

HORIZON

EDUCATION • CULTURE • ARTS

The Magazine of the Arts

October 1987 \$4.00

New Mexico Diamond Jubilee:

The Arts in Albuquerque,
Santa Fe, and Taos

The Real Legacy
of Georgia O'Keeffe

The Great Gatsby Ballet

The Fantasticks:
Beijing Premiere

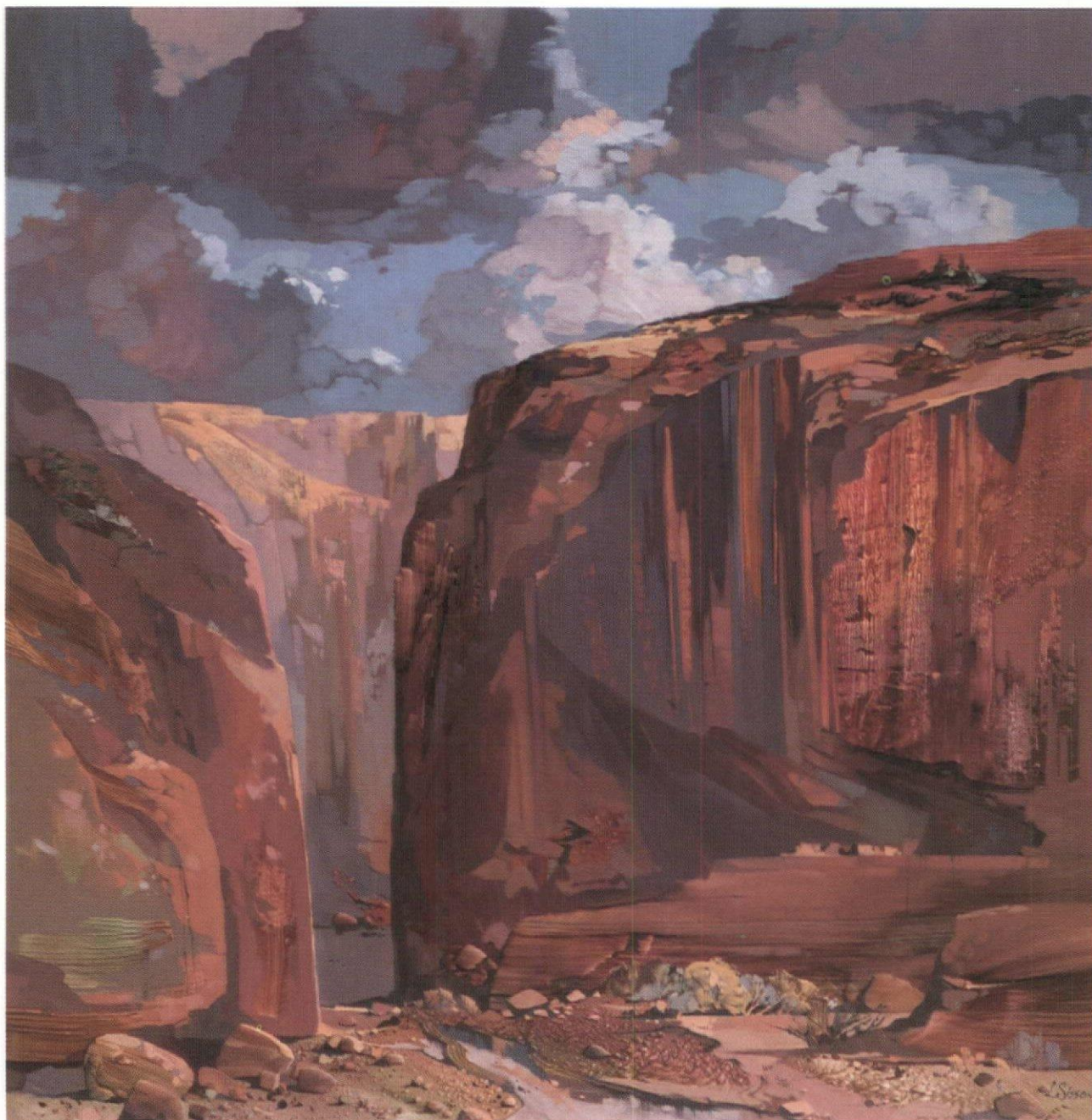
Renegade Architect
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Grace (oil, circa 1922) by New
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Volume 30 Number 8 October 1987

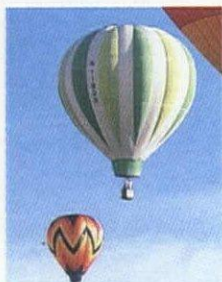
Cover: Famous Santa Fe Railroad muralist Gerald Cassidy painted this portrait, Grace (circa 1922). Albuquerque Museum of Art, Science, and History collection.

Contents

ACA: A View from the Field	8
Entr'acte	10
Cross Country	71
Arts Exchange	88

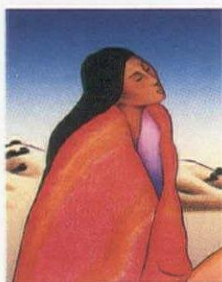


The World According to O'Keeffe By Marcia J. Wade	21
Georgia O'Keeffe captured America's imagination, but Juan Hamilton—her assistant and companion—thinks it's high time we look at O'Keeffe through her painting, not her life.	



USArts: Strategies for the 80s	25
Albuquerque, New Mexico, is dedicated to the growth of its artistic community. The New Mexico Repertory Theatre explores the newest works . . . The New Mexico Symphony Orchestra is the state's largest year-round performing group . . . The New Mexico Museum of Natural History blends art and science . . . La Compañía de Teatro de Albuquerque speaks with a universal voice in ethnic productions . . . Ballet West of New Mexico brings in the nation's best dancers.	

Albuquerque: Casting a Spell By Kathryn Milam	33
From a ski slope to top-notch museums, Albuquerque is a traveler's fantasyland.	



USArts: Strategies for the 80s	41
The arts of Santa Fe and nearby Taos attract international attention. The Museum of New Mexico administers four museums with collections ranging from Indian arts to fine arts . . . The city supports two thriving professional symphonies . . . The Millicent Rogers Museum houses a treasure trove of Hispanic and native American art . . . A look at twenty-one of the area's best artists.	

Santa Fe/Taos: Southwestern Gems By Kathryn Milam	53
When D.H. Lawrence first set eyes on northern New Mexico he said, "something stood still in my soul." Find out what's so special about Santa Fe and Taos and their unique cultural niche.	

Opera in the Desert By J.P. Forsthoffer	57
John Crosby's 1956 dream of an opera festival in the American Southwest has become an institution that commands international respect.	



The Gatsby Gamble By Sheryl Flatow	60
The Pittsburgh Ballet inaugurates a new theater with a passionate \$500,000 production of <i>The Great Gatsby</i> , specially created for the troupe.	

Writers Reading By Jay Parini	63
Several well-known writers talk about what they've been reading in this Year of the Reader.	

Fantastick Voyage By B. Rodney Marriott	64
From Broadway to Beijing: A first-hand account of an American director producing <i>The Fantasticks</i> in China—with Chinese actors.	

Botta Buildings for All Time By Ernest Beck	66
In his homes and his commercial buildings, Swiss architect Mario Botta offers a more human alternative to postmodernism.	

New Mexico Jubilee

New Mexico is one of America's best kept secrets. Many visitors go for the outstanding natural beauty of this state as large as all New England, but New Mexico also has a limitless variety of cultural resources to offer.

The abundance of the cultural cornucopia is staggering: a world-class opera company in Santa Fe; a superb art museum in Roswell; Albuquerque's diverse bilingual theater company, La Compania; and the New Mexico Repertory Theatre, which plays in both Santa Fe and Albuquerque. From a rich past to a sparkling present, New Mexico stimulates and delights its visitors. Neither touristy nor hoaky, the restoration of Lincoln gives the traveler a true sense of what an 1880s New Mexican frontier town was like. And across the state, five symphonies perform for less than 1.5 million residents, and a sumptuous array of museums feature outstanding collections. A variety of artists—painters and writers alike—live and work here inspired by the incredible light and the fantastic beauty.

How many states have an arts council made up entirely of native American pueblos? Although new, the Eight Northern Pueblos Art Council is creating and making happen some of the most exciting things in the arts world at this time.

One leaves New Mexico feeling serene, refreshed, and inspired. One is constantly reminded that New Mexico consists of much of the earliest settled territory on the North American continent. While traveling, you'll read that this or that was settled in the sixteenth or seventeenth century. Even the Spanish spoken today harkens back to a purer, more academic Spanish spoken three hundred years ago. New Mexico is a rich, romantic land where the Indian, Spanish, and Anglo cultures mix and create a truly unique environment. Congratulations on their seventy-fifth anniversary of statehood in this, their Diamond Jubilee year.

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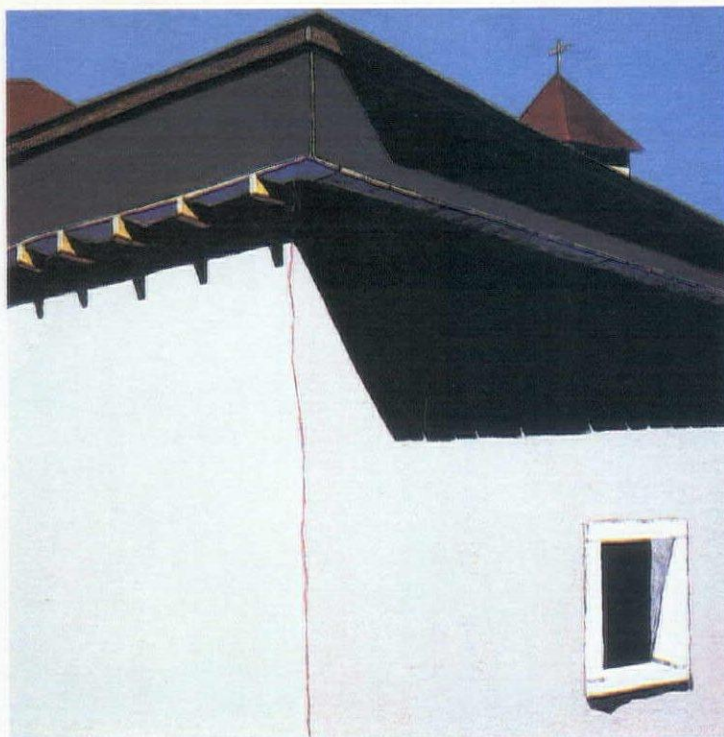
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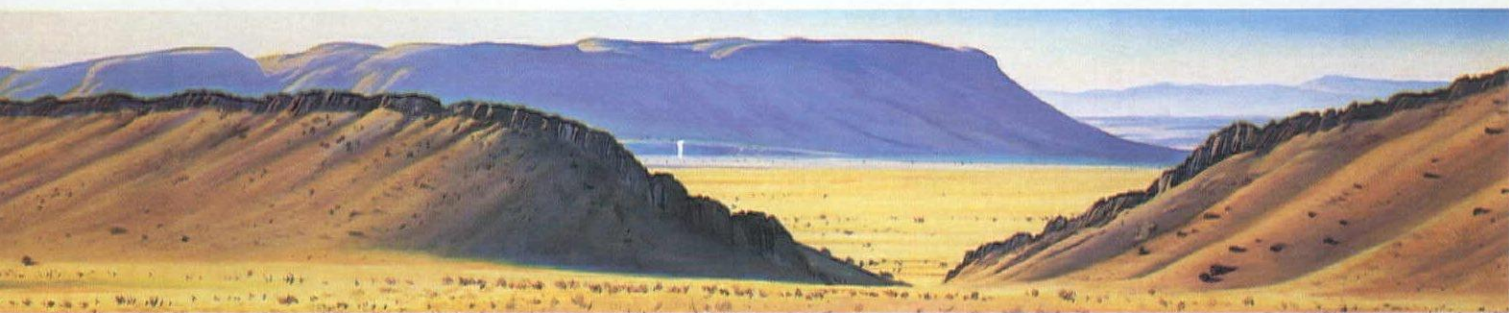
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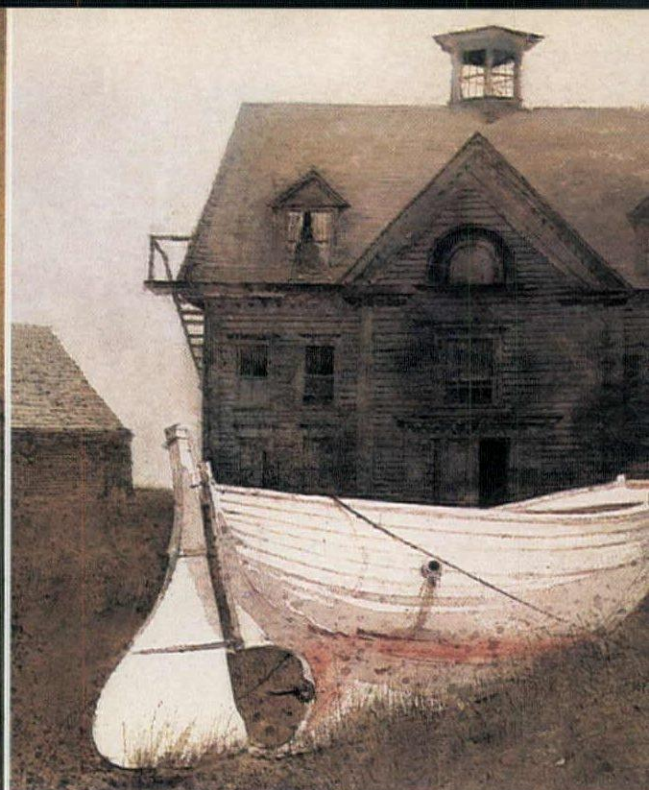
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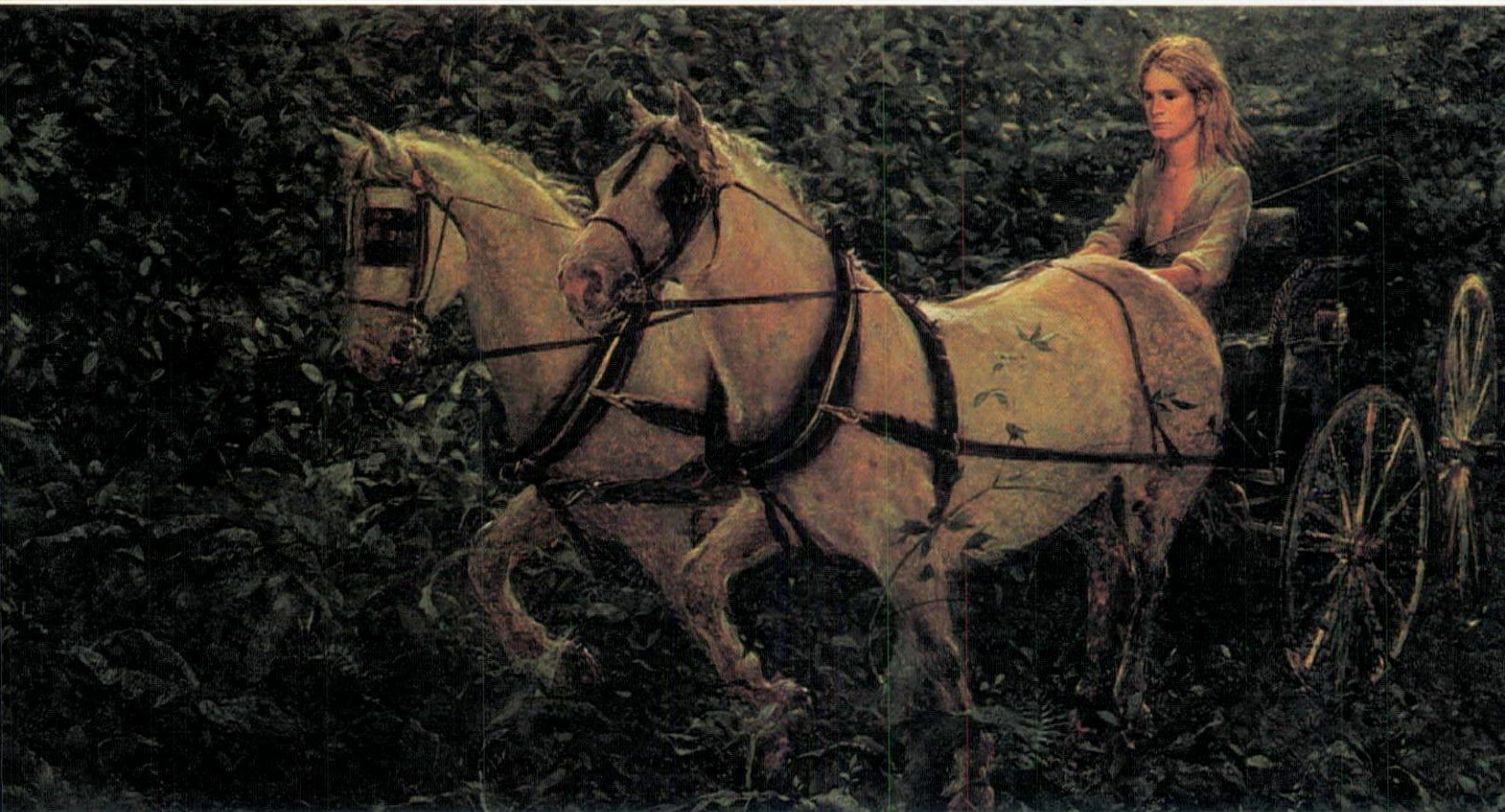
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Chadds Ford, Pennsylvania—Brandywine River Museum. Sept. 17—Nov. 20, 1988

