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# HORIZON

The Magazine of the Arts

## The Thinking Woman's Leading Man

## Tucson: Art's New Frontier

## The Joe Orton Puzzle: What John Lahr Saw

## Two New Stars In Chicago

## Worcester County Heritage Arts

## Who Is William Wharton?



British actor Charles Dance

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# HORIZON

*Volume 30* *Number 4* *May 1987*


*Cover: British actor Charles Dance, heading for stardom with two new films.*

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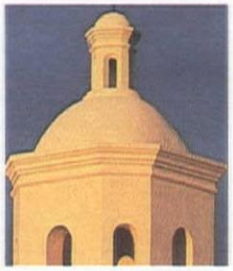
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# With A Flourish

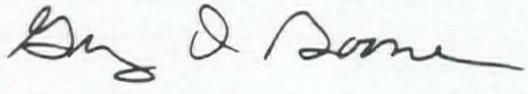
The communication process is working. Arts and business are talking and listening to each other more effectively than ever before.

We see that collaboration thriving in the cities we visit for HORIZON's monthly USArts sections. In places as geographically diverse as Worcester and Tucson, corporations and cultural groups swap resources to enrich the quality of life for their citizens. That same current extends into the communities where HORIZON's regional arts guide program is under way. There, arts-and-business partners are paired to create self-funding endowments for the arts. And every month at the Algonquin Hotel, the HORIZON Arts Exchange luncheon forges new bonds and develops wonderful channels for exchanging vital information among executives, performers, and cultural leaders.

Another effective vehicle for that message is Milton Rhodes's monthly column for HORIZON. In each issue, "ACA: A View from the Field" delivers important insight about ideas and their implementation that bind business and the arts. Additionally, members of the American Council for the Arts receive a bimonthly publication, *Vantage Point*, inserted as an editorial supplement into their copies of HORIZON. Devoted to issues in the American arts, the magazine explores timely subjects that affect professionals, whether they are in boardrooms or rehearsal halls.

*Vantage Point*, which is edited by ACA and produced by the HORIZON staff, is an essential tool for people who are active in the arts. This audience includes administrators, educators, patrons, public officials, and corporate leaders alike.

In the current issue of *Vantage Point*, ACA president Milton Rhodes makes a marvelous observation that pinpoints the essence of what's happening in the arts across America. As he writes, "If the arts don't flourish locally, they don't flourish at all." And as you'll read this month in our HORIZON reports from Worcester and Tucson, the arts are blooming right along with business and the entire quality of life. As Milton points out, that's good news for all of us everywhere.



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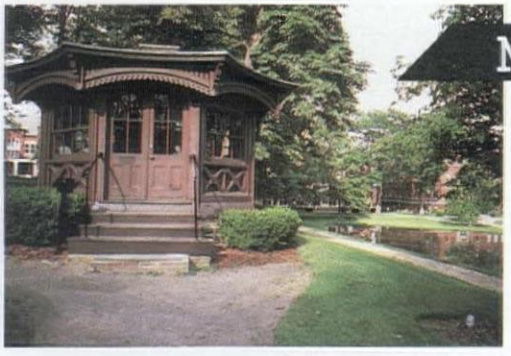
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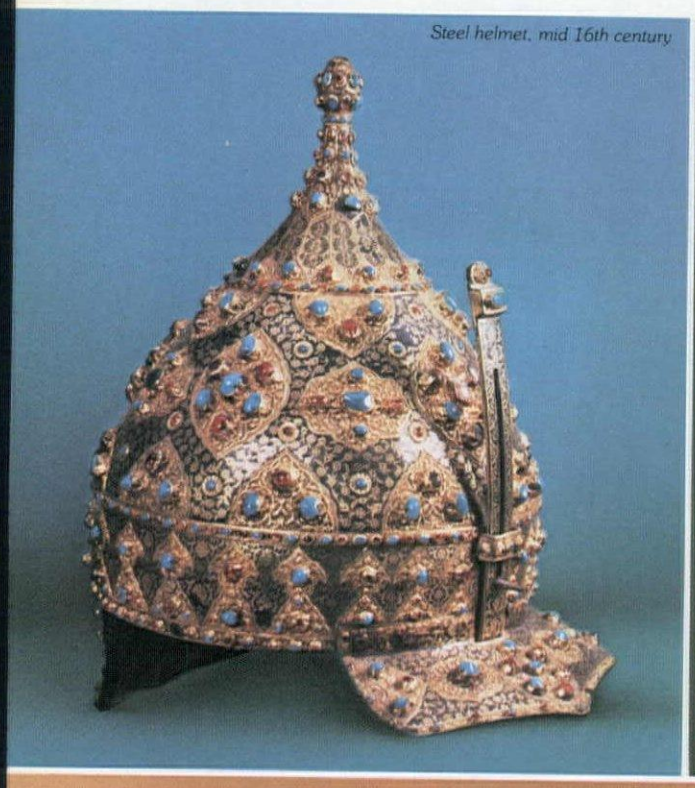
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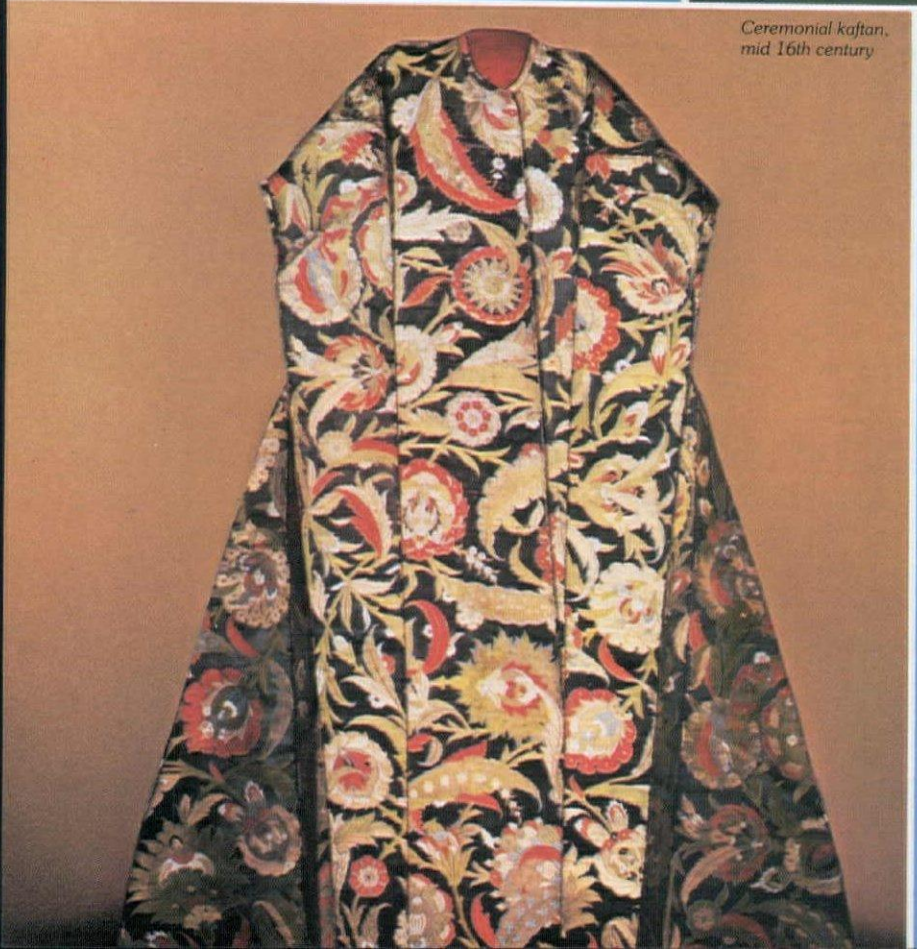
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# They built



Steel helmet, mid 16th century



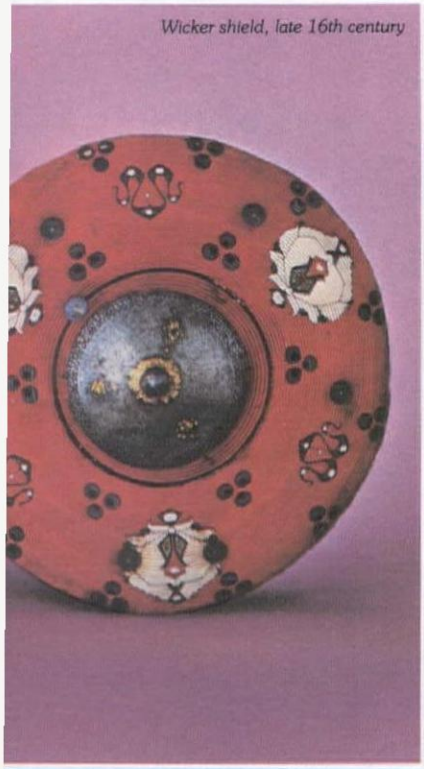


Ceremonial kaftan, mid 16th century

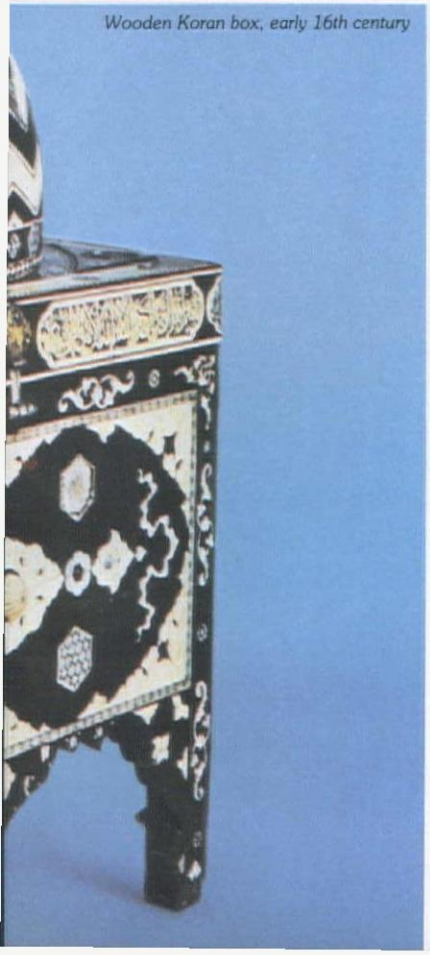


ABOVE: View of Genoa from the Tarih-i-Feth-i-Siklos, mid 16th century

# the bridge.



*Wicker shield, late 16th century*



*Wooden Koran box, early 16th century*

These are some examples of the art of a great empire and a great people that Americans know very little about. They are part of a stunning exhibition entitled "The Age of Sultan Suleyman the Magnificent." It will appear at three of the most prestigious museums in the country.

At the height of their power under Suleyman, the Ottoman Turks ruled large areas of Europe, Asia and Africa. Faced with the imperial need to understand a bewildering variety of conflicting cultures — and the compelling need to maintain their own — they attempted the impossible, and succeeded. They created an art that harmonized opposites — austere and lush, concisely clear and impenetrably complex — and found pure beauty in pure design. In doing so, they made of themselves and their art a bridge between East and West, a bridge that still serves the modern world.

That's one reason why we are supporting this exhibition and why we urge you to see it at the times and places listed below. In our business as in yours, we need to be reminded that the art of innovation knows no boundaries, including the seemingly impossible, and that one of the noblest works of art is a bridge between cultures.

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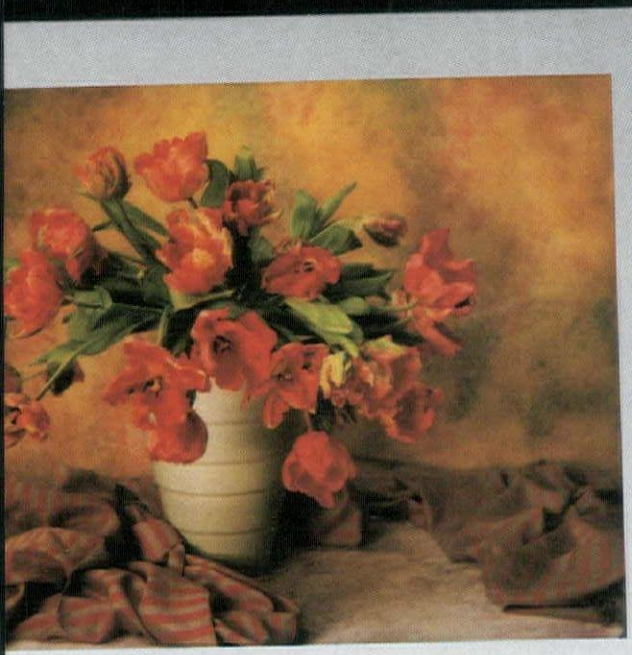
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Richard Harden

*"Some people point to modern factories as examples of how far man has come. But strip away the light, the color, the activity . . . and you're left with the same shapes and forms man has built since the beginning of time. I see factories as monuments to the human condition. As 20th century Stonehenges."*

*Ætna supports artists like Richard Harden, because the more we see of their work, the more we see of ourselves.*



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# ACA: A View From The Field

## Learning About the Arts from the Sciences

In early February, state arts council leaders and executive staffs of regional and national foundations and service organizations met at the Pew Memorial Trust in Philadelphia. Called the Steering Committee for Multi-Year Individual Artists Grants, its members had begun meeting in 1986 during the New York Foundation for the Arts conference at Montauk on artists' support. This important international conference was funded by the National Endowment for the Arts, the British Arts Council, Dayton Hudson Foundation, Philip Morris Inc., the Massachusetts Council on the Arts and Humanities, and the Mary Duke Biddle Foundation.

What made the meeting noteworthy was not only the timeliness of the topic, but also the presence of members of the science and technology communities, who spoke about funding for research and development—for creativity—in their fields. Leonard W. Schaper, head of technical program analysis at AT&T Bell Labs and member of the New York chamber ensemble Canticum Novum Singers, reported that of Bell Labs' current overall budget of $2.1 billion, 62 percent is allocated for project development and 11 percent for the creation of new technology in areas of interest to the company. This 11 percent represents a commitment of $231 million for basic research and is almost 1 percent of AT&T's total budget of $35 billion.

The National Science Foundation (NSF), which many consider a model for the arts, has a budget of $1.4 billion, all of it from the federal government. In these tight times, the Foundation is receiving—as it should—a budgetary increase. According to an NSF news release of January 5, 1987, its budget (shown here in millions of dollars) is as follows:

| | |
|---|---|
| Mathematical and Physical Sciences | $464 |
| Engineering | 163 |
| Biological/Behavior/Social Sciences | 257 |
| Geosciences | 285 |
| Computer and Information Sciences and Engineering | 117 |
| Scientific, Technical, and International Affairs | 44 |
| Program Development and Management | 77 |
| **Total for Research and Related Activities** | **$1407** |



Patrice Feurier

Beehive, *choreographed by Frank Moore and Jim Self, is the kind of original creative work that nourishes us all.*

I include this here—in a column about the arts—because in the last few months ACA's Board of Directors has become keenly aware of the troubled state of arts funding. Although we do not yet have the statistics to substantiate this condition in detail, we know that changes in the corporate sector—including mergers, acquisitions, and increased competition—have combined to decrease corporate support for the arts. I have touched on this situation in past columns, but these days the problem is compounded as foundations also seem to be shifting their support away from the arts, with the exception of the Getty Trust and a few others. Those who are sure to be hit hardest in the long run are individual artists themselves.

ACA has developed some of its own programs in response to the needs of artists, based on the recommendations of the National Planning Committee on the Originating Artist (NPCOA), an advisory group of forty artists and arts, foundation, and management professionals. I believe that the first major goal for all of us who recognize the crisis in funding for artists might be to develop a National Science Foundation model for the arts. Our second goal should be to increase the annual budget of the National Endowment for the Arts to at least $200 million.

And why shouldn't we? Why shouldn't the arts be as high a national priority as the sciences? Why shouldn't creativity in the arts—and the nurturing of creativity in our children *through* the arts—be regarded just as highly as scientific creativity? If economic justification is needed, we should remember that the nonprofit arts alone are an estimated $10-billion industry in America. If we compare that $10 billion with AT&T's allocation of almost 1 percent of its budget for creativity, then support funds for our nation's individual artists would be approximately $100 million.

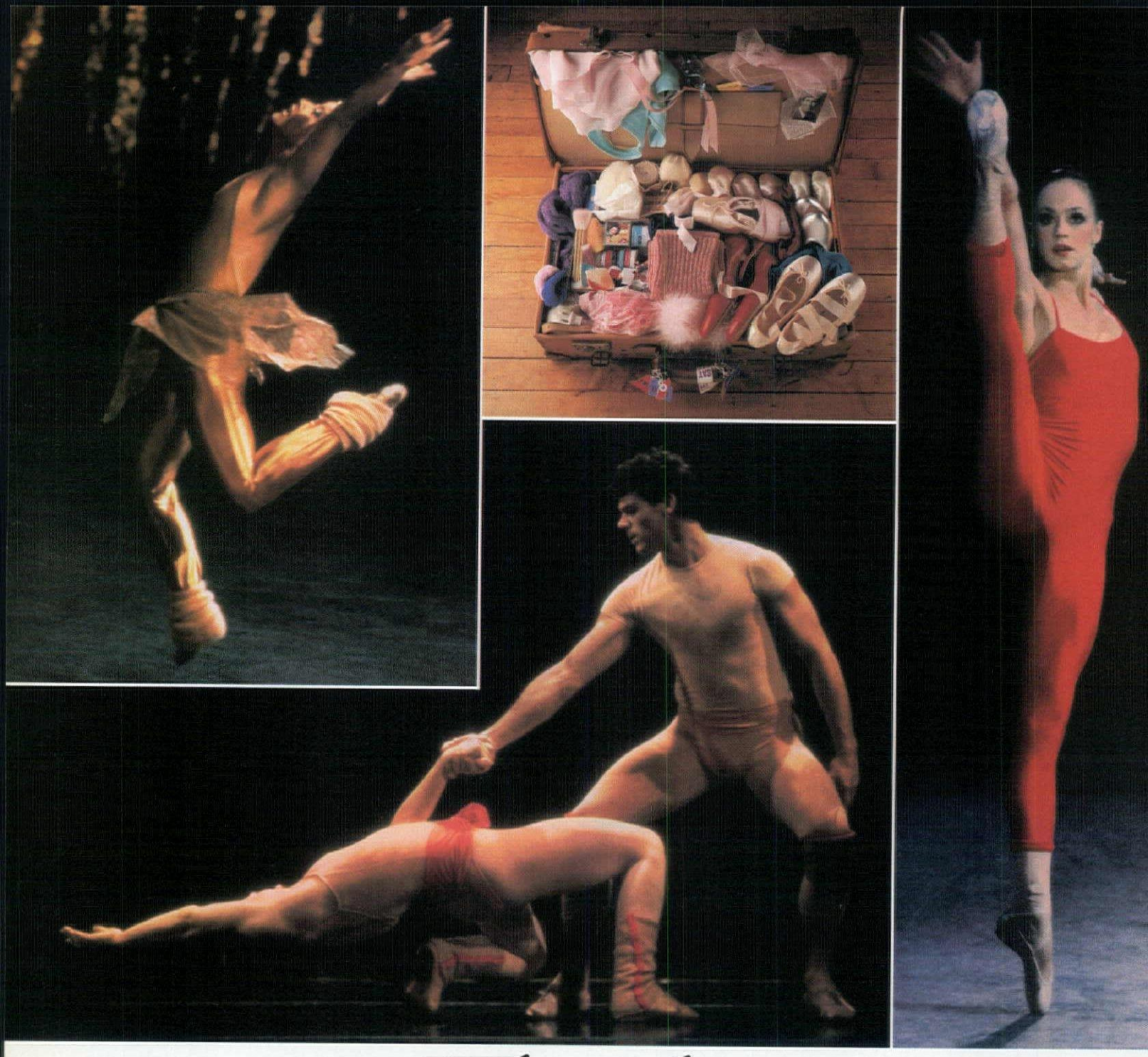
The Steering Committee for Multi-Year Individual Artists Grants is on the right track, I believe. What we need is a unified, expanded agenda for the support of artists—a plan, complete with target goals, that we can achieve by the year 2000.

It's worth thinking about. And it's worth remembering that the next millenium—one that should be a doorstep to hope and opportunity—is only thirteen years away.

*—Milton Rhodes, President*
*American Council for the Arts*

* * *

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# graceful movement somehow enhanced applause.

# Are Directors Necessary?

The theater director is essentially an invention of the twentieth century necessitated by an age that believes in specialization in all tasks . . . and by literary playwrights who feel more at home in the study than in the rehearsal hall. But with the tremendous advances in the specialized training and knowledge of scene, sound, costume, and lighting designers to aid the director, there may be less need for a director than ever. Is it reactionary to want to go back to the good old days of Shakespeare and Molière, who staged their own shows? Albee, Beckett, Mamet, Shepard, and many others have found it desirable.

A key reason for playwrights returning to directing their own plays can be seen in the sorry state of direction as understood in way too many quarters of the American theater. Nearly every playwright has his or her particular horror story of a director who has destroyed one of his plays. And any theater person can name several plays each season that are destroyed by a badly conceived production and by critics who can't distinguish between writing and direction. Increasingly, directors have been encouraged to superimpose a "concept" on a work.

The theater has suffered less than films from the "auteur theory" of director-as-author . . . but it has suffered. Too many directors are would-be writers without the gumption to write their own plays; instead, they impose their new play on top of someone else's. This type of director is much extolled by critics and academicians—groups that would be the first to sue if someone were plagiarizing their work. Until directors have the courage to write their own plays, and thus lay their existence on the line as playwrights do . . . then they have no right to a "voice." Their job is to stage someone else's view of the human experience.

Many playwrights, of course, have been fortunate to work with directors who serve the play, the playwright's vision. These are directors who are usually in sympathy with the author or are, at least, able to subordinate their ego needs to that of the realization of the play. Certainly, Lanford Wilson's lifelong collaboration with director Marshall W. Mason is the envy of many writers. David Mamet's liaison with Gregory Mosher has not only benefited Mamet, but everyone who was touched and enlightened by *Glengarry Glen Ross*. I've been fortunate when I've worked with Austin Pendleton. He is totally supportive, has the ability to get me to write better than I think I can, and is a genius for bringing my people alive in actors whose sensibilities may be very different from mine. He is the only person I trust so much that I will cut a line without asking defensively, "Why?" Our long work together has proved that he knows. He also listens keenly to my suggestions about staging. But one isn't always so fortunate. (Anyone who knows my play and has seen Stanley Kramer's film version of *The Runner Stumbles* will understand.) And since Pendleton is too successful to be always available . . .

It took eleven years from the time, as a student, I began to write *The Runner Stumbles* until it opened on Broadway. It was another eleven years before it occurred to me (after working with directors other than Pendleton) to try my hand at directing the play, to find out if I could do it. Oklahoma City's Carpenter Square Theatre allowed me the opportunity to try. While the actors were a joy to work with, I can certainly understand why playwrights around the beginning of the century were only too glad to drop the worries and details of production into someone else's lap. A director's work seems mainly tedious and exasperating, far more technical than artistic, and more often negotiation than creation. Nevertheless, I can see no way playwrights can continue to abrogate their central responsibility of guaranteeing that their vision is fairly and accurately presented to the public—or be fortunate enough to find those rare ideal collaborators.

Playwright John Bishop has not had the good fortune to find his ideal collaborating director. He has directed several of his recent plays, most notably this season's big Broadway hit, *The Musical Comedy Murders of 1940*. Bishop did not intend to direct the play, but when he could not agree with his director's casting ideas, he wisely saw the handwriting on the wall and did the job himself . . . and, thank goodness, for the audiences that are adoring the sprightly comedy-mystery every night at the Longacre Theatre.

Bishop told me another good reason for playwrights directing their own works. Under the peculiar financial conditions of Broadway theater, it is standard practice to have playwrights waive their royalties until investors are paid back. But, the directors' union won't allow directors to waive. Therefore, Bishop can live off his director's royalties until he begins getting paid for his work as the playwright.



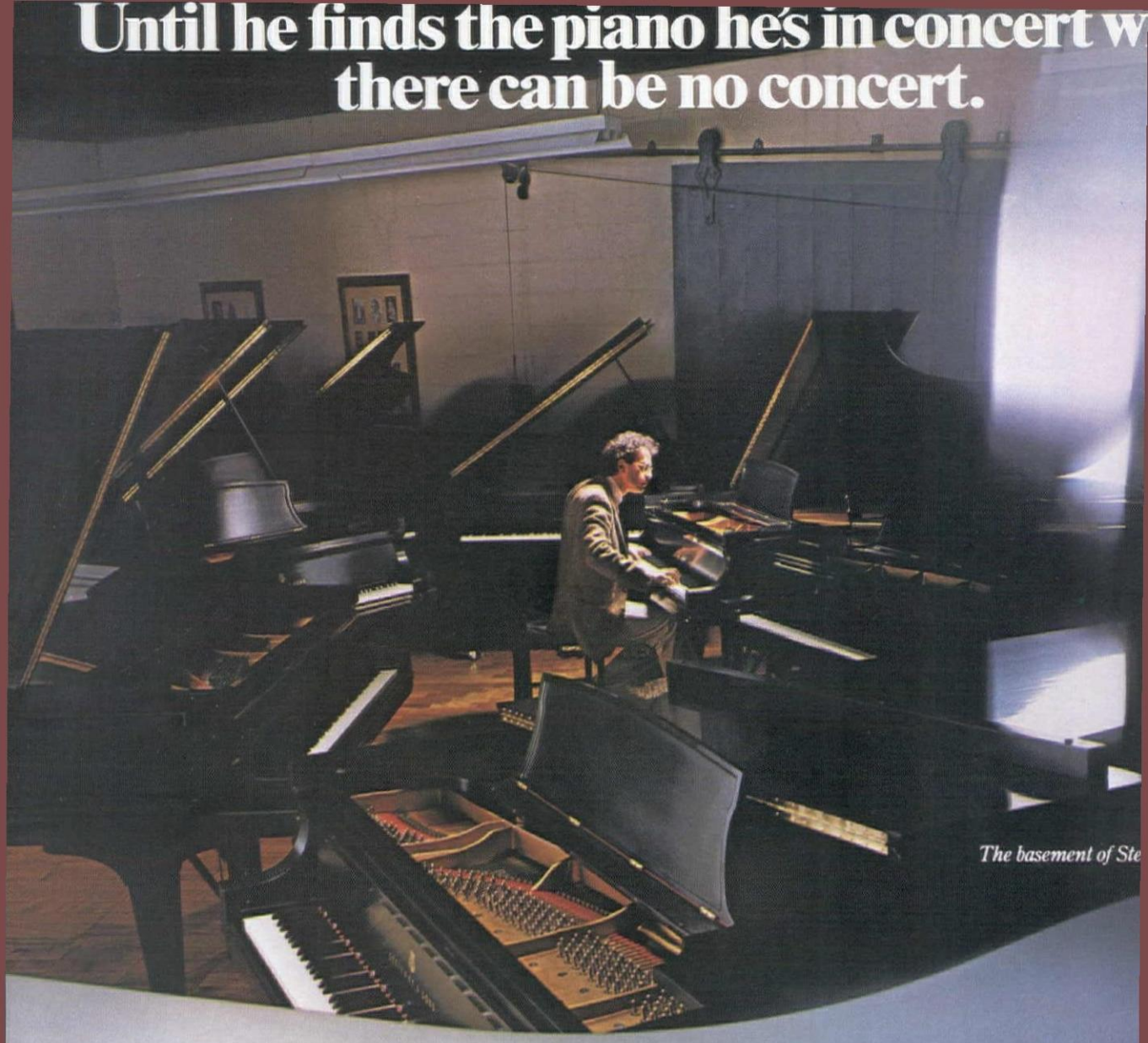
*Playwright John Bishop wisely directed his comedy-mystery* The Musical Comedy Murders of 1940. *And what a casting job Bishop did: Bobo Lewis (above, right) with (left to right) Richard Seff, Nicholas Wyman, Dorothy Cantwell, and Kelly Connell.*

Audiences are being well rewarded for the playwright's return to directorial responsibilities. David Mamet's direction of his *Reunion* at Circle Repertory Company was coldly detailed, revealing a far more interesting play than the obvious sentimental approach would have been. Samuel Beckett's version of *Waiting for Godot* seemed like an entirely new play . . . or have we long misunderstood the play? I found that in Oklahoma there were scores of audience members who have performed in or directed *The Runner Stumbles*, and they were stunned to discover I directed the play for comedy, that I think the play is very funny and was so on Broadway under Pendleton's direction. I thought it was implicit in the text. Obviously not! I thought after Tennessee Williams everyone knew that funny and serious were possible the same night. Obviously I've been spared seeing a lot of wrong-minded productions. At least, some theater people in the middle of the country now know that my play is more than stern.

There are many more reasons for playwrights to return to the rehearsal hall, but guaranteeing an accurate first production, getting a paycheck, and correcting a tradition of false concepts may be reasons enough. Keep your eye out for productions directed by the playwrights. They are the real thing.

