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The Magazine of the Arts

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Volume 29 *Number 9* *November, 1986*

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Cover: Oscar winners Diane Keaton, Jessica Lange, and Sissy Spacek, stars of Crimes of the Heart. *Photo by Annie Liebovitz.*

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Creating Adam

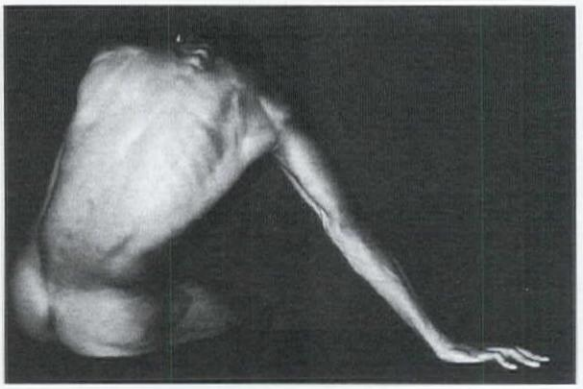
"When you paint or dance or choreograph, you're dealing with the human form and its architecture. The same is true of photography." Those are the words of Geoffrey Holder—just a fragment of the eloquent forward to his new book, *Adam*, published this fall by Viking Penguin. Once more, Geoffrey casts his magic on us, again weaving the elements of photography, dance, and light to create a visual masterpiece.

Adam is Geoffrey's first published collection of photographs, and, as you move from one image to the next, you will be struck by the grace, the enormity, and the sensuous movement within the photographs. That combination of elements appears in every creative expression that bears Geoffrey's unique flourish.

Though this is his first published photography book, Geoffrey has used the camera as an essential tool of communication since his days as a young dancer in Trinidad. "When you're very shy, and you live for a small world of dance—on an island where dance is unheard of unless it's carnival time—the camera can be very important," Geoffrey recalls. In fact, the first portraits in the book were taken by the nineteen-year-old Holder, forming a bridge to the new material which he began shooting about three years ago. Exploring the fullest range of black and white film, Holder reveals his interpretation of man's creation. And, as he has done throughout his career, Geoffrey draws from all the arts to make his point succinctly.

That ability to reveal the correlations among dance, painting, theater and photography is the incredible contribution that Geoffrey has also made to HORIZON through his position as a member of our advisory board. When we began publishing HORIZON in 1978, I envisioned a magazine that would explore the patterns that connect different artistic disciplines. Geoffrey was an ideal advisor to help develop that perspective, and his insight has become a cornerstone of those meetings as well as our Arts Exchange luncheons. His new book is a fascinating and beautiful statement of his contributions to the world through the arts. Good work, Geoffrey.

Gray D. Boone



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ACA: A View From The Field

Where Are the New Leaders?

The recent retirement of several major arts supporters from the corporations and foundations with which they had long been associated has added to my anxiety about the fate of private-sector leadership in the arts.

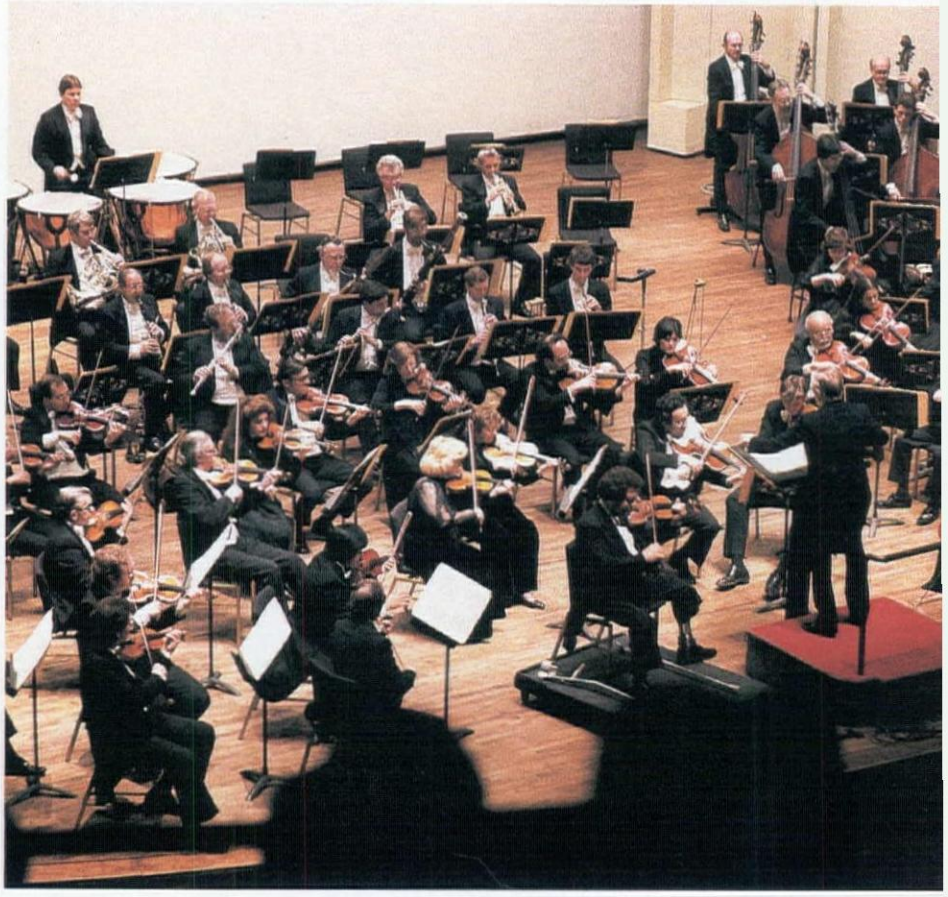
I don't want to be misunderstood on this point. This country's corporations and foundations are filled with outstanding individuals who have the respect of their institutions and the clout to back their commitment to the arts with money. It's the brains and talent of these people that help direct and advise arts organizations as they experience the ups and downs of philanthropy and community service. I don't intend to take anything away from them.

In fact, my concern is quite the opposite. Where are the *new* leaders coming from—and I mean corporate executives in particular—who can help shoulder the responsibility? Who is helping them along by educating them in the ways of the nonprofit sector? Who is giving them both the encouragement and the "running room" they need within their companies in order to turn some fraction of those resources toward the arts?

When a new, bottom-line-only CEO takes charge of a corporation that has been active in cultural philanthropy for years, a little tremor runs through the field: Will that company's giving dry up? Will its executives get the signal that "culture is out"? The same uncertainties and hardships can befall the arts community if a supportive senior executive steps down, only to be succeeded by someone for whom the arts are not even on the map. And when two companies merge—as a staggering thirteen thousand have done since 1981—the result is usually that their combined level of support is cut in half or, in cases where the takeover company couldn't care less, eliminated entirely.

This is more than a numbers game, more than how many supportive executives are in or out and how many companies have merged. The issue of private-sector leadership concerns the *depth* and *character* of an executive's connection to the arts. True commitment is born of a genuine love for the arts, and that love for dance, theater, symphonic performances, museum exhibitions, and so forth doesn't bloom overnight. It takes encouragement and opportunity and a fundamental curiosity about our cultural heritage. It means seeing the arts at their best as a national treasure, not just a convenient vehicle for cause-related marketing or, worse, a mere frill.

If those of us in the arts are doing our jobs, then we're doing whatever we can to encourage the next generation of patrons and board members in the corporate community. Asking sympathetic senior executives to help identify and nuture the next wave within their companies is one measure we can take. Making more of an effort to seek out those rising stars, involving them in our organizations, is another. And establishing a tradition of workplace employee-giving to the arts helps set the tone for a company's future involvement.

ACA's recently formed working group—the Private Initiatives National Planning Committee, headed by ACA Board Member and Peoples Natural Gas Company President and CEO Jim McClymond—is convening this month to address this issue. The group will bring together representatives of small and large companies and their foundations, private patrons, and experts in fundraising in an effort to find solutions to these and other problems facing the arts in the area of private-sector support. The results of their work will be rep from time to time in this column and in future i of *Vantage Point*, ACA's special suppleme HORIZON for all our members.

The Pittsburgh Symphony is just one of many institutions that has experienced funding cuts result of corporate mergers.

No other matter may be as pressing. Befor millenium is out, the fate of America's cultural munity may be sealed. Depending on what we to do now to educate and encourage private-s leadership, audiences, and support, the year will be a time either to lament or, as we all h to celebrate our remarkable cultural legacy.

—Milton Rhodes, Pres
American Council for the

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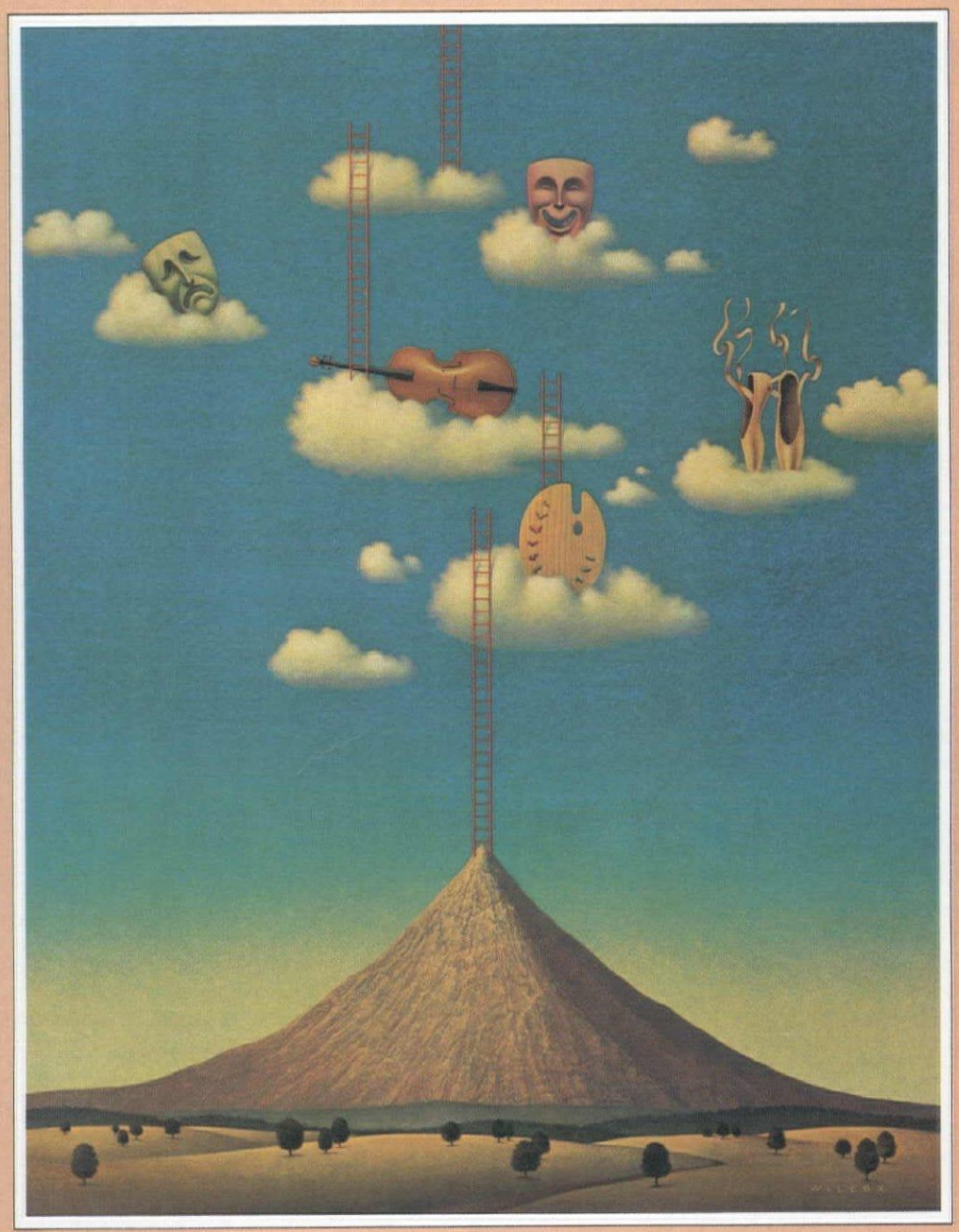

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The right choice.

Entr'acte

But for Sondheim

"When I walk into a musical, which I rarely do anymore, I can't bear the phony vitality," says Leonard Bernstein in *Sondheim & Co.* (Craig Zadan's superlative, newly revised and updated book is being published this month by Harper and Row and will be excerpted next month in HORIZON.) Bernstein continues, ". . . getting down to the footlights and baring your teeth and wiggling your ass—all that phony energy, which, when it isn't phony, is great, but it's always phony now because it's trying to recapture something that isn't there."

And what is it that isn't there? John Lahr writes about musicals in *Automatic Vaudeville:* "As America's Dream becomes increasingly threadbare, so has the art form that best promoted it." Proof that the American Dream is "threadbare" may be hard to come by (although the number of homeless people sleeping in the doorways of Broadway theaters does make one wonder where the musical writers get their inspiration). However, evidence that the American musical is worn thin is abundant.

Perhaps best illustrating what Bernstein calls "phony energy" are Broadway's many film-based musicals. All these center on someone else's inspiration and vitality—typically someone from the thirties or fifties, usually someone long dead. Other than the thrill of having a job, it's difficult to imagine what prompts all those false grins in the slow and tacky *Forty-second Street*, a cheap-looking Broadway remake of Busby Berkeley's movie musical about a girl who becomes a star. Last season saw a more lavish remake of the MGM classic *Singin' in the Rain*, but (as though doing penance for their hysterical *Forty-second Street* raves) the critics condemned this show about a girl who becomes a star as being too much like the film—and with *different* stars. (What did they expect?) The entertaining show is now on tour, presently playing San Francisco. The best of the current movie-inspired musicals is *La Cage aux Folles*, based on the French comedy, but it lacks the humanity that informed the film—settling for some predictable Jerry Herman songs and a coarsening of the story to fit the pattern of fifties book musicals. The *Cage* national tour is in Des Moines this month. Off-Broadway, the campy *Little Shop of Horrors* by Howard Ashman spoofs the dreadful 1960 Roger Corman film and has pleased enough audiences in four years to provoke a new, multimillion-dollar movie version (due out at Christmas).

A new Ashman adaptation opens this month—with music by Marvin Hamlisch (whose last show was *A Chorus Line*)—about twenty-five dancers who compete for a Broadway job. The new show is from the 1975 film *Smile*, about sixteen high-school students who compete in a beauty pageant. Additional musicals for this season will be based on the films *Arthur*, *Madame Rosa*, *Carrie*, *Frankenstein* (retitled *Have I Got a Girl for You*), and *Sunset Boulevard*. Television will be the source of inspiration for *The Prince of Central Park* and *The Honeymooners*.

Another major wellspring for current Broadway musicals is the novel. *Big River* from *The Adventures of Huckleberry Finn* is sparse on spectacles and misses the point of the book; it's no voyage from innocence to knowledge, but rather a raft trip swamped by agreeable (but too numerous) Roger Miller down-home songs. *The Mystery of Edwin Drood* is a concept (seaside Victorian players endlessly, cutely introduced) in search of a book; Charles Dickens never finished the novel, and now audiences are apparently intrigued to vote for their preferred ending. (Theater-goers should be warned that since the show's original stars have been replaced, critics are no longer allowed in.) This season's only certain new hit is the British-French musicalization of Victor Hugo's *Les Misérables*. Other old novels being thumbed in preparation for Broadway include Hugo's *Notre Dame de Paris*, Gaston Leroux's *Phantom of the Opera*, and Rudyard Kipling's *Jungle Books*. Commercial musicals' other literary source—comic books—is once again being tapped for *Annie II* (due in April), to be followed by *Captain America* and *Hagar the Horrible*.

Increasingly unable to create a satisfactory book show, musical makers have been forced to return to the long-neglected revue form which comprised last season's two best diversions. *Jerry's Girls*, closed prematurely by injuries to the irreplaceable Chita Rivera, was an expensive "Kraft Music Hall" type of survey of Jerry Herman's show tunes. *Tango Argentino* was just that and nothing more, but which proved to be enough to garner a Tony Award nomination. It's currently on view in Miami.

The best, or at least the most over-produced, revues are created first in London by Andrew Lloyd Webber. His *Cats* continues to do much with next to nothing for sellout audiences in London, New York, San Francisco, Los Angeles, and Toronto. Last season witnessed Webber's *Song and Dance*, a revue that put all its songs in one act,

Richard White (as Robert Mission) and Leigh Munro (as Marianne) in the New York City Opera's production of The New Moon.

all the dance in the other (which is what passes innovation these days). Bernadette Peters was main reason to see it. She's been replaced by B Buckley who sang "Memories" in *Cats*. This Webber sends *Starlight Express*—in which rol skaters will play a variety of trains, climaxin a "train race" around the theater. Off Broad was once a hotbed of topical, satirical revues. N one can see *Nunsense*, which is exactly what i or *Beehive*, immortalizing both the hair-do and sixties, with tributes to the artistry of Cor Francis and Annette Funicello.

In a similar vein, Mr. and Mrs. Alexander Cohen are not planning a new musical, but *Bro way's Best*, a revue of highlights from the gl that was, will be held together with those ch historical narratives that Mrs. Cohen (Hildy Pa writes so successfully for the annual Tony Awa telecast (produced by Mr. Cohen). There is o one true old-style revue planned. It will star vete Nancy Walker. The best of all the revues rema the current edition of *Forbidden Broadway*, wh pokes meaningful fun at the Great White Way. sad but true that the revue's biggest current la is garnered by a grand salute to last season—a dy spotlight on nothing.

Two new musicals (*Honky Tonk Nights Rags*) both opened and closed at the beginning the new season. To keep some of its theaters fill Broadway has in recent years increasingly turn to revivals. In fact, the revivals have produced s

Left: The original cast of The Mystery of Edwin Drood. *The musical by Rupert Holmes based on an unfinished Dickens novel, requires members of audience to vote for their preferred ending. Above: Richard McKee and Muriel Costa-Greenspon (the couple in center) get laughs in the New York City Opera's revival,* The New Moon, *one of the best shows on Broadway.*

ge percentage of Broadway shows that there ew Tony Award category for Best Revival, lition to the Best Play and Best Musical prizes. e first giant hit of the season is a sparkling al: *Me and My Girl*, a London hit of 1937. over from last season is the revival of *Sweet ity*, with Bob Fosse's effective, hard-sell ography intact. However, the story, comedy, eart so evident when Gwen Verdon played le were obfuscated by the small performance levision star Debbie Allen—whose talent may twenty-four-inch screen abundantly, but was twenty-four inches wide in the theater too. has just been replaced by Ann Reinking. ere will undoubtedly be more revivals this n. Revving up are *Cabaret*, *Guys and Dolls*, *the World—I Want to Get Off*, and *The Hot do* of 1939. The prestigious Lincoln Center ter will undertake its first musical in May with ival of *Anything Goes*.

e wishes that the Lincoln Center Theater d be as bold in leading Broadway's taste in cals as it has proved to be with serious plays. ngoing complaints about the difficult size of incoln Center Theater stage pale when one ines the possibilities of musicals in the space. r all, *Man of la Mancha* started its New York life on the identical stage, which first stood on Washington Square so that the original Lincoln Center company could get a head start on producing for the huge space being built uptown.) From the tiny stage of Playwrights Horizons came *Sunday in the Park with George*, and Joseph Papp's New York Shakespeare Company has sponsored many a new musical—from *Hair* through *A Chorus Line* and right up to *The Mystery of Edwin Drood*. The high cost of Broadway productions has driven serious play premieres from its stages to those of nonprofit theaters. It may be that if the American musical is to survive as an art form (not just in revivals and safe, Hollywood-style spin-offs), it will have to follow the same route. With musical budgets climbing to over $5 million, producers cannot afford to experiment or try something new.

While it is important that our musical heritage be preserved and on view, commercial Broadway cannot meet this need as long as its revivals must be dictated by the mandate of a hot-ticket star or, worse, by the availability of some now-too-old original cast star. The proven place is the New York City Opera, where choices can be made with deliberation and long-range repertory considerations. City Opera's bold leadership is expanding accepted opera repertory as well as sparking new audiences for smaller opera companies across the country. Its initial efforts—*Kismet*, *Candide*, *Sweeney Todd*, and *Brigadoon*—have been satisfactory but unimaginative. Harold Prince, for example, only scaled down his original concepts for the Bernstein and Sondheim shows—creating something like bus-tour versions; one wishes the limited budget might have stimulated a fresh approach. *Brigadoon* is weighed down by a slow pace, and Agnes de Mille's once-innovative choreography now appears to be a parody of what used to be "serious," "important" Broadway dance. City Opera's most accomplished revival to date is that of the superlative, 1928, Romberg Broadway operetta, *New Moon*. It works on every level and surpasses nearly all of Broadway's current efforts in terms of real joy and entertainment.

But what of the future of the American musical? Eric Bentley once wrote: "Musical comedy is a very free form. You can try anything; and you *must* try many things. . . ." Always the best, most-cherished shows have been those that did try. And of that rare and special breed—the original musical—Broadway has only one on view: *A Chorus Line*.

But two original musicals are due this season. The first is *Into the Light*, with Dean Jones. It's about a boy whose father is investigating the Shroud of Turin—and that certainly does not sound tried and true. The best news is that James Lapine and Stephen Sondheim's *Into the Woods* opens in December. One does not hope for lightning to strike twice for the creators of *Sunday in the Park with George*—one prays. —*Milan Stitt*

The Prompter's Box

Recycling Ring

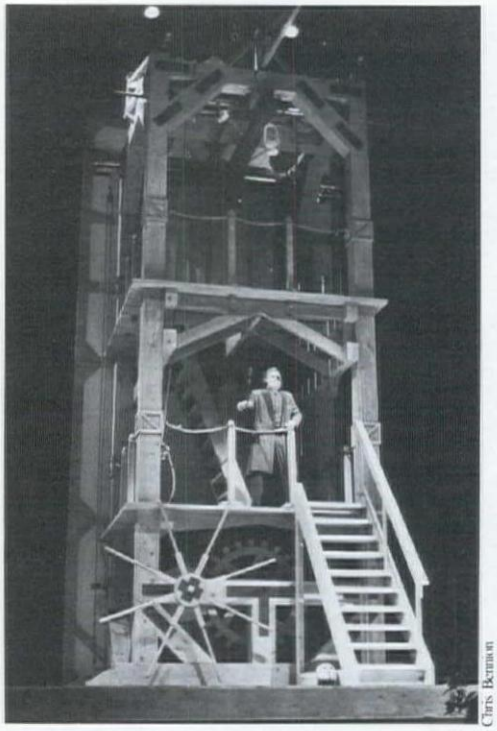
It would be difficult to overpraise the Seattle Opera's new production of Wagner's *Ring* Cycle. It was intelligent, theatrical, and deeply felt. It was also intensely musical and an almost constant wonder to look at. It was a *Ring* no one seriously interested in theater or opera can afford to ignore. Fortunately, it will be repeated next summer.

Perhaps the most startling innovation of the production that was unveiled this past August was that it told a story: a vivid, gripping drama in which we cared about the outcome as if hearing Wagner's familiar myth for the first time. What would happen next, musically and dramatically, was the crux of every moment and scene. For once, the suspense about how an opera would turn out was palpable in the auditorium.

These were not stuffy, mythologically robed gods and goddesses standing around pontificating Wagner's lengthy, often intellectually difficult, scenes. Instead, we were offered real people passionately involved with one another and with the outcome of Wagner's monumental struggle between good and evil—gods, giants, dwarfs, and mortals connected forcefully. Wotan's conflicting feelings for his defiant daughter, Brünnhilde, were as fully realized as Siegmund's passion for his twin sister, Sieglinde, and Alberich's unquenchable lust for world power.

In casting the cycle of four operas with singers younger than one usually hears in the roles, Swiss director Francois Rochaix was able to achieve a playful spontaneity and humor in scenes such as Wotan's first encounters with Brünnhilde and his wife, Fricka, in *Die Walküre*, that usually go for dramatic naught, no matter how superbly they are sung. The scenes between Siegfried and his foster parent, Mime, had a youthful ferocity that was both funny and brutal. Throughout the Seattle *Ring*, laughter was not an unfamiliar sound in the theater. When the Walkyries soared across the stage on their flying horses, the audience roared its approval.

And yet the darker moments of Wagner's tetralogy were not stinted. The final tableau of *Das Rheingold* was a stunning coup du theatre as it hinted at the full tragedy to come. For once in *Die Walküre*, Brünnhilde was surrounded by real flames. And for perhaps the first time in the production history of *Siegfried*, there was no laughter as Siegfried exclaimed "This is no man" when he discovered the sleeping Brünnhilde (so sensitive was Rochaix's staging of this long, immensely difficult scene). If there is one moment in *Gotterdämmerung*



Chris Bennion

Roger Roloff as Wotan in Die Walküre, *part of the Seattle Opera's new production of the* Ring *Cycle.*

that lingers in the memory, it is the penultimate one of Brünnhilde standing alone over the slain Siegfried in front of the chorus, their backs turned to us and stretching the full length of the proscenium opening. Never has the immolation scene seemed more intimate than with their mute, anonymous witness to it.

Rochaix was blessed in his choice of designers. Robert Israel's sets and costumes and Joan Sullivan's lighting designs were elegant, lucid, and economical. This was a *Ring* stripped bare of realism, and yet it was not a minimalist *Ring* of tilted disks and stark robes either. Israel puts us in a nineteenth-century playhouse, and Rochaix has cast Wotan as its actor-manager. Wotan's physical resemblance to Wagner himself is both telling and witty. After all, both men undertook the creation of an entire universe: Wotan with his half-gods and mortals, Wagner with his operas, and ultimately, his own theater in Bayreuth.

There were few miscalculations in Israel's and Sullivan's realizations of Wagner's near-impossible visions, notably the dragon in *Siegfried* and the final conflagration of *Gotterdämmerung*—but these were the first two performances of a cycle that will undoubtedly iron out its difficulties in the years ahead. That you can number the errors on fewer than five fingers should give you some sense c magnitude of the Emerald City's triumph.

Musically, the *Ring* cannot succeed withc great conductor at the helm. Manuel Rosenthal that. From the opening bars of *Das Rheingo* the final benediction of *Gotterdämmerung*, Rc thal met every one of Wagner's demands. Ly is the first word that comes to mind in descri Rosenthal's Wagner, yet never has the ride o Walkyries sounded more boisterous nor Siegfr funeral march more shatteringly tragic. The sin were always firmly, yet lovingly, supported. No had to strain to be heard, yet every musical cli was superbly realized. Amazingly, the eighty-year-old French maestro was conducting his *Ring*.

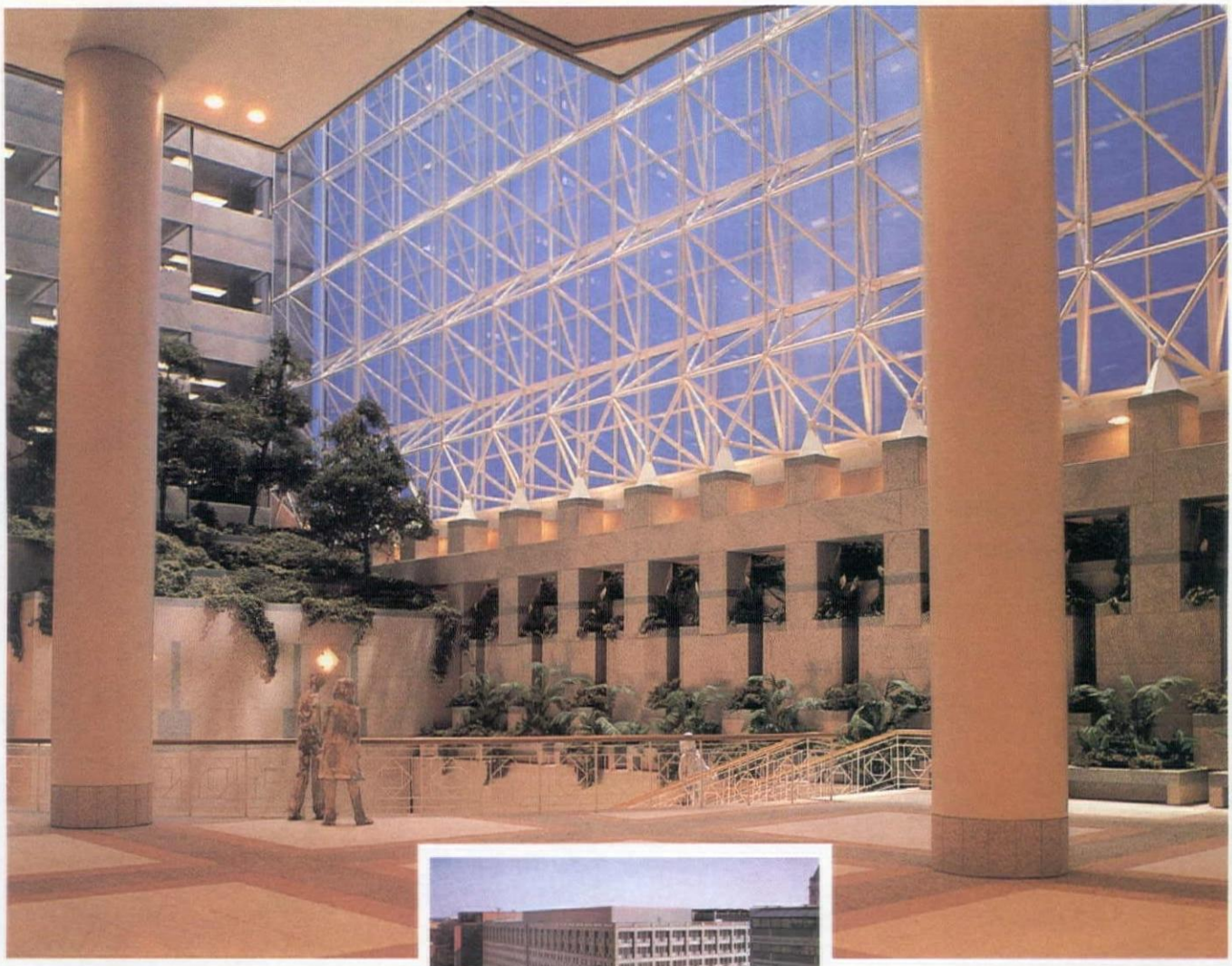
The bold choice of Rosenthal after the origin scheduled conductor fell ill was just one n feather in the cap of Seattle Opera's general di tor, Speight Jenkins. Another was his imagina casting. Using primarily young American sing Jenkins assembled as fine a *Ring* cast as could bably be gathered at any "major" theater in world. If Roger Roloff's Wotan (young and sen at first, then destroyed by forces he could no lor control) and Linda Lelm's Brünnhilde (so tou ingly innocent when we first saw her but v beyond all measure in her final apotheosis) cc first to mind, it is because Wagner wrote them juiciest roles. This Wotan had a worthy antago in the Alberich of Julian Patrick. Siegmund Sieglinde were close to ideally realized by Wai Ellsworth and Johanna Meier. Diane Curry's Fri stole every scene she was in. Edward Sooter an effective Siegfried opposite the definitive M of Hubert Delamboye.

Opera needs bold, innovative impresarios perh more than any other performing art—especially these artistically and financially troubled tim Seattle has clearly found one in Jenkins. To h put an event of such magnitude together is sor thing like masterminding the Olympics.

Finally, the Seattle *Ring* should settle the qu tion of supratitles once and for all. They w wonderfully translated by Sonya Friedman. audience caught every meaning. Their involvem was total. Because we understood what was be said, we were able to relax and concentrate on tremendous achievements of Wagner and his Sea collaborators. When will the Metropolitan real that untitled opera is arrogant elitism? I can't beli Wagner wouldn't have taken advantage of su superb technology.

See you in Seattle, summer of '87.

—Terrence McNa



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Available: 1st Quarter 1987

Artist colonies across the country provide artists with a commodity they rarely find—uninterrupted time.
By Mary A. Fischer

PLACES IN THE SUN

There are few places left in the world where birds and butterflies, not telephones and televisions, are the biggest distractions of the day. Where outside your window, squirrels, not cars, race by and the air of pine and fresh leaves. What sounds like tion spot to most is a coveted place to work ists. More than two dozen artist colonies oss the country and exist (usually on bare- budgets) solely for the purpose of providing , composers, and visual artists with the com- they so desperately need but can rarely uninterrupted time.

se modern-day Walden Ponds are hidden in rmlands, dense woods, or small valleys pro- by mountain ranges. Most people are unaware n, which is the way the underground network ious artists likes it.

n era of dwindling aid for the arts, artist col- are an almost anachronistic form of support ng back to the days when patrons sponsored ut promising talent. The colonies' role in advancing American culture has been critical. Thornton Wilder, for example, wrote parts of *Our Town* at the MacDowell colony in Peterboro, New Hampshire. "I needed to hear myself think and to get out of all this tumult with which I was both deeply engaged and not unhappy but in which there was no chance to explore oneself," he wrote. Aaron Copland composed parts of *Appalachian Spring* and Leonard Bernstein completed his *Mass* there.

