

HORIZON

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The Magazine of the Arts

**Manz Kline
Remembered**

**Verly Sills:
Opera in the Black**

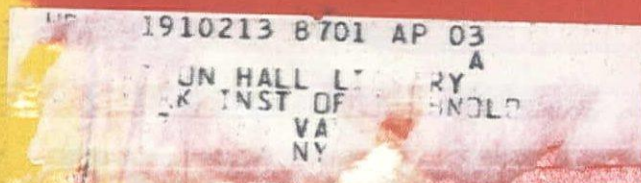
New Zealand Film

**Providence Harbors
the Best**

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by Red
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Volume 29 Number 3 April, 1986

Cover: Harley Red (1959),
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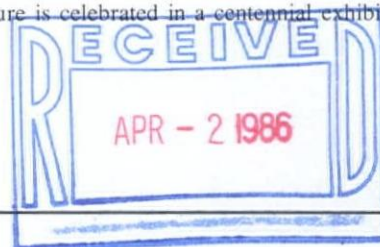
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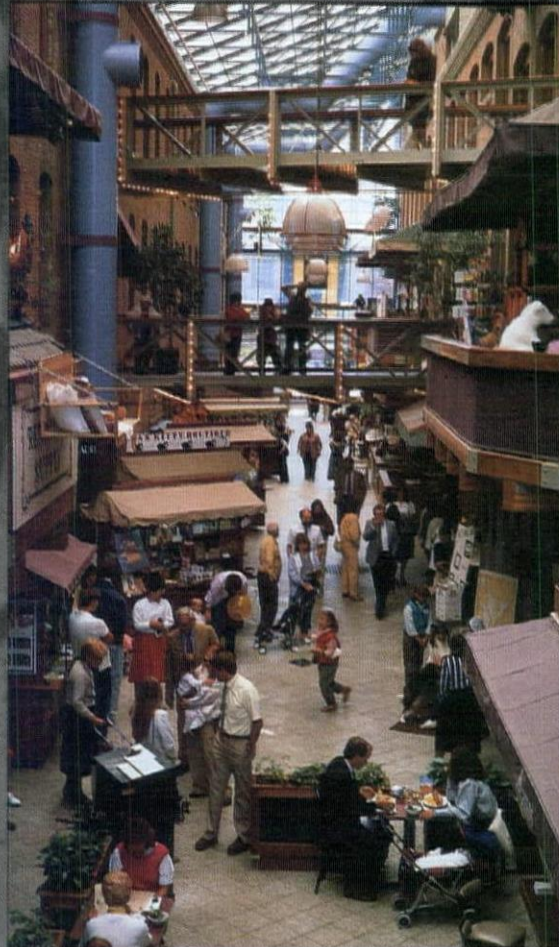
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ACA: A View From The Field

Tomorrow's Audiences

It is with great pleasure that I have noted during the last year the remarkable growth in the interest in arts education. For so long, this important component of our cultural life was overlooked—as though it was regarded as a responsibility solely of educators, rather than of the arts community and the general public. Thankfully, that view has been challenged, and we are witnessing a burst of new activity in arts education.

The institution most often in the news has been the Getty Center for Education in the Arts. Over a year ago, the center issued *Beyond Creating: The Place for Art in America's Schools*, in which it outlined its concept of discipline-based art education—that is, art education based upon creating art and the study of aesthetics, art history and art criticism. Given the merits of this approach and the Getty's ability to broadcast its message, both the center and discipline-based art education have received a great deal of attention since the report was published. Even in quarters where there has been disagreement about how to structure a discipline-based approach or whether to adopt such an approach at all, there has been appreciation for the leadership role that the Getty Center has taken in helping to bring arts education to the fore.

Among those who have valued the Center's work has been the National Endowment for the Arts (NEA)—whose chairman, Frank Hodsoll, has responded to the Getty's message and has committed the full force of the endowment to making discipline-based, sequential arts education a priority for that agency. With the Getty Center and the NEA lining up on the side of arts education—be it discipline-based or otherwise—we have reason to hope that arts education may receive the more prominent position in the constellation of arts issues that it deserves.

Controversy—and there certainly has been some—is not a stranger to arts education nor to education in general. For decades, educators have proposed various theories of learning and various teaching methods to accommodate them. In the view of some—*New Criterion* publisher and National Council board member Samuel Lipman, for example—the recent history of arts education has been a travesty. As Mr. Lipman says in an interview in the forthcoming May issue of *Vantage Point*, arts

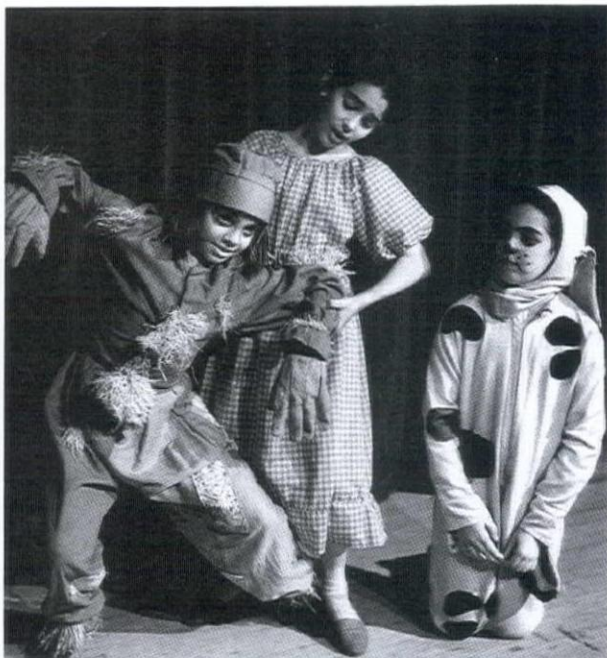


Photo by Brill

Students at Interlochen Center for the Arts in their production of The Wizard of Oz. Many educators and concerned citizens argue that early exposure to the arts is necessary to guarantee enlightened audiences of the future.

education slipped into the realm of art-as-therapy and then into entertainment—to begin recovering only very recently. Others—such as Paul Lehman, president of the Music Educators National Conference (and also a contributor to the May issue of *Vantage Point*)—assert that more credit should be given to the great number of professional arts educators who have been overlooked by arts advocates in their rush to preach the cause of the arts. Both Mr. Lipman and Mr. Lehman have their points.

It seems to me that what is needed now is a larger vision, a sense of opportunity. Whether or not one agrees with Carter Brown's view of arts education as the development of future "arts consumers," the importance of arts education cannot be lost on us. At the very least, if we do not educate our children to the appreciation of art, we are bound to have fewer properly prepared audiences for music, theater, dance, the visual arts, or literature as time goes by.

One noteworthy view of the potential of arts education came recently from Howard Gardner, co-director of Harvard's Project Zero and himself a leading figure in learning theory. Addressing the first Getty Center roundtable on discipline-based art education this past October in Boston, Gardner closed his remarks with the following thoughts:

"There is an area in which kids are aesthetically sophisticated—indeed, much too sophisticated—and it is consumerism. Kids may not know about Franz Kline but they know about Calvin Klein. They may not know about Lévi-Strauss on myth but they are expert on Levi Strauss jeans.

"I would like to see arts education develop as a substitute for consumerism. . . . The same kind of discriminating skills which children now apply to clothing or computers, to watches or wardrobes, ought to be applied to symbolic statements which matter. To borrow from William James . . . we need a kind of moral equivalent of consumerism.

"This needn't be hard to achieve. After all, art is free; it is noncompetitive; there is enough to go around; it is worth devoting one's vocation, one's free time—indeed, one's life to. And it makes a society worth being proud of: not capitalism or consumerism or discipline for its own sake, but rather as a means to allow us to enjoy and to contribute to the artistic legacy whereby any civilization will ultimately be judged. We owe our children no less."

Bravo, Howard Gardner. Bravo, Getty Center. And bravo any effort on the part of our professional arts educators and arts advocates to advance this important issue.

—Milton Rhodes, President
American Council for the Arts

ACA's *Spring/Summer 1986 Book Catalog* features more than twenty books on topics in arts education, including selections from libraries of The Arts, Education and America; Music Educators National Conference; and the American Council for the Arts. To receive your free copy of the *ACA Book Catalog*, send a postcard to the Publishing Department, American Council for the Arts, 570 Seventh Avenue, New York, NY 10018.

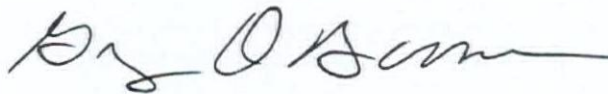
An Enchanted Evening

As the next chapter in our modern artistic history opens, HORIZON is proud to have a role in recording those events. One particular evening that will become a memorable part of our cultural archives took place on a cold, clear night in January at the National Gallery of Art. The guests of AT&T and museum director J. Carter Brown, we celebrated the opening of "The New Painting: Impressionism 1874-1886," the landmark exhibition that premiered in Washington, then moves to San Francisco on April 19.

It was an enchanted evening. As the guests moved slowly from one gallery to the next, we were mesmerized by the incredible collection assembled by curator Charles Moffett of the Fine Arts Museums of San Francisco. It was tempting to ignore the invitation to move to the reception area; but, thankfully, we did move on and a glorious dinner awaited. Creating the perfect historical touch, special guests that evening included descendants of the painters whose works comprised the exhibition. Lovely and gracious, they spanned every generation—and brought a personal focus to the chapter of art history that we stepped into that night.

The signature of every AT&T event is elegance. And the "Impressionism" opening was the pinnacle of that quality. As we continue to chronicle the involvement of American business in underwriting our artistic heritage, their contribution is superb. If you travel to San Francisco for the exhibition, or just order the beautiful catalog of the "Impressionism" show, you too will share in a moment of history.

Beverly Sills stands for the best of the artistic spirit in America. It is a pleasure to share her success at the New York City Opera with you this month. Whether with her in a board meeting at Wolf Trap or among the audience at Lincoln Center for a NYCO performance, I am struck by her charisma, her boundless leadership, and that determined gaze that penetrates every occasion. The story of her achievements, both personal and professional, mirrors the determination of arts leaders throughout the United States. Overcoming deficits, committed to developing new talent, and pledged to their audiences, they—like Beverly Sills—are another intrinsic segment of our cultural growth in this decade.



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If the term *genius* weren't so old-fashioned, we might apply it to the architect Mies van der Rohe. He towers over the architecture of this century the way Stravinsky has dominated its music, James Joyce its novel, and Picasso its painting and sculpture. Imagining the course of twentieth-century architecture without him is no easy task.

Unlike Picasso, however, Mies van der Rohe is not universally admired. On the one hand, he is an originator of the elegantly spare style most of us think of simply as modern architecture. On the other hand, he is the figure most responsible (directly or indirectly) for the plague of poorly designed glass boxes that blight our cities.

Can the apparent contradictory nature of these contributions be resolved? Is Mies van der Rohe a great architect or an architectural villain? To answer such questions—and to celebrate the centennial of his birth—New York's Museum of Modern Art has mounted the "Mies van der Rohe Centennial Exhibition" (through April 4), the largest architectural exhibit in its history. The show travels to the Museum of Contemporary Art in Chicago (April 8-August 10); the New National Gallery, Berlin (November 13-January 15, 1987); and Barcelona (dates to be announced). It is sponsored by GFI/Knoll International, Joseph E. Seagram and Sons, and the NEA.

Arthur Drexler, the exhibition's organizer, is also the director of the Museum of Modern Art

A landmark exhibition celebrates the architect whose influence has dominated this century. By Robert Atkins

Department of Architecture and Design and the Mies van der Rohe Archive located there. Drexler confesses that the show will be not only "exhaustive, but exhausting." He also intends for it to encourage genuine critical evaluation, noting that, "some Mies buildings are better than other Mies buildings. This exhibition will deal with the failures as well as the successes."

Drexler himself articulated the architect's achievement in 1960 in the first book (rather than exhibition catalog) written about Mies van der Rohe. "If buildings can be judged as embodiments of a viable system of ideas," Drexler speculated, "the buildings

MIES VAN DER ROHE

of Mies are among the most successful in history. The failures among them may be somewhat more difficult for us to discern.

Spanning the architect's oeuvre, there are some four hundred drawings (some of them never before exhibited or published), architectural models, pieces of furniture, and photographs. Given the fragility of many of the drawings, Drexler cautions that it is unlikely that much of this material will be put on display again in our lifetime.

In retrospect, Mies seems an exceedingly unlikely candidate for architectural prophet of our time. His real name was Ludwig Mies. He added his mother's maiden name to his own in order to retroactively upgrade his origins. He was born in 1886, and his upbringing in the medieval German town of Aachen favored the fast-approaching twentieth century less than it did the early years of the nineteenth.

Mies attended the cathedral school adjacent to the site of Charlemagne's palace in Aachen until he was thirteen and then spent two years at a trade school. So much for his formal education.

Simultaneously, he had apprenticed with his father, a master mason. In the stone-cutting yard, he learned to work the sort of stone that masons of Charlemagne's era had worked more than a millennium earlier. Apprentices matured quickly in the nineteenth century, and Mies designed classical stucco ornaments for architects for several years. Then, feeling the need to learn how to work with wood, he apprenticed with the furniture and interior designer Bruno Paul in Berlin.

Once in Berlin, Mies dovetailed uncannily with the development of European architecture. In 1904 he joined the office of Peter Behrens, the head designer and architect for AEG (the German electrical consortium) and the most important architect of his day. Mies's young associates in Behrens's office turned out to be none other than Walter Gropius and Le Corbusier, the two other premier architects of his generation.

All these early experiences helped Mies develop the exquisitely refined sense of materials that would come to characterize his work. After opening his own office, the drawings that first brought him recognition during the early 1920s were characteristically named for their materials: the Concrete Office Building, the Brick Country House, and the Glass Skyscraper—a stunningly curvilinear, glass-walled structure that looks as if it were designed in 1970 rather than 1920.

Young architects tend to produce more drawings than buildings. This was especially true for young architects working in the impoverished, civil-war-torn Germany of the early 1920s, and Mies was no



Hedrich Blessing

exception. Finally, in 1926, he was asked to build a monument to Karl Liebknecht and Rosa Luxemburg, the founders of the German Communist party. Given his decidedly apolitical outlook, he was a curious choice for this commission. He also built a few villas and apartment houses in a rigorously geometric style that recalls late cubist sculpture.

More important, he became, in 1926, vice-president of the Deutscher Werkbund, an influential organization of architects and industrialists determined to raise the standards of German design. A few years later, he would succeed Walter Gropius as director of the Bauhaus—the revolutionary, twentieth-century school of art and design. He had rapidly become a visible presence on the European architectural scene, not on the basis of his buildings, but through his drawings and organizational affiliations.

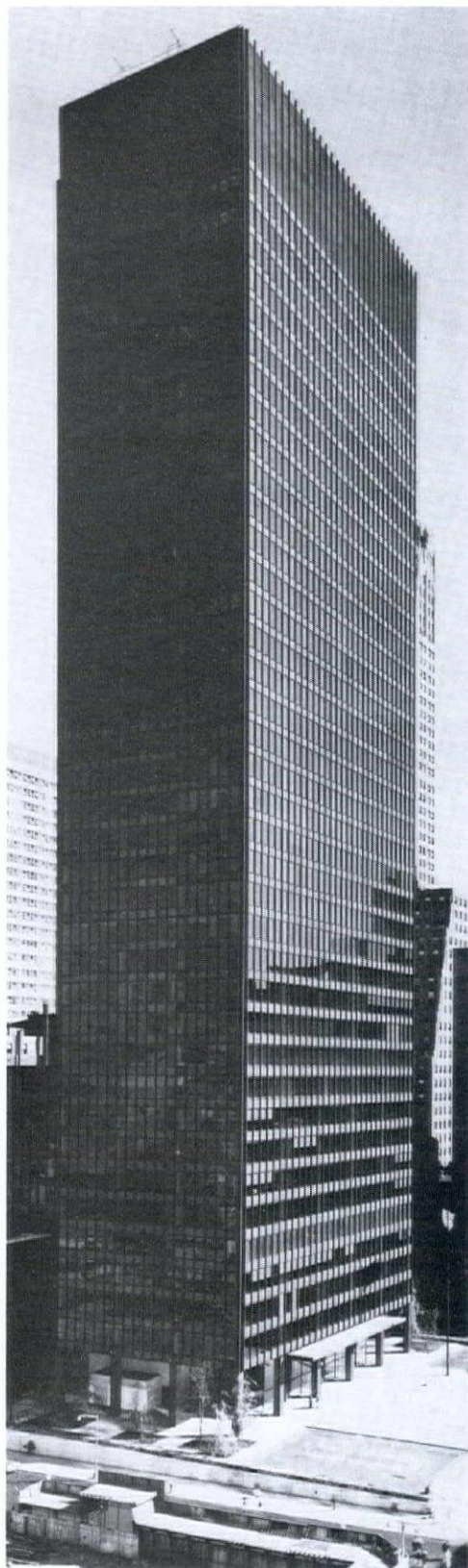
It was his position at the Werkbund that brought him a dream opportunity. This was the chance to design a building—the so-called Barcelona Pavilion—for the International Exposition of 1929.

At first glance, the photographs of the Barcelona Pavilion suggest a sleek, flat-footed house overlooking Los Angeles. Glass-walled and a little indolent in feeling, this was a structure with no purpose except as a site for a reception honoring the king of Spain. Its single, large room was composed of chrome-plated columns and walls of jade-green marble and gray glass which hung from the roof. The only decorative embellishments, apart from the sumptuous building materials, were a few pieces of furniture specially designed for the pavilion by Mies, two reflecting pools lined with black glass, and a sculpture by Georg Kolbe.

The building was an architectural manifesto. The Barcelona Pavilion declared that all a twentieth-century building required was a slab floor and a flat roof supported by only the slenderest of columns. Even walls were now dispensable. That Mies had managed to strip this building down to its functional essentials and still create a structure simultaneously pristine and sensuous was astonishing.

This sort of functionalism—almost as relentless as the engineering cum architecture of the Eiffel Tower—is the highly touted “rational” side of Mies’s sensibility. There was plenty that was irrational about the Barcelona Pavilion, including Mies’s decision not to conceal the columns within the walls. A ten-foot-high facsimile of one chrome-plated, cruciform-shaped column is shown at the centennial exhibition, and one glance reveals its Brancusian beauty.

Unlike most works of art, the Barcelona Pavilion was destroyed after the exposition closed. (It is cur-



rently being rebuilt on its original site and is slated for completion this year.) The tufted leather chairs and ottomans Mies designed for the pavilion have not merely survived but gone on to become classics instantly recognizable to anyone who has visited hotels, banks, or corporate lobbies.

The Barcelona Chair and ottoman were just two of Mies’s fifteen designs (plus eight variations) for chairs, stools, and tables that were actually produced. Each of them is currently at the centennial exhibition, and together, their cantilevered forms and exposed structures announce more forcefully than usual that these are the designs of an architect.

Despite the success of the Barcelona Pavilion, there was little call for modern buildings in Germany of the 1930s. Following the confiscation and subsequent return of his passport in 1937, Mies abruptly left for the United States. It is less surprising that he was harassed by Nazis than that they waited so long: Mies’s monument to Liebknecht and Luxemburg had been torn down by Hitler’s agents, many of his clients were either communists or Jews, and his contemporary-looking buildings thoroughly offended Nazi taste.

The United States welcomed Mies with open arms. Upon his arrival, he was appointed director of architecture at the Illinois Institute of Technology (I.I.T.) and, in his early fifties, an entirely new phase of his career lay before him.

It has frequently been said that Mies was a Euro-

Ludwig Mies Van der Rohe (opposite page), an originator of the elegantly spare style most think of simply as “modern,” collaborated with Phillip Johnson on the Seagram Building (left).

Completed in 1958, the building was van der Rohe’s only New York commission and became one of the most admired skyscrapers constructed in the twentieth century.

pean by training and an American by temperament. The functional and pragmatic strain embodied in American thinking and in the techniques of steel construction pioneered in this country perfectly suited Mies’s sensibility. For many years, America and Mies seemed a perfect match. He built constantly until his death in 1969, and his influence here stemmed not just from proposals for buildings—which had established his fame in Europe—but from actual buildings.

