September

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A spectacular store catalog from San Francisco's museum of science, The Exploratorium.

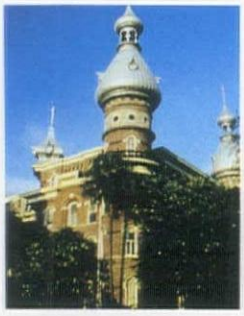
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From its thousand-acre park system designed by Frederick Law Olmsted to the Albright-Knox Art Gallery, Buffalo is a living city of arts.

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An Arts Celebration

When each of the honoree's names was announced, a pinnacle in American cultural history was recalled. From Frank Capra's extraordinary films to Agnes de Mille's exuberant choreography and Seymour Knox's legendary philanthropy, their vision and talent awed the entire audience. As we gathered in the White House on July 14 for the National Medal of the Arts ceremony, the astounding richness of our artistic heritage was celebrated as well.

Awarded by President and Mrs. Reagan, the medal recognizes those who have made singular contributions to the excellence, growth, support, and availability of the arts in America. (The awards are administered by the National Endowment for the Arts.) Success of that selection process was evident as each recipient was applauded: Marian Anderson, Frank Capra, Aaron Copland, Willem de Kooning, Dominique de Menil, Agnes de Mille, Exxon Corporation, Seymour Knox, Eva Le Gallienne, Alan Lomax, Lewis Mumford, and Eudora Welty. From patronage to folk music, from canvas to stage, they have affixed a unique stamp of Americana to divergent artistic disciplines.

For the HORIZON staff, the ceremony offered yet another grand occasion to cheer our advisory board member Agnes de Mille. As the presentation program attests, "There is no memory of America that could be complete without the dance of *Oklahoma!*, *Carousel*, and *Brigadoon*, or the ballet of *Rodeo*, *Fall River Legend*, or *The Four Marys* . . . She is a great artist and a great American." Impeccably stated.

Here at HORIZON we're also celebrating a new partnership with arts groups of a five-county area in Southwest Florida. On their behalf, *Spectrum*, a monthly guide to the arts of that region, will begin publication with our November issue. *Spectrum* will be written specifically for arts audiences throughout the Florida area and will be published as a supplement to the national edition of HORIZON. Along with features and profiles, *Spectrum* will also contain a complete calendar of monthly arts events. The consortium of arts groups in all five counties will share revenue from subscription and advertising sales in *Spectrum*. Seed money for the project has been provided by a group of corporate underwriters including Arvida, Robb & Stucky, United First Federal, and the Barnett Banks of Southwest Florida, Lee County, and Naples. We welcome both arts partners and underwriters to the regional arts guide program and look forward to working closely with them in publishing *Spectrum*.



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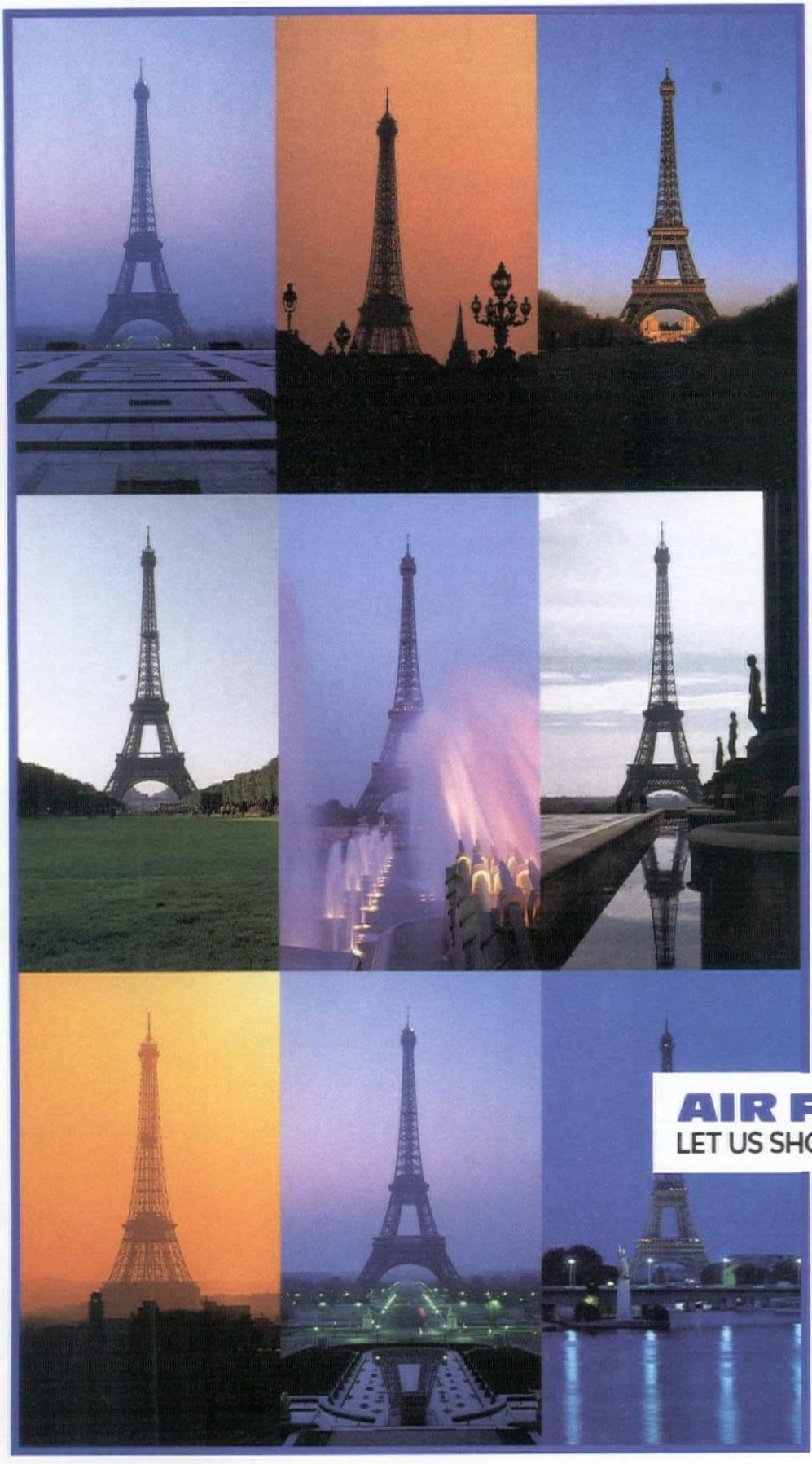
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Arts Exchange





Points of Common Interest

As an actress, I live in an interesting world, but basically only talk to people 'in the business.' It as nice for me to meet different people from different walks of life," says Tony Award-winning actress **Swoozie Kurtz** about the May 22 Arts Exchange luncheon. Held monthly at New York's **Algonquin Hotel** and hosted by HORIZON publisher **Gray D. Boone,** the luncheons have a reputation for fascinating conversation in a relaxed, intimate atmosphere, and for providing a valuable opportunity to make important contacts. "When it was over, I couldn't believe it—it was too short and I wanted to go on!" remembers Kurtz.

Skip Barnes, director of development at the Cunningham Dance Foundation, agrees with the actress. "The luncheons are invaluable in that they bring people together who wouldn't ordinarily have that chance. I spoke to **Angela Noel** [director of Childs Gallery in New York] about a portfolio of seven artworks the foundation holds. She thought she could advise us as far as people who might be interested." Noel also offered her gallery space for board receptions and other functions, saying, "It's something a little bit different, like the luncheon. It breaks us out of our daily routine and makes us think a bit more—it [the luncheon] builds valuable connections between different forms of the arts and business."

Noel may also collaborate with **Mark Gardiner,** director of merchandise for Imperial Schrade Corporation. "My gallery will possibly provide a work by Charles Livingstone Bull, an illustrator for boys' adventure books, for use in Imperial Schrade advertising—since they work with hunting knives and such," explains Noel. Gardiner's own impression of the luncheon: "It's nice to see people who are so committed to culture and the arts, not something like sports or business for the sake of business—it was a good scope for me."

Ruth Schwartz, vice-president of public relations for R.H. Macy and Company, expressed interest in collaborating with HORIZON to honor composer **Robert Starer**—also in attendance at Arts Exchange— for his new book. "To come together like this, in a much smaller scope, allows you to meet people from all different areas. The concept of the luncheon lent itself to in-depth conversation and getting to know people at more than the most superficial level. He [Starer] was just fascinating to talk with, and I would love to do something for him at Macy's," she explains. "I also talked with **James McIntyre** [director of development at Carnegie Hall] and he told us what's happening there—filling us in on their timetable, the progress of their capital fund, and their new development program. Since these things are so important to the arts in New York City, it's good to find out what's going on."

After speaking at length with Schwartz and Starer, **Betsy Fifield,** vice-president and management representative for McCann Erickson, sees Arts Exchange as a learning experience. "It was a joy to go to a lunch and be educated by people who are experts in their specific areas—you find so many points of common interest that you never anticipated. I get many invitations to this kind of thing, but Arts Exchange is in a category by itself."

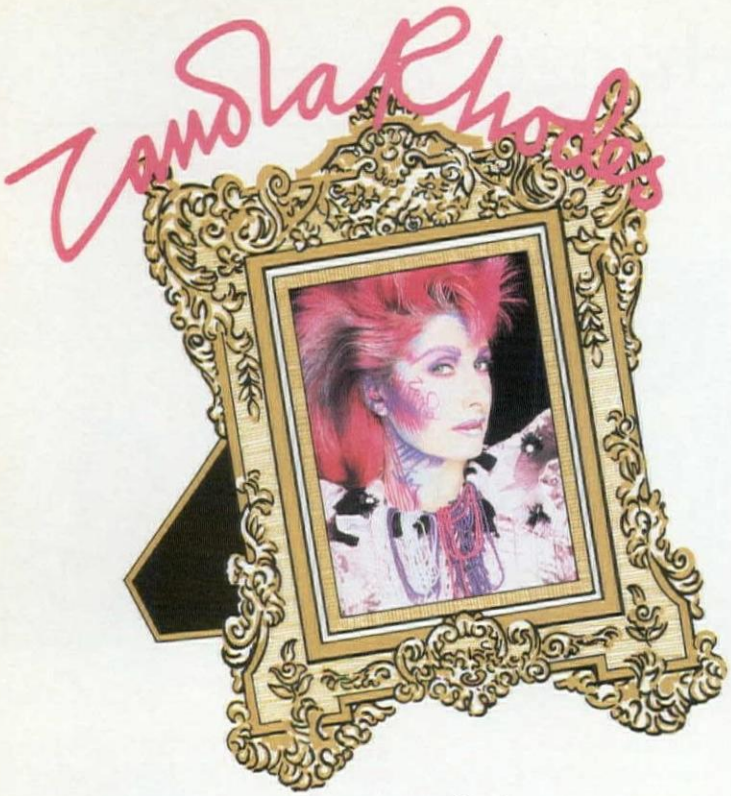
Also in attendance at Arts Exchange were **Larry Rosenthal,** vice-president and account director for Backer and Spielvogel; creative-services manager for Martex, **Bryan Dixon;** president of Marketing Challenges International, **Michel Couturier;** cultural consul for the French Embassy, **Jean-Marie Guehenno;** and associate publisher for HORIZON, **John-Peter Hayden, Jr.** □

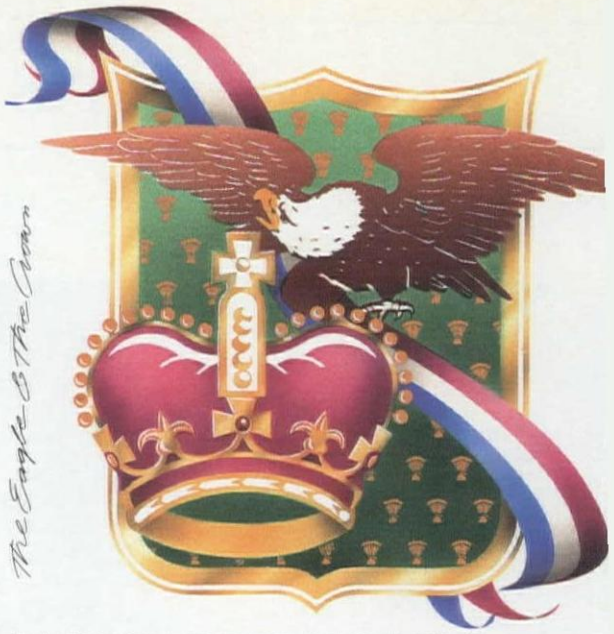




Photographs by R. J. Machalaba

Clockwise from top left (left to right): Swoozie Kurtz, Larry Rosenthal, and Mark Gardiner; Robert Starer, Bryan Dixon, and Ruth Schwartz; Angela Noel and James McIntyre; Michel Couturier and Betsy Fifield.





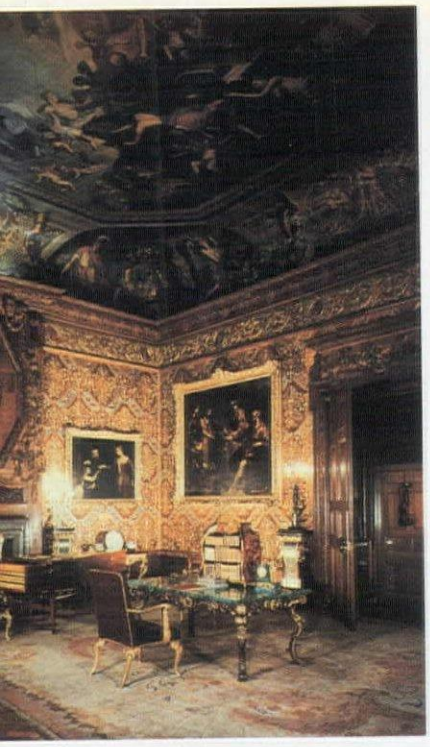
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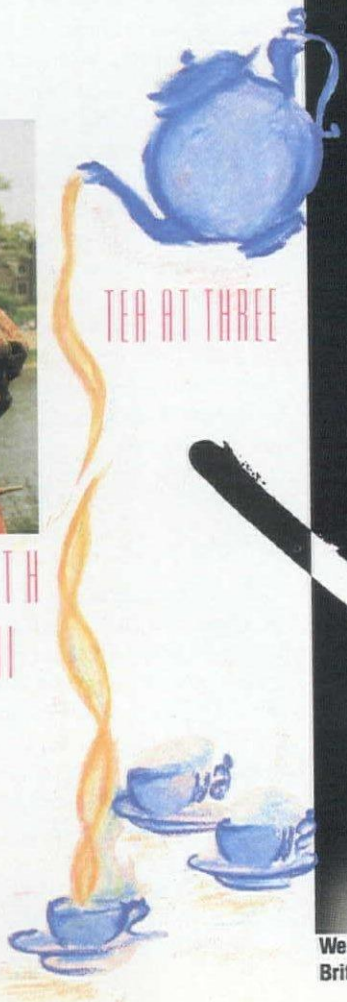


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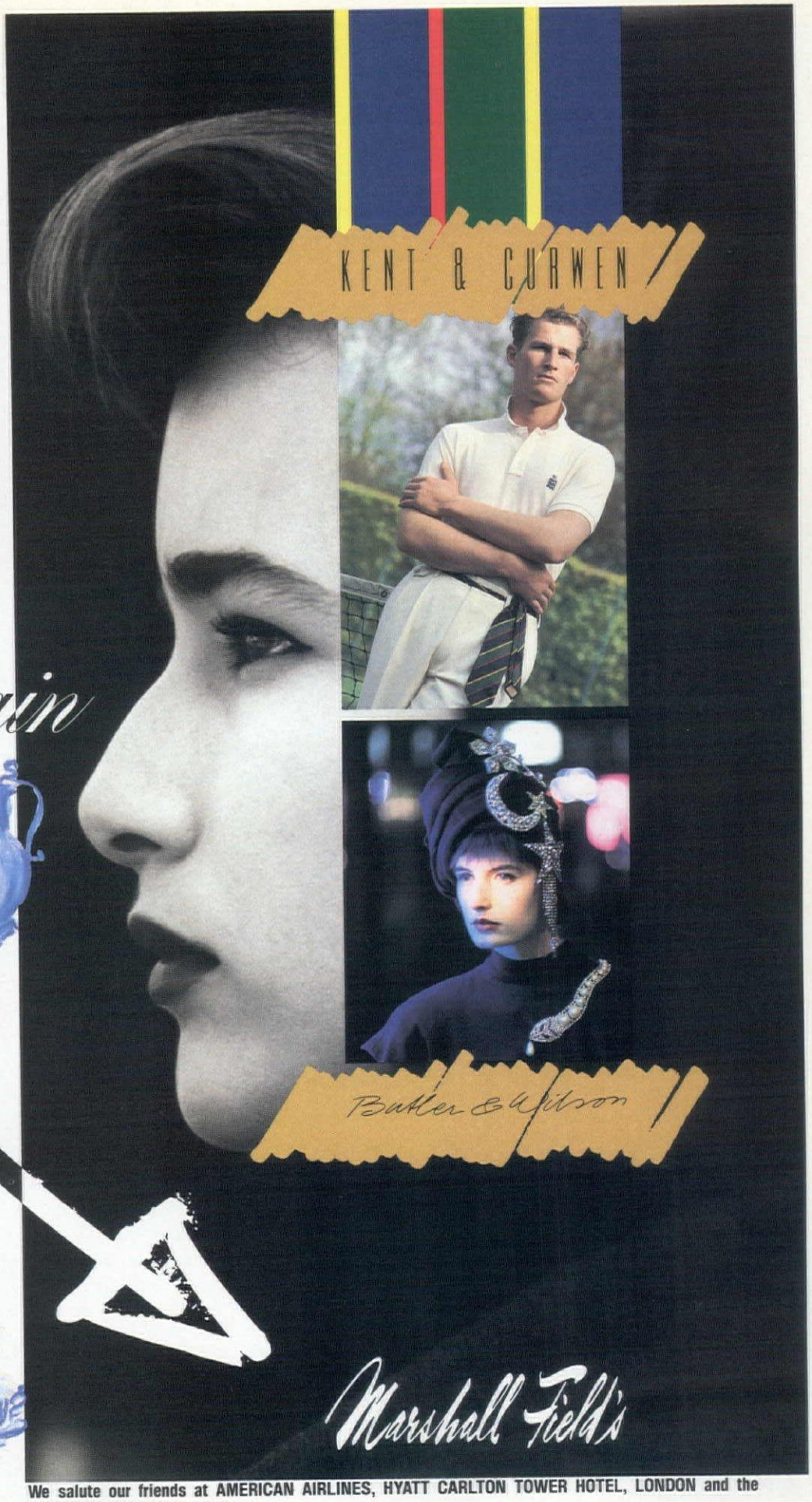
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ACA: A View From The Field

Cultivating the Arts

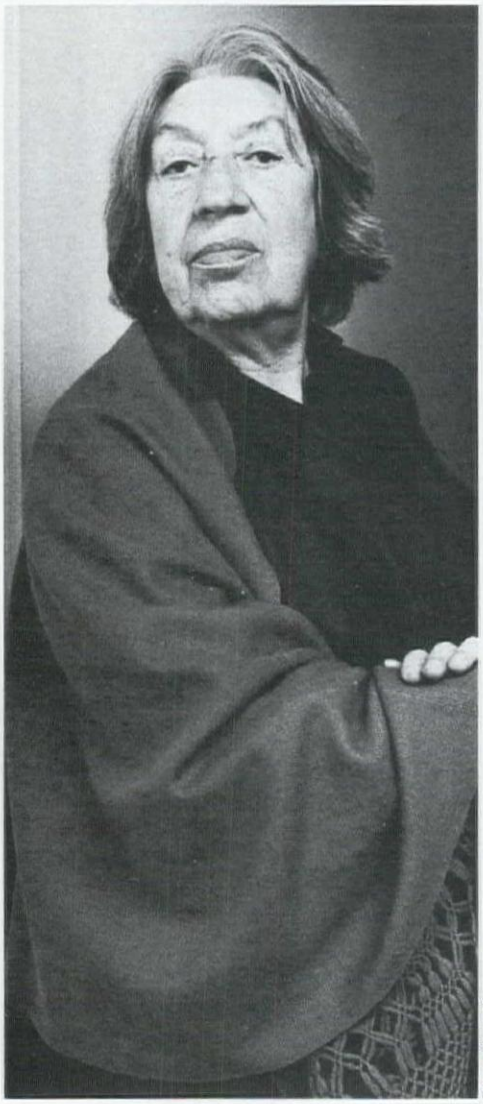
What is honored in a country is cultivated there.
—Plato
The Republic, Book VIII

There is no question but that to honor the arts in our society, we must cultivate them. *Why* we must honor them should be self-evident: because the arts give us voice, help us see ourselves and the world around us, establish our place and time in history, and connect us to all who have gone before and all who will follow. To speak, to see, to be, to be part of—these are the verbs of our transition to a richer existence.

But *how* should we cultivate the arts? That's a harder question. Bound up in it are issues that every age and culture may address differently. Most are likely to agree, however, that the well-being of the arts and the well-being of individual originating artists are ultimately inseparable. Without the composer, choreographer, poet, painter, writer, sculptor, filmmaker, photographer, craftsman, or playwright, we are stripped of this most important way of knowing.

"The country that honors the arts cultivates its artists," our paraphrase may read. In recent years, a number of innovative and insightful proposals regarding the "cultivation" of our country's artists have been put forward. Some have addressed the need for receptive audiences and for access to marketing and distribution networks. Others have focused on the relationship between the artist and his or her peers or the artist and the general public. The aim of these and other studies has not been to create a welfare state for America's artists, but to treat the arts as a serious cultural asset and to take a hard look at the living and working conditions of those whose gifts make art possible.

So many organizations deserve credit for turning at least part of their attention to the issues involving individual artists. The National Endowment for the Arts, the New York Foundation for the Arts, many state and local arts councils, the San Francisco Foundation, the Bush Foundation, the Rockefeller Foundation, and a new group of the Council of Foundations called Grantsmakers in the Arts are among these. It is in this context that ACA formed the National Planning Committee on the Originating Artist. This group was created based on recommendations of a white paper entitled *The Needs of the Individual Creative Artist* commissioned by ACA three years ago. Among the specific areas of need discussed in that paper was one that will be the focus of the next issue of *Vantage Point*: the artist's livelihood.


©Ann Chwatsky

Painter Lee Krasner, who was married to Jackson Pollock, specified in her will that, after a few bequests, she wanted the balance of the estate to be used to set up the Pollock-Krasner Foundation to aid worthy and needy artists.

In addition to excerpts from ACA's white paper, the October *Vantage Point* will feature selections from *Letters to the Conference*, written by artists to participants in the New York Foundation's conference in Montauk this spring; an analysis by Tad Crawford of the debate over copyright; and an interview with the heads of two unusual fo tions established by and for artists—Cl Bergman of the Pollock-Krasner Foundatio Sanford Hirsch of the Adolph and Esther Gc Foundation.

Why all this activity, both at ACA and acro country, surrounding the individual artist? for example, has made examination of the of artists one of its four main areas of focus, with arts education, international cultural rela and private sector initiatives.

I suspect that there are several reasons wh attention is being paid to artists. First of all, a themselves have let it be known that their well- is an important issue that has been neglected tists' organizations, both profit and nonprofit, helped deliver this message.

Second, as some contemporary works of particularly painting and sculpture—have manded higher and higher prices, the public become naturally curious about the people be the art. If all this attention has resulted in a mosphere of "celebritydom" for a very few, at it has drawn our attention to the tremendous trast between those who have "made it" and t hundreds of thousands who are still strugglir refine their craft and be recognized.

Finally, I believe that as arts institutions matured, they have been able to give more a tion to the concerns of individual artists, whc the reason for their existence. Arts managem after all, is still a relatively young undertak Perhaps that's why the "view from the field" be as exciting as it is. And considering how m still needs to be done to ensure the well-bein artists in our society, we are sure to need all excitement, intelligence, cooperation, and ene that we can muster.