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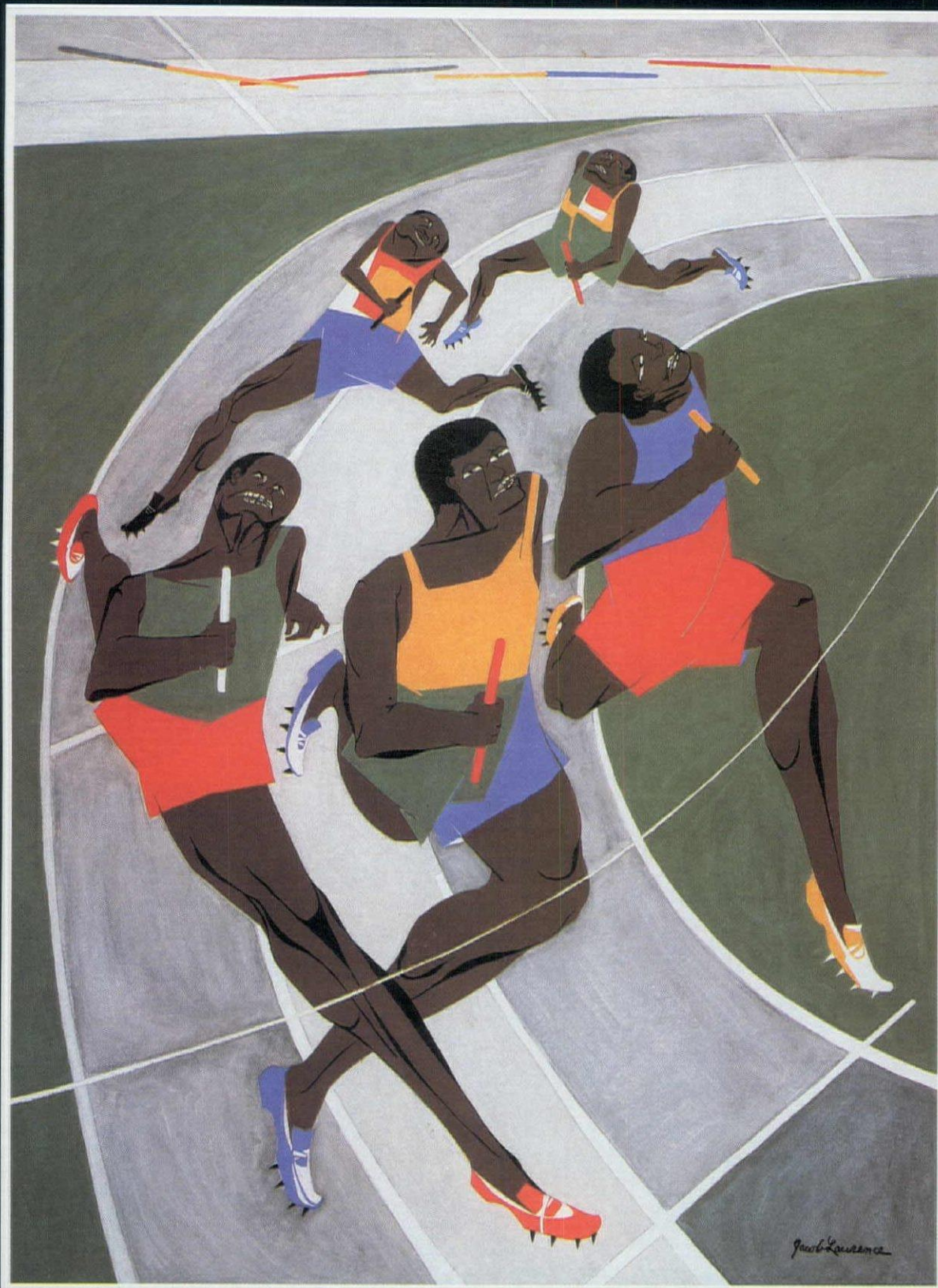


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Munich Olympic Games, 1971, gouache on paper, 35 1/2 x 27, Seattle Art Museum, purchased with funds from PONCHO

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ACA: A View From The Field

A Guide for Fundraisers

In his excellent introduction to ACA's new *Guide to Corporate Giving in the Arts 4*, Michael Useem of Boston University states:

"With annual corporate giving reaching \$5 billion, the arts world is benefiting from an annual business contribution of nearly \$500 million. The driving force behind the rise of corporate giving is economic growth, and the main dynamic underlying giving to the arts is growth in corporate giving. Though there may be momentary perturbations in the expansion curves of corporate giving, if company earnings continue to climb, giving to the arts should rise as well."

What Michael Useem is saying is good news in many respects: The arts are a far more secure part of corporate giving programs than they were, say, ten years ago, and corporate contributions are likely to remain an important, if relatively small, part of arts organization budgets.

But as he indicates elsewhere in his introduction, the picture is neither entirely consistent nor entirely rosy. For one thing, the corporate "pool" has been affected as more companies have been gobbled up through mergers and acquisitions (M&As)—a trend which was virtually unknown in 1978, when ACA's first *Guide to Corporate Giving* was published. In addition, the likelihood increases or decreases of a company's providing arts support depending on a number of factors—in particular, on geographic location, the type of company being approached, and the type of arts organization requesting support.

Much has already been written, in this column and elsewhere, about the effect of M&As. Let's look at what has been learned about the three other contributing factors.

Geographic Location. A company located in the West, Midwest, or Mid-Atlantic region is roughly twice as likely to contribute to the arts as one located in the Southwest or Industrial Midwest.

Type of Company. The top four sectors which were the most likely to contribute to the arts in 1985 were stone, glass, and clay products; retail and wholesale trade; publishing and printing; and banking. What were the bottom four? Pharmaceuticals; chemicals; rubber and miscellaneous plastics; and textiles and apparel.

Type of Arts Organization or Activity. According to *Guide to Corporate Giving in the Arts 4*, the



"Live from Lincoln Center: Luciano Pavarotti with the New York Philharmonic," sponsored by Exxon. The arts have become a far more important part of corporate giving programs.

Courtesy of Lincoln Center/Suzanne Faulkner Stevens

four most attractive categories for support in 1986 were (in order of preference) museums, symphonies and chamber orchestras, public television and radio, and theater. At the bottom in terms of corporate preference were film and video, literature, and the activities of national arts organizations.

Perhaps one of the most interesting features of the three *Guides* that ACA has published since 1978 has been the ranking of evaluation criteria that companies stress. Because so many readers of this column are themselves active in arts organizations that solicit corporate support, this ranking (see the accompanying table) may be especially useful.

What the evaluation criteria ranking suggests, as Michael Useem indicates in his introduction, is that "in seeking business support, the preferences expressed by the companies reporting in the present *Guide* point toward such strategies as emphasizing the arts organization's local reach and internal management capacities." I am personally pleased that "artistic merit," while not topping the list, at least places a strong fourth.

Two other findings of note from *Guide 4*: General operating support, special projects, and capital projects head the list of kinds of arts support that most companies will consider. And—as part of a growing trend—more and more companies are giving not just cash, but materials, services, and technical assistance. I am convinced that the potential for such noncash support is still vast, and that at the same time it must not become a substitute for the dollars that arts organizations so need.

As for the unending search for that support, no one in the arts denies that the job is likely to get any easier—despite the phenomenal 250% growth in corporate giving in the decade from 1975 to 1985. We all have our work cut out for us, but it's a job that should be made a little easier and a lot more efficient thanks to *Guide to Corporate Giving in the Arts 4*.

—Milton Rhodes, President
American Council for the Arts

Percentage of Companies Highly Rating Fourteen Criteria in the Evaluation of Arts Requests.

Impact on local community	93.4%
Geographic location	91.9
Management capability	80.1
Artistic merit	66.1
Employee involvement	58.8
Quality of application	48.7
Board of directors	44.7
Size of audience	41.3
Coordination with similar groups	28.2
Support by other firms	26.2
Publicity value	21.0
Matching grants	14.0
Support by foundations/government	13.6
Gifts from individuals	11.2
(Number of companies)	(458)

Note: The ratings were on a five-point scale ranging from "most important" to "least important."

Source: ACA *Guide 4*.

ACA's new *Guide to Corporate Giving in the Arts 4* (500 pages; hardcover, \$60; ACA members \$54; plus \$4 shipping and handling) provides detailed profiles of over 500 corporations that awarded millions of dollars in grants to arts, cultural, and educational groups last year. All information in the *Guide* has been provided directly by the companies profiled. To order your copy of the lowest priced, most comprehensive corporate giving directory on the market, write: ACA Books, 1285 Avenue of the Americas, Third Floor, Area M, New York, New York 10019.



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This sublime joy of intimate communication is the one I experience season after season in the new plays of John Bishop, Albert Innaurato, David Mamet, Terence McNally, and Lanford Wilson. I eagerly anticipate their new perceptions, offered so generously, and so candidly. I look forward to savoring what they've newly understood, discovered, felt. On the basis of *Ma Rainey's Black Bottom* and *Fences*, I suspect that August Wilson will be an important addition to my list.

Naturally, over the years there are those acquaintances one drops, with regret. Remember the abrasive Beth Henley (*Crimes of the Heart*), who assaulted her characters and audiences with disrespect in search of easy laughs, but who did it with such flair that one hoped she would grow into someone worth hearing? Several plays later, she's degenerated into one of those cloying carpers one avoids, lest another meaningless tirade against the deformed and deprived be unleashed. Her new play this season, *The Debutante Ball*, set to open April 12 at New York's Manhattan Theater Club, is about yet another eccentric Southern family. Or what about Sam Shepard? For twenty-odd years now he's been promising a great play, one free of his easy shock tactics and flights of make-believe poetry, a play that enlightens the human condition rather than further confounding it.

It's no secret, of course, that Henley and Shepard are the inexplicable darlings of the daily newspaper reviewers and university critics, who seem to revel in arrested development. The daily reviewers failed to appreciate Tennessee Williams's *Two-Character Play* because it wasn't as accessible as *The Glass Menagerie*, and generally ignored Edward Albee's *The Man Who Had Three Arms*, which was clearly more subtle and mature than *Who's Afraid of Virginia Woolf?* One of New York's most-quoted daily reviewers is laughable, when his reviews of each of John Bishop's new plays comment that it isn't nearly as good as Bishop's near American

classic, *The Trip Back Down*. Mind you, this is the same reviewer who savaged *Trip* when it opened on Broadway. The critics promote The Great Lie that American playwrights don't get better by making certain that after the first "hit" all subsequent plays are reviewed badly or indifferently and, therefore, little seen. It's as if they are parents who only cherish a child's first words, and then ignore the latter's fearless, experience-based observations twenty or thirty years later, lest the challenge prove too great.

Fortunately, there is still an abundance of playwrights who make the intimate exchange between playwright and public a sacred act of truth, trust, and growth. After winning Los Angeles' Best Play DramaLogue Award, John Bishop's *Borderlines* opens in a revised version at New York's Circle Repertory Company March 23. Having seen an early version of the work, I know that it is a remarkable advance on Bishop's continuing study of the American male attempting a meaningful compromise with a world that eschews macho values. In the face of this scathing play, it's as though everything Bishop has written to date was the merest superficialities in the attempt to understand the peculiar contemporary agonies of American maleness. Lanford Wilson's *Burn This* begins performances on Broadway at the Plymouth October 7 (after its limited runs last season at Circle Rep and Los Angeles's Mark Taper Forum). In preparation for its New York run, the play was seen in Chicago at the Royal George Theater. N. Richard Nash (*The Rainmaker*) has been telling people that this is the most important play written by an American in the last two decades. In what is obviously a deeply affecting work, Wilson delivers a coherent, intensely felt examination of the artist's commitment to the act of creation made possible only through the realization of an abundant and significant personal life.