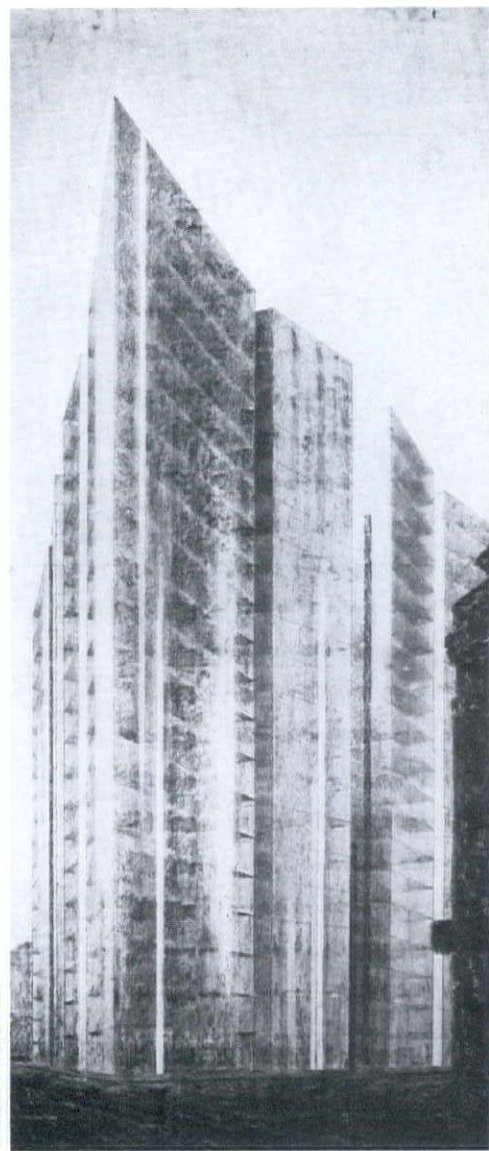
During the 1940s and 1950s, he executed a plan for an entirely new I.I.T. campus in Chicago. Six

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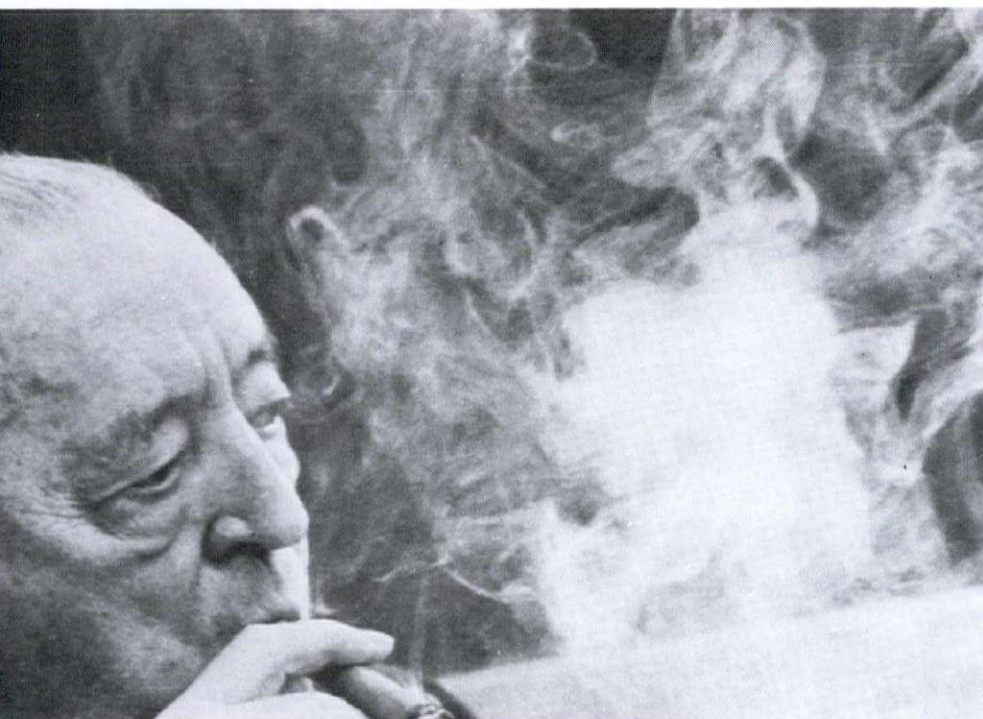




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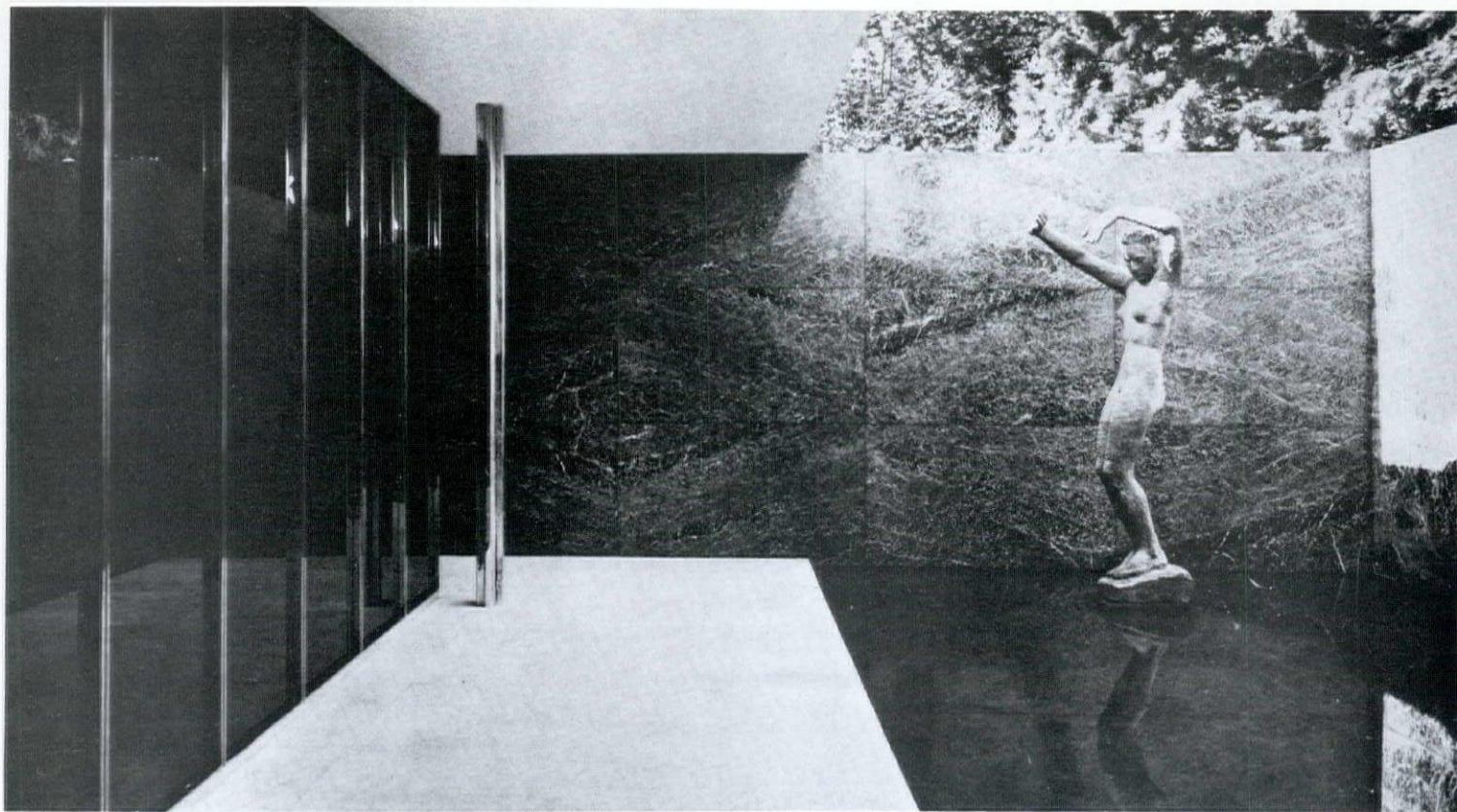
Museum of Modern Art



Hedrich-Blessing

Mies van der Rohe (left), whose philosophy was that architecture should be "almost nothing," left us plenty to ponder. The apartments at 860 Lake Shore Drive in Chicago (opposite page) were built in 1951. Van der Rohe, who apprenticed with furniture designer Bruno Paul, created the Barcelona chair (above left) in 1929. Above: The Friedrichstrasse Office Building in Berlin.

The functional and pragmatic strain in American thinking perfectly suited Mies's sensibility.



Text continued from page 9

buildings were built of steel and glass, brick and concrete block—all in harmonious style that illustrated Mies's belief that a single building type could satisfy varied purposes. The fact that I.I.T.'s boiler plant resembles its chapel testifies to Mies's obsession with elements ranging from the selection of the most structurally and visually satisfying materials to his personal handling of the design of the door handles and altar railings. "God is in the details" is an axiom frequently attributed to Mies.

Mies's other major works of the 1950s include the handsome pair of high-rise apartment buildings at 860 Lake Shore Drive in Chicago and the gracefully proportioned Seagram Building on New York's Park Avenue. The latter was designed in 1958, the same year that Mies retired from the I.I.T. and devoted himself exclusively to his private practice.

Mies was then, at the age of seventy-two, (along with Frank Lloyd Wright) the most eminent architect in the world. He had been an American citizen since 1944, but his English was far from fluent. Drinking improved it, and he drank inordinately—although this seems to have intruded more on his personal than his professional life. Associates of this period have frequently described him as very private.

The final decade of his life was spent in increasing isolation. The one project for which Mies took total responsibility was the New National Gallery in Berlin, which was completed in 1968, and where the Mies centennial exhibition will be seen. The last building of his career, the museum is an essay in glass and right angles that seem to require its flat roof to keep it from levitating off the ground.

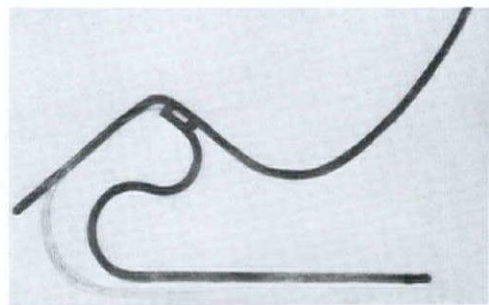
Of all Mies's buildings, this soaring structure best embodies his belief that architecture should be "almost nothing."

During the 1960s, his grandson Dirk Lohan directed his growing practice. Mies tended to play a less and less active role in the buildings that his office designed for nearly every major city in the country—and it shows. The centennial exhibition presents a wall of photographs of skyscrapers that look as if they have all rolled off the same assembly line. When Arthur Drexler referred to Mies's "failures as well as successes," it is clear that these buildings were the "failures" he had in mind. The fact that he created a system of principles which could be communicated and taught was his undoing—or the undoing of those who followed.

A work of architecture cannot be produced according to a formula. What makes Mies's best work great is the evidence of the vitality of his mind seeking solutions to architecture's traditional problems, large and sometimes ever-so mundane: what materials to use, how to construct the exterior corners, the relationship of a window to a wall.

Mies's brilliance is revealed not where intuition or inspiration yields new or refined solutions to the problem of form. It is in those places that the transformation of architecture from building into art takes place. And it is what causes us to observe—when pondering the Seagram Building, 860 Lake Shore Drive, or the New National Gallery—"How beautifully proportioned," or simply, "How right." □

Robert Atkins is a free-lance writer, critic, and curator. He is also an instructor in art history at the Maryland Institute College of Art.



Van der Rohe's big break came in 1929 when he was selected to design the Barcelona Pavilion for the International Exposition that year. The pavilion (top), currently being reconstructed, proved that you could strip a building to its functional essentials and still create a structure both pristine and sensuous. Above: A 1931 sketch for a chaise longue with a spring frame.

His exquisitely refined sense of materials and his belief that "God is in the details" came to characterize his work.

KLINE

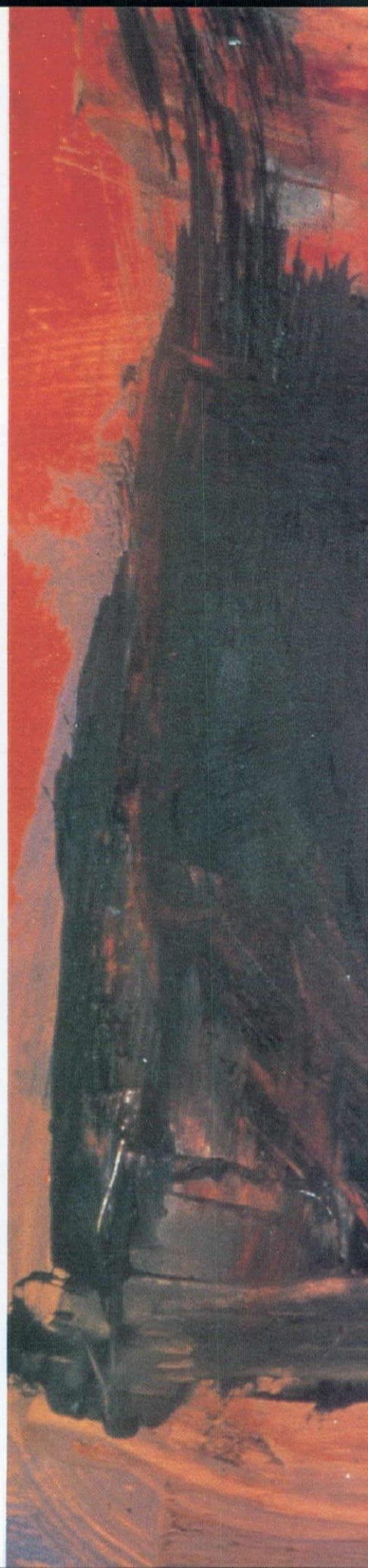
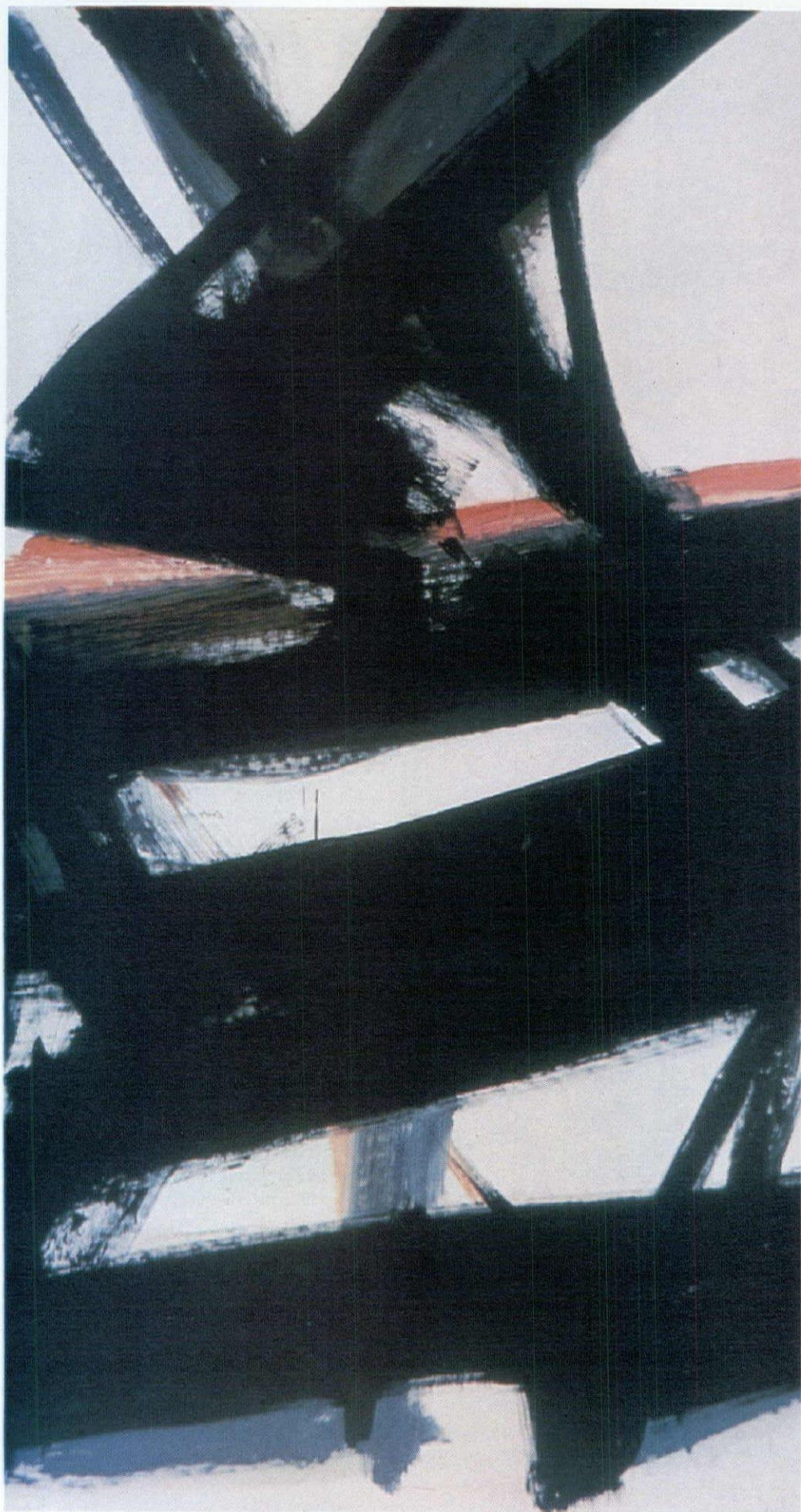
Franz Kline gets his due: His bold, abstract works are the focus of a major exhibition.

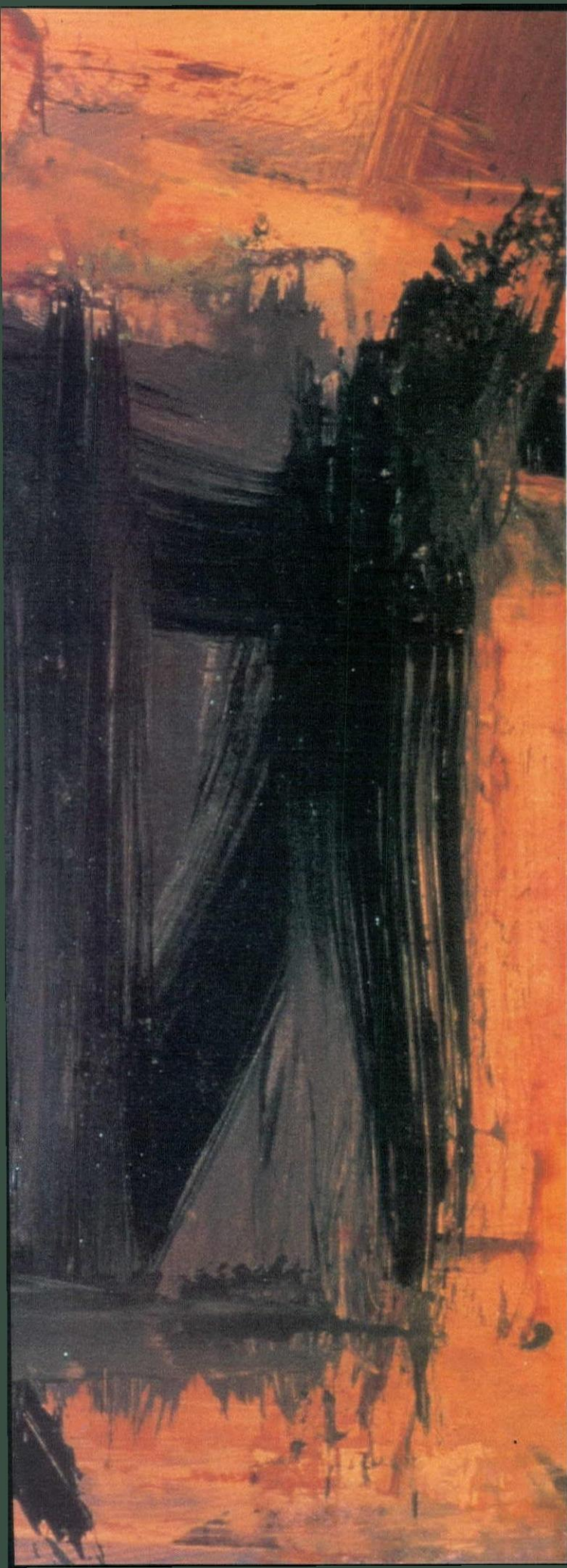
Abstract expressionist Franz Kline in his studio (circa 1956). Background: Kline's *Red Crayon* (1959).

When Franz Kline returned to the United States in 1938, after studying drawing in England, his career took a dramatic turn. In New York, he met de Kooning, Pollock, and others who would, with Kline, become known as the New York Abstract Expressionists. His first one-man show in 1950 presented large, black-and-white paintings, made up of sweeping strokes, which established Kline as an important figure in the world of avant-garde art. In those days, the fifties, Kline worked from drawings made on the cheap pages of telephone books. He also preferred to paint at night, often working through an entire evening into the morning hours, producing some of the boldest examples of abstract expressionism.

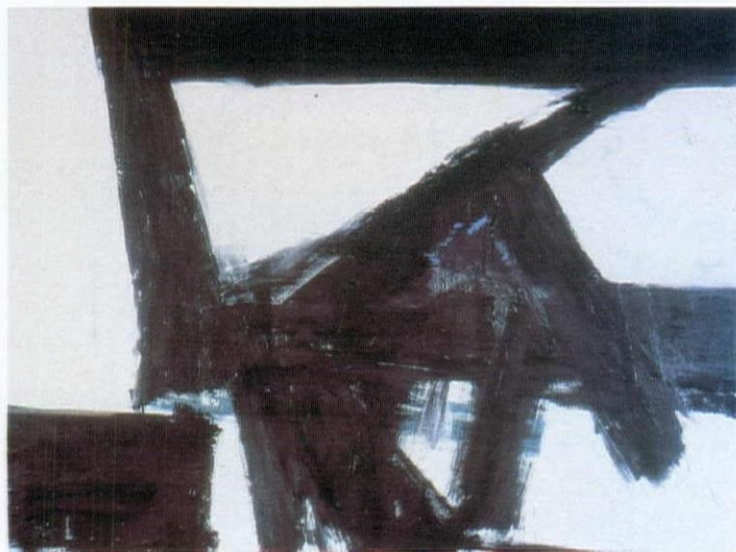
Organized by the Cincinnati Art Museum, a major traveling exhibition of Kline's work, "The Vital Gesture: Franz Kline in Retrospect," will go on view at the San Francisco Museum of Modern Art on April 17 and will run through June 8. Designed to focus overdue scholarly attention on Kline's painting, the exhibition travels to the Pennsylvania Academy of the Fine Arts in Philadelphia (June 26-September 28). The exhibition is supported by The Central Trust Company, A.M. Kinney Company, and the NEA. Abbeville Press has published the accompanying catalog.

