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The Magazine of the Arts

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HORIZON

Volume 29 Number 8 October, 1986

Cover: The Little Lake, (late 1920s, oil on canvas) by Joseph Stella. Gift of Bernard Rabin in memory of Nathan Krueger. Collection of The Montclair Art Museum.

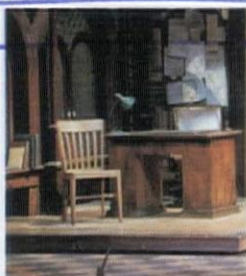
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THE ARTS OF NEW JERSEY	
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The arts create a lush landscape in the Garden State, which constantly searches for new ways to nurture the arts. In this section, we'll introduce you to some of the well-known artists that live and work in New Jersey. We'll also take a tour of renovated theaters in the state as well as talk with Governor Thomas H. Kean about the arts in the state.



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The Cathedral of the Sacred Heart in Newark, New Jersey, is a vital cultural center that boasts composer-in-residence Richard Nanes and a top-notch Cathedral Symphony Orchestra. Also in this section, Archbishop Theodore E. McCarrick talks about the church's role in the arts.

Camden: A Cultural Movement	51
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Camden, New Jersey, puts an all-out effort into improvement of the city. This section focuses on the development of the waterfront, the preservation of historic buildings, and a city program to transform graffiti-covered walls into works of art. We'll also take a look at Walt Whitman's legacy in the city.



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The Pursuit of Quality

From a twenties movie palace that's become a cornerstone of a sleek new cultural complex to an urban project that effectively channels energies of young graffiti artists, the story of New Jersey's rich arts resources is a diverse and extraordinary one. And its spot on center stage has evolved through a team approach, combining talents and vision of thousands of working artists and arts administration professionals who have built their home state's top reputation. Their vigor and creative excitement also became the impetus for this issue, which contains the most comprehensive coverage of a specific region that we have ever published.

We gathered and produced twelve fascinating articles that profile the talents and the destinations that make New Jersey unique. Working closely with arts groups, business and civic leaders, HORIZON senior editor Jennifer Graham assembled a team of outstanding writers and researchers (led by New Jersey writer Michael Karp). Along with interviews and profiles, they have developed a comprehensive guide to all the state's arts resources. Whether you select a specific city or plan a leisurely discovery trip from place to place, this month's issue offers complete information to maximize enjoyment of the arts in New Jersey.

A project of this size could not succeed without the guidance of friends like Vicky Hardy at the William Carlos Williams Center for the Arts. A top administrator, Vicky—like so many others around the state—realizes New Jersey's great assets and wants to share its message with people everywhere. Her help was extremely valuable. Among others who went the extra distance were president Margaret Hager and executive director Jeffrey Kesper at the New Jersey State Council on the Arts—who have the enviable task of overseeing the dynamic growth of cultural opportunities all across the state. From museums to dance companies, staff members offered volumes of information and direction to our editorial team. We appreciate that assistance.

The pursuit of quality is evident, and the people who live in New Jersey are much richer for it. We are pleased to present a view of that wealth inside this issue.

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ACA: A View From The Field

From Tithing to Fiving

When Thomas Wolfe, that native son of North Carolina, wrote that you can't go home again, I'm sure he didn't intend to include prodigal arts administrators. Judging from the reception that ACA's 1986 United Arts Fund (UAF) Conference received in Winston-Salem—site of the first community arts agency and ACA's birthplace—home was as welcoming as ever.

I am once again writing about ACA's conference in this space because I believe so strongly in the potential of united fund-raising to accomplish for the arts what it has already accomplished for social-service programs. With its consolidated approach to community solicitation and its emphasis on total participation, the United Way has succeeded in building a broad, stable base for social philanthropy in thousands of cities and towns throughout the country. Some newer and less-traditional groups may have complained of being locked out of this base of support, but their protest—right or wrong—has also testified to the desirability of united fund-raising. It is encouraging to see these groups, as well as individual artists, now being given access to many of these funds.

What can be done for social services can also be done for the arts. In fact, in nearly sixty places in America, it *is* being done. In Cincinnati and Louisville, Dayton and Omaha, Hartford and Fort Worth, and Mobile and Durham, more dollars are being given by more individuals and corporations in support of more local arts groups than ever before in those communities. *Ever*. And despite the problems that some may have with the concept, there's no arguing with the bottom line: united arts fund-raising works.

This year in Winston-Salem, seventy-seven people—including representatives from a dozen communities considering united funds for the first time—gathered to discuss topics ranging from marketing issues to strategies for broadening the base of business support; from solicitor training to the role of labor unions in employee giving; from corporate-only campaigns to the future role of the united arts fund in the community. Highlighting the conference were addresses by Frances Bragdon, director of Worldwide Marketing for American Express Travel-Related Services; Brian O'Connell, president of the Independent Sector (IS); June Spencer, president of Opinion Research Associates;



and Marcia Thompson, president of the National Arts Stabilization Fund.

In any worthwhile meeting, there is bound to be more to absorb than time and the pace allow. Well after the 1986 UAF Conference had ended, I found myself re-reading the notes and transcripts from several presentations. Frances Bragdon's discussion of cause-related marketing was among them. Bragdon asserted that such marketing—which links charitable support and product usage, for example, with an additional contribution for each new card-member account opened—benefits both the philanthropy and the corporation. In addition, it opens up new sources of support within a company by drawing upon the marketing budget and not the company foundation. Finally, she said, it has led to the creation of *new* causes—such as Arts Access, Inc., an outreach program in the Twin Cities that American Express has since endowed.

The ultimate test of cause-related marketing, I believe, lies in the ability of a corporation to continue to recognize and fund activities which do *not* tie in with its marketing plans but which nevertheless deserve support. American Express is to be applauded for having understood this distinction and respected it.

Also among the conference presentations was Brian O'Connell's articulate summary of the final report of the Task Force on Measurable Growth in Giving and Volunteering. In reviewing the task

Brian O'Connell: "The challenge to all Americans has been sounded."

force's "blueprint for substantial growth" in these areas, O'Connell declared that "the challenge to all Americans has been sounded: double charitable giving and increase volunteer activity by 50 percent by 1991." This goal is achievable, he said, because of the enormous number of "fivers"—twenty million people who give 5 percent of their income to causes of their choice and the two or three million who volunteer five or more hours a week. "Fiving," O'Connell added, is a version of tithing that is suited to the pressures of modern day living and taxes and should be encouraged by philanthropic organizations of all kinds.

Bragdon and O'Connell were by no means alone in deserving recognition for their contributions to the conference. Many others—including David McCauley, president of the Dayton Performing Arts Fund, and Kyle Walls, executive director of Winston-Salem Arts Council—earned kudos for their roles as well.

If I seem to be spreading the praise wide, it is because the united-arts-fund movement is so broad and its leadership so capable. In America's united campaigns for the arts, at least, time and momentum seem to be on our side.

—Milton Rhodes, President
American Council for the Arts

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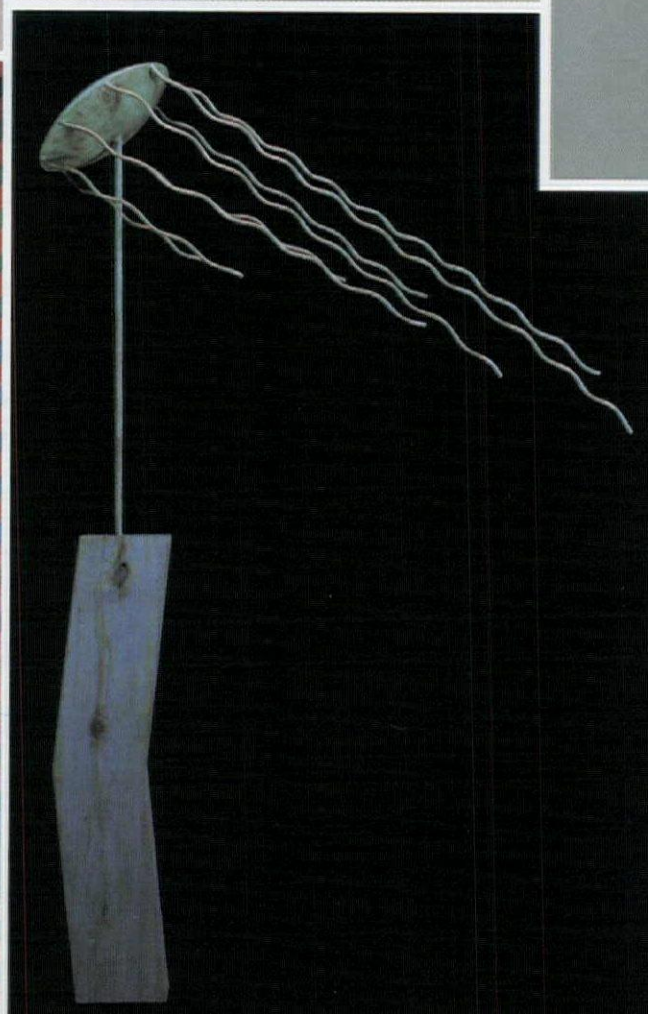
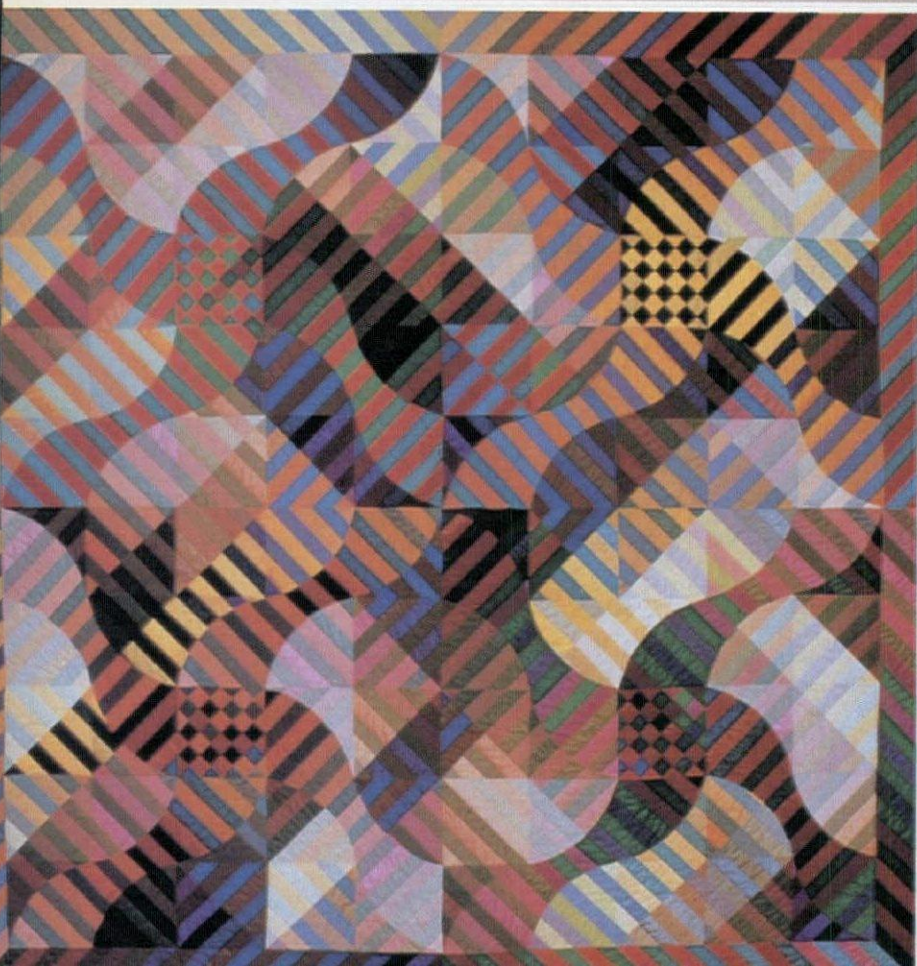
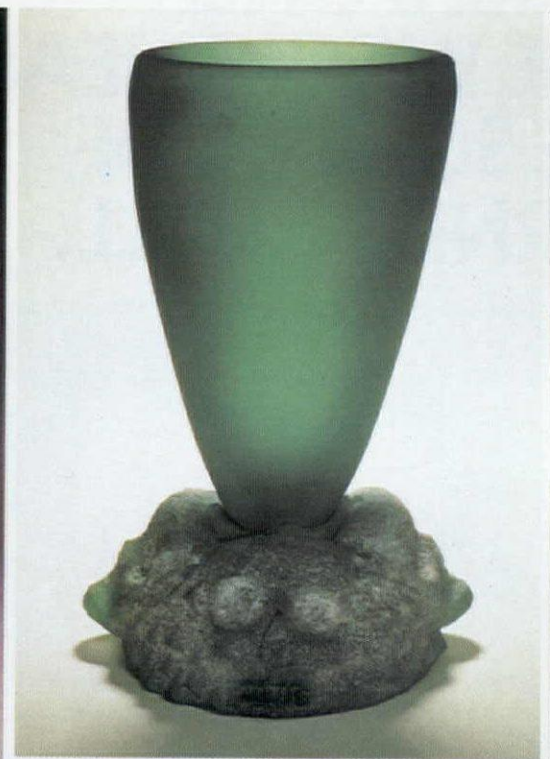
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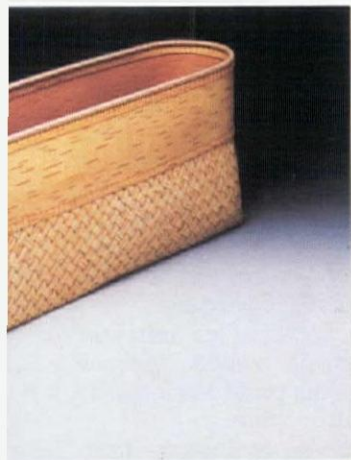
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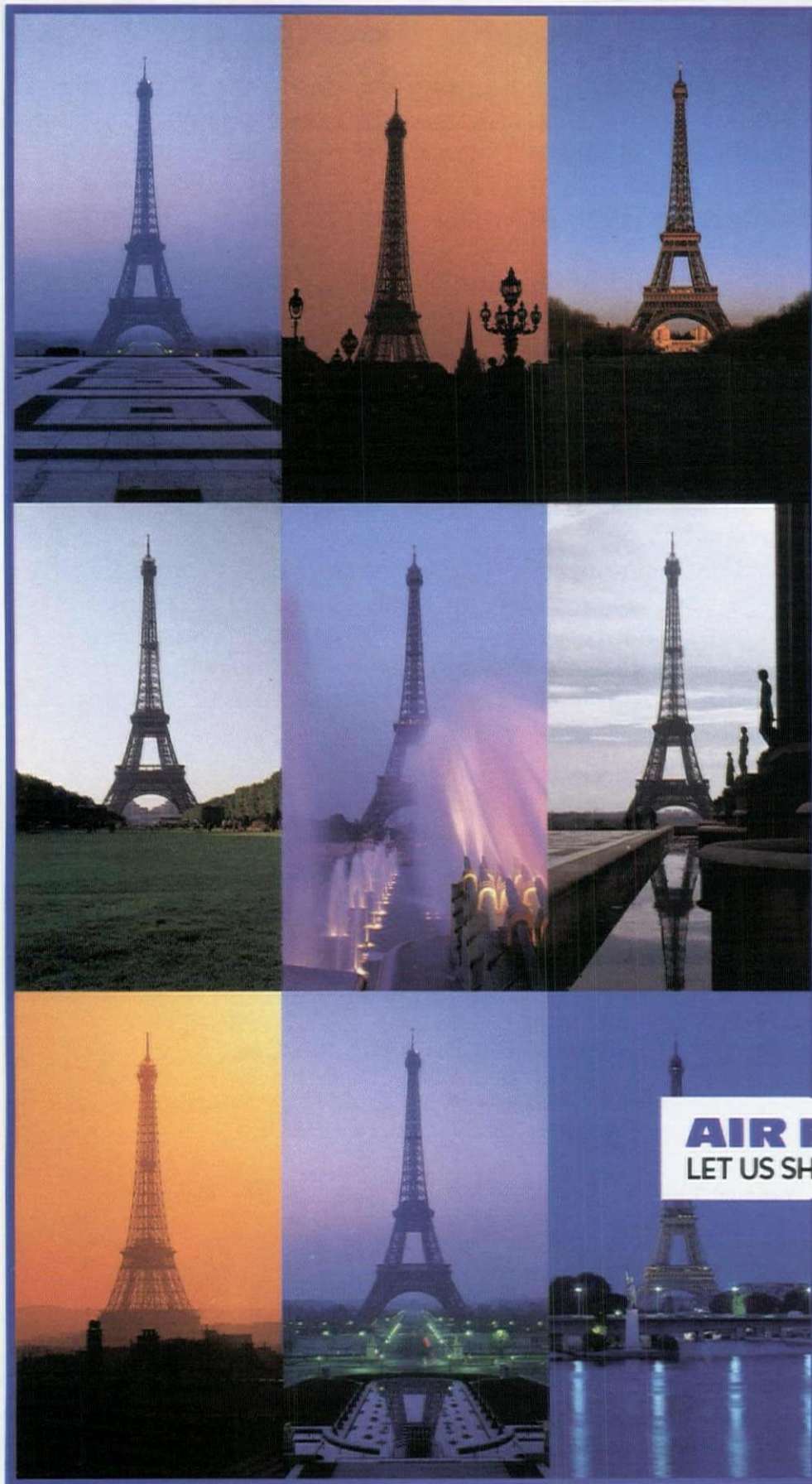
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Recent works appearing in the exhibition and tour: (top left) DESK, bubinga and ash, 59" long, by Jere Osgood. (top center) RITUAL VESSEL, glass, 18" high, by Mark Abildgaard. (top right) BASKET, birch bark, 19 1/2" long, by Dona Look. (center right) HOPI KACHINA, gold, lapis, coral, turquoise bracelet by Charles Loloma. (bottom right) SHARD ROCKETS, glass sculpture, 55" high, by Richard Marquis. (bottom center) WEATHERVANE, copper with wood base by Jonathan Bonner. (bottom left) RHYTHM/COLOR: THE CONCORD COTILLION, cotton and silk quilt by Michael James. Photographs: DESK by Andrew Dean Powell, others by George Erml.

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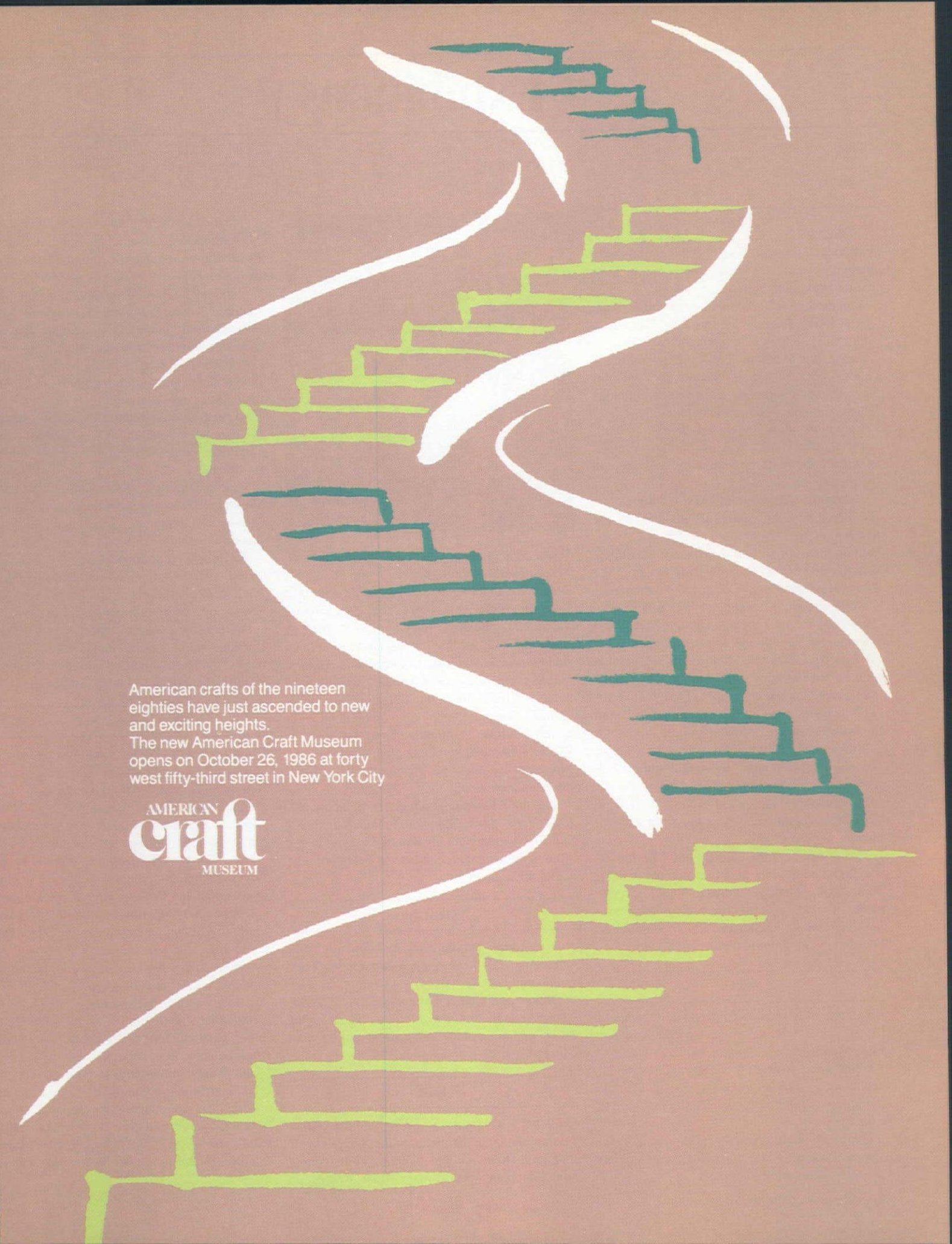
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Exhibitions

North

Akron Art Museum (Ohio), "Ralston Crawford," through November 2. The first retrospective of the artist's work in all media.

American Craft Museum (New York City), "Craft Today: Poetry of the Physical," October 26 - March 22. Survey of contemporary crafts.

Arnot Art Museum (Elmira, New York), "A Golden Age of Painting," October 7 - November 30. Paintings by sixteenth- and seventeenth-century Dutch, Flemish, and German artists.

Cleveland Museum of Art (Ohio), "Transitions," through November 16. An evolution of styles as artists coped with the technological advances of the turn of the century.

Columbus Museum of Art (Ohio), "Saul Steinberg," through October 18. Witty drawings and watercolors.

Flint Institute of Arts (Michigan), "A Collection Rediscovered: European Paintings from the Tweed Museum of Art," October 5 - November 30.

Guggenheim Museum (New York City), "Angles of Vision: French Art Today, 1986 Exxon International Exhibition," October 3 - November 30. Paintings, sculptures, photographs, and installations by ten emerging French artists.

Metropolitan Museum of Art (New York City), "Treasures of the Holy Land: Ancient Art from the Israel Museum," through January 4.

Museum of Modern Art (New York City), "Morris Louis," October 6 through January 4. A retrospective, dating from 1954.

Philadelphia Museum of Art, "Philadelphia Collects: European and American Art since 1940," through November 30.

Plaza Gallery of the Library and Museum of the Performing Arts at Lincoln Center (New York City), "Bravo Carnegie Hall," through November 29. Celebrates the hall's restoration.

Taft Museum (Cincinnati), "J.M.W. Turner: The Foundations of Genius," through November 2.

South

Birmingham Museum of Art, "Masterpieces of the American West: Selections from the Anschutz Collection," through October 26.

Cheekwood Fine-Arts Center (Cheekwood, Tennessee), "The Koger Collection of Chinese Ceramics," through November 16. Ceramics dating from 2500 B.C.

Henry B. Plant Museum (Tampa), "Thonet Legacy: Bending with the Times," through October 24. Bentwood furniture.



Tulips, 1890, from the Cleveland Museum of Art's "Transitions" textile exhibition.

Jerald Melberg Gallery (Charlotte, North Carolina), "Picasso in Charlotte," through November 1. Collection of Marina Picasso's, including prints, drawings, paintings, and ceramics.

Mississippi Museum of Art (Jackson), "Art and Artists of the South: The Coggins Collection," through November 9.

New Orleans Contemporary Art Center, "Third Western-States Exhibition," October 18 - November 30. Works by artists currently active in the American West.

Virginia Museum of Fine Arts (Richmond), "The Paris Style, 1900: Art Nouveau Bing," through November 23. Focuses on Siegfried Bing's place in the renaissance of art and industry in the nineteenth century.

Central

Nelson-Atkins Museum of Art (Kansas City), "Apartment Hill," through November 9. San Francisco cityscapes.

Walker Art Center (Minneapolis), "The Architecture of Frank Gehry," through November 16. Photographs, drawings, and models ranging from houses to lamps.

East

Danforth Museum of Art (Framingham, Massachusetts), "Birds and Beasts, 1931-63," through October 12. Oil paintings, watercolors, monographs, and woodcuts by Milton Avery.

Harvard University Art Museum (Cambridge, Massachusetts), "Fine Art for Harvard: The Collection of Engravings," through November 1. In honor of Harvard's 350th anniversary.

National Gallery of Art (Washington, D.C.), "Special Advance Notice: Renaissance Master Bronzes from the Kunsthistorisches Museum Vienna," through November 30.

Phillips Collection (Washington, D.C.), "Erich Bischoff Retrospective," through November 2. Drawings and works on paper.

Sterling and Francine Clark Art Institute (Williamstown, Massachusetts), "Darkness Visible: The Prints of John Martin," through November 16. Landscapes.

Strathmore Hall Arts Center (Rockville, Maryland), "Through the Kaleidoscope," through October 18. Antique reproductions to his scopes.

Wadsworth Atheneum (Hartford, Connecticut), "Views and Visions: American Landscapes before 1830," through November 30. The Hudson River School, the country's first national school of painting.

Walters Art Gallery (Baltimore), "Master Drawings from Titian to Picasso: The Curt Baer Collection," through November 2. Includes Rubens, Rembrandt, Watteau, and Degas.

West

Contemporary Arts Museum (Houston), "Melissa Miller: A Survey, 1978-1986," through November 2. Abstract expressionism.

Fort Mason Center (San Francisco), "In the Artist and Nature Installation," through October 16. Nature paintings by Japanese artist Imai.

Fort Worth Art Museum, "Mark Rothko: Works on Paper," through November 9. Includes drawings for the Houston Chapel murals.

Kimbell Art Museum (Fort Worth), "Giuseppe Maria Crespi and the Emergence of Genre Painting in Italy," through December 7.

Oakland Museum (California), "Hmong Tradition and Change," through October 26. Focuses on textiles to musical instruments.

San Diego Museum of Art, "The Golden Land," through October 26. Landscape painting from the gold rush to the present.

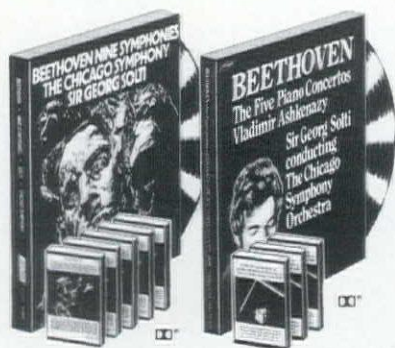
San Francisco Museum of Modern Art, "Second Sight," through November 16. Contemporary art using the rich imagery of older art traditions.

Triton Museum of Art (Santa Clara, California), "Yoshio Taylor: Ceramic Sculpture," through October 12. Mask, clown, fish, bird, and other images.

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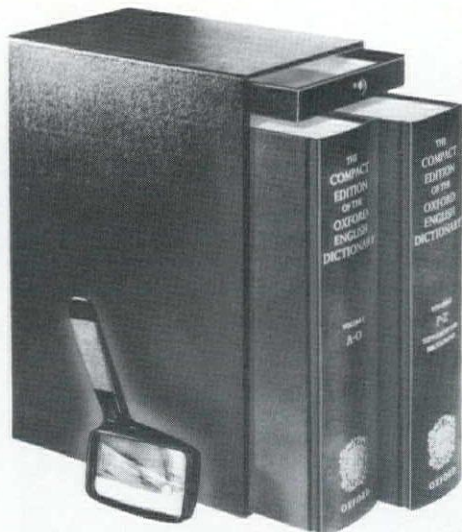
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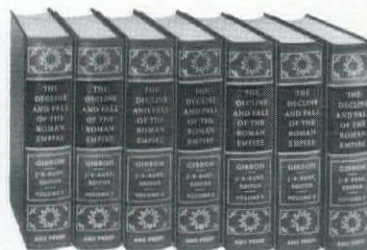
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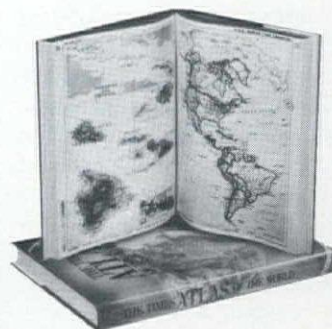


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By Robert Atkins

Saluting Sargent

In 1882, occasional art critic Henry James wrote: "The only Franco-American product of importance here [in Paris] strikes me as young John Sargent the painter, who has high talent, a charming nature, is artistic and personal, and is civilized to his fingertips. . . . I like him extremely; and the best of his work seems to me to have in it something exquisite." By the end of the century, John Singer Sargent had become the most celebrated painter in the world and the object of what his friend Walter Sickert, the English painter, called "Sargentolatry."

Sargent's extraordinary celebrity is one of the few unambiguous aspects of his life and career. Both personally and professionally, his was the most contradictory of existences. He was an American who never saw America until the age of twenty. He was a dandy whose manner was invariably regarded as natural and unassuming. And he was an artist with one eye on the Old Masters Velázquez and Frans Hals and the other on the avant-garde sensibility of Monet. He was the virtual personification of his age—the era when the rapidly crumbling traditional order gave way to the hurly-burly of modern life.

The complexity of his life and times vividly colored Sargent's art. Renowned as a portraitist, he also painted landscapes and historical and genre scenes, as well as classicizing murals. To showcase and assess the range of this widely known—but not well-understood—painter, the Whitney Museum of American Art has assembled a mammoth retrospective exhibition of 150 works (October 7–January 4, 1987). It will also be on view at the Art Institute of Chicago from February 4 to April 17, 1987. The exhibition is sponsored by Merrill Lynch, and the catalog is published by the Whitney Museum in association with Harry N. Abrams, Incorporated.

Who was John Singer Sargent? His father, Fitzwilliam Sargent, was a successful physician who married Mary Newbold Singer, the daughter of a prosperous Philadelphia merchant, in 1850. When her father died in 1854, she convinced her husband to give up his practice to live in Europe.

John, the oldest child, was born in Florence in 1856. The culture-hungry Mary kept the constantly growing family on the move. She planned outings to Pompeii, the Roman Forum, and the opera in



Catherine Vlasto (above), painted in 1897.

Sargent painted Pomegranates (watercolor, opposite) during a trip to Majorca in 1908.

Nice (which required the Sargents to leave Italy and relocate in southern France). When they stayed in a place long enough, Mary organized "afternoons" for the expatriate society whose numbers were swelling dramatically. John's interest in art was fed both by the forays to museums and historical sites that his mother organized and by his father's interest in natural history and scientific illustration. His education was so casual and the Sargents' life-style so idle and peripatetic that reading and sketching became his major sources of pleasure.

As a teenager, his artistic talents were already

patently evident. His parents were determined he should receive the best-possible training, which meant moving to Paris. There, Sargent entered the studio of Emile Carolus-Duran, a fashionable society portraitist who is said to have observed at his initial meeting with Sargent that the budding artist showed "promise above the ordinary." Sargent quickly became the master's favorite. This promise to be something of an understatement.

Parisian studio life was extremely formalized: fees were paid, as was customary, and Carolus-Duran appeared just twice a week to criticize students' work—often consisting only of Carolus-Duran's drawing or painting directly on the canvas. Carolus-Duran's own forte was the dramatic use of light to season his elegant portraits with a dash of the theatrical. He admonished his students to "study Velázquez without respite." Sargent, developing a painting style dependent on carefully modulated tonal variation, took this advice to heart.