David Mamet's new play *Speed-the-Plow*, at the Lincoln Center Theater March 4, will look at the world of Hollywood film producers. Probably based on his experience as a screenwriter (*The Verdict*, *The Untouchables*, etc.), one hopes for the searing insights he brought to the real-estate world in *Glengarry Glen Ross*.

Another playwright whose works have long fascinated me and enlightened my understandings is Terence McNally. His *Frankie and Johnny in the Clair de Lune*, beginning October 14 at the Manhattan Theater Club, represents an exciting new direction in his work—one that is more intimate, more openly personal than I have felt in his past plays. Over the years, in such excellent comedies as *The Ritz* and *It's Only a Play*, McNally utilized



John Malkovich and Joan Allen in Lanford Wilson Broadway-bound *Burn This*.

large casts in his unique reinterpretation of the classic farce in order to examine on a large canvas various subcultures peopled with a remarkable variety of emotionally, carnally, and habit possessed. Certain Googie Gomez with her single-minded devotion securing a role in a Broadway musical ranks high in the telling comic creations in dramatic literature.

Beginning two years ago with his intimate masterpiece *The Lisbon Traviata*, McNally has bravely forged ahead to a new style and new material. His people are no less possessed, but with his simplified story-telling method (and cast sizes), he has begun to examine the pull between the romantic and the pragmatic in human relationships. Perhaps one could argue that the romantic wins out in *Traviata* though it is a tragically dark victory for romance that results in the murder of a loved partner. But with *Frankie and Johnny in the Clair de Lune*, we see a man and woman (who are far from romantically marketable in the flesh markets of instant relationships) fight their way toward an unglamorous pragmatic, but possibly fulfilling relationship. McNally seems to see not compromise but only possibilities in pragmatism. The play, which I first saw in workshop, is such a thrilling, honest piece of work, such a brave departure, that one wants to seek out McNally and thank him profusely—and ask him how soon we can look forward to his next communication.

This season may well put to rest forever the idea that our playwrights don't mature, don't get better. The work may not get easier, but it does get richer and more meaningful.

—Milan Strydom



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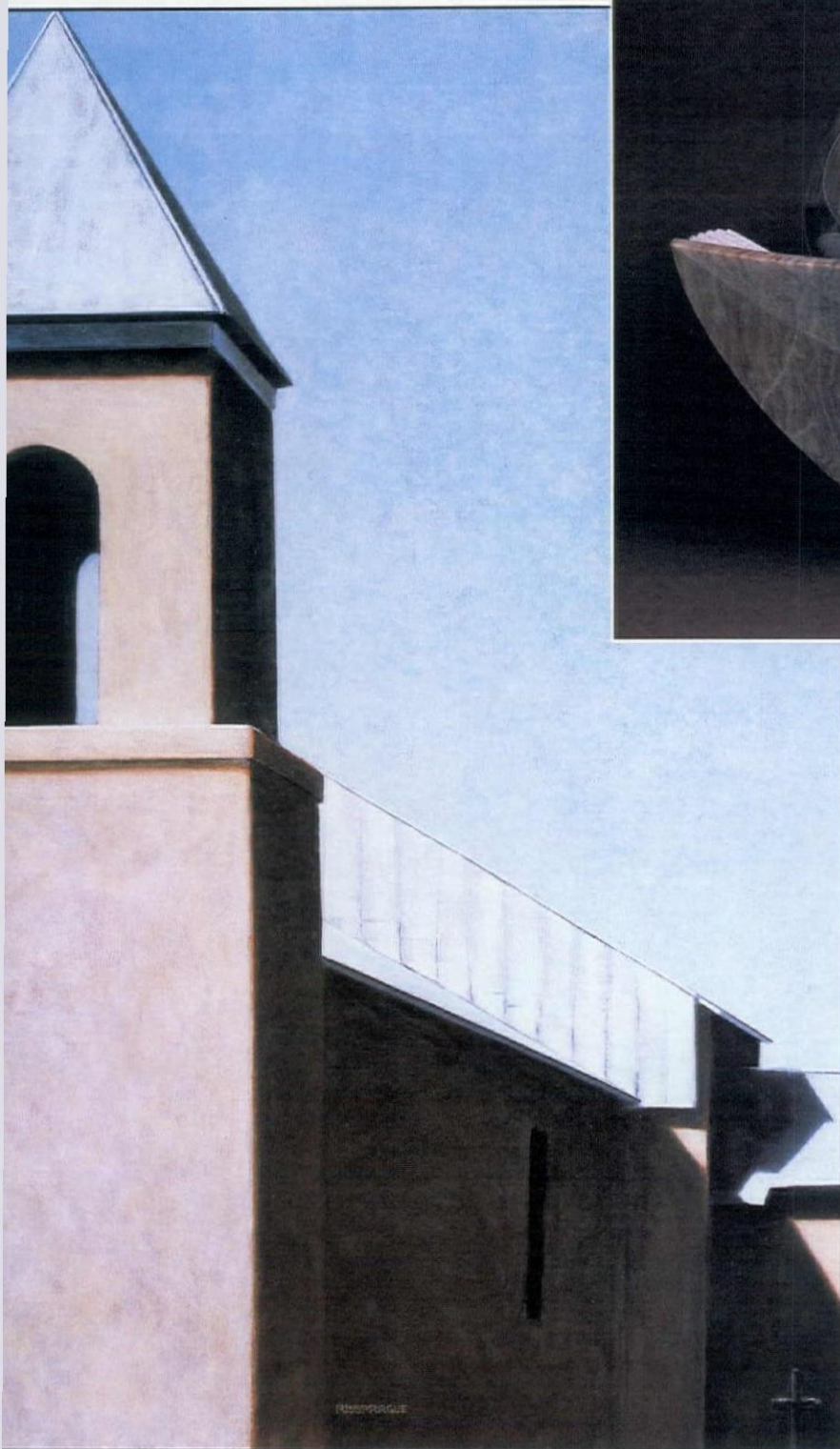
William Merritt Chase, *Idle Hours*, c. 1894, oil on canvas, Amon Carter Museum, Fort Worth

"Summers at Shinnecock" will also be seen at the Terra Museum of American Art, Chicago, December 11, 1987 through February 28, 1988.

Bell Atlantic is proud to join the National Gallery of Art in presenting a series of exhibitions over the next three years that will feature three of America's greatest Impressionist painters. The first in this series will be an exhibition of 24 masterpieces devoted exclusively to the Shinnecock paintings of William Merritt Chase (1849-1916). In 1988 the series will celebrate the artistic achievements of Childe Hassam and in 1989 John Twachtman.

 **Bell Atlantic**

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Kirk Tatom, "In the Spring", 1987, Utah alabaster, 12 x 9 x 13½ inches.

◀ R B Sprague, "Tower, Santa Cruz", 1987, oil on linen, 36 x 24 inches.

Late 19th and early 20th century American Artists

Thomas Hart Benton	Albert Bierstadt
Karl Bodmer	George Catlin
José de Creeft	Charles Demuth
Paul Dougherty	Leon Gaspard
John Marin	Lilla Cabot Perry
Jane Peterson	Max Weber

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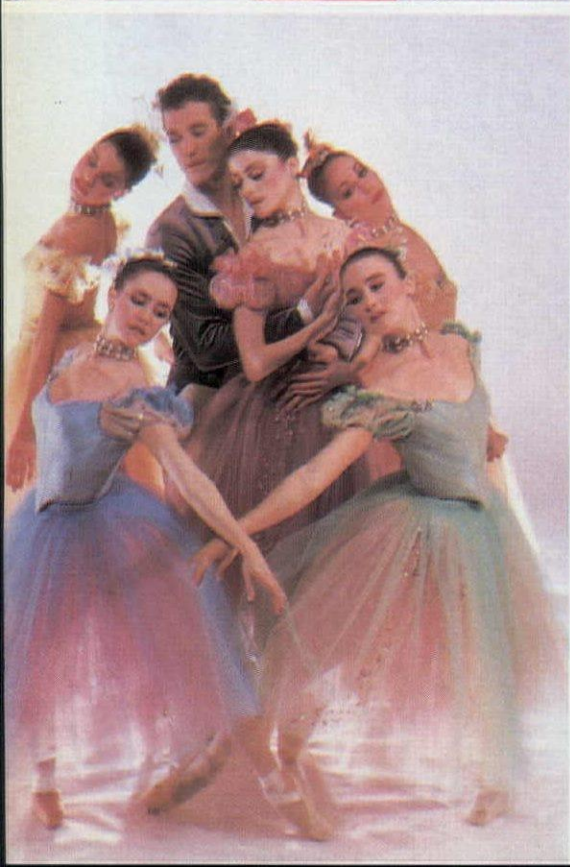
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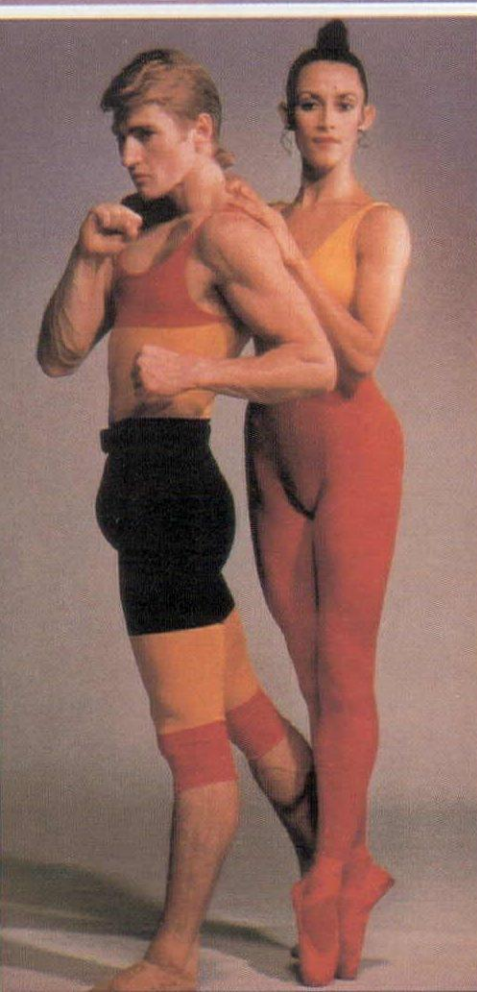
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The story of The Joffrey Ballet reads like one of those inspiring "rags-to-riches" tales of American folklore. Starting homeless and unknown, they have risen to international acclaim and acquired two homes — one in New York City, the other in Los Angeles, the better to dominate the world of dance across the continent.

From the beginning, it has been their faith that the classic ideas of ballet needed only a fresh infusion of an unabashedly American spirit to make them universally appealing. Over the years, they've turned that faith into a self-fulfilling prophecy. They do it with a wide-ranging repertory (from the lyrically lovely to the high-kicking hoedown) and with dancers who communicate a joyousness that captivates and compels. In the process, their faith in the magical mix of classic ideas and American zest has been richly rewarded: They have become an American classic themselves.

That's one reason we sponsor them and why we hope you will go out of your way to see them perform. In our business as in yours, we need to be reminded that there is still plenty of room for fresh American classics, and that all we need to create them is to start with the best — in people and ideas — and then follow that irresistible American urge to keep on making them better. Sponsorship of art that reminds us of such things is not patronage. It's a business and human necessity.



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(Top Left) Philip Jerry in Leonide Massine's *Parade*. (Top Right) Glenn Edgerton and Dawn Caccamo in Gerald Arpino's *Reflections*. (Bottom Left) Glenn Edgerton and Dawn Caccamo, with Victoria Pasquale, Tina LeBlanc, Jodie Gates and Cameron Basden in Gerald Arpino's *Birthday Variations*. (Bottom Center) Jerel Hilding and Edward Stierle in Gerald Arpino's *The Clowns*. (Bottom Right) David Palmer and Beatriz Rodriguez in Gerald Arpino's *Valentine*. Photos by Herbert Migdoll.

ROD GOEBEL



John Dunn Bridge, oil, 30 x 36, \$20,000

THE NEWEST GALLERY IN TAOS! And there's nothing like it anywhere else in the country. But then, Rod Goebel's paintings are unlike any others being done today. He's created a masterpiece of a showplace that treats art with respect. Seventy paintings of color and light on the walls; seventy paintings about the human spirit . . . and not one alike! That's why Goebel is considered one of the true creative artists working today. Experience them firsthand . . . in magical Taos. Inquire about our limousine service from Albuquerque International Airport to our front door. We're the **ROD GOEBEL GALLERY**—a feast for the eye and the heart. *John Dunn Bridge* has been selected as the poster image celebrating the opening of the gallery. The full-color embossed poster is available for \$75.00, signed by the artist.

Delinda Vanne Brightyn, Director 123 East Kit Carson Road Taos, New Mexico 87571 505-758-2181

A young person with dark hair, wearing a light-colored sweater and blue pants, is seated on a black folding chair, playing a cello. They are positioned in front of a large, multi-paned window that allows warm, golden light to stream into the room. To the left of the person is a black music stand with sheet music. The room has dark wood paneling and a polished floor that reflects the light from the window.

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A commitment to excellence. A commitment to years of hard work. Without such commitment, even the greatest talent would go unheard and unappreciated. With it, talent develops, and the world is richer.