Though his black-and-white paintings became his trademark, Kline continued to experiment with color, producing vivid, abstract works. When Kline died of a heart attack in 1962, at the age of fifty-two, he was again experimenting with color and was truly at the height of his career. His last completed painting, *Scudera*, considered by many critics to be his ultimate work, is included in the exhibition and has not been shown publicly since a memorial exhibition a few months after the artist's death. Once asked to explain his abstract paintings, Kline replied, "I'll answer you the same way Louis Armstrong does when they ask him what it means when he blows his trumpet. Louis says, 'Brother, if you don't get it, there is no way I can tell you.'" □

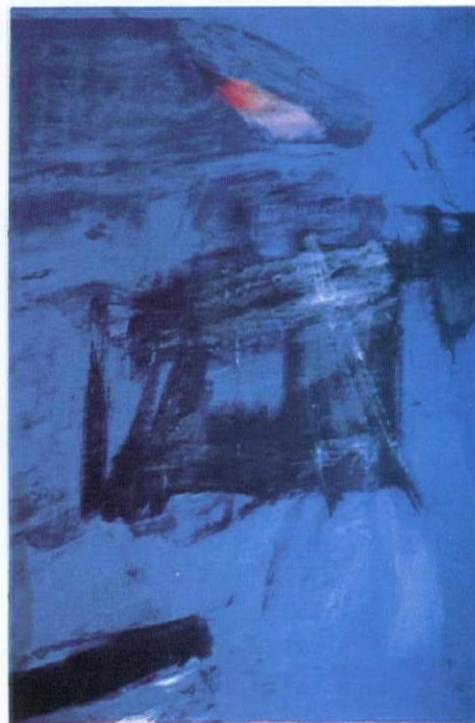




"I suppose I work fast,
but what goes into a
painting isn't just done
while you're painting."



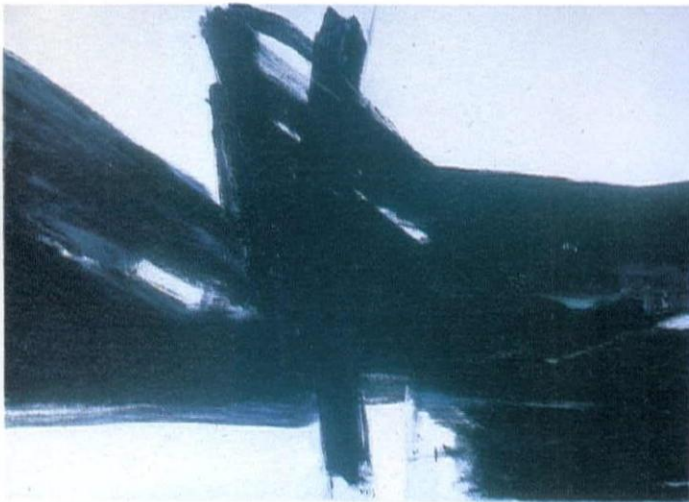
During the last few years of his life, Kline experimented with color in his abstractions, as evidenced in the 1961 Head for Saturn (left) and the 1961 Scudera (right), Kline's last completed painting. Horizontal Rust, 1960 (opposite page, far left) uses gray as an alternative to color, but Lehigh V Span, 1959-60 (above) is more reminiscent of Kline's black-and-white paintings for which he became famous.



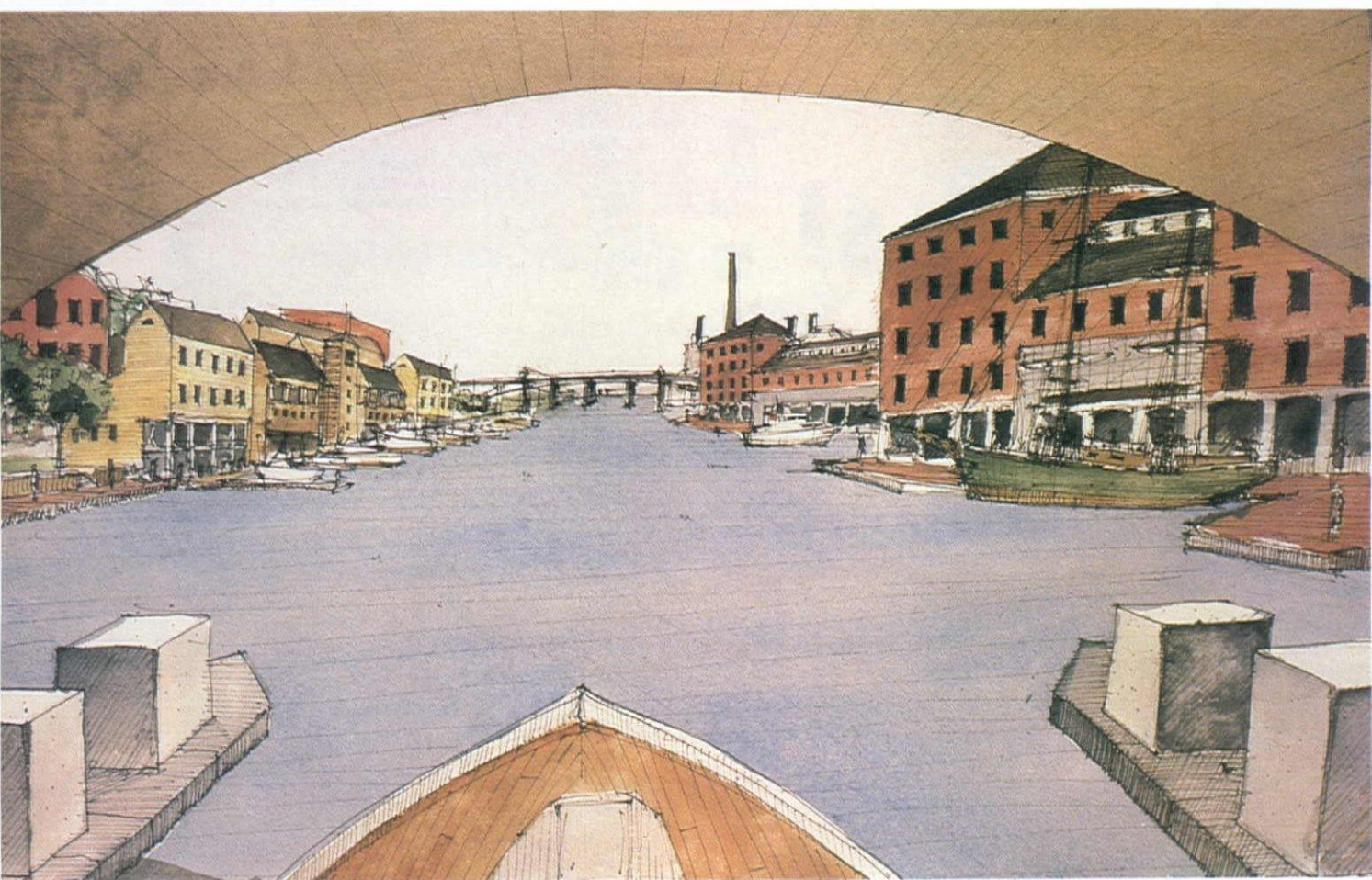
"I put something here
and here, and here
and here, and then I
pull it all together."



*Above: Tragedy (1961),
in which the colors
are densely painted,
yet are seemingly
transparent. Right:
Revenna (1961),
another study in black
and white.*



PROVIDENCE



"Roger Williams picked well," explains Mayor Joseph R. Paolino, Jr. "The entire Capitol Center and Waterfront Projects are taking place about one hundred feet from the spring where Williams developed the Providence settlement in 1636." Never in its 350-year history has Providence attempted such a large-scale urban transformation.

Ken Orenstein, executive director of the Providence Foundation, which helped devise the two urban renewal projects, would agree. Since 1980 he has been with the foundation, which is a non-profit affiliate of the Greater Providence Chamber of Commerce. Begun in 1974, the foundation is supported by contributions from fifty-two companies in Providence and operates on an annual budget of \$75,000. "We act as a go-between for the public and private sectors," Orenstein continues. We initiate and generate specific projects, none of which would



The Capitol Center and Waterfront projects transform Providence into a city of tomorrow.

Above: Rendering of the Providence Waterfront Project. Left: Aerial shot of waterfront today.

be possible without the incredible cooperation of government agencies and private investors. The Capitol Center and Waterfront projects provide the proof."

Ron Marsella, the former executive director of the foundation, initiated the Capitol Center Plan. Slated for completion by 1990, the plan includes the building of an entirely new railroad station, designed by Skidmore, Owings & Merrill, complete with a large dome and columns; the tearing down of old tracks and platforms and the building of new ones along the side of the hill in front of the State House; building the large and intricate Civic Center interchange between the major Interstate highway, I-95, and Routes 6 and 10; open-

ing up an additional sixty acres of prime development sites where the present freight yards lie; and redeveloping the existing railroad station, the classical, yellow-brick Union Station built in the 1890s, for office, retail, and residential space. The new station is scheduled to open this year.

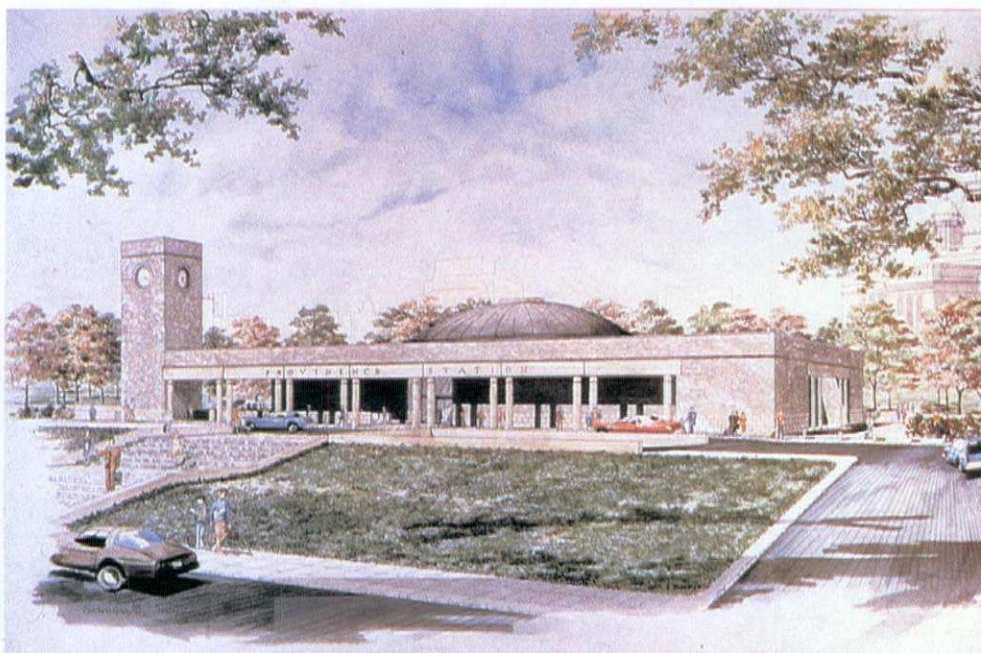
Given the short time frame in which the Capitol Center Project had to be both developed and approved, certain issues were purposely left unresolved. These included the fate of two poorly channeled rivers, and the problem of traffic congestion which would result from the new interchange. "The Providence Journal Company and Brown University sponsored a conference back in 1984," Orenstein says, "that focused on saving the American city. James Rouse, whose company built the Faneuil Hall Marketplace in Boston and the Baltimore Inner Harbor Market, spoke about the decayed Providence waterfront as an incredible resource."

According to Mayor Paolino, "As a result we are uncovering and rerouting the Moshassuck and Woonasquatucket Rivers, will build new bridges over them to deal with the traffic problem, and will open up more land area for a new office building at the confluence of the rivers."

The process of transforming Providence, a process well on its way during the city's 350th anniversary in 1986, has been going on for a long time in fits and starts. In the 1960s, urban renewal plans for a project called "Providence 1970" proposed the demolition of old buildings, including City Hall (which was not demolished and has since been restored) and the infamous "Chinese Wall," built in the 1890s to elevate the railroad tracks and allow vehicular and pedestrian traffic to pass underneath it. The wall effectively blocked off any future expansion of the downtown area.

When the railroads went bankrupt, the federal government came to their rescue with the Northeast Corridor Improvement Project in the early 1970s. The oil scare of the early 1970s prompted people to think of the value of the train once again. When over \$20 million in federal funds was slated for Providence to improve its station area, city, state, and federal agencies got together to decide what to do. Rehabilitating and repairing the existing station was an easy conclusion, but what should be done with the freight yards and the unavailability of land for future urban development?

The City of Providence and its agencies stepped in to resolve the dilemma. With the cooperation of the Providence Foundation, the various parties were brought to the bargaining table. These included officials of the state and Amtrak and owners of the Providence and Worcester Railroad (the company

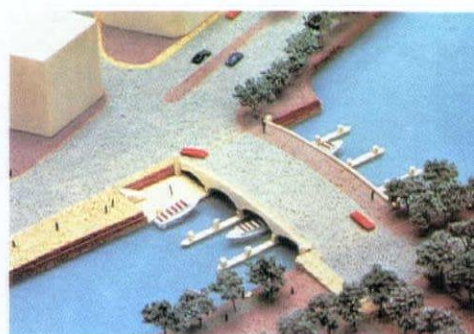


Above: The proposed Amtrak station for the Capitol Center. Right: Architect's model for the Providence Waterfront Project.

that owned most of the freight yards and the tracks and had leased their franchise and land to the now bankrupt railroads). It was then that Marsella suggested the Capitol Center Project to move the station and build a new one, develop the old one, build the Civic Center interchange, open up the freight yards to development, and tear down the existing tracks and platforms.

As a result, three agreements were reached. The Construction Management Team, created by the State of Rhode Island, oversees the construction of public improvements in the area. The Capitol Center Commission, appointed by the city, the state, and the Providence Foundation, oversees the private development through the enforcement of special design guidelines. The major property owners—Amtrak, the City of Providence, the State of Rhode Island, and the Providence and Worcester Railroad Company—agreed to reconfigure their land according to the project's requirements through an arrangement known as the Master Property Conveyance. "If it weren't for these three agreements," Orenstein concludes, "the project never would have succeeded. And again I cannot overemphasize the incredible cooperation of all concerned."

Mayor Paolino believes so strongly in the impact of these projects on the city's future that the city even pledged the value of the lands it owns to pay



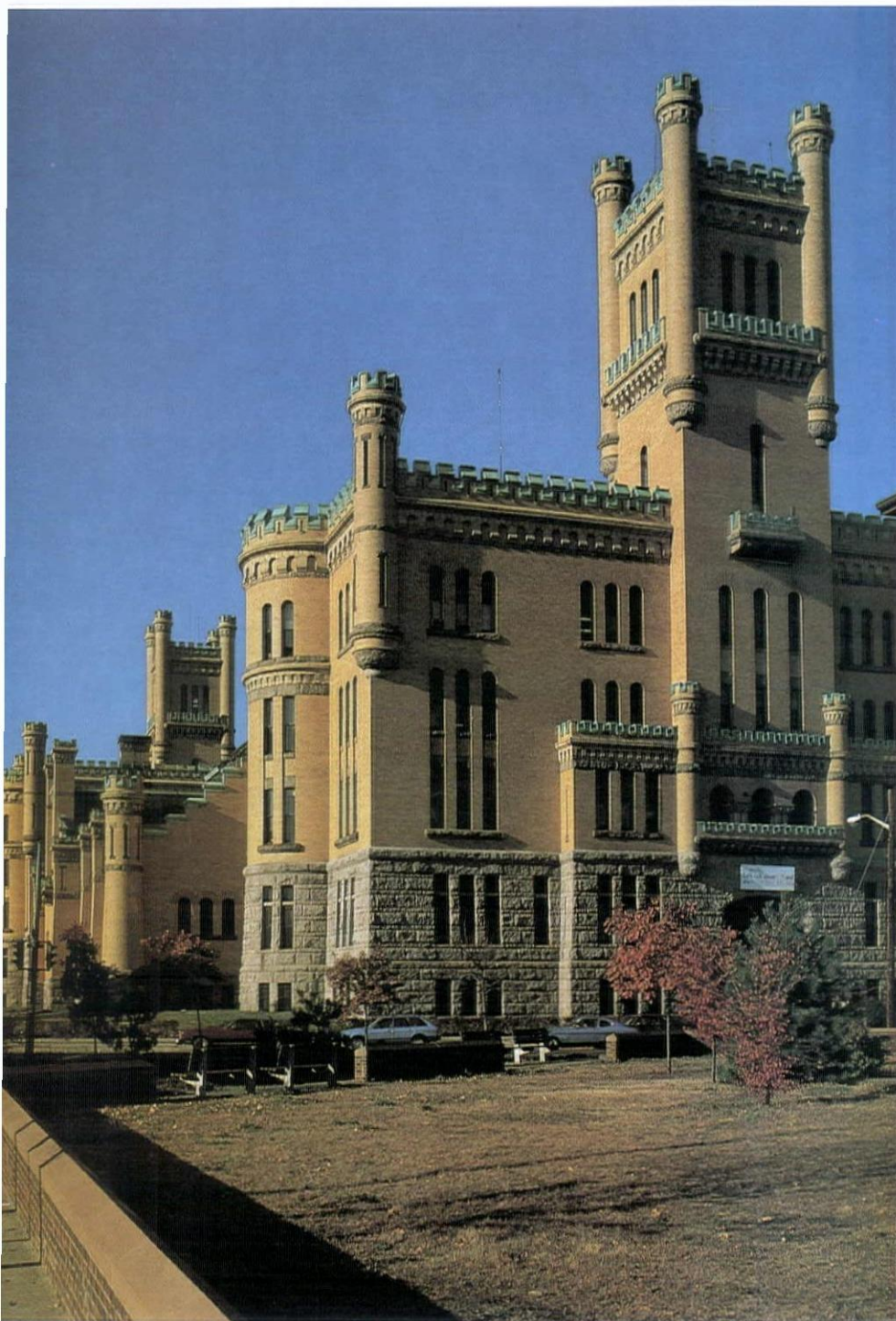
for the financial shortfall, should there be one.

Providence, of course, will celebrate such massive transformations in its 350th anniversary year. According to Nancy L. Derrig, director of Public Parks and head of the city's anniversary celebration, "We want everyone to participate in the celebration of Providence's anniversary." As a result, exciting neighborhood jubilee festivals, year-long historical and artistic exhibits, and many innovative theatrical events will take place throughout 1986, "so that the new development of Providence along with the preservation of its historical and architectural heritage, will be something that everyone can be proud of."

Clearly Providence, after many years of deterioration and decay, has taken a giant leap into the future. And what would Roger Williams think standing by his spring at the foot of the East Side if he could look at his transformed city? "He'd love it!" the mayor exclaims.

—Samuel Coates

Preserving Providence



The Preservation Society's Revolving Fund Program is helping the city rebuild its past.

"We have persevered and preserved," announces Wendy Nicholas, executive director of the Providence Preservation Society, delighting in its thirtieth anniversary, which just happens to coincide with Providence's 350th this year.

The society has rescued entire neighborhoods in the city and, with Fleet National Bank, sponsors the annual Festival of Historic Houses in May—a program which in 1985 brought in \$35,000. The society can now claim membership of over 1,400 families and businesses across the state and in November of 1985 raised \$60,000 from two thousand people at "The Party"—a musical extravaganza celebrating the opening of the new, rose-granite Fleet Center.

"Our annual budget is now \$250,000," Nicholas declares. "We get about \$70,000 from our individual and corporate members, \$160,000 income from our annual programs and services, and the rest from our endowment fund." The programs and services include lecture series; forums; marker programs for historic houses; children's activities; a consultant bureau; a board of planning and architectural review; and an excellent, well-written newsletter. And this year, the society will undertake walking tours in each of the seventeen neighborhoods in the city—complete with booklets on architecture, historic sites, and historical perspectives.

Providence boasts an extraordinary collection of eighteenth- and nineteenth-century buildings; the Providence River and Narragansett Bay; spectacular vistas provided by a city built on seven hills; and the presence of universities, business, labor, and artistic talent. But such was not always the case.

In 1956, 150 charter members—under the leadership of John Nicholas Brown, the patriarch of the Rhode Island Brown family, and Antoinette Downing, an authority on Rhode Island architecture and

Clark Schoettie

The Cranston Street Armory is the centerpiece of Providence's Broadway-Armory neighborhood.

the chair of the Rhode Island Historical Preservation Commission—decided to combat the demolition forces of urban renewal. Eighteenth-century houses, particularly on the now elegant and fashionable Benefit Street on College Hill, were threatened with destruction. The society worked with city officials to change the Urban Renewal Plan from demolition to renovation. They tackled the original division of land in the 1636 Providence settlement, issued the massive College Hill Report in 1959, and changed the face of Providence once and for all.

The Providence Preservation Society Revolving Fund, an entirely new idea and a separate real-estate arm of the original society, began with the society's blessings in 1980. Individuals, foundations, and corporations—in that by-now “infamous” grassroots manner of Rhode Island fund-raising—managed to raise \$250,000, and by 1986 (with the generous assistance of the Mayor's Office of Community Development) the capital fund had increased to \$375,000. “Our annual budget now runs at about \$85,000,” explains Clarkson Schoettle, the executive director (who came to Rhode Island after six years with the National Trust's innovative commercial-revitalization program). “We receive 30 percent from Providence's community-development funds, 30 percent from the investment income from our low-interest loans, and 40 percent from grants and corporate donations.”

