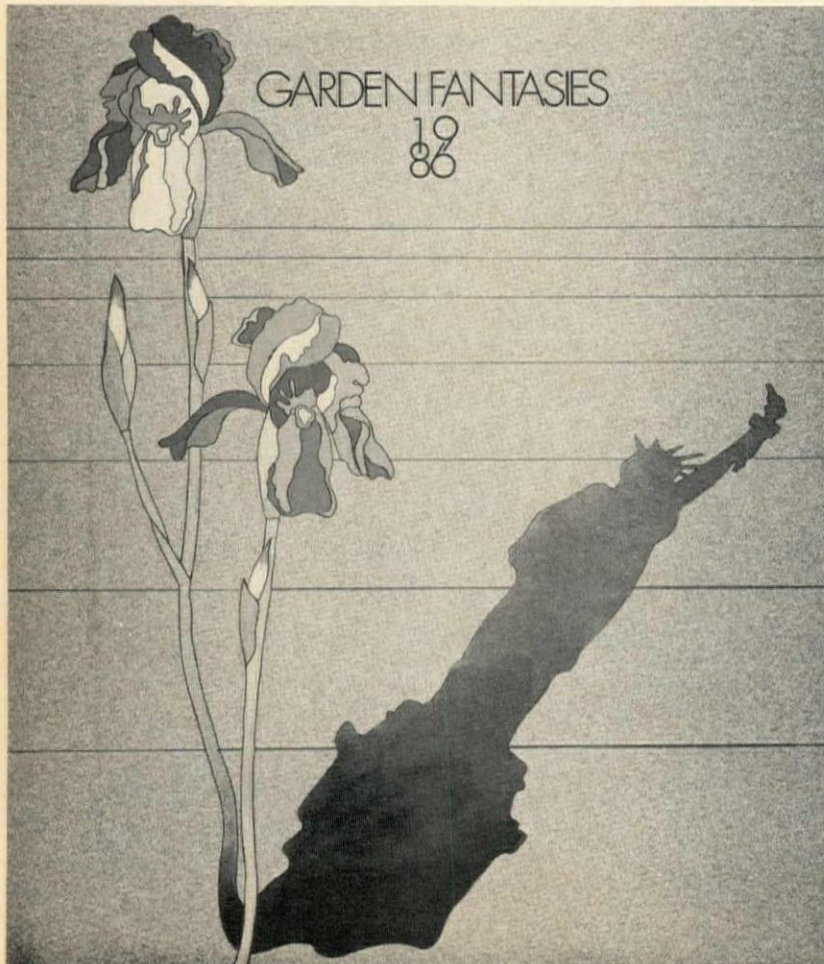


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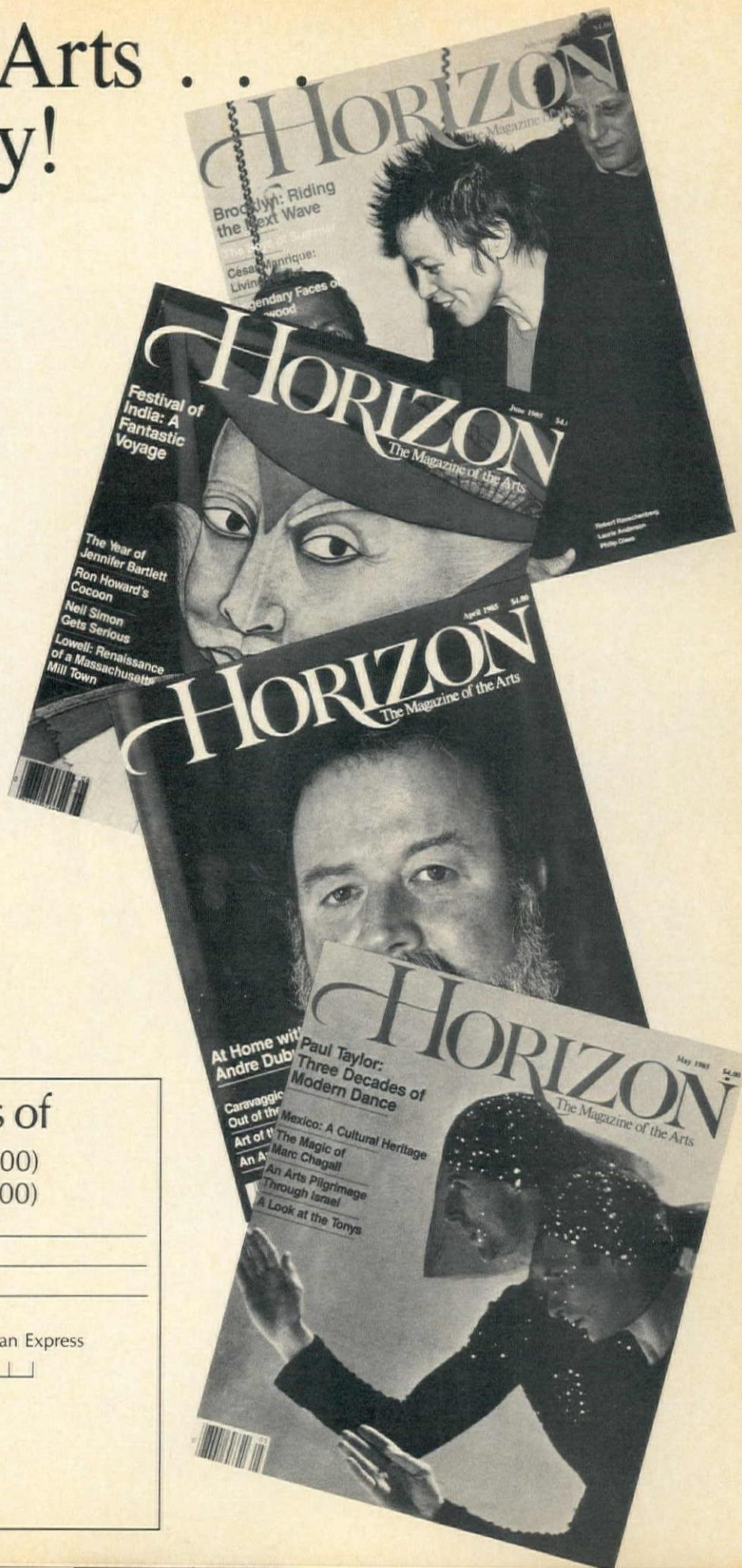
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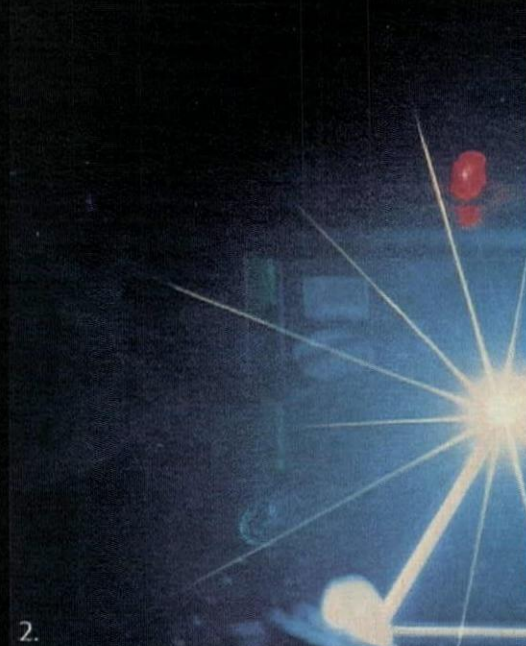
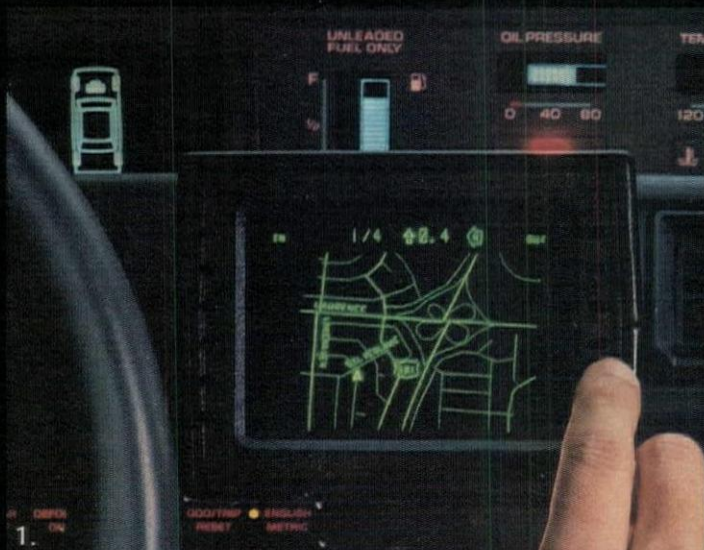
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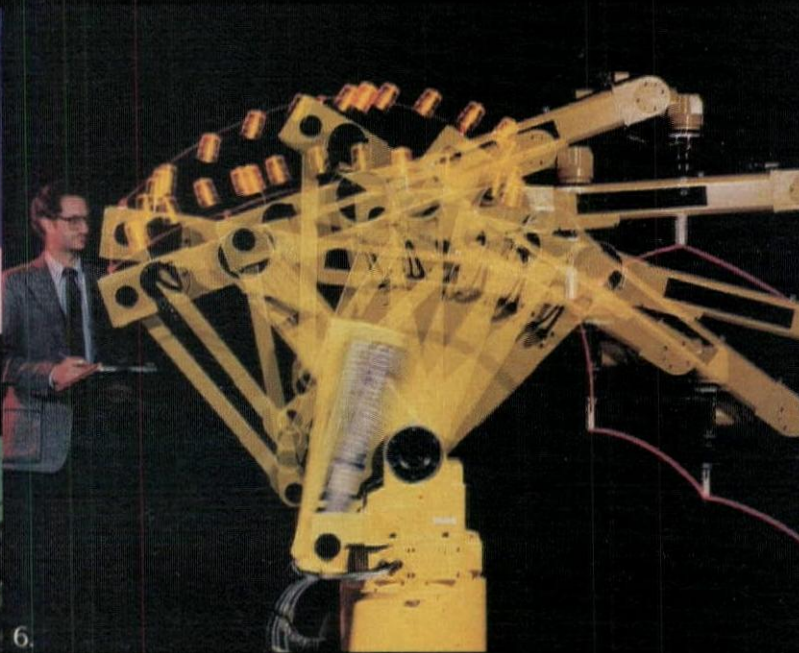
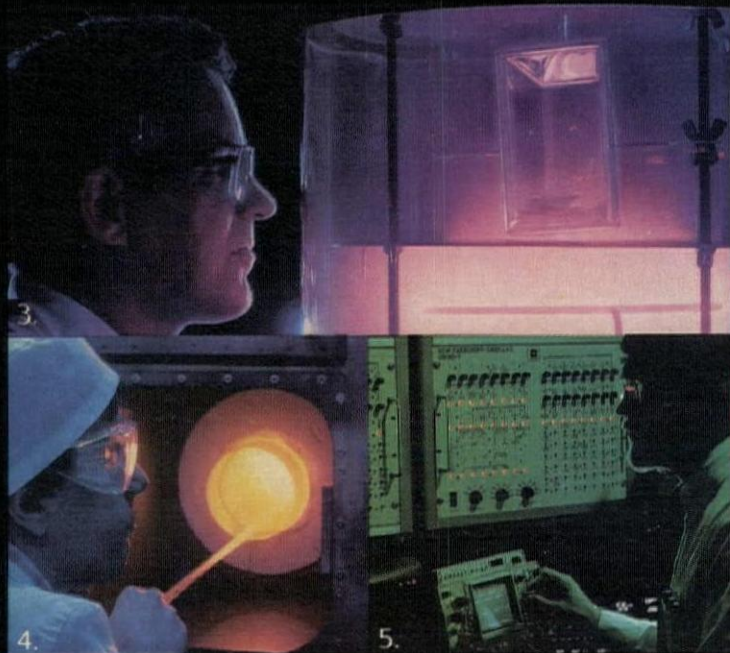
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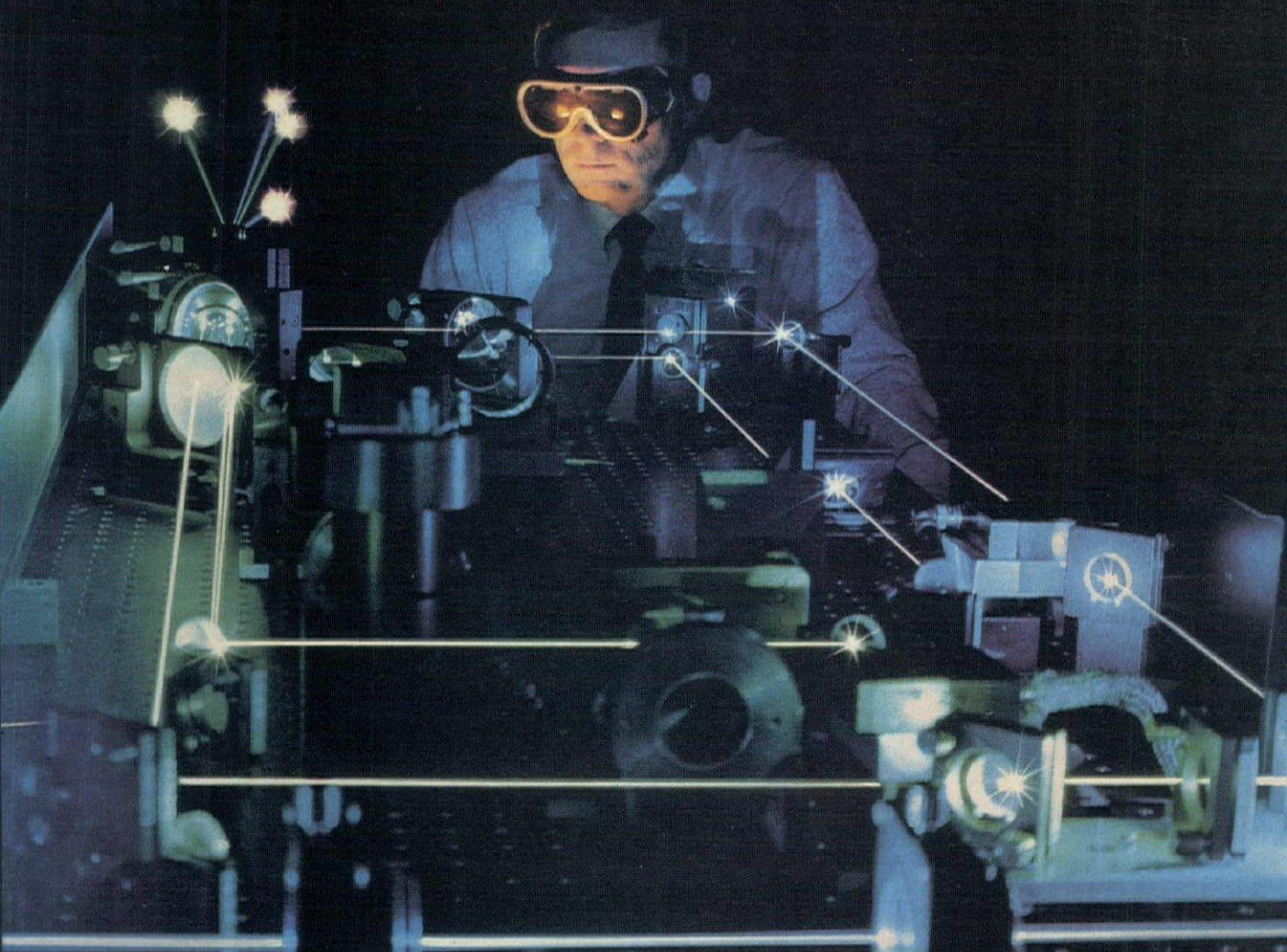
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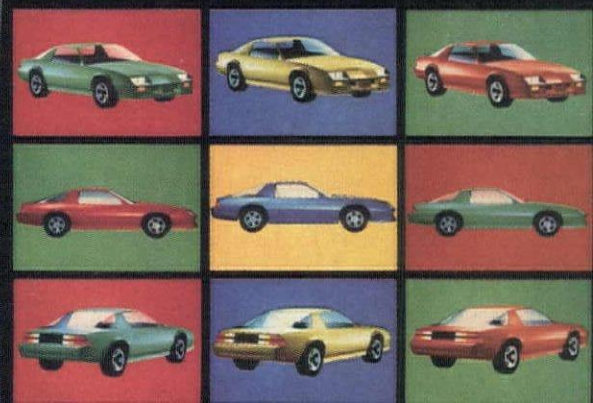
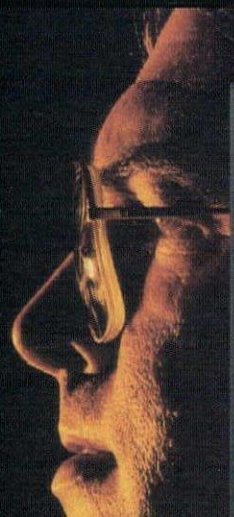
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Exhibitions

North

for African Art (New York City), "Guro the Ivory Coast," through April 6. Approximately two hundred works including masks, costumes, and sculpted figures by Guro sculptors and artists of West Africa examine various aspects of life, such as mouse divination, weaving techniques, entertainment, and religious rituals.

Per-Hewitt Museum (New York City), "From the Nuremberg Spielzeugmuseum," March 3 through May 11. Dolls, dollhouses, miniature shop interiors, blocks, mechanical toys, model railroad, toys of tin and wood, pop-up books, and toy theaters will be shown from the Spielzeugmuseum of Nuremberg, which is an important center of toy manufacturing in Germany.

Museum of the City of New York, "The Golden Grand Street Settlement House in New York," through March 9. Photographs dating from the early nineteenth century to the present occupants in the settlement house, established to help the poor, celebrate the history of the project.

Museum of American Art (New York City), "Three Printmakers: Selected Prints by Jennifer Bartlett, Susan Rothberg, and Terry Winters," through April 27. Exploring their different approaches to graphics, this exhibit features the calculated works of Jennifer Bartlett, the emotionally charged lithographs and woodcuts of Susan Rothberg, and the bold, lyrical, abstract prints of Terry Winters.

South

Museum of Art (Albany, Georgia), "American Works on Paper: One Hundred Years of American History," March 2 through May 18. Works by Homer, Robert Henri, Marcel Duchamp, John Dove, Thomas Hart Benton, Robert Rauschenberg, Richard Serra, and James Rosenquist are represented in ninety-six works.

Memphis Brooks Museum of Art (Tennessee), "The Container Corporation of America," through April 27. Featuring the work of such modern artists as Robert Rauschenberg, Willem de Kooning, Gyorgy Kepes, Ernest Trova, and Robert Vicka, among others, each painting in this exhibit was commissioned by the Container Corporation. Many are part of the "Great Ideas" series in which artists illustrated the writings of the world's great thinkers.

West Palm Beach Gallery of Art (West Palm Beach,



Grand Street Settlement House, Sister Helping Brother with His Shoes After Noon Nap by Roy Perry, at the Museum of the City of New York.

ings, medals, and photomurals of sculptor Paul Manship. Featured are his sculptures *Diana and Acteon*, and a bronze of *Europa and the Bull*.

Museum of Arts and Sciences (Daytona Beach, Florida), "Harrania Tapestries," through the end of March. Hand-crafted tapestries from Harrania, Egypt, and UNESCO-sponsored work by children.

Central

Walker Art Center (Minneapolis), "On the Line: New Color Photojournalism," March 23 through June 1. This exhibition examines twelve internationally known photographers whose work bridges the gap between "high art" photography and news journalism. Ten photographs from a single subject or essay represent each photographer; included are Michel Folco's *Houston, Texas, Capital of Crime*; Mary Ellen Mark's series on life in Miami Beach; and Jeff Jacobson's *American Dreams*. Travels to Toledo Museum of Art.

East

Baltimore Museum of Art, "Oskar Schlemmer," through April 6. Over two hundred works of art, including paintings, sculpture, drawings, watercolors, stage designs, costumes, and masks by German artist Oskar Schlemmer are featured. Travels to New York, San Francisco, and Minneapolis.

National Gallery of Art (Washington, D.C.), "The New Painting: Impressionism 1874-1886," through April 6. One hundred and fifty paintings by such artists as Monet, Degas, Renoir, Cezanne,

ing of these paintings organized by the artist themselves in 1886. The exhibit travels to San Francisco.

Pennsylvania Academy of Fine Arts (Philadelphia), "American Graphic Arts: Watercolors, Drawings, and Prints in the Collection of the Pennsylvania Academy of the Fine Arts," through April 27. Two hundred and fifty prints, drawings, and watercolors from the academy's permanent collection explore Philadelphia's involvement in the graphic arts. The drawings of Benjamin West, the watercolors of William Birch, and the landscapes of Winslow Homer are featured.

West

Crocker Art Gallery (Sacramento, California), "The Robot Exhibit: History, Fantasy, and Reality," through March 30. The first major museum exhibition in the United States devoted to robots, this exhibition traces the robot's place in history through the display of working robots, sculpture, prints, drawings, books, and toys.

Long Beach Museum of Art (California), "Gordon Matta-Clark: A Retrospective," through March 16. This exhibit begins its three-year, world-wide tour in California and features the photoworks, sculpture, drawings, and films of the innovative Matta-Clark. The show travels to Spain, The Netherlands, West Germany, Switzerland, France, Italy, Canada, and back to the United States.

Los Angeles County Museum of Art, "Masterpieces from the Shin'enkan Collection: Japanese Painting of the Edo Period," through May 18. Approximately seventy-five screens and scrolls by thirty master artists examine the best works of Japanese art of the Edo period, 1615-1868. Featured are *Birds and Flowers of the Twelve Months*, a series of twelve hanging scrolls on silk by Sakai Hoitsu; *Tiger* by Nagasawa Rosetsu; and *Figures, Birds, and Flowers*, a pair of sixfold screens by Ito Jakuchō.

Museum of Fine Arts (Houston), "Robert Frank: New York to Nova Scotia," through April 27. Featuring photographs by Robert Frank, this exhibit includes his early romantic images of Europe taken from 1943 through 1951, as well as his postwar America series from 1959 entitled *The Americans*. Travels to Cleveland and Minneapolis.

San Francisco Museum of Modern Art, "Steering Witness For the Time Being: Sculpture by William T. Wiley," through April 13. Creations of steel, bronze, aluminum, lead, brass, and found objects

Picturing Ansel Adams

A month before his death in 1984, the distinguished photographer Ansel Adams completed his autobiography. I would like to dedicate this review of it to another distinguished photographer, Russell Munson.

Many of you know Russell through the haunting, poetic studies of birds that are his contribution to *Jonathan Livingston Seagull*. I first knew him as a college roommate many years ago—the best of companions, with only one topic ever a source of disagreement between us. That was photography, which he maintained is as much an art as painting or sculpture.

I took the lofty (and, as it now seems, quite ignorant) view that anything manufactured with such total dependence on a piece of machinery couldn't be art. But, in my own defense, I had not yet had the opportunity of seeing *Ansel Adams: An Autobiography* (New York Graphic Society Books/Little, Brown and Company). Over the years, I believe I'd grown a little more sensitive to the possibilities of photography—in part through observing Russell's increasingly masterful work. But a man, after all, may be a hero to his valet sooner than to his old college roommate.) I'd been aware of the broadening and, by now, nearly general acceptance of photography as art. But I hadn't really felt it as art until encountering this magnificent book.

What can I say now, Russell? I'm sorry. I was wrong.

Unfortunately, *Ansel Adams* as an autobiography is not always itself magnificent. There is much that is passionate, charming, genuinely funny—but some that is either flat or overinflated. Where it really matters though, as a record of a climb up the mountain of aesthetic self-discovery, the writing is clear, insightful, and moving.

I'm glad I sat on my initial impulse to look at the pictures first and do the reading later. The interplay of text and photographs is central to the artistic points that Adams has to make. It's important to see him on his first trip to Yosemite National Park in 1916—a boy of fourteen with a Kodak Box Brownie—and then to follow the developing man through eleven more years to the day when he returned to the park's sheer mountain wall named



Half Dome, which he photographed.

With that picture, Adams writes: "I had achieved my first true visualization! I had been able to realize a desired image: not the way the subject appeared in reality but how it *felt* to me and how it must appear in the finished print."

Ansel Adams was born in San Francisco in 1902 to a mother who comes across as Victorian and dour and a father who must have been remarkable. When young Ansel proved too wild for conventional schooling, the senior Adams first personally tutored him at home, then gave him a season pass to the Panama-Pacific International Exposition of 1915, which was to be his school for the year. Though all but crippled financially, Charles Hitchcock Adams managed to come up with vital sums of money at crucial moments in his son's life, whether for a grand piano—music was the boy's first love—or for a burro named Mistletoe when he was starting to explore the Yosemite wilderness.

It is with that park in particular and photography of the great outdoors in general that Adams is most closely identified. His views of nature have a sort of moral authority which makes it unthinkable that the sites they portray could ever be violated by man.

Unthinkable, at least, to most viewers. In 1983, after a *Playboy* interview in which Adams said some pretty frank and unflattering things about the president of the United States, the White House called to inquire why Mr. Adams didn't like Mr. Reagan. A meeting was eventually arranged between the two. It did not, to Adams's satisfaction, bring the president closer to a meaningful understanding of

Ansel Adams (inset) photographed Yosemite Valley from Inspiration Point, Clouds, Yosemite National Park, California (circa 1925).

how you go about caring for the nation's natural heritage. But the fact that the meeting took place at all is an index both to the photographer's immense prestige and to the size and power of the conservationist constituency he had come to represent.

Much credit for the overall success of *Ansel Adams* must go to Mary Street Alinder, Adams's assistant and collaborator. At his death, he had selected only the photographs to accompany the first chapter. Ms. Alinder chose the rest from some 40,000 possibilities.

In addition to many majestic natural panoramas, there are more intimate meditations on rocks and trees and flowers—all equally powerful. There are abstracts of a mysterious beauty; portraits of friends and colleagues such as Edward Weston, Alfred Stieglitz, and Georgia O'Keeffe—even examples of the commercial work Adams was forced to keep taking until late in life (and which is itself first-rate).

The book also includes some historical photos as well as shots of Adams made by his friends. It is hard to imagine that the resulting selection of 277 images could have been more telling or more faithfully reproduced than in these laser-scanned black-and-white halftones. The Graphic Society's production of the work is not simply elegant: one feels it is loving. If any book can be a bargain at fifty dollars, this is it.

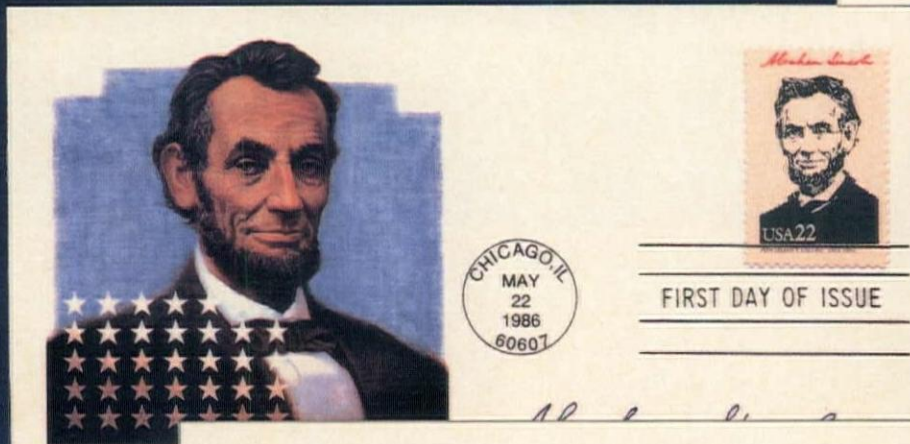
—Joseph Mathewson

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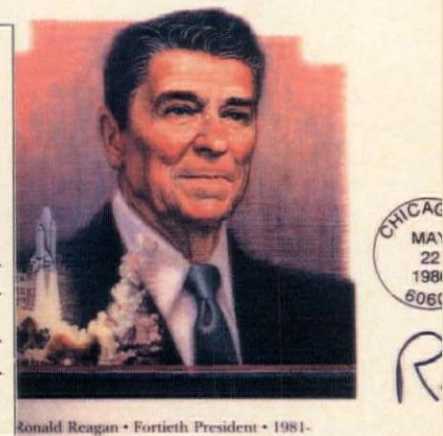
The Presidents of the United States



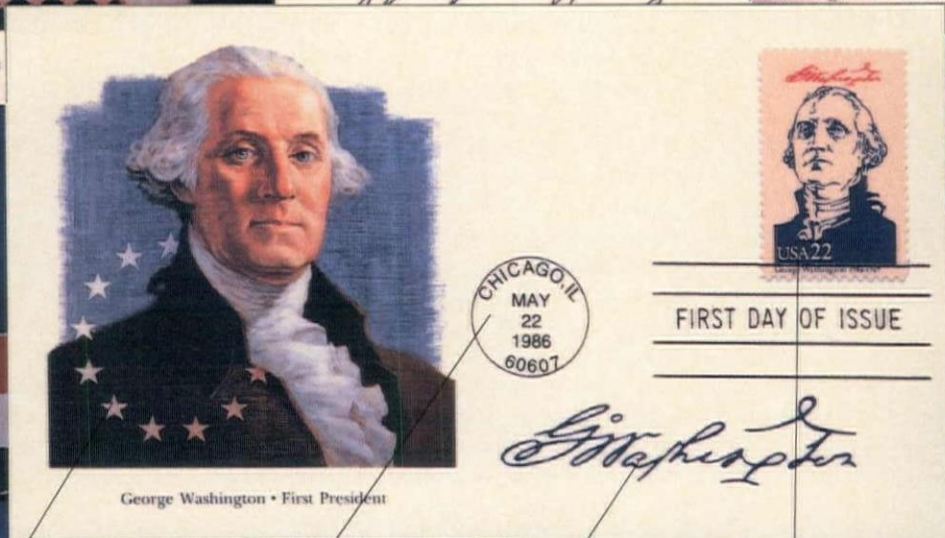
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sk what you can do for your country."**

John F. Kennedy

**"Speak softly and carry a
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From the time of George Washington, the inspiring words of America's Presidents — which echo across the years — have stirred the hearts and called forth the best of the American spirit.