—*Milton Rhc*
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The American Council for the Arts, along v the Center for Arts Information and Volun Lawyers for the Arts, has moved into Equit Center's new office and arts complex in New Yc This cooperative venture of three leading nonpr arts policy and service organizations includes formation of an Arts Resource Consortium an 15,000-volume library—one of the country's m complete libraries outside a university system

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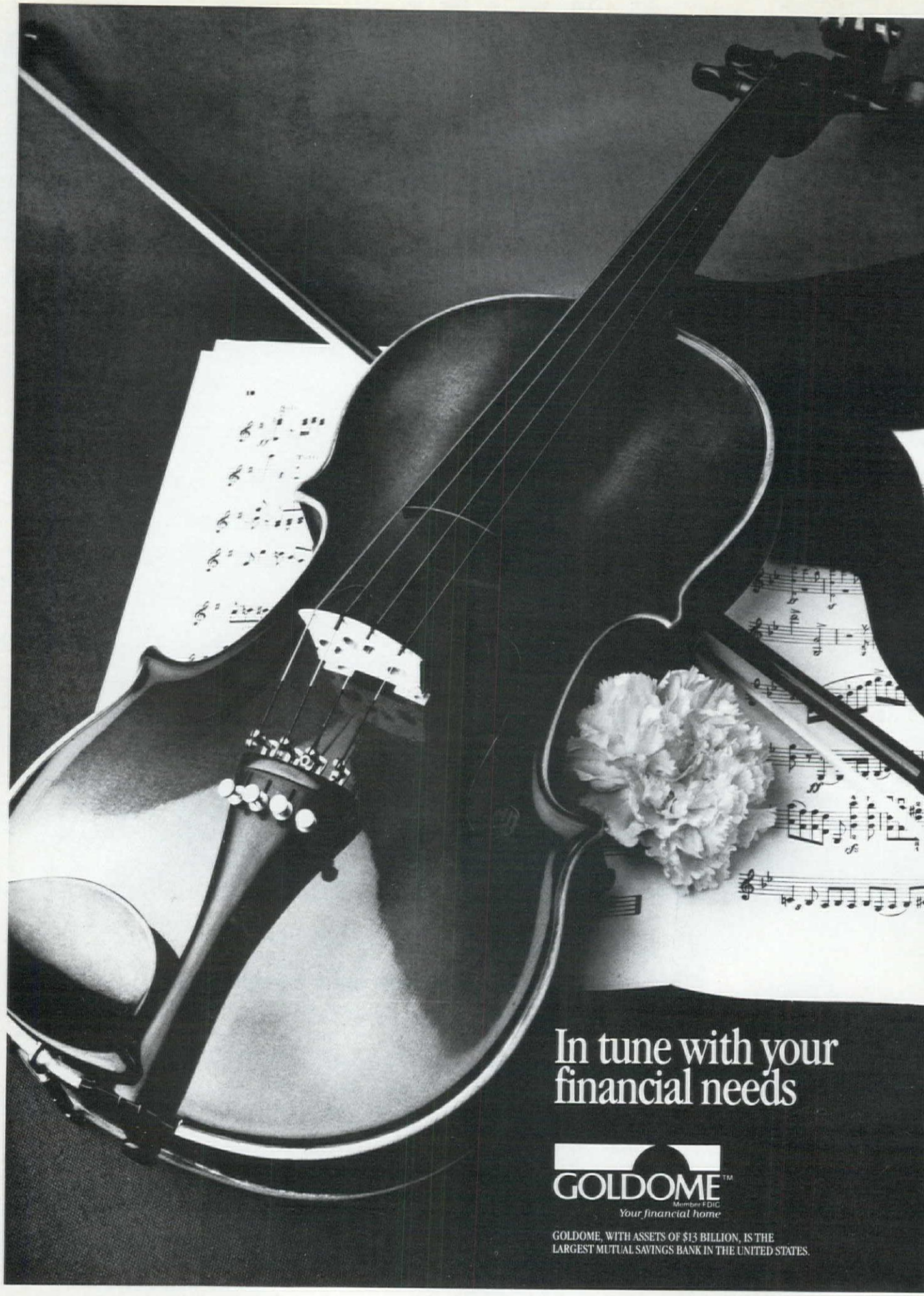
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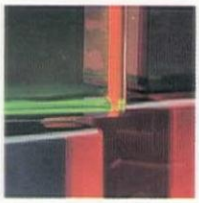
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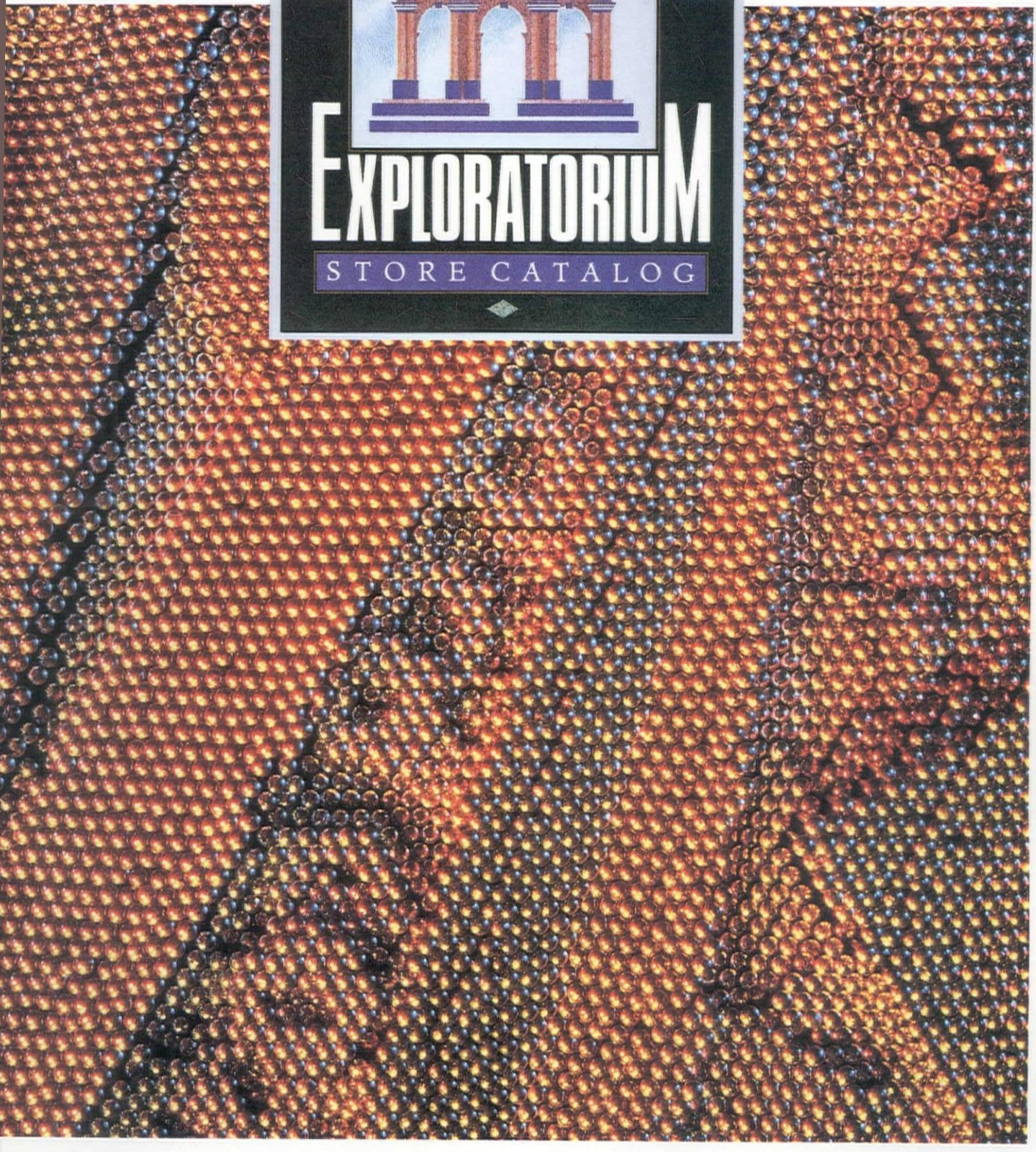

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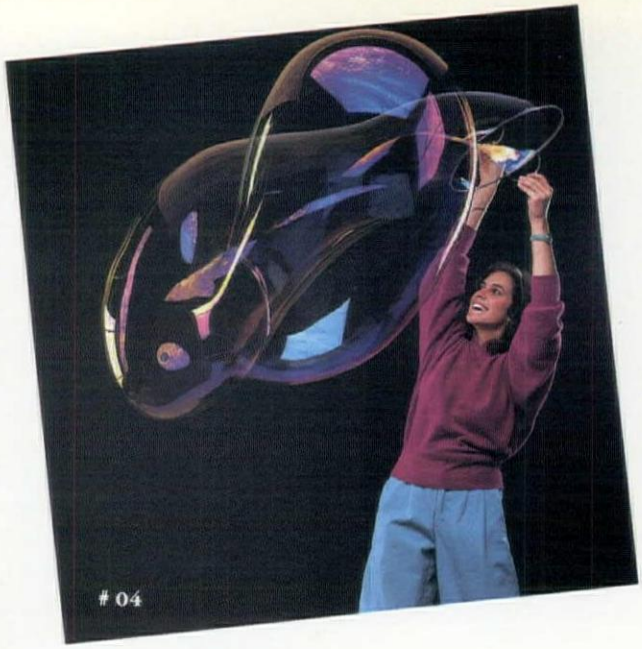
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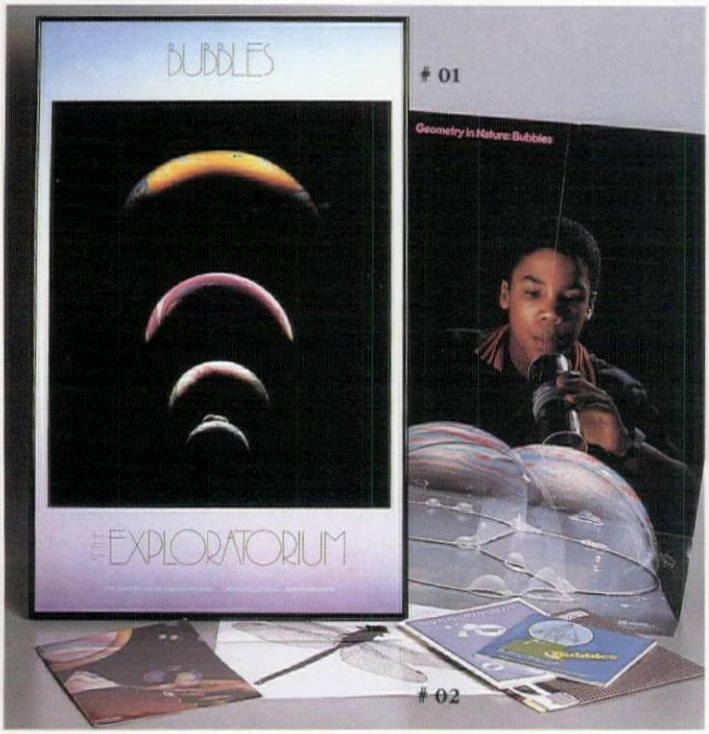
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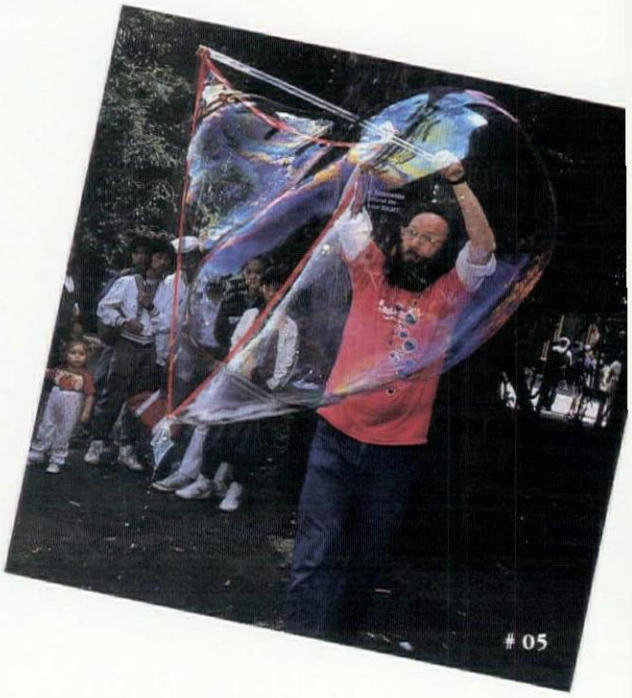


GIFTS & LEARNING TOOLS

The Exploratorium, the acclaimed museum of art, science, and perception, invites you to enjoy this new selection of products from the Exploratorium Store. Proceeds from this catalog go to support our commitment to participatory learning. Please visit us at the Palace of Fine Arts in San Francisco.







BUBBLEMANIA returned to the Exploratorium in April 1986 with the Second Ever Bubble Festival, a celebration of the fun —and the physics—of bubbles.

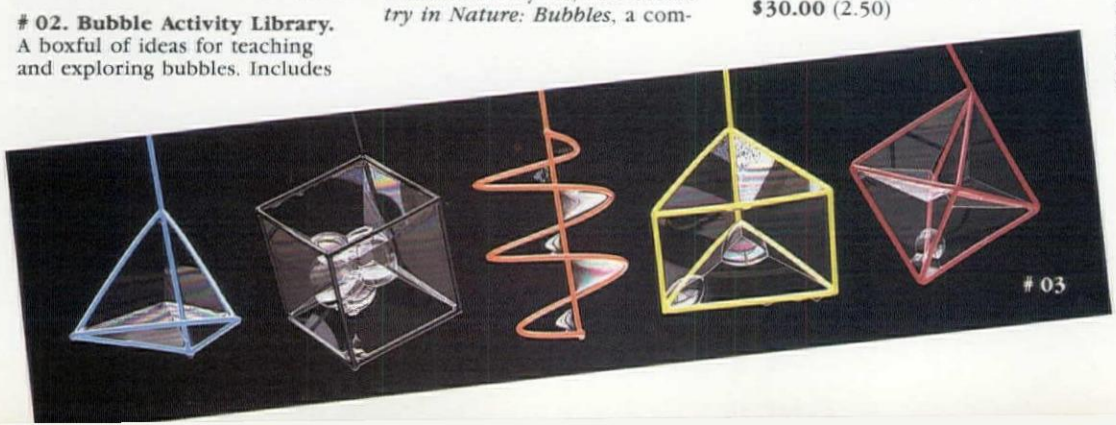
 # 01. Bubble Festival Poster. Ethereal iridescent bubbles create the stunning image on this colorful poster. Comes rolled. Heavy stock, 36″× 22½″. **$10.00** (3.00)

 # 02. Bubble Activity Library. A boxful of ideas for teaching and exploring bubbles. Includes the Exploratorium's *Films, Foams & Fizz Poster* with science notes, the *Bubbles Activity Book* by Bernie Zubrowski, resident bubble master at Boston's Children's Museum, the *Bubblology Activity Book* from Berkeley's Lawrence Hall of Science, *Expand Your Sphere Poster* with soap film science notes from the American Institute of Physics, and *Geometry in Nature: Bubbles*, a comprehensive teaching packet from the American Association for the Advancement of Science. Posters come folded. **$30.00** (3.00)

 # 03. Kubik Bubbles. Coated metal forms demonstrate the surface tension of soap film in different geometric shapes. Imported from England. Set of 5 includes an explanatory booklet. **$30.00** (2.50)

 # 04. Exploratorium Bubble Hoop. Exclusively manufactured to our specifications in stainless steel, 15″ diameter. Comes with heavy gauge aluminum tray, instructions with science notes, and our formula for making your own bubble solution. **$22.50** (4.50)

 # 05. Bubble Thing. A unique device for creating enormous bubbles invented by New Yorker, David Stein. Recommended for outdoor use by aspiring bubblologists. **$10.00** (3.00)



6. Demonstration Prism. de of clear acrylic, this large, y-to-handle prism measures 4″ and comes with instructions l protective storage container. **2.50** (2.50)

7. Vasa Cubes. These colorful es, by acclaimed Yugoslav-born ist Vasa, make exquisite build- blocks for adults. The trans- ent laminate on 3 sides of h 2″ clear acrylic cube acts as ilter to create changing colors each cube is turned. For the ually imaginative. Set of 10. **00.00** (8.50)

8. Spectraclock. Rotating fil- s create patterns of luminous larized light as time goes by. nds 6″×6″×6″, uses standard ctrical plug. **$185.00** (7.50)

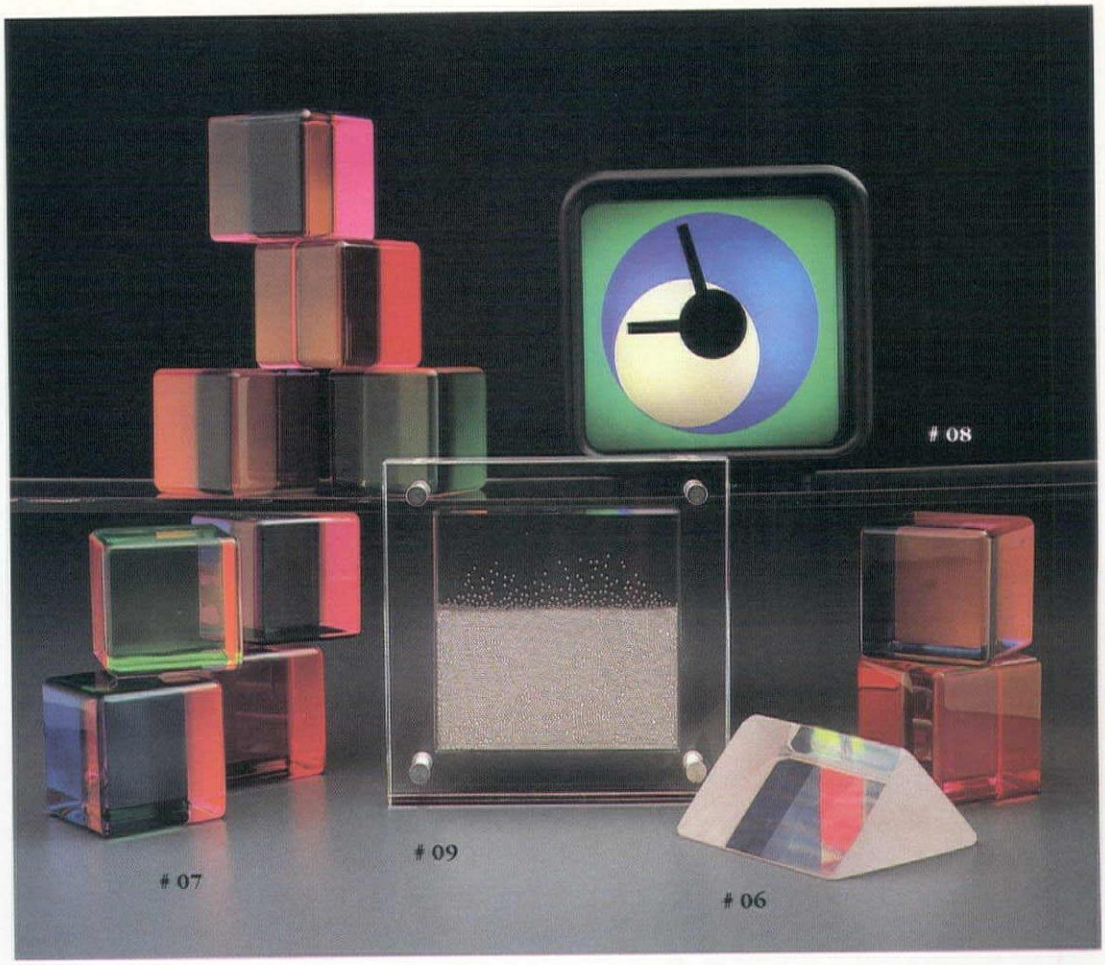
9. Atomix. Atomix (pro- unced atom-mix) is both a beau- ul art object/plaything and an fective device for demonstrating e atomic configurations of crys- line close-packing. The 5″ square clear acrylic contains 6000 ecision stainless steel ball bear- gs, freely moving on their ane. A stunning example of the kage between art and science. **50.00** (8.50)

10. Ellipto. This pendulum- tion drawing machine is a pint- ed version of the Exploratorium's rge *Drawing Board* exhibit. Cre- e an endless variety of designs ith this easy-to-assemble appa- us. Includes one fine-tip felt n and instructions. **$18.00** (4.00)

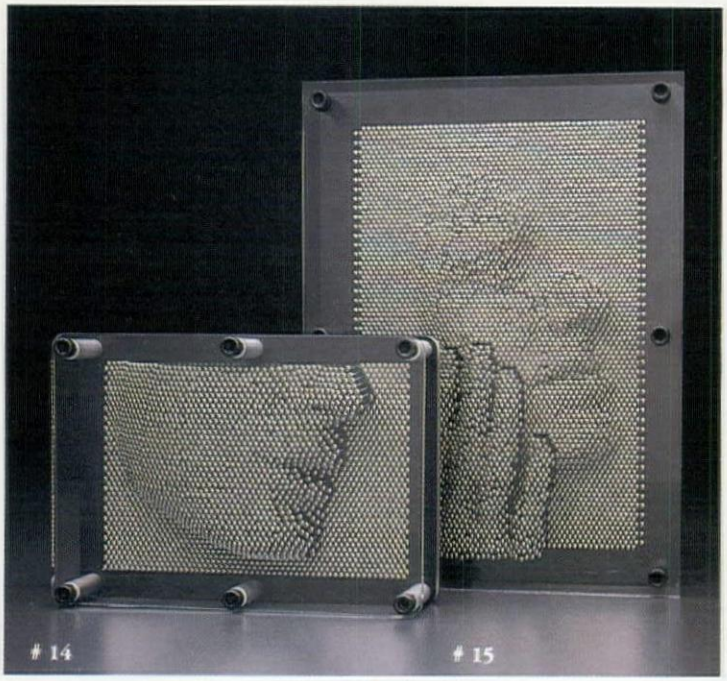
11. BillDing. A steady hand d a good sense of balance are you need to make these color- l stack-and-hook wooden clowns erform 1001 balancing tricks. n old fashioned toy with lasting peal. Set of 9. **$12.50** (2.50)

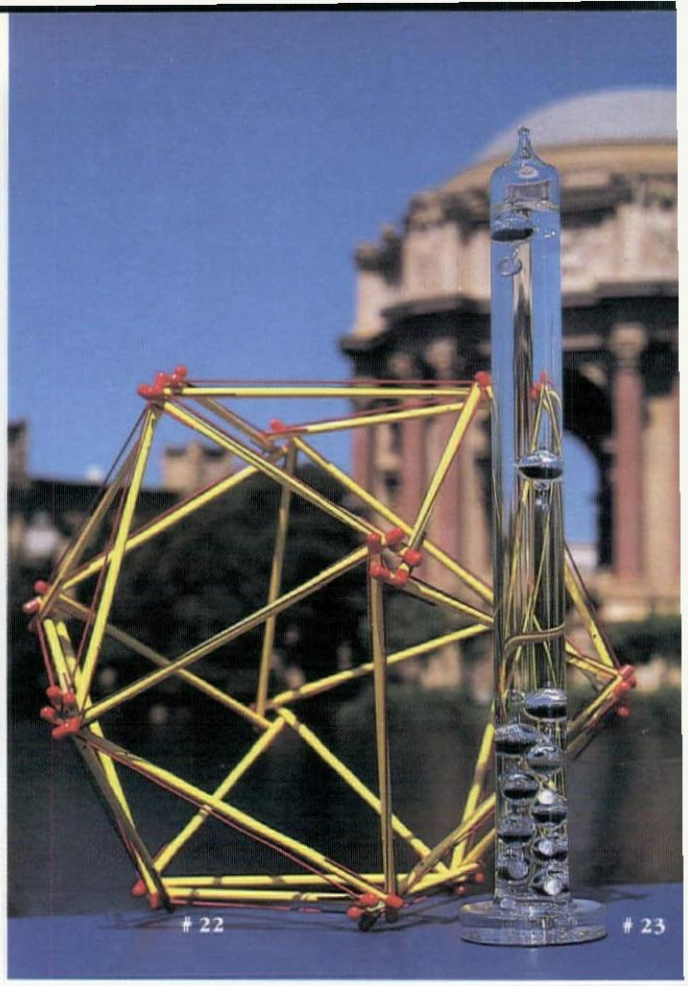
12. Rainbow Foam Paint. The ree-can kit of red, yellow, and ue includes instructions for ojects using fingers, brushes, d more. All the fun of painting ithout the traditional frustra- on of cleanup: needs no water, esn't drip, dries quickly, and is on-toxic. **$11.00** (3.00)

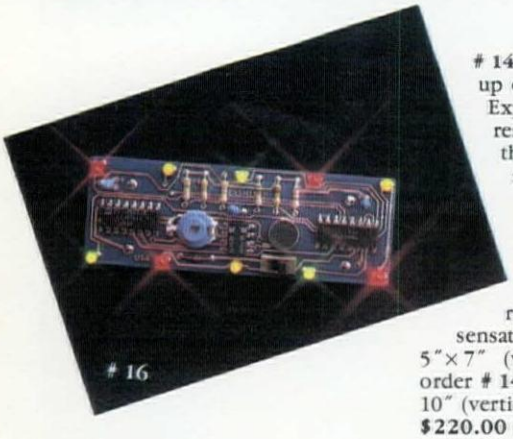
13. Finger Crayons. Specially aped for little hands. Hollow se lets these durable crayons ouble as colorful finger puppets ith the paper pop-out animal ces provided. Set of 16 colors carrying case. **$11.00** (2.50)





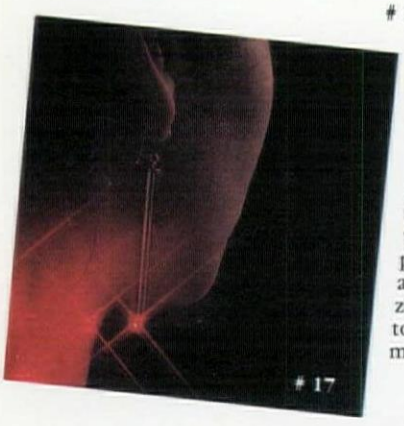






 # 14. Pinscreens. (Close-up on Cover) From former Exploratorium artist-in-residence, Ward Fleming, the Pinscreen is a miniature, hand-held, standing version of the Exploratorium's large exhibit. This interactive sculpture toy preserves images in relief. A unique tactile sensation. Two sizes available: 5″×7″ (vertical or horizontal), order **# 14**, **$85.00** (5.50); 7½″×10″ (vertical only), order **# 15**, **$220.00** (8.50)

 # 16. Flasher Bar Pin. Sound-activated jewelry. Adjustable-volume microphone translates sound waves into random electronic flashes on this limited-edition pin. Long-life batteries included. **$55.00** (3.00)



 # 17. Bijin Earring. For something a little wild, yet elegant, try this two-inch-long platinum-plated Bijin Earring tipped with a bright red electronic light. Dazzling! Flickers in response to head movements. (Bijin means "beautiful person" in Japanese.) Pierced sterling earwire, long-life battery included. Sold singly and in pairs. Single earring, order **# 17**, **$16.50** (1.00); Pair of earrings, order **# 18**, **$32.00** (1.50); Replacement battery, order **# 19**, **$2.50** (1.00)



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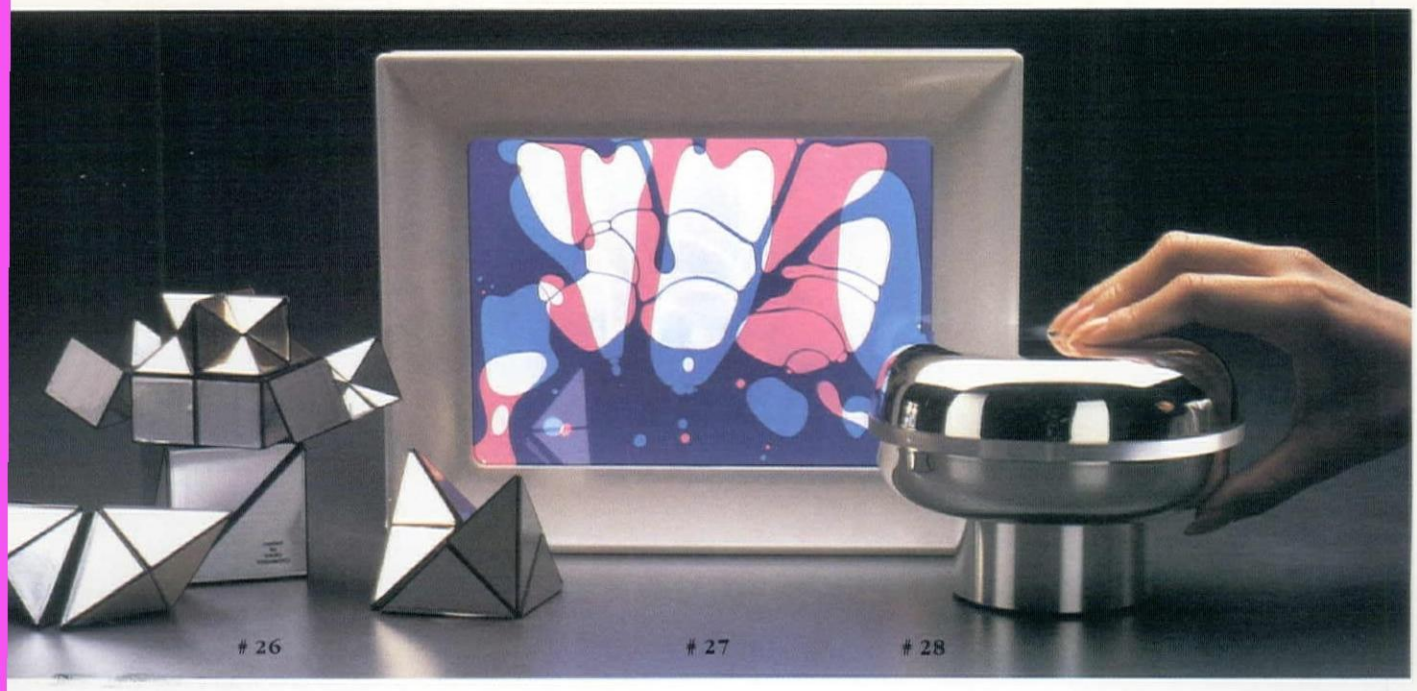
 # 21. Color-Changing Watch. Rainbow hues tick the time away on this fascinating, fun-to-watch watch. As the tinted second-hand sweeps around, the background colors constantly change. White bezel and band. Quartz movement never needs winding. **$30.00** (2.50)

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 # 23. Termometro Lento. An e
gant contemporary rendition of
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and fall of precisely calibrated
floats corresponds to temperatur
changes affecting the density of
the column of liquid. Registers
temperatures from 60° to 80°F.
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floats are Delft blue. Factory shippe
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side energy source to drive its
ng system as Earth: light. With
minimal requirements met,
sphere can be expected to
ive for several years. Instruc-
ns and a one-year renewable
fe Policy Guarantee" included.
o-liter capacity, 9″ tall.
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l geometric playthings. Incredi-
folding shapes by Naoki Yoshi-
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zzles, these 3 mystifying cubes
ne with instructions. Buy just
e or the set of 3 different
es: No. 1 only, order **# 25**,
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ler **# 26**, **$110.00** (5.50)