The revolving fund is managed by a board of directors that initiates an in-house study and evaluation of a particular neighborhood in decline. The process involves interviewing people in that neighborhood, completing a socioeconomic profile of the area, and providing architectural surveys that focus on the condition of the buildings in the neighborhood and their historical significance. Once the neighborhood is targeted, low-interest loans are made available to homeowners there. “About 98 percent of our loans go directly to homeowners, not to absentee landlords,” Schoettle says, “and we insist that rental properties must be owner-occupied.” The fund can itself also purchase endangered and/or abandoned buildings and historic properties to salvage and renovate.

As in many old New England cities, banks in the 1950s and 1960s made substantial loans to homeowners. In the 1970s the exodus from Providence began, leaving the banks with unpaid loans. Slowly but surely, the banks wrote off various neighborhoods, and decay and decline set in rapidly. “Now,” asserts Schoettle, “after we have targeted an area and worked on it, property values begin to rise, the banks will then finance new-house sales,



The Preservation Society's Revolving Fund, begun in 1980, has literally changed the face of Providence. Thanks to the Revolving Fund, the residence at 78-80 Dexter Street went from run-down (right) to totally renovated (above).

and the neighborhood participates in its own resurrection.”

In 1980 the revolving fund targeted the Broadway-Armory neighborhood in Providence for rehabilitation. The area had been entered in the National Register of Historic Places in 1974 but (since the depression in the 1930s) had become a crowded, inner-city area. The rising merchant class had built great homes there in the 1870s, but by the 1980s, twelve to fifteen buildings—all of architectural interest and quality—were abandoned. Many two- to three-family, mansarded houses stood in disrepair.

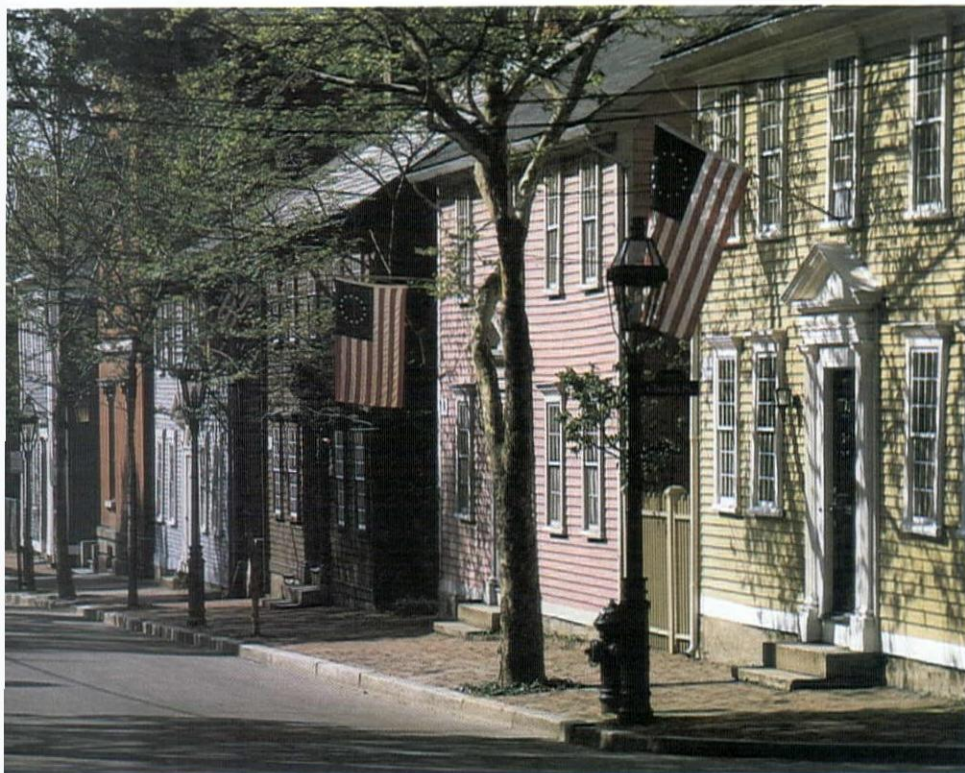
The neighborhood, however, had a distinctly historic center—the Romanesque, yellow-brick stronghold of the Cranston Street Armory—built at a cost of \$650,000 in 1907. Four acres of green space surround the armory, providing a focal point for the entire section of the city, which encompasses twenty blocks with 380 structures.

The fund moved in. In 1982 the revolving fund purchased the long-abandoned house at 66 Hudson Street. It was resold to Ken Phillips in 1983,



who restored it to a fine, three-family home. The restoration was partially financed and supervised by the revolving fund—along with a grant from the Rhode Island Historical Preservation Commission. Phillips and his son Karl completely renovated the 105-year-old building—reinstalling the heating, plumbing, and electrical systems. They replaced clapboards, rebuilt the entire cornice, and extensively repaired interior plaster and exterior woodwork. Today, the building is fully rented and once again contributing to the city's tax base. The work also qualified for the 25-percent investment-tax credit available for the restoration of certified historic structures.

Since 1980, the fund has successfully recycled



Above: The historic houses along Benefit Street, once slated for destruction, were rescued and refurbished with the help of the Providence Preservation Society. Left: Contractor Jack Salvatore puts Revolving Fund monies to use.

ur abandoned houses, giving over \$280,000 in purchase and loans for twenty-one restorations. As of March 1985, \$75,000 of those loans had been paid and will "revolve" again. Over \$711,000 in additional private financing was involved in these projects, resulting in forty-eight upgraded residential units. To date, there has not been a single loan default, and the revolving-fund activity has encouraged forty other property owners to renovate their houses without using the loan fund. A second neighborhood, which includes North Elmwood and Upper South Providence, has now been targeted for the fund's next major rehabilitation project.

This year marks the eightieth anniversary of the first federal legislation passed for preservation and

the twentieth anniversary of major federal preservation legislation. "It is a great milestone," says Wendy Nicholas, "and we really are proud that our thirtieth anniversary and Providence's 350th coincide as well. This is even the two-hundredth anniversary of John Brown's house! And we are now working with neighborhood organizations across the city, using the new techniques and skills we have learned in the past, to foster revitalization of all of Providence's oldest neighborhoods. Public awareness has been raised to all kinds of new levels, and we can celebrate a new Providence, rising from the old, all around us!"

From the small seventeenth-century farm community of 1636 nestled at the foot of a steep hill, which eventually developed a thriving sea trade in the 1800s and then witnessed its own severe decline in the twentieth century, Providence has persevered and risen anew. The past is now being used to support and build the future—a notion very much alive in the city's new slogan: Providence Harbors the Best!

—Samuel Coale

Funding Revolution

A preservation society is making an intense, large-scale commitment when it develops a revolving-fund program, warns Providence Preservation Society Revolving Fund executive director B. Clarkson Schoettle, who has the following advice for organizations contemplating similar projects:

1. Structure the fund as a separate organization with a staff and board of directors separate from that of the preservation society itself. "We are a much more active presence in the community," says Schoettle, "than we would be if we were just one more program of the Preservation Society."

2. Look for a fund director with professional experience in the housing field, and for a board of directors with expertise in real estate, finance, and related activity. The work of a revolving fund is focused narrowly on real-estate transactions and needs professional direction, both for overall direction and for day-to-day management.

3. Develop an active board of directors. "We've found it very helpful to have only nine people on our board, so we can streamline the decision-making process," Schoettle says. "They meet monthly and stay very involved in everything we do."

4. Revolve the fund. "It's easy to let your money get bogged down in a small number of long-term projects," warns Schoettle. "We try to stick with very short-term commitments, anything from a six-month construction note up to about five or six years' financing. You want your money to come back quickly, so it can go out again into the community."

5. Understand the level of commitment required. The Providence Preservation Society started off its revolving fund with a campaign that raised \$250,000 from the community.

6. Work out a reciprocal relationship with the parent preservation society. Although Providence's revolving fund is a separate corporation—in part to protect the Preservation Society's endowment from possible real-estate losses or lawsuits—both organizations work closely toward shared goals. The Preservation Society appoints the members of the revolving fund's board of directors, thus keeping the fund on the course it oversees. And the fund, in return, extends the work of the Preservation Society into new neighborhoods and cultivates an expanded base of support. □

Discovering New Audiences

With Project Discovery, Trinity Square Repertory Company ensures its audience for the future.

"Art is never going to be a part of the kids' lives unless we put it there with all the force of religion—like athletics," declared Adrian Hall, artistic director of Providence's Tony Award-winning Trinity Square Repertory Company, back in 1967. From that commitment came Project Discovery, which celebrates its twentieth anniversary in 1986. "There was never a more effective use of federal funds for securing the future of an arts institution," declares Jerry O'Brien, the publications manager of Trinity Rep and himself a Project Discovery graduate.

Project Discovery was launched in 1966, after a trial year during the 1965-66 theatrical season. Its intent was twofold: to provide a theatrical experience for secondary-school children in Rhode Island and to build and develop an audience for the new theater, which had begun operations in 1964.

It originated as a pilot experiment to tell the rest of the nation how and whether live theater could be integrated into regular school courses. For the first three years, the program was funded by the United States Office of Education and the National Endowment for the Arts; and 40,000 high school students from all of Rhode Island's public, private, parochial, and independent schools attended performances at the 1,000-seat auditorium of the Rhode Island School of Design.

"We wanted to capture the imagination of the young," asserts Jeannie MacGregor-Jochim, public-relations manager at Trinity Rep. And O'Brien adds: "We wanted to involve young people in the excitement and value of live drama, when their minds would still accept the extraordinary and daring without bias." In those early years, bus transportation alone came to \$82,000. Teachers requested 18,592 paperbacks for school use; 98 members of the Trinity company visited schools. And 550 teachers and 74 principals sent in the names of 1,400 plays they hoped would be produced.

Providence and Rhode Island have always celebrated grass-roots democracy in its purest form, with the city having been founded as a haven for "rogues



Constance Brown



Bloom

and renegades" by Roger Williams in 1636. Williams founded Providence when the Puritans exiled him from Massachusetts. For years Cotton Mather, the notorious Calvinist minister, referred to the place as "the sewer of New England." Yet something like Project Discovery would not have worked without basic, grass-roots ethics. Only Providence's Project Discovery outlived similar projects funded in other cities at the same time.

MacGregor-Jochim also stresses the second intention of the program: to build an audience for a new and struggling theatrical enterprise. "It really helped to get Trinity off the ground," she adds. Adrian Hall suggests that the grant money and the project led to the increased professionalism of Trinity's staff and to the full professional level of the theater company itself—complete with equity actors and union costumers and set designers.

In the 1969-70 season, Trinity Rep had to assure funding of the project itself. Today, Project Discovery funding is part of the theater's \$3-million annual operating budget. Hall and his company rely primarily on grants from the state of Rhode Island, the Rhode Island State Council on the Arts, the National Endowment for the Arts, and private foundations—such as Ford, Mellon, and Rockefeller. Today, Trinity Rep annually applies for the Rhode Island General Assembly Services to the School spend; since it charges each student only five dollars per ticket—a performance usually costs the company twenty dollars a ticket—the extra funding necessary.

Project Discovery performances are offered to all students in all grades, from primary school to college. An average of 17,000 students a year see performances at the theater, and they are bused from around Rhode Island as well as Massachusetts, Connecticut, and as far away as Albany, New York. Jean McDowell, Project Discovery coordinator, reports that special performances have even been presented for students at the Rhode Island School for the Deaf, complete with a signer and their own program. And not only have 750,000 students been a part of this theatrical experience in the past two decades, but fully one-third of the present audience at Trinity Rep are Project Discovery "graduates."

Top: The Trinity Rep's American premiere of Harold Pinter's Hothouse. Left: The Rep's production of Sam Shepard's Fool for Love.

Because of the outstanding success of the program, in 1980 the Providence School Department began including money in its budget for the program to continue.

Before each production, portfolios of educational materials are sent to all schools. These include information about the play and the author and a booklet of essays about *The Dramatic Work as a Historical/Cultural Document*. Scholars write the essays and later join members of the audience (following selected performances) to discuss the plays. That particular program, sponsored by the Rhode Island Committee for the Humanities, was named the best public humanities program in the nation in 1981.

All Project Discovery performances are scheduled during regular school hours and are exactly the same as the regularly scheduled ones. Funding works in different ways and at different levels. Total funding for entire schools, grades, or classes to attend performances can be included as part of the school budget. Some schools or school districts provide funds for tickets and charge the students for busing, or vice versa; other schools make use of special funds set aside for field trips, while others ask students to pay for both the tickets and the transportation.

In any case, the program has succeeded beyond its wildest and earliest ambitions. Project Discovery has offered classics ranging from Shakespeare and Ibsen to Chekhov, Ibsen, Shaw, Melville, O'Neill, Miller, Shepard, and Robert Lowell. Through it all, Trinity Rep has maintained that live theater is totally different from reading a play, and that once theatering becomes habitual, the future growth and survival of Trinity Rep is assured. The audience for Trinity Rep continues to grow—so much so that in 1984-85 season, the theater at last hit a subscription level of 3,000.

And, since 1982, Trinity Rep has operated in the black, due partly to the efforts of local businessman Bruce Sundlun. In 1979, Sundlun, chairman of the broadcast firm Outlet Communications and current chairman of the rep's board, agreed to help the theater get back on its feet by setting up new management procedures. Also, the long-range marketing program of Discovery has contributed to Trinity Rep's current financial status by building its subscription base.

The goal of Project Discovery has always remained at the forefront of the program: to offer to as many students as possible continuing artistic encounters that will eventually provide a fertile inner resource that can be relied on by each student for the rest of his or her life. —Samuel Coale



A Long-term Commitment

Project Discovery was not an activity that Trinity Square Repertory Theater set in motion and then stopped thinking about, says Anne Marden, Trinity Rep's director of marketing and public relations. "It's a long-term commitment that never stops," she explains. For theaters elsewhere considering school-oriented programs like Project Discovery, Marden has the following advice:

1. Expect that the theater will have to grow as the project does. "You'll need to add staffing to handle the project, and you'll have additional expenses for the additional performances serving schoolchildren," Marden warns.
2. Develop the commitment and support of the schools. "Go to the parents, the teachers, the principals, the superintendents. Meet with them one-on-one. Seek their input—and listen to their advice."
3. Study the funding requirements. In particular, consider the level of support that the theater is able to commit and the level to be contributed by the schools and/or schoolchildren. How much can be charged for the tickets?
4. Seek funding support, such as grants or government appropriations. "Your funding sources may evolve over time," says Marden. "What's important



Top: The Trinity Rep's home. Above: A Project Discovery audience.

is that when you present your proposal, you've got in hand a long-term commitment from the theater and support and input from the schools."

5. Maintain personal contact with the students and teachers you serve—every show. "The marketing never stops," Marden says. "We don't go back to the schools once a year; we go out every day. We send actors out to discuss the plays. We provide exciting as well as informative background materials. We provide discussions in the theater, after the shows. The schools need to stay continually involved."

Marden adds that Trinity Rep's staff can provide assistance and consultation to theaters initiating their own versions of Project Discovery. "Talking to colleagues actually involved in the field," she says, "is something I find helpful, and it is something that we are pleased to do." □

PROVIDENCE



Harboring the Best

This Rhode Island city honors the past while planning for the future.
By Jack Carroll

Rhode Island and Providence Plantations, the smallest state but with the longest name, is commemorating its 350th anniversary, and the celebration will continue all year long. New England's "lively experiment," as it was termed in its original colonial charter, continues to live up to its nickname.

Providence was founded in 1636 by Roger Wil-

liams as a haven of religious freedom and toleration for all men and women. Impressed by his idealistic vision for a new society, the British Crown granted Williams a remarkably permissive charter—including provisions for local self-government.

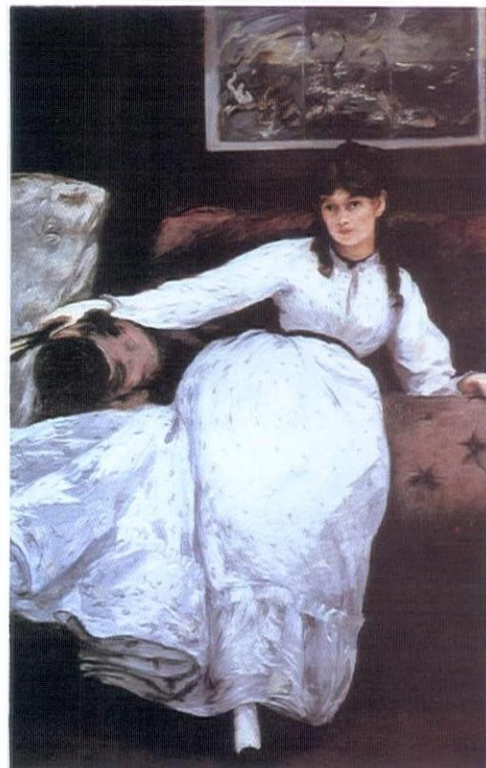
A century later, Roger Williams's isolated outpost at the head of Narragansett Bay had grown into a thriving seaport, whose prosperous merchants sailed their ships as far away as China to trade. During the 1800s, Providence became one of the new nation's leading industrial centers. Immigrants seeking economic opportunity and freedom from political and religious oppression flocked to its textile mills and jewelry factories, bringing with them the cultural and artistic traditions that are so much a part of the Providence of today.

Now the city is experiencing yet another transfor-

mation, a vigorous re-urbanization that preserve the best of its architectural heritage while encouraging new development that will allow the city to enter the twenty-first century as one of New England's leaders in business, education, and the arts.

Stand next to Roger Williams's statue (handcarved in Rhode Island "blue" granite) on Prospect Terrace on the city's East Side for a panoramic view of what one visitor has called "America's best-kept secret." Providence offers dynamic proof that a city can plan for the future without forgetting to honor its illustrious past. Three hundred and fifty years of history and a new city slogan, "Providence Harbors the Best," emphasizing the city's quality of life and progressive future, the "lively experiment" continues. Come join the celebration. (The area code for Providence is 401.)

Providence offers many opportunities for old-fashioned shopping experiences.



Rhode Island Historical Society/John Miller Documents



MUSEUMS AND GALLERIES

The **Museum of Art** of the Rhode Island School of Design (224 Benefit Street, 331-3511), opened in 1877, houses a permanent collection of more than sixty thousand works in its forty-five galleries. Twenty centuries of Oriental art; treasures from ancient Egypt, Greece, and Rome; sculpture from the Middle Ages to the present; and an acclaimed display of French-impressionist paintings and drawings are on view. Pendleton House, the museum's American Wing, contains the nation's first collection of Early American furniture and decorative arts. In addition, twenty to twenty-five special exhibitions are scheduled each year.

The **Woods-Gerry Gallery** (331-3511), located in a beautiful Victorian mansion at 62 Prospect Street, utilizes its five large exhibit rooms for a rapidly changing display of new works by the Rhode Island School of Design's faculty and students. RISD photographers have recently reopened the **Redeye Gallery** (331-3511) at 235 Benefit Street.

In the List Art Center on the Brown University campus, the **Bell Gallery** (64 College Street, 863-1562) exhibits contemporary and classic works based on provocative themes. The **Providence Art Club** (11 Thomas Street, 331-1114) occupies two structures built by Seril Dodge—the city's first jewelry maker—almost two centuries ago. The art

club, founded in 1880, specializes in exhibits by Rhode Island artists.

The **Rhode Island Historical Society** (110 Benevolent Street, 331-8575) has an outstanding collection of maps and manuscripts in its library. It also maintains two fine-art centers: **Aldrich House** (at 110 Benevolent Street) contains changing exhibits of the state's historical and cultural life, while docents provide detailed tours of the **John Brown House** at 52 Power Street. This magnificent mansion, built in 1786, contains ten rooms furnished with superior examples of the colonial cabinet-maker's art.

The seaport town of Bristol, half an hour's drive from the city, has two unique museums. Brown University's **Haffenreffer Museum of Anthropology** (Tower Road, 253-8388) displays archaeological findings from this continent and tribal arts from Africa, Asia, and Oceania. Its grounds, overlooking Mount Hope Bay, were once the summer campsite of the Wampanoag Indians. **Coggeshall Farm Museum** (Colt State Park, 253-9062) is a "living museum." This eighteenth-century working farm features an herb garden, farm animals, and daily craft demonstrations.

LIVELY ARTS

The Tony Award-winning **Trinity Square Reper-**

Opposite page: An aerial view of Providence. Top left: John Brown's 1782 carriage at the Rhode Island Historical Society. Top right: Edouard Manet's *Le Repos* from the Rhode Island School of Design's Museum of Art. Above: School of Design students at work.

tory Company (201 Washington Street, 351-4242) is presenting its twenty-second season of nine plays (entitled "Americana Revisited") on its two stages at the Lederer Theatre. Artistic director Adrian Hall and his resident company of actors and designers have achieved international prominence for their innovative productions of classic and contemporary plays—by authors from Shakespeare to Sam Shepard—and original scripts. During July and August, the three-hundred-seat downstairs theater is the home of **Trinity's Summer Rep**, a pair of works in a lighter mood.

The **Rhode Island Philharmonic** (334 Westminister Mall, 831-3123) is requesting its audiences to assist in selecting a permanent conductor from among the seven candidates who will stand at the podium during this forty-first season of classical music. The roster of finalists was chosen from a pool of more than three hundred applicants, a tribute to the Philharmonic's reputation as one of the East Coast's major orchestras.