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Cathleen Black, Publisher, USA TODAY

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The World According to O'Keeffe

An exhibition of Georgia O'Keeffe paintings is a chance to say, not good-bye, but hello.
by Marcia J. Wade

When American painter Georgia O'Keeffe died a year and a half ago, she left behind a world—a realm of startling simplicity and clarity crafted over seven decades. Her luminous canvases and unfaltering, independent figure had become landmarks in American imagination, freighted with an almost omnic familiarity. Now, the first major exhibition of her work since the early seventies, opening November 1 at the National Gallery of Art, and sponsored by Southwestern Bell, invites viewers back into O'Keeffe's world for a long, fresh look. John Hamilton—O'Keeffe's companion through the last thirteen years of her life, himself a potter, and curator of the exhibition, with the National Gallery's Jack Cowart—predicts that, for everyone, this show “will be more hello than good-bye.” On view at the National Gallery until February 5 (and then at the Art Institute of Chicago, March 1–June 26, 1988; the Dallas Museum of Art, July 1–October 15, 1988; and the Metropolitan Museum of Art, November 15–February 5, 1988) will be more than one hundred paintings, including many rarely seen oils, watercolors, pastels, and drawings. Approximately a third are from the O'Keeffe estate;

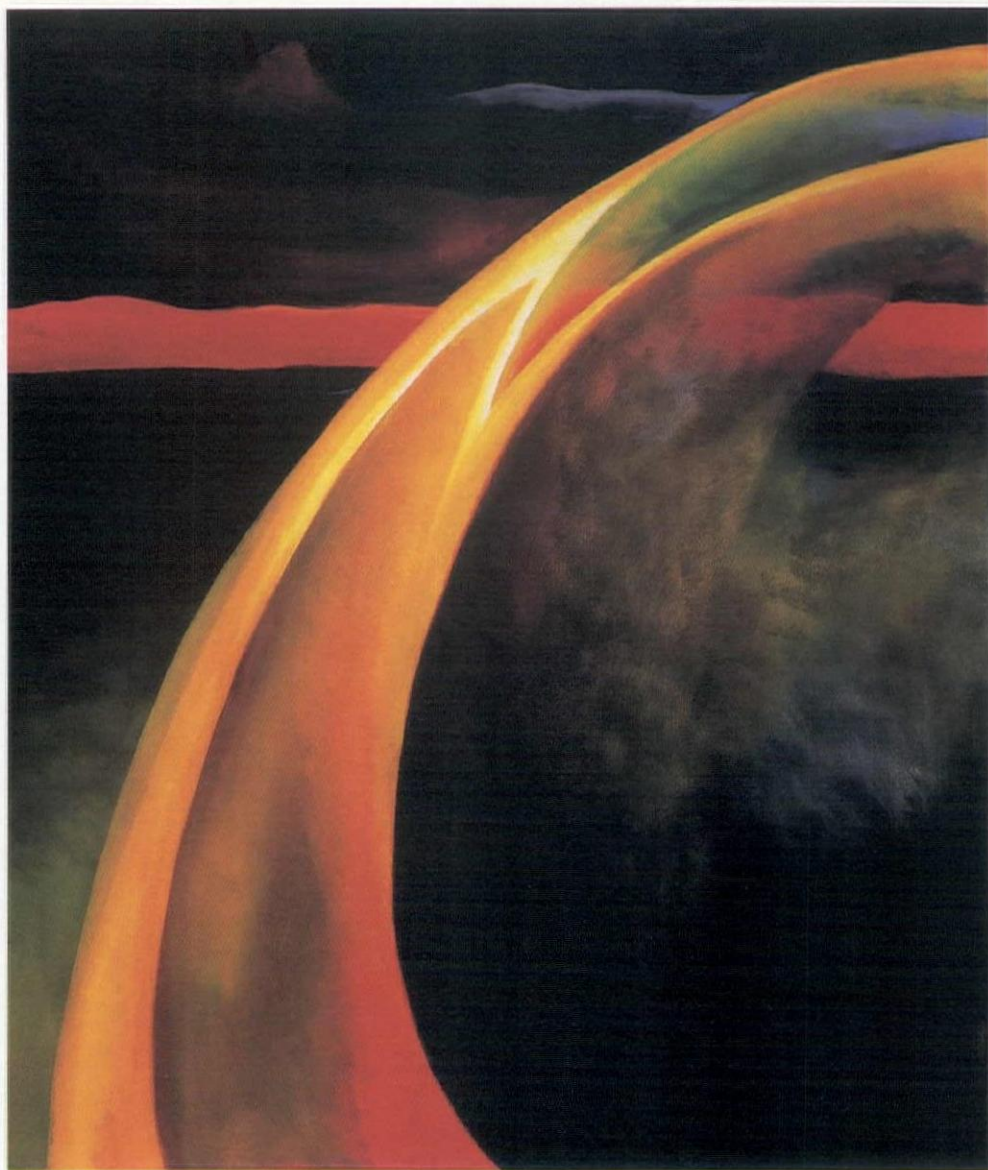
the remainder equally divided between public and private collections. Many of these works will bring a new side of the O'Keeffe aesthetic to light. It's not, as Hamilton says, a traditional retrospective. “We're trying to open up the dialogue again and to look at aspects of Miss O'Keeffe's work that are perhaps less well-known.”

In fact, both Hamilton and Cowart maintain it is time for a sharper focus on O'Keeffe as a painter rather than as a person. “She was such a powerful person,” explains Hamilton. “She and her lifestyle and what she accomplished captured the imagination of the American public. I think it's been easier for people to talk about the person than about the painter. There are people—I've seen this in museums—who go up to O'Keeffe paintings and talk, not about the painting, but about the person. Now that Miss O'Keeffe has passed away, we will perhaps begin to take more of what she was from the work rather than from her persona.”

The dichotomy is neither clean nor simple, however, and no one realizes it better than Hamilton. As he points out in an essay written for the exhibition catalog (which also contains essays by Cowart

The O'Keeffe exhibition is not a traditional and inclusive retrospective, co-curator Jack Cowart explains, “but a select and focused survey” emphasizing the work of the teens through the forties, such as Red and Orange Streak, painted in 1919. These are her “greater achievements,”

Cowart says, “that most forcefully struck the art world. Early on, the artist had distilled signs, symbols, and a palette quite unlike any others in American art.” The exhibition's intent is to highlight the areas where O'Keeffe made her greatest contributions to art and our vision.



© Estate of Georgia O'Keeffe. Photo by Malcolm Varon

Hamilton:
"I see this
as a
transition.
We're trying
to open up
the dialogue
again."

Both Black Spot No. 2 (right), painted in 1919, and Pelvis III (opposite), created in 1944, reveal the continuity of theme and compositional sense that pervade O'Keeffe's art despite shifts in subject matter and approach. In her world, the abstract and the figurative were part of a larger unity. She found the separation between the two surprising, saying, "The abstraction is often the most definite form for the intangible thing in myself that I can only clarify in paint."

Collection Loretta and Robert K. Lifson. Photo by Malcolm Varon





“Her genius was her oneness with herself.”

Red Mesa, painted in 1917, the year Stieglitz presented O’Keeffe’s first solo exhibit and the year of her first visit to New Mexico.



© Estate of Georgia O'Keeffe. Photo by Malcolm Varon

and Sara Greenough and 125 of O’Keeffe’s spontaneous and exuberant letters, written over the course of her long and prolific lifetime), the work “is a mirror of the person we have lost,” a person whose genius as a painter “was her oneness with herself. There was a connection between her external and internal world that was full of truth.”

The powerful impulse that shaped both painterly and personal realities was a direct and unmediated connection with the energies of the natural world—“the unexplainable thing in nature that makes me feel the world is big far beyond my understanding,” as she wrote in *Georgia O’Keeffe* (Viking Press, 1976), “to understand maybe by trying to put it into form. To find the feeling of infinity on the horizon line or just over the next hill.”

“Western art has been so focused on the human condition,” Hamilton points out. “Miss O’Keeffe’s work steps back and looks at the world apart from the human condition. She was not depicting human strife, or the human condition, as much as she was the natural world and the beauty that she saw in it. When we look at an O’Keeffe painting, I think we see something really unique. It doesn’t remind us of other people’s work. Her independence, her spirit, her individuality, and the uniqueness of her vision—and her ability to carry that through—is her lasting contribution to our way of seeing.”

O’Keeffe herself maintained that “to create one’s world in any of the arts takes courage.” It was a quality she possessed in abundance, charting with it a daring course into the visual unknown where she resolutely turned her back on the world already visioned and imaged it anew in canvases filled with organic shapes. A decisive moment in her career came in 1915, when she was unknown, not yet thirty, and teaching art in South Carolina. “I hung on the wall all the work I had been doing for several months,” she later remembered. “Then I sat down and looked at it. I could see how each painting and drawing had been done according to one teacher or another. And I said to myself, ‘I have things in my head that are not like what anyone has taught me—shapes and ideas so near to me—so natural to my way of being and thinking that it hasn’t oc-

curred to me to put them down.’ I decided to start anew—to strip away what I had been taught—to accept as true my own thinking.”

It was a year later that O’Keeffe’s friend Anita Pollitzer bundled up a sheaf of the paintings and drawings her friend had sent to her in New York, and took them to the legendary Alfred Stieglitz, whose “291” Gallery had shown some of the new century’s most original art. O’Keeffe had seen exhibitions of Rodin and Matisse at “291” in 1908, and had written to Anita of her desire to paint “something he would like.” The eminent photographer recognized immediately the genius in the work Pollitzer brought to him: In 1917 he organized (without her knowledge) the first solo exhibition of O’Keeffe’s paintings at “291.” The relationship between the two—who eventually married—continued until the end of his life three decades later. Stieglitz devoted himself to the young artist’s prodigious talents, and under his nurture, they flowered into extraordinary bloom.

D.H. Lawrence could have been writing of O’Keeffe when he described “the magnificent fierce morning of New Mexico [in which] one sprang awake [and] a new part of the soul woke up suddenly.” Her lifelong relationship with the southwestern landscape was a critical influence upon her creative development. O’Keeffe first visited New Mexico with her sister Claudia in 1917. “I loved it immediately,” she recalled. “From then on I was always on my way back.” In 1929 she returned to visit Mabel Dodge Luhan in Taos, and spent most of the years from that time until Stieglitz’s death in 1946 dividing her time between her New York life with him and her New Mexico life with herself and her muse. After Stieglitz’s death, O’Keeffe moved permanently to Abiquiú, where she could see from her kitchen window the graceful lines of the Pedernal, the mountain where the Navajos believed the goddess Changing Woman was born.

O’Keeffe said that she felt luck had as much to do as talent with her extraordinary success. “Maybe part of what was lucky,” Hamilton muses, “was knowing that she wanted to be a painter. A lot of people with a lot of talent aren’t sure what they want

to do with it. Part of the luck was her knowing a very young age that that’s what she wanted, then not having any doubts about it.”

As both Cowart and Greenough observe, pop impressions of O’Keeffe have frequently been that of a “romanticized, naive *savante*,” often overlooking her rigorous training—at the Art Institute of Chicago, the Art Students League in New York with William Merritt Chase, Arthur Dow, and Albert Bement—her sophisticated grasp of art history, art theory, her wide travels, broad reading, and extensive network of friendships. The letters included in the catalogue—to Alfred Stieglitz, I. S. Strand, Henry McBride, Sherwood Anderson, Mabel Dodge Luhan, Ettie Stettheimer, Eleanor Roosevelt, and others—will make it impossible to continue to view this pivotal figure in the history of art in a simple and stereotyped way.

“I have picked flowers where I found them. I have picked up sea shells and rocks and pieces of wood where there were sea shells and rocks and pieces of wood that I liked,” she wrote. “When I found the beautiful white bones on the desert I picked them up and took them home too . . . I have used these things to say what is to me the wonder and wonder of the world as I live in it.” The shapes and forms underlying the physical world were ground of her reality, and she related through them even to people. “There are people who have made me see shapes—and others, even people I have painted, who make me see nothing. I have painted portraits that are to me almost photographic, but I remember hesitating to show the paintings, they looked so real to me. But they have passed into the world as abstractions, no one seeing what they are.”

Hamilton points to his ceramic shapes as the link between himself and the aging painter fifty years his senior. “My shapes were shapes she connected with. They were smooth and dark and beautiful to her.” Their controversial relationship, he says, was “an important friendship based on a similarity of perception. We were interested in similar things. We were interested in similar forms. And we reinforced each other’s world.” Just months after a lawsuit brought against him—to whom O’Keeffe left the vast bulk of her large estate—by her surviving relatives was settled out of court, he says, “There are so many judgments being made now about whether I was a good person or a bad person. I didn’t see things that way. The whole universe was contained within a person. There were good aspects and bad aspects.”

“She will always be misunderstood,” Hamilton has written, “because there are so many levels to her work and the way it came about. But she took hold of things she knew existed, the rocks and the bones that will always be there as it is now after all the destruction is finished.” Through that determination taking hold, the world has been widened for all of us. We can hope with Hamilton “that she will look kindly upon our efforts” to understand what she has behind “as she moves on to the unknown.”

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

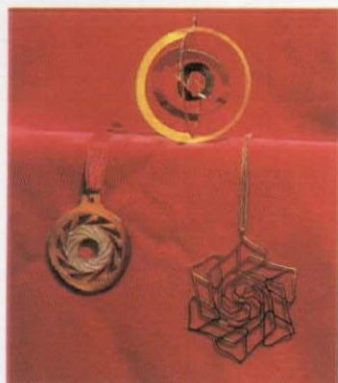
FRONT COVER

Connector Pins of Plug-in Circuit by AT&T photographer Charles Lewis, is one of 42 dramatic photographs in *MicroScapes: The Hidden Art of High Technology* on view recently at The MIT Museum. Using advanced photographic techniques such as photomacrography, photomicrography, interferometry, thermography, and light polarization, AT&T researchers and photographers completed this stunning collection in the course of their work in advanced communications systems. Shot at speeds as fast as 1/720,000th of a second and magnified as much as a billion times, microprocessor chips, glass fibers, crystals, and magnetic bubbles emerge in breathtaking detail, each one exquisite in form, color, and texture. AT&T funded The MIT Museum exhibition in conjunction with the AT&T New Research Fund, a \$900,000 unrestricted research grant it has awarded to MIT.

A. Bauhaus Ornament

The 1988 Massachusetts Institute of Technology Ornament is based on an exercise in the 1920s Bauhaus workshop of Josef Albers. The exercise entailed making a three-dimensional work from a one dimensional object. We have recreated one of the most fascinating results of this exercise: a perfectly flat disk that turns within itself to create a stunning three-dimensional whorl of "concentric circles intersecting at 90," as the original piece was called. The ornament, which is crafted of solid brass electroplated with gold, is boxed flat with an explanatory card and instructions on how to unfold the circles. 2 3/4".

Item #663 \$12.95



A B C

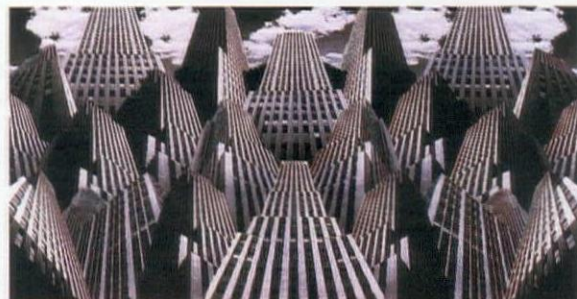
D. Neo-Plasticism T-Shirt

Be prepared, when you wear this handsome t-shirt, for the crowds of perfect strangers who'll be asking where you found it. To spare you the trouble, neo-plasticism is defined underneath the art: "A type of Abstraction consisting in the main of restricting forms to purely geometrical shapes placed at right angles to the vertical or horizontal axes and using three primary colors, as well as white, black, or grey." 50% cotton/50% polyester. S, M, L, XL.