7. Imagination Colours.
cous clear and colored fluids
w in colorful whorls to grav-
ional equilibrium. 10″ × 7″,
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 # 28. Audochron. Gentle chimes sound automatically on the hour, or specify the time when activated by your touch. As an added night-time feature, Audochron emits a band of light with each chime. The quartz movement is accurate to within one minute per year. Available in silver plate and 24K gold plate. Comes with battery, instructions, and one-year guarantee. Silver-plate, order **# 28**, **$185.00** (4.00); 24K gold plate, order **# 29**, **$225.00** (4.00)



 # 30. The Two-Potato Clock. One of our all-time favorites, the Two-Potato Clock continues to amaze and delight. Dissimilar metal electrodes inserted into the power supply of your choice set up an electrochemical potential sufficient to power the liquid crystal display. Runs on potatoes, oranges, soda pop, plants, whatever! Still **$16.00** (2.50)



 # 31. Rose Hologram Paperweight. A dazzling three-dimensional photograph made with laser beams, this dichromate reflection hologram of a rose in bloom is set on an angled clear acrylic base for easy viewing. **$25.00** (2.50)

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 # 33. Color Contrast Notecards. For the student of color theory, these Color Contrast Notecards demonstrate a surprising phenomenon: 2 small squares of identical color seem radically different when seen on different-colored backgrounds. Use the die-cut color bar to convince yourself that they really are the same. Set of 4 notecards with 2 different color combinations. **$8.00** (1.50)

 # 48. *Koko's Kitten*. Must reading for fans of the internationally famous "talking" gorilla, Koko, who knows over 1000 words in sign language. Illustrated with sensitive, full-color photographs, *Koko's Kitten* traces the story of this amazing animal and the pet she loved. The author is Dr. Francine Patterson, Koko's human mother, teacher, and friend. All ages. **$9.95** (2.00)

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 # 50. *Mr. Wizard's 400 Experiments in Science* and *Mr. Wizard's Supermarket Science*. Two volumes by our friend, Don Herbert. Over 500 experiments use easy-to-find everyday items and encourage further investigations. Set of two. **$13.90** (2.50)

 # 51. *Gee Wiz!* From the Brown Paper School series by a group of California teachers, writers, and artists, designed for kids and grownups to use together. *Gee Wiz!* explores the important trait that links scientist and artist—imagination. Filled with activities, problems, and brainteasers. **$7.95** (2.00)

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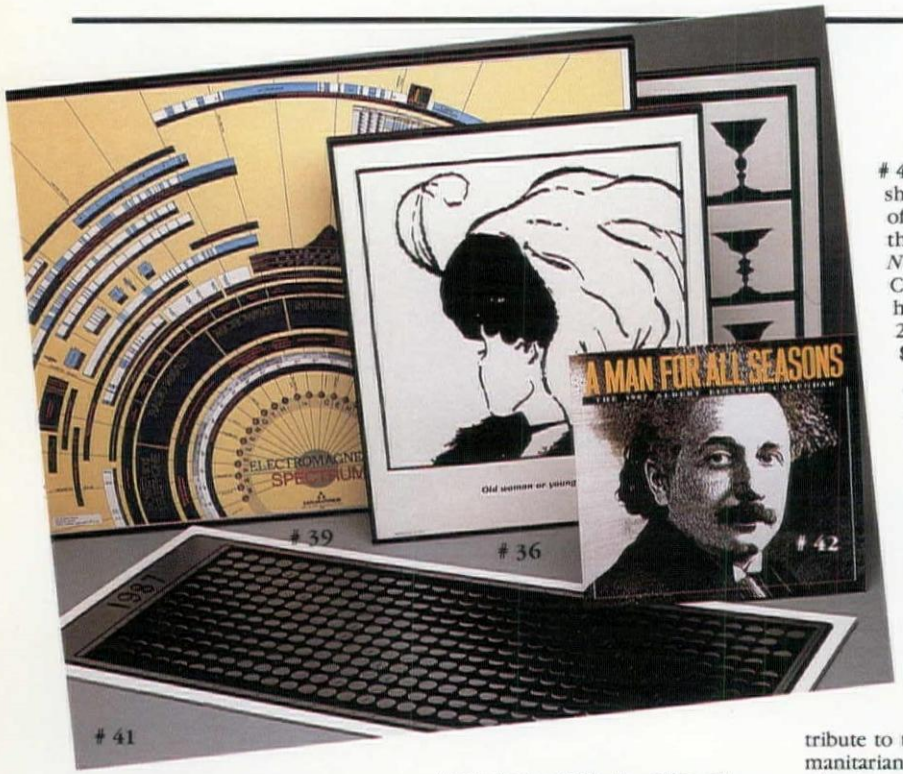
 # 54. *The Aerobie Book: An Investigation into the Ultimate Flying Mini-Machine*. The definitive word on the spirit, science, and practice of the amazing Aerobie. This book-kit includes an official Aerobie, the record-holding hand-launched aerodynamic flying ring. **12.95** (3.00)

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 # 38. Optical Illusion Slide Show. (Not shown) Contains 40 curious slides with commentary and related exercises. **$19.95** (2.00)

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ticking It to Us

best playwrights terrify us simply by showing
ıow it really is. They strip away our protective
erings in order to remind us of the raw core that
veil from the world and ourselves. They light
dark corners of our lives to measure the actual
ce we inhabit. Because Beckett, Brecht, and
Neill have given us so much redemptive self-rec-
ition, one thinks of them as the leading play-
ghts of our time. But on the evidence of the few
ks of Federico Garcia Lorca and Joe Orton, one
ıaunted by the thought that they too should be
ıuded in any listing of the greatest, any account-
of our indebtedness.

Lorca ignored our civilized pretensions to reveal
primal passions—with poetry; Orton reveled
demonstrating the absurdities of our
ifications—of the pretensions themselves—with
ghter. Unfortunately, after their early master-
ces (imagine O'Neill only wrote "The Sea
ys," *Beyond the Horizon*, and *Anna Christie*),
h writers were murdered—both, curiously
ıugh, because of their homosexuality.

One hopes that Lorca's work will soon enjoy the
iscovery that Orton's currently does. Perhaps the
vision biography to be filmed this winter in
ain by director Juan Antonio Bardem will start
process just as John Lahr's masterful and sen-
ional biography of Orton, *Prick Up Your Ears*,
ped move Orton to a central position in the con-
ıporary world repertory. In the United States,
have been additionally fortunate in the hilarious
f-Broadway revivals of Orton's *Entertaining Mr.*
ane and *Loot* by director John Tillinger. Both
ces were Broadway flops in the sixties, an in-
tice that was partially redressed when Tillinger's
ınhattan Theater Club production of *Loot*
nsferred to Broadway-hit status last season. Dur-
the past year I worked with young playwrights
universities in Arkansas, Massachusetts,
chigan, New York City, and Oklahoma and
ınd everywhere that the best students were
ulating Orton whereas the previous year the most
ıired had been Shepard and Mamet.

Joe Orton is in the English tradition of Sheridan
d Wilde's witty comedy of manners, but while
ton similarly celebrates wit, he elevates his com-
y of manners to comedies of the entirety of life,
king enlightening derision not only at the con-
ıtions of marriage and polite society but also at
ganized religion, government, police, the lower
ddle class, the workplace—even death. To find
equal in breadth of comic vision, one has to go to Moliere or Aristophanes.



Gerry Goodstein

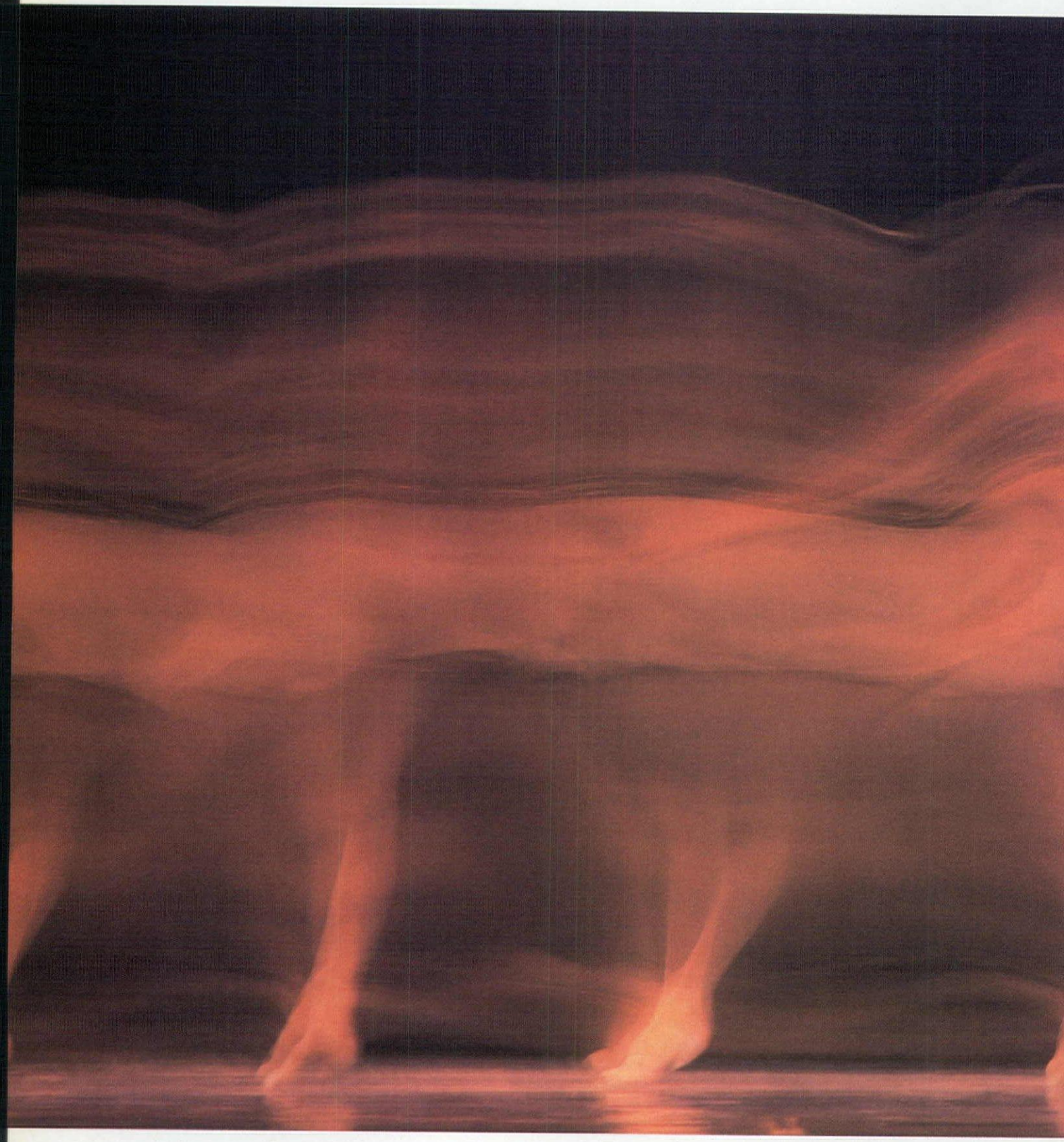
Zoe Wanamaker and Charles Keating in Joe Orton's Loot. *The genius wit and head-on confrontations of reality in his plays are only now being fully accepted.*

The essential Orton comic device of revelation takes the usual to its logical (and therefore mad) conclusion. An all-too-compassionate nurse points out to a lonely, grieving widower in *Loot*: "I'm not in favor of private grief. Show your emotions in public or not at all." Orton's people are usually concerned about their public relations to the point of excluding private realities. The Broadway audiences gasp in recognition as often as they laugh. A would-be briber of the police diplomatically suggests: "With such an intelligent wife you need a larger income." "My wife is a woman," counters the policeman. "Intelligence doesn't really enter into the matter." Orton's abrupt, unexpected truths always catch us off guard: "How dare you involve me in a situation for which no memo has been issued!"

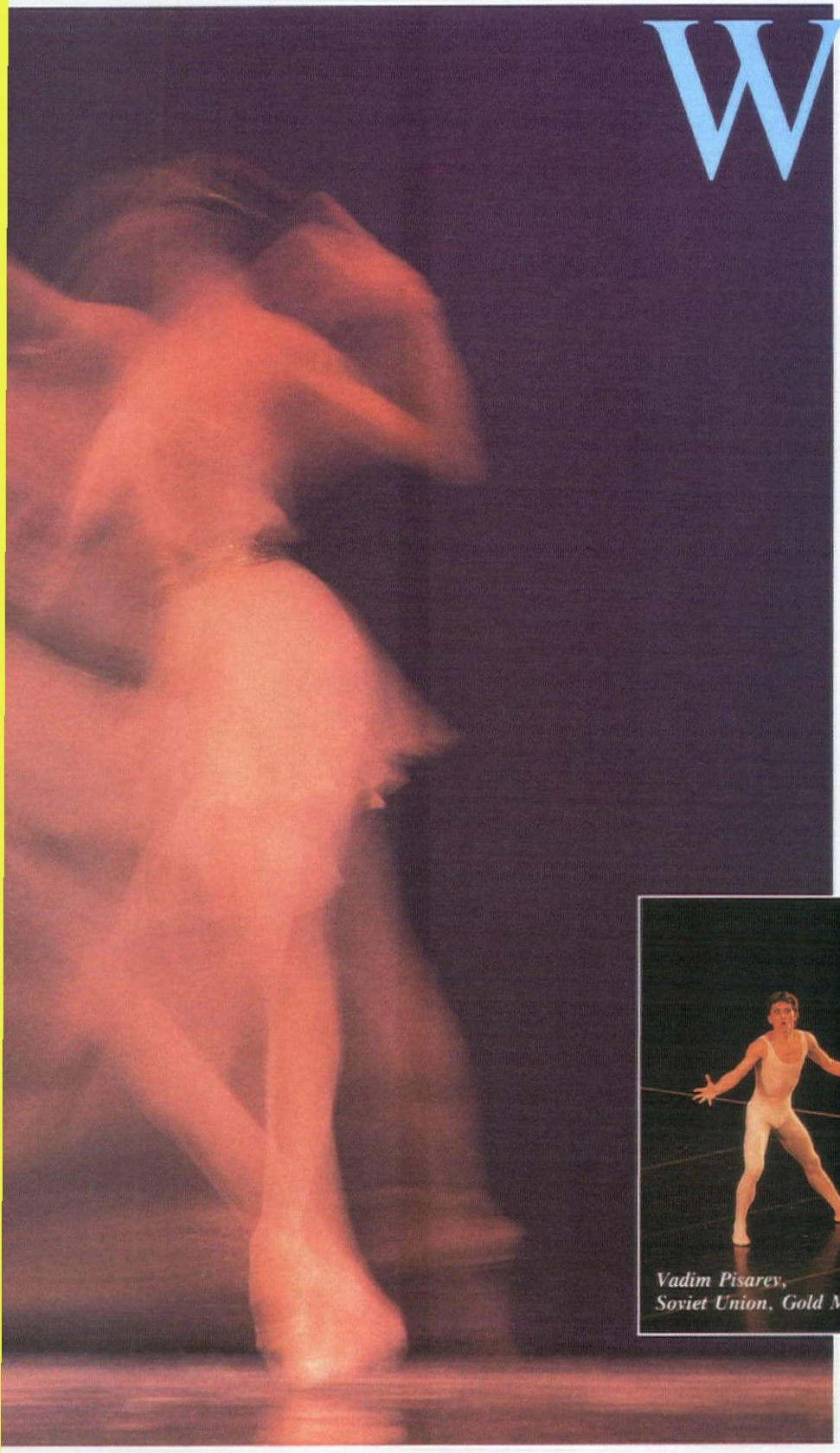
Orton never shows us life as we would have it but life as it is lived. He refuses to accommodate our preconceptions, as do most contemporary writers of comedy. How often have Alan Ayckbourn and Neil Simon assured us that while marriage may have its little faults, it must be preserved at all costs? (Even critically praised "serious" writers like Michael Frayn in last season's *Benefactors* only titillate with big issues while, in fact, confirming our prejudices. Was Frayn really saying that people who help the unfortunate end up by hurting those they mean to help? Certainly a reassuring message in a time of declining charitable contributions and social budget-cutting.) Maybe it's all as *Loot's* crime-solver says: "Never search your own backyard—you may find what you're looking for." With Orton, even truth does not set you free. In fact, *Loot's* simple, truth-speaking widower is the one who is finally jailed for everyone else's crimes. As Orton's last line explains: "We must keep up appearances."

The trouble with Orton is that he provokes an appetite that cannot be satiated. There are his published works to savor, including *Up Against It*, his unfilmed script for The Beatles. In the current theater, there are shades of Orton's comic genius in Albert Innaurato's *Coming of Age in Soho* and John Guare's recently revived *The House of Blue Leaves*. Energetic Lily Tomlin in Jane Wagner's *The Search for Signs of Intelligent Life in the Universe* promises to be more than reassuring ("I wanted to be somebody, but I realize now I should have been more specific."), but she proves to be, along with Frayn, just another Broadway member of the Mirage Left, challenging "what is" only to sentimentalize by the end that all is basically okay. Terrence McNally comes closest to Orton's terrifying comic revelations in *The Lisbon Traviata*, but at the moment the hard reality of earning a living in an unappreciative theater has forced him to Hollywood. In desperation, one cannot even return to see Joe Orton's contribution to *Oh! Calcutta*; his skit "Until She Screams" has probably been cut—because the current pathetic cast can't manage to remove their robes in time to the music, let alone tackle high farce. Maybe our best hope for more lies with those young writers around the country who idolize Orton.

—Milan Stitt



Olympics of Dance



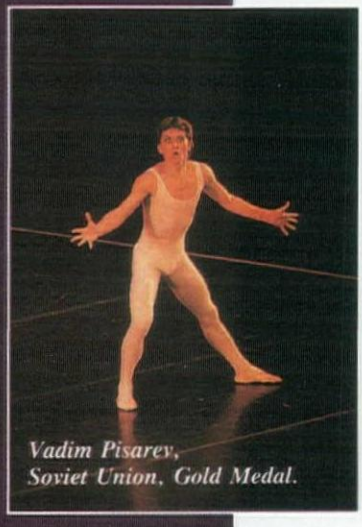
Who are the future stars of dance? You can find out at the International Ballet Competition.

What's the difference between a good dancer and a great dancer? That's the question jurors for the International Ballet Competition have been grappling with every year since the first competition was held in 1964. Young dancers between the ages of fifteen and twenty-six hope they have what it takes to win a medal and a cash prize—and, especially for the younger performers—to pirouette into stardom. It was, after all, a seventeen-year-old Mikhail Baryshnikov who leapt into the limelight upon winning a gold medal in 1966—likewise for Natalia Makarova, who won a gold medal in 1965.

Held alternately in Varna, Bulgaria; Helsinki; Moscow; and Jackson, Mississippi, the 1986 event in Jackson drew more than 130 dancers from around the world. Only a few went home with awards. The jury, composed of twenty distinguished members of the profession, included Robert Joffrey of the U.S.A.; Betty Oliphant of Canada; Yvette Chauviré of France; Yuri Grigorovich of the U.S.S.R.; Vera Kirova of Bulgaria; and Jeannette Ordman of Israel. Their assignment was to identify competitors with qualities that make a dancer great: technique, artistry, talent, physique, presentation, musicality, and the intangible quality of charisma.

With a full house every night of the gala, two-week competition and twenty of the world's greatest choreographers and dancers as jurors, the pressure can be intense. "You're concerned that they're looking at all your flaws because they are so attuned to what is necessary to be a good dancer, are acutely aware of all the things that are wrong with you, right off the bat," comments Jeremy Ransom, a twenty-five-year-old first soloist with the National Ballet of Canada (awarded the bronze medal this year in the senior division). "That's pretty disconcerting. They can see things that all my life I've tried to play down and get rid of, and suddenly in your mind they

Text continued on page 18



Vadim Pisarev, Soviet Union, Gold Medal.

Photographs by Michael McCracken



Andris Liepa and
Nina Ananiashvili, Soviet Union,
Grand Prix.

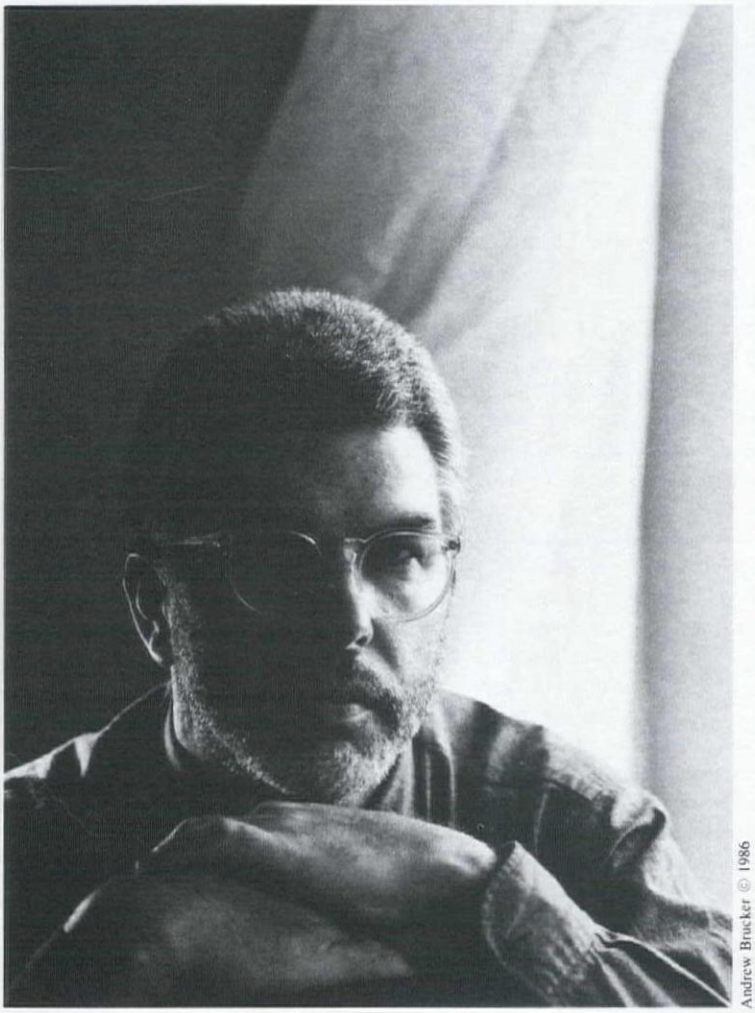
Expatriate film director Bob Swaim is coming to terms with America. By Dan Yakir

The Outsider

b Swaim is irresistibly drawn to siders, to people who live on the ge of society. And his movies, ich focus on people and their rap- rt with their physical and emotional vironment, have won acclaim cisely for the passion with which treats his subject and for the em- hy he lends to his characters. In 83, he won the Cesar (the French car)—the only American film- ker ever to win the award—for *La lance*, a gritty depiction of the ictices of the French police and the y they affect the lives of a prostitute d her pimp in a Parisian slum. And w, in *Half Moon Street*, he aims his ises at an American academic in ndon who supplements her income working as a paid escort. This new ovie is no less an examination of his lf-styled heroine, Dr. Lauren aughter (played by Sigourney eaver), than it is an evocative por- it of London in the 1980s.

If people and places—rather than ot and action—occupy the core of vaim's work, it's because he himself an outsider. A native of Evanston, inois, he spent his childhood in dianapolis (with periods in Ken- cky and Japan) before his father, a eld executive for General Motors, as stationed in California. At seven- en, a summer in Europe heralded he end of a way of life, the end of middle-class merica" for him. Four years later, he went to the rbonne in France as a Ph.D. candidate in social thropology. "I was weaned on rock'n'roll, com- books, and B movies and knew nothing about era and classical music. I jumped into European lture like a hungry man who has had nothing but g Macs all his life and is suddenly exposed to ench cuisine.

"I lived in a maid's room that had no heat or ater," he continues. "It was cold as hell in winter and the *Cinémathèque*, which was nearby, was cheap and heated. So I hung around there, even when they showed some obscure Russian or Upper Voltan movie. And, all of a sudden, I discovered movies. My initial dream was to be a writer like Henry Miller, lead a bohemian life in Paris. But movies soon became my passion."



Andrew Brucker © 1986

Filmmaker Bob Swaim: "If you do something that comes from the heart, it'll have style."

After film school and several odd jobs in the industry, he finally came up with his 1977 directorial debut, *La Nuit de Saint Germain des Près*, an overly stylized, atmospheric *film noir* about private eye Nestor Burma (a literary household name in France). The movie was well reviewed, but nobody went to see it. It was compared by some to an early *Diva*. Swaim admits that it had "laborious shots, slow pacing," everything he's learned to dislike about French cinema—and which his subsequent films have shunned.

"I left America because I was dissatisfied," Swaim points out. "Something was missing. Living in Europe has been a wonderful thing for me, even though I sometimes feel very lonely, very isolated, very American. I had a French wife—I'm now divorced—and two French kids, and my only American friend is Hilton McConnico, the set designer on *Diva*." But while the director tried to assimilate himself at first (an attitude his debut manifests), he later perceived that his outsider status—with all its pleasures and pains—was what made him unique. "I realized that I was someone who didn't belong anywhere, but instead of running away from it, I could use it. I used my background and my way of looking at things in my work in *La Balance* and now in *Half Moon Street*," says the forty-two-year-old, bearded and bespectacled director. "I came to terms with myself."

Half Moon Street, Swaim's third film and his first English-language project, is another step in his journey toward self-acceptance. And in the near future, he intends to make his American debut with *L.A. Gold*. "It's about greed in a city I grew up in," chuckles the filmmaker. "The protagonist is the Valley Girl, the kind of woman I grew up with all through high school and that I loathed—the ex-cheerleader, Playboy bunny, California cliché. I

"In movies, people tend to think in black and white, good and evil—but life is gray."





© 1986 Twentieth Century Fox

don't know if it's my coming to terms with America, but I can settle a lot of accounts with this one."

In *Half Moon Street,* Lauren (Sigourney Weaver) is "beautiful, sexy, and athletic," explains Swaim, "and at the same time, she lives on the edge—going back and forth between the world of the rich and famous and the seedy milieu of the escort service. I'm interested in the light but also in the shadow, and what fascinates me is the point where these two meet. In movies, more so than in literature, people tend to think in black and white, good and evil—but life is gray. When I was making *La Balance,* some of my best friends were the meanest gangsters in Paris, people who'd break your arm for ten dollars. But they treated me like a king. I'm fascinated by this ambiguity, and I try to inject it into my characters—and their environment.

"You see, Lauren's journey through London was very much like my own journey through Paris. Americans are fascinated by strange places, but they seldom do more than scratch the surface when they finally visit them. I try to get into the texture of the place, the fabric of the country—into what doesn't necessarily meet the eye."

Half Moon Street, which was shot on a modest $6-million budget, is based on a Paul Theroux novel of the same name; but the script, coauthored by Swaim and Edward Behr (a *Newsweek* cultural correspondent based in Europe), bears only a superficial similarity to it. The director believes in using sources as raw material, just as he regards generic conventions such as shoot-outs or murders in a thriller to be fodder for the relationships he depicts. He says that the novel portrays Lauren as a loser and her lover Bulbeck (Michael Caine) as a weak old man. "I rejected the slight misogyny of Paul's book, and I made her into a winner—because I love women. And I made Bulbeck into a major character so she'll have someone to interact with.

Left: Michael Caine and Sigourney Weaver in Half Moon Street. *Swaim won a Cesar, the French Oscar, for his 1982* La Balance *(right).*

"I love casting against type, and I believe Sigourney was used here in a way nobody ever used her. She plays a kind of sexual outlaw, but there are no steamy sex scenes, because I find that boring. You never learn anything about anybody by watching them make love. It's always the same." Caine too appears here as slightly overweight and older. And the mating of a cool, classy beauty who dabbles in earthy pursuits with a working-class actor who's also elegant proved irresistible to Swaim.