Thus, it is fitting that The White House Historical Association — dedicated to preserving the history of the Presidency for all Americans — has officially authorized Fleetwood to issue a landmark First Day Cover collection of the most complete set of U.S. postage stamps ever to honor America's Presidents.

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America's first Presidents stamps in nearly fifty years

Significantly, these are the first United States stamps to honor all our Presidents in nearly fifty years. And, unlike the 1938 series of which *hundreds* of millions were issued, only 5-million sets of the 1986 stamps will be printed. But, only a *fraction* will be issued on First Day Covers, their First Editions. Thus, the new Presidents stamps are destined to command unprecedented interest for years and decades to come. Both among collectors and among millions of Americans who deeply treasure *The Presidents of the United States* as the proud heritage they represent. First Editions of the new stamps, the First Day Covers, will receive the impor-

tant First Day of Issue postmark — recording the date and place of the stamps' First Day of Issue and certifying the Covers as a limited edition which can never be issued again. Thus, the opportunity to obtain First Day Covers of the new Presidents stamps conveniently, and at original issue prices, as it was once possible to do for the now costly 1938 series, is important, indeed.

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Inspired by the more than two hundred year history of the Presidency, Stone broke new ground in portraying the determination and vision of each President, creating striking portraits rich in detail and symbolism . . .

. . . John F. Kennedy with the Peace Corps he sponsored. Thomas Jefferson with the Louisiana Purchase he acquired for America. Harry Truman with the United Nations he helped found. And

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WOLF TRAP PRESENTS



The Wolf Trap Opera Company in a scene from Mozart's Magic Flute.

This issue of *HORIZON* marks the premiere publication of a new concept in arts access: *Presentation: Wolf Trap's Guide to the Arts and Artists in the Nation's Capital*. This guide to the arts in Washington, D.C., will be published ten times a year as a pullout supplement to *HORIZON*. Content is basically two-fold: comprehensive, timely, and accurate listings, reservation, seating, and admission information on upcoming events in a streamlined format, along with feature stories that spotlight the people, the performers, and the institutions that make the Washington area a wonderful tapestry of arts.

Presentation is the result of a unique collaboration among three varied partners: the Wolf Trap Foundation, American Telecorp Inc., and *HORIZON* magazine. The idea actually began at Wolf Trap,

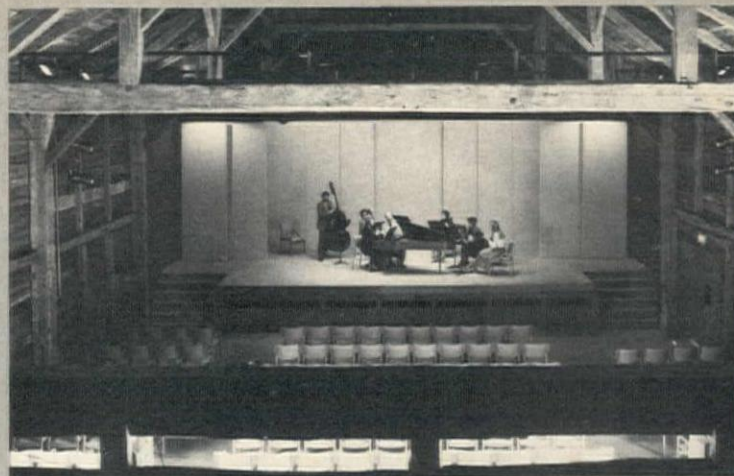
America's only national park for the performing arts. Then the concept moved across the continent to Redwood City, California, to corporate headquarters of American Telecorp, which would provide initial funding for the project. And momentum spread to the offices of *HORIZON* magazine, where staff would work with Wolf Trap personnel to develop the new publication.

Created by an Act of Congress in 1966, Wolf Trap stages have showcased performances by such greats as Ella Fitzgerald, Msitlav Rostropovich, Jean Pierre Rampal, the Tommy Dorsey Orchestra, Pete Seeger and Arlo Guthrie, Judy Collins, Ray Charles, and the San Francisco Ballet. It is a national treasure with friends and followers across the United States. Too, Wolf Trap is recognized as an important center for arts education, adding another

dimension to its role as an entertainment center.

Morgen Rasmussen, Wolf Trap vice president for public affairs and development, says, "Wolf Trap was involved in a long-range planning process. It became clear to us that to move forward we needed to be creative in our funding. In fact, we needed to be more entrepreneurial. Staying within our nonprofit status regulation, we wanted to generate as much earned income as possible and not rely heavily on contributed income."

As he searched for an ongoing, revenue-producing activity, Rasmussen studied the project under way at *HORIZON* magazine. The publishing team had already forged a successful program with



The facilities at Wolf Trap include the Filene Center (top left), and the Barns of Wolf Trap (top right). Above left: James Rohde, president and chairman of American Telecorp. Above right: Morgen Rasmussen of Wolf Trap.

initial seed-money contribution is launching the project. American Telecorp, Inc., a producer of telecommunications software for telephone companies, saw the enormous significance of this launch and quickly committed: an arts guide for visitors and residents of Washington fit perfectly into their corporate plans.

James Rohde, president and chairman of American Telecorp, Inc., says, "We want to have name recognition on the East Coast and nationally because our customers are national. And our customers are the type of people who support the arts. They understand and appreciate the need to provide support for the arts, and so we thought this would be an excellent way for us to further our image as a company of quality." One of American Telecorp's stated corporate values is, "We contribute our resources and our talents to our community and to others in our world who need them." Rohde saw Wolf Trap and *Presentation* as an excellent vehicle to achieve two goals: provide a high level of qual-

ity recognition from the people that it does business with and provide help to the national community. Rohde maintains, "Every corporation that is profitable has a responsibility to give back to the community, and the arts are one way of doing that."

Presentation is the essence of a creative arts and business partnership. *HORIZON* magazine pioneered these collaborative projects with an extensive range of activities—from posters and brochures for such corporations as AT&T, Ford Motor Company, and SCM to the commemorative "The Art of Patronage" issue in

September 1985. *HORIZON* and Wolf Trap set about creating a dramatic, exciting arts publication which would whet the appetite of the arts consumer.

Presentation includes commentary about what is happening in, around, and behind the arts scene in Washington, D.C. The guide is not just for the sophisticated arts consumer, but also for the person who has less experience with the arts. Sure to become Washington's premier directory of the arts, *Presentation* is essential for visitors to the Washington area who need to know the full range of available resources.

Says Wolf Trap Foundation president Carol Harford: "*Presentation* will stimulate and increase knowledge, awareness, and support for the arts in the Washington area. It will also bring in important income for Wolf Trap, thus enhancing the quality and availability of our programs."

Wolf Trap, American Telecorp, and *HORIZON* magazine: This triple-way collaborative effort results in a quality directory of the arts for Washington, D.C., while illustrating Wolf Trap's commitment to arts education and awareness. Wolf Trap founder Mrs. Catherine Filene Shouse feels that *Presentation* "is one more way to fulfill Wolf Trap's charge of bringing the best performing arts to the people in the Washington, D.C., area." □

American Council for the Arts, whereby the ACA's monthly magazine, *Vantage Point*, was included by *HORIZON* and inserted into each issue mailed to ACA members across the country. The benefit to ACA was to create a good communication channel with members, while avoiding the on-demand demands of preparing a regular publication. For *HORIZON*, the rewards were enhanced circulation and further development of a solid communication link between arts and business. Since the *Vantage Point* success, *HORIZON* has used the same insertion method to provide readers with

dozens of other special inserts, including the special issue, "The Art of Patronage," an issue-within-an-issue published in September 1985.

When Rasmussen and *HORIZON* editors reviewed all the possibilities, *Presentation* was the outcome. Each group contributes important resources to the new arts guide. Wolf Trap supervises preparation of the editorial materials in each issue, with copy written and submitted by D.C. correspondent David Perry. *HORIZON* staff handles all design, production, and distribution functions. The two offices collaborate on marketing plans, as subscription and advertising sales are charted and the reader base in the Washington area is developed. Revenues cover production costs; then proceeds benefit the Wolf Trap Foundation.

Along with the earned income, Wolf Trap gains in a number of interesting ways: (1) enhancing the role of arts education, (2) providing a new method of access to the arts for Washington residents and visitors, and (3) underscoring the visibility of the entire area's arts resources. Most important, the corporate underwriter's dollars would convert into a self-sufficient project—generating increased dollars to fund Wolf Trap's activities year after year.

The third essential component of *Presentation's* successful debut is the corporate sponsor, whose



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As you read through these pages, you might be surprised by the array of culture and entertainment in Cedar Rapids, Iowa. But the surprise only begins with our patronage of the arts. Come to our river's edge and you'll find a flourishing economic community — where ideas and business have a chance to bloom.

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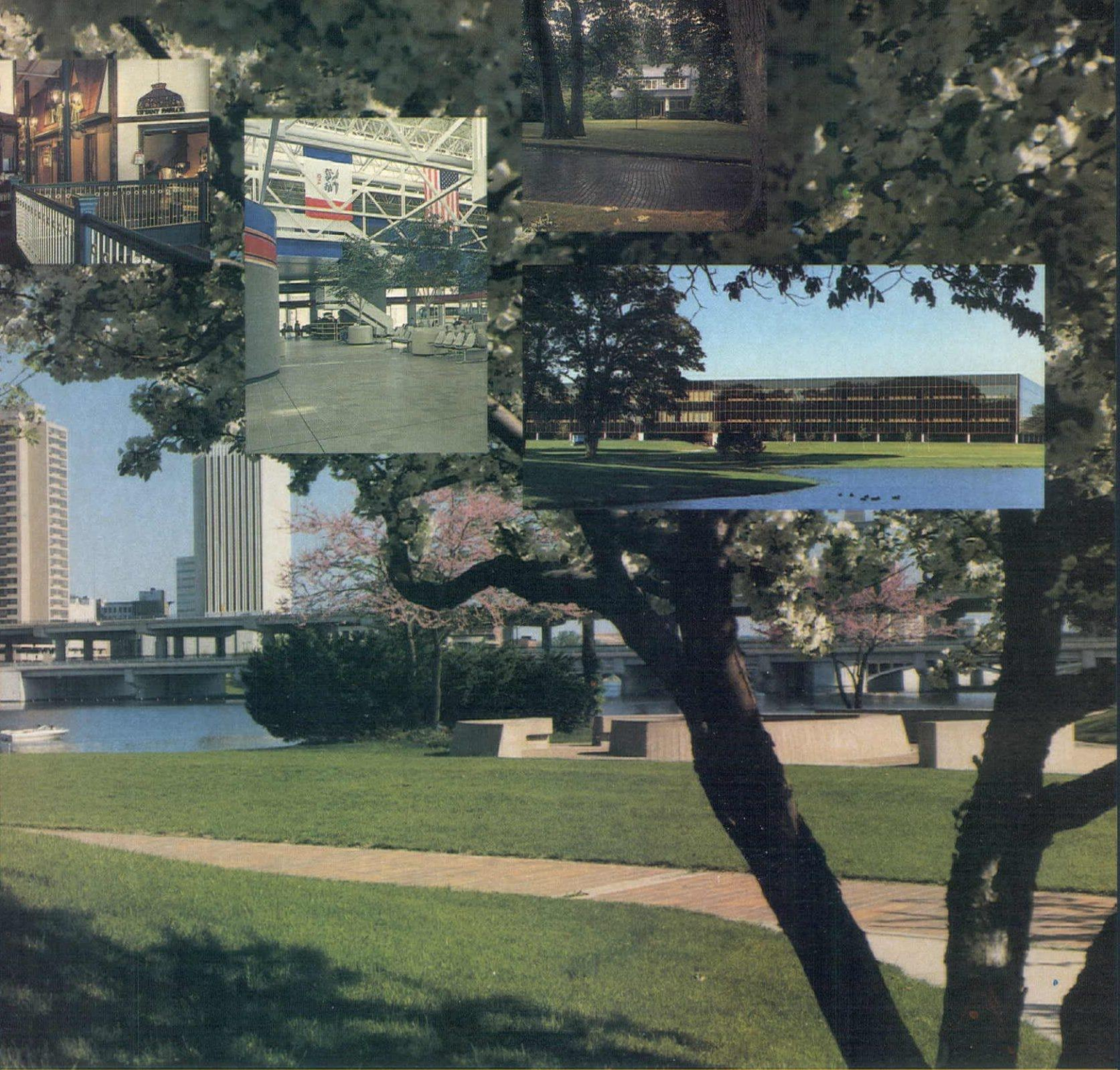
workforce is skilled and educated — with more engineers per capita than any other city in the U.S. Utilities and city services can accommodate any industry. Full air, rail and ground transportation services connect our central location with the world.

When you get here you can choose an office suite in a gleaming tower, or construct your own on a ready-to-build site. Once in business, you'll find all the suppliers and services you might need nearby. Cedar Rapids is the economic

hub for all of Eastern Iowa.

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Strawberry Fields Forever

We seem surrounded by the violence of a rock genre aptly named *heavy metal* and purveyed by such current idols as Quiet Riot, Iron Maiden, and Kiss. There are many more with equally evocative names, and their albums are constantly throbbing at you. Listening to the aggressive, primal beat has all the subtlety of watching a race riot or massacre. Yet heavy metal and the somewhat calmer "pop rock" keep the charts filled with hits and the record and video companies churning over the big bucks.

Recently, I watched a television documentary on the Beatles—those mop-haired boys from Liverpool who changed pop music, moving their songs forward on a rock beat but giving the music strange harmonies and haunting melodies. Song after song catches the emotions and the imagination through a mixture of lyric lines and poetry. I wondered what was different about them and if the Beatles really sounded as different to our generation as heavy metal does to today's youngsters.

The difference seems to be that the Beatles and their imitators were concerned with music. Heavy metal—with its synthesizers; electronic guitars; electronic drums; and amplifiers, mixers, tweeters, woofers, and whatever other paraphernalia go into making the total effect—is about sound, not music. Perhaps that's an artificial distinction, since music was historically defined by its uses: *musica divina* or *musica sacra* was church music; *musica vulgaris* was secular and has no sound restrictions.

Whatever the definitions, there is something profoundly disturbing about heavy metal, just as there was something tremendously engaging about the Beatles and the music of the sixties. The group expressed and reflected the spirit of their time, but most of all, they were good. When they played on Ed Sullivan's famous variety show on February 9, 1964, to an audience of seventy million—60 percent of all American television viewers—the Beatles had stolen most of the hearts of American pop fans. Even if the critics were almost forced not to like them, the public did. They had a natural grace and charm, and they were obviously enjoying themselves and hoping that the fun would last.

Back at the recording studio, music was being made. Paul McCartney was a natural musician. He had a curiosity about the construction of music which often made him difficult to work with as he



The Beatles' journey of the sixties was to find some constancy in a period of change.

searched for some perfection he couldn't quite reach. He constantly tried new combinations of instruments and sounds to give a unique tonal quality to his work. John Lennon was more a word than music man. He wrote naturally and loved the nonsense language so dear to British culture. When the slim volume of poems, drawings, and fun—*John Lennon in His Own Write*—came out, the [London] *Times Literary Supplement* commented that it was "worth the study of anyone who fears for the impoverishment of the English language." With songs such as "Help," "Yesterday," and "Eleanor Rigby," tonal and harmonic quality improved, and the songs stayed with you longer.

Fame and the impossible demands we make of our idols destroyed the Beatles. But they left some of the best songs written in a quarter of a century—songs which not only captured an era but remain as haunting today as when first performed. The Beatles' journey of the sixties was to find some constancy in a period of change. Their melodies combined the continuity of musical expression with new

modes of performance. What was on the record now was the result not only of their own artistry but more than a little help from their friends in the control rooms, adding and mixing layers of music to create a finished product richer than that which could be produced without the new technology.

The new recording technologies were increasingly used by the Beatles, but they were enhanced rather than an end in themselves. When one listens to heavy metal and searches for something at its core, all one hears is the throb of the technology hyping the beat. And in most pop rock, synthesized handclaps and artificial impulses (providing the acoustic equivalent of the zaps of an electronic game gallery) take the place of melody and harmony. The quest seems to be anarchist: today technology, tomorrow nothing but a barren landscape.

Perhaps we will find some undiscovered richness in today's pop just as we have in the pop classics of the past. But for the moment, I'm content to listen to my old Beatles records and happily remember those wonderful songs. —Peter J. Rosenwald

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Woman with a Parasol—Madame Monet and Her Son, Claude Monet, National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon.



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The Revista Revisited

Two years ago, Madrid's runaway hit was a spectacular musical revue with enough sequins on the statuesque dancers to make Halston drool—hardly the kind of entertainment one would expect to attract the sophisticated Madrileños. But *Por la Calle de Alcalá an autología del la revista*, was so successful that it has spawned the current national craze on television and in theaters, films, and record shops for the all-but-forgotten *revista*.

Revistas began in 1886 and flourished in the Spanish theater from the beginning of this century until Franco's prudish censorship all but chased them from the stage. A revista is very close to the type of musical comedies that flooded New York stages in the twenties and thirties, such as *Red, Hot and Blue* and *Anything Goes*. The plots are very loose and somewhat farcical (usually involving mistaken identities), serving to set up hilarious, low-comedy sketches and elaborate musical production numbers. Revistas provided most of the country's great popular songs written by the Spanish counterparts of the Gershwins and Cole Porter.

The star of a revista is a *vedette*, a wonderfully useful term for which we have no comparable word. Fanny Brice was probably our greatest vedette. Bette Midler and Carol Burnett are contemporary performers whom the Spanish recognize as great vedettes—female stars who sing and dance well and are outstanding comedienues leaning toward the campy. Of course, the Spanish vedette must also have a glamorous body, because among the obligatory revista scenes is a finale in which the vedette parades down the lighted staircase in little more than decorative sequins and feathers. Two other obligations are the exotic (usually "oriental") production number and the *chortis*.

A *chortis* has a distinctive beat associated with popular turn-of-the-century Madrid dance, and with *chulos*—tough bons vivants who were always laid-back girlchasers (sometimes even pimps), wearing skintight, black-and-white-checked pants; a tight, black suit jacket; and a black-and-white newsboy cap. In the obligatory *chortis* number, the vedette dresses as a *chulo* and sings a delightfully risqué song to the chorines; the climactic *chortis* dance



Ana Belen's remarkable talents have a wide range—from theater to film to rock and folk singing. She is the vedette in *La Corte de Faraou*, a new hit musical film in Spain.

is an unforgettable joy. It was inevitable that the tongue-in-chic lyrics and double-entendre sketches would have to be cleaned up for the hypocritical Fascists—and as the risqué left the revistas, so did the sophisticated audiences. Therefore, unfortunately, the revista (or musical comedy of Spain) never had the chance to develop into a rich musical theater that might have produced a Spanish *Hello, Dolly!* or a *Gypsy*.

The hit review *Por la Calle de Alcalá* (named for the street where most of the revista theaters once flourished, along with the loitering *chulos* of chortis fame) was a breathless survey of the highlights of the revista—complete with a burlesque Fascist censor who kept running on stage in an effort to clean up lyrics and sketches. Starring the great vedette Esperanza Roy, the original cast recording is still a best-seller and a must-buy for musical-comedy aficionados visiting Spain this year.

The new interest in revistas has spawned an elaborate television series. Every Tuesday evening, a fully mounted revista is revived and telecast, starring contemporary musical and comedy stars.

In Madrid, there's currently a hit revival of the

1942 revista *Donā Mariquita de mi Corazón* at the Teatro Calderón. While it's a splendid example of the revista, the performances have rapidly deteriorated since the opening. For example, the male star, Pastor Serrador—who is sort of Spain's answer to Steve Lawrence—(but who'd ask the question?)—has added the hoarse provincial crowd pleaser of pretending to breathe up on stage at the antics of a comic. The unable to continue his straight-man set-up without laughing, he can steal the scene from the comic. (The last time I encountered this cheap trick was in the second act of *Golda's Rainbow*, done by none other than Steve Lawrence.) There's always a "new" revista starring the great vedette Lina Morgan. Her shows have been so successful that she bought her own theater for them—Madrid's Latina. Her second act exotic numbers tend to be set in outer space to a rock song; and, while she is an extraordinary comedienne, be forewarned that all the production numbers are prerecorded and mimed by the performers.

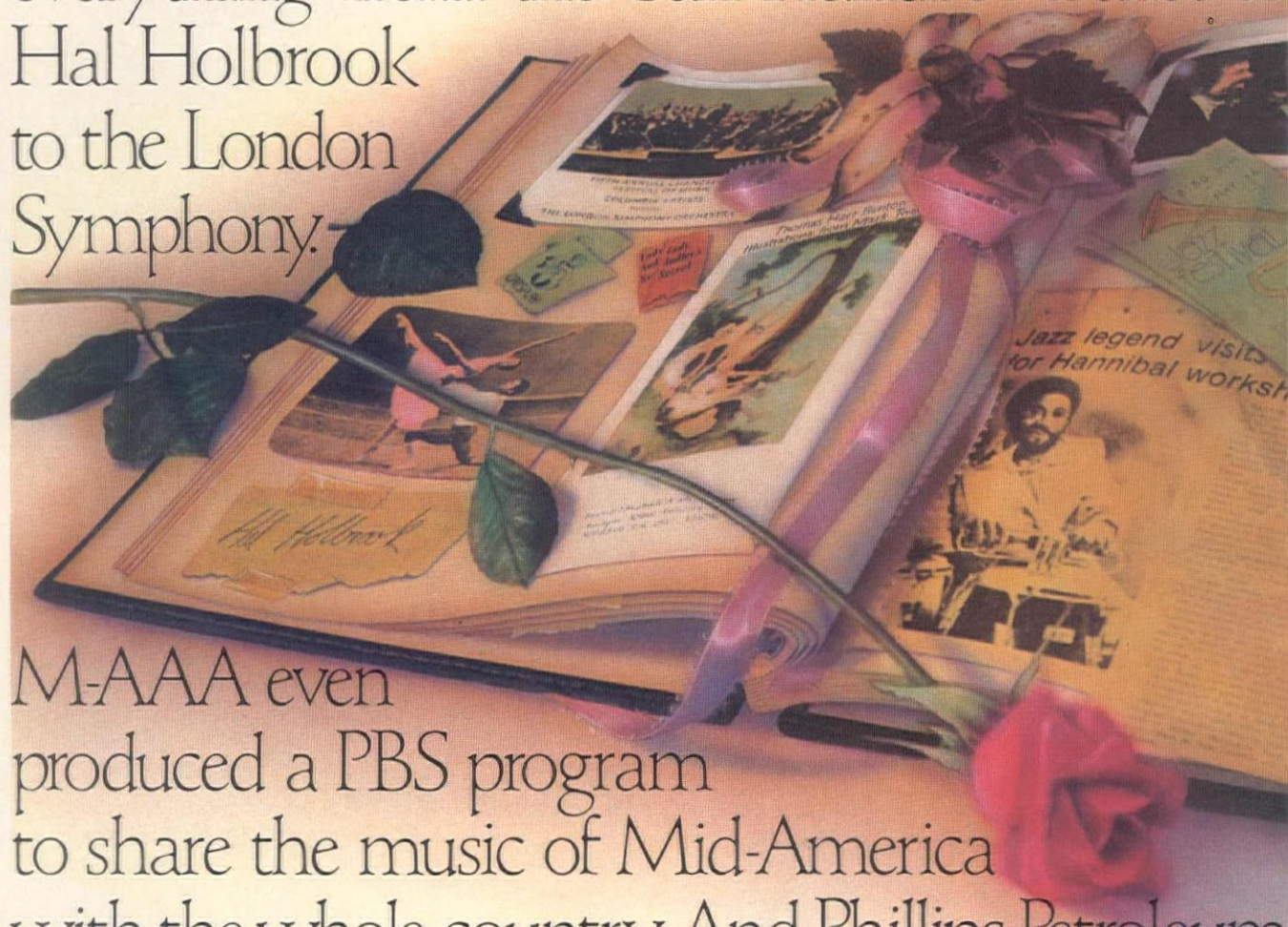
There are a number of vaudeville-burlesque shows which bill themselves as revistas; they are not very good—just curious remnants of what was. A couple of Madrid theaters specialize in these lower-middle-class entertainments, and some can be seen in the Barcelona section called El Paralelo, where the performances over the years have fallen to the lowest common denominator of American tourists.

The most wonderful example of the revista can be seen in the new hit musical film *La Corte de Faraou*. Although few of Spain's great films make it to the States, one hopes this one will. It tells the story of a touring revista company forced by Fascist censors to do something uplifting. It undertakes *Aida*, incorporating all the revista tricks. *Aida's* triumphant entry is, of course, down the lighted staircase with nothing but sequins between her and the censor. The censor arrests the company, and there's a hilarious but pointedly satiric "trial" at the police station. The vedette of *La Corte de Faraou* is Ana Belen, one of the most remarkable performers of our time—and totally unknown in the United States. At Spain's National Theater, she has triumphed in classics by Calderón and Lorca. Her many film appearances range from comedies to the heaviest of tragic roles. And she's a best-selling rock and folk singer. If one can imagine a combination of the best of Vanessa Redgrave, Barbra Streisand, Joan Baez, and Jane Fonda in one person, you've got Ana Belen.

—Milan St

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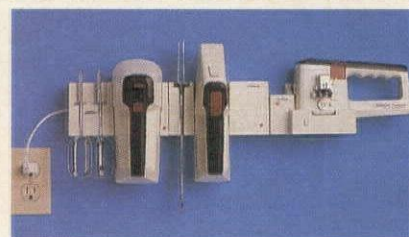
The cordless mixer has power enough to mix eight dozen cookies on a single charge; the cordless knife will carve three large turkeys; the



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So Powerful You Won't Believe They're Cordless.

The Novelist at Sixty

At sixty, Alison Lurie is able to take in stride the considerable fame and money her novels have brought her in the past few years. "The money is welcome, of course, since it means I don't have to worry about making a living from my work," she says, in a soft, controlled voice whose resonance betrays years of classroom teaching. "But the fame, the Pulitzer Prize, and all the attention haven't really changed my life. If I were twenty-five, it might be different. But my life isn't going to alter drastically at this point. I'm happy just to know that when I write a book, there'll be someone to publish it."

A divorced mother of three grown sons, Lurie is still very much involved in her children's lives, having recently gone all the way to West Africa to visit one of them, a Peace Corps volunteer. She spends a good deal of time cooking and sewing, talking to her friends, and teaching classes (part-time) at Cornell University. At least once a year she travels to England, her spiritual homeland, where she has acquired a circle of friends that includes Anthony Powell, the octogenarian English novelist. A plaid-looking woman with rich, dark hair and clear eyes, her immense energy is balanced by a carefully wrought composure; she weighs each word in conversation as carefully as she writes, making sure to imply no more—and no less—than exactly what she means. One could expect no less from a woman whom many critics place among the select handful of ma-

Alison Lurie lives a quiet life, taking in stride the fame her novels have brought to her.
By Jay Parini

...jor novelists writing in America today.

Lurie's fiction began to attract critical attention as early as 1962, when her first book, *Love and Friendship*, appeared. It is an archetypal "campus novel," set in an academic institution in New England not unlike Amherst College, where Lurie's ex-husband was a literature professor. Its heroine is the perfect faculty wife of that era—an ambitious,

self-made intellectual who finds her life duller than she has expected it to be. She begins an adulterous affair with a flashy composer whose interest in music is exceeded only by his interest in women.

For a first novel, *Love and Friendship* was amazingly accomplished and mature. It brought the young novelist to the attention of a small group of discerning readers, but it wasn't until 1974, with the publication of *The War Between the Tates*, that she became a major presence in the literary scene. With that one novel, an international bestseller, Lurie became suddenly both rich and famous.

To date, she has published six novels and *The Language of Clothes*, a book that examines the complex psychology of dress. This rich body of work would constitute a full-time career for almost anyone, but Lurie insists that she is *not* a full-time writer. "I do a lot of other things," she says. "I wouldn't want to *have* to make a living by writing. That would bring too much pressure to bear on the

books. I like to write at my own pace, to write only those things I feel I have to write." She is relieved not to be in the situation of many of her friends, who write books and articles to contract, in dire need of the money their pens attract.

"I was lucky in a way," says Lurie. "When I started writing, it was normal for women to stay at home with their children and look after the house. My generation of women didn't even realize we were oppressed!" She goes on to talk about her life as a typical spouse of the late fifties and early sixties. "My husband

Novelist Alison Lurie.



Jay Parini is the author of *The Patch Boys*, a new novel from Holt, Rinehart, and Winston, due out in the fall of 1986.

© Thomas Victor 1985

and I had three sons, and I wrote my novels when I could. Women who taught or wrote or painted were lucky that they could continue to work at home, part-time. It was the women who hoped to be doctors, lawyers, or business people who suffered. There was no way they could pursue a part-time career."

It was natural that Alison Lurie should marry a professor and live in a college town. Her father had been an intellectual, a well-known social worker, and the director of a large, nationally based institution that distributed funds to social-work agencies. Her mother, who provided her with a strong role model, was a journalist who also managed to look after her two daughters and keep house. Lurie grew up in a small town within commuting distance of New York and went to a progressive private school that no longer exists. "My childhood was really pleasant," she recalls, with a certain nostalgia in her voice. "I grew up around cows and country roads—an atmosphere I still like. My parents were nice, intelligent, liberal people." She emphasizes the word *liberal* and comments: "This wasn't such an uncommon thing in those days." Her affection for liberals partly explains why she prefers to spend much of the year in an academic setting. Lurie went from high school to Radcliffe, where she began the academic odyssey that has landed her, at sixty, once again in rural New York, around cows, liberal-minded people, and country roads.

Family life in isolated college towns has been an important subject of Lurie's fiction from the beginning. Her novels, which are often satirical, probe the manners and mores of American professors, their wives and children, with an eery keenness of perception. "I'm one of those writers who has to write about things I know," she explains. "I happen to know what family life is about." Her central characters are almost always women: Emmy in *Love and Friendship*, Katherine in *Nowhere City*, Janet in *Real People*, Erica in *The War Between the Tates*, and Vinnie in *Foreign Affairs* are among the most vivid heroines of contemporary fiction. They share a strong summons to pleasure, an urge countered by an equal urge to live decently, morally, with candor toward all.