In May the **Festival Ballet of Rhode Island**, under the direction of Christine Hennessey and Winthrop Corey, will present its production of *Cinderella* at the **Providence Performing Arts Center** (220 Weybosset Street, 421-ARTS). This sumptuous movie palace, fully restored to its original rococo elegance, reopened in 1978. Since then, the 30,200-seat auditorium has hosted such sell-out attractions as music's Manhattan Transfer, solo artists Judy Collins and George Carlin, and Broadway touring shows (such as the upcoming *42nd Street*). In the summer, the main lobby is transformed into a lively cabaret setting, Club Pastiche.

The 2,000-seat **Veterans Memorial Auditorium** (Brownell Street, 277-3150) is home to such groups as the **Rhode Island Civic Chorus and Orchestra** and is a favorite with such visiting artists as the Preservation Hall Jazz Band and the Irish Rovers.

The **Providence Civic Center** (1 LaSalle Square, 331-6700) is modern facility that seats 12,500. The civic center regularly schedules concerts, exhibitions, entertainment events, and sporting events.

For sixteen years, the **New Music Ensemble** (28 Greaton Drive, 861-5397), under the direction of George Goneconto, has intrigued audiences with the works of the world's most pioneering and often controversial composers. The present season, at the Museum of Art, includes an afternoon of twentieth-century French compositions, an opera for children, and an evening of electronic music.

Good theater on a smaller scale can be found at any of the dozen companies now presenting full seasons in Providence. Part of the ten-year-old theater explosion happening throughout the coun-



try, these organizations have added an "off-Trinity" scene, as one critic calls the city. Look for **Alias Stage** (50 Aleppo Street, 521-1100), the **Art Ship Project** (23 Richmond Street, 831-5640), **Rhode Island Playwrights Theatre** (17 Keene Street, 421-7038), **Second Story Theatre** (75 John Street, 421-5593), and **Wickenden Gate Theatre** (250 Washington Street, 421-9680).

Roger Williams Park (785-9450), three miles south of downtown, opened its gates in 1878. The 453 acres of wooded hills, waterways, and meadows attract thousands of visitors. The Sundays in the Park performance series sponsors a variety of music, theater, and dance presentations in the Museum Theatre or on the spacious lawns surrounding the Temple of Music.

DISCOVERING THE CITY

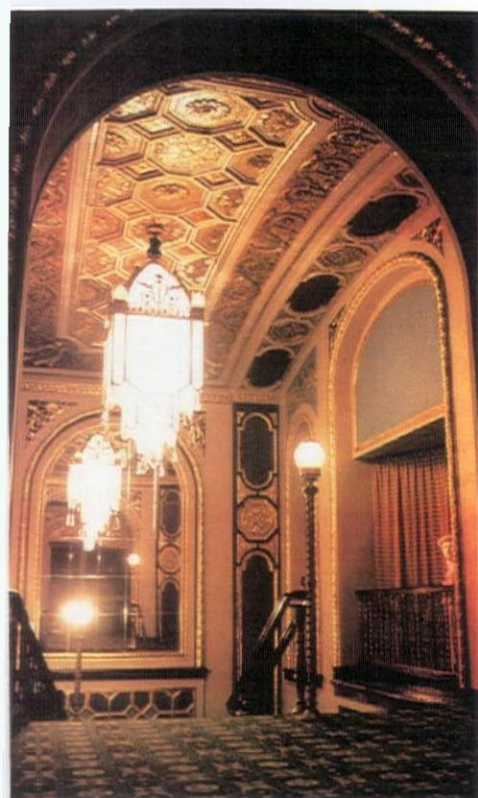
Because it is so compact, Providence beckons you to seek out and admire its historical and architectural treasures. **United Tours** (325 Melrose Street, 487-8844) has a fleet of comfortable "trolley cars" which transport you to and from your hotel for ninety-minute excursions to the **Historic College Hill District**, the **Old State House**, the **Downtown Commercial District**, and **Federal Hill**.

The **Providence Preservation Society** (24 Meeting Street, 831-7440), a major catalyst in the city's hundreds of restoration programs, offers a variety of guided walking tours from May through October. During the annual **Festival of Historic Houses** in May, many of these private homes are open to the



Top: Lorraine Padden in *Rhythmetron*, a Festival Ballet of Rhode Island production. Above: A performance in Club Pastiche, a cabaret located in the Grand Lobby of the Performing Arts Center.

The Museum of Art features the nation's first collection of decorative arts.



Top: The Trinity Square Repertory Company's production of Charles Dickens's Christmas Carol. Above: The ornate interior of the Providence Performing Arts Center, which was fully restored in 1978.

public. Candlelight tours, special meal and lodging packages, and musical entertainments attract visitors from across the country.

Since it is a walker's city, Providence is perfect for those who enjoy traveling through its past, present, and future at their own pace. Begin at the south end of **Benefit Street** on the East Side and stroll along the Mile of History, the nation's most impressive collection of original colonial homes. Great stone mansions (built by merchants who earned their fortunes in the Triangle Trade) mingle with the brightly painted clapboard dwellings constructed by the mariners and artisans in their employ. The **Old State House** at 150 Benefit Street is the site where Rhode Island claimed independence from England on May 4, 1776—two months before the Declaration of Independence was signed. One block below, on North Main Street, stands the **First Baptist Meeting House**. Dedicated in 1775, this lovely church—the first of its kind in America—serves as witness to Roger Williams's belief in religious freedom. Since then, more than two hundred homes in the **College Hill Historic District** have been faithfully restored by their present owners. The Providence Preservation Society, working in conjunction with the Rhode Island Historical Society, has amassed fascinating information about the construction of the houses and also about those who first lived in them.

As you climb College Hill, stop at the **Athenaeum** (251 Benefit Street, 421-6970). Constructed in 1838 in the Greek Doric style, this private library can

claim Edgar Allan Poe among its early members. At the peak of the hill is the main quadrangle of **Brown University**, seventh-oldest of American colleges (chartered in 1764). As you pass through the Van Wickles Gates, you will see carefully restored buildings, some of which date back more than two centuries. **University Hall** (1770) served as an impromptu barrack and hospital for American and French soldiers during the War of Independence.

Now beginning its second century, the **Rhode Island School of Design** is one of the foremost professional art schools in the country. **Providence College**, founded in 1917 by Dominican fathers, occupies a beautiful 125-acre campus just minutes from downtown Providence. Walk down **Angell Street** for a close-up view of RISD's eclectic potpourri of classrooms and studios. At the foot of College Hill is the **Roger Williams National Memorial** (282 North Main Street, 528-5385). The smallest unit of the National Park System, this beautifully landscaped, four-and-one-half-acre park contains the spring used by Williams and his followers in their first settlement.

The architecture of the **Downtown Commercial District** is a study in contrasts—ranging from the red-brick **Market House**, built in 1773, to the brand-new, granite-and-glass **Fleet Center** on Kennedy Plaza, with its whimsical postmodernist flair. Heavily damaged by fire a decade ago, the **Wilcox Building** (42-46 Weybosset Street) has been restored to its original Victorian grandeur and is once again a successful commercial venture. One block west at 203-209 Westminster Mall, the newly renovated former **Providence Journal Building**, with its terra-cotta American Renaissance facade, is a reminder of the elaborate detail that was a hallmark of fine turn-of-the-century craftsmen.

Erected in 1928 as New England's tallest building, the **Fleet National Bank Building** (111 Westminster Mall) has a quintessential art-deco look. At night, lit by sodium-mercury lamps, this skyscraper gives the city a warm, golden glow. The **Providence Public Library** (150 Empire Street, 521-7722) is actually three connected buildings built in 1892, 1900, and 1953. Following a major renovation, the original entryway (in the beaux arts style) will provide access to the library's one million holdings. Thanks to the concerted efforts of conservationists, developers, and public officials, Providence continues to demonstrate that urban growth need not require the destruction of its past.

For Old World charm, cross under the massive, arched gateway on Atwells Avenue and be welcomed into the **Federal Hill District**, Providence's own Little Italy. This lively neighborhood—with its



Above: Westminster Mall, located in the downtown shopping district. Right: The Providence Athenaeum. Below right: 78 Hudson Street, a project of the Preservation Society.



red-brick streets and huge wrought-iron street-lamps, is nationally recognized as a masterpiece of urban rejuvenation. Fine restaurants, specialty shops, and sidewalk cafés give Federal Hill a festival atmosphere. Try the homemade pasta or sip cappuccino as you "people watch" near the fountain on DePasquale Plaza.

The magnificent **State Capitol** stands on a hill at the northern end of the city. Built in 1900, it is crowned by the world's second-largest self-supported marble dome. Only the Basilica of Saint Peter in Rome is larger. Atop the dome is a bronze statue of the Independent Man, a fitting symbol of the state's heritage. Inside the State Capitol are two prized possessions: the original parchment charter granted by King Charles II in 1663 and the famous full-length portrait of George Washington, painted by Rhode Island's Gilbert Stuart. At the foot of the capitol's Great Lawn, facing the present downtown, is the Providence of tomorrow. The **Capitol Center Project**, now under construction, contains sixty acres for the development of commercial and residential buildings, roadways and parks, and new transportation facilities. Most prominent is the new Amtrak station, scheduled to open in 1986. This dramatic expansion of the capital city's space will enable Providence to continue to meet its needs for future growth.

DINING

Providence's restaurants appeal to a variety of tastes by offering menus that reflect the city's multinational heritage. Whether you are seeking a traditional dining experience or wish to try the cuisine from a more exotic place, you will have a bounty of excellent choices, as this sampler indicates.

The Marriott Inn's **Providence Provision Com-**

pany Restaurant (272-2400) offers a unique New England, turn-of-the-century atmosphere, visible in its rough-hewn wood and bright colors. The menu boasts of the robust dining so prevalent in this bustling seaport town of the early 1900s. The specialty of the house is regional American cuisine, heavily emphasized by fresh New England seafood. And when the business of the day is out of the way, one can unwind in **Cahoots** (272-2400), one of New England's liveliest lounges featuring comfortable surroundings, fine cocktails, dancing, and sparkling entertainment.

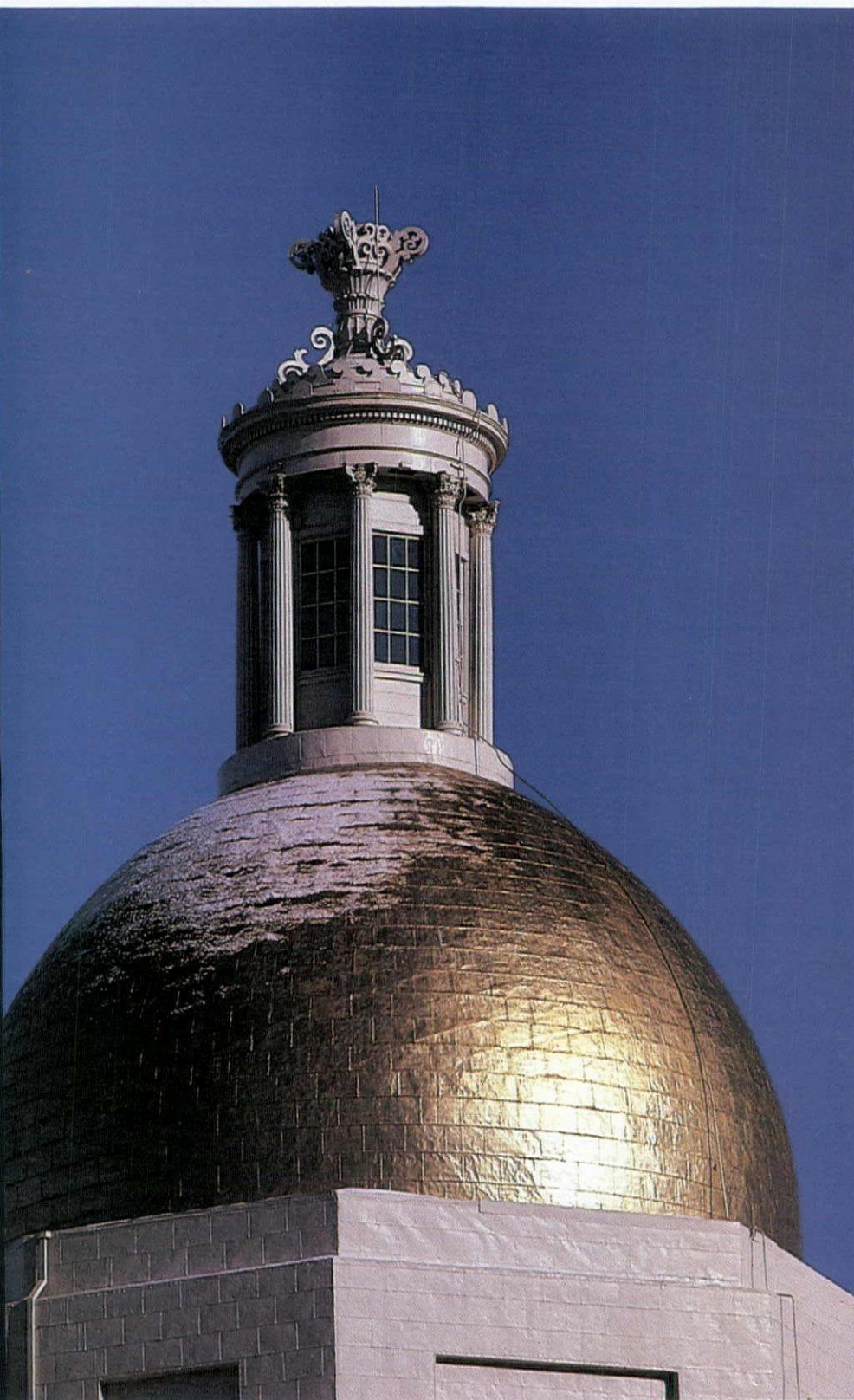
Seafood is the specialty at two downtown restaurants. **Hemenway** (1 Old Stone Square, 351-8570)

has recently opened to kudos. The views of the cityscape from its huge windows are an incentive to linger over such entrées as fresh Louisiana red fish or lobster caught in the icy waters off the Rhode Island shore. The **Bluepoint Oyster Bar** (99 North Main Street, 272-6145) is the choice of many who prefer their shellfish and swordfish served in the atmosphere of a friendly waterfront tavern. **Al For no** (7 Steeple Street, 273-9760) has drawn rave reviews for its delicate fare served in an intimate atmosphere.

For classic Italian dining, visit Federal Hill **Camille's Roman Garden** (71 Bradford Street, 751-4812) and **The Old Canteen** (120 Atwell



This is a walker's city.
Discover its past,
present, and future at
your own pace.



Rhode Island Department of Economic Development

Left: The dome of the Beneficent Congregational Church. Above: The Arcade is the nation's first indoor marketplace.

Avenue, 751-5544) have been providing superb meals in Old Country settings for more than half a century. If you enjoy Northern Italian cuisine, try one of the many veal specialties prepared at **Grotta Azzurra** (140 Atwells Avenue, 272-9030).

Need a laugh at lunch? Read the names of the sandwiches and salads from the huge menu at **Ziegfeld's** (2 Davol Square, 521-9600). This New York-style delicatessen is a favorite with shoppers. Another favorite East Side delicatessen is **Lloyd's** (1060 Hope Street, 831-9242).

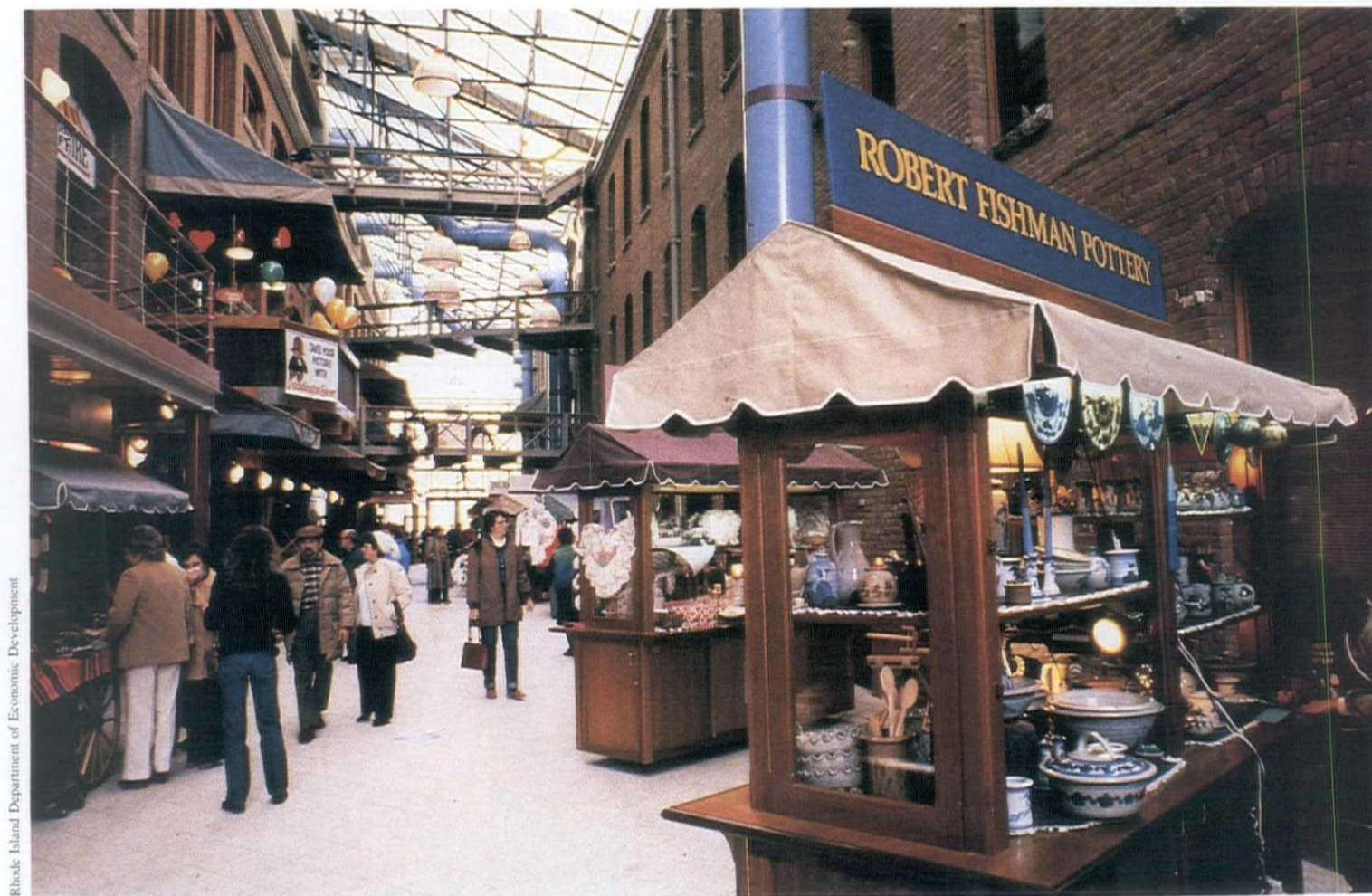
Continental and *elegant* are the key words for **l'Apogee** (272-6581), atop the Biltmore Plaza hotel on Kennedy Plaza. A gourmet meal (such as chateaubriand or cioppino cooked in white wine) provides a memorable dining experience, and the city is at your feet seventeen floors below.

The great American steak house tradition continues at **Winklers** (63 Washington Street, 521-4626). An experience in European cuisine is yours at **Capriccio's** (corner of Dyer and Pine streets, 353-2120). **The Ming Garden** (141 Westminster Street, 751-1700) is one of the very best of the city's many Chinese restaurants.

Lavish attention to detail and a reasonably priced seven-course dinner mark **The Chef & Apprentices** (1150 Narragansett Boulevard, Cranston, 467-8025) as one of the finest French restaurants in the area. Operated by students and faculty of the award-winning Johnson & Wales College Culinary Division in Providence, the restaurant serves as a practicum for aspiring chefs. Reservations are requested, since the restaurant is open only on Friday and Saturday evenings and for Sunday brunch, which has been called "the best in the state."

French dishes are highlighted at **Pot au Feu** (44 Custom House Street, 273-8953), adjacent to the financial district. The accent here is on finesse. **Rue**

The lively experiment—the city's nickname might well apply to its performing arts scene.



Rhode Island Department of Economic Development

de l'Espoir (99 Hope Street, 751-8890), on the city's East Side, has the ambience of a country inn.

Providence now has two successful Indian restaurants, so you can join with the residents and debate the virtues of **Taj Mahal** (230 Wickenden Street, 331-2442) and **Maharaja** (303 South Main Street, 421-5970).

If you want to meet an actor offstage, visit the **Player's Corner Pub** (194 Washington Street, 621-8738). Located directly opposite the Trinity Square Repertory Company, Player's features an all-American menu with a dash of pasta specials, such as linguine with clam sauce.

Other fine restaurants are **Anthony's** (70 Washington Street, 273-2350); **Panache** (125 North Main Street, 831-2660); **Rusty Scupper** (530 North Main Street, 831-5120); and **Galleria Di Gera Restaurant** (134 Atwells Avenue, 521-9459).

SHOPPING

The shopping mall has become a way of life for

many Americans, but Providence claims a special niche in retailing history. Merchants still maintain a lively trade at **The Arcade** (65 Weybosset Street, 456-5403), the nation's first indoor marketplace. This National Historic Landmark, built in 1828, is situated in the heart of the **Downtown Commercial District**. Behind its Greek Revival columns are three floors of specialty shops, restaurants, and drinking establishments.

Another handsome renewal project is the **Davol Square Marketplace** (Point and Eddy streets, 272-7211). This former factory complex has been lavishly redesigned to house over sixty stores, eating places, and old-fashioned street vendors' carts.