In France, the movie industry considers the director to be the true *auteur* of his film, having the final say about the project. But in England, similarly to America, producers have the power, and Swaim had to clash with the powers-that-be about various issues. For one, "they wanted to bring in their cronies, but I personally handpick my crew, because it's an extension of my sensibility. I wanted people who are crazy about films, because when you don't have a lot of money, you need a lot of love—and faith. You need people who believe in the picture as much as you do."

This attitude colors the director's view of his own career. "Until *La Balance,* I'd been working quietly in France, unknown to the world. After the movie opened in America, immediately Hollywood came after me, because I was 'the new flavor in town.' I had all kinds of offers, from *Peggy Sue Got Married,* which Francis Coppola ended up directing, to *Beverly Hills Cop,* which was a huge hit for Eddie Murphy. And I passed on everything, because I felt that I was not a director for hire, but a filmmaker who initiates his own projects.

"I make films for adults. I'm not interested in the twelve-to-fifteen-year-old market. I'm not putting down films like *Raiders of the Lost Ark*—I s it four times with my kids—but that's not the k of film I'm committed to make."

The films he's committed to are ones that str content over style. He employed muted, bluish-g pastel colors in *Half Moon Street* to manifest interest in the "gray zones" of life, but used camera functionally. "It moves when it has move," he explains. "When someone notices camera movements, I know that they don't wo They're supposed to call attention to something, l using a noun instead of a verb, not to themselv I believe film should be visual, not esthetic, a there's a thin line between the two. Esthetic something that is beautiful without having a reas for it. I wanted to make London, which is no beautiful city, attractive. But that doesn't me pretty. I didn't use any landmarks in the movie. N producer said, 'Right behind you is the Tower London and it's not even in the shot!' I respond that was because I didn't want it in the shot. Y don't get a feel for Paris by standing in front of t Eiffel Tower.

"I hate labels, and I guess some people mig call the film 'an unconventional thriller,' becau there's a thriller aspect that bleeds slowly into t picture. But I see it as many other things. I didi want to make it scary with fog and shadows. A I didn't want to think of its style. Howard Hawk who's one of my favorite directors, never sat dov and said, 'Let's do a stylish picture!' If you something that comes from the heart, it'll ha style. You could see my style in the realist approach and the fast pace, but the main thing that I just want to tell my stories the way I fe them."

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

TAMPA

spectacular collection ds a home in the mpa Museum of Art.

ians living in ancient Greece and Rome would r have believed that the objects they were mak- would, centuries later, change the fate of one . But that's exactly what happened. More than y years ago, Joseph Veach Noble started a col- on of Greek and Roman antiquities that would ge his life. Now, that same collection is chang- the course of the Tampa Museum of Art.

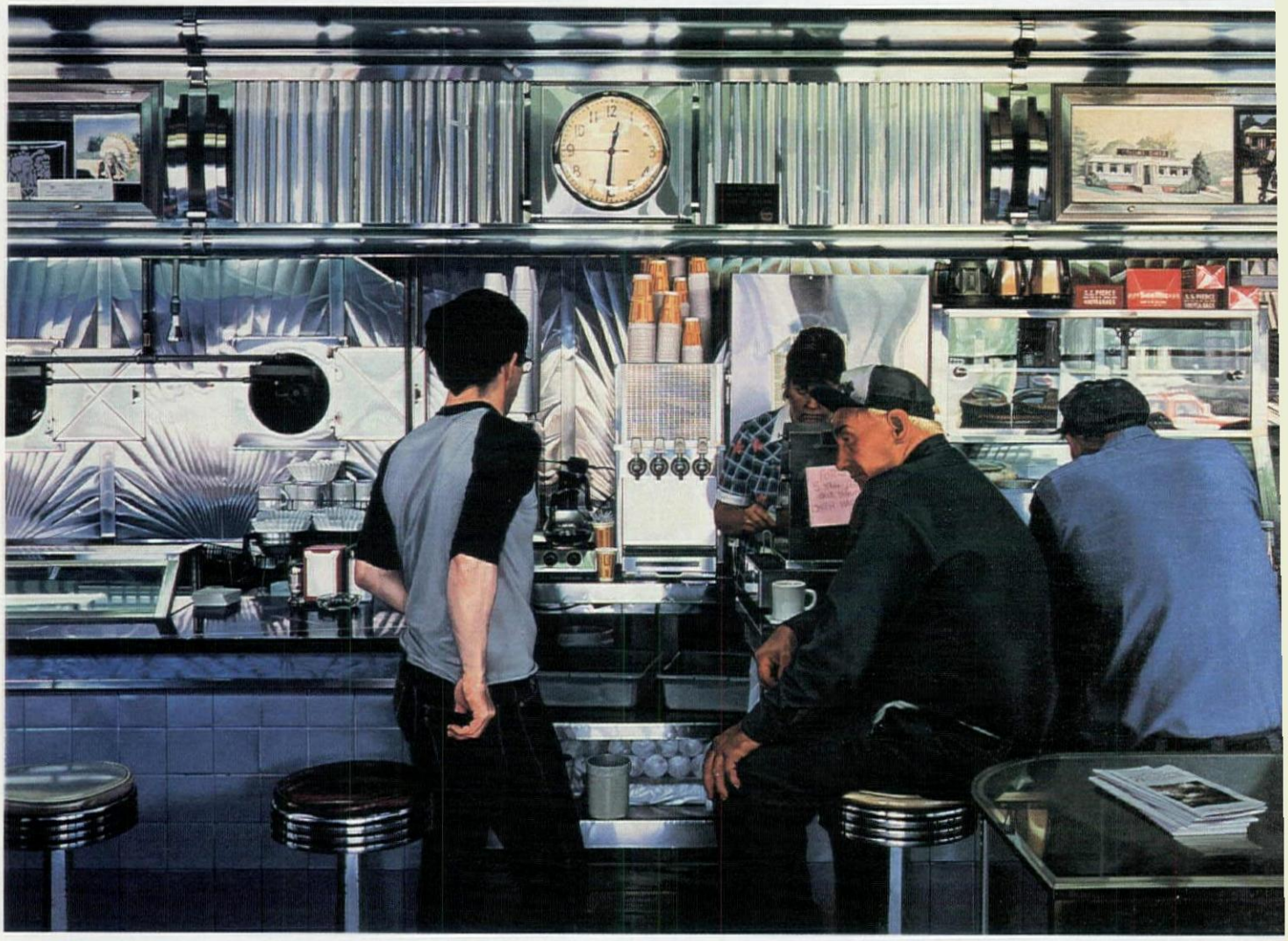
oble's love of the ancient world led him on his ch for antiquities, particularly Greek vases and ek and Roman sculpture. The vases—depicting es such as Spartan warriors, nymphs, animals, mythological creatures (often in a narrative n)—provided Noble the insight he searched for. ging in time from 1400 B.C. to the Byzantine other fascinating objects include jewelry, per- e bottles, and engraved mirrors.

s his collection grew, Noble discovered that e were many unanswered questions about the nology of Greek vases, and he set about to eriment himself. "Many nights were spent fir- test tiles in my kiln to lay beside my ancient es in the morning for comparison," he writes ne catalog for his collection. Now his published lies are considered to be the authority on the ject. And in the course of amassing this incred- assemblage, Noble (who had been a director producer of documentary and educational ns) found himself the operating administrator of Metropolitan Museum of Art, later its vice- sident for administration, and he recently retired director of the Museum of the City of New York.

While Noble was busily building his menagerie ntiquities, the Tampa Museum of Art was years m being a reality. Now entering its eighth year, museum was created when two organizations, Junior Museum and the Tampa Bay Art Center,



ite-Ground Lekythos *(circa 460 B.C.), from Joseph Veach Noble Collection, depicts urners visiting a tomb.*



Collins Diner *(1986) by Ralph Goings, from Tampa Museum of Art's permanent collectio*

combined their resources.

Early on, this young and dynamic museum began acquiring antiquities and twentieth-century American art, with a strong emphasis on contemporary graphics and photography. Today, out of close to seven thousand pieces, the museum's major collections include works by sculptor C. Paul Jennewein and four hundred works by German artist Otto Neuman. The museum also has a satellite gallery at Robinson's department store, which gave a $25,000 grant to the museum for the project. The satellite gallery enables the museum to feature Florida artists specifically, and it has been so successful that the grant has been renewed for a second year.

The goals the Tampa Museum has set are impressive for such a young organization. In the next decade, the museum plans to triple its exhibition space from its present 15,000 square feet, and it plans to double its membership (presently at 2,200) and increase its endowments. In the meantime, the acquisition of the Joseph Veach Noble Collection gives the museum a headstart on becoming one of the major fine arts institutions in the Southeast.

Sharon Goldsmith, director of development at the museum, explains just what the collection is going to do for the museum. "It will bring recognition to the area, making Tampa a mandatory research stop for those scholars interested in this particular era." Museum director R. Andrew Maas adds, "We want to be able to present, not only to Tampa and South Florida, but to the Southeast, what is the base of Western civilization in terms of the arts, because the collection as a whole represents music and drama, mythology, and sports that are very much a part of the Western tradition now."

The museum decided to buy the collection at the end of 1985. In December, it kicked off its lar fundraising effort ever—more than $1 million—v an exhibition of the antiquities. The city pled $250,000 and the county—in a first-ever gran the museum—pledged another $250,000. To d $700,000 has been raised, and the museum ho to have the entire sum by February. In the me time, the museum has renovated a special gall to display the collection.

The Tampa Museum of Art and the Joseph Ve Noble Collection: the wedding of the two provi a permanent space for the collection and the acc sition of the antiquities gives the museum inst prestige other young museums only dream abo

—Jennifer W. Grah

The Essential Element



From drawing board to reality: Tampa creates a performing arts center.

Downtown along the Hillsborough River one of the most significant developments in the state is rising. When complete in September 1987 it will feature three theaters able to present the full variety of performing arts and entertainment available the world today. It will be a complete institution and a benchmark for Florida." The "significant development" mentioned above is the Tampa Bay Performing Arts Center; the words are from its proud executive director, David Midland. The center's director of development, Robert Z. Elek, adds, "It'll be the largest in Florida, and really, as far as I know, you have to go north to the Kennedy Center before you hit another facility like this."

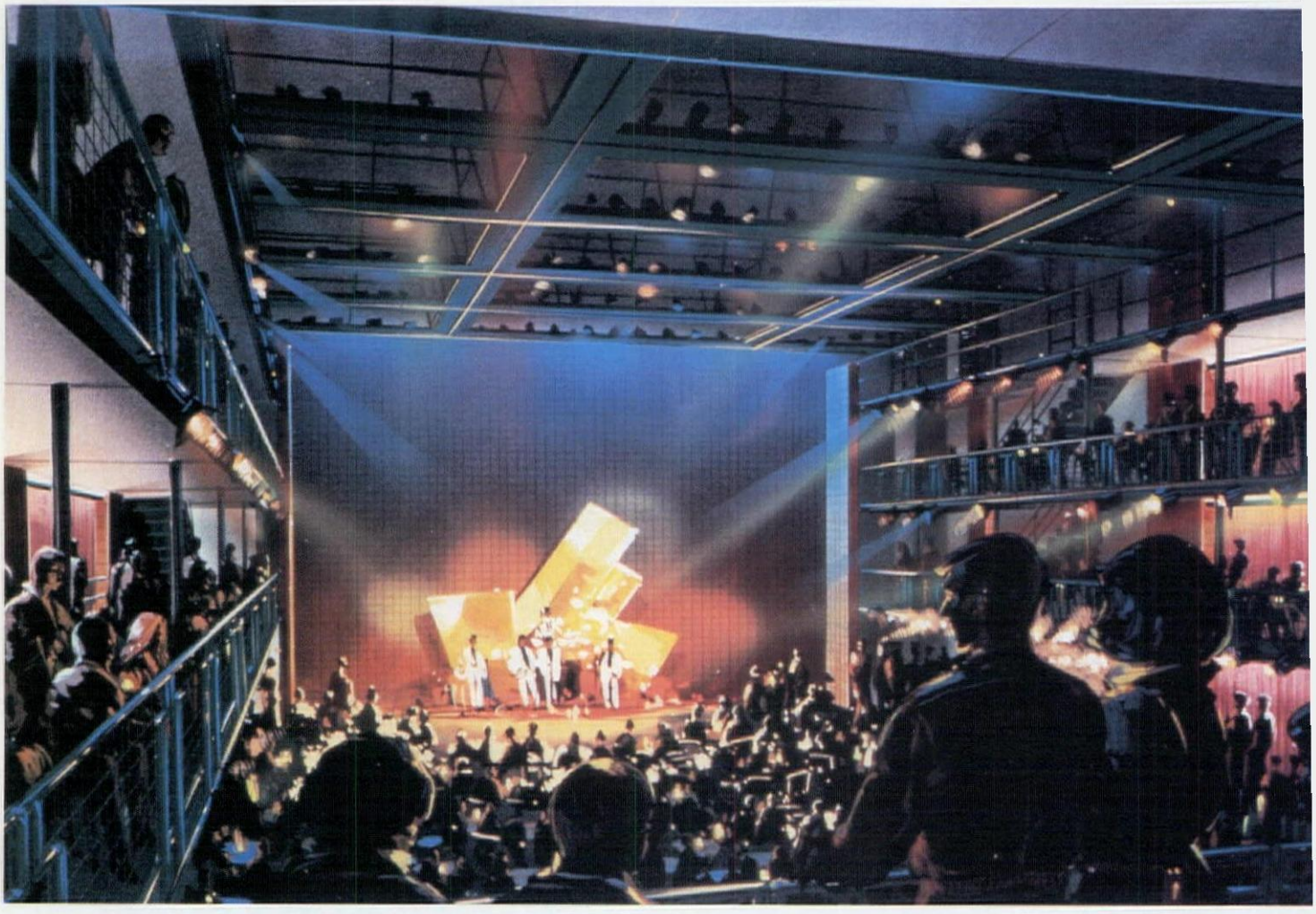
Several "planned" performing arts centers in Tampa never quite got off the drawing board. But subsequent feasibility studies indicated that a large, vital performance center was an essential element in Tampa's master plan for becoming a more significant Southeastern city. The real genesis for the Tampa Bay Performing Arts Center was Bob Martinez's campaign for Mayor of Tampa in 1980.

"During his campaign," says Elek, "he was hearing a lot of people saying that we needed a performing arts center." Martinez, a champion for a new center, won the election but felt that he couldn't approach the city council for center money without some show of support from Tampa's citizens. "We had to show," says Elek, "that there was some grassroots support for the center; then the mayor would be willing to propose a revenue bond issue to the council that would cover the bulk of the construction costs."

A private fundraising campaign was announced in May 1982; during the next eighteen months, over $11 million was garnered from individual, corporate, and foundation donors. So the Tampa Bay Performing Arts Center received a $41 million bond for construction, which began in April of 1984. A healthy endowment campaign is ongoing and will help ensure efficient operations of the center as well as top-flight programming.

"What all this means," emphasizes Elek, "is that, come next year, we'll have a facility unlike any other

Artist's rendering of the Tampa Bay Performing Arts Center. It will be the largest in Florida when it opens September 1987.



The Robert and Lorena Jaeb Theater, one of three performing spaces in the center, will ho programs of a more personal nature.

in the state of Florida, or really, in the region. There are three theaters under one roof, giving us a great deal of versatility in our programming approach, not only for the things we bring in, but also for the local performing groups."

The centerpiece of the complex, Festival Hall, is a 2,400-seat performance center with an eleven-story stage house and fully equipped lighting, rigging, sound, and communications systems. It will easily accommodate Broadway musicals, jazz concerts, major opera companies, the Florida Orchestra, touring symphonies, ballet companies, and much more. "We wanted New York City Opera to consider bringing the resident company here and not have to worry about changing any of their sets. You could helicopter the entire set down here and drop it right into the theater without any problem."

Ideally suited for intimate productions, the 900-seat Playhouse will be used primarily for theater, dance, jazz concerts, chamber music, modest-scale musical and opera productions, and films. It will offer a well-equipped stage to visiting companies and university groups as well as the region's many performing arts organizations. "It has the feeling of some of the smaller Broadway houses," says Elek. "People have compared the ceiling to the one in the Booth Theatre in New York."

The Robert and Lorena Jaeb Theater will host productions of a more personal, interactive nature. The 300-seat theater, named for the Tampa couple who donated $1.5 million to the center's endowment fund, will function as a flexible-use open space. Cabaret theater, recitals, and educational programs will work well there. Its night-club setting lets comedians, jazz performers, or musical soloists "feel" the audience. State-of-the-art electronic equipment will allow the theater to function as a television and recording studio.

All three theaters have their own lobbies and can operate independently. Add to that a rehearsal hall and a large meeting room, and you have a faci open almost daily, that is capable of presenting thousand performances a year. Says Elek, "The going to be something open in Tampa six nig a week, fifty-two weeks a year."

The Tampa Bay Performing Arts Center wil the major venue for an increasing spectrum of p forming arts groups in Tampa and the surround region. But it represents something more. As L. Culbreath, chairman of the center's board trustees, puts it, "The center is symbolic of w can be accomplished when a community pu together. The achievements of these last years wo not have been possible without the commitme of so many in Tampa and Hillsborough Count

—Bill Golig

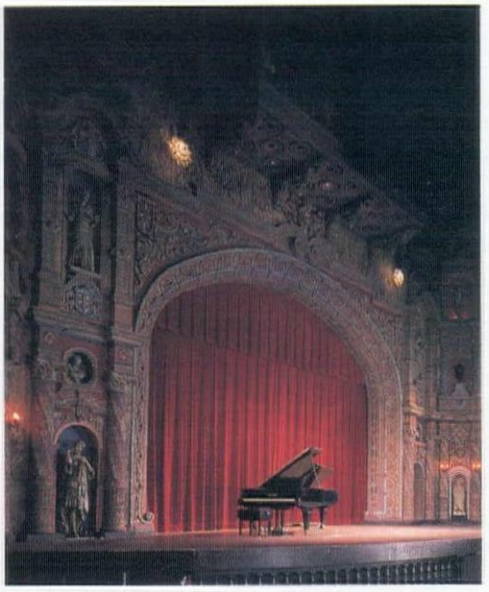
The Stars Inside

refurbished twenties ovie palace celebrates ; sixtieth anniversary.

ıe mid-twenties, moviegoers to the new Tampa atre in Franklin Mall entered a fantasy world. de, the ceiling was a Mediterranean sky filled ı floating clouds and twinkling stars. Orange s and vibrantly-colored stuffed peacocks and a ıbination of Greek Revival, Italian Renaissance, Spanish styles rounded out the effect of this nospheric theater."

he Tampa Theatre survived the Depression, but ɛn the entertainment world expanded in the six- , the condition of the building deteriorated along h the size of its audience. But in 1976, the yrna-Halifax Corporation donated the theater to City in hopes that it could be used as a cultural lity. The renovation of the building would also ıst the redevelopment of downtown Tampa.

ıfter $100,000 worth of renovation the theater pened in January of 1977. Since then, an addi- ıal $600,000 has been put into the refurbishment ırt, including the purchase of a Mighty Wurlitzer an. The 868-pipe organ was bought by the City and renovated and installed by the Central Florida Theatre Organ Society.



The refurbished interior of the Tampa Theatre captures its original ornate splendor.

In October, the theater plans to celebrate its sixtieth anniversary with actress Lillian Gish in an on-stage interview, followed by a screening of *La Boheme*, her 1926 silent film. New York musician Lee Erwin will accompany the film at the Mighty Wurlitzer, as he will all of the special silent film events next season.

After the theater reopened, the Tampa Film Club was formed and now boasts 2,500 seasonal members and shows nearly two hundred films a year, ranging from Disney to foreign, sleepers to box-office hits. "There's literally something on our schedule each and every month which should appeal to any type of film fan. We try intentionally not to cater to just one market segment; we think everybody should have a reason to come and enjoy Tampa Theatre," says director John Bell.

But the theater offers much more than film these days. The Arts Council of Tampa-Hillsborough County regularly presents well-known rock and jazz groups, as well as popular individual artists. And younger children don't get left out. The theater offers special programs such as puppet shows for elementary school children.

Though we're in the midst of a video revolution, Bell thinks the Tampa Theatre will continue to flourish. "People will always need to go out, but with more choices, they're going to use greater discretion about where they're going. People crave beauty, color, and light as much today as in 1926. Tampa Theatre will always draw a crowd."

—Jane Simons

Age of Elegance

he Henry B. Plant Iuseum preserves ımpa's elegant past.

ɛ elegant Victorian Tampa Bay Hotel, situated he palm-laden banks of the Hillsborough River, o longer a place you check into, but it's definitely lace you should check out: it's now the home he Henry B. Plant Museum and the University Tampa.

Originally composed of 511 rooms, today eight- rooms on the lower level are the museum, the are classrooms. But the museum uses those hteen rooms to full advantage to show off its col- tion of late-Victorian artifacts that were original ces in the hotel. The bulk of the collection is de up of furnishings, which came from England, ınce, Japan, and China.

The Tampa Bay Hotel was built in 1891 by Henry Plant, a railroad and steamship-line mogul from north. After Plant's death in 1899, his wife and took over the business as well as the hotel. In 05 the company sold the building and some of contents from the hotel to the City of Tampa. ɔm 1905 to 1929, the City ran it as a hotel, then it stood vacant for a few years, though it was still owned and controlled by the City. The University of Tampa moved in around 1933 and founded the museum.



The Tampa Bay Hotel, built in 1891, currently houses the Henry B. Plant Museum

Today, the tropical gardens that grow down to the river have been modernized with sidewalks and the area is now called Plant Park. The Spanish-Moorish-style building is topped with thirteen silvery minarets that make a distinct mark on the skyline of the city.

Inside, several of the rooms have different themes, such as the Reading and Writing Room, which has door frames made of Cordovan leather and massive oak reading tables. The Gasparilla Room is named after José Gaspar, the legendary buccaneer. (Tampans celebrate Gaspar's suicidal death at sea in 1821 with a carnival called Gasparilla Day every February.) The Swan Room is named for a life-size white majolica swan, which was used as a table centerpiece. This room also features a white Parian marble bust of Queen Victoria.

The Wedgwood Room houses one of the finest collections of Wedgwood in the southeastern United States. The Marie Antoinette Room features the queen's miniature-scaled pieces of furniture. The Victorian bedroom shows off the finery that hotel guests—which included Theodore Roosevelt, Anna Pavlova, President Grover Cleveland, and Babe Ruth—experienced.

Museum directors hope to expand the museum to the second level because soon they will need the extra space. "We're always searching for more artifacts and things from the original hotel building. A lot of things have been found up in the New England area. Plant was from the New York and Connecticut areas, and he did a lot of advertising to the rich northerners in New England," Susan Carter, curator for collections, says. "They would in turn come down and visit Florida, which nobody had really seen before he brought the railroad in."

What they saw, from the vantage point of the hotel, was elegant indeed. Today, the building is a National Historic Landmark. *—Jane Simons*

Corporate Collections

Tampa corporations are making community statements—with art

When TECO Energy, Inc. built a new corporate headquarters in downtown Tampa in 1981, corporate officers decided it was to be a showcase for art. "The art was to be the primary color and focal point of the building," says Ann Sahlman, who assisted TECO with their public relations. "The building was designed for modern art, and the art would add the punch to the building. We also decided to fill the building with the work of artists from TECO's service area."

Working with Lucia Pulgram of Associated Space Design in Atlanta, Kay Culbreath Young and her partner Tilda Webb Brabson (of Art Consultants, Inc.) searched Tampa and the surrounding area for quality art by Florida artists. "It was the first outside recognition that a lot of these artists had gotten," Young recalls.

"The public response was all over the map," Sahlman says. "I think, though, that there was a consensus on one thing: TECO had made a real community statement." And, the art has an impact on employees as well. Young says, "If you explain what you are putting over someone's desk, it really becomes a part of their lives. It's exciting to see them get interested; it really opens a new dimension for them."

Though the TECO effort was the first to concentrate on local artists, it was not the first to showcase art in public spaces. First Florida Bank had pioneered the corporate art collection in Tampa when they moved into their new quarters in the First Florida Tower back in 1972. "We knew we wanted contemporary pieces, and we wanted some Florida artists represented, and there are some," Nancy Ford, First Florida's vice-president for executive services at the time, recalls. "But the majority of the collection is by people of national or international importance—Robert Rauschenberg, Paul Jenkins, Adolph Gottlieb, James Rosenquist, Beverly Pepper, Lucas Samaras—that sort."

First Florida also led the way with sculpture. Behind the teller line on the ground floor of the bank is a wall-sized, polished-aluminum piece by Geoffrey Naylor, and outside, tucked away under



an overhanging corner, is a Doris Leeper sculpture, all hard angles and triangles. The Leeper sculpture was the first piece of corporate art to be put out in a public street in Tampa.

But First Florida wasn't the only bank to get in on the art act. Southeast Banks, headquartered in Miami but with several offices in Tampa, began in 1975 to amass what is today one of Florida's major corporate art collections, with pieces ranging fr pre-Columbian ceramics to Navaho rugs to acryl Many of their 3,800 works are on display in t Tampa Bay-area offices. "We have, more or l every major contemporary artist: Warhol, Raus enberg, Rosenquist, Stella," says Lisa Aus Southeast Bank's fine arts director.

Emulating First Florida and Southeast, the Ja



: *Southeast Bank's* Prosinemi for Kore *by Tilson. Above: TECO Energy's* Sabal Criss-ss *by Anne Winslow of Tampa.*

ille-based Barnett Bank came to Tampa in 1985 promptly weighed in with an art-buying pro-n of their own. As with TECO's collection, nett chose to emphasize Tampa Bay and West st artists. "Tampa is a gold mine, there are so y wonderful, professional artists living in the ι," says Sally Ann Freeman of Jacksonville's temporanea Art Consultants, who helps Barnett ct for the collection. "I suggested to the bank they concentrate on their local artists, which have done." Barnett started with eighty-nine :es, is up to 178 today, and will continue to buy :es over a five-year period.

We've instigated a program to loan pieces to the ıpa Museum of Art and to Harbor Island," eman says. "The public response has been in-lible. The bank has gotten letters, phone calls—I k it quite amazed them."

arnett Bank is the major tenant in the Barnett za building, but the building owners, Paragon up, have their own program. Its most obvious k is the twenty-foot-diameter, tubular-stainless-l *Solstice,* which artist Charles O. Perry cribes as "a two-thirds twist triangular torus bius." It's an impressive work that seems to hover just above a reflecting pond in an outdoor plaza on the Franklin Street Mall.

A few blocks further south on the Mall is a small fountain between the Hyatt Regency Hotel and the Tampa City Center. Splashing in the water there is *Over the Waves,* a bronze by sculptor C. Paul Jennewein. It's on loan from the Tampa Museum of Art to General Telephone of Florida, a major tenant in the Tampa City Center.

General Telephone also supports Florida artists with an ongoing acquisition program. "We can't make an impact in New York or Chicago," says Victor Leavengood, secretary-treasurer of the corporation and "curator" of their corporate art collection. "If we bought a Picasso, people in the art world would know there was a Picasso in Tampa. But that wouldn't encourage the production of art in this area. So we buy art in three classifications: artists presently working in this area, artists who came from this area but who are working elsewhere, and specific works depicting this area, no matter who painted them."

General Telephone displays their collection in their own offices and in the building's two-story lobby. Margaret Miller, director of the University of South Florida's art galleries, has been advising General Telephone since the inception of their program. "Sometimes we've stirred up a little controversy, and I've had to remove things that turned out to be too controversial," she says. "This spring we put up Andy Warhol's portrait of Marilyn Monroe. People were really alarmed by it for some reason."

The Warhol work was part of a rotating Art Bank that USF makes available to corporate sponsors of the university art program. Miller, as director of the Art Bank, keeps sixty-five small collections, each with about twenty works, bouncing from bank lobby to law-firm boardroom. "We have everything from Persian miniature graphics to Calders," she says. "This program takes the work to the people who otherwise might not go into a museum."