Item #612 \$12.50



D



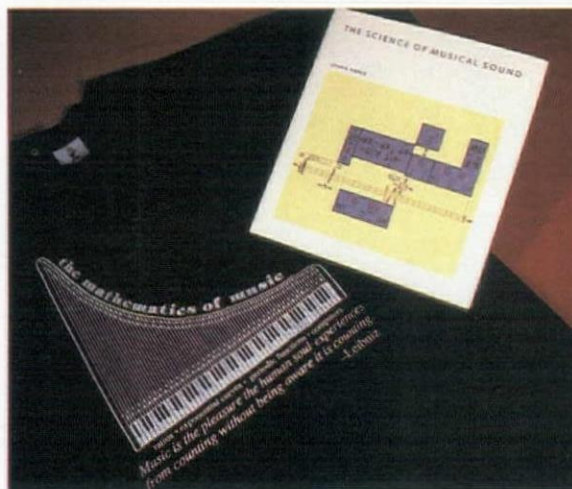
THE MACHINE AGE IN AMERICA 1918-1941

E

E. Machine Age Poster

Thurman Rotan's stunning 1932 photograph "Skyscrapers" is part of the Brooklyn Museum's touring exhibit, "The Machine Age in America 1918-1941." 24" x 36".

Item #590 \$12



F G

F. The Science of Musical Sound

by John R. Pierce
Why do we hear music as we do? Join the author's fascinating guided tour of the universe of musical sound. Explore electronic and computer-generated sounds, uncover the classic investigations and discoveries of Pythagoras, Galileo, and Helmholtz, examine the current experiments and fieldwork of leading acousticians, psychologists, and composers. Readable and profusely illustrated, this volume also offers compelling views into the frontiers of modern music and examines the work of many contemporary composers. Written by an eminent pioneer in the field, this is the first book on acoustics for the nonspecialist. Two 33-rpm records included. 230 pages.

Item #641 \$35

B. Mathematical Snowflake

The 1986 Massachusetts Institute of Technology Ornament is based on a design by Swiss artist Hans Hinterreiter. Hinterreiter combines mathematical formulas with complex color theory to create his startling geometric images. The MIT Museum recently hosted a retrospective exhibition of Hinterreiter's work. The 1986 ornament is photoetched from solid brass with a gold finish. 3" diameter. Quantities limited.

Item #338 \$12

C. Centrifugal Pump Ornament

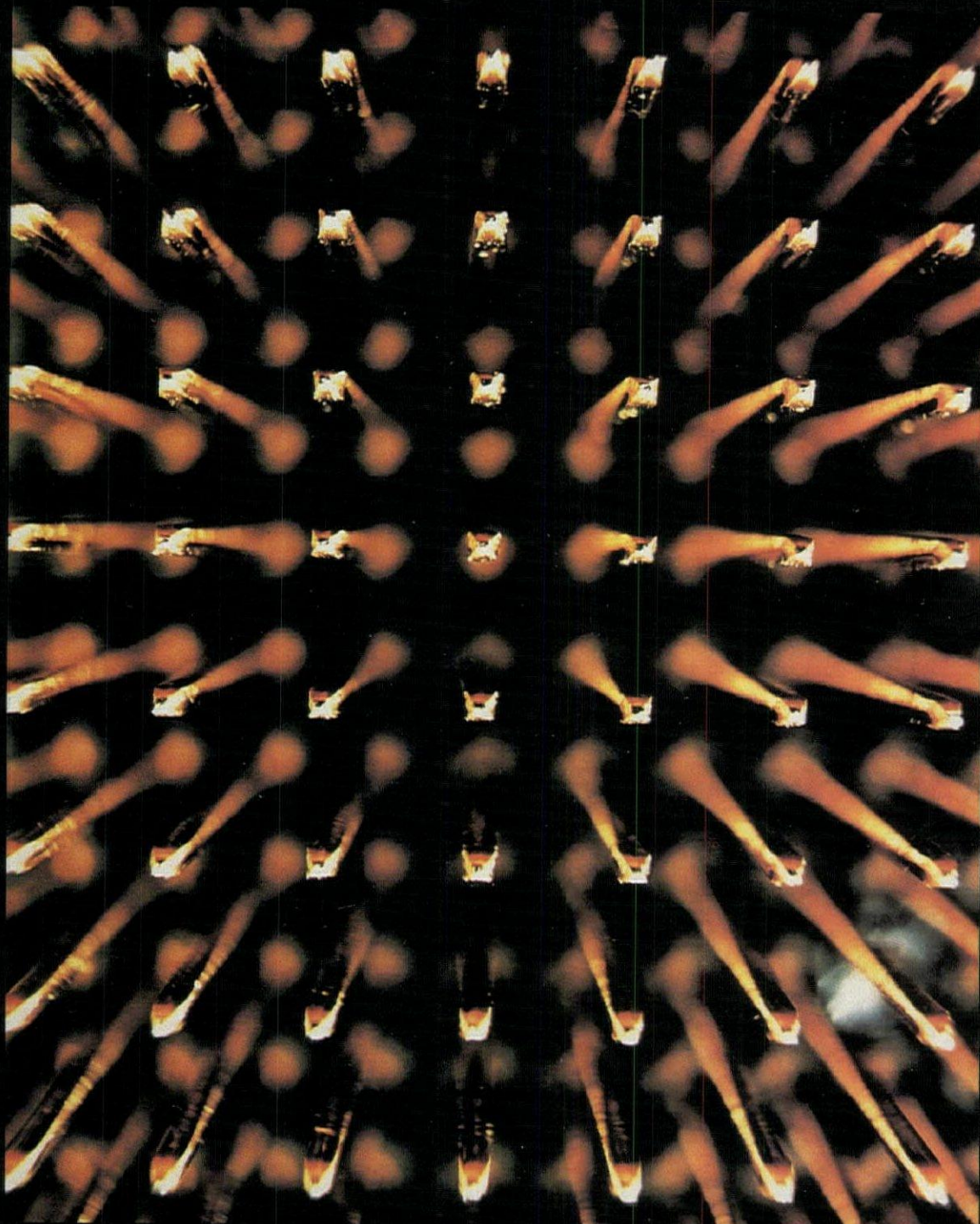
Albert Hall (Class of 1868) completed this historic design for the whirlpool chamber of a centrifugal pump while at MIT. We adapted his intricate sketch for the first annual Massachusetts Institute of Technology Ornament (1985). An exquisite tree decoration, window hanging, or pendant, the 100% pewter ornament is gift boxed with an explanatory card. Quantities limited. 2 1/4".

Item #201 \$15

G. Mathematics of Music T-Shirt

This interesting black and white t-shirt depicts the provocative relationship between mathematics and music complete with Leibniz' famous words: "Music is the pleasure the human soul experiences from counting without being aware it is counting." 50% cotton/50% polyester. S, M, L, XL.

Item #573 \$10



TheMITMuseumShop
Fall/Winter 1987/1988

Foucault Pendulum

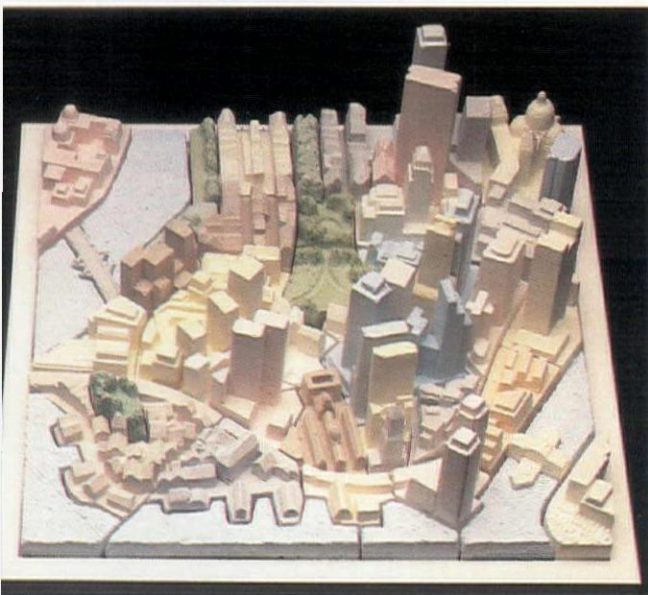
irrigings
 elegant, unusual. Based on the
 ndulum designed by French
 yscist Jean Leon Foucault to
 monstrate terrestrial rotation.
 old finish. 1 3/4" long.
 m #184 \$15



A

Cityscape Sculpture

mpressionistic sculpture of
 oston and MIT by Italian artist
 ohnny Dell'Orto. Hand-molded
 chalk, this captivating ar-
 chitectural puzzle should be
 uched as well as con-
 mpleted. The chalk is light,
 ctile but surprisingly durable.
 Indeed, part of the joy of this
 ulpture is in removing the
 ndmarks and skyscrapers and
 assembling them like a jigsaw.
 lear Plexiglas cover included.
 3 x 33 x 10 cm.
 am #239 \$195



B

C. Mechanical Earrings

Twist and turn the geometrics
 on these unusual earrings to
 suit your mood. Handmade of
 enameled brass, mechanical
 earrings are for the days you
 want to be daring. We have all
 shapes and sizes; the pair pic-
 tured is, at 2 1/2" x 3", one of
 the smaller designs. If you wish
 to have a larger, more
 outrageous design, do say so.
 Earwires gold-rolled.
 Item #595 \$32

D. Geometric Notes

These geometric collage cards
 are suitable for framing and are
 especially striking with a little
 creative matting. Our collection
 of ten (five different images) will
 allow you to share these hand-
 made art cards while keeping a
 selection for yourself. 6 1/4" x 4
 1/2".
 Item #662 \$32



C D E

E. Science Fiction Mobile

One of the oldest of the classic
 Flensted mobiles from Denmark,
 the *Science Fiction Mobile* main-
 tains a harmonic balance while
 all of its elements are in con-
 stant motion. Elegant alone,
 mesmerizing in numbers. 9 1/2"
 diameter.
 Item #485 \$12



F G

H. Bauhaus T-Shirt

A bright, bold shirt of 100%
 heavyweight pre-shrunk cotton
 along with a handsome silver
 Bauhaus button—popular
 souvenirs from our recent
 Bauhaus blockbuster. S, M, L,
 XL
 T-Shirt and Button Item #523
 \$10.95

H



F. Machine Age Pin

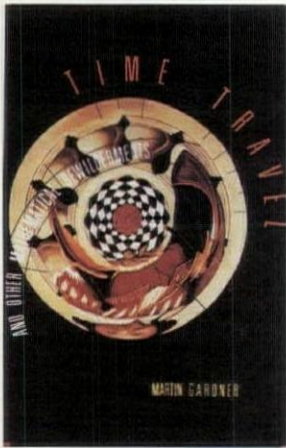
Adapted from the brass-plated
 panel of an early 1930s
 "Skyscraper" radio. The art
 deco radio, model 60-70, was
 designed by American industrial
 designers Harold Van Doren
 and J. G. Rideout for the Air-
 King Products Company. Silver
 plate. 1 5/8" x 1 1/2".
 Item #588 \$12

G. Machine Art Cards

Unusual embossed intaglio
 prints in four colors and four
 designs: *Circuits, Production,*
Hardware, and Beta Counter.
 Eight 5 1/4" x 7" cards, two of
 each design.
 Item #594 \$8.50



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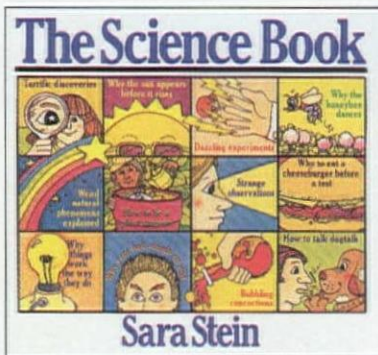
A. Time Travel and Other Mathematical Bewilderments

by Martin Gardner
In this new collection of brain teasers, one of the world's most popular science writers introduces readers to coincidences that seem to violate the laws of time and space; to seemingly simple games such as dodgem; to the mind-bending perplexities of the rubber rope; to the mathematical mysteries of magic squares; and to dozens of other problems, puzzles, and paradoxes. *Time Travel* offers hours of fun to game buffs, recreational math devotees, or those who simply want to sharpen their wits. Softcover. 320 pages. 145 illustrations.
Item #639 \$11.95

A



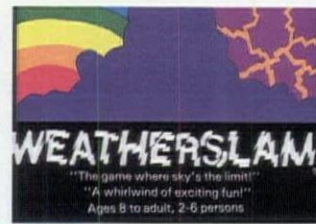
C



B

B. The Science Book

by Sara Stein
Why do bedbugs bite? Why do moths circle light? Does space have shape? Such questions prompt investigations and experiments, and the results tell why pests, pets, and people behave as they do. "A sensational book... educational as well as fascinating."—Los Angeles Times
For ages 9-12. Softcover.
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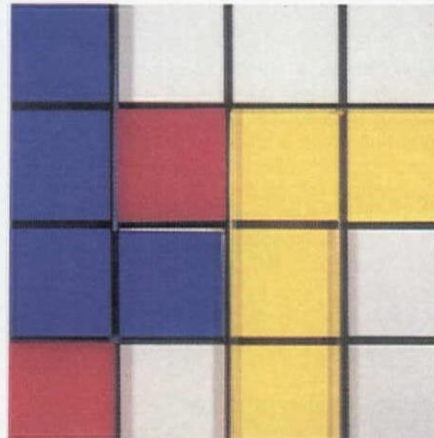


D

D. Weatherslam

Now, take the weather into your own hands! *Weatherslam* is an exciting, challenging, bidding game pitting the four seasons of the calendar year and opposing players against each other in a lightning-fast game for survival. The *Weatherslam* deck consists of 56 colorful art cards depicting every aspect of weather such as squalls, trade winds, tornados, floods, the equinox. Players, through spirited bidding, vie for the privilege of declaring Seasonal Trump. Fascinating and fun! Rule book and score pad are included.
3 5/8" x 5 1/8".
Item #303 \$8.95

E

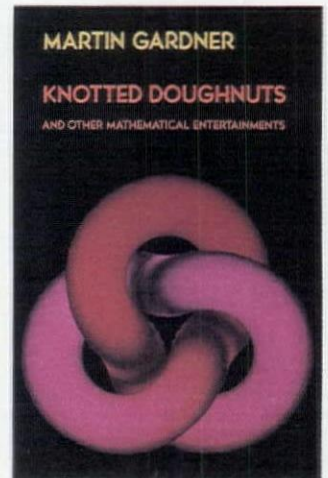


E. The L-Game

Scientist, inventor, champion polo player, psychologist, former Cambridge don, and director of the *Center for the Study of Thinking*, Britain's most prestigious think tank, Edward de Bono has created this fascinating game of strategy and mental gymnastics for twosomes, tournaments, or solitary pondering. As easy to learn as tic-tac-toe, the *L-Game* is as challenging as chess with three times as many opening moves. Made of ceramic and Plexiglas, the *L-Game* is beautiful and intriguing in each of its 17,000+ playing positions. For adults and children over the age of 12. 4 1/4" square.
Item #309 \$9.95