From Davol Square, a short walk east over the Point Street Bridge brings you to two major shopping streets. **Wickenden Street**, where George M. Cohan (America's "Yankee Doodle Dandy") was born, is a prime location for out-of-the-ordinary items. Antique lovers should stop by the **This and That Shoppe** (234 Wickenden Street, 861-1394).

Davol Square Marketplace, a former factory complex, houses specialty stores and restaurants.

Two blocks farther east, the **Peaceable Kingdom** (436 Wickenden Street, 351-3472) specializes in ethnic arts and crafts.

The adjoining **South Main Street** area, running parallel to the Providence River, showcases more than twenty unique shops and restaurants, many of which are located in refurbished nineteenth-century warehouses. The **Cable Car Cinema** (204 South Main Street, 272-3970) offers its patrons first-run foreign films and a choice of individual seats or couches. Most evenings, a Providence artist performs prior to the film for no charge, but don't be surprised if he or she passes the hat.

If you are curious about the latest trends among college students, go up College Hill to **Thayer Street**. This six-block-long retail area is a primary resource. Book-lovers will enjoy browsing privileges among the well-stocked shelves of the **College Hill**

*Dale Chihuly
Rhode Island School of Design
Red Basket Set - 1984*

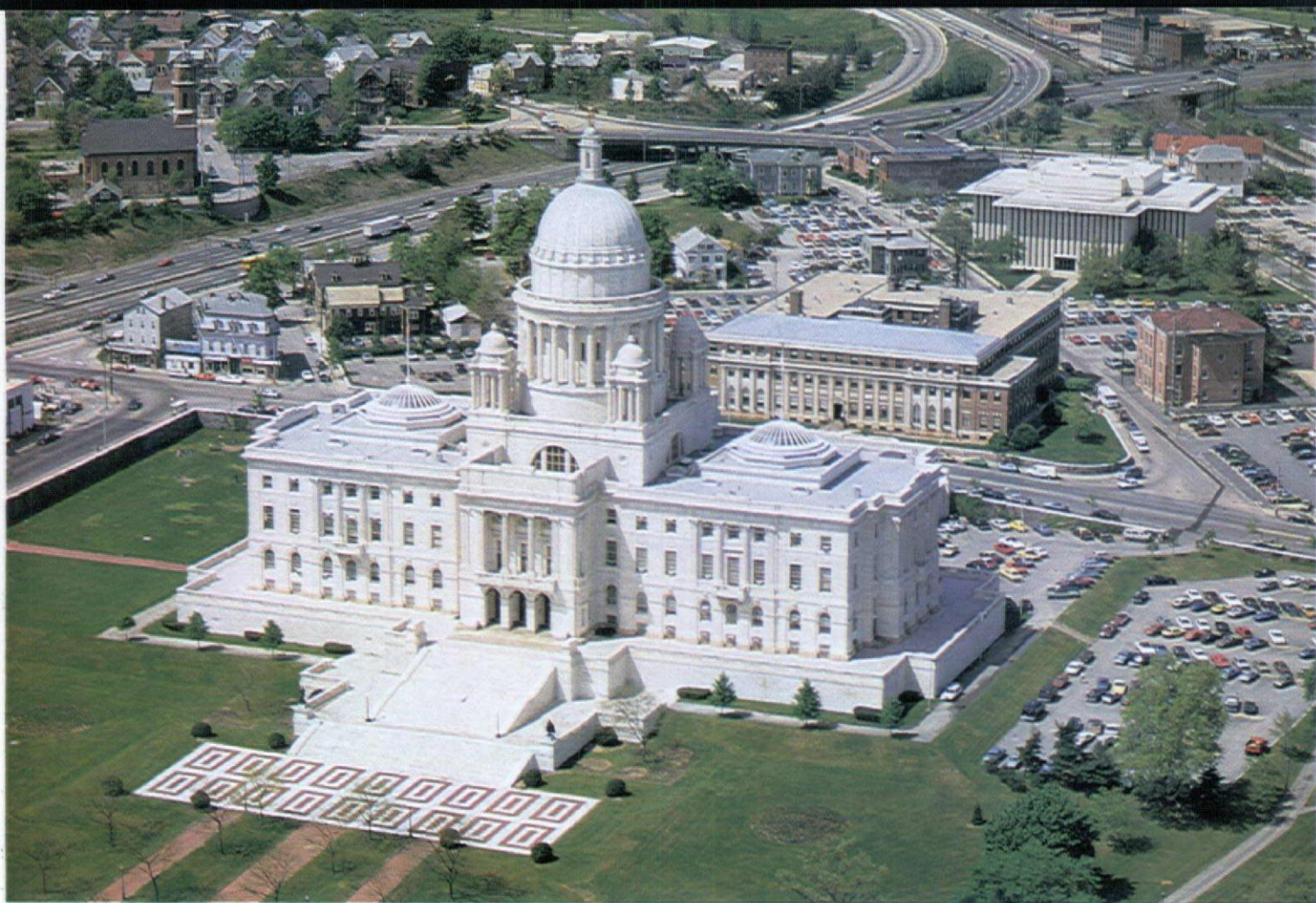
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*Scene from Equus at
Providence's Tony Award-
winning Trinity Square
Repertory Company.*



Ira Garber



Rhode Island Department of Economic Development

Book Store (252 Thayer Street, 751-6404) and the **Brown Bookstore** (863-3168), a half block away.

LODGING

Visitors have a choice of three hotels within the city limits. The **Marriott Inn** (272-2400), the city's largest hotel with 345 rooms at the corner of Charles and Orms streets (near the State Capitol), features an indoor-outdoor pool and health-club facilities centered on a beautifully landscaped court area. The hotel has recently refurbished its rooms and suites and provides on-site parking for its guests.

The newly refurbished **Holiday Inn** (831-3900)—just off I-95 at Exit 21—has 275 rooms and an indoor pool and is within easy walking distance of the commercial district and Federal Hill.

The **Biltmore Plaza** (421-0700) overlooks Kennedy Plaza in the heart of downtown and features an outside glass elevator that provides breathtaking views of College Hill. The hotel is currently in the process of a complete remodeling.

Each of these hotels offers a variety of packages available throughout the year.

BEYOND THE CITY

No two points in Rhode Island are more than an hour's drive apart. If your schedule permits, plan a day trip to **Newport** and tour one of the spectacular summer "cottages" built for the families of the fabled Four Hundred at the turn of the century. During the summer, daily ferry service is available

from Providence's India Point Pier. The boat stops at Newport, then sails on to **Block Island**, a popular resort colony noted for its Victorian charm.

Although its official name is Washington County, Rhode Islanders say that **South County** is the place to swim, with its white-sand beaches stretching all the way from **Watch Hill** to **Narragansett**.

If you head north, you'll be traveling through the **Blackstone River Valley**, where the American Industrial Revolution began. Stop in **Pawtucket** for a guided tour of the **Slater Mill Historic Site** (Roosevelt Avenue, 725-8638). The yellow mill, built in 1793, marks the site of the new nation's first successful venture into the textile industry. Continue north on R.I. 146 to the **Slatersville** exit and visit the state's first "company town." The mill is closed now, but the feeling of community life as it existed more than a century and a half ago can still be experienced as you stroll through the quiet streets and lanes of the village.

TRANSPORTATION

T. F. Green Airport, fifteen minutes from downtown Providence, is served by six major airlines (American, Eastern, People Express, Piedmont, United, and USAir) and two regional carriers (Pilgrim and Ransome).

Amtrak trains make eight stops daily each way at Union Station. Bus service is provided by Greyhound and Bonanza. City- and statewide bus service is run by the Rhode Island Public Transit

The State Capitol houses the original charter granted by King Charles II in 1663 and Rhode Island-native Gilbert Stuart's full-length portrait of George Washington.

Authority.

Car rentals are available at the airport or at downtown offices. I-95 is the major north-south highway. Travelers from the west may reach Providence by using either U.S. 6 or U.S. 44. From the east, I-95 is the most direct route to the city.

RESOURCES

The **Greater Providence Convention and Visitors Bureau** (30 Exchange Terrace, 274-1636) will provide maps and literature to assist you in planning your visit. Request a copy of *The Walkable City Guide*, a free publication that will direct you to the city's major attractions.

For up-to-date listings of arts events, the **Providence Journal** and the **Evening Bulletin**—the state's largest newspapers—and *The New Paper* (a free "alternative" weekly published on Wednesdays) will give you an accurate picture of Providence's array of opportunities. □

A Providence resident since 1975, Jack Carroll is a free-lance writer and publicist. Currently, his series of plays about Rhode Island history is touring the state, underwritten by a grant from the Rhode Island Committee for the Humanities.

BRAVO NYCO!

Beverly Sills leads the New York City Opera into greatness.

By George Heymont

Ever since the New York City Opera moved to Lincoln Center in 1966, the company has been forced to compete with its wealthier next-door neighbor. Whereas the Met sees itself primarily as a museum devoted to maintaining the traditional operatic repertory, City Opera has always tried to stay in touch with the times. Far more daring than the Met, its current repertoire includes twentieth-century works such as Carlisle Floyd's *Of Mice and Men*, Philip Glass's *Akhmatov*, and Dominick Argento's *Casanova*. In September NYCO will present the world premiere of Anthony Davis's *X*, a new opera based on the life of Black Muslim leader Malcolm X.

City Opera has always been an opera company for the people. Recent years have witnessed key performances being interpreted into sign language for the hearing-impaired, while ticket prices remained less than half the cost of equivalent seats at the Met. In 1983, City Opera's experimentation with English-language supertitles proved so popular that projected translations are now used for all performances sung in foreign language.

If supertitles have helped draw new audiences to City Opera, the company's two decades in Lincoln Center have increased its standing in the music world by leaps and bounds. Because 1986 also marks the final year of the Met's annual spring tour, City Opera will soon eclipse the Met as the only opera company in the United States which can truly claim a national audience. Indeed, with performances scheduled in Lincoln Center, at upstate New

York's Saratoga Music Festival, at Virginia's Wolf Trap Farm Park for the Performing Arts, and at a new cultural center in Costa Mesa, California, by the end of the year NYCO will be the only major American opera company to travel outside its home turf on a regular basis.

Although in recent years, NYCO's general director Beverly Sills has worked long and hard to build a national profile for her company, sometimes even she has trouble believing the scope and breadth of City Opera's growth. Created in 1943, the company's original mandate was to provide quality opera at popular prices. During its first two decades, City Opera gained a reputation for presenting excitingly theatrical productions on a shoestring budget. Not only did NYCO benefit the public, it proved invaluable to those American singers who, during the postwar period (when so many artists were forced to establish careers in Europe before they could gain recognition in the United States), were unable to get jobs in their homeland.

When Sills made her company debut in 1955, NYCO's seasons usually lasted three weeks at New York's City Center of Music and Drama. Looking back on more than three decades spent with City Opera, Sills proudly boasts that, in years to come, her most important achievement will have been the pioneering of a trend whereby American artists could become international opera stars without the Metropolitan Opera's stamp of approval.

Few American arts organizations have nurtured as many homegrown talents as the New York City Opera, which is why the company is now recognized as the largest feeder of vocal talent to the world's great opera houses. "Forget about the comprimario artists and stuffers. Let's just talk about major artists—people like Plácido Domingo, Tatiana Troyanos, Sherrill Milnes, Kathleen Battle, Carol Neblett, José Carreras, Frederica von Stade, and Catherine Malfitano," suggests Sills, as she

Beverly Sills.

ticks off a long list of NYCO alumni. "If I took all of those singers away from the Met, a good portion of that house would collapse!"

While 1966 may have marked the year City Opera vacated its birthplace on West Fifty-fifth Street, it also signaled for many American arts circles the dawn of a new era. In 1966, Lincoln Center became the first major performing arts complex in the United States (there are now nearly one hundred such facilities). Simultaneously, the corporate world discovered how much visibility it could gain by supporting nonprofit organizations.

When City Opera relocated to Lincoln Center, a nice little company known for innovative productions (but which nobody ever expected to see function on a grand scale) moved to a location just one hundred yards away from the most formidable competition in the music world. "Originally, the Met didn't want us in Lincoln Center and fought very hard to keep us out. To be honest, my own career probably would never have happened if this company hadn't moved," Beverly Sills confesses. "Even if I had walked onstage at Fifty-fifth Street and sung Cleopatra standing on my head, I don't think anyone would have paid attention!"

In the years that followed, Beverly Sills and the NYCO underwent a Cinderella-like transformation. "Prior to Lincoln Center I couldn't have believed that today we would have a budget of \$15 million; or that our \$2.95 top would evolve into a \$29 ticket. After all, I don't think I got paid much more than \$100 for singing in that historic performance of *Julius Caesar*. So if, before we moved to Lincoln Center, someone had told me that three years after I sang Cleopatra I'd be getting fees of \$40,000, I'd have had him thrown out of my dressing room. I would have called the police and asked them to take such a demented person out of my presence."

From 1966 to 1976, the red-haired soprano and her favorite opera company enjoyed a heady decade of artistic successes in their new home in Lincoln Center. Sills became a media heroine—the feisty underdog who built an international career before ever stepping foot on the Met's stage. Her name on any subscription series meant sold-out auditoriums in cities across America. Late in 1976, when she first expressed a desire to remain active in the operatic profession after retiring from a performing career, Sills's ability to attract media attention coupled with her formidable fundraising skills (she raised more than \$50 million for the March of Dimes) made her an obvious choice to succeed Julius Rudel as NYCO's general director.

By the late 1970s, however, City Opera's finances were a mess and Sills was donating most of her artist's fees whenever she performed with the company. Ironically, one of the crucial factors in NYCO's economic woes was the loss of the popular red-headed superstar as its biggest box-office draw; as soon as Sills retired from stage, subscription sales dropped precipitously. In 1980, when the outspoken diva first took over the helm of City Opera, she found an extremely disorganized and nearly bankrupt arts institution which had been haphazard-

ly held together with loose threads and Scotch tape. "The first two years on this job were almost impossible for me," she recalls. "I never moved so fast, scrambled so much, worked so hard, and felt less appreciated in my entire life."

The company's financial crisis became so frightening that Sills spent most of 1981 and 1982 jetting around the nation, desperately trying to raise money to save City Opera from going under. "Nobody puts money into a financially dying organization, so I had to put up a big front," she recalls. "I called in a lot of chits from friends and foundations for whom I had sung benefit concerts in the past and, when businessmen asked to see my financial report, I had to tell them up front that they would be taking a big risk. One of my husband's closest friends in New York said 'Beverly, don't you understand numbers? I'm giving you this money but I know these funds are going down the drain.'"

"Of course, I understood numbers, but how could I tell people that I was leaving town on Tuesday to go out fundraising because we didn't have enough money to back up Friday's checks? There was one week in which I went to four cities in order to raise \$250,000 and, when I came home, the money barely got into the bank in time to cover payroll."

Although a \$4-million donation she secured from the Fan Fox and Leslie R. Samuels Foundation paid to have the New York State Theatre's faulty acoustics repaired, a costly musician's strike (which forced cancellation of NYCO's Puccini festival in the summer of 1983) almost sounded the company's death knell.

Having since pulled the company away from financial bankruptcy, Sills has scored major artistic triumphs with new productions of Janacek's *Cunning Little Vixen*, Puccini's *La Rondine*, Leonard Bernstein's *Candide*, Handel's *Alcina* and Stravinsky's *Rake's Progress*. The summer of 1986 will be focused on the French repertoire, while 1987's festivities (including a new production of *Maometto II* starring Samuel Ramey) are to be devoted to Rossini. 1988 belongs to Mozart.

Thus, with more advance planning—both artistically and financially—than City Opera had ever known, Sills felt she was close to savoring the light at the end of a very long and dark tunnel when, on September 2, 1985, disaster struck anew. A flash fire in Passaic, New Jersey, destroyed the warehouse which stored twelve thousand costumes for seventy-four of City Opera's ninety productions. Sills's own costumes from her appearances in *Anna Bolena*, *Maria Stuarda*, *Roberto Devereux*, *The Tales of Hoffmann*, and *Julius Caesar* also went up in smoke. The cost of replacing these costumes is estimated at nearly \$7 million.

As devastating as 1985's Labor Day fire may have been, its aftershocks seem to have brought a new strength and determination to City Opera's administration. "It's not often that you get an opportunity to rectify certain errors, so perhaps this is just another crazy challenge," suggests resident costume designer Joe Citarella. "Although my staff won't sit here sewing costumes until their fingers

start to bleed, they'll come pretty damned close. Besides, getting the show onstage is what the New York City Opera has always been about. We do it day in and day out."

And so, this company stubbornly—and rather miraculously—persists in rising from the ashes like the legendary phoenix. On February 28, 1986, the New York City Opera inaugurated a new spring season devoted to works from the American musical theater. This venture was made possible by a \$5-million donation from Lawrence A. Wien whose fondest hope is that, within five years, the company will be able to have five Broadway shows running in repertoire.

Why is City Opera turning to works from the Broadway theater? Because the American musical has matured to the point where it is now seen as representing a legitimate literature of performance art. Having recently staged *Candide*, *Sweeney Todd* and *Kismet*, City Opera christened its new spring season with a production of Lerner and Loewe's *Brigadoon*, designed by Desmond Heeley.

In her six years as general director, Sills (who recently became a Kennedy Center Awards honoree) has emerged as one of the nation's leading entrepreneurs and lobbyists for the arts. Which of her personal dreams remain unrealized? "I'd love to have a presence in this city over Christmas so that we could do a whole series of children's operas. And I wish we could have a conservatory where we could show our singers how to move onstage and teach them better use of the language. I'm not talking about beginners or apprentice singers—I'm talking about those who are already moving along in their careers."

Meanwhile, the company's main season is scheduled to run from July 1 to November 16. In addition to September's world premiere of *X* and a new production of Sigmund Romberg's *New Moon*, the 1986 season will feature performances of *Kismet*, *Norma*, *Madama Butterfly*, *The Love for the Three Oranges*, *Lucia di Lammermoor*, *Candide*, *The Marriage of Figaro*, *Mefistofele*, and *La Traviata*. The summer festival of French operas will include Massenet's *Cendrillon*, *Manon*, *Werther*, and *Don Quichotte*; Bizet's *Carmen* and *Les Pecheurs de Perles*, and Gounod's *Faust*.

Having herself been a lifelong fan of French opera, Sills is convinced that this year's festival will show off her company to extra advantage. "What can I say? The French repertoire was designed for young, lyric voices, and we've got plenty of them. The New York City Opera is like a little girl in that when we're good, we're very good. And when we're bad, we're horrid. It's quite true that when we attempt operas we shouldn't, our mistakes show up very quickly. But when we attempt those things—like the French repertoire—which we *should* do, nobody can beat us!" □

George Heymont is a freelance writer who lives in San Francisco. He writes frequently about the arts for several national publications. This is his first article for HORIZON.

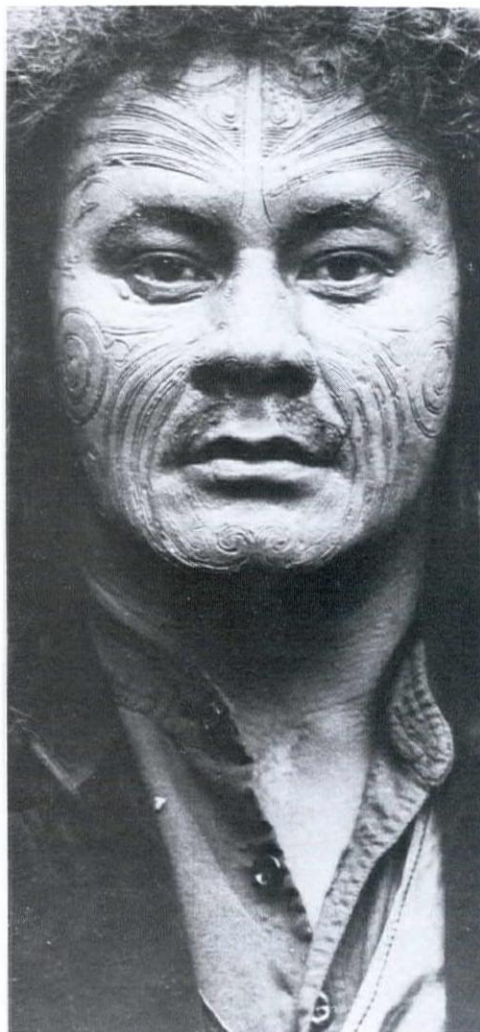
New Zealand-made
films are quickly
coming into their own.
By Dan Yakir

New Zealand Film

Until recently, the term "New Zealand cinema" wasn't likely to elicit immediate recognition from most moviegoers. Even hardened film buffs were tempted to lump movies produced in that small country with those originating in its giant neighbor, Australia. This isn't hard to understand. After all, what can be expected from a nation of three million people whose artists could come up with only three films in the three decades from 1940 to 1970? But the picture is rapidly changing as New Zealand products are beginning to infiltrate our shores. With over thirty movies made in the last decade—most notably Roger Donaldson's highly praised *Smash Palace* and *Sleeping Dogs*; Geoff Murphy's *Utu* and *The Quiet Earth*; Michael Firth's *Sylvia* and *Heart of the Stag*; and Ian Mune's *Came a Hot Friday*—moviegoers are about to be treated to a highly original cinematic expression of a culture and a way of life that have only a superficial resemblance to those of Australia and America.

With meager finances and modest government aid, the New Zealand film industry has emerged largely out of the passion of talented amateurs, who have turned zeal into professionalism. The films they make unveil social and political change, the relations between the sexes, and a national psyche that New Zealanders are just beginning to comprehend. More than simply reflecting the existing modes of behavior, they help change the very patterns they depict.