This eternal conflict between pleasure and moral values occupies the center of Lurie's fiction. One sees this conflict growing fiercer with each of the novels before *The War Between the Tates*; in that book, her masterpiece to date, the conflict becomes almost tragic in proportions. The novel came out of the late sixties, and it contains more than a modicum of rage and frustration. When future historians look back on these turbulent years, Lurie's novel is likely to be a primary text.

Lurie's fifth novel, *Only Children*, was something of an autobiography. "The childhood described in that book was very similar to my own," she says. In spite of Lurie's affection for this book, it left many readers less than overwhelmed. *The War Between the Tates* was a hard act to follow. As the *New Yorker* wrote: "Unfortunately, *Only Children* is as blurry and sentimental as Miss Lurie's previous

books have been sharp and witty." Set in the 1930s, it features a precocious child, Mary Ann, whose head is fairly bursting with people, real and imaginary. The novel is actually a satire on adult life, told from a child's perspective. For all its sentimentality, the novel is wonderfully detailed and evocative. One puts it down convinced that the adults in Mary Ann's world, with their complicated romantic problems, are, after all, "only children."

Foreign Affairs, the Pulitzer-Prize-winning novel, was that rarest of events—a novel everybody admired. It was as popular with English as with American critics, which is saying something for a book set in England. (Granada Television in London is in the planning stages now for a four-part mini-series of *Foreign Affairs*. Scripted by Alma McCullen, who wrote the play *Northern Lights*, the series begins production this summer, to be released independently in early 1987.)

"I wouldn't want to have to make a living by writing. That would bring too much pressure to bear on the books. I like to write at my own pace, to write only those things I feel I have to write."

Its middle-aged heroine, Vinnie Miner, is another of Lurie's splendid portrayals of women in a state of crisis. Vinnie teaches at a university not unlike Lurie's Cornell. She is a specialist in children's literature who has come to London to study British nursery rhymes; she is also a highly sensitive and intelligent, but mildly frustrated, woman. A younger colleague from back home, Fred Turner, also happens to be on sabbatical leave in London. He is a handsome, articulate, and decidedly cool character. The progress of their separate entanglements with unlikely partners makes this one of the funniest and most touching novels in recent American fiction. The sights, smells, and cultural idiosyncrasies of England have rarely been so delicately evinced.

From the beginning, readers have been drawn to Lurie's prose style, once described as "faultless, like an English lawn," by John Leonard, who added, whimsically: "One could play polo on such prose." Lurie's early models, she says, were almost all English. "I was drawn to the English novel for obvious reasons. For a young American woman who wanted to write in the 1950s, there were very few models. Hemingway and Faulkner offered me nothing. I wasn't going to write about bullfights or incestuous southern families. I turned naturally to writers such as Virginia Woolf and Doris Lessing,

having grown up on the English Victorian novel. She adds, "I still find myself drawn to British writers, though I admire some Americans who have recently been getting attention, especially Anne Tyler and Garrison Keillor."

The traditional English "comedy of manners" has been transformed in Lurie's hands into a rich, complicated form wherein comedy easily becomes tinged with the tragic. Her prose, which aspires to perfect transparency, provides the ideal medium for her extended exploration of human love in the contexts of family and community life. She has written ten beautifully as a woman about woman, but she has somehow managed to write well about men, too. Chuck Mumpson, the aging hero of *Foreign Affairs*, is a comic figure of grand proportions. He has stumbled onto British soil from the backwoods of Oklahoma, "a large balding man in late middle age, got up like an American country-and-western singer in cowboy boots and a suede jacket with fringe." Some of the funniest moments in *Foreign Affairs* occur when Vinnie "takes up" with Chuck Mumpson and introduces him around among her toney British friends.

A lesser novelist would have left it there, but Lurie has enlarged her art to the point where even a comic piece is gradually transmogrified, changing into tragicomedy, even elegy. The affair between Chuck and Vinnie is a high point in Lurie's fiction; the novel itself a shrewd tour de force. As Julia Leeb has said, what distinguishes Lurie's work from that of her contemporaries is "its fearlessness. Vonnegut, Updike, Mailer, Philip Roth may lay claim to greater literary inventiveness—but none of them tells his truth with the sophisticated directness of Alison Lurie."

For all this praise, Lurie remains the least pretentious of writers, living well away from what might be thought of as the cultural mainstream. Apart from her Cornell colleagues and some English literary friends, she does not have an especially wide range of acquaintances. Nor does she seek them out. "I feel sorry for writers who have to go to places that don't otherwise interest them or write articles they don't really want to write, just to promote their careers or make a living. I can't do that sort of thing," she says.

When the dust settles on this latter half of the twentieth century, it is likely that Alison Lurie's fiction will retain more of its original shimmer than most of the books now given place of pride. Joyce Carol Oates has nicely argued, "Alison Lurie's work is . . . triumphantly in the comic mode, and she knows its contours and idiosyncrasies and its meticulous pacing exceptionally well." To this, we should add one important point: Lurie's comedy is hardly ignorant of life's tragic dimensions. Like all good comedy, it absorbs and transforms the tragic moment, looking beyond it into a larger realm where laughter echoes sharply in the timeless dark.

Alison Lurie at her home in rural New York "around cows and country roads."

First Impressions

Impressionist paintings hang together again, over a hundred years after they set the art world reeling.



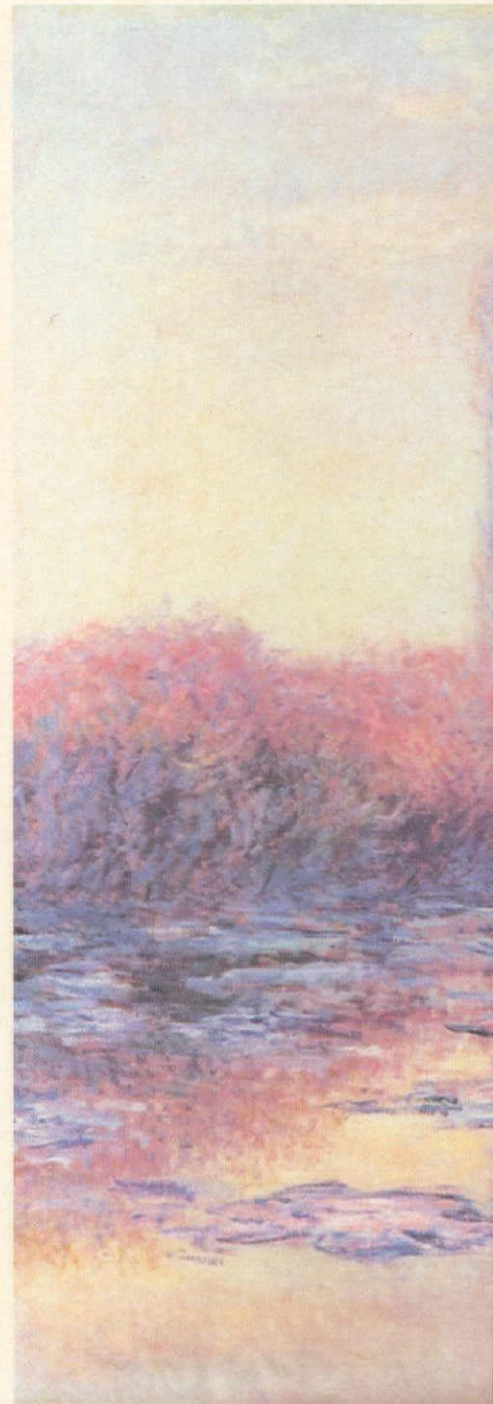
Shelburne Museum, Shelburne, Vermont

The following excerpt by Ian McKibbin White, director of the Fine Arts Museums of San Francisco, and J. Carter Brown, director of the National Gallery of Art, is from The New Painting: Impressionism 1874-1886. It is a catalog accompanying the major exhibition by the same name, but it will also be available to the general public as a clothbound book on March 30, distributed by the University of Washington Press, Seattle (forty dollars until July 1, sixty dollars thereafter). The exhibition is now at the National Gallery of Art in Washington, D.C., through April 6 and will be on view at the Fine Arts Museums of San Francisco from April 19 through July 6.

The New Painting: Impressionism 1874-1886 celebrates the extraordinary contribution to the history of modern art made by the eight group shows known as the Impressionist exhibitions. One hundred years ago the final exhibition of that historic series was held on the second floor of 1 rue Laffitte, a building at the corner of the boulevard des Italiens, then famous as the site of the restaurant La Maison Dorée. Shortly before the show opened, the Compagnie Jablockhoff proposed the installation of electric lights in the exhibition space, evidence of the rapid changes that were taking place in Parisian life midway through the second decade of the Third Republic.

By 1886 much of the art considered scandalous at the time of the first Impressionist group show (1874) had gained the respect of influential critics, and the role of commercial galleries had begun to assume an importance rivaling that of the officially sanctioned exhibitions known as the Salons; but the shows independently organized by the avant-garde remained significant and controversial statements about contemporary art. Although Monet, the artist whose paintings were synonymous with the term Impressionism, as well as Renoir and Caillebotte, chose not to exhibit in the eighth exhibition, the work of the leading Neo-Impressionists Seurat and Signac was well represented. Impressionism, the new painting of the 1870s and early 1880s, was in the midst of the final phase of the transition to Post-Impressionism and Symbolism, the new painting of the later 1880s and 1890s. Moreover, the ex-

Text continued on page 28.



Left: A bronze cast, draped in muslin, linen, and satin, taken from the original Edgar Degas wax sculpture The Little Fourteen-year-old Dancer (circa 1881)—the only Degas sculpture ever exhibited. Above: Claude Monet's Ice Floes (1880) was rejected by the Salon in 1880 but was exhibited in the Seventh Impressionist Exhibition.





Shelburne Museum, Shelburne, Vermont



Private Collection, New York

The artists bonded together without sanction of government or judgment of a jury.

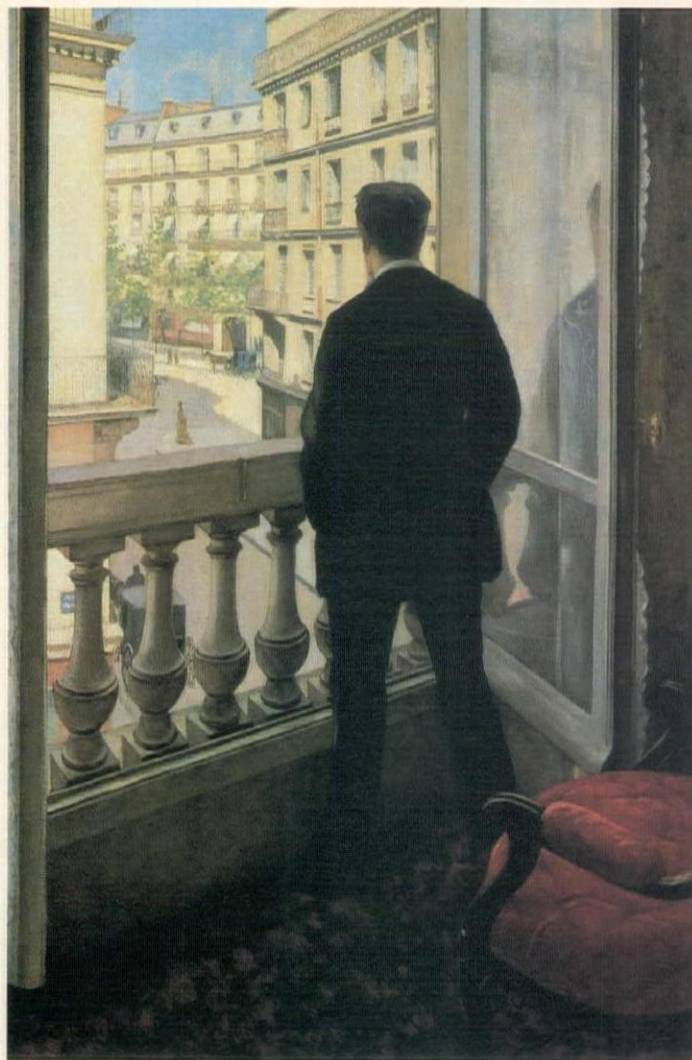
Gustave Caillebotte

His work was largely ignored because it was considered too strange to be impressionistic. Now, almost one hundred years after his death, Gustave Caillebotte has emerged as one of the masters of the impressionistic movement.

Caillebotte was born in 1848 in Paris and later inherited his father's wealth. He trained as an engineer but also studied at the Ecole des Beaux Arts in Paris, painting in his spare time. In 1874 he became friend and patron to Monet and Renoir and supported them and other artists by purchasing their work. Because of his wealth he was able to amass a large private art collection while his fellow painters were still struggling to make a living. Caillebotte helped organize the eight Impressionist Exhibitions and displayed his own work in six of them. Reviews by contemporary critics were mixed, ranging from "strange and rather unpleasant" to "full of trust, life, and of a simple and frank intimacy" to "just too original." His works, such as *Young Man at His Window*, are characterized by high precision and unusual perspectives. The result is a dream-like quality that enhances even the least exciting subjects.

Caillebotte's works were relegated to the depths of obscurity after his death in 1894, where they remained until 1964, when the Art Institute of Chicago purchased his 1877 painting *Paris Street: A Rainy Day*. His star has been rising ever since.

—James C. Thomas



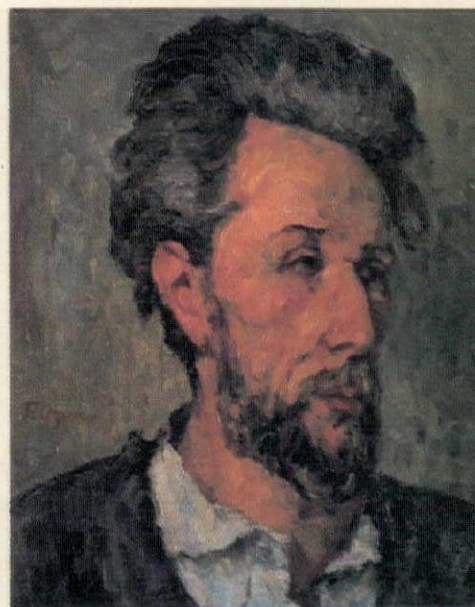
Private Collection, New York

Left: Camille Pissaro's *Chestnut Trees at Osney* (circa 1873). Pissaro, along with Monet, Renoir, and Degas, organized the First Impressionist Exhibition which opened April 15, 1874. Above: Gustave Caillebotte's *Young Man at His Window* (1876). The model is the artist's younger brother, who died that same year at the age of twenty-six.

One critic suggested that pregnant women risked miscarriage at the sight of the new art.



National Gallery of Art, Washington, D.C. Chester Dale Collection, 1963



Left: Paul Signac's Gas Tanks at Clichy (1886). Above: Paul Cézanne's Head of a Man, Study, one of the artist's several portraits of Victor Chocquet, an early defender of the Impressionists.

Text continued from page 24.

perimental styles of the early eighties had begun to mature, and the work of younger artists had begun to emerge with an integrity of its own. The heyday of classic Impressionism was over, but it had given rise to an equally vibrant and exciting new movement.

The New Painting: Impressionism 1874-1886 is the first exhibition to concentrate on a selection of works actually included in the eight landmark group shows held during the critical twelve-year period that is the crucible of Modernism. It presents the new art of the 1870s and the 1880s as a rich mélange of styles and differing approaches to subjects from modern life. Its diversity will undoubtedly surprise viewers accustomed to thinking of Impressionism as an art concerned almost exclusively with plein-air painting and feathery brushwork. *The New Painting: Impressionism 1874-1886* illustrates the movement as a wide-ranging phenomenon, with both major and minor participants. We have included famous works as well as many that are often ignored and overlooked, but above all we have tried to provide a view of avant-garde art of 1874-1886 that approximates the experience of the visitors to the original eight exhibitions.

In 1874 the term Impressionism was used primarily to refer to the small group of artists interested in effects of color and light. Their loose brushwork



Above: Berthe Morisot's Little Serving Girl (1886) depicts Morisot's maid in the dining room of her house on the Rue de Villejuste, Paris. Morisot, one of the few female early Impressionists, was the wife of avant-garde artist Edouard Manet.

National Gallery of Victoria, Melbourne, Felton Bequest, 1948.

and bright palette were sufficiently similar to suggest the presence of a new school, which a contemporary critic sarcastically labeled Impressionism, but the renegade exhibitions also served the needs of such artists as Degas who thought of themselves as Realists. For this reason, the subject of our exhibition is avant-garde art of the 1870s and 1880s. Our title, *The New Painting*, borrows the term advanced in 1876 by critic Edmond Duranty in order to draw attention to the full spectrum of the modern movement without subjecting it to the descriptive limitations of one or another "ism."

Among those who saw the final exhibition was Vincent van Gogh. He had arrived in Paris only a few weeks before the opening and during the next two years was exposed to the work of virtually every important contemporary artist in Paris. Later, in letters written from Arles in 1888 and 1889, he used Impressionism as a synonym for art of the avant-garde. Clearly the word had become a generic term for the Modernism of the 1870s and 1880s. Like van Gogh, we use Impressionism to refer to the movement in its broadest sense, but especially to refer to the new styles, attitudes, and perceptions that signal a break with the past. Impressionism was, more than anything else, the art of the new, and it is the goal of this exhibition to come to terms with that newness in the form in which it was first encountered.

CEDAR RAPIDS



Combine the best visual and performing arts a community has to offer and set them amid the rolling lawns and formal gardens of a rambling, nineteenth-century, Queen Anne-style mansion and you're bound to attract some attention. That's the idea behind the Celebration of the Arts at Brucemore, an annual festival (held each Father's Day) initiated and sponsored by the Cedar Rapids/Marion Arts

The Celebration of the Arts at Brucemore brings arts groups together for their mutual benefit.

The gardens at Brucemore mansion, location of the Celebration of the Arts.

Council and staged on the grounds of historic Brucemore mansion near downtown Cedar Rapids.

"There was no one event or effort to draw all the arts-related organizations together for their mutual benefit," says Alexandra Tomes, former executive



director of the arts council and a driving force behind Celebration of the Arts. At a 1981 Town Meeting for the Arts—sponsored by the arts council—arts, civic, and business leaders agreed on the need for “an event that spotlights the rich tradition and availability of the arts in the community,” says Tomes. The council organized a formal presentation which was attended by the administrators of the community’s major arts groups. The response was overwhelmingly positive, and the concept of Celebration underwent a full year of evaluation and long-range planning before the first festival was staged in 1982. The arts council’s ultimate goal for Celebration of the Arts has been to broaden the base of support for the arts in the greater Cedar Rapids/Marion metropolitan area. This goal was furthered even in the planning stages for the festival: the planning-committee members were drawn from all sectors of the community, thus involving many people and groups that had not previously participated directly in the arts. And in an enthusiastic show of support, an army of five hundred volunteers donated their time and services to guarantee the event’s success.

A vital consideration for Celebration was location. There are many lovely city-owned parks in Cedar Rapids, but local statutes prohibit groups from charging admission for events there, and the festival required at least a nominal admission charge to survive. About six months prior to the inaugural Celebration of the Arts, arts-council administrators approached Peggy Whitworth, executive director of Brucemore, about the possibility of holding the festival on the grounds of the venerable Cedar Rapids landmark. Built in 1886 by Caroline Sinclair after the death of her husband, Thomas, Brucemore has also been home to the George B. Douglas and Howard Hall families and was bequeathed to the

National Trust for Historic Preservation in 1981 by Margaret Douglas Hall. At Mrs. Hall’s request, the house was to be used as a cultural-arts center and historic site.

Brucemore’s fame in the region made it the perfect choice for a springtime arts festival. The century-old house attracts 20,000 visitors annually from all fifty states and fifteen foreign countries. “What makes our festival unique,” says Tomes, “is that Brucemore has been very much a curiosity point. It was a private residence until recently; it had not been open to the public that much. It’s an excellent draw and we were an organization that needed a real positive push at that point.” Says Peggy Whitworth: “The staffs of the arts council and of Brucemore, Inc., worked closely together to iron out the logistical concerns, and the first Celebration of the Arts at Brucemore took place in the summer of 1982.”

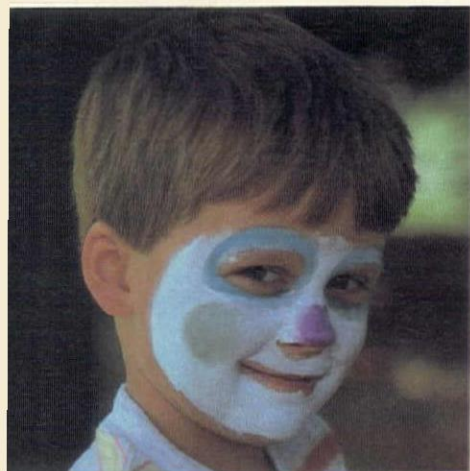
The inaugural Celebration included presentations by twenty-one performing-arts groups and artists, an invitational exhibit staged in Brucemore’s Carriage House by the Cedar Rapids Museum of Art, a juried art fair, a performance by Cedar Rapids Community Theatre a children’s activity area presented by the Junior League of Cedar Rapids, a display area for arts groups, and, for the finale, a concert by the Cedar Rapids Symphony. “All performances are a half hour to forty-five minutes in length,” says Tomes, “making the celebration a sort of smorgasbord of the visual and performing arts. It gives visitors a taste of all the arts and makes them more willing to go back and try them during the regular season.” Tours of Brucemore (offered throughout the year) are bustling on Celebration of the Arts day. The period decor and an art collection that includes the work of regional artists Grant Wood and Marvin Cone, enhance the arts



The outdoor beauty at Brucemore provides the perfect backdrop for the Celebration of the Arts. Top: Festival-goers on the front lawn of Brucemore. Above: East Iowa Heirloom Quilters at the Celebration.

activities that take place on the grounds.

The arts council encourages the participating groups to set up displays to publicize their organizations, solicit memberships, and sell fund-raising tickets or season tickets—thus broadening their audience bases. And after each Celebration of the Arts at Brucemore, the arts council receives an increasing number of calls requesting information on various artists and performing groups featured during the day. Other arts groups are jumping on the Celebration bandwagon. Says Tomes, “During the first year we invited people to participate and now it’s gotten to the point where we have people who are asking to be included.”



Celebration of the Arts activities take many forms (clockwise from left): The Cedar Rapids Choral Association performs in the rose garden at Bruce more; face painting by the Children's Theatre of Cedar Rapids, part of the "Operation Backstage" program at the Celebration; dancers perform on the lawn to a circular audience.

Celebration Suggestions

As executive director of the Cedar Rapids/Marion Arts Council, Alexandra Tones was instrumental in the initiation of the Celebration of the Arts. Tones, currently a free-lance arts consultant in Cedar Rapids, offers this useful advice for communities considering similar events.

1. Determine the need. "You need to work with your local artists and arts groups and judge their current exposure," says Tones. "Be very familiar with potential participants' membership, season-ticket sales, etc. An ideal time to start a festival is if the season-ticket sales for your local groups are pretty much at a stable level. A festival can help an arts group attract new audiences."

2. Know your resources. "I have been active in the community, and I think that's a key factor. I knew where the financial resources were."

3. Scout the area. "I worked for about a year just talking to people—sounding out the community. You need to determine whether your community as a whole needs something new to entice people into the area."

4. Plan ahead. "If it's a new event, you need to start planning a minimum of two years before your target opening date. Have your plans well laid out and thought out in advance. Major considerations are location, funding, participants, and establishment of a volunteer base."

5. Approach it like a business. "One of my major philosophies has been that I'm not working for an arts group—I'm working for a local business. The arts council is a business because the arts have a major economic impact on the community." □

The festival has given added exposure not only to participating groups but also to the Cedar Rapids/Marion Arts Council itself. The Celebration of the Arts nicely augments the council's other successful activities which include: grantwriting and technical assistance to artists and arts groups; the Business of Art and the Artist program, an annual business conference for the arts; an Art in Education program; Business in the Arts, a recognition of outstanding supporters of the arts; a Volunteer Lawyers for the Arts program; and an exemplary Art in Public Places program, which is bringing in an expert team of designers to tailor a public art program specifically for Cedar Rapids.

The colorful arts showcase has become standard fare on Iowa's late-spring festival calendar and grows annually in popularity. Attendance has blossomed from 2,200 in 1982 to a projected 8,000 visitors for this year's Celebration. "I am confident that the festival will continue to grow," says Bruce more's Peggy Whitworth. "It is the perfect combination of location and type of event." Says current Cedar Rapids/Marion Council for the Arts President David Dicken: "Celebration and other arts council projects have long-lasting impact on the quality of life in our community. Were they to cease, the financial resource, contact, advocacy, and other benefits to individuals and the community would also cease."

—Bill Golightly

Paramount to Success

Through innovative programming, the Cedar Rapids Symphony continues to grow.

Under the leadership of music director/conductor Dr. Christian Tiemeyer, the Cedar Rapids Symphony Orchestra is a professional ensemble whose members are drawn from the community. In many towns, this might be viewed as a limitation; but for Cedar Rapids, it's an asset. The area has given the CRSO such luminous talents as its concertmaster, Kenneth Goldsmith (a member of the prestigious Mirecourt Trio), as well as physicians, lawyers, local businessmen, students, and retirees whose talent and love of music have led them to the stage of the Paramount Theatre, permanent home of the CRSO. The close proximity of a major university provides Cedar Rapids with an even greater wealth of talent upon which to draw.

The CRSO is one of the few United States symphony orchestras that can boast of more than sixty years of continual performance seasons. Founded back in the early twenties, it began as an ensemble of fewer than fifty musicians, practicing in a private home. Two of the members, Dr. Lynn Crawford and E. A. Hazleton, decided the group should develop into a symphony orchestra. Coe College professor

Joseph Kitchin was enlisted as conductor, and on March 17, 1924, the CRSO was officially organized. Its first concert appearance occurred shortly thereafter, on Friday, April 13, 1923.

For its first thirty years, the CRSO was an entirely volunteer ensemble and all its performances were free. Then, under the direction of Hendry Denecke, who had joined the group in 1943, the orchestra expanded its repertoire to fill a five-concert subscription series supported by a \$28,000 budget.

The next major step in the symphony's growth occurred when Richard Williams assumed the position of music director-conductor. Under his baton, the symphony experienced the largest-ever growth of its audience. During the 1971-1972 season, the CRSO grew into the ranking of "metropolitan," making it eligible for National Endowment for the Arts funds. Its performance series had grown into a season of eight concert pairs in 1975, and its budget soared near the half-million-dollar mark.

In 1976 the CRSO became a permanent tenant of Iowa's showcase palace for the performing arts, the Paramount Theatre for the Performing Arts. The Paramount (a grand old movie palace whose architectural importance has placed it on the National Register of Historic Places) was purchased by the city of Cedar Rapids with funds provided by Peter and Larrayne Bezanson and has since been restored to its original elegance.

In 1982 Dr. Tiemeyer joined the CRSO as music director-conductor. His current tenure was the result

of a long and arduous search process that screened more than two hundred applicants. Prior to picking up the baton in Cedar Rapids, Tiemeyer had served as associate conductor of the Dallas Symphony Orchestra; guest conductor of the Utah Symphony Summer Series; the Calgary Philharmonic; and the North Carolina School of the Arts Orchestras. During the 1983-84 concert season, he also served as interim artistic director for the Omaha Symphony. His primary instrument is the cello, and his performing credits include the Baltimore Symphony (which he joined while a student at the Peabody Conservatory); the Quartet in Residence at Fontainebleau, France; principal cellist for the American Symphony Orchestra (under Leopold Stokowski); and principal cellist with the Utah Symphony.

Under his artistic leadership, the CRSO has continued its enviable expansion. The 1985-86 season lists seven pairs of performances, with guest artists including the likes of flutist Paula Robison and the Mirecourt Trio. Works to be performed range from pieces by Handel, Mozart, and Beethoven through ones by Ives, Debussy, and Copland to John Williams's *Concerto for Tuba* as well as performances by the CRSO chamber orchestra.

In choosing works for the CRSO seasons, Dr. Tiemeyer tries to find pieces that are both "challenging" and accessible to the Cedar Rapids audiences. For each performance, he tries to schedule at least one work that "will speak to" someone attending a symphony performance for the first time. The



All photos at bottom © Harry Baumer



CRSO will also be producing concerts centered around certain periods, including a Go for Baroque chamber orchestra concert in April that will contrast the music of Manfredini and Vivaldi with modern arrangements of chamber music by Respighi and Stravinsky. Concerts featuring the works of American composers, including Copland and Ives, are also on the agenda.

The CRSO has grown not only in terms of its orchestra series, but also in the area of special ensembles. In addition to the chamber orchestra it has a string ensemble comprised of its principal

Dr. Christian Tiemeyer, who joined the Cedar Rapids Symphony in 1983, conducts (below, opposite page and this page). The symphony has one of the longest-running track records for continual performances in the United States—more than sixty years. Above: The Hall of Mirrors in the splendidly renovated Paramount Theatre for the Performing Arts, permanent home to the symphony since 1976. The architectural importance of this grand, old movie palace has placed the building on the National Register for Historic Places.

players, a brass quintet, and a woodwind quintet. These ensembles often go out to the schools and act as, in the words of Tiemeyer, "salesmen for music." Education and community outreach have played an important role in the CRSO's success in the community. The CRSO sponsors informal lectures prior to performances, a Discovery series aimed at young children and their families, and pops and holiday concerts to broaden community interest. In looking forward to the future, Tiemeyer hopes to see the orchestra expand its season by touring to nearby communities and perhaps by presenting an opera or maybe even a ballet in the not-so-distant future.

The CRSO continues to grow financially as well. The 1985-86 season marks the second year of the organization's Commitment to Excellence fundraising drive, and the CRSO has every hope of meeting its goals. —J. P. Forsthoffer

Talent Tap

Tapping into community talent is just as important as tapping into dollars and cents. The CRSO offers these pointers.

1. Examine the interest. Interest must exist on two levels. You must have enough interested (and dependable!) performers; and you must have sufficient audience interest.
2. Examine your resources. If you have a university or other institution nearby, chances are a valuable pool of talent exists there. Also, some communities just seem to have more of one type of talent than another.
3. Be flexible. Be aware that you may be forced to make your schedule mesh with the schedule of a university or with vacation periods, etc. □



Building on a Legacy

The Museum of Art has grown from an arts center to a nationally prominent museum.