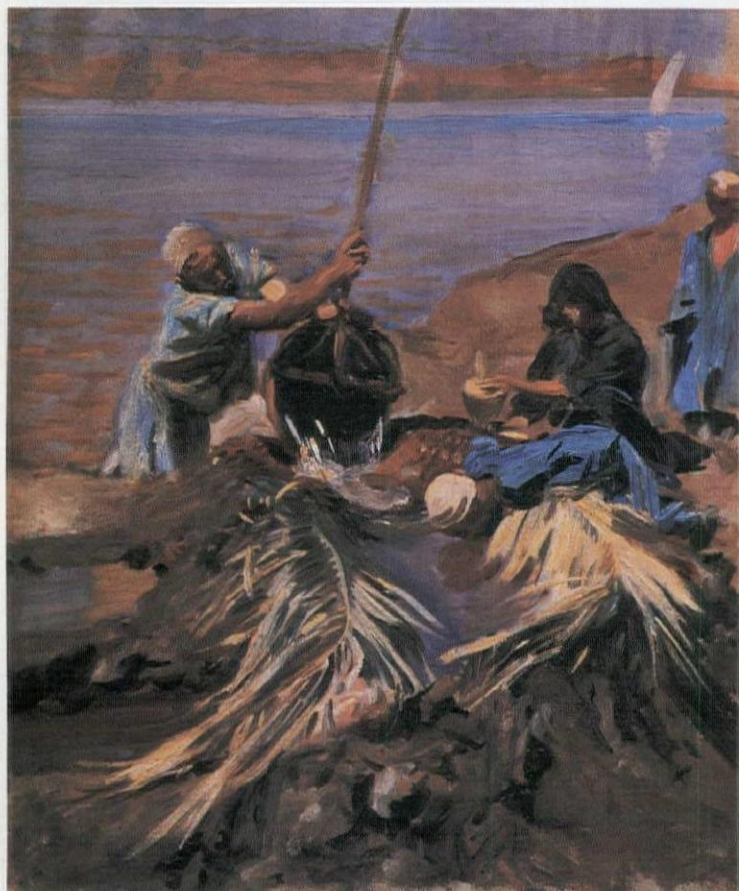
Nowhere is this approach better seen than in Sargent's *Portrait of Carolus-Duran* (1879). (Unless otherwise noted, all works mentioned are in the Whitney exhibition.) With its economical application of paint and pristine variations of tone, it is a virtual illustration of Carolus-Duran's teaching methods. It also suggests how much Carolus-Duran respected Sargent's abilities. It is conceivable that he would have sat for his prize portrait if he were not reasonably certain that the result would do Sargent—and himself—credit. The self-portrait Carolus-Duran regards us directly, almost clinically. Depicted without setting or props, save for the curved handle of his walking stick, Sargent shows the artist in ruffled shirt sleeves, a dandy of the world.

At the Salon, the government-sponsored exhibition and court of public opinion, the *Portrait of Carolus-Duran* was extremely well received. The periodical *Illustration*, called it "one of the most popular portraits of the last Salon" and put it on the cover. The portrait marked the beginning of Sargent's mature work and professional career.

While Sargent had his successes—most notably with the stunning, red-on-red, full-length portrait of *Doctor Pozzi at Home* (1881) and with the cult



Sargent was sometimes disheartened by painting portraits and yearned to paint for himself.



Metropolitan Museum of Art



Jo Ann and Julian Ganz, Jr. Collection

Above: Egyptians Raising Water From the Nile. During a trip to Egypt in 1890-91, Sargent painted at every stop. Left: The Sulphur Match (1882). Right: Paul Helleu Sketching with His Wife (1889). Sargent and Helleu met each other at Carolus-Duran's atelier and remained friends. Here, he paints the newlyweds—the husband intently working, the wife glum—when they visited Sargent in Broadway, England.





He was the personification of his age—the era when the rapidly crumbling traditional order gave way to the hurly-burly of modern life.

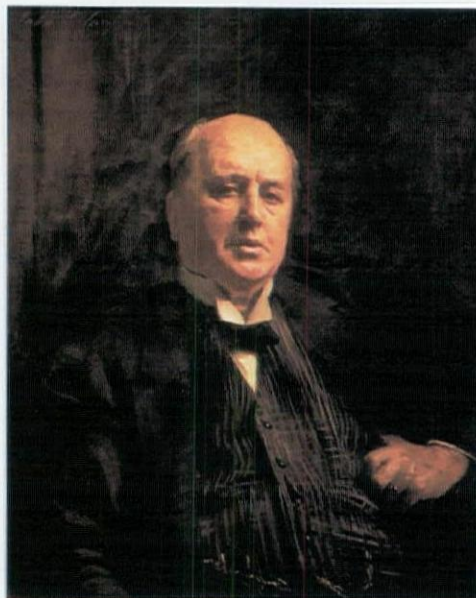
tion of his association with the playwright Edouard Pailleron, who commissioned several portraits of himself and his family—he yearned for a major coup which would cement his reputation. With the portrait *Madame X* (Madame Pierre Gautreau), he got even more than he had bargained for.

Madame Gautreau was the American-born wife of banker Pierre Gautreau and reputedly the mistress of Dr. Samuel Pozzi. Sargent was struck by her distinctive profile—what he called “the most beautiful lines”—and persuaded her to pose for him. She was also what was known as a “professional beauty.” Fashionable, even notorious, she pushed the code of aristocratic behavior to its late-nineteenth-century limits. She covered her body with lavender powder, hennaed her hair, darkened her eyebrows, and tinted her ears rose! She wore revealing gowns and sported diamonds only in her hair, in order not to detract from the lines of her shoulders and the unnatural sheen of her skin. She was a self-made art object and the female equivalent of the dandy—and her exploits were avidly followed in the daily press.

That Sargent's portrait of Gautreau was exhibited at the 1884 Salon simply as *Portrait de Mme**** must have drawn additional attention to the work. Unfortunately, most of that attention was negative—it offended many viewers for many different reasons. First, there was the sitter's identity, against whom many were already prejudiced. Second, her haughty demeanor, unnaturally white skin, and gown—with its strap lowered on her upper arm (Sargent repainted this detail many years later)—bespoke a rather casual attitude toward upper-class propriety and its appearance. And finally, as Albert Boime points out in one of the essays in the show's catalog, the French banking crisis of the 1880s contributed to anti-American tensions which surfaced not just in economic matters, but in distaste for American racehorses, American artists, and American beauties. So the attempt of two American upstarts—Sargent and Gautreau—to conquer French art and society resulted instead in total humiliation.

Ironically, what the English disliked about his painting was what they perceived as its Gallic superficiality—Sargent's bravura paint handling, gestural brushwork, and attention to surface. *Carnation, Lily, Lily, Rose* (exhibited at the Royal Academy in 1887 and most recently at the Coe-Kerr Gallery in New York) transformed distaste into adulation. A huge critical and popular success, it was bought immediately for the Tate Gallery.

The picture of two little girls hanging Japanese lanterns in a lily-filled garden is a curious amalgam of haunting Pre-Raphaelitic imagery and atmos-



Sargent's portrait of Henry James (1913). It was slashed in 1914 by a suffragette when it was shown at the Royal Academy.

phere and *plein-air* (outdoor) painting technique. Many have mistakenly referred to Sargent's fascination with the effects of light as “impressionism,” and certainly there is ample justification for doing so. Both Berthe Morisot and Mary Cassatt invited Sargent to participate in the impressionist exhibitions in Paris—but he refused.

Paul Helleu Sketching with His Wife (1889) seems at first an even more impressionistic work than *Carnation, Lily, Lily, Rose*—one which might have been painted by Renoir or Monet. Yet the painting suggests another conclusion. The faces of Helleu and his wife are traditionally modeled, rather than rendered in the slashing brushstrokes that are the hallmark of impressionism. Similarly, Sargent filled the entire scene in strokes of various lengths—some short, some long, and some invisible. The effect is not at all that of the haze of light captured in a dense network of identical brushstrokes or what Carter Ratcliff, author of a recent study of Sargent, calls the “weightlessness” characteristic of impressionism.

Sargent finally painted the picture which brought him the acclaim he'd hoped the portrait of Madame Gautreau would achieve. This was his portrait of *Lady Agnew*, a sensation at the 1893 Royal Academy. The limpid portrait in pastel colors of the lovely, slightly withdrawn Scottish noblewoman was described by the *Times* as “the finest example in portraiture, in the literal sense of the word, that has been seen here for a long time.”

Sargent had come a long way since a daub comment in a review of his work of 1888: “all surface and no soul with most of Mr. Sargent's portraits.” But such charges of superficiality common until the 1890s and returned to haunt him after his death in 1925. Yet the more its critics of his day regarded his work as anything but mindless evocations of the Edwardian Age. By painter Fernand Khnopff applauded Sargent's to capture “the nervous tension of the age.” lack of confidence is seen in the slightly appraising gaze or self-conscious stance of many subjects, particularly those noblewomen who only recently ascended the social ladder.

By the mid-nineties, Sargent was the toast of London and New York, Newport, and Boston. His traits were in greater demand than he could possibly fulfill. He painted William Butler Yeats, I. James, Eleonora Duse, Ellen Terry, Claude M. Robert Louis Stevenson, Theodore Roosevelt, Woodrow Wilson—just a few of the subjects. Eight hundred portraits he is thought to have painted. Edward VII asked him to paint his coronation portrait and to accept knighthood—both of which he politely declined. Still, he was somewhat disheartened by painting portraits and yearned to paint for himself, rather than to flatter his subjects.

As the years wore on, he tried to wrangle as many portrait commissions as possible. In the summer, he went on long sketching trips which took him as far east as Jerusalem and as far west as the Rockies. The results were often spectacular: watercolor views of the landscape and denizens of Italy, North Africa, and the Alps. But Sargent did not limit his watercolor subjects to the landscape. His service as an official wartime artist for the British government is represented here by delicate views of World War I hospital tents, occupied by nurses and soldiers in the field.

Of course it is the portraits for which he is best remembered. Just as Sargent's era was acutely aware of its transitional nature, so too was our nostalgia-ridden age. What Sargent offered apart from ravishingly beautiful pictures is an example of an artist who did his utmost to accommodate the past and the present. And if his contemporaries found insight in the mirror he held to his age, they found relief from its “nervous tension” too. Sargent's art demonstrates, yet again, that the best art can be no less complex than the world from which it springs.

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NEW JERSEY



Artists living in New Jersey find that the state nurtures the arts.

New Jersey is a state rich in art; some thirty-seven thousand artists reside there. Some of the names are more familiar than others but all share a couple of common bonds: a love for the state they call home and an intense dedication to their art.

DONALD DELUE

One of the most prolific American sculptors of our time, Donald DeLue has executed scores of important

commissions in this country and abroad—among them: the *United States Military Memorial at Omaha Beach*, Normandy, France; *George Washington Kneeling at Prayer*, Valley Forge, Pennsylvania; and *The Rocket Thrower* (at forty-five feet, one of the largest bronze statues ever cast) for the 1964 New York World's Fair. Among the medals he has created are Robert E. Lee for the Hall of Fame, the National Academy of Design anniversary, Benjamin Franklin for the Grand Lodge of Pennsylvania.

"As a sculptor," says Joseph Veach Noble, executive director of the Society of Medalists, "Donald DeLue is the modern-day reincarnation of Michelangelo. His work combines the elegance and

strength of the Renaissance artist with the insight of a contemporary master. For good reason, he is considered the dean of sculptors today."

Born in Boston in 1897, DeLue knew how he wanted to earn his living at the tender age of twelve and has been doing so since he was fifteen. "My mother took me to the Museum of Fine Arts in Boston when I was a youngster, and I saw the Michelangelo *Medici Tombs* in plaster. Then I saw two great equestrian statues in the museum: the *Colleoni* and the *Gattamatra*. Both of them were

Above: Sculptor Donald DeLue, hailed as a "modern-day reincarnation of Michelangelo," works in his Leonardo, New Jersey studio.

twenty-five-feet high, cast in plaster; and they were so impressive, I decided at that moment that I would be a sculptor the rest of my life."

Seventy-seven years later, in his studio just outside Leonardo, New Jersey, you'll find him bustling daily, ten hours at a stretch. His New Jersey home base is partly responsible for his prodigious output. "I got fed up with the noise and distractions of the city," DeLue says frankly. "I opted for the peace and quiet of New Jersey."

Currently, he is juggling four major commissions and has over 150 small models now being cast into bronze; and, as always, he's burning the midnight oil. "I work until about 2 a.m. Though I get a lot done during the daytime, I like to work at night, because it's quiet and I have no interruptions from anybody. It's a good time to create. I've done it this way all my life, and now it's sort of a habit I can't even break."

DIZZY GILLESPIE

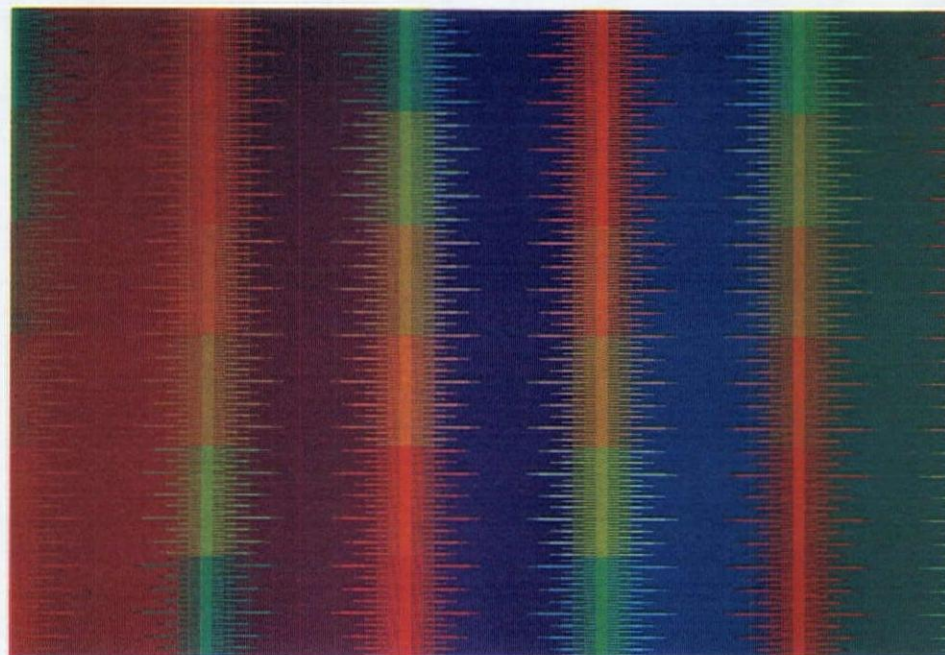
During 1943, Earl Hines, a highly successful, innovative pianist, fronted several bands that included saxophonist Charlie Parker, trombonist Benny Green, singers Billy Eckstine and Sarah Vaughan, and a thin, bespectacled, virtuoso trumpet player named John Birks Gillespie—"Dizzy" for short. Gillespie soon stole the limelight and was known not only as a leader in a musical revolution, but as a leader in fashion as well—with his beret, goatee, horn-rimmed glasses, and hip talk.

Gillespie (who resides in Englewood), grew impatient with the older-style jazz; there were new rhythmic ideas—as seen in his lightning-fast runs with their irregular accents and pauses—as well as new harmonic concepts. The style he developed mirrored his personality. A wry, witty man, he has always been known as a clown and a showman with savvy; all of the humor and often the irony explode from his uniquely shaped trumpet.

"First I play for myself," Gillespie says. "Next I play for the musicians, and then I hope the audience likes it. It's in that order." A musician's musician, a consummate virtuoso, Gillespie has survived the rigors of a long musical career and today is creating music as vital and exciting as when he was in the vanguard of the jazz tradition. He is still open and aware and says of himself: "I was developing. I am developing."

JOYCE CAROL OATES

She burst onto the literary scene in 1963 with a short-story collection called *By the North Gate*. Since then, she has added a score of novels (including the National Book Award-winning *them*),



a dozen story collections, four compilations of essays, several plays, and five poetry volumes to our libraries—and, more importantly, to our collective consciousness. At forty-eight, Joyce Carol Oates is one of America's most eminent fiction writers. Her stories have often won the prestigious O. Henry Award, and she has been elected to the American Academy and Institute of Arts and Letters. Critic Robert H. Fossom once wrote, "Oates may be the finest American novelist, man or woman, since Faulkner."

Though she grew up in rural New York, she now lives several miles outside Princeton, New Jersey, with her husband, Raymond Smith. She works from an office in their home—which is an elegant, glass-walled contemporary in a secluded area. Woods surround the house, which looks out onto a private pond; inside, the house is built around an atrium, conveying an atmosphere of greenery.

Oates is a literature professor at Princeton. But writing is her first love. "Writing is an absolutely fascinating activity—an immersion in drama, language, and vision."

GEORGE SEGAL

George Segal moved with his family from New York City to a farm just outside New Brunswick when he was thirteen and has remained there ever since. "I married here. I commuted to New York to finish college from here. We have a lot of family here," says the bespectacled, bushy-haired, sixty-two-year-old sculptor. "In effect, it's a bedroom suburb, ex-

cept, in our case, we have quiet and space."

The quiet and space he uses, of course, is the atmosphere in which to create his trademark: size plaster figures set in such desolate settings as gas stations, diners, and buses. Though he made a good living with his art, it wasn't always so. He built a very large building—thirty feet wide, three hundred feet long—on the farm to house chickens. I raised chickens for about seven years, and started going bankrupt with chickens, and started selling my art. So now I use the building for a studio—a place to put my finished pieces."

As an art student during the late forties, he studied with leading abstractionists of the day. He came to prominence in the early sixties with his moody, jaded white human figures and their stark environments. Initially, the white surfaces were left bare; today most are colored. In many works, both the viewer and the tinted characters interact with objects or other: three pedestrians wait on a corner where a street-light blinks. *Walk, Don't Walk*; two lovers embrace on a bed; a woman gazes through a painted window.

Segal possesses what he refers to as "an uncomfortable diversity" of artistic talents—as evidenced by "George Segal: New Works," at the Sydney Gallery in New York through November 1. Oates show he says, "I have a series of reliefs based on cubist paintings; a series of somber-gray, painted pieces—including a portrait of the late Senator J. And also I'll be showing drawings and my photographs." All Segal will concede about the fi-



Opposite page: Spectral Complementaries, 1983, by Richard Anuszkiewicz. Above: George Segal's *Nude on Couch (on Her Stomach)*. Left: Englewood resident Dizzy Gillespie.

is that he plans to keep moving. "I keep rolling as constantly as I can."

JOHN SAYLES

It was the unexpected success of his homemade \$60,000 film, *The Return of the Secaucus Seven*, that jolted director John Sayles into the limelight. Predating *The Big Chill*, *Secaucus Seven* is a bittersweet look at sixties people turning thirty—a film that netted the Los Angeles Film Critics Award for Best Screenplay in 1980 and won "top ten" honors from *Time*, the *Los Angeles Times*, and the *Boston Globe*. His next two independent features, *Lianna* and *Baby, It's You*, were both shot in the state Sayles calls home—New Jersey. An interviewer once asked him, "Why Hoboken, New Jersey?" Among Sayles replies were, "Manhattan is so expensive, it's ridiculous" and "Hoboken is less assaultive."

Sayles—who is also an actor and author—has recently worked on videos for fellow New Jerseyite Bruce Springsteen ("Glory Days" and "I'm on Fire"), the feature film *Brother from Another Planet*, and the screen adaptation of Jean M. Auel's *Clan of the Cave Bear*.

RICHARD ANUSZKIEWICZ

In 1965 New York's Museum of Modern Art

mounted an exhibition that kicked off a movement that set the art world on its ear. "The Responsive Eye" spawned the splashy, but short-lived op-art genre—in which disorienting visual effects are created by the interaction of colors. Critics generally regarded Englewood artist Richard Anuszkiewicz as its leading painter. Although the movement eventually stopped moving, Anuszkiewicz's own reputation continues to grow, and he remains one of the preeminent colorists and geometric abstractionists of this century.

In the past ten years, he has been executing three major series which were represented in "Anuszkiewicz: The Last Decade," a show which recently closed at the Tampa Museum: the Centered Square (an homage to Josef Albers), Spectral Complementaries, and the Temple Series—the latter influenced by a working vacation in Egypt. His latest series, Color Constructions, includes *Translucina—Yellow, Orange, and Red* (an installation piece using wood, canvas, and bright, japanned colors, which recently returned from the Venice Biennial).

Anuszkiewicz's studio is connected directly to his home. "The advantage of having your studio right next to your living space," the artist says, "is that you can go in anytime and look at your work or works in progress. The process of making the decisions is the real creative part of working. The technical parts you can do yourself or have someone help you, but it's the creative decisions that are important. You have to do an awful lot of looking at, and living with, the art."

MICHAEL GRAVES

As a post-modernist architect, Michael Graves applies color, painting, and design elements to his buildings—such as the Portland Building, the Humana Corporate Headquarters, and the San Juan Capistrano Library. Some of his peers maintain his work is often too "painterly," to which he replies, "I think they mean not quite buildable, not construction-oriented, not quite 'he-man.'" Yet his peers have also heaped no less than forty-four prestigious awards on Graves (he was the first New Jersey architect to win a National Honor Award of the American Institute of Architects).

Graves is currently architect for the Whitney Museum of American Art's new wing, the Crown American Headquarters, the Clos Pegase Winery, and the interior of the Newark Museum (under construction). On October 9 the Central Chapter of the New Jersey Society of Architects is hosting a recognition dinner for Graves at Liberty State Park in Jersey City.

—Bill Golightly

Stages for the State



Almost \$88 million is going toward restoration of New Jersey's theaters.

Long treated as merely a suburb of either New York or Philadelphia, New Jersey has traditionally provided a large percentage of the audiences—and much of the support—for those cities' cultural events. The success of the Hackensack Meadowlands sports complex, increased business and industrial growth within the state, and an unwillingness to fight city traffic have all been fac-

tors in focusing attention on the need for state arts facilities.

New Jersey is home to over thirty-seven thousand professional writers, artists, and entertainers and over one thousand arts organizations and agencies. Internationally renowned opera star Jerome Hines; film stars Celeste Holm, Eddie Murphy, Joe Piscopo, and Brooke Shields; and singers Bruce Springsteen and Whitney Houston are among the many performing artists residing in New Jersey. Such outstanding groups as the New Jersey Symphony, the Paper Mill Playhouse, the New Jersey Chamber-Music Society, and the Garden State Ballet prove that the state is second to none in

producing homegrown talent.

Growing recognition of New Jersey's potential as a cultural center and a strong personal commitment to the arts on the part of Governor Thomas Kean have been reflected in increased state funding. In fiscal year 1986-87, state support for the arts hit a record high of \$12.7 million.

Ironically, as arts groups flourish in this supportive atmosphere, the shortage of facilities in which they can perform becomes increasingly apparent. The New Jersey Symphony Orchestra received \$1,690,000 in state funding this year. Included in the grant is an \$800,000 Artistic Focus Award designed to assist in developing national and in-



Inset page: Workers restore the ceiling of Strand Theatre. The Paper Mill Playhouse (inset) bounced back after being destroyed by fire in 1980 (inset).

onal recognition. The orchestra performs at it of the arts centers throughout the state. Executive director John Hyer comments, "The symphony has the distinction of having been rained on nearly every facility in this state." A leader in movement to improve performance halls in New Jersey, Hyer has compiled a slide show of the state's deteriorating theaters.

The message has not been ignored. A statewide survey completed in December 1985 showed seven of the state's arts facilities under construction. Major restorations estimated to cost \$87,784,310. Other five have completed plans for \$29 million building and are in the preconstruction stage. Fifteen more projects are in the conceptual stage. State support has meant literally a new lease on life for the renowned Paper Mill Playhouse in Millburn. After it had burned to the ground during renovation in 1980, the New Jersey legislature approved three appropriations totaling \$600,000 to aid in the reconstruction of the theater. Executive director Jim Thesing says: "There is no question that it would have failed without that support." Using the base provided by the state, Paper Mill raises the remainder of the \$5.4 million needed for reconstruction.

Our new face has meant a new era for the Paper Mill Playhouse," says Thesing. "We are now one

of the largest and most active nonprofit theaters in the United States." Last year, the theater entertained nearly four hundred thousand people in a total of 390 performances. This year, Paper Mill will receive \$510,000 in state funding—including a prestigious Artistic Focus Grant.

Princeton's McCarter Theatre earned rave notices from critics and audiences alike when it reopened in May with a production of Shakespeare's *As You Like It* after a \$4-million renovation last year. Managing director Alison Harris had closed the theater after it had become apparent that the building was inadequate for the kind of programs audiences, supporters, and the New Jersey State Council on the Arts expected. "If the arts in New Jersey are going to reach their level of expectation," says Harris, "I strongly believe there has to be parallel support for programming and facilities."

When the League of Historic American Theatres held its national conference in New York in June, one of the special tours on the agenda was a visit to the William Carlos Williams Center for the Arts in Rutherford. The center is built around—and under—the Rivoli, a 1922 vaudeville theater that was damaged by fire in 1977. It will eventually be restored as the center's 1,550-seat concert hall.

Designed by Passaic architect Abram Preiskel in a combination of classic-revival and baroque styles, the Rivoli is of great interest to preservationists. Designated a Historic American Theatre, it is distinguished for its decorative elements—symbols of the painstaking craftsmanship of a bygone era. The Rivoli's original chandelier, which survived the fire

intact, is a twin of the one in the old Warners Theatre in New York. It is eight feet wide and twelve feet high and weighs two tons. It contains sixty-two thousand prisms of hand-cut and hand-polished Czechoslovakian crystal and 172 light sockets. The original lights were watercolored and operated under individual controls. The chandelier, which is valued at \$125,000, has been completely restored and rehung. Gleaming elegantly—and incongruously—in the damaged theater, it is a symbol of the future.

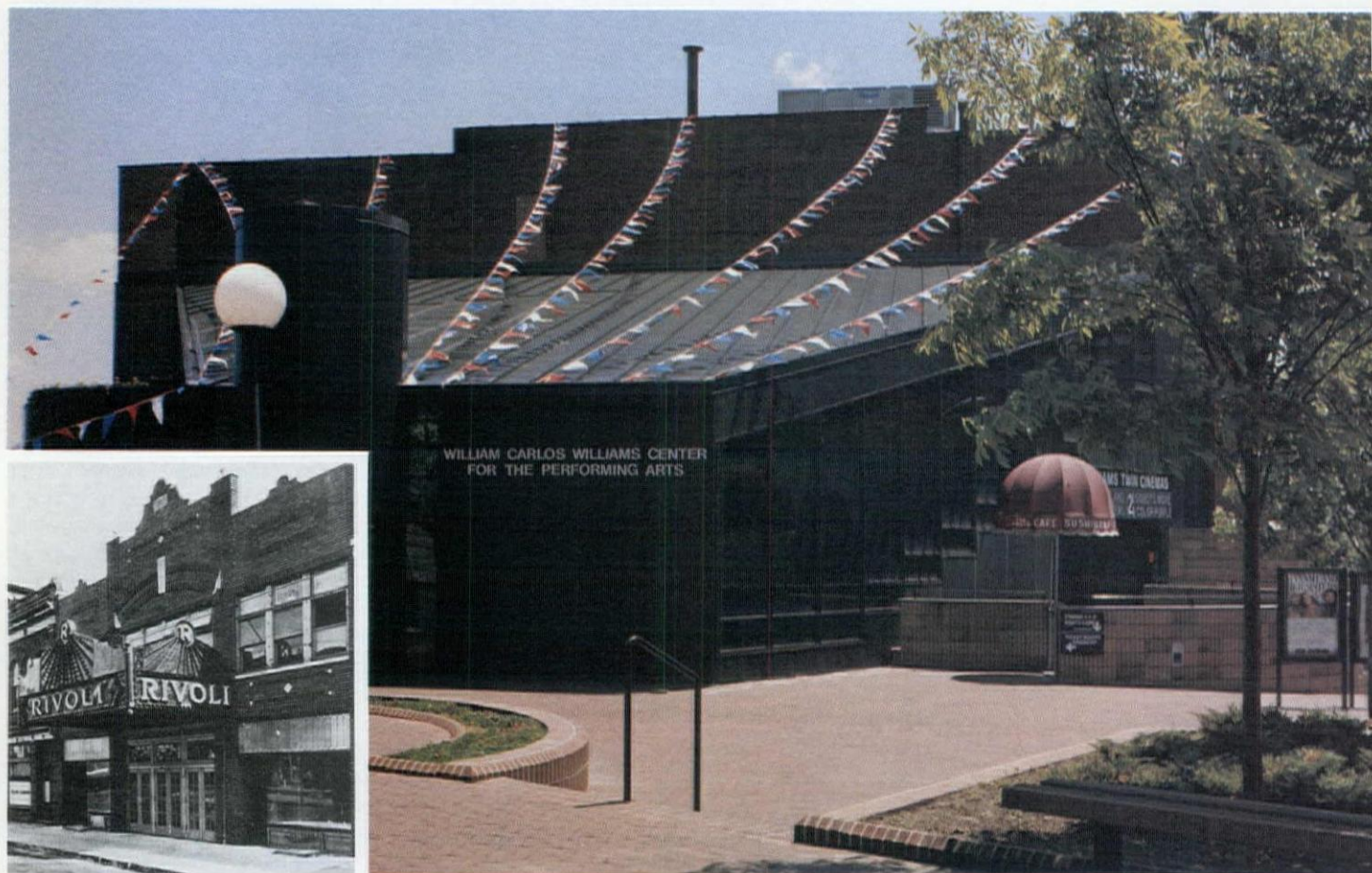
Executive director Victoria Hardy says the center is extremely fortunate that the theater suffered so little damage. "We have a wonderful building to work with," she says. "The stage is thirty-one feet deep and sixty-four feet wide and has a proscenium arch thirty-six feet wide and a grid six stories high. This will enable us to provide performances of opera, theater, orchestras, and dance companies."

Thanks to grants of over \$450,000 from the state of New Jersey, the Rivoli has had a preliminary overhaul and is currently operating under a temporary certificate of occupancy. So great is the demand for performance space in the state that the unfinished theater is booked a year ahead for performances by theater groups. "We are anxious to complete the restoration of the Rivoli," says Hardy, "but we are going to be cautious about embarking on a \$5-million capital campaign. The arts are a business, and we intend to approach it in a businesslike manner."

A similar note of caution is expressed by Alan McCracken, executive director of the Ocean County Center for the Arts. Attempting the restoration of the 1922 Strand Theatre in Lakewood, he hired the Milwaukee firm of Conrad Schmitt Studios Inc. to restore a twenty-five-foot-square section of the interior. "It is easier to involve supporters when they can see the potential in the project than simply by describing it," he says.

The restoration of the Strand is part of a \$6.5-million renovation of downtown Lakewood. Designed to revitalize the business district, the project will feature brick walks, widened sidewalks, and specially-made street lanterns.

The Rahway Theatre in Union County, a 1928 vaudeville and silent movie house, owes its new lease on life to its original Wurlitzer organ. The theater was operating as a movie house in 1962, when members of the Garden State Theatre Organ Society began to volunteer their time to restore the 1928 organ—originally used to accompany silent films with music, chimes, sirens, drums, the sound of wind, bird chirps, and other dramatic devices. In 1979 the group organized the nonprofit Rahway



Landmark Corporation, which currently operates the theater as the Union County Arts Center.

Rahway Landmarks presently has a staff of seven-hundred volunteers who perform every task, from cleaning to managing, from programming to ushering. According to president Sandra Sweeney, members come from all over the region, and organ enthusiasts lend support from as far away as Utah, Louisiana—and Scotland. Rahway Landmarks is preparing a \$2.5-million capital campaign for the restoration of the theater.