F. Knotted Doughnuts and Other Mathematical Entertainments

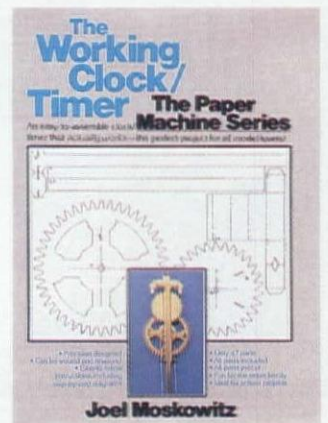
by Martin Gardner
Ranging from coincidences that seem to violate the laws of probability to the mysterious sequence of hexagrams in the *I Ching*, to the controversial and pseudoscientific economics of the *Laffer* curve, Gardner reveals just how instructive and amusing recreational mathematics can be. The man who has been dubbed "the master mathematical conjurer" here introduces his readers to games such as *Sim*, *Chomp*, and *Race Track*; to *Newcomb's Paradox*; to the pencil-noodling delights of *Worm Paths*; and many other mind-bending puzzles and problems. 320 pages. 207 illus.
Softcover Item #337 \$11.95
Hardcover Item #439 \$17.95



F

G. The Paper Machine Series: The Working Clock/Timer

by Joel Moskowitz
The perfect project for model lovers! This precision designed, easy-to-assemble clock/timer actually works. All necessary parts are included. 8 1/2" x 11".
Softcover.
Item #516 \$7.95



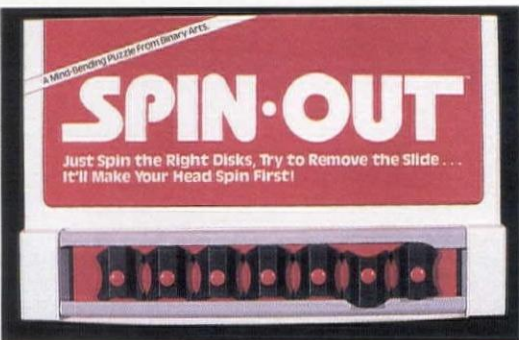
G

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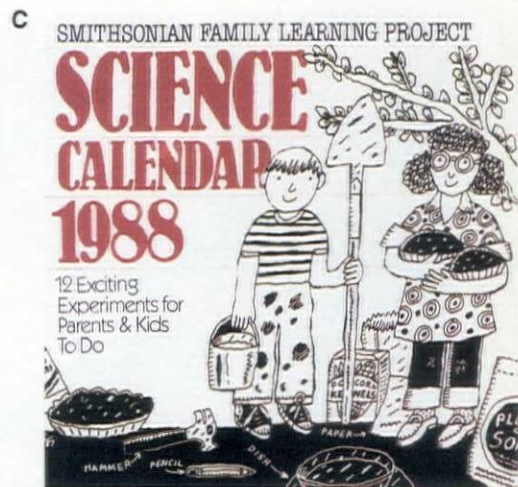
M-F 9-5

S-S 12-4

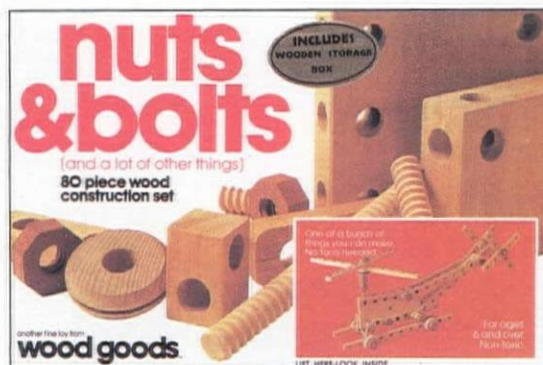


A

C. Science Calendar 1988
Developed by the Smithsonian's Family Learning Project, the *Science Calendar* is winner of both the prestigious Parents' Choice award and the N.Y. Art Director's Club design award. Activities, which include building a strobe light, growing brine shrimp, and developing photographs, are based on materials generally found at home and teach that science is all around us, not just in the lab. Giant-sized and beautifully designed, the *Science Calendar* brightens any room. 16" x 32". Item #601 \$10.95



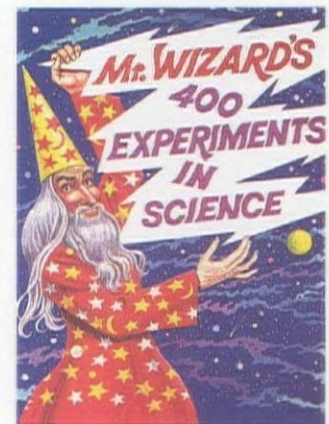
C



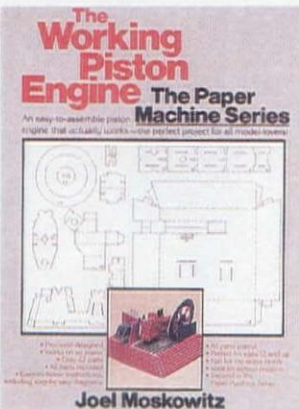
D

D. Nuts and Bolts
Construct crazy temples or outrageous vehicles with this 80-piece wood construction set. No tools are needed. Learn firsthand why *Nuts and Bolts* is everyone's favorite building set. Handsome hardwood storage box included. For adults and children ages 6 and up. 11 1/2" x 7 1/2". Item #555 \$18.95

E. Science Participoster
A giant crossword puzzle with more than 400 entries and 47 mini-puzzles all related to the physical and biological sciences. *Participoster* is as fun and challenging for one person as it is for ten. Conduct research races to see who can complete the crossword first. Or tack *Participoster* onto an office wall and watch the squares fill in bit by bit. *Participoster* arrives black and white, but half the fun is turning it into a colorful conversation piece. 36" x 24". Ages 9-adult. Item #504 One Poster/\$6.95 Item #666 Two Posters/\$12.95

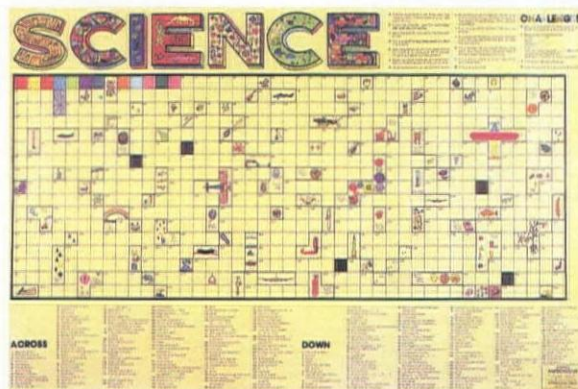


F



B

B. The Paper Machine Series: The Working Piston Engine
by Joel Moskowitz
An ingenious paper model of the steam-driven piston engine that revolutionized the Western world at the end of the 18th century. *The Working Piston Engine*, the only paper model of its kind, is easy to assemble from pre-cut parts and actually works! 8 1/2" x 11". Ages 12-adult. Softcover. Item #388 \$8.95



E



**A. Kwilt**

This enchanting puzzle is a colorful play on geometry and perception. Create thousands of patterns with the magnetic squares. Once you begin, as so many *Kwilt* aficionados will attest, you'll never put it down! *Kwilt*s come in many colors and designs. We'll do our best to satisfy your preference. 3 1/4" x 3 1/4".

Item #314 \$7.95

B. Topical

The color top is a scientific, perceptual, and artistic device—and *Topical* is the ultimate color top. Create a whirling world of light and illusion where colors endlessly mix and change, experiment with the magic of optical illusions, or design new patterns on the blank disks and spin an original creation. The detailed instruction booklet describes the history and significance of the color top and outlines experiments including James Clerk Maxwell's famous work in colored light mixing. *Topical* contains: one hardwood top; one rubber stopper; 15 disks, and a 14 page booklet.

Item #427 \$9.95

D E F**C. 1988 Digital Wall Calendar**

Designed by Dan Reisinger for The Museum of Modern Art, the *Digital Wall Calendar* makes every month of the year exciting. The die-cut overlay transforms each brightly colored number into a digital display. 9" x 18".

Item #592 \$15

**D. A Fortran Coloring Book**

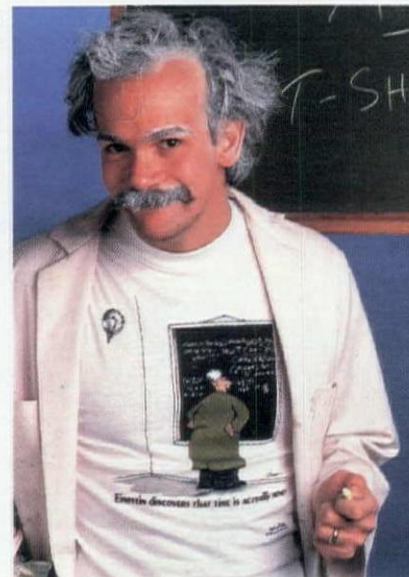
by Dr. Roger Kaufman
Learn computer programming the painfully funny way! This book was classroom tested on hundreds of MIT students whose enthusiastic comments sent Dr. Kaufman to George Washington University. Written in Dr. Kaufman's own expressive handwriting and with his own illustrations. An excerpt as warning: "Like most of us, you have probably spent years in a disorganized fashion, picking lint from your belly button. See how much more efficiently this can be done when you systematize the process in a logical fashion by drawing a flowchart . . . In just a few months I was able to produce a shag rug, two tweed jackets, three ties, and a tea cosy." Instructive as well as hilarious. Softcover. 285 pages.
Item #349 \$8.95

H. Movies

An entirely new concept in the art of jewelry. Black and white graphics dance across the 1" computer screen of these striking chrome-tone pins. The electronic device which gives motion to the screen is a hybrid micro-circuit designed and built by the artists. A whimsical yet audacious statement about the times in which we live.
Medallion/waves. Item #304 \$25
Picasso/dots. Item #305 \$25
Cube/diagonals. Item #345 \$25

A B C**H****I. Engineer T-Shirt**

Be the first to wear it! This brand new Beard and McKie cartoon is reproduced in colorful detail on a high quality cotton/poly blend T-shirt. Available in S, M, L, XL.
Item #665 \$12

G**F. Computasaurus Mug**

Computasaurus: 1. A creature whose intellectual energy is focused exclusively on computers. 2. Any beast deriving extreme pleasure from computer activities. High quality 10 oz. mugs.

Item #629 Two Mugs/\$11.75

G. Einstein T-Shirt

Einstein discovers that time is actually money. The colors and graphics on this witty tee are exceptionally vivid. The material is top quality 100% preshrunk cotton. S, M, L, XL.
Item #344 \$12

The Lighter Side of Gravity

Jayant V. Narlikar

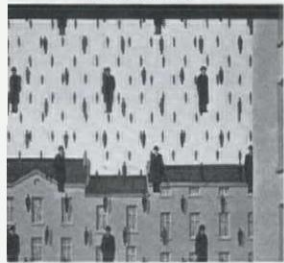
larded with anecdotes, illustrations, and exciting astronomical observations, this delightful introduction to the mysterious force of gravity will amuse as well as astonish. 194 pages. 124 illustrations.

Softcover.

Item #503 \$12.95

THE LIGHTER SIDE OF GRAVITY

JAYANT V. NARLIKAR



A

The Best of the Journal of Irreproducible Results

Edited by Dr. George H. Scherr. The *Journal of Irreproducible Results* is the magazine that has stood for more than 30 years as the hilariously definitive parody of scholarly and scientific journals everywhere. This acclaimed anthology is incredibly popular, so order early to avoid delays.

Nitty revenge against scientific pomposity and philistinism."—*Los Angeles Times*. "Word has it they can't keep this hot ticket in stock at bookstores in Silicon Valley, and no wonder... devilishly satirical."—*San Francisco Chronicle*.

Item #417 \$8.95



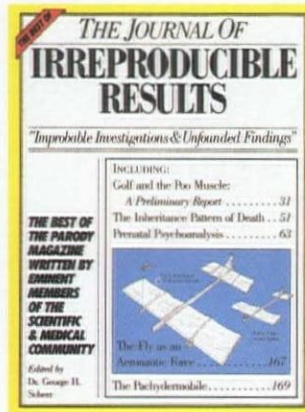
B

B. Professor Coffee T & Mug

Mueller's inscrutable Professor Coffee could well be our own Samuel C. Prescott '94, the late Dean of Science, who developed revolutionary brewing techniques as well as the vacuum pack for coffee in an MIT lab. Vivid graphics on a 9 ounce mug or cotton/poly blend t-shirt in S, M, L, XL.

Item #637 T-Shirt/\$12

Item #664 Two Mugs/\$11.75



C

D. Puzzles Old and New: How to Make and Solve Them

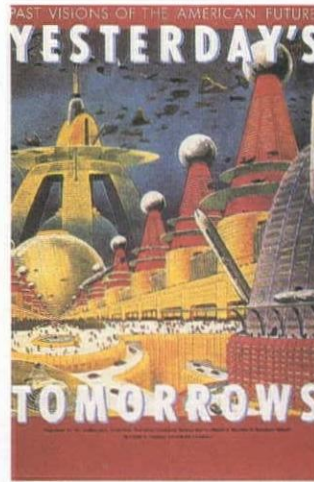
by Jerry Slocum and Jack Botermans
This catalogue for the current MIT Museum exhibit is the most comprehensive book of mechanical puzzles ever compiled. The authors have included detailed instructions on how to make and solve everything from Chinese ring puzzles to secret boxes and vanishing puzzles, from 19th century puzzle pitchers to sequential movement puzzles. Lavishly illustrated with hundreds of photographs, this book offers limitless hours of pleasure and puzzling. 160 pages. Hardcover.

Item #424 \$19.95

E. Yesterday's Tomorrows Poster

A 1942 illustration in *Amazing Stories* for Frank R. Paul's "City of the Future." This vivid and captivating forty-year-old vision of today is included in the Smithsonian's traveling exhibit of the same name. 24" x 37".