*—Milan Stitt*

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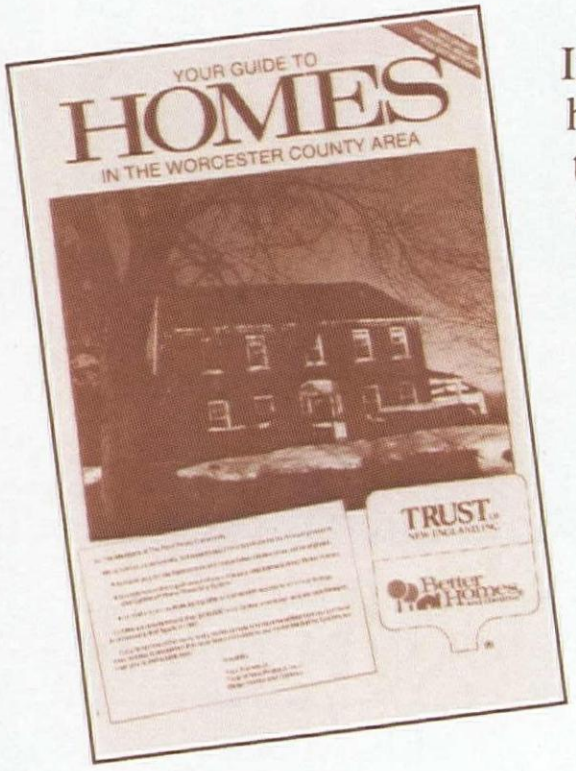
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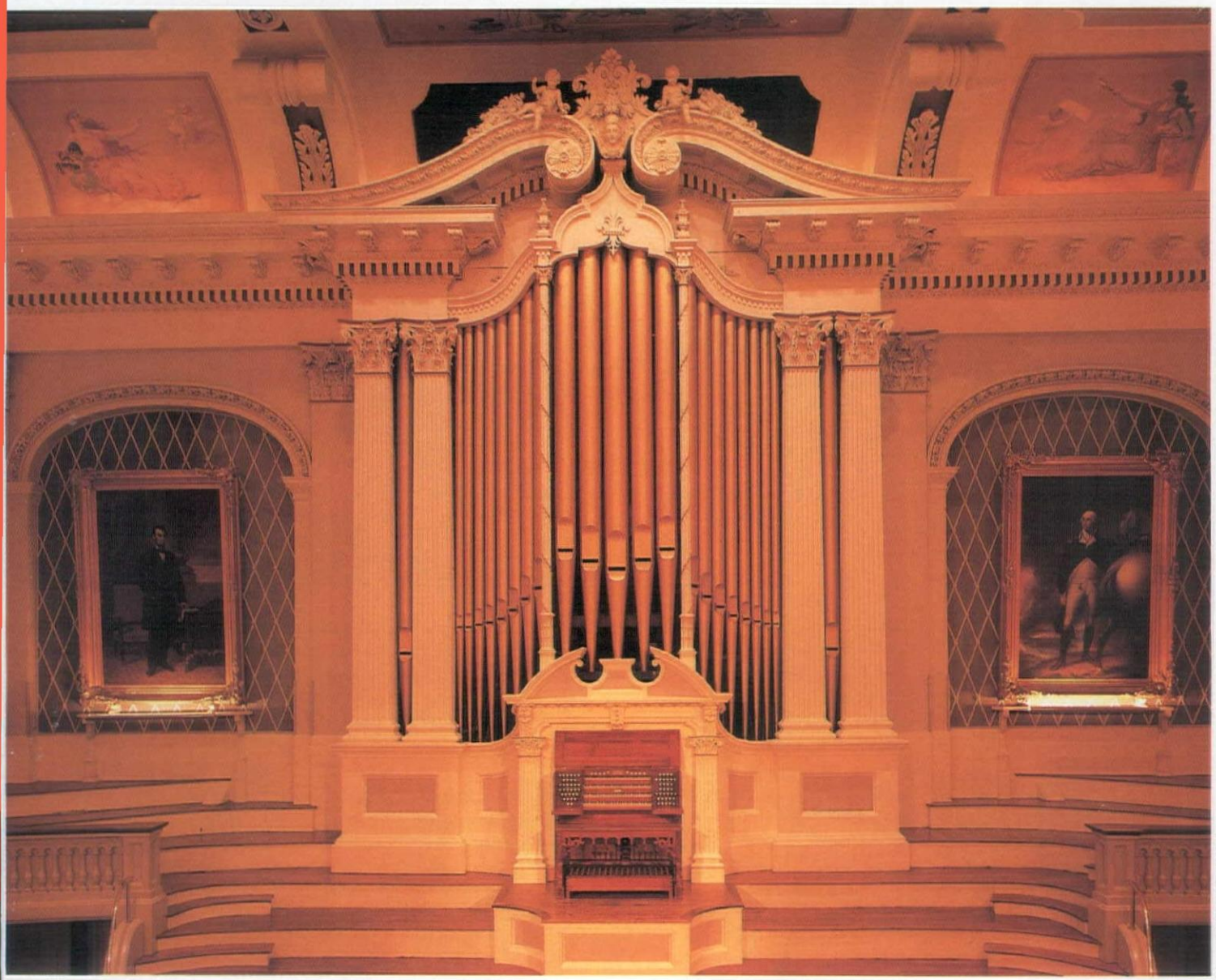
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# WORCESTER COUNTY



Photos © Steve Rosenthal

*The magnificently restored Hook organ is one of Mechanics Hall's star attractions.*

## Mechanics Hall is the showpiece of a city where the arts thrive.

Visitors to Worcester's elegant Mechanics Hall, with its impressive Italianate facade, magnificent Grand Staircases, and exquisite Great Hall, would be amazed if they had seen the building in the early seventies, before a remarkable community-wide fundraising drive made possible the restoration of the 1857 Victorian structure. "The building was in terrible shape," exclaims Mechanics Hall executive director Julie Chase Fuller. "It was filthy, and the walls were painted dark brown—it was just *ugly!*" Presently the site of a ceaseless stream of concerts, conferences, weddings, and parties, the Mechanics Hall of the pre-seventies was used for roller skating, prize fighting, wrestling, and occasional concerts—"because in spite of the filth and the derelict appearance," Fuller admits, "the acoustics were still superb."

The mid-nineteenth-century building was erected



EDUCATION HALL LIBRARY





*Above: The Bach Society of Worcester performs in the Great Hall. Right: The new South Wing with its dramatic glass lobby.*

as a home for the Worcester County Mechanics Association. Common throughout the country in the nineteenth century, mechanics associations were self-help organizations of craftsmen and manufacturers in the early period of American industrialization—a cross between a trade union and a manufacturer's association. Worcester's mechanics held trade fairs, sponsored classes, and operated a lending library. They also held cultural programs in the hall, bringing such notables as Twain and Dickens, Emerson and Thoreau, Caruso and Paderewski, Teddy Roosevelt and John Philip Sousa to its stage.

By the 1930s, however, the grand old building's fortunes had begun to decline. With the opening of a new Municipal Auditorium in 1931, Mechanics Hall lost its spot as Worcester's cultural center. Although it had discarded its vocational role, the Mechanics Association continued to operate the library; to survive financially, it rented out the building for roller skating and prize fighting.

The turnaround for the structure began in 1971, when national authority Denys Peter Myers, in a study for the Worcester Heritage Preservation Society, declared the building "the finest hall, as distinct from theater, remaining in the United States from the pre-Civil War decade." By 1972, it was listed in the National Register of Historic Places.

Fuller, who was then president of the Mechanics Association, says the "moment of truth" came when the building adjoining Mechanics Hall's bearing wall was torn down in 1974, exposing a south wall "so porous a pencil could be inserted in the brick." Unless it was replaced, it was only a matter of time before it caved in, bringing Mechanics Hall down with it. "We had offers from people who wanted to take a steel ball and tear it down to build a parking lot," she remembers. Instead, the association asked for a $30,000 matching grant from the Massachusetts Historical Commission, borrowed another $30,000, and put up a new wall. "If we hadn't, we just wouldn't have lasted. And since we made that choice, we were then pledged to the rest of the restoration." And so began Mechanics Hall's Cinderella story.

After a feasibility study assessing potential use of a renovated building, the association selected Anderson, Notter, Feingold (now Anderson, Notter, Alexander), a Boston firm which had worked on historic restoration efforts in that city, to head the painstaking work on the hall. Restoring an old building "is entirely different from building a new one," Fuller explains. "You save every little piece of plaster, of wood trim—*everything* has to be put back as it had been. The paint colors have to be researched, and all detail must be authentic."

The entire renovation consisted of three phases. In the first, the Great Hall was restored to its Victorian splendor, complete with wall and ceiling frescoes and gleaming wood floors. The second phase removed architectural barriers to the handicapped, and added a striking new wing with a dramatic glass lobby to the building's rear. The addition of air conditioning and the restoration c the hall's renowned 1864 Hook organ (constructe by America's most prominent nineteenth-centur organ builders) completed the restoration in 198 The total cost of the project was over seven millio dollars. "And it's all been raised locally," Fulle says with justifiable pride. "We began wit schoolkids collecting pennies—$9,000 worth. The weighed a ton!"

The entire community became involved in rais ing money. "We brought all kinds of groups her for tours. There was nothing done, but we had scale model we showed them—doctors and lawyer and secretaries and women's clubs. We went ou on the road, too, and spoke to any group that woul want us." A series of imaginative fundraisin techniques included "hard-hat parties," wher lunch was served in pails and guests were issue hard hats, and the sale of bottled "historic organi dust" from the interior of the Hook organ.

The efforts have more than paid off, fo Worcester as well as for Mechanics Hall. "On thing it did was to prove that things *can* happen," Fuller states. "All too often great ideas get referre to a committee where nothing ever happens. Well



*The Great Hall, which features meticulously restored wall and ceiling frescos.*

this *did* happen. It's been a catalyst for pride in our city. And it sparked restoration of buildings around us, which has revitalized the downtown area." Today, Mechanics Hall is Worcester's showpiece. The building, which has received an American Institute of Architects Honor Award for excellence in architectural design, a Victorian Society Award for a perfect preservation project, and a Boston Society of Architects award, is a regular stop on the tours local businessmen give to clients and potential employees.

Privately owned and operated as a nonprofit organization by the Worcester Mechanics Association, Mechanics Hall has once again resumed its place as the city's cultural center. Primarily a concert hall, its crowded schedule includes performances by local choruses, orchestras, barber shop quartets, and children's groups, as well as visiting performances by such luminaries as Itzhak Perlman and Yo-Yo Ma. The hall also hosts a diverse array of community events. "Today we're having a business conference," Fuller remarks. "We'll be having a Junior Achievement Awards Night tomorrow. We have weddings and receptions, proms, corporate parties, testimonial dinners, ethnic fairs—you name it!"

The Association itself sponsors an annual speakers series, "Celebrated Company," which features figures from the literary, theatrical, and political worlds—a tradition dating back to the hall's nineteenth-century origins. Another revival from the days of lantern slides is a travel film series. And this year, an immensely popular three-part series, "Practically Vaudeville," has brought singers, dancers, mimes, jugglers, and vaudeville acts to the city.

In addition, a thriving educational program includes tours for schoolchildren and special interest groups, and a slide-tape program that travels to Worcester schools, telling the history of the hall and its era. All in all, the fifteen-person staff stays as busy as the hall itself. "But that's just as it should be," Fuller remarks. "What would be the point of having a beautiful, empty building?"

Thanks to Fuller, her talented staff, dynamic board, and a supportive community, that's something Worcester will never know. *—Marcia Wade*

# Making an Investment in the Past

"We get calls from all over the country," says Mechanics Hall executive director Julie Fuller, "from people who are considering the restoration of old theaters, courthouses, and other buildings. We're always happy to talk with them, and we even have people come here from long distances to see the building themselves."

Fuller's advice to those who would like to follow in the Mechanics Hall Association's astoundingly successful footsteps is, first of all, to "assess whether there is really a need for the building, and if it were restored how it would manage financially." Gauging the market and the competition can be difficult, she admits, but it is crucial.

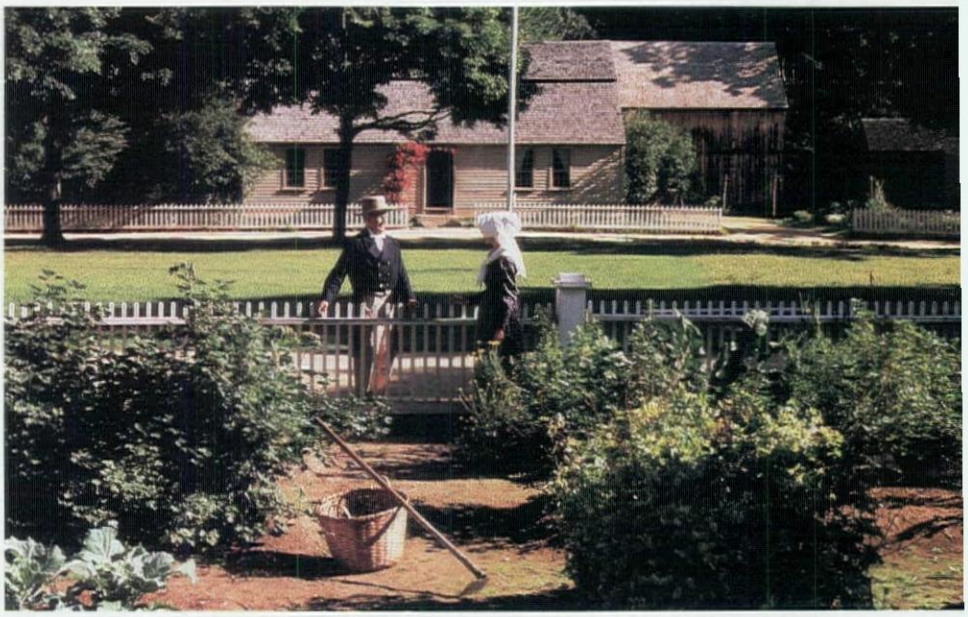
"It's very important," Fuller continues, "to have strong community support and leadership. We were extremely fortunate in having Dick Field, the publisher and editor of the newspaper, lead our campaign. Everyone knew him. He had instant name recognition, and he sparked a lot of interest in his peers." Once a broad-based network of support involving the entire community has been established, it is possible to begin using it to implement a series of fundraising tactics—the more imaginative the better—in order to capture community interest in the project.

Another priority is long-range planning for financial needs. "Once the building is restored," Fuller comments, "you have a sacred charge to keep it looking good. A building with constant use needs a constant program of painting and upkeep. And if you have a problem with the roof or the boiler, it can really be hairy to come up with the money!"

But while Mechanics Hall's experience proves that historic restoration is not an easy task, it also testifies to the enormous benefits, both tangible and intangible, that result from a community's investment in preserving its past—dividends that enhance the present as well as the future. *—Marcia Wade*

# Stepping Back in Time

## Two remarkable living museums recreate life and culture of the early American republic.



New England is famous for its wealth of historical museums. Two in particular—Old Sturbridge Village and Fruitlands Museums—are outdoor facilities, making excellent use of the area's rich heritage and its natural beauty. Both institutions are nationally renowned for their preservation and presentation of life and culture in the early years of the American Republic.

**OLD STURBRIDGE VILLAGE**

When you visit the Old Sturbridge Village in Sturbridge, Massachusetts, you step back into the 1830s—a time when the American republic was new and life moved a little more slowly. More than two hundred acres of rolling landscapes, woodlands, gardens, country pathways, a working historical farm, and forty impeccably restored buildings form the quaint village.

But Old Sturbridge Village is more than beautiful buildings in a picture-book setting—it's alive with people. The village is populated with authentically costumed interpreters who are well-versed in the daily skills of early-nineteenth-century New Englanders. "Old Sturbridge Village is a classic example of 'American style' in a museum," says Albert Sebolt George, vice president for museum programs at the village. "It's open, active, dynamic, and changing. It is our mode of presentation—living history—that makes the difference, allowing visitors to be participants rather than observers."

The village blacksmith will take a few minutes from his task of repairing a household utensil or shaping steel shoes for a local farmer's team of horses to explain his work and its economic importance to the survival of this rural village. While you're at his shop in the Village Center, the blacksmith can direct you to any of the homes, shops, businesses, and meetinghouses there. Stop by the 1832 Greek-Revival Center Meetinghouse, where the community worshipped and held regular town meetings. And, along with the residences in the Village Center, there is a law office, a bank, a tin shop, a store, a printing shop, and more. Enhancing the ambience, each shop is run by appropriately costumed staff members who can demonstrate and interpret their respective vocations.

After a refreshment at Bullard Tavern, wander the country roads that lead from the Village Center



Robert S. Arnold



*Authentically costumed Old Sturbridge Village staff recreate the past, complete with (clockwise from top) chats in the Richardson Parsonage garden, basketmaking, and spinning. The "villagers" are always happy to discuss with visitors their work and its significance to the community.*

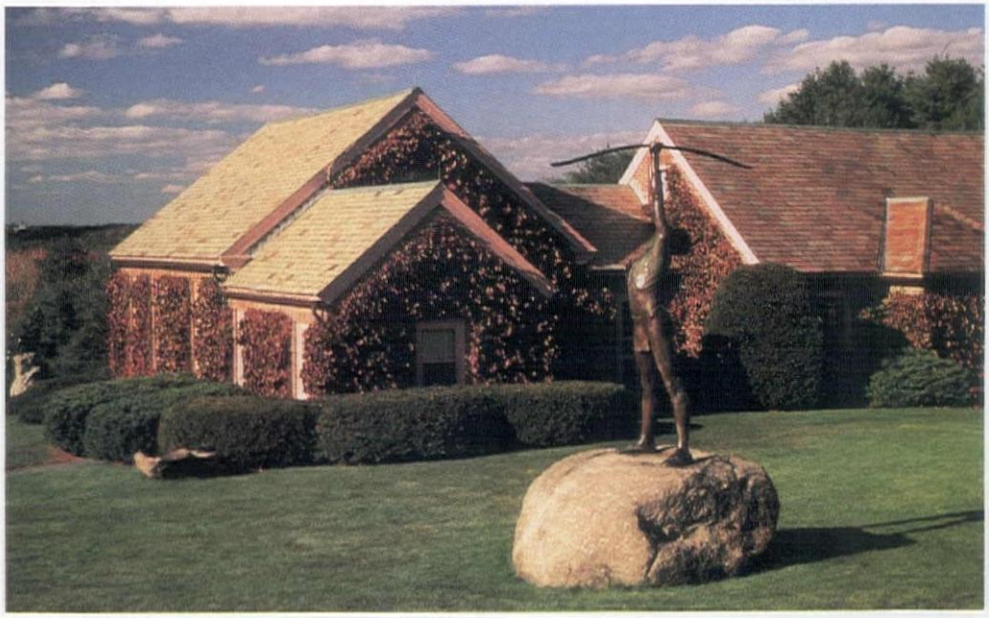
he Freeman Farm and the Mill Neighborhood. ı'll discover the beginnings of industrialization he waterpowered sawmill and the carding mill, ere sheep's wool is processed for spinning into n. At the Freeman Farm, see the most typical y of life for people in communities like the one ıresented by Old Sturbridge Village. Here, the ısonal rhythms of life in the 1830s are evident. ɔm the birth of baby lambs and calves each spring the hard work of preparing for the long New gland winter, life at the farm revolves around the anging of the seasons. Recreations of events and ebrations of the early nineteenth century—cluding an 1830s-style Fourth of July and a tradinal Thanksgiving—are also part of the everanging village experience.

Old Sturbridge Village, the largest living museum the Northeast, first opened to the public in 1946. veral years earlier, Albert B. Wells and Joel ıeney Wells had opened their collections of nericana to interested visitors. Both the collecns and the number of visitors soon outgrew the arters of the Wells Historical Museum. The Wells nily felt that the objects should be shown in a ting that would reveal how they were made and iginally used, and the idea of a museum village ıs born. The Sturbridge site was selected and veloped. The goal of the museum was, and reains today, to exhibit the collections of early nericana in an interesting and understandable way contemporary visitors—who number some five ndred thousand annually.

An innovative education program at Old Sturidge Village provides in-depth tours and activities r students as part of their school curriculum. The ogram provides workshops and training for assroom teachers, as well as serving students nging from elementary school through college. Old Sturbridge Village is a nonprofit, educational stitution whose operating expenses are met rough admissions, grants, memberships, gift shop les, and gifts from corporations and individuals. ɔr more information on the village, its programs, special events, write to Old Sturbridge Village, epartment M & C, Sturbridge, Massachusetts 566; or call 617/347-3362.

## RUITLANDS MUSEUMS

n June 1, 1843, Bronson Alcott, a prominent ember of the Transcendental group (and father of thor Louisa May), and Charles Lane, a mystic and partner in Alcott's enthusiasm and high purpose, unded Fruitlands in Harvard, Massachusetts. By nuary the following year, the new Eden, where ı ascetic way of life was to have been cultivated in a rural retreat, had dissolved, due largely to increasing antagonistic views that developed between the co-founders.



Jim McElholm

*Philip S. Sears's statue of Pumunangwet, "he who shoots the stars," at Fruitlands Museums.*

More than fifty years later, in 1910, Clara Endicott Sears purchased a small piece of land near the top of Harvard's Prospect Hill for the site of her new summer home—which she called Perigolas. After she moved in, she noticed, from her front porch, an old farmhouse—the Fruitlands farmhouse—at the bottom of the hill. Once she discovered the historical significance of the building, she purchased it, had it renovated, and opened it to the public in 1914. The building today serves as a museum of the Transcendental movement and contains memorabilia—belongings, books, and letters—of the movement's leaders: Alcott, Lane, Emerson, Thoreau, and others. The Fruitlands Farmhouse was the first of four museums—collectively known as the Fruitlands Museums—that Sears established on the four hundred acres she eventually acquired on Prospect Hill.

She purchased a 1794 Shaker house in 1920 and had it moved—foundation, fence, and all—to the property on Prospect Hill. The house, opened to the public in 1922 (making it the first Shaker museum ever), contains relics and samples of the highly regarded workmanship of the Shakers, as well as artifacts reflecting Shaker industries—spinning, weaving, gardening, seed packaging, and the production of herbal medicines.

The American Indian Museum—assembled from various historic buildings in 1930—presents a wide selection of North American Indian artifacts depicting the cultures of the Plains, Northwest Coast, Southwest, and the local Nimpmuck tribes.

The first section of Fruitlands's Picture Gallery opened in 1940 and contains the portrait work of early-nineteenth-century itinerant painters. Some, like Chester Harding and Francis Alexander, became established portraitists; all of the artists represent an important form of American folk art. In 1947, Sears doubled the size of the gallery to house her extensive Hudson River School collection, which includes works by Albert Bierstadt, Thomas Cole, and others.

"We not only have some superb collections of nineteenth-century history and art contained in historically significant museum buildings," says Richard Reed, director of the museums, "but the location is such that it provides inspiration to everyone who visits. We have a beautiful setting and an incredible view that you enjoy as you walk over the property. It's a very uplifting experience for people; it takes them a step away from the fast pace of today's world."

Fruitlands Museums, a Massachusetts and National Historic Landmark, also offers educational programs, changing exhibitions, lecture series, and performing arts events on the scenic grounds of the museums. For more information on the museums, write Fruitlands Museums, 102 Prospect Hill Road, Harvard, Massachusetts 01451; or call 617/456-3924.

*—Bill Golightly*

# Cultural Countdown

## Worcester rings in the new year with a spectacular cultural celebration.

New Year's Eve in the Big Apple usually means a huge party in Times Square, with thousands awaiting the drop of the traditional lighted ball. Washington, D.C. revelers gather at the Old Post Office to watch a giant replica of a postage stamp descend from the bell tower. But December 31 in Worcester means something else—a time for community members to gather together for First Night, Worcester, a joyous, twelve-hour celebration of both the coming new year and the arts.

From puppet shows to ballet, First Night, Worcester, offers something for everyone in a sort of cultural block party. Beginning at noon on New Year's Eve and running almost continuously until 1:00 AM, the celebration boasts more than twenty-seven arts events in twenty-three locations. Since all of the sites are downtown, and most are conveniently in the vicinity of Lincoln Square, participants are within walking distance of almost any cultural activity imaginable. Past performers include the Berkshire Ballet, nationally known folk singer Stephen Baird, and a healthy sprinkling of local groups, such as the Worcester Forum Theatre Ensemble and the Intimate Opera Company. First Night planners take special care to include as many area performers as possible, to provide exposure to established Worcester institutions as well as up-and-coming young groups.

"We really try to provide something for everyone," says First Night, Worcester, chairman Lisa Piehler-Jones. "Other first nights across the country may try to put on a more high-brow kind of program, with more classical offerings than anything. We do that to a certain degree, but also schedule entertainment that will maybe bring out an audience that isn't used to coming out for classical kinds of events. Our hope is that if we bring in some of these non-traditional performers, audiences will be introduced



*A member of Worcester's Pyramid Gypsy Dancers, part of First Night's arts feast.*



*Several members of the Merry Marching Masqueraders, part of the Grand Procession.*

to new and different things."

Piehler-Jones also stresses that First Night, Worcester, is intended as a family event. In fact, most of the afternoon performances are aimed at children, many encouraging their participation. The Worcester Cultural Commission conducts mask-making workshops on the two days before First Night, inviting area youngsters to come and create a mask to wear in the Grand Procession down Main Street. Giant puppets and colorful banners that the children have created in school are also featured in the procession, carried by the children and their families, many of whom come in costume. The fact that alcohol is strictly forbidden at First Night underlines the celebration's family orientation.

The idea for First Night, Worcester, came from nearby Boston, which sponsors a similar program. Many other cities have also designed first nights, including Milwaukee, Providence, and San Francisco. "I get calls all the time from cities interested in starting programs, from Pennsylvania to Florida," remarks Piehler-Jones. "We give them information freely because we think it's a wonderful concept, one to share." Indeed, the different cities have learned from each other's experience. "Boston finished last year with a $40,000 deficit," she adds. "Almost half of their programming took place either outside or in store-fronts—events that were free. That's wonderful, of course, but how do you get people to buy admission, when so much of the evening is free? I think one of the problems first nights have is that a lot of people come down and enjoy the atmosphere and the outdoors. Next year, we're going to stress to people that even if they never actually go into a site, they need to purchase a button and support First Night. Their support is needed to make it all possible."

The five-dollar buttons admit the bearer to all First Night activities. The sale of the buttons, vendor fees, and corporate and foundation support (including the New England Foundation for the Arts and the Massachusetts Arts Lottery Council) provide all the funding First Night, Worcester, receives—or requires—according to Patricia Guiney-Clarkson, vice-chairman of the event. "First Night is totally funded through private means," she says. "We conduct a campaign to solicit funds from area businesses and apply for grants from local foundations, and that's about it. With button sales, vendors, and sponsors, we cover our expenses." One valuable resource is in-kind services, donated by many area merchants and businesses. Piehler-Jones says that these are the saving grace for the activities. "We've found that, with our success, there is a community-wide feeling of wanting to be involved. It's a snowball effect and everybody wants to do something. For example, we are guaranteed the Centrum's exhibition hall for this year and all coming years. We receive a rent-free day, but that only covers the rental expenses. We still have to pay for security, tables and chairs, and other necessities. What we hope to do is put in a band and get a local radio station involved and have them get a sponsor to cover the costs in that way. They'll possibly do a live broadcast that night and give us free promotion. That's the way it often works and it's really beneficial for everyone.

"Our entire staff is made up of volunteers," she continues. "We receive tremendous in-kind administrative support from the city, but we don't have even one part-time staff person on payroll." Although the planning of First Night, Worcester, is done largely by city employees—the event could loosely be called city-coordinated—the board of directors, committee members, and all activity workers at the various sites are strictly volunteer. "It's wonderful for a lot of people, because New Year's Eve is often a lonely time for them," says Piehler-Jones. "It gives many people something to do and they feel they're helping out—even if it's just for a little while. A lot of people just work for a couple of hours and then go around to the events. We don't expect people to work the entire evening, unless of course they want to!"

At 11:59, when the theater performances, bands, mimes, dancers, and singers are finished for the evening, everyone makes his way to Lincoln Square for the grand finale, a fireworks display, and the inevitable countdown. Only then can Piehler-Jones, Guiney-Clarkson, and their army of volunteers stop and take a much-deserved breather. They'll stop until the planning for the next First Night, Worcester, is on the agenda—which usually starts around January 3. "We hope to increase our program for next year with more creative, new kinds of performances and talent. I think one objective of the First Night program committee is not to have a stale or similar program year after year, but to have some exciting new events every year," reports Piehler-Jones. "We're also going to try to target market Worcester's senior population," she continues. "First Night is a family event and we want to be sure that everyone can enjoy both the arts and the atmosphere." Planners are understandably proud of First Night, Worcester's past successes. "Everyone thinks it's just great," enthuses Guiney-Clarkson. "We get numerous letters saying it's the best thing that's ever happened to Worcester." There's not a better way to start a new year.

*—Kathryn Milam*

# WORCESTER COUNTY



# Arts in Heritage Country

## A tour of Worcester County reveals beauty and a wealth of cultural offerings. By Gary Provost

Worcester has been called the capital of New England, and it is the heart of the six-state region. Whether you fly, drive, or travel by train into the area, you will quickly find yourself at home in "Heritage Country." No matter where you stay, you will be near mountains, streams, woods, and the quaint New England towns that show up every year on your Christmas cards.

If you are looking for a quiet meal in an elegant atmosphere or a chance to dance all night, your only problem will be choosing which of dozens of spots to visit first. If you're looking for outdoor recreation, you'll find it in the unmatched beauty of the area's parks and reservations.

If you come to absorb culture, you will find nationally acclaimed museums, such as the Worcester Art Museum, the Higgins Armory Museum, and the American Antiquarian Society, the nation's oldest national historic society.

The lively arts are well represented in the area—from the Worcester Children's Theatre to the renowned Salisbury Singers to the Worcester Orchestra. Worcester is also the home of the oldest

*Above:* Sunset *by French painter Georges Roualt, part of the Worcester Art Museum's outstanding collection. Opposite: a splendid array of the medieval armor in the Great Hall of the Higgins Armory Museum.*



music festival in the country, the Worcester Music Festival, which features nationally and internationally known performers.

Relive the past at the Old Sturbridge Village, an authentic historical recreation of New England in the 1800s, or at Fruitlands Museums, a blend of historical preservation and masterful craft and art works. Or, you can explore the remnants of the Industrial Revolution along the banks of the Blackstone River and visit the many factory outlets in the town of Uxbridge, the woolen capital of the world. In the Nashoba Valley you will find wineries, golf courses, and some of the oldest churches in the country. In the north county, you can see apple orchards, horse farms, and weather-worn barns as you drive along winding country roads. Worcester is a place you can explore without getting lost in the crowd. (The area code for Worcester is 617.)

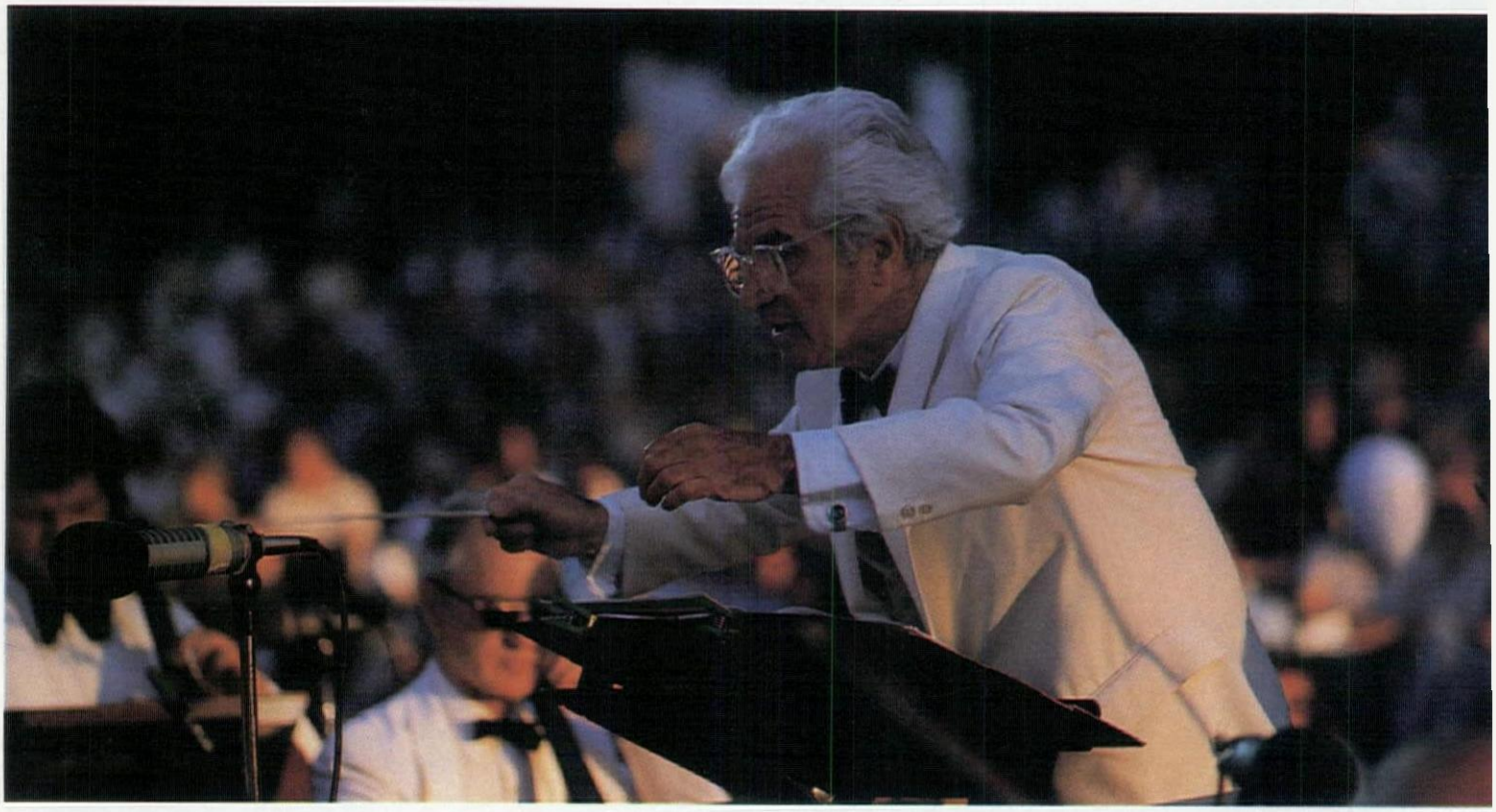
## MUSEUMS

Do you remember those great knights-in-armor movies you saw as a kid, with Robert Taylor or Alan Ladd all spruced up in shining metal? Well, you can find the real thing, in fact the largest collection of medieval armor in the western hemisphere, in Worcester at the **Higgins Armory Museum** (100 Barber Avenue, Worcester, 853-6015). This unique museum displays more than seventy-five suits of armor, each worth more than $1 millon. In the museum's Great Hall you will find armor for battle, tournament, and ceremony, along with exhibitions of armor for children, horses, and even a dog. The Higgins Museum also has an impressive array of medieval tapestries, carvings, and stained glass, along with literature and experts who perhaps can tell you why a dog would need a suit of armor.