The twenty-one-year-old Truman Capote gazed out his window across the Hudson Valley from his studio in Yaddo—the most famous colony, located in upstate New York—where he worked on his first novel, *Other Voices Other Rooms*. Flannery O'Connor worked on her novel *Wise Blood* there. John Cheever, Saul Bellow, and Robert Lowell are but a few other of Yaddo's well-known former residents.

Artists fresh from a six-week to three-month stay at a colony agree that productivity doubles or triples. No one knocks on their door all day—in fact, it is a strict rule at most colonies. One painter said it well: "It's not only the absence of interruption, but the absence of the threat of interruption that seems to free the mind." Protected from ringing telephones, a draft for a novel that would have taken a year takes two months. An artist who sketches in moments stolen from his full-time job completes three works over the summer.

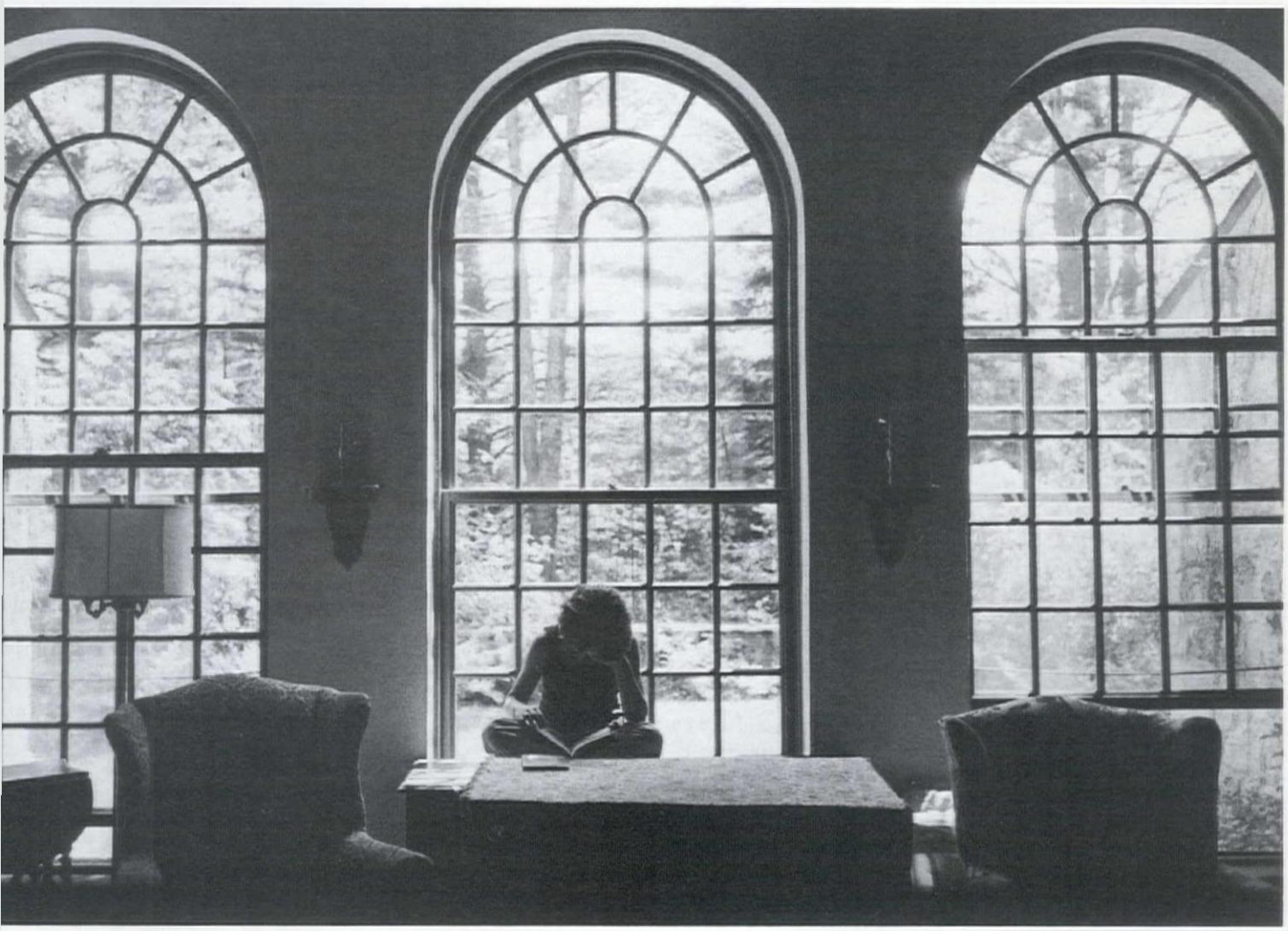
Suddenly faced with nothing to do but their art, the intensity of the experience often paralyzes residents at first. "The way to get out of that craziness is to work," says veteran colony resident Richard Andersen, who worked on a biography of the European Karoly family during his stay at the Dorland colony in southern California.

An intangible outcome of a colony stint is the psychological relief artists feel in being with other artists—where what they do is not only legitimized but revered. Most artists are not able to make a living from their art and so pursue full-time jobs in other professions. "For the first time, I felt as though what I did mattered, that I wasn't following some adolescent hobby," said one novelist.

John Cheever wrote, "To find a room in which you can count on being undisturbed until four in the afternoon and count then on sympathetic company, a swim, and a good dinner is extremely difficult."

The process by which an artist is selected for a residency is fairly standard. Acceptance is increasingly competitive, and invitations are not extended lightly. An average number of applications received each year at various colonies is five hundred, but only 25 to 120 residents—depending on the number of cabins and studios—are taken. Most colonies are not designed for amateurs but rather

ite page: A scenic vista at Yaddo—located tate New York. Below: A student enjoys inquility of the Savidge Library at the owell colony in Peterboro, New Hampshire.



for those with demonstrated talent and professional standing. Writers, for example, need not have been published, although it helps. It's enough to be at a crucial point in their work, the residency experience being needed to complete it.

Residents, who range in age from twenty-five to seventy, live and work in cabins or studios—some converted from old barns. They pay, on the average, one hundred dollars a month for lodging and food, or nothing at all if it is a hardship. The modest fee is hardly a chip in the average four hundred thousand dollar annual budget of these artist havens.

Inspired by Yaddo and MacDowell in the east (the oldest colonies), a number of new retreats have struggled into existence over the last twenty years. Relying on shrinking NEA grants and donations from generous individuals, colonies report little support from corporations, which have determined that the beneficiaries of the colonies are few in number. Yet they continue to survive.

Yaddo and MacDowell are the best known and most prestigious colonies and therefore the most difficult to get into. Celebrating its sixtieth anniversary this year, Yaddo is situated on a nineteenth-century, wooded estate in Saratoga Springs, New York. It is the legacy of banker Spencer Trask and his wife, Katrina, who bought the land in 1881.

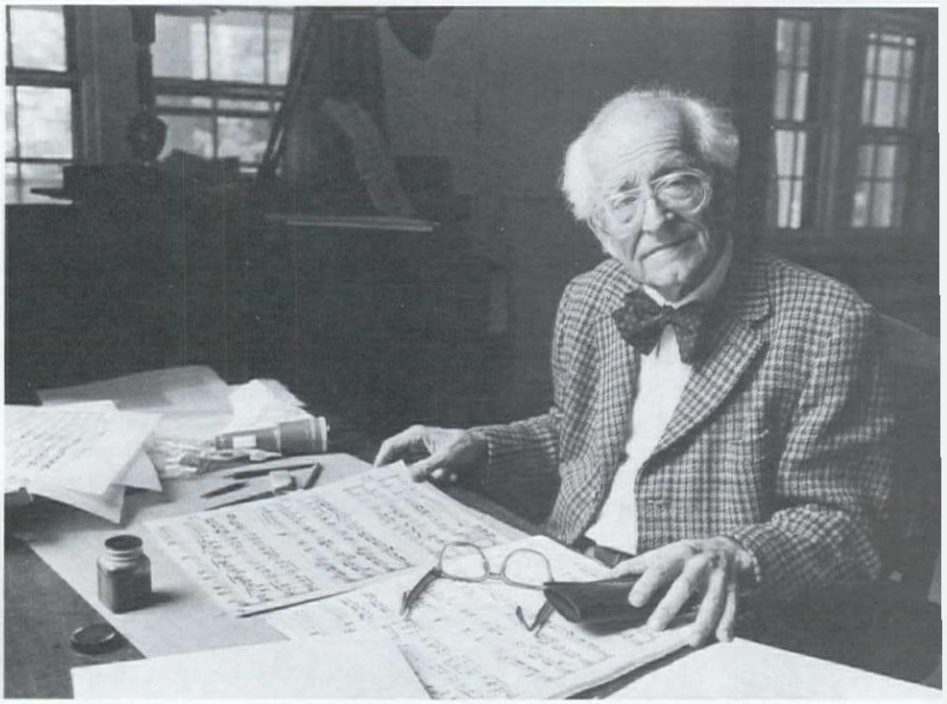
The main house, an old Victorian, has stained-glass windows, oiled hardwood floors, and fifty-five rooms converted into studios primarily for writers. In fact, 60 percent of all residents have been writers, in part because Katrina Trask was a writer and because "the house has lots of rooms and nooks and crannies, which is fine for writers but not so good for other artists," says director Curtis Harnack. Yaddo is open year-round, but its peak period is summer when thirty-four artists are in residence.

At communal breakfasts and dinners, table talk consists of accomplishments, book deals, reluctant editors, failed projects, and dreams. There is no visiting between studios before four P.M.—and after that, by invitation only. Besides the mansion, Yaddo has a converted garage with living space, three smaller houses, and several studios scattered around the ponds or in the pinewoods.

The list of previous residents is impressive. "The record speaks for itself," says Carol Bullard, Yaddo's development director. Dorothy Parker spent part of 1958 at Yaddo working on her last book. Bernard Malamud came to Yaddo to write *A New Life*. *The Ballad of the Sad Cafe* and most of *Member of the Wedding* were written by Carson McCullers during her dozen working visits. Philip Roth completed *Portnoy's Complaint* there.

What distinguishes Yaddo and MacDowell is their sense of history. MacDowell is the oldest in operation, established in 1907 in the lush farm area of Peterboro, New Hampshire. Edward and Marion MacDowell had bought the land as a place to work in tranquility. Edward was an acclaimed composer; his wife, an accomplished pianist. Over forty buildings—including twenty-eight secluded artist studios (many of them log cabins), a library, and residence hall—make up the colony, situated on more than four hundred acres of woodlands and meadows.

Truman Capote gazed out his window across the Hudson Valley from his studio in Yaddo—where he worked on his first novel.



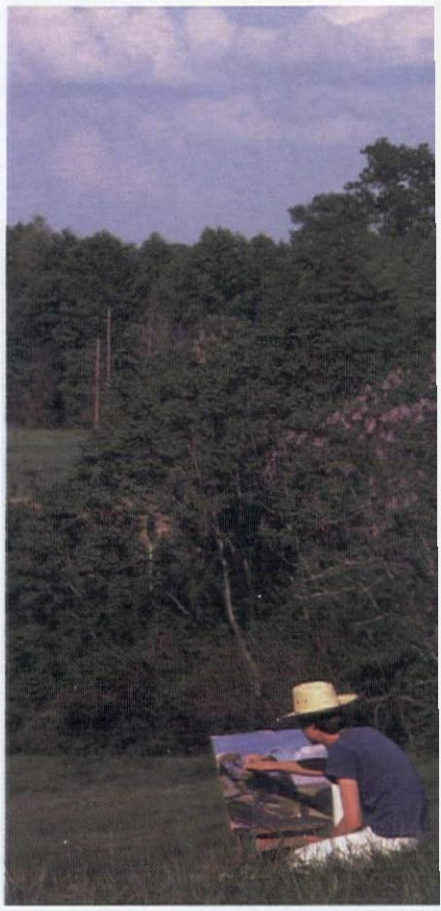
Nancy Crampton

In the winter, snowplows clear the paths to the cozy studios, stacks of split logs are left outside cabin doors along with basket lunches (other meals are communal). Often the milk served at meals is fresh from the cows seen grazing on the hillsides. Guests swap stories around the fireplace or play pool. "A lot of ego-tripping tends to go on at these places," says Andersen, a former administrator-resident of the Dorland colony. "There's a theme of one-upmanship and name-dropping. Although the writers at Yaddo and MacDowell are usually very accomplished, they're still very insecure."

It is a MacDowell tradition that each guest carve his name on a wooden "tombstone" that hangs in each artist studio. "It's a little intimidating to look up the list and see James Baldwin or Tillie Olsen has stayed in your room," says visual artist Bill Barry.

As at Yaddo, privacy is strictly respected at MacDowell, where spouses and live-in companions are not allowed. "Sometimes those suddenly without partners find new ones," laughs Barry, alluding to the frequent romantic liaisons at colonies.

Patterned after MacDowell is the Virginia Center for the Creative Arts, the largest year-round colony (located 160 miles southwest of Washington, D.C., on the Mount San Angelo estate). Its endless lawns and pastures and shady trees provide a suitable backdrop for an impressionistic painting.



osite page, bottom: A landscape in progress e Virginia Center for Creative Arts. osite page, top: Composer Walter Burle , a 1984 MacDowell fellow. Above: An oor Mozart concert at Montalvo, in the a Clara Valley. Top: Douglas Martin spent ummer at Yaddo, perfecting his style and ique.

Looking out a studio window, it's not unusual to see a woman in a long skirt and hat, sketching at an easel under a mass of trees. Artist studios are like old Normandy barns—except that they are heated. Inside, there are only a desk with a lamp, a wastebasket, and a bed.

VCCA is the only colony affiliated with a college—and, in fact, leases its lush property from adjacent Sweet Briar College. William Styron and Isaac Bashevis Singer are on the colony board, and former residents include Joel Agee and *New Yorker* writer Jonathan Schell. It is also one of the few colonies that accepts photographers.

The long, private road up to Montalvo (in Saratoga, California) dead-ends at a pink, Mediterranean-style mansion—the former summer home of James Phelan, a California senator who built it in 1912 for sixty-two thousand dollars. When he died in 1930, he directed Villa Montalvo to be used as a public park and for the arts. Most of the 175-acre estate has been made into an arboretum and a bird sanctuary. Several miles of nature trails wind through great oaks and redwoods, culminating with a spectacular view of the Santa Clara Valley.

Montalvo has a manicured style about it, reminiscent of the days when Phelan entertained Jack London and Douglas Fairbanks with Beethoven concerts on the lawn. "People get the wrong idea about the place," says Lawrence Thoo, Montalvo's director of public affairs. "They see it and think it's an exclusive country club for the wealthy. That hurts us when it comes time to raise money."

In the middle of June, Montalvo is at its grandest, lively with outdoor theater and music concerts—too lively, the writers-in-residence who live in the main house would say. But the three studios adjacent to the mansion are the real treasures. Completely remodeled with clean, white walls, high skylights, and natural hardwood floors, they put most city apartments to shame. This year, a sculptor lives in the middle studio, a novelist in the first.

The newest, most contemporary colony is Yellow Springs Institute in Chester Springs, Pennsylvania. Started in 1980, it is the only colony which offers residencies for performance artists, ensembles, and full technical support. Artists have access to the institute's technical equipment and videotape and recording machines—plus quality microphones, speakers, and lighting panels. It is the first colony to respond to the needs of the performing artist.

The Dorland Mountain colony is the most rustic among artist havens. Situated in the huge, agricultural Temecula Valley near Palm Springs, it is desert country—with chaparral, horse ranches, and avocado farms surrounding it. Dorland's most distinguishing feature is its lack of electricity—artists rely on kerosene lamps—yet that is the root of the colony's success. Here, artists react with nature, structuring their day around the sun's cycle. "I actually prefer it," says former Dorland resident Andersen. "It takes you as far away from an urban life as possible." This is a wild, three-hundred-acre nature preserve. The first time a painter saw Dorland, she began to weep. The landscape became the subject of three of her paintings.

Dorland has only six cottages available to artists, each situated a fourth of a mile from one another. If a guest wants to meet another for dinner, he leaves a note in the centralized mailboxes. Guests provide their own food, often meeting for potluck lunches.

If there is one thought that symbolizes the importance of artist colonies, it is in the words of Wordsworth, himself a veteran of solitary musing. "The world is too much with us; late and soon. Getting and spending, we lay waste our powers. Little we see in Nature that is ours; We have given our hearts away, a sordid boon!" □

Mary A. Fischer is a Los Angeles writer.

Though Ornette Coleman's place in the jazz pantheon is secure, he remains outside the mainstream.
By Robert Seidenberg

MADE IN AMERICA

Ornette Coleman may be the archetypal revolutionary American artist. When he first started performing, his music was rejected by the so-called establishment. He was beaten up by "fans," thrown off bandstands, kicked out of jam sessions. Many people thought he was just playing out of tune. Not until venerable colleagues and a younger generation of musicians acknowledged their debt to Coleman did he begin receiving the kind of respect he so deserves.

"Well, I'll tell you; I can't tell the hard times from the good times," Coleman reflects. "The music world is a good world and the music business is a hard world, and there is really no medium between the both but the performance."

Coleman has never had it easy because he's always lived on the edge. He doesn't consciously choose to deviate from the norm—it's just that he faithfully and unwaveringly pursues his own creative vision. And if, in so doing, he has alienated and puzzled listeners by defying expectations and by exploding traditions with his saxophone playing and his composing, he has also created one of the most varied and audacious bodies of work in contemporary music. Coleman ranks with Louis Armstrong, Duke Ellington, Charlie Parker, and John Coltrane in his dramatic effect on the music of jazz.

Today, Coleman's place in the jazz pantheon is secure. Still, he remains outside the mainstream. He has no steady recording contract, and much of his music is unreleased. And although he is no longer destitute, he hasn't enough capital to finance two of his more ambitious projects: an orchestral work for 125 musicians from around the world and a "multiple expression" arts school in downtown Manhattan.

But 1986 has been a good year for the fifty-six-year-old Coleman, featuring the release of *Ornette: Made in America*, a film about him; *Song X*, which teams Coleman with popular jazz guitarist Pat Metheny; *Opening the Caravan of Dreams*, a live recording by Coleman's electric funk-jazz band, Prime Time; a new version of Coleman's *Skies of America* symphony; and, later this winter, *Prime Design*, a piece for string quartet and percussion that Coleman wrote for Buckminster Fuller.

As I walked to Coleman's loft on Manhattan's Lower East Side, I realized that, even geographically, he lives on the fringe—on the top floor of a run-down public schoolhouse in one of New York's most vicious slums. Coleman's apartment is far from dingy (paintings and windows fill all the walls), but the streets below aren't the kind you'll read about in hip nightlife novels. Sidewalk vendors wrestle for space with the kids who are trading in drugs and trying to outrun the cops.

Coleman lives there because it's large enough to rehearse in and there are few neighbors to complain about the racket. Also, the building figures into his dream of establishing a place where creative people can gather and share their talents. This, Coleman feels, will be his contribution to society.

"I don't want to change anybody. I only want to inspire people. I don't try to make people who study with me play and write the way I do. I ask them, 'What information do you want to learn that will help you to do what you want to do as an individual?' I'm not interested in making another clone or having people do it the way I would do it, because that's not going to mean anything."

Ornette Coleman was born on March 19, 1930, in Fort Worth, Texas. He grew up poor in a small house near the train tracks. At age fourteen, he bought his first saxophone and taught himself how to play. During high school, he performed in honky-tonks with a band called the Jam Jivers. He also played in the school band—until they kicked him out for jazzing up the "Washington Post March."

Fort Worth was too small a town for a young man with wild ideas—so at the age of nineteen, Coleman joined Silas Green's traveling minstrel show. In town after town, he played the blues on tenor sax while semi-naked women danced around run-down tents and aging comedians told crude jokes. Eventually, Coleman made it out of the South with blues guitarist Pee Wee Crayton's band. By the time they had reached Los Angeles, however, Crayton was reportedly paying Coleman not to solo. Alrea playing was controversial.

In Los Angeles, Coleman went to jam s and played bebop. But he quickly grew tire style. "With Charlie Parker and Thelonious bebop was their expression," he explains. "It just a method. And everyone else, me includ playing their method. I could play and sou Charlie Parker note-for-note, but I was onl ing it from method. So I tried to figure out to go from there."

Coleman started molding his own sound the honky-tonk, blues, and funk he had cut h on. Inspired by the freedom he so admired boppers, he began experimenting with unc tional harmonies and solos that developed pendently of the tune's melody. These develo horrified most of Coleman's peers—every musicians walked off the bandstand in disgus he showed up to sit in.

But in 1958 Coleman released *Something* an album that could not be ignored. A ye another record (*Tomorrow Is the Question*) the Ornette Coleman Quartet was born—fea Coleman on alto sax, Don Cherry on trumpet Higgins on drums, and Charlie Haden on Their music provided a first taste of what become trademark Coleman ingredients—a melodic lines, compressed emotionalism, high level of communication among the gr

The music was revolutionary. Neither bass drummer had to function in the traditional ca of metronome. The chord-playing piano was nated to create more room for the improvisers most important, Coleman was refining his u musical voice—attempting to play "interval carry that *human* quality and express the w of the human voice."

This was "free jazz"—music freed of cri clichés and mannerisms, with all the musici the group at liberty to express themselves

"I don't want to change anybody," says O Coleman. "I only want to inspire people."

Every night, musicians walked off the bandstand in disgust when Coleman showed up to sit in.

times. And this was the sound that Coleman brought to New York in 1959 for an engagement at the Five Spot—an event which split the jazz community in two. Some thought Coleman's expression of his inner voices was crude, incompetent, out of tune. Others, such as Leonard Bernstein and composer Gunther Schuller, considered the music brilliant—the most significant breakthrough since Charlie Parker's bebop in the 1940s. Regardless, Coleman was getting attention, and by 1960 he had released four albums—including the epochal *The Shape of Jazz to Come.*

By the mid-sixties, however, Atlantic Records had dropped Coleman and he was living in poverty. "I realized that the music I was playing on the saxophone was causing me to have ulcers because people were writing horrible things about me," he recalls.

Coleman withdrew from public view, learned to play the trumpet and violin, and began composing for different forms of music—string quartets, woodwind quintets, symphonies, and, eventually, danceable funk jazz.

Coleman's best-known symphony is *Skies of America,* which Columbia released in 1972. He composed the piece for his jazz group and an orchestra, but because of labor regulations in England (it was recorded with the London Symphony Orchestra), the band wasn't allowed to play. So what we hear is the orchestra playing driving polytonal passages and pastoral Americanist sections, with Coleman's solos occasionally soaring on top. The new version of *Skies* was recorded live in Forth Worth with the Fort Worth Symphony and Prime Time.

For several years, Coleman has been working on another symphonic piece called *The Oldest Language,* a two-to-three-hour composition for a 125-member ensemble with two musicians from every U.S. state and one each from twenty-two different world cultures. The instrumentation includes African talking drums and sitars. But nobody is willing to finance such a venture.

After *Skies of America,* Coleman didn't release another disk until 1977's *Dancing in Your Head.* That record contains actual field recordings of a "jam" between Coleman and the tribal musicians of Jajouka, Morocco. The rest of the album is Coleman's own music, inspired by that experience: a combination of rock, disco, funk, rhythm and blues, and African music performed by Coleman and Prime Time (two electric guitarists, two electric bassists, and two drummers—one being Coleman's son Denardo).

Prime Time—which has also released *Body Meta, Of Human Feelings,* and the new *Opening the Caravan of Dreams*—plays a high-energy funk-jazz fusion with polytonal, polyrhythmic foundations supporting Coleman's lyrical blues. Most important, the band rocks in a natural extension of the innovative jazz-rock fusion that Miles Davis pioneered with his *Bitches Brew* album of 1969.

Coleman's recent collaboration with Pat Metheny on *Song X* is one of the few times that he has played without Prime Time in the last decade. It is like an update of the classic sixties quartet, with Haden on bass, a trap drummer, Metheny taking Don Cherry's place as Coleman's foil, and the addition of Denardo Coleman on trap and electronic drums. Such a minimal setting (compared to the cacophonous Prime Time) allows us to gauge Coleman's phenomenal growth as a player. For, although he has put out only one album this decade—until this year—Coleman has been extraordinarily prolific. Unfortunately, the public gets cheated—much Coleman music remains on tape, unreleased.

"Eventually, all of my music is going to come out, whether I'm living or dead," Coleman asserts. "I'm sure it's all going to come out. That's all music can do unless it gets destroyed. One reason why I haven't put out lots of music is, I never really had a real good relationship with a record company. I just go in and make a tape and put it out and get some publicity for the company. The moment I star being successful, they say, 'Oh, we didn't want this We just want you as an artist. We already have othe guys, successful people. We don't want you for that. And that's what I want."

Things may have changed, now that Coleman ha developed a strong relationship with Caravan o Dreams Productions (which released the Prim Time live record *Skies of America* and the soon to-be-released *Prime Design*) in his native For Worth. But he feels it will always be difficult fo him to be financially and commercially successfu because, one, he is an artist in America and, two he is a black man in America.

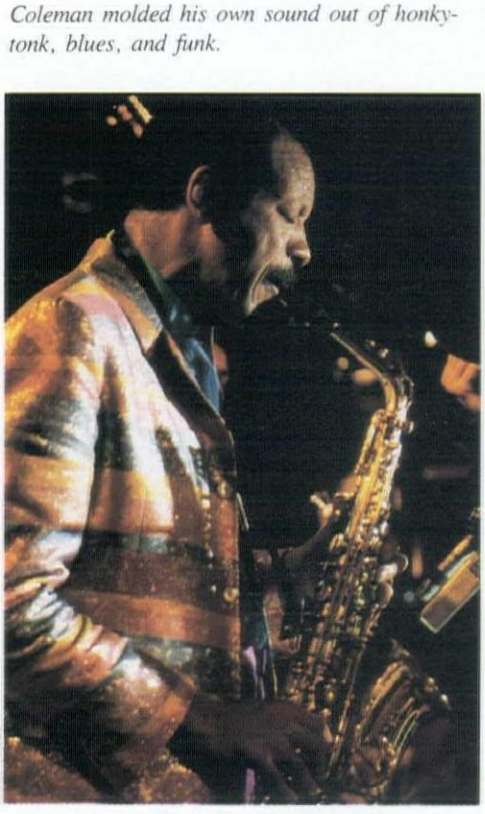
"Rock is like a code name for white music. Ther is no code name for black music. In reality, it's al the same music. It's all played with the same note and the same kind of rhythm—the face and feature are just different. The thing about it is, when yo see a white rock person go out and play to two hun dred thousand white people, this is very successfu for them. Then a person comes around and use that against a black person and says, 'How com you can't do this?' You can't do that because, in th first place, the people that have created that par ticular outlet for the white performer have mad it possible for the white performer to have that kin of audience, whether he's good or bad.

"I don't think there's anything wrong with an performer being successful, whether they' midgets or black or whatever. But that shouldn be for just one race. It should be for any person And it's not."

Despite these criticisms, Coleman is not over whelmingly bitter. He still feels that this countr affords many opportunities for individuals to pur sue their own visions. And none of the obstacle he has encountered have been enough to sway hin from his path. That is what is so amazing an inspiring about Ornette Coleman.

"I never thought about doing something else," he shrugs. "And it never crossed my mind that wasn't on the right path. To tell you the truth, I don think about failure, I don't think about success, don't think about living, I don't think about dying I don't think about being rich, I don't think abou being poor. But I do think about achieving some thing that I believe is good to do. And if I ge wealthy doing it, fine—if I don't, I'm not going t be mad at the people because I didn't. That's th way I am." □

Coleman molded his own sound out of honky-tonk, blues, and funk.



Brian Blauser

Freelance writer Robert Seidenberg writes about music and film for several national publications.

WASHINGTON, D.C.

e Commission is setting e stage for a new phasis on the arts.

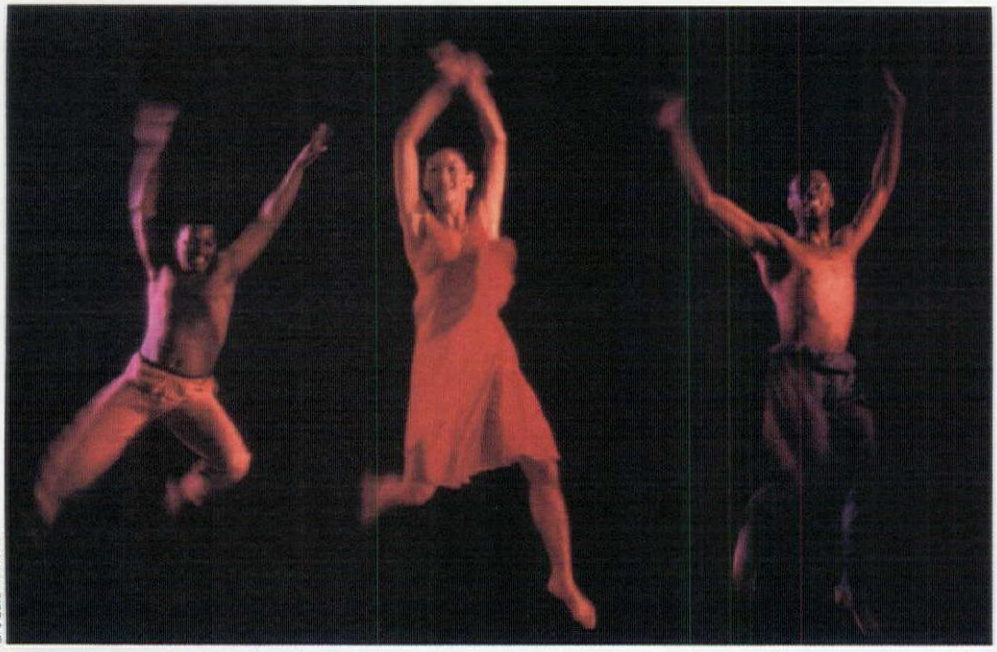
ity full of commissions and committees, the ct of Columbia's Commission on the Arts and anities stands out in its selfless singularity of se. Established to encourage and develop pros that promote progress in the arts, the comon serves as both a city and a state arts agency e District of Columbia—reaching a constituhat cuts across all divisions of discipline, size, thnic origin.

"The purpose of the commission is to make Washington the kind of cultural capital that any national capital should be," says commission chairman Peggy Cafritz, a major benefactor of the arts and co-founder of the Duke Ellington School of the Arts. "I think that the challenge of the commission is to make certain that a high level of artistic excellence pervades every segment of the city."

Established in 1975, the commission became a major force in the arts community in 1978 (under the administration of Mayor Marion Barry, Jr.) with an ideology both practical and philosophical—that the arts are both a means of employing hundreds of people as well as a means of improving the quality of life. The organization accepted Mayor Barry's commitment to "set the stage for a new emphasis on the arts . . . theater, dance, literature, music, painting, sculpture, and all other forms of expression that reach from our roots to our dreams."

"Mayor Barry's unfailing support for the arts has proven key to the commission's success," says acting director Barbara Nicholson. In the past seven years, the District's appropriation to the Commission on the Arts and Humanities has shot up from a mere $163,100 to this year's budget of over $2.5 million. With top-rate performance spaces, arts

Above: The Commission on the Arts and Humanities promotes arts all over the city, as evidenced by this colorful street mural.



© Paula Wolfson

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Commission beneficiaries include: The Contemporary Dance Company (above) performing L'histoire, *the company's signature piece; and the Source Theater (left) in* Mr. Comfort and the Natural Mistake.

groups both large and small, galleries, and a community of creating artists—as well as the fact that many Broadway plays first hit the boards in D.C.—Nicholson sees the District giving New York City a run for the title of arts capital of the nation.

The most obvious way in which the commission can give support to the arts is through financial contributions. In fiscal year 1985, the commission's grants-in-aid program administered $396,750 in direct financial assistance to artists and arts organizations. These grants ranged from one-thousand-dollar "Recognition Grants" and twenty-five-hundred-dollar fellowships for individual artists, up to fifteen-thousand-dollar Impact Funding Grants for arts organizations. Moneys are awarded in the following categories: crafts, dance, interdisciplinary/performance art, literature, media, multidisciplinary, music, theater, and visual arts. Though grant-seekers must be recommended by an advisory panel of their peers and then receive final approval from the commission, the program has been able to give funding to approximately one in three applicants. Grants are awarded solely on the basis of artistic merit and professional development, and the commission has strict policies designed to eliminate the possibility of any conflict of interest on the part of the advisory panelists, co sioners, and staff. The commission has recent support to groups or institutions such as th coran Gallery, the Washington Film Festiv Institute for the Preservation and Study of A American Writing, Living Stage Theatre Cor the Washington Writers Publishing Hous Folger Theatre, Dance Exchange, and nun other arts organizations—large and small—a as dozens of individual artists.