In 1978 the Cedar Rapids Museum of Art wasn't even a museum at all, but an art center with an annual budget of \$121,000; 42,000 visitors annually; and a collection of 453 works of art. But the art center, with strong leadership and community support, grabbed the brass ring and made dramatic changes. As a measure of its success, the institution has just completed a major fund drive of \$6.5 million for a new building—the next step in fulfilling a vision of continual refinement and increased importance to the community and to the nation.

The history of the Cedar Rapids Museum dates back to 1905, when the Art Association (the oldest cultural organization in Cedar Rapids) was formed and moved into an "art room" in the Carnegie Library. Early on, Cedar Rapids was recognized as a community responsive to the arts when the Carnegie Foundation donated funds to subsidize the arts over a six-year period from 1928 to 1934. In 1964 the association moved into its present building and changed its name to the Art Center.

In 1978, according to D. William Coppock (senior vice-president with Merchants National Bank in Cedar Rapids and chairman of the board of trustees of the museum), the institution realized it was "spinning its wheels" as an art center—that it did not have the community participation necessary to really be a viable organization. The decision was made to hire a professional administrator, and that's when Joseph S. Czestochowski entered the scene. Accreditation with the American Association of Museums and a new philosophy of "building on a legacy" soon followed.

Czestochowski and the art-center board realized that the center needed accreditation. It was through that process—an intense, two-year period in which the center filled out lengthy, detailed forms for the American Association of Museums, outlining its mission and describing its existing collection, staff, and facility; followed by a visit from museum professionals to determine if it met the minimum re-



An artist's rendering of the new Cedar Rapids Museum of Art. The new 25,000-square-foot facility will provide much-needed exhibit space.

quirements to become a museum—that the institution gained valuable financial and community support (both key to the eventual museum status of the institution). Czestochowski says, "We made a very clear-cut case to the community that we were going through the accreditation process—we were subjecting ourselves to this intense examination to make us more professionally organized, more responsive within the community."

Through this massive public-relations project, which manifested itself mainly in print, the museum tapped the resources of community support. At the same time, under Czestochowski's professional leadership, it started to upgrade its programs and services to the community—i.e., more traveling exhibitions visiting the facility and more exhibitions organized with the existing collection that traveled to other institutions. And the museum made it clear to the community that it needed funds to get through the accreditation process and still continue operations (it was in the red when Czestochowski arrived). In 1981, at the end of the accreditation process, the institution had raised a million dollars in cash (the goal had been \$950,000) and acquired close to another million dollars in new acquisitions.

Those new acquisitions, added to the collection

of Grant Wood and Marvin Cone works—close to three hundred of each—catapulted the museum into the national spotlight. Coppock remarks, "That campaign in 1981 proved that when we went out and told our story and the value of our collection and the significance of the collection nationally, people started to understand the assets that we held."

With community support, the museum began to build on its existing strengths—mainly its fine regional-art collection centering on the Grant Wood and Marvin Cone works. It also recently acquired a collection of James Swann works (Swann was an instrumental Chicago printmaker who did for printmaking in the Midwest what Wood and Cone did for painting) and a strong collection of sculptress Malvina Hoffman's works, making the museum a great educational resource nationwide.

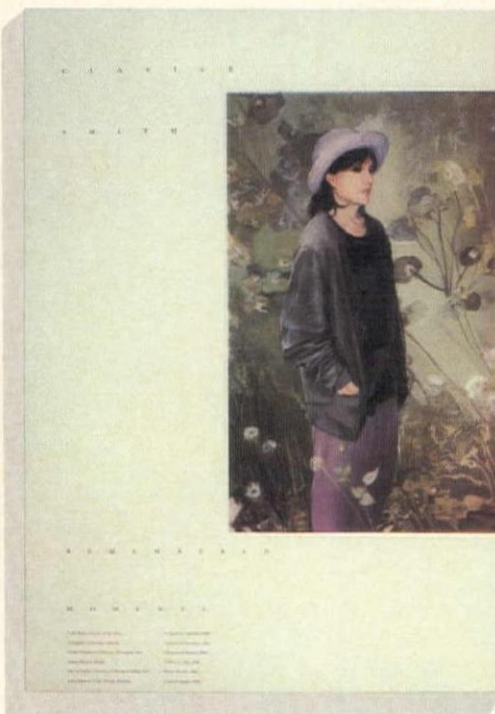
The Cedar Rapids Museum's growth since 1979 has been phenomenal. That growth was recently recognized when the American Association of Museums awarded Joseph Czestochowski its first Nancy Hanks Award for professional excellence—a feather in the cap for the museum and the community. The museum itself has organized thirteen exhibitions which have traveled to sixty-four institutions (for example, in 1984 the museum put together a major Grant Wood-Marvin Cone exhibition which is still on national tour and an important Clarice Smith exhibition, which toured nationally for one year); it hosts an average of thirty-six exhibitions

annually, as compared to fourteen in 1978; its budget has jumped from \$121,000 to \$650,000; its annual attendance has doubled from 42,000 to 83,000; and its collection has increased over tenfold, from 453 to over 5,000.

But the museum is only able to exhibit about 10 percent of its collection in its existing building. That, coupled with the national attention focused on the institution as a strong regional-art resource, added pressure to build a new facility to better accommodate the growing collection and the growing vision of the museum. So Czestochowski and museum leaders set about to raise a whopping \$6.5 million—the largest ever attempted for a private organization in Cedar Rapids—for a new, 25,000-square-foot structure and for the renovation of the historic Carnegie Library (which originally housed the museum), which will again be used by the museum.

Launched in April 1985, the fund drive began during one of Iowa's roughest economic periods. Building on the legacy of the strong community ties with the old Art Association and the historic importance of the Carnegie Library building and on the importance of the museum's regional art collection, the community responded. "There were a lot of doubters saying there was no way we could raise that kind of money," Coppock says, "but because of the wide variety of people who were involved in the campaign and the selling of the project, we had this tremendous community response." The Hall Foundation (located in Iowa) pledged \$2.5 million if the city would provide an additional \$1.25 million. The city also purchased the land adjacent to the library for construction of the new building.

And the campaign went national—marking the first time the museum sought support from the national or even regional realm. It was a resounding success, raising over \$700,000 in national corporate-foundation gifts from such foundations as the Kresge



Above: A poster (which won several design awards) for the traveling exhibition, "Clarice Smith: Remembered Moments." Below: Executive director Joseph S. Czestochowski.

Foundation in Michigan, the First Bank System in Minnesota, IBM in New York, General Mills in Minnesota, the Cowles Foundation in Iowa, and Banker's Life in Iowa. Czestochowski attributes the national success to the importance of the museum's regional-art collection.

The museum reached its goal of \$6.5 million at the end of January. Now it looks forward to groundbreaking this summer and to completion

sometime in 1988. The project is two-part: the old Carnegie Library will be historically renovated and will house the administrative offices, public-services facilities, an auditorium, a library, a gift shop, a sales shop, and educational space. Adjacent to the Carnegie Library will stand the new structure—25,000 square feet strictly for exhibitions and collections. Designed by the renowned firm of Centerbrook Architects with Charles Moore, the new facility will harmonize with the library but will make a modern architectural statement of its own. As the museum looks back to its roots in the Carnegie Library building, it looks ahead in its contemporary structure. Coppock sums it up, "We hope it carries us fifty years into the future."

And, as the Cedar Rapids Museum looks to the future, it has a definite list of goals: dramatic increases in the nature of the collection, expanded attendance figures (it's projecting up to 50 percent), and more national attention due to its growing regional-art collection. "Our intention is to continually refine the professionalism of the organization, to increase traveling exhibitions, and to increase the effectiveness of the education programs and how the collections are presented to the public. Just in those things themselves is a continual process of refinement," Czestochowski asserts. That refinement carries over into the community—it's projected that the new facility will have an economic impact of about \$1.3 million in its first year of operation.

Just a few years ago, this Cedar Rapids institution would not have believed its collection would be the focus of national attention; nor would it have believed that it could raise \$6.5 million for a new building. Now the Cedar Rapids Museum of Art knows that—with strong leadership, good programming, and community support—a little art center can become a museum of national importance.

—Jennifer W. Graham

Program For Success

Joseph S. Czestochowski, executive director of the Cedar Rapids Museum of Art, outlines an ambitious pattern of growth for small museums with big goals.

1. If you aren't accredited, accreditation can be your key to success. The process itself will give you the opportunity for serious reflection concerning your institution—its strengths and weaknesses—and can



be a catalyst for improvement.

2. Community support is paramount in running a successful museum. Make your community aware of your assets and your importance to the area.
3. Effective programming in your exhibitions and educational programs will dramatically increase your visibility in the community.
4. Build on your existing strengths and emphasize your unique qualities. The Cedar Rapids Museum has a large collection of Grant Wood and Marvin Cone works, the core from which it has developed an outstanding regional-art collection.
5. Run your museum with a mixture of business acumen and art appreciation—both good programming and good business sense are essential. □

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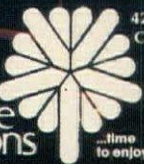
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New Approaches



The Community Theatre combines talent with innovative fund-raising techniques.

"It seems odd that a theater would be strong here, but just the fact that we've got a million-dollar facility is pretty phenomenal," remarks Richard Barker, artistic director for the Cedar Rapids Community Theatre. The facility he mentions is the Iowa Theatre building, converted into a complex that would be the envy of directors across the country. But then, the CRCT has a lot that would make others envious. It is a financially sound organization with box-office receipts that far exceed the national average; it is directed by a professional staff; and it has a varied and fresh main-stage season that never fails to bring in the crowds and an exciting studio-stage program. However, it is the support of the community that is the CRCT's greatest asset.

According to David Bolt, the theater's managing director, the CRCT draws upon the services of four hundred to five hundred volunteers every year and has the financial backing of such major corporations as the United State Bank, Life Investors Insurance Company, Vigortone, and Rockwell International—as well as a bounty of private sup-

porters. While all this may mean a theater that looks good on the ledger books, it doesn't ensure success on the boards. That's where the talent of Cedar Rapids residents steps onto the scene—a pool of actors and musicians that Barker simply refers to as "excellent." "For any given show," he says, "we have at least four times as many auditioners as there are roles. We have a lot of support in that area. That's what makes it fun."

According to Bolt, the CRCT traces its beginnings back to 1925, when a group of local performers staged *Cardboard Moon*. From 1925 to 1940 the Community Players—who formed officially in 1929—staged two to three shows a year. In 1940 the theater closed for the duration of World War II. With the world at peace in 1948, the Community Players began staging shows at the Coe College Little Theatre. In 1952 the Footlighters moved into the Strand, an old movie house, and changed their name to the Cedar Rapids Community Theatre.

In 1983 CRCT underwent its most recent—and perhaps most important—evolutionary step, moving from the Strand to the Iowa Theatre in downtown Cedar Rapids.

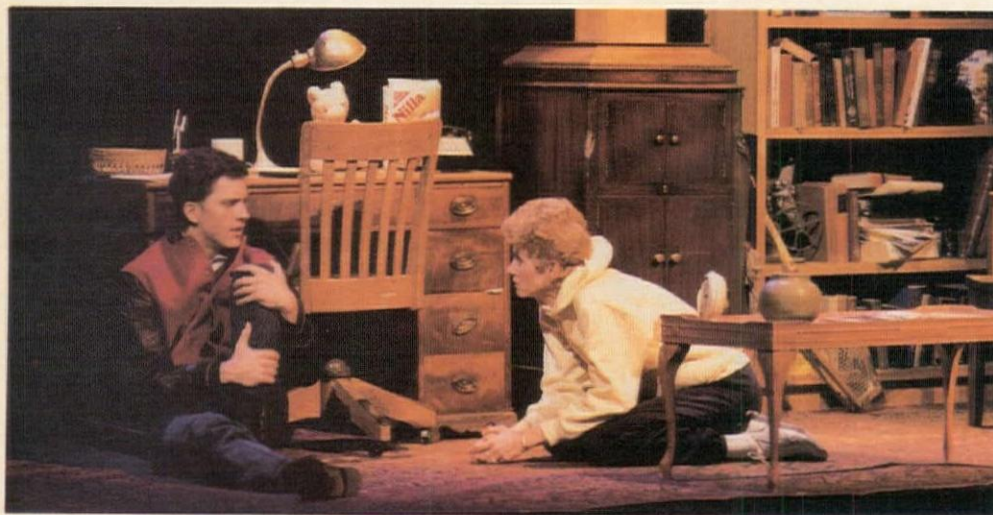
The Iowa was another old movie house; hanging onto life as a ninety-nine-cent house while moviegoers were flocking to shopping malls and concrete cinemas with carpeted walls. When Bolt learned that the company leasing the Iowa was con-

The Cedar Rapids Community Theatre cast of Working, a musical about Americans at work based on the book by Studs Terkel.

sidering abandoning its downtown location, he expressed a passing interest in the house. The CRCT was considering a move to a more elaborate facility, and the Iowa offered interesting possibilities. An architect was called in to assess the adaptability of the movie house for the CRCT and found the Iowa adequate. Things moved from the realm of possibility into the realm of reality when a local couple, David and Audrey Lingey, purchased the entire Iowa Theatre structure, and then gave the theater space to the community theater. The community theater now had the space free and clear and could concentrate its fund-raising efforts toward remodeling.

The group's space at the Strand had been small, but also offered an intimacy that the CRCT did not want to lose, explains Bolt. It was decided to reduce the seating capacity of the Iowa, thereby duplicating the proximity that had existed between the seats and the stage at the Strand. The new facility was remodelled to give the CRCT all the advantages of a new, upgraded theater complex while maintaining the intimacy of the old house—truly the best of both worlds.

Funding for the new facility is one of the CRCT's most successful performances. Money for the



A scene from the Cedar Rapids Community Theatre's production of *Ordinary People*.

renovation was raised through pledges, and by the end of 1986, says Bolt, they will have paid off all but about seven thousand dollars of the million-dollar project.

Under the direction of Barker, the CRCT produces six different shows a year on its new main stage, plus a popular musical coproduced with the Saint Luke's Hospital Auxiliary (for the last ten years) at the restored Paramount—home to the Cedar Rapids Symphony. According to Barker, the CRCT season has "a little bit of everything."

"The first thing I go for when I'm picking a season," says Barker, "is that I try to keep it as varied as possible. We want to get an example of everything: a good, straight comedy; a good, straight drama; and then at least one musical. But we tend to do more new shows than classics, although every couple of years, we try to put a classic in. This year it was *Romeo and Juliet*."

Barker develops the schedule along with the rest of the staff and the members of the board. "We tend to have sort of a formula. We have a Christmas show every year, then we try to have at least one straight drama. In midwinter, we try to do a comedy. We try to end with a big musical." For the last couple of years, the CRCT has developed its own improvisational comedy show, which Barker describes as being à la "Saturday Night Live" but based on skits relating to Iowa.

This year, the CRCT conducted a survey to assess its success and to get a handle on what the community wanted from its theater. Says Barker, "The people want to see the big old musicals—the *Oklahomas*, the *South Pacifics*, the Rodgers and Hammerstein types of things . . . a lot of shows that people have heard of before."

Barker is a director who believes in making things

new, and the manner in which he balances this dedication to the current and innovative with the audience's affinity toward the standard repertoire is one of the keys to the CRCT's box-office success. As he explains: "I really believe that theater can be very, very tired in America. Anywhere. It can get tired so very, very easily." That fact, coupled with an audience's preconceived ideas about the favorites they so like to see, presents a unique obstacle for the artistic director. "People will see a *South Pacific*," he says. "They will flock to it. But they won't go away saying, 'Wow, that was incredible. What an incredible performance.' They'll go away saying, 'Their *South Pacific* isn't that nice.' We're trying to get people to say, even if they've seen the show fifteen times, 'Whew! That was unusual. That was a new approach.'"

"*South Pacific* was written in a period during which much of our audience was not even born yet. There are a lot of points of view that just don't relate." Barker sees a danger in producing the classic musicals in that they become really staid showcases of a period. "There is certainly a place for that at times, but we don't lean toward that here as much as some places do. We try to put an angle on it that is a little more relatable."

When Barker approaches a well-known production, he says he asks himself, What can I do to this to make it interesting to people who are living in 1986? What can I do to make this a new production even if this is an old name? He strives to strike a balance between household names and current theater by looking for things that are relatively new, yet still well-known enough for people to recognize the titles and buy tickets to the shows. This season,

for example, the CRCT is producing *Working* and *Ordinary People*. "We try to offer titles that maybe people have heard of but maybe not," says Barker. "Something like *Ordinary People*, which was famous not as a stage script, but still people hear the name and go, 'Oh yeah, I know something about that,' having seen the film."

To keep the theater not only popular but viable the CRCT also produces a number of studio performances every year. These shows came about because the main-stage season did not offer enough opportunity for all the talented people in the community. The studio space seats around seventy-five. All productions are done entirely by volunteers with the CRCT staff acting only as overseers. The studio not only offers the opportunity for more community involvement but also allows the theater itself to be more innovative and current. Unlike main stage shows, which must be successful at the box office, the studio productions are much less limited. Says Barker: "We don't have to worry about audiences. We don't have to worry about hundred and hundreds of people seeing it, because we don't have to make money off it. That influences a lot of what happens in the arts. The studio can be more open on taking chances, taking more risks. What happens is some very nice work."

All in all, the Cedar Rapids Community Theatre is just that—a community theater. "It's real nice," says Barker. "There's a lot of support, a lot of pleasant feelings in the community."

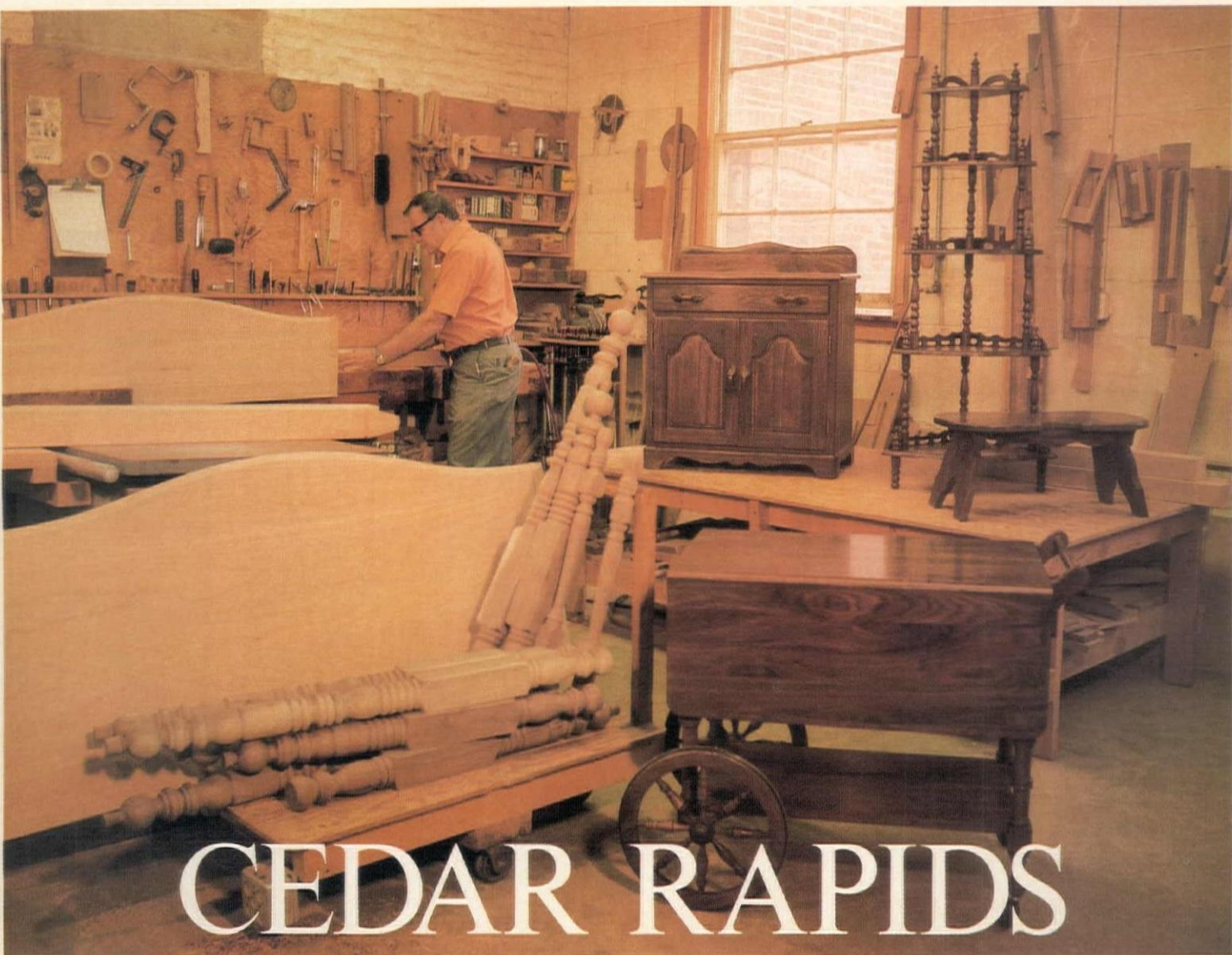
—J. P. Forsthofer

Fresh Ideas

One of the keys to the Cedar Rapids Community Theatre's box-office success is finding the delicate balance between giving the people what they want and yet still being fresh. CRCT's artistic director Richard Barker offers these steps:

1. Know what the people want. Surveys can keep you in touch with the tastes in your community.
2. Know your audience. If you know the background of your theatergoers, you stand a better chance of picking a season that will not only appeal to your community, but will speak to it.
3. Be aware of the difference between old favorites and tired productions. Most people have had exposure to the definitive performances of the classics. By finding a way to do something new with something old, you can overcome the preconceptions of your audience and speak to them on their own terms.

In Cedar Rapids you'll
discover the heartbeat of
American arts.
By Cindy Cullen Chapman



CEDAR RAPIDS

Heartland of the Arts

Visitors to Cedar Rapids, Iowa (first settled in 1837 amid the gently rolling hills) will encounter a city on the go where ethnic heritage, agricultural heritage, and industry merge to provide the best of all three. It offers visitors a wealth of attractions, including three shopping centers, sixty-two city parks, and three colleges. Guests can enjoy the finest cultural events—including the Grant Wood exhibition, the Cedar Rapids Community Theatre,

the Cedar Rapids Symphony Orchestra, and the estate of Brucemore.

The community combines the rich agricultural heart of Iowa with the technology of major industries. Rockwell International produces avionics and telecommunications equipment for domestic and international markets. And Quaker Oats is the largest cereal mill in the world. Other major industries are numerous. The city ranks fifth in per

capita exports in the country.

Cedar Rapids is indeed a place where visitors and its 110,000 residents alike have a wealth of attractions and cultural offerings to choose from. (The area code for Cedar Rapids and the surrounding area is 319.)

The Amana Furniture and Clock Shop in the Amana Colonies.

MUSEUMS AND GALLERIES

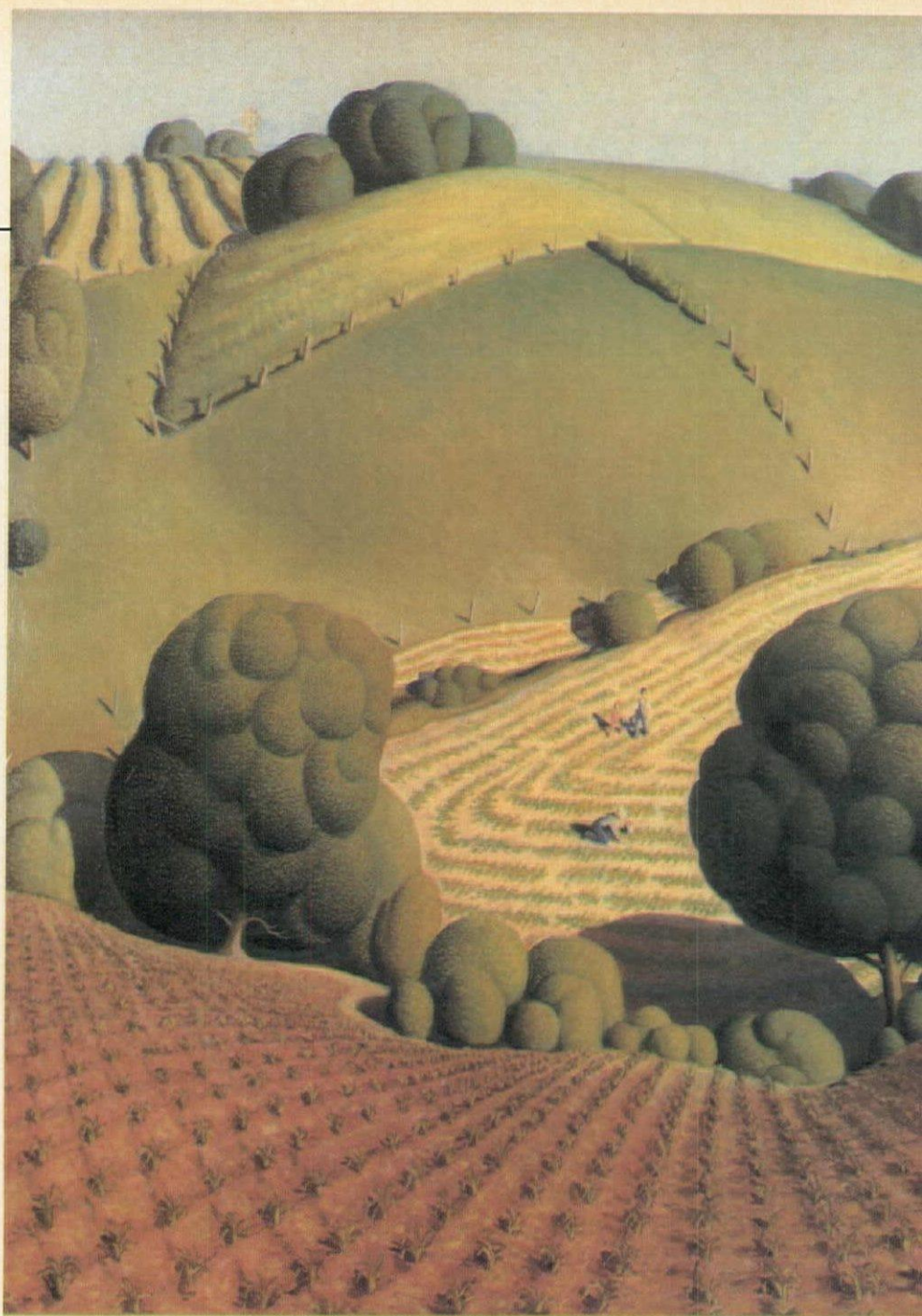
The **Cedar Rapids Museum Of Art** (324 Third Street Southeast, 366-7503), founded in 1905 as the Cedar Rapids Art Center, is the city's oldest cultural institution. Visitors can browse through the museum's works of Iowa native sons Grant Wood and Marvin Cone, the largest permanent collection of the artists' works in the world. Permanent and traveling exhibitions are displayed on three floors of the galleries. The museum also offers an active community-education program, including group tours, classes, and a monthly lecture series, as well as special art-related activities—all designed to appeal to a wide range of tastes. The CRMA just completed a \$6.5-million fund-raising drive to build a new facility.

Visitors won't want to miss the **Czech Museum And Library** (10 Sixteenth Avenue Southwest, 362-8500), a culture-rich facility that reinforces the city's strong Czech heritage. The small, intimate museum preserves centuries-old skills which once were an integral part of the life of the Czech people. Exhibits and activities are planned around seasonal traditions. Throughout the year, it sponsors live demonstrations of Old World arts and crafts. A highlight of the ongoing exhibits is twenty antique Czech costumes, *kroje*, said to be the finest collection outside Czechoslovakia. Also gathered here are exquisite examples of blown, cut, layered, and copper-wheel-engraved Czech glass.

Cedar Rapids boasts a large number of small galleries and studios with a wide range of offerings sure to appeal to every art and craft lover. Among them are the **Corner House Gallery** (2753 First Avenue Southeast, 365-4348), featuring exhibits by area artists; **Peppertree Studios** (215 First Avenue Southeast, 365-5178); the **Creative Hand Gallery** (122 Second Street Southeast, 362-7331); and **Gallery Lainzberg** (417 Guaranty Bank Building, 363-6136).

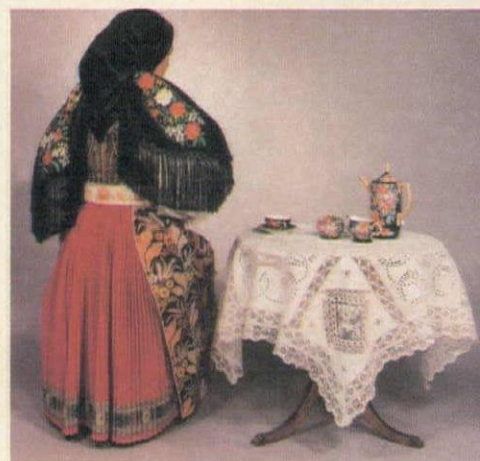
Granger House (intersection of Tenth Street, Tenth Avenue, and Central Avenue,; 377-1379 or 377-0277), located in nearby Marion, Iowa, and preserved and maintained by the Marion Historical Museum, is a vivid reminder of the Iowa heritage. Constructed in the mid-nineteenth century, the house is an impressive example of Victorian-Italianate architecture. Tours of Granger House, consisting of both a main structure and a carriage house, reveal an impressive collection of antique and period furniture and mementos.

The strong arts tradition in Cedar Rapids is reinforced by the area colleges. The **Armstrong Gallery** at Cornell College (Mount Vernon, Iowa; 895-8811), the **McAuley Gallery** at Mount Mercy



Above: Grant Wood's *Young Corn* (1931), from the Cedar Rapids Museum of Art. Right: A costume display at the Czech Museum.