The Tampa Museum of Art works with Robinson's of Florida in a similar program at the Westshore shopping plaza. Here, the department-store provides space for a mini-museum that the museum stocks and operates. Although the shows are coordinated with those in the Tampa Museum, here the works must be from Florida artists—and, though there are no price tags on them, the works may be bought.

Another example of public-private cooperation is a city council resolution devoting a percentage of construction costs of city buildings to an "art in public places" program. Private developers are encouraged to voluntarily meet the same goals. One of the first to do so was Trammel Crow, developers of the Ashley Tower. In that lobby hangs *Sunshot,* an enormous and dramatic painting by James Rosenquist depicting his fragmentary impressions of Tampa. Kay Culbreath Young and Tilda Webb Brabson of Art Consultants, Inc. chose Rosenquist for the commission. Young says, "Trammel Crow, to their credit, gave him an extremely free hand. The only thing they said was they didn't want water and pink flamingos."

Showing off artists to their best advantage has been just one of the benefits of this increased emphasis on corporate art in recent years. The biggest benefit is probably the enormous appetites of the banks and developers. "At one time there was absolutely no outlet for an artist in this area," says painter Anne Winslow, who has worked in the area for twenty years. "The corporate collections are a tremendous help. They not only buy artwork, but you get a nice exposure. I would say that 70 percent of my sales in the past three years have been to corporations. And many of my private sales are to people who noticed my work in a corporate collection and wanted something for their home."

All of these corporations have common goals. They're enhancing their own working environment. They're letting their customers know that they have an interest in and support the arts. They're adding to the city's cultural vitality—and helping to make Tampa a cultural arts center. —*Stephen Morrill*

Rebuilding the Charm

Artists and artisans have brought new life to century-old Ybor City.

A city within a city, Ybor (pronounced *ee-bor*) has maintained its eclectic charm and style for one hundred years. In honor of its 1986 centennial, Tampans have been planning and executing new construction, restoring magnificent old buildings, planting trees and flowers, parading, dancing, singing, telling stories, and celebrating the town's rich ethnic heritage.

Plans for the rest of the year include a folk festival October 10-12 with storytelling, dancing, theater, displays, exhibitions, and arts and crafts from Ybor's early days—as well as a Cuban Sandwich and Jazz Extravaganza on November 1. Amid a day of jazz performances, visitors can check on the building of the world's largest Cuban sandwich—to be submitted for the *Guinness Book of World Records*. The grand finale of the Ybor centennial is the November 29 Festival of Lights and Gallery Walk. All Ybor galleries and studios will open to show their work, while Seventh Avenue will be ablaze with thousands of lights outlining buildings and trees and forming a permanent arch over the street.

Ybor City was founded in 1886 when Vincente Martinez Ybor moved his cigar-manufacturing business from Key West to seventy swampy, undeveloped acres in Tampa. With the construction of his factory came an influx of Spanish, Italian, and Cuban immigrants who built a community reminiscent of their homelands. They created a unique atmosphere—with cobblestone streets and brick buildings displaying ornate, wrought-iron balconies (providing shady, arcaded walkways below). Within a few years, Ybor City had over two-hundred cigar factories and had earned a world-wide reputation for its cigars. Its tri-lingual population reached almost forty thousand.

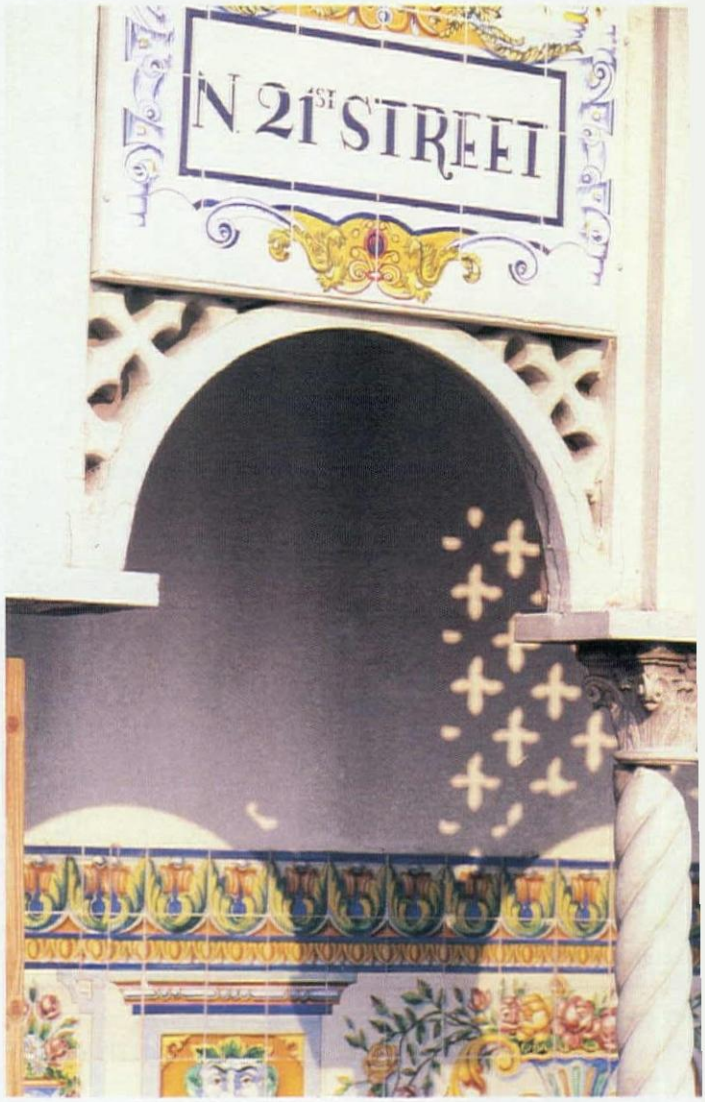
While workers cut and rolled tobacco, a "lector" (elected and paid by the employees) read newspapers, literature, and political treatises aloud to entertain and educate the employees and to keep them current on events in their homelands and new country. Workers were politically aware and well organized, and the community was strong, healthy, and thriving.

Grand social clubs were built for dining, dancing, and congregating. Supported by dues, they helped maintain native traditions and operated medical clinics as well. With the decline in cigar smoking and the ascent of automation, Ybor City's cigar industry gradually declined, and in the 1930s the community it had created began to disperse—although many of the families remained in the area. Well-intentioned but misguided urban-renewal projects in the 1960s drove the once-busy city into further disrepair.

But its character and the size and low cost of its beautiful buildings drew artists and artisans in search of studio space. They brought friends, new energy, and creativity and began to restore Ybor's old luster and neighborhood feel.

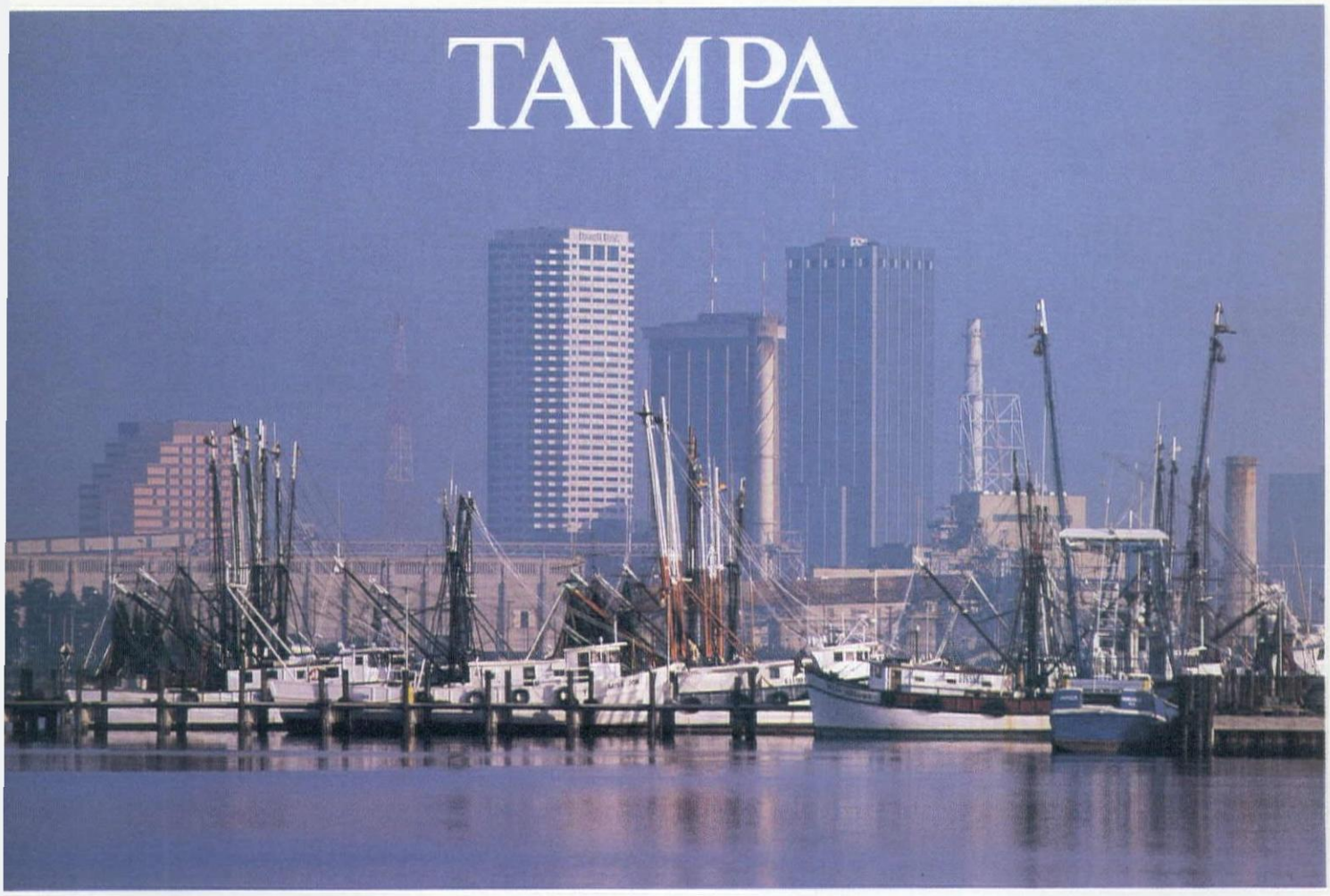
Today, visitors can walk into many of the storefront studios and watch artists at work on stained glass, beveled glass, blown glass, pottery, tile, ceramics, photography, and painting. Seventh Avenue—Ybor City's main street—also houses galleries, theaters, restaurants, magic shops, vintage clothing stores, and antiques stores. Pedro García, an old Cuban gentleman with a wry wit, conducts unforgettable walking tours of Ybor City that make the stories and intrigues of the place come alive.

The Ybor City State Museum features artifacts from the city's heyday. An extension of the museum, the newly completed Preservation Park includes restored cigar workers' homes.



Decorative Spanish tiles adorn the exterior of the world-famous Columbia Restaurant in Ybor City.

While in the vicinity, be sure to visit Ybor Squ (Eighth Avenue and Nuccio), a renovated cigar tory with import and antiques shops, restaura and cigar-making demonstrations. Also of inte are the old theaters and social clubs, most of wh still have open cantinas. (Call 248-8347 or 247-4 for more information.) —*Susan F. Edwa*



Culture on the Bay

Tampa's traditions and arts weave a rich tapestry of culture.

By Susan F. Edwards

ampa is in many ways a new-age frontier town. mmigrants from all over the United States—as well s Italy, Cuba, Spain, Latin America, and the aribbean—have come here seeking a better life. he traditions and arts that they bring blend together to a distinct and rich cultural texture. Their fron- er spirit pervades all aspects of the city and lies the heart of its exuberant arts scene.

The Arts Council of Tampa-Hillsborough County, nder the leadership of executive director Arthur eeble, acts as a networking system for diverse tists and arts groups by coordinating workshops d offering management and referral services. embers of the council were instrumental in the 85 passage of the city's art-in-public-places dinance, which requires that 1 percent of the dget for all municipal construction and renovation projects be allotted to public art. The council also assisted, along with many other interested community members, in the creation of the Gasparilla Sidewalk Art Festival, the Tampa Museum of Art, the Tampa Bay Performing Arts Center (to be completed in 1987), and the ongoing restoration and operation of the grand old 1926 movie palace now called the Tampa Theatre.

As arts groups matured in Tampa, the arts council moved beyond its founding and management activities and into roles of advocacy, promotion, and coordination. As advocate, the council works with the Hillsborough County School Board to present top-notch local and national artists to schoolchildren in teaching and performing capacities, offers visiting-artist services free of charge for master classes and performances, and acts as liaison between artists and potential funding sources.

The arts council offers three vehicles of information dissemination: Artsline is a 24-hour telephone answering machine that gives bi-weekly updates of arts events. *Goodtimes* is a monthly guide to cultural events mailed to over two-hundred members of the media, hotels, and chambers of commerce. *ArtsNews* is a bi-monthly publication which includes a full calendar of events as well as issues-oriented articles, grant deadlines, job opportunities, and artist profiles.

As coordinator, the arts council compiles mailing lists of people interested in the arts for use by groups in direct-mail campaigns. It publishes and updates a resource manual of arts groups in seven counties and it holds meetings for arts groups to plan their events without scheduling conflicts.

One of the fastest-growing metropolitan areas in the country, Tampa provides the excitement of new opportunities. Its long history of cultural diversity provides a stimulating setting for an exchange of ideas and gives depth and variety to its arts. (The area code for all Tampa locations is 813.)

MUSEUMS AND GALLERIES

Whatever your taste in art, you're certain to find an exhibit in Tampa to suit your mood. The **Tampa Museum of Art** (601 Doyle Carlton Drive, 223-8130) has six galleries with changing exhibi-

Above: A view of Tampa from the bay. The city is one of the fastest growing metropolitan areas in the United States.

tions, from Calder mobiles to Greek vases and impressionist masterpieces. The permanent collection includes contemporary American paintings, prints, and photographs as well as antiquities from ancient Greece and Rome in the newly aquired Joseph Veach Noble Collection. The museum also offers lectures, films, classes, and concerts and features a gift shop with art books, jewelry, posters, and other unusual items. The satellite gallery **Tampa Museum/West** (223-8128) in Robinson's department store at Westshore Plaza extends shoppers some respite with exhibitions of quality local artists.

The **University of South Florida Art Galleries** (4202 East Fowler Avenue, 974-2848) presents thought-provoking contemporary-art exhibitions by nationally and internationally recognized artists in three campus galleries—in addition to rotating display pieces throughout campus offices and public spaces. There is also the largest collection of contemporary graphics in the Southeast, and traveling exhibitions from the collection are offered to businesses, academic institutions, and art organizations. Many of the featured graphics come from **GraphicStudio**, an internationally respected print workshop that brings artists and artisans together in creative collaboration. James Rosenquist, Robert Rauschenberg, Jim Dine, and Philip Pearlstein are among the many artists who have worked at Graphics Studio.

Lee Scarfone Gallery (on the University of Tampa campus 401 West Kennedy, 253-3333) is a teaching gallery that presents the work of students, faculty, and other professional visual artists—as well as performances in dance, music, and theater. Part of the university's new fine-arts complex, it is an outstanding work of Mediterranean-inspired architecture.

Also on the University of Tampa campus is the **Henry B. Plant Museum** (401 Kennedy Boulevard West, 254-1891), named for the railroad magnate who built this exotic Moorish structure as an opulent hotel for the elite of the 1890s. Although the building now houses university offices and classrooms, the museum offers a glimpse of life as it was in the hotel's fabulous heyday.

A sampling of Florida's best avant-garde, experimental, and traditional arts can be seen at the **Florida Center for Contemporary Art** (1722 East Seventh Avenue, 248-1171). This elegant gallery inhabits a restored storefront on the main street of Ybor City, Tampa's historic Latin quarter and artists' enclave. For more background on Ybor City's spicy history, visit the **Ybor City State Museum** (1818 Ninth Avenue, 247-6323). It features facts and artifacts from Ybor's glory days as a thriving center of the cigar industry. On the grounds is a turn-of-the-century streetscape, complete with restored cigar-makers' houses. Across the street is the newly completed farmers' market.

Innovative architecture and participatory exhibits make the **Museum of Science and Industry** (4801 East Fowler Avenue, 985-5531) a stimulating experience—especially the hurricane winds in a special chamber. The **Children's Museum of Tampa** (in Floriland Mall at Busch Boulevard and Florida Avenue, 223-8128) will open this fall to offer youngsters hands-on experience—including printing and paper-making techniques, a media-arts room and gallery, and ethnic awareness.

LIVELY ARTS

With the Tampa Bay Performing Arts Center coming closer to completion daily (the official opening will be September 1987), the city's performing-arts groups anticipate increased community participation in all areas, and many look foward to using the center's three performance spaces. The 2,400-seat Festival Hall—with its eleven story stage hall and state-of-the-art lighting, rigging, sound, and communications systems—promises to provide an excellent experience for performers and audiences alike. The nine-hundred-seat Playhouse will be used for theater, dance, jazz, and chamber-music concerts; and the intimate, three-hundred-seat Studio Theater will function as a setting for cabaret theater, recitals, and educational programs, as well as a television and recording studio.

With a university and three semi-professional theater groups in town, friendly rivalry keeps play selection and presentation sharp. The **Playmakers**, headquartered in the historic Cuban Club (2010 Fourteenth Street, 248-6933) in Ybor City, is dedicated to presenting insightful contemporary drama that explores the human condition—the works are sometimes controversial, always adventurous.

The **Tampa Players'** vision entails the selection of enduring contemporary and classical dramatic works. From the Pulitzer-Prize-winning *Our Town* to the darkly humorous *Talking With . . .* , Tampa Players' productions promise intellectual stimulation and entertainment in an intimate setting (Lafayette Arcade Theatre, 444 Kennedy Boulevard West, 254-0444). The crowning work of the 1986-87 repertory is Sam Shepard's *Lie of the Mind*, in its first production outside of New York



The Tampa Museum of Art's permanent collection includes contemporary American paintings, prints, and photographs, as well as Greek and Roman antiquities.

George Holzer

The Tampa Museum of Art is becoming a major art institution in the Southeast.



and Los Angeles.

Stageworks provides a showcase and experimental lab for playwrights, actors, directors, choreographers, composers, designers, dancers, musicians, and technicians. Selections vary widely—from the daring and topical to the purely delightful and musical. Most performances take place in the atmospheric cantina of the lovely Italian Club at 1731 East Seventh Avenue (248-5064) in Ybor City.

Albee, Shaw, Shakespeare, Moliére, Mamet, Brecht, Beckett, and Rodgers and Hart (among others) all come alive at **Theatre USF** (at the University of South Florida, 974-2701) productions with professional and student actors and technicians. The **Bits 'N Pieces Theatre** (908½ Franklin Street North, 228-0702) is a company of giant puppets that create an astonishing visual impact. These graceful leviathans present bewitching renditions of favorite fairy tales, legends, and musicals.

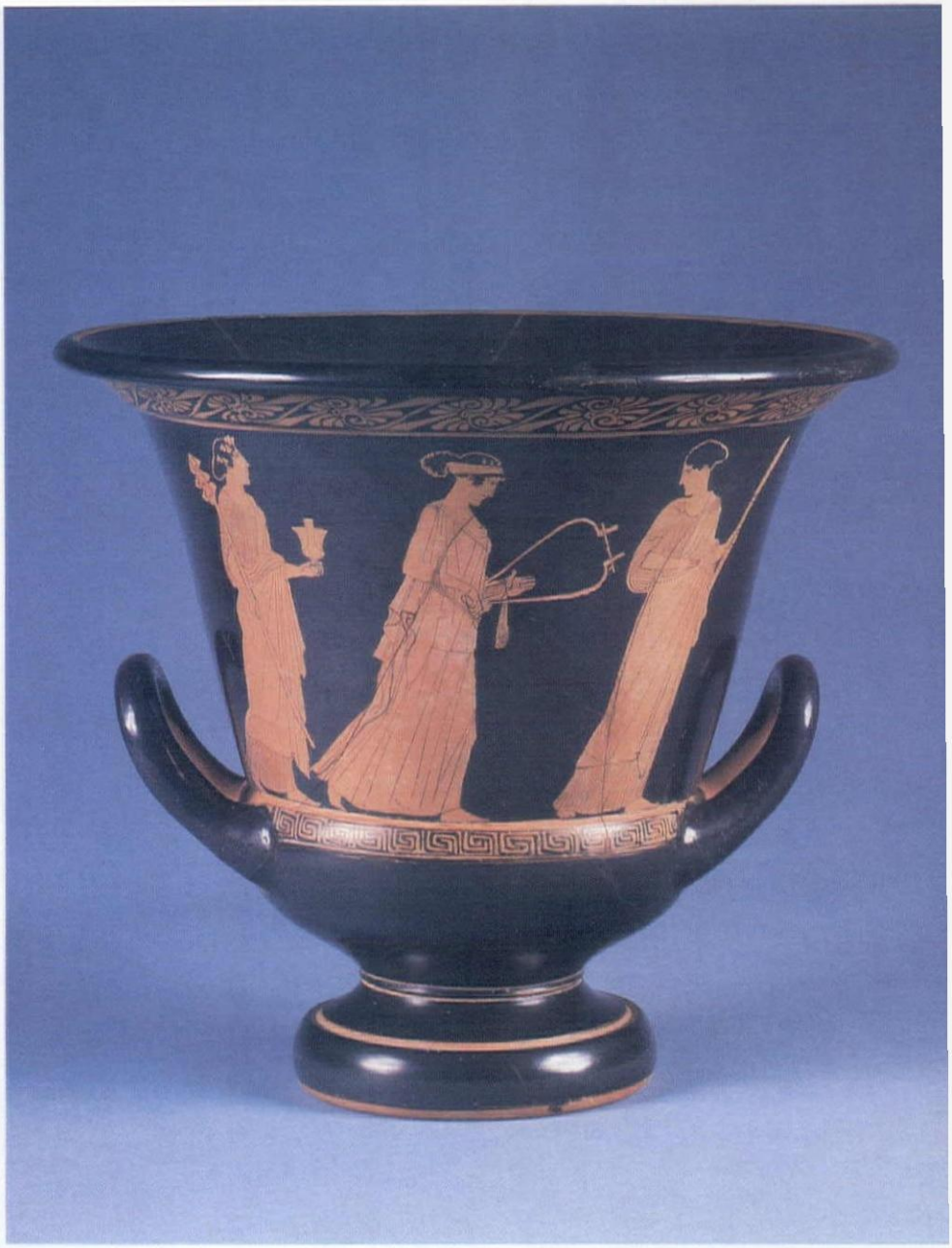
Nowhere is Tampa's culturally variegated population more apparent then in its musical scene. The **Spanish Lyric Theatre** (248-3594) is the only lyric-theater company in the city performing the traditional Spanish repertoire—as well as top Broadway musical theater in English. Since 1958 the company has preserved the rich theatrical heritage of Spain and wed Hispanic and American cultures in its spirited presentations. **Unlimited Gospel Expressions** (972-3409) presents local and imported gospel singers, while **Grupo Iroko** fuses high-energy Latin funk and jazz with African roots. (*Iroko* is the name of the sacred tree used to make bata drums, which originated in Nigeria and were transplanted to Cuba.) **Caribe Cool** (237-5443) plays the music of the tropics—from salsa to reggae and other Caribbean-Island sounds.

Headquartered in Tampa, the eighty-piece **Florida Orchestra** (887-1013)—recently designated by the Department of State Division of Cultural Affairs as a major cultural institution—progams pops, traditional, and new music and sets a standard of excellence in the community. The **Tampa Bay Chamber Orchestra** (935-7581) gives first-rate performances by top-notch classical musicians in the area.

The University of South Florida presents regular concerts of its wind ensembles, jazz ensembles, opera group, community chorus, symphony band, and master chorale—in addition to a variety of faculty recitals and concerts by visiting artists of outstanding achievement.

The **University of Tampa** (253-3333) also offers faculty and student recitals in its majestic ballrooms, and its Minaret Series features soloists, duos, trios, and chamber groups. The one hundred voices of the **Tampa Oratorio Society** (988-2165) blend the rich musical tapestries of Handel, Haydn, Bach, Beethoven, Puccini, and other choral masters. Most concerts are free and held in churches throughout the community.

The **Tampa Ballet** (229-8637), entering its thirty-third season, has matured with its community. This solid cadre of dancers is led by director Martin Fredmann and principal ballerina Patricia Renzetti—bringing a distinctive romance and verve to all productions, both classical and new.



The Joseph Veach Noble collection, now part o the Tampa Museum of Art, includes this Red-Figure Calyx Krater *(circa 440 B.C.)*

With two Fulbright scholars and three Juilliar graduates, the **University of South Florida Danc Department** (974-2614) has a vigorous faculty fo its programs in jazz, ballet, and modern dance Fresh choreography, exuberant vitality, and stron performances characterize frequent concerts tha include the work of student and faculty dancers an

Puppets perform fairy tales, legends, and musicals at the Bits 'N Pieces Theatre.



sample of the characters you're likely to counter during a performance by the Bits 'N eces Puppet Theatre.

ɔreographers, in addition to visiting artists. Most rformances take place in the department's new .8-million facility.

The **Kuumba Dancers and Drummers** 51-0873) perform African folk dance and music. ıe troupe consists of child and adult dancers ac-mpanied by congas, bongos, and other percussion instruments in rhythmic and robust performances. Vibrance, adventurousness, and intensity characterize the modern dance of **Susan Taylor and Company** (221-3316) which weaves movement and fantasy in boxing rings, warehouses, and streets throughout the Tampa Bay area.

FESTIVALS

Fine weather makes festivals a year-round event in the city. The **Gasparilla Pirate Invasion** (223-8518), named for legendary pirate José Gaspar, brings thousands of revelers to Bayshore Boulevard for parades, parties, and general merrymaking on the second Monday of every February. Ybor City artists answer Gasparilla on the following Saturday with the annual **Night Parade** (248-3712), an off-beat procession—followed by the **Artists and Writers Ball,** the costume event of the year.

The **Gasparilla Sidewalk Art Festival** (879-2184), held the first weekend in March, caps off the February festivities with a juried art show. Nationally respected jurors, prize money, and a

The influence of Tampa's melange of cultural traditions finds its way into the arts.



reputation for good sales draw outstanding artists from all over the country. The riverfront location, continuous musical performances, and culinary treats make for an enjoyable daylong outing.

For jazz aficionados, the **USF Suncoast Jazz Festival** (974-2311) offers clinics, workshops, jam sessions, and concerts every February. It features high-school and university bands and ensembles—in addition to such star performers as Nat Adderley, Toshiko Akiyoshi, Lew Tabackin, and Phil Woods.

Every November, the University of South Florida puts on its annual, week-long **Choral Masterworks Festival** (974-2323)—attracting choirs, composers, lecturers, and critics from all over the world.

TRANSPORTATION

Tampa International Airport is considered to be one of the most comfortable, convenient, and well-designed airports in the country. You'll need to rent a car immediately in order to tour the city, which stretches over 103 square miles of land. Auto-rental information and facilities are readily available.

ON LOCATION

On your tour of the city, you're likely to see a filming project in process. Tampa is an excellent location for feature films and commercials alike—the climate is mild year-round, the city has a generic look, and experienced technicians of every type are available right in the city. Plus, the Florida State Motion Picture and Television Bureau has one of its twenty-one liaisons in Tampa to coordinate filming projects. Headed up by Patricia Hoyt, assistant to the mayor, the organization will soon have its own budget provided by the city itself. Now entering its second year, a dozen commercials for



Above: The Tampa Players perform Our Tow
Below: José Greco and Company perform at t
Columbia Restaurant in Ybor City.