Realizing that money alone will not meet artist's or arts organization's financial need commission provides professional tec assistance on such topics as board develop program planning, fund-raising, and mar strategy. In addition, it sponsors workshops ferences, and one-on-one sessions.

One of the commission's most dynamic ou programs, Artists-in-Education, places profes artists in elementary and secondary public sc The primary goal is to provide students wi opportunity of formal training with a profes artist. There is also the benefit of giving st a unique chance to view an artist at work. Th the program, the artist is given a studio at th school, and the commission grants the artis pend for the academic year.

The commission also responds to the sp needs of its constituencies. The Geographic I opment Program is designed to encourage a growth in areas of the District that have histo been less active than others. Additionally, the mission offers financial assistance (on a comp basis) to arts organizations that serve the ne senior citizens, the handicapped, the incarce and other segments of the population that are isolated from artistic experience.

A relatively new program—that vice-cha Ted Gay considers to be one of the commis most innovative and important programs— Three Year Comprehensive Plan for the Through the program, young organizatio taken under the commisson's wing, and throu cooperation of the Cultural Alliance of G Washington and the Business Volunteers f Arts, are offered three years of technical assis The goal of this program is to ensure that groups will be able to compete for suppor

The way that Cafritz sees things, the co sion's commitment to the nation's capita responsibility to the nation itself: "I think th of the major responsibilities of a national c is not only to be the center of law and politic to be the center for culture, as well."

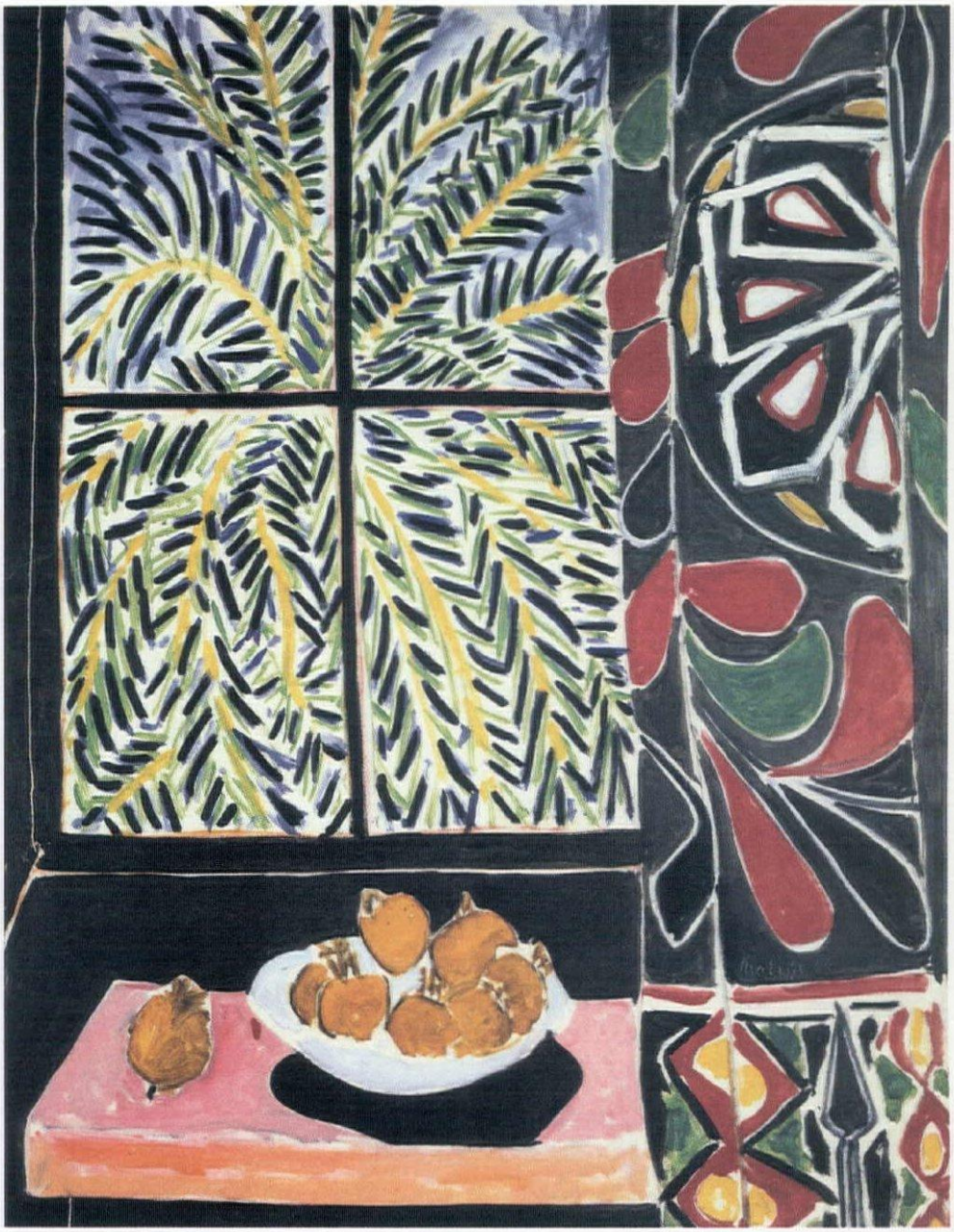
—J. P. Forst

Cultural Allies

time of belt-tightening for arts groups, the ral Alliance of Greater Washington is the voice e District of Columbia's growing arts popula- An advocacy and support organization, the nce was founded in 1978 with the support of esses and foundations in the Washington area. itial purpose was to provide a voice for the community of the District of Columbia. To- he alliance continues to be the major advocate rts support, but it has become a full-fledged ce organization, too.

cording the Leila Smith, executive director, ultural Alliance is instrumental in avoiding the ization that could come about because of con- between the District's large national and in- tional arts groups and the smaller organiza- "We are, in fact, a very small city. It's a rather ult task to bring the many different characters ner. I think, also, since we're interdisciplinary, f the things we try to do is to identify all those s that arts groups have in common and try to those needs." Today, the Cultural Alliance's bership list encompasses groups as diverse in nd artistic orientation as the Folger Library, lational Theatre, the Phillips Collection, and mithsonian Institution to the District of Col- a Chapter of the Society for the Preservation rbershop Quartet Singing in America and the y Morning Music Club.

e Cultural Alliance serves the needs of many os through the Business Volunteers for the –a program that places volunteer executives arts groups to aid them in matters of funding, eting, management, and promotion. Recently, BVA and the Cultural Alliance have placed nteers from such companies as Coopers and and, Sovran Bank, and Marriott Corporation arts groups ranging from Children's Radio tre, American Showcase Theatre, and the nce for Arts in Education, to Alexandria Har- zers and the Arlington Metropolitan Chorus. e Arts Marketing Roundtable is a series of ar meetings hosted by the Cultural Alliance ttended by marketing and public relations staff mber arts groups. Roundtable participants ex- ge ideas on membership and subscription cam- s, audience development campaigns, list gement, and other related topics.



The alliance sponsors a job bank that lists openings of interest to artists or arts administrators—it also keeps a register of working artists available to employers offering short-term or single-project work opportunities in the Greater Washington area.

The alliance's services include professional services, a calendar, and discount programs to members. And, through an advertising trade agreement with USAir, the alliance offers its not-for-profit members complimentary fares to events and programs benefiting their artistic purposes.

Above: Henri Matisse's Interior with Egyptian Curtain *(1948), from the Phillips Collection.*

A recent project of the alliance and METRO—the Washington area mass-transit system—the Metro Arts Map provides arts consumers with a concise and comprehensive guide to the location of public arts spaces close to Metrorail transit stops. Beyond being an informative public relations tool, the map also gives a sense of the magnitude of the Cultural Alliance's sphere of influence. □

Taking the A Train

At the Duke Ellington School, there is an organic link between academics and arts.

Talent and energy echo through the halls of the Duke Ellington School of the Arts (DESOTA). When Lalanya Masters bounds up the front stairs of what used to be Western High School on this crisp, fall morning in Georgetown, she knows that until noon she'll be studying the academics that will prepare her for any college she should choose to attend. Her afternoon will be spent fulfilling her passion—theater. Such is the balance at Duke Ellington.

"All my life, I've been interested in acting," says the seventeen-year-old senior, "and I never knew there was an institute in Washington where I could study theater and also get my academic requirements."

"Knowing you have your art major in the afternoon makes the academics that much better," another student says.

In 1974 Western High School became a center for young students (grades nine through twelve) specializing in the performing and fine arts. "When I was in undergraduate school," says Peggy Cafritz, a co-founder of DESOTA, and currently chairman of D.C.'s Commission on the Arts and Humanities, "I noted that there was a tremendous wealth of talent amongst the young people. But there were very, very few resources which would allow them to develop their talents. I think that having professional arts education at that level is critical if we are to pursue making Washington the best in every area of the arts."

Selection for admission to the Ellington School is by audition only, with four hundred students competing for 150 openings each year. Hopeful dancers bring their toe shoes; musicians, their instruments. Aspiring actors carry in their monologues; visual artists, their portfolios. "We are looking for potential, rather than previous experience," says Maurice Eldridge, principal at DESOTA since 1979. "This school was started from a feeling that there were a lot of talented kids who needed the opportunity for training."

Students at the Duke Ellington School of th
spend half a day on academics, half on the
Here, a music major concentrates on violin

DESOTA's early years were marked by financial struggles. Although the school's $2-million annual budget is mostly underwritten by the District of Columbia school system, an arts curriculum is an expensive form of education. The Ellington Fund, a private arts-education group that was the original prime mover in establishing the high school, raises $100,000 to $150,000 each year to help wit
atrical production costs and the purchase o
items as musical instruments, dancing shoe

d photographic supplies. The fund writes pro-
s to corporations, foundations, and govern-
l agencies; it has also organized benefit per-
nces at the school that have included Bill
and Lena Horne (whose twin grandsons are
gton graduates). The school's auditorium is
ne location of visiting performing arts groups.
month, New York City's Rebecca Kelley
e Company made its Washington, D.C., debut
ESOTA.

the past three years, the Ellington's schedule
een proceeding in the midst of a total renova-
of the eighty-eight-year-old building. A
illion congressional appropriation has made
ble the adaptation of the structure for arts pro-
ming. Though the finishing touches on the
ation won't be complete until next fall, the
l recently opened a new gallery-exhibition
and a refurbished, eight-hundred-seat
orium—complete with a raked floor, a
ulic orchestra pit, a costuming department,
nical shop, and a state-of-the-art lighting and
system.

e new gallery space will be run as a "real art
y," says Eldridge, with continual exhibitions
rk by students and community artists. "We
to teach the kids how to run a gallery," he
ns. "In this business, you need to have more
ne skill." That same philosophy of practicality
s to the new theater. "Shows come in from
utside," Eldridge says, "with apprentice
tunities for our students to work backstage."
ident repertory company has been establish-
nd the school teaches how to market and
ge the facility as both a laboratory and an en-
neurial enterprise.

hat we expect, when we rent the place to
body," says Eldridge, "is not only will they
ne rent—adding to our earned income—but
hat they will provide something educational
r students: technical knowledge, perhaps, or
case of the Rebecca Kelley Dance Company,
were master classes for our dance students.
photography students and drawing students
and sketched and photographed the dance
any's open rehearsal."

s spring, the Ellington School will add a
ry Arts/Media Program. It will consist of a
y of writing courses—everything from ex-
ry writing to scriptwriting to fiction and
writing to newswriting. The school is also
g together a television studio-lab and a radio
-lab, and will add broadcasting and produc-
urses to the curriculum.

Members of the Ellington School's Everyman Street Theatre perform their original production, called Jack, *free for the public.*

Lalanya Masters's day begins with homeroom, followed by government class, typing, and advanced-placement English. "Then," she says, "I have fourth period—test-taking skills. That's an SAT prep class. Then I have my arts from one to five. You take all different classes. In theater, you have acting, speech, lighting, playwriting, audition practices, and directing. I'm taking all of it every day." After a full day at Duke Ellington, Lalanya says she is sometimes "very tired." But the senior feels that it's worth it. "I plan to go to college at New York University or California School of the Arts and major in theater."

"It's a long and demanding day," principal Eldridge stresses. "And with a full three or four years under your belt, you have learned a lot about commitment and self-discipline." More than 80 percent of Ellington graduates have continued their educations at such schools as Juilliard, Oberlin, the Pratt Institute of Art, and the Rhode Island School of Design. Last year's graduating class netted some $400,000 in scholarship money. And then some go directly into careers as professional artists—one former student is dancing with the Alvin Ailey Dance Company, another with the Martha Graham Company.

Eldridge plans to keep up that steady success rate at Ellington. "Once we've finished fully renovating the building, I hope that we can consolidate the qualities that, I think, give the school its national reputation: the high professionalism of the artists and teachers here; the organic link between the academic and arts education of our students; the success we have in placing a high percentage of our graduates in post-secondary training; and the model of program development and implementation that we do."

The students are the "bottom line," adds Gail Dixon, director of community relations. "We are always searching for whatever it is in us that is going to bring out the best in them. I think that's one of the beauties of catching students early and showing them that the arts are a way of life."

According to DESOTA co-founder Cafritz: "If you look at most people who have really reached the highest levels, who have received the greatest amounts of accolades in our society, you will find that their training began at early ages—whether your talking about a Duke Ellington or an Itzhak Perlman. And, I think having a high school of the arts makes that possibility—that dream—within the reach of the kids. Additionally, it supplies—in the long run—the area's stages and symphony chairs and dance spaces with the kind of talent they need."

Lena Horne once noted the advantages of a school such as Duke Ellington. "It would have meant everything [to have had such training]," she said. "I had to learn everything from watching others. It took longer . . . and it was harder."

—Bill Golightly

Smithsonian Goes Underground

A $73.2-million museum complex will make the Smithsonian Institution even more spectacular.

The Smithsonian Institution's old sobriquet, America's Attic, is about to be dramatically—and doubly—dispelled: a $73.2-million museum complex will do the debunking when it opens this summer in Washington, D.C. Known informally as the Smithsonian Quadrangle project, the complex will house two major museums devoted to non-American art—the National Museum of African Art and the Arthur M. Sackler Gallery, a museum of Near Eastern and Asian art—in addition to an international research center. And since 96 percent of its facilities will be underground beneath a 4.2-acre chunk of the National Mall, the Quadrangle will not be an attic, but a basement.

Hidden under a Victorian garden furnished largely out of the Smithsonian's considerable closet, the Quadrangle will be a world of its own. Based on a concept by the Japanese architect Junzo Yoshimura, the Boston architectural firm of Shepley, Bulfinch, Richardson, and Abbott has developed a three-level, subterranean structure that will enable visitors (in the words of principal architect Jean-Paul Carlhian) "to forget their preconceptions about basements as dreary, less-important places."

Grand staircases will descend into each museum, and visitors will be able to promenade along the Grand Concourse—a spacious main corridor the length of a football field and paved in terra-cotta ("a street in itself," as spokesperson Linda St. Thomas describes it). Abundant plants, indoor fountains, natural light from skylights, and a trompe l'oeil mural by artist Richard Haas—depicting the Smithsonian's landmark buildings on the ground above—will complete the architects' vision of an indoor architectural extravaganza.

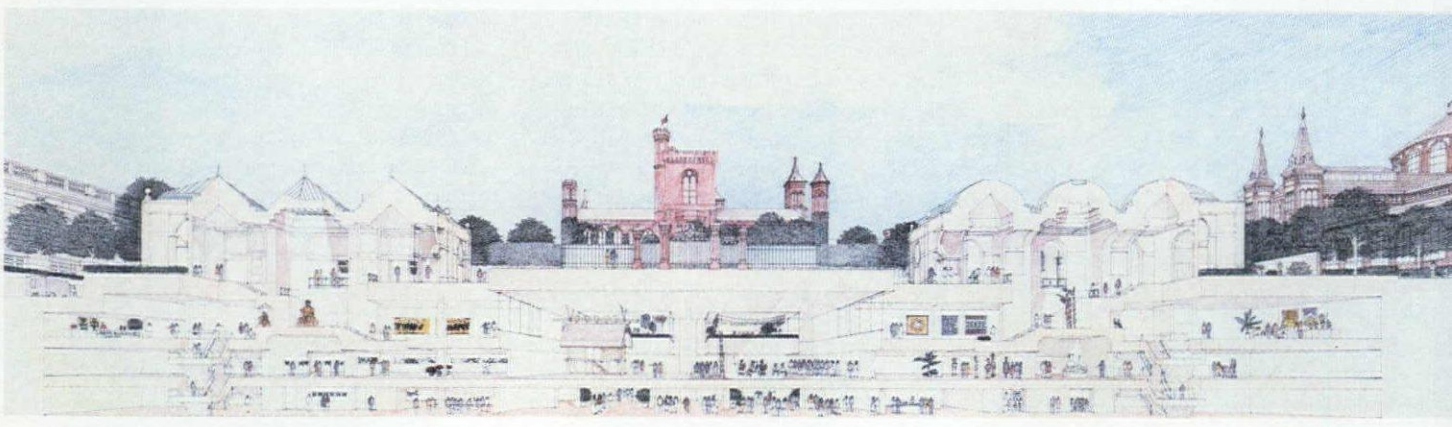
To add to its arboreal splendor, philanthropist Enid A. Haupt has donated $3 million for the above-ground garden. More than one hundred pieces of nineteenth-century garden furniture will be installed on a parterre serving as an outdoor anteroom to the Smithsonian's visitors' center—a Victorian concoction designed by James Renwick in 1849 and known as the Castle. The eastern half of the garden (which will surround the National Museum of African Art) is meant to symbolize the African-Islamic culture with terraces, canals, and fountains recalling the Alhambra in Spain; the western half will represent an Oriental approach, with a circular granite island floating in the midst of a square pool bridged by four gently inclined granite slabs—a design, according to the architects, "not unlike that of Beijing's Temple of the Sun."

National Museum of African Art

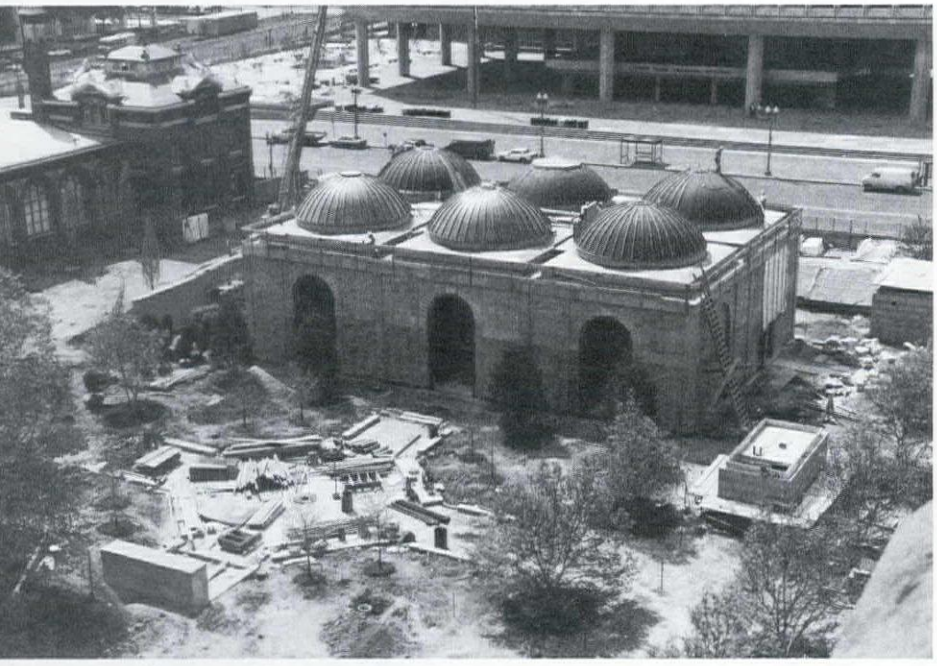
Facing the Castle from Independence Avenue SW, the six domes of the National Museum of African Art rise up to the right, echoing the arch motif of the neighboring Freer Gallery of Art (one of three landmark buildings, together with the Castle and the Arts and Industries Building, that surround the Quadrangle). The museum will be entered through a pavillion clad in pale pink granite from T
For the opening of the Quadrangle, the mu
will hold three inaugural exhibitions in the s
on the first two levels immediately undergr
"The Permanent Collection of the Na
Museum of African Art" will highlight ap
imately one hundred of the museum's six tho
objects from various cultural areas in Africa. V
ivory, and metal art objects—chosen for
aesthetic merit—will be grouped according
major geographical and cultural regions of A
south of the Sahara. "African Art and the
of Life" will consist of some 150 objects bor
from public and private collections in Europ
United States, and Africa—reflecting a vari
beliefs and activities, ranging from human fe
and birth to death. "African Textiles" will d
examples from the museum's permanent coll
and from a joint textile collection acquired b
chase through the museum and the Smithso
National Museum of Natural History/Muse
Man. In addition, the National Museum of A
Art will house educational and research faci

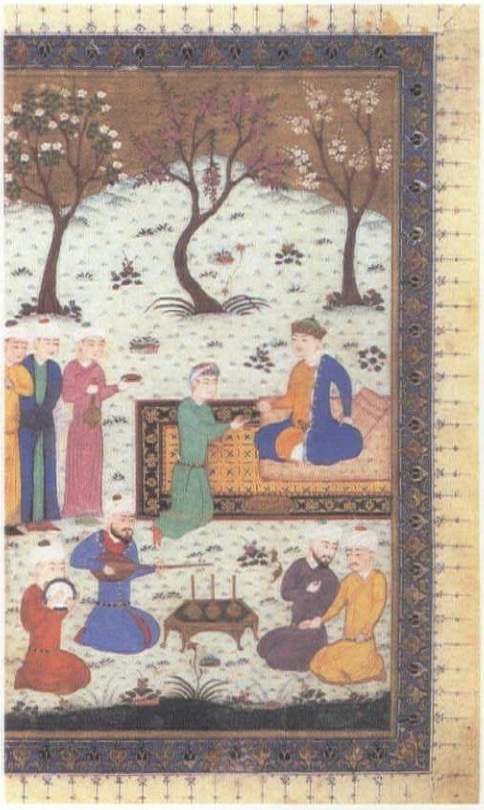
Arthur M. Sackler Gallery

To the left of the entrance to the Castle will l
pavilion of the new Arthur M. Sackler Gallery
the six pyramids of its roof reflecting the Vict
rooflines of the Arts and Industries Building



*This artist's rendering of the Quadrangle Pr
shows, in cutaways, the Arthur M. Sackler
Gallery (left) and the National Museum of
African Art (right), as well as the undergrou
complex that will connect the two museums.*





Above left: Construction is well underway on the gracefully domed National Museum of African Art. Above: The Arthur M. Sackler Gallery will include this Persian miniature (circa 1430) from its permanent collection.

Minnesota-granite-clad pavilion will top this
ım of Near Eastern and Asian art founded
he donation of nearly one thousand master-
of Oriental art by Dr. Arthur M. Sackler,
v York research psychiatrist and publisher.
dditional $4-million cash donation was sup-
nted by gifts of $1 million each from the
ese and Korean governments.) The museum
nected administratively to the adjacent Freer
y of Art (which also consists primarily of
tal art) and will be connected literally to the
ım by an underground passageway. Its inaug-
xhibition will be massive—filling the entire
y-six thousand square feet of exhibition space
two levels below the pavilion and display-
e entire donation made by Dr. Sackler. Some
highlights of the gift are 475 Chinese jades,
ing the millennia from 3000 B.C. to the twen-
entury; 153 Chinese bronzes from the Shang
gh the Han dynasties; 68 Chinese paintings
the tenth century through the twentieth; 48
ples of Chinese lacquer ware, silver, and
ure from the Near East; and stone and bronze
ure from South and Southeast Asia. Added
will be a major group of Islamic and Per-
paintings and manuscripts acquired by the
sonian in January 1986 and described by
sonian secretary Robert C. McAdams as
aps the most significant purchase in the
y of the Smithsonian." In addition to art
s, the Arthur M. Sackler Gallery will house
ch and education facilities and a library incorporating the Freer's collection. There will also be a conservation laboratory, and—temporarily—the restoration studio founded at the Freer in 1924.

International Center

The third and lowest level of the Quadrangle will be taken up by the International Center and entered through a small, bronze-domed, circular building called the Kiosk (located between the Freer and the Castle and reached by proceeding down along the three-story, skylighted Grand Concourse). The International Center will sponsor research and scholarly and public symposia focusing on all the cultures of the world. It also will serve as the Smithsonian's headquarters for Latin American scholarship. Its inaugural exhibition, "Generations: The Roots of Becoming," will bring together the disciplines of anthropology, ethnography, and folklore in an exploration of the mythology and rituals surrounding the universal theme of birth. It will be an extensive, cross-cultural exhibit of some four hundred artifacts gathered from Smithsonian museums and from collections all over the world. Among the objects are medieval illuminated manuscripts, Renaissance anatomical drawings, Near Eastern protective amulets, Egyptian tomb paintings, illuminated lineage charts, ancient fertility statues, embroidered quilts, swaddling and christening clothes, cradles, birthright fans, and horns with rattles used to herald an infant's birth.

In addition to exhibitions, the International Center will conduct scholarly seminars, conferences, and symposia for Smithsonian researchers and their colleagues on themes related to the exhibitions. A symposium hall, three seminar rooms, a reception area, and lounges should see a good deal of activity with "Generations," and plans are already under way for more exhibitions. The next will be on the subject of the world's rapidly disappearing rain forests. Another, organized by the Smithsonian's center for Latin American scholarship (also to be housed in the International Center), will be held in conjunction with the five-hundredth anniversary of Columbus's arrival in the Americas.

So the peaceful garden in front of the Smithsonian Castle will actually conceal a flurry of continuing activity. Given even the illustrious history of the Smithsonian Institution, the Quadrangle is one of the most impressive museum projects of all time. With it, not just the contents of America's Attic but the treasures of some of the world's greatest civilizations will be on display to enrich our own.

—Dwight Gast

WASHINGTON, D.C

Arts in the Nation's Capital

Washington's art scene is growing in new and innovative directions. By David Perry

Washington, D.C., is the arts capital of the nation. From the National Portrait Gallery to the National Theatre, from the National Symphony Orchestra to the Washington Ballet, the city flies its cultural colors high. The incredible diversity of performing and visual arts to be sampled baffles the imagination. Visit the cavernous National Museum of American Art or try the more intimate Phillips Collection. Take in a performance at the progressive Sanctuary Theatre or opt for the stately Kennedy Center, which lights up almost nightly with world-class entertainment. Though Washington's arts scene dates back to the revolutionary period, it is today constantly growing in new and exciting directions.

If you like to walk, Washington is the perfect city for it. And if you get tired, there is always a convenient Metro station (D.C.'s ultramodern mass-transit system) to duck into. A good place to start a walking tour is the U.S. Capitol. No finer examples of classic statuary exist in America than those of famous Americans lining the walls of the Old House Chamber. And Trumbull's classic, life-size portraits of great moments from our history make the Capitol's Rotunda an even more stirring experience. The Supreme Court, the Library of Congress, and the centrally located Union Station are all a short distance away. (The area code for all locations is 202, unless otherwise indicated.)

MUSEUMS

Coming out onto the West Front of the Capitol, all of Washington is spread out, Athens-like, before you. The Mall, often referred to as America's Playground, stretches from this spot to the Lincoln Memorial on the Potomac at the other end. Lining it are most of the museums which comprise the Smithsonian Institution (all numbers for information are 357-1300). The **Arts and Industries**

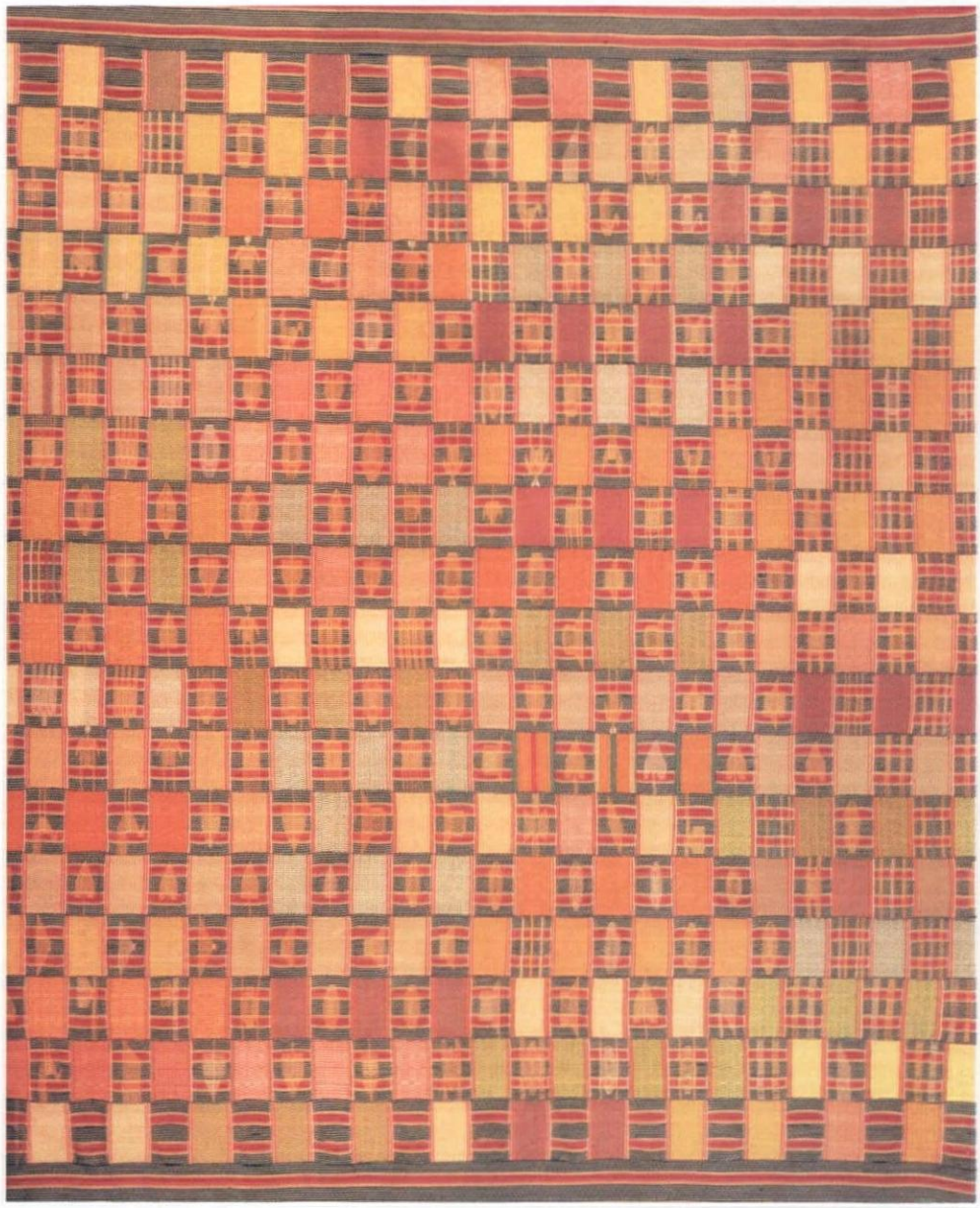
Dancers Janet Shibata and John Goding in the Washington Ballet's production of George Balanchine's Allegro Brillante.

The National Museum of American Art traces two centuries of artistic talent.

ing (Jefferson Drive, SW, and Ninth Street) ıe of an extensive collection of American Vic- art, furniture, and memorabilia—many taken the Philadelphia Exposition of 1876. The Cas- e first Smithsonian building, is immediately nizable by its roofline of turrets, towers, and in red sandstone. Next door at the **Freer ry of Art** (Twelfth Street and Jefferson Drive, is the Smithsonian's internationally famous tion of Oriental art, which includes Whistler's ing Peacock Room. Framing the other side of astle is the world's most popular museum— **ational Air and Space Museum** (Seventh and Independence Avenue, SW). Since its ng, this structure, dedicated to man's love with the heavens, has seen more visitors than ther museum on the planet. Featured are the ıal Wright brothers' plane, Apollo spacecraft, .indbergh's *Spirit of Saint Louis.* The **Hirsh- Museum and Sculpture Garden** contains is possibly the most diverse collection of rn art in the world—collected by Joseph horn—from O'Keeffe to Warhol. The architec- of this round structure can keep one ponder- ır some time. Also part of the Hirshhorn is elightful sculpture garden.