College (1330 Elmhurst Drive Northeast, 363-8213), the **Ballantyne Lounge** at Kirkwood Community College (6301 Kirkwood Boulevard Southwest, 398-5411), and the **Sinclair and Fennell Galleries** at Coe College (1220 First Avenue Northeast, 399-8000) offer an array of exhibitions by local and visiting artists. Sinclair and Fennell's nationally recognized collection also includes many works by Marvin Cone (who was on staff there) as well as some famous Grant Wood murals. An outstanding number of twentieth-century artists, such as Rothko and Avery, are also represented.



The Museum of Art maintains the largest collection of works by Grant Wood.

Perlman to its performing home, the refurbished Paramount Theatre for the Performing Arts. It is currently under the direction of Christian Tiemeyer. In its sixty-three years of existence, the orchestra has reached out to the community through such programs as student concerts, chamber series, pops concerts, downtown luncheon concerts, the youth Discovery Series, and the newly formed Visiting Artists program.

A veritable institution in Cedar Rapids, the **Dieman-Bennett Dance Theatre Of The Hemispheres** (117 Third Avenue Southeast, 362-0529) is headed by Edna Dieman and Julia Bennett, internationally known for their commitment to dance. Dieman, a native of Cedar Rapids, and Bennett, born in India of English parents, have studied dance both in this country and abroad. The dance theater was launched in 1961, and during their years in Cedar Rapids, Dieman and Bennett have maintained international contacts in the world of dance. This has enabled the theater regularly to bring in the highest caliber of visiting artists while promoting local talent to the utmost. With the credo Diversity in Dance, it maintains a repertoire that includes historical dance; classical ballet; classic Indian and Spanish dance; and contemporary, tap, and jazz.

From September to June, the **Cedar Rapids Community Theatre** (First Avenue and Third Street Southeast, 366-8592) yearly provides the city with over sixty top-notch performances by non-equity casts in its newly renovated, 535-seat theater.

The **Ambroz Arts Advisory Board** (2000 Mount Vernon Road Southeast, 398-5065) is active through the Cedar Rapids Recreation Commission. The Ambroz Center provides recreational opportunities in arts and crafts to area residents, featuring monthly exhibits by local artists and a shop where works and supplies are for sale. The center also gives special attention to Cedar Rapids senior citizens, sponsoring an active senior-citizen program. The center, in cooperation with other city organizations, annually sponsors the Very Special Arts Festival and the Winter Art Market.

In Cedar Rapids, young people are encouraged to participate in the arts, and the community gives them plenty of opportunities to become involved. **Youththeatre** (First Avenue and Third Street Southeast, 366-8592), under the sponsorship of the Cedar Rapids Community Theatre, provides acting experiences for young people from first grade through senior high school. In its more than thirty years of existence, the **Children's Theatre Of Cedar Rapids** (308 Iowa Theatre Building, 377-1777) has promoted and advanced children's theater, spon-

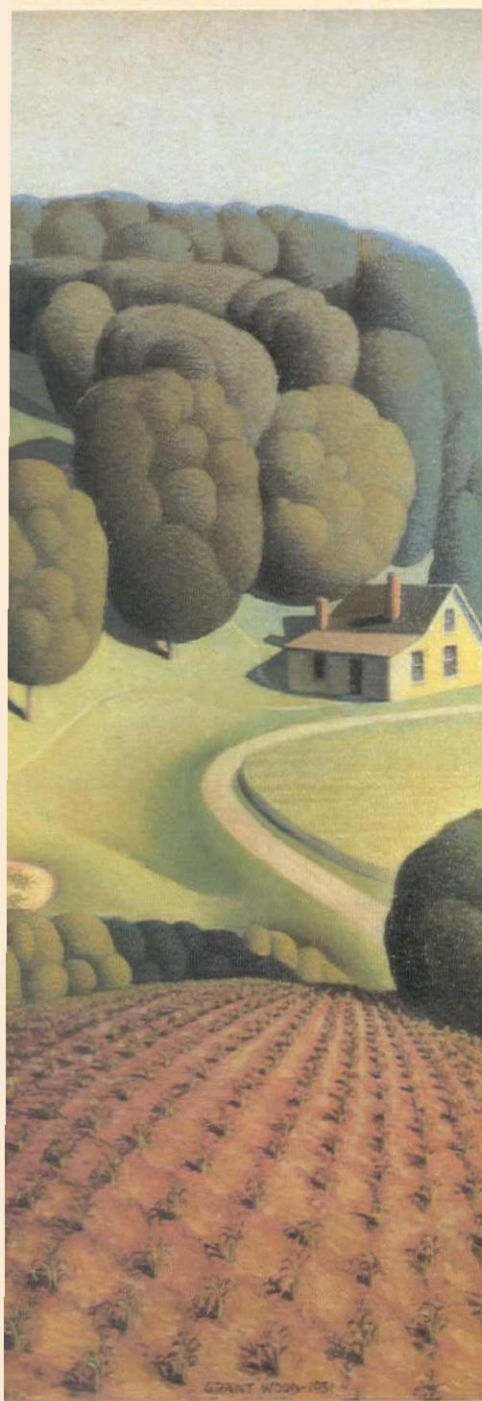
sored educational and entertainment productions for children, and provided opportunities for students to participate in theatrical experiences. The **Emerald Knights Drum And Bugle Corps** (712 Second Avenue Southeast, 362-9880) is open to young men and women between the ages of fourteen and twenty-one. The corps regularly entertains throughout the Midwest with its precision marching performance. The **Youth Symphony** and the **Junior Youth Symphony**, under the auspices of the Cedar Rapids Symphony Guild (201 Second Street Southeast, 366-8203) provide orchestra opportunities for elementary and high-school-age musicians. During 1985, eighty-six students from thirty-one area schools participated in the two annual concerts presented by the groups.

A wide array of community organizations also works toward furthering an awareness of and an appreciation for arts in the community. Among them, the **Marion Creative Events Council** (600 Tenth Avenue, Marion, 377-4846) coordinates, facilitates, and provides cultural activities in Marion. It sponsors art classes, exhibits, and the annual Fair on the Square. **Creative Artists United** (2252 Meadow Lane Northeast, 393-6820) sponsors painting sessions and classes for members; provides rotating exhibits of members' works at locations in Cedar Rapids, nearby Iowa City, and Anamosa; and sponsors the annual Art on a Fence show, featuring works by members. The **Cedar Rapids Community Concert Association** (397 Memorial Drive Southeast, 364-6200) annually hosts a variety of guest performers for season-ticket holders. All concerts are held at the Paramount Theatre, and attendance is by season ticket only.

ANNUAL FESTIVALS

A highlight of the season in Cedar Rapids is the annual **Celebration Of The Arts At Brucemore**, sponsored by the Cedar Rapids/Marion Arts Council (424 First Avenue Northeast, 398-5322). The colorful festival attracts from all realms—offering everything from Chopin to Czech tunes, from fence painting to printmaking, from quilting to quintets. Held on the grounds of the historic Brucemore Mansion (2160 Linden Drive Southeast), a property of the National Trust for Historic Preservation, the celebration is an opportunity for area residents to enjoy a broad spectrum of artists and performers in a beautiful outdoor setting. Held in June, the one-day festival attracts thousands of visitors from the entire region.

You won't want to miss the annual **Grant Wood Art Festival** (Box 137, Anamosa, 462-3561), held in nearby Stone City—about twenty miles northeast



Cedar Rapids Museum of Art, Community School District Collection

LIVELY ARTS

The **Cedar Rapids Civic Ballet** (4444 First Avenue Northeast, 362-2851), under the auspices of the Cedar Rapids/Marion Arts Council, made its debut only last year. The Cedar Rapids Civic Ballet aspires to offer a training ground and performing outlet for all disciplines of dance. The company was founded by president and artistic director Gil McNaughton, formerly a regular guest artist with the Dallas and Fort Worth ballets.

The **Cedar Rapids Symphony Orchestra** (201 Second Street Southeast, 366-8203) gave its first performance in 1923. In the intervening years, the orchestra has developed the highest of reputations and has brought guest artists of such international stature as Van Cliburn, Beverly Sills, and Itzhak

of Cedar Rapids. A full day of family entertainment the second Sunday in June is provided in this area made famous by nationally known, Iowa-born artist Grant Wood, perhaps best known for his famous painting *American Gothic* (which hangs in the Art Institute of Chicago). The festival includes exhibiting artists in visual media, stage performances, wandering musicians, arts demonstrations, and Children's and Adults' Art Happenings—in which festivalgoers are encouraged to "dig in" along with artists. The blacksmith shop houses an interesting array of historical artifacts. Photographs, newspaper clippings, and items donated over the years tell the early story of Stone City and how the legacy of Wood has affected the area.

Other annual events are the two-day **Very Special Arts Festival**, held in November and sponsored by the Ambroz Center, offering participation and art experiences for handicapped students and adults from the area; the **Winter Art Market**, also held in November and sponsored by Ambroz, featuring works by area artists; the **Fair On The Square**, held every summer in downtown Marion and sponsored by the Marion Creative Events Council; and **Art On A Fence**, sponsored every summer by Creative Artists United.

A number of events are sponsored by the Czech Museum and Library. Among them is the **Saint Joseph's Day Celebration** on March 19, honoring the patron saint of Czechoslovakia. **Houby (Mushroom) Days Spring Festival**, focusing on the heritage of the Czech people and scheduled every spring on the Saturday and Sunday after Mother's Day, is a mushroom-lover's dream come true. Even if you don't relish "houbies," you'll still find plenty of activities and exhibits to hold your interest—including Czech fine arts, folk arts and customs, music, and dancing. The **Czech Village Festival**, always held the weekend following Labor Day, features rides, music, dancing, contests, and lots of old-fashioned fun for adults and children alike. Czech Village Association members view this occasion as their annual "party" in which the public is graciously invited to share in the fun.

ATTRACTIONS

An absolute "don't miss" is the historic **Amana Colonies**, just a twenty-minute drive from Cedar Rapids. The colonies, consisting of seven villages—Amana, East Amana, Middle Amana, High Amana, West Amana, South Amana, and Homestead—were founded by the ancestors of the Amana people who came to America in 1842 from eighteenth-century Europe to escape religious persecution. Having pooled their money for passage



and to buy land, they joined together to live under a system of religious communism. This continued for nearly a century, ending in 1932 by a vote of the people. Each settler contributed some particular skill handed down from father to son in true Old World fashion. The results today are the superb national reputation that the colonies enjoy. A leisurely drive is recommended, and take special note of the architectural preservation residents have undertaken. New ways blend with old—twentieth-century efficiency and time-honored, fine craftsmanship. Handcrafted items—such as woolens, furniture, smoked-meat specialties, wines, bakery goods, and baskets and brooms—are sent throughout the United States. Along with those items, major appliances bearing the Amana name are manufactured for distribution everywhere. Restaurants with old-world

Dancers from the Dieman-Bennett Dance Theatre of the Hemispheres in the Shakespeare Gardens at Ellis Park (above). The Museum of Amana History (opposite, bottom). Members of the Cedar Rapids Symphony Orchestra (opposite top).

flavor abound in all the colonies, serving traditional German favorites. During your visit, you won't want to miss the Amana Furniture Shop, the Old Colony Kitchen, the Cooper's Shop and Hearth Over Museum, the Amana General Store, the Broom and Basket Shop, and numerous other attractions. During July and early August, a beautiful sight is the Amana Lily Lake, where the famed lotus lily is in full bloom. In August, many visitors also come to join in the Arts and Crafts Festival of the Amana

At the historic Amana Colonies, modern-day efficiency blends with Old-World craftsmanship.



Courtesy Bradley Photographers

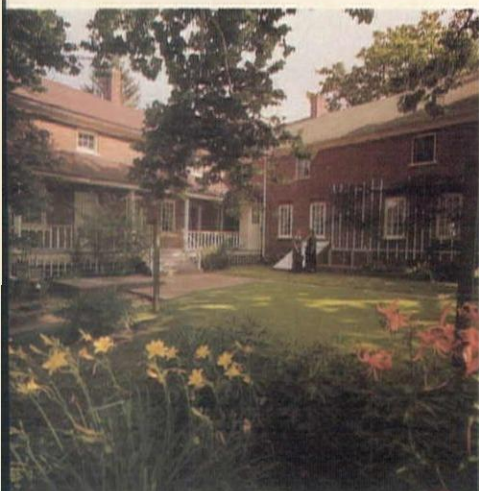
more, Inc., the mansion hosts a variety of activities including tours (by appointment) from February through December, performances by the Joffrey II Dancers, a chamber music series, lecture series, a dazzling Victorian Christmas, and the annual Celebration of the Arts at Brucemore.

A near-downtown area in Cedar Rapids is the **Czech Village** (100 Sixteenth Avenue Southwest). This is a charming mixture of shops, bakeries, businesses, and people that reflect a major part of the ethnic history of Cedar Rapids. Czech Village preserves a historical section of the growing, fast-moving city. Here, irreplaceable historic structures are a part of the fabric of present-day life and work. Woven into the village is a wealth of information on Old World backgrounds and Czech influences, decorative details, and personal histories that are guaranteed to fascinate and entertain.

Nestled in a little pocket between the roar of Iowa's second-largest city and the productive hum of the nation's richest farmland is the **Indian Creek Nature Center** (6665 Otis Road Southeast, 362-0664), a special place for wildlife and people. Established in 1973, the center (located on 140 acres) is housed in a remodeled tile dairy barn. Stop in and see the observation tower, gift shop, and exhibits—ranging from displays interpreting various natural habitats to a demonstration beehive. Foot trails wind through the preserve, offering countless opportunities to enjoy the beauty of nature—a perfect place to spend some time with the family while being reminded that humans are not the only inhabitants of the world around us.

Seminole Valley Farm (off Forty-second Street Northeast, 398-5104) shows what it was like to live on an Iowa farm during pioneer times. Visitors can tour the farmhouse, barn, garden, summer kitchen, smokehouse, and visitor center. The site also features Usher's Ferry, Pioneer Village, a recreation of a turn-of-the-century Iowa village. The collection of twenty-five restored buildings includes a village church, doctor's office, town hall, saloon, and blacksmith shop. The farm is open to the public Sundays from May through October and at other times by appointment. For reserved tours, write Seminole Valley Farm, Box 605, Cedar Rapids, Iowa 52406.

You can spend an enjoyable day and get a history lesson at the same time by visiting the **Herbert Hoover National Historic Site**, located thirty miles southeast of Cedar Rapids in West Branch, Iowa, just off I-80. Among the sights are the Herbert Hoover Presidential Library-Museum (housing the large collection of papers accumulated by Hoover during his many years of public service and a col-



Joan Liffing-Zug

Artists Guild and, in the fall, for the traditional German celebration of Oktoberfest. Take walking or guided tours and be sure to bring your camera!

Brucemore mansion (21260 Linden Avenue Southeast, 362-6652), a classic example of Victorian architecture situated on twenty-six rolling acres near downtown, is a venerable Cedar Rapids landmark. (Herbert Hoover and Harry Truman were among Brucemore's illustrious guests.) Constructed one hundred years ago, the spacious twenty-one-room house was home to three of the areas most influential families: the Sinclairs, the Douglasses, and the Halls. When Mrs. Howard Hall died in 1981, the house was donated, at her request, as a cultural-arts center and historic site. As a museum property of the National Trust for Historic Preservation under the administration of Bruce-

Cedar Rapids residents have many opportunities to actively participate in the arts.



lection of books and objects associated with his long career) and the Herbert Hoover Birthplace, Grave Site, Blacksmith Shop, and Schoolhouse. The public career of the thirtieth president of the United States was preceded by an upbringing in the small farm town of West Branch. Both periods of his life are represented on the walking tour of this national historic site.

The **Cedar Valley Nature Trail** (Boyson Road, Hiawatha) is a lovely, fifty-two-mile corridor that follows a former railroad line connecting the communities of Cedar Rapids and Waterloo. Always open, the trail is used for biking, hiking, cross-country skiing, and nature study.

Other Cedar Rapids attractions sure to entertain are the **Bever Park and Zoo** (2700 Bever Avenue Southeast), **The Iowa Masonic Library and Museum** (813 First Avenue Southeast), **Squaw Creek Park** (Route 13, one mile south of Marion), and **The Veterans Memorial Stadium and Park** (Eighth Avenue Southwest).

SHOPPING

The city's downtown on the go features one of Iowa's largest department stores, **Armstrong's** (Third Avenue and Third Street Southeast); numerous retail stores; and **Coventry Gardens Mall** (215 First Avenue Southeast), a quaint mini-shopping center that includes specialty gift shops, many with a "country" theme. An extensive skywalk system links the twelve-block core of shops, hotels, and restaurants. Ample street and enclosed parking

Rockwell Band members, all employees of Rockwell International, Collins Divisions.

is available. The downtown area is complemented by three major shopping centers, offering nearly three hundred stores: **Lindale Mall** (4444 First Avenue Northeast), **Westdale Mall** (2600 Edgewood Road Southwest), and **Town and Country Shopping Center** (3601 First Avenue Southeast).

DINING AND LODGING

Those who appreciate fine food won't be disappointed with what Cedar Rapids has to offer. The city's restaurants make dining out an adventure. Whatever your favorite—the famous Iowa pork chop or Iowa-raised beef; Chinese, Greek, or Mexican—you'll find it here. The area's Czechoslovakian and German heritages are reflected in the menus of several local restaurants as well. Just a few of the possibilities are **Yen Ching** (3211 Armar Drive, Marion, 373-1513), featuring Szechuan and Mandarin cuisines, and the **Dragon** (329 Second Avenue Southeast, 362-9716), offering Cantonese cuisine; **Gringo's** (207 First Avenue Southeast, 363-1000), **Carlos O'Kelly's Mexican Cafe** (3320 Armar Drive, Marion, 373-1451); and the **Vernon Inn-The Greek Place** (2706 Mount Vernon Road Southeast, 366-7817), sure to please anyone with a taste for authentic Greek food.

In addition, at **Stouffer's Top of the Seasons Restaurant** (350 First Avenue Northeast, 363-8161), you'll spend an evening surrounded by

fine food. Located at the top of Stouffer's Five Seasons Hotel in downtown Cedar Rapids, it offers a panoramic view at night. **Charles on the River** (415 First Street Southeast, 366-2412) offers excellent food in a renovated adaptive-use warehouse overlooking the Cedar River. No matter what your taste, one thing is certain—you won't go hungry in Cedar Rapids!

Lodging abounds in the area. Over seventeen hundred rooms are available to welcome visitors. Just a few of the hotels are the **Roosevelt Hotel** (200 First Avenue North, 364-4111) and **Stouffer's Five Seasons Hotel** (350 First Avenue Northeast, 363-8161), both conveniently located in downtown Cedar Rapids; the **Cedar Rapids Holiday Inn and Holidome** (2501 Williams Boulevard Southwest, 365-9441), featuring an indoor recreation center, exercise room, and putting green; and the **Sheraton Inn-Cedar Rapids** (525 Thirty-third Avenue Southwest, 366-8671), offering poolside beverage service.

RESOURCES

The **Visitors Info-line**, 319-398-5324, is one of the best sources of information about Cedar Rapids. A current schedule of events and attractions is available twenty-four hours a day simply by calling.

The **Cedar Rapids Area Convention and Visitors Bureau** (424 First Avenue Northeast, 364-2591) promotes and serves conventions and visitors in the area. The staff is ready and willing to answer any question you might have concerning the city and its environs. In addition, the Junior League of Cedar Rapids, operating through the bureau, offers tours of the area's leading attractions. Led by professionally trained guides from the league, they last from two to six hours and may be custom planned to match your interests; at least twenty-five passengers are required.

TRANSPORTATION

Just eight miles south of the city is the Cedar Rapids Airport, where four regional airlines (Britt, Iowa Airways, Air Wisconsin, and Midstate) provide links to major Midwestern cities—including Chicago, Minneapolis, Kansas City, and Saint Louis. The airport is served nationally by American West, Frontier, Ozark, Republic, and United. The Cedar Rapids Ground Transportation Center (201 Fourth Avenue Southeast) provides the headquarters for taxicabs and all local and interstate bus lines. □

Cindy Cullen Chapman is arts and entertainment editor for The Gazette in Cedar Rapids.

IOWA CITY



If art were figured as a per-capita commodity, Iowa City might prove the wealthiest cultural center in the country. For more than fifty years, University of Iowa artists have engaged in an international exchange of talent, and through its Iowa Center for the Arts, the university has revolutionized the relationship between higher education and the arts. In February, the Joffrey Ballet performed the first of

Iowa City's fertile ground for the arts creates an international culture center.

two world premieres it has scheduled for the Iowa City season— a Laura Dean choreography to original music by Steve Reich. Another world premiere, a James Kudelka piece commissioned by Iowa, will follow.

A performance by the Joffrey II Dancers at Hancher Green during the 1985 residency.

Elsewhere, the University Art Museum will begin in April to unveil its expanded assemblage, including pieces by Max Beckmann, Joan Miró, Marsden Hartley, and Grant Wood, as well as more than five hundred rare pieces of African art (donated earlier this year by C. Maxwell and Elizabeth Stanley of Muscatine, Iowa).

In April, bass-baritone Simon Estes, an Iowa alumnus, will appear in the title role for the University Opera Theater's production of *Boris Godunov*. And a month later, the Iowa Writers' Workshop will celebrate its golden jubilee with a three-day reunion of its alumni, including Raymond Carver, Donald Justice, W. D. Snodgrass, Tess Gallagher, James Alan McPherson, John Irving, and scores of other writers who have collectively won every major American literary award.

Why Iowa City? How has this town populated by fewer than fifty thousand consistently attracted some of each generation's most celebrated artists? What brought Robert Wilson here and then enabled him to develop *Deafman's Glance*? Or Kurt Vonnegut to write *Slaughterhouse-Five*?

"It's the good, liberal-arts-college environment which has enabled the artistic community to flourish," says Jim Harris, owner of Prairie Lights Bookstore, sponsor of Writers' Workshop student and faculty public readings since 1978.

More specifically, what has made the Iowa soil so fertile for artists is a university which long ago made it an official policy to nurture the arts as a form of community service. In 1922, recognizing that the best teachers of the arts are often artists and that students deserve academic credit for their creative work, Graduate College dean Carl Seashore led a move that enabled University of Iowa students to submit creative, as well as scholarly, work for advanced degrees in the arts. This followed the 1916 inaugural address of university president Walter Jessup, who had announced that the University of Iowa would add to its twin duties of teaching and research the third responsibility of community service. The stage was set for a productive and vital artistic partnership between the Iowa community and the university.

"To have great art, you've got to have great audiences," says John Hall, director of arts center relations. "And we've got great audiences. We've got a lot of gamblers per capita. It's an audience with commitment."

And it's an audience the university began to cultivate and expand in the early 1920s, when Philip Clapp brought his Harvard doctorate and his experience with the Boston Symphony Orchestra to Iowa City to found the University Symphony Or-



University Theatre's "Tom Stoppard Summer" featured Rosencrantz and Guildenstern are Dead.

chestra and when E. C. Mabie arrived to help establish the University Theaters as head of the new Department of Speech and Dramatic Art. Within twenty years, Clapp's orchestra would be hailed by the *New York Times* as the best university symphony orchestra in the country, and an eager young writer named Tennessee Williams would arrive in Iowa City to study under Professor Mabie.

In 1935 ground breaking began for the university's original art and theater buildings. This event, coinciding with the emergence of the Writers' Workshop, signaled the birth of the Iowa Center for the Arts. "All of this took place right in the middle of the depression," says Larry Eckholt, director of arts fund-raising. "Both buildings were funded by private contributions, and ever since then, the arts in Iowa City have been a partnership between the university and outside contributors. We have created a very nice core of artaholics, people who have developed a taste and decided they can't live without it."

Although the Center for the Arts remains in its original location, the university has replaced the original structures with modern facilities. Opened in 1972, the 2,648-seat Hancher Auditorium was designed by Harrison and Abramovitz, the firm responsible for Philharmonic Hall in Lincoln Center and for the United Nations headquarters.

Although Hancher is the most visible showpiece of the entire arts-center complex, three other structures were also designed by Harrison and Abramovitz—the music building, which contains 720-seat Clapp Recital Hall, fifty-five teaching studios, seventy-three practice rooms, and professional recording studios; the Museum of Art; and the new theater-building addition, which opened this year and transformed the old structure into a three-

theater, state-of-the-art facility.

The versatility of both the new facilities and Iowa City audiences allow the arts center to present performances ranging from Bruce Springsteen to Isaac Stern, the Kinks to the Vienna Boys Chorus, Ella Fitzgerald to the London Philharmonic.

"I think we have a rather sophisticated audience in almost every art form," says acting Hancher director Wallace Chappell. "Our audience is hungrier and sympathetic and supportive, especially of dance, which has been our real glory for some time."

Nowhere is Hancher's ability to attract audiences to a broad range of programs more evident than its annual theater events. Each year, the university collaborates with Iowa State University and the University of Northern Iowa to present the Iowa Shakespeare Festival. The Iowa Playwrights Festival premieres a series of new University of Iowa Playwrights' Workshop plays each spring. Since 1979, six plays from the workshop have reached the regional American College Theater Festival, and three of those advanced to the national festival at Kennedy Center. Also born in Iowa City were both the Duck's Breath Mystery Theater, whose performances have been broadcast over National Public Radio, and the Geese Theater Company, which travels around the country performing at prisons.

To emphasize the arts center's continuing effort to challenge and extend its audiences, Chappell points to future programs, which include Robert Wilson's *Knee Plays*, the Brooklyn Academy of Music's Next Wave Festival, the Royal Philharmonic Orchestra with Vladimir Ashkenazy, and the Warsaw Sinfonia with Yehudi Menuhin.

The arts center's eclectic scheduling is not limited to dance and theater but also extends to music. Philip Glass, Dave Brubeck, and Luciano Pavarotti have all performed recently at Hancher. Each year, Clapp Recital Hall becomes the site of the Young Artists Concert Series, in which budding international stars perform and conduct workshops. The School of Music contains two electronic music studios and supports two dozen performance organizations, including the Stradivari Quartet, which makes an annual tour of the capitals of Europe, and the internationally acclaimed Johns County Landmark Jazz Band. The University Symphony Orchestra, under the direction of James Dixon, gave Alexander Scriabin's 1915 work *Prometheus: The Poem of Fire* the first multimedia performance its composer had originally envisioned, and the event was internationally telecast by CBS.

The University Opera Theater is highly visible also. Last summer, it accepted the invitation to

me's Society of Early Music and took a thirty-member troupe to Europe to tour, performing an authentic version of Handel's *Agrippina*.

In keeping with the university's traditional commitment to share art with its community, the Center for the Arts has developed Arts Outreach, an office which coordinates Artsconnection. Employing advanced students from all the various arts programs, Artsconnection offers schools and organizations around Iowa and bordering states the opportunity to request visits from artists in particular disciplines. Artists then travel to the site to perform and conduct workshops.

"The whole idea of the program is to give people of all ages around the area some exposure to and experience in the arts," says Mary Louise Plautz, Arts Outreach coordinator. "We're working to make the arts more accessible to the public."

Much of the most vibrant artistic activity at the university is somewhat less visible than the performances which take place on arts-center stages. For fifty years, young writers have been flocking to Iowa City to attend the Writers' Workshop, which—under the twenty-five-year direction of poet

Paul Engle—grew from just seven students to more than one hundred. It has continued to grow under the direction of Jack Leggett (since 1970).

"The significance of the Writers' Workshop is paramount in importance," says Raymond Carver, who spent two years at the Workshop as both a student and a teacher. "Iowa is, in a way, the most significant writing program ever to have come along, and I dare say which ever will come along. Without its example, none of the other schools would have begun their programs. Iowa has shown the way."

Two years after retiring his directorship of the Writers' Workshop, Engle and his wife, Hauling Nieh Engle, cofounded the International Writers' Program, which has provided three-month sabbaticals to more than four hundred foreign writers since its inception in 1967. "The activity in the arts here in Iowa City absolutely amazes the foreign writers in the program," the seventy-seven-year-old Engle says. In recognition of their development of the international program, the Engles were nominated for the 1976 Nobel Peace Prize. Mrs. Engle became director of the program in 1977.

Pointing to the wide variety of artistic resources in Iowa City longtime arts booster and benefactor Dick Summerwill (president of the Iowa State Bank and Trust) says, "Iowa City's greatest strength is its potential to develop and surround itself with great art."

And surround it does. The Iowa State Bank doubles as a gallery for original art by university students and faculty. The First National Bank hosts receptions for the International Writers' Program. The Prairie Lights Bookstore has its bookshelves specially designed on rollers to facilitate quick rearrangement after closing to accommodate Writers' Workshop public readings. And a new Robert Longo sculpture has just been installed in front of the post office.

"It's sort of ironic," Larry Eckholt says, "that the fiftieth anniversary is occurring during the worst economic period for us since the depression. But the same spirit and commitment on which the Center for the Arts was founded still exist, and in the midst of all the gloom and doom about the rural economy, we're taking time out to celebrate."

—Jay Woodruff

Supporting the Hancher

Hancher Auditorium survives on a combination of box-office revenue, government grants, and annual private contributions. And like other auditoriums, Hancher has suffered the squeeze of cutbacks in government grants for the arts. In addition, it has had to endure an ailing rural economy.

To meet the challenges of the current economic situation and increased expenses and to help free the auditorium from dependence on box-office income, Hancher administrators in 1983 initiated a capital campaign to raise \$2 million for the Hancher Auditorium Enrichment Fund—a permanent endowment fund.

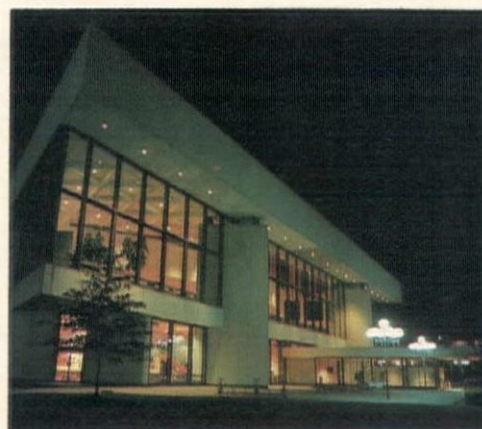
The campaign originated in response to a \$250,000 challenge grant from the National Endowment for the Arts, which stipulated that Hancher must match the challenge grant on a three-to-one basis, raising \$750,000 by mid-1987. "We're very close to matching the original challenge grant," says Larry Eckholt, director of arts fund-raising. "We should begin working on the second million by early spring."