The arts are also playing a major role in the revival of Newark, New Jersey's largest city. Symphony Hall, built in 1925 by the Shriners, is an enormous and elegant structure. Beautifully maintained, the building rises five floors and contains three underground stories. It houses a 2,811-seat auditorium, two 100-seat theaters, a twelve-hundred-square-foot multipurpose ballroom, and two television studios. The Symphony Hall restoration has strong support from both city government and the Essex County Board of Chosen Freeholders. Plans call for a \$9-million renovation.

Jerome Hines, chairman of the board of trustees of Symphony Hall, predicts a turnaround for Newark, considered one of the nation's most depressed cities. "I'm excited about what's happening in Newark," he says. "I've been predicting for a long time that the public would one day recognize the treasures the city holds and that Newark will again become the cultural center of the state of New Jersey."

While most of the existing theaters are in the more-developed northern portions of the state, census figures show the greatest growth to be taking place in the south. As industry and housing move into the region, the demand for entertainment is growing at an unprecedented rate. Appel Farm Arts and Music Center, located in rural Salem County, was founded in 1960 by Clare and Albert Appel. Professional musicians themselves, their dream was to create a haven for artists.

What began as an arts camp for children has now grown to include a professional concert series, a conference center, and an artists-in-residence program. The only performance facility within thirty miles of Philadelphia and Wilmington, Appel Farm

The William Carlos Williams Center for the Arts (above), located in Rutherford, is built around—and under—the Rivoli (inset), a 19 vaudeville theater.

plans a \$500,000-expansion program to accommodate anticipated 50-percent audience growth.

The economic value of the arts is not lost on legislators. Senator John Lynch is the mayor of Brunswick, where a \$10.4-million renovation of State Theatre is planned. Also included in downtown project are the George Street Playhouse, the Crossroads Theatre, and the Mason G. School of the Arts at Rutgers University.

Senator Lynch and Assemblywoman Maurine Ogden are cosponsors of legislation which would place a \$50-million bond issue to support the arts on the 1987 ballot. The proposal would create a cultural capital-improvements fund to aid non-profit arts facilities. "The arts not only improve the quality of life for the people of New Jersey," says Ogden, "but they contribute around \$200 million annually to New Jersey's economy." —Roberta Sweeney

KEAN ON THE ARTS

Governor Thomas Kean
faith in the power of a
flourishing arts community.

only admire those civilizations that encourage arts; we don't admire the ones that don't. Vitality in the arts is a sign of a good community and a sign of a good civilization." In light of recent budget cuts that have sent the arts organizations of many states into periods of severe retrenchment, Governor Thomas H. Kean of New Jersey, in a simple article of faith—faith not only in the value of the arts per se, but in the power of a flourishing arts community to enrich the quality of life in his state.

Since his election to office in 1982, Governor Kean has achieved an impressive record in state support of the arts: state funding for arts organizations has increased dramatically—from \$3.5 million in fiscal 1982 to \$2.7 million in fiscal 1986. In addition, the New Jersey legislature has recently passed a measure that matches, dollar-for-dollar, any moneys raised for improvement of an arts facility—an area often overlooked by many state agencies.

A wide range of ancillary programs and incentives has also been implemented, including a state Art Inclusion Program, which allows 1.5 percent of the construction cost of any state building to be used for the commission and execution of art in the structure. And a newly instituted award, the Artistic Focus Award (formally established in 1985), provides up to \$1 million in aid above and beyond other grant funding to organizations that have demonstrated the potential to achieve a national reputation in the arts. "There is," the governor says simply, "not a single area of the arts—the visual arts, the performing arts, the fine arts—where New Jersey has not significantly increased its activity. It's happening all over the state: in the suburbs, in the inner cities—even the rural areas are participating in the 'New Jersey Renaissance!'"

Governor Kean's enthusiasm is motivated by personal, as well as political, considerations. A life-long opera devotee who has also served on the board of John Houseman's Acting Company, the governor is a consistent and buoyant figure at art openings, theatrical performances, and galas throughout the state. Moreover, he has managed to



New Jersey's Governor Thomas H. Kean: "I want my child to see first-class art in our home state."

ally New Jersey's well-deserved reputation as a recreational center with fund-raising for the arts by instituting an annual Governor's Invitational Tennis Tournament, the proceeds of which form a discretionary fund for the governor to use on behalf of any arts organization he chooses. "No organization receives more than \$20,000," he notes, "and I simply give the money to those organizations that seem to need—or merit—it the most. It's completely at my discretion."

In its initial stages, the governor's program for increased arts funding was not an assured success, given the state's history of minimal funding for its arts. "For a long time," Governor Kean explains, "New Jersey was known as a state that encouraged the arts the least. I think we probably depended on New York and Philadelphia to take care of our artistic needs. There really wasn't any organized policy on the arts to speak of, nor any encouragement—even in nonfinancial ways."

Yet the turning point came early in Governor Kean's administration. As he urged the state legislature to increase arts funding, several hundred artists led by renowned bass Jerome Hines confronted their representatives at the state capitol. The legislators were impressed. "Artists are tremendous individualists," comments Governor Kean, "and to bring hundreds of writers, performers, visual artists, musicians—members of literally every artistic discipline—together in a political cause is rare. Since then, there's been very little resistance to increasing the arts budget."

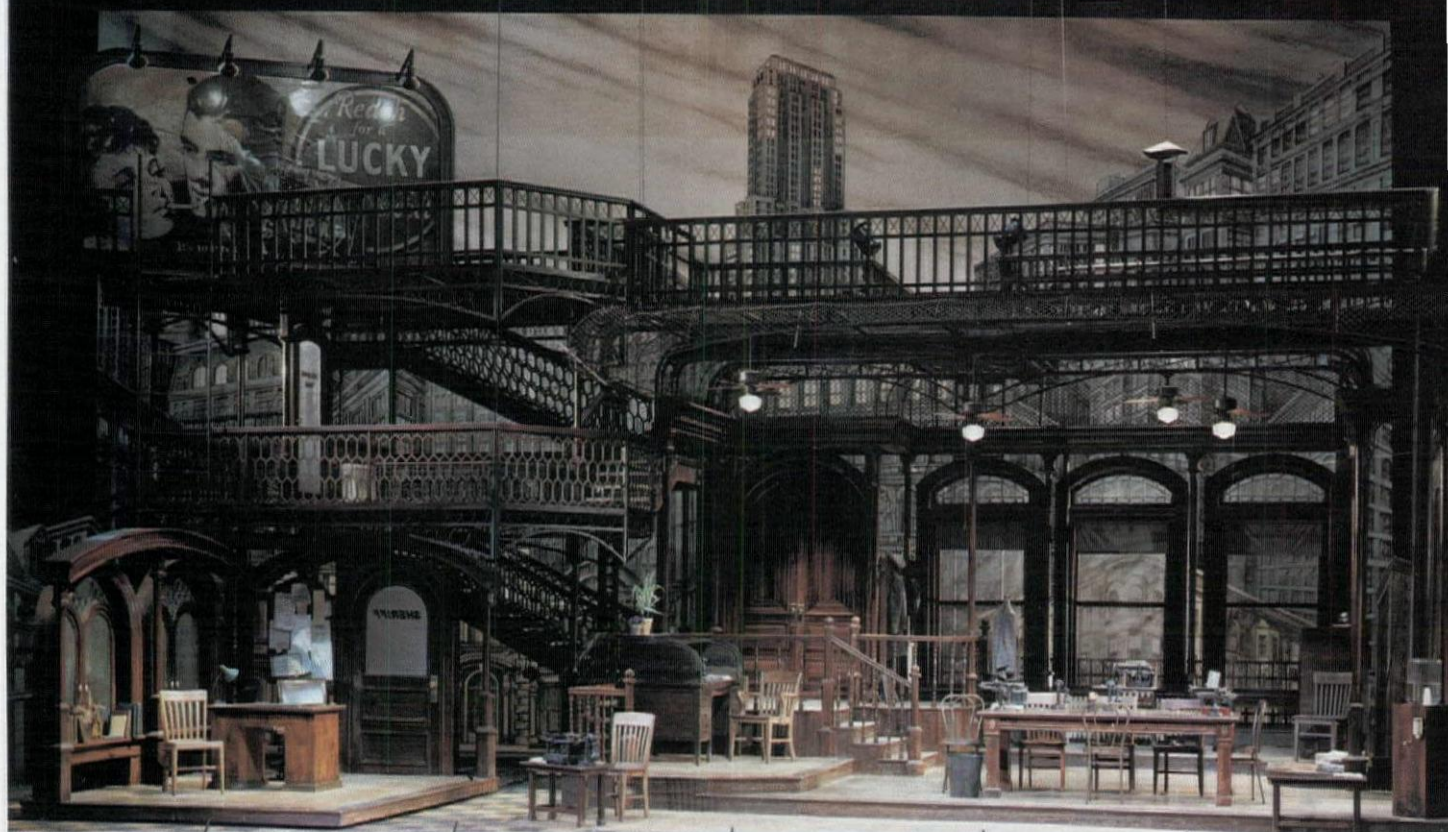
Yet the ancillary benefits that the arts may generate for a community have been equally persuasive in making New Jersey a patron of its artists. "There are many facets to arts-support measures," Governor Kean says. "The Port Authority of New York-New Jersey released a study that concluded that for every dollar spent on the arts, four are fed into the economy. So the investment is a very real one. While it is hard to put a dollar value on, say, the importance of the Newark Museum to Newark or the McCarter Theatre to Princeton, it still is realistic to assume that in a concrete way, the arts are making an enormous contribution to our economy."

A second facet to the economic value of the arts is in the quality of life they provide—a crucial element in the decision-making process of most corporations contemplating a move to New Jersey. The governor agrees. "As more and more corporations make their headquarters here, they will create an increased demand for museums, theater companies, concerts, and dance performances for their employees and their employees' families. I know I want my child to see first-class art in our home state. And we can provide them. New Jersey can produce good theater for one-half the cost it would take to produce it in a city."

Given the governor's personal commitment to the arts in New Jersey, the question inevitably arises: will the level of public support for the arts continue beyond his administration? "I think so, yes," Governor Kean responds. "I think that people realize that a great arts organization isn't built in one or two years—that we have to make a long-term commitment to our artists to grow and develop. But even if funding were not to increase someday, I don't think we'd ever go back to the lesser levels of years ago. In fact, I really believe that the arts boom will be an ongoing, permanent phenomenon. I know that I, for one, will never be satisfied until New Jersey is recognized across the nation for the quality of its artistic performance."

—Michael Karp

NEW JERSEY



A Garden of Arts

From Camden to Newark, the arts are blooming in the Garden State.

By Michael Karp

To those familiar with the dynamic New Jersey arts scene, Benjamin Franklin's characterization of the state as "a barrel tapped at both ends" contains more wit than truth—a fact confirmed by Jeffrey Kesper, the executive director of the New Jersey State Council on the Arts. "While New Jersey has always been compared—perhaps unfairly—to New York City and Philadelphia, this state has always enjoyed a rich cultural and artistic heritage."

Over thirty-seven thousand writers, artists, musicians, and performers live and work throughout the state of New Jersey: traditionally, their creative lives are divided between their work in and out of state. But more and more, they are turning to their home state as the primary venue for their work, while New Jersey's support of the arts on both state and local levels expands. New Jersey can presently boast

an impressive number of arts and arts-related organizations and an increasingly sophisticated network of facilities to house or promote them.

Under the leadership of famed actress Celeste Holm, the New Jersey Film Commission actively solicits major film companies to shoot throughout the state. Film and video companies are headquartered in New Jersey, and Danny Arnold—noted television producer ("Barney Miller")—plans to build a production complex on the Hudson River.

Long acknowledged as one of the most preservation-conscious of the original thirteen colonies, New Jersey has turned over many of its historic sites to the service of the arts as well. Historic theaters, churches, mansions, and office buildings house arts councils, galleries, and performance groups.

New Jersey's booming cultural activity is being accomplished with a firm commitment of state support for the arts. In addition to the standard block grants that are given to local agencies (which form a state-county partnership in support of a diverse range of arts activity), the state council has instituted creative methods of funding as well as showcasing the works of its grantees. Arts organizations may

receive technical-assistance grants to improve areas in which they are less experienced, such as marketing or advertising, for example. The state Artistic Focus Grant is given to a select number of organizations; only four organizations have so far received one. The grant is given to arts groups that have shown the potential to achieve a national prominence in their field. Touring programs are also often set up with state assistance (which will pay up to one-third the expense to the presenter). The state council has also facilitated an increased communication among arts groups through its "presenters' network" and through the New Jersey Performing Arts Group, which encourages a fertile exchange of information necessary for the increased visibility of art in the Garden State.

Given this unprecedented support of the arts in New Jersey, a vastly increased number of dance companies, theatrical troupes, writers, poets, musicians, and composers have found that their art can bloom and thrive in the Garden State.

Above: The Paper Mill Playhouse's set design for Windy City. Opposite page: School for Scandal, produced by the New Jersey Shakespeare Festival.

There is hardly a town that doesn't boast an amateur or professional theater company.



FORMING ARTS

There is perhaps the most ubiquitous of all forms of artistic expression in New Jersey. There is hardly a town that does not boast an amateur or semi-professional company. The **Paper Mill Playhouse** (1000 Lakeside Drive, Millburn, 201/379-3636) is one of the pioneer regional theaters in the United States (it opened its doors in 1934). A year-round professional theater, the playhouse presents a mixture of comedies, drama, dance, and the results of its own theatrical-theater workshops. Upcoming productions include *Damn Yankees*, directed by the legendary Frank George Abbott. The playhouse is one of several New Jersey arts organizations to be awarded the prestigious Artistic Focus Grant from the New Jersey State Council on the Arts.

The **McCarter Theatre** (91 University Place, Princeton, 609/452-6620), also a recipient of the Pulitzer Award, is a year-round resident company specializing in contemporary drama and the classics; it will also be the site of the First International Theater Festival—a joint repertory venture with several European companies to be held in the summer of 1987. Upcoming productions will include Chekhov's *Uncle Vanya*, directed by the artistic director of the Gorky Theater in Leningrad (an event made possible by an annual grant awarded by AT&T for the express purpose of bringing actors from around the world to work at the McCarter).

The **New Jersey Shakespeare Festival** (Drew University, Madison, 201/377-4487) presents six to seven plays annually in repertory—three classics and three to four contemporary programs. The 1986-87 season will include *The Two Noble Kinsmen* (one of Shakespeare's last plays) and Michael Frayn's *Noises Off* and Ted Tally's *Terra Nova*.

Among the newcomers to the New Jersey theatrical scene is the **American Stage Theater** (P.O. Box 336, Teaneck, 201/692-7728), cofounded by noted actor Paul Sorvino as "an actor's theater dedicated to risk and experimentation." Its first full season (1986-87) will include *Villa Seriena* and a new play by Jason Miller, author of *That Championship Season*—especially written for Sorvino. Similarly, the **George Street Playhouse** (9 Livingston Avenue, New Brunswick, 201/846-2895) presents contemporary theater with strongly humanistic themes—such as the new musical *Little Han*, based on the play by Langston Hughes (to debut during the coming season).

Ranked among the top black theater companies in the country, the **Crossroads Theatre** (320 Memorial Parkway, New Brunswick, 201/249-5560) enters its ninth season with a production of *The River Niger* by Joseph Walker and will continue with a program of musicals and drama—including *Alterations*, *Eubie!*, and *Williams and Walker*. The Crossroads troupe will be honored by opening its theatrical season at Joseph Papp's Public Theater,

in Joseph Walker's drama *The Colored Museum*.

Dance companies abound in New Jersey, aided by a variety of sources—including a special grant for choreographers. In classical ballet, the **New Jersey Ballet Company** (270 Pleasant Valley Way, West Orange, 201/736-5940) performs an eclectic repertory of traditional pieces and original jazz dances. During a season of thirty-five to forty performances, the ballet is likely to be found ranging far afield of its subscription-series site (Kean College), with appearances at Glassboro State College, Waterloo Village, the Music Pier in Ocean City, or festivals out of state—such as the prestigious Jacob's Pillow Dance Festival in Massachusetts.

The **Princeton Ballet** (262 Alexander Street, Princeton, 609/921-7758) is a professional ensemble of twelve dancers. Since 1978 it has presented a mix of classical, modern, and jazz pieces—including José Limón's *Moor's Pavane* (a staple of the company's repertoire). *Pavane* and John Butler's chamber version of *Romeo and Juliet* will be widely performed during the coming season.

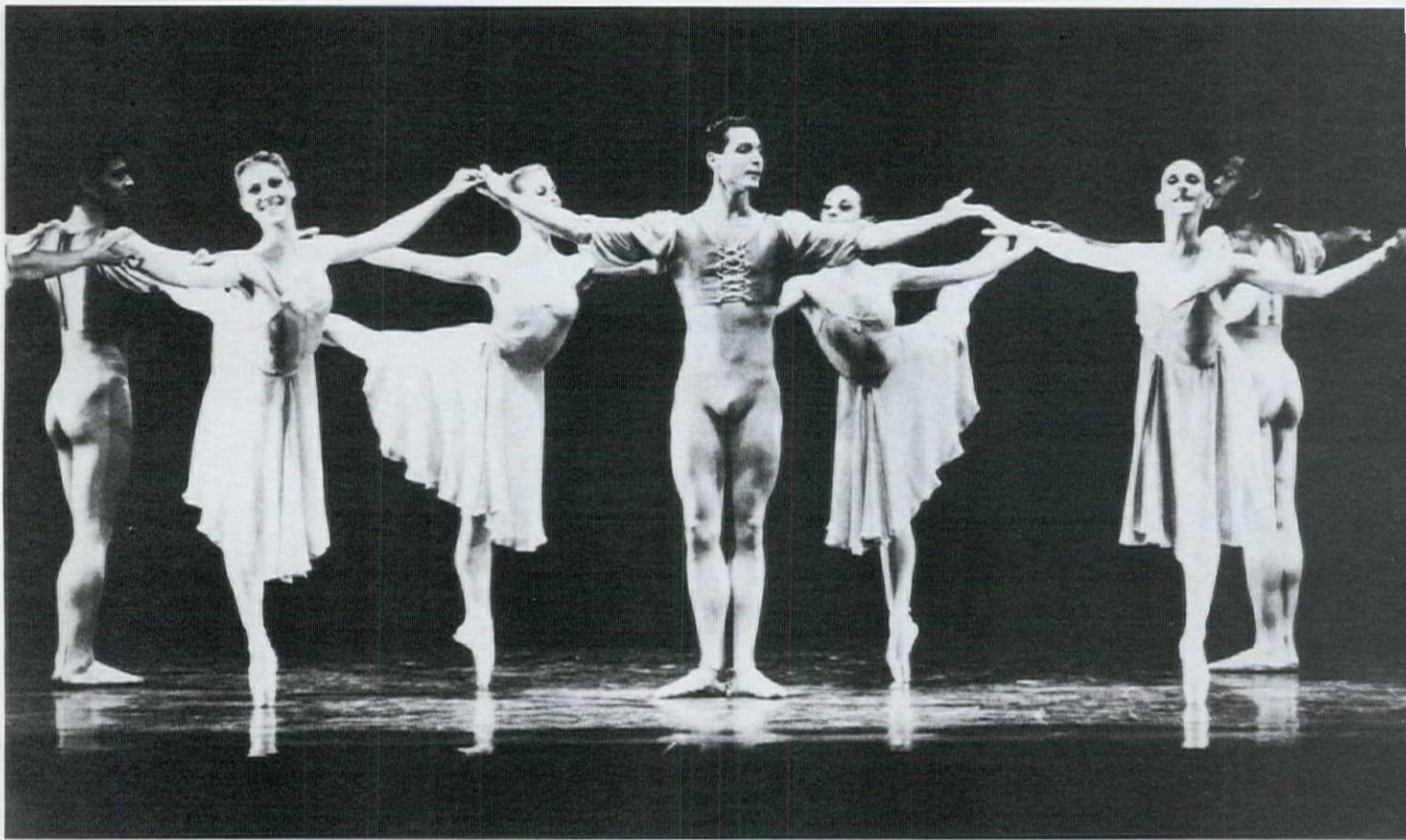
The **Garden State Ballet** (45 Academy Street, Newark, 201/623-0591) is the only major company in the state working exclusively in the classical style. Noted choreographer Peter Anastos, the group's artistic associate, choreographs both original pieces and classics on a regular basis for the Garden State Ballet's many tours throughout New Jersey.

In a more modern vein, the **Carolyn Dorfman Dance Company** (P.O. Box 494, West Orange, 201/273-0849) emphasizes movement of the body to express character and life situations. **Gallman's Newark Dance Theater** (124 North Seventh Street, Newark, 201/481-6809) is a "high-voltage" troupe for inner-city dancers. A year-round company with many regional appearances to its credit, Gallman's company of fourteen performs a blend of ballet, modern, and jazz with diverse techniques; their signature work is *Precious Memories*, a piece on the role of the church in shaping the black experience. The **Lillo Way Dance Company** (91 Edgemont Road, Upper Montclair, 201/746-5685) similarly directs its attention to a diverse audience by experimental works.

MUSIC

Currently in its sixty-fourth season, the **New Jersey Symphony Orchestra** (213 Washington Street, Newark, 201/624-3713) was the first winner of the Artistic Focus Grant. The second-largest orchestra in the Northeast, it tours throughout New Jersey during its twenty-five-week season. It also performs a variety of concerts during the summer on a mobile sound stage, which enables it to reach otherwise-

From eclectic dance companies to quality museums, New Jersey offers the best.



difficult locations. Under the baton of noted conductor Hugh Wolff (1986-87 will be his premier season with the company), the orchestra will continue its tradition of distinguished guest soloists—who have included Pinchas Zukerman, Lorin Hollander, and Nadja Salerno-Sonnenberg, and the Pro Arte Chorale.

Another recipient of the Focus Grant, the **New Jersey Chamber-Music Society** (57 Lloyd Road, Montclair, 201/746-6068) plays a repertory of masterworks and little-known music, both contemporary and classical. A company of regional stature that performs from October to May, the society draws its members from the ranks of the top musicians in the area. In addition to its regional performances, the society has recently begun a series of concerts that will air on public-radio stations from coast to coast. To be featured in the upcoming season is a piece by Loretta Jankowski, based on the work of New Jersey poet William Carlos Williams entitled *Paterson Songs: A Work in Seven Parts*.

With its home in Newark's three-thousand-seat Symphony Hall, the twenty-one-year-old **New Jersey State Opera** (1020 Broad Street, 201/623-5757)

features appearances by the top stars in the world of opera—including Plácido Domingo, Frederica von Stade, Franco Correlli, Robert Merrill, and Gilda Cruz-Romo. The opera will present Lionvancello's *Zaza* this year—the first time that it has been given on the East Coast in sixty-five years.

The **American Boychoir School** (Lambert Drive, Princeton, 609/924-5858) is unique in the United States. A boarding and day school for boys grades three through eight, the school combines a full academic program with a core curriculum of choir singing. Entering its fiftieth year, the Boychoir has toured around the United States, has had numerous television appearances, and has made eighteen recordings. The repertoire ranges from Berg's *Wozzeck* to American folk songs.

In a similar vein, the **Cathedral Symphony of Newark** (89 Ridge Street, Newark, 201/484-4600) is the only cathedral orchestra in the world and boasts the first composer-in-residence at a cathedral since Mozart—Richard Nanes. During its September-to-May season, the symphony plays works by contemporary composers as well as classics. The subject of a national television special, it features guest artists as diverse as Carlos Montoya and Billy

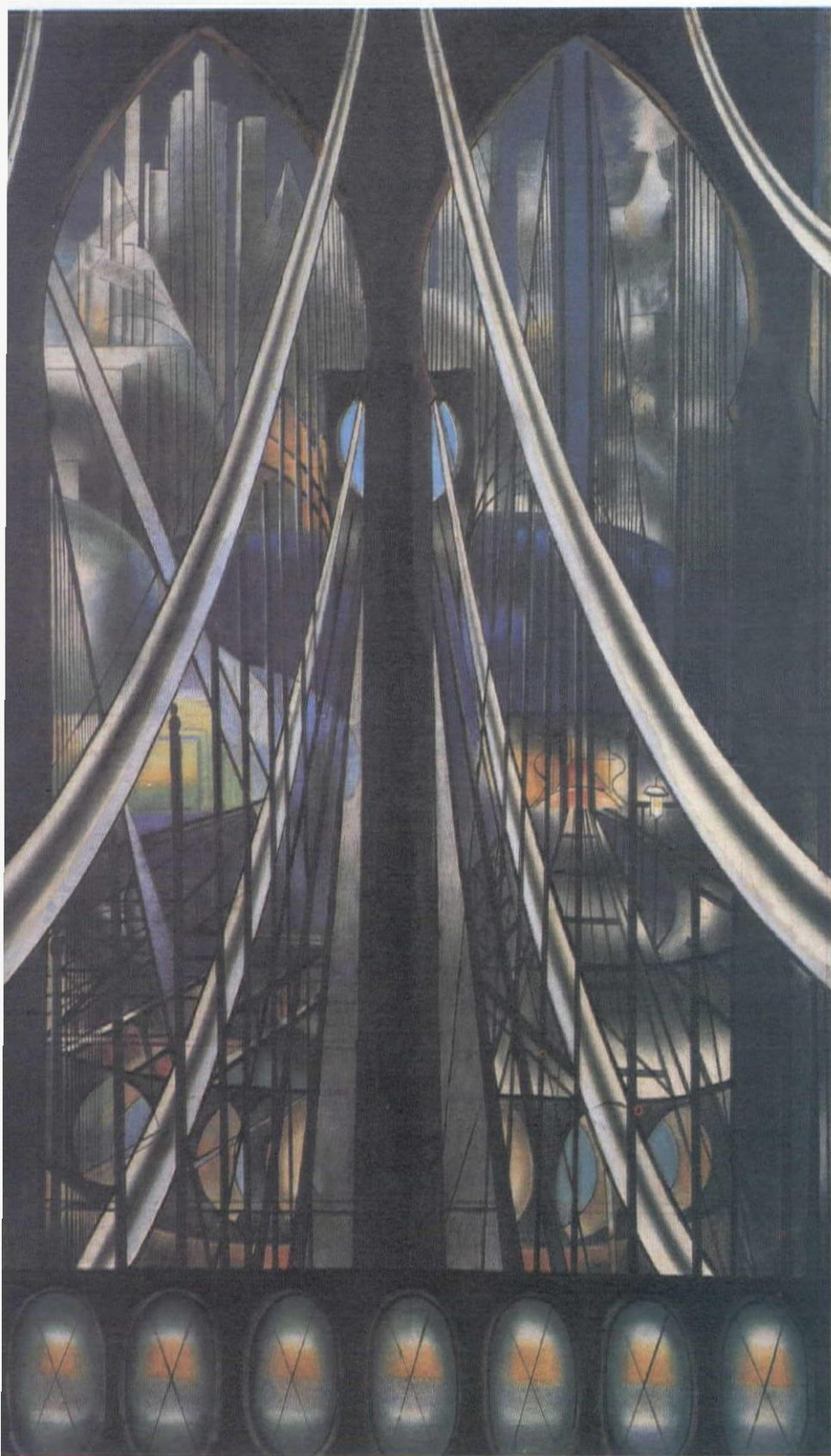
The New Jersey Ballet Company (above) in performance. Opposite page: Joseph Stella's Bridge (1922) from the Newark Museum's permanent collection.

Taylor. During the summer months, the symphony plays the historic Great Auditorium in Ocean Grove, which seats seven thousand. Upcoming programs include Schoenberg's *Survivor from Warsaw*; Mussorgsky's *Boris Goudunov*; Prokofiev's *The Terrible*, sung by Jerome Hines; and a program entitled *American as Apple Pie*—the works of Aaron Copland, narrated by William Warfield.

MUSEUMS AND GALLERIES

The **Newark Museum** (49 Washington Street, Box 540, Newark, 201/596-6550) is an eclectic treasure trove of art and artifacts—from decorative arts and American painting and sculpture to Tibetan and Oriental art. The museum also features a planetarium, and branch museum "houses," including the Ballentine House (a fully restored Victorian mansion) and the Newark Fire Museum.

American art of the eighteenth-through-twentieth centuries is the focus of the collection held by



Montclair Art Museum (3 South Mountain Avenue, 201/746-5555). In addition, it houses an impressive collection of fashions and costumes.

Just to the northeast of Atlantic City, the recently opened **Noyes Museum** (Lily Lake Road, Oceanville, 609/652-8848) is developing an impressive collection of contemporary art and photography—specializing in New Jersey artists with national reputations, such as Richard Anuszkiewicz, Walter Darby Bannard, and Clarence Carter.

The **Jane Voorhees Zimmerli Art Museum** (George and Hamilton streets, New Brunswick, 201/932-7237) specializes in the graphic arts as well as in painting and sculpture. Its collection of nineteenth-century French and English prints explores the major artistic movements in printmaking. Delacroix, Toulouse-Lautrec, Whistler, Cassatt, and Benton are just a few of the artists represented in its nineteenth- and twentieth-century printmaking collection—along with a multitude of American and French painters, sculptors, and watercolorists.

The **Jersey City Museum** (472 Jersey Avenue, Jersey City, 201/547-4514) maintains the city's heritage of nineteenth- and twentieth-century paintings; decorative and historical objects; and over three hundred drawings, watercolors, and pastels by artist August Will. This recently reopened museum will participate in an exhibit under the auspices of the **New Jersey State Museum** (205 West State Street, Trenton, 609/292-6300), the "New Jersey Arts Annual"—the first exhibition of fiber, metal, and wood pieces by New Jersey artists. The State Museum holds a vast collection in a variety of media—including the fine and decorative arts, archaeology, and natural history.

The **Committee for the Absorption of Soviet Emigres Museum** (80 Grand Street, Jersey City, 201/332-7962) features art not officially sanctioned by the Soviet government. Its collection of over 260 paintings, sculptures, lithographs, and other graphics contains works by both Soviet immigrants and artists still in Russia—pieces literally smuggled out of the country for exhibition.

The **J. Seward Johnson Atelier** (60 Ward Avenue Extension, Mercerville, 609/890-7777) is the workshop of famed bronze sculptor J. Seward Johnson, Jr., and houses three galleries which show the works of the staff and apprentices. Tours of the atelier itself can be arranged by appointment.

Closed until 1987, the **Princeton Museum** (Princeton University, Princeton, 609/452-3788) houses a vast collection of art that runs the gamut from ancient to contemporary, with particular focuses on the Mediterranean regions, Western

New Jersey's artists are turning to their home state as the primary venue for their work.

Europe, China, and the United States. The first exhibition in its newly-renovated facility will be "Dutch Paintings from New York Private Collections."

The **Stedman Art Gallery** (Rutgers Fine-Arts Center, Rutgers University, Camden, 609/757-6245) houses a growing collection of pieces in a variety of media, emphasizing works on paper by contemporary American artists. The gallery mounts an ongoing series of exhibits and supplementary events—including lectures by visiting artists and art historians, film and video programs, and art performances.

An innovative approach to the alliance of art and the private sector is represented by the relationship between the real-estate firm of Linpro and the **Center for the Arts in Southern New Jersey** (P.O. Box 1710, Cherry Hill, 609/428-2188). The first of its type in the country, the arrangement between Linpro and the center calls for 1,285 square feet of the company's newest office building in Marlton to be used for studio and gallery space. Here, the center will continue its policy of rotating exhibitions of sculpture, painting, and wearable art.

ARTS CENTERS

Many of the state's cultural institutions double as tour stops for other organizations and as performance and exhibition spaces for traveling and independently curated shows. The **Mid-Atlantic Center for the Arts** (1048 Washington Street, Cape May, 609/884-5404), houses a vast collection of Victorian ephemera in the Emlen Physick Estate and serves as home to the Mid-Atlantic Stage summer theater, often receiving guest artists in its facilities—particularly during Victorian Week, a ten-day festival held in October. **John Harms Concerts** (30 North Van Brunt Street, Englewood, 201/567-5797) presents a variety of concerts and theatrical works in the Plaza, a renovated film theater.