"Finally New Zealanders are seeing themselves on the screen," says John Reid, director of the upcoming *Leave All Fair*, a fictional meditation about the life of New Zealand writer Katherine Mansfield. "We're Pacific Islanders. We're bicultural because of



the indigenous culture of the Maori, the original natives of the place; but at the same time, European culture here is undergoing changes. This makes for a great excitement, but also for uncertainty. Our films are preoccupied with simple, elemental things—like the place itself. I'm glad that our films are regional, because that's what all good films should be. The universal has to spring from the particular."

Veteran producer John O'Shea, who also worked on *Leave All Fair*, agrees. "We only see ourselves," he contends. "We don't know anything about what happens elsewhere in the world. Our people are wrapped in the cocoon of their European conditioning." *Leave All Fair* (which stars Sir John Gielgud as Mansfield's husband who goes to France to publish a collection of his late wife's writings and Jane Birkin as a girl who resembles Mansfield) is a lyrical manifestation of such quests. Says O'Shea: "It was shot in Europe, but it's very much a New Zealand film. In a sense, it's a story about the New Zealanders abroad, trying to discover their place. It's about the relationship we have with Europe, that ambiguous tie we resist."

If, as Reid suggests, the film industry in New Zealand has capitalized on nationalism, as in Australia, it nevertheless questions the very sacred cows it depicts. The coexistence of self-celebration and harsh self-criticism reflects a growing mood of independence—not only from England, the ex-colonizer that dictated everything down to personal habits, but from such allies as the United States, whose nuclear policies the New Zealanders reject.

Geoff Murphy's film Utu stars Anzac Wallace as a mythical Maori warrior.

"I'm glad that our films are regional, because that's what all good films should be."

Says Michael Firth: "Underneath the nice facade here, there's a lot of rot. We're really Victorian—much more so than the British. We're twisting inside, and we desperately need to see what's going on." This is precisely what the director went on to do in his *Heart of the Stag*, which depicts an incestuous relationship between a father and daughter. "We show a family living in an ideal setting, and underneath the surface a horrible nightmare is going on." He willingly admits that this theme is metaphorical of the relations his nation has with England. "We came here and we've never adjusted to the times," he reflects.

Lloyd Phillips, the producer of an upcoming television miniseries, "Heart of the High Country" (about a British woman who tries to cope with the harsh existence she encounters in nineteenth-century New Zealand), explains: "People here are middle-class. They lead comfortable lives. It's a beautiful country and there's lots of space. People become content. But we're also isolated, which makes us feel insular. And because people don't have any outlet for rage, we have violence. People don't communicate."

While "Heart of the High Country" offers an optimistic outlook for such problems, numerous other pictures prefer to depict them in a more somber vein. In Roger Donaldson's *Smash Palace* (about a man whose inner rage and inability to communicate with his wife lead to kidnapping his own son), Bruno Lawrence, the nation's top actor, plays the archetypal male chauvinist.

In Vincent Ward's *Vigil*, the first New Zealand film to be in the official competition at Cannes (in 1984), a little girl violently defends her starkly barren farmhouse and terrain from an invading man after her father's death. With scarcely a full sentence exchanged between the heroes at any given time, without any expression of emotion, the protagonists become forces of nature fighting for survival. Offers John O'Shea: "The nature of the place plus the fact that we're not enormously articulate people are at the core of this. Then there's the inability to express our emotional needs, which compounds the problem. It's a very violent country—its wealth rests on the slaughter of sixty million animals a year; we sell meat and wool."

Women are the natural victims of such traits. In *Sylvia*, Michael Firth's second film (about the life of educator Sylvia Ashton-Warner), the heroine enjoys a rare moment of tenderness with another woman. Says the director, "We're a male-oriented society. It's okay for guys to go to clubs and drink and play rugby—they go arm in arm fishing or hunting and nobody thinks another thing of it. But if a woman does something like that, people say, Wait a minute! There's something going on there!"

Says Sam Pillsbury, the American-born director of



"Heart of the High Country": "We have emotional stunted males who don't know how to relate to women; we're not that far off from a pioneering colony. We have a saying: If It Moves, Shoot It—If I Don't, Chop It Down! Not too inviting for women . . . I discovered that exuberance, affection and gentleness weren't held in high regard here. We celebrate decency and self-restraint. Not emotions."

Feminism is still budding in New Zealand, and is represented with a measure of sophistication in *Mr. Wrong*, a "social message" thriller coproduced by Robin Laing and Gaylene Preston and directed by the latter. It's about a chubby woman (Heather Bolton who buys a car that proves to be haunted. The car—the Mr. Wrong of the title—is used by the director to explore the victim mentality of the heroine. "She—like the man in the film—is a victim of her own ideology," Preston points out. "Women here are afraid to walk alone at night; girls are taught not to talk to strangers. But who else is there to talk to?" She adds "I make films to communicate ideas, not simply out of the love I feel for image and sound."

Such a direct, no-frills approach certainly doesn't



Clockwise from left: Vincent Ward's *Vigil*; a scene from *Smash Palace*; (left to right) Heather Bolton, Gaylene Preston, and Robin Laing of *Mr. Wrong*. Opposite page: Heather Bolton is pursued by a haunted car in *Mr. Wrong*.

“There are no film schools here. You learn on the job. We make do and experiment.”

exclude stylistic innovation, but it does convey the urgency New Zealand's filmmakers feel about their mission. Perhaps the most urgent of all is the Maori issue. Maoris make up 12 percent of the population but enjoy little representation and very little encouragement to lead their own lives. Geoff Murphy's *Utu*, about the revolt of the Maori against the British in the nineteenth century, stars Anzac Wallace as a mythical warrior whose pride and dignity never diminish.

The Maori themselves understand that their only hope of attaining power is via cultural channels. Already in 1952, a film called *Broken Barrier* explored “a white boy . . . a Maori girl—facing the challenge of prejudice.” It was coproduced by John O'Shea. Three decades later, things are pretty much the same. In John Laing's *Other Halves*, a white, middle-class woman (Lisa Harrow) has an affair with a Maori street kid (Mark Pilisi), who has more to offer her than her stuffy, bland, bourgeois husband. And, the director has already made *The Lost Tribe*—a mystical thriller that recalls Peter Weir's Australian *Last Wave*.

Although far from politically minded, Yvonne MacKay's *Silent One* also serves as a biting comment about how people who are different are treated by society. A family film shot in the Cook Islands, it's the story of a dumb boy whose silence makes his tribe reject him. He finds solace underwater, where he develops a special relationship with a giant turtle.

Even a raunchy, boisterous comedy such as Ian Mune's *Came a Hot Friday* is subversive in its very *joie de vivre*, its loudmouth affirmation of life that clashes with the prim and proper reality of New Zealand. In Mune's words: “It's about two city guys (Peter Bland and Philip Gordon) who take their rip-offs to the country and the up-again-down-again fight they have with the local yokels. It's about retaining one's innocence, about bouncing back.

“All my films point out the appalling consequences of violence and aggression and the healing power of love. In *Came a Hot Friday*, the heroes are saved by a lunatic, which I adore. Can you imagine anyone being saved by a bureaucrat?!”

Mune, a flamboyant bohemian whose behavior exudes a childlike innocence, is perhaps an archetypal New Zealand filmmaker. He recently served as consultant to Roger Donaldson for *The Bounty*, the multimillion-dollar Hollywood production. Unlike Donaldson, who now works in the United States, and unlike Sam Neill, the Kiwi star who made an international career (*Plenty* and *My Brilliant Career*), Mune stayed home. Like his peers, he has tried his hand at just about everything. “I designed, I directed, I acted, I sold tickets at



Valerie Gogan plays the lead in the upcoming miniseries “Heart of the High Country.”

the box office, I prepared meals, I swept the floor,” he recalls. A would-be teacher, he turned to acting before becoming a successful director. “It took me twenty-seven years,” he chuckles. *Came a Hot Friday* was a smash locally.

It's certainly a democratic industry—everybody has a chance to work on everybody else's film and to contribute in areas other than his own. Says Yvonne MacKay: “There are no film schools here. You learn on the job. We make do and experiment. Do It Yourself! is our motto.” As Lloyd Phillips puts it: “The industry here is low risk, low yield. We have to reconcile the problem of making films that satisfy the national identity with a small marketplace that makes it hard to recoup.” Although the cost of a Kiwi film is a pittance by American standards (*Came a Hot Friday* was relatively expensive at U.S. \$1.2 million, while *Smash Palace* was average at U.S. \$350,000). As producer Dave Gibson (*The Silent One*) puts it, “We're not looking to become a Hollywood back lot,

but we have to look for other markets to survive.” As it battles with limited facilities (only two sound stages) and equipment, the New Zealand film industry also has to fight an ongoing battle with the government for tax breaks, which haven't been sufficient.

Above all, local filmmakers—as well as other artists—must still overcome what Paul Davis, marketing director at Larry Parr's Mirage Films, terms “the local prejudice against New Zealand films.” He points out: “People wait for overseas approval before they accept our movies, which is why New Zealand pictures often open in Europe and the United States first. But there are signs of change. People are beginning to open up.”

But if nationalism is mixed with a sense of self-doubt, nobody in Kiwiland extends the benefit of a doubt to their Australian neighbors. Most artists are insulted by comparisons. “We're very different,” says John Reid. “We're a Pacific society; they're mostly European. Australian films are softer, gentler, often more concerned with atmosphere and norms, with what happens in people's minds. Ours have a more rigorous simplicity.” Sam Pillsbury sees it differently: “Australian films celebrate the grosser things in life. They are very definite about what and who they are. We are still making apologies for ourselves.”

Larry Parr, the hotshot producer of *Came a Hot Friday* and *Bridge to Nowhere*, admits that “there was some psychological rub-off from the fact that the Australians had a developed industry. It acted as a spur,” he explains. “Our greatest weakness is not having a tradition of script writing. The subtlety and finesse of the craft are missing, even if the potential exists. And it does exist; we have young, nonunionized crews who are under thirty and very enthusiastic. It's reflected in our films.”

Producers such as Parr and Lloyd Phillips are doing things the American way—at home. Phillips, who won an Oscar for his first short, contends: “I could stay in Hollywood and work there. But instead, I came back. I've chosen to produce co-ventures such as *Nate and Hayes* and *Battlestruck* here. At home, nobody would let me become arrogant. They keep me down-to-earth. I like it. I have an affinity with the people here. After all, that's where I'm from. And let me tell you: we have the Alps of Switzerland, the deserts of Nevada, the rolling hills of Wales, the beaches of the Pacific, and even lunar landscapes with craters and everything. And the quality of the light, which is rich in ultraviolet, is like nowhere else in the world.” □

Dan Yakir writes frequently about film for *HORIZON* and other national publications.



FOOTE-WORK



Long before Horton Foote's life began, there were stories already unfolding, waiting for him to write them. He was born sixty-nine years ago (to a father who was a cotton farmer and a mother who was a gifted pianist) in the town of Wharton, Texas—population three thousand. He is a fifth-generation Texan, and all through his childhood he heard stories about family members, neighbors, and relatives. In the forty years since he started writing plays and screenplays, Foote has tried to reconstruct and deliver these and other stories. Yet the two-time-Oscar-winning screenwriter of *To Kill a Mockingbird* and *Tender Mercies* shuns the label of “autobiographical writer.” He insists that he is far more interested in other people's lives than in his own. Naturally, details from anecdotes told to him by or about a relative, personal experiences and recollections, do often wander into his fiction and to color it, to suggest other shades and textures. But that's the mark (and hard work) of an artist, not a confessor.

Like Flannery O'Connor, Katherine Anne Porter, Eudora Welty, and some of the other great Southern writers, he is a master at evoking place. People are



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At seventy, screenwriter Horton Foote remains true to his words.
By Samir Hachem

Academy Award-winning screenwriter Horton Foote (above) adapted his 1953 teleplay *The Trip to Bountiful* into a new film starring Geraldine Page (left).

either violently attached to or repelled by their surroundings in Foote's fiction. For the setting of many of his plays, he has created the fictional town of Harrison, Texas—a thinly disguised Wharton (in his own admission). That is where the play-turned-movie *1918* took place and where its soon-to-be-released prequel, *On Valentine's Day*, also unfolds (the sequel script, *Courtship*, is soon to be filmed).

Another enchanting town created by the playwright is the one in which he set his 1953 “Philco-Goodyear Theatre” drama for NBC, *The Trip to Bountiful*. It starred Lillian Gish as an old woman living in the cramped quarters of her son and witchy daughter-in-law's small apartment in Houston, always dreaming of the day she will go back to her hometown of Bountiful, where she had spent her best—and most painful—days as a girl.

The teleplay was such a hit when it was first



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Foote confers with Matthew Broderick on a scene in 1918, set in a small Texas town.

broadcast that it made the transfer to the stage. It stayed on director Peter Masterson's mind, and encouraged by Robert Redford and the Sundance Institute, he approached Foote, Masterson's cousin, about filming it. Thirty-two years later, *The Trip to Bountiful*, now with Geraldine Page as its star, finally makes it to the screen.

"I came from a very strong oral tradition, being a Southerner," says Foote, "and all my life, I heard about unresolved problems, problems from before I was born. And you get a sense of largeness about it. When your own life gets into focus and you realize there are things you wish you had done differently, you just have to deal with it. As an artist, you spend so much time thinking over events and examining them from different points of view. When I write something, I really try to see it from every character's experience. I try to visualize things from a different point of view, so that the narrator is absent as much as possible."

Foote is sitting on a hotel-room couch. His eyes flicker each time he sends them drifting down memory's path. On a nearby chair, sitting with his feet up, facing the bright window, is the author's twenty-nine-year-old son, Horton, Jr.

"When you're young," Foote continues, "it's very dizzying, very intoxicating. You're discovering so much. Now, I still think I'm taking a lot of chances. I try not to do a formula thing. I try to make an

experience as fresh as I can." The reward of age, he says, is patience. "Now I know that if something isn't immediately accepted, two or three years later it might be. When you're young, everything has to be won."

He loves to tell the story of Katherine Anne Porter's bottom drawer as evidence. It seems that the great Southern writer, whenever confronted by problems during the course of her writing, would slip her problematic story in a bottom drawer for thirty days. When she took it out, the problems were solved. Her last story, "Holiday," was in that drawer for forty years. When she finally took it out and read it, she said, "Well, I like it. I'm not going to change a thing about it." And she sent it out. Foote thinks it's one of her best.

Much of Foote's own work in the theater has recently witnessed a surge of revivals. His plays *Cousins*, *Blind Date*, and *The Man Who Climbed the Pecan Tree* have, in the last couple of years, been produced on small stages in New York and Los Angeles. "My son, Horton, Jr., is in that last one," he says with pride. Horton, Jr., like his sister Hallie, is an actor. (She costarred with William Converse-Roberts and Matthew Broderick in *1918* and in *On Valentine's Day*. Horton, Jr., is in the

latter film as well. Their mother, Lillian, helped produce both films.)

Foote is passionate about his family. He worries that in America today, a crisis is being faced to reclaim the family unit. "I'm pro-family," he says. "Mind you, I'm not sentimental about it. It's the strength to play against. Certain people don't know who their grandparents are! But you know, a studio apartment in New York now costs six to seven hundred dollars a month. That's overwhelming! Your people can't start families like we did.

"I come from a very large family myself—grandparents and aunts and great-uncles. They don't pay much attention to me. But if I get on 'The Today Show,' momentarily that excites them. It's amazing, because I'm with film and literature people in New York all the time, and it's humbling to see people who are very fulfilled without that. There's only one movie theater in my hometown."

His nine-play cycle—titled *The Orphans' Home* and chronicling the lives of two Harrison, Texas families from 1902 to 1928—came to him at a time when he was especially family-hungry. The last of his children, his daughter Daisy, had just left home and Foote was feeling very bereft. "We were living in New Hampshire then; I wrote there quickly—a year or so. But it took me four to five years of thinking about them before that." *1918* was about the influenza that swept the country then and the effects on a young marriage and the child it breeds. *On Valentine's Day* goes back in time to when that same couple has eloped (marrying against their parents' wishes) and has a chance for reconciliation.

Reconciliation is important in the work of Foote (remember Robert Duvall's drunken country singer in *Tender Mercies*?), and it usually takes his characters courage to achieve it. Both means and ends are present in his current and hugely popular *Trip to Bountiful*. Mother Watts will not rest until she grabs in her own hand the earth of her once-prosperous little town. And she is willful enough to do it. The kiss she plants on the cheek of her intolerant daughter-in-law at the end of the movie is a very true and touching gesture.

"I think the cruelest thing in life is not being able to forgive," says Foote. "The one who has to do the forgiving bears the hardest. I'm always amazed at the grace of people, how they take adversity, how they face afflictions and addictions, how they manage to meet impossible things. If you have to say there is a theme to my work, it's this theme of people's courage."

The stories, he explains, come from seeing and hearing, but mostly from hearing. ("I could never

Foote does not merely
 make peace with his
 past when he writes—he
 makes art as well.



Above: Foote's 1963 *To Kill a Mockingbird*.

Above right: Hallie Foote (Horton's daughter) with William Converse-Roberts in 1918.



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e a novelist. A great novelist can make you feel room. If I'm in a room and there's a lot of pink a it, I don't think it will stick to me. But I'll remember the sound of your voice and the things you aid.") He has a habit of walking around and conducting conversations with himself, testing words. This is probably how his dialogue gains its musical fluidity and clean sparseness: "I'll just sit here in his chair," says Geraldine Page in *Bountiful*, and "I guess the Lord is just with me today." *Tender Mercies*'s most famous moment is the one containing Duvall's line: "I don't trust happiness. I never lid, and I never will."

Everywhere he goes, Foote says, he listens, listens, listens. "I've even put some people on tape." He remembers his children laughing at him when they were little. During a car ride, they'd catch their father moving his lips behind the wheel—using his two hands as stand-in puppets and talking to himself. "I was testing dialogue," he admits, breaking into laughter.

So obsessed is Foote with the sound of words that he doesn't write stage directions for his plays and scripts (to interest Duvall in taking the role in *Tender Mercies*, he sat the actor down and read him the script aloud). He explains, "If I put [*Smiling*] in a script, a good actor is going to scratch that out. If you write strongly enough, it's apparent what the action is and the actor might find a moment that

you hadn't thought of."

Horton, Jr., joins in. "The basic problem actors develop is a preconceived notion of what is happening. It gets in their head. If you have no idea what's going to happen, it's more organic."

"I can't tell you what it means to have a son who is an actor and to be able to talk to him about things," Foote says later. Having been an actor at the beginning of his own career, he sympathizes. "I codirected *1918* and *On Valentine's Day*, by which I mean I worked with the actors." Later this spring, he plans to go to Robert Redford's Sundance Institute in Utah, where he wants to try directing his play *The Land of the Astronauts* on video tape. And still to come is a reteaming with Duvall in a film version of Foote's play, *Convicts*. It tells of the last days of a dying old white man who lives on a huge plantation (circa 1912) worked by blacks and convicts, and the relationship he develops with a young white boy.

"When you write for the theater, one of the first things you do is work on the spine. It's like a little motor inside me. I'm trained as an actor to work on the spine. I make a lot of notes. I plan and plan. Then I sit down and work compulsively. It comes

out all in a thrust. I write quickly, longhand. I can't type and don't like the sound of a typewriter. Then comes the phase of revisions and rewriting."

In addition to his original screenplays, Foote is equally honored for his adaptations—Harper Lee's *To Kill a Mockingbird*, Flannery O'Connor's "Displaced Person," William Faulkner's "The Old Man" and "Tomorrow," and many others. From adapting he has learned that a writer has to "be sure he has a certain kinship with what he's adapting," because it is the process that is "the most painful of all—you're trying to get under the skin of a person. It's an enormous responsibility toward somebody's work. And I don't believe that you should take the work you're adapting as a departure to do something else."

In the end, as Mother Watts says in *The Trip to Bountiful*, "most things work out." Foote believes in that. "I think if you give up on how they work out, if you let go of preconceived notions, then, yes, I do think there's a force of good. You have to trust the sun and the rain and the summer; you have to. Otherwise, you'd kill the moment. I've always wanted *Bountiful* to be a film. It happened, and when it did, it happened outside my power. You can't force things, you have to trust." □

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

Exhibitions

NORTH

Brockton Art Museum (Massachusetts), "Artoys," April 12 through June 15. This exhibition in the Museum School Gallery features toys that can be gently manipulated by children.

New York Public Library (New York City), "Landmarks in English Literature," through April 16. Four centuries of great literature are surveyed in rare and first editions, including Malory's *Kynge Arthur*, Marlowe's *Doctor Faustus*, and H.G. Wells's *The Time Machine*.

Pierpont Morgan Library (New York City), "Catchpenny Prints," through April 20. This exhibition of approximately fifty engravings demonstrates a popular form of art from the late-eighteenth- and early-nineteenth centuries and includes a wide variety of subjects, from Mother Goose rhymes to political satire.

SOUTH

Centre Hill Mansion (Petersburg, Virginia), "Silver Flowers: American Silver c. 1870-1910 Using Flowers as Design Motifs," April 22 through May 4. Historic silver flatware and holloware featuring floral motifs—daisies, daffodils, roses, violets, lilies, iris, buttercups, chrysanthemums—will be displayed to complement Petersburg's Historic Garden Week, during which significant homes and gardens in the Petersburg area are opened to the public.

Columbia Museum (Columbia, South Carolina), "Contemporary South Carolina Artists," April 13 through June 29. The Columbia Museum continues its year-long tribute to South Carolina with an exhibition of works by nationally known, contemporary South Carolina artists and with the annual juried exhibition of the South Carolina Arts Commission.