You'll find neither dogs nor armor at the nationally acclaimed **Worcester Art Museum** (55 Salisbury Street, Worcester, 799-4406), but you will find an outstanding collection of European, Oriental and, most notably, early-American works. The Worcester Art Museum is the third-largest museum in New England. As you walk along the chronologically arranged galleries and special exhibitions of paintings, sculpture, photography, and prints and drawings, you will cover fifty centuries of art, arranged in a comprehensive history from west to east, antiquity to contemporary times. Gallery tours can be arranged on general topics, such as Asian art or pre-Columbian art; on techniques of art; on specific historical periods; on the art of selected countries; or on specific themes such as animals in art, superheroes, or music and dance. The museum features facilities for the handicapped and food service.

More provincial, but equally fascinating, are the artifacts to be found at **The Worcester Historical Museum** (39 Salisbury Street, Worcester, 753-8278), which houses a collection of local furniture, china, glass, costumes, weapons, and paintings.

Do you know the name of the first novel printed in the United States? It was *Pamela*, published by Benjamin Franklin, and you will find it at **The American Antiquarian Society** (185 Salisbury Street, Worcester, 755-5221), along with three million books, pamphlets, broadsides, manuscripts, prints, maps, and newspapers, all comprising the world's largest collection of printed source material relating to the first 250 years of what is now the United States. The society has collections of virtually every kind of printed material from almanacs to valentines, all American, and all published before 1877. Also featured are special lectures, seminars, and changing exhibitions.



*Harry Levenson, founder and conductor of the Central Massachusetts Symphony Orchestra, now entering its thirty-seventh season.*

Many of the Antiquarian Society's old newspapers were perhaps read as current news by the original residents of **The Salisbury Mansion** (Lancaster and Institute Roads, Worcester, 753-8278), a recently restored eighteenth-century home, one of the best-documented houses in New England.

Also dating back to the eighteenth century is the **Willard House and Clock Museum** (11 Willard Street, Grafton, 839-3500). This is the birthplace of the famous Willard clockmakers. It is an eighteenth-century home furnished with family items and, not surprisingly, marvelous antique clocks. Antiques of another sort—dolls, more than two thousand of them from all over the world—can be found at the **Fairbanks Doll Museum** (Hall Road, Sturbridge, 347-9690). The collection includes every type of American doll ever made, from Kewpie to Cabbage Patch.

Expansion is the trend at the **Fitchburg Art Museum** (Merriam Parkway, Fitchburg, 345-4207), which has a wonderful collection of American and European paintings, prints, drawings, and sculpture along with pre-Columbian art, and a variety of exhibitions throughout the year. The museum has just broken ground for new construction which, by April of 1988, will increase its size from 10,000 to 40,000 square feet. In addition to the collections which remain on display, the museum will present an outstanding permanent exhibit of contemporary New England art. "We are turning what is now a half-hour experience into a two- or-three-hour experience," says Peter Timms, museum director.

**Fruitlands Museums** (Prospect Hill, Harvard, 456-3924), is really four museums in one, located where Bronson Alcott formed the Transcendental movement in 1843. Here you will find an authentic Shaker house moved from a nearby Shaker village, a collection of Indian relics, and a gallery of American primitives and other works by American artists. The museum also offers educational programs, changing exhibitions, lecture series, and performing-arts events.

For the child with you or in you there is **The Toy Cupboard Puppet Theatre and Museum** (Lancaster, 365-9519). This delightful little house features a fine collection of early marionettes, dolls, and children's books. Puppet shows, tailored to the season, are presented on the last Saturday of each month, as well as Wednesday and Thursday afternoons in July and August. "We also have a large collection of doll houses," says Herbert Hosmer, manager of the museum, "or architectural miniatures, as we also call them. I don't mind people calling them doll houses, but some people are interested in them primarily for the architecture, so we use both terms." The museum's colorful collection of children's pop-up books has been exhibited all over the country.

If, for some reason, you have a keen desire to see a polar bear, take a train ride, and view the heavens through a telescope all in one place, you can do it at the **New England Science Center** (222 Harrington Way, Worcester, 791-9211). The center is a museum, a planetarium, and a zoo, inhabited by more than one hundred animals, situated on a sixty-acre preserve.

## LIVELY ARTS

What do Dickens, Thoreau, Twain, and Teddy Roosevelt have in common with Leontyne Price, Itzhak Perlman, and Pinchas Zuckerman? Mechanics Hall. Dickens, et al, spoke there in the last century; Price, Perlman, and Zuckerman performed there more recently. **Mechanics Hall** (Main Street, Worcester, 752-5608) is one of the world's great concert halls. Built in 1856, it has been restored to its original grandeur and is now a performing-

Performances are found in idyllic park settings and state-of-the-art concert halls.

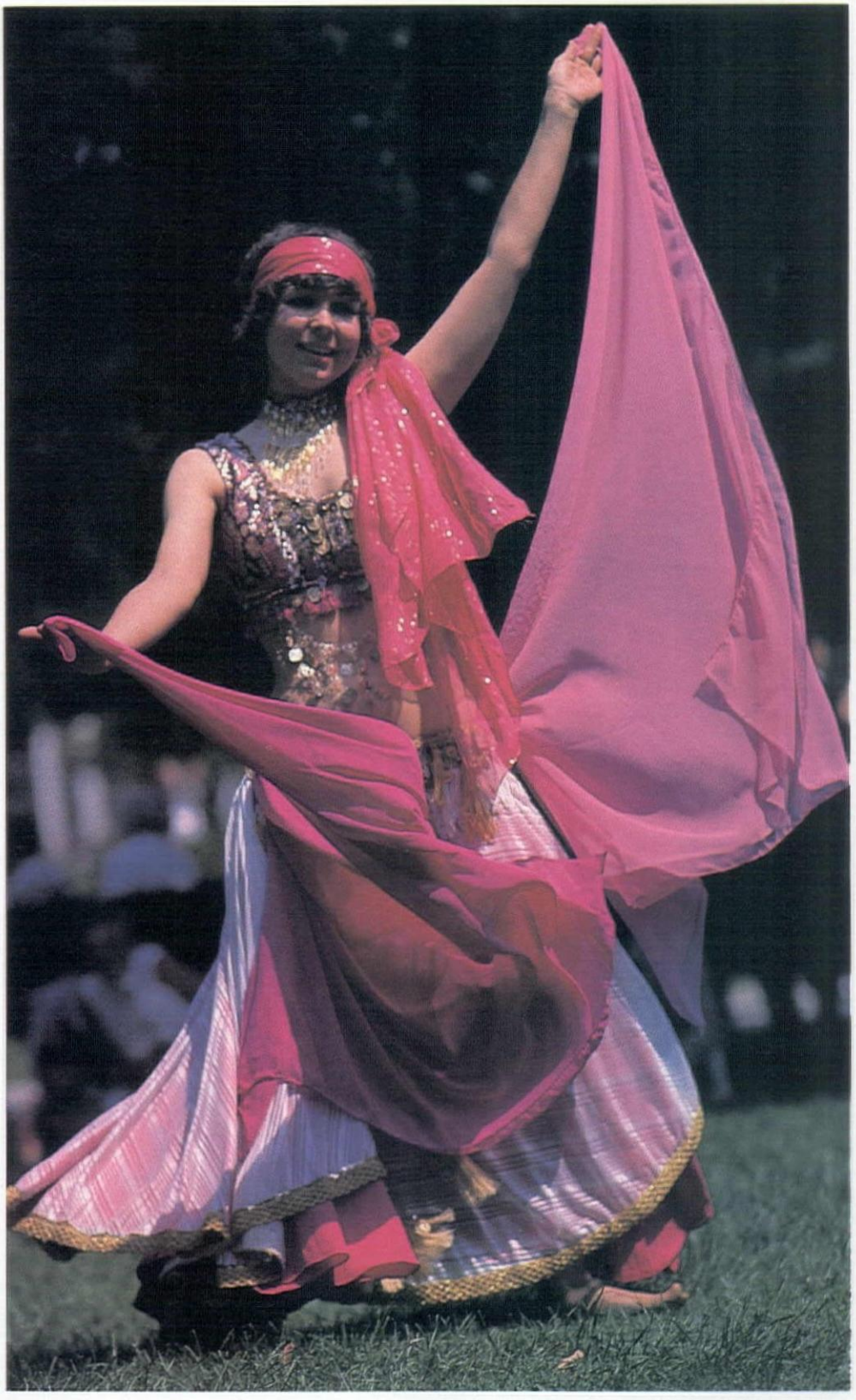
ts center of the first order. The hall, which is con-dered to have the best acoustics in New England, host once a year to the Boston Symphony Orches-a, and is host all year round to an illustrious list singers and musicians.

**The Worcester Foothills Theatre Company** 54-4018) has been staging live professional per-rmances of musicals, comedies, and drama for velve years. November of 1987 will see the com-etion of the theater's new facility and the begin-ng of a production schedule that will present eight erformances a week over a thirty-two-week season, any starring or under the direction of nationally nown artists.

A host of various programs and classes for ildren marks the **Worcester Children's Theatre** 5 Chatham Street, 752-7537) as one of the nation's nest. Founded in 1969, the company performs one ajor production in February at the First Unitarian hurch. The company also produces a Theatre in e Classroom series during the fall and winter for ree different grade ranges, focusing on multi-altural offerings. Under the guidance of general irector Judi Hutchins, the theater offers classes nging from creative drama for children to basic cting and technical workshops for teenagers. A pecial project of the Worcester Children's Theatre the summer workshop series in which the teens ttend classes, design and construct sets and make-p, and rehearse a show in three weeks, which they erform at the end of the workshop.

The **Worcester County Music Association** Memorial Auditorium, 754-3231), which produces he **Worcester Music Festival,** one of the oldest nusic festivals in the country, brings in a stunning rray of performing artists who, says director Stasia Iovenesian, "are on their way from Carnegie Hall Lincoln Center." The group, which recently rought in Rudolf Nureyev and principal dancers f the Paris Opera Ballet, has in its 1987 lineup the ondon Philharmonic Orchestra, the Royal hilhamornic (under the direction of Andre Previn), he Boston Ballet Company's performance of *The lutcracker,* and the Gewandhaus Orchestra of Leip-ig (under the direction of Kurt Masur). Perfor-nances are at Mechanics Hall and the Worcester Memorial Auditorium.

The **Worcester Orchestra** (Memorial uditorium, 754-3231) is an active participant in he Worcester Music Festival—the nation's oldest uch festival—in October. Now in its 127th year,



*Taking the arts on location: A performance on the Common at the annual Summer's World Outdoor Celebration.*

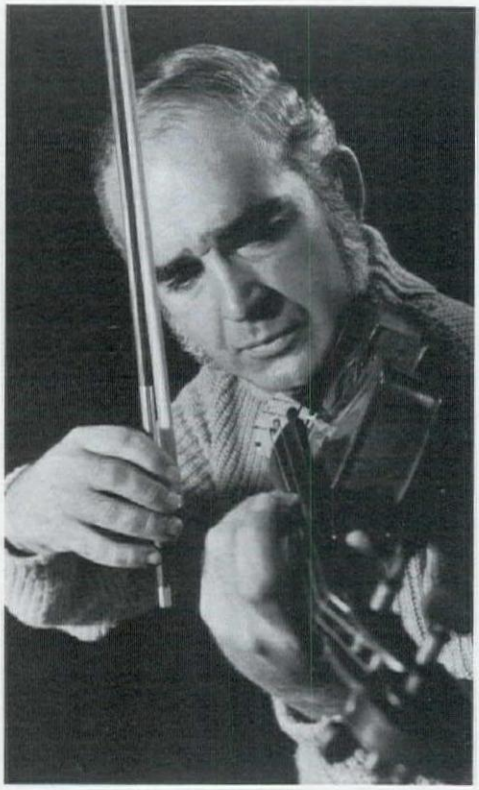
the orchestra presents the festival's Concert for Young People, which usually hosts more than three thousand children and features a guest conductor. Joseph Silverstein leads the orchestra in the Winter-Spring Concert Series from January through May, with a broad range of classical and pops programs. Under the umbrella of the Worcester County Music Association, the orchestra accompanies many of the visiting celebrity performers, and provides back-up for the Worcester Chorus Chorale Masterworks Series under the direction of Gerald Mack. The orchestra also presents a Summer Pops Concert Series for Wachusett Mountain, West Brookfield, and other surrounding areas, featuring guest conductors from across the nation.

Sunday evenings in July are resplendent with lively pops music at Institute Park, thanks to the **Central Massachusetts Symphony Orchestra** (10 Tuckerman Street, 754-1234). Under the baton of conductor-founder Harry Levenson, the orchestra is now in its thirty-seventh year and performs a mostly pops repertoire in several concerts throughout the year, as well as in the popular summer series. The orchestra also sponsors the Central Massachusetts Youth Symphony Orchestra, made up of area high school and college students, which performs joint concerts with its more experienced counterpart.

The **Salisbury Singers** (P. O. Box 233, Whitinsville , 01588, 755-9871) is well known throughout the area for its expert renditions of choral masterworks, light opera, and twentieth-century works. The ensemble's annual performances of Handel's *Messiah* and Menotti's *Amahl and the Night Visitors* are always crowd pleasers. Under the leadership of music director Malama Robbins, the singers perform regularly at Mechanics Hall and various other Worcester locations. The group has also been appointed the ensemble-in-residence of the Worcester Art Museum.

Performers as diverse as Judy Collins and Itzhak Perlman are also brought in to Worcester as part of the **International Artists Series** (752-4796).

From June through September the **Summer's World Center for the Arts** (756-1921) presents performances of puppet shows, chamber music, folk music, classical guitar, rock and roll, and jazz—all free, and most of it in idyllic park settings around Worcester. Dedicated to making the arts accessible to the poor, the elderly, and the handicapped Summer's World has expanded its activities beyond summer, with classes, programs, and a gallery of artworks by local artists from January to June.





*Top: Joseph Silverstein, talented violinist and conductor of the Worcester Orchestra. Right: An interior view of the historic Salisbury Mansion, an authentically restored eighteenth-century home.*

A prime resource for cultural activity in the Worcester area is **Clark University** (general information, 793-7711), which maintains an active department of visual and performing arts from September through May. The Center for Contemporary Performance and Theater (793-7361) is involved in all aspects of producing live theater and film/video from playwriting and directing to acting and choreography. The theater presents both classic and contemporary productions, featuring primarily student casts. The university music program (793-7349) combines the efforts of students, faculty, and occasional visiting artists in winter and spring concerts, a jazz workshop, the Chamber Chorus, Consortium Orchestra, and Clark University Concert Choir. Art works by university students, as well as exhibitions of nationally and regionally known artists, are on view at the **Little Center Gallery** (793-7113 or 793-7260.

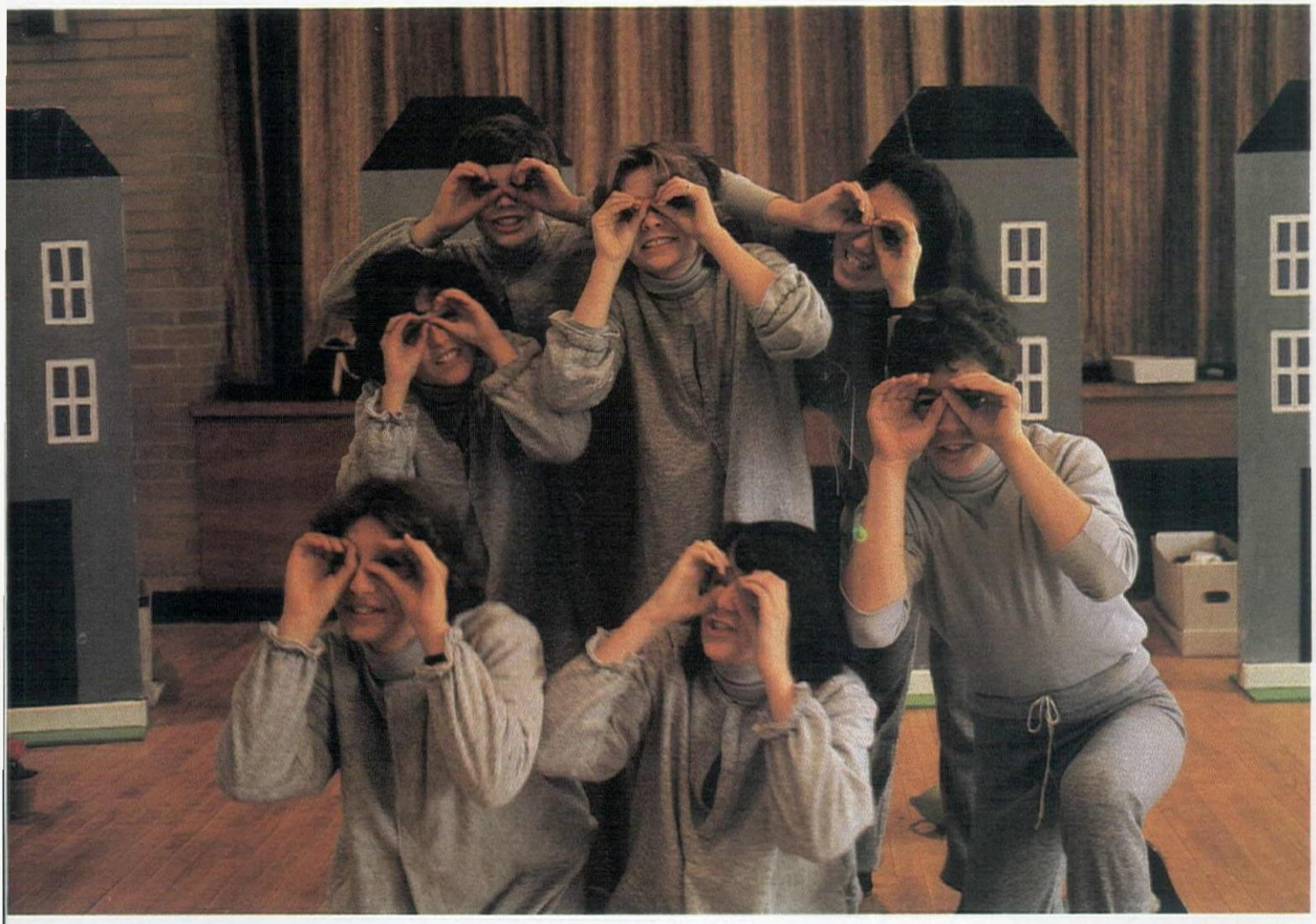
On the "quieter" side, **The Mime Studio** (100 Grove Street, 753-2655) provides professional instruction in vaudeville, yoga, pantomime, juggling and even acting. In addition to the regular performances of the studio's faculty, the group sponsors the New England Mime Festival each summer hosting unique artists from around the country.

In addition to instruction in all orchestral instruments, music theory, and composition, the **Performing Arts School of Worcester** (29 High Street, 755-8246) offers first-rate classes in classical ballet, modern dance, and jazz. The school sponsors two performance groups—the **Dance Workshop Ensemble,** the junior PASOW group for students ages 11 to 14, and the **Worcester Concert Dance Ensemble,** made up of PASOW faculty members. Both groups perform an extended season from September to June, with the Workshop Ensemble appearing in both schools and in concert ten to twenty times per year, and the Concert Dance Ensemble performing five to ten times.

## SPECIAL ATTRACTIONS

**Bethlehem in Sturbridge** (Stallion Hill, Sturbridge, 347-3013) is one man's lovingly created diorama of the city of Bethlehem, depicted during the time of Christ. The attraction, which lures visitors from all over the world, features over six hundred figurines. The site includes a ninety-seat, air-conditioned theater, a museum filled with artifacts and nativity scenes from around the world, and a gift shop.

Worcester pays special attention to its children in a variety of its arts programs.



*A production of* The Big Orange Splot, *performed by the Worcester Children's Theatre, one of the nation's finest.*

A walk through a Worcester apple orchard in season is like sticking your nose over an empty cider jug. Worcester county is one of the nation's top apple-producing areas. And well it should be. Leominster is the birthplace of Johnny Appleseed, and some of the apple farms have been operating for seven generations. Apple season runs from Labor Day to mid-October, and many orchards encourage visitors to pick their own apples.

**The Centrum** (Foster and Commercial streets, Worcester, 755-6800) is the most successful new auditorium in the country, both in its profitable management and in its ability to attract the top names in music and sports. This has been the local home to the Virginia Slims tennis tournament, and virtually every stellar name in popular music. With 13,500 seats and spacious exhibition and meeting space, the Centrum has hosted everything from auto shows to indoor soccer.

**Old Sturbridge Village** (Route 20, Sturbridge, 347-3362) is one of New England's top attractions. Costumed historical interpreters demonstrate the crafts, farming, and daily activities on two hundred acres of a typical New England community of the early 1800s. (See accompanying article on page 28.)

At the **Saint Joseph Abbey** (Route 31, Spencer 885-3901), visitors are welcome. This is a Trappist monastery in a peaceful setting for contemplation high on a hill. It also features a gift shop where you can purchase Trappist jams and jellies.

**Whalom Amusement Park** (Route 13, Lunenberg) is a fifty-acre amusement park with rides, games, a beach, and a water slide. **The Worcester Craft Center** (25 Sagamore Road, Worcester, 753-8183) is the oldest nonprofit institution for craft study in the United States, offering workshops, shows, and instruction in a variety of crafts. In addition to the eight to twelve regular shows the center hosts annually, it also features the Craft Fair, fast becoming a Worcester tradition. The fair includes a crafts gallery, studios, exhibitions, and gift shop.

## OUTDOOR RECREATION

The highest point in Central Massachusetts is the **Wachusett Mountain State Reservation** (Princeton, 464-2987). You can drive or hike to the top of Mount Wachusett for a picnic and a spectacular year-round view, which in autumn includes some of the loveliest foliage in New England.

**The Wachusett Mountain Ski Area** boasts the highest summit in southeastern New England, three chair lifts, fifteen trails, day and night skiing, and

## Community members reap the cultural rewards that Worcester County makes plentiful.

a modern ski lodge. **Purgatory Chasm State Reservation,** one of twenty-six state parks in the area, is a 188-acre park including some unusual natural rock formations. The park is great for climbing, crawling, and picnicking.

### LODGING AND DINING

Worcester County has more than four thousand rooms for sleepy travelers, and they are as varied as the attractions. You will find the top chain hotels such as Marriott, Sheraton, Howard Johnson's, Holiday Inn, and Quality Inn, along with quaint and historic inns like the **Publick House Historic Inn** (Main Street, Sturbridge, 347-3313). **Folkstone** has a complete list of bed-and-breakfast accommodations in the area (869-2687).

Worcester has an exciting variety of restaurants featuring everything from Mexican food to Middle Eastern cuisine. A popular area for dining is **One Exchange Place,** across from the Centrum. The area's restaurants are particularly well known for New England fare. One favorite, the **Salem Cross Inn** (Ware Road, West Brookfield, 867-8337 or 2345) specializes in chowder and Indian pudding, and in July, August, and September, the restaurant features "drover's roast," cooked and served outside with traditional music and crafts.

### SHOPPING

In downtown Worcester **The Galleria** provides the visiting shopper with over one hundred stores all in one indoor, weather-protected complex, along with indoor parking. Here you will find clothing stores, restaurants, book shops, record stores, specialty stores, drug stores, and theaters, along with the area's best-known department stores.

Not far from the Galleria, located in a restored nineteenth-century factory building, is **Union Place,** a unique shopping experience. Here you will find that very special present amid the touchstones of a very special past. Whimsy, creativity, and fashion are the common denominators which define this collection of quaint specialty shops. Sturbridge also features a stunning variety of specialty shops.

**Spag's** in Shrewsbury is Worcester County's legendary bargain heaven. Always mobbed, and always stacked to the rafters with every conceivable kind of merchandise from power drills to powder puffs, Spag's is a memorable experience even if you are not shopping.

Also in Shrewsbury is **Old Shrewsbury Village,** a festive theme marketplace featuring a variety of manufacturers outlets, retail stores, quaint country shops, and restaurants. All of this is combined with a series of daily, weekly, and seasonal events for the family. Among those planned: puppet shows, fashion shows, folk dancing, a toy show, and a Shakespearean weekend.

Worcester is an antique hunter's paradise. Everything from authentic collectibles to lovable junk is bought, sold, and auctioned in every town and every month. Three times a year the famous **Brimfield Flea Market,** with its miles of antiques in every price range, provides thousands of visitor from all over New England with the ultimat antiquing experience.





*Top: The New England Mime Festival, held each summer, is a favorite of the community. Above: The Foothills Theatre's production of* On Golden Pond.



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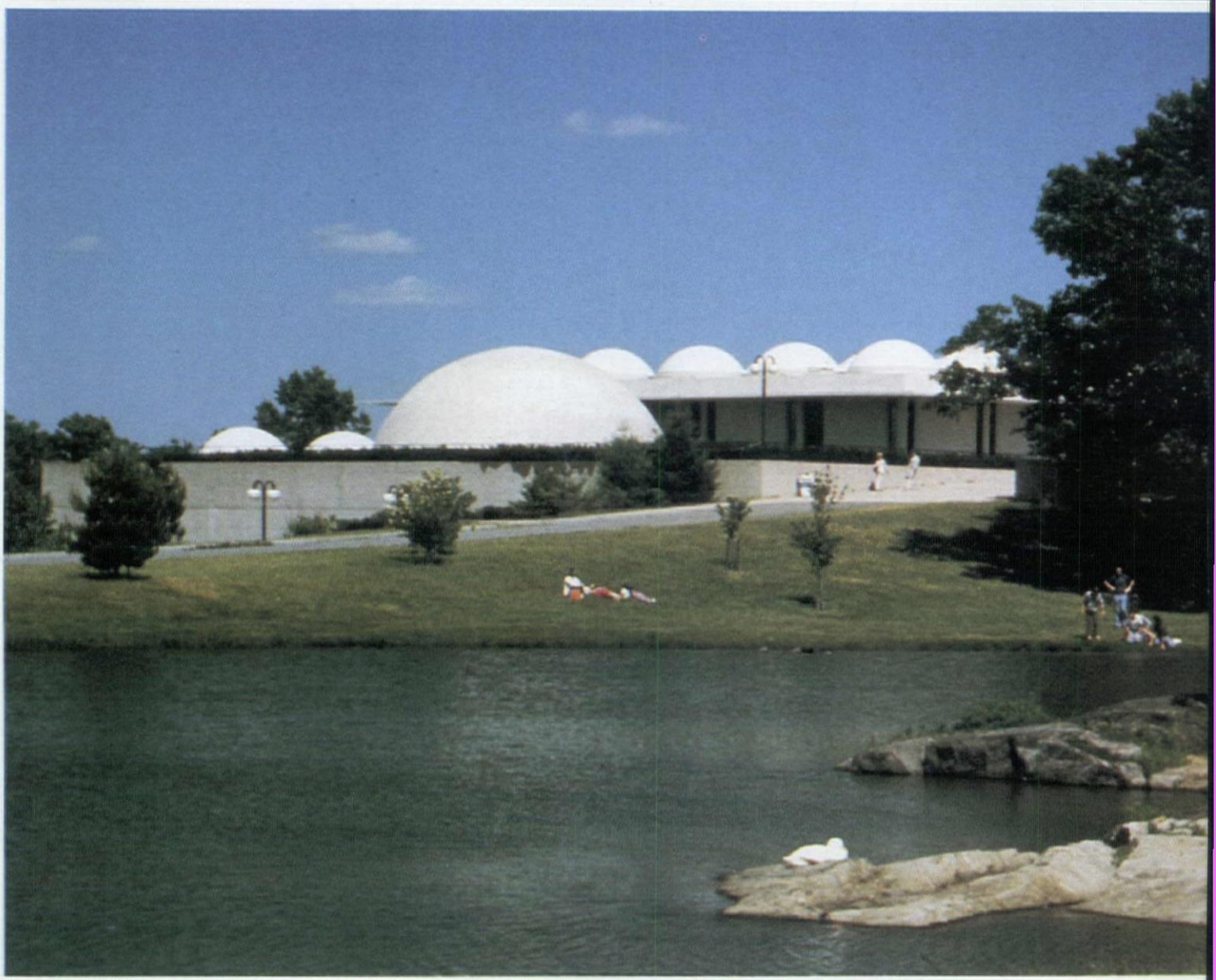
NORTON

worcester county convention & visitors bureau

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Nature and the sciences blend harmoniously at the New England Science Center.



*The New England Science Center, a museum, planetarium, and zoo located on sixty acres.*

## TRANSPORTATION

**Worcester Airport,** which is served by Continental, Eastern, and Piedmont airlines, is only four miles from the downtown area. The city is also served by **Logan International Airport** in Boston, forty miles away. Vans and limousines provide transportation to Worcester on the hour. Worcester is also served by AMTRAK, with a downtown station.

## RESOURCES

The **Worcester County Convention and Visitors Bureau** (33 Waldo Street, 753-2920) can provide you with information on tours, restaurants, and lodging, as well as maps. You can also contact the **Worcester Area Chamber of Commerce** (33 Waldo Street, 753-2924), the **North Central Massachusetts Chamber of Commerce** (344 Main Street, P.O. Box 7330, Fitchburg 01420, 343-6487), and the **Tri-Communities Chamber of Commerce** (11 Main Street, Southbridge 01550, 764-3283) for local maps and tour information.