Also undergoing extensive renovation is one of New Jersey's classic vaudeville houses, originally built in 1922 as the Rivoli and today bringing the arts to New Jersey as the **William Carlos Williams Center for the Arts** (1 Williams Plaza, Rutherford, 201/939-6969). An entertainment complex, the center holds two commercial cinemas and a 175-seat recital hall—as well as making use of the pro-tem facilities of a nearby church to present cultural events.

The **Apple Farm Arts and Music Center** (P.O. Box 770, Elmer, 609/358-2472) began as an informal meeting place for neighborhood children interested in playing music. Today, it is a bustling arts center that holds a Summer Arts Camp for children, hosts a professional concert series (with such internationally renowned players as the Manhattan





site page: A Victorian building in historic
n Grove, a town founded by Methodist
ers in 1869. Above: *The Crossroads*
er's production of Ntozake Shange's *For*
ed Girls Who Have Considered
de . . . When the Rainbow Is Enuf.

Audubon string quartets), and serves in-
rable organizations as a conference center.
nded by local artists and civic leaders, the
erdon Art Center (7 Center Street, Clinton,
Jersey, 201/735-8415) shows eight to ten ex-
a year of local, regional, and national
—many from the center's collection of over
undred prints, including works by Dali, Philip
on, Ben Shahn, and Judith Brodsky.

the **Walt Whitman Center for the Arts and**
anities (Second and Cooper streets, Camden,
57-7276) honors the state's "good, gray poet"
an ongoing schedule of cultural events, espe-
the Notable Poets series. Also offered are
t, theater, dance, and film and video programs.
ce its founding in 1933 by a small group of
s, the **Summit Art Center** (66 Elm Street,
nit, 201/273-9121) has grown to include over
y-five hundred members. The Fred L. Palmer
ry and the Members' Gallery are devoted to
splay of contemporary works by such artists
lton Avery, Stuart Davis, Robert Indiana, and
Pearlstein. The center conducts art classes,
lectures, seminars, demonstrations, and oc-
nal performing arts events.

FESTIVALS

It would be only a slight exaggeration to claim that New Jersey hosts a festival every day of the week. Most are held locally, many are statewide—including the state council's **Summerfestival**; the **October Poetry Festival** at the William Carlos Williams Center; and the **June Opera Festival** (P.O. Box 1379, Princeton, 609/683-1738), at which many of New Jersey's leading musical talents appear. The **Hollybush Festival** (Glassboro State College, Glassboro, 609/863-6043) is a producing and presenting organization which performs three full operas a year—the first in May and the second and third in December. Next year, the New Jersey Symphony will be in residence at the festival to select a first- and second-place winner from a Soviet/American music competition.

LITERATURE AND POETRY

In addition to an impressive roster of poets and writers-in-residence programs, New Jersey is outstanding in its support of the literary arts. Novelist Joyce Carol Oates, playwright Amiri Baraka, and poets Galway Kinnell, Alicia Ostriker, Allen Ginsberg, and Gwendolyn Brooks make frequent appearances throughout the state and will be featured at the annual **Dodge Poetry Festival** this October at the Waterloo Foundation for the Arts (Village of Waterloo, 201/347-0900). The **Walt Whitman Center**, as noted, is also a mecca of literary activity—as are the **Passaic County Community College Poetry Center** and **Small-Press**

Library (College Boulevard, Paterson, 201/684-6800) and the highly individualistic **United States Poets' Cooperative** (c/o David Keller, P.O. Box 252, Roosevelt, NJ 08555—no telephone).

ARTS COUNCILS

As a respected faculty member of Princeton University, Woodrow Wilson remarked during a speech in Newark, "The history of a nation is but the history of its villages." His words apply equally well to the history of the arts in New Jersey, where the county arts councils remain the major cohesive force in coordinating the artistic and historical activity within their borders.

The **Arts Council of the Morris Area** (13 Embury Hall, Madison, 201/377-6622), Barbara A. Keefauver, administrator. Among its distinguished constituent organizations, the council can list the Printmaking Council of New Jersey, the Garden State Ballet Company, the Morris Museum of Arts and Sciences, and Waterloo Village—a century of American history in the original town of Waterloo (as well as the Waterloo Foundation for the Arts, a noted venue for various cultural presentations).

Atlantic County Office of Cultural Affairs (1333 Atlantic Avenue, Seventh Floor, Atlantic City, 609/345-6700), Sandra Mason-Purdie, administrator. Historic Gardiner's Basin features tall ships and artifacts of maritime law, while the Garden Pier offers outdoor art exhibitions by local artists. Plans are being made for the area's sesquicentennial celebration in 1987—involving many of the county's music, drama, and performance groups.

Bergen County Office of Culture and Historical Affairs (327 Ridgewood Avenue, Room 212, Paramus, 201/597-6151), Ruth Van Wagoner, administrator. Each year, a September Festival is held which combines the arts and Bergen County's historical significance; the county is also the home of the Bergen Philharmonic Orchestra and the Garden State Chamber Orchestra.

Burlington County Cultural and Heritage Commission (49 Rancocas Road, Mount Holly, 609/265-5068), Carter R. Jones, administrator. This is the home county of the famous New Jersey Pine Barrens, one thousand square miles of untamed woodland. It's also home of the Carranza Memorial—at which the death of the Mexican flyer is celebrated each year—as well as the location of New Jersey's Prison Museum (a prison which functioned from 1810 to 1965), designed by Robert Mills, the first American architect.

Camden County Cultural and Heritage Commission (250 South Park Drive, Haddon Township, 609/858-0040), Gail Greenberg, administrator.

Preservation-conscious New Jersey offers hundreds of historic buildings.



Camden is the site of the Walt Whitman Center for the Arts and Humanities. The commission also oversees the Camden County Historical Society headquarters and museum, which contains a wide array of folk arts and crafts exhibits.

Cape May County Cultural and Heritage Commission (14-34 Mechanic Street 101, Cape May, 609/465-7111, extension 419), Nancy O'Lone, administrator. This is one of the two counties in the state having its own arts-inclusion program, which selects art for public spaces (including the planned renovation of the Cape May County Courthouse). It's also the home of the Cape May County Art League, which was founded in the Russian-Jewish-immigrant community of Woodbine in 1929.

Cumberland County Cultural and Heritage Commission (511 West Walnut Road, Vineland, 609/691-8572), Evelyn E. Pilla, administrator. Of twelve constituent organizations, the commission will be supporting Dancezone, which will be sponsoring workshops and performances; the Cumberland Brass Band; and Gallery Fifty, which features county artists. Liberty Faire—a celebration of Vineland, New Jersey's two-hundredth anniversary as a town—will take place throughout the year.

Essex County Division of Cultural Affairs (115 Clifton Avenue, Newark, 201/482-6400, extension 220), Elizabeth Del Tufo, administrator. Essex County's Summerfest presents over 123 local arts groups from June-September and sponsors a four-month-long series of activities at Essex County Community College, jazz at Rutgers, and the Essex County Cherry Blossom Festival every spring.

Gloucester County Cultural and Heritage Commission (P.O. Box 377, Woodbury, 609/853-3725), Dr. Robert Haynes, administrator. The Blackbird Press publishes Gloucester County writers with the support of the commission. Dr. Neff's Incredible Puppet Company will present a series of puppetry workshops and performances throughout the year. In addition, the Society of Poets of Southern New Jersey publishes a small anthology of poetry, and the Sketch Club Players have been commissioned to perform a new play. A festival for the disabled, A Very Special Arts Festival, will be held in Soule, New Jersey.

Hudson County Division of Cultural Affairs (114 Clifton Place, Jersey City, 201/659-5062), Celeste A. Oranchak, administrator. With a dollar-for-dollar matching fund from the county freehold-

Camden's historic Parkside neighborhood.

ers, twenty-three organizations and projects v funded, among them: the Hudson County A the Park Players, the Indo-American Associ and the Polish-American Heritage Commi which will hold an ethnic festival in Bayor

Hunterdon County Cultural and He Commission (Administrative Building, I ington, 201/788-1256), Phyllis Elston, adminis The Hunterdon Art Center—housed in a ninete century, stone gristmill on the Raritan Riv Clinton—features concert series, an end-of-su antiques show, and art exhibits of New Jersey a

Mercer County Cultural and Heritage Commission (P.O. Box 8086, Trenton, 609/989- Linda Osborne, administrator. Thirty-five groups are supported through the commission cluding Creative Theater which presents *Dra the Pine Barrens for City Kids*, the Mill Hill house's musical and dance recitals, and fou concerts at Trinity Church in Trenton.

Middlesex County Cultural and Her Commission (841 Georges Road, N Brunswick, 201/745-4489), Anna M. Aschk

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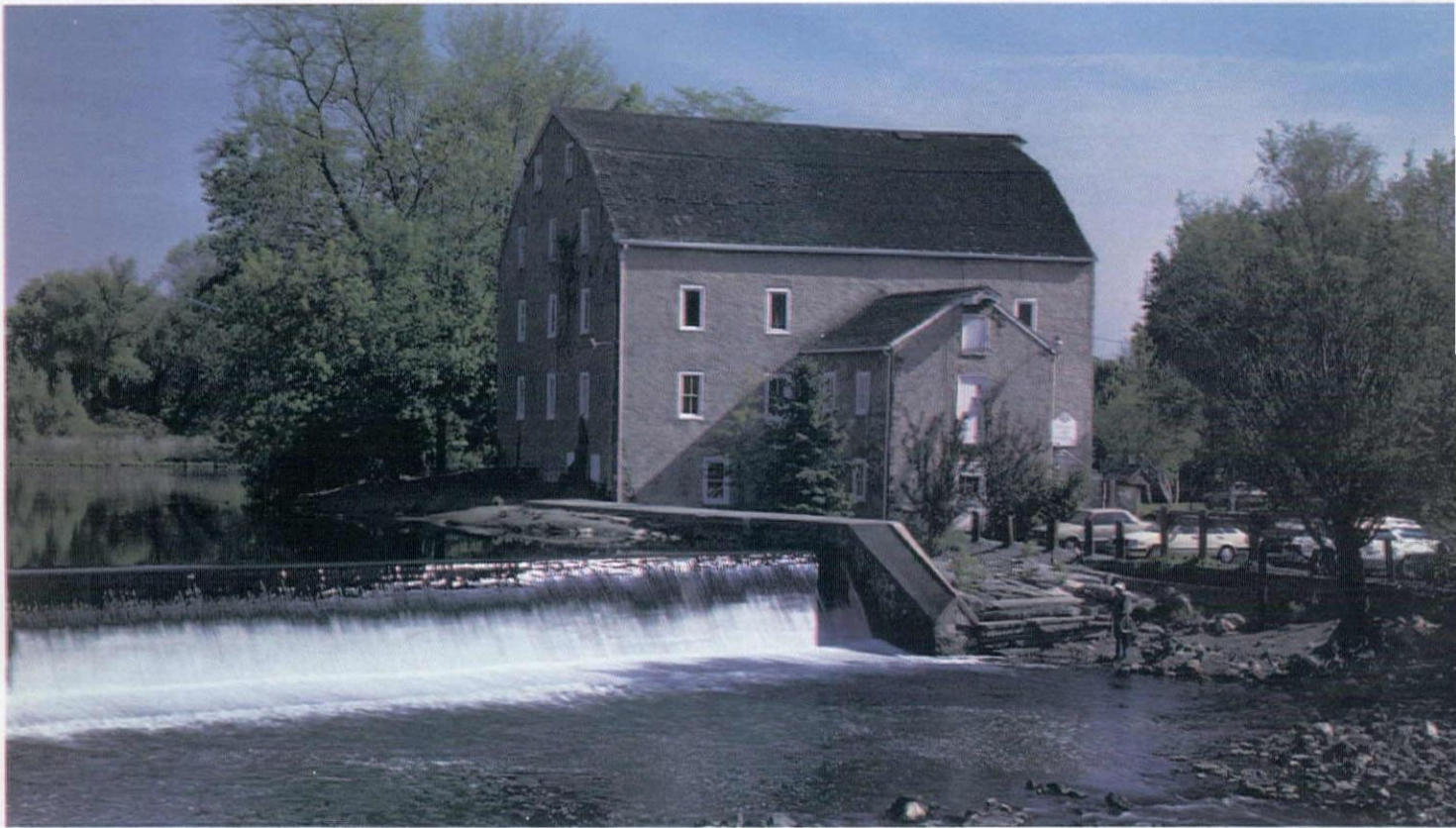


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The county arts councils remain the major cohesive force for arts activity within their borders.



administrator. "The Wizard of Menlo Park: Thomas Alva Edison Begins a New Century" opens this month at the Cornelius Low House/Middlesex County Museum—a landmark exhibition that features original Edison artifacts including the original nickel-in-the-slot film machine through April of 1987. Another event will be a "Black Maria" film and video festival.

Monmouth County Arts Council (99 Monmouth Street, Red Bank, 201/842-9000), Dee Dee Pitts, administrator. The Shrewsbury Chorale and the Loire Ballet Company will perform throughout the year, as will the Monmouth Conservatory of Music (based in Little Silver). Creative Productions has received operating support to develop a musical-theater production for disabled performers.

Ocean County Cultural and Heritage Commission (38 Hadley Avenue, Toms River, 201/224-2121, extension 2200). Pauline Miller, administrator. The Ocean County Poets Collective will publish two collections in the coming year, and the Red Oak Music Theater will produce four musical productions. The Laurel Arts Society will hold a series of lecture-demonstrations on wood carving, silk-screening, toile watercolors, and pastels. The Ocean County Library will focus on

New Jersey authors in a series of readings.

Passaic County Cultural and Heritage Commission (College Boulevard, Paterson, 201/684-6880, extension 219), Maria Gillan, administrator. The commission supports the Poetry Center at the Passaic County Community College, the first of its kind to receive a National Endowment for the Arts grant. Guest poets have included Allen Ginsberg and Galway Kinnell, and the center plans the production of a poetry video.

Salem County Cultural and Heritage Commission (Market Street Court House, Salem, 609/935-3900), Doris Bryant, administrator. Despite its rural, sparsely populated profile, Salem County has a growing arts program. Within the next twelve months, it will help the Salem County Brass Society present a spring concert, support the annual Senior Citizens Art Show, and help the Salem Community Theater mount two productions. Notably, the Third-Star Fiber Artists Guild will hold a series of workshops on Shaker weaving, basket weaving, and herbs used in dyeing wool.

Somerset County Parks Commission (P.O. Box 5327, North Branch, 201/722-1200), Bruce E. Keeler, administrator. Somerset holds a Teenart program annually—the winners of which go on to compete

The Hunterdon Art Center in Clinton.

in the statewide competition. The site of Somerset County College, the parks commission aids these programs as well.

Sussex County Arts Council (P.O. Box 51, Newton, 201/383-0027), Sally Francisco, administrator. Over twenty-seven groups create art in Sussex County—the site of New Jersey's color copper mines. The 1500-seat William C. McNe Auditorium on the campus of the Sussex County Vocational-Technical School presents a wide variety of programs. Several groups are based in nearby Warren County, which are administered by the Sussex County Arts Council.

Union County Office of Cultural and Heritage Affairs (300 North Avenue East, Westfield, 201/233-7906), William Higginson, administrator. Here is the home of the Summit Art Center and the Tweed Art Group, which shows contemporary artwork. Both the Westminster Dance Theater and the Septemberfest in Elisabeth are popular attractions in Union County.

Freelance writer Michael Karp was born and raised in New Jersey.

NEWARK'S CATHEDRAL OF THE SACRED HEART

Cathedral Composer

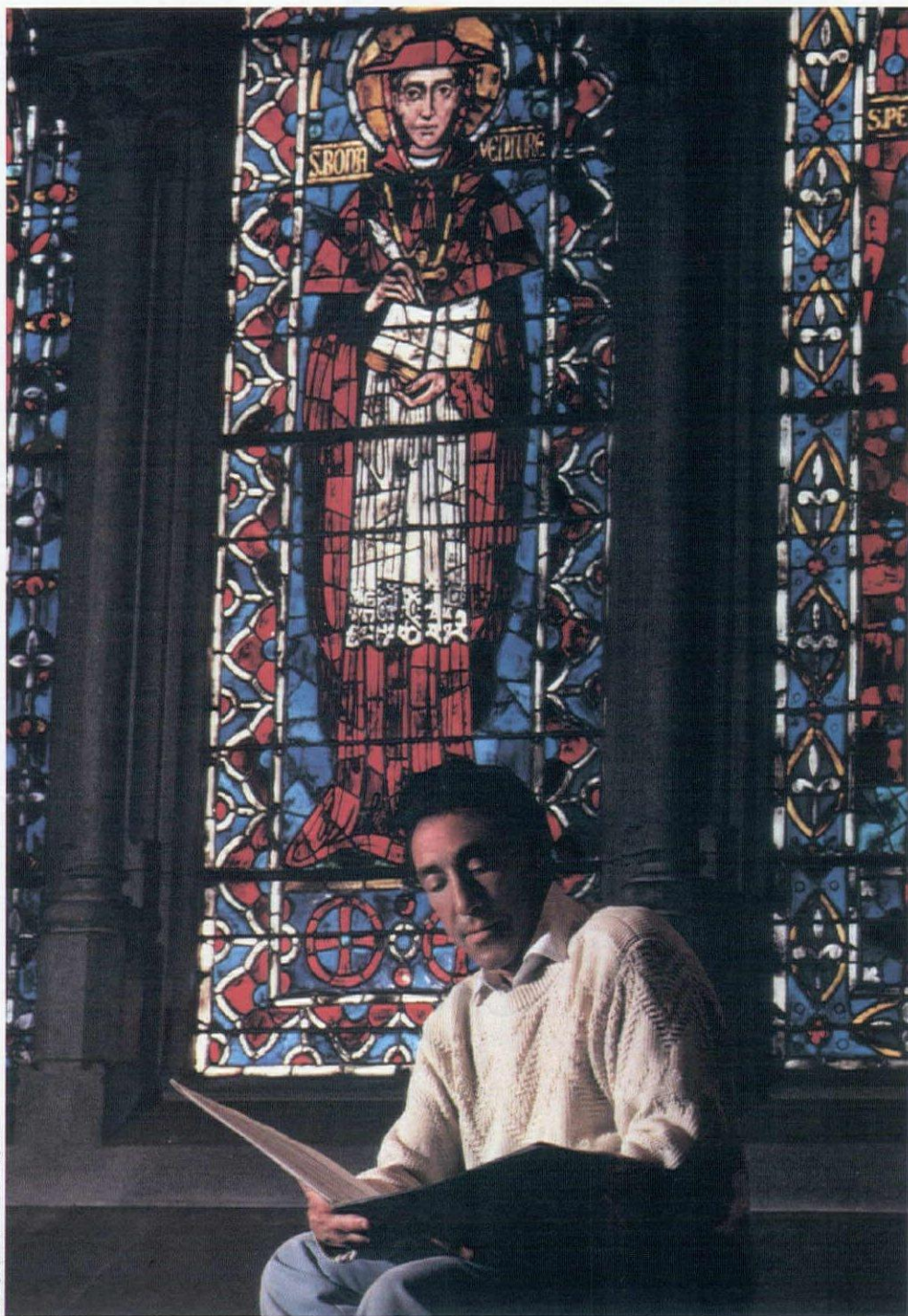
Composer Richard Nanes carries on an old musical legacy.

path that has brought Richard Nanes to his current position as the first composer-in-residence at the Cathedral since the time of Mozart began, paradoxically, as a punishment. "When I was about 10 years old," the composer recalls, "my mother would lock me in a room after I got home from school to keep me out of trouble. The only thing to entertain me in the room was a piano, so pretty soon I began to tap on the keys. I had already been playing the trumpet with Humberto Penino, Toscanini's principal trumpeter, for about two years, so I knew a bit about music. But I still remember my mother's astonishment when she heard musical melodies—coming out of that room."

Astonishment has been the reaction to Nanes's musical career ever since. Shortly after discovering the piano, he composed a "small miniature" duet in G—a melody which he still uses in recitals as an encore piece. At the age of fifteen he was performing the Haydn Trumpet Concerto with more-than-adequate skill. Turning to the piano while studying at the Conservatoire National Supérieur de Musique in Paris, Nanes embarked on a concert career even while expanding his studies to include composition.

As a composer, Nanes has written a range of works—a string quartet, Concerto Grosso for Brass and Chamber Orchestra (which received its world premiere at New York's Alice Tully Hall at Lincoln Center), and two symphonies (Symphony No. 2 was premiered in Europe by the London Symphony Orchestra at the Barbican Centre, as was *Rhapsody for Violin and Orchestra*, with violinist Eugene Fodor and the London Philharmonic). He has recorded widely—most recently a series entitled *Nocturnes of the Celestial Seas*—and his orchestra works with the London Philharmonic. The composer denies that he has any great affinity for liturgical music, although Nanes is most closely identified with the Cathedral Symphony of Newark's Cathedral of the Sacred Heart, and he

likes: "I believe we need all kinds of music."



Photograph by Warren Flagler

"The thrill is . . . awe inspiring. I imagine that I feel just as Mozart must have."

is the recipient of the Council of Churches of the City of New York's prestigious Broadcast Award (he has served as composer-in-residence for both that organization and the New Jersey Council of Churches). It is difficult to pigeonhole Nanes into any one musical school or genre. "The closest anyone has come is to call me a neoromantic," he says. "I really have two strains of musical thought which coexist in me in equal measure: the Romantics—Liszt, and Rachmaninoff—and the moderns, such as Prokofiev and Shostakovich. So I compose romantic nocturnes and atonal works (my symphonies). My work flows between the two modes."

Nanes's compositions have been hailed for their independence of spirit and idiosyncratic temper. Critic Walter Russell has claimed that Nanes has "absorbed much of the great French composers—Debussy, Ravel, and Saint-Saëns—and has fused their style into a tapestry of his own," while critic Richard Pyatt has written that "it is difficult to discern in his works the influence of the popular mind."

The fact that his work is complex enough to defy easy classification does not bother Nanes. "I believe in the power of music to move people, not the name it is given or the school it seems to resemble. I believe we need all kinds of music, that a composer can feel the influence of many sources. I've been influenced by Bach, Copland—Charles Ives, too!"

Certain styles hold less interest for Nanes than others. "Like any composer, I have likes and dislikes. Although I have not listened closely to the 'new music,' I have reservations about the 'minimalist' approach to music in general. I believe we need new music all the time, but I believe that music must have a lyrical content—a melodic line that somehow continues in one's mind after the music has stopped. My work has much atonal composition; but, if you listen closely, there are melodies there."

As the Cathedral Symphony Orchestra's composer-in-residence, Nanes finds himself "in a very privileged position. I can hear my work in my head; write it down; orchestrate it; and then, within a fairly short period of time, hear it played as I envisioned it by some of the best musicians in the metropolitan area. I also get instant gratification through the audience response. It is the best of both worlds—both seeing my music brought out into the world and hearing the response back. Very few composers can actually rest assured that their music will reach an audience while they are alive!"

Nanes adds, "I think we're returning to the Age of the Composer again, as the composer becomes recognized as a major factor in the creation of contemporary music—much as in Mozart's time. I believe that composers are now, and will be in the



foreseeable future, received with the same attention as today's performing superstars."

As for his personal future, Richard Nanes faces one of the most potentially creative phases of his career. He has been invited by Du Ming Xin, one of China's leading composers, to give a world premiere recital of his new piano work and a series of masters classes in the People's Republic of China at the China Central Conservatory in Beijing and at the Shanghai Conservatory. He is hard at work writing his Fourth Symphony, and is looking forward to the world premiere of his new brass choir

Richard Nanes at the Sacred Heart Cathedral

piece. In addition, he is considering several projects, including a motion-picture score and a recital to transcribe his nocturnes for violin and piano.

But the Cathedral Symphony will remain the center of his work. "I cannot describe the thrill of hearing one's own work played in the incredible acoustics of the cathedral. The thrill is overwhelming . . . awe inspiring. I imagine, as Mozart must have," Nanes adds, "that I feel just as Mozart must have. It's a very good feeling."

—Michael

Cultural Cathedral

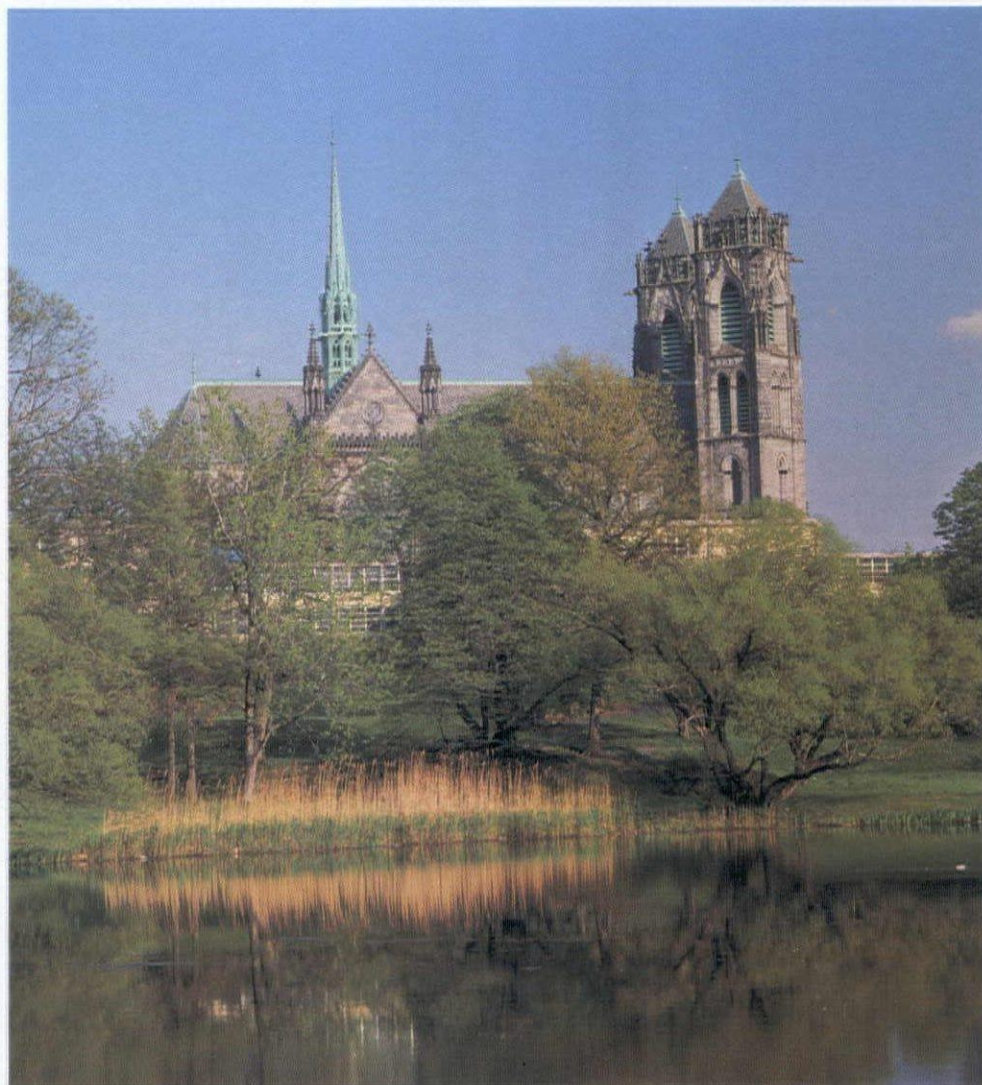
The Cathedral of the Sacred Heart is a vital center of culture in New Jersey.

The Cathedral of the Sacred Heart is actually two buildings," notes Howard Quirk, executive director of the Victoria Foundation and a self-described cathedral groupie." "On the outside it is austere, fortresslike—save for the unique feature of the windows, which are angled, giving a feeling of a warm embrace. On the inside, it is a tour de force, a powerful representation of the full range of Renaissance art."

Indeed, a visitor to Newark cannot help being impressed with the Cathedral, even from a distance. Perched on the city's highest point, the Cathedral of the Sacred Heart dominates Newark's landscape, and provides many of the residents with a spiritual center, regardless of their religious affiliations. Following a policy of ecumenical use (the installation of an Episcopal bishop was held here recently), the Cathedral has come to represent a link with the past—an emblem of permanence in a changing world as well as a reminder of powers beyond human control or understanding.

Enriched by the contributions—in both money and spirit—of a wide variety of people (whose efforts are commemorated in bas-relief escutcheons decorated with the symbols of occupations and professions), the Cathedral of the Sacred Heart has always been a church for all people. And, most recently, it has become a cultural center for all people as well.

It was Thomas Michalak, the tempestuous and controversial maestro of international renown, who led the Cathedral Symphony Orchestra at the Cathedral of the Sacred Heart; and it was Michalak who determined that one of the primary aims of the symphony should be to provide low-, moderate-, and fixed-income families with the opportunity to experience and enjoy both classical and contemporary serious music. "Maestro Michalak's devotion was fierce and his goal," comments Carole DeSenne, executive director for the symphony. "Once, the manager of the theater where the symphony was appearing was asked at the number of people—over two thou-



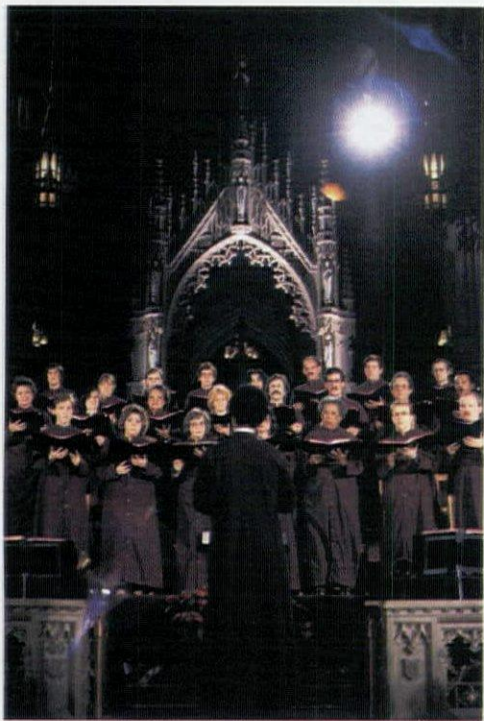
A link with the past, the Cathedral of the Sacred Heart dominates Newark's landscape.

sand—who had come to hear us. The manager asked Michalak, 'Who are all these people?' 'I'll tell you in a minute,' Michalak replied. 'If they applaud after the first movement of the next piece, then they're *my* people.'"

Since its founding in 1983, the Cathedral Symphony's Sunday concert series has become a cultural event in Newark for many—both advantaged and disadvantaged. Thanks to Michalak's reputation and

his habit of performing the lesser-known works of the great composers, the orchestra is able to attract the leading musicians of the East Coast. "Our program has always consisted of creative programming," says DeSenne, "which has been particularly attractive to musicians: they get to play music that they wouldn't ordinarily be able to." Rather than engage the superstars of the concert world, DeSenne notes that the symphony prefers to work with "the stars of tomorrow: musicians such as flutist Ransom Wilson or clarinetist David Shifrin"—a policy that reinforces the orchestra's insistence on explor-

Monsignor Salemi: "It is the representation of the power of communal action."



Above: The Cathedral Choir, core members of the symphonic choir. Right: Monsignor Cajetan Salemi leads tours of the Cathedral.

ing the full range of serious music, rather than employing the safely familiar.

An exception to this rule occurred last year, when Yehudi Menuhin joined the symphony for a televised benefit concert of Beethoven and composer-in-residence Richard Nanes's First Symphony. The program was broadcast nationally over WORTV and was used to kick off the Cathedral's Restoration and Preservation Capital Campaign.