Sponsored by:
TAMPA PALMS
WRB
WRB ENTERPRISES, INC.
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MERCEDES BENZ • TOYOTA
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TAMPA ELECTRIC
A TECO ENERGY COMPANY
ARTS COUNCIL OF TAMPA-HILLSBOROUGH COUNTY
Terry Dryman

The old Tampa Bay Hotel now houses a museum that celebrates the city's Victorian era.



The silvery minarets of the old Tampa Bay Hotel once dominated the Tampa skyline.

national companies have already been shot in Tampa, as well as part of the feature film *Cocoon* and the recent Disney movie, *Parent Trap II.*

LODGING AND DINING

The best bets for lodging in Tampa are the **Hyatt Regency** downtown (2 Tampa City Center, 225-1234), the **Guest Quarters** (555 Westshore Boulevard North, 800-424-2900), or the **Ashley Plaza** (111 Fortune Street West, 800-227-4539) next to the Tampa Bay Performing Arts Center.

Among the many fine restaurants in Tampa, an experience not to be missed is **Bern's Steak House** (1208 Howard Avenue South). Owner Bern Laxer raises his own beef cattle and vegetables on a strictly organic farm. The **Columbia Restaurant** (2117 Seventh Avenue East) is another must, featuring an exotic and satisfying array of Spanish dishes in an ornate, Spanish-tiled building in Ybor City. José Greco and Company is the resident dance troupe. For a romantic lunch or dinner, slip away to the **Casa Blanca** (115 Davis Boulevard East) on Davis Island for Moroccan grouper. Another Tampa favorite, **Valencia Gardens** (811 West Kennedy Boulevard, 253-3773) specializes in Spanish cuisine.

RESOURCES

For more information on the city and nearby attractions, call or stop by the **Greater Tampa Chamber of Commerce** (801 Kennedy Boulevard East, 228-7777). The Friday "X-Tra" section of the *Tampa Tribune* publishes entertainment events for the week with mini reviews. The **Ybor Centennial Committee** at the **Ybor Chamber of Commerce** (1513 Eighth Avenue, 248-3712) offers a complete calendar of festivities as well as other information.

The **Tampa Hillsborough Convention an Visitors Association** (1005 Ashley Drive, Suite 85 223-1111) also provides tour information. Ask at th front desk of your hotel for a copy of *Goodtimes* a monthly guide to arts and cultural entertainment or call Artsline at 229-ARTS—twenty-four hour a day for up-to-the-minute developments. For mor in-depth information on arts events or groups, chec with the **Arts Council of Tampa-Hillsboroug County** (1420 North Tampa Street, 229-6547).

Susan F. Edwards is director of program service at the Arts Council of Tampa-Hillsborough Coun and a contributing editor to Southern Home Magazine *in Tampa.*

VIENNA 1900

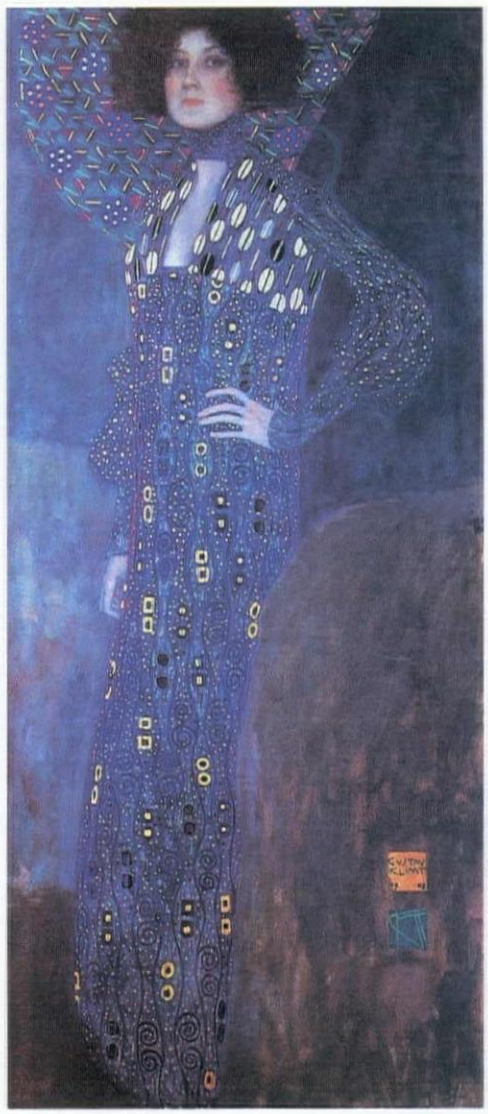
birthplace of odernism: The past ashed with the future Vienna of 1900.

y Barnaby Conrad III

magine a city where Gustav Klimt, Egon Schiele, and Oskar Kokoschka painted; where Otto Wagner, Adolf Loos, and Josef Hoffmann built; where Karl Kraus, Arthur Schnitzler, Elias Canetti, and Robert Musil wrote; where Sigmund Freud, Wilhelm Reich, and C. G. Jung developed psychoanalysis; where Theodor Herzl sparked nism and where Fritz Lang and Alexander da made films. One has a vision of brilliant ıds inspired by the brooding music of Brahms, ıold Schönberg, and Gustav Mahler. This was nna in 1900.

uled by the glittering Hapsburg court, Vienna a city possessed by a nervous splendor, a festerbrilliance. The Austro-Hungarian empire was ographic unit that included some fourteen ter-ies and countries and sixty-five million people, ı Vienna as its political and intellectual center. ed at the juncture of eastern and western ope, it was a cosmopolitan crossroads for the kers of the time. It was a city where the ethics ıe past clashed with the aesthetics of the future, re the next best thing to being an aristocrat was e an artist.

he exhibition "Vienna 1900"—currrently at the seum of Modern Art in New York through Oc-r 22—is an impressive homage to Vienna's great architecture, and design from 1898 to 1918. ated by Professor Kirk Varnedoe, MoMA's adjunct curator, it is a distillation of larger exhibitions displayed last year and this spring in Vienna and Paris, respectively. In addition to paintings and architectural models and drawings, the exhibition presents a rich array of silverware, jewelry, bookbinding, furniture, and fashion design that reveal Vienna as a birthplace of modernism.



© Direktion der Museen der Stadt Wien

Sensuous elegance: Portrait of Emilie Flöge *(1902) by Gustav Klimt.*

To appreciate the art of Vienna, one must understand something of the city itself. Between 1840 and 1880, Vienna's population doubled, sparking a building boom. In 1857, to bring Vienna from a medieval city into the present, the town fathers transformed the unused grounds surrounding the old city walls into a broad boulevard, the Ringstrasse. The Austrian penchant for historicism produced a mélange of neoclassic Greek buildings—such as the Parliament, the neo-Gothic city hall, the baroque Burgtheater, and the Renaissance-style university.

But the Ringstrasse became a negative model for such pioneering architects as Camillo Sitte and Otto Wagner. While Sitte saw the creation of the Ringstrasse as arbitrary and dehumanizing compared to the way ancient cities evolved, Wagner went in the opposite direction. Wagner's motto was Necessity Is Art's Only Mistress, and he looked at Vienna as a metropolis of the future where problems could be solved with rational planning—specifically by transportation.

It is possible that, if all of Wagner's unbuilt projects had been built, he would have been the greatest architect of the nineteenth century. His early grandiose designs—such as the unbuilt project for a Utopian museum city, Artibus (1880)—are straight out of the Renaissance, but by 1900, he was spearheading modernity. In his 1895 book on architecture, he wrote, "The whole basis of the views of architecture prevailing today must be displaced by the recognition that the only possible point of departure for our artistic creation is modern life." From

1894-1901, he was chief architect of Vienna's new railway system, designing thirty stations in all, plus bridges and viaducts.

Wagner was the leader of a new generation of architects (including Adolf Loos, Joseph Maria Olbrich, and Josef Hoffmann) who had begun to ask when would Austria build architecture that was of its time and truly *Austrian*. To turn quandary into statement, in 1897 these architects joined the painter Gustav Klimt in forming the Vienna Secession. Comprised of artists who had left Austria's leading artists' association, the Küntstlerhaus, their new motto was To the Age, Its Art. To Art, Its Freedom. Klimt designed the poster for the first exhibition, depicting a muscular Theseus slaying the Minotaur while Athena looks on. Even though the subject matter seemed archaic, it was a declaration of generational revolt.

The architects were given full reign in a city accustomed to Hapsburg pomp and splendor, and Vienna gave art nouveau, known as *Jugendstil* (young style), one of its greatest moments. Says Kirk Varnedoe, MoMA curator: "It's a blend of ornament and abstraction. On the one hand, you have the flat-surfaced, rational, proto-Bauhaus Germanic geometry; on the other, a multiplicity of ornament, vines, and fruit leaves, and lavish surface decoration. Jugendstil is a minuet, and you're always going back and forth between the two." Wagner's design for Vienna's Postal Savings Bank (1904-06) and his facade for *Die Zeit*'s dispatch bureau (1902) show how Jugendstil already bore the seeds of modernism within it. (Although the original facade was destroyed, a full-size reconstruction is on exhibit at MoMA.)

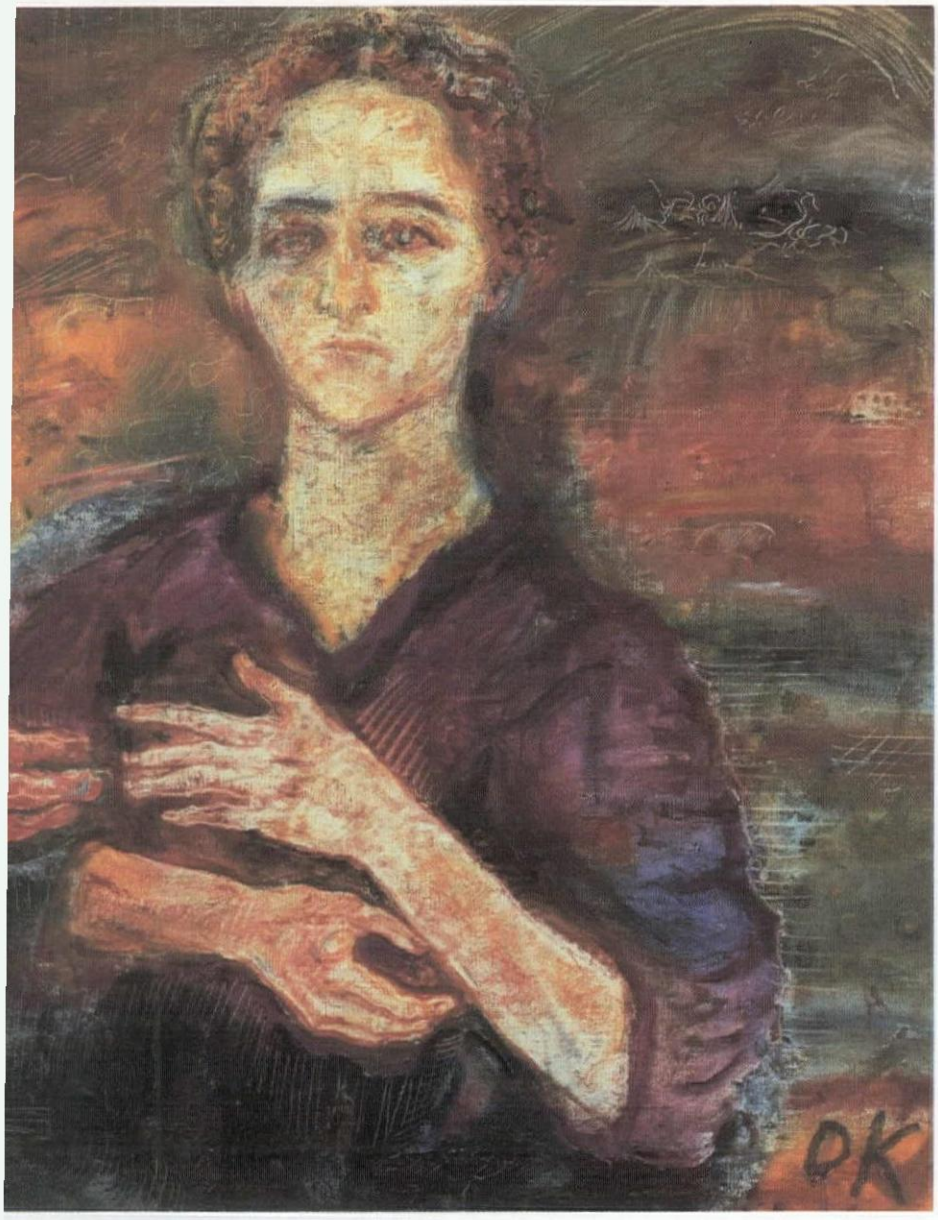
Wagner idolized Gustav Klimt, calling him "the greatest artist who ever walked the earth." Born in 1862, the son of a gold engraver, Klimt was trained as an architectural decorator at the Vienna School of Decorative Arts. He was gifted with a technical virtuosity that made him a natural to decorate the last of the great buildings going up along the Ringstrasse: the Burgtheater and the Museum of Art History. Working with his brother Ernest and his partner Franz Matsch, he created a series of ceiling paintings representing drama from the ancient festival for Dionysius to Shakespeare and the present. In one picture (1888), he peopled the audience of the Burgtheater with famous personalities of the day—from the emperor's mistress, Katherina Schratt, to Vienna's anti-Semitic mayor, Karl Lueger. Not yet thirty, Klimt was well on his way to becoming the darling of bourgeois cultural circles.

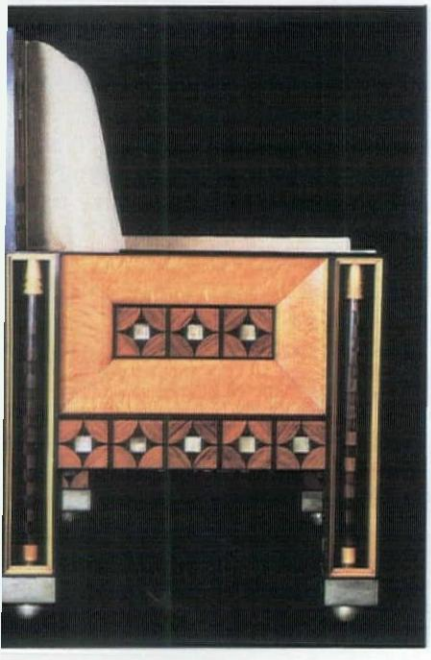
In the 1870s, economic and political pressures ushered in a New Left of young voters impatient with the stodgy liberalism of the bourgeois city fathers, many who were turning to right-wing politicians such as Lueger. And by the 1890s, this Oedipal revolt had spread to the artists who called themselves *Die Jungen* (the young ones). In 1903 the Secession group (led by Klimt, architect Josef Hoffmann, and designer Kolo Moser) went on to form a craft workshop, the Wiener Werkstätte—which, like the arts-and-crafts movement in England, sought to imbue every aspect of modern life (from fabric and furniture to dining utensils, books, and childrens toys) with a special aesthetic. Although they flirted with the idea of making affordable items for the masses, the objects were made with the finest materials, from mahogany and silk to silver and semiprecious stones. The chal-





Above: Hans Tietze and Erica Tietze-Conrat *(1909) by Oskar Kokoschka. Right: Josef Hoffmann's gold-plated silver with citrines* Necklace *(circa 1904-6).*





Left: Koloman Moser's Armchair *(1903), wood with mother-of-pearl inlay.*

lenge for Hoffmann and Moser was to find richness in reductive design. The MoMA exhibit reveals just how far ahead of their time these designers were, from objects such as Hoffmann's armchairs to cutlery designed for Fritz and Lilly Wärndorfer (a textile industrialist who underwrote the group as well as the Mackintosh studio in Scotland, he later went bankrupt and emigrated to America!). Bad business management brought an end to the Wiener Werkstätte in 1913, but its work remains a treasure.

Buoyed by the admiration of his peers, Gustav Klimt unleashed a torrent of art inspired by Greek myth and by a psychological excavation of his own emotions. (Concurrently, Freud—who never indicated any interest in Klimt's art—was also exploring Greek myths to discover universal human truths, such as the Oedipus complex.) Over the next decade, Klimt portrayed women in a manner that ranged from sensuous elegance to erotic phantasmagoria.

Vienna at the turn of the century was a crossroads for the thinkers of the time.

His females, enveloped in rich textures and ambiguous fluids, seem to express Nietzsche's vision in *Thus Spoke Zarathustra:* "All things . . . are interlinked, entwined, enamored . . . thus you shall love the world." His portrait of the dress designer Emilie Flöge (1902) combines elements of classical portraiture with something tingling and unexpected in the richness of her dress. Some of Klimt's images that conjure desire also evoke the male fears of death and castration, as in *Judith and Holofernes* (1901). The morbid side to these pictures calls us to examine the mysteries of the unconscious mind, again harking to Nietzsche:

> Woe speaks: Go die!
> But desire wants eternity—
> Wants deep, deep eternity!

As Carl E. Schorske notes in his brilliant book *Fin-de-Siècle Vienna,* it was this same song that composer Gustav Mahler, later one of Klimt's heroes, would use as the inspirational center of his Third Symphony of 1896.

Klimt's controversial murals for the ceremonial hall of the university stirred resistance in the old-guard faculty, who believed in the rational over the irrational, in "the triumph of light over darkness,"—not in Klimt's murky and possibly subversive allegories. Ironically, the Hapsburg monarchy's Ministry of Culture actually encouraged the Secession movement, even as other European governments were rejecting modern art, because they saw it as a genuinely Austrian movement with international stature. Secessionists such as Moser gained important commissions, even designing postage stamps and currency.

But controversy over a second allegorical mural for the university lost Klimt favor at the Ministry of Culture, and his application for a professorship was denied. By 1905 he'd given up public commissions, turning to portraiture of women—most of them from wealthy Jewish families—such as the picture of Margaret Stonbrough-Wittgenstein, sister of the philosopher Ludwig Wittgenstein. Here he has flattened her pale beauty into a tightly constructed, geometric design. Two years later, he painted Adele Bloch-Bauer, nearly smothering the sitter in swirling patterns of gold leaf. To a great extent, it was a portrait of the Vienna bourgeoisie as a whole—art had become a religion and a sensuous escape from the day-to-day world.

It was more than just coincidence that Klimt dealt with death and eroticism in his art at the same time that Freud was developing his theories about the libido and sexual trauma. Vienna was a city brim-

The next best thing to being an aristocrat in Vienna of 1900 was to be an artist.

ming over with energy and neuroses. Freud, trained as a research scientist and medical doctor, began to investigate ways of treating hysteria—first with hypnotism, then with other methods that gradually revealed to him that most disturbances are sexual in origin. His *Studies on Hysteria* appeared in 1895, but when he addressed the Society of Psychiatry and Neurology the next year, he was met with an icy reception. Krafft-Ebing commented, "It sounds like a scientific fairytale." Sensitive to the rebuff but courageous in adversity, he continued his work. Three years later, he made his first important pronouncements on the theme of infantile sexuality and produced *The Interpretation of Dreams* (1900), a masterwork that would forever change our views of man's reveries and of art and its origins.

Just as Freud withdrew after being rejected for his advanced theories on sexuality, Klimt retreated from the public to surround himself with a close circle of supporters who encouraged his inward-seeking vision. As one can see in the MoMA exhibition, Klimt's drawings of women, sometimes in masturbatory poses, conveyed a sensual abandon as palpable as a voyeur's keyhole adventure. His paintings, however, turn women into erotic idols, phantom goddesses of unconscious worship. In Klimt's painting *Hope I*, a pregnant woman stands in profile while behind her lurk grotesque creatures and a dark, reptilian creature symbolizing death. In the masterpiece *Death and Life* (1908-1911), Death appears wrapped in a gown covered with crosses that are less the crucifixes of salvation than the forgotten markers in the cold graveyards of time. The skeleton grins, hefting a club as he bides his time, waiting for the unsuspecting multitude on the right-hand side of the canvas. Like Freud, Klimt's art points out the paradoxes and links between culture and sex, flesh and spirit, instinct and reason. Klimt's magnificent painting *The Kiss* (1908) seems to elevate the embrace from a threatening sexuality to a moment approaching the sublime. Painted during his "golden age" between 1906 and 1910, the picture draws on Japanese kimonos and classical themes as well as on Klimt's own heady emotions.

Where Klimt stylized the nude, enveloping it in sumptuous decoration, the painters Oskar Kokoschka and Egon Schiele were like surgeons peeling back the skin of the superficial to expose the painful living tissue beneath. From 1908 on, Kokoschka's art made him an *enfant terrible*, but architect Adolf Loos came to his rescue by arranging portrait commissions from the intellectual elite. Loos influenced Kokoschka greatly with such ideas as: "The work of art is the private affair of the artist. The house is not. . . . The work of art is answerable to no one; the house, to everyone. The work of art wants to shake people out of their comfortableness. The house must serve comfort. The artwork is revolutionary; the house, conservative."



© Direktion der Museen der Stadt Wien

A reconstruction of Otto Wagner's 1902 Facade, Dispatch Bureau, *aluminum and glass.*

Both Kokoschka and Schiele portray sexuality in a raw, even sadomasochistic, state—taking private lusts and fears to the public in a way that continues to shock. But whatever one thinks of their work, it is obvious that their visions came from genuine convictions, not as gratuitous exhibitionism. Kokoschka's *Tempest* (1914) is an expressionistic portrait of himself and his mistress Alma Mahler being borne aloft on a dark storm—two souls riding through a moonlit sky, their destiny unknown.

Arnold Schönberg's atonal music has sometimes been seen as a counterpart to the "dissonance" in Kokoschka's painting. When Schönberg wrote in 1910 that "art is the cry for help of those who experience in themselves the destiny of men," he could have been speaking directly for Kokoschka. side intellectual circles, not many people painting that saw the destiny of man as being divided between beauty and ugliness. In Archduke Francis Ferdinand (whose assas in 1914 precipitated the First World War mented on seeing Kokoschka's work in 1911 man deserves to have all his bones broke to the last."

Egon Schiele was a young art student w met Klimt and immediately joined the Werkstätte at nineteen. Klimt respected a moted him. Schiele was a suave, handsome tifully dressed man, but the self-portraits ma look like a tubercular mental patient or a fender. His pictures of women contain elem high eroticism as well as misogyny. If Klimt' ings depicted beautiful women swooning w magic of the senses unleashed, Schiele women in the raw light of the morning af 1918 he was celebrated enough to be the cent ist in the forty-ninth Secession exposition. I same year, just twelve days before the fall Hapsburg empire, Schiele died at the age of eight, his genius cut short by the Spanish

Vienna suffered materially and spiritually First World War. With the death of the emp 1916, Austria shrank from a mighty empi hothouse for all the major political *frissons* twentieth century. It was (as one of its Friedrich Hebbel, wrote) "a little world in the big one holds its tryouts." Although a tinued to thrive, the once-brilliant culture gra came apart at the seams politically, alterin lines and fostering extremist ideologies from ism to anti-Semitism and fascism.

One provincial young man who dream becoming an artist wrote on his initial v Vienna before the First World War: "From ing until late at night, I ran from one object terest to another, but it was always the bui that held my primary interest. For hours I stand in front of the Opera, for hours I coul at the Parliament; the whole Ringstrasse s to me like an enchantment out of *The Tho and One Nights*." The young man did precis watercolors of these buildings and tried to en school but was rejected. He later returned t many and entered politics. But he always w to return to Vienna, and in 1938 he did. His Adolph Hitler.

Barnaby Conrad III is a contributing editor to Horizon *who lives in Paris. He is working on his first novel.*

Music 1900

In conjunction with the exhibition, the Museum of Modern Art and the Ninety-Second Street Y will present "Vienna 1900: A Festival of Music," a series of concerts offering an overview of the great music of the period, with works by Alban Berg, Franz Lehar, Gustav and Alma Mahler, Franz Schmidt, Arnold Schönberg, Anton Webern, and Alexander Zemlinsky. World-renowned soloists and chamber ensembles such as the Juilliard String Quartet will appear in eight evening performances: September 7, 10, 21, 24, and 28, and October 5, 15, and 19. For ticket information, contact the Museum of Modern Art, 11 West Fifty-Third Street, New York, NY 10019. □

BUFFALO

ıe Albright-Knox ɛates an incredible ntemporary collection.

Albright-Knox Art Gallery in Buffalo was ı like any other of its day when it was dedicated s parent organization, The Buffalo Fine Arts lemy, in 1905. Housed in a Greek Revival struc- built with funds donated by John J. Albright, Albright Art Gallery—as it was then called— pieces in its collection that dated to 3,000 B.C. ɛven then, the gallery was acquiring the work ɔntemporary artists. Meanwhile, it acquired benefactors, one of whom was merchant S. H. ɛ—the seed of a Knox family legacy that would a tremendous impact on the gallery.

the 1920s, Conger A. Goodyear (a member e gallery board) began to lay the groundwork contemporary collection—one of his most im- ınt acquisitions being Picasso's *La Toilette.* But dyear and his ideas about art were not well ved, and he was voted off the board. (He went ew York and became one of the founders of Museum of Modern Art.)

ıt in 1939, the gallery took a decided turn to ɔntemporary when Seymour H. Knox, Jr. (a ɛcted Buffalo banker, a benefactor of the ry, and son of S. H. Knox) and director Gor- Washburn formed the Room of Contemporary Like Conger Goodyear, that small room was nitially well received by the board—they did ıpprove of it "too wholeheartedly," Mr. Knox lls. But that blew over, and Knox continued to ɛ with Washburn to acquire contemporary es, and later with director Gordon Smith.

ymour Knox had an eye for spotting key paint- by a contemporary artist, and this he did with . Between 1955 and 1958, Knox and Smith ac- ed major works by such artists as de Kooning, ɔck, Kline, Motherwell, Rothko, and Dieben- and major sculpture by David Smith. This ar- ɛ union went on to acquire pieces by Jasper ıs, Ellsworth Kelly, Frank Stella, Robert In- a, James Rosenquist, Robert Rauschenberg, other major American artists. In 1964, Clyf- Still donated thirty-one large paintings—as h because he was impressed with the gallery as with the team of Knox and Smith.



Arshile Gorky's The Liver Is the Cock's Comb *(1944), from the Albright-Knox Art Gallery.*

Now, with this major gift and years of acquisitions, the institution faced a typical problem—not enough space. The solution was anything but typical—Mr. Knox funded the building of a new wing. Designed by Gordon Bunshaft of Skidmore, Owings, and Merrill, the new addition was completed in 1962 and the name of the institution was changed to the Albright-Knox Art Gallery. A sleek, black-and-white, glass structure, the new wing was a fine contrast to the original neoclassical building.

Today, the Albright-Knox is one of the finest museums of contemporary art in the country. One reason is surely that the gallery stresses quality, not quantity. Another reason is that the gallery, particularly under the leadership of Robert Buck (1973-1983), has not looked only to New York for its artists. Instead, it probes into the rest of the country and world, to discover what's happening in contemporary art. It was the Albright-Knox that gave the first comprehensive exhibitions of such artists as the Swiss Max Bill and Californians Richard Diebenkorn and Sam Francis. And Seymour Knox continues to spot new works and new artists. "He has an uncanny way of recognizing quality in the very new and acquiring important works for us right away," states current gallery director Douglas Schultz. To date, Knox has acquired more than six hundred works, the most recent being a wall relief by Judy Tfaff.