The ***Worcester Telegram and Gazette*** publishes "Time Out," a weekly calendar of arts and cultural events, which appears in the Thursday evening *Gazette* and the Friday morning *Telegram.* The Sunday *Telegram and Gazette* contains a monthly calendar on the first Sunday of the month. A weekly calendar of local events also comes out each Wednesday in the weekly ***Worcester Magazine*** (44 Front Street, Worcester 01608, 799-0511). The **Worcester Cultural Commission** (55 Pearl Street, 791-3892 and 757-3500) maintains a calendar of arts events as well as an artists' directory and a cultural directory to the city. □

*Gary Provost is the author of* Fatal Dosage *(Bantam), as well as several other books. He has also written more than a thousand articles for national and regional publications.*

# Who Is William Wharton?

## The expatriate painter and novelist gives a rare interview at his houseboat hideaway.

By E. Victoria Nagel

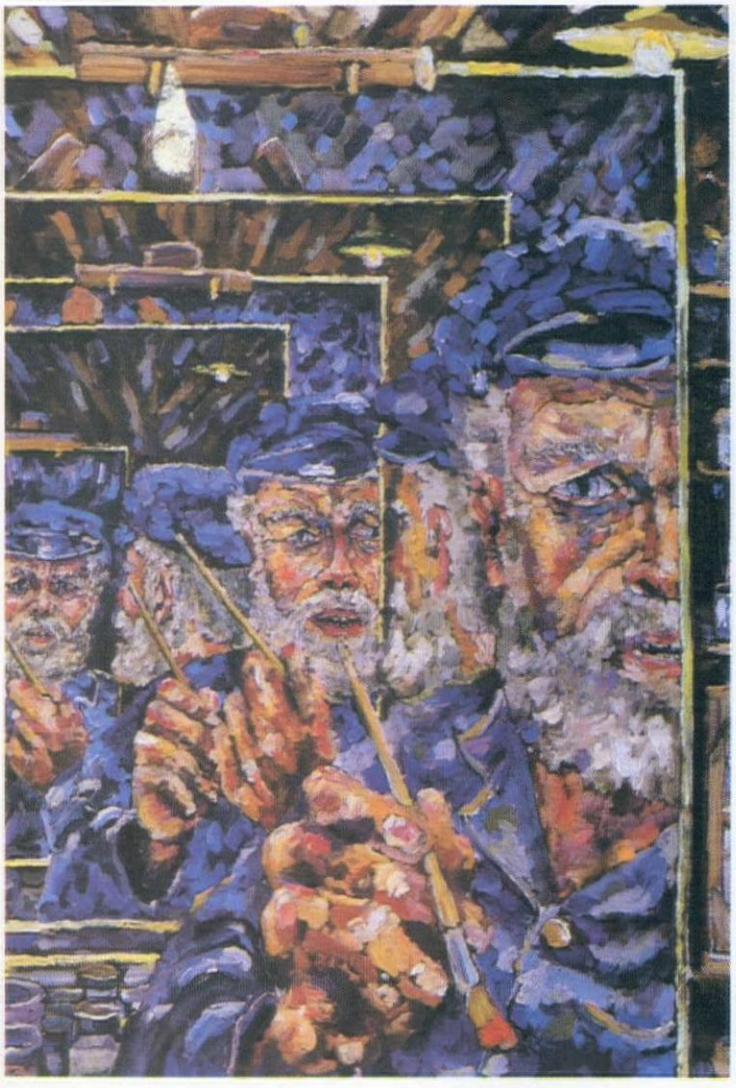
Ten years ago, William Wharton was virtually unknown, living as he always had as a fulfilled but financially struggling painter. A member of the American expatriate community in Paris, Wharton, his wife, and their four children had lived for years in a one-room studio without (by choice) a telephone. Then one day in 1978 he decided to write *Birdy*. To everyone's surprise, except his, *Birdy* was not only published, but became a best-seller, won the American Book Award for the best first novel, was nominated along with Norman Mailer's *Executioner's Song* for the Pulitzer Prize, and became an award-winning film. It launched the reclusive painter on an astounding literary career. Wharton followed *Birdy* with four more best-selling books, and his most recent novel, *Tidings*, due out in September, will undoubtedly meet with the same success.

Despite his literary fame, Wharton maintains an everyday anonymity. People don't recognize him or stop him in cafes for autographs, and in fact, he prefers it this way. William Wharton (a pseudonym) took on the name of his godfather both to honor him—as he had no children of his own—and to protect his real name. He believes there is a glory-hound quality in writing for public consumption, and he doesn't want that to be associated with his private identity. He is, in his own words, "a painter who happens to write."

Having paid his dues, the author now divides his time among three hideaways: a houseboat on the Seine, an artist's loft in the Bastille, and a restored mill in the Bourgogne. However, his lifestyle still has a rustic quality about it. Wharton refuses to own a television, and he kept a telephone out of the house until his eldest daughter was fifteen. It wasn't until two years ago that he finally allowed his family to install a hot-water heater in the mill.

There were iceflows on the Seine this winter when I found Wharton in his houseboat anchored west of Paris in an area once noted for its impressionist painters. Now sixty-one and bushily bearded, Wharton prefers blue jeans, Nikes, and an old sailor's cap to any kind of French fashion. He greeted me warmly and once aboard, invited me to have a look at the many features of his boat which he literally rebuilt by hand. "There's an atavistic quality about me," he says with an impish grin. "I love taking cold showers, chopping wood, and filling a teakettle from the spout. It's part of the magic of life."

We sit in the living room by a crackling fire and Wharton peers out at me from under the worn brim of his hat. He is compelled to comment on his success as a writer. "I live with a lot of guilt about that." If not for personal gain, then why does Wharton write? He hesitates, but briefly. "To make my world visible to someone else's world. To share in a spiritual union of two places, two realities." The



Zindman/Fremont

*Left: The self-portrait that appeared as the cover of* The Scumbler *(Alfred A. Knopf, 1984), which addresses such perennial Wharton themes as the importance of family, the nature of reality, and the quest for creative expression. The painter-novelist's best-selling first novel,* Birdy, *was not published until 1978, when he was in his early fifties. Wharton says he writes not for personal gain, but "to make my world visible . . . to share in a spiritual union of . . . two realities." The pencil sketch on the following page is another of the artist's self-portraits.*

greatest gift, the magic of life, Wharton seems to be saying, is human communication.

Wharton's first novel, *Birdy,* is a book about communication and maintaining the fine line between sane appearances and sane ideas. The novel's primary characters, Al and Birdy, are two Philadelphia schoolboys who are separated by, wounded by, and then reunited by World War II. In fact, however, the boys are really the same person: Birdy is the imaginative and ultimately sane side to Al, the all-American youth who is painfully confined by conventional male expectations and social dogma of the age. Diametrically opposed, Al's two sides are nevertheless in constant contact with each other. Most readers and, later on, film critics, missed the point that Wharton was trying to make with *Birdy,* but Wharton himself doesn't fret over this. "Books that are important take time to understand," he says with a quick smile, "and time is on my side."

Wharton's four subsequent novels—*Dad, A Midnight Clear* (both of which have been optioned for films), *The Scumbler,* and *Pride*—all address, to varying degrees, four basic topics: the importance of family with an emphasis on the traditional difficulty fathers and sons have in getting along, the psychological ravages of war, the hunger for artistic expression, and the nature of reality.

*Tidings,* his newest novel which will be published by Henry Holt, thematically surpasses his previous ones. "This is a book I tried to write about love," Wharton writes in an introductory note to the reader. "It is about love as one of the highest human emotions . . . as the power which makes the world go around and, paradoxically, as the force which holds us all together." At the request of his wife, Will, the father and main storyteller, reunites his four children, three of whom are grown, at the family's rustic country home for what is described as a quintessential Christmas.

But we learn as the new book's chapters unfold that love, even in the most idyllic situations, is rarely simple. Each of the family members has returned to the nest with "a problem, a need, a resentment. The revelation and resolution of these problems are brought about by love, tolerance, and understanding."

Wharton picks up the freshly edited manuscript from a low table next to the fire and begins to read the final and most difficult passage. He is so moved by his own work that his voice begins to trembl At one point he has to stop reading altogether. M inclination is to look away and leave him to h privacy, but instead my eyes rivet first on him a then on the turning pages. I am swept away by h passion for his own creation.



"There's an atavistic quality about me. I love taking cold showers, chopping wood, and filling a teakettle from the spout. It's part of the magic of life."

Wharton didn't publish a book until his early fi ties, and for more than thirty years supported h wife and four children as an art teacher in the L Angeles school system, and then with the mon he made from selling his paintings. In 1960 he gre discouraged by the influence television had begu to have on the American way of life. "I watche passivity come into being," he says. "I watched co versation become a dead art form and I was afra for my children."

He decided to take advantage of his sabbatic and brought his young family to Europe. When th

ır was up Wharton returned to Los Angeles to mplete two more mandatory years of teaching, l then, by mutual agreement, he and his wife :ided to make Europe their permanent home. "I ll do anything for my country except live there," harton declares. "I'm an expatriate, not an ex-triot, and there's a big difference. I'm proud to an American."

For years the then-six-member family lived on actically nothing in a one-room studio where harton built lofts and bunk beds to economize space. In 1978 an unexpected phone call from w York changed all that with news that paper-ck rights to *Birdy* had sold for more money than had ever made in all his years as a painter.

His relatively recent financial success has done le, however, to change the author's schedule; he as self-demanding as he's always been. ıdisturbed on his boat, Wharton reserves the first ır days of the week for writing in his lower deck ice. He works at an immense, self-built, rseshoe-shaped desk of African mahogany which at eye level with the river, so the passing of a ne duck or the flash of a fish are common, plea-nt distractions. It is also a treat to listen to Whar-n's several dozen canaries housed in the aviary built off of the upstairs bedroom. For any *Birdy* ı, the canaries easily recall Perta, the novel's ıthered heroine, and although no real bird can place her, Wharton confesses to preferring a large ale for his fine song, and proudly points him out.

Wharton's father, an inventor with an eighth-ade education, encouraged his son to be an gineer, and indeed, when considering the writer's :hnique, it is easy to believe that he once studied gineering at the reputable Drexel Institute in iladelphia, his home town. Wharton's approach methodical and meticulous, a series of drafts and -drafts, all assuming different forms. Initially he nstructs the novel entirely in his head. Then he es it out on people. "I don't ask for input, only sponse," he says. "I watch their eyes."

Wharton moves to three-by-five-inch cards when s mental storage space is full. These are then im-emented as cue cards when it comes time to speak e story into a tape recorder. From there he nscribes it into his computer and follows up with veral drafts, the last of which is sent to his New rk agent for changes or suggestions. The ultimate rsion of this laborious production falls into the nds of his typist, an Australian woman who lives ır houseboats farther down the river. It all sounds easy, and indeed, when the first book is a best-ller and later a Hollywood sensation, one wonders out Wharton's secret. He claims it is all in how one lives. Among his favorite expressions is "life is beautiful and let's not forget it."

With his children now grown—all of them have settled in Europe—the author is in his creative prime. His office is filled with massive files of his two current books in progress, *Going To Ground* and *Tales Not Told,* and nearly thirty tapes of children's stories recorded from the time his youngest son was five years old. His eyes flicker lucent blue when I ask him to talk about them.

*"Going To Ground* is an adult novel based on bed-time stories I told my children over twenty-five years," he says excitedly. He wrings his hands together, exuding enthusiasm. The unusual hero of Wharton's newest endeavor is Frankie Furbo, a mutant fox born in the Umbrian hills in Italy and brighter than any human. Frankie Furbo invents his own language, "fox," because it is more expressive than human language—for example, he calls books "talking boxes." *Tales Not Told,* a collection of short stories based on those Wharton never did tell his children, recalls many of his experiences during World War II. He describes the two books as "twins in opposition."

Wharton's office is his private world and aptly reflects his complex and colorful personality. An exquisite ornithology collection fills one of the middle bookshelves. Beneath it are rows of work by Wharton's favorite authors: Ken Kesey, John Fowles, Virginia Woolf, Albert Camus, Fyodor Dostoevsky, Robert Persig, and F. Scott Fitzgerald. A fine, if hodgepodge collection of wall clocks, mostly from France, embellish the walls, and there are also several dozen of his paintings, neatly stacked one against the other in the corner because he's run out of hanging room. Wharton gently flips through them, pointing out some of his favorites—a Bourgogne landscape, a portrait of his eldest daughter—and I am strongly reminded that his is an artist's home. Like van Gogh with his letters, Victor Hugo with his drawings, Evelyn Waugh and Wyndham Lewis, who both wrote and painted, Wharton, too, is a man with a dual vision. But as he readily admits, he is first and foremost a painter.

With his life's reserve of over four hundred figurative canvases, ranging from portraits and still lifes to landscapes, Wharton is negotiating a location in the Bourgogne to preserve, protect, and promote his paintings. Dubious of today's trendy art world, he has his eye on posterity. "The first hundred years of a painting's life are the most dangerous," he says seriously. "But again, I know time is on my side."

Wharton has refused to sell anything ever since the day he received that surprise phone call from New York, and has no intention of ever selling his paintings again. Despite this, he continues to stroke away as devotedly at his canvas as he punches keys at his word processor.

I last saw William Wharton with his best friend, Joe Lancaster, another American painter living in Paris. It was around lunchtime and they were at Joe's studio working on a still life: mussels, garlic, lemon, and a baguette. "Come on in," Wharton called as he heard me climbing the stairs. "We're painting our lunch."

I eased open the door, not quite sure I'd heard him correctly, and readily accepted the coffee Joe offered. They took a break and we chatted for close to an hour while the potent smell of paint and homemade soup on the back-wall stove wafted around the studio. Wharton looked at me and answered before I even asked the question. "Still lifes are valid, visual statements of the joy of survival by eating," he said, raising his brush. "They aren't *nature mort,* they're alive. After all, we can only write or paint that which we live."

I then looked from his canvas to Joe's and back again. Indeed they were not still but evolving forms. Some of Joe's mussels, untouched in the morning, had been eaten while half of Wharton's once-whole lemon was squeezed. Joe wiped his hands on a checkered napkin and threw it into the still-life, and I knew then that it would be incorporated into their painting just as the bread, after it was eaten, would be replaced by something else.

I sensed their restlessness, and as they edged toward their canvases, prepared myself to go. Before I was out the door they were already back to painting their meal. "Have you finished with the rest of the mussels yet?" I heard Joe ask. "I'm ready to put them in the steamer."

"Yes," Wharton answered. "But I'm still on the lemon."

Reaching the street, I met a rush of cold air and was buoyed by a sudden thought: Here, in the dynamics of painting and writing, William Wharton lives and creates simultaneously. His books are happening while they're being written, just as his paintings are living as they're being painted. It is a moving life he lives and renders visible for us, whether by brush or pen. □

*E. Victoria Nagel is a Paris-based freelance writer.*

# The Latest Dance Craze

## A former construction worker becomes the thinking woman's sex symbol.

By Donald Chase



"I think our two cultures," Charles Dance says of England and the United States, "have the best actors in the world. It's the continuous threat of unemployment—which is a dangerous thing to say. But I think you have to be hungry. You look at the great subsidized theaters of Europe– the Comédie Francaise, the Schiller in Berlin—and they're all on long-term contracts, it's like working for the government. They know they're going to be playing this part for a year and something else next year, and they develop a finely honed technique . . .Whereas, I might be out of work next week."

In truth, inactive periods have been few and short for Dance lately. The six-foot-three, ginger-haired, forty-year-old Englishman has been in constant demand in the three years since he won raves—and the sobriquet "The Thinking Woman's Sex Symbol"— for playing Guy Perron in the BBC/PBS miniseries "The Jewel in the Crown."

He was Meryl Streep's long-suffering husband in *Plenty.* He was Eddie Murphy's baroque neme in *The Golden Child,* a film he calls "appa ling . . . a mess." He was Shirley MacLaine's lov in the miniseries "Out on a Limb," which he has yet seen but whose supernatural subject matter, allows, "invites cynicism."

More recently, there have been two films, bo headed for the 1987 Cannes Film Festival, that see more worthy of his talents. *Good Morning, Babylo* made in Italy, was cowritten and codirected by t acclaimed Taviani brothers, Paolo and Vittorio. A while being interviewed, Dance—blue-jeaned a workshirted, ingesting ginseng tablets and cigaret smoke—is in the grimy, noisy East End of Londo on location for *The Hidden City,* English playwrig Stephen Poliakoff's directorial debut.

"I'm a director's groupie," Dance says. Indee *Babylon*'s directors attracted most of the Europea and American critical establishment into their fo with *Padre, Padrone,* and *Night of the Shooti*



*tars*. The first, released in 1977, records a young hepherd's progression from brutality to enlightenment through literacy, and the second, released in 982, is a panoramic, tragicomic look at a small talian town over the course of twelve hours during World War II. *Babylon* is, according to Dance, he Taviani's "homage to filmmaking," and in particular to the pioneer director D. W. Griffith. The ictor plays Griffith at the time he was making his lassic 1916 epic, *Intolerance*.

"I went to the British Film Institute, where I saw tuff from the old *March of Time* newsreel showing Griffith directing documentary footage during World War I. It was interesting but rather jerky, o I couldn't get any idea of his body language. I lso saw footage of him as an actor—he was not ery good." And since this footage was silent, Dance and his dialect coach extrapolated from Griffith's Kentucky birth and New York upbringing and heatrical experience that he would "have a certain voice. It ended up sounding like a cross between John F. Kennedy and Franklin D. Roosevelt."

Dance's most valuable source of information turned out to be Griffith-star Lillian Gish's memoir, *The Movies, Mr. Griffith, and Me*. "I got from it," he recalls, "the impression of a man who commanded enormous respect, who was called the Father of Hollywood for a reason. He was an artist and an innovator—and thought of himself as such. He was excited and invigorated by doing what he did—it meant everything to him. And he had the gift of inspiring affection—a rare gift, especially in our business. It's such a difficult business, making films—especially now.

"It's become a question of the piper—the money men—wanting to call the tune." In the case of *The Golden Child*, Dance says, the money men at Paramount decreed that additional, more "typical" Eddie Murphy material be shot after sneak previews indicated the audience didn't quite "recognize the package" they were being asked to buy. Though he "thoroughly enjoyed" working improvisationally with Murphy and is "pleased to be part of a commercial success," he insists that the original package amounted to a "better film artistically."

Working on *Babylon* was a different story. "During the shooting, we would sit down each evening and discuss the next day's work. They'd ask for my ideas and tell me theirs—I think English actors are used to working with directors in a more democratic way [than Americans], partly because most have a background in theater, where you rehearse with both the writer and the director. But if there was any doubt, I'd go with them, because they're both master filmmakers."

Dance himself tends to be introverted during the period he's preparing a role and extroverted when performing it. It was to acquaint him with actors and their methods that Dance's mentors—two eccentric theater veterans who taught him privately in exchange for pints of beer and gardening services—insisted that he work in the theater, no matter what the role. Soon enough, the former construction worker and plumber's assistant was dressing the male choruses of the London productions of *Fiddler on the Roof* and *The Canterbury Tales*.

Then, after playing small roles in rep companies, Dance was asked, in 1975, to join the Royal Shakespeare Company, where he eventually appeared in the title roles in *Coriolanus* and *Henry V*. He also worked frequently on British TV before winning his career-making role in "The Jewel in the Crown." But despite his participation in amateur theatricals at a very young age, acting was not the only career he considered.

"For some adolescents it's acne, but for me it was a stutter," says Dance, to explain why he shunted aside his childhood dreams of acting and began to train as a graphic designer—probably to the relief of his mother, who had known some insecurity in *her* life. Her engineer husband died when the boy was four, and after resettling her family from the Midlands to Devon, she cooked for an aristocratic household and nursed her ailing second husband virtually up to her own death. But while Charles was at art school and she was still alive, the stammer disappeared suddenly and he began to think of the theater again.

"I met my wife at art school, so the experience wasn't entirely wasted," Dance laughs. They have now been married for sixteen years, and have a son, twelve, and a daughter, five. "And that experience, plus the fact that my wife's a painter and a sculptor, probably makes me more responsive to the visual aspects of theater and film. For example, my character in *The Hidden City* is a very black-and-white man. He's very sure of his ideas until he's drawn into the search for some old, suppressed film of a bizarre nuclear accident in the 1950s."

Snippets of the suppressed film first appear among the material the character rents from the video library in the course of researching educational methods. The research is meant to support his thesis that the video revolution has made traditional teaching methods obsolete. "I myself wouldn't go as far as he does—I don't say throw out all the books," Dance says. "What I do think is that television's influence is too strong to fight and so, speaking as a parent, we must use it responsibly and give more thought to its content."

Dance's responsibilities as a family man in North London contribute balance to a life increasingly open to disruptions as his career options multiply. (He will next go to Africa to shoot *White Mischief*, in which he will play the real-life character of Lord Erroll, a leader of the decadent colonial set in pre-World War II Kenya.) Certainly his son's nonchalance toward his recent success keeps him from thinking of himself as any kind of star.

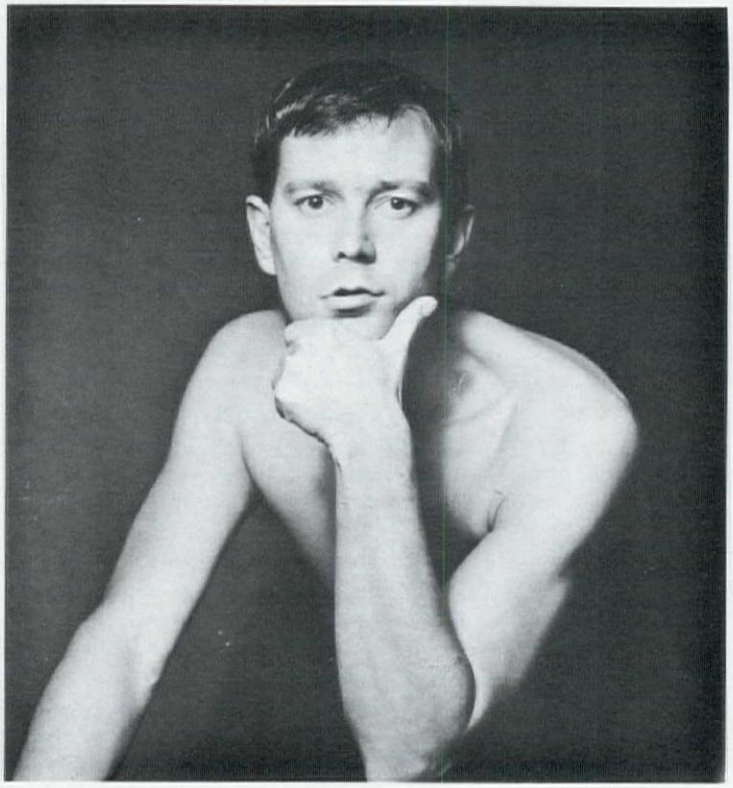
But one of the perquisites of stardom definitely appeals to him: "I'd like to get pretty quickly to the point where I can choose what I want to do. At the moment, I'm in a position to choose what I *don't* want to do." One of the things Dance would like to do is return to the stage, where he's not performed for over two years. "I'm not one of those people who thinks you really can't act unless you're in the theater," he is quick to note. "But it's a different sort of buzz, and I think it's good to exercise those theatrical muscles. At the same time, it's good discipline in creating a very immediate kind of truth to do a lot of work in front of a camera, and I would hope to bring that back to the stage with me.

"I haven't played Hamlet and would like to before I'm too old. There's also Sydney Carton in *A Tale of Two Cities* and Rochester in *Jane Eyre*." But the potential role that really captures the imagination of the former art student is Vincent van Gogh. "I was in Amsterdam," Dance continues, "to do *Henry IV* with the Royal Shakespeare Company and I wandered around the van Gogh Museum. At the time I had cropped hair and a beard, and when I came to that very famous self-portrait of van Gogh, I thought I was looking into a mirror . . . ." □

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*Donald Chase writes frequently about film for Horizon and other national publications.*

# LOVE AND DEATH



## In his first interview, John Lahr talks about Joe Orton. By David Kaufman

On August 9, 1967, Joe Orton and his lover of fifteen years, Kenneth Halliwell, were discovered dead in their modest North London flat. In the dark of the morning while the defenseless victim was still asleep, Halliwell had murdered Orton brutally with nine hammer blows to the head, just before killing himself with an overdose of Nembutals. Thirty-four years old at the time, Orton's fame had only begun to crest. His irreverent farce, *Loot*, had opened in London's West End the preceding November. It won two best-play awards even as it confirmed and multiplied the comparisons with Oscar Wilde that Orton had received for his first significant play, *Entertaining Mr. Sloane*, when it opened in London in 1964. But *Loot* wouldn't arrive in New York until 1968, when it closed less than three weeks after it opened on Broadway. It wasn't really recognized for the brilliant work that it is until the Manhattan Theatre Club production, staged by John Tillinger, transferred to Broadway last spring. *What the Butler Saw*, Orton's third-most important play, premiered posthumously in London in 1969; but its run was aborted by what eventually was perceived as an inferior production.

It wasn't until 1978 that Joe Orton's name even approached the prominence it enjoys today. That was the year that John Lahr's highly influential biography of Orton, *Prick Up Your Ears*, was published. In one of the countless ironies that would figure in the problematic and perversely symbiotic relationship between Orton and Halliwell, Lahr indirectly received the title *Prick Up Your Ears* from Halliwell, who had suggested it to Orton to replace *Up Against It*, Orton's working title for a screenplay he was commissioned to write for the Beatles. In such a way, Halliwell's legacy has continued.

As Lahr's exhaustive research disclosed, it was Halliwell, eight years Orton's senior, who had literary aspirations when he met the undereducated, lower-class lad from Leicester and took him on as lover and pupil. Though Orton proved to be Halliwell's most vital creation, it was Orton who went on to become the accomplished writer and to receive all the celebrity.

Lahr spent eight years interviewing relatives and acquaintances, gathering data, and recreating Orton's life to compile his biography. It all really began in 1970, when Peggy Ramsay, Orton's agent, gave Orton's unpublished diaries to Lahr. With the recent release of the film version of *Prick Up Your Ears*, and the publication this month of *The Orton Diaries* (Harper & Row), John Lahr's seventeen-year fascination with Joe Orton has come full circle. "This is the closing for me," insists Lahr today, with a persistence that suggests perhaps it isn't. "I mean I wanted to finish the job which had started so long ago. I don't want to devote a lifetime to Joe Orton—history will do that just fine."

While some might wonder if Orton ever wou have been considered one of the greatest farceu without Lahr's championship, none would dispu that Lahr facilitated the delinquent, posthumous a tention. If, at the time of his murder, Orton w just beginning to establish himself as a someboc (with characteristic irony, he had titled his journ "The Diary of a Somebody"), Halliwell—who w Orton's Pygmalion and his Franke stein, his early mentor and his ultima destroyer—was a virtual "nobody" everyone outside their most intima circle. This was part of the challeng that Lahr confronted when he fir read the diaries.

"When I went over to London t read them, I remember Anthe [Lahr's wife] and I sitting up in bec reading each other page after page c it; and there were lots of problems Who was Halliwell? Who were al these other people? What was the con text of the life? How had Orton an Halliwell gotten to this point?"

In what amounted to Halliwell' succinct confession, suicide note justification, and plea for attention all rolled into one, a note with his in itials was discovered on top of Orton's diaries. In its entirety, it said, "If you read his diary, all will be explained." A P.S. added, "Especially the latte part." But Orton had commenced his journal only eight months before Halliwell murdered him. Now it will emerge as an important opus in his all too brief oeuvre, and perhaps eventually will be accepted as a paragon of the literary journal.

As Lahr explains it, "In his diaries, Orton really shows the public and the private lives at odds, and it's a rare opportunity to see how that affects a life, especially a life of success. He paints such beautiful word pictures. He writes well, but he's not guarding his image. He certainly doesn't come off well in the diaries. It's a view that is so unguarded, so overwhelmingly intimate, that it's exceptional."

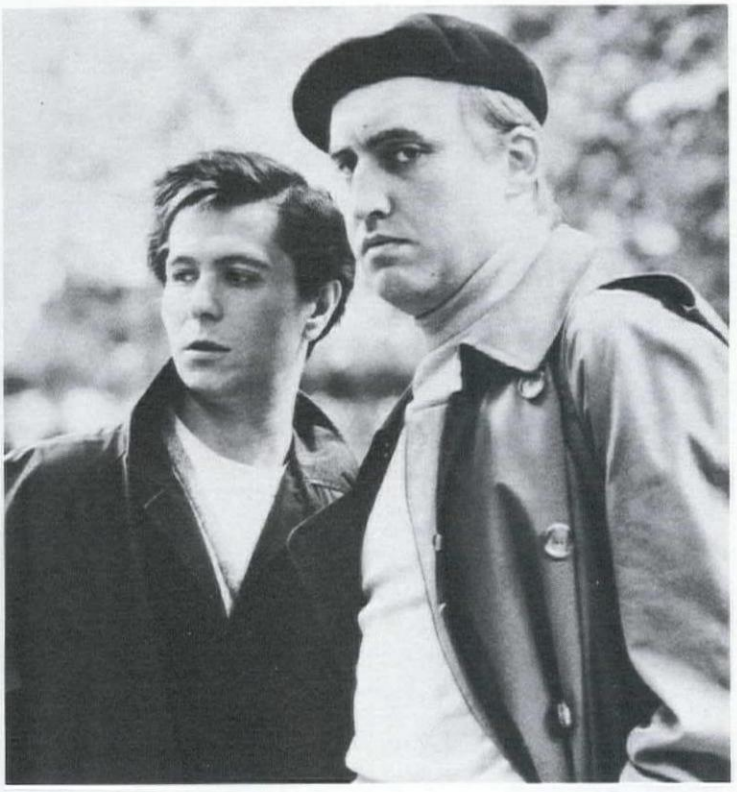
With the retrospect that hindsight affords us, the diary is not only superb literature, with valuable insights to the interior complexion of an artist, but reading it is tantamount to reading a most incredible murder mystery, written from the victim's point of view. References to Halliwell's dark moods and suicide threats arise often enough to remind us with a terrible shudder of the deed that we know they

would lead to. On May 1, Orton writes: "Kenneth H. had long talk about our relationship. He threatens, or keeps saying, he will commit suicide. He says, 'You'll learn then, won't you?' and 'What will you be like without me?' We talked and talked until I was exhausted. Going round in circles." But since it spanned only the last eight months of his life, it hardly "explained" everything. (For example, it did not refer to the fact that as a young boy Halliwell watched his mother die when she was stung in the mouth by a wasp; or that a few years later he discovered his father—his head in the oven, dead from asphyxiation.)

Although the recently published version, with Lahr's extensive footnotes, has remedied the problem, the diaries were more of a puzzle than an explanation, Lahr and Anthea quickly learned. "The questions posed were not answered in the diaries. To publish them then would have been virtually impossible, because there were too many unknowns. No one really would make the connections or have a way into the diaries. It was just fortunate for me that I had been thinking about comedy and I could see a kind of connection with revenge, a kind of access to infantile, overpowering emotion, and Orton's way of coping with that. The diaries, on every page, are dealing with that in one way or another. And for me, there was a link between what I learned from doing my father's biography and what I now saw in Orton."

John Lahr's father was Bert Lahr, the vaudevillian comic extraordinaire who is most beloved for his role as the Cowardly Lion in the immortal film version of *The Wizard of Oz.* When the biography of his father was published in 1969 *(Notes on a Cowardly Lion),* John Lahr was already a drama critic and a major voice on contemporary theater. "Back in the sixties, I was in an odd position," says Lahr. "I was on retainer for *Evergreen Review,* as well as being the drama critic for the *Village Voice*—that was in the days when they had one major drama critic and I had the column. But in order to keep me from writing for anyone else, Grove Press, who owned *Evergreen Review,* made me their drama editor, which was a kind of sinecure.