This policy is likely to continue under Michalak's successor, Keith Clark, who was appointed the symphony's music director shortly after Michalak died in July. Clark is a founding director of California's Pacific Symphony; has studied with Franco Farrara, Hans Swarowsky, and Eugene Jochum; has served as associate conductor of the Roger Wagner Chorale, and, while still in his thirties, has composed over fifty widely performed pieces. He is an "orchestra builder" whose commitment to the symphony is firm. "We needed someone who would be more concerned with his role in helping the orchestra grow, rather than with the advancement of his own career," DeSenne notes.

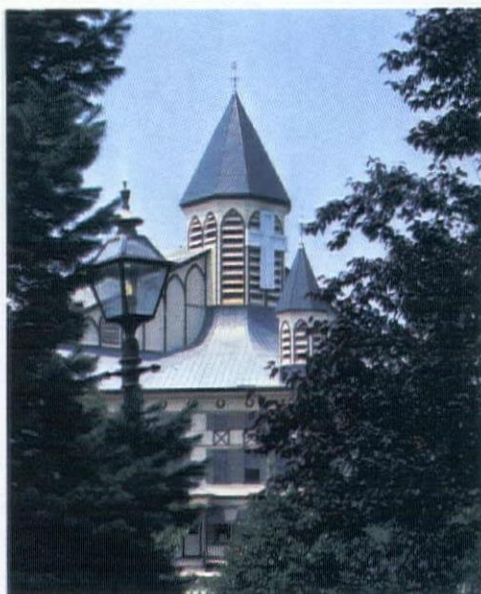
It is evident even to the most casual observer that the symphony has developed rapidly during the three years of its existence. In addition to its regular



OCEAN GROVE A Summer Season

Every year around May 15th, Anna Nichols leaves her home in Ocean Grove, New Jersey, and moves to a tent three blocks away to spend the summer—just as she has done for the past sixty years. “My family first came to the Ocean Grove Camp Meeting when I was just six weeks old,” she recalls, “and I just grew up loving tent life.” While Anna Nichols’s commitment to her Ocean Grove home is perhaps a greater part of her life than it is for most—she is the chairperson for development of the Methodist Camp Meeting Association, a volunteer position that demands roughly fifty hours a week—she nonetheless represents the spirit of the oldest and largest camp meeting in the world. Ocean Grove was founded by a group of Methodist preachers in 1869,” Anna Nichols says, “during the heyday of the camp-meeting movement. They just wanted a beautiful and serene place by the sea to pitch their tents, enjoy the outdoor life, and yet continue their religious commitment.”

While Ocean Grove has grown in the past 117 years, it has not changed that much. One hundred and seven tents still stand—in some cases passed on from generation to generation of families—as does the town’s magnificent National Historic Landmark, the Great Auditorium. Site of appearances by the greatest names in opera, music, and stage since the camp meeting began (including Caruso, Galliher, Schumann-Heink, every governor of New Jersey, eight U.S. presidents, Bob Hope, and a host of both secular and religious groups), the current Great Auditorium is the fourth structure to occupy the location. The present one was built in 1894 by thirty-six men in ninety-two days at a cost of \$112.16—a feat made remarkable by the auditorium’s dimensions: over sixty feet tall, the roof extends one full acre over a building which seated ten thousand people for most of its history (the installation of newer, theater-type seats in the early 1950s reduced its capacity to 6,948). Seven main pillars support the structure, which were hauled by horse and wagon over dirt roads; and wooden pegs—rather than nails—were used. Today, the Great Auditorium maintains its position as the cultural center of the community, where evenings are spent enjoying wholesome popular entertainment (recent appearances include the Let-

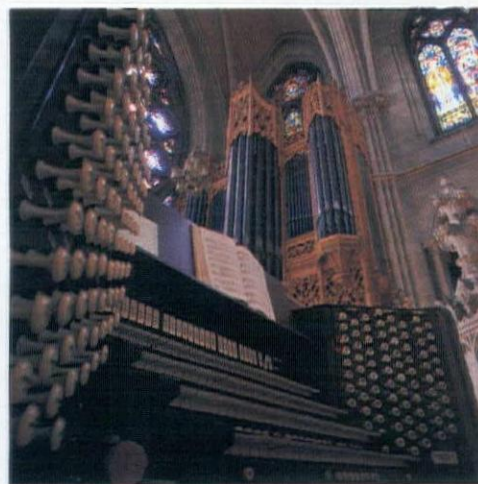


The Great Auditorium in Ocean Grove, New Jersey, summer home of the Cathedral of the Sacred Heart's Cathedral Symphony.

termen, Debby Boone, Myron Floren, and the Ferko String Band). Every year, the residents of the camp meeting invite their local church choirs for a mammoth gospelfest to the accompaniment of the largest Hope-Jones organ (five thousand pipes) in the United States. And it is the summer home of the Cathedral Symphony of Newark’s Cathedral of the Sacred Heart, which supplies the program for the annual NJ Mozart and Friends Festival—a series of tours, humanities lectures, and classical-music concerts with guest artists.

Although the population of Ocean Grove decreases every winter to about one-tenth of its summer inhabitation, the charm and serenity of the area continue to attract a healthy number of visitors every year. According to Dudley Bray, director of development for the Methodist Camp Meeting Association: “I came down to see the area and fell in love with it. I returned home and said to my wife, ‘You’ve got to see this place.’ Two days later, we were in Ocean Grove, and we’ve been here ever since.”

—Michael Karp



The eighty-six-hundred-pipe organ fills the Cathedral with overwhelming resonance.

season of six concerts at the Cathedral between October and April (as well as an ancillary series on Friday and Saturday nights prior to the Sunday performances), the Cathedral Symphony is the only orchestra in New Jersey that has its own “summer season” as the resident orchestra at the NJ Mozart and Friends Festival—held annually in Ocean Grove, New Jersey. As befits a Cathedral Symphony Orchestra, its summer home is a Victorian landmark building—the Great Auditorium (a huge structure capable of seating seven thousand people, built by thirty-six men in ninety-two days in the “gingerbread” style popular in the late-nineteenth century).

Characteristically, the symphony’s summer season is programmed without repeating the pieces heard during the winter season. In addition to the concerts, both summer and winter seasons offer lecture-demonstrations on music, composition, and related topics by noted authorities—as well as humanities lectures. In the winter, tours of the Cathedral are led by Monsignor Cajetan Salemi, Sacred Heart’s Rector—who, as a lifelong neighborhood resident, recalls when children played baseball in the as-yet-unfinished Cathedral (prior to its dedication in 1953).

A further sign of the symphony’s dual commitment—to music and the community—is the custom of requesting that each guest artist participate in a master class for inner-city youths. In the past, two outstanding students have been selected from these classes to perform on a regular basis with the orchestra’s professional musicians.

Sacred Heart’s symphony is the only Cathedral-based symphony orchestra in the United States,

"The church has always held a position of leadership in support of the arts."



Violinist Yehudi Menuhin with maestro Thomas Michalak, founder of the Cathedral Symphony at Sacred Heart.

a legacy to a tradition that has atrophied since Mozart's time. But, the Cathedral itself has always been a venue for music—particularly organ recitals, which take full advantage of the 140-rank organ whose eighty-six-hundred pipes (including a full set of *trompette en chamade* filling the Cathedral with overwhelming resonance) run the length of the building. According to David Fedor, the Cathedral's organist and its director of music since last May, "the Cathedral's organ recitals have constituted a tradition maintained since the Cathedral opened in 1954." After a lapse of several years, concerts began in 1968 and have continued to the present day with a series of four recitals: one each in October, November, March, and April.

Yet, while the Cathedral of the Sacred Heart

exists as a vital cultural and spiritual force, there are indications that time and the elements have taken their toll. "It is an incredible tribute to the Schantz Organ Company that this organ—one of the largest built in a church and the largest church organ in New Jersey—can still play with such power after thirty years of minimal maintenance," says Fedor. "It is in excellent condition but it has been used very heavily and does need extensive renovation."

The organ is not the only element of the Cathedral that would benefit from restoration. While the towering magnificence of the Cathedral is intact, closer inspection reveals the first signs of wear, subtle but ominous: a small shard of stained glass missing from one of the over three hundred magnificent windows; a loose statue tilting ever so slightly on its pedestal; a few hair-line cracks in the gleaming marble floor.

To this end, the archdiocese of Newark has begun a Capital Improvement Campaign to raise funds for

the repair of the Cathedral. "Our goal is to raise \$2.5 million for the preservation and restoration of the Cathedral, which is the most pressing priority," Salemi notes. "To improve the existing facilities—provide a new combination system for the organ so that both consoles can be operated by one organist consistently and place Lexan protective glass on the outside of the windows—would cost at least \$5 million."

Currently in the first phase of the campaign, Monsignor Salemi is optimistic about the momentum. "Our strategy is to begin with appeals to foundations, followed by requests to individuals, and finally, a general fund-raising campaign. I know the resources of the community will rally to the aid, just as they did in the construction of the Cathedral itself. After all, this is not just another building. It is the living representation of the power of communal action, harnessed in the service of a higher good."

—Michael K

Archbishop on the Arts

Sacred Heart's Archbishop
McCarrick talks about the
church's role in the arts.

believe in the church as a center of prayer, a
center of liturgy, and a reflection of the beauty of
God," states Archbishop Theodore E. McCarrick.
"This beauty expresses itself in many ways:
through art, music, and great celebration." As the
Archbishop of Newark, Archbishop McCarrick
has inherited not only a cathedral but a tradi-
tion which dates to the founding of the church
—the mandate to play a dual role as both pro-
vider of social services to the disadvantaged and
promoter of the arts. That the Cathedral of the Sacred
Heart is the site of the Archbishop's activities sym-
bolizes the renewed attention to the arts that some
believers feel will come to mark his term in of-
fice. The Cathedral is a cultural as well as spiritual
service center for the archdiocese—presenting
Cathedral Choir, a series of magnificent organ
concerts (for which the building itself is acoustically
suited), and the well-known Cathedral Sym-
phony Orchestra programs.

The Archbishop presides over the spiritual and
cultural life of over 1.3 million Catholics (Newark
is the seventh-largest diocese in the United
States), with a variety of ethnic and economic
backgrounds. The assignment, according to Arch-
bishop McCarrick, is challenging. Newark itself
is a fascinating city; the Cathedral is wonderful—
with history and meaning. And the symphony
is a great gift."

For Archbishop McCarrick, there is no conflict
between the mandate to nurture the disadvantaged
and to support the arts. "The church has always
been in a position of leadership in support of the arts,"
he notes, "which has not really abated in modern
times. It is just one of the many ways the church
can enrich the lives of its members—and its non-
members, as well. Our commitment is to care for
the poor, which includes an aesthetic commitment
to the poor as well—to improve lives and open them
to beauty. To develop a sense of beauty—to feed
the mind, heart, and soul as well as the body—the

Archbishop Theodore E. McCarrick of the
Cathedral of the Sacred Heart.

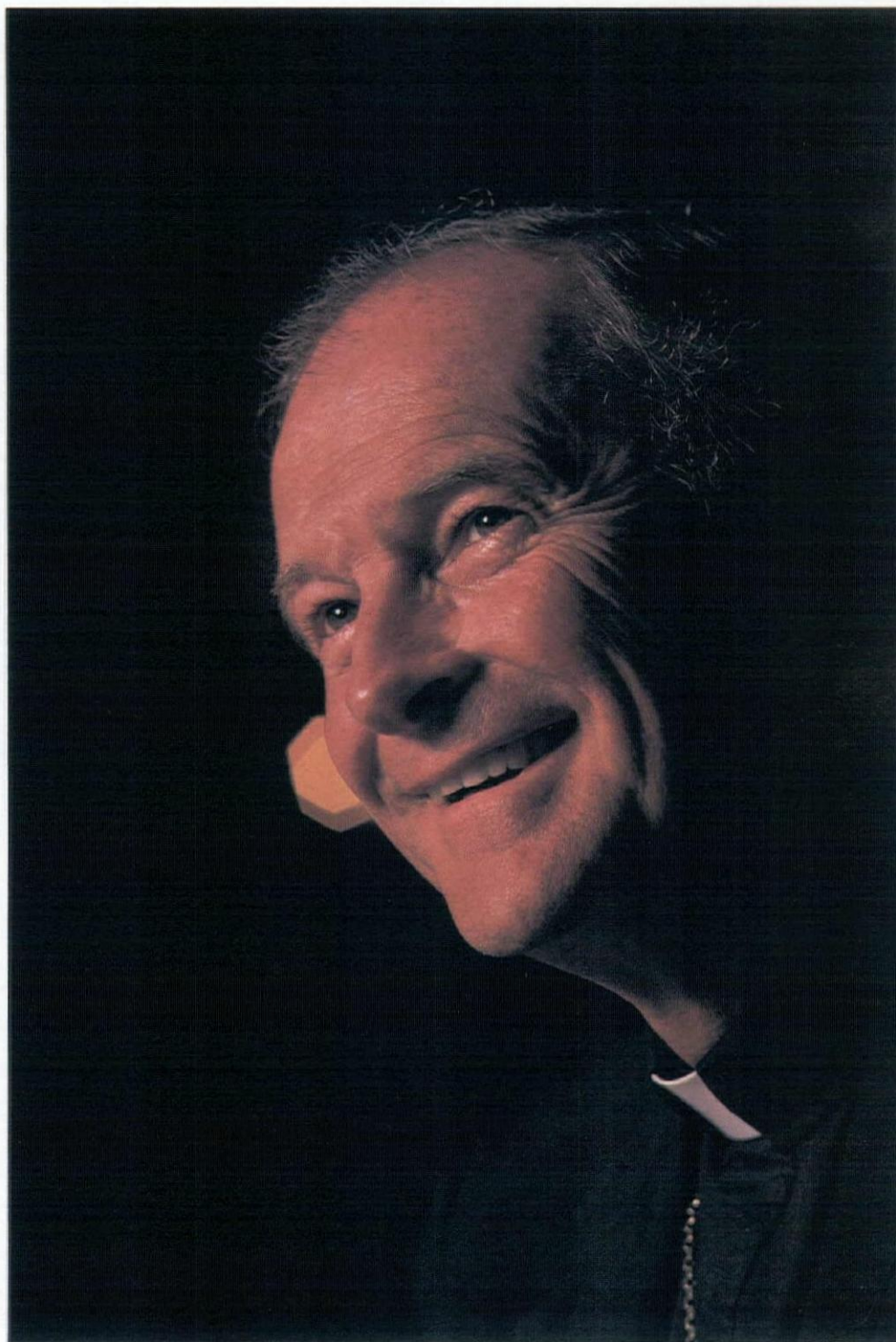


Photo by Peter Byron

Sacred Heart's orchestra is the only cathedral-based symphony in the United States.

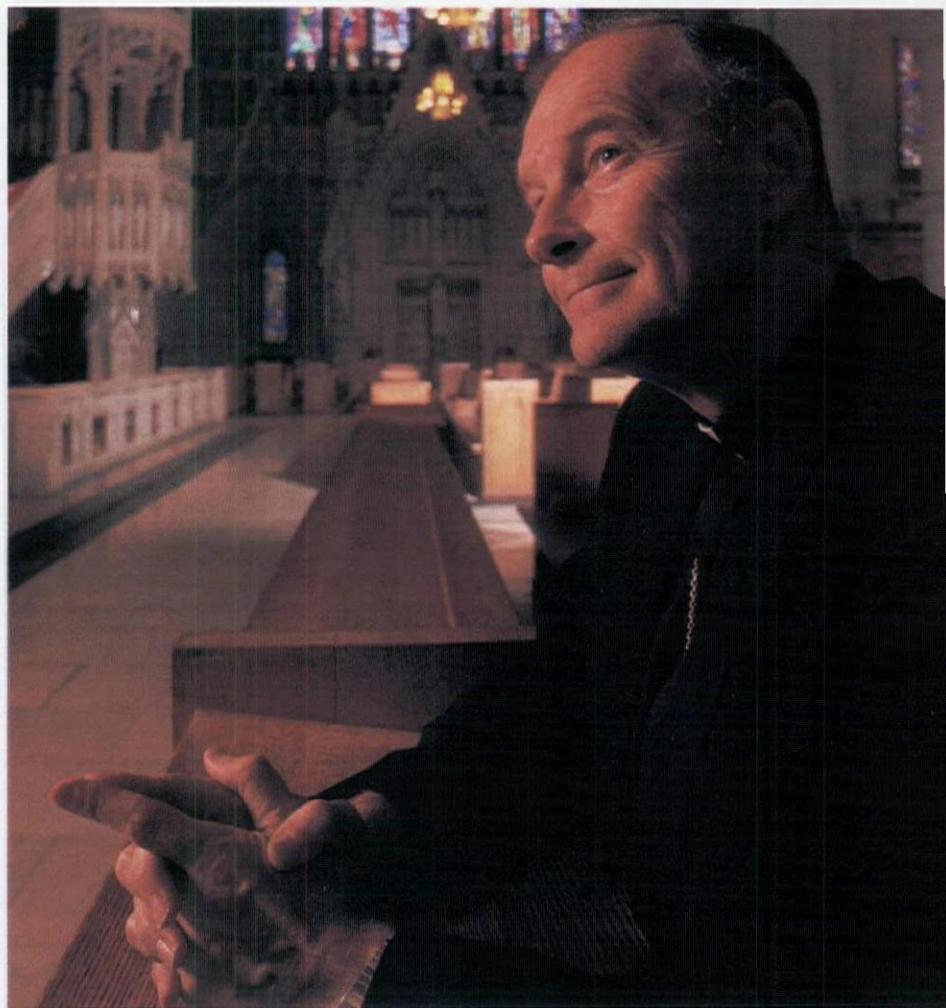
church must do these things, too."

Archbishop McCarrick comes to this undertaking with a personal knowledge of the arts that is largely self-developed. Holder of a doctorate degree in sociology, the Archbishop has primarily focused on social-service issues throughout his career. However, as secretary to Terence Cardinal Cooke (the then-Archbishop of New York), Archbishop McCarrick was assigned to aid in the development of the Vatican's contemporary-art collection. "People often believe that the church's involvement with art began and ended during the Renaissance, but that isn't so," the Archbishop says, "although the spiritual themes were perhaps more overtly reflected in the art of the Renaissance and the Middle Ages."

But, it was the dream of Pope Paul VI to find contemporary art with spiritual, not necessarily religious, themes. To this end, he assigned his secretary, Monsignor (now Cardinal) Pasquale Macchi, to come to America and purchase works for the Vatican that would "reflect the expression of human longing that is the spiritual content of truly great art." At the request of Cardinal Cooke, Archbishop McCarrick toured Latin America with Monsignor Macchi and returned with a significant body of work for the Vatican. Following this trip, the Archbishop helped establish the Friends of Vatican Art in the United States, of which Cardinal Cooke was president. "We were involved with the Metropolitan Museum in New York, the National Gallery in Washington, and many prominent collectors," the Archbishop adds, "which is an indication of how the church plays a definite role in satisfying the desire for beauty in contemporary life."

In addition to aiding the collection of contemporary art, the Archbishop maintains that the church has a role in its creation as well. "As a member of the special ad-hoc committee in preparation for the bicentennial of the American hierarchy—which celebrates the establishment of the Church in the United States in 1789—we are planning to commission a special mass, as the church did for the Eucharistic Congress in 1976. We still use much of the music from that mass today, and we expect that the mass of 1989 will be just as beautiful." The church, according to Archbishop McCarrick, "is anxious to create beauty as well as well as reflect it."

Art is beneficial to the church as well, the Archbishop notes. "If the work of the church is limited, then those inspired to do that work will be limited too. But when the church engages the whole person, it is an open invitation to a totality of service, which is the true purpose of the church."



Yet Archbishop McCarrick is aware that the spiritual and useful content of much contemporary work in the arts is obscure. "I believe we are in a period of transition," he says. "We have not settled on what the art of the latter part of the twentieth century will be. While people respect the more-traditional values in art, there is a movement to discard them as well. Today, we are apparently moving through rapid stages—searching for the music, the art, that is truly special and truly great."

The Archbishop is aware, too, of the significant role that the media play in the development of the modern sensibility. "I feel the church must be involved in the media," he says, "to make the media purveyor of all the good things in life. Presently, it seems to record all that is sad and unfortunate; but to truly reflect the life of our time, the media must portray the finer achievements of our society." The church's role, according to Archbishop McCarrick, is to "foster and encourage this ac-

Archbishop McCarrick: "People often believe that the church's involvement with art began and ended with the Renaissance, but that isn't so."

curate representation. The church must be a center with the media—it must be alive to its potential—for today, no one can get a message across to the people without the media; and the church must therefore use the media wisely and well."

While his personal taste in art is "eclectic," Archbishop McCarrick is firm in his belief that the wellspring of all great art is faith. "All great art lies in the mystery of the presence of God," he states. "All true art is, in some sense, an attempt to represent this mystery. Faith makes the distinction between the descriptive essay and the poem, between the photo snapshot and the truly great painting; between the sound and the song."

—Michael

CAMDEN

With a \$150-million price tag, Camden's waterfront development project offers new hope for the city.

Camden is joining the growing ranks of American cities rediscovering their waterfronts. In April 1985 the Cooper's Ferry Development Association, Inc. (CDA) began coordinating the planned \$150-million development of Camden's downtown waterfront along the historic Delaware River. Slated for completion in ten years, the seventy-five-acre riverfront will include: the newly-landscaped Dr. Ulysses S. Wiggins Waterfront Park, an amphitheater, a marina, a dry dock, the New Jersey State Aquarium complex, a Festival Market, and a 250-room hotel-conference facility.

Like some New Jersey cities have been suffering in the wake of the Philadelphia and New York cities, Camden is very hopeful," says project manager Hank Cooper, an associate of Wallace, Roberts, and Todd (WRT) of Philadelphia—the company in charge of the waterfront effort. "We can see a lot of strong signs that Camden is going to make a resurgence of that light."

WRT is also landscaping the otherwise-com-

pleted Dr. Ulysses S. Wiggins Waterfront Park, named after the man partially responsible for upgrading the employment of blacks in Camden. (Before he died in 1966, he was named vice-chairman of the national board of the NAACP.) With safety as well as aesthetics in mind, WRT is developing the park to facilitate police surveillance. The elimination of shrubs has become a fairly accepted notion in recently designed urban parks.

The Campbell Soup Company is also planning to be part of the waterfront redevelopment with the construction of its new world headquarters on the river, including a new visitors' center. Building will begin when some older structures on the site have been demolished.

According to Scott Rombach, vice-president of corporate relations for Campbell's, the corporation exchanged twelve-acres of land with RCA (located next to Campbell's), which had property on the waterfront that Campbell's wanted. The company is in the first phase of the development of its adjoining canned-soup plant. "We intend to build, down the road, a world headquarters; but we don't have a design or anything on that. It may take a year or so, because there are some buildings that are more substantially built than we thought." The visitors' center, which Bishop says will be about 50,000 square feet, will play host to school field trips as well as to the general public and will feature

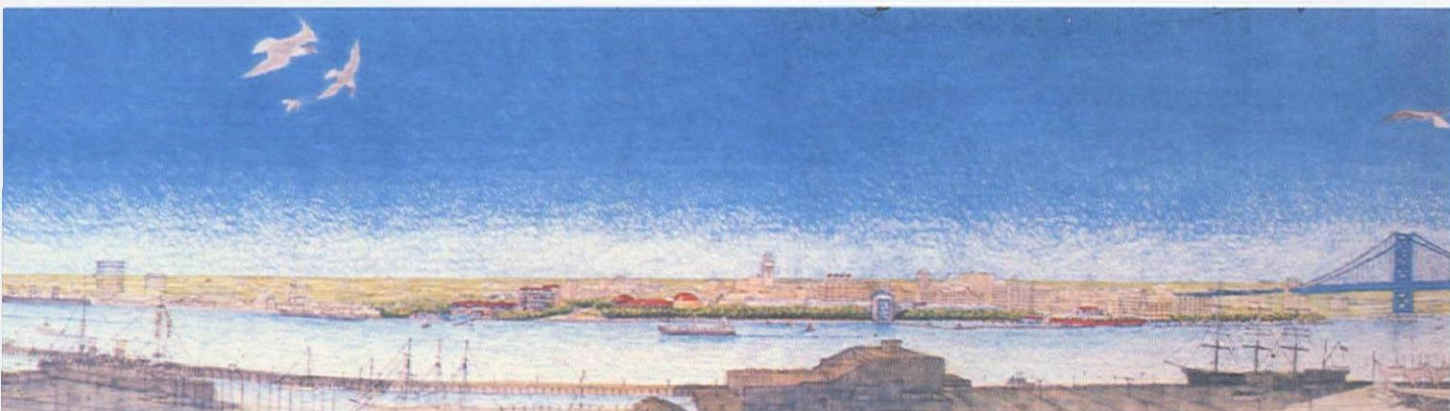
an interactive and entertaining display on nutrition.

The Campbell's headquarters will be adjacent to another phase of the renovation project that is now in the design stage—the New Jersey State Aquarium. Tom Hinkle, public-information officer for the city of Camden, says it may be completed by late 1987. The aquarium will make a huge impact on the tourism industry in Camden, drawing an estimated one million annual visitors to the facility. At this point, the plans are to develop a unique aquarium concentrating on the New Jersey waterways, the coastal area of the state, and the Delaware Valley.

Completion of the redevelopment project also means about twenty-five-hundred permanent jobs at the aquarium, the hotel-conference complex, and the planned Festival Market. Patterned after HarborPlace in Baltimore, Maryland, the Festival Market will feature an eighty-thousand-square-foot shopping area adjacent to the hotel.

Camden is counting on the local impact of the new waterfront in its drive to increase tourism: "If children come in on a field trip and see an amazing demonstration or exhibit in Camden, they're

Artist's rendering of Camden's waterfront as it will appear in 1990. When complete, the project will include a park, amphitheater, marina, hotel, and aquarium, making a huge impact on Camden's tourism industry.





g to talk to mom and dad and their friends about
s clearly going to have a ripple effect," Hinkle
"The aquarium alone will significantly im-
on tourism."

entually, the project will cover seventy-five acres
re waterfront—extending to the Benjamin
klin Bridge, which links Camden to
delphia. But if things go as planned, the bridge
t be the only thing linking the two river cities.
e is talk of reviving a ferry system that was used
Camden was known as Cooper's Ferry (after
unding family). At the time, the Coopers used
ry system to cross the Delaware River from
's Landing in Philadelphia to New Jersey. Hinkle

"When everything is in place, it would be
erful for folks in Philadelphia to be able to
e over to Camden in the morning, enjoy them-
s, and then go back in the afternoon."

In addition to the increased tourism and newly-
ed jobs, the waterfront project will undoubted-
t as a catalyst that draws investors, sparking
redevelopment of the entire city.

—Jane Simmons

osite page and below: Dr. Ulysses S. Wiggins
rfront Park. Right: Camden's waterfront
re the massive redevelopment began.



Return of the Past

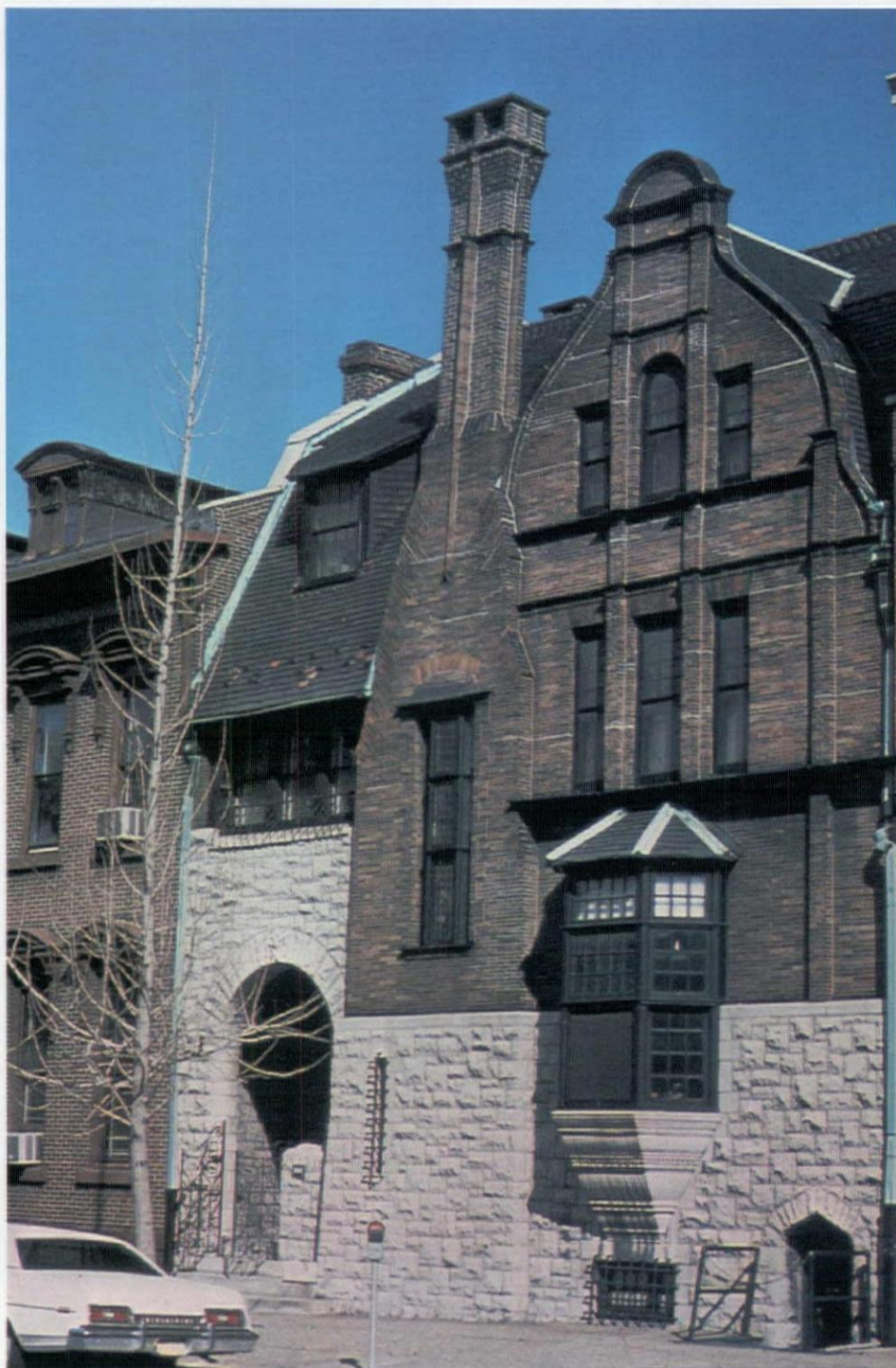
Abandoned and dilapidated buildings are now major assets in the city's redevelopment plans.

"Follow the dumpsters. That's where the action is!" says John Doyle, historic preservationist for the city of Camden, pulling his car alongside a particularly large one in the city's Cooper Plaza Historic District. The dumpster bristles with old studs and other renovation debris from a nearby Victorian town house. Up and down the street, freshly scrubbed and repainted brick facades look out from behind dark green, spindle-trimmed porches with peaked gable roofs. The roads are cobbled; the sidewalks, herringbone brick. Sockets in the sidewalk await new, architecturally compatible lampposts. This is Camden, New Jersey—no longer a smokestack city.