And the commitment of the Knox family is going strong. Seymour Knox III is president of the board of the Fine Arts Academy and his brother Northrup is vice-president, both men providing strong board leadership for the gallery. But Seymour Knox, honorary chairman of the board, still has a guiding hand over the collection. His contributions to the world of art were recently recognized when he received a National Medal of Arts, a prestigious award given to individuals who have contributed to the excellence, growth, and support of the arts in the United States. Celebrating its 125th-anniversary year in 1987, the Albright-Knox Art Gallery stands as a symbol of his dedication, foresight, and generosity. *—Jennifer W. Graham*

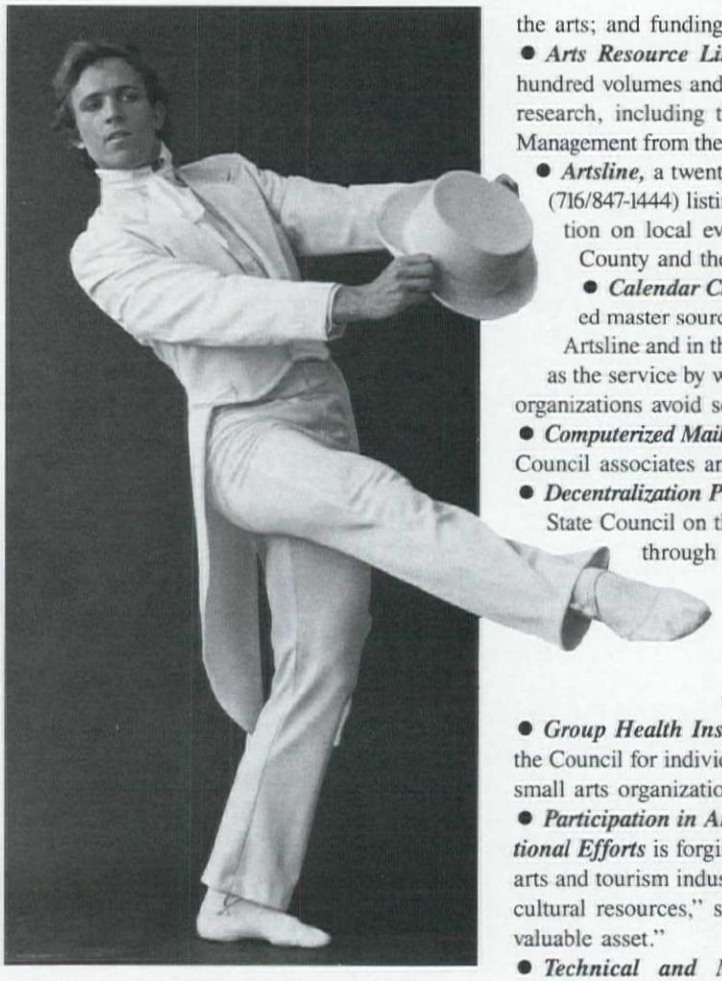
Vouching for the People

Making the performing arts accessible to all Buffalo citizens.

Last season twenty-thousand Buffalonians who might otherwise never have had the opportunity enjoyed lively performances by such quality organizations as the Buffalo Ballet Theater, the Buffalo Philharmonic Orchestra, the Gemini Dance Company, Shea's Buffalo Center for the Performing Arts, the Studio Arena Theatre, and any one of eighty other groups throughout the city and Erie County. These twenty-thousand potentially empty seats were filled by the Performing Arts Voucher Program, administered by the Arts Council in Buffalo and Erie County.

The program, begun thirteen years ago, seeks to promote the not-for-profit cultural wealth of western New York through the sale and redemption of reduced-price tickets. Costing eligible patrons only $2.50, these are redeemable for events of eighty-six organizations presenting or performing music, theater, dance, literature, and film. (Eligibility is based on a combination of income level and number of family members.) The arts groups receive $3.25 per voucher, redeemed from a funding pool created by grants from the New York State Council on the Arts, New York Telephone, Marine Midland Bank, Goldome Bank for Savings, Key Bank of Western New York, Price Waterhouse, Astronics Corporation, Columbus McKinnon Corporation, Seymour H. Knox Foundation, Peter C. Cornell Trust, and the Buffalo Foundation.

Dr. Sesta Peekstok, executive director of the Arts Council, says: "It's one of those win-win situations. It makes participation possible for people who otherwise would not have had the chance *and* the participating organization can redeem the vouchers for revenue." Since its inception, the voucher program has generated over $700,000 in cash support for the area's cultural institutions. Another advantage for the participating performing-arts group is pointed out by Edward K. Duch, Jr., past president of the Arts Council and executive vice-president for Goldome, the largest mutual-savings bank in the United States. "We're hoping," Duch says, "not only to fill seats in the short term, but that—in the long term—these new audience members will become regular subscribers to their favorite cultural organizations encountered through the voucher program."



The Empire State Ballet participates in the Performing Arts Voucher Program.

The Performing Arts Voucher Program is just one of many services and programs offered by the Arts Council in Buffalo and Erie County which fulfills the council's mission to "support and strengthen arts organizations and artists," as well as to stimulate "interest and accessibility in the community's cultural resources." Other programs and activities include the following:

- ***Articles,*** the Arts Council's bimonthly newspaper with a calendar of events; features on the arts; and funding sources and resource
- ***Arts Resource Library,*** containing over hundred volumes and periodicals for brows research, including the Core Collection in Management from the Center for Arts Inform
- ***Artsline,*** a twenty-four-hour cultural hc (716/847-1444) listing up-to-the-minute inf tion on local events and activities for County and the western-New York re
- ***Calendar Clearinghouse,*** a compu ed master source for all scheduled ever Artsline and in the *Articles* calendar—a as the service by which the Arts Council organizations avoid scheduling conflicts.
- ***Computerized Mailing Lists*** are available t Council associates and other nonprofit grou
- ***Decentralization Program,*** by which New State Council on the Arts funds are chan through the Arts Council to small and midsize non organizations for programs. (This se approximately $4 will be regranted.)
- ***Group Health Insurance*** is available thr the Council for individual artists and employe small arts organizations and their families.
- ***Participation in Arts and Community Pr tional Efforts*** is forging partnerships betwee arts and tourism industries. "Western New Y cultural resources," says Peekstok, "are its valuable asset."
- ***Technical and Managerial Assistanc*** available to artists and arts groups in such are management, public relations, grant writing, fund-raising. Seminars and workshops ad specific needs expressed by Arts Cou constituents.
- ***Volunteer Lawyers for the Arts*** provides r rals for legal assistance in arts-related matte individual artists and arts organizat demonstrating financial need.

"The artistic and cultural community of Bu and Erie County is flourishing," says Thoma Baker, current Arts Council president and a ner with Price Waterhouse. With the Arts C cil's progressive Performing Arts Voucher Prog and a myriad of other resources and services easy to see why.

—Bill Golig

Orchestrating Success

nyon Bychkov leads philharmonic toward ernational recognition.

rating its fiftieth anniversary last year, the lo Philharmonic could have easily looked back past with pride, accepting a future of sitting ortably in the niche it had carved as an out- ng small orchestra with a national reputation. rchestra had recordings to its credit as well schedule that included Carnegie Hall and a y of impressive music directors—among oth- Aichael Tilson-Thomas. This legacy continues the ensemble's current music-director, inter- nally-recognized maestro Semyon Bychkov. tead, the orchestra viewed the golden anniver- ıs "a crossroads," says Gary Good, the organ- n's president. According to him, the anniver- provided a point from which to redefine the nble's goals.

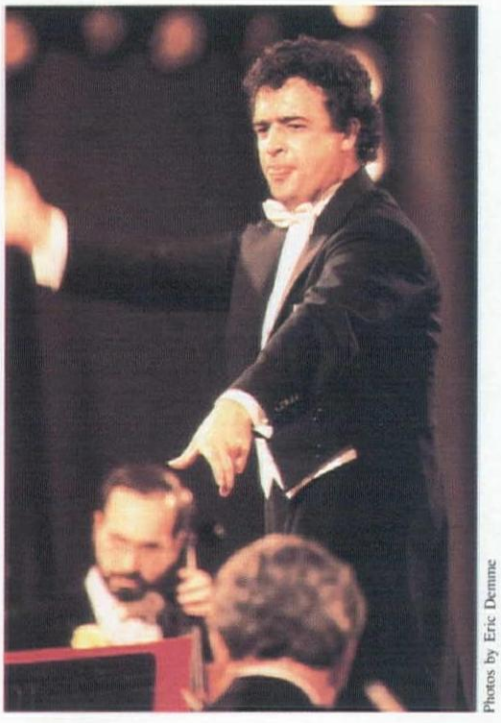
od had always considered the Buffalo Philhar- c "one of the real sleeping giants" of sym- y orchestras. It was time for the giant to en—time for the nationally-recognized ensem- aim for international recognition.

cording to Good, Buffalo was a city "that erately needed a winner." He felt that the city rying to turn things around, and envisioned philharmonic leading the parade."

coincidence, the group was also searching for v music director-conductor at the time of its ersary. Since 1979, the ensemble had been af- d with Semyon Bychkov, a young Russian é serving as the philharmonic's associate con- r. He was already beginning to rise as an in- tional star; furthermore, he had already oped a rapport with the musicians—a istry leading not only to great music making, a fondness as well.

chkov's credentials were impeccable: in 1973 d won first prize in the Rachmaninoff Con- ng Competition; in 1974 he had been the first nt ever to be invited to conduct the Leningrad armonic and had also been a second-prize er at the Gino Marinuzzi International ducting Competition in Italy. In Bychkov, the stra had what Good termed "a known quan-





Photos by Eric Demme

tity." The choice for music director was obvious.

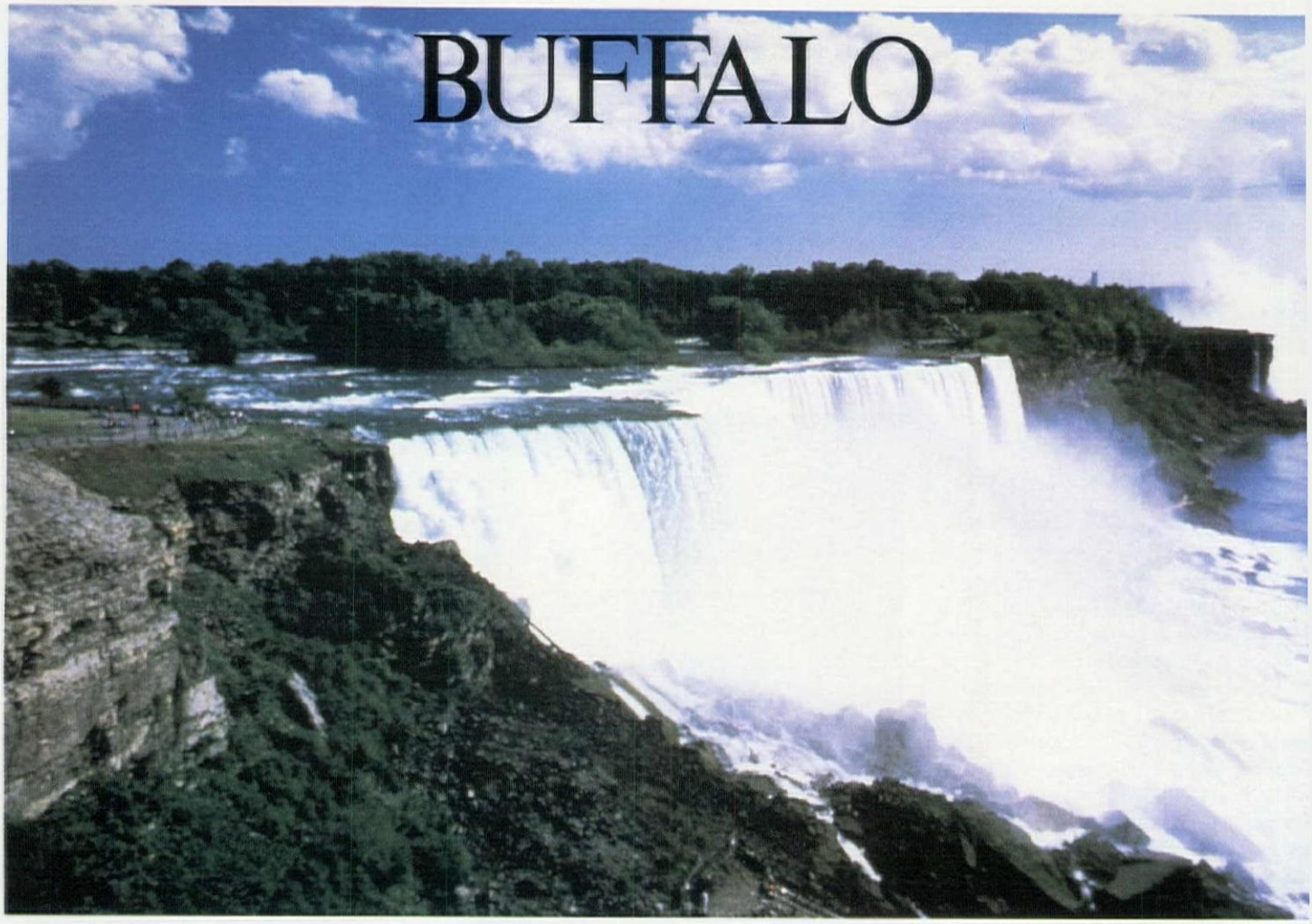
Bychkov, who had already grown fond of the Buffalo Philharmonic, accepted. "I had gotten to know it very well," he says of the orchestra. "There is a very special chemistry between us." Despite its small size, Bychkov finds it to be "a very versatile group" and is quite pleased with the artistic freedom allowed him.

According to Good, the philharmonic put "all its eggs in one basket" with its new music director. It was perhaps the most important move the ensemble had ever made. Bychkov's star was indeed ascending. After receiving international acclaim for several guest-conductor appearances with such ensembles as the New York Philharmonic, Holland's Concertgebouw Orchestra, and the Bamberg Symphony, Bychkov was asked to conduct the Berlin Philharmonic—with only two days notice. After the program, which included Prokofiev's Piano Concerto no. 3 and Shostakovich's Symphony no. 5, the audience's thunderous applause recalled the maestro to the stage for a full twenty minutes. Since then, Bychkov has been engaged by the Berlin for future performances. (A series of recordings by the Berlin under Bychkov's baton will be released by Phillips; the first—Shostakovich's Symphony no. 5—is due out in February.)

Back in the States, Bychkov's electrifying leadership of the Buffalo Philharmonic has brought the ensemble rave reviews from critics across the country, as well as the respect and support of Buffalo orchestra-goers. The loyalty that Bychkov felt for Buffalo and that prompted him to stay is being returned to him by appreciative and enthusiastic audiences. Bychkov's name is not an uncommon sight in music magazines, and his popularity and success have reached the pages of such general interest publications as *People* magazine, as well as several important newspapers.

When the lights go back up and Bychkov's baton comes down, everyone in attendance knows that Buffalo has its winner. —*J. P. Forsthoffer*

Semyon Bychkov, of the Buffalo Philharmonic, has earned international acclaim and is now bringing world-wide attention to the philharmonic. Says Bychkov of the orchestra, "there is a very special chemistry between us."



Landscape of Arts

Discovering Buffalo's natural beauty and world-class arts.

By Maria Scrivani

If beauty is art, then nineteenth-century Buffalonians were seeking to make a living gallery of their city when they asked Frederick Law Olmsted to design a parks system. The great landscape artist's plan was realized in a thousand-acre system of large and small parks connected by wide, green parkways. Today, that legacy is complemented by a rich artistic and cultural life.

Buffalo's Albright-Knox Art Gallery, situated on the edge of Olmsted's major contribution—Delaware Park—is a world-class center for contemporary art. The Buffalo Philharmonic Orchestra, under the baton of Semyon Bychkov, is one of the nation's major orchestras. The city's theater district features the stage of Studio Arena Theatre along with other active groups.

The second-largest city in New York State boasts twenty-one publicly and privately sponsored colleges and universities. It is home to the world-renowned Roswell Park Memorial Institute, which conducts extensive research into the causes and treatment of cancer. The city's architecture features works by greats from classical to modern. The landscape, enhanced by Olmsted, is highlighted by Niagara Falls to the north and rolling tree-covered hills to the south.

It is a city where water has played a major role in terms of industry and recreation. Buffalo borders Lake Erie and sits at the mouth of the Niagara River, spanned by the Peace Bridge that leads to Canada.

In this metropolitan area of more than one million people, natural beauty and modern development cohabit peacefully. For visitors, the question is not so much what to see, but how to choose. (The area code for Buffalo and the surrounding area is 716.)

MUSEUMS AND GALLERIES

The **Albright-Knox Art Gallery** (1285 Elmwood Avenue, 882-8700) is a world-renowned center of contemporary art. There are works by such m as Jackson Pollock, Clyfford Still, Willem de l ing, Frank Stella, Henry Moore, Jean Dub Robert Rauschenberg, and Roy Lichtenstein. dition, the permanent collection offers a panc of art through the centuries—from a cycladi dated 3000 B.C. to Renaissance painting sculpture to American and European art of the eenth and nineteenth centuries. All of this is h in two connecting buildings: the older structur designed in the Greek-revival style by Edwa Green in 1905; the new addition, designed by don Bunshaft, was inaugurated in 1962. The g also offers art classes for all ages, films, lec concerts, and seminars throughout the year, a as special programs for the handicapped.

The **Buffalo Museum of Science** (Hum Parkway, 896-5200) is devoted to the na sciences, including anthropology, astron biology, geology, and zoology. Major exhibi clude the Insect World, the Edward G. Gibson

Above: Niagara Falls represents only part o the physical beauty of Buffalo and Erie Cou

The Albright-Knox Art Gallery creatively juxtaposes the ancient with the contemporary.



skylit Sculpture Court at Buffalo's Albright-x Art Gallery.

ɔace, Dinosaurs, Egyptian Artifacts, and Im- of Oceania. In the Discovery Room, children ıandle a snake skin and put their hands in an ıtor's mouth.

ffft Farm Nature Preserve (1200 Fuhrmann evard, 896-5200), managed (as is the Museum :ience) by the Buffalo Society of Natural Sci- s, is a 264-acre parcel of land located three s south of downtown Buffalo. Plant and animal ıbounds, and it is a major western-New York for bird watching.

ıe **Buffalo And Erie County Historical Socie-**!5 Nottingham Court, 873-9644) is housed in t was the New York State Pavilion at the 1901 American Exposition in Buffalo. Local ar- :ct George Cary designed the white-Vermont- ɔle building in the American-renaissance style. museum is devoted to the collection and preser- ɔn of the written, pictorial, and artifactual ɔry of western New York. Among its perma- : exhibitions is Canal Town, a study of the vth of Buffalo after the opening of the Erie al.

ıe **Burchfield Art Center** (State University ege at Buffalo, 1300 Elmwood Avenue, 6011) was founded in 1966 in the name of rles E. Burchfield when the artist was seventy- e. Among America's best-known watercolorists, he spent most of his life painting Buffalo and the surrounding countryside. While the collection, conservation, and professional study of the works and personal archives of Burchfield continue as a major focus, the center is also a treasury of western-New York art. Some eight major original exhibitions are presented annually in the main gallery—featuring area painters, sculptors, architects, craftsmen, printmakers, and photographers, plus works from area collections. Two smaller galleries feature changing exhibitions of works by new artists and objects from the permanent collection.

Noteworthy smaller museums also offer incredible treasures to Buffalo visitors. These include the **Museum of African and African-American Art** (11 East Utica Street, 882-7676); the **Mazur Gallery** in the Polish Community Center (1081 Broadway, 893-7222); and the **Cofeld Judaic Museum of Temple Beth Zion** (805 Delaware Avenue, 886-7150). The **George L. Wolff Gallery of Boehm Porcelain** (Buffalo Zoological Gardens, 837-3900) houses a collection donated by Mr. and Mrs. George L. Wolff and the Edward Marshall Boehm Studios.

Small galleries include the **AAO Gallery** (698 Main Street, 856-6530); **Hallwalls** (700 Main Street, fourth floor, 854-5828); **Benjaman's Art Gallery** (419 Elmwood Avenue, 886-0917); **Brian Art Galleries** (717 Elmwood Avenue, 883-0898); **CEPA Gallery** (700 Main Street, 856-2717); the **Nina Freudenheim Gallery** (560 Franklin Street, 881-1555); and **Peopleart/Buffalo** (224 Lexington Avenue, 882-0946).

As you discover Buffalo, be sure to include several places near the city, including the Niagara Falls area just twenty miles north. There you'll find **Artpark** (Fourth Street, Lewiston, 754-9001 or 692-3135), the unique state park for the arts—featuring theater, dance, opera, jazz, and outdoor workshops. The two-hundred-acre park is located alongside the lower Niagara River, seven miles downstream from the falls. The **Buscaglia-Castellani Art Gallery** (3100 Lewiston Road, Niagara Falls, 284-2816) houses paintings, sculpture and works on paper from the eighteenth through the twentieth centuries, as well as a fine collection of pre-Columbian pottery. The **Native American Center for the Living Arts** (25 Rainbow Mall, Niagara Falls, 284-2427) is popularly known as The Turtle because of its shape, representing the Indian symbol for earth and life. The center is devoted to American Indian history, culture, and contemporary art.

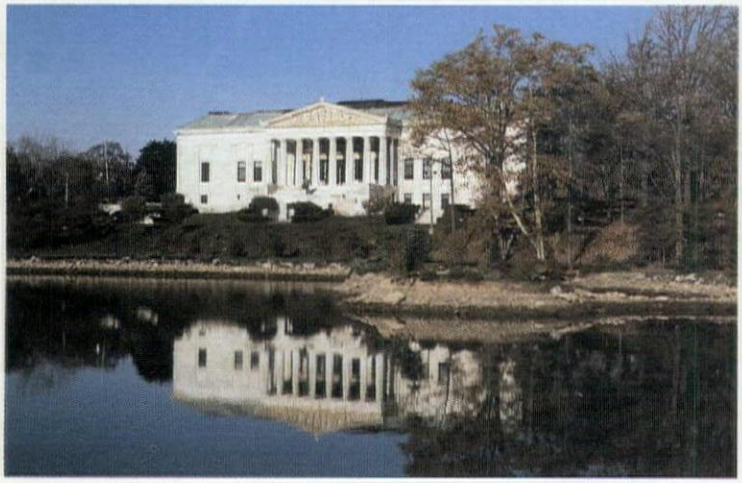
The literary arts are not neglected in Buffalo, where such luminaries as F. Scott Fitzgerald and Mark Twain once resided. The Amherst campus of the **State University of New York at Buffalo** (420 Capen Hall, 636-2917) houses a poetry/rare-books collection. The central branch of the **Buffalo and Erie County Public Library** (Lafayette Square, 856-7525) has a rare-book room where, by appointment, you can view a handwritten manuscript of *Huckleberry Finn*. **Niagara-Erie Writers** (886-7136 or 831-3067) regularly sponsors poetry readings and other events.

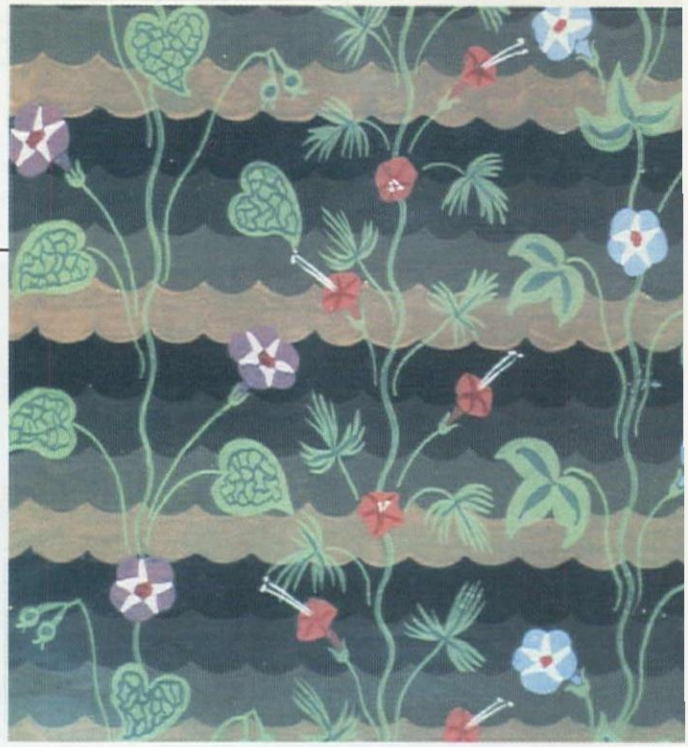
LIVELY ARTS

The **Buffalo Philharmonic Orchestra** (Kleinhans Music Hall, 370 Pennsylvania, 885-5000) is one of the nation's premier orchestras, with a budget exceeding $4 million. Under the direction of world-renowned maestro Semyon Bychkov, it will perform over 150 concerts this year, reaching nearly one half million people in western New York.

Studio Arena Theatre (710 Main Street, 856-5650/box office; 856-8025) is western New York's professional Equity theater, presenting seven plays and musicals a season (September through May). Several works have debuted here before going to Broadway and other major stages. A non-profit theater with a $2.4-million annual budget, Studio Arena is ranked among the top ten regional playhouses in the nation.

Shea's Buffalo Center for the Performing Arts (646 Main Street, 847-0050) is a lavish, 1926 showplace featuring theater, dance, opera, and music





Left: The Buffalo and Erie County Historic Society. Above: Charles Burchfield's Morn Glories *from the Burchfield Arts Center.*

performances. Other theaters offering top-quality, live productions include the State University of New York at Buffalo's **Center Theatre** (681 Main Street, 847-6461); D'Youville College's **Kavinoky Theatre** (320 Porter Avenue, 881-7668); **TheaterLoft** (545 Elmwood Avenue, 883-0380); and the **Theatre of Youth Company** (681 Main Street, 856-4410/ box office; 856-2182/administrative offices). The **Community Music School** (415 Elmwood Avenue, 884-4887) is a center for study and performance and sponsors a recital series and performances by professional artists.

The nationally acclaimed **Amherst Saxophone Quartet** (854-3730), artists-in-residence for the city of Buffalo and at the State University of New York at Buffalo, performs a chamber-music series in the fall at the Buffalo and Erie County Historical Society.

Both classical and contemporary performances are available to dance aficionados visiting Buffalo. The **Buffalo Ballet Theater** (2064 Main Street, 884-3131) is a classically trained company performing a neoclassical repertoire as well as jazz and modern works. The fall, winter, and spring seasons are performed at Upton Hall on the campus of the State University College at Buffalo. A statewide professional touring company based in Buffalo is the **Empire State Ballet Theatre** (745 Main Street, 856-8311)—in residence in the spring—performing full-length classics as well as contemporary and character ballets. A unique feature of the Empire State troupe is its traveling stage, Ballet Caravan, a fully mobile, performing-art unit that tours five states over the summer.

The **Gemini Institute for Contemporary Dance** (Allentown Community Center, 111 Elmwood Avenue, 885-6400) incorporates the School of Contemporary Dance and the Gemini Dance Theatre. This professional company's repertoire also features traditional ethnic dances—African, Brazilian, Caribbean, Polynesian—as well as American modern dance.

ANNUAL FESTIVALS

A major attraction in Buffalo is the annual **Allentown Art Festival,** an outdoor show in one of the nation's largest historic-preservation districts. It features works by more than five hundred artists and craftsmen from across the nation, chosen by a festival jury. Sponsored by the Allentown Village Society (881-4269) the second weekend in June, the two-day event attracts some three hundred thousand visitors.

Another June happening is the **Juneteenth Festival** held at Martin Luther King, Jr. Park (Fillmore Avenue) featuring exhibitions, crafts, music, a parade, and rides. The annual ethnic-freedom celebration is sponsored by the Juneteenth Committee (Claudia M. Sims, president; 886-5095).

Summertime in Buffalo means the **M and T Plaza Event Series,** with free outdoor entertainment in downtown Buffalo. Local musicians, and dancers and fashion shows are featured at One M and T Plaza (M and T Bank, 842-5385).

Since 1976, the theater department at State University of New York at Buffalo (201 Harriman Hall, South Campus, 831-3742) has presented free, fully-staged Shakespearean productions in Delaware Park. **Shakespeare in the Park** runs from early July to mid-August.