National Museum of American History s historic artifacts, including Archie Bunker's from "All in the Family." This collection just covers it all—from a Conestoga and a 1913 Model T to the original Star-spangled Ban- as an excellent crosssection of America's tific, political, cultural, and technological ies. The **National Museum of Natural ry** is where you'll find life-size renderings of whales and reconstructed dinosaurs, plus a art gallery of its own—dedicated to natural cts—on the rotunda gallery. This is a treasure of models, live and mounted specimens, s, and the infamous Hope Diamond.

rtainly, the jewel in the Smithsonian's gem- ed tiara is the **National Gallery of Art.** A ling museum on the scale of London's British um, it is working itself through the world y of art. Designed by John Russell Pope, the y's West Building is a standard of beaux-arts n. The East Wing, designed by I. M. Pei, con- s to elicit praise for its perpetually avant-garde ecture—which somehow makes the monolithic ure feel intimate. It houses European and ican painting, sculpture, and graphic art from liddle Ages to the present—representing such rs as Renoir, Rembrandt, and Monet. The y also holds *Ginevra Benci,* Leonardo da 's only painting in a collection outside Europe.



Frank Khoury

The National Museum of African Art's permanent collection includes this Men's Wrapper *handwoven and dyed in Ghana.*

Those Smithsonian museums not located on the Mall include the **National Museum of American Art** (Eighth and G streets, NW), which chronologically traces two centuries of American talent—including over thirty thousand pieces by Andrew Wyeth, Winslow Homer, and others—and the **National Portrait Gallery** (Eighth and F streets, NW), which explores our heritage through the faces we know so well—including the portrait of George Washington that is the staple for schoolroom walls. The **National Museum of African Art** (316 A Street, NE) is the only museum in the United States devoted entirely to the collection, study, and exhibition of primarily sub-Saharan art. It will be moving into the spectacular, $73.2-million Smithsonian Quadrangle Development, next to the Castle, when it opens in June 1987. The new African art museum will be connected by an elaborate underground concourse to the new **Arthur M. Sackler Gallery,** which will house the largest collection of Oriental masterworks in America. The **Anacostia Neighborhood Museum** (2405 Martin

Luther King, Jr. Avenue, SE) also holds fine examples of black-American and African art.

Back near the White House, the **Renwick Gallery** (Seventeenth Street and Pennsylvania Avenue, NW)—which creates and hosts changing exhibitions exploring all fields of the arts—just came back to life after an extensive renovation. Next door are the restored **Blair House** and **Lafayette Park,** where American dissidents continue to exercise their constitutional right to free speech and protest.

For information on Smithsonian special events, dial 357-2020. There is also the Visitors Information and Associates Center (357-2700), which provides information about all Smithsonian museums and their respective activities.

If you make it through the Smithsonian (and you'd have to jog for several weeks straight to do so), Washington has a wealth of other museums and galleries. A four-story, handsomely appointed mansion provides an intimate setting for the **Phillips Collection** (1600 Twenty-first Street, NW; 387-0961), which includes works by El Greco, Goya, Delacroix, Pierre Bonnard, Matisse, and many others. Changing temporary exhibitions and concerts in the music room add to the museum's vitality.

Tucked away along the Mall, across from Constitution Gardens, is the cozy **Museum of Modern Art of Latin America** (201 Eighteenth Street, NW; 789-3000). Moving back toward the White House and the Convention Center, you come across the exquisitely renovated Masonic Temple, which will house the **National Museum of Women in the Arts** when it opens in April (Thirteenth Street and New York Avenue, NW, 337-2615). Tours before April are available by appointment only. As Washington's latest major collection, it already has a substantial and impressive holding—tracing the influence of female artists throughout the centuries.

Three blocks away is the **Corcoran Gallery of Art** (Seventeenth Street and New York Avenue, NW; 638-3211). It holds one of the country's foremost collections of modern art—as well as early works, Hudson River school works, and primitives. The gallery also operates the internationally recognized Corcoran School of Art. Huge banners hung from its seraphim-embellished roof announce current exhibitions.

Close by, a stone carved Past Is Prologue greets visitors to the **National Archives** (Pennsylvania Avenue and Eighth Street, NW 523-3000). Containing the original Declaration of Independence and the Constitution of the United States, the archives also sponsor films and special events throughout the year. Outside, look carefully for the **FDR Memorial.** According to his wishes, it is no bigger than his desk.

Across Pennsylvania Avenue, the future site of the **U.S. Navy Memorial** is under construction. When it is completed, it will be the permanent performance space for all those free concerts given by the Service Bands—such as the President's Own Marine Band. Behind it, **Gallery Row** (401-415 Seventh Street, NW) is a commercial development under the auspices of the Pennsylvania Avenue Development Corporation. The entire block of buildings, dating from 1850 to 1870, have been totally refurbished, and, last March, the first tenant moved in. **Zygo's** (403 Seventh Avenue, NW; 347-7740) specializes in contemporary Greek art and takes its name from its thirty-three-year-old parent gallery in Athens.

Across Seventh Avenue are several popular D.C. galleries (all addresses are 406 Seventh Street, NW) **Jane Haslem Gallery** (638-6162) specializes in twentieth-century American art, particularly post-World War II original prints. The Old Masters, as well as contemporary masters can be found at **Osuna Galleries** (296-1963). **David Adamson Gallery** (628-3896) maintains a fine selection of contemporary prints, paintings, and sculptures. **McIntosh/Drysdale Gallery** (783-5190) deals strictly in the works of contemporary American artists.

The **WPA** (Washington Project for the Arts), which usually resides in the same building as the aforementioned galleries, is temporarily located at the corner of Seventh and E streets. The WPA, Washington's leading avant-garde showcase, was founded ten years ago by visual artist Alice Denny; the grassroots arts collaborative has grown steadily in stature and acceptance.

For those interested in escaping the crowds that swarm the city's major art institutions, there are many other museums to discover. Among them is the **Interior Department Museum** (Eighteenth and C streets, NW; 343-2743), where exhibits of crafts, artifacts, and original land grants and documents present the history of the National Park System, wildlife preservation, and Indian culture. The **Textile Museum** (2320 S Street, NW; 667-0441), houses over 10,000 items, including 1,000 rugs from the Orient, Europe, and South America. For science buffs, the National Geographic Society maintains **Explorers Hall** (Seventeenth and M streets, NW; 857-7588), dedicated to Geographic Society-related projects. The **Klutznick Museum** (1640 Rhode Island Avenue, NW; 857-6583), at the international headquarters of B'nai B'rith, documents twenty centuries of Jewish history with numerous permanent and temporary exhibitions.

Above: Augustus John's Tallulah Bankhead *the National Portrait Gallery. Opposite pag concert by the D.C. Youth Orchestra.*

LIVELY ARTS

Washington has a glut of fine local musical ta as well as far-reaching and intuitive prom throughout the city. The go-go scene (popula by the film *Good to Go*) continues to t throughout Washington's urban neighborhoods. jazz, long a respected forum here, continues to sway in clubs and venues in and around the Dis An annual event now, the Wammies (Washir Area Music Awards) are given out in recogn of the District's outstanding musicians. Thoug club scene is not as thriving as it once was, W ington can boast a number of fine cabarets, c and other spots for popular and more inti listening pleasure. A few are **The Eastside** (½ O Streets, SW; 488-1205), specializing in d rock, and go-go music; **The Bank** (915 F St NW; 393-3632), serves up burgers, sandwi and high-energy European music; **Tracks** (½ L streets, SE; 488-3320) features musical fare r ing from new wave to Top 40 to disco; **The**

High-caliber D.C. musical talent infiltrates every genre, from classical to jazz to rock.

© Paula Wolfson

Club (930 F Street, NW; 638-2008) exists nk and pizza; and **The Bayou** (3135 K Street, 333-2897), brings in nationally and regional- wn groups.

azz is your passion, try **Blues Alley** (just I Street at 1073 Wisconsin Avenue, NW; 41). Woody Herman, Dizzy Gillespie, Stan and Maynard Ferguson are headliners you're to encounter. Dinner guests get preferential g at the Alley, so consider sampling their ial New Orleans-style cuisine. **Charlie's of getown** (3223 K Street, NW; 298-5985) is a setting to enjoy such greats as Mel Torme, Wilson, Sarah Vaughn, and, occasionally, lary jazz guitarist and part-owner of the club, ie Byrd. A more casual jazz spot, **One Step** (2517 Pennsylvania Avenue, NW; 331-8863) the best in local and out-of-town talents.

the more classically oriented, the **Washing- erforming Arts Society** (WPAS) (393-4433) brings in a wide assortment of musicians from around the world. The society also offers a subscription series and schedules most of its performances at the **Kennedy Center.** Much of the capital's classical-music life centers around this memorial to President Kennedy overlooking the Potomac. With a few specialized exceptions, tickets for any event at the Kennedy Center can be obtained by calling 857-0900. For general information, concert information, etc., call 254-3600. You'll get a recording, but if you hang on, someone will answer your questions.

Other groups frequently heard here are the **Washington Friends of Handel**; the **Theatre Chamber Players of the Kennedy Center**; and, of course, the **National Symphony Orchestra** (785-8100), led by Maestro Mstislav Rostropovich. Other, smaller orchestras in the metropolitan area include the **American Chamber Orchestra** and the **Fairfax Symphony** (703/821-8118)—which frequently performs at Wolf Trap in Vienna, Virginia, with the likes of Ella Fitzgerald—along with the **Montgomery Chamber Orchestra,** the **Arlington Symphony** (703/558-2161), the **National Gallery Orchestra,** and the **Washington Bach Consort** (337-1202), giving new meaning to the term eclectic.

Not to be upstaged, choral music in Washington is going strong. The **Oratorio Society of Washington** (352-0490), the city's "chorus of choice," is in its twenty-sixth year and frequently performs at the invitation of the National Symphony. In the suburbs, the **Arlington Metropolitan Chorus** (337-1202), is gaining quite a following after some international touring, and the **Choral Arts Society of Washington** (244-3669) is entering its twenty-third season.

In dance, Washington covers the spectrum from classical to avant-garde in both local companies and visiting groups from all over the world. Workshops, classes, and the like are offered at the

© Paula Wolfson

A stilt dancer entertains the crowd at the Hispanic-American Cultural Festival, a city-wide event held each July.

Joy of Motion Dance Center (1643 Connecticut Avenue, NW; 362-1320) and the **New Dance Place** (3225 Eighth Street, NE; 269-1600) holds classes and performances by its resident Perlo/Bloom Dance Company.

The **Washington Ballet** (362-4906) has risen steadily in talent and esteem, touring cross-country and worldwide in this, its tenth-anniversary year. For the 1986-87 season, the ballet performs partly at the Kennedy Center (857-0900) as well as at the usual Lisner Auditorium. **District Curators** (783-0360) programs those dance companies on the cutting edge. The heart of the Washington dance scene is the smaller companies, with their distinct personal styles. Among these are the **Daniel West Dancers, Steve Bloom and Crux,** and **Lesa McLaughlin and Dancers.** The **D.C. Contemporary Dance Theater** (1275 K Street, NW; 289-6900), established in 1984 by artistic director Miya Hisaka, is developing a diversified modern and jazz repertoire reflecting the best of nationally recognized and local choreography. And not a season goes by that American Ballet Theatre, the Joffrey, and Ballet West don't swing through town.

Helen Hayes, presiding over the Second Annual Washington Theatre Awards (named in her honor), jokingly remarked that actors used to link D.C. with Holy Week as the two worst weeks of a show's tour. Announced from the stage of the restored **National Theatre** (1321 Pennsylvania Avenue, NW; 554-1900), which has hosted more productions than any other theater in the nation since its founding in 1835, nothing is now further from the truth. The National and the **Warner Theatre** (513 G Street, NW; 626-1050) do battle over the latest Broadway offerings—with the Kennedy Center's Eisenhower Theater and Opera House picking up the occasional touring musical and sometimes originating one, as it did with *On Your Toes.*

The **Arena Stage** (Sixth Street and Maine Avenue, SW; 488-3300) is clearly the grandp of Washington's local playhouse scene. The theater outside of New York City to win a Award, the Arena encompasses three perform spaces at its Southwest D.C. facility—as well satellite stage on Fourteenth Street's Theatre

Theaters such as the **Studio Theatre** Church Street, NW; 265-7412) are making pa and the city government take notice. Fourt Street, once known only for another type of n life, has lured not only Studio but the pr **Source Theatre Company** (1809 Fourteenth S NW; 462-1073) to its ranks. Not far away, **Playwrights** (1742 Church Street, NW; 232- continues its fifteen-year mission of producing and developing writers. The **Sanctuary The**

D.C.'s ethnic diversity provides a colorful backdrop for arts and cultural festivals.

Joan Marcus

A climactic scene from Arena Stage's production of The Marriage of Bette and Boo.

) Columbia Road, NW; 745-3666) is dedicated orks reflecting Washington's diverse ethnic eup, and **Horizons Theatre** (1041 Wisconsin ue, NW; 342-7706) is drama from a woman's pective.

oducing classics for Washington's large His- population is the **Gala Hispanic Theater** Seventh Street, NW; 628-2831). **D.C. Space** Seventh Street, NW; 347-4960) serves up at noon and excellent dinner and no-holds- d cabaret fare in the evening. A little farther re such groups as the **Castle Performing-Arts er** (5340 Baltimore Avenue, Hyattsville, land; 301/277-6121), the **Olney Theatre** (Route Olney, Maryland, 301/924-4485), and the **dhouse Theater** (12210 Bushey Drive, Silver g, Maryland; 301/468-4234).

ck downtown, **Ford's Theatre** (511 Tenth t, NW; 347-4833), where the team of Frankie tt and David Bell is looking forward to another r season, has become D.C.'s showcase for the tradition of the American musical. Ford's re- smash hit, *The Hot Mikado,* is Broadway d. Through November 30, you can see Joe and Jaston Williams, playwrights for and actors in *Greater Tuna.* December 15 through January 4, *The Chinese Royal Golden Dragon Acrobats* will fly across the boards. *Gantry,* a musical based on Sinclair Lewis's book, is rumored to be a possible Ford's summer musical.

The **Shakespeare Theatre** at the Folger (201 East Capitol Street, SE; 547-3230) is Washington's premier interpreter of "the bard" as well as other playwrights of that period. The **Woolly Mammoth Theatre Company** (1317 G Street, NW; 393-3939) is scouting out a new space. It recently finished its most-successful season ever and is known for adventuresome and mind-bending productions.

Some of Washington's newer theater ensembles are the classically-oriented **Moving Target Theater Company** (1419 Y Street, NW; 686-7227), the **New Arts Theater,** (Sixteenth and Harvard Streets, NW; 332-6404), the **So Far Theater Company** (683-0470), and the **Washington Stage Guild** (924 G Street, NW; 529-2084), which has reopened the doors of the long-dormant Carroll Hall.

The **Washington Opera** (The Kennedy Center, 857-0900) took on the world premiere of Gian Carlo Menotti's *Goya* (starring Placido Domingo and opening November 15), and seems, in this most ambitious season to date, poised for greatness. The rest of the season encompasses four centuries of opera, with a record total of seventy-six performances.

For cinema buffs, the **American Film Institute** at Kennedy Center (785-4600) screens films twice nightly that range from cult to classics to recent releases for about four dollars per film, less for members (membership: $24 per year).

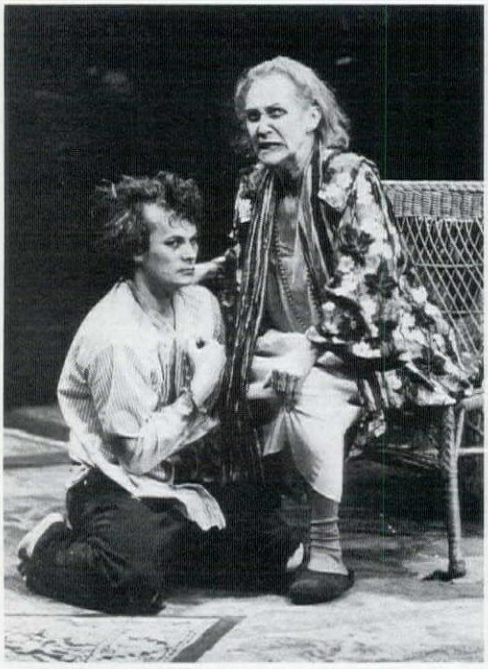
FESTIVALS

Washington's ethnic diversity provides a colorful backdrop for a number of arts and cultural festivals and annual events throughout the year. No matter when you visit, you are likely to find some major celebration in progress.

The **Chinese New-Year Parade** (Sixth and H streets, NW; 231-5411) now has two Chinese arches to march through on February 24. Firecrackers and dragon dancers enliven this newly revitalized district.

March comes in with two traditional events: the

The National Theatre has hosted more productions than any other U.S. theater.



Saint Patrick's Day Parade (424-2200) down Constitution Avenue and the **White House Easter-Egg Roll** (456-2200)—the only time the White House lawn is ever open to the public. Adults must be accompanied by children under eight.

April brings with it Washington's one-and-only **National Cherry-Blossom Festival** (296-8675). Activities are planned throughout the city as D.C. is turned into a watercolor of exploding cherry blossoms—culminating in a three-hour parade down Constitution Avenue. April is also the month for the **White House Spring Garden Tour** (456-2200), including the Jacqueline Kennedy Rose Garden.

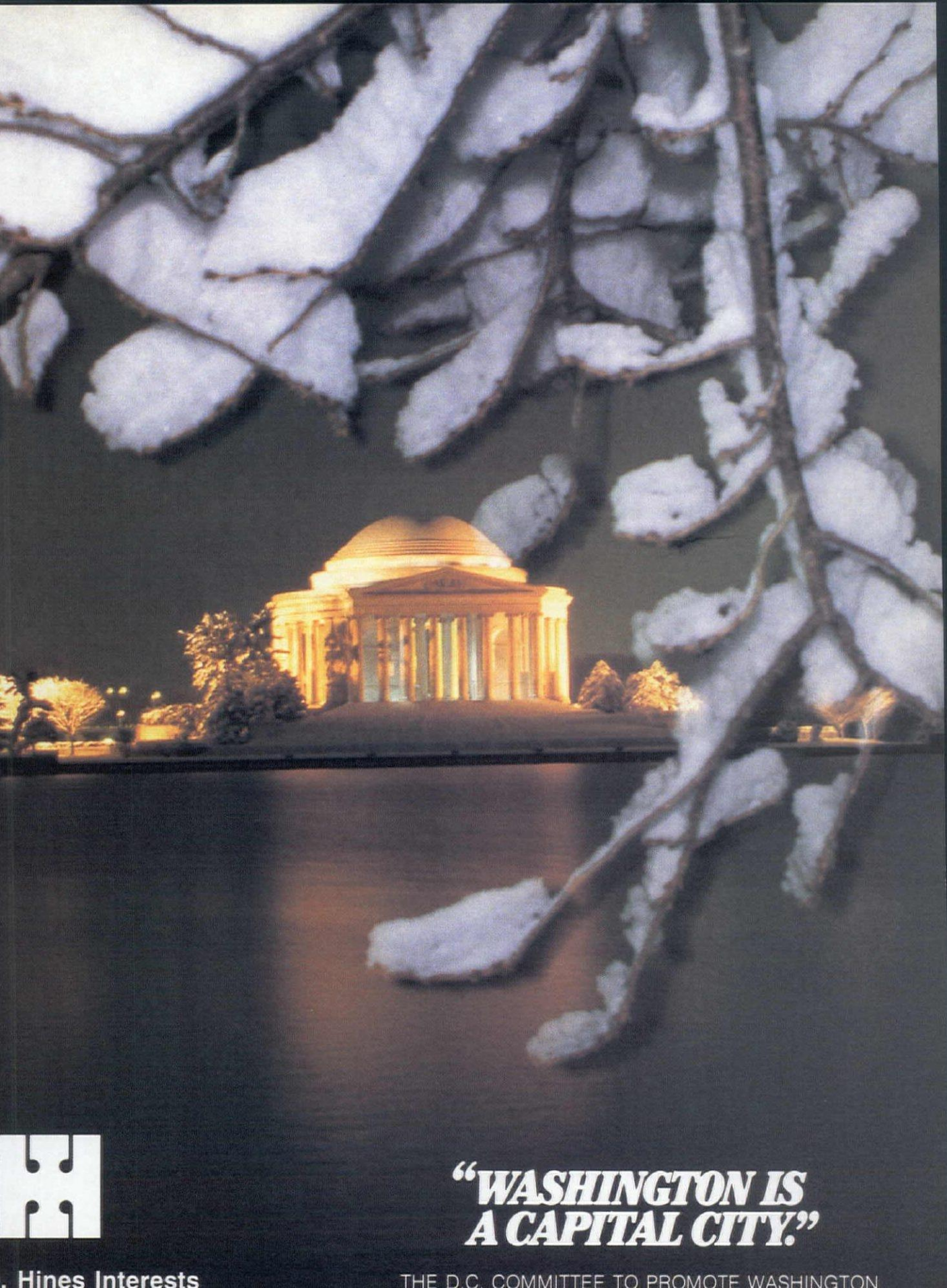
May brings the annual **Malcolm X Day Celebration,** a festive tribute to the slain civil rights leader (Anacostia Park, SE). The **Capital City Jazz Festival** takes over the Convention Center in early June and another event, the **D.C. Free Jazz Festival,** bops on the Western Plaza on July 5th—officially declared Washington Jazz Day by the mayor.

Perhaps June's most eagerly awaited reason to put on T-shirts and shorts is the annual **Riverfest** celebration. Lasting through two weekends, this has become a wildly successful invitation to discover the water (Hains Point and all along the Southwest waterfront).

Summer officially starts with Washington's **Fourth of July** festivities. One note of advice—don't drive. Leave your car *far* away and just be carried along with the crowd—about three hundred thousand people on the Mall. Attractions include the National Symphony Orchestra, star entertainment, and spectacular fireworks. The Metro stays open until the festivities are complete. In early July, the **Festival of American Folklife** (357-1697) takes over the Mall, bringing every variety of Americana—traditional crafts, performing arts, and food—as well as international folk traditions.

The **Hispanic-American Cultural Festival** (232-2820), encompassing several dates duri month of July, just celebrated its sixteenth y has expanded into a citywide event—although

Upper left: The Washington Opera's produ of Gian Carlo Menotti's The Medium. *Abo A touring production of* La Cage aux Folle *the National Theatre.*

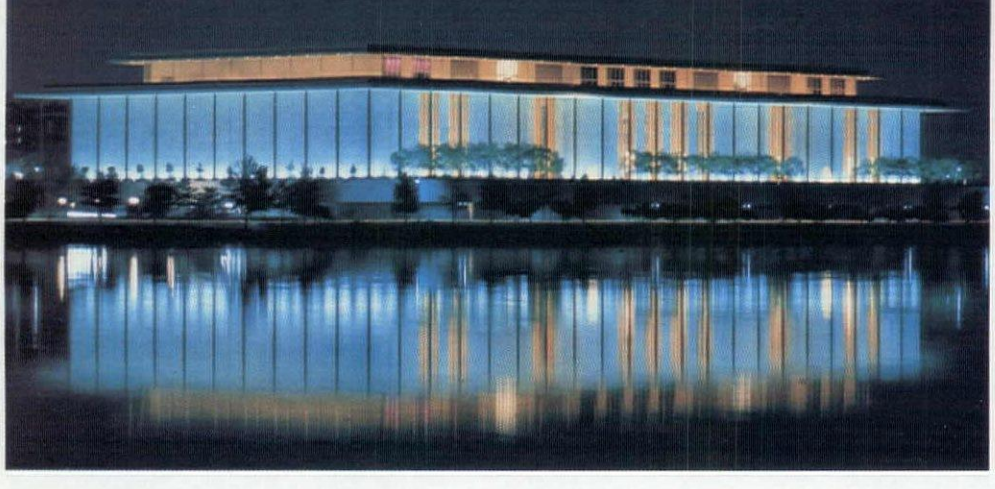


Hines Interests

"WASHINGTON IS A CAPITAL CITY."

THE D.C. COMMITTEE TO PROMOTE WASHINGTON

Much of the District's rich cultural life emanates from the regal Kennedy Center.



© Jack Buxbaum/Kennedy Center

The stately, majestic Kennedy Center for the Performing Arts, overlooking the Potomac, lights up almost nightly with world-class entertainment.

of the theater, fireworks, sporting events, and children's activities take place in Adams Morgan.

Every August, the market and streets around Gallery Place downtown are turned over to the **Add-Arts Festival** (783-0360), a daylong celebration of local artists and arts groups—reminding businesses to "add arts" to their projects. Also lending spice to August is the **Caribbean Festival Variety Show** (Pavilion at the Old Post Office, 635-8706). Featuring folk dances, food, and songs of the Caribbean, this event helps mark the annual celebration of Caribbean independence. Also in August, **Georgia Avenue Day** (723-5327) celebrates Georgia Avenue businesses with a parade and family entertainment.

September brings two of downtown dwellers' favorite events: **Mexican and Cultural American Independence Day** (Seventeenth Street between Q and R, NW; 232-2965), with traditional South of the Border food, and **Adams Morgan Day** (462-5113)—if you want a crash course in the urban makeup of Washington, come to the intersection of Eighteenth Street and Columbia Road for this daylong mega-festival. Food from Ethiopia to England, crafts, concessions, live music—you name it. Later in the month, the **Reggae Festival** (232-8226) urges cornucopia of citywide activities—honors senior citizens. A nifty new deal is the Mayor's Golden Washington Club. This retail discount program is available to *all* seniors—both visitors and residents. Call 466-GOLD for more information.

Each October the Satellite Foundation (363-9229) sponsors a Halloween-related film festival. This year it's the **Heart of Darkness Film Noir Festival,** a cinemaphile's dream—hours and hours of classic films for very little money! And the Capitol Hill Association of Merchants and Professionals sponsors an **Oktoberfest** (Seventh Street and Pennsylvania Avenue, SE) on October 29. Georgetown and P Street are known for their fun Halloween celebrations.

November brings the **Washington Review of Troops** (138 North Royal Street, Alexandria; 549-0205), a reenactment of Washington's final troop inspection. **Veterans Day** is commemorated with a wreath laying by the president at the Tomb of the Unknown Soldier in Arlington National Cemetery (545-6700).

The holiday month of December has the **Christmas Downtown** celebration, the traditional **Lighting of the National Christmas Tree** by the president, and the **Pageant of Peace** (426-6700). And, of course, Washington has its very own bop-till-you-drop **New Year's Eve Celebration** (Western Plaza and the Pavilion at the Old Post Office, 289-4224). New York has nothing on D.C.—a

RESOURCES

There are many choices of shop in Washington. The come along in a while is Promote Washington's flyer. This brochure includes th Washington's list—complet numbers, and other pertin fifty-four area hotels. The h on a handy metro map. Thi obtained by writing to Wash Box 27489, Washington, simply call the committee

The **Washington Conven ciation** (1575 I Street, NW; phlets on hotels, restaurants, in Washington and surrounc tains a recorded events line **ington Tourist Informatio** sylvania Avenue, NW, 789- the White House, will ans Other helpful information **Georgetown Information** Jefferson Street, NW; 472- **of Columbia Chamber o** Street, NW; 347-7201).

For up-to-date, comprehe Washington arts events, lo monthly publication in magazine. It includes calen tion, as well as lively featu You can subscribe to Hor for twenty-four dollars or tion to Horizon by rene dollars. The **Washington P** mation daily along with a w day edition and schedules, its Sunday edition.

Washington offers various ing **Ticketplace** (842-5387 for most events and twofer **Central** (659-2601); **Ticke** and **Talbert Ticket Agency** to find outlets nearest you

The **Metro Bus/Rail** (637 to keep on hand. By calling information on how to use tell the representative where want to go, he will tell you what bus connections (if a

Washington-based writer D the correspondent/editor of

Bruce Beresford directs an Oscar-winning trio in *Crimes of the Heart.* By Bill Golightly

Committing Crimes

The perpetrators of Crimes *(clockwise from left): Diane Keaton, Jessica Lange, Sissy Spacek, director Bruce Beresford, and producer Freddie Fields. "All three of the girls," says Beresford, "have the ability to stay in there and get it right—tremendous drive and stamina."*

Bruce Beresford is sweating. The task at hand—directing three Academy Award-winning actresses in only his third American film (and a quirky one at that)—would be enough to bring a bead of perspiration to the coolest brow. But that's not the reason. The reason is that it's July in the small resort town of Southport, North Carolina (i.e., low nineties, high humidity—thick, salty, harbor air).

Other than being a bit under the weather, the Australian Beresford is easygoing and unpretentious. He pads around the Victorian house on Caswell Street—the main location—in jeans, running shoes, and a black T-shirt that announces with a bright-pink logo the name of the task at hand—*Crimes of the Heart,* due out next month.

Based on Beth Henley's play, a 1981 Pulitzer Prize winner, *Crimes* is an unconventional comedy starring Diane Keaton, Jessica Lange, and Sissy Spacek as three eccentric, Hazlehurst, Mississippi, sisters. Babe MaGrath Botrelle (Spacek) has just shot her wealthy husband in the stomach because she "didn't like his stinking looks." Lenny MaGrath (Keaton) is singing "Happy Birthday" to herself and worries that no man can love her because she has "this shrunken ovary." Meg MaGrath (Lange) is home from Hollywood after flopping as a singer and suffering a slight nervous breakdown that relegated her to a job at a dog food factory.

"I first saw the play on Broadway in 1981," says Beresford. "It appealed to me immediately, because I realized the validity of it." Producer Freddie Fields, then-president of production at MGM, also wanted to see the play transferred to film and says, "As much as I wanted to do it, I think he [Beresford] was really the icing on the cake for my enthusiasm."

Fields admits that "it wasn't an easy picture to finance. It's a bittersweet comedy, and not the kind of thing that everybody in the motion-picture industry wants to take a shot at. We had commitments from three outstanding actresses—willing to work at greatly reduced fees—and they all held in a very long time. Then I was fortunate enough to find the savior of this project—Dino De Laurentiis."

With a backer in place, Beresford immediately set Henley to translating her play to the screen. Beresford and Henley "opened up" the story to include locations implied or only mentioned in the script. For instance, principal photography began at Orton Plantation, a rambling, antebellum home that doubles for the Botrelle mansion, where Babe shoots her cruel husband, Zackery. From there, the cast and crew moved to various Southport locations, including a historic burial ground, the town square (which was temporarily graced with a fiberglass statue of the obligatory Confederate soldier), the local hospital, and a beautiful rural location—Boone's Neck, where Doc Porter (portrayed by Sam Shepard) and Meg take a moonlight drive.

EDUCATION HALL LIBRARY

Beresford: "It's exciting working with this cast because you can see why these sorts of people all got to where they are."

The crew then shifted to the "MaGrath residence" on Caswell Street. Built around 1910, the house was little more than a large box until production designer Ken Adam made such structural additions as a gazebo, a tower, and several porches. Once rebuilt, it was painted a sparkling white, then aged with textured paints to reflect sixty years of residency by the MaGrath family.

It would've been much simpler to have used one of the De Laurentiis soundstages, thirty miles to the north in Wilmington. There, you could wheel and truck and dolly the cumbersome Panaflex cameras freely—you could drop a wall here, raise a doorway there. "Although it's always difficult filming in confined spaces," says Beresford, "I did insist on shooting in a real house. I know *I'm* never convinced by sets. I wanted it to be totally on location. But filming in small spaces, it gets fantastically hot and all that." Beresford likes to use lots of "moving" shots—in which the camera pans, tracks, cranes, dollies—so every interior shot has to be carefully planned and meticulously executed.

Sissy Spacek is perched on the top step of the staircase in the house on Caswell Street, preparing to descend it for the fifth time—fifth take. She wears a nightgown. There's a cord tied around her neck; attached to the cord is the chandelier that wouldn't support her suicide attempt. Her face is bent close to one of the dozens of hoses taped throughout the house that emit an air-conditioned breeze.

"Once again, Babe," comes the Australian accent from downstairs. Portraying a weariness that seems to go beyond the character's, she descends the staircase; the chandelier *clunk-clunks* behind her. The Panaflex cranes in unison with the actress's profile to the bottom of the stair. Beresford confers in whispers to his camera crew. Before waiting for a cue, Spacek trudges to the top stair for "take six."

Beresford's British Empire disposition filters through the perspiration: "This time, as you come down," he instructs calmly, patiently, "favor the camera a little more."

"More of a three-quarters?" asks the actress in her flat, Texas drawl.