Item #316 \$15

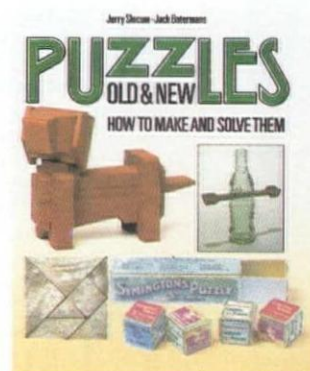


E F

F. Yesterday's Tomorrows: Past Visions of the American Future

This fascinating book offers a dazzling and sometimes amusing look at the way Americans in the last 100 years have imagined future technology and lifestyles. A delightful variety of architectural models, industrial prototypes, toys and games, and original illustrations examines our proclivity for speculation on the future and our faith in material progress. 176 pages. Softcover.

Item #442 \$17.95



D



G

G. Ask Dr. Science!

At last, from the man who made the advanced science degree famous, the answers to such nagging conundrums as all purpose flashlights, tickling, infra-red light, Polaroid sunglasses, and the difference between psychologists and psychiatrists. Thirty authentic shows from the ever popular public radio series.

Ask Dr. Science Cassette
Item #318 \$8.95

Ask Dr. Science T-Shirt
100% Cotton S, M, L, XL
Item #319 \$12

Ask Dr. Science Know-It-All Kit
T-shirt, Cassette, and Button
Item #390 \$19.95



H

H. Miracle T-Shirt

The popular Sidney Harris cartoon is now available in a T-shirt. Black on ecru in 50% cotton/ 50% poly. S, M, L, XL.
Item #478 \$10

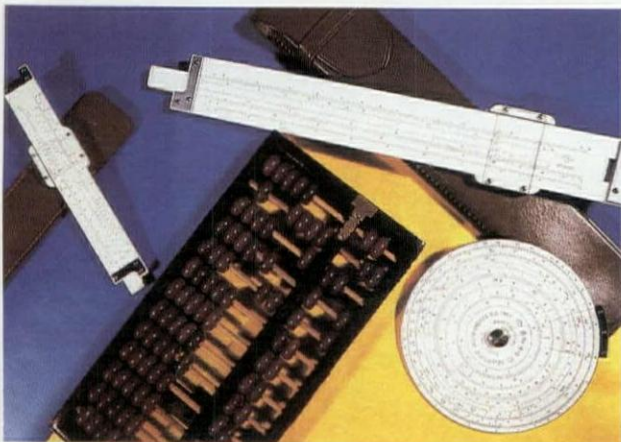


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M-F 9-5

S-S 12-4



A. Abacus

This fine mahogany instrument is of timeless elegance and mathematical significance. Similar to an antique abacus in the Museum's collections. Detailed instruction booklet is included. 5" x 10". Item #307 \$7

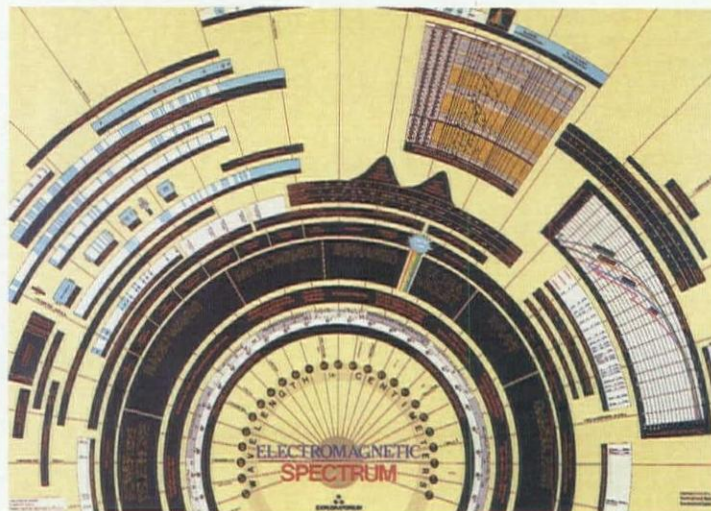
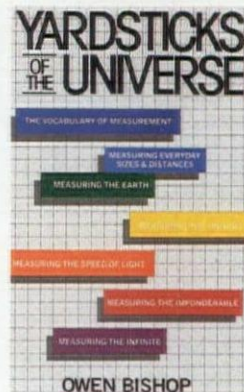
B. Slide Rules

Gone but not forgotten! These vintage slide rules (circa 1960) come to you in the original packaging complete with instructions. Straight models are white bamboo with leather cases while the circular model is of man-made materials with a vinyl case. Sorry, quantities are limited.

12" straight
Item #560 \$30
6" straight
Item #561 \$15
4 1/2" circular
Item #562 \$15
Collection (all three)
Item #630 \$50

D. Yardsticks of the Universe

by Owen Bishop
From the foot to light-years, from the grain to the gram, here is the story of measurement from the origins of humankind to the world of modern science. *Yardsticks of the Universe* is both a history of measurements and a guide to understanding how they are made. Also included are five do-it-yourself projects for making a sextant; a steelyard (a Roman hand balance); an astrolabe; a sundial; and a pendulum clock. Softcover. 130 pages. Item #660 \$5.95



E. Electromagnetic Spectrum Chart

A stunning representation of the electromagnetic spectrum from gamma rays through X-rays, ultra violet, visible light, infrared, microwaves, radio waves, and power waves. This updated version of an earlier Westinghouse chart concisely presents a quantity of information for the student, the teacher, or the professional. Full color on heavy stock. 33" x 24". Item #470 \$12

F. Steven Caney's Invention Book

Bursting with ideas, illustrations, diagrams and photographs, this is the ultimate book for the young inventor. Caney covers everything from setting up a workshop to building the prototype. For ages 8-13. Softcover. 208 pages. Item #416 \$7.95

G. The Brinlock Abacus

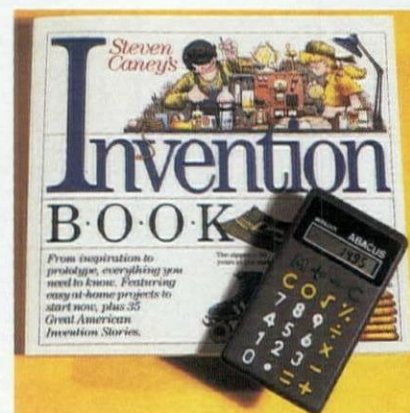
This unusual eight-digit calculator is colorful and fun and simple to use—but it's no toy. The Brinlock Abacus has all the functions one expects of a pocket calculator—including memory. 2 1/2" x 4 1/4". Item #596 \$14.95

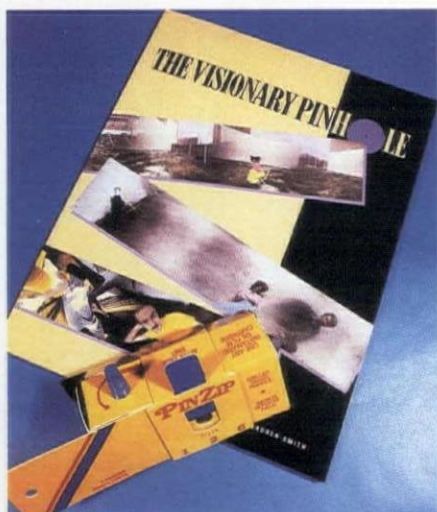


C. Voltmeter Wattmeter Ammeter

Original instruments retired, in many cases, after 70 years of service in the MIT Electrical Engineering Department. As retirees, most of these are not working instruments but are to be treasured for their elegant instrumentation, their handsome hardwood cases, and for their rich pasts—a few still sport their calibration tags. Each meter bears a plaque identifying the instrument and recognizing its "many years of faithful service" at MIT. Because quantities are limited, state first, second, and third choices of instrument or note "no substitution."
Voltmeter Item #657 \$30
Wattmeter Item #658 \$30
Ammeter Item #659 \$30

F G





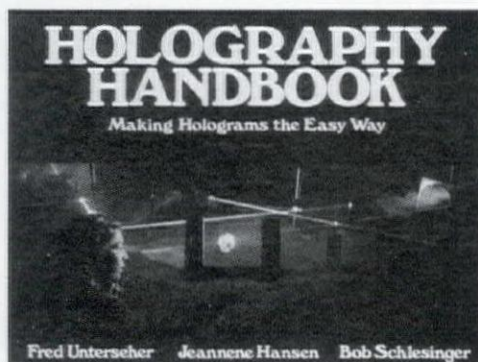
C

Minor White: Rites and Images

A provocative selection of black and white photographs is accompanied by interviews with the photographer, excerpts from his letters, and a perceptive biographical essay by James M. Hacker Hall. 144 pages. 81 photographs. 9" x 12". (not illustrated)
Softcover Item #232 \$15
Hardcover Item #233 \$29.95

Holography Handbook: Making Holograms the Easy Way

Fred Unterseher, Jeannene Hansen, and Bob Schlesinger. Today, individuals are creating their own home laboratories, making holograms as advanced as those coming from the big research labs. With only this book as a guide, the layperson can build a personal holographic laboratory and produce high quality holograms—as little as it costs to buy a 35mm camera. This 408 page handbook is packed with diagrams, step-by-step instructions, and hundreds of illustrations. Softcover.
Item #234 \$16.95



B

C. Pin Zip Camera The Visionary Pinhole

The world's oldest and simplest camera, the pinhole, has been redesigned to make it easy for you to discover. What makes pinhole photography unique is that the pictures have an infinite depth of field. Everything, near or far, from close up to far away, is in focus. And the *Pin Zip* uses regular 126 cartridge film. Each *Pin Zip* comes complete with thorough instructions, a history of this pioneer camera, and a copy of *The Visionary Pinhole*. In this, the first extensive book of pinhole art, Lauren Smith collects the photographs and commentary of twenty-four contemporary photographers. "There are few mundane pictures here . . . Jarring portraits, surreal cityscapes, complex constructions . . . The pinhole camera challenges these artists . . . and they have pushed hard to find its limits."—*The Photo-Book Report*
80 pages. 65 photographs, 26 in color. Softcover.
Pin Zip Camera and The Visionary Pinhole
Item #656 \$25.95

D. Deluxe Edgerton Postcard Collection

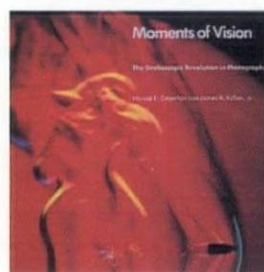
Harold Edgerton's most stunning stroboscopic photographs printed on superior oversized stock and finely lacquered. Subjects: bullet cuts a playing card, football kick, bullet through a banana, Moscow circus, back dive, bullet piercing apple, golf drive, tennis serve, splash of a milkdrop, squash stroke, diver, splash of cranberry juice, pigeon in flight, bullet through Plexiglas, bullet through candleflame. Assortment includes 24 color and black and white 4 3/4" x 6 3/4" postcards.
Item #387 \$6.95



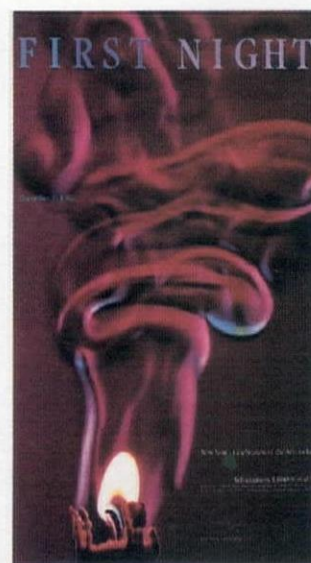
D

E. Moments of Vision: The Stroboscopic Revolution in Photography

by Harold Edgerton '27 and James R. Killian, Jr. '26
Illuminates Edgerton, the man, and his remarkable achievements in stroboscopy and electronic flash photography. Includes many of the classic photographs first published by Edgerton and Killian in *Flash* (1938) as well as recent stroboscopic photographs. Edgerton's long-time friend and colleague, James Killian, Institute president from 1949-1959, offers an engaging, informative text. 175 pages. 200 photographs, 11 in color.
Softcover Item #036 \$17.50
Hardcover Item #035 \$37.50



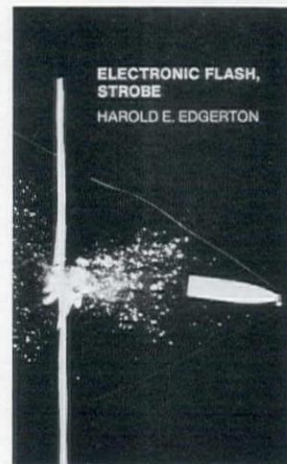
E



F

F. Candleflame Poster

This colorful poster, produced for Boston's 1986/87 First Night celebration, features one of Harold Edgerton's most striking images.
Item #525 \$10.95



G

G. Electronic Flash, Strobe
by Harold Edgerton

In twelve information-packed chapters and 200 black and white illustrations, Edgerton describes everything about electronic flash photography from the theory of the electronic flash lamp to techniques and lighting requirements for flash photography. "A very special volume . . . written by the man who pioneered the method, who made the early action-stopping photographs that amazed and inspired us, and who has 40 years of personal participation to report."—*Modern Photography*
Softcover 372 pages
Item #648 \$14.95

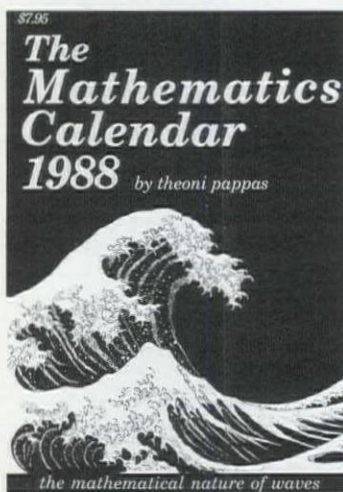


A B C

A. Quadratic Formula Visor
Keep them guessing! This handsome tennis visor is bound to puzzle your partner. A great conversation piece.
Item #580 \$7.95

B. Formula Shirt
Pascal's triangle, the Fibonacci sequence, and the binomial formula in black on a cardinal red t-shirt. 50% cotton/ 50% poly. S, M, L, XL.
Item #568 \$10

C. Holographic Spirals
Don't wear our holographic spirals if you don't want to be noticed. These glasses are not to see through but to be seen in. Indeed, everyone who looks at you will believe they are looking into infinity as the dazzling spirals circle inward. No one will ever again accuse you of being one dimensional!
Item #313 \$25.95



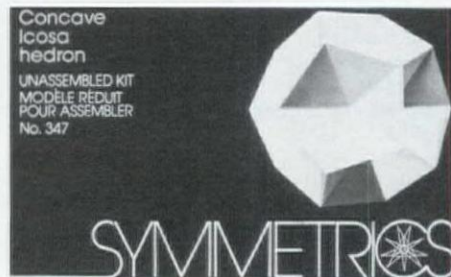
F



D

D. Equable
Scrabble with numbers! Two, three, or four players attempt to form numerical equations across, down, or interlinking existing strings. One of the most popular games in England and Australia, Equable is made in New Zealand. We've had some trouble getting our hands on this game, so unfortunately quantities are limited.
Item #493 \$22