"Anyway," he continues, "I had just published the biography of my father, which had been on the front cover of the *Sunday Times Magazine.* It launched me, really, and had been successful commercially. I was looking for another project and when the book was to come out in England, they said 'Well, while you're over in England, why don't you look at Orton's diaries?' I had read some Orton plays and already written about him, and I remember in one rather bad production off Broadway of *The Erpingham Camp,* a particular line that hit me like a blindside tackle: *'With madness as with vomit, it is the passerby who receives the inconvenience.'* I had never laughed so hard except with my father. It just killed me, that line. I thought it was brilliant—wonderfully written and poised, and just outrageous. It was a line that delivers an idea, instead of being just a distraction or a joke."



*Opposite: Playwright Joe Orton, now famous for his plays as well as his murder. Above: Gary Oldman (left) as Orton and Alfred Molina as Kenneth Halliwell in the film version of John Lahr's* Prick Up Your Ears.

Lahr summarizes Orton's impact on the world in a way that instantly relates him to the archetypal clown and accounts for the more prurient aspects of his life. "It is that rapacity, that desire to goose an audience and take it for a tumble that links Orton and all great clowns to the essential, rapacious, immoral, instinctual impulse. All the great clowns of the early modern period had some sort of phallic vestige, or remnant of the medieval jester's wand: Harpo's horn, Groucho's cigar; Chaplin had a cane, so did Bobby Clark. It's to prod and poke the world—it's just an extension of that. Similarly, Orton's own phallic quality—the idea of 'prick up your ears,' of really putting it to an audience—is built into the fun. For example, it's manifested in *What the Butler Saw* when Winston Churchill's 'missing part' is waved across the stage."

According to Lahr, there was no denying or circumventing the excess of Orton's sexuality. "It's all of a piece. My approach to Orton's sexuality was not to lick my chops, not to look at it and exploit it as a thing in itself, but to use it to explain something larger, I felt . . . something about his work, about his relationship to another person [Halliwell], and to himself, obviously. We're looking at two narcissists with a very limited ability to love, I think. There was a definite limit to what they could give each other, and their psychic wounds were great. Orton healed himself to a certain extent—but not really. I mean, he died because he couldn't imagine the suffering of someone else. He couldn't extend himself enough."

Like his life, the diary and the biography are littered with scenes that graphically portray Orton's casual sexual encounters in public lavatories. Some of these scenes have made it in to the film, executed in a shockingly realistic way. Still, considering such sordid details, we might have expected some hostile reactions from the public at large focusing on the more prurient nature of Orton's story. It's surprising to learn from Lahr that "there has not been a single outraged response. I've never faced an audience who, when I explained my interest in Orton, I didn't win over. In fact, I get a lot of letters thanking me. Most people seem to just take it as a life—an unhappy life, a tragic life, a doomed and monstrous life, even. But it's a life unlike any other that we have known publicly. On the other hand, people are sometimes surprised to find out that I'm heterosexual, and that's amused me. Also that I'm kind of square—you know, I'm not a swinger and never have been.

"To a certain extent, Anthea and I appear as narrative devices in the film to extend the argument

"We're looking at two narcissists with a very limited ability to love."

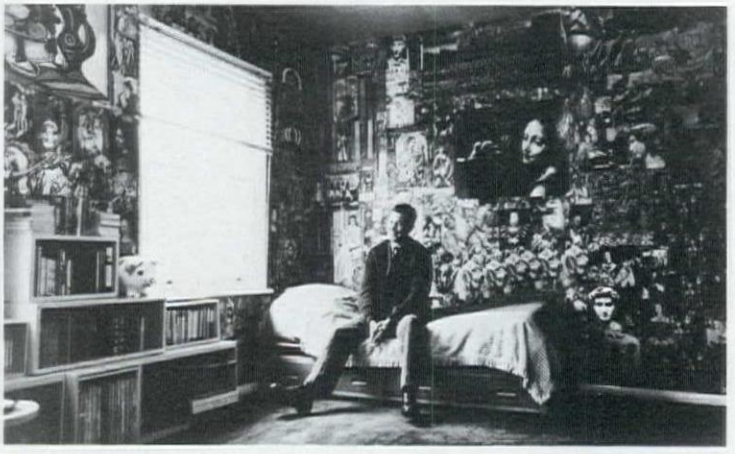
beyond homosexual issues, to the heterosexual community; to disallow the straight world from responding: 'Oh, that's what gays do, but we're not like that. That was the intention of putting us in the film in that way. You don't know me, but Wally [Shawn, who plays Lahr in the film] is as far from me as anyone could be. It doesn't bother me at all that I'm portrayed that way. It's kind of sending up the dogged American schlepper who gets on the path and then doesn't give up. There's certainly some truth in that, but on the other hand, the character in the film could never have written *Prick Up Your Ears*, I don't feel."

The film version of *Prick Up Your Ears*, directed by Stephen *(My Beautiful Laundrette)* Frears and with a screenplay by the respected British playwright Alan Bennett, is apt to make overnight stars out of Gary Oldman (who portrays Orton) and Alfred Molina (as Halliwell). Though the film focuses primarily on the problematic relationship between Orton and Halliwell, it is not a strictly accurate account of what occurred. For the sake of drama, Peggy Ramsay (Vanessa Redgrave) hides the diaries from Lahr when he first arrives in her offices. But this couldn't be further from the truth.

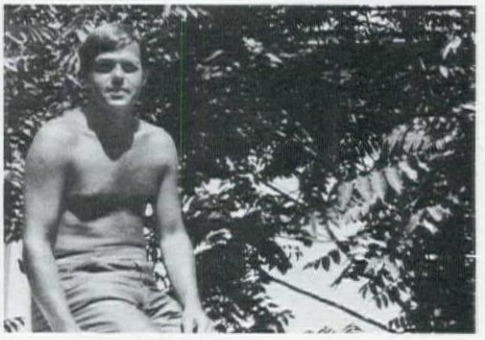
"They couldn't give them away," recalls Lahr. "There was no market for the diaries before the biography. They were unpublishable because nobody knew who Halliwell was and only a few people cared who Orton was. I realized that the diaries would make a terrific backbone as primary source material for a biography, but you have to remember that when I took this assignment on, Orton was a dead letter. He was much more famous for his murder than for his writing. It was indicative of the incredible lack of interest in him and of Peggy's desire to get someone to write about him, that she rented the diaries to me for a very, very, very, very low percentage of any royalties I would receive on the biography. At that point, they couldn't believe that anyone would write about him. They wanted somebody to, but nobody was interested."

But in another context, Lahr remembers hearing that "Truman Capote inquired about writing Orton's story. But he wasn't interested in the plays—just the man, and perhaps the more prurient angle. And Peggy, who represented the estate, wasn't interested in deriving an 'in lukewarm blood.' " Ironically when it was published, *Prick Up Your Ears* was Truman Capote's "book of the year," as it was Patrick White's.

Only recently has Lahr come to realize that his long-term fascination—some would call it his obsession—with Orton and Halliwell, to some degree, reflected his relationship with his wife of twenty-one years, Anthea. He reveals this in the British edition of *Vogue*, where he has a monthly column and in whose April issue he discusses the genesis and background of the film, of which he is co-producer. In our interview, he summarizes it by explaining, "I was suddenly successful and she was suffering the same thing Halliwell was going through, having helped me so much. It touched chords in me and in our relationship. It's funny, when you're in a position of power—even if it's due to acclaim—you're not aware of the suffering of other people in quite the right way."







*Top: Joe Orton, in the room where he died. Above, right: Kenneth Halliwell in 1967, shortly before he murdered Orton and killed himself. Above, left: John Lahr, who established the playwright's reputation.*

Today, Lahr recognizes the impact he has had establishing Orton's reputation (the value of the est and the annual royalties from productions h reportedly tripled since the arrival of Lah biography, at this point earning anywhere betwe 80,000 and 100,000 pounds annually), and he fre admits his pride, like the proper son of a proper li should. "It's been very exciting for a critic to prec rather than follow a writer's reputation. It's wl critics should do, as Eric Bentley for Brecht in America. But this only happen occasionally. Usually writer lives long enough to do it himself. Orton didn't, and my passi for Orton was absolute. I was g uinely excited about being able to c tribute to putting the ideas behind plays, getting Orton down, getting t relationship down, understanding wl the plays are really about, because th get layered over with the cliches journalism, like 'black comedy' 'sick comedy' which becomes a w of dismissing them or failing to s what they're really about."

But now, he also claims that h made a pact with himself to be do with Orton, to allow more time to pu sue his own creative endeavors. I deed, Lahr had two novels publish in the early seventies *(The Autogra Hound* and *Hot to Trot*—the first w "actually a best-seller: movie righ were sold and I bought my house wi it"), and he has the makings of a thir He had adapted Dario Fo's *Accident Death of an Anarchist* for the Ma Taper Forum a few years ago; a sket of his was included in the off-Broadway musica *Diamonds;* he's written a few sketches for a Nan Walker review opening in Toronto this fall and New York this winter; he's already finished the boo for a new musical called *At the Top*, with a sco and lyrics by Alan Price, which Stuart Osterow producing for Broadway.

Currently, Lahr is represented at the Royal E change in Manchester by *The Bluebird of Unha piness*, an adaptation of Woody Allen's short fictio Another adaptation of his just moved to the King Head, a London "off-Broadway" theater. It's calle *Diary of a Somebody* and it's based on—you guesse it—*The Orton Diaries.*

*David Kaufman is the theater commentator fo* Downtown *and a contributing editor to* Chronicle

# TUCSON

## An unusual location rings visitors in roves to the Old 'ueblo Museum.

ıe Old Pueblo Museum, which opened last :ecember in Tucson, has all the necessary :ements to guarantee its success as an outstanding gional museum. It was created by expert con-ltants from around the nation; the structure is a ınning architectural statement of beauty and wer; and it is committed to exhibitions of the ghest quality and widest appeal. However, the useum's top drawing card is possibly its loca-ın in Tucson's Foothills Center—a shopping mall.

The $3-million, five-thousand-square-foot useum is the brainchild of Don Baker, who rected the project and managed the property for stdil Realty, a New York-based real estate invest-ent banking firm, which acquired majority interest Tucson's Foothills Center for a pension-fund ent in 1985. "The property needed a boost to mulate customer interest," remembers Baker, who d the overall responsibility of enhancing its value.

When he arrived in Tucson, Baker was taken th the art, culture, and beauty of the Southwest. But," he adds, "it seemed to me that the local useums and universities were so spread out ographically. I became more and more intrigued th the idea of combining art with commerce, cusing on the Southwest, thereby creating a new entity for the Foothills Center."

Baker brought in museum consultant David upert to help implement his daring feat of put-g a regional museum in a shopping mall. Hupert, rmer director of the IBM Gallery of Science and rt, is the founding director of the Downtown



*ıe Cor-ten-steel water stair and the rock shelter the entrance of the Old Pueblo Museum.*

© Mark Citret

Branch of New York City's Whitney Museum of American Art. According to Old Pueblo Museum director Christine Conte, Baker gathered "the best designers and architects and artists, who all worked together to make not only an exciting architectural and artistic statement via the facility, but to make that statement function smoothly as a museum." The team accomplished both.

From its inception, the museum has totally devoted itself to the presentation and preservation of the arts, culture, science, and natural history of the Southwest United States. Hupert continues to advise on the design, creation, and placement of exhibits and the procurement of future exhibitions.

The stunning entrance—inside the Foothills Center mall—is framed with a massive copper wall more than twenty feet high and one hundred twenty feet long, rich in a patina of green and gold. A Corten-steel water stair seems to descend into the entrance plaza from a point high outside the building. It steps down thirty feet in a geometric pattern that ends in a pool surrounded by granite slabs. A huge rectangular monolith rises from below the floor toward the ceiling, a mural of the Southwestern sky, moving from the open colors of a clear day to the dark hues of a threatening thunderstorm, complete with flashing lightning bolts.

You enter the museum by stepping down into the Rock Shelter—a realistic, subterranean environment created by modern technology. Passing through the Rock Shelter, visitors move back in time 12,000 years to the paleolithic period.

"Another underground gallery," explains director Conte, "is an exhibition on permanent loan from Tucson's Arizona-Sonora Desert Museum, nationally acclaimed for its collection of minerals, flora, and fauna of the Sonora Desert." The beauty of the collection is enhanced by a carefully designed installation. Included are examples of the world-famous minerals of Tiger, Arizona, a town that was mined-out and literally disappeared from the map. There is also an exceptional specimen of pyrite—"fool's gold"—that weighs in at over 100 pounds. One of the five displays from the collection is dedicated to wulfenite, splendid in its yellows, oranges, and reds and one of the most sought-after minerals of the region. "The Desert Museum worked closely with us in setting up the exhibition," says Conte. "And their curator of Earth Sciences has come over to train our museum guides."

An above-ground floor is reserved for exhibitions. "Images West: Works of the Cowboy Artists of America and Photographs of Jay Dusord," organized by Old Pueblo, closes May 3. On view May 9 through July 31 will be "Twenty-five Years of Space Photography: A Selection," organized by the Baxter Art Gallery in Pasadena, and selected from an original exhibition funded by IBM.




*A view of the museum from the central plaza of the Foothills Center.*

The beauty of the museum and its contents, of course, are attracting hordes of visitors, but the museum's location in a high-traffic, commercial shopping mall is also an important factor in its popularity. "People are spending more and more of their leisure time in shopping centers," says Conte, "and that was what Don Baker recognized when he came up with the idea of placing a museum here in the mall—bringing art to the people."

"What makes this situation so synergetic," says Baker, "is that we've brought art and history directly to the marketplace, and the number of people going through the facility is quite exciting." An estimated quarter of a million visitors will come to the Old Pueblo Museum this year (based on attendance in its first three months). That places the museum fourteenth in the nation in annual attendance—and that means that more people will visit the Old Pueblo than will visit the Albuquerque Museum of Art, the Heard Museum in Phoenix, or Washington, D.C.'s Phillips Collection. "That's how the shopping mall is helping the museum," says Baker.

Likewise, the museum is helping the shopping mall. "January sales increased 17 percent over t same period in 1986—and that's despite a natio *decrease*, according to the U.S. Department Commerce, of 7.4 percent!"

The Old Pueblo Museum is also heightening t area's arts profile. "We're getting both veter museum-goers *and* people who have never set fo in a museum," says Conte. "We see ourselves filling the role of introducing those first-timers to t museum experience. Part of our audio-visu presentation is an advertisement for other cultu institutions throughout the area." Adds Bak "We are not competing with the other museu in the area; we're stimulating additional inter for *all* area museums."

Only the future will tell if Don Baker's bo placement of a major museum in a shoppi mall—America's new Mainstreet—will inspi other such business-arts co-ventures. "We've h interest from shopping centers all over the cou try," says Conte. "People are really intrigued b the concept." But for now, this experiment working at Tucson's Old Pueblo Museum—a faci ty that Don Baker affectionately refers to as "o window to the Southwest." —*Bill Golight*

# Culture on Campus

## The University of Arizona sets a superior standard for the arts in Tucson.





*Above: The University of Arizona's Centennial Hall. The fifty-year-old building, which was recently renovated, won the Southern Arizona American Institute of Architects' top design award in 1980. Left: The restored interior of Centennial Hall, venue for larger university productions.*

'When I moved to Arizona sixteen months ago," emembers Alexandra Jupin, director of the Univerity of Arizona's Office of Cultural Affairs, "I asked veryone I knew about the state and about Tucson. Every reply was that Tucson was the cultural center f Arizona. I've found that to be true, and I think hat the university is an extremely important component of the city's cultural life."

Less than two miles from downtown, the Univerity of Arizona offers the city a wealth of drama, rt, music, and dance. "Our mandate is to bring broad spectrum of world-class artists and events o the university community, to the entire city of Tucson, and to all of southern Arizona. It's a manate we take very seriously," says Jupin.

The university's elegant Centennial Hall is the argest performance center in Southern Arizona. Four major series feature stellar attractions each ear. In 1986-87, Isaac Stern, the Warsaw Philharnonic, and Ballet de France were some of the reative greats appearing on the Centennial Hall tage. Next season will begin with the Alwin Nikolais Dance Theatre, which will audition tudents to appear opening night, and provide a naster class. Yo-Yo Ma, with the Baltimore Orchestra, and soprano Kiri Te Kanawa are also cheduled to appear. Future plans include a major erforming-arts festival, scheduled to begin in the winter of 1989.

This year, 350 concerts were performed by the UA School of Music. Large productions, including peras such as *La Traviata* and a recent spectacular roduction of *Carmina Mirana*, are held in Centenial Hall, while smaller performances are held in he school of music's own theater. A large and liverse academic program includes harp, guitar, azz studies, and a unique residency designed to aunch a string quartet. Award-winning faculty encourage youngsters through Music Preparatory, a ew children's choir, and even nurture the budding musical sensibilites of tiny tots through the Music Experience Lab. "Our dance programs are also quite good," Jupin comments. "It's a growing program with a number of noted faculty."

UA's Drama Department performs four mainstage and four studio productions during the school year. Visits from the Royal Shakespeare Company touring group have inspired "Touring Shakespeare," a program in which drama students bring the bard to area high schools. The department's revue by The Entertainers was selected for the American College Theatre Festival at Kennedy Center last month.

In the works are plans for a more commodious fine-arts complex, beginning with a new home for the renowned Center for Creative Photography, which breaks ground this month. Currently housed in a former branch bank, the center is a major international resource, one of the three most prestigious photography archives in the country.

Across the street is the UA Museum of Art, which has the second-largest Samuel H. Kress collection in the country (the first belongs to the National Gallery of Art), and features master works of the Renaissance. The Edward J. Gallagher collection includes two hundred works of modern art, augmented by the C. Leonard Pfeiffer donation of paintings from the 1930s and models and sketches by Jacques Lipchitz. The changing galleries introduce regional artists and traveling exhibits. Half the funds have been raised for a new facility that will be built with high-rise parking.

With such a varied array of programming, the university has clearly played a vital role in establishing Tucson's reputation as one of the fastest growing arts communities in the nation. According to Jupin, that's a role it will continue to play, and to expand upon. For Tucson art lovers, there couldn't be better news. —*Karen Dahood*

# Focus on Excellence

## The Arizona Theatre Company has been following its own lead for twenty years.

One prime example of the incredible artistic and cultural growth to be found in the city is the Arizona Theatre Company, one of the top regional, professional, nonprofit theaters in the country.

Indeed, the Arizona Theatre Company, serving both Tucson and Phoenix, stands as a model for theater groups who face monetary and/or attendance problems. Through sound financial management, ATC has operated with a balanced budget over the last five years, even though expenses have increased yearly.

For the 1986-87 performance season, which includes six plays, revenue from ticket sales accounts for $1.3 million. This figure covers approximately 56 percent of ATC's cost of operations, which approaches $2.5 million. To balance the budget, fundraising efforts should produce the rest from donations from individuals, corporations, foundations, and government agencies. "There's a broad basis of support for the theater," says ATC's artistic director Gary Gisselman. We have a very efficient organization, and we intend to keep it that way."

But it takes more than money to maintain a successful theater. It also takes strong audience support. And here is where ATC is unique—it draws popular support from not one but *two* cities. ATC is perhaps the only professional repertory company of its size in the country that holds such a unique relationship with two cities. In producing literally two performance seasons, one in Phoenix and one in Tucson, ATC presents performances to more than 100,000 people each year.

Now in its twentieth-anniversary season, ATC has since produced more than 140 plays, ranging from Shakespeare and Shaw to Shepard and Mamet. Such a diversity of plays—and number of performances—constantly tests the standards that ATC sets for quality production and skillful acting.

In fact, ATC's first-class productions rival anything presented back east or farther west. ATC employs approximately 150 full-time theater professionals, including a company of professional actors, a staff that designs and builds costumes and sets, and an administrative staff. The actors come from other regional theaters and Broadway, and they bring a wide range of stage, television, and film experience to ATC.

The plays performed so far this season reveal the company's creative versatility—John Guare's *House of Blue Leaves,* Edward Albee's *A. Delicate Balance,*Christopher Durang's *Marriage of Bette and Boo,* and Thornton Wilder's *The Matchmaker.* David Mamet's *Glengarry Glen Ross* will close on May 10; still to come is Kaufman and Hart's *You Can't Take It With You.* All are daring, exciting, and challenging; and they do incite discussion. One shouldn't expect any less.

In addition to performing in two theaters, ATC exposes young people to theater by providing a sort of "theater on the road." Called the School Tour Program, a troupe of ATC actors brings theater into junior high and high schools throughout the state and introduces professional theater to audiences that include anywhere from thirty to a thousand young people. "The play we take out [to the schools] is written especially for them," Gisselman explains. We're also interested in getting families as well as young audiences. We would like to bus them in from all over the state to the theater, as well as take the theater out to them. Bringing them to the theater can give them the experience—and maybe the habit—of going to a theater."

Soon, audiences will have two new theaters to attend. By the winter of 1989, ATC expects to be using two beautiful new facilities. Called the Temple of Music and Art, the Tucson theater is a renovated landmark building that dates back to 1926. In Phoenix, a June groundbreaking is scheduled for the $12-million Herberger Theatr Centre. Each has a seating capacity of about eigh hundred. Stage facilities in each are similarly con structed and planned for compatible set installation



*Jane Murray (left) and Rita Rehn in ATC's production of* The Matchmaker.

Commenting on ATC's remarkable success, Gis selman says, "One of the great advantages of th Southwest right now is that we are encouraged t not necessarily follow the models of other theater in the country. We're given liberty to develop ou own theater here, the kind we want to be. We ar encouraged to develop a theater that is unique t us and to this part of the country. I think it's im portant that we take advantage of that." It's an at titude that's paid off, not only for ATC but fo thousands of Arizona theater-lovers as well.

—*Gay Chov*

# Musical Progressions

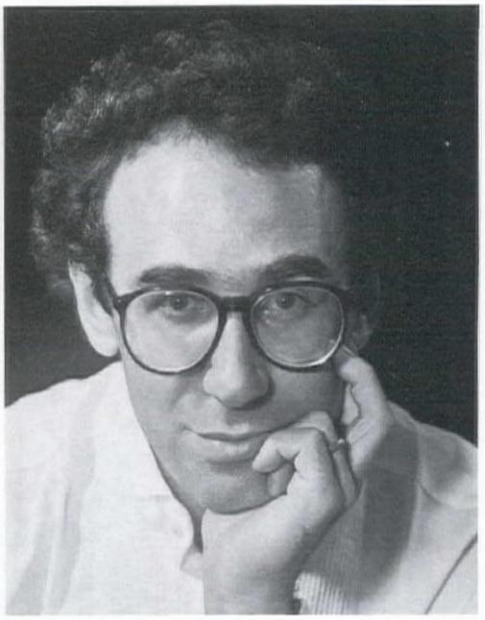
## Building on a history of growth, the Tucson Symphony heads for a bright future.

Tap, tap, tap. When Tucson Symphony Orchestra conductor and music director William McGlaughlin raises his baton for the last time on May 8, a new period of growth for the symphony will begin. Credited with TSO's remarkable artistic growth and a prime factor in the symphony's nearly 100 percent increase in contributed income since 1982, McGlaughlin's shoes will be difficult to fill. "When we hired Bill [in 1982], we said we wanted him for three to five years. We knew he was good—that he would have to move on," says Eric Meyer, Tucson Symphony Orchestra general manager. Much of McGlaughlin's success can be attributed to his personality, which Meyer describes as just what the community—and the symphony—needed at the time. "He was the first music director-conductor his orchestra had ever had who was under forty. He looked the Tucson part—he was relaxed, he didn't wear ties, and he'd rather be hiking in the mountains than at a social function. He took his lifestyle and his vast communications skills and turned them loose on the community."

The community responded with enthusiasm. In each of the last four years, ticket sales for TSO's Pops Parade series doubled the previous year's sales. Four of the 1986-87 season's concerts played to sold-out audiences and symphony administration expects even more in the 1987-88 season.

Although past audience development has been a general manager's dream, TSO's future plans will be focused on a different sector—Tucson's youth. "The time to improve and develop an awareness and an appreciation of classical music begins as early as four or five years old," he says. "Few orchestras have been doing a good job in working with the generation preceding the twenty-five to forty-five-year olds. To a degree, I'm afraid that audience is now a lost generation, but we're going to keep trying our hardest to get them in."

One of the methods used to cultivate new audiences is "point of entry" concerts such as the pops concerts and another TSO series, The Joy of Music. "Point of entry concerts are the ones we program for the first-time attendee, someone who hasn't been to a symphony concert since he or she was a child on a field-trip for school," Meyer explains.



*Robert Bernhardt (above) will lead the Tucson Symphony Orchestra in new seasons of success.*

The idea works well in theory, but according to a market study done several years ago, the crossover from pops to classical concerts is only 3 percent. Of course, Meyer and his staff have considered this, and, deciding that the reason for the small percentage of crossover patrons is the tremendous diversity between the two genres, TSO created the Joy of Music series.

"These concerts are focused around the family. From our study, we found that people do not attend the symphony more often—or not at all—because they're afraid of running into somebody at intermission who would ask them, 'what did you think of that concerto?' And they have nothing to say. So people can bring their children, ostensibly so the children can be educated, and they get the benefit of it, as well."

Although Meyer feels that the education of this "lost generation" is of crucial importance, the TSO will strive, under its new conductor/director Robert Bernhardt, to reach an even younger audience. Meyer and his committee kept this plan in the foreground when searching for the former maestro's replacement. "What we wanted was a music director who, now that Bill has taken us from point A to point B, is going to take us to point C and beyond." Point C will more than likely be the continued expansion and development of TSO's six-year-old Music in the Schools program.

Designed for elementary fourth- and fifth-graders (the age when most children begin musical and instrumental instruction), the program consists of several visits to the schools by the four families of orchestral instruments. The children then attend a concert at the hall, are instructed in symphony etiquette, and given a short lecture on the scheduled program. Music in the Schools has received positive response from teachers, parents, and the children themselves, but Meyer doesn't rest on these laurels.

"There are two authorities in music education here in Tucson who have just joined our education committee. They are both focusing on the fact that ages four through nine is when kids are the most receptive to understanding any kind of art form. For us to reach those kids, we can't go forward to junior high school, we have to go back and work on 'kinderconcerts,' and even go back to pre-school ages, working with them more one-on-one." He feels this is one area where the new conductor will be particularly effective. Bernhardt, who received a master's degree in music from the University of Southern California, has a strong background in music education. "He has a very good imagination and knowledge of music to pair up with the information we have on what kids respond to and what music is available," remarks Meyer.

An innovative new program that TSO plans to implement when Bernhardt arrives has met with success for other symphonies. TSO's chamber orchestra will travel to area schools and the musicians will spread out in the gymnasium. The children will be allowed to stroll through for fifteen to twenty minutes, asking questions and getting an up-close look at the instruments. The chamber orchestra will then re-group and play music designed specifically to speak to that age group.

Eventually, such programs and concerts will pay off, but Meyer is adamant that the time to start is now, in order to avoid losing another generation to television and movies. According to him, the road to classical music education is demanding, but worth the toll. "It's a long path. If we wait another year, we'll just be another year behind."

*—Kathryn Milam*



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# Art Pioneers

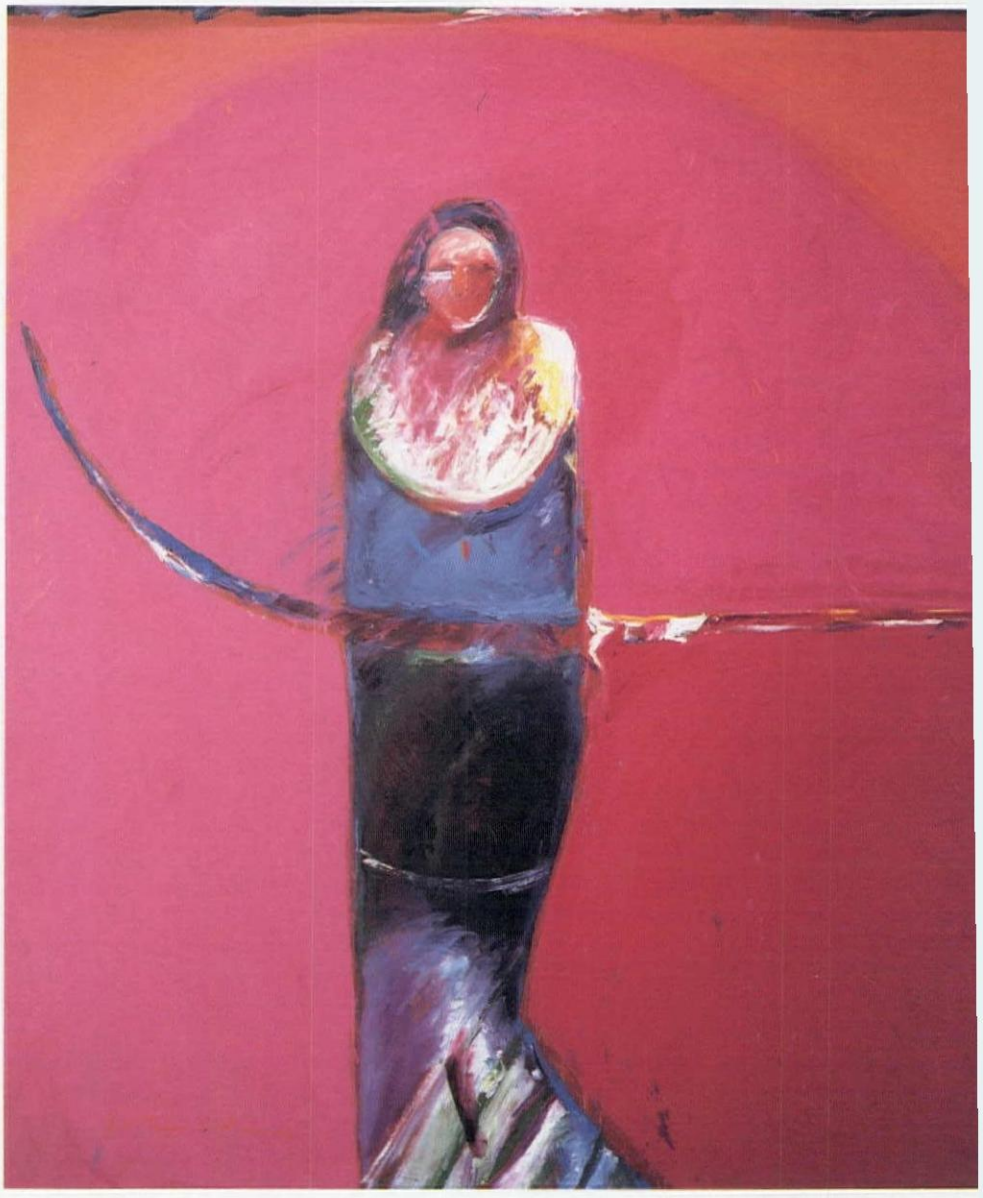
## The Tucson Museum of Art is now one of the region's premier arts institutions.

Over sixty years ago, in 1924, a group of Arizona art lovers founded the Tucson Fine Arts Association. What began as a community organization devoted to studying the arts is today one of the city's—and the region's—premier arts institutions. The Tucson Museum of Art, a six-building complex representing three centuries of Tucson life, is a thriving institution that offers the Southwestern city a burgeoning schedule of programming and outreach activities, including a remarkable art school, which has programs for all ages.

"One of the unique aspects of our museum," says TMA director Lowell Adams, "is the connection between old and new. On the one hand, we have some very contemporary programs and exhibitions. On the other, we work to maintain our relationship to history, and to the Mexican and Spanish heritage. TMA is both a physical campus of that mixture, and a spiritual one as well.