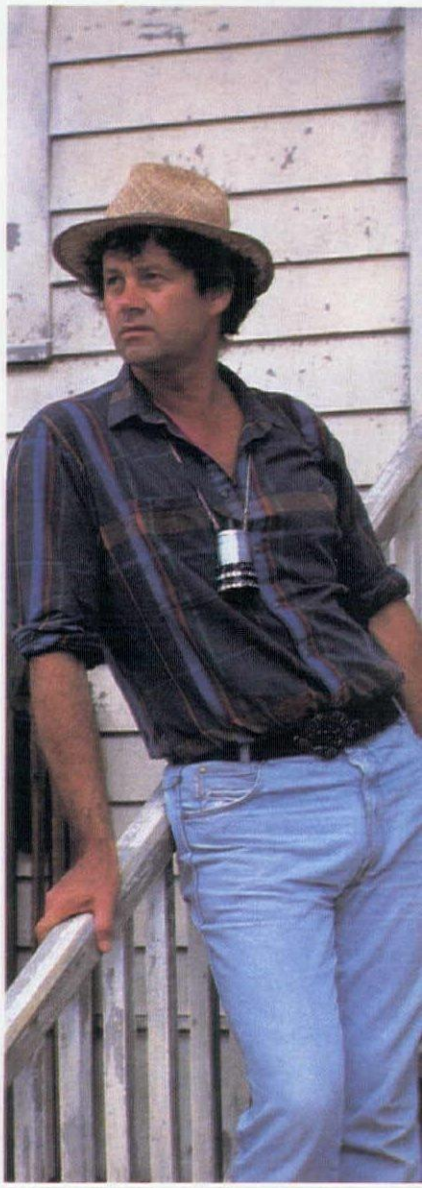
"Yes, thank you very much."

Of all "the girls" (as the crew has come to refer to the Oscar winners), Spacek—and Babe, her character—seems Beresford's pet. "Babe is the least cerebral of the lot," laughs the director. "She's one of those very impulsive people who will do everything on the spur of the moment. I had an aunt like that in Australia who was always outraging everyone in the family by doing exactly what she felt."

Born in 1940 and raised in the Blue Mountains of Australia, Beresford remembers a squinty exit into a bright Saturday afternoon after viewing a matinee. He was six; the film was *They Were Expendable*—a John Ford war movie. "I thought, Ah, I've just got to direct films, even though I know I'll never be that good." He was indeed directing his own films shortly thereafter: "I got my father to buy me an eight-millimeter movie camera," he says. "I was making amateur films when I was twelve."

After studying advertising and television at Sydney University, Beresford traveled to England in 1962, where he did odd jobs while trying to break into the film industry. In 1964 he took a job as a film editor in Nigeria and for two years polished his technical skills. When he returned to England, he was appointed head of the British Film Institute Production Board—another opportunity to sharpen his filmmaking abilities. But Beresford longed to make his *own* films and returned to Australia.

"Probably the first success I ever had, really, was this little film *Don's Party* in 1976," he says modestly. That "little film" netted no less than nine Australian film awards, one for best director. Beresford followed with *The Getting of Wisdom* in 1977



Beresford ite page,) takes a break ıtion in ort, North ıa. Opposite op: Beresford Diane Keaton.

Top: Jessica Lange, Sissy Spacek, and Keaton as the eccentric MaGrath sisters in Crimes of the Heart. *Above: Robert Duvall won the Best Actor Oscar for his role as the down-on-his-luck country singer in the Beresford-directed* Tender Mercies.

and firmly established himself as one of the directors worth watching in the Australian film wave that was cresting at that time. But it was with his next film, *Breaker Morant* (1980), a courtroom drama based on true events which occurred during the Boer War, that Beresford really broke away from the pack. The film was a runaway box-office hit in Australia and met with great success in America.

In 1982 Beresford directed his first American film, *Tender Mercies*, about a down-on-his-luck country singer (Robert Duvall) who rebuilds his life after falling in love with a young Texas widow (Tess Harper, who also costars in *Crimes of the Heart*). Duvall took home an Oscar for his portrayal of the stoic singer, effectively using silences and facial expressions to convey character and feelings.

"Cinema really isn't just a matter of the thing being filmed all over the place," insists Beresford. "You can still have very successful films which are just about relationships, just about people. For me, the most interesting things in these films are the expressions on people's faces."

Diane Keaton is standing in the shady papaw patch behind the MaGrath residence with a bemused look on her face. She wears a floppy hat and a baggy dress. A Walkman headset dangles under her chin (she's rumored to be a Julio Iglesias freak). Someone yells "Ready!" and she removes the Walkman and places it carefully down in the grass below the trees. She retains the faraway, self-amused look that her character, Lenny, often wears, picks up a basket of fruit, and ambles across the sunset-lit backyard toward the house. Three feet to her right, the hulking Panaflex follows smoothly, traveling on a small set of tubular "railroad tracks." After someone else calls "Cut!" she confers briefly with Beresford, returns to the patch, puts down the basket, and retrieves the Walkman from the grass. She waits for the next "Ready!"

Opting to omit the usual stars' trailers on location, which tend to isolate talent, producer Fields suggested renting the house next to the main house on Caswell Street. It was redesigned to make separate dressing rooms for each of the actresses, yet contain a common living area and a spacious kitchen. "Here we've had our own house, so it kind of brings us together," says Spacek. "This has been fantastic, because not only do we have an incredible amount of things in common, we genuinely like each other."

"They [Spacek and Lange] are both spectacular women," says Keaton. "I have tremendous affection for both of them, which is really great and makes this project more fun. I have two sisters, and that kind of psychological make-up—the kind of rivalries and love and envy, in particular Lenny's envy of Meg—is fascinating to me."

Crimes marks Jessica Lange's first experience with an ensemble piece. "It's different from doing a film where you are the center and carry the whole film. This is like having a third of the responsibility, so it's much more relaxed," says Lange.

The director expresses the utmost respect for the trio: "It's exciting working with this cast, because you can see why these sorts of people all got to where they are. All three of the girls have the ability to stay in there and get it right—tremendous drive and stamina. . . . They're unstoppable."

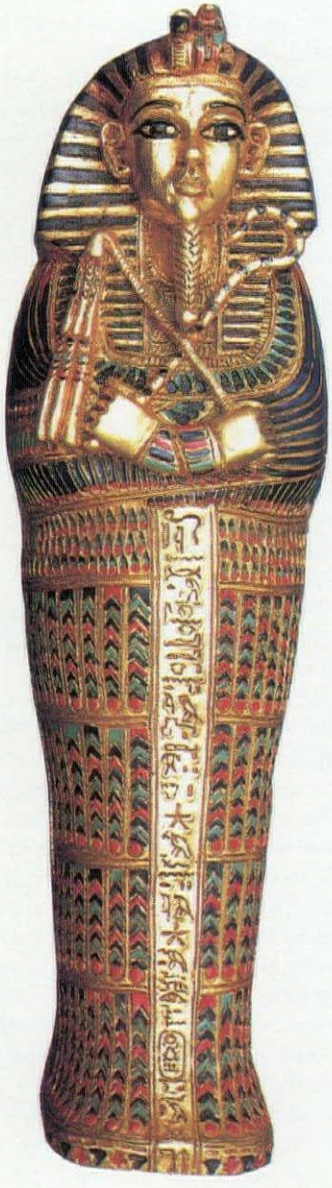
Beresford will never see the final version of *Crimes of the Heart*—a film which should vindicate his last effort, the ill-received *King David*. "After they [the films] have been finished, I've never seen any of them. I've never seen one at a cinema or on television. I've never seen one of my films with an audience." Would he like to? "Not particularly. No, I'd just get depressed and would see all of the things that could have been done a lot better."

He's a purist who's enamored with the medium. "I love film as an art form. I love the flow, you know, quite apart from what's being said—either verbally or dramatically. I just love the flow of images—the *design*." When you speak with Beresford about filmmaking, you begin to notice the slightly rumpled appearance, the tousled hair, and the emerging, boyish grin. Then you begin to get the feeling that he would continue making *his* films whether he was making a living with them or not; that he would still be running around, like that twelve-year-old boy in the Blue Mountains of Australia, with a whirring eight-millimeter movie camera pressed firmly against his eye. □

Bill Golightly, assistant editor of Horizon, *talked with Beresford on location in North Carolina.*

Giving THE ARTS

The arts offer an infinite variety of gift ideas. Our guide will get you started. By Kathryn Milam



Museums

African Masks, $230-$370. These authentic ceremonial masks from deepest Africa include the name of their original tribe and their purpose. Museum Shop, Fort Wayne Museum of Art, 310 East Wayne Street, Fort Wayne, Indiana 46802, 219/422-6467.

Antique Porcelain Boxes, $85. The tops are of illustrated antique Chinese porcelain, the bottoms of sterling silver—these six-by-four-inch boxes make elegant gifts. Museum Shop, Tampa Museum of Art, 601 Doyle Carlton Drive, Tampa, Florida 33602, 813/233-8130.

Bird's Eye Maple Frame, $100. This handmade Fabergé reproduction picture frame is decorated with the distinguished royal oak insignia of 24K gold over silver. Museum Shop, Yale Center for British Art, Box 2120, Yale Station, New Haven, Connecticut 06520, 203/432-2828.

Farm Animal Engraved Stamps, $30. The Cedar Rapids Museum liked Madeline Darrough Horn's book *Farm on a Hill* so much they had these stamps made from Grant Wood's original illustrations. Twelve to a set. Museum Shop, Cedar Rapids Museum of Art, 324 Third Street SE, Cedar Rapids, Iowa 52401, 319/366-7503.

Canopic Coffin, $195. Encased in the Shrine of King Tut were four solid gold miniature replicas of his coffin. This reproduction is made of cultured marble, gold leaf with intricate detailing, and lined with scarlet velvet. From the University of Pennsylvania Museum of Archaeology and Anthropology. (Include $2.50 for shipping). The University Museum Shop, Thirty-third and Spruce streets, Philadelphia, Pennsylvania 19104, 215/898-4040.

Made for Trade, $16.50. From indentured servant to wealthy shipowner, learn about early American life with Made for Trade. Using cards citing historical events, players of this Aristoplay board game—authorized by the Winterthur Museum—earn shillings to purchase object cards (with reproductions of items in the Winterthur Decorative Arts Collection). Winterthur Museum, Winterthur, Delaware 19735, 302/656-8591.

Miniature Ship Models, $3,950 and $6,300. The Mystic Maritime Gallery has two real treasures—hand-made, museum-quality models of actual sailing vessels. Each is exquisitely accurate, down to the last detail—and neither is over three inches high! Mystic Maritime Gallery, Mystic

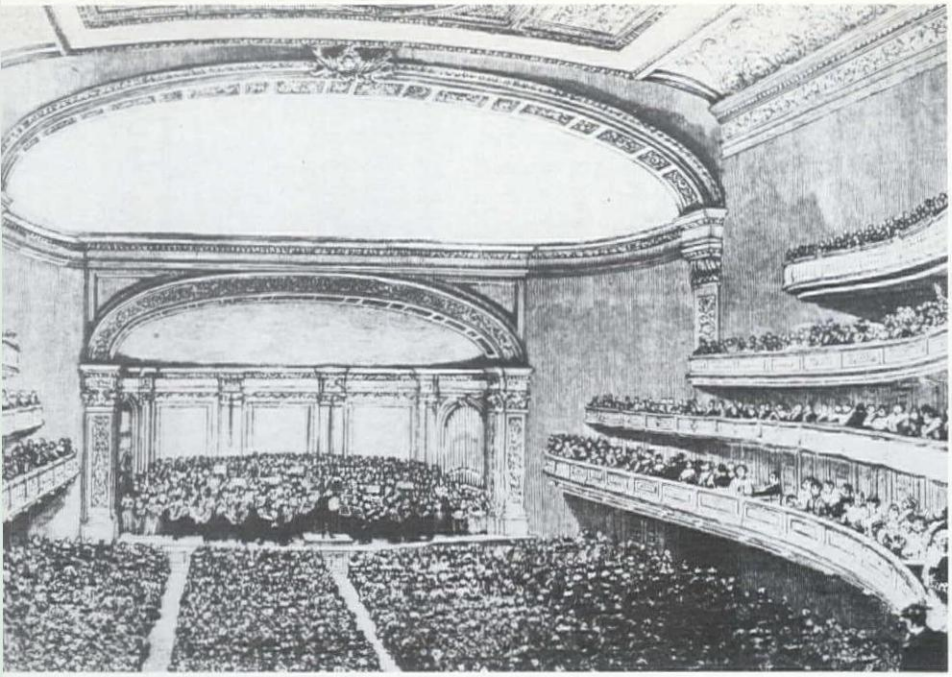
Left: A Canopic Coffin replica from the University of Pennsylvania Museum. Above Mystic Maritime Gallery provides an array gifts for those of a nautical persuasion.

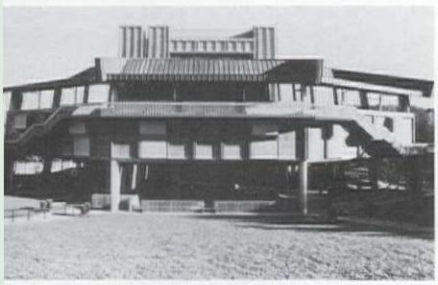
Seaport Museum Stores, Mystic, Conn 06355, 203/536-9685.

***Shaker Design,* $40 hardcover, $20 soft** The charming simplicity of Shaker design i tured in this book from W.W. Norton, the a panying publication for the Whitney Museu hibition of the same name. Photographs of ba boxes, furniture, and more are included, wi by June Sprigg (who lived and worked wi Shakers in New Hampshire). Whitney Muse American Art, 945 Madison Avenue, New New York 10021, 212/570-3600.

S.S. *United States* Memorabilia, $2- Tablecloths, spoons, and dishes that were ac used on the Queen of the American Merchan ine. Items include Eagle show plates ($150- and seven-piece cutlery settings ($65). Gift the Mariners' Museum, Newport News, Vi 23606, 804/595-0368.

Vasa Cubes, $300. The transparent lamin three sides of each two-inch clear acrylic cub as a filter to create a visual collage of cha colors as each cube is turned. Ten to a set Exploratorium Store, 3601 Lyon Street, San cisco, California 94123, 415/563-3200.





Carnegie Hall (above etching from 1891) offers box seats as gifts. Left: Help Wolf Trap's Filene Center complete a rehearsal hall.

Performing Arts

ɔt an Artist at Wolf Trap, $15,000. Help ɔrt educational and training expenses for a ing opera star in Wolf Trap's Opera Com- You can take your pick from the company r—maybe someone from your home state? ıct: Peter Russell, director, Wolf Trap Opera ɔany, Wolf Trap Foundation, 1624 Trap , Vienna, Virginia 22180, 703/255-1900.

y out the House, $2,775. The Alabama ɛspeare Festival's holiday production of *Pump and Dinettes* (December 4 to January 4) pro- to be a real crowd-pleaser, so bring the whole d! Invite 224 of your friends and settle in for 'down-home fun and frolic'' of a musical. will dish up a barbeque dinner for an added e or you can throw a pre-show party in the . Contact: Larry Stafford, Alabama ɛspeare Festival, P.O. Box 20350, Mont- ry, Alabama 36120, 205/272-1640.

nduct the Florida West Coast Symphony, 0. Three lessons from symphony conductor Wolfe, your own baton, a concert poster with name in print as conductor, and the ıte—a chance to stand before a live symphony stra and conduct the Valentine Champagne concert. Contact: Gretchen Serrie, Civic r, 709 North Tamiami, Sarasota, Florida 33577, 813/955-4562.

Costume an Opera, $200,000. Give a gift of ''the art of making art'' this holiday season by costuming your very own opera at New York City Opera. Contact: Beverly Sills, State Theater/Lincoln Center, New York, New York 10023, 212/870-5624.

Dulcimer Kit, $59. This teardrop-shaped American folk instrument is considered the easiest stringed instrument to play. The simple kit results in a beautiful, high-quality dulcimer. Wireless, Minnesota Public Radio, P.O. Box 70870, Saint Paul, Minnesota 55170-0252, 612/228-0774.

His and Her Boxes at Carnegie Hall, $60,000 each. Help America's most beloved music hall with its facelift by funding the renovation of an exquisite box seat. Individual seats in the audience are also available for $10,000 each. Your name is placed on a plaque in the box or on the seat. Contact: James C. McIntyre, director of development, Carnegie Hall, 881 Seventh Avenue, New York, New York 10019, 212/903-9650.

Preserve the Wells Theatre, $2,500-$200,000. Help restore and renovate a historic Norfolk landmark (home of the Virginia Stage Company) with a commemorative-gift donation in your recipient's name, which will be placed on plaques throughout the theater. Gift selections include refurbishing one of the twelve box seats, providing a new lighting system, restoring the ceiling mural, and giving face-lifts to ten Grecian statues. Wells Theatre Capital Campaign, World Trade Center, Fourth Floor, Norfolk, Virginia 23510, 804/466-2784.

Save Our Seats!, $125. The seats in the Detroit Institute of Arts' lecture-recital hall and auditorium-theater have seen better days and need restoration. A gift recipient's name will appear on a brass plaque affixed to the refurbished seat. Public Relations, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, Michigan 48202, 312/833-7900.

Music Center of Los Angeles County Tribute Book, $35 and up. One of these coupon/envelope books can handle your entire gift list. Just fill in the form with the recipient's name, include your check, and pop it into the mail. He or she will receive extra goodies—such as membership cards, special-event invitations, and priority parking at the Hollywood Bowl—according to the amount. Music Center Unified Fund, 135 North Grand Avenue, Los Angeles, California 90012, 213/972-7270.

SPAC Gift Certificates, $10 and up. The Saratoga Performing Arts Center offers gift certificates that allow the recipient to enjoy the finest in ballet, orchestra, and opera performances throughout the season. Saratoga Performing Arts Center Box Office, Saratoga Springs, New York 12866, 518/587-3330.

Underwrite *Sleeping Beauty*, $1,000,000. The American Ballet Theater has the perfect gift for a dance lover—underwrite the cost of their new production of Tchaikovsky's classic, *Sleeping Beauty*, with choreography by Sir Kenneth MacMillan. Dubbed by ABT director of development Larry Lynn as ''the most elaborate and beautiful full-length ballet on the American stage ever,'' the production is expected to be the centerpiece of ABT's repertoire and tour for fifteen to twenty years, with program credit given to the underwriter for each and every performance. Recipient will also be given top honors at every opening night and gala for new productions. The first performance is set for February 11, 1987, so hurry before someone beats you to it. Contact: Larry Lynn, American Ballet Theater, 890 Broadway, New York, New York 10003, 212/477-3030.

Your Own Rehearsal Hall, $1,000,000. Help Wolf Trap complete one of America's finest rehearsal facilities at Wolf Trap's Filene Center. Started when the Filene Center was rebuilt after a fire, the hall was never finished. Your name over the door makes it your own. Contact: President, Wolf Trap Foundation, 1624 Trap Road, Vienna, Virginia 22180, 703/255-1900.

Audio/Visual

***The Abduction of Figaro*, $59.95.** The Minnesota Opera performs this parody of the Mozart classic—P.D.Q. Bach's first full-length opera—with a lavish helping of humor. This video won the 1986 ViRA Award for best classical-music video. Video Arts International, Box 153, Ansonia Station, New York, New York 10023, 800/431-9003.

Andrew Lloyd Webber *Requiem*, $39.95. Another smash hit from the creator of *Evita*, *Cats*, and *Jesus Christ, Superstar* is now on videocassette—starring Placido Domingo and Sarah Brightman. Kultur Video, 121 Highway 36, West Long Branch, New Jersey 07764, 201/229-2343.

Classic Performance Collections, $39.95. National Video Corporation invites you to La Scala, Covent Garden, and the American Ballet Theatre for performances of the absolute best in ballet and opera. Placido Domingo, Cynthia Harvey, and Mikhail Baryshnikov are among the stars. National Video Corporation, Ltd., 609 Fifth Avenue, New York, New York 10017, 212/753-7373.

***Julius Caesar,* $39.95.** ($59.95 in Canada.) Dame Janet Baker sings the title role in this lavish production by John Copley, performed by the English National Opera. Ruder, Finn, and Rotman, 110 East Fifty-ninth Street, New York, New York 10022, 212/715-1541.

The French Collection, $59.98 and $79.98 each. CBS/Fox Video has compiled this collection of the best in French film, which includes seven Francois Truffaut masterpieces: *The 400 Blows,* (1959), *The Soft Skin,* (1964), *Jules and Jim* (1962), *Two English Girls* (1972), *The Last Metro* (1980), *The Woman Next Door* (1981), and *Confidentially Yours* (1983). Also included are Luc Besson's *Subway* (1985), and Claude Chabrol's *This Man Must Die* (1970). All titles are $59.98 except *Subway,* which is $79.98. Available at local video stores.

Recorded Literature, $7.95-$19.95. Anne Tyler's *Dinner at the Homesick Restaurant* and Dashiell Hammett's *Maltese Falcon* are two of twelve titles from Random House AudioBooks, 201 East Fiftieth Street, New York, New York 10022, 212/572-2106. Listen for Pleasure also has an extensive selection of titles, from science fiction and mysteries to classics and children's favorites. Listen for Pleasure, Ltd., 417 Center Street, Lewiston, New York 14092, 716/754-8750.

Black Film Collection, $350-$1,150. Discovered in Tyler, Texas, in 1983, these short and feature films are an important part of both black and film history. Titles include *Miracle in Harlem, Where's My Man Tonight?,* and *Souls of Sin.* Phoenix Films & Video, 468 Park Avenue South, New York, New York 10016, 212/684-5910.

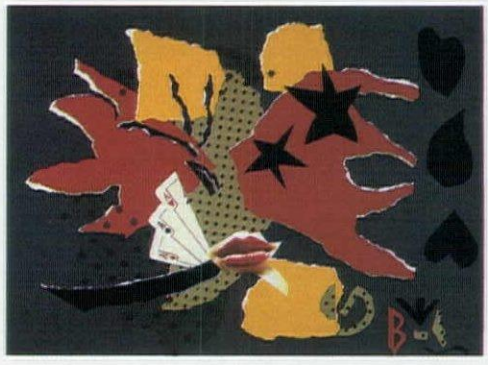
V.I.E.W. Video, $29.95-$49.95. From the documentary *Picasso on Video* to *The Great Saloon Singers of America,* Video International Entertainment World (V.I.E.W.) brings the best in jazz, opera, dance, and classical music to home video. V.I.E.W., Inc., 255 East Twenty-third Street, New York, New York 10010, 212/532-6634.

Decorative Arts

"Chaps: A Cowboy Dedication" Cape, $6,000. This fabulous quilted, embroidered, and appliquéd cape is one of the wearable art works from Julie: Artisan's Gallery, 687 Madison Avenue, New York, New York 10021, 212/688-2345. This piece and many others are featured in Dale's new book ***Art to Wear*** ($95.00), also a perfect gift. Abbeville Press, Inc., 505 Park Avenue, New York, New York 10022, 212/888-1969.

'57 Heaven Art Posters, $4 each. Thirteen colorful posters with stylish designs capture the cars of the fifties. Artemis, 575 Broad Street, Bridgeport, Connecticut 06604, 203/367-7477.

Lab School 1986 Portfolio, $1,600. Nine Washington-area artists have donated their time and skills to produce this fabulous, eight-piece portfolio of silk screens for the benefit of learning-disabled students and adults at the Lab School of Washington, D.C. The Lab School of Washington, 4759 Reservoir Road Northwest, Washington, D.C. 20007, 202/965-6600.



Above: Faccia Feminile, *from the Lab School Portfolio. Right: Wearable art from Julie Dale's Artisans Gallery, and her book* Art to Wear.

Salvador Dali Prints, $295. "The Forty Paintings of the Bible" was created between 1964 and 1969. The limited-edition prints depict both the Old and New Testament and are suitable for framing. World Art Company, Inc., American National Bank Building, 101 East Fifth Street, Suite 2626, Saint Paul, Minnesota 55101, 612/332-1557.

Liberty Silkscreen Print, $650. Rainer Gross created this colorful, limited-edition print in celebration of his own heritage and the Statue of Liberty (as seen in the May 1986 issue of HORIZON). Catalogue of complete Liberty Collection available. Osiris Publications, 480 Canal Street, New York, New York 10013, 800/826-6611.

Books

***Artists Observed,* $17.95.** It took photographer-author Harvey Stein six years to compile this fascinating and personal look at artists and their work—Jennifer Bartlett, Robert Rauschenberg, and Lee Krasner, among others. International Center of Photography, 1130 Fifth Avenue, New York, New York 10128, 212/860-1777.

***Chihuly: Color, Glass and Form,* $50.** The swirling beauty of Dale Chihuly's glass pieces, captured in stunning photographs. In-depth commentary by the artist is included. Harper and Row Publishers, 10 East Fifty-third Street, New York, New York 10022, 212/207-7000.

***Je Suis Le Cahier: The Sketchbooks of Picasso,* $65.** The exciting Pace gallery exhibition lives on with the publication of seven hundred reproductions (with commentary from noted historians) from the master's many notebooks. Atlantic Monthly Press, 420 Lexington, Suite 20304, New York, New York 10170.

***O Rio de Janeiro,* $60.** Bruce Weber, kn for his striking Ralph Lauren and Calvin Klein goes a step further with this sumptuous photo lection shot in Brazil. Weber's personal proc will be donated to the Aids Resource Center. A A. Knopf, Inc., 201 East Fiftieth Street, York, New York 10022, 212/751-2600.

***Santa Fe Style,* $35.** Sharon Woods Christine Mather compiled this exciting exp tion of the architecture and design of Santa Fe stunning illustrations). Rizzoli Internati Publications, Inc., 597 Fifth Avenue, New Y New York 10017, 212/433-1238.

Children's Gifts

Hohner Harmonikids, $3.95. An introductio music for children three and over. Hohner, Lakeridge Park, Sycamore Drive, Ashland, ginia 23005, 805/798-4500.

Sierra Club Children's Books, $4.95. D Hall's Growing-Up Series introduces chil to the world of nature with *Panda Climbs, Runs, Elephant Bathes, Otter Swims, Go Builds,* and *Polar Bear Leaps.* Distribution Ce Random House, Inc., Westminster, Mary 21157, 800/638-6460 (in Maryland, 800/492-07

Storybook Videocassettes, $19.95. Children's Circle (CC) series of videos bring animated life such classics as *Curious Geo* Maurice Sendak's *Really Rosie,* and Tomi Paola's *Mike Mulligan and His Steam Shov* the style of the original illustrator. CC Stud Inc., Weston, Connecticut 06883, 203/226-4

***Under the Greenwood Tree: Shakespeare Young People,* $17.95 clothbound, $9.95 pa bound.** Selections from such classics as *Ha* and *A Midsummer Night's Dream* expose chil to the bard. Beautiful illustrations. Stemmer H Publications, Inc., 2627 Caves Road, Ow Mills, Maryland 21117, 301/363-3690.

Southwest Florida's Spectrum

orizon and a Southwest lorida consortium of ısiness and arts launch new arts guide.

ew cultural era is evolving along the coastline Southwest Florida. Once a seasonal vacation :, this string of picturesque towns and beaches oday one of the fastest growing population ers in the United States. And, in tandem with boost in year-round residents, the area is oming a lively venue for arts activities of all ls. From museums and performing arts centers ieaters and galleries, the section of Florida that hes one of the most beautiful beaches along the f of Mexico is attracting audiences and patrons an exciting twelve-month calendar of the arts. his growth led to the development of *Spectrum*, ew monthly guide to the arts of Southwest ida, that debuts in this issue of HORIZON. This le to all the arts of the five-county area spans exciting array of events that take place in ıatee, Sarasota, Charlotte, Lee, and Collier

Ringling Museums in Sarasota, Sarasota nty, include the Ringling Mansion (shown) and the Ringling Museum of Art.

ıties; it will be published ten times a year as llout supplement to HORIZON magazine and is able by subscription and on newsstands in the . *Spectrum* represents the newest phase in growth of HORIZON'S regional arts guide project—a unique collaboration which enables local arts agencies in the five-county area to share revenues from subscription and advertising sales for the new publication.

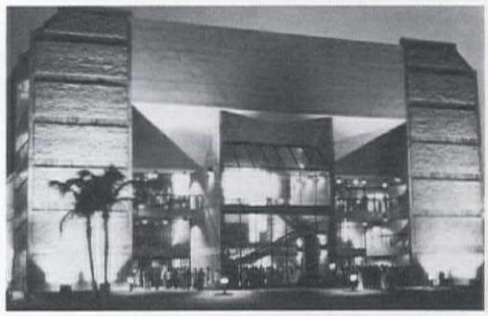
"Southwest Florida is undergoing quite a transformation," according to Bob Taylor, chairman of the Mariner Group. "We are developing a much more broad-based economy as well as a change in the overall make-up of the community. The arts are a key element of that growth." Robb & Stucky Fine Furniture and Interiors, one of the Mariner Group's companies, is among six area firms that are underwriting the start-up of *Spectrum*. Their involvement comes as the result of a long history of arts support in the Fort Myers area, and they see *Spectrum* as an extension of that participation. "Not only is *Spectrum* helping keep the momentum going, but we see it as the next logical step to what we have been doing with the arts over the last four or five years," points out Robb & Stucky president Clive Lubner.

That sense of building the arts is echoed by everyone associated with the *Spectrum* effort, from arts council administrators to bankers and business leaders from one end of the region to the other. Members of the development team also cite the challenges of informing prospective audiences along this stretch of coastline. According to Richard LeVene, manager of the Charlotte County Memorial Auditorium, "We're a broad area, and we see *Spectrum* as an ideal way to disseminate information to people that we are simply not reaching right now." These new audiences will become an important part of the next phase of growth for the area's cultural resources. "*Spectrum* will help us spread the word among the five-county area," says Martha Siegel, chairman of the Sarasota County Arts Council.

As city planners everywhere know, the arts actually become a magnet for attracting new people to locate in a community. That trend is underscored in Florida, as George Page points out. "The arts in Southwest Florida are a catalyst to bring quality people and life to the area—people that we at United First Federal would like to serve. In fact, the arts do more to attract fine people to the area than even the beaches." Page is chairman of the board and chief executive officer of United First Federal of Sarasota, another of the corporate sponsors for *Spectrum*.

Audience-building is just one benefit of the *Spectrum* project. Additionally, the program offers the five county arts groups a chance to gain dollar revenues through sales of subscriptions and advertising for the monthly guide. Stephen Zahorian, president of Barnett Bank of Lee County, is another corporate underwriter (joining the Barnett Banks of Southwest Florida and Naples in the endeavor) who sees this funding opportunity as an excellent chance for the arts to grow. "*Spectrum* is a way for us to help the arts community raise funds, as well as to give them the exposure they need in the community to be successful." Throughout the area, administrators see this awareness factor as an excellent opportunity to build audiences and expand the revenue base through box-office sales, as well as through the dollar contribution from *Spectrum* itself.

The arts guide program began at Wolf Trap, America's national park for the performing arts located just outside Washington, D.C. Development administrators collaborated with HORIZON publisher Gray Boone to set up a new vehicle for earned revenue that would assist Wolf Trap in funding various programs, at the same time, providing the D.C. area with the most up-to-date information



The ten-story Barbara B. Mann Performing Arts Hall, in Fort Myers, Lee County, is an important addition to the cultural life in the area.

about the arts and arts events in Washington. The result carved out a plan whereby HORIZON collaborated closely with the arts group on marketing plans, charting subscription and advertising sales. Revenues from those two areas covered production costs, then proceeds were earmarked to benefit the Wolf Trap Foundation. In Southwest Florida, all

The Depot in Naples, Collier County, is a 1927 passenger terminal now housing a variety of educational and cultural endeavors.

five participating arts groups will share in the profits from sales, working with a streamlined marketing plan to help generate both new subscribers and *Spectrum* advertisers.

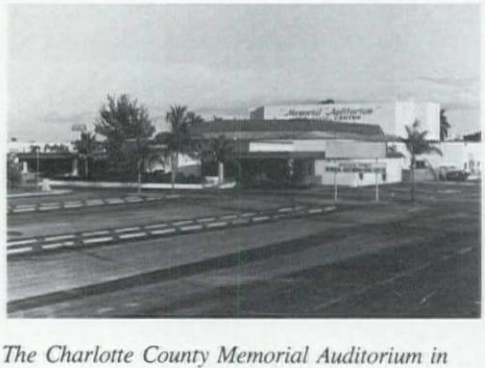
This area is an ideal setting for the launch of a monthly guide to the arts. "The arts in Southwest Florida provide a distinctive difference in our community that sets our area apart from other communities in Florida," explains Rick Brewer, president of Barnett Bank of Southwest Florida. "The arts continue to provide the culture and talent, so that our area will continue to be called 'the culture capital of Florida.'" The structure that supports this thriving arts community is comprised of native Floridians and transplanted newcomers who see the area as an ideal fusion of commerce and recreation, legendary climate and arts opportunities.