The **Buffalo News/Albright-Knox Jazz Series** has been one of the city's rites of summer since it began four years ago. The annual event draws thousands to the steps of the Albright-Knox Art Gallery (1285 Elmwood Avenue, 882-8700) to hear the Buffalo Jazz Workshop under the leadership o Falzone. It is usually performed on five succ Sundays from 2:30 to 4:30 p.m., starting in

Beginning on the second Friday in Augus ten-day **Erie County Fair and Expo** (Erie ty Fairgrounds, Hamburg, 649-3900), spor by the Erie County Agricultural Society, theater; grandstand "superstar" shows; events; a mile-long midway of rides, game food; as well as agricultural, commercial, an exhibits.

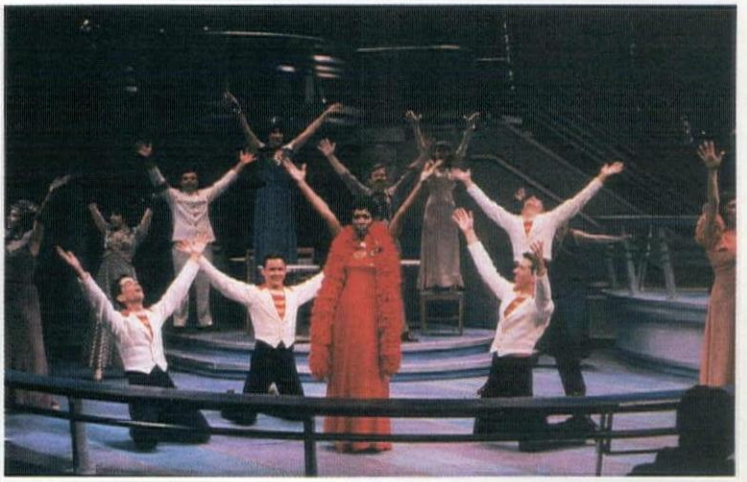
The **Buffalo/Niagara Falls Internat Marathon** is a twenty-six-mile sanctioned which starts in downtown Buffalo and finis Niagara Falls, Canada. It is usually held the week of September (885-RACE).

In early November, the **Ethnic Heritage Fe** transforms the Buffalo Convention Center (Co tion Center Plaza, 855-5555) into an interna bazaar. Twenty countries are represented three-day festival, which features food booths, and cultural displays, and continual entertain

Buffalo celebrates winter from late Novemb til the end of December with the **Winter Fe** (Buffalo Area Chamber of Commerce, 852- featuring indoor and outdoor entertainment, a events, special displays, and exhibits. At the time, **Santa's Park** is set up by the Erie C Parks Department in Chestnut Ridge Park Chestnut Ridge Road, Orchard Park, 662-3 This month-long Christmas celebration inc hayrides to the North Pole, where children Santa and enjoy music, cookies, and hot choc In early December, the **Festival of Trees** to b

Studio Arena is ranked among the top ten regional playhouses in the nation.





ve: A musician performs at the M and T a Event Series. Right: Studio Arena tre's production of Anything Goes.

Children's Hospital of Buffalo (878-7713) is held ie Buffalo Convention Center (Convention er Plaza, 855-5555). On exhibit is a winter derland of holiday trees and decorations, as well ames, storytellers, and Santa's Corner.

ie end of December brings the **Kwanzaa bration** to town. Held in various locations ughout the community, this African-American ral holiday recalls the African traditional feast celebration and highlights black Americans' ral link to Africa (sponsored by the African-erican Cultural Center, 350 Masten Avenue, 2013).

three-day celebration of the Greek heritage, **Hellenic Festival,** is usually held the third kend in May at the Hellenic Orthodox Church ie Annunciation (146 West Utica, 882-9485), downtown Buffalo. Food, cultural displays, iques, and a tavern showcase ethnic music and ce.

major juried crafts show, **One Hundred erican Craftsmen,** is held the first weekend une in nearby Lockport (a thirty-five-minute e from downtown Buffalo). The three-day it, in the Kenan Center (433 Locust Street, 3-2617), features traditional and contemporary twork—including jewelry, pottery, sculpture, ving, and metalwork.

TRACTIONS

t in 1837, the restored Greek-revival Wilcox sion has been designated the **Theodore Roo-lt Inaugural National Historic Site** (641 aware Avenue, 884-0095). On September 14, 1901, Roosevelt was inaugurated as the twenty-fifth president of the United States in the library. Exhibits include slide-show memorabilia of the inauguration and the Pan-American Exposition, restored rooms of the period, antiques, and more.

If you're tired of sterile supermarkets, the **Broadway Market** (999 Broadway near Fillmore, 893-0705) features international foods sold by over fifty independent merchants—a celebration of Buffalo's rich ethnic heritage.

Buffalo City Hall (65 Niagara Square, 855-4200) is an art-deco landmark with an observation deck on the twenty-eighth floor that offers a panoramic view of the city. Housing twelve hundred animals on twenty-three acres, the **Buffalo Zoological Gardens** (Delaware Park, 837-3900) presents fascinating indoor and outdoor exhibits year-round, plus a newly renovated Children's Zoo. Twelve greenhouses displaying exotic plants from around the world make up the **Buffalo and Erie County Botanical Gardens** (South Park Avenue at McKinley Parkway, 828-1040).

Six thousand trees and two hundred bird species are harbored within historic **Forest Lawn Cemetery** (1411 Delaware Avenue at Delavan, 885-1600), where the thirteenth president of the United States, Millard Fillmore, is buried. Tours of the 267-acre site are available on request.

At the **Buffalo and Erie County Naval and Servicemen's Park** (1 Naval Park Cove, 847-1773), you can board and inspect a Navy guided-missile cruiser and a destroyer, plus see a museum and grounds housing aircraft and artifacts from all branches of the armed services.

From June through September, **Miss Buffalo Cruise Boats** (Naval Park Cove; 822-1598/winter, 856-6696/summer) offers sight-seeing trips on surrounding waterways.

Buffalo is connected to Canada by the **Peace Bridge** (884-6744), completed in 1927 and formally opened by the Prince of Wales (who later became King Edward VIII of England).

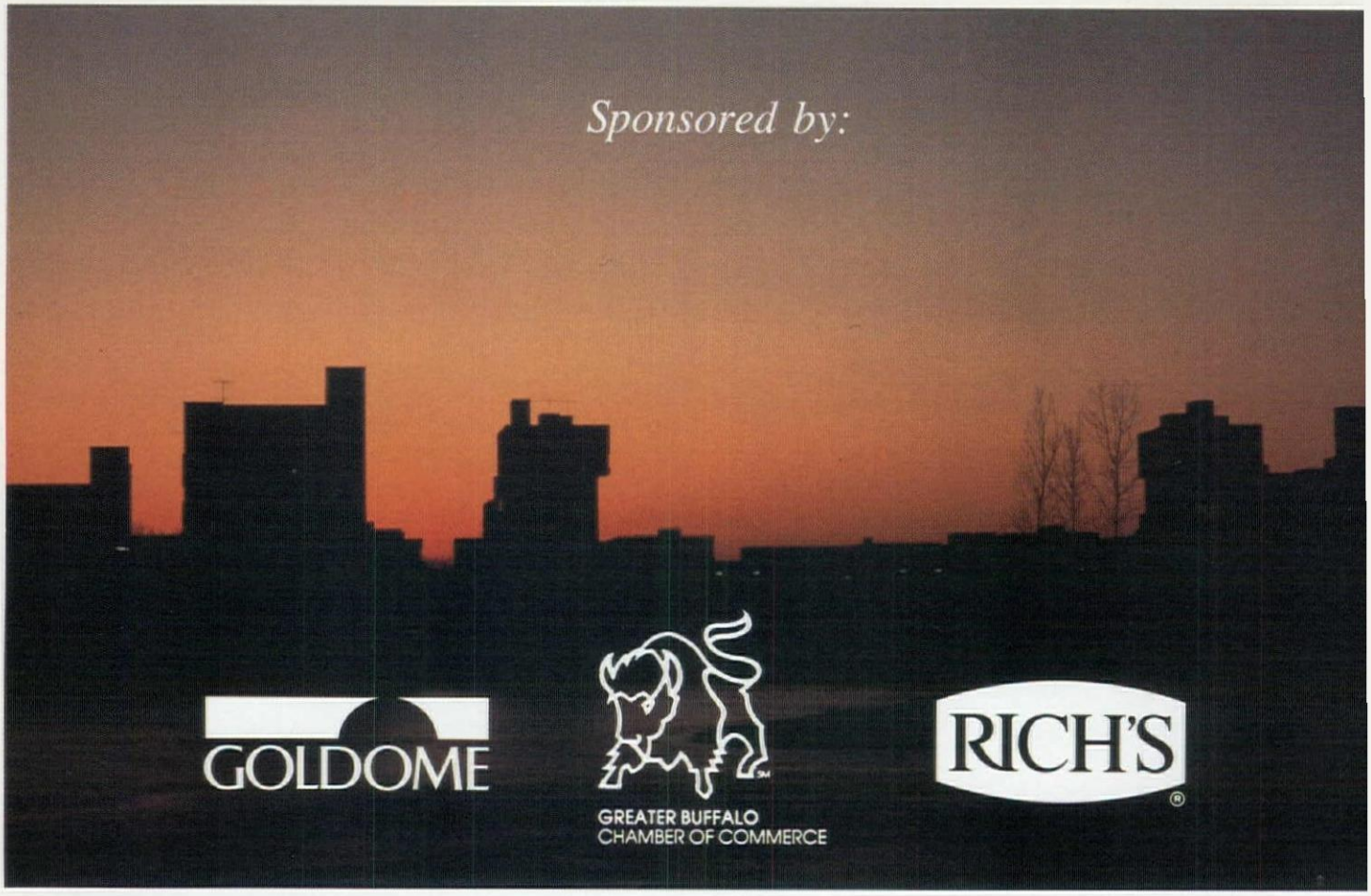
SHOPPING

With a new rapid-transit system (fare-free in the heart of Main Street shopping), new hotels, and a new bank-plaza complex, Buffalo's downtown isn't the same place it used to be. But the venerable department stores, old-fashioned only in value and customer service, remain: **L. L. Berger,** with its flagship store at Main and Genesee streets; **Adam Meldrum and Anderson Company** (389 Main Street); and **Sibley's** (465 Main Street). Also downtown is the **Main Place Mall** shopping and restaurant complex (Main Street between Court and Church).

Elegant **Delaware Avenue** is the home of a collection of exclusive gift shops and clothing boutiques in the 300-400 block near to downtown. **Elmwood Avenue** is the bohemian flip side to the aristocratic Delaware Avenue it parallels, with an array of small shops, bookstores, cafés, and trendy bars (beginning downtown in the historic Allentown neighborhood). There you'll find **New Buffalo Graphics** (156 Elmwood Avenue 882-0019)—offering classic Buffalo T-shirts and other special gifts—and **Emma, Buffalo Women's Books and Gifts** (168 Elmwood Avenue 885-2285), specializing in alternative publications and nonsexist children's books.

DINING

First-time visitors to Buffalo will be pleasantly surprised by the wide range of cuisines—from gourmet dinners downtown to humble but equally delicious meals in neighborhood bistros. Where to begin?



Probably the most elegant restaurant in town is the **Rue Franklin West** (341 Franklin Street, 852-4416), run by a Parisian who changes the menu in accordance with seasonal bounty. Also top-flight are **Harlan's** (150 Theater Place, 842-6500); **Oliver's** (2095 Delaware Avenue, 877-9662); the **Hourglass** (981 Kenmore Avenue, 877-8788); **Manny's Supper Club** (471 Delaware Avenue, 881-3727); and **Lord Chumley's** (481 Delaware Avenue, 886-9159). **The Cloister** (472 Delaware Avenue, 886-0070) is a consistent winner in national restaurant-awards competitions, and has the distinction of being named one of the top one hundred restaurants in North America. Other classy Buffalo institutions are the **Park Lane Manor House** (Delaware Avenue and Gates Circle, 885-3250) and the **Roseland** (490 Rhode Island Street, 882-3328) for Italian specialties. **Just Pasta** (307 Bryant Street, 881-1888) is a good choice for Italian cuisine too.

Also noteworthy for those of the pasta persuasion who prefer more casual dining is **Chef's** (291 Seneca Street, 856-9187). The **Towne Restaurant** (186 Allen Street, 884-5128) features souvlaki, creamy rice pudding, and other Greek specialties. Mexican food lovers won't want to miss that authentic taste at **Gramma Mora's** (2051 Niagara Street, 877-9532). The famous Buffalo chicken wings (mild, medium, or hot—served with celery sticks and blue-cheese dip) can be sampled in the restaurant that started it all—the **Anchor Bar** (1047 Main Street, 886-8920). For another Buffalo favorite, try the Beef on Weck (roast beef on a kümmelweck roll) at **Schwabl's** (789 Center Road, West Seneca, 674-9821). For good food plus a great view of Buffalo's rejuvenated waterfront, head over to **Crawdaddy's** (2 Templeton Terrace, 856-9191).

LODGING

Three major hotel chains have recently built new facilities in Buffalo, bringing to 136 the number of lodging establishments in the metro area. One of these is the **Buffalo Hilton** (120 Church Street, 845-5100), situated on the waterfront. In the heart of downtown is the **Hyatt Regency Buffalo** (2 Fountain Plaza, 856-1234). Also centrally located are the **Best Western Inn-Downtown** (510 Delaware Avenue, 886-8333) and the **Holiday Inn-Buffalo Downtown** (620 Delaware Avenue, 886-2121). In convenient suburban locations are the **Buffalo Marriott** (1340 Millersport Highway, Amherst, 689-6900), located across from the Amherst campus of the State University of New York at Buffalo; the **Holiday Inn-Airport** (4600 Genesee Street, Cheektowaga, 800-HOLIDAY); the **Ramada Renaissance Buffalo** (4243 Genesee Street, Cheektowaga, 634-2300); and the **Sheraton Inn-Buffalo Airport** (2040 Walden Avenue, Cheektowaga 681-2400).

TRANSPORTATION

Greater Buffalo International Airport, nine miles from downtown Buffalo, is served by such major airlines as American, Eastern, USAir, United People Express. Excellent rail (AMTRAK, 440) and bus services (Blue Bird Coach I 693-6991; Gray Line of Buffalo, 625-9211; hound, 855-7511; and Trailways, 852-1750) ar available. The new Metro Rail rapid-transit sy featuring both surface and subway sections, the downtown with the north-Buffalo campus State University; there are also taxis and the Bus (855-7211) service.

RESOURCES

Information about all area art events is ava by calling **ARTSline,** a twenty-four-hour ho (847-1444); another events number, 855-5514, an update on what's happening at the Buffalo vention Center. The **Greater Buffalo Chamb Commerce** (107 Delaware Avenue, 852-7100) vides a wealth of advice, including tour serv the toll-free number is 800-235-6979 (from York State, 800-458-8969). Other handy nur are those of the **State Department of Comm Division of Tourism I Love New York** (847- and the **Travelers Aid Society** (854-8661). *"G* a pull-out magazine that appears every Frid The *Buffalo News,* is an excellent source of mation on area happenings.

Native Buffalonian Maria Scrivani is a for Buffalo News *reporter who now works in public information office of Canisius Colle*

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Cross Country

Art

Art with a Conscience

Sixty-two artists have taken aim at the volatile issues of our day in a thought-provoking exhibition called "Political Statements." Subject matter runs the gamut from South African apartheid to John Delorean's trial, but, according to exhibition curator JoEl Logiudice of Vanderbilt University's Sarratt Center, the overriding concerns are nuclear war and human rights violations.

Among artists and works presented are Edward Larson's *MX Missile*, painted wood whirligigs; Suzanne Stout's social-commentary quilts made of microfiche, film, computer tape, and mylar; and Joseph Siegenthaler's *Liberty in Jeopardy*, part Venus de Milo and part Statue of Liberty, with a bodice made of an enormous skull.

Reliquary by Craig Nutt is a sculpture of wood, bronze, and satin fabric. Inside a coffin-like wooden box is a bronze cast of the world as it would be after a nuclear melt-down. "I wanted to place the consequences of nuclear war in a personal context," says Nutt, "in the way you would view someone you care about in a coffin. I wanted it to be at once beautiful and horrible."

Though much of the fare is somber, curator Logiudice believes even the most negative works reflect a constructive attitude on the artists' part. "The idea of the artists is not pessimism, but thinking about what we're doing," she says, "and that we really have control over our future."

"Political Statements," made possible in part by a grant from the National Endowment for the Arts through the Southern Arts Federation, goes on view in Cookeville, Tennessee, September 20 through October 16, and then travels to Northport, Alabama; Oxford, Mississippi; and Milledgeville, Georgia.



Political Statements includes Craig Nutt's beautiful and horrible Reliquary.

Cutting Remarks

In 1773 when the colonial rebellion in America was coming to a head, Englishwoman Mary Granville Delany had her mind on other things. This prominent member of eighteenth-century English society—friend to King George II and Queen Charlotte, Alexander Pope, George Frederick Handel, among others—had taken up scissors, colored papers, and paste to create detailed, true-to-life flower collages. She was seventy-three.

Though her name has sunk into obscurity, Mrs. Delany's "paper mosaics" were the rage among her contemporaries. With scissors in hand, she could cut a line as an artist would draw it. T minute particles of colored paper representin intricate parts of a plant were layered and p so exactly that Horace Walpole called the col "precision and truth unparalleled."

Now owned by the British Museum in Lor approximately 125 of Mrs. Delany's collages be shown at the Pierpont Morgan Library in York from September 2 through November 2. special note of *Passeflora Laurifolia, Bay Le* in which the bloom alone is made up of over individually cut paper petals.

Vintage Vienna

At the turn of the century, Vienna emerged great cultural center that stood at the forefro developments in music, psychology, and the na sciences. Equally influential, and still tremend popular today, are the designs of the W Werkstätte (Vienna Workshop), the heartbeat c city's arts and cultural scene. Members incl such luminaries as architect Josef Hoffm designer Koloman Moser, and painters G

, Oskar Kokoschka, and Egon Schiele.
an exhibition specially designed to comple-
MoMA's "Vienna 1900" survey, the Galerie
ienne in New York presents "Viennese Design
ıe Wiener Werkstätte," through November 8.
:xhibition is an excellent introduction to the
s' works in all media—architecture, furniture,
ıics, glass, silver, fashion, textiles, painting,
he graphic arts—as well as a study of the
ral development during this pivotal period.
her introduction to the exhibition catalog
able from George Braziller, Inc.), curator Jane
writes: "It is perhaps natural that, as we ap-
h our own *fin de siècle*, the turn of the
ous century should evoke renewed interest.
ıd this, as the modern movement—which has
possessed of a longevity that almost belies the
ing of the term—seems finally to be reaching
d, the inevitable process of revisionism and
luation has begun."
lerie St. Etienne is located at 24 West 57th
t. It is well known as the gallery which first
luced Austrian modernism to the U.S. in the
's and 50's.

Books

Merchant from India

:r filmmaker Ismail Merchant (*Heat and Dust, Bostonians, A Room with a View*) applies the philosophy to his Indian culinary creations does to his films. According to Merchant, ıter chef "must have imagination, a flair for ıg conventional and unconventional ingredi-" And flair he has, as actors Raquel Welch, Christie, Vanessa Redgrave, Christopher e, and others who have worked with the film-r, can attest. Discover for yourself in his new ıook from Saint Martin's Press, *Ismail Mer-'s Indian Cuisine*.
ıon Callow, star of *A Room with a View*, ls. "He knows the way to an actor's art is gh his stomach, and he shamelessly deploys knowledge to obtain your services, your cence, your goodwill. The phrase 'to curry ır' was probably invented with Ismail in ." But there's a lot more than curry in this ıook—from mustard and chive prawn bites to l dal to amusing anecdotes about Ismail and ıooking—but alas, you'll have to prepare it elf unless you're lucky enough to know Ismail nally. Then, according to those who know your kitchen will be his.



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Theater

Decidedly French

A little bit of France can be found in East dam, Connecticut, this fall at the Goodspeed House; the theater's entire season is made vintage musicals with a decidedly French f

Through September 26, *Fanny* transpor diences to the sunny seaport of Marseilles an the bittersweet story of the mismatched love families. Harold Rome's music and lyrics f show include such favorites as "Never Toc for Love" and "Why Be Afraid to Dance

Carnival!, running October 1 through Dec 7, is the charming and romantic musical (bas the 1954 film *Lili*) about a circus touring the F provinces. This show-for-all-ages includes pu magicians, jugglers, dancers, and clowns, a as the Bob Merrill tunes "Love Makes the Go Round" and "Always, Always You."

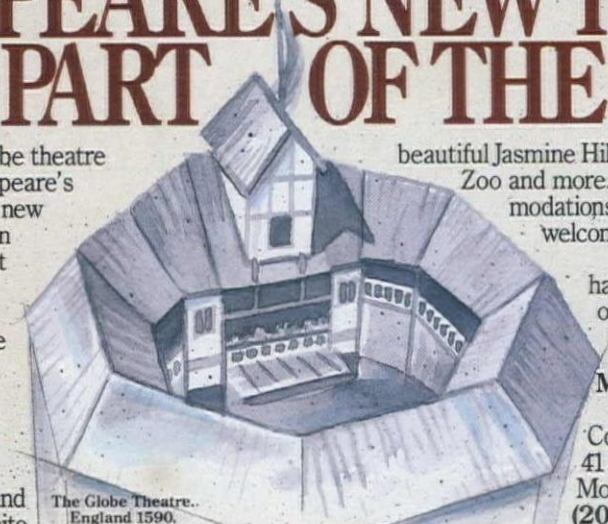
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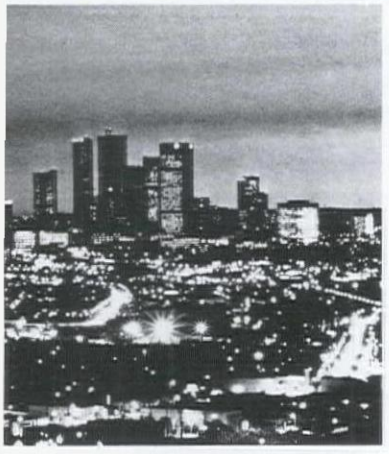


The Alabama Shakespeare Festival. Montgomery 1985.



ıe from the Goodspeed Opera House's ction of Fanny, *a musical about star- ·d lovers.*

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Cross Country



Mikijiro Hira stars in a new production of Medea, *performed by Japan's all-male To Company using Kabuki and Noh technique*

Kabuki Euripides?

Witchcraft, betrayal, murder—the ingredi Euripides' classic tale *Medea* take on new ing when performed by Japan's all-male Company. You'll have a chance to see this dr troupe perform September 3 through 8 Delacorte Theatre in Central Park, as part 1986 New York Shakespeare Festival. The pany uses traditional Kabuki and Noh theat a dramatic combination of gesture, move stage effects, and music. Although the origin

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Cross Country

ı of *Medea* was set in Greece, this Japanese
ı stars Japan's renowned actor Mikijiro Hira
set "somewhere in time" in a Japanese
—a change in perspective that should prove
ting indeed.
ısored by Hitachi, one of the world's largest
ınics companies, the production is the first
Hitachi Culture Special series and will also
ıe Edinburgh International Festival in Scot-
nd Expo '86 in Vancouver later this year.

Music

American Pie

rlem beauty queen searches for youth and
l happiness on an exotic island. Could be the
lients of a hit—at least Duke Ellington thought
d now the American Music Theater Festival
so, too. Ellington composed *Queenie Pie*
1971-74 in the last years of his life but, un-
ately, the work—his last for the stage—was
completed or produced. The American
: Theater Festival in Philadelphia plans to
ly that when it produces the work this year
:mber 18-28) with the Duke Ellington Band
pit, swinging in big-band style.
y in its third season and already a major
, this year's festival opens on September 11
The Transposed Heads, the story of a woman
'e with two men (through September 21).
attractions include the Philadelphia premiere
Juniper Tree, an opera composed by Philip
and Robert Moran, adapted from a Grimm
ers fairy tale (October 9-12), and the full-
ı world premiere of Paul Dresher's new
rmance-art work, *Slow Fire* (September
). The festival closes on October 12.

Etcetera

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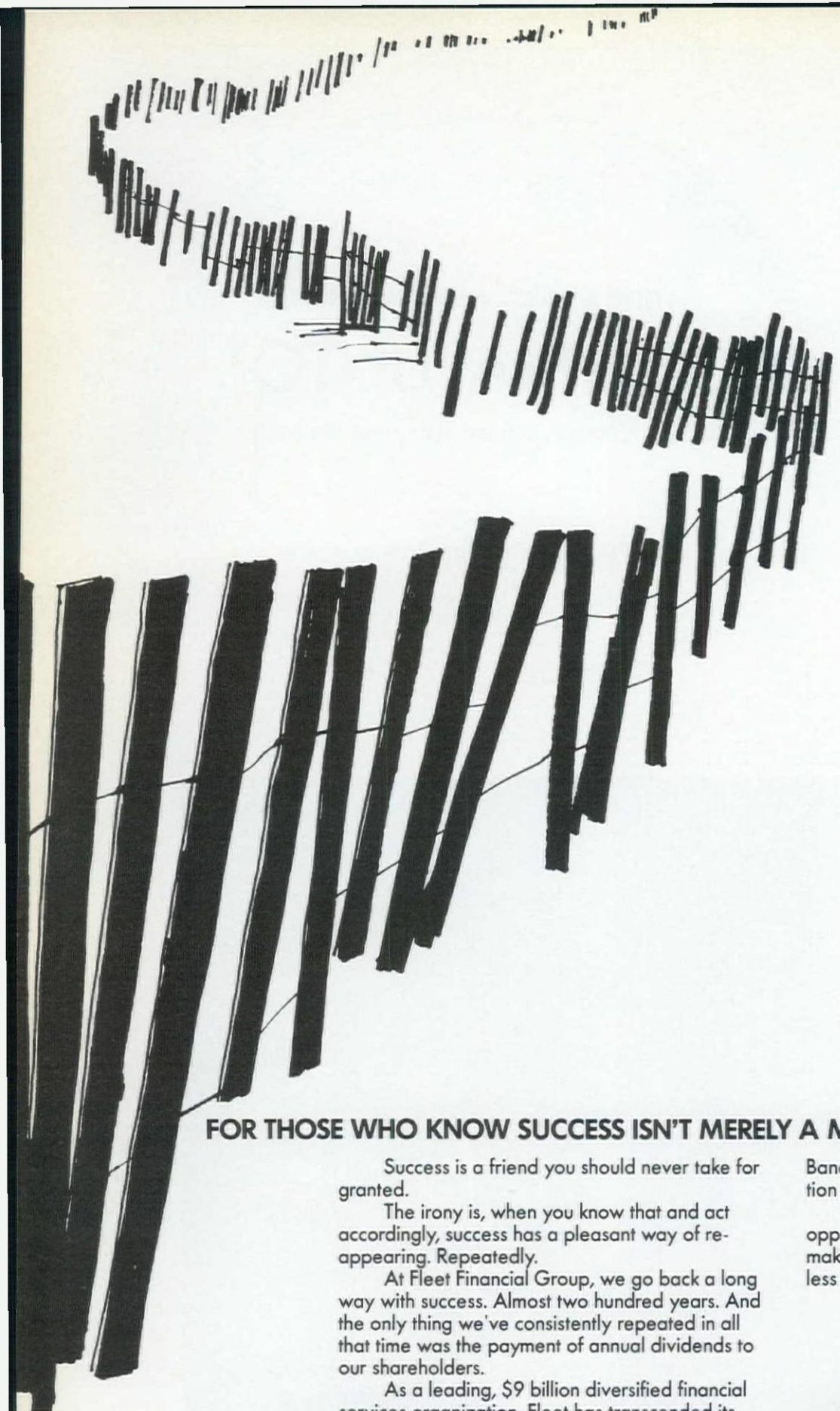
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