The most dramatic step in the museum's growth came in 1970, when the City of Tucson designated the historic downtown block bounded by Alameda, Main, Meyer, and Washington streets as the site for a new museum. Five historic homes on the block were restored and a striking new building erected. Designed by architects William Wilde and Associates, the contemporary structure, which opened in 1975, gracefully blends into the old El Presidio neighborhood. Inside the approximately 35,000-square-foot-building, a dramatic system of ramps connects four gallery levels, ranging from the small, intimate Ileen B. Campbell and Samuel J. Campbell Gallery of Western Art to grand, sweeping spaces—creating a feeling as open and expansive as the Arizona landscape itself.

The focal point of the complex is the Plaza of the Pioneers, a memorial to those who settled in Arizona before statehood and the site of TMA's sculpture garden. Fred Borcherdt's *Implement #10* is a rugged work of steel and stone that evokes primitive agrarian tools; Gary Slater's *Meta V* employs natural elements on its metallic surface. Other works in the garden are Dennis Jones's *Opposed Tensions* and Larry Mohr's *Crisscross XVI*, with aluminum angles glinting in the sunlight and the sparkle of the plaza fountain.



*The Tucson Museum of Art's collection includes* American Portrait #28 *by Fritz Scholder.*

One of the historic homes in the complex is thought to be the oldest continually inhabited structure in the city. Built when Tucson was a small village in the state of Sonora, Mexico, La Casa Cordova was restored as a bicentennial project of the Junior League of Tucson, with additional funding from the Arizona State Parks Department. Today it is a Mexican heritage museum, offering visitors an intimate glimpse into a culture that has made vital contributions to Arizona life.

The complex also includes the elegant two-story stucco Corbett House, built in 1907 in the mission revival style, and the sprawling Fish House, site of TMA's library. The Hiram Stevens House,

ıme of the colorful nineteenth-century Tucson vic leader, houses Janos Restaurant, where useum-goers can enjoy a leisurely meal, as well offices for TMA's docents council. The Romero ouse, originally the home of well-known Tucn carpenter Leonardo Romero, noted for his ork on the San Xavier mission and other imporıt area landmarks, is currently the TMA School.

Inside the museum proper, the collections emselves offer an aesthetic history of the outhwest. In addition to a wide-ranging collecon of twentieth-century European and American t (including crafts and furniture), TMA has imortant collections of pre-Columbian art, Spanish olonial art, and Western American works.

Produced by native Americans prior to the panish conquest in the sixteenth century, the core f the pre-Columbian collection was donated by niversity of Arizona anthropology professor rederick R. Pleasants. Among its highlights are lay sculptures and vessels; textiles; carvings of tone, marble, and jade; ornaments of shell, gold, nd copper; tools and gourd vessels. The pieces, epresenting sites from Mexico to Peru, span approximately two thousand years.

The Spanish Colonial Collection is comprised of 50 works created in the Spanish and Portugese ew World colonies. Among them are two rare aintings, *The Marriage of the Virgin* from Cuzo, eru, and a *Virgin of Quito* from Ecuador, that exibit the gilded brocade technique typical of these ndean schools. The collection also includes an utstanding group of oil-on-tin *retablos*, depicting eligious scenes and personages, and fine examples f Spanish colonial sculpture.

The Campbells donated twenty-seven works of Western American art, as well as funds for the contruction of the Ileen B. Campbell and Samuel J. Campbell Gallery, which offers a rotating selecion of the collection's two hundred works, incluling significant works of the Taos-Santa Fe roup of Western painters in the late-nineteenth and arly-twentieth centuries, such as Oscar Bernghaus and Thomas Moran. "We also have work f contemporary artists, like Fritz Scholder, for nstance, who continue to deal with the West, but ot in the traditional, romantic way," Adams says.

But TMA is even more than a major regional museum dedicated to the arts and culture of the Southwest. Its impressive art school, library, lectures, and tours combine to create an institution with something to offer nearly every segment of the Tucson community. The museum has sponsored an art education program since 1956, when Mildred Smitham began teaching Saturday children's classes. Today, the school employs forty faculty members, all with impressive credentials. Over fifteen hundred students enrolled in over one hundred fifty classes in the past year alone. Among the school's comprehensive, discipline-based art education program are courses in creative techniques such as painting, printmaking, and photography, and in art history, aesthetics, criticism, and cultural perspectives as well. The Tucson Master Artist Series provides advanced students and working artists with one-on-one exposure with some of the area's finest artists. A preschool program, started in 1984, and special programming for students from the Arizona School for the Deaf and Blind, developed in 1985, are unique models for discipline-based art education—the only ones of their kind in the nation.



© 1984 Craig Wells

*The museum's Plaza of the Pioneers, site of the outdoor sculpture garden.*

In the Fish House, the TMA Library includes over six thousand volumes and more than twenty-three thousand slides, as well as extensive magazine and pamphlet files. The library and also houses the Arizona Archives, a comprehensive listing of Arizona artists and galleries.

More than eighty volunteers form TMA's active group of docents, who represent the museum in the community, as well as in the museum's galleries. Prepared through intensive study of art history, aesthetic education, public speaking, and studio workshops, the docents conduct tours of the museum and the historic block, and take TMA into the city, as well, with "Art Talks," available for community groups of fifteen or more people. The enormously successful In-School Program has taken participatory art kits to more than twelve thousand students in area schools. The kits include topics such as "Basic Color Concepts," "Mexican Folk Art," and "Western Art."

An important fundraising arm of the museum is the Tucson Museum of Art League of over three hundred fifty energetic volunteers. "Tucson is an active arts community, and there is strong and broad support for the arts and for the museum," Adams says, adding that a membership campaign has just added nearly a thousand new members to TMA's rolls. Discussing the institution's future plans—which include doubling the museum's current space for exhibitions, support staff, and the school, which is now "limited only by the lack of space"—Adams comments, "The demand is there." It's a lucky place for a museum to be, and Tucson art lovers of all ages are happily reaping the benefits of a responsive institution that's both imaginative and savvy. *—Marcia Wade*

# Ringleader for Opera

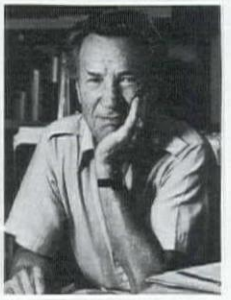
## Innovative director Glynn Ross leads the Arizona Opera Company to greatness.

He's been called everything from "the Robin Hood of arts management" to "the Lee Iacocca of the opera world," but one thing is certain—Glynn Ross, general director of the Arizona Opera Company, has brought good times to his company. In the four years he's been with AOC, he's taken a bright-red ledger and turned it black, created an entirely new audience in Tucson and Phoenix (the company performs in both cities), and is generating more operatic excitement than these parts have seen in a long while. The founder and former director of the Seattle Opera, Ross is best known for his creation of Seattle's world-famous Ring Cycle series. If all goes according to plan, Arizona will soon be the home of the next series of the Wagner operas.

"I'd like to change the identity of the state to more of an arts state—it's natural because the idea of arts in Arizona is new, just as the attitude toward a major artistic endeavor like the Ring in Seattle was, 'you've got to be kidding.' " But Ross isn't kidding at all. Already he's lined up an impressive array of support—from the National Endowment for the Arts and the Departments of State, Commerce, and the Interior to a "friend" who has pledged $250,000 in private support. AOC's "ringleader" sees the project as a vital opportunity for both the growth of the Arizona Opera and the state. "Whatever we do here, I want it aimed at an international market, as was the series in Seattle, which I believe brought $20 million in tax dollars to Washington. Ross is understandably hesitant to reveal many details about his latest project. He does know that the series will take place "somewhere in Arizona—Flagstaff, Tucson, Grand Canyon Country, or maybe Phoenix"; that he's shooting for 1990 as a target date; and that it will be under the auspices of the Arizona Opera Company. Beyond that, he's not talking. "Before you buy the fish, you smell the head," he declares.



Tom Eglin



*In four years, Arizona Opera Company director Glynn Ross (left) put the company in the black with innovative marketing techniques and excellent productions, such as* Manon Lescaut *(above).*

"That's just good business."

Whatever his plans for AOC are, Ross is apt to get what he wants. He left Seattle for Tucson with the sole purpose of helping AOC eliminate its $500,000 debt—only then would he even consider taking the helm as general director. "I've never worked with a deficit before in my life and didn't want to start then. You don't mind starting a football game from the goal line, but you don't want to start from a hundred feet behind it, either," he laughs. With enthusiastic community support, Ross and the company balanced the budget and had a $35,000 surplus in nine months. The director's formula for success consists of two simple factors—tightening the spending belt and going to the people.

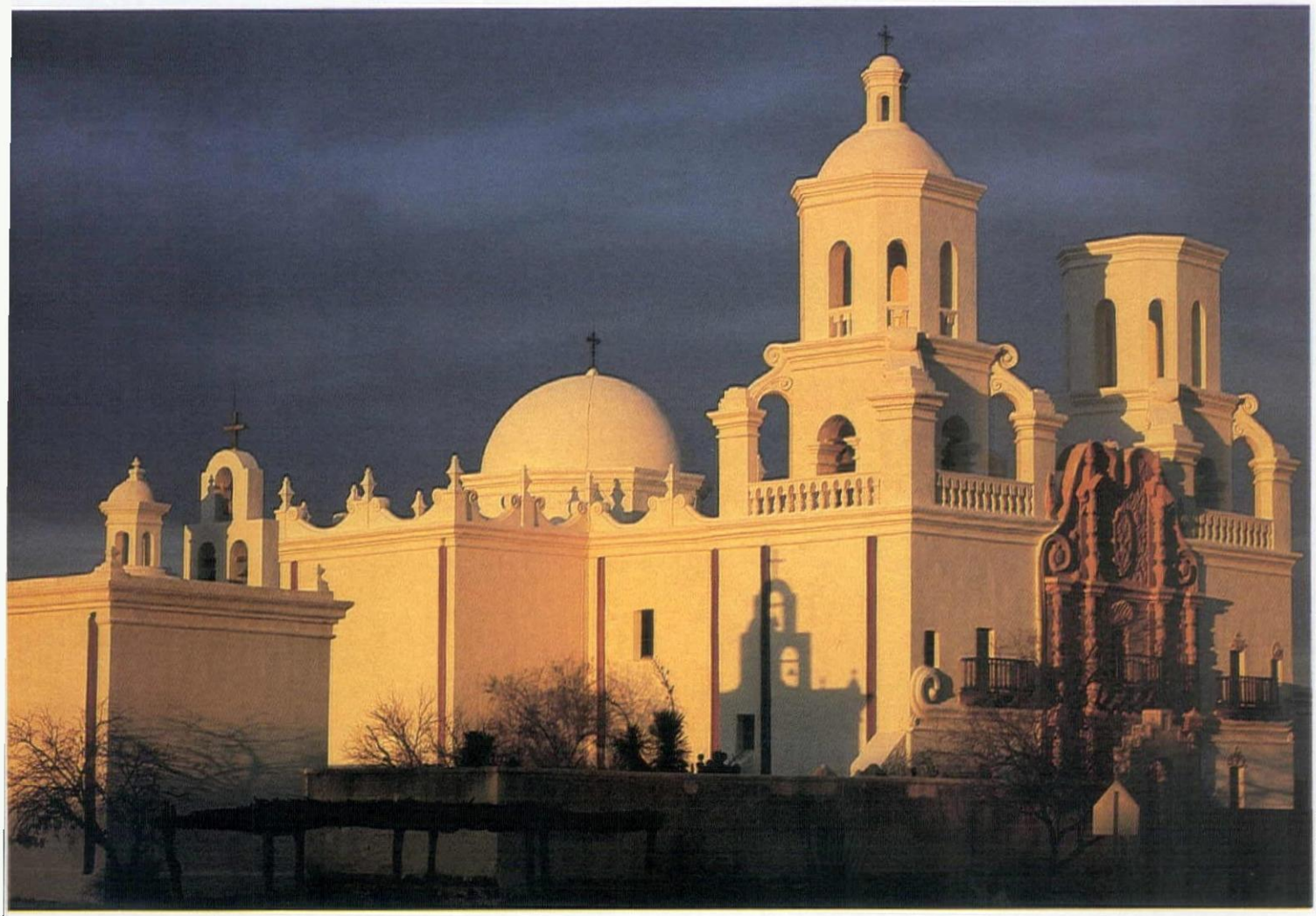
"The thing that has made me famous—or infamous—is the irreverent kind of advertising I like to do. In Seattle, we used bumper stickers, skywriting, even milk cartons with the slogan 'Opera is Udderly Fantastic' on them! I've always used humor; it gets rid of the image that opera people are all hol than-thou." Ross's presentation and finished p duct have lived up to all expectations. When he rived in Tucson, empty seats at most performan were the status quo. The Arizona Opera Comp completely sold out last season's productions of *Bohème* and *The Barber of Seville* and ticket sa for all performances are strong.

The response in both Tucson and Phoenix is, part, due to another of Ross's brainstorms—OPEI America (Opera Producers Entity for Related A tivity in America), which also plays a large r in his ability to hold down AOC costs. T organization, which Ross instigated in 1970 uniting the forces of thirteen other companies, ke an active list of singers and set designers, allowi the Arizona Opera Company to draw talent fr virtually every major U.S. house, including t Metropolitan and New York City operas, as w as regional companies across the country.

"The original function of OPERA America w twofold," Ross explains. "One was to get the ope companies involved in a relationship where th help each other. In other words, if we build a s for *Aida*, then we can rent it, loan it, or trade to Sacramento, Baltimore, or any other participati company. This gets the companies talking to ea other and cooperating to cut back costs. Anoth purpose in creating OPERA America was to g a higher profile on Capitol Hill with the NEA a things of that nature. With arts consciousness sta ing to happen in Washington, primarily because the Kennedy Center—which is probably the mo important arts edifice ever created in the Unit States—we needed more visibility. It made a gre difference in the problems we faced and those all the performing arts. As they've grown, they' not been able to find experienced people, therefo they've all had financial problems because there ju aren't that many people around who *really* kno what they're doing. With OPERA America, we ca find them."

Another major factor in Ross's successful slas of AOC's deficit and ensuing budget came in th first year he arrived in Tucson. After the bills wer paid, the director decided to unite all AOC opera tions, including administration, rehearsal space scenery, props, and costumes, under one roof- which turned out to be a renovated supermarke "With everything in one place, it makes for ma imum efficiency," Ross says. "If the director want to talk to the tech director then he's right there. probably have the most efficient opera operatio here in Tucson that I've ever seen in my life." That the way he gets things done. —*Kathryn Mila*

# TUCSON



© Carolyn Cupito

## A Cultural Oasis

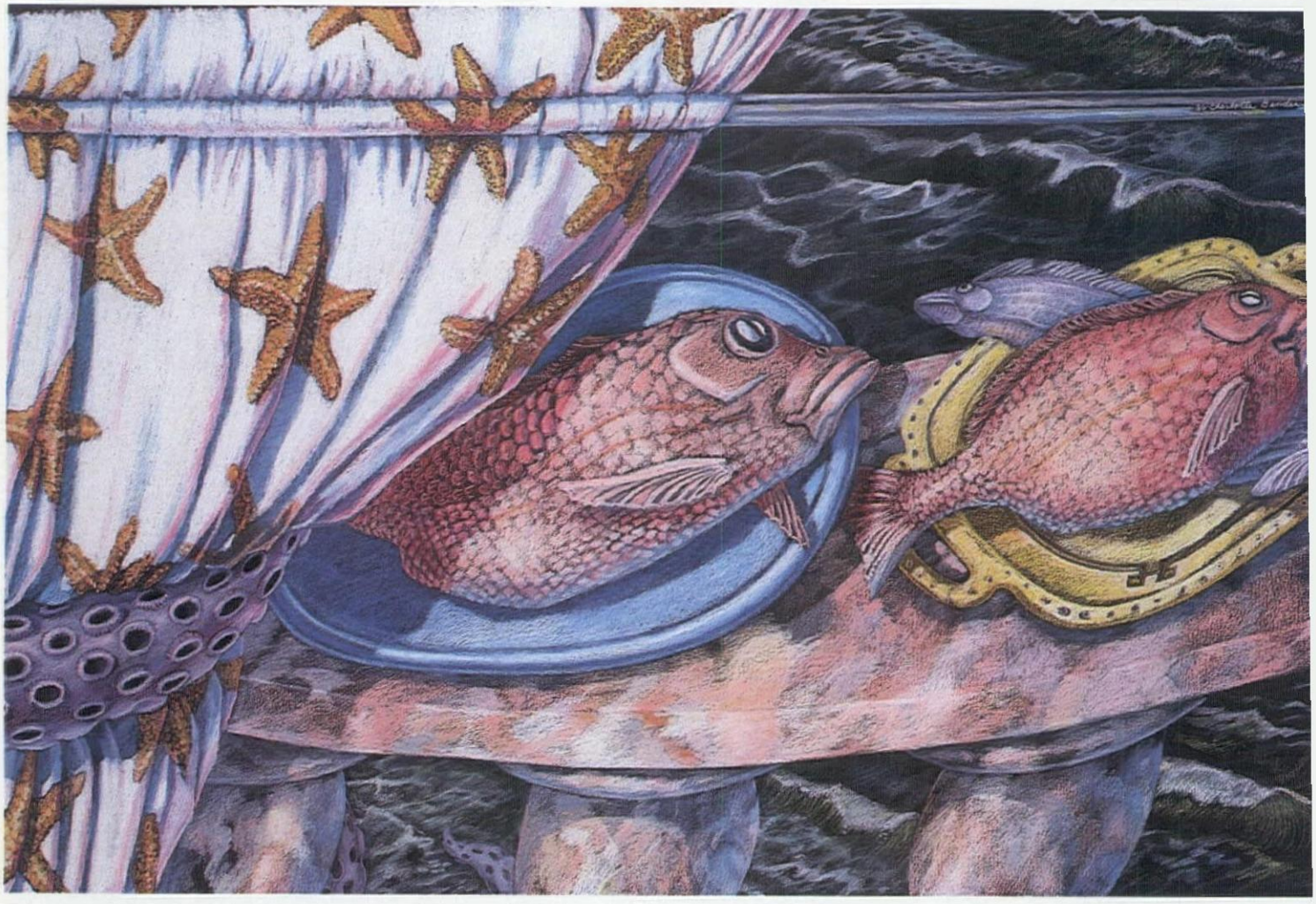
### Tucson is the rising cultural mecca of the Southwest. By Kathryn Milam

Along with the breathtaking scenery for which it is famous, Tucson offers visitors and residents a sweeping vista of cultural opportunities. The city has come a long way since its founding in 1775 when it was entirely walled-in and known as Presidio del Tucson. After carrying the cumbersome title of "little sister to Phoenix" for many years, Tucson is currently one of the ten fastest-growing cities in the United States. The results of this phenomenal growth are evident—from the recent inauguration of the stunning Old Pueblo Museum to the popular Tucson Festival, the city enjoys an ever-expanding variety of artistic institutions and organizations.

One explanation for this newly found popularity is the distinct ethnic flavors which enhance all aspects of Tucson life. Mexican, Native American, and Southwest-American art abounds in the galleries and museums, their literature tempers many selections offered by the area's theatrical groups, and the assorted festivals throughout the area reflect the historical and cultural heritage which make up Tucson's ambience. It is this history, along with the promise of the lavish cultural mecca which it is becoming, that attracts

*The stately San Xavier del Bac Mission, known as "The White Dove of the Desert."*

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Blue Plate Special *by Charlotte Bender, one of three winners in the Billboard Art Competition, co-sponsored by the Business Committee for the Arts, Whiteco, and Tucson Artist's Coalition.*

more artists and visitors every year. They come for the artistic freedom and opportunities. They come for the climate. They come for Tucson. (The area code in Tucson is 602.)

## MUSEUMS

Tucson welcomed the newest member of its museum family in December—the **Old Pueblo Museum** (7401 North La Cholla Boulevard, 742-7103). Against a striking architectural backdrop, the museum features permanent displays which focus on the minerals, geology, and history of the area. These are also spotlighted with continuous, multi-image film presentations in the museum's state-of-the-art audio-visual theater, which allows visitors to experience the blossoming of a desert flower, a ceremonial Hopi Indian dance, or other aspects of Southwest culture. A high point of the museum is its collection of indigenous minerals in a unique subterranean environment, which lends the sparkling pieces authenticity, as well as a certain magical quality. The museum is part of a growing trend of making art more accessible to the public, and its location, in the Foothills Center shopping mall, makes this one of the more popular attractions in the area. The **Tucson Museum of Art** (140 North Main Avenue, 624-2333) is a fascinating complex of restored historic homes, documenting three centuries of Tucson life. The collections of TMA range from an outstanding group of pre-Columbian art objects to Spanish-Colonial art to a sweeping assortment of twentieth-century American and European paintings, sculpture, furniture, crafts, and more. One of the restored buildings, the **Edward Nye Fish House**, contains the museum's extensive library of books, pamphlets, and slides, and is open to the public for research or just browsing and reading. Another of the beautiful homes houses a Mexican heritage museum—**La Casa Cordova**—with documents, artifacts, and art works from Arizona's southern neighbor. TMA also features the **Campbell Gallery of Western Art** and an elegant sculpture garden.

World-famous for its devotion to the study and understanding of artistic photography, the **Center for Creative Photography** (University of Arizona, 843 East University Boulevard, 621-7968) maintains a collection spanning the history of the medium, including works by Ansel Adams, Aaron Siskind, Louise Dahl-Wolfe, and many others. Visitors are welcome to use the center's extensive research library, tour the archives, or view the changing exhibitions—CCP's landmark exhibition "Supreme Instants: The Photography of Edward

South-of-the-border culture plays a strong role in Tucson, once a part of Mexico.

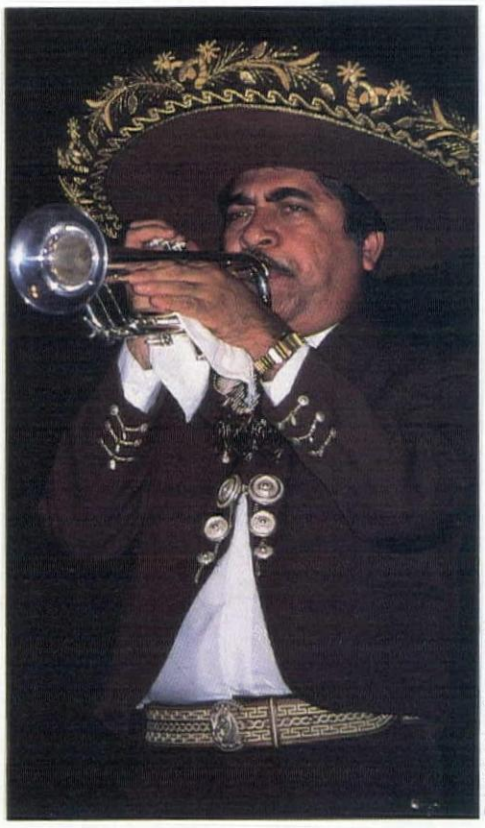
'eston'' is currently on tour until 1990.

The University of Arizona campus boasts two ıtstanding museums. The **Arizona State luseum** (621-6302) focuses specifically on the ıltures of the Indians of Arizona, from prehistoric modern times, and their relationship to the outhwest environment. Exhibitions, along with ıanging temporary displays, feature authentic artfacts, crafts, and art works. The **University luseum of Art** (621-7567) is touted as one of the ıost significant permanent collections between louston and Los Angeles, and for good reason. anging from the Middle Ages to the twentiethentury, artists represented in the collection include ackson Pollock, Frederic Remington, and Matisse, nd changing exhibitions include both the nationally irculated and those by UA students and faculty.

The **Arizona Heritage Center** (949 East Second treet, 628-5774), established while Arizona was till a territory, is home to the Arizona Historical ociety. Featuring exhibits documenting the state's istory from the arrival of the Spaniards in 1539 o the present, the center includes a costume hall, eriod rooms, and a life-size copper mine. The Historical Society's holdings also include the **Fort owell Museum** (2900 North Craycroft Road, 85-3832) and the **Fremont House Museum** (151 outh Granada, 622-0956). Fort Lowell is the econstructed commanding officers' quarters, midst the stabilized ruins of Fort Lowell. Buildings contain furnishings and artifacts portrayıg life on the military post in frontier Arizona. The museum was once the home of Territorial Governor Fremont, and the adobe residence—one of Tucson's oldest—features nineteenth-century furniture and a fine collection of antiques.

A walk through the **Arizona-Sonora Desert Museum** (2120 North Kinney Road, 883-1380) is like strolling through the desert. Called ''the most distinctive zoo in the United States'' by the *New York Times*, the museum houses more than two hundred animals and three hundred plants indigenous to the area, all in natural habitat—making it one of the most visited attractions of Tucson.

America's aviation history is on display at the **Pima Air Museum** (6000 East Valencia, 574-9658), from the Wright brothers' 1903 *Wright Flyer* to a mock-up of the world's fastest aircraft, the X-15. Spanning a full range of airplanes, including those from both world wars, the museum prides itself on having something for everyone, with perhaps one exception—some of the World War II planes had such lewd illustrations painted on their noses, a group of Tucson women once lobbied to have them painted over!



© Judith Tabor Gaugenmaier



© 1986 Photo by Susan Pearce

*Top: A performer at the annual Tucson International Mariachi Conference. Above: A scene from* Home Fires Burning, *produced by the Invisible Theatre.*

## GALLERIES

A lively gallery scene is one of the reasons Tucson has become so attractive to artists and craftsmen in the past few years. The Congress Street area is particularly alive with unique studios and galleries, including the **Natural Light Photographic Gallery** (309 East Congress Street, 623-7825), which uses only natural light in its long-exposure images of city and desert scapes, which capture the mood of Tucson and the Southwest.

The **Dinnerware Artists' Cooperative Gallery** (274 East Congress Street, 792-4503) is a nonprofit organization founded by a group of artists who joined together to promote contemporary art in Tucson. For the past eight years, Dinnerware has hosted prestigious juried and invitational exhibitions and changing monthly exhibitions.

**El Presidio Galleries** has two locations across the street from each other. The gallery at 182 North Court (884-7379) specializes in traditional Western and Southwestern art in one of the city's oldest remaining adobe structures. The gallery at 201 North Court Avenue (882-0249) features contemporary art with Western and Southwestern themes. Both feature rotating exhibitions of prominent and emerging regional and national artists in a broad range of media.

Also in historic El Presidio is the **Old Town Gallery** (240 North Court, 882-9695), located in a beautifully restored adobe building. The gallery specializes in *very* contemporary art in a variety of media, featuring mostly Arizona artists.

Another distinctive Tucson gallery is **Impressions II** (2990 North Swan Street, 323-3320), which features the work of area artists in everything from posters to ceramics to oils. The **Philabaum Studios and Glass Gallery** (711 South Sixth Avenue, 884-7404) has hand-blown artistic glass, exquisite vases, sculpture, and objets d'art.

No visit to the Southwest would be complete without at least a peek at the fabulous Indian crafts and art works so dear to the region, and Tucson is happy to provide such galleries galore. Kachina dolls, silver-and-turquoise jewelry, pottery, terra cotta, and more can be found at **Berta Wright Gallery Shops** (1736 East Speedway, 325-2591 and at Foothills Center, 742-4134), **Thunderbird Shop** (40 West Broadway, 623-1371), **Desert House** (2837 North Campbell Avenue, 323-2132), **Old Town Artisans** (186 North Meyer at Telles, 623-6024), **Desert Son** (1732 East Speedway Boulevard, 759-5168), and **Turquoise Door** (5675 North Swan, 299-7551), to list only a few. Old Town Artisans especially is a must-stop for the crafts of Southwestern American Indians.

## LIVELY ARTS

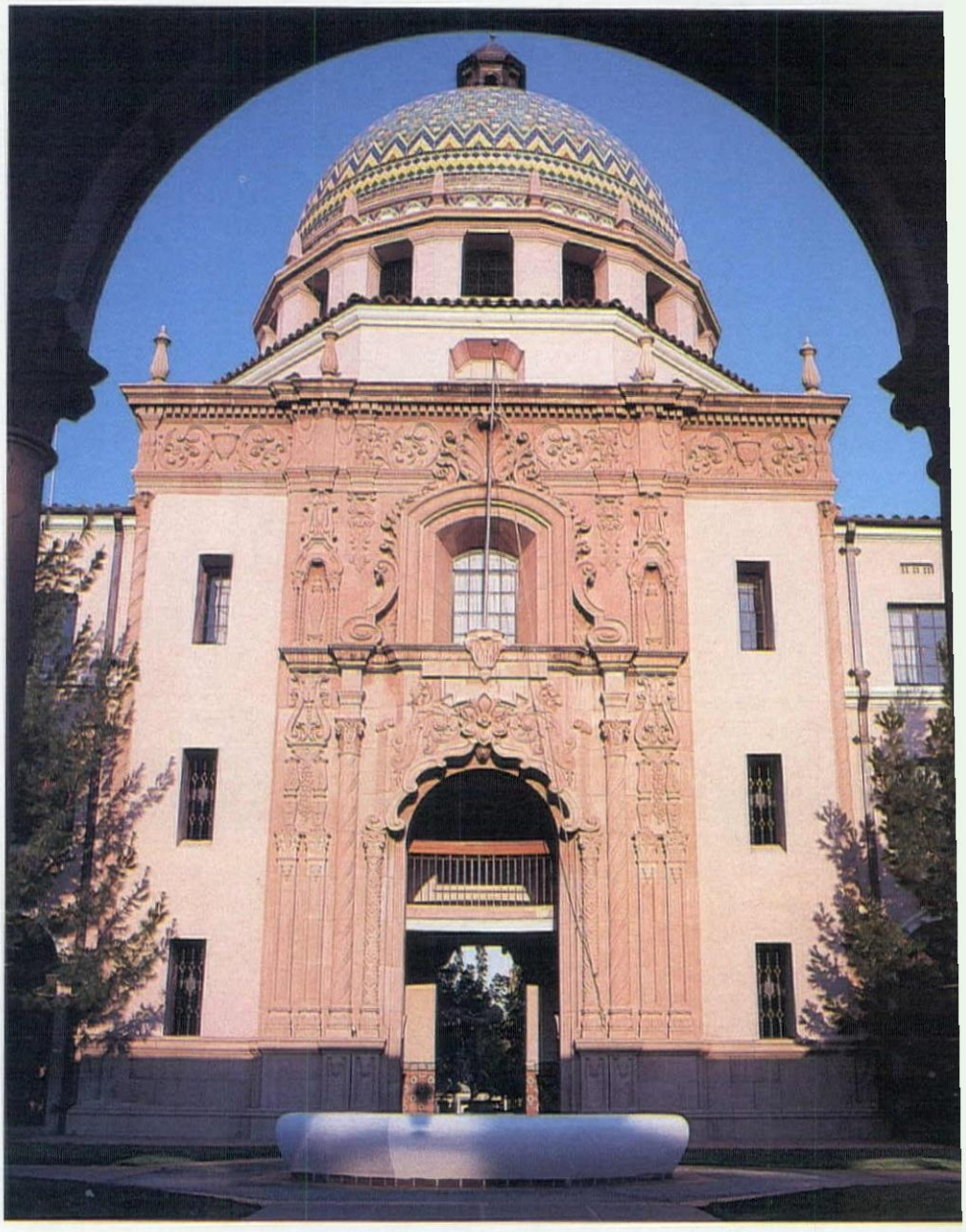
The lively arts are the fastest growing arm of the city's cultural community and the **Arizona Opera Company** (3501 North Mountain, 293-4336) is perhaps the best example of that. Although the company performs in Phoenix as well as Tucson, it calls Tucson home—in a renovated supermarket that houses all of its operations, from scenery design to administrative offices. Under the expert guidance of general director Glynn Ross, the opera has experienced a surge in ticket sales and popularity since 1980, when Ross took over. Arizona Opera presents four productions per year, with a season running from October through March. Each production receives two performances in Tucson and two in Phoenix.