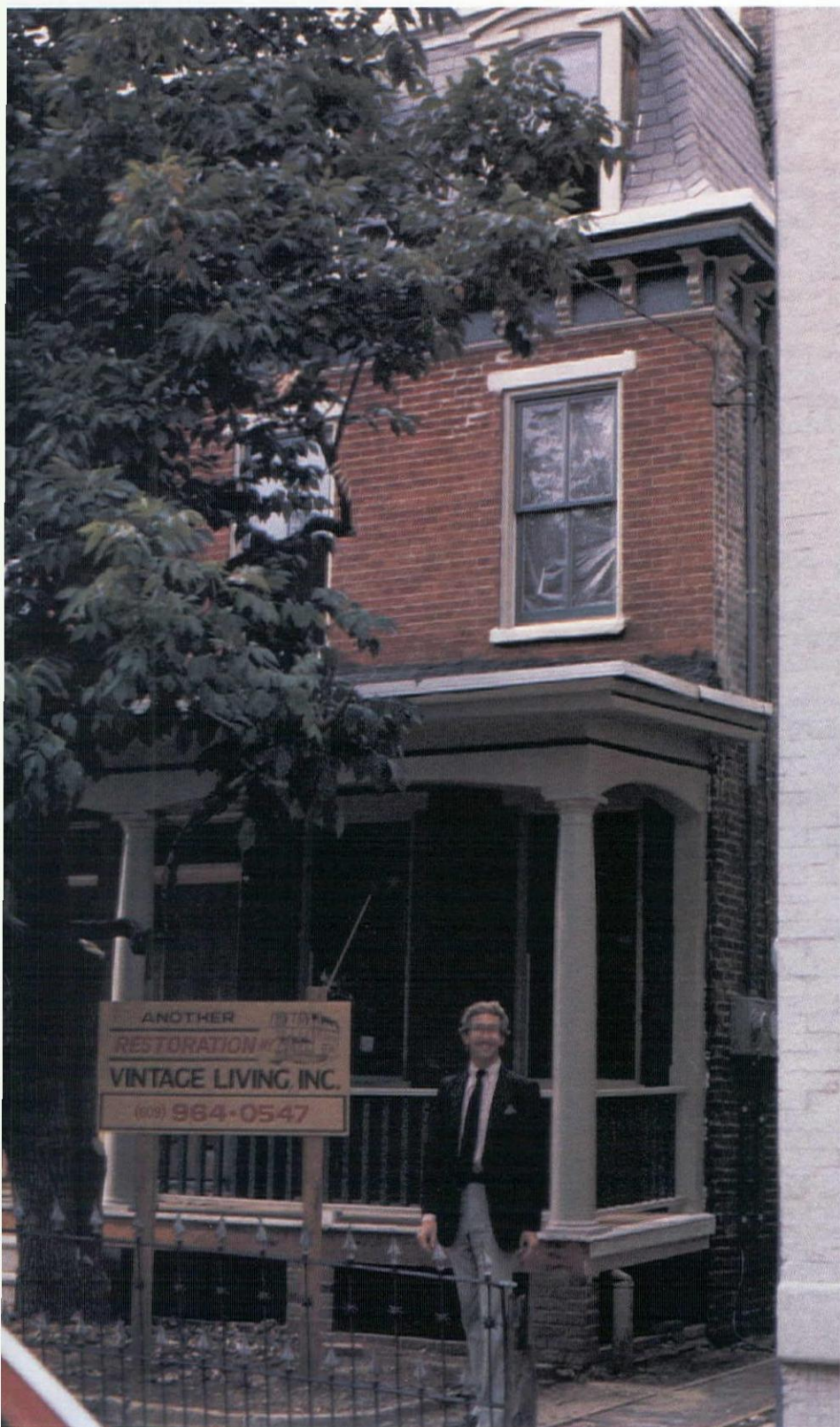
This scene continues for only a few blocks before dilapidated buildings dominate the streetscape again. But, increasingly in pockets such as this throughout the city, Camden's government, investors, and preservationists have joined forces to bring it back from the devastation left when the city lost its once-solid economic bases and much of its population.

Historic preservation "is extremely important for the future development of the city—especially in attracting new people to the residential areas," says Camden's popular and progressive mayor, Melvin R. Primas, Jr. (who has renovated his own house in Cooper Plaza). Historic districts have become a major part of the city's all-out effort to encourage investment, the centerpiece of which is the Camden Waterfront Plan—a \$150-million aquarium/marina/office/retail complex.

These projects reflect a 180-degree turnaround in the city's self-image and approach to revitalization. With Philadelphia real-estate values on the rise, two of Camden's biggest "liabilities"—its proximity to that city and the large amount of unoccupied, city-owned property—are now perceived as major assets. Explains Ann Howard, the



Cooper Street is lined with such eccentric architectural specimens as the Taylor House.



local director of policy and planning: "The city has done a lot of historic-district work . . . to create a climate for investors to take advantage of the preservation tax credits." By spring 1987, John Doyle estimates, preservation will have brought \$15 million in new investments to Camden.

Little is left of the original eighteenth-century Camden, except the name of the first settlers—Cooper, which is attached to seemingly half the places in the city. Most of Camden's historic buildings date from its industrial heyday in the nineteenth century. The Esterbrook Pen Company, the first steel-pen factory in the United States; the Campbell Soup Company; RCA Victor; the Linden Worsted Mills; Joseph Wharton's nickel refinery; and a prosperous shipbuilding industry all contributed to Camden's economy. With its port (still the tenth-busiest in the world), its railroad terminus, and the ferry service across the Delaware to Philadelphia, it was the transportation hub of the region.

The city's decline, many say, dates from the construction in 1926 of the Ben Franklin Bridge linking Camden and Philadelphia. It made the ferry superfluous, diminished Camden's importance as a transportation center, and split it in two. The ready access it gave to the suburbs, where property was cheaper and more attractive, lured many businesses away. The city's white population began to evacuate in the fifties and sixties, with mass exits after the 1965 riots—leaving a largely impoverished black community with little economic opportunity.

Large amounts of property were abandoned, depleting the tax rolls and encouraging the perception that Camden was a high-crime zone. The 1967 demise of the New York Shipbuilding Company—which, at its peak, provided 17,500 jobs—threatened to put the last nail in the coffin. As city officials readily admit, "Camden had an image problem."

Large-scale demolition and new federally funded construction (the standard prescription for suffering cities in the sixties and seventies) did not help. In 1981, when Mayor Primas first took office, even money for that kind of project had dried up.

Therefore, Doyle says, the city turned inward and began to look on its nineteenth-century housing and industrial structures as resources for revitalization. In 1982 the city began a survey of its historic structures. And in 1983, two years after the historic-preservation tax credits were enacted, Camden established its first municipal historic district—Cooper Plaza—and struck its first development deal under the new law.

John Doyle stands proudly beside the townhouse he is renovating in the Cooper Grant district.

At that time, 60 percent of the buildings in Cooper Plaza had been sitting vacant—some for as long as fifteen years. They generated no tax revenues, harbored crime, and inspired arson. Vandals had stripped them of plaster ornaments, marble mantels, woodwork, and any other details of value. The elements had taken care of the rest.

But the neighborhood, built between 1877 and 1902 on the periphery of Cooper Hospital, was architecturally cohesive and attractive—plus, it had “location.” In the 1970s, plans for a Veterans Administration hospital encouraged speculators to buy property in that area. The project was squashed by the Carter administration at the last minute, but a climate for growth had already been established. Eventually, a private nursing home went up on the VA site; and it attracted other medical commerce—including a research facility for the University of Medicine and Dentistry of New Jersey.

In 1983 a private developer signed an agreement to rehabilitate a block of eighteen town houses in the Cooper Plaza Historic District. Using an

\$800,000 Urban-Development Action Grant plus a low-interest loan from the city as seed money, he raised an additional \$1 million in private equity. Each three-story unit was divided into two split-level apartments. “That project,” she explains, “has had the classic catalytic effect on the neighborhood. A couple of investors have done three to four buildings at a time. Some have done twenty.”

The neighborhood now attracts doctors, nurses, and other professionals from the medical campus. On one corner, three partners are converting a shop front with an ornate, cast-iron pediment into two apartments and a restaurant. That intersection, Doyle points out, has four storefronts of similar architectural quality, which could form the nucleus of an attractive commercial block.

Around the corner, at Haddon Avenue and Blaine Street, the city has just sold a row of thirty-eight abandoned, three-story town houses to Ash Developers (a Baltimore company) for a \$7-million rehabilitation project. These will become middle-income rental units.

The Cooper Grant Historic District—a four-square enclave of Italianate and Second Empire and semidetached houses (between the Rutgers Camden campus and the Delaware River)—newest district and one of the city’s most appealing neighborhoods. Though it has its share of boarded-up houses, many are in repairable condition, and most-distinctive architectural features are intact: set of duplexes, for example, retains arched, bled architraves over the windows and doors. “They were the homes of Camden’s managers and business owners at the peak of the Industrial Revolution; they are a little “higher style” than other neighborhoods,” says Doyle.

Both the quality of the existing housing and its proximity to the university make this a promising area. Rutgers’ new dormitory opened in September.

Historic preservation requires close attention to details, such as this ornamental grill work (below) and a pair of bay windows (opposite page), located in the Cooper Grant Historic District.



the city hopes it will encourage new residents to move into the neighborhood. Doyle, a newcomer himself, purchased his three-story town house for \$15,000 at city auction—a bargain, but the city places restrictions on purchasers to discourage speculation. “My house,” says Doyle, “has to be owner-occupied. I have to hold it and live there for five years. The plans are subject to architectural review. And it has to be rehabbed within one year.” Doyle is converting it into three apartments. One of the area’s drawbacks is the lack of urban neighborhood amenities. To that, Doyle retorts: “You walk down the street and literally everyone is at you. You couldn’t ask for a bigger amenity than what’s more than all the dry cleaners and convenience stores could ever bring you.” In 1985, Camden designated a second historic district that emphasizes its other preservation goal—commercial development. The new area, centered on Cooper Street, was historically—and remains—the chief professional street. The town’s first bankers, lawyers, doctors, and businessmen

lived and worked there. Today, professionals as well as university departments and the Red Cross still have offices on Cooper Street. Unlike Camden’s architecturally homogeneous residential districts, it is an eclectic mix representing most of Camden’s major architectural periods. On one block is a three-story, Federal-style house with a pebble-dash finish and a fanlight over the front door. It was built in 1812 for Edward Sharp, one of Camden’s first entrepreneurs. On another is the Taylor House, an eccentric, brick, Renaissance-Revival town house with brownstone details. A six-story, art-deco apartment building with a patterned, ochre-brick facade sits next to two brick and brownstone town houses. Each block also has its share of Italianate row houses. Cooper Street is mostly intact physically, but the buildings are underutilized. However, given its interesting architectural character, city officials are confident that the area will be a prime redevelopment zone for investment that they expect will be catalyzed by the waterfront development.

The preservation movement reflects a major

change in Camden’s and investors’ attitudes toward both its past and future. Once a burdensome legacy of Camden’s industrial past, its nineteenth-century buildings have become a major financial asset. Tax reform will reduce the tax advantages of rehabbing historic structures, Howard admits, and may dampen investors’ interest somewhat. But, she says, the city remains committed to preservation. “We’re going to have to be more resourceful.” Adds Mayor Primas, “We will look into what we can do locally if the tax credits change significantly.”

Their confidence is being rewarded. There has been a tremendous increase in interest in Camden property in the last few years. Between 1984 and 1985, income from the city’s bimonthly property auctions tripled from \$200,000 to \$600,000. “We used to have to beg people to come to public auctions,” said Gary Jamison, supervising planner for the city. “Now it’s standing room only.” Since the waterfront project was announced in April 1985, Howard declares, “the phone hasn’t stopped ringing.”

—Julia Lichtblau



A Poet's Legacy



Walt Whitman's residency in Camden created a cultural legacy that grows consistently stronger.

In his utopian view of America, Walt Whitman dreamed of an America populated by visionary poets. As the Civil War ravaged the Union of States that he believed to be so sacred and as increased industrialization captured the teeming masses' attention with promises of wealth, power, and leisure, Whitman's vision slipped further and further into the

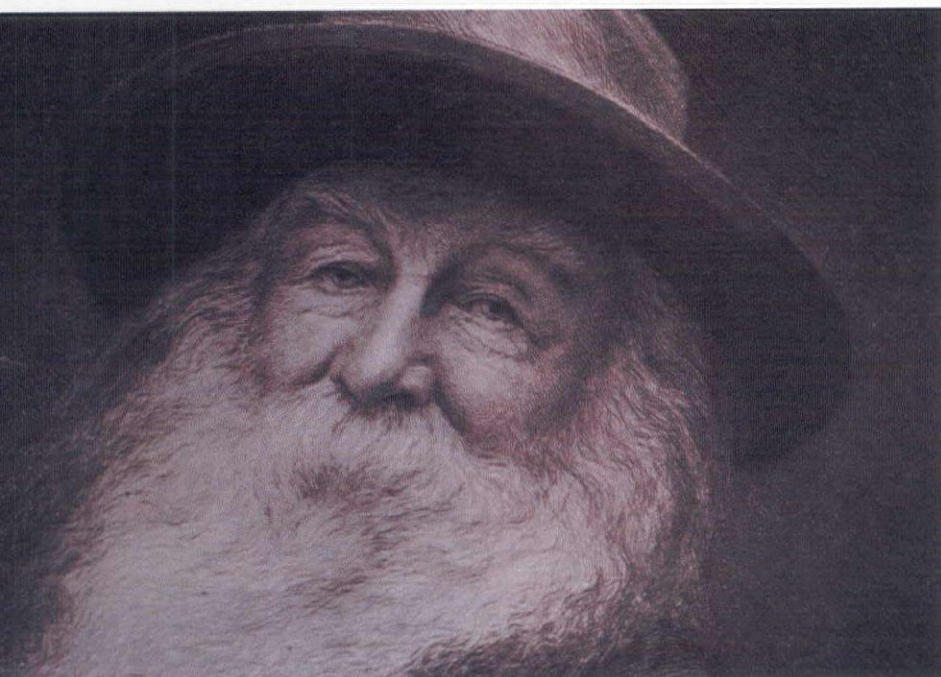
realm of dream. Today, when most people are hard-pressed to name a contemporary poet (not to mention a recently published poem), Whitman's dream is being revitalized in Camden, New Jersey—where the poet spent the last years of his life.

At first, Camden may seem an unlikely focal point for poetic activity in America. Though catching the first waves of economic revival, the city is still plagued by unemployment. Most of its citizens are quite average people from varied racial and cultural backgrounds—a far cry from the urban literati of New York City. Yet this is just the place and just the people that would fit Whitman's democratic ideal. The poet visualized an all-encompassing poetry that would express the entirety of

America in not only content but its very form: poets would be ordinary people singing the words and promise of a vast, new land—they would be the leaders, the visionaries who would guide the country into the perfect synthesis of freedom, progress, and opportunity.

Alonzo Jennings, executive director of the Whitman Center for the Arts and Humanities in Camden, is not one to underestimate the power of poetry. He views the center as the "main cultural vehicle in Camden" and its programming—its main strength in poetry—as the "beginning of a strong cultural community."

The Walt Whitman Center was founded in 1976 as part of the city's Bicentennial observation. I



Walt Whitman Center for the Arts and Humanities (opposite page) was established to honor the spirit of the poet (above) who spent the last part of his life in Camden.

published to honor the spirit of Whitman, who spent the last nineteen years of his life in Camden. He is buried in the town's Harleigh Cemetery. The center first gained international recognition through its presentation and patronage of American poetry. As a permanent seat dedicated to contemporary American poetry, it is perhaps unique in the world. Its year-round programs of readings by important working poets (it usually presents five to ten Pulitzer Prize-winning poets each year and has included the likes of Galway Kinnell, winner of both the National Book Award and a Pulitzer; W. S. Merwin; and Allen Ginsberg) is equalled only by the readings at the New York Public Library. However, the center does much more than showcase known talents. It sponsors the annual Walt Whitman Prize, a prestigious award that recognizes an emerging poet with publication of a book-length manuscript and one thousand dollars; the contest draws in thousands of entries from around the nation. The center also offers readings by local and regional poets of note and workshops and seminars for students and area writers.

In spite of the general disregard for poetry that exists across much of the nation, Camden-area residents have responded enthusiastically to the pro-

grams offered by the Walt Whitman Center. Clearly, there was a yearning for art and culture. Having then established itself through poetry, the center was in a position to expand into other arts and grow into its present role as the major presenter of cultural events—encompassing all the arts—not only for the Camden area, but for the entire state of New Jersey and southern Philadelphia.

The center's purpose became fourfold: to foster literary, artistic, educational, and charitable events for the residents of Camden and surrounding communities and for visitors to the area; to offer a continuing schedule of activities encompassing all the arts and including educational programs and resources; to encourage those events that are in the interest of the community and the longevity of the center; and to cooperate with private and public organizations to achieve mutually compatible objectives. The center's operation and programming are made possible through grants from the New Jersey Council on the Arts, the city of Camden, the National Endowments for the Arts and Humanities, the William Penn Foundation, and the Glenmede Trust—as well as such corporate sponsors as the Campbell Soup Company, the RCA Corporation, Vi-tech, and IBM.

The center took its new commissions seriously. It was not content to be merely a presenter of and supporter of the arts but chose to play a major role in shaping the cultural life of the area. While Whitman and his transcendental predecessors had

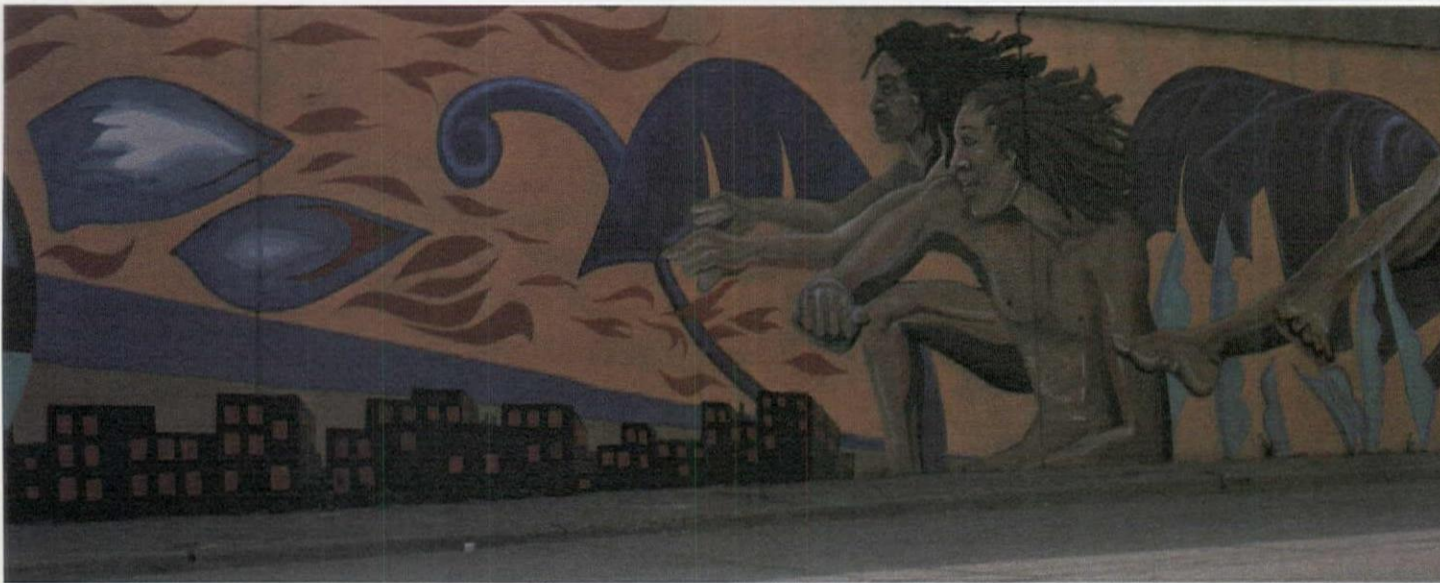
dreamed of a nation whose every citizen possessed poetic vision, the Walt Whitman Center realizes that the first step toward appreciation and understanding of the arts is education. As such, Jennings considers children's programming to be the center's next-strongest aspect. "We are fanatical about expanding the cultural horizons of the children of Camden." He sees art as a "socialization vehicle" and believes that the center is in the position to "educate an entire generation."

Jennings also believes that, by interesting children in the arts, adults, too, can be reached. (If the children are involved, he explains, then perhaps the parents will become interested.) Furthermore, when those children are grown, they will be not only better prepared to understand their lives but able to pass a curiosity in the arts on to their children. "They are the future," Jennings says of the children who benefit from the center's programs. "We have an obligation. We're the only ones to do it."

Arts education is now one of the center's main goals, with poetry still leading its progress. "Poetry is an ignored art form," says Jennings, "but it is one of the most significant." He feels that the center is in a position to use poetry not only for its own sake, but to get attention for the other arts programs. The next step, according to Jennings, is diversity. "We are diverse in every sense of the word." The center's programming for the 1984-85 school year included such activities as operas, the Kapelle Woodwind Trio, Pan's Puppets, the Quiet Riot Mime, a haiku-poetry workshop with Nick Virgilio, and the Arthur Hall Afro-American Dance Ensemble. Jennings tries to plan programs that will somehow attract people from all different racial and ethnic backgrounds.

However, poetry will always be the center's strong suit. Eventually, Jennings would like to sponsor an annual poetry symposium and offer year-round classes in creative writing—stressing the mechanics of writing—for area students, as well as expand the prize and publication programs. Already, school-children benefit through poetry competitions and educational programs. Readers invited to the center are required to offer workshops in the schools, and high-school students are given the opportunity to read with local poets and work together in an informal workshop atmosphere. Obviously, few of the students who participate in the program will ever become recognized writers. But, according to Jennings, they may become readers—readers who will understand what contemporary poetry is and how it works. On the other hand, he is not about to sell short the center's potential. "Who knows? There may be another Walt Whitman."—J. P. Forsthofer

The Writing on the Wall



The innovative Artistic Design Program turns graffiti-covered walls into works of art.

A couple of years ago, the city of Camden saw the writing on the wall—literally. In the summer of 1984, then-director of Housing and Community Development Patricia Darden initiated an anti-graffiti program, taking the urge to write on walls and turning it into an artistically creative impulse. The Artistic Design Program was born—with a goal of turning graffiti-covered walls into works of art.

Patterned after similar programs in other cities, particularly the Anti-Graffiti Network in Philadelphia, Camden's Artistic Design Program seeks to elevate pride in the community, discouraging defacement of property and fostering an aesthetic appreciation for the murals. And the project provides a solution to frustrated business owners in Camden, who repeatedly have to paint their walls to cover graffiti.

The benefits of the program are numerous, going beyond the beautification of Camden. It furnishes exposure for artists in the area, who submit sketches for potential mural projects—as well as paying an

honorarium of up to \$750. The Artistic Design Program also provides summer jobs through a federal program (the Job Partnership Training Act) for young people fourteen through twenty-one. Some of these teens are the very same vandals who used their spare time to deface property with graffiti. Some are artistically inclined, others not, but all make important contributions to the mural project. To assist the artists, some teens are sketch artists, others fill-in artists, some supplies-maintenance captains, or crew leaders who will relate to the kids so that the artists are not put in a baby-sitting position. This past summer, one worker—a student in painting at the Pratt Institute—got a lot of experience working on a large scale. Kimberly Camp, visual-arts coordinator for the City of Camden under Housing and Community Development, says: "It's a real team effort. If an artist is scaling up a drawing that's going on a 150-foot-long wall and he's on scaffolding twelve feet off the ground, he needs somebody across the street to tell him what he's doing looks right."

According to Camp, the Artistic Design Program has a success rate of 70 percent—as opposed to similar projects in other cities, which have an 11-to-15-percent success rate. "Success is measured," Camp says, "based on the number of murals we do and the number of ones that get written back over. The majority of murals that go up

The Kimberly Camp-designed mural Flight to Freedom in Camden, New Jersey.

are never touched. The next-largest group are the ones that go up and are written on over the Fourth of July. Then we have two sites that are what we call 'regular maintenance' sites. If we touch them on a Friday and we need something to do on a Saturday, we can always go back and touch them again, because I know they've been written over."

The project gets about twenty requests a month from area businesses to paint murals on their walls, and that is done on a first-come, first-serve basis. The \$50,000 annual budget is funded through the New Jersey State Council on the Arts (previous year's grant). This year, money came directly from the mayor's office. And then there are in-kind contributions. Camp says, "All of the site owners are asked to donate lunches to the kids, and it's no easy thing feeding ten teenagers for three- and four-week periods." Business owners are not asked for any other donations.

Camp, who has painted two of the murals herself, stresses the aesthetic sensibilities of Camden. "We have all artists working on the project. Camden is 90 percent black and 34-percent Puerto Rican/Latino. 40 percent of the total population is under twenty-one. Camp's own murals depict black women

ding up the sky and black men with dreadlocked hair. A mural by Ethel Wilson depicts people running away from a nuclear-power plant as reactors blow fumes into the sky. Yet another shows break-dancers on a street corner.

In working with the program, Camp has learned a lot about the subculture of wall writers, who have names as Disco Funk and Seven Deadly Sins. Camp says that the clubs "war with each other through graffiti writing." Camp even found herself at one wall writers' meeting in a school yard at midnight. She has been successful in getting most of the wall writers not to vandalize.

The response to the murals has been 99-percent positive, according to Camp. "People walk by on the street and want to be a part of it. They talk to the artist, they talk to the kids that work there. People that see us will call and say, 'I really like the program and want to be involved.' This week alone, I've gotten three additional requests for murals, and there are still people who have been waiting since last year. The volunteerism is also

very high; we get a high level of support in donations." Donations could be a couch for the center or paints.

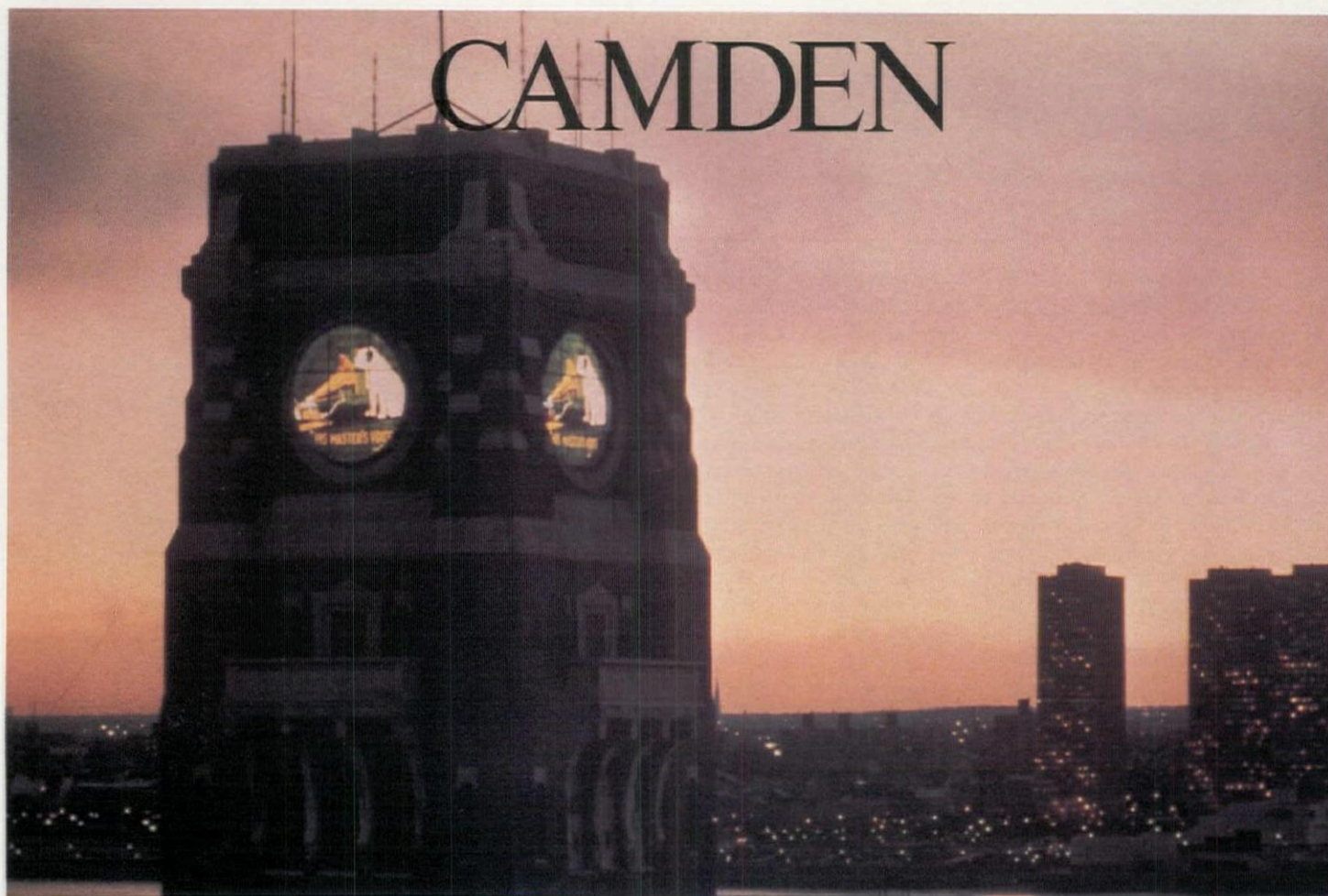
As an artist, Camp (who also works closely with the City of Camden Art Exhibition) has a personal commitment to the city arts programs. "I hope that our next involvement will go toward doing public art projects that are of a more permanent nature," she says. "Our staff had a meeting last week with the city architectural department out of Housing and Community Development and the Percent for Art coordinator from the state arts council to talk about a park-redevelopment project in north Camden. We sat down to find out how the artists could be involved, what areas could be painted, what areas would require artists with specific skills, and so on. The program and staff are capable of taking things in that direction."

But whatever direction the project goes, for now a once-negative phenomenon has resulted in the beautification of the city—at the same time giving exposure to artists and jobs for young people. And, given the low incidence of graffiti on the murals themselves, the wall writers must agree.

—Jennifer W. Graham

Peace, Love, and Children (below) was designed by Ethel Wilson. Right: Detail of mural.





A Cultural Movement

While Camden develops and redevelops, the arts continue to flourish.

By Julia Lichtblau

A grass-roots arts movement has taken hold in Camden, New Jersey, and is growing vigorously in the city's new climate of pride and determination. Professional artists and the community both are eagerly participating. There are outdoor performances throughout the summer. The Camden County Cultural and Heritage Commission sponsors performances, school programs, a statewide Teen Arts Festival, and an annual juried exhibition featuring the works of over two hundred local artists. The Artistic Design Program employs professional artists to plan murals for the city's graffiti-covered walls, and the city's teenagers help to execute them. Original research in music is going on at the Rutgers-Camden campus, while the visual-arts department has a computer-graphics program that is attracting students from throughout the

region. And in Walt Whitman's chosen city, it is only appropriate to have an award-winning poetry magazine—the *Mickle Street Review*—published on the campus; as well as the Walt Whitman Center for the Arts and Humanities. (The area code for all Camden locations is 609.)

ART AND HISTORY MUSEUMS

Last year, some ten thousand viewers made their way to the **Stedman Art Gallery** (Fourth and Linden Streets, Fine-Arts Center of Rutgers, the State University of New Jersey, Camden Campus, 757-6245). The only art museum in southern New Jersey, it has been exhibiting, educating the public, striving for a more national profile, and nurturing the local arts community since 1975. "We try for an experimental focus," says gallery director Virginia Steel. "As a university gallery, we can afford to take chances and we should." The Stedman is nationally known for its biennial works-on-paper competition, established in 1975 to encourage contemporary American artists using paper in both traditional and experimental ways. The last competition drew twenty-seven hundred entries, of which eighty-six were selected. The gallery holds

eight changing exhibits a year, including an interdisciplinary one that focuses on an art or craft in a different culture. Such exhibits are often toured to several galleries around the country and their only New York/Philadelphia-area appearance is at the Stedman.

The National Endowment for the Arts-funded Visiting-Artist Lecture Series yearly brings internationally known artists from different disciplines to the gallery to discuss their work. Past lecturers included Philip Glass and Laurie Anderson.

The fall 1986 season opens with a joint show of rare works by André Kertész and Lucien Aigner, on loan from the Polaroid Corporation. The Kertész prints are his first color series, begun at the age of eighty-four. Aigner's works are from a collection of fifty thousand negatives of prewar Europe found in an old suitcase in 1970.

Camden is the international headquarters of the Campbell Soup Company which maintains

Above: The RCA tower's stained glass window feature "His Master's Voice." Opposite page: Walt Whitman's tomb, in Harleigh Cemetery, was designed by the poet himself.