"Southwest Florida wants to nurture and cultivate not only the artist and the arts, but also the audience for the arts. Without the eye to see the visual art or the ear to hear the musical art, there is no completion of the act," says Tom Walters of the Lee County Center for the Arts. "It is that partnership between the creator of the arts and the consumer that is very important. *Spectrum* and HORIZON are certainly going to help bridge that relationship."

Readers will learn about those myriad arts opportunities through the feature articles, calendar listings, and other editorial elements prepared for each issue of *Spectrum* by editor Edith Pendleton. A resident of the area and a seasoned journalist with outstanding credentials, Edith will travel the five-county area every month to review story possibilities and interview artists, entertainers, and other contacts. She will work closely with Jennifer Graham, HORIZON'S senior editor, and other members of the editorial and design teams at the magazine on publication of each issue. All editorial content for *Spectrum* will span the complete range of the arts, from opera to exhibitions, theater to dance. In addition to spotlighting members of the region's arts community, *Spectrum* will also report on traveling exhibitions and touring companies that visit cities along the coast throughout the year.

The monthly events calendar is one of the most important features of *Spectrum*. As sponsor Bob Wilhelm, president of the Sarasota Division, Arvida Corporation, points out, "Each city up and down the coast has its own arts calendar in one form or another. Generally, it's printed at the start of the year and that calendar never changes. In a monthly issue of *Spectrum*, there's the tremendous opportunity to update those calendars and to bring them to the attention of the arts public." This information tool will have long-term practical value for both arts patrons and administrators alike, one of the basic elements of the entire regional arts guide project.

Another key component of the *Spectrum* project is the insertion of each month's guide in HORIZON. Subscribers receive both *Spectrum* and HORIZON in one package, with one subscription price—$24 per year. "We will benefit from the exposure that visitors to our area will see when they pick up HORIZON with the *Spectrum* insert," points out Lois Flach, executive director of the Manatee County Council for the Arts. And, for HORIZON, the benefits are also significant, as the magazine gains enhanced circulation in this important region of the county, while simultaneously furthering its communication link between business and the arts.



The Charlotte County Memorial Auditorium in Port Charlotte. The Friends of the Auditorium is one of the arts groups involved with Spectrum.

"We're the fastest growing metropolitan ar
the country," says Allen McLeod, president
Barnett Bank of Naples, a project underwriter.
arts are very high on people's priority lists her
we just hope to be a small spoke in the whee
will provide something the people want." An
ing that need for information is the focus of th

The South Florida Museum and Bishop Planeta Bardenton, Manatee County, includes histor artifacts and science exhibitions.

ject, according to HORIZON publisher Gray B
She helped establish the framework for *Spec*
working closely with the consortium of arts le
and corporate sponsors that is making the new
a reality.

Deanne C. Allyn, executive director o
Sarasota Opera, was among those who joined
Boone in formulating the strategy. Allyn see
arts guide as the latest phase in an exciting e
tion that is sweeping the area. "We're findin
the demographics of our area are changing. Yo
people are moving here and finding that it's a
place to raise their children. *Spectrum* will he
spread the word about our arts resources to thi
segment of the population."

In Naples, Allen Rosenberg, president of the
lier County Arts Council, echoes this opport
for greater arts-awareness through the *Spectru*
work. "Our arts council is ready to provide a f
for every area of the art world to get togethe
talk over common problems. *Spectrum* will
vital part of that communication process he

And that process is well under way at HOR
at the arts groups along the gorgeous stret
Florida coast, and in the places where visitor
residents congregate for news about the arts.
trum offers an opportunity for full enjoyment
Sunshine state's coastal pleasures.

If you already subscribe to HORIZON and would
to receive *Spectrum* as well, Convert your subs
tion by renewing now for $24.

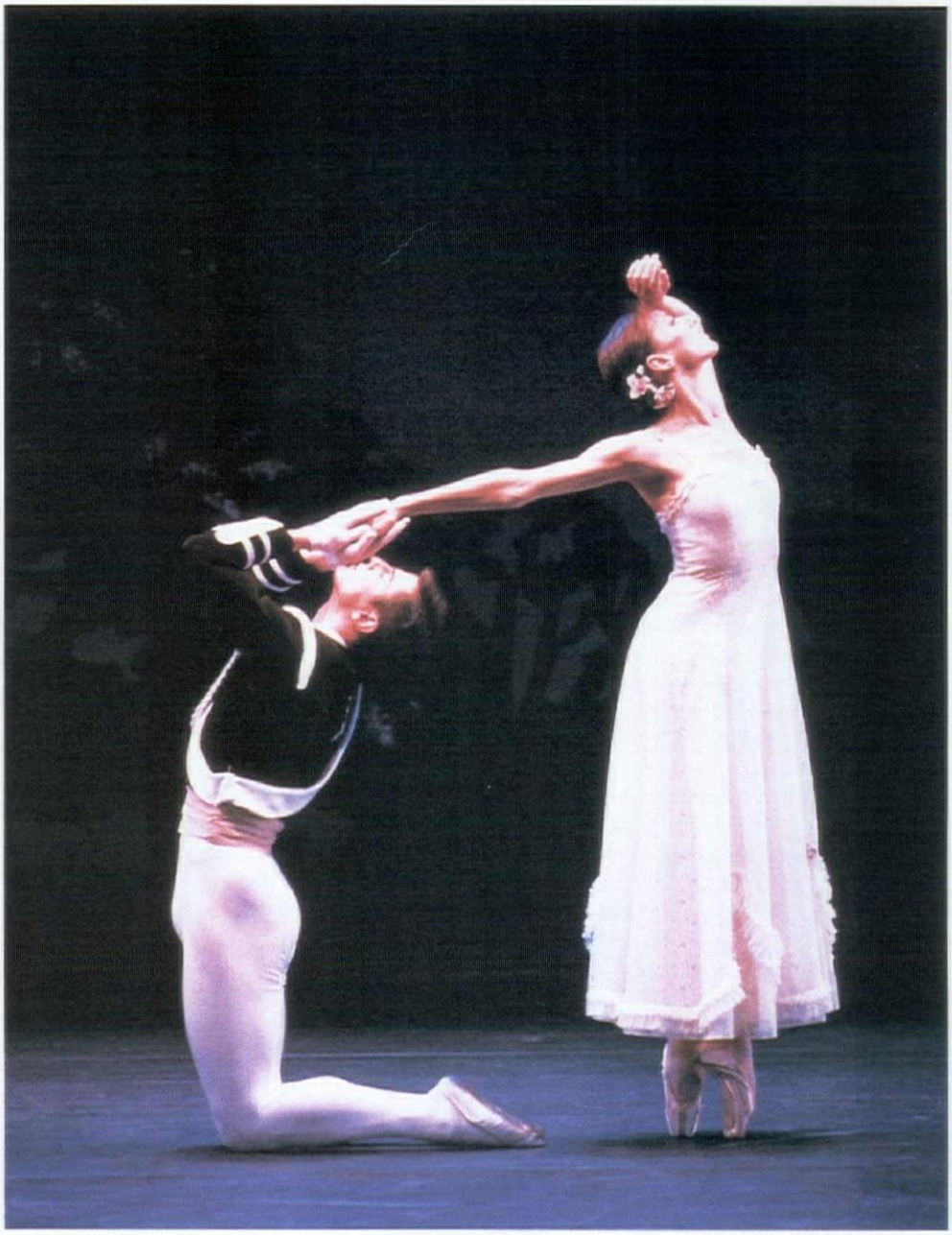
BOSTON

ith new vision and w programming, e Boston Ballet looks ward the future.

are a new company," says Bruce Marks, ar- director of the twenty-two-year-old Boston et. "We have a new feeling and a new point ew. You'll see a lot more of that happening in s of risk taking at Boston. As they say, it's a le new ball game."

ough it was founded in 1963, the Boston Ballet y is a new company in its philosophy, program-, and vision for the future. Just a couple of s ago, it seemed destined for hard times: the ies had brought crises in funding, manage-, and artistic leadership. The board came up a plan and, with plan in hand, hired an artis- rector who also had a plan. Under the leader- of Marks and with a strong and involved board, oston Ballet has made one of the most incredi- omebacks of the decade in the arts world.

e years 1982-1984 were difficult ones for the n Ballet. In December of 1982, shortly before cheduled performance of *The Nutcracker,* the pany's mainstay (it is seen by more people than ther *Nutcracker* performance in the country), heater was declared unfit due to a leaky roof. performance moved to an auditorium and, with ds on tickets, the company's revenues fell from million to about $800,000. Then in August of Rudolf Nureyev pulled a muscle on the day as to open with the company in *Don Quixote.* performance was cancelled, and about ,000 was lost. A couple of months later, tte Verdy—who had been codirector with com- founder E. Virginia Williams—took over as artistic director. Williams has been directing



um Pizzuto and Leslie Jonas in the Boston t production of Jardin aux Lilas.

Jennifer Lester

the troupe for nearly twenty years, so the transition was a difficult one. And, with the previous setbacks, the Boston Ballet had a crippling deficit. Soon after, in 1984, Virginia Williams died.

John Humphrey, chairman of the board, says: "There was a lot of turbulence in the organization that translated into fractiousness between the artistic and administrative facets and on the board. In 1984 it was clear to me that we did not have a common sense of purpose. I put together a strategic planning group [Strategy and Mission] to try to build a consensus on the board about the direction of the company, which would be supportive of Violette. The intention was to essentially support the new artistic director with a strategy which would build board support to achieve her artistic objective. Just as we were concluding that process, Violette quit."

With tenacity, the board continued to implememt its Strategy and Mission project, setting new goals for the company and its role in the community. And with a supportive staff and Bruce Wells as temporary artistic director, the Boston Ballet had greatly reduced its deficit when Marks entered the scene in early 1985.

This incredibly energetic man had, in his nine years with Ballet West, tripled that company's budget, extended its season, created a second home for the company, and brought it national recognition. Using his experience and organizational skills, Marks created a five-year plan for the Boston Ballet, a plan that would give cohesiveness and strong identity to the company. Marks says: "This is the first time I've seen the effects of true planning. Because we do have a true plan and a mission, in implementing that, we've caught the imagination of the whole community. I don't know of any other ballet company that has gone as far in terms of new work as we're going to go this year with our Discovery Festival—which introduces three new choreographers to the company and the city, making their companies available to Boston audiences."

The initiation of the Discovery Festival brings a dramatic change to the company and to the audience. "I grew up in ballet theater," Marks says. "You have a kind of light fancy opener, a dramatic ballet in the middle, and close with some sort of rousing finale—all three different styles, the modern one goes in the middle. I think our audiences are mature enough to see an entire evening of new work without having it sugarcoated." This year's Discovery Festival (March 4-8) will feature two world premieres created especially for the Boston Ballet by Kenneth Rinker and Susan Marshall. The festival also brings *Beehive,* created by choreographer Jim Self and artist Frank Moore, in its first full-staged production.

The Boston Ballet performs Mort Subite.

With a new lease on life, the Boston Ballet presented its five-year plan to the National Arts Stabilization Fund (a brand-new fund for arts groups that debuted in Boston and will be moving throughout the country) and received $1.2 million over a five year period—with the provision that the company raise $400,000 by June 30, the end of the fiscal year, which it did. This important fund handled the company's remaining deficit and part of the fund was set aside for a reserve fund. According to director of development, John Goodall, the Boston Ballet can now borrow directly from the reserve fund instead of the bank. And in September, the company received its second Challenge Grant from the National Endowment for the Arts ($500,000), and the Massachusetts Council on the Arts and Humanities awarded the company and its school a $317,000 grant for 1986-87.

The upcoming season as a whole is an ambitious one. Marks and associate director Bruce Wells have choreographed three ballets based on the tales of Han Christian Andersen; a rarely seen version of *Coppelia* has its Boston premiere; *The Nutcracker* is scheduled for a record thirty-nine performances, including four special school performances; there will be revivals of Agnes de Mille's *Rodeo,* Cho San Goh's *Leitmotiv,* and Mark Morris's *Mort Subite*; and Antony Tudor's *Jardin aux Lilas* will have its Boston premiere.

The Boston Ballet really is a new compan
the community applauds its efforts. Marks sa
think people are becoming very proud of thei
company. Last year, each season, they came
and said, Hey, they're getting better. This
town of the Celtics and the Red Sox, and th
rooting for the home team, the Boston Ballet

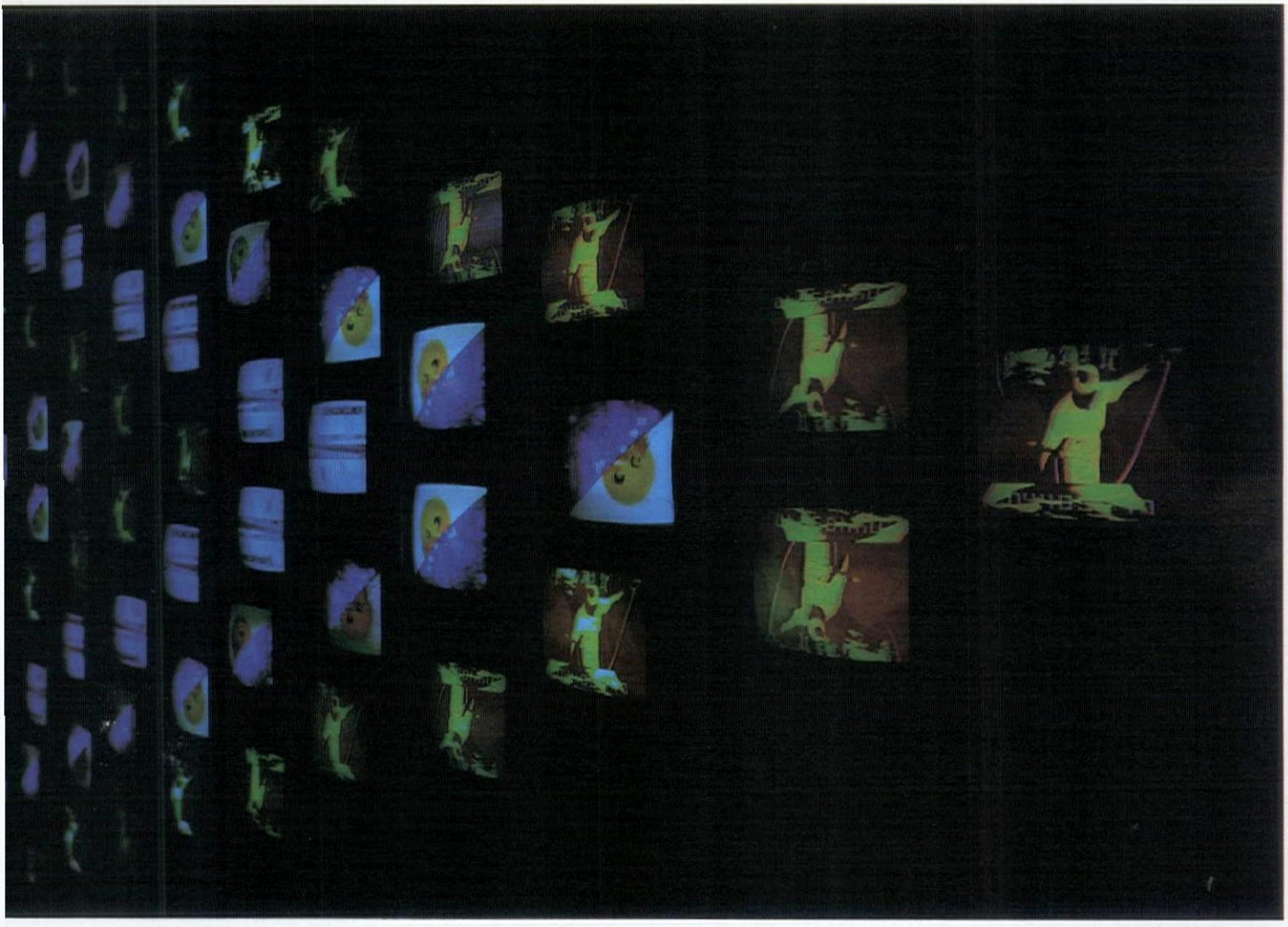
—Jennifer W. Gr

Strategies

The Boston Ballet made an incredible com
in just a couple of years. Director of develo
John Goodall offers some advice.

1. Create a clear mission for your organiz
When the Boston Ballet board created its Str
and Mission project, the "Mission" was to p
the art of dance to the Boston community, cont
to the culture and education of the area, an
attention to dancers' needs. The "Strateg
reviewed annually and new goals are set, su
improve the quality of performances, make
tions to the repertoire, attract more patron
2. Create a five-year plan to be updated ann
The Boston Ballet's plan involved several
fundraising, marketing, artistic goals, and fi
(the company created a computer program t
ject costs and budgets for five years).
3. Strong leadership is paramount, both c
board and artistically.
4. When creating and implementing your
involve all facets of the organization.

ICA: Fifty Years Young



Chuck Mayer

Nam June Paik's video installation BSO and Beyond, *exhibited at the Institute of Contemporary Art's gallery space, incorporated 168 television monitors.*

ıe ICA is leading the ıy in making Boston a ıter for avant-garde :s and artists.

ite its reputation as a staid and provincial burg n in the nineteenth century, Boston in recent has emerged as a surprisingly enlightened city ms of its support for avant-garde art and art- Director Robert Wilson's *Alcestis* and the Ger- section of his epic theatrical project *CIVIL warS* had their American premieres in Boston. So did performance artist Eric Bogosian's one-man show *Drinking in America*, for which he recently won an Obie. So did *White Water*, a new multi-media composition by the Obie-winning director John Jesurun. Increasingly, artists like these whose work blurs the traditional boundaries between art forms have made their presence felt in a city with a spotty track record for championing new work.

Crucial to Boston's emerging identity has been the Institute of Contemporary Art (ICA), a museum for new painting, sculpture, video, music, dance, film, photography, and performance that is now celebrating its fiftieth year. Under the leadership of David Ross, its voluble, energetic director since April, 1982, the ICA has introduced a number of significant artists to Boston. Conversely, through its innovative exhibitions, programs, and commissioned works, it has sent locally generated art to the nation and the world.

"Part of what was interesting" in assuming directorship of the museum, Ross recalls, was that "it was the oldest institution of its kind that showed

Chuck Mayer

ICA Director David Ross talks to a class of elementary school students about Robin Wi exhibition, "Think Tank."

no evidence of being old. The fact that it didn't collect kept it eternally young. In terms of what it shows to the public, it's always fresh."

The ICA is not, strictly speaking, a collecting museum so much as an educational, or presenting, or "inter-arts" institution. As such, it has throughout its history focused less on curating "high" or "classical" art—as have the nearby "establishment" institutions, the Museum of Fine Arts or the Isabella Stewart Gardner—than focus on bringing the so-called "cutting edge" of modern art before Boston audiences. It has maintained this role despite several changes of name, address, and directorship, attacks by conservative critics and patrons, and financial problems.

For all the prestige that the ICA has accumulated over the years, Ross admits, constant changeability can be a headache in that the ICA has no artistic "repertory that maintains its historical anchor," no specific pieces of art that "link it to specific times." The absence of a collection, he says, "allows us to be as flexible as we are; it's what makes it necessary for us to be as aggressive as we are in seeking our new work. That's the the good part." The bad part, he explains, is that the work "disappears, and leaves people only with what they've learned here. That's not worthless, but in a materialist culture, it's seen as a drawback.

"In fact, we're a very materialistic organization fighting the forces of a highly materialistic culture which judges and values on the basis of What's your bottom line? But the bottom line here is that at the end of every year we have to start all over again. It's kind of Sisyphean. To some people that's a vision of hell, right? But it's an asset if you thi role of an institute of contemporary art is to r contemporary."

The years under Ross's directorship have tinued to focus international attention on B With the American Repertory Theatre of bridge, the ICA co-sponsored the Wilson pr tions—just as in the seventies, when the IC the first host of Wilson's work to the Boston The institute also commissioned the Bogosia Jesurun premieres, among many other present by leading artists around the country brought video and performance curator Bob Riley. A

Eric Bogosian in the performance he premiered at the Institute of Contemporary Art called Drinking in America. *The one-man-show recently won an Obie Award—the accolade for Off Broadway productions.*

rograms Riley administers are a continuing
; called "Mediated Narratives," embracing
video that addresses media issues, and an
tic performance art series, in 1985-86 called
guard Vaudeville."

ıer programs include the Contemporay Art
ision (CAT) Fund, produced and curated by
CA's Kathy Huffman in conjunction with
n's WGBH-TV. Its purpose is to commission,
oduce and distribute new video. (One recent
ct of this collaboration was a Laurie Ander-
ideo about artificial intelligence, aired on the
"Live from Off Center" series.) These, and
prime examples of video art both American
ıternational, are screened every day in the
new auditorium, officially opened in 1985.
ve the auditorium, spread throughout two-
-half floors of gallery space of decidedly
/ disposition (the ICA's cramped quarters in
n's Back Bay are housed in a fire station con-
by architect Graham Gund), is another re-
ınovation, the Currents series. Started in 1983,
a rotating "athematic" cross-section of work
resents a variety of styles and media. Now
ally accepted, the program generated some
versy at first; a *Boston Globe* art critic once
d to it as "an hors d'oeuvre tray of art." Still,
or Ross points out that the series' eclecticism
intended to promote a philosophy of pluralism
on the part of the ICA.

The word *pluralism,* he says, "has been thrown around a lot. We're not trying to cover our bases. But we are trying to reflect the reality that artists share in the cross-fertilization of influences. So this format has allowed us equally to value performance and painting and music and sculpture and video, as opposed to the old-fashioned hierarchy with painting on top—although I love painting a great deal.

"I see the discourse of painting as one of a number of valuable discourses taking place in an interactive fashion today," Ross says. He adds that the ICA has helped build "a fairly sophisticated audience" in Boston in the four years since he assumed direction of the museum. Furthermore, the ICA's programming is broad enough to embrace solo exhibitions such as the celebrated Nam June Paik retrospective two years ago.

The ICA was incorporated in 1936 under the name of the Boston Museum of Modern Art as a regional offshoot of New York's similarly titled institution. In 1948, under director James S. Plaut, it changed to its present title and issued a controversial manifesto in which an intention was stated "to disassociate the policy and program of this institution from the widespread and injurious misunderstandings which surround the term 'modern art.' " The name change, Ross says, came at a time "when it became apparent to Plaut and others that modernism had already become an identifiable historical period as well as style. So they sought a word that was more neutral—and at this point, I think, has been so misused that it has almost no meaning left."

In the late forties and early fifties, the ICA presented the first American retrospectives of art by Oskar Kokoschka, Edvard Munch, and James Ensor. This year, the museum's rich history was chronicled in three exhibitions which formed the core of its fiftieth anniversary celebration, collectively titled "Dissent," and are the basis of a series of provocative essays in the exhibition catalog. The first exhibit was a look at expressionist art which had been condemned by the Nazis—and presented by the ICA—during the World War II period. Next was "Revolt in Boston: Fear vs. Freedom," focusing on the "contemporary art" versus "modern art" controversies of the forties. Last in the series was "As Found," an exhibit of found art which took its name from a similar ICA show in 1966, the same year the museum gave Boston its first look at the solo artwork of Andy Warhol.

Other anniversary highlights include the first major retrospective of David Salle's drawings, watercolors and prints (December 11-February 8), Richard Avedon photographs of the American West (February 19-April 26), an overview of new British art (May 7-June 28), and two commissioned collaborations: a dance piece by choreographer Karole Armitage and David Salle, and a new opera by Joseph Hannan and Robert Longo.

As to future plans, Ross comments that "again, the issue of collection raises its head," and that another important question is that of the ICA's eventual relocation into a more spacious exhibition and performance space. An ad hoc committee of board members and other people, he says, is investigating the possibility of creating "an experimental art center for Boston that would house the ICA and hopefully theaters sufficient to give a home to other organizations that are even more gypsy than we are." Boston, Ross admits, may not need a Lincoln Center, "but it needs something like a Walker Art Center—a major, architecturally distinct place where all the contemporary arts in this town can be focused; where there can be a growing realization of how intense and high-level the work in this city really is."

—John Engstrom

Accessing the Arts

ARTS/Boston attracts new audiences to the world of arts.

Want to find the best of the arts in Boston? Step right onto the Freedom Trail that winds through the Faneuil Hall Marketplace, then walk sideways about five paces—you'll be on the threshold of the city's number-one source for tickets and information about cultural events. BOSTIX, a project of ARTS/Boston, is one of the country's most successful ticket outlets. About thirty thousand people a day walk past the attractive kiosk, where arts lovers know they will find both full- and half-price tickets for dozens of performances and special activities.

Established in 1979, BOSTIX sells some 160,000 tickets a year on behalf of 170 Boston-area arts groups, museums, commercial theaters, and tourist attractions. The result? A staggering contribution of more than $1 million in 1985 alone was pumped into the coffers of these organizations—as seats that would otherwise have remained empty were filled with enthusiastic audiences. In addition to bargain seats, the outlet provides a central location for advance (regular price) ticket sales on behalf of nonprofit groups in the Boston area.

The ticket service is just one of the extraordinarily successful programs administered by ARTS/Boston—considered the oldest and most-successful audience-development agency outside New York City. Headed by executive director Larry Murray, ARTS/Boston is committed to attracting new people to the arts and to increasing attendance among that nebulous crowd of sporadic ticket buyers. BOSTIX is, of course, the most visible link in the system, but other components are just as effective in reaching overall goals. Among them, ARTS/Mail is perhaps the most innovative.

Every month, some twenty thousand Bostonians receive the ARTS/Mail catalog in their mailboxes. Each issue is packed with opportunities to buy discount tickets for music, theater, and dance that cover the full spectrum of the city's arts scene—from neighborhood theaters to the world-class Boston Ballet. Each listing features a complete description of the performance, a calendar of dates, and a clip-out order form. ARTS/Mail readers can also choose from a diverse selection of museum memberships, even cultural trips, including budget-priced excursions to such exotic destinations as China and Tibet.

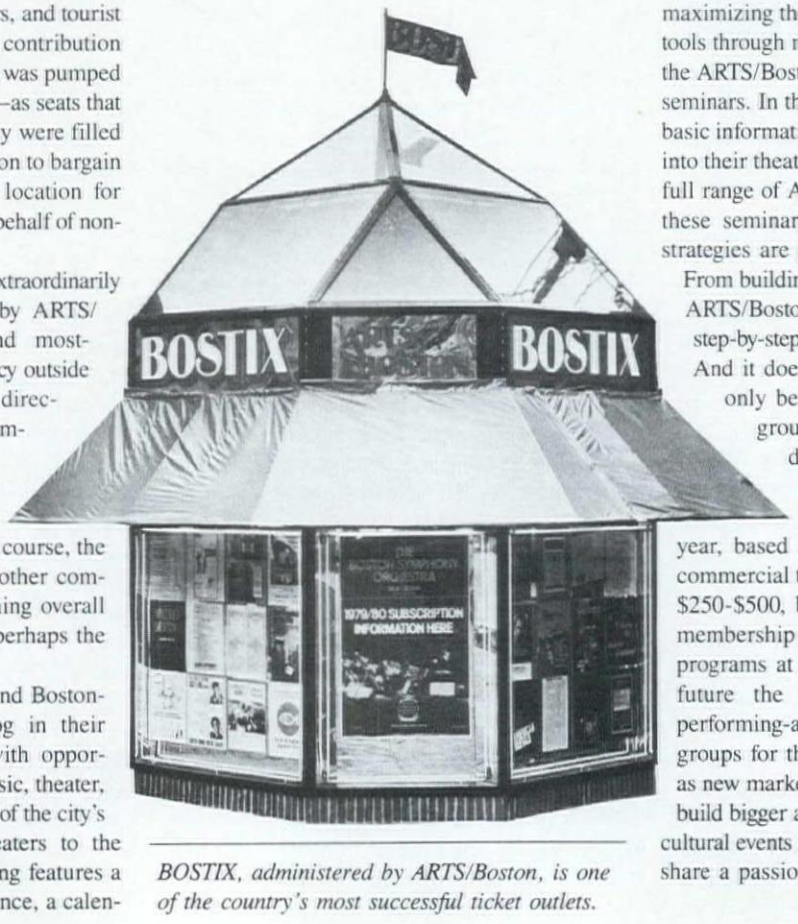
With grants from Boston corporations, ARTS/Mail was launched in 1981 and quickly captured the attention of every segment of the metro population. According to Murray, ARTS/Mail is primarily targeted toward young people just beginning their careers. "We encourage young workers to develop the theater- or concert-going habit now so that, as they advance in their chosen careers, they will become the subscribers and contributors of tomorrow." To insure maximum participation, the ARTS/Mail subscriber list is constantly updated.

As every nonprofit administrator knows, good mailing lists are the heartbeat of a successful cultural organization. With that in mind, ARTS/Boston offers a service to its nonprofit membership. A List is a sophisticated computer program to str line the maintenance and exchange of ma names. There are currently 120,000 names a able; in time the program will reach 200, 250,000 active names on file. ARTS/List not enables member groups to swap names and p duplicates, but also offers the list printou substantial savings over commercial mailing ho

ARTS/Boston also provides access to its mailing lists, making them available for rent to organizations. A client can even order a segme register of names that is targeted to meet spe marketing goals. Among options are the e roster of ARTS/Mail recipients; names of frec buyers of theater, music, or dance tickets; and code breakdowns of metro and suburban t buyers. ARTS/Boston members also get he maximizing the use of these mailing lists and tools through marketing assistance, consultatio the ARTS/Boston staff, and audience-develop seminars. In these sessions, arts administrator basic information they need to draw new audie into their theaters and concert halls. And, wit full range of ARTS/Boston's resources to bac these seminars, the goals are realistic and strategies are practical.

From building membership lists to selling tic ARTS/Boston guides the city's arts organiza step-by-step into a solid-black financial posi And it does so with a dues structure that only be described as a bargain. Nonp groups can join for $100-$250 an dues, based on yearly gross oper costs. Historical sites and to attractions pay $250-$500 year, based on annual attendance figures; commercial theaters and other organizations $250-$500, based on gross operating costs membership and audiences grow, so do the programs at ARTS/Boston. Murray sees ir future the development of a multi-fac performing-arts complex for small- and mid groups for the Boston arts community—as as new marketing and promotional tools that build bigger audiences and bring more top-qu cultural events for visitors and Bostonians alike share a passion for the arts.

—Kellee C. Rei



BOSTIX, administered by ARTS/Boston, is one of the country's most successful ticket outlets.

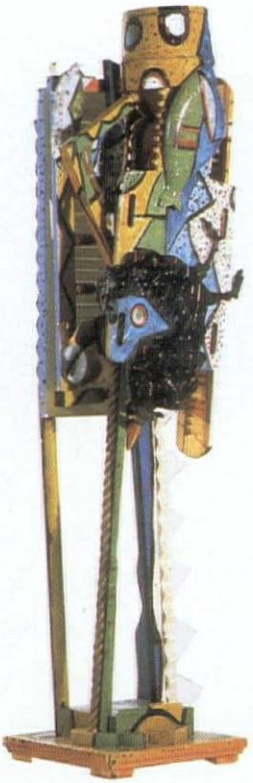
A Climate of Support

ıe New England ıundation for the Arts: ɪength in numbers.

ɔn, the natural center of the New England area, ɛ home of the New England Foundation for ʌrts (NEFA)—a consortium of the state arts ɛies of Maine, Massachusetts, Rhode Island, ıont, Connecticut, and New Hampshire. By ining these resources, NEFA's far-reaching aid des for many of the arts events in the area. verned by a board of the six executive direc- ınd a council member from each state arts y, NEFA was formed in 1976 with support and nce from the National Endowment for the One of seven regional organizations in the ry, NEFA services both metropolitan and rural "The culture of New England is dedicated d work and traditional values. The programs ervices of the foundation are dedicated to ʳving, presenting, and honoring that culture," Anne Hawley, president of the NEFA board ɛecutive director of the Massachusetts Coun- the Arts and Humanities.

primary functions for NEFA are providing access to the arts and working with com- ies on incentive plans to develop their own ɛces. In most cases, representatives from non- organizations and communities come to with ideas. NEFA considers each request, ʍorks with the presenters on a financial and ɪzational plan to realize the project. NEFA y provides one-third of the artists' stipend— mmunity collects the remaining funds. "We o activate interest in communities and pro- alaried work for our artists, but it's also im- t to restrict dependence on the foundation, y will have their own resources later," says Del Sesto, NEFA director of development ɔmmunications.

ıl recently, most of the NEFA's $1.4 million came from the pooled resources of the six ɔuncils—along with grant moneys from the An additional percentage comes from income ındation generates. According to Del Sesto, ıave several projects going. One is a data- sing division that sells lists of institutions and ɔups. We also have printed several publica- tions, including *Presenting Performances*—a how-to book on presenting arts in a community—and some cooperative efforts with the American Council for the Arts."