Conducting the drive on behalf of the University

of Iowa and Hancher, the University of Iowa Foundation has enlisted the help of more than one hundred campus officials and volunteers. Most of the latter are local business leaders, loyal patrons, and university alumni.

According to Eckholt, volunteers spent the first eighteen months of the enrichment-fund campaign concentrating on those businesses and affluent patrons expected to contribute \$5,000 to \$100,000. By mid-1984, the drive had surpassed the \$250,000 mark, and volunteers then shifted their efforts to the larger group of patrons normally donating in the \$1,000 range.

A night exterior view of the Hancher Auditorium.



"The last phase of the campaign, which will begin toward the end of this summer, will be mass-oriented—a big mailing effort and telefunding," Eckholt says. "And we're always looking for someone waiting in the wings to give us that big gift to put us over the top."

Although season-ticket sales have decreased over the last two years, box-office income remains high and still covers roughly 75 percent of the auditorium's expenses. Yet Hancher officials believe a permanent endowment fund will allow for more programming flexibility.

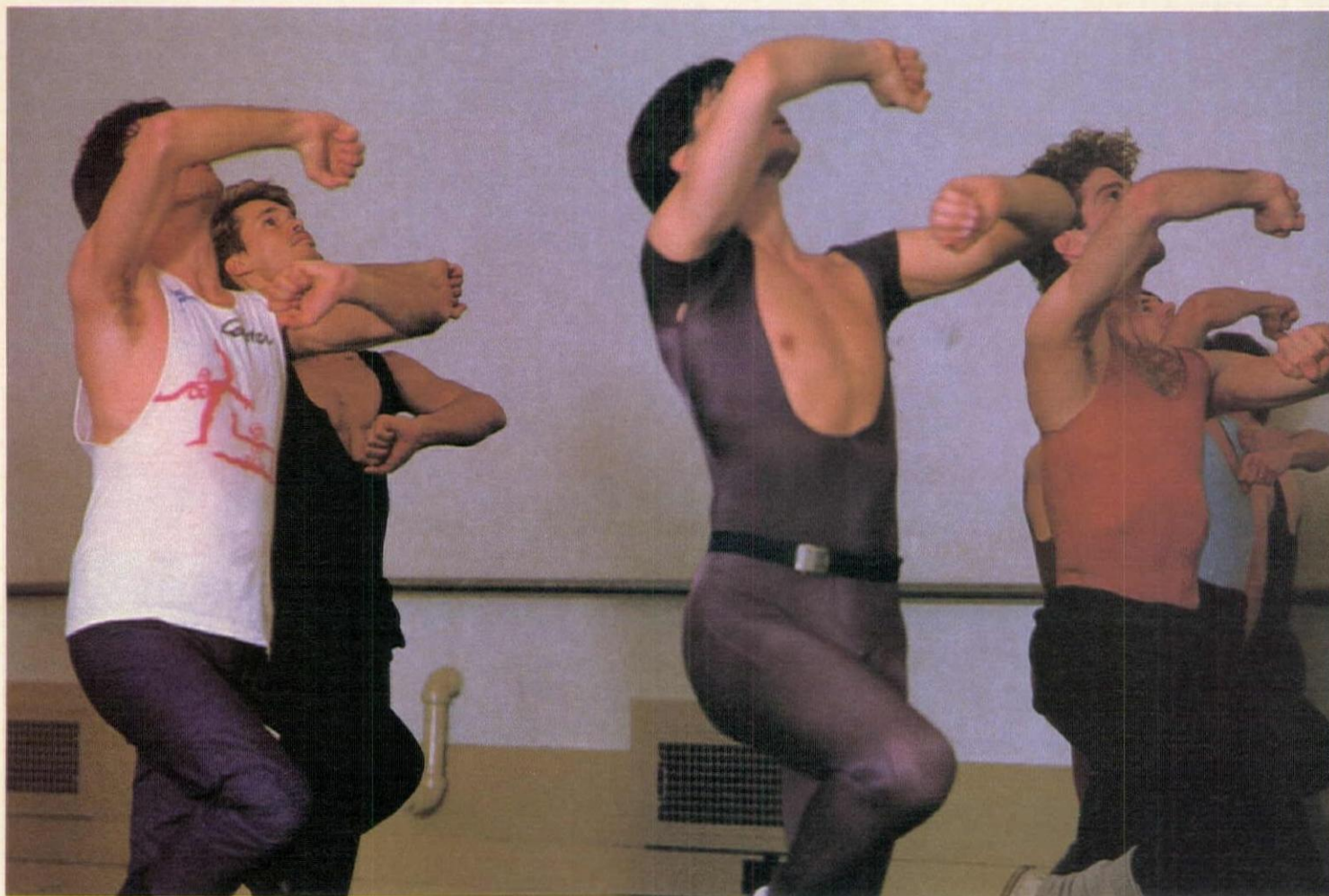
"The house is not always sold out," Eckholt says, "but Hancher has evolved in such a way that it often showcases the latest artists. We don't anticipate every show we bring in will attract a huge audience."

Using the enrichment fund earnings to supplement programming with new series and events and to cover deficits left by expensive or less-popular events, Hancher officials hope to enjoy the freedom to expand audiences by avoiding overly cautious programming decisions which might simply assure a full house.

"What is unique about Hancher," says acting director Wallace Chappell, "is the diversity of our programming and that we have the kind of audience that will support the performances we present. We take a lot of risks, and the audience supports it."

—J.W.

Iowa's Joffrey Ballet



Building bonds: The Joffrey Ballet finds a responsive audience and a home in Iowa City.

The Joffrey Ballet has found that Iowa City is truly a fertile ground for the arts. In fact, the relationship between the Iowa City community and the ballet is so strong and rewarding for both that Iowa City can be considered the unofficial midwestern home of the company. An Iowa Citian, Dr. Lewis E. January,

is even a member of the Joffrey board. The Joffrey first appeared in Iowa City soon after the University of Iowa's Hancher Auditorium opened. The company loved Iowa City, and Hancher audiences loved the Joffrey. And, with more than a little lobbying on the home front and in the Joffrey office, both the main company and the apprentice company (the Joffrey II Dancers) have continued to perform in Iowa City regularly—in fact, since their first appearance in 1974, the Joffrey companies have been on the Hancher stage twenty-three times!

The Joffrey, even more than most major performing-arts companies, always has had financial challenges. In response to that, Dr. January and other

community leaders organized the Iowa Friends of the Joffrey in 1975 to help to ensure the viability of the company and to cement the relationship between Iowa and the Joffrey. To date, the organization has raised over one hundred thousand dollars from over one hundred contributors that has gone directly to the Foundation for the Joffrey Ballet. In 1977 Dr. January was appointed to the board of the foundation.

Meanwhile, the bonds between the university and the Joffrey have strengthened beyond belief. In 1978 Mr. Joffrey chose Hancher Auditorium to be the site of the world premiere of his revival of two Kuiper Jooss gems, *Pavane on the Death of an Infanta* and



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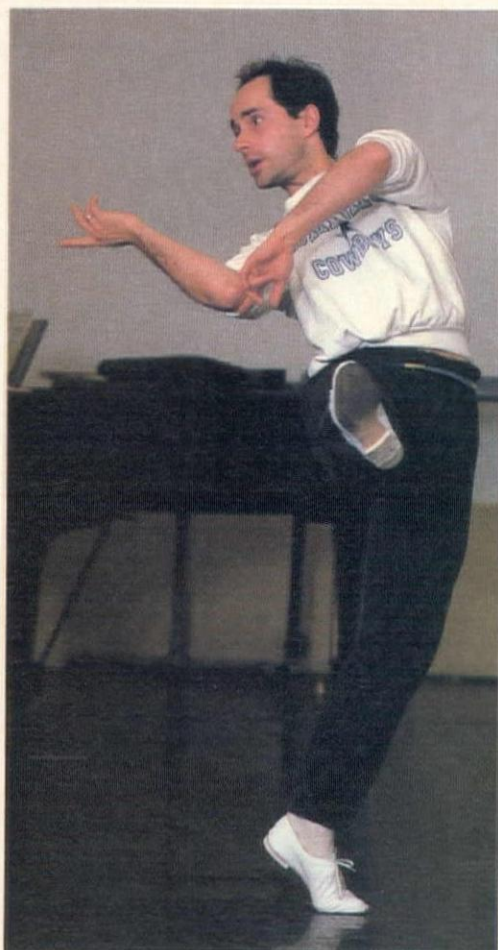
left: The Joffrey rehearses for one of the works premiered in Iowa City in February. Above: Robert Joffrey and Laura Dean discuss the Joffrey premiere of her Force Field. Right: James Kudelka, choreographer of the Joffrey premiere, The Heart of the Matter.

Ball in Old Vienna. Mr. Jooss and his daughter, Anna Markard, were in Iowa City to be the finishing touches for his 1930s classics.

In 1978 a truly phenomenal thing happened. The Joffrey was scheduled to perform at Hancher in late winter—the first leg of its annual Midwest winter tour. Five semitrailer trucks laden with sets and costumes set out from New York but were caught in a raging blizzard and became stranded on the Ohio Turnpike. Meanwhile, the dancers and artistic staff arrived in Iowa City as scheduled.

A potential disaster was in the making. A believer in the old adage that “the show must go on,” Joffrey decided that his company would perform without sets or costumes. He adapted programs for three performances to include works from his repertoire that showcased dance—not its trappings. He knew his dancers could carry it off, but what would the audiences do? Demand refunds?

Hardly! Three sold-out audiences gave the company standing ovations, and to this day, some Iowa City Joffrey fans consider those performances to be the most intimate and rewarding dance experiences of their lives. And the love affair doesn't stop here. Just last month, the Joffrey premiered—at the fif-



© Herbert Migdoll

tieth anniversary of the Iowa Center for the Arts—a new ballet commissioned by Hancher Auditorium and funded through contributions from Iowans. The celebration not only included a special ballet entitled *Iowa*, but the company also premiered Kudelka's *Heart of the Matter* and *Force Field* by acclaimed choreographer Laura Dean (with music by Steve Reich). And, a performance of Aaron Copland's unique *Rodeo*, gave Iowans a chance to join in the celebration of the composer's eighty-fifth birthday.

When the main company isn't in Iowa City, the Joffrey II Dancers find their way here—often for five weeks at a time. The community and university proved so supportive of the Joffrey and ballet in general that the Joffrey II pioneered the University of Iowa-sponsored Iowa Dance Residency program, which annually brings one of the country's premier dance companies to Hancher Auditorium. First in 1982 and again in 1983 and 1985, the Joffrey literally made Iowa City its home for five weeks in the summer—rehearsing, taking classes, and spreading the gospel of dance throughout Iowa. What sets the Iowa long-term-residency concept apart from others is the extensive outreach activities in communities of all sizes in the state. Over thirty thousand people in thirteen Iowa cities and towns have been exposed to ballet and the Joffrey II through this innovative program.

The Iowa Dance Residencies are funded through corporate gifts to the University of Iowa Foundation and are cosponsored by Hancher Auditorium, the University of Iowa Dance Program, and the University of Iowa Arts Outreach Office. The young Joffrey II Dancers have had a few unusual experiences in Iowa—such as competing in a “cow-chip throw” in the farming community of Keota, staging an outdoor performance in a grove of trees at Living History Farms near Des Moines, and always performing at historic Bruce More in Cedar Rapids. Last summer, they premiered the company's first full-length work, *Tales from Hans Christian Andersen*, at Hancher during a Scandinavian festival.

Almost half of the main Joffrey company—thirteen members—is now comprised of alumni from the Iowa summer residencies, so when the company returns to Iowa, it is considered another form of homecoming.

As a matter of fact, some Iowa Citizens like to think that Iowa is the Joffrey's second home even though it is, officially, bicoastal—with homes in New York and Los Angeles—and even though Joffrey fans in Chicago and San Antonio lay claim to the title as well. But the Joffrey has a home in the Heartland, no doubt about it. □

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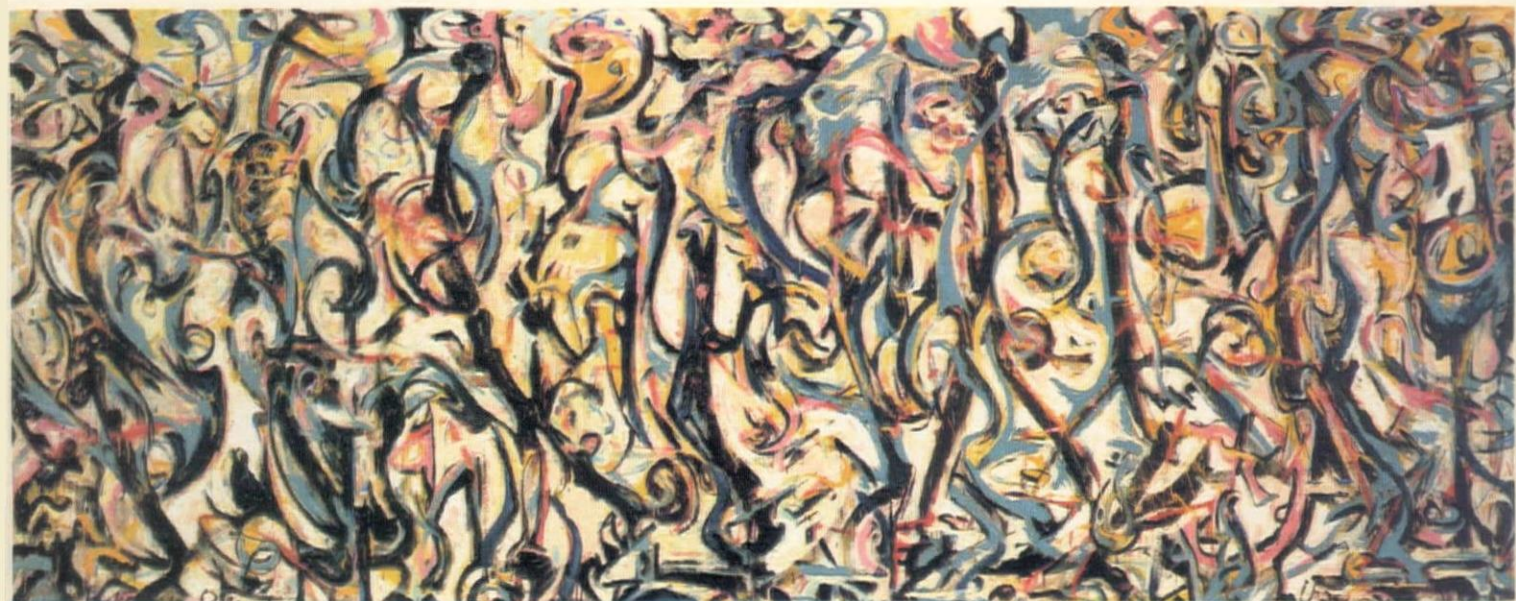
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Significant art collections develop from significant needs. And all art collecting arises out of a need for self-realization, whether that self be an individual; a political entity such as a city, state, or country; or a corporation. The University of Iowa Museum of Art is no exception. The needs occasioning its formation predate it by more than a quarter of a century; they go back to the late 1930s and early 1940s when southeastern Iowa was the bastion of Midwestern regionalism and Grant Wood, its foremost practitioner, resided in Iowa City and taught mural and easel painting at the University of Iowa.

Although one might expect the University of Iowa to become a center for Midwestern Regionalism, the reverse was true. Wood's presence served as a catalyst to a number of people who felt that the world was growing smaller and who believed that regionalism was tantamount to provincialism. Foremost among these internationalists was Lester Longman, Wood's



Above: Jackson Pollock's Mural (1943), in the University's Museum of Art. Left: An African work made of wood, metal, mirror, shell, feathers, cloth, and teeth, also in the museum.

archfoe, who was head of the School of Art and Art History. In the 1940s, Longman led a personal crusade to bring the most advanced art to Iowa. He promoted annual exhibitions which featured European avant-garde art, and he was instrumental in persuading the university to acquire major works by Joan Miró, Max Beckmann, and Marsden Hartley at a time when they were still affordable and highly controversial. His friendship with Peggy Guggenheim resulted in her gift to the university of Jackson Pollock's great *Mural*, painted for the foyer of her New York town house, in addition to a smaller Pollock and works by Matta Echaurren and Irene Rice Pereira. In the late 1940s and early 1950s, Longman, together with the faculty of the School of Art and Art History, established a tradition of acquiring adventurous, new art which challenged assumptions of good taste and which clearly allied the university culturally with the most experimental new art being created.

In the 1960s, this small but important collection of vanguard art at the university was an incentive to Cedar Rapids collectors Leone and Owen N. Elliott,

who challenged the university to build a museum with an offer of their important collection of European avant-garde art, English silver, Chinese jade, and Old Master prints. Although both of the Elliots grew up on farms in Iowa, they both were fascinated by art, and Leone Elliott, at the encouragement of Owen, entered the graduate program of art history at the University of Chicago. Her studies and Owen's enthusiasm and commitment to art led them to collect and to travel. From these interests emerged a collection that was modestly scaled to their Cedar Rapids home, even though it ambitiously attempted to chronicle

the achievements of the Old Masters and some of the spectacular advancements of modern European artists. The success of their endeavors can be ascertained by their acquisition of one of the finest early Jawlensky paintings in existence—as well as one of the more important early Feiningers. In addition, their collection includes important works by Braque, Gris, Léger, Münter, Valminck, and Matisse.

Similar to many collectors in Iowa, the Elliots have believed that art ultimately belongs to the public. When they donated their collection to the university fifteen years ago, they were convinced that the new

ideas expressed in their art and the important possibilities incorporated in their graphic collection would be an important resource for students. Like Les Longman, they were convinced that quality is of utmost concern. It is not enough to have an example of fauvism, cubism, or German expressionism in a collection; the work of art must itself be exciting and able to move people to see the world in a new way.

This commitment to quality was continued by the museum's founding director, Ulfert Wilke, who as a painter and a collector acquired for this institution outstanding works by Richard Diebenkorn, Philip Guston, and Ad Reinhardt. Rather than filling in the gaps with good but not outstanding representative examples, Wilke exercised his highly developed eye and chose carefully. He also communicated his enthusiasm for art to others and encouraged C. Maxwell and Elizabeth Stanley, in particular, to continue to acquire African art.

The Stanleys, who began buying tentatively when in Africa, have enthusiastically collected over the past decade and have acquired major examples that only recently have been released from major European collections that were formed earlier in the century. Their commitment to quality has been aptly characterized in the November 1985 issue of *African Arts*, which praised the collection as one of the finest in the world.

To commemorate the amazing quality and range of the museum's collection, both an exhibition and a permanent-collection catalog (with over 120 color reproductions) are being put together. The exhibition and book (entitled *101 Masterworks*) will highlight the almost half century of collecting that has made this institution remarkable among university museums.

At the same time as this exhibition, three works of art from the collection—Lyonel Feininger's *Pink Sky*, Jackson Pollock's *Mural*, and Robert Arneson's *Minuteman*—have been selected for a mini-exhibition and a universitywide forum entitled "Human Rights/Human Wrongs: Art and Social Change." Faculty members from such diverse fields as journalism, neurology, English literature, film, dermatology, political science, and the Writing Workshop, have written about these works of art. Together, their studies demonstrate the relevancy of art to life and to a number of diverse fields and also provide specialists in art with a number of new approaches. This exhibition and catalog are intended to demonstrate that a museum need not be a mausoleum and that a university museum can draw on strengths unavailable to big-city museums and provide occasions for the dialogue that is central to any vibrant culture.

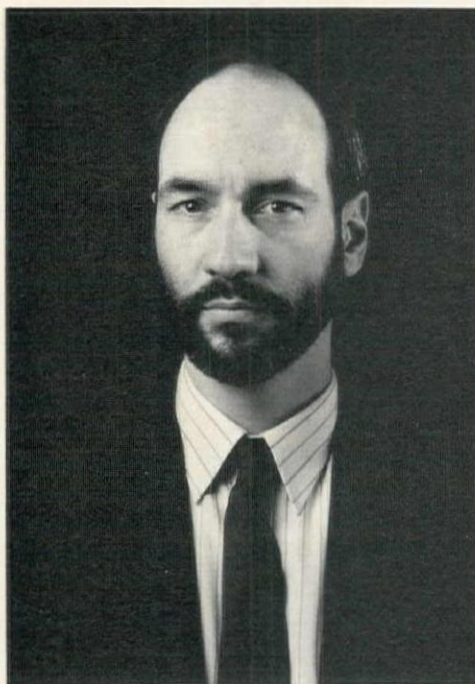
—Robert Hobbs, Director
University of Iowa Museum of Art

Meeting the Challenge

I had heard that Iowa City is a university town that parallels Chapel Hill and Ithaca in terms of combining big-city sophistication with small-town simplicity of life-style. But I had not thought of the university museum as important until I was asked years ago to make an application for the position of director there. One friend, Elsa Fine (the editor of *Woman's Art Journal*), had visited the museum and told me about its major art collection, which is almost unknown on the East Coast.

When I visited the museum, I was first impressed with the scale of the building and the quality of its collections. Designed by Max Abramovitz and Associates, who created Lincoln Center in New York City, the University of Iowa Museum of Art is a massive building in the brutalist style containing an impressive series of galleries that rival those of many major metropolitan museums. In fact, the museum has about one-third more exhibition space than the Whitney Museum of American Art in New York. It houses collections of eighteenth-century English silver; early-twentieth-century avant-garde European art; wall-sized, mid-twentieth-century American paintings; and African sculpture.

The collection seemed to me then, as it does now, a treasure trove and a great opportunity for in-depth studies. I informed the search committee that I would enjoy the challenge of serving as director of this museum but would want the freedom to experiment with the role of the museum in our culture—to use this museum as a laboratory for coming to understand what museums, as apart from the art housed in them, convey to us about culture; what, in short, is positive about museums and what is also negative. To my amazement, the committee was enthusiastic,



Robert Hobbs, director of the University of Iowa Museum of Art. Aside from his administrative duties, Hobbs is interested in analyzing the role of the museum in our culture.

as has been the community. And together, we have all begun analyzing the museum's collection in relation to advanced and conservative art and in relation to politics, philosophy, and other art forms. The first publications to deal with these issues will be published this spring under the titles *101 Masterworks* and *Human Rights/Human Wrongs: Art and Social Change*. In both studies, the masterpieces at the University of Iowa Museum of Art have served as telling fragments of other times and places and as the basis for interdisciplinary studies that reveal the approaches of some of the important thinkers and scholars who live in Iowa City.

—R.C.H.

Iowa City's many claims
to fame include a vibrant
arts scene.

By Scott Anderson

IOWA CITY



International Arts

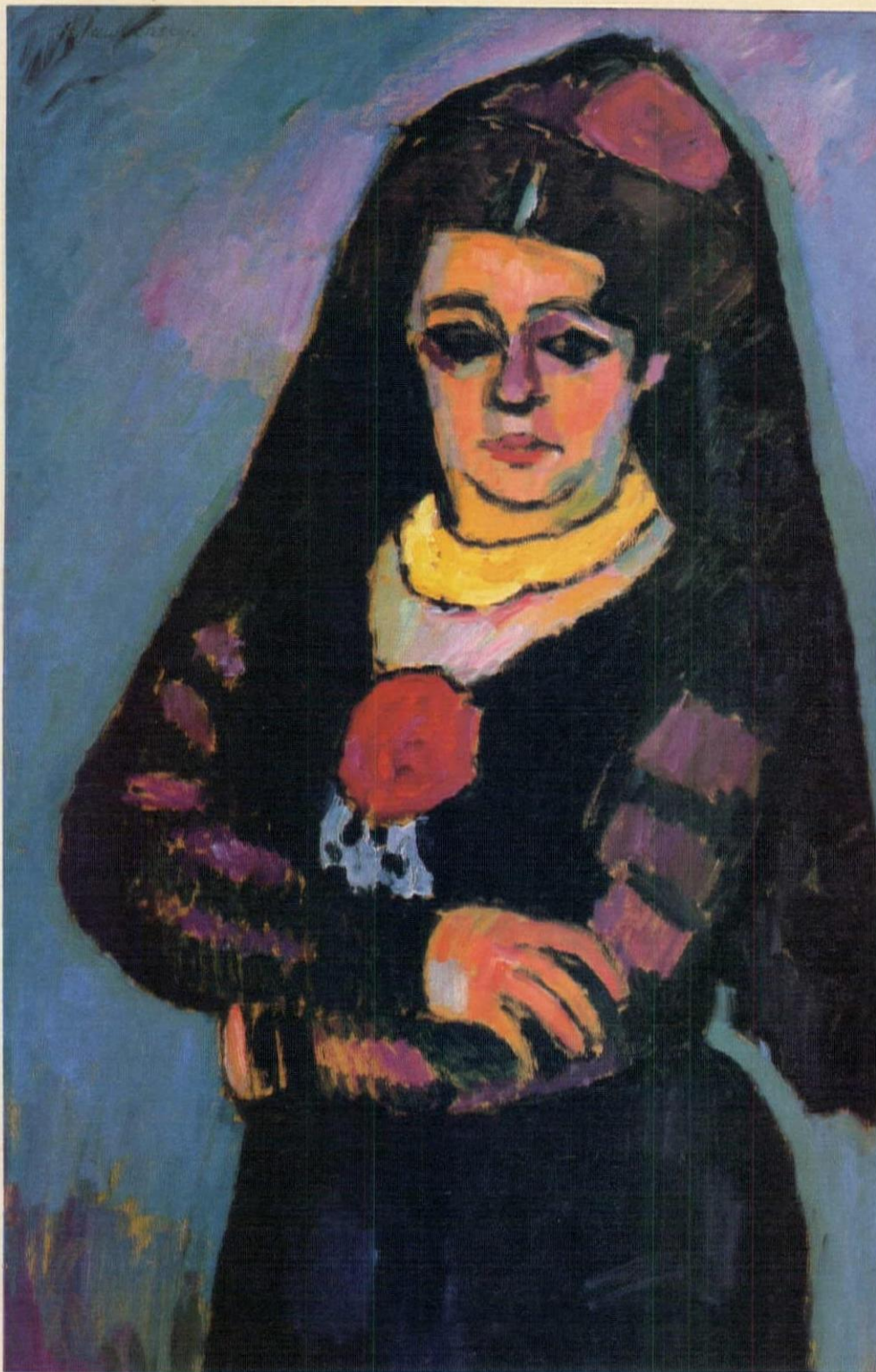
Iowa City, with its population of approximately sixty thousand, resembles the archetypal Midwestern haven: quiet; safe; relaxed; with plenty of trees, open space, and a river (filled with friendly ducks) that cuts through the town. But the community and its people are also active, creative, and decidedly nonrural: any one of Iowa City's multiple claims to fame (including medicine, creative writing, educational testing, space science, hydraulics research, intercollegiate athletics, and the arts) makes that obvious.

Through the university's United States-China Dance Exchange Program, the Iowa Dance Company was the first ensemble outside China to perform the traditional Red Sash Dance.

Iowa City was founded in 1839 as the territory's first seat of government, but by 1857 the capital city was moved to Des Moines. What remained, though, was the second state university west of the Mississippi, one of the nation's leading research

universities: the University of Iowa.

Much of the vitality of Iowa City is due to the University of Iowa. Consider, for instance, that nearly half the population is University of Iowa students; another eleven thousand are faculty, staff, or physicians at the university or at University Hospital and Clinics (the world's largest university-owned teaching hospital); and that many area residents are University of Iowa graduates. Consider also that, since its founding in 1847, the university has been responsible



for such innovations as admitting men and women on an equal basis; originating educational television (in 1932), speech pathology, the first college-level department of education, the first law college west of the Mississippi, and the first school of religion in a state university; and accepting creative work as theses for advanced degrees from the students in the Iowa Center for the Arts complex. With the educational background that's typical for residents; the kinds of accomplishments of which the university can boast; and the unusual numbers of scholars, writers, artists, performers, and medical people who are regularly at-

tracted to the area, it's understandable why Iowa Cityans *expect* creativity and excellence from their hometown.

Its social and political attitudes (which tend to be more progressive and tolerant than anywhere else in Iowa), its level of cultural and intellectual activity, and its strong commitment to the arts help Iowa City rival major metropolitan areas, but it goes them one better with its greenery, cleanliness, and sense of history. If it's not yet clear why the late John Cheever said of Iowa City: "It is beautiful, isn't it? But don't tell anyone. They'll spoil it," the following guide to Iowa



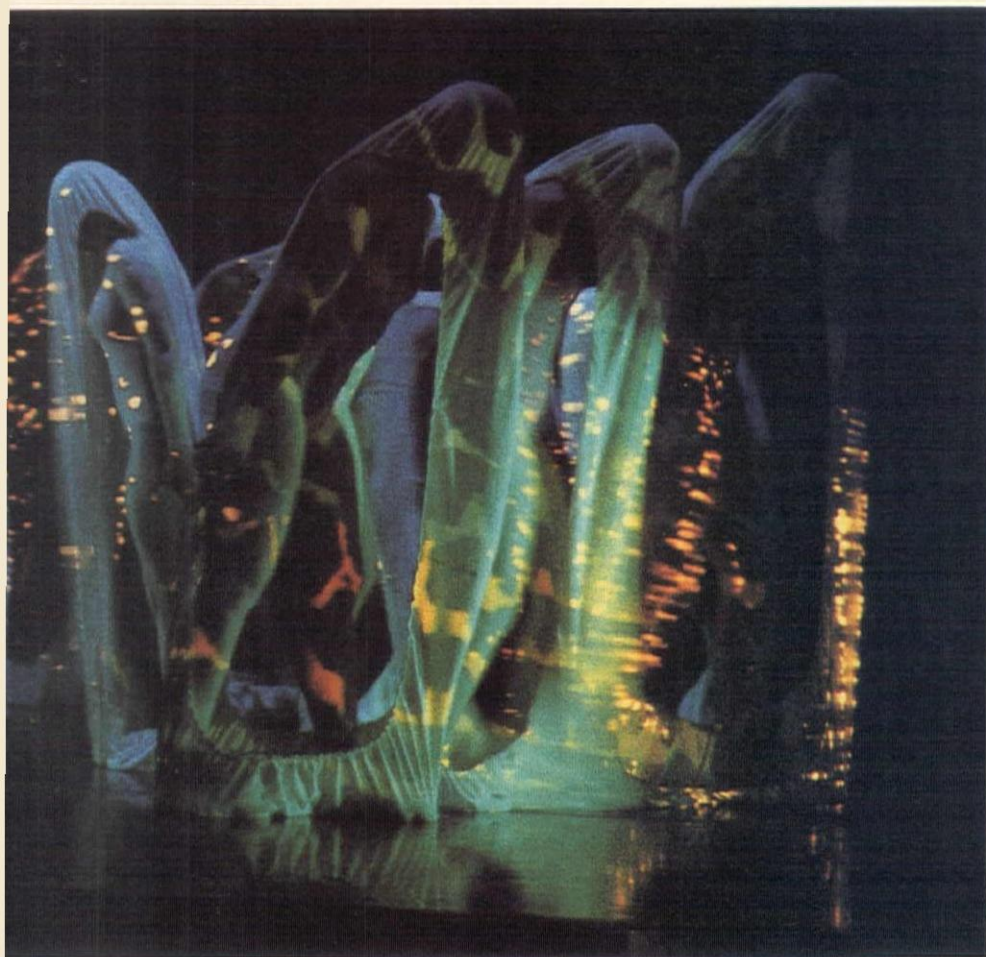
Clockwise from left: Spanish Woman with Mantilla (1910) by Alexej von Jawlensky at the University of Iowa Museum of Art; the university's Summer Dance Workshop students perform Alwin Nikolais's Sanctum during a Hancher performance by the Nikolais Dance Theater; saxophonist Oliver Lake performs at the Hancher.