Historic buildings and neighborhoods make Camden a perfect stop for lovers of architecture.



Campbell Museum (Campbell Place, 342-6440). The plush, red-velvet interior cradles what museum president Ralph Collier describes as “the world’s most unique collection of soup tureens”—which includes life-size swans, rabbits, chickens, boars’ and cows’ heads, cauliflowers, and melons in silver, pewter, porcelain, and earthenware. The tureens, which date mostly from the early-eighteenth and nineteenth centuries, come from two dozen European countries and China. Of particular note is a gilt-and-painted tureen bearing images of early-nineteenth-century Berlin—part of a 350-piece set for the marriage of Prince Frederick of the Netherlands and Princess Louise of Prussia in 1825. A film, *Artistry in Tureens*, can be shown by appointment to groups of up to fifty people. Not limited to soup-related objects, the Campbell Museum has small changing exhibits of prints, photographs, and decorative-art objects.

History buffs will find a rich assortment of historic sites in the Camden area, dating from its origins as a Quaker settlement in the early-eighteenth century through the Industrial Revolution. **Pomona Hall** (Park Boulevard and Euclid Avenue, 964-3333), home of the Camden County Historical Society, is an eighteenth-century Georgian mansion built by the Coopers—Camden’s founding family and restored for use as a museum during the Bicentennial. Eighteenth-century furniture, quilts, farm implements, and even clothing—including William Cooper’s vest, which dates to the early-eighteenth century—are on exhibit. Upstairs, you’ll find craft shops for candle-making, weaving, and shoemaking.

The museum also contains objects of particular significance to Camden—such as locally made glass, Campbell Soup artifacts, and a collection of Victrolas, records, photos of recording artists, and other RCA memorabilia. Pomona Hall has free tours and Sunday events (films, lectures, and open-hearth cooking demonstrations), as well as a school program. The historical society’s library contains nineteen thousand books and pamphlets—as well as maps, deeds, slides, newspapers (1800-1947), and an excellent collection of regional genealogical material.

Walt Whitman, Camden’s best-known historic figure, lived the last eight years of his life at 330 Mickle Street, near the waterfront. The two-story, frame town house is now the **Walt Whitman Museum** (964-5282), run by the Walt Whitman Association, which has its headquarters next door. The poet’s house contains the Gimbel Collection of “Whitmania” and sponsors readings, lectures, and changing exhibits. The association’s archives

The soup tureens in the Campbell Museum's collection are fascinating works of art.



Photo By Stuart Watson

Above: Man in a Black Suit, carved from cedar by Louise Kruger, is part of the collection at the Stedman Art Gallery. Above right: Johann Joachim Kaendler's swan tureen, part of the Campbell Museum's extensive collection.



of Whitman's papers and other materials attract Whitman scholars from around the nation.

OTHER HISTORIC SITES

To experience Camden County's Quaker heritage, you'll have to leave Camden and venture into the surrounding areas. **Barclay Farmstead** (Barclay Lane, Cherry Hill, 795-6225)—a thirty-two-acre Quaker farm first established in 1624—preserves a slice of Camden County's agrarian past in the midst of suburban Cherry Hill, a few minutes from Camden. Built in 1824, the three-story, eleven-room, Federal-style, brick farmhouse sits among herb and flower gardens, an apple orchard, a blacksmith shop, a corncrib, and a Victorian springhouse. The house is an "active" museum. Upstairs is a collection of working looms used to repair and re-create some of the farm's historic textiles. As part of an ongoing restoration program, the curatorial staff preserves historic fabric from area structures that are about to be demolished or are otherwise beyond repair. Recently, stenciling from a similar farmhouse of the same period was documented and re-created in authentic colors in the parlor.

The **Haddonfield Historic District** (Kings Highway, Haddonfield) is on the National Register of Historic Places. Lovers of American architecture will find themselves in their element here. The main street is largely Federal in style. You can stroll past the Indian King tavern, briefly the headquarters

of the state assembly during the American Revolution. The side streets are Victorian, with fine examples of all major styles of the period.

Haddonfield was founded by Elizabeth Haddon, the daughter of a Quaker landowner and a woman of uncommon independence for her time. At age of seventeen, she came by herself to America from England to oversee her father's properties. The town became a strong Quaker community, and Friends' meeting house is still in use. The Friends' School was founded in 1786. Haddonfield also is the second-oldest fire company in the country, with a small museum of old fire-fighting equipment.

Another community of historical and architectural interest in the Camden area is **Fairview**, the third-oldest planned community in the country, now on the National Register of Historic Places. Originally called Yorkship, it was built in 1917 to remedy a chronic shortage of housing for workers at the New York Shipbuilding Company. The community consists of attached and semidetached, brick colonial-style houses along curving, tree-lined streets. In imitation of New England towns, it is broken up by several "village greens" surrounded by shops. Its self-contained appearance is now attracting a new generation of young professionals.

THE PERFORMING ARTS

The Rutgers-Camden campus is probably the only one in the country to have a professional orchestra.

Sponsored by:



Campbell Soup Company

RCA

The Rutgers campus is a strong cultural center that impacts the rest of the city.



Jazz trumpeter Wynton Marsalis entertains a crowd at the five-thousand-seat amphitheater, part of Camden's Dr. Ulysses S. Wiggins Waterfront Park located on the Delaware River.

in residence. The eighteen-member **Mozart Orchestra** is devoted almost exclusively to works by Mozart and performs regularly on campus for college and high-school students and also the general public. The **University Theatre Department** produces several plays annually—both classical and contemporary—and performs for the general public and hundreds of Camden schoolchildren. Each spring, the campus hosts the statewide **Teen Arts Festival**, which attracts teenagers from all over the state for three days of workshops, demonstrations, and performances.

Not surprisingly, the best place to see shows in Camden is the **Fine Arts Theatre** (Fine Arts Building, Fourth and Penn streets, 757-6176) on the Rutgers-Camden campus. The seven-hundred-seat theater is acoustically perfect, has excellent sight lines, and is well suited to both music and theater. Last year, Camden audiences saw Philadanco, a Philadelphia-based modern-dance group; Metropolitan Opera singer Osceola Davis; singer Tom Chapin; the Mozart Orchestra; and over thirty other top-notch shows there.

Just a few blocks away, in the Cooper Grant Historic District, is Camden's other cultural nucleus, the **Walt Whitman Center for the Arts**

and Humanities (Second and Cooper streets, 757-7276), which sponsors a constant stream of musical performances, poetry readings, coffee klatches, plays, children's programs, and exhibits. The Walt Whitman Center is perhaps best known for its annual Notable Poets Series, which has brought such luminaries as Lawrence Ferlinghetti, Allen Ginsberg, and Gwendolyn Brooks for readings and discussions.

Housed in a former Carnegie Free Public Library building, the center is a gift of Eldridge R. Johnson, a president of the former Victor Talking Machine Company (now RCA). The beaux art structure is one of the city's finest. Its columned portico bears a seventy-foot, allegorical mosaic made of over one hundred thousand glass pieces, entitled *America Receiving the Gifts of the Nation*.

Camden County is blessed with a second orchestra, the **Haddonfield Symphony**, which has been performing in the area for some thirty years. Its focus is also somewhat specialized—it tends toward American and innovative composers. Described as a "teaching orchestra," it sponsors a young soloists' competition, and a number of its seats are held by students from Philadelphia's Curtis Institute.

Area residents also enjoy performances by the **Wind Symphony of Southern New Jersey** and the **Camerata Opera Company**. On Friday evenings in summer, Haddonfield closes down Kings Highway at Centre Street and holds band concerts right on the pavement.

OUT AND ABOUT

Most of Camden's downtown attractions are within six blocks of each other. Right off the Rutgers campus is the **Cooper Grant Historic District**, a neighborhood of nineteenth-century town houses, many of which are now being renovated. In there, you can see such landmarks as the Benjamin Franklin Bridge and the RCA tower, with its famous logo of the dog harkening to "his master's voice" in stained glass. Stop for a minute to enjoy the statues surrounding the Walt Whitman Center—in particular the statues of Peter Pan and various animals installed for children.

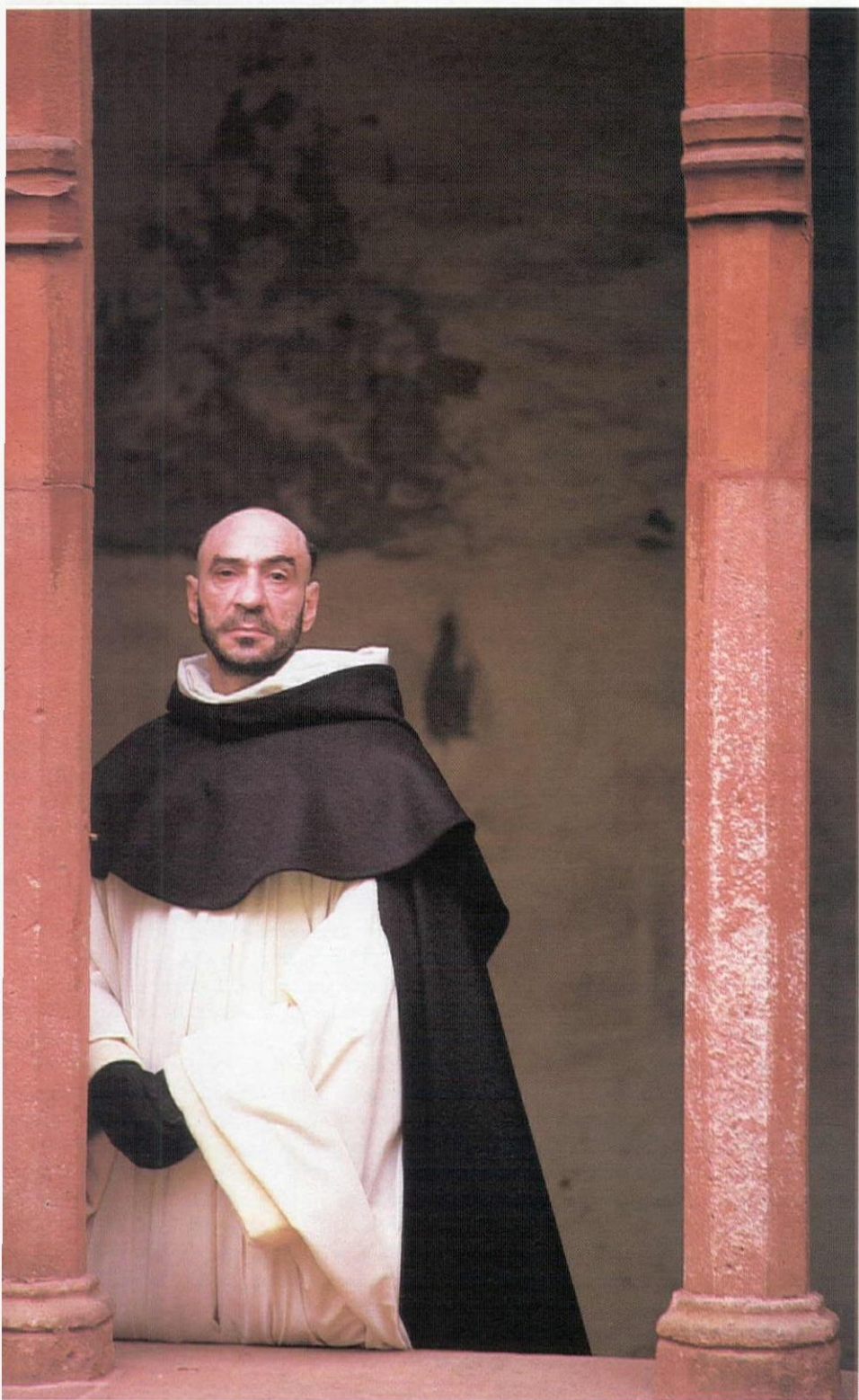
Camden's future will be in its spectacular waterfront project, now under way at the foot of Market Street. The first section, the **Ulysses S. Wiggins Waterfront Park**, opened recently. Its entrance, which faces Philadelphia's Penn's Landing, is a circular driveway on the crest of a hill, ringed by seventy-foot flagpoles framing the Philadelphia skyline. A grassy, outdoor amphitheater seats five thousand and hosts a full schedule of events, which this year included a concert by jazz trumpeter Wynton Marsalis. The next part of the park to be built will be the marina. The city is planning to make the park the site of concerts, ethnic fairs, art shows, "super Sundays," and other crowd pleasers. A \$30-million aquarium promises to be a major attraction when it opens in 1989. In the meantime, go for the view and the outdoor events, sponsored by the Camden County Park Commission (Walt Whitman Avenue, Cherry Hill, 795-PARK).

The city's landscaped **Harleigh Cemetery** is full of impressive funerary architecture, including replicas of models of the Parthenon. While you're there, make a pilgrimage to Walt Whitman's tomb—a magnificent granite grotto designed by the poet himself. The Cooper Plaza Historic District is just around the corner from the cemetery and worth a short detour for preservation aficionados.

TRANSPORTATION

Camden is located a short drive from Philadelphia Center City, just over the Benjamin Franklin Bridge. The PATCO high-speed rail line links the city and county. The Philadelphia International Airport is only twenty minutes from the Camden area. A \$17-million Transportation Terminal—a major interchange for car, commuter-rail, and bus traffic—will open this fall, making Camden even more accessible.

Freelance writer Julia Lichtblau writes frequently about architecture for several national publications.



F. Murray Abraham again plumbs the depths of evil in *The Name of the Rose*. By Donald Chase

"Did you know that over 50 percent of the people polled in the U.S. by a religious institute believed in the existence of the Devil?" F. Murray Abraham asks. "I found that amazing." Nevertheless, the forty-seven-year-old actor, winner of the 1984 best-actor Academy Award for *Amadeus*, is in the midst of playing Lord Bernardo Gui, the Devil-hunting leader of the Holy Inquisition in *The Name of the Rose*. Tonsured, grandiosely white-robed, and wearing contact lenses that render his warm, piercing, dark eyes a glacial, piercing blue, Abraham is on location near Rome for the film version of Umberto Eco's best-selling novel.

The narrative revolves around a series of murders in a medieval monastery, which Gui tries to pin on "an agent of the Devil," William of Baskerville (played by Sean Connery). Baskerville, whose very name is a sly reference to Sherlock Holmes, is a humble Franciscan monk whose own rational crime-solving methods lead to conclusions embarrassing to Gui.

Directed by Jean-Jacques Annaud (*Quest for Fire*), *The Name of the Rose* is one of the most eagerly awaited films for 1986. Yet Abraham admits that he didn't exactly jump at the chance to do it. Certainly one consideration was the legion of actors whose careers have been—paradoxically—bedeviled by their Oscar-winning triumphs. One need only think of the post-Oscar slides of Ernest Borgnine (*Marty*), Dorothy Malone (*Written on the Wind*), George Chakiris (*West Side Story*), and—more recently—Faye Dunaway (*Network*) and Jon Voight (*Coming Home*). In Abraham's case, the Oscar came after a quarter century as a professional actor. He appeared on Broadway in *The Man in the Glass Booth*, *Bad Habits*, and *The Ritz*; Off-Broadway in *Uncle Vanya*, for which he won an Obie, and *Little Murders*. On film, he supported Redford and Hoffman in *All The President's Men*, Pacino in *Serpico* and *Scarface*, and Richard Dreyfuss in *The Big Fix*.

Reviewing the latter, in 1978, *New Yorker's* Pauline Kael said: "On the stage, Abraham probably gives audiences as much joy as any American

Abraham After Amadeus

Abraham (above left) plays the villainous Lord Bernardo Gui in *The Name of the Rose*.

“After playing Salieri in *Amadeus*, I didn’t want to do another heavy in my next film.”

actor of his generation, and some suggestion of his gift comes through in this small part.”

What Kael probably didn’t know is that the joy-giving stage stints of the seventies were interspersed with hard labor on the graveyard shift at an opera scenic shop to contribute to his family’s coffers. The Texas-born actor has been married for twenty-five years to his nonprofessional wife, Kate, and their children are now aged fourteen and sixteen.

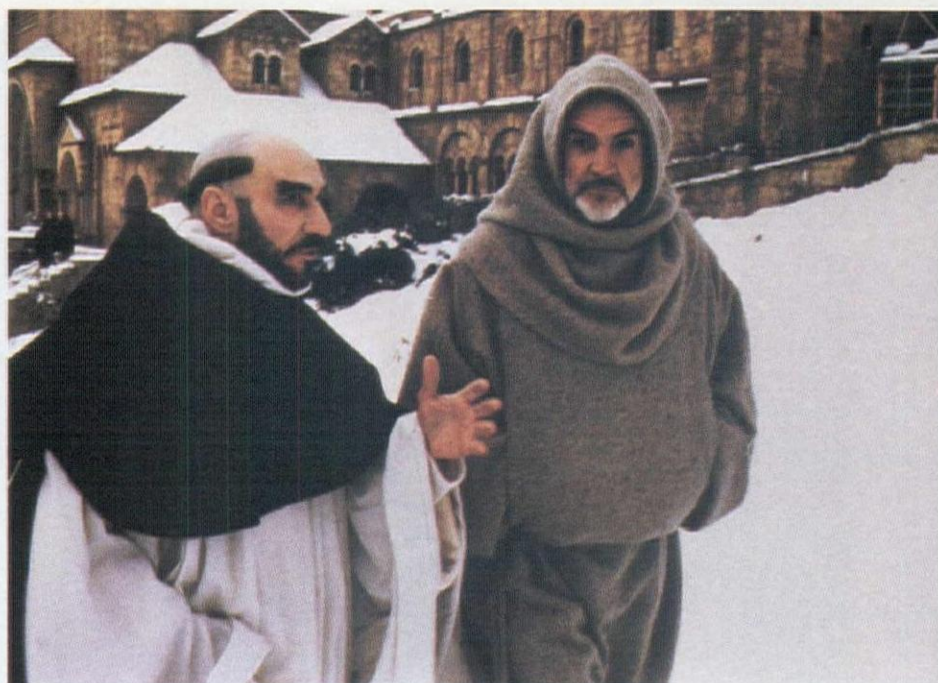
Kate Abraham says that the Oscar hasn’t changed the outer texture of the family’s life. “We still live in Brooklyn, as we have for twelve years, and the kids, who are normally outgoing, aren’t sought out any more than they ever were.”

But Abraham says that he is at last a fulfilled man in the sense of being able to make a living at his chosen profession—and is concerned about diminishing his hard-bought Oscar triumph by seeming, paradoxically, to repeat it. “After playing Salieri in *Amadeus*,” he says, “I didn’t want to do another heavy in my next film. And you can’t beat this guy for a villain. Anyone who calls himself a messenger of God, who kills people in the name of God, has got to be a villain.”

But it was, in fact, the blatancy of Gui’s villainy that caused Abraham to think more positively about *The Name of the Rose*. “The role,” he notes, “seemed to give me an opportunity to embody some of those qualities that are so essentially evil and that are rampant in the world today [particularly and ironically rampant among religious zealots who, like Gui, find the Devil in any and all who oppose *their* beliefs]. In this respect, the parallels between the Middle Ages and today are, in my mind, quite clear.”

In addition to the thematic timeliness he found in *The Name of the Rose*, other factors helped convince Abraham to do the film. He was able, before *Rose* started shooting, to squeeze in a cameo role as the heroic Abraham Lincoln in the Richard Chamberlain miniseries “Dream West.” And he met with *Rose* director Annau and producer Bernd Eichinger, who told him who his costar would be and how they saw both his character and the film as a whole.

A third unbilled star in *The Name of the Rose* could be the sets of the Middle Ages themselves—accounting for roughly \$5 million of the film’s \$16-million budget. The figure includes costumes and props, all of which were specially made for the film. But most of the money went to the creation of a medieval monastic community from an actual abbey in Eberbach, West Germany; an interior set at Rome’s Cinecittà studios; and the eight-building, ten-thousand-square-yard exterior set outside Rome.



Abraham (left) as the diabolical Bernardo Gui and Sean Connery as Franciscan monk William of Baskerville in *The Name of the Rose*.

The real stone-and-cement floor in the herbalist’s workshop, the real wooden beams in the stable, the real terra-cotta tiles on the roof of the towerlike scriptorium, the detail on the facade of the Romanesque church (which, alas, is only wood and gesso)—all fulfill the promises of authenticity that Annau and Eichinger made to Abraham.

“The physical authenticity is of course a spur to authenticity in performance,” he says, then adds with a laugh, “and probably not a bad commercial idea, too. There’s something hypnotic and magnetic about that dark, horrible period; it’s always had a particle of our imagination—the Dungeons and Dragons thing.”

For this film, Abraham, who normally researches in detail a character and his milieu, limited himself to Umberto Eco’s five-hundred-plus-page novel and the script that four screenwriters had culled from it under Annau’s supervision and concentrated on investigating the psychological connections between Gui and himself.

“I believe that Bernardo Gui believes he is a deeply religious man,” he says, “as I am a deeply religious man. I was brought up in the Syrian Orthodox faith. [The *F* in his name stands for Fahrid.] My mother was Italian Catholic, my father Syrian Orthodox. I’ve tried several religions since then and also dropped out of the religious scene for a long time. I simply could not believe that there could be a godly presence in the world as we knew it, especially in light of that rash of assassinations in our country—assassinations of our greatest men, including Malcolm X, who I believe was a great man. But more recently, things have changed, my life has changed, I believe in God. I follow the precepts of Quakerism, though I’m not a Quaker.

I can’t quite commit myself to it completely, though I’ve been attending services for ten years.

More to the point, he says: “Gui has the of faith and fervor I feel as an actor, which is close to a religion and which makes it possible for me to play him—or someone like Salieri, who also deeply religious. It is a calling for me.” Fervor is manifested in his ongoing work as a teacher at Brooklyn College and in his bringing live performances (with student collaborators in a theater-in-the-streets program) “to people who might not have experienced theater otherwise.”

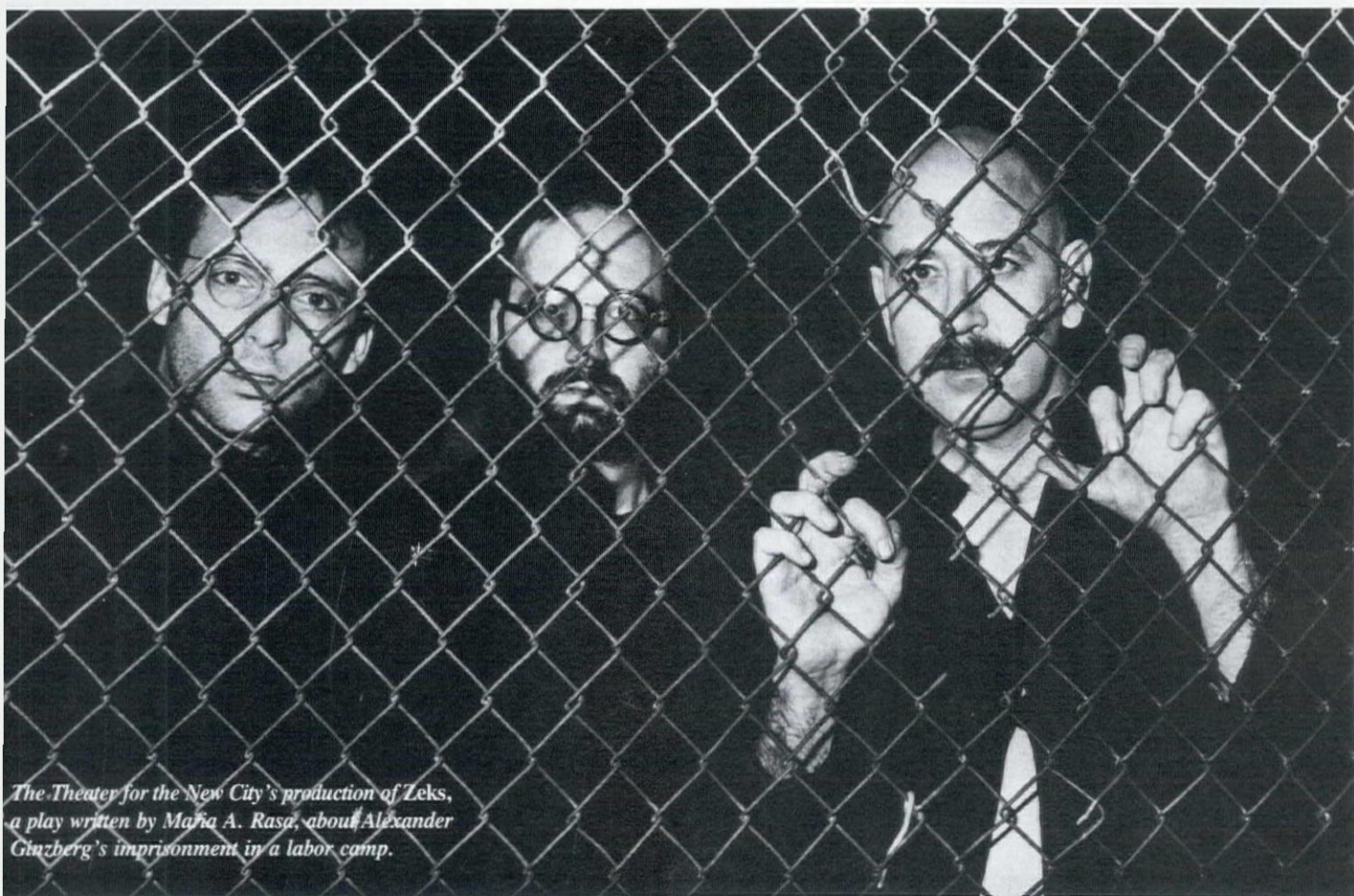
Abraham first heard the call himself after a school teacher in El Paso invited him to try out for Sir James M. Barrie’s one-act play *The Old Maid Shows Her Medals*. “I had no idea about theater,” he remembers. “In my life—least in my family’s life— theater was not only important, it was nonexistent. I enjoyed joking, telling stories”—these activities being part of his Mediterranean family life he knew growing up in El Paso, which he says he is still very *simpatico*. “But soon as I walked on the stage—I played a Scottish soldier from the Black Watch Fifth Battalion—I knew I belonged there.

“It’s a good feeling to find out where you belong—I remember it very well,” Abraham continues. “I have never been afraid of anything on the stage, I feel completely confident.” And though he admits he’s “slightly intimidated by the technicalities” of film, even in the role of the diabolical Bernardo Gui, he adds: “I’m probably as close to God when I’m performing as when I pray. That’s when the performance is good,” he says with a donic laugh. “When it’s bad, I’m close to the toilet.”

Donald Chase interviewed F. Murray Abraham on the set of *The Name of the Rose* in Rome.

Today, adventure-minded
theater lovers are discovering
both Off and Off-Off Broadway arenas.
By Richard Laermer

ESCAPING BROADWAY



The Theater for the New City's production of Zeks, a play written by Maria A. Raza, about Alexander Gluzberg's imprisonment in a labor camp.

As returns are filed for the last theater season, tallies prove it to have been the worst in nearly two decades. For the Broadway playgoer, it was an expensive, usually ungratifying year.

Smart and adventure-minded theater lovers are posefully discovering both Off-Broadway and Off-Off-Broadway arenas, notorious for their avant-garde susceptibility—places where some of our best actors display their talent in new works.

Many of these groups make their marks in downtown's Greenwich Village, where experimental theater is rumored to have started. Or today in the

East Village—on the east side between Fourteenth and Houston streets—Off-Off-Broadway schedules abound with action, comedy, and novel drama.

One crew travels throughout the city as well as the boroughs, bringing new and very different theater works to the people. Called the Walden Theater Conservatory, it has delivered to colleges and clubs a free, nonfiction treatise, *In Their Own Words*—words of men who fought in the Vietnam conflict. Based on the text and photos of Bernard Edelman (who wrote the same-titled book), *Words* is an acclaimed piece that has been supported by the New York Vietnam Veterans Association.

But in the Village, the classics-oriented City Stage

Company on East Thirteenth Street is dedicated to America's favorite oldies, with thoroughly new visions. At less than fifteen dollars per ticket, its classical statements are a worthwhile visual experience. Though sometimes stodgy and long-winded in form, CSC's artistic director Christopher Martin strenuously devises wild sets that jibe with the creators' original intentions.

When its schedule begins in the fall, the City Stage Company will be playing a "renewed version" of Genet's *Maids*, followed by Wilder's classic *Skin of Our Teeth*. CSC recently changed its official name from the Classic Stage Company so that it could produce more than memorabilia; this time

LaMama ETC on East Fourth Street is credited with founding the sixties avant-garde theater movement.



out it will also present *March Into Venice*, an obscure work by Jim Simpson.

Nearby, LaMama ETC on East Fourth Street is credited with founding the sixties' avant-garde theater movement. Led by artistic director Ellen Stewart, LaMama is celebrating its twenty-fifth-anniversary year. It will redo plays that were premiered there by then-struggling writers Tom O'Horgan, Sam Shepard, Lanford Wilson, and Wilford Leach (director of *The Mystery of Edwin Drood*).

It'll be pillows and mats for visitors to Theater for the New City (TNC), one of the city's oldest cooperatives. The theater has moved from its East Village home to new digs around the corner, and the space is "far from finished." But tickets still cost four dollars for the avant-garde and often courageous shows found here. This year is no exception: eccentric director Tom O'Horgan directs a play by New City regular Stephen Holt, and Latin writer Maria Irene Fornes unleashes a new drama. And New City's traveling theater, Street Theater, has performances next spring. Creative pieces nurtured at TNC often turn up as larger, commercial successes, such as Sam Shepard's *Buried Child*, which won him a Pulitzer Prize in 1979.

Some companies often lease spaces, such as LaMama's theater. The Mabou Mines company started there and now alternates between CSC's home and the Public Theater on Lafayette Street. This provocative array forces audiences to pay attention as it revives old works and personally devises new ones—all with a special, non-narrative style. Samuel Beckett has given the okay to premiere his *Worstword Ho!* as a playlet, set to premiere at CSC this fall with eerie incidental music by classical composer Philip Glass.

One company that keeps the classics alive is the Jean Cocteau Repertory, located in the now-fancy Bowery. For less than twelve dollars, the Cocteau Rep—named for the late French poet—utilizes the

Left: Homecoming, a TNC Street Theater production. Right: The Mystery of Irma Vep, produced by the Ridiculous Theatrical Company.

varied talents of ten actors to perform rare works by such writers as Shakespeare (*The Two Noble Kinsmen*) and Williams (*Something Cloudy, Something Clear*). This year is no exception, as prolific Russian writer Edvard Radzinsky graces the Cocteau for the third time with *Socrates: Theatre of Life*. Also on the boards, *The Duchess of Malfi*—"a typical Jacobean blood-and-guts tragedy" by John Webster, will be directed by the Royal Shakespeare Company's Anthony Nailer. The final production of the season is an intensely anti-Soviet work by Polish writer Stanislaw Witkiewicz, *The Shoemaker*. Word has it that Polish director Vladimir Herman is using only American costume makers of Polish descent.

Near the Cocteau, on Fourth Street, the only completely political company—the Fourth Wall Repertory—produces original plays usually about President Reagan or nuclear warfare or other current concerns. Fourth Wall is famous for a musical revue titled *Freedom Ain't No Bowl of Cherries*, though this year promises a new rock musical in addition to a children's show.

The West Village (West Houston and Fourteenth streets) is led by Off-Off-Broadway notables Court-yard Playhouse on Forty-fifth Street, Cherry Lane Theatre on Commerce Street, and the tiny Actors Playhouse on Seventh Avenue South. Each rents out to independent groups and is often the starting point for big Broadway events.

But the funniest productions are at the Ridiculous Theatrical Company in Sheridan Square. At the helm is Charles Ludlam, a one-man outfit who writes, directs, produces, and acts—along with his eccentrically picked ensemble—in a full season of well-staged and highly strange farces that are far

from the norm on Broadway.