The **Southern Arizona Light Opera Company** (1202 North Main Street, 323-7888) is dedicated to preserving American musical comedy with productions such as *The Sound of Music, Camelot,* and *Shenandoah.* SALOC has a well-earned reputation for presenting the finest with every production they endeavor—a past production of *The King and I* featured the same scenery and costumes used on Broadway in 1985, the last year Yul Brynner appeared as the King of Siam.

For the past fifty-eight years, the **Tucson Symphony Orchestra** (433 South Stone Avenue, 792-9155) has brought classical music to thousands of southern Arizonans and has become one of the Southwest's finest symphony orchestras. The symphony's three series, the Pops Parade, the Joy of Music, and the Classic Concerts, cover the full range of musical masterpieces, featuring such guest artists as pianist Christopher O'Riley and violinist Joseph Silverstein. The symphony also stresses the importance of musical education for children, with its Music in the Schools program.

Sunday nights in May come alive with relaxing pops music when the **Tucson Pops Orchestra** (2501 East Fifth Street, 325-5374) presents its open-air concerts at the Reid Park Bandshell. The sounds are free, the air is free, and lawn space is free, so bring a blanket and stretch out for an enjoyable evening of the best of pops.

The **Arizona Theatre Company** (120 West Broadway, 884-8210), now in its twentieth year, is recognized as one of the most vibrant regional theaters in the country. ATC offers a full mainstage season in both Tucson and Phoenix and has been cited as a national model for performing arts institutions for its successful performance seasons in two cities, its growing audience support, and fiscal stability. The company's Plays and Playwrights Program has also been lauded for its efforts to support the works of emerging talents with readings of new plays each spring. From traditional to contemporary, the company has produced more than 140 works in its twenty-year history, and with its School Tour Program, ATC produces well over 275 performances a year.



*Above: The Spanish-style Tucson Courthouse. Opposite: Dancers at the Tucson Festival's Fiesta del Presidio, a Mexican celebration.*

Smaller in size, but equal to ATC in ambition and professionalism, the University of Arizona's theater department offers two series: **UA Mainstage** and **UA Studio Theatre** (both 621-1162), which combine the efforts of students, faculty, and visiting artists for a wide variety of offerings. Each group presents an average of two productions per semester, ranging from drama to musicals to comedy. The University of Arizona's **School of Music** and its **Committee on Dance** also offer a full schedule of performances throughout the year on the university campus.

Drawing its name from the invisible currents that flow between audience and performer, the **Invisi-**

# Arts and architecture native to the Southwest give Tucson its special ambience.



**ble Theatre of Tucson** (1400 North First Avenue, 882-9721) prides itself on keeping that current electrically charged with original works by new playwrights, contemporary off-Broadway productions, musicals, and adapted classics. It is also committed to servicing Tucson's less-fortunate community with Project Pastime, an educational theater program for the mentally handicapped. **The Gaslight Theatre** (7000 East Tangue Verdo, 886-9428) is known throughout the area for its campy, original melodramas, usually played to sold-out houses. **The Gilbert and Sullivan Theatre** (Plaza Hotel, 1900 East Speedway, 886-9040) produces much more than the jaunty works by the two masters; it also presents Broadway musicals and light contemporary drama.

The **Ododo Theatre** (624-7441) offers productions of particular significance to Tucson's black community, in a variety of city-wide locations. **Teatro Carmen** (334 South Sixth Avenue, 882-8011) brings some of Mexico's best-known musical and dramatic groups to varied locations throughout Tucson. Teatro Carmen shares its space and telephone with **Teatro Chicano,** an actors workshop featuring modern drama, and **Borderlands Theatre,** whose specialty is works about the Arizona-Mexican border and the relationship between the two cultures.

Tucson and Phoenix were on their toes in 1986, with the inaugural year of **Ballet Arizona** (1509 West Thomas Road, Phoenix, 85015, 230-1140). Expected to evolve into the premier ballet in the Southwest, the company is the result of the combined forces of Ballet West Arizona and the Phoenix Ballet. In addition to exciting performances of classics such as *Cinderella* and the *Nutcracker*, the premiere season also saw the opening of the Ballet Arizona Academy, which offers classical instruction for all ages.

In new studio space, **Womankraft** (corner of Congress and Scott streets, 624-6441) brings feminist issues to the fore through theater, arts, multimedia, and video. Womankraft sponsors the annual, international Women's Video Festival, and also conducts an outreach program in the Tucson schools.

## FESTIVALS

Tucson residents love to celebrate their city and its arts with festivals and the annual **Tucson Festival** (8 West Paseo Redondo, 622-6911), now in its thirty-seventh year, is the granddaddy of them all, with more than fifteen celebrations rolled into one. Usually stretching from December until April, this cultural extravaganza has something for everyone in its potpourri of offerings.

**Los Posadas** opens up the Tucson Festival in December—a holiday treat of music, lights, and the traditional Christmas pageant, performed by local schoolchildren. The events warm up with the springtime weather and March brings the annual **Tucson Folk Museum Festival**, sponsored by the Tucson Kitchen Musicians Association. Scores of featured performers are culled from local and regional talent and range from bluegrass and hillbilly to gospel and acoustic blues. Held at El Presidio Park in downtown Tucson, the event also sports food and craft booths.

April is the month when the Tucson Festival really gets rolling and almost every day is packed with fun-filled activities. **Pioneer Days**, a two-day celebration of the city's history, dates back one hundred years. Costumed representatives of most of the area's Native American, Mexican, and Spanish residents, as well as regional military units, pitch camp at Fort Lowell Park and offer ceremonial dancing, cavalry and infantry drills, and re-create turn-of-the-century life.

Another favorite April celebration is the **Fiesta**

For years, the sites in Tucson have been an inspiration for artists of every medium.

**del Presidio**, which takes place in the historic downtown area that was once the walled-in city of Presidio del Tucson. This colorful festival copies a typical Mexican street fiesta with continuous entertainment, ethnic food booths, open-air crafts booths, and the **Fiesta de los Ninos,** a parade of brightly costumed children, which winds through the festival. Also drawing on the city's Mexican heritage is the **Tucson International Mariachi Conference**, usually held late in April, and featuring some of the top mariachi groups in the region. Workshops, the "Mariachi Espectacular," and a mariachi mass at Saint Augustine Cathedral are special highlights of the conference. Other Tucson Festival events include art exhibitions, lecture and film series, and much more.

The **Fourth Avenue Street Fair** (Fourth Avenue between University and Ninth Street, 624-5004) is so much fun that organizers have made it a twice-annual event, in the spring and fall. In the tradition of the Mexican street fair, Fourth Avenue is blocked off from traffic for this three-day event which features an abundance of local art, crafts, and the jewelry for which the area is famous.

Since 1983, the **Tucson Poetry Festival** (P.O. Box 44000, 622-7263) has focused the literary attention of the United States on the city. Held in March, the festival focuses on an annual theme—this year's was a tribute to *Ironwood*, an independent poetry magazine—and features both local and national figures. Scheduled events usually include readings by the featured authors, panel discussions, and interpretive dance performances.

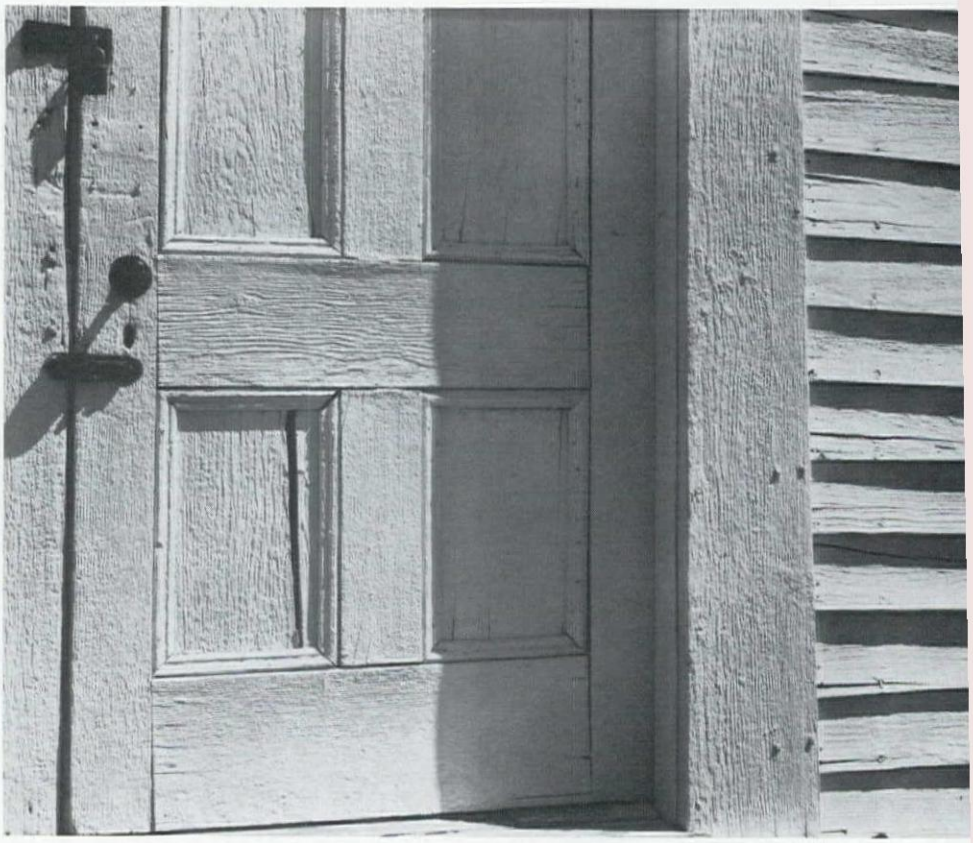
The **Tucson National Concours d'Elegance** (4907 East Broadway, Suite 100-200, 571-6520) is an annual automobile and boat show for the benefit of the Tucson Museum of Art. Held in October at the Tucson National Resort and Spa, this display of vintage classic cars and boats is a juried travel through time.

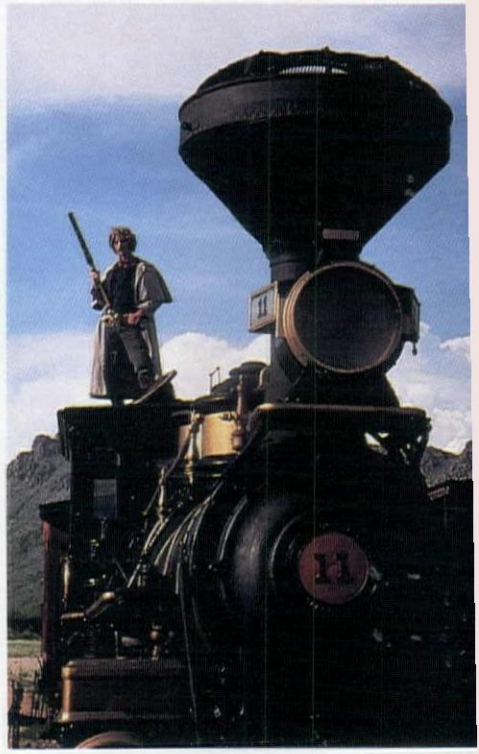
## ATTRACTIONS

One of the most visually striking attractions in the Tucson area is **San Xavier del Bac Mission** (Mission Road near Valencia, 294-2624). Many architects claim that this mission is the finest example of this type of architecture in the United States. Founded in the early-sixteenth century, the mission still offers daily mass, complete tours, and the San Xavier Pageant and Fiesta—an April celebration of traditional Tohono O'odham culture and the arrival of the Christian faith in the Southwest.

The **Tucson Botanical Gardens** (250 North Alvernon, 326-9225) is another popular attraction. Focusing on arid, semi-tropical, and tropical flora, the gardens are situated in an intimate setting in an old adobe home. Guided tours, classes, and special events are a few of the year-round activities. Star-gazers will love the **Grace H. Flandrau Planetarium** (University of Arizona Campus, 621-4556), which emphasizes the human experience of the space age with light-show performances in the Star Theater, interactive exhibits in space sciences and optics, space art, and a sixteen-inch telescope for public use. Another good place to view the skies is the **Tohono Chul Park** (Northeast corner of Ina and Oracle, 742-6455), a thirty-five-acre desert preserve. Highlighted by self-guiding nature trails, demonstration gardens, a recirculating stream, and ample picnic grounds, the park is a do-it-yourself educational course in Tucson's natural environment. An on-site exhibit hall has changing exhibits of art, crafts, and the cultures of the Southwest's heritage.

**Old Tucson** (201 South Kinney Road, 883-0100) is one of the most-visited attractions in Arizona (se-





*Above: The University of Arizona, Center for Creative Photography's* Church Door, Hornitos, 1940 *by Edward Weston. Right: A staged train robbery at Old Tucson.*


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From classical to ethnic, the growth of the arts in Tucson has been phenomenal.



*The Southern Arizona Light Opera Company performs* Kiss Me, Kate.

cond only to the Grand Canyon) and children *love* this one. Actually, you've probably seen it before—it has been the backdrop for countless films, commercials, and television shows, including "High Chapparal." Five times a day, the western magic still lives here, as stuntmen stage gunfights, fist-fights, and "authentic" western drama. Old Tucson also sports the **Simmons' Gun Museum**, with a collection dating back to the American Revolution, and the **Old West Wax Museum** (883-4203), with lifelike figures of Jimmy Stewart, John Wayne, and many others.

## TRANSPORTATION

The **Tucson International Airport** (573-8000) provides full-service air travel, with all the of major carriers, including American, Aero Mexico, Eastern, TWA, and many others. **Greyhound** and **Trailways** make frequent stops in Tucson, and **AMTRAK** does, too, but call 1-800-872-7245 before making rail-travel plans, since there are not always daily stops.

## RESOURCES

Tucson wants its visitors to experience the city to the fullest, so it offers many information and resource services. The **Metropolitan Tucson Convention and Visitors Bureau** (450 West Paseo Redondo, Suite 110, 624-1817) provides a calendar of events and other information. The **Tucson Economic Development Corporation** (465 West Saint Mary's Road, Suite 200, 623-3673) promotes and assists local economic expansion through marketing, so its usually a good source to find out what is going on, as well. The **Tucson-Pima Arts Council** (La Placita, 120 West Broadway, 624-0595) is the umbrella organization for more than eighty-three different cultural organizations in the area. ***Tucson Guide*** is a quarterly magazine which covers all of the cultural events for the season, and features in-depth articles on the people, lifestyles, and culture of Tucson. □

*Kathryn Milam is the editorial assistant of Horizon.*

# Exhibitions

## North

**lbany Institute of History and Art** (Albany, New ork), "The Drawings of John Butler Yeats," rough May 31. The first American retrospective drawings and watercolors by the Irish artist.

**Asia Society** (New York City), "The Word and ie Image: Buddhist Book Illuminations," through ine 7. Manuscript paintings of Buddhist imagery.

**Museum of Fine Arts, Boston,** "The Art That Life: The Arts and Crafts Movement in Amer-a," through May 31. Revealing how the design eform of 1875-1920 changed the public's percep-on of the relationship of art to life.

**Cooper-Hewitt Museum** (New York City), "The atalan Spirit: Gaudi and His Contemporaries," rough June 9. Works on paper, furniture, tiles, etalwork, and glass examine the artists and en-ironments that influenced the Spanish architect.

**Fogg Art Museum** (Harvard University, Cam-ridge), "Russia, The Land, The People: Russian ainting 1850-1910," through June 7. From portraits avant-garde.

**Hirschl & Adler Galleries** (New York City), Painters in Pastel: A Survey of American Works," hrough June 5. Survey of artists who worked in astel, including O'Keeffe, Hassam, and Whistler.

**International Center of Photography** (New ork City), "Manuel Alvarez-Bravo," through June . Photographs of Mexican life and culture.

**Metropolitan Museum of Art** (New York City), Impressionist and Post-Impressionist Master-ieces: The Courtauld Collection," through June 8. Includes Manet, Cézanne, Gauguin, Renoir, oulouse-Lautrec, and many others.

**Museum of Modern Art** (New York City), "Jan roover," through June 2. A mid-career retrospec-ive of this exciting photographer.

**Nassau County Museum of Art** (Roslyn Har-or, New York), "The Shakers: Photographs by nn Chwatsky/Objects from Sabbathday Lake," hrough May 24. Focusing on the one remaining ctive Shaker community in this country.

**Portland Museum of Art** (Maine), "The Mod-rnist Tradition: Paintings and Sculpture from the 950s to the 1980s," through May 24. Includes aren Appel, Lester Johnson, and Tom Sills.

**Wellesley College Museum** (Wellesley, Mass-chusetts), "Selections From the Wellesley College Museum Permanent Collection," through June 7. rom Giovanni da Bologna to George Inness.

**Yale Center for British Art** (New Haven, Con-ecticut), "Francis Hayman," through May 31. aintings, drawings, engravings, and more from a versatile eighteenth-century artist.



The National Gallery of Ireland

Portrait of a Child *by Paulus Moreelse, one of the Dutch paintings currently on view at Bowers Memorial Museum in Santa Ana, California.*

## South

**Chrysler Museum** (Norfolk, Virginia), "A Collection Revisited," through May 31. An overview of the history of photography.

**New Orleans Museum of Art,** "New Acquisitions in Glass," through June 7. Fascinating examples of the many faces and uses of glass as art.

**Tampa Museum of Art,** "Berenice Abbott," May 10-July 19. Black-and-white photographs from 1920-1950 portray the changing urban landscape of New York City and the American people.

## Central

**Columbus Museum of Art** (Columbus, Ohio), "Beverly Pepper: Sculpture in Place," through May 10. Site-specific works from 1960 to the present.

**Joslyn Art Museum** (Omaha, Nebraska), "Sharing Traditions: Five Black Artists in 19th-Century America," through May 17. Joshua Johnson, Robert Scott Duncanson, Edward Mitchell Bannister, Edmonia Lewis, and Henry Ossawa Tanner.

**Midwest Museum of American Art** (Elkhart, Indiana), "Childe Hassam in Indiana," through May 31. Representative of all phases of the impressionist's work in the graphic media.

**National Cowboy Hall of Fame** (Oklahoma City), "Eric Sloane Estate Show," through June 1. Scenes of New England, New Mexico, and the West, from this American realist who died in 1985.

**Nelson-Atkins Museum of Art** (Kansas City, Missouri), "Mounted Oriental Porcelain," through May 24. A wide range of exotic objects created for the aristocracy of eighteenth-century Europe.

**Walker Art Center** (Minneapolis), "Je Suis Le Cahier: The Sketchbooks of Picasso," through June 14. The private notebooks of the master.

## East

**Dolan/Maxwell Gallery** (Philadelphia), "David Shapiro: New Works on Canvas and Paper," through May 31. Signs, symbols, and their relationship to one another.

**National Museum of American Art** (Washington, D. C.), "Gene Davis, A Memorial Exhibition," through May 17. Paintings and drawings from the innovator in the field of abstraction.

**National Museum of Natural History** (Washington, D. C.), "Portraits of Nature: Paintings by Robert Bateman," through May 17. Works by the famous Canadian wildlife artist.

**Phillips Collection** (Washington, D. C.), "Jacob Lawrence: American Painter," through May 31. Spanning five decades of work by America's most celebrated black painter.

## West

**Charles W. Bowers Memorial Museum** (Santa Ana, California), "Dutch Paintings of the Golden Age from the Collection of the National Gallery of Ireland," through May 31. Frans Hals, Rembrandt van Rijn, Jan Vermeer, and others.

**La Jolla Museum of Contemporary Art,** "The Smorgon Family Collection of Contemporary American Art," through May 31. Paintings and photographs by Jonathan Borofsky, Elizabeth Murray, David Salle, and others.

**Museum of Photographic Arts** (San Diego), "Masters of the Street: Part III," through May 31. Eight contemporary photographers who illustrate new approaches to street photography.

**Phoenix Art Museum,** "Toulouse-Lautrec and His Contemporaries: Posters of the Belle Epoque," through May 24. Revealing cabaret life and luxuries of late-nineteenth-century France.

**Southwest Museum** (Los Angeles), "The Legacy," through May 31. Northwest Coast Indian art, from artifacts to contemporary works.

**Frederick S. Wight Art Gallery** (University of California, Los Angeles), "Ferdinand Hodler: The Symbolist Landscape," through May 24. Paintings dating from 1877, by the Swiss artist.

# ART TIMES TWO

## Old and new: Two top museums open their doors in Chicago. By Marcia J. Wade

There's been a renaissance in the Windy City. The opening of a major new museum and the reopening of a celebrated old one have given Chicago's spot on the cultural landscape added prominence. The April 21 gala opening of the Terra Museum of American Art was the first in decades of a major museum of American painting—and when the renovated core galleries at the Art Institute of Chicago are unveiled this month, both the beaux-arts era of the institute's birth and its eminent collection will be seen in refreshing new light.

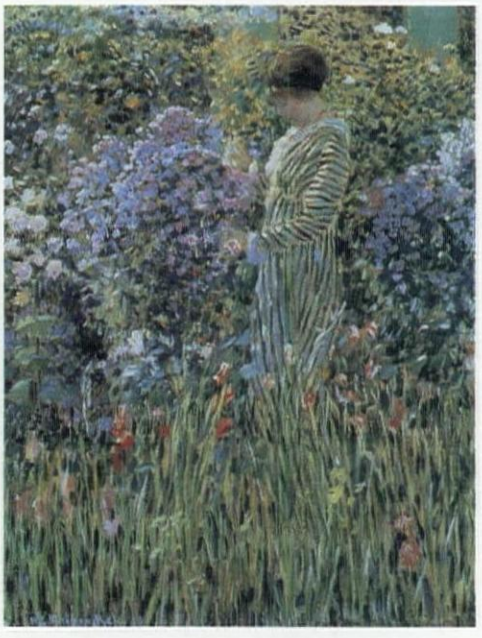
"The thing that makes this so timely," explains Terra, who is the United States cultural ambassador-at-large, "is that Chicago is really the most American of cities. New York is a great city, but it's international, and Chicago is a new city compared to Boston and Philadelphia. So there's a place for American art here."

Terra and his late wife Adeline had been collecting works of French impressionist painters and old masters for years when a close examination of a private collection of American paintings twenty-five years ago "immediately enamored" them, he says, of "the vitality and the dynamism" of American art. The Terras began trading-in European works and building a collection that now spans three centuries—paintings selected for the insight they provide into American cultural history as well as for their aesthetic significance. The collection that began with the purchase of a nineteenth-century landscape by Henry H. Parker for sixty dollars now includes over seven hundred works by Copley, Morse, Bingham, Whistler, Homer, Cassatt, Chase, Prendergast, Dove, Hassam, Hopper, Peale, O'Keeffe, Stella, the Wyeths, and others.

Ten years ago, Terra had begun donating his paintings to museums on the East Coast, when the recognition that there wasn't a museum of American art within hundreds of miles of his midwestern home became the impetus for his decision to found one himself. The first Terra Museum opened in 1980 in the Chicago suburb of Evanston (and will remain open as a branch) and "within a matter of weeks," he says, "we realized we were filling a void. We were worried for fear that nobody would come, and they came in droves!" Four buildings on Michigan Avenue, in the heart of Chicago's renowned Magnificent Mile, were subsequently purchased for an expanded and more centrally located home for an institution that intends, as Terra says, "to become a major force in American art."

Architect Lawrence Booth, of Booth/Hansen and Associates, carved out exhibition spaces in one and began rebuilding another of the two buildings which opened last month. (Construction of two additio buildings is slated to begin in 1989.) "T challenge," Booth says, "was to create a buildi that would express the American ideas reflected the paintings." Inspired by a tradition of Americ architecture dating back to Latrobe, Bulfinch, a Jefferson, Booth achieved a design whose expr sion is simple and open with a scale and ambien that are sympathetic to the individual—" appropriately American quality," he observes. T key feature of the vertical design is an open, e pansive interior connected by a dramatic ramp a stairway sequence that spirals upward through t core building's entire five floors, allowing visit a sweeping view of several galleries as well as the bustling city street outside.

The Terra's inaugural exhibition, "A Pro Heritage: Two Centuries of American Art," featu sixty early American masterpieces from the Pen sylvania Academy of Fine Arts, the nation's longe standing museum of American art. One hundr masterworks from the Terra's permanent collecti are also represented. "With our collection, whi is strong from 1850 to 1950, and the works fr the Pennsylvania Academy," Terra asserts, "we ha what is probably the finest exhibition of Americ art ever under one roof." In the meanwhile, Ter and his staff are steadily adding to the museum collection, which has grown by several hundr works since the opening in Evanston. "We're ridi right on the leading edge of a tremendous surge interest in American art in this country," Terra say "I think the time has come for American art."



*The purchase of one nineteenth-century landscape led to the creation of the Terra Museum. Among the American masterpieces in the extensive collection are (left) Frederick C. Frieseke's* Lady in a Garden *(circa 1912), (opposite, above) Charles Curran's* Lotus Lilies *(1888), and (opposite, below) Fitz Hugh Lane's* Brace's Rock, Brace's Cove *(1864).*

*Marcia J. Wade is the assistant editor of Horizon.*





All photos courtesy of the Terra Museum of American Art

## The institute's beaux-arts design was a sign Chicago was "no longer a cow-town."

If the Terra Museum is a new landmark, the Art Institute of Chicago, further down the avenue, is long familiar to art lovers across the country. "From the outset," says Art Institute of Chicago director John Wood, "this was founded . . . to bring the culture of the world to Chicago." To a midwestern city at the end of the nineteenth century, culture meant the beaux-arts architectural style of Chicago's principal cultural landmark, as much as the paintings within it. "Renaissance-style buildings were the sign of a cultured civilization . . . They were the sign that Chicago was no longer a cow-town, but, rather, the metropolis of mid-America," explains John Zukowsky, the institute's curator of architecture. A three-year, three-million-dollar restoration of the European painting galleries in the 1893 building has strived to showcase its neoclassical grandeur while installing state-of-the-art technology for energy conservation, lighting, and temperature controls.

The renovation of these galleries, which form the museum's core, is part of a long-range expansion and capital campaign that includes the addition of twenty million dollars to the institute's endowment and the construction of a new South Building, scheduled to open next year. Designed in the beaux-arts style of the main building, the South Wing will house the Field-McCormick Wing of American Arts, galleries for twentieth-century sculpture and painting and European decorative arts, a sculpture court and mezzanine, Regenstein Hall for special exhibitions, and storage and support space. Architect Thomas Beeby predicts that the new building will offer completion to the museum's axial structure. "When the restored galleries come back in line with the new South Building," he says, "I think the Art Institute will be more coherent than at any time in its history."

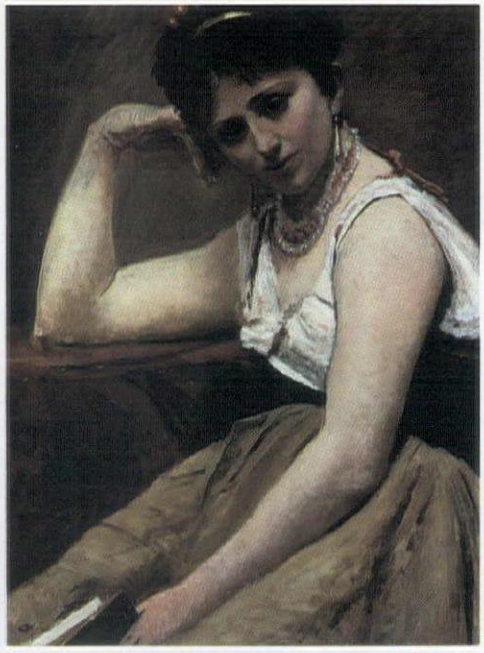
The original design for the Art Institute, by beaux-arts masters Shepley, Rutan, and Coolidge, consisted of a suite of galleries surrounding the majestic Great Staircase just beyond the museum's entrance, with a corridor or "ring gallery" running inside them. The plan was "clear, rational, understandable," continues Wood. The building "has a wonderful axis, it has a wonderful progression of spaces, it is tailored beautifully to a European painting collection." But it had become, he acknowledges, "an asset that had been tremendously devalued." Well-intended alterations, designed to adapt the galleries to prevailing tastes, stripped away the elegant beaux-arts detail, and years of piecemeal modernization closed off doorways and moved them from their axes to create room for storage and heating- and cooling-ducts. When the institute began to plan its expansion and renovation, the decision was made that the core galleries would become beaux-arts rooms once again, laid out according to a beaux-arts plan. The firm of Skidmore, Owings, and Merrill—which despite its modernist reputation, has worked on such Chicago landmarks as Mies van der Rohe's Illinois Institute of Technology campus and Daniel Burnham's Orchestral Hall—reopened the floor plan and reinstalled floor and ceiling moldings, door jambs, and ceiling coffers, replicating as faithfully as possible the details of the building which was the site of the World Congresses at the World's Columbian Exposition in 1893.

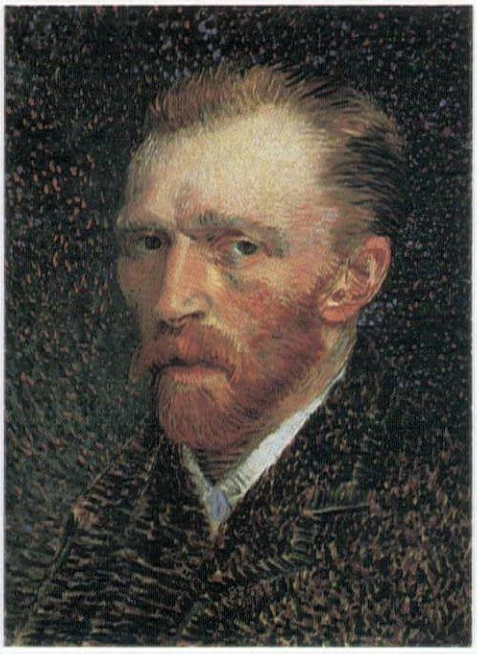
The reopening of the ring galleries allows an innovative use of gallery space, with the large skylit galleries displaying oils and the smaller spaces featuring works on paper—prints, pastels, and drawings, of which the institute has an impressive collection. The small galleries lend added depth to the works on view in the larger rooms. "We can hav our great oil paintings seen in daylight, and in viev of that installation, through a doorway, we can hav our great Piazzetta drawings," Woods comments European paintings curator James Brettell point out another advantage of the design. "There ca be a monotony in going into room after room of pic tures and getting lost and not having any wa of . . . choosing your pace, which is something thi particular plan will alleviate.