City's attractions may help explain. (The area code for all telephone numbers is 319; attractions located in nearby Coralville are designated as such.)

MUSEUMS

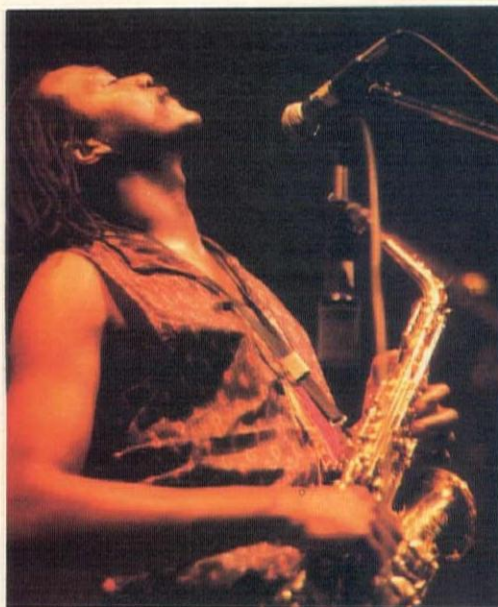
Among Iowa City's many firsts, bests, and onlys is one of the top university museums in the country: the **University of Iowa Museum of Art** (North Riverside Drive, 353-3266). In sixteen galleries containing six thousand permanent objects, you'll find a collection of nineteenth- and twentieth-century paintings, drawings, prints, and sculpture that includes ma-

The community rivals major metropolitan areas in its strong commitment to the arts.



for pieces by Jackson Pollock, Edgar Degas, Max Beckmann, Robert Motherwell, and Joan Miró. There are also sculpture; photography; carved Oriental jade; antique silver; Oceanic, pre-Columbian, and Near Eastern works; and an African-art collection that experts call one of the most important in the world.

Two other area museums focus on Iowa history. To experience the more recent past, visit the **Heritage Museum of the Johnson County Historical Society** (310 Fifth Street, Coralville, 351-5738). Housed in a restored, nineteenth-century schoolhouse, it features a re-created, turn-of-the-century classroom on its first floor and artifacts about Johnson County's past on the second. The **University of Iowa Museum of Natural History** (Macbride Hall, 353-8552) takes you even further back in time. In its new Iowa Hall gallery—devoted to the past five billion years of Iowa geology, archaeology, and ecology—you can witness the Europeans' arrival in Iowa in 1673, visit an 1840s Mesquakie Indian winter lodge, and confront the world's



only reconstruction of a giant, Ice Age ground sloth. Not restricted to Iowa's natural history, the museum also is respected for its ornithological and mammalian rarities, and its nationally ranked fossil-invertebrates collection.

GALLERIES

Thanks to Iowa City's high concentration of visual artists and an Iowa law requiring a percentage of the construction costs for state buildings to be budgeted for art, you'll find informal galleries nearly everywhere. Downtown banks and restaurants, university buildings, even University Hospital and Clinics (through its Project Art program) regularly serve as selling or exhibition space for new talents and well-known artists alike.

As for official galleries, the university has set aside the **Eve Drewelowe Gallery** (Art Building, 353-4550) for shows by School of Art students and visiting artists and the **Corroboree Gallery of New Concepts** (21 North Gilbert, 353-5303) for video art, performance art, and installations created at the University of Iowa by major visiting figures. Local artists frequently exhibit at the downtown **Arts Center** (129 Washington, 337-7447), which organizes monthly shows, a holiday sale of members' works, and a national paper-fiber art competition. Iowa and Midwestern artists are also represented at the **Frame House and Gallery** (211 North Linn, 338-0988), which features paintings, drawings, and prints, and at the **Iowa Artisans' Gallery** (13 South Linn, 351-8686), an artists' cooperative with sculpture, pottery, tapestries, jewelry, ceramics, and glass, as well as two-dimensional pieces. At **Artists Concepts** (406 Mahaska Drive, 337-2361), known artists' works accompany those by local figures.

Three other galleries emphasize their artist-owners' work and interests. The **Lasansky Corporation Gallery** (216 East Washington, 337-9336) primarily represents pieces by the Lasansky family, including printmaker Mauricio (whose much-awarded art appears in more than 120 museums and public collections world-wide). The **Barn** (Rural Route 5, Box 33) offers prints by co-owner Alan Weinstein, a former Lasansky student, as well as tribal art, Amish and antique quilts, and early-American pine furniture collected by Weinstein and his wife. Finally, you can watch the three owners of the **Weaving Studio** (812 South Summit, 338-1789) create new works while you browse around tapestries, wall hangings, and functional fiber art.

THEATER

Designed by the architectural firm that planned Lincoln Center's Philharmonic Hall and the university's

Iowa City residents
expect creativity
and excellence
from their hometown.

Museum of Art, Music Building, and Theatre Building addition, **Hancher Auditorium** (200 Riverside Drive, 353-6255 or 1-800-HANCHER) is a regional showcase for professional theater, music, and dance. In a setting with exceptional acoustics, a sophisticated technical system, and 2,684 seats within 125 feet of the stage, Hancher has earned recognition from the National Endowment for the Arts for the excellence of its programming, which includes specially commissioned works and new artists in non-traditional forms as well as Broadway shows; regional acting companies; major orchestras, soloists, and chamber ensembles; popular musicians; leading ballet and modern-dance companies; jazz performers; mime artists; comedians; and films. Hancher also is the stage for many university presentations.

University Theatres (Theatre Building, 353-5812) also attracts sellout crowds to its recently remodeled Mabie Theatre and to its two smaller studio spaces in a \$7.8-million, state-of-the-art addition. Not only are university productions regularly selected for the regional and national American College Theatre Festival, but many are new works by members of the University of Iowa Playwrights Workshop, presented in workshop presentations and weekly staged readings.

Original scripts also are produced by the **Drawing Legion**, an Iowa City-based performance-art company whose avant-garde shows have been seen in New

Right: The Drawing Legion created "The Fall of Babylon" by D. W. Griffith for University Theatre. Below: The new Communications Studies Building at the university.



York and at the Holland Festival, and by the independent professional company **Riverside Theatre** (East Market, 338-7672). Riverside, which performs in Old Brick—a renovated, nineteenth-century church saved from demolition—also has featured the classic one-person shows, even a vaudeville-burlesque revue. This year, it launched a Puppets par Excellence series to highlight such Midwestern performers as the **Eulenspiegel Puppet Theatre**, an Iowa City-based company that has appeared at Lincoln Center. Finally, the **Iowa City Community-Theatre** (4th Fairgrounds, 338-0443) has been a winner in community theater competitions for its stagings of popular musicals, comedies, and dramas.

MUSIC

Hancher Auditorium imports formidable soloists, ensembles, and orchestras, but you can also enjoy professional-quality performances without paying a penny. The **University of Iowa School of Music**



Suzuki Method conservatory, you may be hearing a future professional, considering the remarkable number of Preucil graduates who play with major orchestras or on the concert stage. You'll find serious performances by the seventh-to-twelfth graders who make up the **Iowa City Youth Orchestra** (353-4719) conducted by Don Haines of the Stradivari String Quartet. University faculty also are frequently involved in Iowa City's adult ensembles, which include the **Community String Orchestra** (338-6635), the **Recorder Society** (354-0171), the newly formed **Contemporary Jazz Ensemble**, and the **Chamber Singers of Iowa City** (351-8279), who annually organize a popular spring Bach festival.

DANCE

The Joffrey Ballet performs in Iowa City frequently and the Joffrey II Dancers founded a residency program here, but local dance groups also produce quality programs. With the **University of Iowa Dance Program** (Halsey Gymnasium, 353-3891) and its spacious studio facilities to attract dancers and choreographers, you can regularly find new dance talents, forms, and vocabularies in Iowa City. Throughout the year, Construction Site, Space/Place, and graduate-thesis concerts in Halsey and North Hall showcase new student pieces as well as some

Left: The Riverside Theater performs in its renovated, nineteenth-century church. Below: James Dixon, winner of the Mahler Medal and Columbia University's Ditson Award, is conductor of the University Symphony Orchestra.

(Music Building, 353-3445), one of the nation's best university-based music educators, has more than two dozen performing groups presenting at least sixty concerts in Iowa City per year. Add to this the recitals by its faculty and more than five hundred students, and you have four hundred public performances annually, most of them free and presented in outstanding facilities such as Hancher or the school's Harper Hall or Clapp Recital Hall.

Your choices are varied—from the one hundred-member **University of Iowa Symphony Orchestra**, one of the nation's finest university orchestras, to the **Stradivari String Quartet**, a faculty ensemble that receives acclaim in major American and European cities as well as in its hometown. With the **Collegium Musicum**, you can hear medieval, renaissance, and early-baroque music, authentically performed with one of the most extensive collections of historical instruments in America. With **Johnson County Landmark**, you'll enjoy jazz that wins top honors at the

world's most prestigious festivals; and with the **Center for New Music**, you'll encounter work by emerging and established modern composers. University of Iowa vocal groups also represent nearly every period and style, including **Kantorei**, the school's best singers performing contemporary works and rarely heard sixteenth- to nineteenth-century masterpieces, and the **University Choir**, which presents more-familiar choral masterworks. And whether you're seeking contemporary or unjustly neglected early operas in an intimate setting or full-scale productions from the standard repertoire (this April, it will be *Boris Godunov*, with former University of Iowa student Simon Estes joining faculty and student performers), you'll find superior staging and musicianship with the **University of Iowa Opera Theater**.

Iowa City also has numerous community musical groups, often featuring young performers. When attending a recital at the **Preucil School of Music** (524 North Johnson, 337-4156), the area's only



reconstructions and faculty works. The program's annual highlight is the fall Dance Gala at Hancher, often with such guest artists as Edward Villella, Heather Watts, Patrick Bissell, and Magali Messac joining the students.

Collaboration typifies community dance companies. A versatile, all-female troupe chose for its name **Click** (337-4976) because its performers and choreographers do just that, thanks to having worked and studied together for several years. The impetus for many of the new pieces of the **I Works Dance Company** (338-7175) comes from collaborations with area composers and visual artists. And on the cable community-access channel each week, local and regional dancers and choreographers join to create new expressions via video on "**Dancings: Live Telecasts.**"

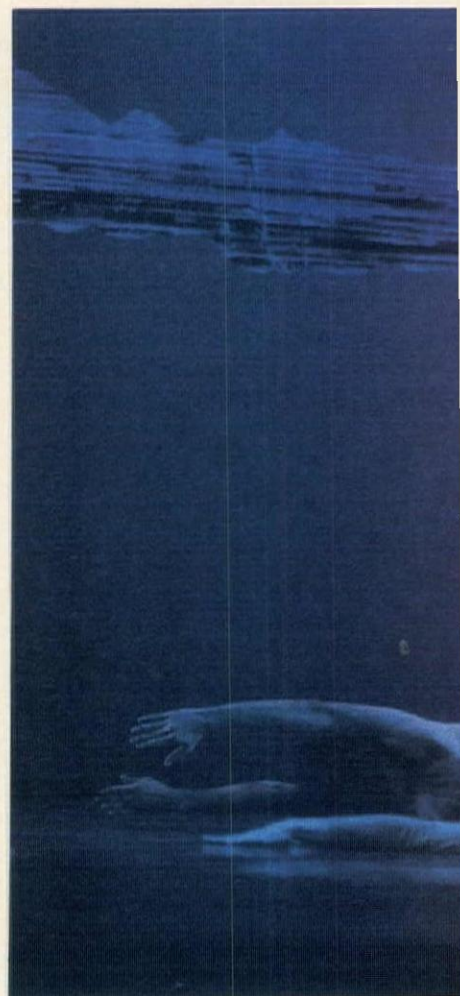
LITERARY ARTS

Rivaling Iowa City's passion for the fine and lively arts is its love of the well-made book and the well-turned phrase. The literary attractions are substantial, particularly two world-renowned university programs, the **Writers' Workshop** (English-Philosophy Building, 353-4986) and the **International Writing Program** (English-Philosophy Building, 353-5920). The pioneering workshop, in which developing poets and fiction writers study under established authors, sponsors several on-campus fiction and poetry readings by faculty and visiting writers each year. In addition, workshop students organize readings in the community. The International Writing Program arranges public events only during the fall, when it annually brings to Iowa City as many as thirty-seven

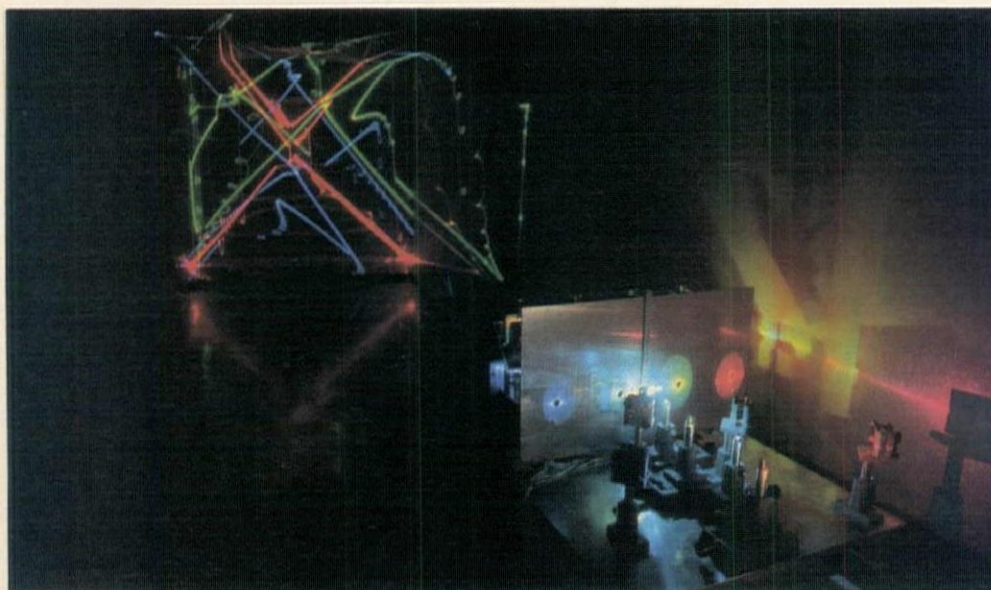
accomplished poets, playwrights, novelists, and critics from around the world to write, have their works translated, and learn about America while they share their experiences. The number of activities during their three-month stay, though, is substantial, including public readings, panel discussions, lectures, films, theatrical performances, and radio broadcasts.

ATTRACTIONS

Not just local museums will immerse you in Iowa history. The gold-domed **Old Capitol** (353-7293) reveals the origins of Iowa government and higher education, its rooms restored to represent the building's functions as the first permanent location of Iowa's territorial government, then of its state government, and finally for the university. The Iowa City home of the state's first territorial governor, Robert Lucas, also has been restored: **Plum Grove** (1030 South Carroll, 351-9500), open from mid-April to mid-October, is a seven-room, Greek Revival structure with authentic furnishings from the time of Lucas's residency. At the **Mormon Handcart Site**, west of Mormon Trek Road and just off Highways 6 and 218, you can learn about another aspect of nineteenth-century Iowa City. This preserved prairie is where Mormon converts in the mid-1850s camped and packed their handcarts for the one thousand four hundred-mile walk to Salt Lake City (where no railway ran at the time). Numerous Iowa City homes and buildings are on the National Register of Historic Places, including two entire residential areas: the **Woodlawn Drive** and **Summit Street** historical districts. At 1142 East Court, not far from the Summit Street district, you can glimpse another private



Left: The university's School of Music uses the Video-Laser III to create art. Above: The Dance Program's Dance Gala '85 performance of *To Iowa With Love*. Opposite, bottom: The Night engale by the university's Iowa Opera Theater



residence of note—the nineteenth-century home owned and restored by artist (and former University of Iowa art professor) Grant Wood.

The **Amana Colonies** (just a few miles west of Iowa City, I-80, Exit 225, 622-3328) harmonize centuries-old craftsmanship with modern efficiency. The seven colonies, with their homes, churches, mills and shops, retain the quiet charm of the mid-nineteenth century when they were founded by the European Amanas for the purpose of religious freedom. You can spend an afternoon or several days perusing the beautiful woolens and handmade furniture, and sampling the fine wines, smoked meat, and delicious bakery products, and family-style restaurant

Dance thrives in Iowa City—from the Joffrey Ballet to excellent local groups.



You can step back into the twentieth century with a tour of Amana Refrigeration, Inc., the 1.2 million-square-foot manufacturing plant that produces a full line of air conditioners, refrigerators, freezers, and microwave ovens.

FESTIVALS

Near the Iowa River each year, you'll find three major university festivals. Weather permitting, the spring celebration **Riverfest** locates many of its offerings on the riverbanks. Students and community people alike enjoy a week packed with exhibits, demonstrations, entertainment, contests, a lecture by a major personality, the annual River Run, and the Old Capitol Critterium (a race for local and USCF bicyclists). Spring is also when theater professionals from around the country join local playgoers at University Theatre for the **Iowa Playwrights' Festival**, a week of readings and fully staged productions of new works. And several times during the spring and summer, area

artists and craftsmen display their wares along the river for the **Thieves' Market** sales.

The second Saturday in May, you can buy plants donated from Iowa City gardens at Project GREEN's **Green Garden Fair** on the 4-H Fairgrounds. The proceeds help purchase new trees for the city. Another community-oriented festival takes place in late June or early July: **Artsfest**, a week-long event during which local merchants and artists promote each other's activities through exhibits, performances, and demonstrations in and near downtown businesses.

To toast the new university arts season, **Arts Over-ture** lets you dine, dance, and view performances and exhibits throughout the arts campus during a special evening each fall.

DINING

Iowa City's emphasis on the arts, history, and strong, diverse personalities extends to its restaurants. **Givanni's Italian Cafe** (109 East College, 338-5967) combines elegant decor, singing waiters, and live music with traditional family recipes, including homemade gnocchi, ravioli, and pastries. **Swan** (210 South Dubuque, 337-4339) offers different fresh seafood daily, either in its greenhouse interior or, during warm weather, on its patio at the downtown plaza. And a restored Victorian building is home for **Bushnell's Turtle** (127 East College, 351-5536), a lunchtime favorite serving submarines, hot sandwiches, soups, salads, and an incomparable carrot cake. The restaurant's building, listed on the National Register for Historic Places, was originally a general store. Its architectural renovation, done by Hansen, Land-Meyer Architectural firm, has been cited for in-



The seven Amana Colonies retain the quiet charm of the mid-nineteenth century.

novative design.

Nearby in Coralville, the **Greenbriar Restaurant and Bar** (Highway 6 and First Avenue, 354-0150) has a variety of specialty dishes, Cajun cooking, fresh breads from its in-house bakery, and a wide selection of liquors and liqueurs in its greenhouse bar. Around the corner, you'll find the **Iowa River Power Company** (501 First Avenue, 351-1904), with prime rib and seafood in what was once an electric generating plant on the Coralville Dam. For French cuisine and wines, **L'Auberge** (112 Fifth Street Place, Coralville, 351-1435) offers a menu on a much larger scale than its tiny exterior would suggest. And if you love steak, you can join Iowa Citians who have made the drive to the **Lark Supper Club** (Highway 6 West, 645-2461) in nearby Tiffin for forty years.

Many Iowa City restaurants with the most unpretentious surroundings also have food that brings back both college freshmen and longtime residents again and again. **The Kitchen** (9 South Dubuque, 337-5444) is just that, with the cooks preparing homemade pastas, sauces, soups, desserts, and a wide array of specials in the front of the restaurant. The **Sanctuary Restaurant and Pub** (405 South Gilbert, 351-5692) is a favorite of pizza lovers and those in search of imported beers. At **Simmy's** (208 North Linn, 338-0519), you can place your order at the front counter, browse among works for sale by local artists and photographers, and enjoy a diverse menu and ever-changing specials. And for hamburgers deemed legendary not just by Iowa Citians but by the *Washington Post* and "All Things Considered," stop by Iowa City's oldest family-owned restaurant, the **Hamburg Inn** (214 North Linn, 337-5512).

What about special cravings? **The Great Midwestern Ice Cream Company** (126 Washington, 337-7243) touts the flavor (blueberry) that *People Weekly* judged best-in-the-United States in its 1984 national contest, as well as fifty to sixty other sinfully rich varieties. For freshly baked, water-style bagels and spreads, look to **Bruegger's Bagel Bakery** (225 Iowa Avenue, 354-5343). For sweeter baked goods, you'll want to try the newly opened **Cottage** (14 South Linn, 351-0052) or **First on Fifth** (106 Fifth Street, Coralville, 354-3021), especially for the cheesecake.

SHOPPING

Unlike many areas, Iowa City has been able to maintain downtown shopping, largely due to extensive (and once controversial) urban redevelopment in the 1970s. Today, an open-air pedestrian plaza, attractive plantings, a fountain, playground equipment, and vendors and musicians combine to make downtown Iowa City an inviting place. Another powerful draw is **The Old Capitol Center** (338-7858), a two-story, enclosed mall



Candlemakers in the Amana Colonies.

with more than fifty specialty shops and two department stores. And always enjoyable for Iowa City shoppers have been its distinctive local businesses, such as **Things and Things and Things** (130 South Clinton, 337-9641), a five-story array of gourmet foods, women's fashions, cards and gifts, home furnishings, and renowned hand-dipped truffles; **Eble Music Company** (115 South Linn, 338-0313), from where musicians around the country order sheet music; and **Prairie Lights Books** (15 South Dubuque, 337-2681), a well-stocked browser's bookstore that serves its literary hometown well. Not far from downtown is another unique selling space, the **Mansion** (538 South Gilbert, 338-2830)—a completely restored, nineteenth-century home where you'll find quality furniture. And to extend your search for culinary delicacies, visit Coralville's **Charmer's Market** (904 Second Street, 351-7676).

Beyond the downtown district, you'll find several small shopping centers and a major plaza, **Sycamore Mall** (Highway 6 and First Avenue, 338-6111), which divides its space almost equally between national chains and local ownerships and franchises.

LODGING

To be near the University of Iowa campus and downtown Iowa City, you can't get closer than the university's 110-room **Iowa House** hotel (Iowa Memorial Union, 338-9431) or the downtown **Holiday Inn** (210 South Dubuque, 337-4058), with 178 rooms, spa facilities, and a Nautilus center. In Coralville (usually a five-to-seven-minute drive to Iowa City), you can enjoy an Old English setting with canopied beds and fireplaces at the **Cantebury Inn** (704 First Avenue, 351-0400). Specialty suites with whirlpools, wet bars, and fireplaces are available at

the **Abbey Inn** (Highways 6 West and 218, Coralville, 351-6324), while the **Ironmen Inn** (Interstate 80, Exit 242, Coralville, 351-6600) offers a country setting and the area's largest convention facilities. Anight before entering Iowa City via Interstate 80, you'll find the **Highlander Inn and Supper Club** (Highway 1 and Interstate 80, 354-2000), with 100 newly remodeled and decorated rooms.

TRANSPORTATION

Most people flying to Iowa City arrive at the **Cedar Rapids Municipal Airport** (2500 Wright Brothers Boulevard, 362-3131), then make the thirty-minute drive to town by Interstate 380. Airport limousine service is available daily from 4 A.M. to 10:30 P.M. by calling 337-7174.

You'll find Iowa City a pedestrian's town, and for good reason: not only are most attractions close, but parking is generally at a premium. For longer distances or quicker transportation, take advantage of the three bus systems: **Iowa City Transit** (356-5151) with extensive service and fourteen routes covering most of Iowa City; **Coralville Transit** (351-7777) which accepts transfers from the Iowa City system (as does Iowa City from Coralville); and the university's **Cambus** (353-6565), a free service that will take you nearly anywhere on the University of Iowa campus.

RESOURCES

The bimonthly *University of Iowa Calendar of Events* lists all campus lectures, conferences, films, exhibits, and arts and athletic events, while *ArtsIowa* focuses on Iowa Center for the Arts happenings. Both are free and available across the campus. You also can get answers by visiting or calling the university's **Office of Public Information and University Relations** (Old Capitol, 353-5691) or the **Campus Information Center** (Iowa Memorial Union, 353-6710), which keeps a master calendar of events. Information about community activities is available from the **Iowa City/Coralville Convention Bureau** (109 East Burlington, 337-9637); from its twenty-four-hour, taped **Information Line** (338-5276); from the **Iowa City Johnson County Arts Council** (129 Washington, 337-7447), and in the free, monthly publication *Clockworks*, which includes a six-week calendar of area events. And for daily information and reviews, refer to the award-winning, student-produced *Daily Iowa* and to the *Iowa City Press Citizen*, which includes an entertainment guide each Thursday.

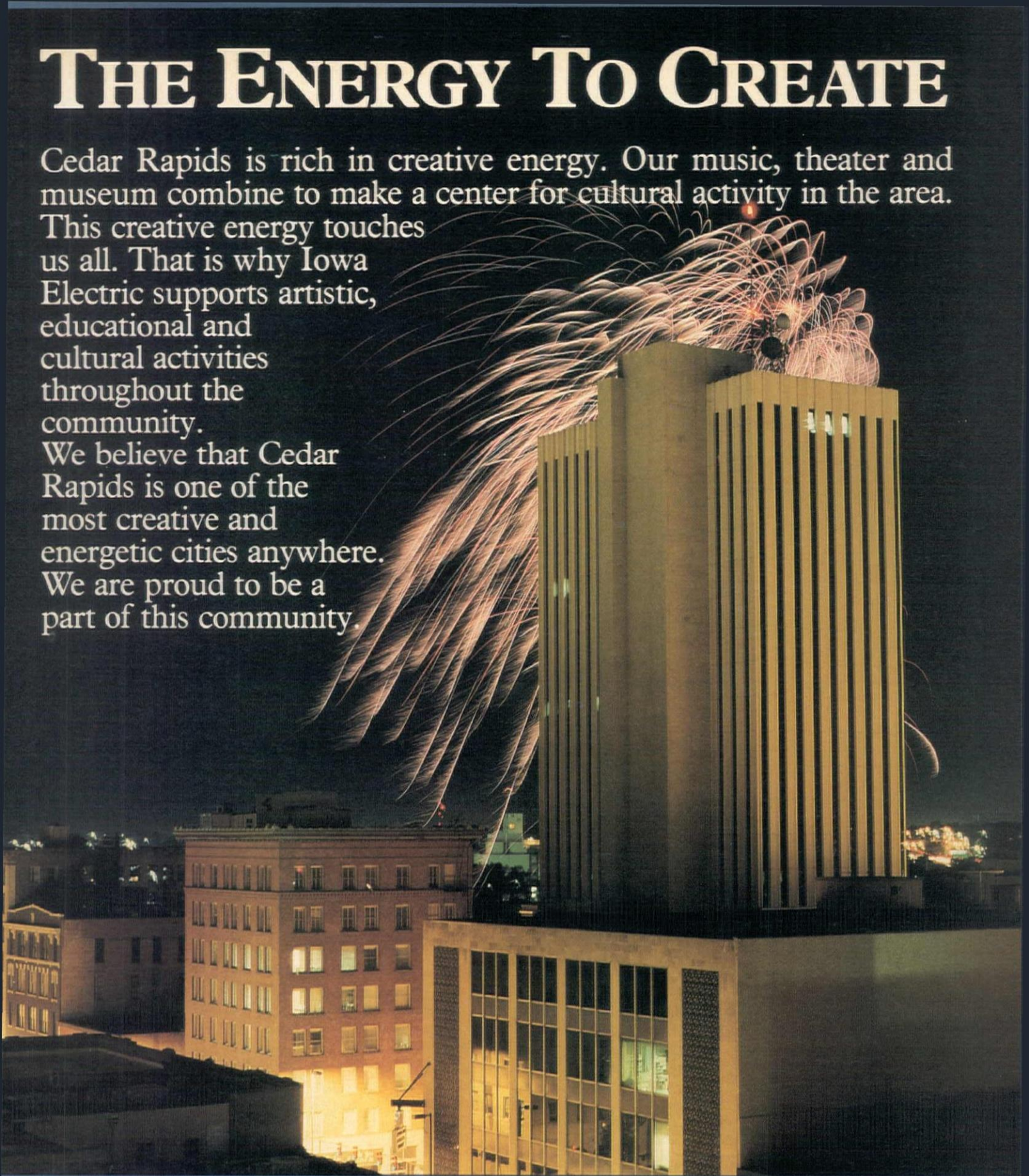
Scott Anderson is an Iowa City writer and communications assistant for the University of Iowa Foundation.