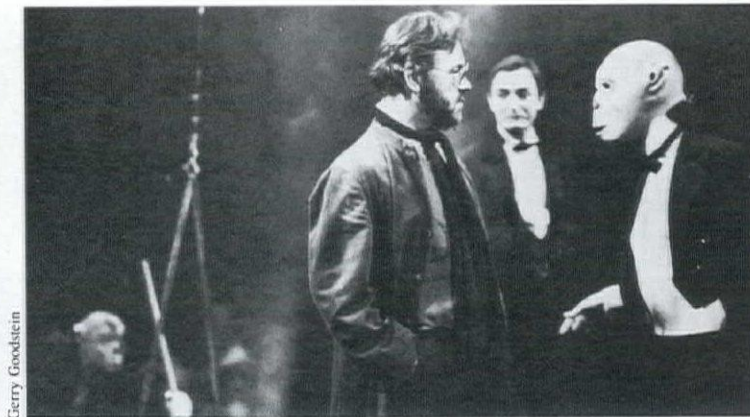
Last year, the Ridiculous Theatrical created *ma Vep*, a penny dreadful much like the myths of yore, and an epic comedy, *Salamambo* (based on the Flaubert novel and starring a cast of bodybuilders as "the primitives"). Notorious for his try-anything antics, Ludlam had his masterwork, *The Artificial Jungle* (which opens in late September), take place in the most horrific forest his set designers could create.

A more conventional Off-Broadway collective located on the corner of Ludlam's block, the famous Circle Repertory Company, consistently sends its successful shows to Broadway. (It did this with last year's fascinating *As I Was* with many Lanford Wilson plays over the years.) Now it is hoping for equal acclaim with a brand new Wilson play, *Burn This*—premiering in the fall under the direction of longtime collaborator Marshall W. Mason, the full-time artistic director of Circle Rep. Television actress Caroline Carver, who wrote *The Early Girl*, and Circle will try to fall as well.

The Medicine Show Theatre Ensemble, a block up on Eighteenth Street, is renowned for bringing a brand of zaniness to the Chelsea district—mostly wild comedies, all with music yesteryear. This fall follows suit: *Helen Of New York, 1923* (by Barbara Bann and George F. Man) arrives at the Medicine Show with five musicians and a host of acting talent.

The Medicine Show, however, is in a dilemma: many of these theaters are experiencing. New York, under a housing crunch, is asking many small companies—such as one of downtown's oldest, Theatre for the New City—to relocate. The Medicine Show will be homeless in December.

Some, however, have been around long enough to own their home. The Thirteenth Street Theatre on the West Side remains under the watchful



Gerry Goodstein

with O'Hara, who for fourteen consecutive years placed young actors in many roles. Though Leventhal has been playing *Line* by Israel Horowitz all these fourteen years, it also "floats" several others in nightly repertory. One of this year's offerings, *The Women Here Are No Different* by Nan-Beckett, is about different types of wife abuse; the women in the story speak about their lives within a women's shelter. The work is brand-new, is definitely experimental, and has a low-budget that it can charge fifteen dollars. Ethnic productions of every kind challenge audiences throughout the city. The Jewish Repertory Theatre on East Fourteenth Street is a nicely stocked bag of plays that will, this fall, include old ones (*City Boy*, by Leonard Michaels) interspersed with modern ones (*Crossing Delancey*, by Susan Miller). All have an undeniably Yiddish flair. For Miller, a fan of the JRT, allowed an adaptation of *After the Fall* to play there in 1982. This fall, Galt McDermot (creator of *Hair*) will produce something new. The JRT will also premiere *How to Succeed in Business Without Really Knowing*, a musical by Nathan Gross about "the struggle to bridge the gap between memories of a young romance and married life in Brighton Beach, Brooklyn."

The Henry Street Settlement on Grand Street (near Eastside) has refused to allow anything on stage that doesn't relate to its Jewish, Hispanic, and black constituents. On the fall roster is *Lillian*, a new work by frequent Henry Street contributor Clare Coss about the life of the founder of Henry Street.

Who is not the great home of artistic theater it was, but two remain. One is the Wooster Group (at the Performing Garage on Wooster Street), which often rents its home to such visiting troupes as the Ohio Theatre Company, a dance-theater collective. The Wooster tried to revamp Arthur Miller's *Crucible* last year as "an LSD trip,"

Left: *Six Characters in Search of an Author*, a Jean Cocteau Repertory production. Right: City Stage Company's *Faust: Parts One and Two*.

but Miller sued, and the company has been stagnant ever since. However, this year it will reprise many of its successful productions—including *The Road to Immorality*, *Routes 1 and 9*, *North Atlantic*, and *The Temptation of Saint Anthony*. The Wooster Group is a random experimental place where some scenes are scripted and some are, as the saying goes, "the actor baring his true soul."

The Soho Repertory on Twenty-ninth Street has for years tried anything worthy it could acquire. Today, creative efforts are being spent on *Sergeant Olah and His Followers*, David Cam's play about cults in New Guinea. *After Dark* is a melodrama set in 1878 that features a real subway onstage. That takes the company to November, when the Soho Repertory may become the next former Sohoite.

On Forty-second Street's Theater Row, one of the more adventurous companies, Playwright's Horizons, exists with an expressed purpose of giving large-scale showcases in their 150-seat theater to new and innovative playwrights. This year Keith Reddin, a success last season at the Public Theater with *Rum and Coke*, will bring in *Highest Standard of Living*, about an exchange student in Russia who gets involved with "some bizarre incidents." It stars Griffin Dunne (of the film *After Hours*). A play by Richard Greenberg called *The Maderati*, about the high echelon in the New York art scene, will be presented at the large theater, directed by Don Scardino from the soap, "Another World."

Playwright's does put on studio presentations—or workshop productions—of shows that are not ready for prime time. They allowed the kinks to be ironed out two seasons ago in the Pulitzer Prize-winning *Sunday in the Park with George* and are planning on giving the same treatment to a new, big-scale

musical this season.

Image Theater, housed on Forty-second Street as well, has an exciting season under their old adage, "The new play serves us best." It was responsible for the successful 1985 revival of Sam Shepard's *Curse of the Starving Class*, which the theater sent from their ninety-nine-seat house to large, more spacious houses. Besides the theatrical premieres *Snappy*, by Jim DeMarse, and *Promises to Keep* by their artistic director Paul Austin, the group will present several in-house productions that run for two weekends and are not advertised.

Uptown on Forty-second Street's Theatre Row, the Hispanic theater company INTAR is dedicated to contemporary Latin American and European works that debuted in home countries and were subsequently interpreted by American directors. INTAR is celebrating twenty years with three works by the authors Mario Vargas Llosa, Carlos Fuentes, and Fernando Arrabal. The latter will soon try out his strange love story *A Damsel for a Gorilla*.

No peer into Off Broadway would be complete without mention of the All Souls Players, which has spent twenty-four years at the All Souls Church on Eighty-First Street, taking on underdog musicals whose rights are available to small theaters, such as this year's *New Girl in Town* (from 1930). Far up on Manhattan's West Side (on 104th Street) is the Amas Repertory, which premieres thought-provoking works by unknown playwrights.

Broadway has heavy competition. Take it from the experts—the actors and actresses who skip uptown prosceniums to run with the credible companies of downtown spaces in order to be part of classic, modern, obscure, and realistic works. And at fifteen or twenty dollars a ticket, creatively produced for original theater, there is no comparison. □

Richard Laermer writes frequently about theater for national publications.

True Stories

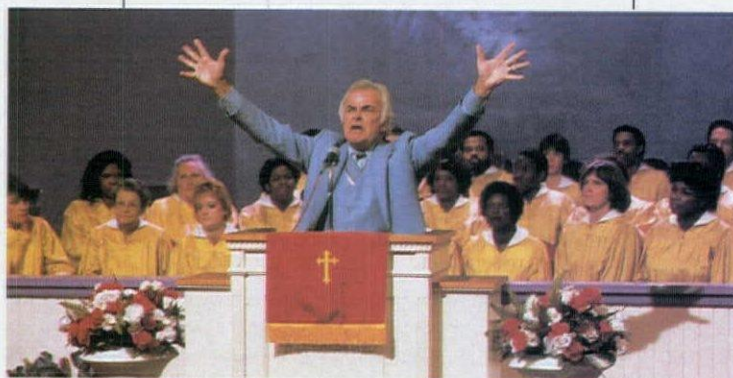
I had been collecting clippings, stories, and pictures from all sorts of publications—mainly tabloids such as *The Enquirer* and *World News*—for a while before I decided to make a movie,” recalls David Byrne about his new film *True Stories*. “Then, I posted these pictures and columns on my wall and invited a bunch of writers over to see them. I would show them a picture and explain the situations I imagined should go with the clippings and watched their reactions. I chose to work with Beth Henley, whom I had met on the set of ‘Survival Guides’ and who also wrote it, and Steve Tobolowsky, also a playwright, because they had the unusual sense of humor I wanted for the film, as well as a real understanding and fondness for the people of the American Southwest.”

The film takes place in the small town of Virgil, Texas, where a “Celebration of Specialness” is going on. On the outskirts of town, a stage has been built specially for a talent show that will feature the performing citizens of Virgil. In a nearby shopping mall, which has replaced the town square as the social and recreational center of the town, a fashion show is taking place—one that features models of all ages, sporting fashions that resemble such things as giant wedding cakes and plastic grass. A parade marches through Main Street, and a lip-syncing musical performance is at a local night spot. Amid all this, a lonely bachelor searches for a wife and a man goes about town claiming to have the ability to read the “tones” that people emit. These and more stories and characters are part of *True Stories*, an eclectic array of tales that director David Byrne found in national tabloids—as well as ones he made up with cowriters Beth Henley (*Crimes of the Heart*) and Steve Tobolowsky.

Already renowned as the leader of the rock band Talking Heads, a composer in his own right, and a pop-video artist, Byrne makes his debut in feature-film directing with *True Stories*. Having released numerous albums, composed music for Twyla Tharp's *Catherine Wheel* and Robert Wilson's “Knee Plays” (part of the *Civil Rights* opus), conceived and starred in *Stop Making Sense*, as well as costarring with Rosanna Arquette in Jonathan Demme's “Survival Guides” on PBS, Byrne has taken what is the next logical step in his career.

In *True Stories*, Byrne and cinematographer Ed Lachman portray a bizarre and beautiful landscape both stark and rich, composed of endlessly flat

David Byrne brings the national tabloids to the silver screen.
By Irving Ong



In *True Stories*, director David Byrne (top) and cinematographer Ed Lachman portray a bizarre and beautiful landscape. Above: A scene from the film.

lands with all-new buildings taking the forms of intruding multipurpose shapes. Freeways crisscross through an empty landscape dotted with flat, tangular shopping centers, industrial parks, Varicorp—the town's leading employer.

In the film's opening, narrator Byrne introduces us to Virgil's “Celebration of Specialness” by marking that “it's unusual that they should have such a celebration because everyone here is so normal.” Byrne is referring to characters such as Louis Fyne (played by John Goodman), a pop man-about-town who is really a lonely bachelor in search of a wife.

Then there are Mr. and Mrs. Earl Culver (played by Spalding Gray and Annie McEnroe), the town's civic leaders and a happily married couple whose children haven't spoken a word to each other for years. Here also are the world's most computer-obsessed liar and a woman so lazy, she lives her life in her bedroom, surrounded by remote-control devices that allow her never to get out of bed.

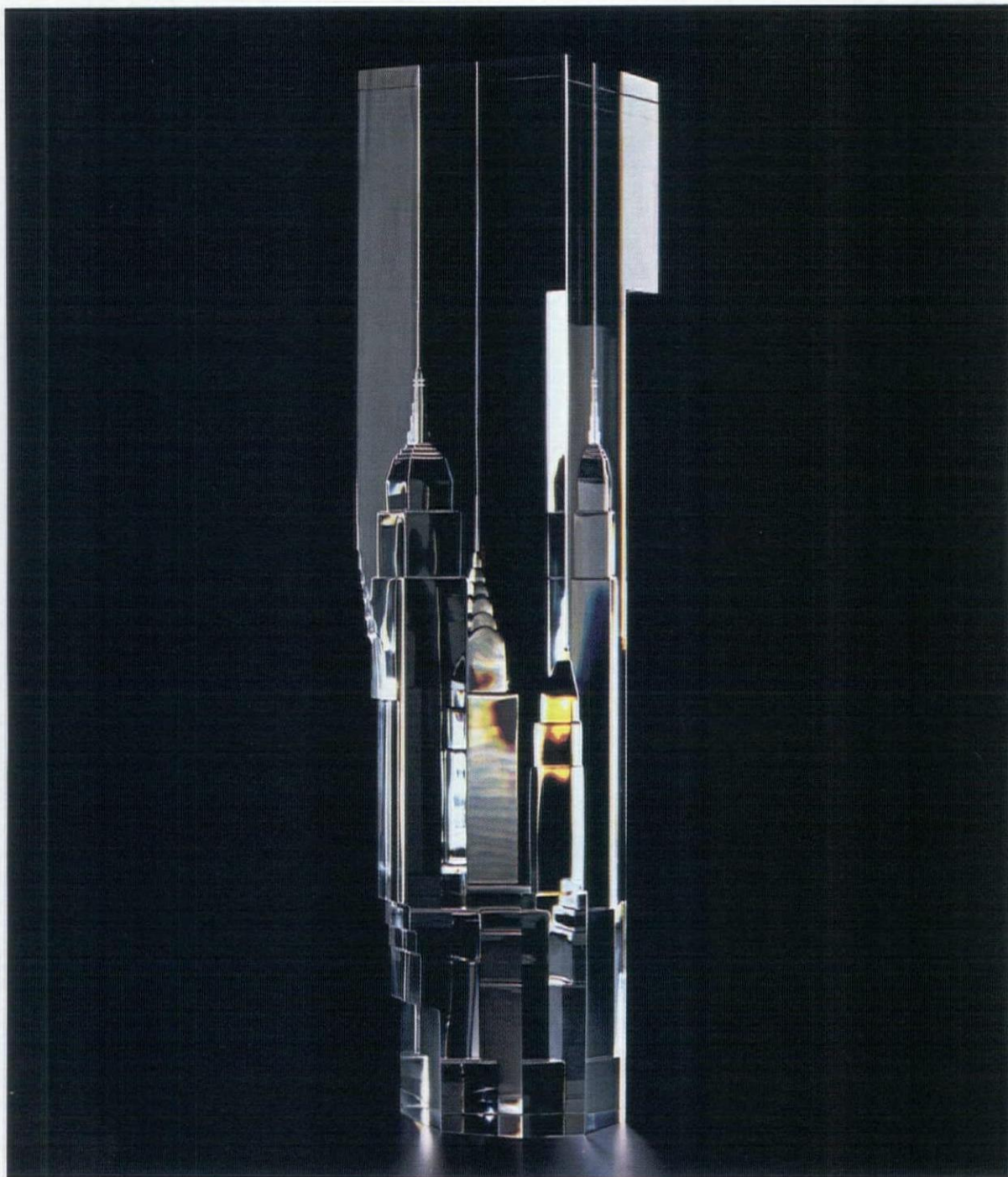
These people and even stranger ones populate the town of Virgil. In making up his world of post-apocalyptic housing and suburban customs, Byrne has taken the most sensationalistic aspects of his characters' lives and made them, in effect, “normal.” *True Stories* rediscovers the rhythm of life beyond suburban banalities in such activities as shopping at the mall, driving on a highway, or dining as a family.

The point of view isn't derisive—it's affectionate. To prepare for *True Stories*, Byrne viewed countless films—including *Sans Soleil*, *Nashville*, *Amarcord*, and *Love in the City*—that, as Byrne says, “aren't really about just what happens to the characters.” He adds, “I see *True Stories* as being about a way of looking at things and people that most people don't normally like and liking the

A book with the same title contains the screenplay, movie storyboards, and song lyrics—will be released with the film. In it, Byrne describes his characters: “These people seem to have found some kind of ethical center. They might be floundering a bit, but it's a noble kind of floundering. They are setting a good example and . . . I'm teaching myself to appreciate them.”

Ultimately, Byrne is satisfied with his first film. “I find myself watching it over and over, time after time, seeing it again and again, I do laugh quite a lot still.”

Irving Ong writes frequently about film for HORIZON.



New York, New York

One of the many designs on view at Steuben is this crystal sculpture by Paul Schulze. Height 17". \$27,500. Signed Steuben. Visit Steuben Glass, 715 Fifth Avenue at 56th Street, New York, N.Y. 10022. 1-212-752-1441. Steuben is part of Corning Glass Works and has been since 1918.



STEUBEN GLASS

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Art

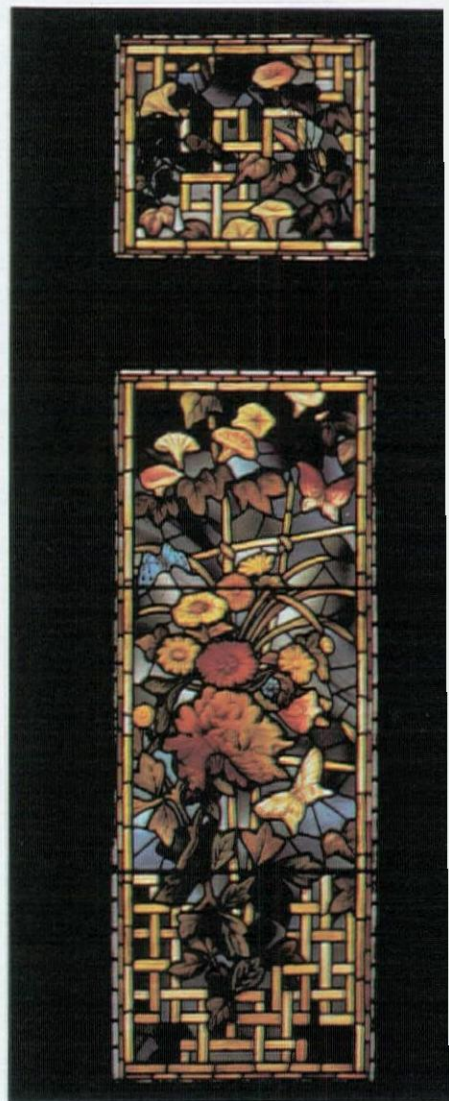
Re-formed Beauty

“Have nothing in your home that you do not know to be useful or believe to be beautiful” was the battle-cry of a turn-of-the-century reform movement which aimed to make the Home of the Brave into a temple of taste. “In Pursuit of Beauty: Americans and the Aesthetic Movement” enshrines the desire of homemakers throughout America to transform domestic prisons into oases of good design. Their patronage, encouraged by the active campaigning of a series of English and American visionary designers (such as William Morris, Sir Charles Lock Eastlake, and Gustav Stickley), allowed for the creation of the mysterious shades of Tiffany glass, the luxurious glaze of Rookwood pottery, and the extravagant inlays of precious woods assembled by Herter Brothers. At the Metropolitan Museum in New York, the very best of these have been collected in the first retrospective to sum up a movement which pervaded—and sought to unify—all of the American arts (October 23-January 11, 1987).

Craftsman chairs, American Renaissance furniture, and art pottery have all been recently revived and placed in a position of respect legitimized by this exhibition. It shows not only these now-expensive objects, but also their context: whole rooms and set pieces demonstrate the completeness of the artistic vision of designers such as Tiffany and Saint-Gaudens. Thus, “In Pursuit of Beauty” goes beyond the exhibition of intricately crafted and plainly beautiful pieces to display the manner in which the aesthetic movement formed a last-ditch attempt to salvage meaning from the onslaught of an industrial mass society. Amateurs and idealistic artists banded together to literally re-form reality. The movement faded into the massmarketing of these objects, and today only ebony-inlaid chairs, delicate paintings of romantic interior scenes, and small—now useless—baubles remain to evoke the splendor of turn-of-the-century design.—*Aaron Betsky*

Hibel in China

Artist Edna Hibel was repeatedly told by American government officials that a one-woman art exhibit in China was impossible. But, with the help of Andy Plotkin (executive trustee for the Hibel Museum of Art), “The World I Love: Hibel in China”—part of the U.S.-China Cultural Exchange Accords—is in the People’s Republic until the end of November. The exhibit is a fifty-year retrospec-



“In pursuit of Beauty”: One of six panels from Stained Glass Window by John La Farge.

tive of Hibel’s paintings, drawings, sculptures, lithography, and porcelain art of mothers and babies of many cultures. It returns to the Hibel Museum in Palm Beach, Florida, December 1, where it begins a nationwide tour.

With the support of Vice-President George H. W. Bush and the Chinese ambassador to the U.S., His Excellency Han Xu, the China Exhibition Agency invited the museum to show the exhibit at the Sichuan Institute of Fine Arts in Chongqing.

Hibel’s famous painting, *Mother Earth*—which was commissioned in 1982 by the World Federation of United Nations Associations to be used for the U.N. World Food Program—is included in

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"Art for the Public," a handsome 128-page book illustrating over one hundred works from our collection, many in beautiful full color, is available at selected bookstores in the New York area. Or, for more information, contact Saul S. Wenegrat, Secretary to the Committee on Art, The Port Authority of NY & NJ, One World Trade Center, 82-W, New York, NY 10048.

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Cross Country

bit. The portrayal of the mother with her arms and children of many nationalities will also be depicted on a postal stamp to commemorate the 50th anniversary of the World Federation of United Nations Associations in November.

Putting the Bing in Art

Nouveau, the name that Siegfried Bing gave to his Paris shop in 1890, was later attached to an artistic movement. A staunch supporter of the decorative-arts movement sweeping Europe and America during his epoch, Bing enthusiastically opened his studio to artists everywhere for workshops and exhibitions.

A tribute to Bing and his influence on the arts, the Smithsonian Institution Traveling-Exhibition Service has organized "The Paris Style, 1900: Art Nouveau and Bing." It will be on view through September 23 at the Virginia Museum of Fine Arts in Richmond—offering prints, posters, decorative objects, and furniture.

The influence of Japanese art on Bing, his usage of European artists, and decorative designers whom Bing personally supervised are also explored in this important exhibition. "Art Nouveau"—Bing's pavilion at the 1900 Paris World's Fair, at which the new decorative style, art nouveau, was introduced to the world—is also highlighted. After its stay in Richmond, the exhibition will travel to the John and Mable Ringling Museum of Art in Sarasota, Florida (December 31-March 9) and the Joslyn Art Museum in Omaha (April 1-May 21).

Physical Poetry

The thirtieth anniversary of the American Craft Museum in New York City will coincide with the opening of its new Manhattan headquarters at 40 West Fifty-Third Street on October 26. In celebration, the museum has compiled one of the decade's most compelling exhibitions. "Craft Today: Poetry of the Physical," sponsored by the Philip Morris Companies, consists of more than three hundred works in clay, fiber, glass, wood, and metal and will occupy all four levels of the new headquarters. More than 280 craft artists from across the nation will gather to display their works in the survey, one of the most in-depth of its kind. They will be grouped into four major divisions: personal statement, functional pieces, vessel forms, and objects of personal adornment (clothing and jewelry). On March 22, the exhibition starts a cross-country tour.

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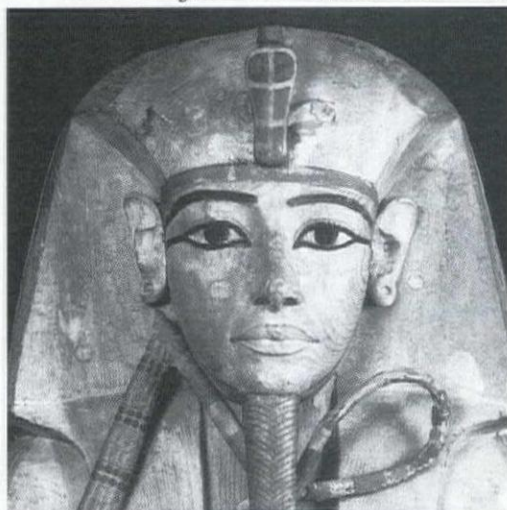


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For more information or to reserve a ticket for your preferred date and time call: **1-800-345-7328** (all states in Eastern and Central time zones). **1-800-323-7328** (in Florida, or visit the nearest Select-a-Seat outlet). **1-813-879-7630** (all other states).

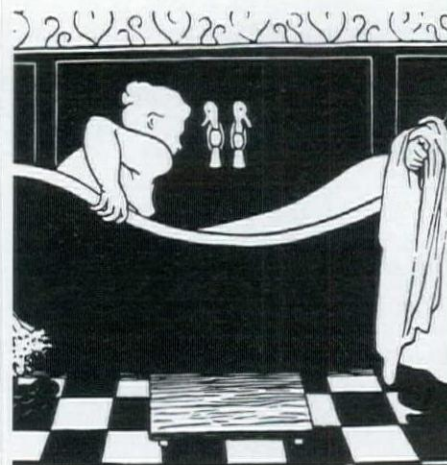
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Felix Vallotton's woodcut, *The Bath*, from "The Paris Style 1900" exhibition.

Literature

Poetry in Pittsburgh

The twentieth anniversary of Pittsburgh's International Poetry Forum will be commemorated October 19 at the Carnegie Lecture Hall. Six renowned American poets—Stanley Kunitz, Eugene McCarthy, Linda Pastan, William Stafford, Donald Walcott, and Richard Wilbur—will read original works, and Jerzy Kosinski will be the master of ceremonies.

Instituted in 1966 by American poet Archil MacLeish, the forum has featured over seven hundred poets, writers, and performers of every nationality and genre. The forum provides poets with the important opportunity to be heard while it reinforces poetry as one of the world's leading forms. Guests of past forums have included J. V. Collins, James Dickey, and Denise Levertov.

The International Poetry Forum has come a long way since 1966—in its first year, the telephone company listed it as "The International Poetry Farm."

Etcetera

Great Performers

Attracting top-notch performers such as violinist Nathan Milstein, flutist James Galway, pianist András Schiff, and the Chicago Symphony Orchestra with music director Sir Georg Solti, the Merrill Lynch Great Performers Series opens October

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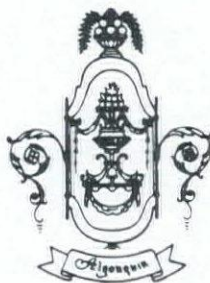
New York City

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the Minnesota Orchestra Hall in Minneapolis. Internationally acclaimed soprano Jessye Norman, whose credits range from the Metropolitan Opera to the Vienna Staatsoper, will kick off the series. Next is Milstein (November 18)—one of the century's supreme masters of the violin, with six decades of world tours under his belt. "The man with the golden flute," Galway—whose appeal crosses all musical boundaries—follows (December 1). Other performances will feature the Chicago Symphony Orchestra (January 26), Andras Schiff (February 23), and the Guarneri String Quartet with soloist Lydia Artymiw (April 7). The Canadian series will close the series on May 2 and May 3. Merrill Lynch, Pierce, Fenner, and Smith is sponsoring the series as part of a three-year sponsorship which began in 1984. For further information, call the Orchestra Hall ticket office at (612) 371-5656.

BAM: Avant-Garde Explosion

For years ago, the Brooklyn Academy of Music stepped into the new wave of performing arts when it initiated the Next Wave Festival. Now, BAM celebrates its 125th anniversary with the fourth annual Next Wave Festival, beginning October 7. Bringing the best in avant-garde, the festival starts with *Roaratorio*, a collaboration between the Joyce Cunningham Dance Company and composer John Cage (October 7-12), and closes with nine performances of the Act V-Rome Section of *Civil Wars* by Philip Glass and Robert Wilson (December 10). In between, Next Wave presents performances by the Impossible Theater, Jon Hassell, Michael Clark and Company, Ping Chong's Fiji Company, Anne Teresa de Keersmaeker, John Zorn's Friends, Molissa Fenley and Dancers, the Brooklyn Philharmonic, the Mark Morris Dance Group, the Kronos Quartet, Eiko and Koma, the David Gordon/Pick-up Company, the Flying Karlov Brothers and the Kamikaze Ground Crew, Bill T. Jones/Arnie Zane and Company. BAM, America's oldest performing arts center, has been such an integral part of the borough and New York City that Edward Koch, mayor of New York City, has proclaimed October 7 as Brooklyn Academy of Music Day. And, director Harvey Lichtenstein celebrates twenty years of bringing in many new and exciting performances and leading figures of dance, music, and theater—among them, Ellen Burstyn, John Danner, and Twyla Tharp. In recognition of BAM's contributions to the American arts scene, the Philip Morris Companies



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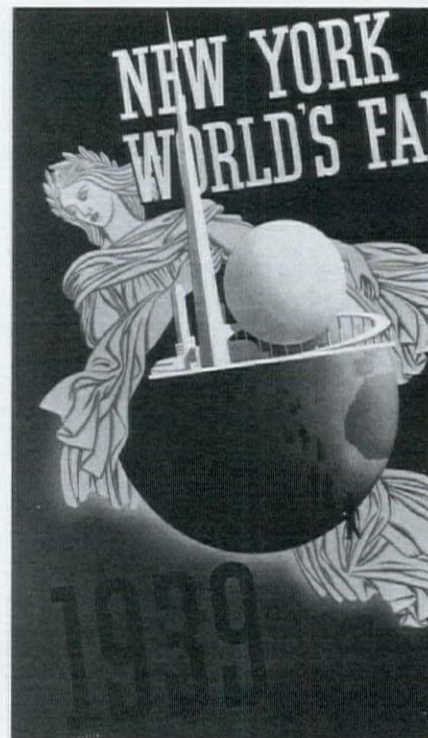


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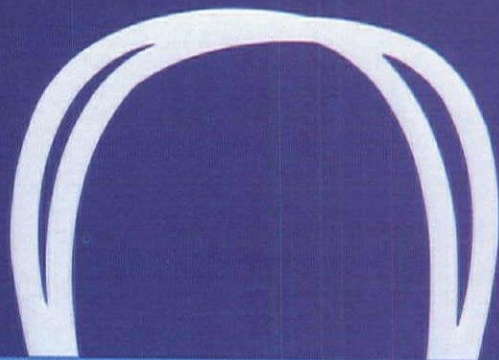


An original lithograph from the Mitchell Wolf, Jr. Collection of Decorative and Propaganda.

have made an unprecedented grant of \$500,000 to sponsor this year's Next Wave Festival. It is the largest contribution ever made to BAM, and as to any avant-garde programming.

World's Fair in a Day

The excitement of a World's Fair is hard to imitate unless you've been to one, but a new exhibition captures the ambience, at least. The Mitchell Wolf, Jr., Collection of Decorative and Propaganda (now on view through January 30 at the Miami Dade Community College) chronicles the history of World's Fairs in more than six hundred objects dating from 1851 to 1939. Posters, commemorative medallions, architectural renderings, photographs, books, and three Victorian peep shows from crystal palaces in London—where the first World's Fair was held—are only a sampling of the items on display. There are also replicas of monuments of past exhibitions—including the Tower from the Paris Universal Exposition of 1889, the ferris wheel first put into motion at Chicago's World's Columbian Exposition of 1893; and the 1912 Palace of Fine Arts, designed by Bertram Goodhue for the Panama-Pacific Exposition.



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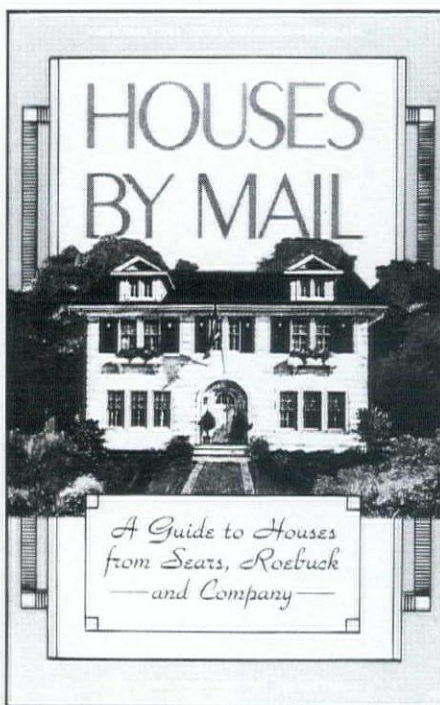
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