Italo Scanga's Meta III, *from the artist's "Recent Sculptures" exhibit, circulated by NEFA.*

When NEA support began to shrink, the NEFA board looked to corporate members of the community. Walter Palmer, vice-president of public and financial relations for Raytheon Company, was the first to join the partnership six years ago. "We saw it as a tool to help us select from the numerous requests we receive from all over the area—the small organizations we had no way of judging," he said. Two years ago, Palmer set another precedent by becoming the first corporate-sector member of the NEFA board. Palmer's leadership and Raytheon's annual gift of $20,000 have increased NEFA's capabilities tremendously.

New England Telephone is another major corporate sponsor for NEFA, with annual donations of $100,000. Mary Ball, staff associate for contributions at New England Telephone, says, "We wanted to do something in areas that don't receive touring groups. There are a lot of cultural organizations in large cities, but we weren't spread out enough. NEFA recognizes the caliber of projects we want, and they give it to us."

The foundation handles traveling exhibitions, symphony touring programs, and local festivals, but it is also a springboard for new ideas and projects. Mary Lucier worked with NEFA on her currently touring video installation *Wilderness*—a multimedia presentation based on nineteenth-century painting motifs. Says Lucier: "Together, we devised a complete touring show which had everything included. I raised some of the funds and NEFA raised the rest."

Another successful project is "Mixed Signals," a series for cable television in the area featuring works by local independent film and video artists. The series is curated, packaged, and distributed by NEFA each spring and fall—with in-kind services such as staff and production time, equipment, and prime-time advertising donated by participating cable operators. "It lets us carry things we wouldn't be able to produce on our own," comments Stephen Marx, program director for American Cable Systems of Cambridge.

Other NEFA projects include an area tour of the Trisha Brown Dance Company; a new symphony touring program, largely sponsored by New England Telephone; and a photography exhibition entitled "Twelve on 20 X 24," sponsored by the Polaroid Corporation, the School of the Museum of Fine Arts, Boston, NEFA, and the Massachusetts Council on the Arts and Humanities. Sam Yaynes, director of corporate communications for Polaroid, says: "If NEFA hadn't provided for the touring arrangements, the exhibition would only have been seen at the museum school. We want to get arts circulating throughout the region—to places where they couldn't go without NEFA's assistance."

NEFA has a glowing past, but its future also looks very bright, as the foundation welcomes a new director this month. Holly Sidford, formerly the associate director of the Massachusetts Council on the Arts and Humanities, has great plans for NEFA. "We hope to increase support for the arts by corporations, private foundations, and the public sector and, in this way, build a strong foundation for New England's artistic future." —*Kathryn Milam*

BOSTON

The Daughters of Edward D. Boit *(1882), fr the Museum of Fine Art's permanent collecti John Singer Sargent painted this Bostonian's children in their Paris residence.*

An Arts Revolution

The arts of Boston are an eclectic mixture of the traditional and the avant-garde.
By Norman R. Allen

Since its founding in 1630, Boston has grown into one of the most important cultural centers of the United States—offering the best in music, dance, theater, and the visual arts. Also a center for finance, medicine, and education, the city retains and cultivates a vibrant and fulfilling life style.

The Boston Symphony Orchestra, Boston Ballet, and Museum of Fine Arts dominate the arts scene, but smaller groups are becoming more popular and gaining support for their innovative programm and top-quality performances. Old money still to the ballet and symphony, but more and r respect is given to the smaller music groups

The Museum of Fine Art is a place to wander—chancing upon new and old friends.

gling modern-dance ensembles. The academic ence constantly revitalizes the city with the ries, theaters, and concerts sponsored by such utions as Harvard, Massachusetts Institute of nology, and Boston University.

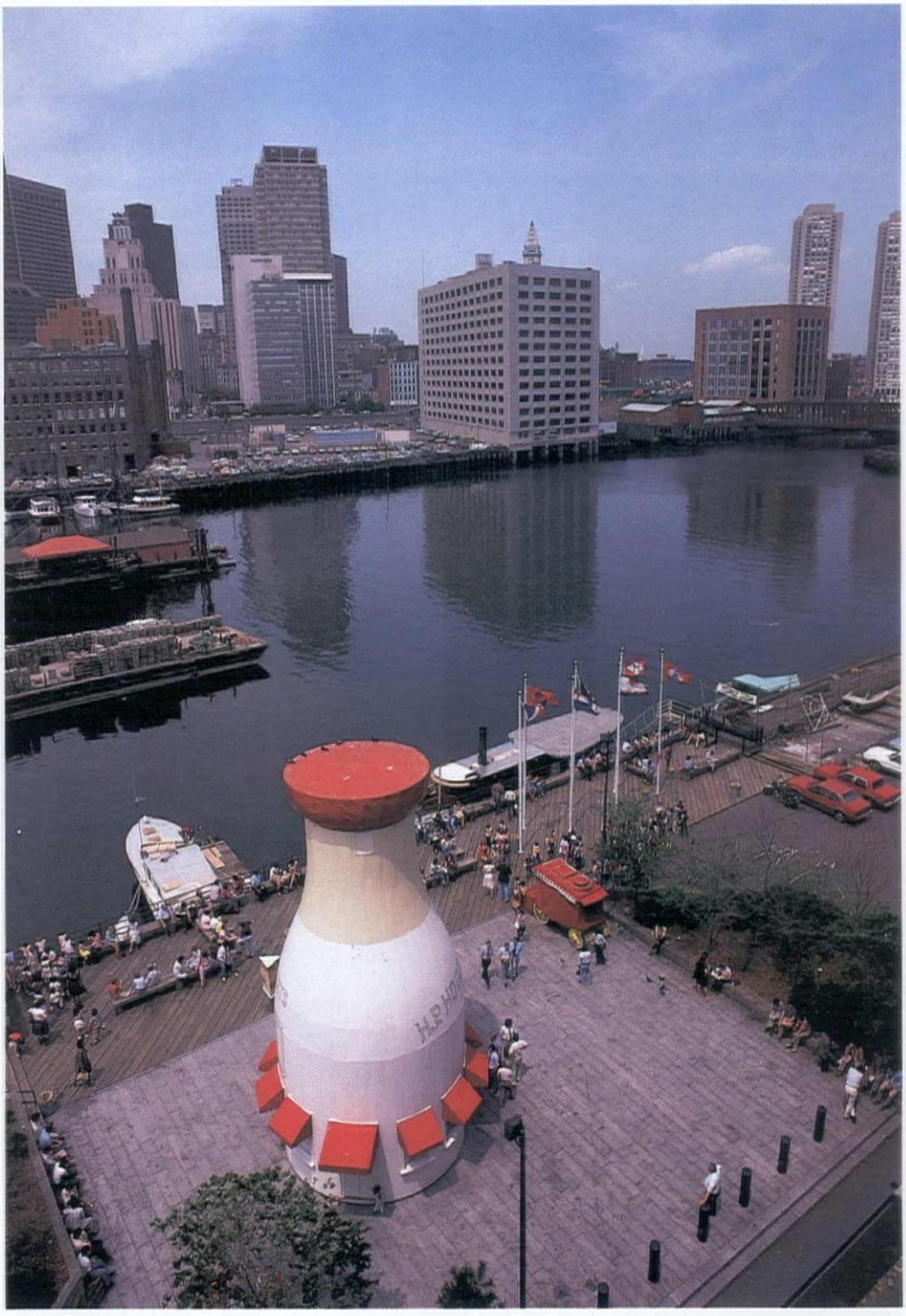
ıd Boston is definitely a walking city. Stores, urants, historic sites, and neighborhood pubs ıll accessible by foot—enabling you to ex- ınce the delicious dichotomies of old and new by side. Beneath its vitality lurk the staidness ıe Puritan ethic and an awareness of the rical importance of the city and its heroes. (The code for all Boston locations is 617.)

SEUMS AND GALLERIES

city's split personality of love of the traditional taunch determination to embrace the new and ıal blends happily at the **Museum of Fine Arts** Huntington Avenue, 267-9300), which offers ıpressive treasure of French impressionists; the st Asiatic collection to be assembled under one and collections of classical, Egyptian, Euro- , and American decorative arts. This is the place to wander through halls and stairs, chan- upon old favorites and new friends—paintings, , drawings, and photographs in rotating or per- ınt exhibitions. The recently completed West provides space for contemporary art and ng shows, as well as housing a concert-lecture two restaurants, and an extensive bookstore ɔrint shop.

e **Isabella Stewart Gardner Museum** (280 ay, 566-1401) is a replica of a Venetian palace, much of the decorative work taken from ac- /enetian buildings. It features a central garden yard with balconies above. The collection is up mostly of Italian Renaissance and teenth-century Dutch paintings and includes ɔrandts, Vermeers (the only ones in New ınd), and Botticellis. A Titian of national rtance, *The Rape of Europa,* is on display. The ım offers a full concert series with three pro- s a week, free to the public (734-1359).

complete exposure to the latest in visual arts, the **Institute of Contemporary Art** (955 ton Street, 266-5152). Exhibiting both regional ıternational works, the ICA covers all disci- —from painting and sculpture to videos and graphy. It offers the only daylong video pro- whereby you can view the most recent accom- nents in video art. The **John F. Kennedy ıry** (Columbia Point, Dorchester, 929-4500) esigned not only in homage to the late presi- ɔut also as a means of helping the American understand its government.



Richard Howard

The Boston Children's Museum.

The **Boston Children's Museum** (Museum Wharf, 300 Congress Street, 426-8855) is a mecca for active, hands-on learning. Both children and adults participate in the exhibits—pushing buttons, sliding down slides, floating toy boats. The

Museum of Science (Science Park, 742-6088) is another spot where you do more than roam the galleries. You can play games with computers, see

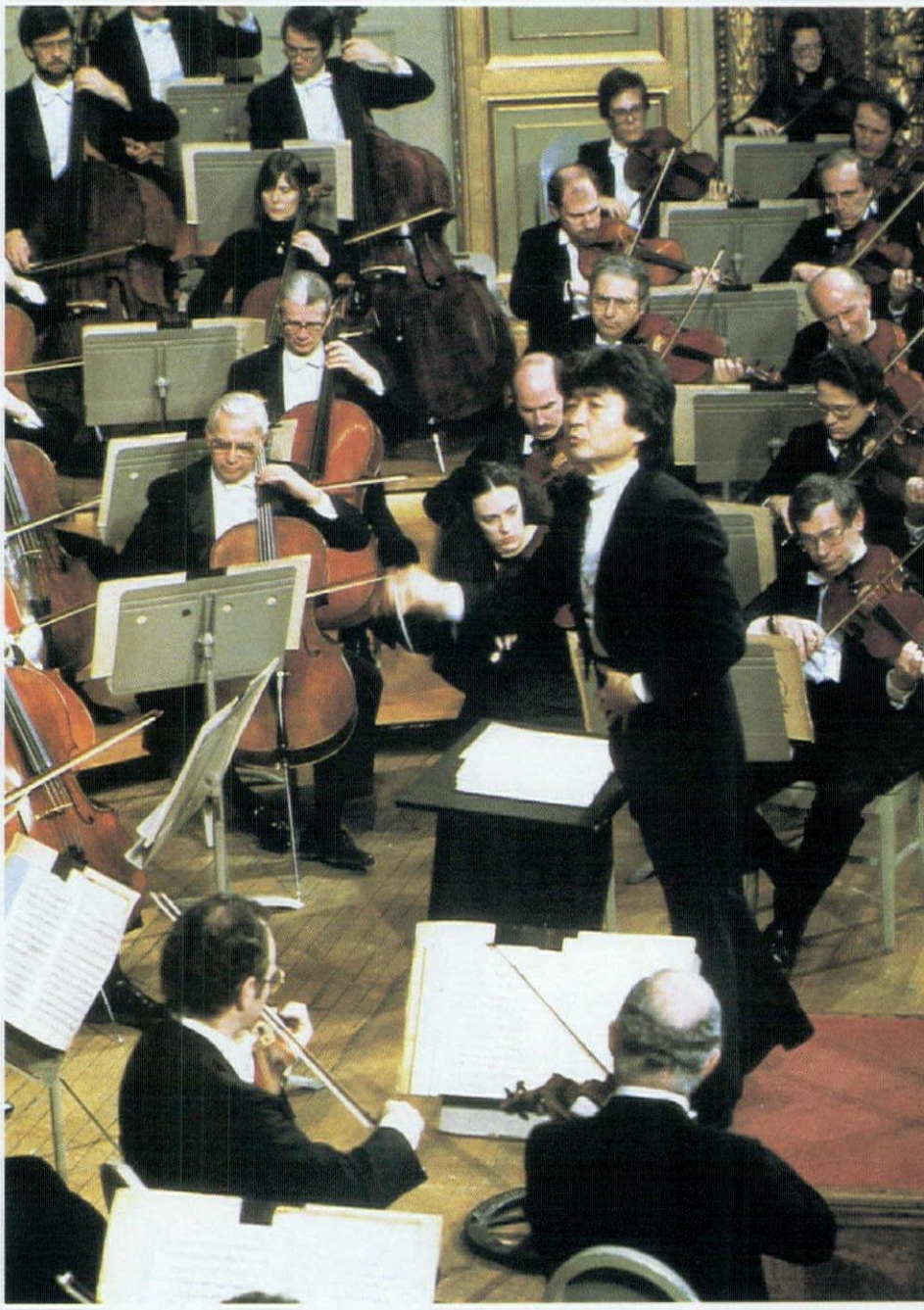
the colors of your voice, visit far-off galaxies in the planetarium, or simply sit and enjoy the river view. The **New England Aquarium** (Central Wharf, 742-8870) contains an 187,000-gallon ocean tank housing giant sea turtles, sharks, and moray eels. The marine-mammal pavilion is the home of performing sea lions and dolphins.

Boston also sports a very lively gallery scene. Newbury Street in Back Bay is a haven of the most successful and expensive art galleries, including **Childs Gallery** (169 Newbury Street, 266-1108), which specializes in sixteenth- to early-twentieth-century watercolors, as well as American and European paintings, prints, and drawings. **Alpha Gallery** (121 Newbury Street, 536-4465) carries contemporary prints, paintings, and sculpture, along with modern-master prints. German expressionism and contemporary painting and sculpture are featured at **Nielson Gallery** (179 Newbury Street, 266-4835), while **Vose Galleries of Boston** (238 Newbury Street, 536-6176) concentrates on nineteenth- and twentieth-century American impressionist paintings. Two galleries—**Barbara Krakow Gallery** (10 Newbury Street, 262-4490) and **Driscoll & Walsh Fine Arts** (212 Newbury Street, 266-9303)—specialize in contemporary American and European paintings and drawings.

American art is the focus of the **Francesca Anderson Gallery** (132 Newbury Street, 262-1062), which has paintings by twentieth-century realist New England artists and American portraiture. **Randall Beck Gallery** (168 Newbury Street, 266-2475) features works by emerging Boston-area artists, and limited-edition prints by contemporary American and European artists. Other noted Newbury Street galleries are **Vision** (216 Newbury Street, 266-9481), **Arvest Galleries,** (77 Newbury Street, 247-1418), **Hucker/Safari Gallery** (171 and 173 Newbury Street, 267-9373), **Haley & Steete** (91 Newbury Street, 536-6339), and the **Copley Society of Boston** (158 Newbury Street, 536-5049).

LIVELY ARTS

The **Boston Symphony Orchestra** Symphony Hall, 266-2378) has been a Boston institution and a national treasure for 105 years. Now under the direction of Seiji Ozawa, it offers a comprehensive season of classical music by major composers, as well as commissioning a few new works each year. Top-name guest conductors and soloists make frequent appearances. In summer and during the holiday season, the **Boston Pops** (under the direction of John Williams) takes the stage, playing to packed houses in cabaret seating.

The **Opera Company of Boston** (539 Washington Street, 426-2786), under the direction of Sarah Caldwell, is in its twenty-seventh year. Recent hit productions include Janacek's *Makropulos Case* and Eva Marton in Puccini's *Turandot*. The Opera House, though now sadly in need of repair, is one of the most beautiful theaters in town and well worth a visit. **The Boston Concert Opera** (536-1166), performing at Symphony Hall, doesn't offer lavish sets or costumes but does deliver fine vocal and orchestral performances in such works Massenet's *Manon* and Gershwin's *Porgy and*

The 105-year-old Boston Symphony Orchestr being conducted by director Seiji Ozawa.

The **New England Conservatory of Music** Huntington Avenue, 262-1120) is the oldest inde dent music college in the country, serving s hundred full-time students and offering educat

The Symphony and the American Repertory Theatre lead the pack in Boston's lively arts.

Richard Feldman

The American Repertory Theatre's production of Thomas Middleton's The Changeling.

ams for both children and adults. The con-tory produces nearly three hundred concerts r—most free of charge—in the three perfor-halls on campus (including Jordan Hall, con-d to be one of the most acoustically perfect in the country) and throughout the city and unding area.

Handel and Haydn Society (266-3605), the choral organization in the country, has tly signed on new artistic director Christopher ood. **Banchetto Musicale** (965-0165) and **n Camerata** (262-2092) offer seasons of early . The **Pro Arte Chamber Orchestra** 067), **Sinfo Nova** (938-6828), and **Boston armonic** (536-4001) present top-quality alter-programs to the Boston Symphony. **Musica** 353-0556), the **Dinosaur Annex** (262-0650), **lea III** (353-3340) all offer quality contem-performances. **Composers in Red Sneakers** 4911) puts on concerts throughout the year, granting free admission to patrons wearing the signature footwear.

The **Wang Celebrity Series** (482-2595) brings international artists to various halls and theaters around the city. The series features recitals by such vocalists as Leontyne Price and Kiri Te Kanawa, chamber groups such as the Juilliard String Quartet, and dance companies such as the Alvin Ailey Dance Company and the Dance Theatre of Harlem.

The **Boston Ballet** (Wang Center, 542-3600 for tickets and information) has been given a new lease on life by recently appointed artistic director Bruce Marks. Programming includes such old favorites as *Coppelia* and the perennial *Nutcracker* but also features new works by such contemporary choreographers as Kenneth Rinker, Jim Self, Choo San Goh, and Mark Morris.

Modern-dance companies abound in Boston. **Dance Umbrella** (491-7377) supports local companies and brings in touring productions from around the country. The **Concert Dance Company** (923-1709) is a large modern-dance repertory troupe that performs works by such top choreographers as Merce Cunningham, Mark Morris, and Kei Takei. The **Dinosaur Dance Company** (426-2326) is under the direction of Michael Mao, who trained with Martha Graham and Robert Joffrey. The **Dance Collective** (576-2737) boasts four artistic directors who produce their own pieces. **Danceworks** (266-4661) performs exclusively the works of founder Susan Rose, a student of Bella Lewitzky.

The **American Repertory Theatre** (Loeb Drama Center, 64 Brattle Street, Cambridge, 547-8300), under the direction of Robert Brustein at Harvard University, presents old classics as well as the most recent in avant-garde and contemporary theater.

Triandos *(1983) by Ed Paschke, from the ICA's innovative "Currents" series.*

ART premiered such recent Broadway hits as *Big River* and Marsha Norman's *'night, Mother.* Last year's season saw the world premiere of Philip Glass's opera *The Juniper Tree,* and current works include Robert Wilson's epic *CIVIL warS.* The **Huntington Theatre Company,** in residence at Boston University (264 Huntington Avenue, 266-3913), offers more-traditional productions of new and old classics. The performances are usually of high quality—notably Mary Ann Plunket's portrayal in last year's *Saint Joan.*

Small theaters in Boston present a wide range of styles. The **Nucleo Eclettico Theatre** (216 Hanover Street, 367-8056) offers pieces by local playwrights. The **Alley** (1253 Cambridge Street, Cambridge, 491-8166) presents works of major contemporary writers, such as David Rabe and David Mamet. The **Lyric Stage** (54 Charles Street, 742-8703) performs everything from modern plays to lively productions of G. B. Shaw. Popular long runs in town include *Forbidden Broadway* **(Boston Park Plaza,** 64 Arlington Street, 357-8384), a hilarious send-up of Broadway hits, and the Off Broadway classic, *Little Shop of Horrors* **(Charles Playhouse,** 74 Warrenton Street, 426-6912). The **Shubert** (426-4520) and the **Colonial Theatre** (426-9366) house national tours and pre-Broadway tryouts.

ANNUAL FESTIVALS

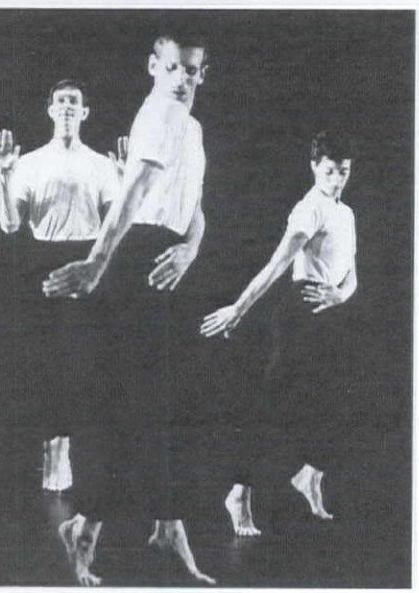
One of the most popular and successful festivals in Boston is the **Boston Globe Jazz Festival** (929-2649), sponsored by the city's leading newspaper. It is held throughout the city in various halls and spaces and includes top local, national, and international talents. Scheduling is now being completed for the March 1987 festival.

The **Early Music Festival** (661-1812), draws early music enthusiasts and performers from aroun country. The festival will be held from Ju through June 14, 1987, with concerts at Jordan at the New England Conservatory and va downtown churches. An accompanying event a Park Plaza Hotel and Castle, June 10 throug is an entertaining visit with instrument ma record companies, and book and music publis

The **Boston Globe Book Festival** (929-2 November 1 through 9 this year, and fea visiting authors in a series of lectures, discussi and book signings at the Rabb Lecture Hall o Boston Public Library and other locations.

Summer brings street festivals to the city. North End is often aglow at night with the cele tion of various religious days. There are an festivals on Charles Street at the base of Be Hill and on Marlborough Street in Back Ba well as in various neighborhoods throug Boston.

An important cultural center, Boston offers the best in music, dance, theater, and visual arts.



Above: A student at the New England Conservatory of Music. Left: The Concert Dance Company of Boston.

The only one of its kind in New England, the **Boston Globe Scholastic Art Award Exhibition** (929-2605) is the culmination of statewide junior and senior high school regional competitions. Winners receive scholarships to the school of their choice and are entered in the national *Scholastic Magazine* competition, held in New York City in May. The 1987 multimedia exhibition will be held February 13 through March 8 at the Fanueil Hall Marketplace upper rotunda. The *Boston Globe* will also sponsor a similar competition in New Hampshire this year.

First Night is a citywide revelry on New Year's Eve, with performing groups along the sidewalks, parades in the streets, and throngs of people in costumes and masks. A celebration of the new year and the arts, it is a growing tradition.

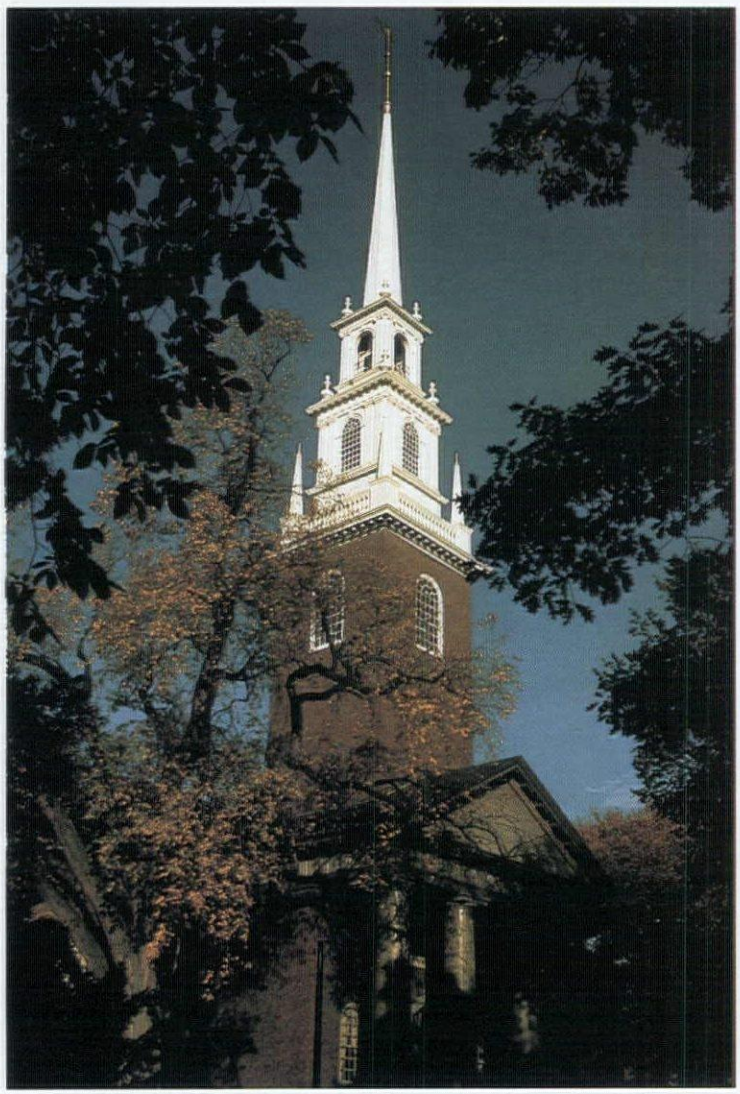
ATTRACTIONS

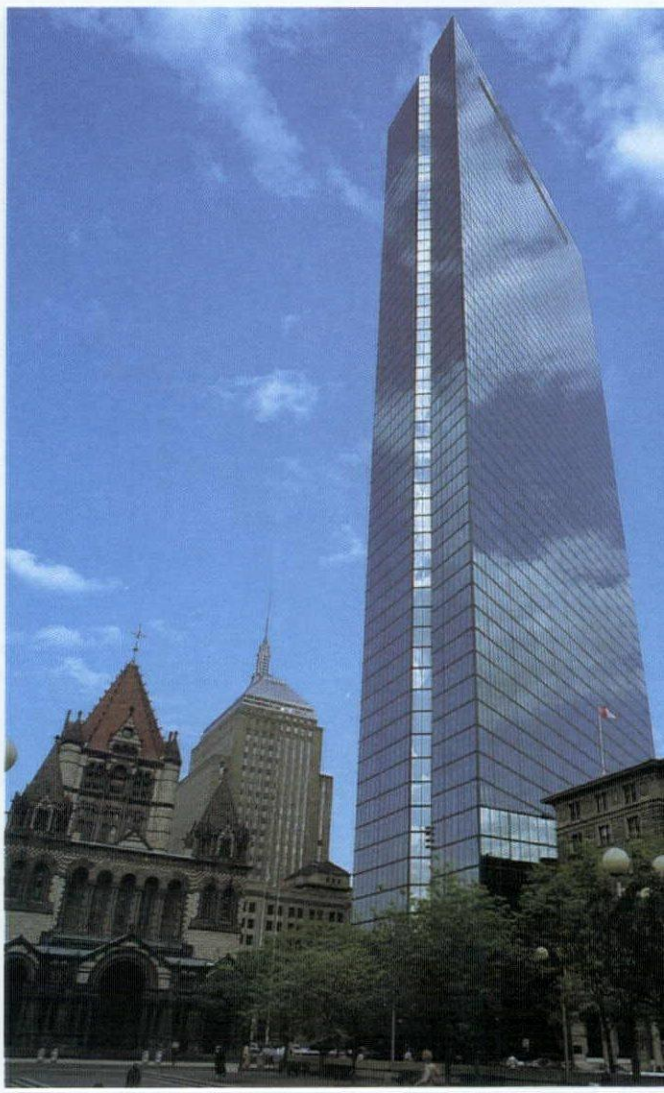
Trinity Church on Copley Square, built in 1872, rests beneath the monolithic **John Hancock Tower**—a perfect illustration of Boston's attempt at preserving the old while encouraging the new. Also on Copley Square is the **Boston Public Library,** built in 1887 and boasting a lovely Italianate cloister.

Boston's **Back Bay,** known worldwide for the beauty of its mansions and town houses, was built on landfill in the late 1800s. **The Mall** on Commonwealth Avenue is the perfect place for a walk among majestic trees and interesting memorial statues. It leads to the **Boston Public Garden,** famous for swan boats and as the setting of the children's book *Make Way for Ducklings.*

Across the river in Cambridge is **Harvard University** (celebrating its 350th anniversary this year)

Stroll through the city and experience the delicious dichotomies of old and new side by side.





Above: Memorial Church at Harvard University. Right: The John Hancock Tower.

and lovely Harvard Yard. Wander through the shops and among the street performers at Harvard Square or down to the Charles River for a stroll.

Boston's most important historical attractions can be found along the **Freedom Trail,** marked by a red line painted on the sidewalk. It starts at the Boston Common Visitor Information Booth on Tremont Street (near the Park Street subway station) and carries you through the oldest neighborhoods of the city—including Beacon Hill and the North End. The sixteen sites include **Paul Revere's House** (Garden Street), built in 1676—the oldest structure in Boston; the **Old North Church** (Salem Street), where Sexton Robert Newman gained fame by hanging two lanterns in the steeple; and the **U.S.S. *Constitution*** (Charlestown Navy Yard), the oldest commissioned warship afloat in the world. You'll pass the **State House** (Beacon Street), with its cornerstone laid by Sam Adams, and the **Granary Burial Ground** (Tremont Street)—where John Hancock, Paul Revere, Sam Adams, and the victims of the Boston Massacre are buried. You can stand beneath the balcony of the **Old State House** where the Declaration of Independence was first read to the Boston public in 1776 and where, two hundred years later, Queen Elizabeth II stood to be greeted by enthusiastic Boston citizens.

Perhaps the most beautiful of the buildings along the Freedom Trail is the **Old South Meetinghouse** (310 Washington Street). Quietly elegant in its simple, white interior, this building was used by colonists for political as well as religious gath
It was here that the meeting took place wh
to the Boston Tea Party.

LODGING AND DINING

The charm of Boston is perfectly capture
two finest hotels—the **Copley Plaza** (267-5
Copley Square and the **Ritz-Carlton** (536-5
15 Arlington Street, overlooking the Public
Nowhere in the city will you find more e
or quiet sophistication. The **Parker Hou**
School Street, 266-8600) has an excellent
room and is well-situated for people wh
business downtown. Also downtown, withi
ing distance of the waterfront, is the new and
Meridien Hotel (250 Franklin Street, 45

Boston has a wealth of fine restaurants, s

The beautiful Gardner Museum is a replica of an elaborate Venetian palace.

the best being situated along the back streets of Beacon Hill. **Another Season** (97 Mount Vernon Street, 367-0880) has a cozy dining room and serves some of the best food in the city. Chef Odette Bery changes her menu every three weeks, offering a selection of Continental and nouvelle cuisine. **Tigerlilies** (23 Joy Street, 523-0609) has a similarly intimate setting, with patio dining in summer and fireside dining in winter. The specialties are French and American cuisine. **Toscano's** (41 Charles Street, 723-4090) features North Italian cuisine.

On the waterfront is the unique **No-Name Restaurant** (15 Fish Pier, 338-7539), with its informal long tables and benches and top-quality fresh fish. The **Bay Tower Room** (60 State Street, 723-1666), serving American cuisine, is tiered behind two-story windows, affording a magnificent view of the bay. For the best Chinese food in town, visit **Chef Cheng's** (1006 Beacon Street, 277-4226).

SHOPPING

Boston is chock-full of fine stores, boutiques, and trendy shops. **Newbury Street** in Back Bay offers a wide range of fashion, jewelry, art, home furnishings, and antiques. The recently opened **Copley Place** (on Copley Square) boasts a Neiman-Marcus and numerous specialty stores.

Quincy Market (on the Freedom Trail, near the waterfront) consists of three buildings with shops for gifts, scrimshaw, children's books, games, candy, T-shirts, antiques, clothing, etc. The central building is one long hall of food—from hamburgers to tacos, pizza to fine pastry. A new addition to Quincy Market is the **Marketplace Center,** with stores featuring the latest in American and European trends—from the practical to the funky. Check out the Chocolate Dipper, where you can have *anything* dipped in pure, bittersweet chocolate.

TRANSPORTATION

Logan International Airport is only a ten-minute ride from downtown Boston by cab or public transportation and offers hourly shuttles to New York City. Boston is also on the Washington-New York-Boston Amtrak line.