THE ENERGY TO CREATE

Cedar Rapids is rich in creative energy. Our music, theater and museum combine to make a center for cultural activity in the area.

This creative energy touches us all. That is why Iowa Electric supports artistic, educational and cultural activities throughout the community.

We believe that Cedar Rapids is one of the most creative and energetic cities anywhere. We are proud to be a part of this community.



ie: IOWA ELECTRIC LIGHT AND POWER COMPANY

200 FIRST STREET S.E., CEDAR RAPIDS, IOWA 52401 CONTACT ERNEST A. TIPPIE (319) 398-4542

Cross Country



Art

Paint Pilgrims, Please

The American Pilgrims have usually been depicted as somber and proper, and painted with dark colors. But they were portrayed in a different, brighter light in the last murals of N. C. Wyeth. Now you can see those murals at the Metropolitan Life Gallery in New York. "N. C. Wyeth: The Met Life Murals" goes through April 30, an exhibition of fourteen murals, painted from 1940 to 1945 (as commissioned by the Metropolitan Life Insurance Company for its employee lounge). Before their completion, he was killed in an automobile accident in 1945. The murals were completed by his son, Andrew Wyeth, and son-in-law, John McCoy, and were recently removed from the walls and restored by Margaret Watherston for public viewing.

Wyeth's murals move portrayals of the Pilgrims away from the familiar, drab stereotypes and into full color, depicting the lyrical side of their lives—the first major look at the colonists as they actually lived.

Chief Executive Artist

It's not uncommon for corporate executives to dabble in the arts, but the chief executive officer of Houston's Transco Energy Company has taken

his watercolor painting much further than the hobby level. W. J. (Jack) Bowen carries his paints and sketchpad wherever he goes, capturing landscapes and still lifes when his busy schedule permits. Bowen has no formal training in painting, but attends each summer a Fred Messersmith workshop in Martha's Vineyard, where he picks up subject ideas and bones up on his natural talent—which has proven itself at his annual sell-out shows at Houston's Meredith Long Gallery. Bowen is not the only family member with painting ability. His son Berry, an attorney in Houston, holds an art degree from Rice University and contributed to the 1985 exhibition.

The Gang's All Here

The *Peanuts* gang—Charlie Brown, Snoopy, Lucy, and the rest have become a part of American folklore. It's been thirty-five years since Charles Schulz first introduced his gang to American readers in seven newspapers. Today, *Peanuts* is read by more than one hundred million people each day in more than two thousand newspapers and is published in twenty-six languages.

"The Graphic Art of Charles Schulz," the first retrospective of the renowned cartoonist's work, is at the Art Institute of Chicago through May 15. Drawings and preliminary sketches demonstrate Schulz's graphic technique and the ways in which line and verbal humor work together to produce the



Top: Thanksgiving with Indians, by N.C. Wyeth
Above: Edgartown Light by Transco Energy Company chief executive officer Jack Bowen.

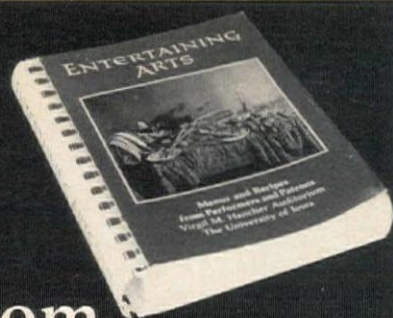
commentary for which his characters are famous.

The exhibition travels to the Norton Gallery and Art School in West Palm Beach June 15 through August 17, continuing a nationwide tour that will conclude in 1988.

The Return of Rivera

Mexico celebrates the one-hundredth anniversary of the birth of its most famous and most controversial artist this year. A major exhibition of work that is scheduled to travel the world, "Diego Rivera: A Retrospective" (at the Detroit Institute of Art through April 27) explores Rivera's growth as an artist, spanning his entire career and influence.

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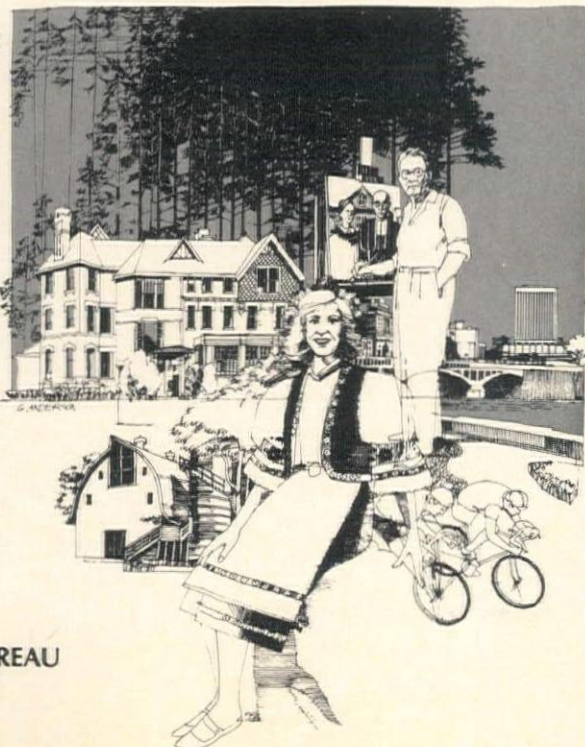
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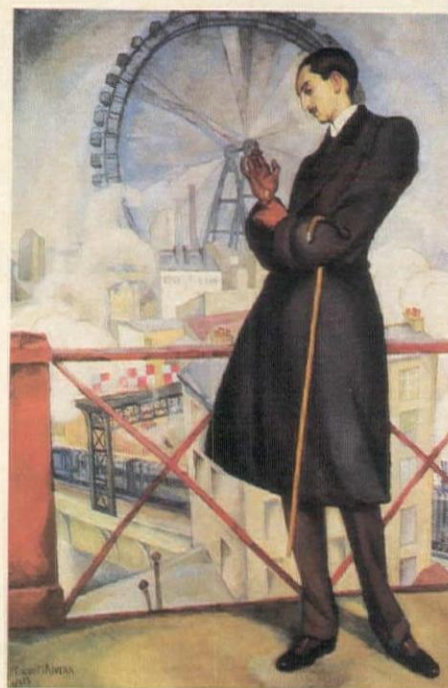
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Cross Country



Portrait of Adolfo Best Maugard by Diego Rivera, at the Detroit Institute of Arts.

modern art. Rivera was a pioneer of cubism, later became one of the leaders of the Mexican mural renaissance. He was also a Marxist communist, and his art combined his Mexican heritage with Marxist themes, which made him a controversial figure—his mural *Man at the Crossroads* at Rockefeller Center in New York was destroyed because it depicted Lenin.

In this retrospective, 250 paintings and drawings examine Rivera's early work in Hispanic varieties of realism and impressionism in Paris, as well as his later frescoes created in Mexico and the United States. Featured are his huge preparatory cartoons for the *Detroit Industry* frescoes, considered many to be his best work existing in the United States. The *Detroit Industry* frescoes were rediscovered in 1980 and make their public debut in this exhibit. After its stay in Detroit, the retrospective travels to Philadelphia, Mexico City, Madrid, and West Berlin.

Theater

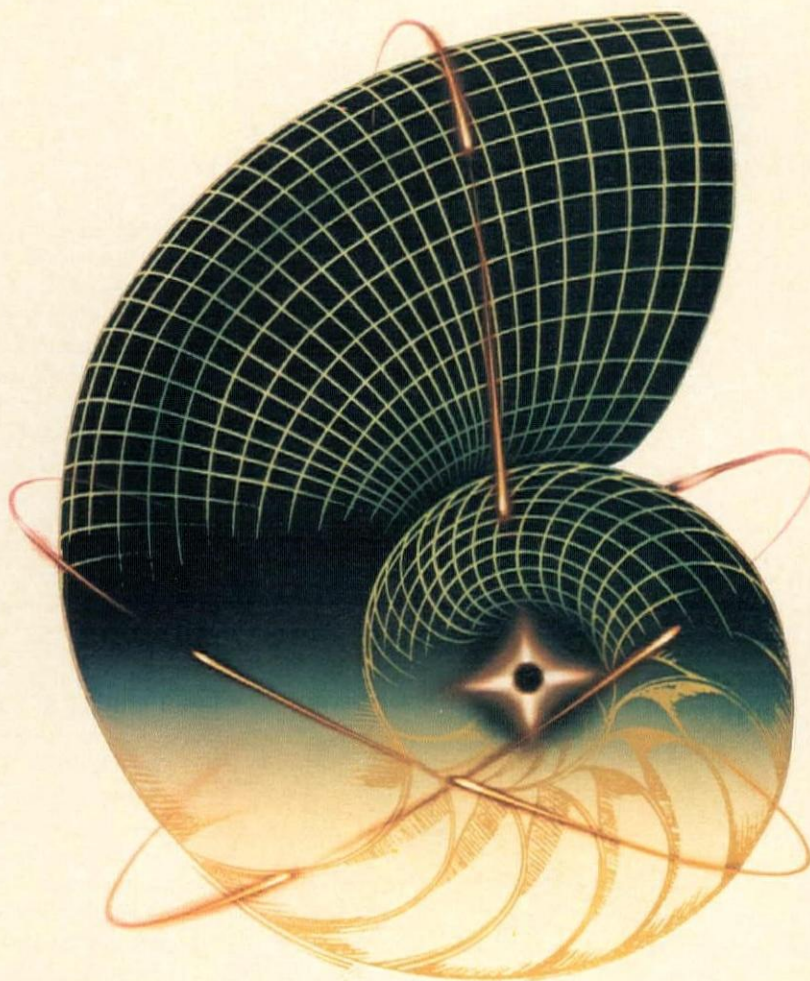
Theater on the Go

A new concept in live entertainment arrived in New York City with the opening of the New Cafe A

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Cross Country

Go-Go, Vintage '86. Subtitled "the next generation," the club is based on the original Cafe Go-Go of the 1960s, and provides an arena for talented unknowns to perform their own brand of theater. Some well-known performers who are alumni of the original club include Richard Pryor, George Carlin, B. B. King, Jimi Hendrix, Frank Zappa and the Mothers of Invention, Lenny Bruce and Yoko Ono.

Just as Howard Solomon—the original club founder—opted for unusual performers, his son Jason searches for more offbeat acts for the new club. "We believe that the diverse talents of the New Vaudeville (street) and 'stage' performers combined will make for an exciting and explosive evening of 'total' theater," Solomon emphasizes this concept with a widely varied opening lineup on January 8 of comedians, ventriloquists, and stage artists. For those with a curious eye for new talent or just unusual entertainment, this seems to be the place to . . . go-go.

Music

Simon Estes Sings with Spirit

The intensity of spirit and struggle for life found among American slaves have been rekindled in *Spirituals*, a new album by Simon Estes. Released in January, it features songs sung by slaves during the seventeenth century that have since become classics. Estes's powerful bass-baritone voice easily produces the depth and skill to perform such well-known songs as "Nobody Knows," "Go Down Moses," and "Swing Low, Sweet Chariot." Estes is world renowned as one of the greatest bass-baritones of the day, having performed more than ninety roles in the great opera houses of the world. Now he expresses another aspect of his talent, singing these spirituals as they were meant to be sung—with soul, heart, and life.

Boulez is Back

"Boulez is Back!," a special two-week festival celebrates avant-garde composer/conductor Pierre Boulez's first return trip to the New York Philharmonic since his tenure as NYP music director. The series runs March 5-18 and highlights all aspects of Boulez's talents, including his own L'Ensemble InterContemporain performing the New York premiere of his *Répons* (March 6), current NY Philharmonic music director Zubin Mehta conducting Boulez's *Rituel* (March 6), and the philharmonic under his

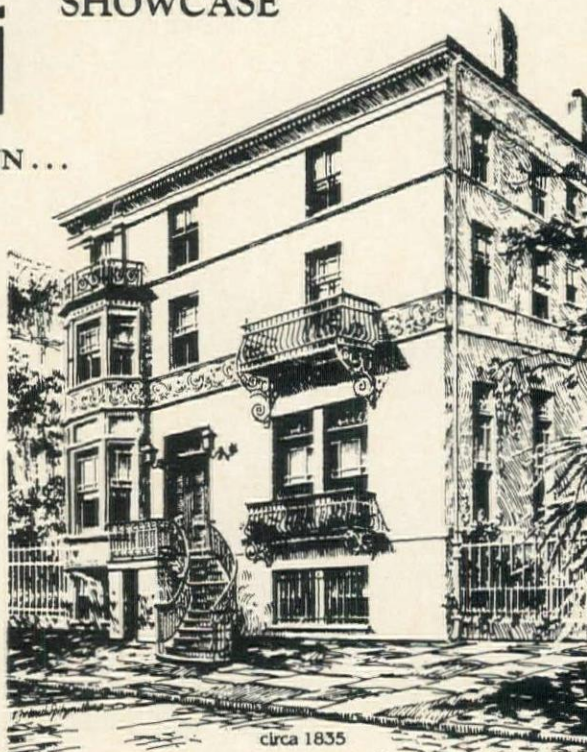
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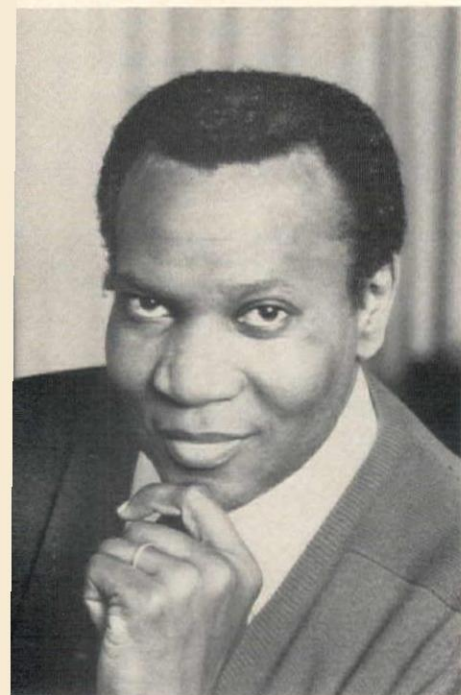
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Cross Country



his new album *Spiritual*, Simon Estes gives w life to old spirituals.

rection for the first time since 1977 (March 13). oulez, much respected for his music analysis and mmentary, will also discuss his music and his ork with L'Ensemble InterContemporain at Sym- iony Space on March 17. Some concert dates are eated. For a schedule of events contact: New rk Philharmonic, Avery Fisher Hall, Broadway . Sixty-fifth Street, New York, New York 10023, 2/580-8700.

The Region for Success

ie rise of regional opera has been incredible over e last few years as new companies increase au- ences and support. One such company opened st year in Lowell, Massachusetts, and the recep- on was enthusiastic. The Merrimack Lyric Opera ompany debuted with Verdi's *Requiem* in ovember, introducing itself unmistakably as a rious troupe with great artistic aspirations and e strength and determination to succeed. Now, the company returns March 21 and 23 for i encore performance of Donizetti's *L'elisir 'amore* (The Elixir of Love) at the University of owell. This comedy of young love and a travel- g quack's love potion combines the talents of iguel Cortez (Metropolitan Opera tenor), Priscilla anley (Pavarotti Competition finalist), Robert

Czech Cottage

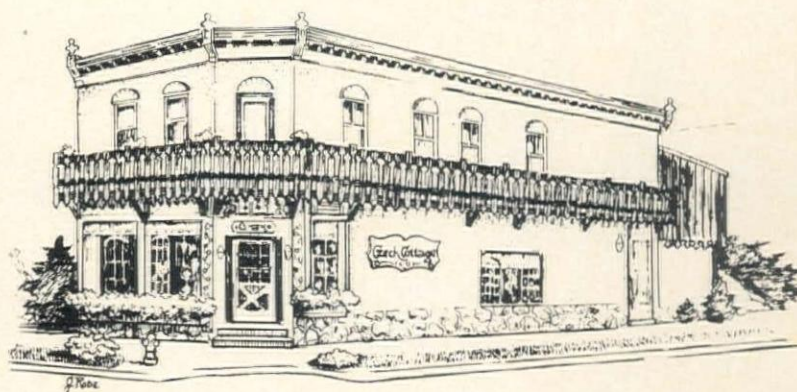
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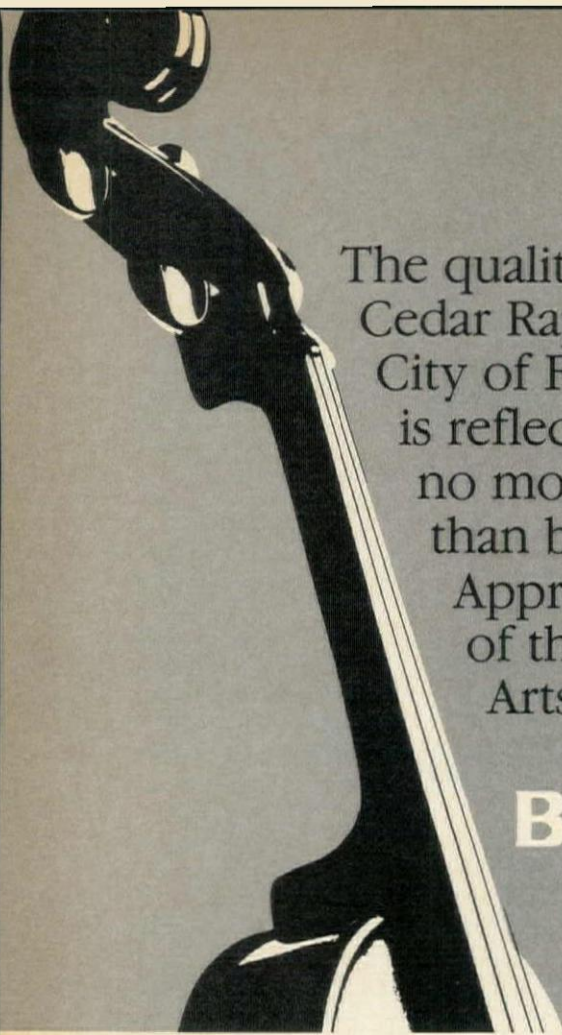
The Czech Museum and Library gift shop now offers "The Delight of Folk Art" guide, complete with step-by-step instructions and 74 colorful illustrations for creating:

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H.O.T. in Hawaii

There are many sane goals to pursue in Hawaii. Running an opera company, however, is not among them. Unlike most major cities, Honolulu sits in the middle of the Pacific Ocean—far from substitute singers or costume dress shops. Instead of the grandeur of Covent Garden, La Scala, or the Metropolitan Opera House, there are gekko lizards crawling across the floors of Hawaii Opera Theatre dressing rooms. Glue-hungry termites don't hesitate to devour the scenery for *Madama Butterfly*. Theatergoers who like to go scuba diving between performances risk damage by having their eyes, ears, noses, and throats submerged under water.

Thus, the challenges confronting Hawaii Opera Theatre are quite different from those faced by mainland opera companies. Because the shipping costs attached to renting sets are so prohibitive, H.O.T. must build its own productions. As a result, its staff has learned how to string walnuts together and spray paint them in order to create the effect of a crystal chandelier for Tchaikovsky's *Eugene Onegin*. They have learned how to cope with twenty-minute rolling electrical blackouts which follow a major tropical storm (especially when such blackouts occur in the middle of H.O.T.'s intense production schedule). Cost-saving measures have ranged from renting temporary office space in a Japanese cemetery to building sets in the Pineapple Company's women's gymnasium. H.O.T. really lives by the motto "The show must go on." And so it does.

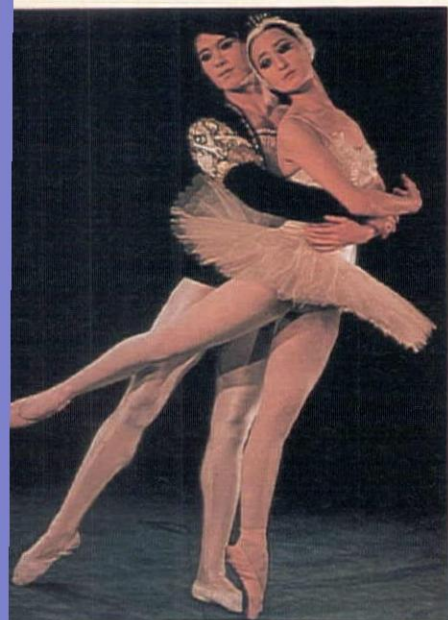
—George Heym

Dance

Centering on Ballet

The folklore and history of China as portrayed through dance comes to America when the Central Ballet of China debuts at the Brooklyn Academy of Music in New York (March 4-16). This national ballet company of the People's Republic of China is professionally young and as yet unknown worldwide. But that's bound to change as it visits eleven American cities, performing such classics as *Swan Lake* and *Giselle*. The company will also introduce its own original material reflecting Chinese culture and history. One such piece is *The Maid of the Sea*, a ballet in three acts based on...

Cross Country



Americans will get a glimpse of far-eastern dance and culture when the Central Ballet of China makes its United States debut tour this spring, beginning at the Brooklyn Academy of Music.

Chinese folklore in which love triumphs over evil. After its BAM engagement, the Central Ballet of China travels to Binghamton, New York; Boston; Sarasota and Clearwater, Florida; Washington, D.C.; Tempe, Arizona; Pasadena, California; East Lansing, Michigan; Minneapolis; and Milwaukee.

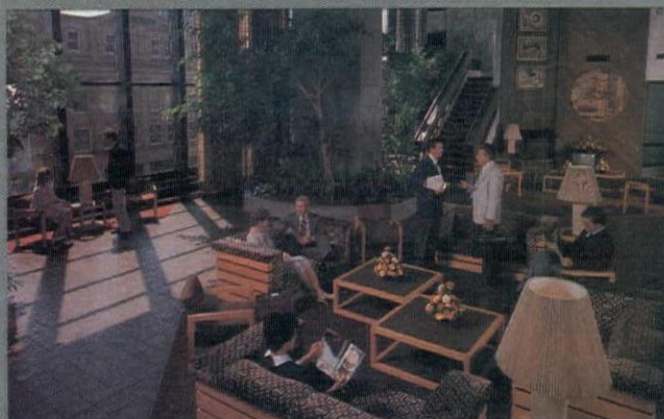
Books

Circular Literature

In 1939, Gertrude Stein—who was then living in a small French farming community—wrote her one and only children's book. *The World Is Round*, the story of a girl named Rose searching for her place in the world, was actually based on the daughter of neighboring farmers but was also something of a self-portrait of Stein, who was sixty-five and facing an identity crisis of her own.

When the book was published, it touched readers both young and old—though it was scoffed at by many reviewers. Over the years, the book continued to gain stature as more and more readers discovered it, and a second edition was printed. Now, Arion Press is publishing a new limited edition (four hundred copies) of *The World Is Round*. The initial il-

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illustrator, Clement Hurd, searched through archives and found the original linoleum block woodblocks from the second edition. Those been made into photoengravings and reproduced full size for the Arion edition. Appropriately, be bound as a round book.

Accompanying *The World Is Round* is a trasting square book, *The World Is Not Flat*, illustrated by the author's wife—children's-book author Thatcher Hurd. Hurd's book appraises Stein's and details the history of its creation and publication. Also included in *The World Is Not Flat* correspondence between Stein and the illustrator (who never met) and photographs of the far from whom Rose was based.

The World Is Round, with its companion is available for two hundred dollars. Write to: Press, 460 Bryant Street, San Francisco, California 94107; or call 415/777-9651.

Film

Individual Voices

"I wanted to treat the teenagers in *Smooth Talk* full humans, each with an individual voice was not the 'typical' voice of teenagers in films," says director Joyce Chopra.

The voices in *Smooth Talk* came only from "Where are You Going, Where Have Been?," the Joyce Carol Oates short story on which the film is based. They came mostly from screenwriter Tom Cole, who is Chopra's husband as well as the author of the Vietnam play *Medal of Honor Rag*. Also making a contribution was the fourteen-year-old daughter, who provided snippets of conversation overheard in the halls and gym room at her school.

The proof of the individuality of the film's voice was actress Laura Dern's attempt at improvisation. Much as Chopra loves Dern's enactment of a girl who during the course of a summer becomes aware of her sexuality and its effect on others, the director says, "What came out of her mouth was California junk" that had little to do with the character. "We immediately went back to the script."

Cole's script also attracted Treat Williams, who plays the postadolescent Dern finds both magnetic and fearsome; Mary Kay Place and Levon Helm, who play her alternately sympathetic and impatient parents; and Elizabeth Berridge, who plays an equally ambivalent older sister.

Chopra's interest in adolescence as a film subject goes back to a TV documentary she made



Laura Dern plays an adolescent on the verge of adulthood and Treat Williams plays the adolescent she finds both magnetic and strange in the film *Smooth Talk*.

Several years ago on girls coming of age in Northampton, Massachusetts. In fact, the brief moment of Laura Dern, alone in her room and stringing beads, is a recreation of a scene from the documentary. Switching from the documentary form to full-length fiction filmmaking with *Smooth Talk*, Chopra found that her "great anxiety was not about editing or working with actors but about staging scenes for the camera. With documentaries, you set loose boundaries for your camera and your subject and then basically record the scene; there's none of the liberation about what the frame will contain that a must do with a narrative film."

Chopra's success in all areas of narrative filmmaking was applauded when *Smooth Talk* was shown at the Mill Valley (California) Film Festival, and that applause will likely continue when her more textured work is shown in theaters late this winter.

—Donald Chase

Etcetera

The Realm of Art

From metalwork, ceramics, glass, woodwork, and furniture to drawings, prints, textiles, wall coverings, and books, the decorative arts are intricately woven into the fabric of our lives, yet they have been virtually ignored as "true art" for years. The Cooper-Hewitt Museum in New York City is trying to rectify this situation with the Decorative Arts Association, an organization which encourages the study, appreciation, and acquisition of unique examples of craftsmanship and design. Membership to this prominent association is open to the general public, but Cooper-Hewitt Museum membership is a prerequisite. The benefits include special viewings of new exhibitions, visits to private and public collections, seminars and symposia for collectors and connoisseurs, and much more. For membership, write to Cooper-Hewitt Museum, Membership, 2 East Ninety-first Street, New York, New York 10128. □



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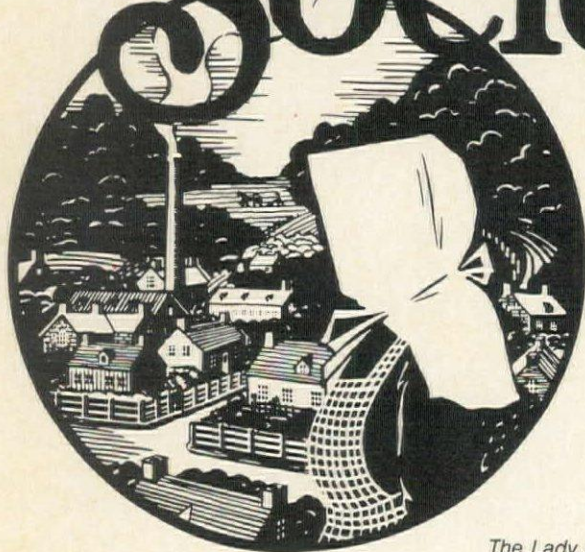
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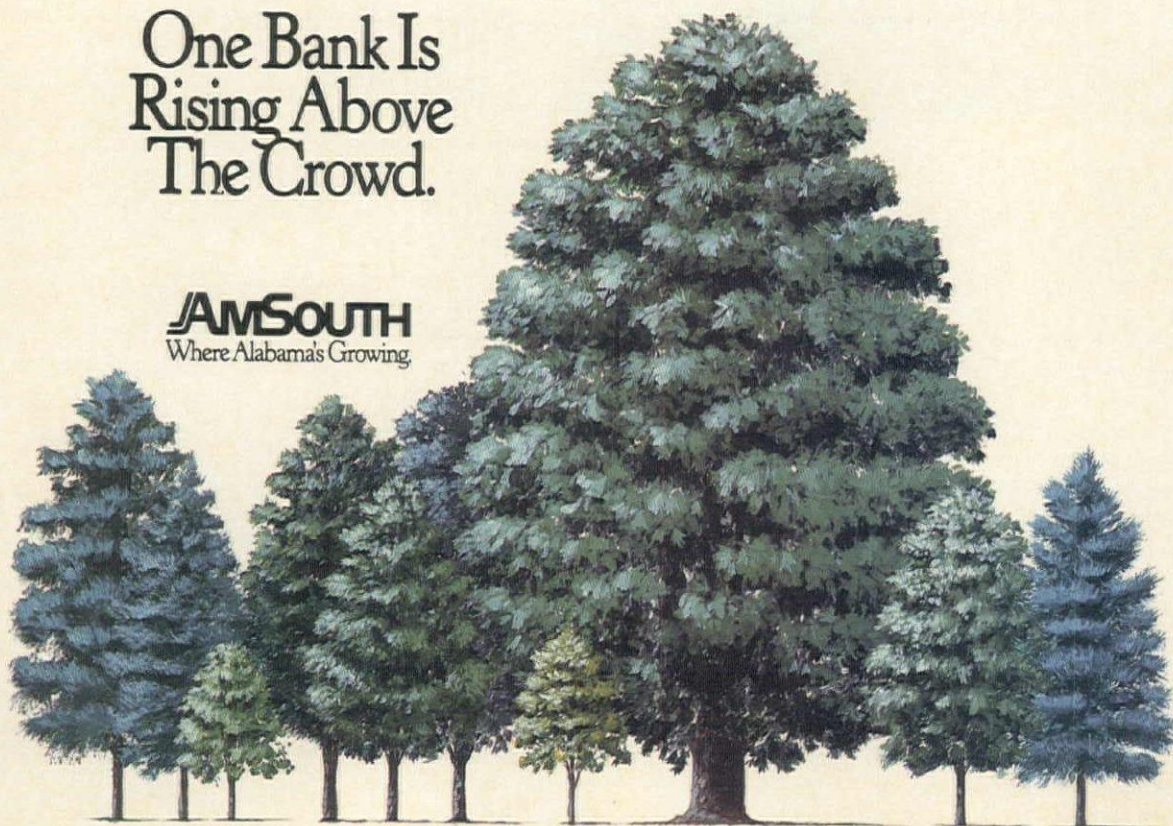


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