Museum of Arts and Sciences (Daytona Beach, Florida), "Visions of Faith," April 16 through June 15. This exhibition explores paintings, drawings, prints, and works on paper that express Western man's concept of faith through art. Prints by Italian, Dutch, and German artists are featured, including Dürer's *Flight into Egypt* as well as works by Rubens, Rembrandt, and Tintoretto.

North Carolina Museum of Art (Raleigh), "American Figurative Painting since 1950: Selections from the Sara Roby Foundation Collection," through April 27. Artists in this important assemblage of twentieth-century American art include Edward Hopper, Reginald Marsh, and Saul Steinberg.



"More Than Meets the Eye," an exhibit at the Norton Gallery of Art in Palm Beach, focuses on the illusionistic art of *trompe l'oeil*. One such example featured is *A Canvas Back* (left), circa 1870, by William M. Davis.

Norton Gallery of Art (Palm Beach), "More Than Meets the Eye: The Art of Trompe l'Oeil," through April 27. The first comprehensive exhibition devoted to this illusionistic art in thirty-five years, the history of the genre is traced with eighty works of *trompe l'oeil* painting, sculpture, and decorative art.

CENTRAL

Minneapolis Institute of Arts, "The Art of Collecting: Acquisitions at the Minneapolis Institute of Arts, 1980-1985," through April 20. This massive exhibition features over three hundred objects representing all of the museum's curatorial departments—spanning the centuries with ancient, medieval, and Renaissance treasures to contemporary painting, sculpture, and architecture.

Nelson-Atkins Museum of Art (Kansas City, Missouri), "Praise Poems: The Katherine White Collection of African Art," through April 20. Fifty African masterpieces include mysterious masks, headdresses, and sculpture and provide a means to keep alive the ongoing poetry of African art.

EAST

National Gallery of Art (Washington, D.C.), "Winslow Homer Watercolors," through May 11. Approximately one hundred of Homer's finest watercolors commemorate the 150th anniversary of his birth and demonstrate his use of light to describe both the physical world and his emotional reaction to it. Travels to the Amon Carter Museum of Western Art (Fort Worth) and the Yale University Art Gallery (New Haven, Connecticut).

Philadelphia Museum of Art, "Richard Hamilton: Image and Process," April 19 through June 22. Approximately seventy drawings, water-

colors, and stage and final proofs display the wide range of techniques and subject matter used by this respected senior figure of the British art world.

WEST

Fine Arts Museums of San Francisco, "The Private of Edvard Munch: Mirror of His Life," through April 20. This exhibition features over eighty-five lithographs, woodcuts, and etchings by one of the most important Scandinavian artists of all time as he explores the themes of human emotion—love, jealousy, guilt, and sorrow—that were to obsess him throughout his career.

Fredrick S. Wight Art Gallery (University of California at Los Angeles), "The Macchiaioli Painters of Italian Life (1850-1900)," through April 27. This is the first in-depth presentation of the Macchiaioli in the United States and features over 150 paintings—including works by Giovanni Fattori, Silvestro Lega, and Telemaco Signorini. Travels to the Harvard University Art Museum, June.

La Jolla Museum of Contemporary Art (California), "Sittings: Aycock, Fleischner, Miss Trakas," through May 25. Fifty drawings by Alix Aycock, Richard Fleischner, Mary Miss, and George Trakas bring together a body of work by the artists—all working on large-scale, public, site-related environmental sculpture—during the past twenty years. Travels to the Dallas Museum of Art, the High Museum of Art in Atlanta, and the Brooklyn Museum in New York.

Los Angeles County Museum of Art, "George Inness," through May 11. The painting career of this major nineteenth-century American landscape artist is surveyed in approximately sixty works. Concluding its nationwide tour, the exhibition travels to the National Gallery of Art, Washington, D.C.

Cross Country

Dance

Buto is Back

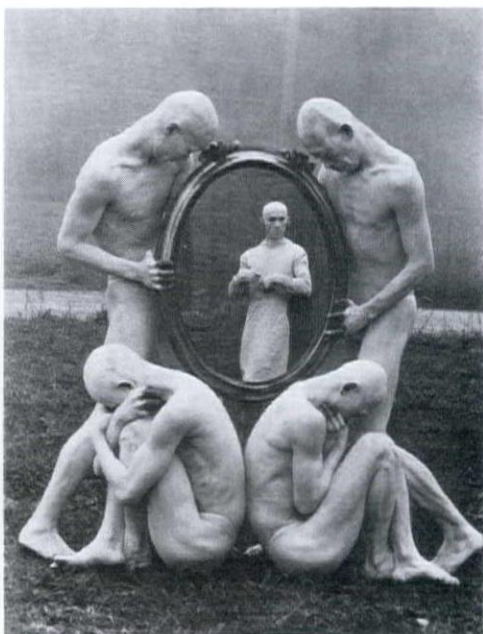
he strange, compelling imagery of Sankai Juku, the five-man Japanese exponent of the dance-theater form known as Buto, returns to the United States this month. In two hypnotic, intermissionless works, these performers use their exceptional physical control and astute theatrical sense to conjure up rimeval scenes that transcend the ordinary and the specific. With their shaved heads and whitened, vulnerable-looking bodies, these not-quite-human creatures appear to commune with timeless natural forces. In Sankai Juku's performances—journeys into an unfathomable realm—the grotesque becomes beautiful.

Tragedy struck the troupe last September when Yoshiyuki Takada, one of the dancers, plunged to his death in Seattle during an outdoor performance in which the men were slowly lowered by ropes from the top of a building. The remainder of the troupe's extensive autumn tour was cancelled, but his decision was made to carry on with the spring tour, which goes to Boston, New York, Pittsburgh, Cincinnati, Minneapolis, Toronto, Washington, D.C., and other cities between April 23 and June 17.

The outdoor rope-lowering events will not be performed for a year, but the remarkable indoor works will once again lead American audiences on mysterious voyages to unknown states of being.

The creator of Sankai Juku's unusual works is Jishu Amagatsu, who is also one of the five performers. The troupe grew out of a workshop he led in 1975, in which he sought new ways of moving his body, beyond the traditional modern and classical dance idioms he had been studying. The works he had created are grouped with those of several other contemporary Japanese dance artists as the Buto movement, which first took form in the 1960s. Buto artists sought a realm of movement beyond traditional western and eastern forms. In its earliest manifestations, Buto was often harsh and violent, but third-generation Buto performers, such as Sankai Juku and the acclaimed duo team Eiko and Koma, retain the elemental power while giving it a more pristine, sculpted look.

Amagatsu has described Buto as "the action of drawing something from deep within," and the Sankai Juku works that have been performed during previous U.S. tours communicate a deep, sensual awareness of, and kinship with, nature. At times, the dancers seem to revert to prehistoric forms. In *Jomon Sho*, they descend slowly from



Members of Sankai Juku, a Japanese group that performs dance-theater known as Buto.

high above the stage, lowered by ropes, as their fetus-like, curled-up bodies gradually assume a more recognizably human form. In *Kinkan Shonen*, a young boy imagines himself as a fish while dreaming about the origins of life.

Visiting New York City last winter, Amagatsu cut a trim, stylish, sober figure as he spoke in his hotel room, through an interpreter, about Sankai Juku's work. His intensely concentrated air was the only obvious connection between this thoughtful young man and the struggling, inarticulate beings who populate his works. The steady cacaphony of urban traffic outside his window provided an ironic counterpoint as Amagatsu described the total relaxation of the body and release of tension that his work requires. These elusive attributes, rather than any specific physical skills, are what Sankai Juku dancers strive for in their training. "Sleeping all the time is the best," Amagatsu remarks with a wry smile. "That keeps you the most relaxed."

—Susan Reiter

Books

Fabric in the Mainstream

Beginning with the tapestries of William Morris in the 1870s, the art-fabric movement has explored new horizons of shape, texture, and scale. Mildred Con-

stantine and Jack Lenor Larsen pay tribute to fabric artists in *The Art Fabric: Mainstream* (\$39.95 from Kodansha International). This monumental book by two leading figures in the fabric arts is at once a confirmation of the validity of the art-fabric movement and a testament to the artists and their innovative masterpieces. The book covers the major exhibitions; the expansion of dimensional forms; the new classicism; and art fabric in architecture, environment, landscape, and theater. Sixty-four pages of color photographs and hundreds of black-and-white photographs reproduce the works of major artists from the United States, Europe, Canada, Japan, and elsewhere.

Design

Architectural Arches

The city of Galveston is celebrating the Texas sesquicentennial by recreating the famous Galveston arches, first erected in 1881 above the parade route for the Sngerfest, an elaborate German singing-society convention. The new arches, a series of seven fantasy structures that will span the streets of a mile-long stretch of the historic Strand district, reflect the personal styles of such noted architects as Stanley Tigerman, Boone Powell, Eugene Aubrey, and Cesar Pelli. As the city began to restore landmark buildings, project director Dancie P. Ware thought it would be appropriate to bring back the arches also. Architects and construction companies have donated their services to build the triumphal structures, which will serve as a focal point for the sesquicentennial celebration (through late April).

Theater

Precious Broadway

In a Broadway season marked by show after show imported from London, from off-Broadway, or from theaters outside New York, one comedy/drama compounded especially for Broadway, from Broadway's own traditional ingredients, opened last month at the Longacre. Film actor Ed Harris and Tony Award-winning actress Judith Ivey costar in George Furth's new play, *Precious Sons*.

Harris is making his Broadway debut, following striking performances in *The Right Stuff*, *Sweet Dreams*, and *Places in the Heart*. He and Ivey—who won Tonys for her performances in *Hurly Burly*

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Ed Harris and Judith Ivey play the parents of two teenage sons in the new play *Precious Sons*

and *Steaming*, and starts work in September on the film version of Neil Simon's *Brighton Beach Memoirs*—play the parents of two teenaged sons who, on the South Side of Chicago in 1949, are leaving home and tossing the family into a tempest of comic conflict.

Playwright Furth is best known for the music *Company*, which won seven Tonys, including one for the script itself. Directing *Precious Sons* is Norman René, artistic director of The Production Company.

Art

Quilting the American Heritage

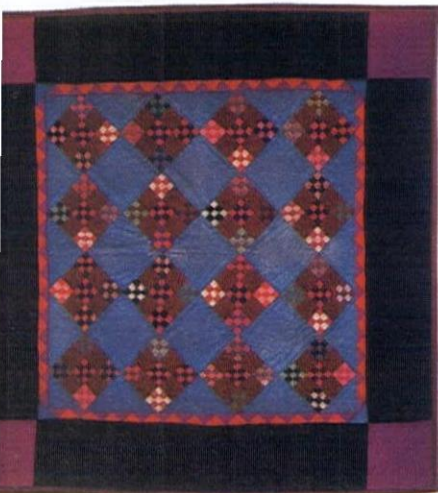
The quilt ranks right up there with baseball and apple pie as an American symbol. As part of the Statue of Liberty centennial celebration, the Museum of American Folk Art in New York City presents "The Great American Quilt Festival," April 24-27.

Antiques dealers, quilt collectors, quilt lovers and the nation's finest quilt artists will gather to share in the celebration sponsored by Scotchgard. Highlights include five separate quilt exhibitions as well as lectures, workshops, and demonstration featuring Amish, Seminole, Hmong, and Hawaiian quilting techniques and traditions.

Take It to the Limit

Julia Margaret Cameron was the foremost female photographer of the nineteenth century. She was

Cross Country



able Nine Patch (1925-1930), a quilt included
the Museum of American Folk Art's festival.

one of the earliest artists anywhere to challenge
limitations of the camera and to use it for purely
ressive ends. "Cameron: Her Work and Her
eer" appears at the International Museum of
otography at the George Eastman House in
chester, New York, April 11 through May 25.
Starting in 1863 at the age of forty-eight and con-
uing until her death in 1879, Cameron was a pro-
c and passionate photographer, concentrating on
raits of her famous friends (such as Tennyson)
l of subjects from literature, history, and religion.
e exhibition travels to the Cincinnati Art
useum, the Detroit Institute of Arts, and the Sterl-
g and Francine Clark Art Institute in
Williamstown, Massachusetts.

Television

The Rye Side

ie charms of life in the English countryside have
defter chronicler than the brilliant and eccen-
ic novelist E. F. Benson, whose six tales of the
tional village of Tilling will become a four-part
ineries on public television this May. "Mapp
Lucia," a production of London Weekend Televi-
on, airs weekly beginning May 4; check local
tings for dates and times in your area.

Benson, the son of an archbishop of Canterbury,
ent his adult life in the 1920s and '30s in the
intessential English country town of Rye, where
transformed the village characters and the small
ents of daily life into a fanciful world of peculiarly
ritish comedy and absurdity. Fans of Benson's—

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Geraldine McEwan (left) as Lucia and Prunella Scales as Miss Mapp in "Mapp & Lucia."

who have included Noel Coward, W. H. Auden and V. S. Pritchett—cherish his wry tales of R. L. Stevenson; Benson aficionados have founded three literary societies devoted to his novels.

American public-television audiences will meet the vainglorious Miss Elizabeth Mapp, reigning queen of Tilling, as she is challenged by her would-be usurper, Mrs. Emmeline (Lucia) Lucas. Actress Prunella Scales says of the character she plays, the scheming Miss Mapp: "I am determined to make her deeply unpleasant and thoroughly ugly."

The production, written by Gerald Savory and directed by Donald McWhinnie, is sponsored on this side of the Atlantic by New York's WNET-TV with major funding from the Eleanor Naylor Day Charitable Trust and the Fantom Foundation.

Etcetera

Encircling an Ocean

The thousands upon thousands of nautical miles that add up to the Pacific Ocean were long a formidable barrier to East-West cultural exchange. Today, however, the entire rim of the Pacific—half a world around—revolves around intellectual entanglement between East and West, spinning a cross-cultural

Cross Country

re as a ring of technological and aesthetic communications development.

his "Pacific Ring" is the theme of an unusual day festival of music and arts April 30 through May 4 at the University of California, San Diego. Organized by the university's music department, the festival will feature juxtapositions of the cultural events of Pacific-oriented societies as diverse as Mexico and Guatemala, Australia and Japan, Indonesia and Canada. In addition to performances by an international assemblage of musicians including John Cage and Toru Takemitsu, "Pacific Ring" will zero in on the high-tech dimensions to rural life all around the Pacific, seeking out lines of contact between, and cooperation among, isolated and widely scattered civilizations.

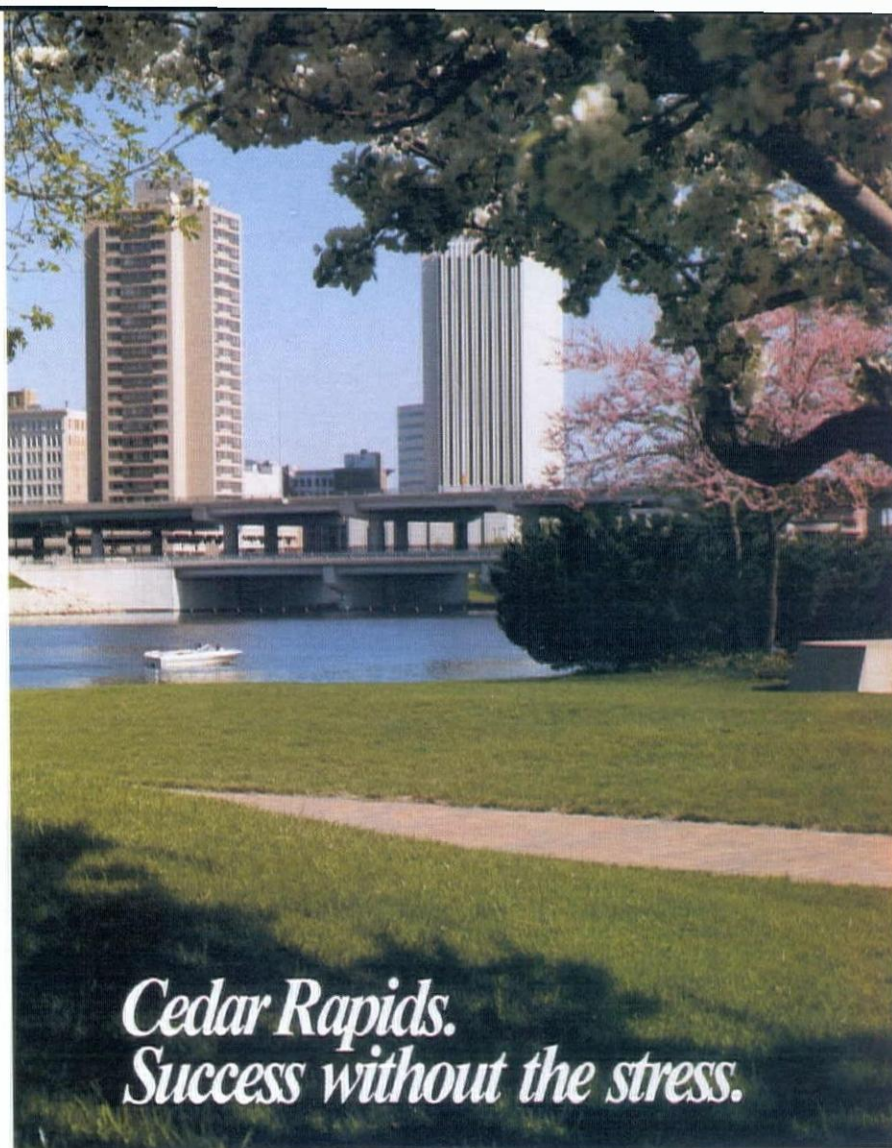
Curatorial Expertise

Founded more than a century ago in Germany, the Pennington and Stiebel Gallery is famous for Old Master paintings and drawings, sculptures, and modern decorative arts—as well as for an impressive roster of noted art authorities on staff. Penelope Hunter-Stiebel recently became the firm's newest distinguished member, bringing with her a lengthy record of noteworthy accomplishments. Once a student of the Louvre curator Pierre Verlet, Hunter-Stiebel worked for thirteen years on the curatorial staff of the Metropolitan Museum of Art (where in 1971 she established its first gallery of twentieth-century decorative arts). She has worked as a free-lance curatorial consultant for museum exhibitions, as a curator in such cities as Los Angeles and Chicago, and as a contributor to several national magazines. Her catalog on the 1984 exhibition "Elements of Style: The Art of the Bronze Mount in Eighteenth- and Nineteenth-Century France" was the first published scholarly study of the subject. At her new home, Hunter-Stiebel will lend her expertise to the gallery's exhibition program. □



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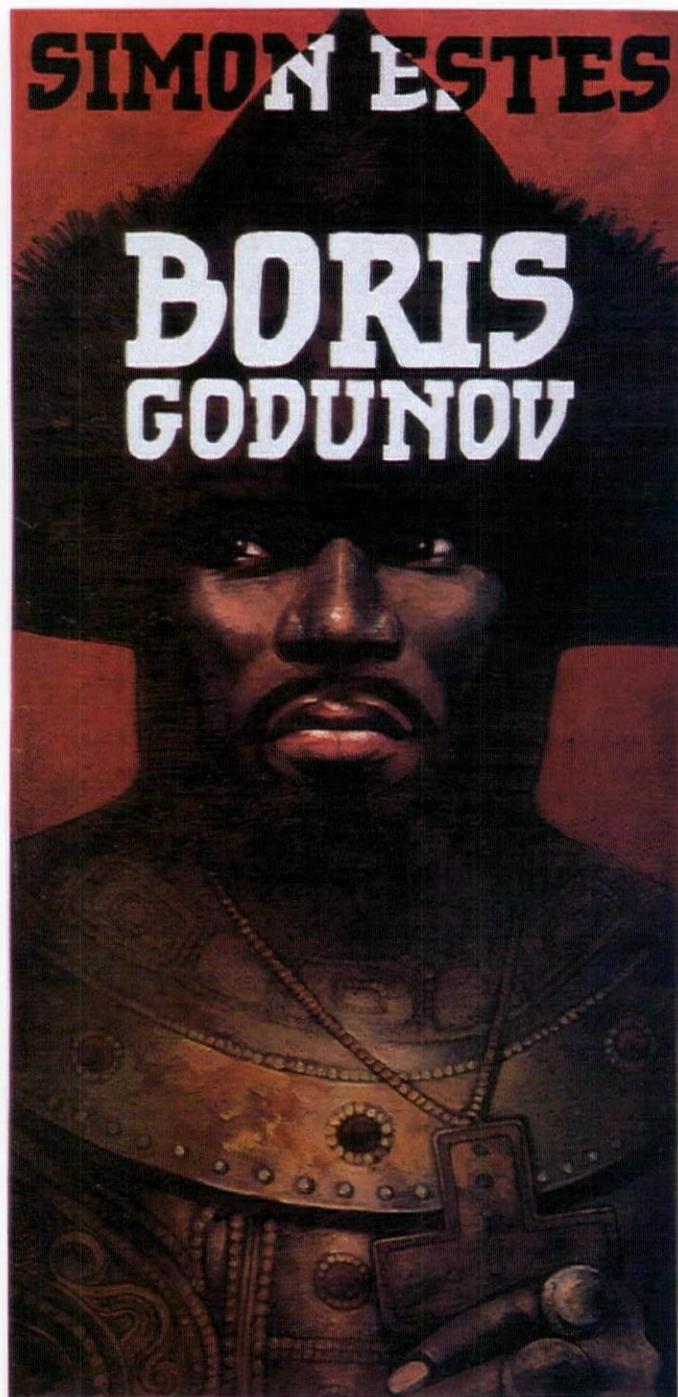


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