"Of the three great collections of nineteenth-century French art in the United States," Brettell observes, "the Art Institute's is the smallest bu probably the highest in quality." Over half of the paintings in the institute's collection were painted in the nineteenth century, including such important works as Cézanne's *The Bay at Estaque*, Corot's *Interrupted Reading*, and Seurat's *Sunday Afternoon on the Island of La Grande Jatte*. The renovated galleries demonstrate the powerful contribution that architecture can make to the art it surrounds. "It's not just frosting, this decoration, in terms of making the place a little more elegant," Wood asserts. "The muddling of the original beaux-arts detail has tremendously affected the ability to see the art, the ability to feel at ease in this building . . . It's going to allow the paintings to speak in a way they haven't been able to in years." □



*The Art Institute's Galleries of European Art house famed works by Old Masters as well as nineteenth-century paintings and a superb collection of prints and drawings. Highlights include (left)* Madonna and Child *(circa 1515) by Correggio; (opposite, clockwise from upper left)* Interrupted Reading *(circa 1870) by Jean-Baptiste-Camille Corot;* Self-Portrait *(1886-87) by Vincent Van Gogh;* Portrait of a Man *(1769) by Jean-Honore Fragonard;* The Battle Between the Gods and the Titans *(1600) by Joachin Wtewael.*







All photos courtesy of the Art Institute of Chicago



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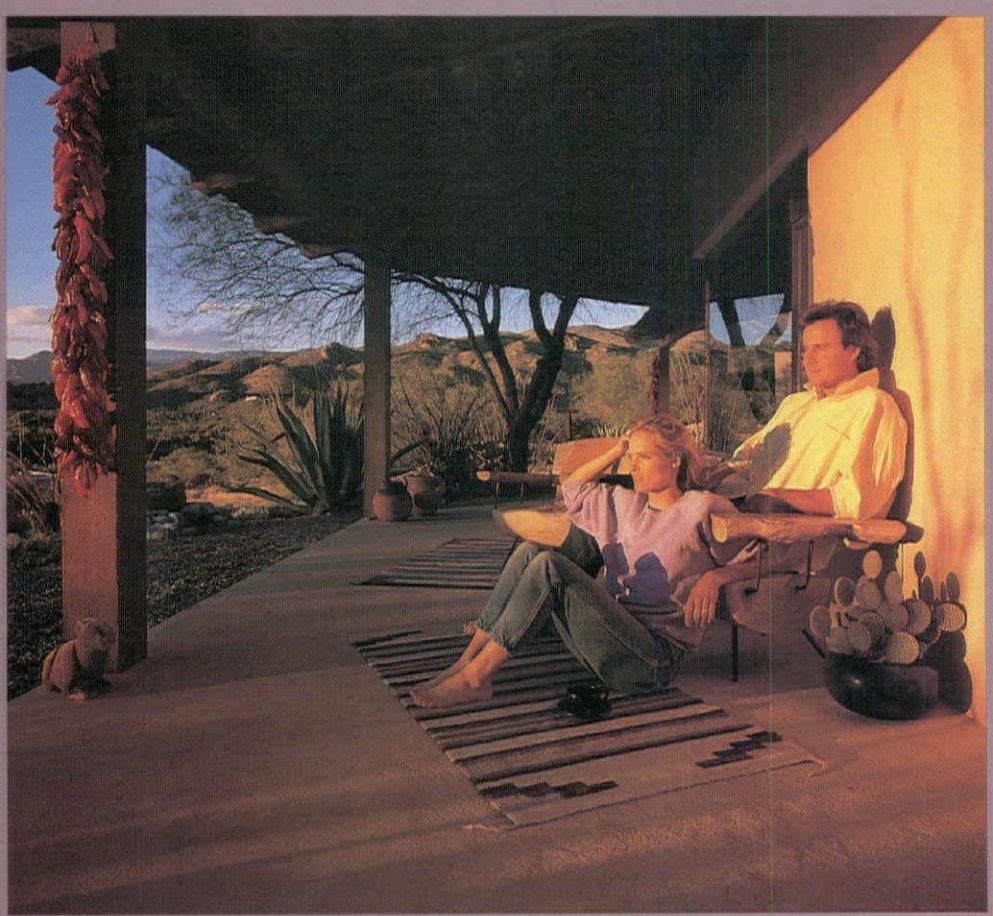
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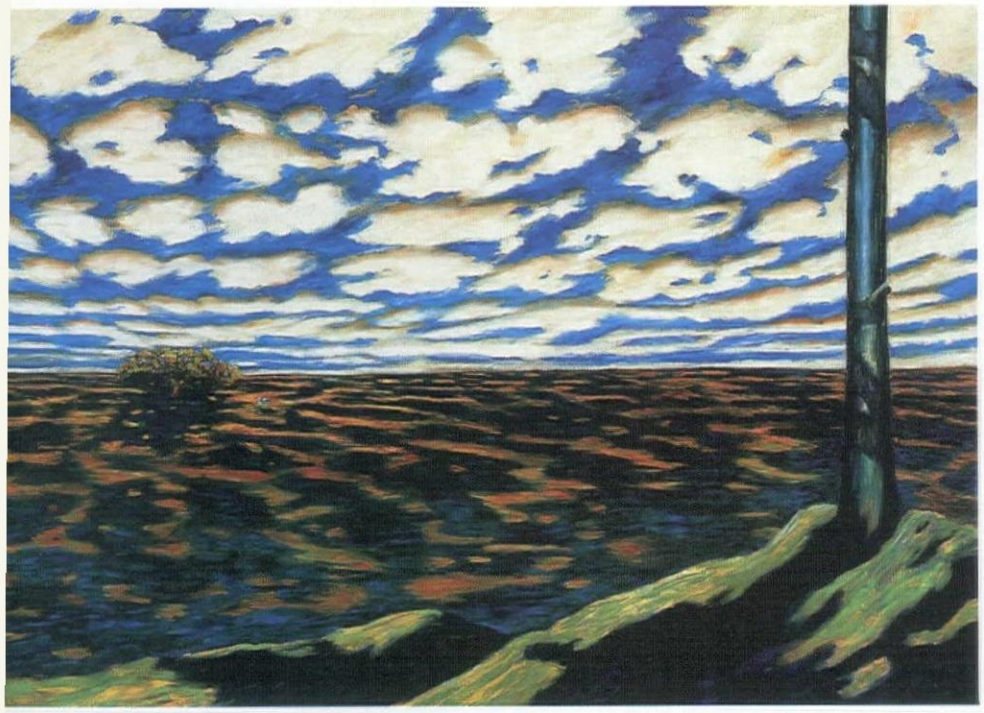
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# Cross Country



*Suzanne Caporeal's* Absence Becomes You, *at the Los Angeles County Museum of Art.*

## Art

### Avant Garde Now

The avant garde is alive and well and living in the Los Angeles County Museum of Art this spring. "Avant-Garde in the Eighties"—a broad-ranging and controversial show intended to demonstrate that avant-garde art is not only alive, not only innovative, but positively flourishing and proliferating in the contemporary cultural environment—runs April 23 through July 12. Featured are paintings, sculptures, video works, photography, documentation of architectural projects, and specially commissioned installation pieces by 112 notable artists.

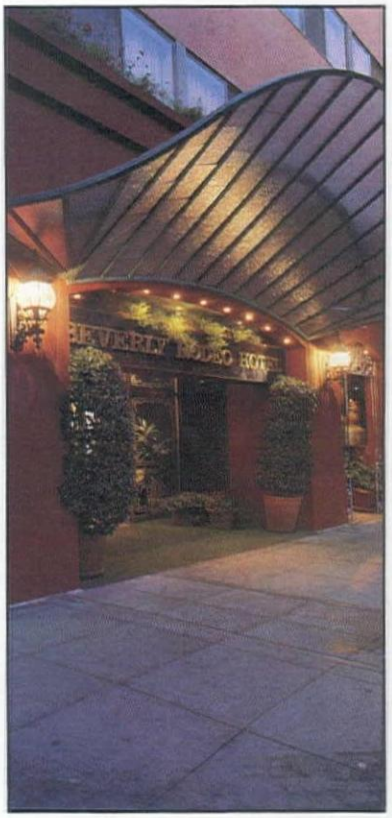
A few pieces will be familiar to many viewers, such as Maya Ying Lin's Vietnam Veterans Memorial in Washington D.C.—original documentation of the powerful "Vietnam Wall" is exhibited here. Other pieces are breathtakingly unfamiliar, such as a construction of vacuum cleaners by Jeff Koons, and "Mother" and "Father" from Nam June Paik's family of video robots. The show and its accompanying catalog zero in on themes that distinguish contemporary avant-garde art from what has preceded it, focusing particularly on distinctions between today's avant garde and what we have come to know as traditional "modern" art.

Among the artists showcased here are Alexis Smith (fifteen-foot mural of Marilyn Monroe), Vernon Fisher (wall text with sculptural elements), Terry Allen (mixed-media construction from the "Youth in Asia" series), and Haim Steinbach (assemblage of ice chests and Lava Lites).

### A Home for Women's Art

The National Museum of Women in the Arts moves into its new home this month—a newly renovated landmark building two blocks from the White House. Its inaugural exhibition, "American Women Artists, 1830-1930," includes in its 110 pieces work by such acknowledged masters as Mary Cassatt and Georgia O'Keeffe, as well as exceptional work by previously overlooked women artists, including Sarah Miriam Peale, one of the nation's earliest professional women painters, and pioneer sculptors Margaret Foley, Harriet Hosmer, and Anne Whitney. The show, which opened April 10 at NMWA, travels to the Minneapolis Institute of Arts (July 5-August 30), the Wadsworth Atheneum (September 19-November 15), the San Diego Museum of Art (December 5-January 31, 1988), and the Meadows Museum and Sculpture Court (February 20, 1988-April 17, 1988). United Technologies Corporation provided major funding.


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## The Best of Times for Art

For the country, they were the worst of times. But for pioneering modernist painter John Marin, the 1930s were the best of times, a decade when his distinctive blend of cubist and expressionist styles, rendered with a brusque Yankee shorthand all his own, achieved culmination. During those years the painter, who was one of the legendary circle associated with photographer Alfred Stieglitz and his renowned 291 Gallery, discovered the American Southwest and moved his summer home to the wilds of Maine. These dramatic landscapes would figure prominently in the career of the artist who is recognized as one of the key painters in an emerging American avant garde.

"John Marin Watercolors, 1929-1939," at New York's Kennedy Galleries from May 12 through June 30, is the second in a series of exhibitions at the prestigious gallery exploring the evolution of Marin's work. Thirty watercolors, expressing both the range and vigor of Marin's style and their influence on the oils for which he is better known, are included in the exhibition.

New Mexico Landscape, Side Slope of Taos Range *is one of John Marin's watercolors from the 1930s, at New York City's Kennedy Galleries May 12 through June 30.*

## Architecture

### The Wortham Center Takes a Bow

Ten years and $70 million later, the Gus S. Wo tham Theater Center in Houston opens with a gra celebration May 9 and 10. One of the most archite turally significant performance halls in the cou try, the state-of-the-art building designed by Mo ris Architects is a blend of traditional and conten porary forms, encompassed in an expanse of ros colored Texas brick.

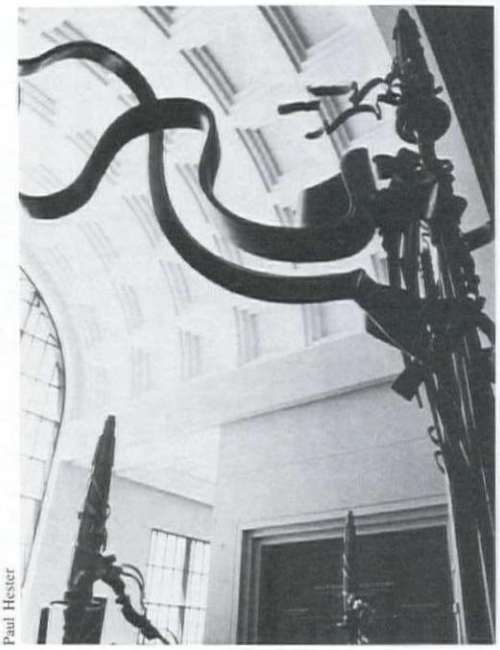
A visual feast, the 437,000-square-foot structu offers one breathtaking scene after the other- entering the ninety-foot-high arch is drama in itsel The ceiling in the Grand Foyer, designed by Euge Aubry, resembles the Pantheon ceiling in Rom and the grand staircases are flanked by eight ste Albert Paley sculptures featuring waving banner The distinctive Paley imprint also finds its way ont the great arch in the form of twenty-eight ca bronze door pulls.

The center answers a dire need of the city: mor performance space, and it does so beautifully wit two technologically superior theaters. The Alice an George Brown Theater, where the gala celebratio production of a George Stevens, Jr. stage show wi take place, will provide performance space for th Houston Ballet, Houston Grand Opera, and world



class touring productions. The intimate Lillie and Roy Cullen Theater will attract smaller audiences for theatrical productions, music and choral groups, and experimental and ethnic productions.

Major funds for the center came from the Wortham ($20 million), Brown, and Cullen foundations, along with corporate contributors including Shell Companies Foundation, Tenneco, American General Corporation, Exxon, Cooper Industries, and Conoco. The City of Houston donated two blocks of prime downtown property worth $35 million for the complex and also built a tunnel to the parking garage, and Gerald Hines Interests donated project management services for the construction. All together, this powerful force has created a magnificent theater center which forever changes the arts scene in Houston.



Paul Hester

*Dramatic, ribbon-like sculptures by noted artist Albert Paley flank the escalators of Houston's new Wortham Center. The spectacular performing arts center opens May 9-10.*


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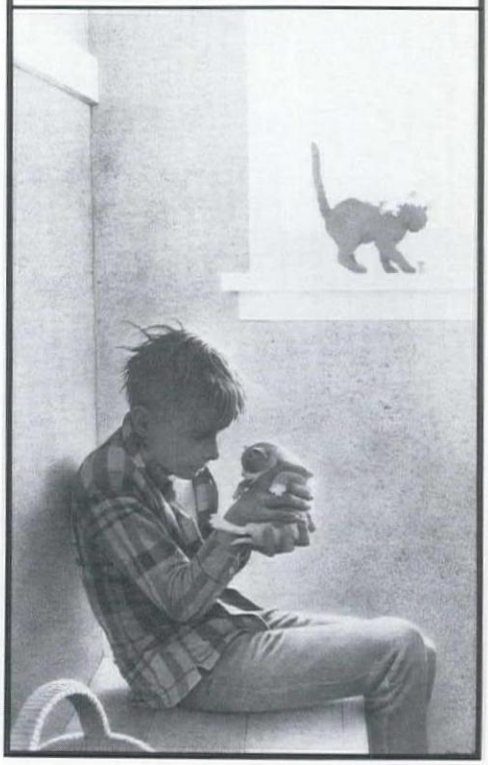
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Some of the pieces mirror the architects' trademark buildings. A Richard Meier-designed ring is based on his floor plan for the High Museum of Art in Atlanta; two rings by Arata Isozaki



## Cross Country

plicate the pyramids which crown his Museum Contemporary Art in Los Angeles.

The designers collaborated with Italian collec- r and fabricator Cleto Munari, whose Vicenza aff of artisians worked full time on the project r nearly four years. A "fractured cube" ring, esigned by Peter Elsemann, was constructed from lmost 100 tiny rods of gold and took weeks to erfect, according to Munari.

"Modern Jewelry: New Design," which opened t Montreal's Musées des Arts Decoratifs, will avel to the Memphis Brooks Museum of Art, the an Francisco Museum of Modern Art, and the rkansas Art Center, after its stay at the Crescent.



*Alley Award recipients Jessica Tandy and Hume Cronyn—honored for their sustained contributions to theater—as bewildered grandparents in* The World According to Garp.

## Theater

### Theater's First Couple

Jessica Tandy and Hume Cronyn—America's theater couple—received the prestigious Alley Award in March in recognition of their sustained and innovative contributions to the theatrical world. Invited to the presentation dinner, hosted by Houston's Alley Theatre, were luminaries associated with the couple in every phase of their incredible careers, including Marlon Brando and Kim Hunter, who co-starred with Tandy in *A Streetcar Named Desire;* Keith Carradine, who appeared


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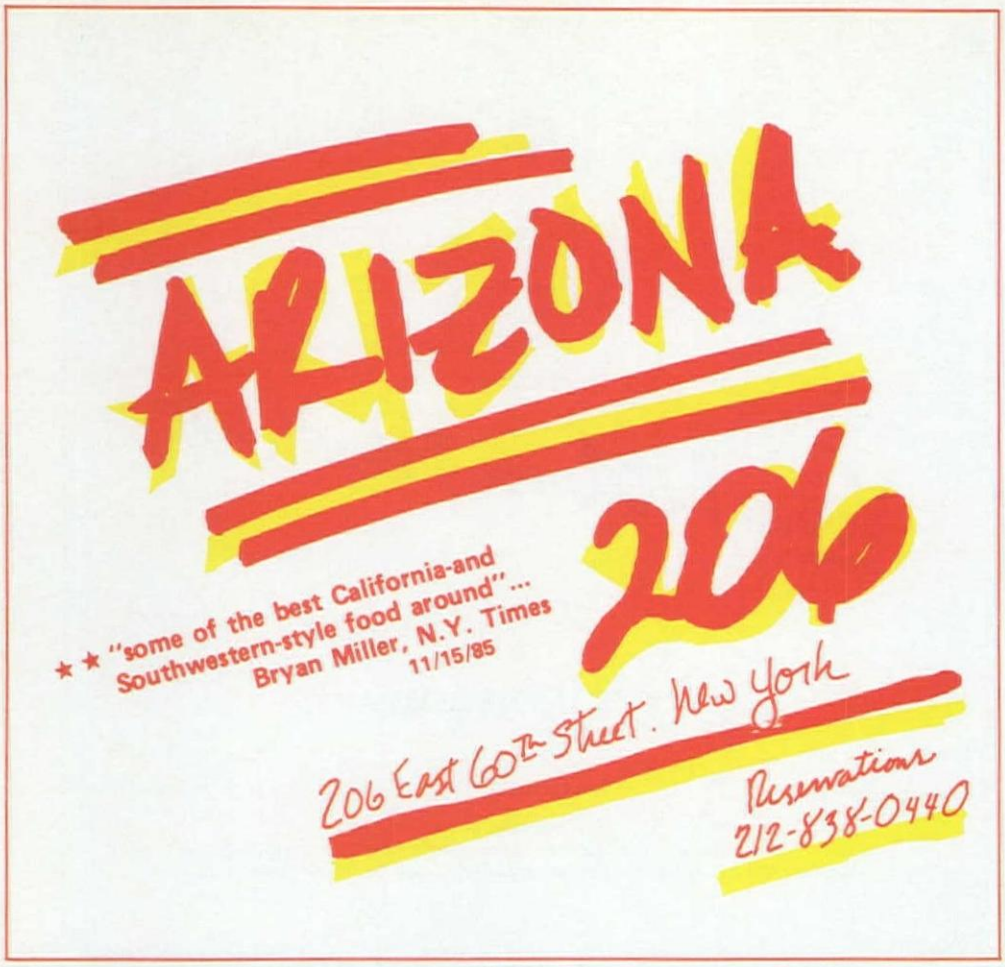
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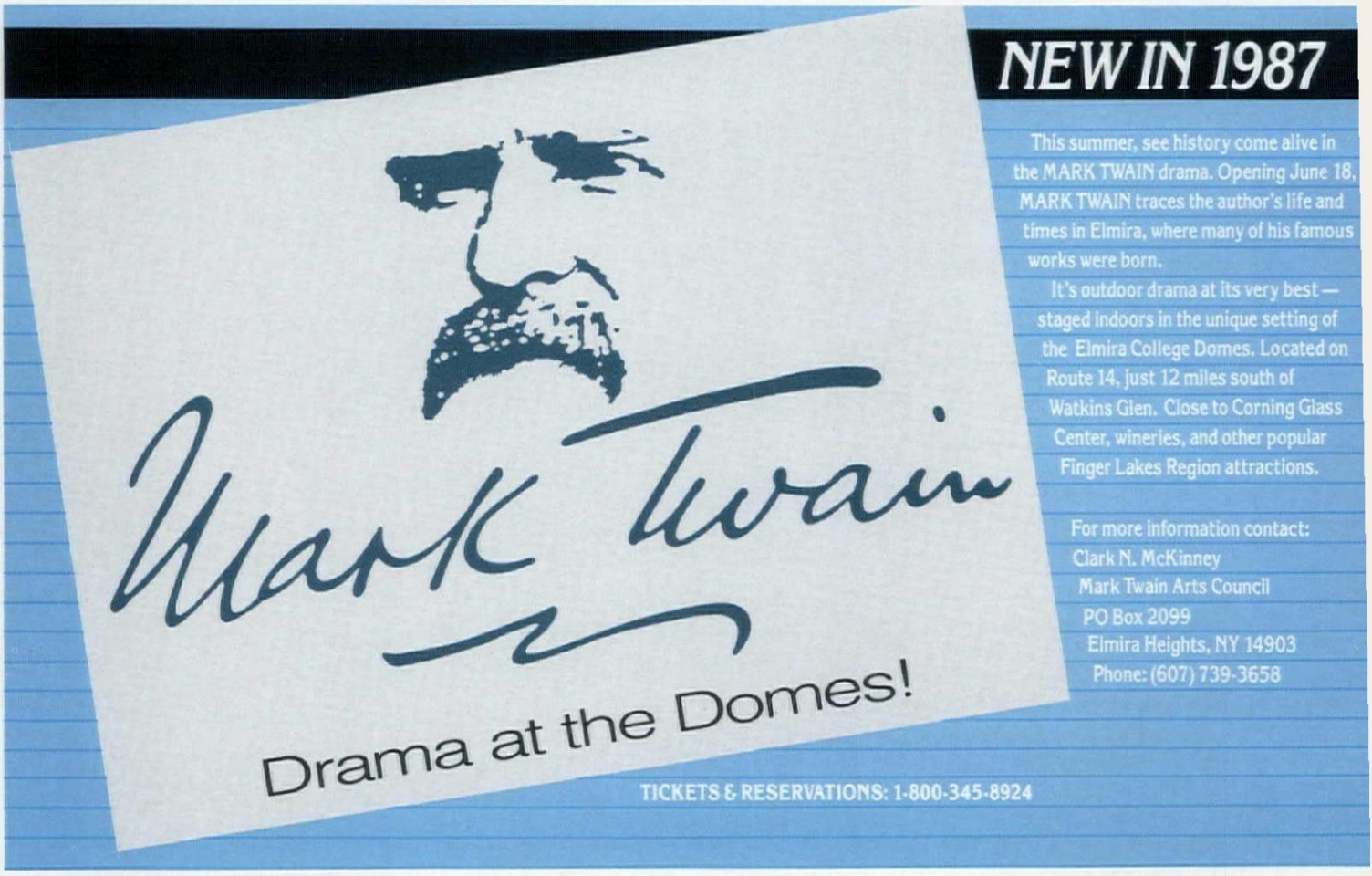
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with the pair in *Foxfire;* Mike Nichols, who directe them in *The Gin Game;* Glenn Close, who worke with them in *The World According to Garp;* Ro Howard, who directed them in *Cocoon;* and man other actors who worked alongside them, includin Al Pacino, Don Ameche, Gwen Verdon, and Jac Gilford.

The careers of Tandy and Cronyn, who have bee married since 1942, illustrate the interdependenc of the stage and motion-picture arts at the interna tional, national, and regional levels. Both hav previously been honored with Tonys and Academy Award nominations and have been active in regiona theater since the inaugural season of the Tyron Guthrie organization in Minneapolis. They hav worked independently and together, as in the Strat ford (Ontario) Shakespeare Festival's *Midsummer Night's Dream.* Last year's Kennedy Center Honors presentation proclaimed them the "First Couple of American Theater." Now they join Arthur Miller and John Houseman on the illustrious roll of recipients of the Alley Award. —*Ellen Stein*

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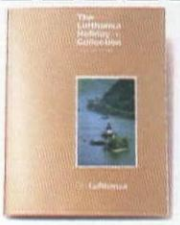
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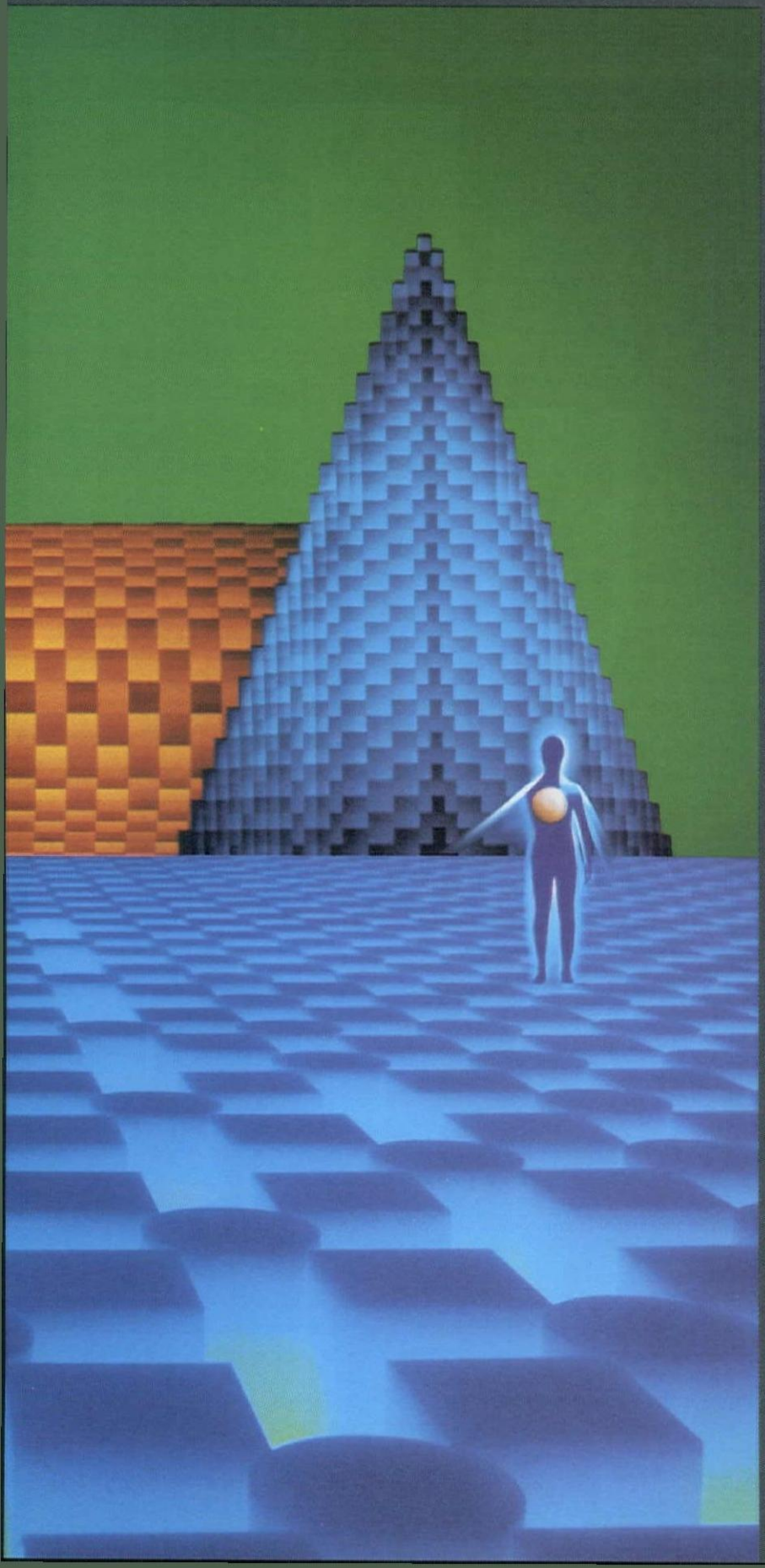
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# Arts Exchange

## Keeping the Doors Open

A learning experience for some, an opportunity to make vital contacts for others, the Arts Exchange luncheons continue to accentuate the necessity of the give-and-take relationship between business and the arts. The lively discussions at the January 22 gathering, held at New York City's **Algonquin Hotel** and hosted by HORIZON publisher **Gray D. Boone,** provided a broad range of opinions and insights.

"I learned all kinds of things that one just doesn't hear about," remarked artist and filmmaker **Tim Lovejoy.** "I'm so out of the mainstream of business, it's really interesting for me to see that people are actually involved." Seated next to **Jeanne Winter,** trustee of the Tampa Museum of Art, Lovejoy was intrigued to learn of the new Tampa Performing Arts Center—as were many of the guests. "I was somewhat surprised that everyone was so interested in what is happening in Tampa," said Winter. "Everyone knows that New York is the mecca of the arts world, but we need the arts in smaller cities, as well." According to Winter, the business-arts partnership involved with the performing arts center has been a huge success, and she shared their strategy with her table. "We have had astounding support for the center from businesses who have never before contributed to the arts. The mayor of Tampa asked the president of Tampa Electric Company to take over the campaign, and his efforts were just remarkable. He tapped sources that have never before been tapped."

Another fascinating topic of conversation was the upcoming opening of "Contemporary Oil Paintings from the People's Republic of China," at New York's Harkness House. Presented by **Robert A. Hefner III** and The GHK Company, it is the first major American exhibition of these spectacular works. Hefner, president of The GHK Company, was present at the luncheon and generated much excitement for the project. **George M. Plasko,** president of Arts Development, felt that the exhibition had an even greater value than artistic excellence. "I found the exhibition to be especially interesting, because China is going to become a leading country in the next few years and now, for perhaps the first time, the Chinese are open to seeing Western culture. We should always keep the cultural doors open, no matter how bad anything else is. I think we've learned this lesson with the Russians, and hopefully we'll keep it in mind with China."











*Arts Exchange guests had many topics of interest to discuss at the January 22 luncheon in New York City. Clockwise from top left: John Marion, Henry Rogers; Tim Lovejoy, Jeanne Winter; Basil Alkazzi, Ted Tanen; Mahendrasinji Chudasama, Terrence McNally; Norman Cohen, Robert A. Hefner III.*

Photographs by Jim Lorelli

**Joan Sands,** president and owner of Joan Sands & Associates, enjoyed the opportunity to catch up with old friends, as well as making new ones. She and **Ted Tanen,** American executive director of the Indo-U.S. Subcommission on Education and Culture (also present at the luncheon), are currently working together to produce the Festival of Indonesia, an international festival in the United States. Sands, whose firm provided the public relations for the fabulous Festival of India, feels that such projects "encourage the future of the arts. I was so interested to hear about the Chinese paintings exhibition, because it is an international concern of the arts, which is so important."

One of the guests brought a unique perspective of business-arts collaborations to the luncheon. **Jane Wesman,** owner of Jane Wesman Public Relations for the Arts, represents both artists and the companies that fund the arts, and she shared her special understanding of the vibrant combination. "I represent not-for-profit organizations, corporations, and even artists—so of course, this is something that is very important for me. Once art was funded by wealthy patrons such as the Medicis or the church. We no longer have that sort of patronage, so the relationship between business and the arts is vital."

Also present at the Arts Exchange luncheon were playwright **Terrence McNally; John Marion,** chairman of Sotheby's; painter **Basil Alkazzi; Pat Carter,** board member of the Tampa Performing Arts Center; **Henry Rogers,** chairman of Rogers and Cowan; **Mahendrasinji Chudasama,** public relations manager for Air India; **Norman Cohen,** president of Co-Star Entertainment; **Susan Nappa,** sales representative for HORIZON; **Kellee C. Reinhart,** editorial director of HORIZON; **David J. Fandetta,** national sales director of HORIZON; and **John-Peter Hayden, Jr.,** associate publisher of HORIZON.