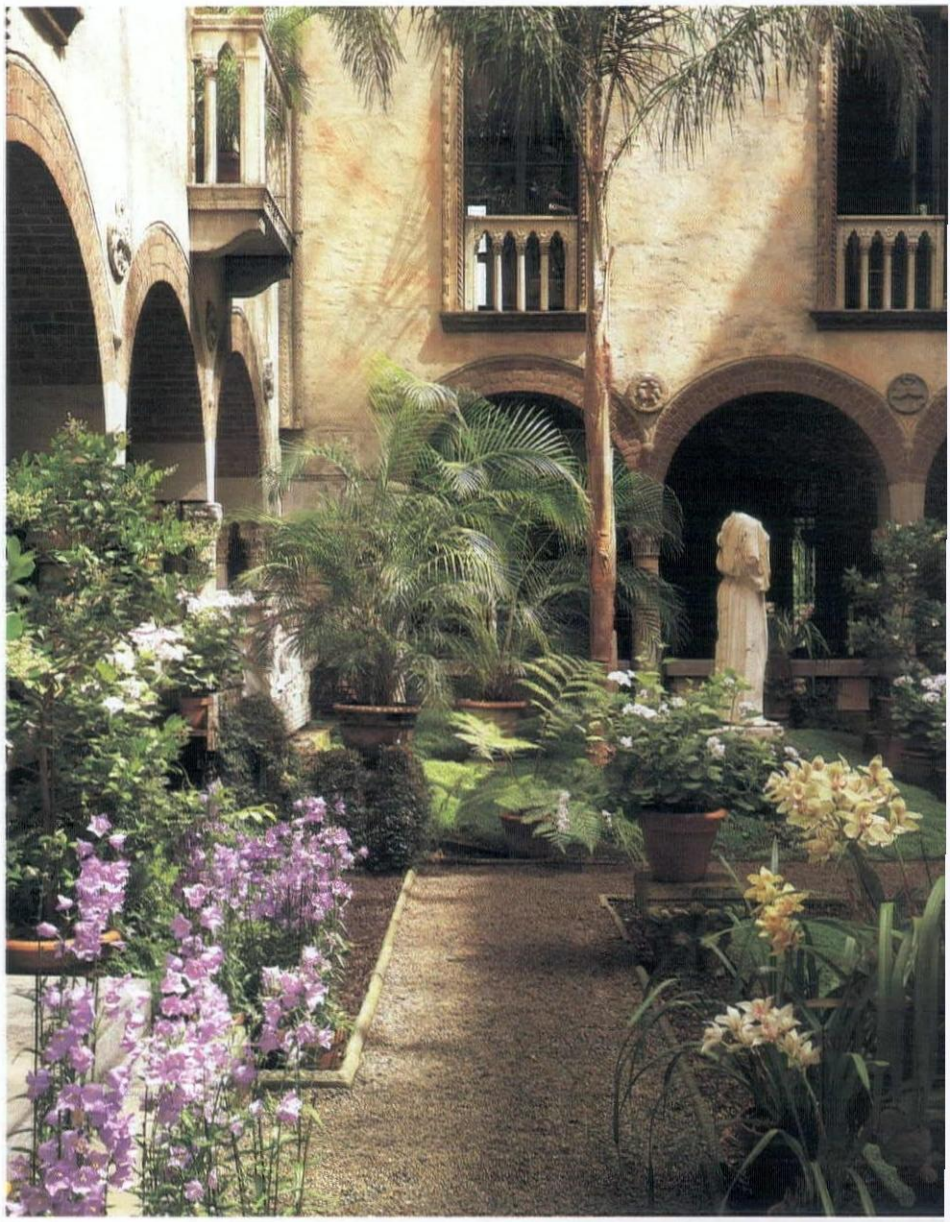
Once in Boston, all areas of the city are accessible by public transportation (known locally as the "T") or by foot. The "T" will also take you across the Charles River to Cambridge and Harvard University. You may wish to rent a car for a trip out to Concord and Lexington or down to Cape Cod.

RESOURCES

The first place to go for complete tourist information is the **Boston Common Visitor Information Booth** (Tremont Street, Boston Common). Full information on sites and events is available—including current theater, music, and dance schedules. This is also the starting point of the Boston Freedom Trail. The **Greater Boston Convention and Visitors Bureau** (100 Boylston Street, 536-4100) offers full information and has an events-information line (267-6446, or 1-800-858-0200 if calling from outside Massachusetts).

Boston Magazine is a monthly publication with an extensive listing of all events and points of interest—including museums, lectures, and special tours. The *Boston Globe* features a weekly calendar section each Thursday, providing an in-d look at the coming week—including concer schools and universities.

For theater tickets, go to the **Bostix** boo Faneuil Hall (no public phone number) to purc half-price tickets for that evening's performa or advance sales for coming attractions.



The courtyard along the West Cloister at the Isabella Stewart Gardner Museum.

Bio: Norman R. Allen is a free-lance write living in Boston.

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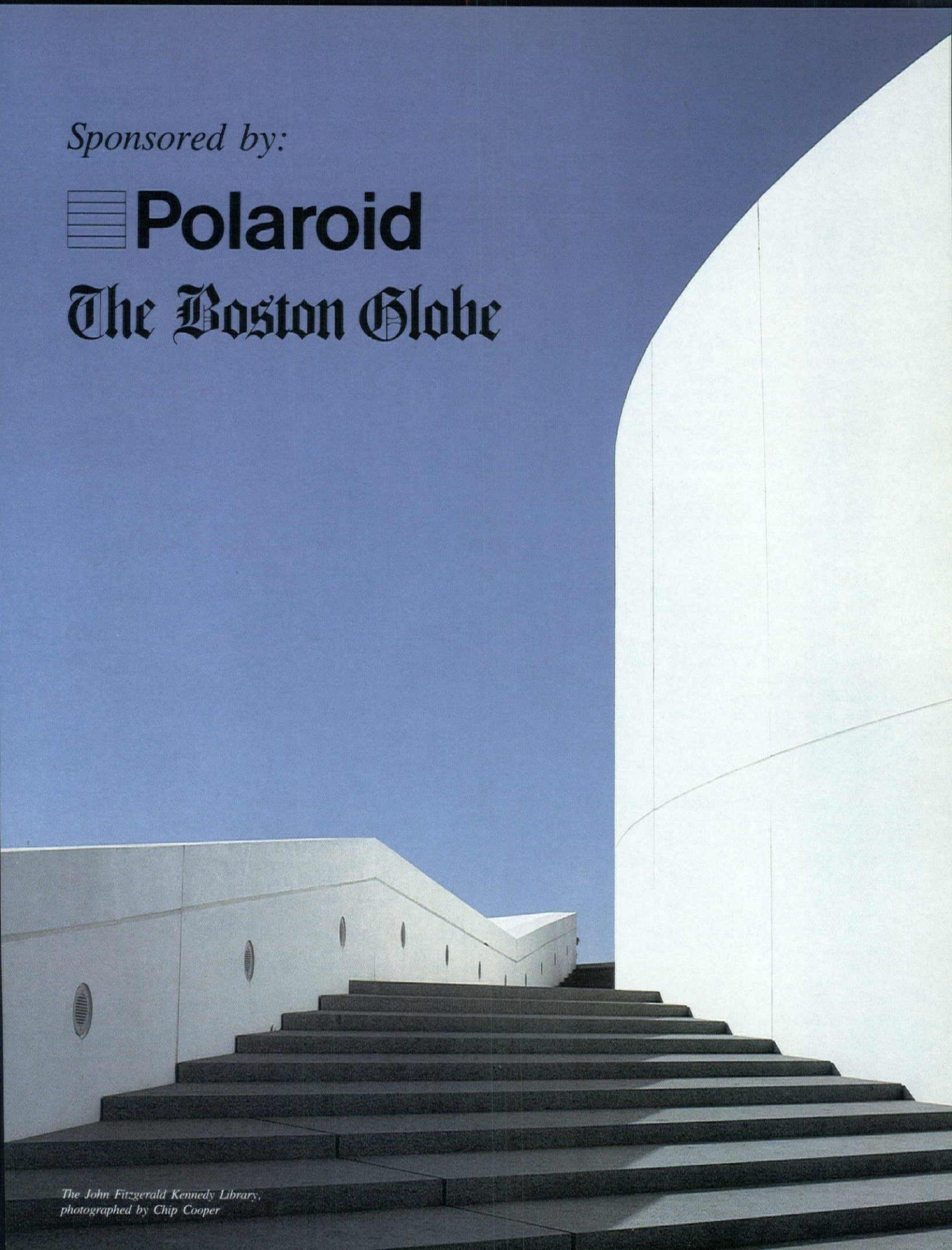

The John Fitzgerald Kennedy Library,
photographed by Chip Cooper

Arts Exchange

Making a Difference

a luncheon like Arts Exchange, you break down barriers between the arts and business—that produces something very fruitful," says director **Kevin Conway.** "In fact, I chose the of my new movie from the suggestions of the le at my table. I realized they represented my t audience, so I tried out a couple of titles on —they unanimously agreed on *The Violins e with the Americans,* so I used it."

is is but one fascinating result of Arts Exchange, monthly at New York's famous **Algonquin l.** Hosted by HORIZON publisher **Gray D. ne,** the luncheons provide valuable opportunies for the business and arts worlds to come her and compare their situations—often leading oductive, long-lasting relationships. The June athering was no exception, and many of the s have since been working together in gthening the arts and business ties. Even when ecific projects have evolved, it's agreed that onnections between the two are vital and that Exchange is making a difference.

rbara Zarlengo, director of development for lew York City Opera, had an exciting opportresult from the luncheon. "I spoke with **rt Schneider,** retired vice-president of public s for Xerox (also retired president of the Xerox dation). He gave me some insight on establg a partnership with them—now Xerox is supng our production of *X (The Life and Times lcolm X),* a serious opera by young composer ony Davis. They gave us a gift to rectify our action costs, and we need that kind of support to premiere artists like Davis. There is a serious commitment on the part of corporations to the cultural community that they are pleased to have and the open dialogue at the luncheons gave us the chance to express our appreciation."

Although **Edward Livingston,** vice-president of government and community relations at Consolidated Edison, had no new developments to report, he saw the luncheon as an opportunity to validate his company's present projects. "I reaffirmed that there is a distinct need for the programming we do, so we're going to keep it up. It's great to get feedback on what we're doing—having the chance to ask people in the business if what we're doing is really necessary. It's so important."

Elaine Ellis of EHE Productions feels that besides carrying on ties that are already there, the luncheon can spark new ones. "I talked with **Yoshiaki Saegusa,** vice-president of Nissan, and we've since been talking about some possible projects for his company. It's always nice to meet with people in person, especially those from a variety of worlds whom you might not otherwise meet."

No forum such as Arts Exchange is complete without individual opinions, and actress **Tammy Grimes** shared hers—affecting everyone present. "I'll never forget it," recalls **Alice Bingham,** coowner of the New York and Memphis Schmidt-Bingham Galleries. "It was an impassioned plea, a powerful expression that it is the responsibility of the artist to support himself first and foremost. Once the artist accepts this responsibility, then the businessman's contribution comes in—also necessary, because it enhances his own life as well. That is a different, but valid, point of view."

"It was a very valuable lunch for me, because I met people I would never have come across in my usual business day," commented **Kathy Foley,** vice-president, account supervisor for Ogilvy and Mather advertising. "The introductions broadened the range of people we know. We made new contacts and are considering some of their proposals very seriously—so it was new people, new friends, new information. The luncheons definitely make a difference."

Photographs by R.J. Machalaba

Clockwise from top left (left to right): Fred Hill, Loretta Swit, and Bill Phillips; Yoshiaki Saegusa, Kevin Conway, Joe Hannan, and Robert Whitehead; Alice Bingham and Edward Livingston.

Also in attendance at Arts Exchange were **Bill Phillips,** president of Ogilvy and Mather; **Sandra Ruch,** manager of cultural programs and promotions for Mobil Oil Corporation; **Joaquin Pradas,** advertising, promotions, and analysis manager for Iberia Airlines; actress **Loretta Swit**; **Fred Hill,** director of Berry Hill Galleries; **Wilson Powell,** interior designer for Hanenburg Young; **Ray Robinson,** president of the Westminster Choir School; **Berta Walker,** director of the Graham Modern Gallery; **Jane Donnelly,** administrator for the Frank and Lydia Bergen Foundation; **Lee Hall,** senior vice-president and associate director for the office of the arts at the Academy for Educational Development; **Robert Whitehead,** producer-director; **Joe Hannan,** senior vice-president and account director for the William Esty Company; and associate publisher for HORIZON, **John-Peter Hayden, Jr.** □

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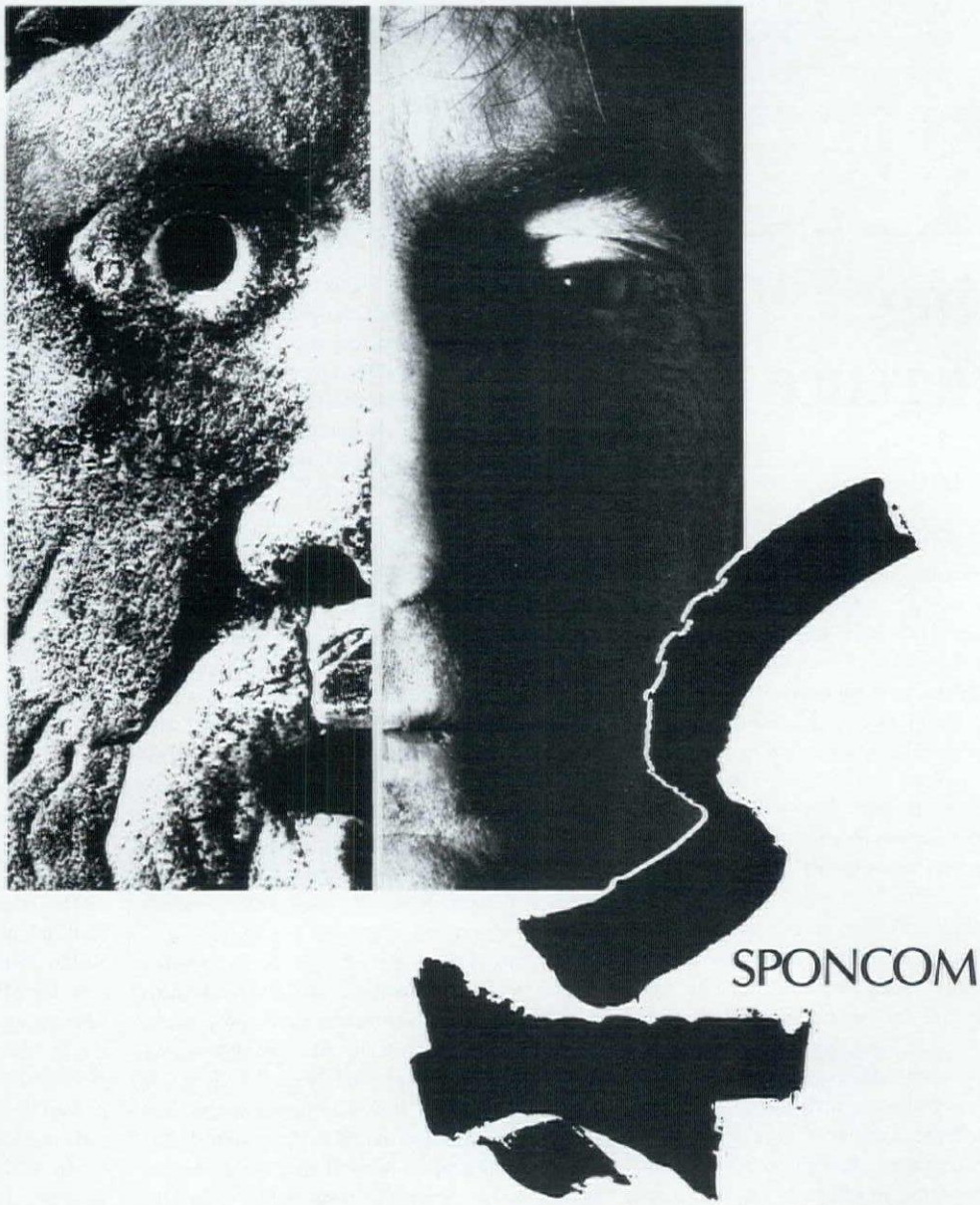

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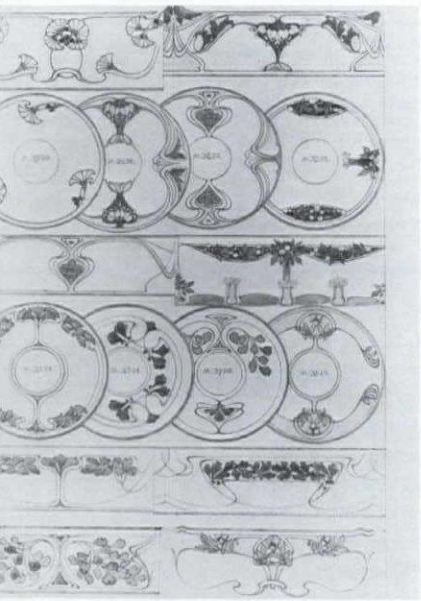
Cross Country



ative designs for porcelain saucers (circa from the "Berlin, 1900-1933" exhibition.

Design

The Burning Genius of Berlin

at the turn of the century was Europe at its continental. The creative energies that the would come to know as *modernism* were first se there, where they transformed the cityscape ared the ages in a fury of artistic endeavor. hitecture, industrial design, decorative arts, raphic design, the future had come to pass, was Berliners who saw it first. "Berlin, 933: Architecture and Design," this year's show at New York City's Cooper-Hewitt mber 3-January 25), rediscovers the burning of the city and the era.

the designers of early-twentieth-century , the most mundane details of daily life were sting enough to merit considered study and ed design. A coffeepot (indeed, the saucer a coffee cup), an electric fan (even a poster ising one), a staircase, an armchair, a power -all the world was a studio and a showcase lesson in artful living. The Berlin designers he first in the world to attend to the possibi- f mass production and to ponder efficiency conomy as elements of art.

daily detail was not the only focus of art in —the turmoil of the age led some designers ık bigger than big, to plan space cities or sketch mountains removed and renovated. The dream pieces, too, are part of the show—alongside the careful elevations of butter dishes and the elegant typography of the world's first corporate-identity campaign.

Theater

A House for Houseman

On November 3, the Plaza Hotel will be the site for a gala benefit to celebrate the official opening of the John Houseman Theater Center. Geraldine Fitzgerald (Houseman gave her her first acting job in America) is co-chairman of the event, which stars Robin Williams and Patti LuPone. The Houseman Theater will serve as New York headquarters for the Acting Company, America's only professional nationwide touring ensemble—founded fourteen years ago by Houseman, its artistic director.

The fête will raise money to endow the Acting Company and will also honor the remarkable theatrical career of John Houseman—who, over the past half century, has explored every facet of the performing arts. Houseman has directed opera, founded Broadway theaters, collaborated with Orson Welles on "The War of the Worlds" and *Citizen Kane*, won an Oscar for *The Paper Chase*, and even left his mark on the art of the television commercial. But it is as a uniquely gifted teacher of drama that he has devoted the past twenty years to coaching and inspiring the next generation of talented actors. Among the "graduates" of Houseman's training at the Acting Company are Tony Award winners Kevin Kline and Patti LuPone, Obie winner Lisa Banes, and "M*A*S*H's" lovable-but-insufferable David Ogden Stiers.

Television

Answers on Anastasia?

In bringing death to the royal family of Russia in 1918, the revolutionary executioners also brought life to an imperial mystery—a legend that has swirled without resolution down to the present day. Was Anastasia killed, along with the emperor and empress and grand duke and all the other Romanovs? Or did she somehow survive as Anna Anderson, struggling to find a place for herself in the post-imperial world of the twentieth century?

An international cast (headed by Amy Irving in the title role and also featuring Rex Harrison, Olivia

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The Arts Guide, a new monthly cultural guide, is being published by HORIZON. This innovative concept teams local arts groups and corporations with the resources of HORIZON. The result is a pullout supplement featuring the arts and artists of the region, inserted into each issue of HORIZON. The arts partner can earn $50,000 to $100,000 annually from advertising, subscription, and newsstand sales.

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— Frank M. Hodsoll, Chairman National Endowment for the Arts

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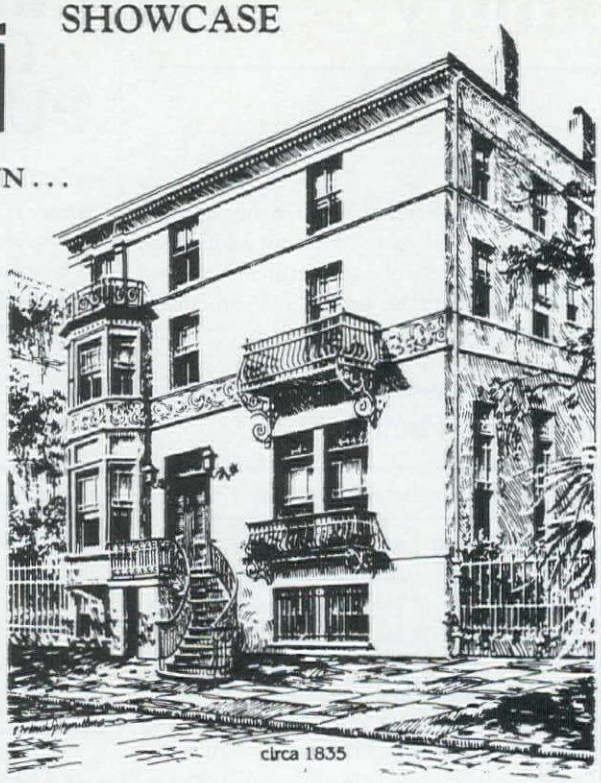

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de Havilland, Jan Niklas, Omar Sharif, and C
Bloom) will probe the intricacies of the my
in "Anastasia: The Story of Anna"—a four
miniseries scheduled to air in December on
It was filmed on location in and around Vi
where scriptwriter James Goldman has set thi
look at old historical intrigues. Marvin Cho
directed the production for Telecom Entertain

Film

Nutcracker: The Movie

Over the past generation, Tchaikovsky's *Nutcr*
has become to ballet what the fast-food franch
to cuisine: bleakly predictable, blandly unint
ing. As you read this page, an estimated 220
companies across the nation are rehearsing *The*
cracker for their Christmas performances. You
want to make an extra effort to catch one of
traditional *Nutcrackers* this season, because by

A scene from the Maurice Sendak-designed fi
The Nutcracker *which premieres this mont*

year there may be a whole new balletgame.

Actually, the new *Nutcracker* made its firs
pearance last year, after Seattle's Pacific North
Ballet commissioned illustrator and opera des
Maurice Sendak (*Where the Wild Things A*
create a new dreamscape of perils and creature
transfigurations for the nineteenth-century cla
Sendak's magical effects, settings, and fantasy-
costumes provided the shopworn ballet wit
astonishing new intensity. After glimpsing
design, New York City Ballet's Lincoln Ker
said he was "filled with a violent greed and e

A public covetous for a new *Nutcracker* wi
a taste of it this month when the movie versi
Sendak's production will be released. The fi
directed by Carroll Ballard (*The Black Stall*
and the London Symphony Orchestra will pr
the music for the Pacific Northwest Balle
choreographed by Kent Stowell.

Cross Country

Fool for Film

Among the most promising pictures scheduled for release this month are a romantic comedy, *Nobody's Fool*—scripted by Pulitzer Prize-winning playwright Beth Henley—and the eagerly awaited *Mosquito Coast*, which reunites Harrison Ford with director Peter Weir *(Witness)*. *Nobody's Fool* stars Rosanna Arquette, Eric Roberts, Louise Fletcher, and Mare Winningham in a contemporary, off-center love story about a girl too big for her small town and a boy from a traveling theater troupe. *Mosquito Coast* is based on Paul Theroux's best-selling novel—an exhilarating adventure concerning a man's obsession with removing his family from the corrupting influences of modern civilization. Shot on location in the South American jungle of Belize—an environment so intense, it might be thought of as a character in the story—*Mosquito Coast* costars Helen Mirren, River Phoenix, Andre Gregory, and Martha Plimpton. Look for *Nobody's Fool* beginning November 7 and *Mosquito Coast* around the end of the month.

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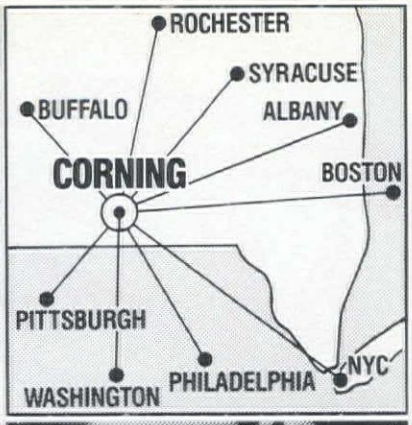
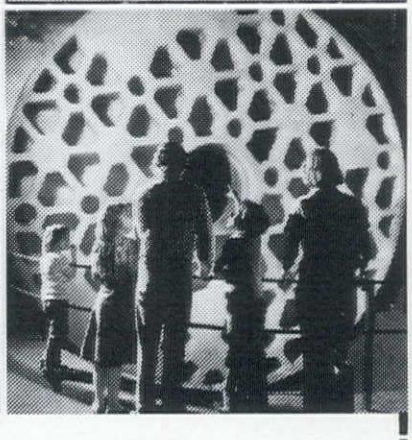
President





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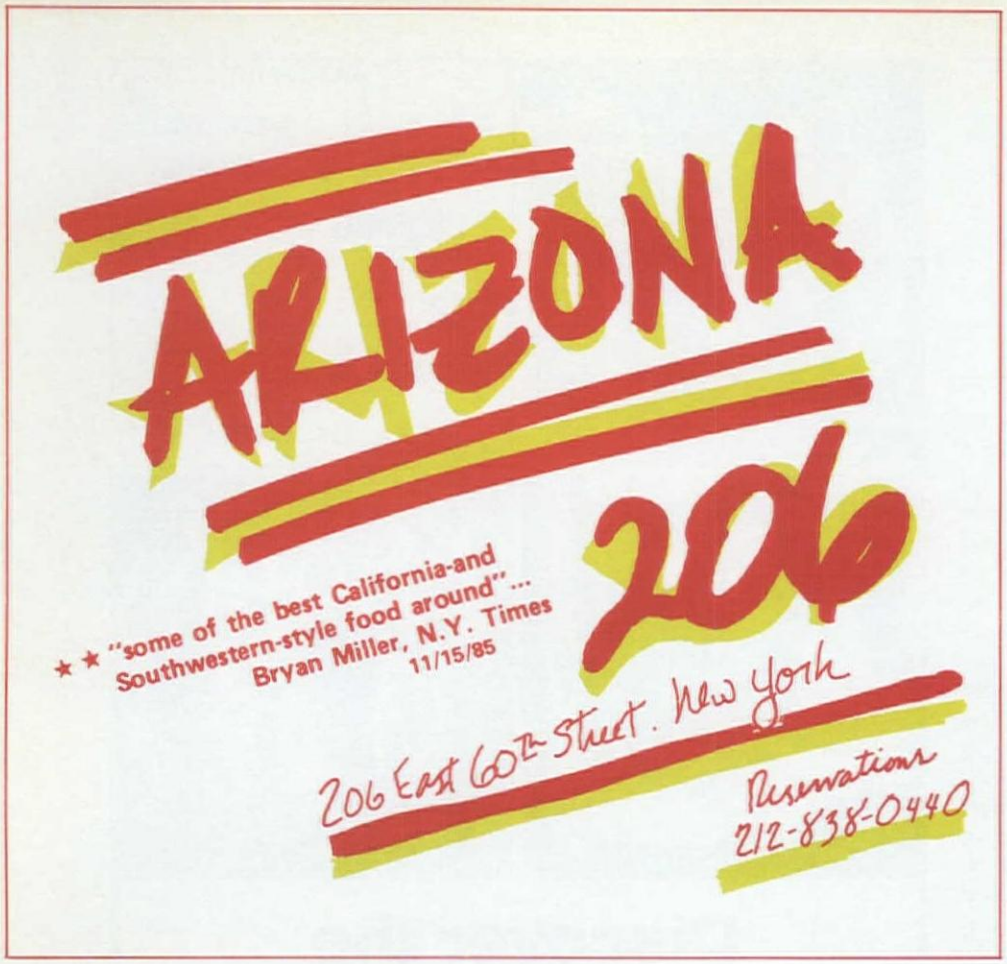

Cross Country

Dance

The Boston Ballet at Twenty-Thre

The acclaimed Danish dance mime, Niels E Larsen, comes to Boston November 5 to ope Boston Ballet's twenty-third season with the lav lyrical comedy classic *Coppélia*. In a produ staged by Hans Brenaa of the Royal Danish Ba Larsen will be featured as Dr. Coppelius—th centric toy maker whose life-size dolls arous passions and jealousies of his Central Euro village. Other highlights of the Boston Ballet' coming season include a revival of Agnes de M 1942 classic *Rodeo*—danced in the American nacular with tap routines and square-dance s to music by Aaron Copland (Febuary 4-8, on a gram with Choo San Goh's *Leitmotiv* and M Morris's postmodern *Mort Subite*); George Ba chine's tribute to traditional Russian ballet, S no. 3 in G (April 1-5); and three spectacular s

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lets based on tales by Hans Christian Andersen
l designed by the talented set and costume de-
ıer from the Royal Danish Theatre, Jens-Jacob
rsaae. All performances will be at the Wang
ıter for the the Performing Arts.

Books

Ballads of the Camera

ıny Rogers has been singing his way across the
ion for twenty-eight years. Along with his guitar,
took his camera—in pursuit of a private passion
photography that now, in *Kenny Rogers' America:
hts and Insights*, is shared for the first time with
public. The more than one hundred black-and-
ite photographs in this oversize book (published
month by Little, Brown and Company, with a
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r Yousuf Karsh) glow with a purity of technique
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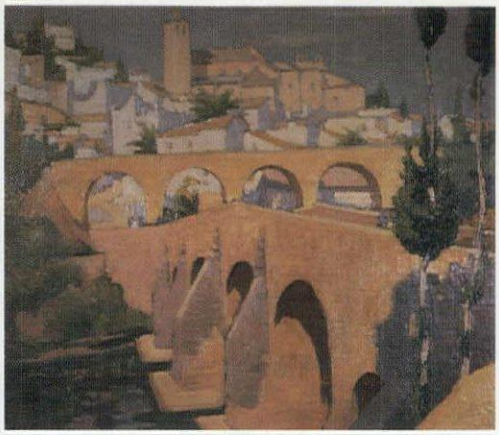

Alcala de Guadaira, Sevilla, 1922.
By Ernest D. Roth, American (1879-1964)
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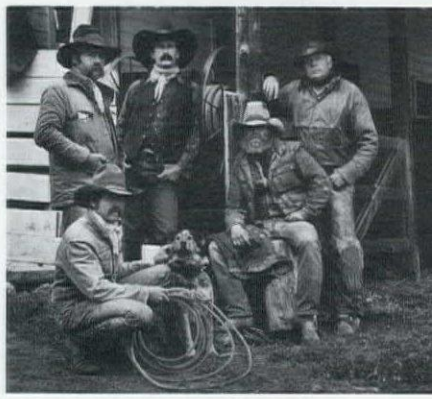

Cowboys, Sheridan, Wyoming *from the new b*
Kenny Rogers' America: Sights and Sound

Americans who know Rogers through such ba
as "Lucille" and "The Gambler" will find a cl
lined serenity in Rogers' photos that must be as
tral to his soul as the barroom revelations and g
bler's education at the heart of his songs. "In
trast to the dynamic interaction with his audie
writes Karsh, "photography was a creative re
something he could do all alone. Behind the ca
he must rely on himself, only, and the conside
creative resources he can bring to bear."

Etcetera

Insights on Ireland

The knight of Glin ordinarily can be found at
Castle, of course—where twenty-nine generat
of his family have kept house. The seventh Ea
Rosse gets his mail at Birr Castle in County Of
The Honorable Desmond Guinness, son of I
Moyne and Lady Mosley, also lives in a c
(called Leixlip, in County Kildare). But this mo
all three Irish gentlemen will be on our side o
Atlantic to share with us their visions of the cul
inheritance of their homeland.

After a weekend tour of the Philadelphia a
sponsored by the Irish Georgian Society (Oct
30 through November 2), the knight and the
and the Honorable Desmond Guinness—al
whom are accomplished scholars and writers
fiercely active historic preservationists—will
sent "An Irish Day" November 8 at the Coo
Hewitt Museum in New York City. Irish garc
Irish furniture and interiors, and Irish houses
castles will be featured topics. For more infor
tion about both events, contact Arthur Prager o
Irish Georgian Society at 212/254-4862.