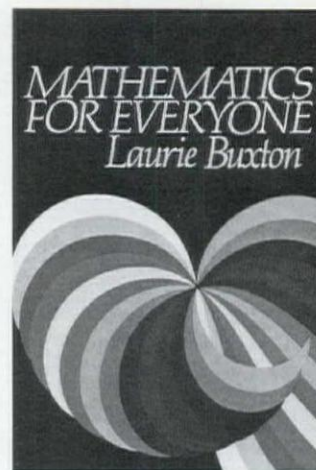
G. Mathematics for Everyone
by Laurie Buxton
Author, lecturer, and educational television announcer, Laurie Buxton has spent many years explaining mathematics to the uninitiated. In *Mathematics for Everyone*, Buxton communicates the fascination and satisfaction of connecting math with everyday life and using it to search for solutions. 270 pages. Softcover.
Item #545 \$8.95



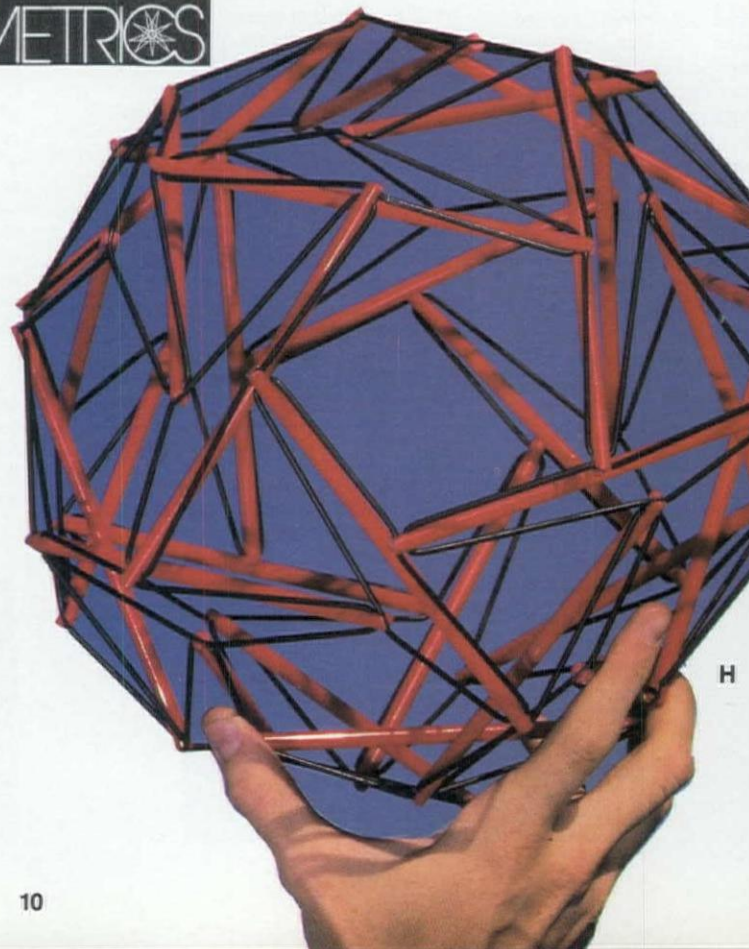
E

E. Concave Icosahedron Mobile
As impressive unpainted as painted, this popular Symmetrics Polyhedron Mobile kit is mathematically exact and made from precision molded plastic. Suspend one model—or three or more to captivating effect. Unassembled kits include glue and transparent line. 18.1 cm.
Item #300 \$7.98
Three kits. Item #389 \$19.95

F. The 1988 Mathematics Calendar
The 1987 version was the most popular item in our last holiday catalogue—we received requests for it well into May! The 1988 edition presents all new problems and graphics to provide you with a different challenge every single day of the year. Handsome oversized format. 11" x 16".
Item #391 \$7.95



H. Fantastix
An exciting adventure into creativity and analytical thinking based on Buckminster Fuller's concept of tensile integrity. *Fantastix* may be transformed into an infinite variety of geometric structures! This amazing tensegrity kit is simple enough to delight a 10 year old, yet so sophisticated it's been used in courses at MIT and Harvard. Each kit contains 36 red plastic struts, 36 rubber tendons, and a 24-page instruction manual.
Item #289 \$19.95



H

M.C. Escher: Concave & Convex

This 1000 piece jigsaw from Holland will drive you crazy for hours, days, weeks—depending on how much time you are able to stay away from it! The finished product: a 20" x 24" replica reproduction of one of Escher's most captivating designs.
Item #494 \$22

Mathematical Curiosities

Three full color models in these three books have curious properties when cut out and glued together. Some rotate, some fold and unfold, some twist, some fit together in unexpected ways—illustrate mathematical ideas in an amusing and interesting fashion. Each book contains 9 models or groups of models and "mini book" with further information and suggestions for models and investigations. Softcover. Set of 3 books.
Item #249 \$12.95

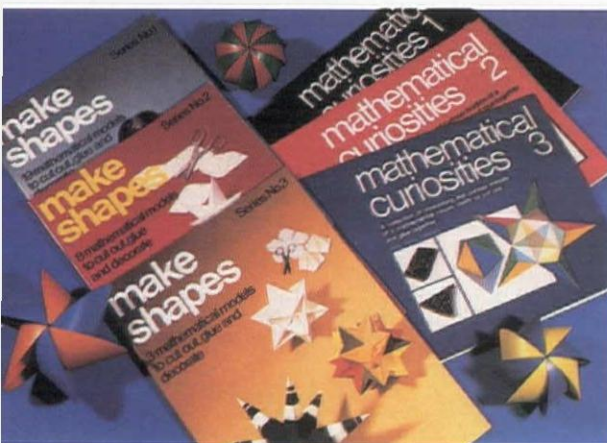
Make Shapes

Children and adults alike delight in making and decorating the beautiful designs in the *Make Shapes* books. Each of the thirty models is printed on stiff white paper ready to cut out and glue together. Suggestions included for coloring and decoration. Softcover. Set of 3 books.
Item #250 \$11.95

Odd Balls

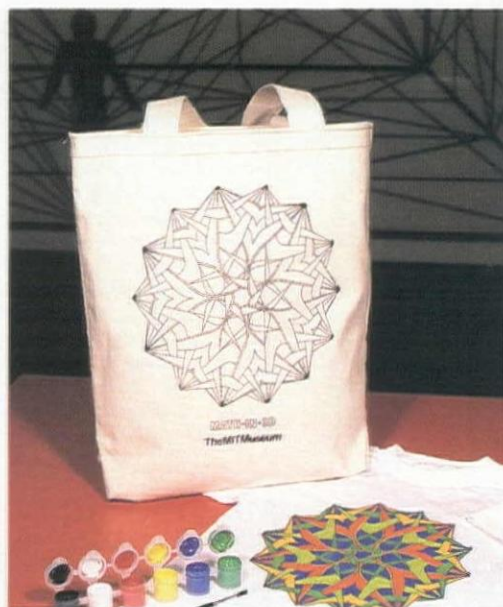
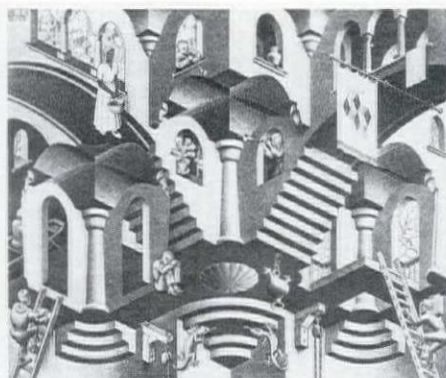
They roll, rock, and waddle. They demonstrate principles of geometry and physics. They form intriguing shapes and color patterns. Every package of *Odd Balls* includes wedges in several shapes and colors forming a square, a triangle, and a hexagon. Ages 6-adult. Some manual dexterity required.
Item #643 \$11.95

C D



A

M.C. ESCHER



E


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617-253-4462
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S-S 12-4

E. Paint-A-Kits

Create a captivating work of art that you can show off every day! The line drawing on our *Paint-A-Kit* T-shirts and Tote Bags has been silk screened by hand on the highest quality material. Included in the kit are 12 colorful acrylic fabric paints, paintbrush, and complete instructions. T-shirts are 50/50 cotton/poly for minimum shrinkage. Tote bags are 14" x 15" #10 canvas with a 4" gusset. Once dry, the paint is permanent and washable. Children will have fun while learning important lessons about color, contrast, and complex geometric shapes. Adults will revel in having complete artistic control!
Child's T-Shirt S,M,L
Item #399 \$10
Adult T-Shirt S, M, L, XL
Item #398 \$12
Tote Bag
Item #400 \$15



F G H

F. Drawing Hands T-Shirt

Escher's famous optical illusion now available in a top quality 100% preshrunk cotton t-shirt. S, M, L, XL.
Item #649 \$12

G. M.C. Escher Address Book

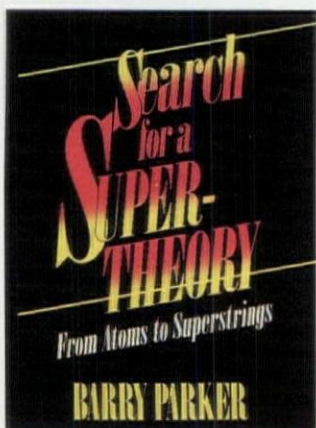
Escher's art will captivate you on a daily basis as you refer to this stylish address book. More than 40 illustrations (some in color) by the artist who mastered the blending of mathematics with art.
Item #445 \$12.95

H. M.C. Escher Kaleidocycles

Seventeen full color three-dimensional models of M.C. Escher's magic designs that you can make yourself. See Escher's interlocking patterns form and reform in endless procession as the kaleidocycles turn, and learn the story of how they were devised. Softcover.
Item #169 \$12.95

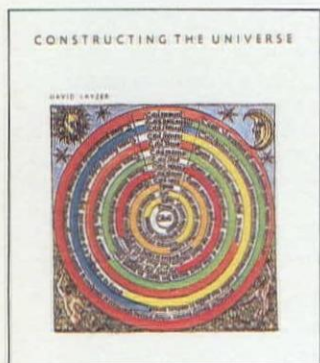
I. The Joy of Mathematics

by Theoni Pappas
Mathematics is a science, a language, an art, a way of thinking. It appears in nature, art, music, architecture, literature. This unforgettable book, by the creator of the ever popular *Mathematics Calendar*, reveals the influences of mathematics in our everyday lives. (not pictured) Softcover.
Item #444 \$10.95



A. Search for a Supertheory: From Atoms to Superstrings
by Barry Parker

In characteristically fresh prose, Parker reveals the secrets of the physical world and enlivens and demystifies its complexities. *Search for a Supertheory* is an impressive account of the fantastic structures of the universe and an awesome exploration into dreams of the future. 300 pages; 110 illustrations. Hardcover. Item #655 \$21.95

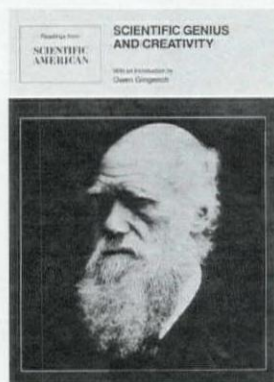


B. Constructing the Universe
by David Layzer

In this singularly beautiful volume, astrophysicist David Layzer gives us a dazzling view both of the origin, dynamics, and structure of the universe and of the processes which have enabled this picture to evolve. Combining clear, accessible prose, stunning photographs, and captivating illustrations, Layzer examines the two great theories of space, time, and gravitation—Newton's and Einstein's—and surveys the myriad theories of the early universe and the origin of astronomical systems. 313 pages. 309 illustrations. Hardcover. Item #335 \$29.95

C. Scientific Genius and Creativity: Readings from Scientific American

These fascinating portraits of Newton, Lavoisier, Gauss, Darwin and six other pioneers dispel the image of scientists as coldly logical beings. Science writing at its most readable, this collection of ten insightful biographies gives readers a rare glimpse of the passion, controversy, and turmoil in the lives of the geniuses who helped make medicine, physics, geology, biology, and chemistry what they are today. 128 pages. 88 illus. Softcover. Item #501 \$12.95

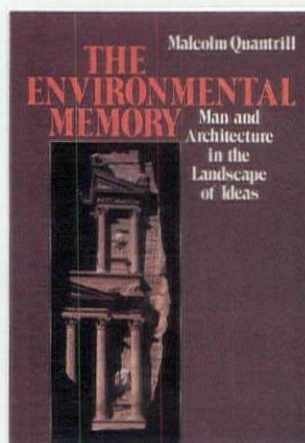
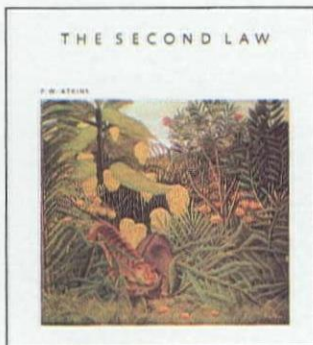


D. The Second Law

by P.W. Atkins

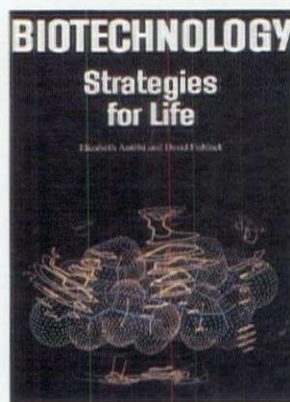
The novelist and physicist C.P. Snow once remarked that not knowing the Second Law of thermodynamics was analogous to never having read a work of Shakespeare's. This profusely illustrated volume breaks down the mathematical barriers that have prevented many from understanding this fundamental principle of energy transformation. Atkins provides an appendix detailing how to program computers in BASIC to generate printouts of the concepts discussed. "A lovely book, beautifully illustrated . . ."

—*Nature*
230 pages. 104 illus.
Item #334 \$29.95



E. The Environmental Memory: Man and Architecture in the Landscape of Ideas
by Malcolm Quantrill

Memory "begins in our first room, we climb into it on our first stair, we nourish it with views from our first window. Images of these beginnings of consciousness are the basis for our dreams and aspirations." This provocative work explores the way we look at, understand, and dream in the world, and how our architecture is a tribute to what we think and believe about it. 218 pages. Hardcover. Item #547 \$19.95



F. Biotechnology: Strategies for Life

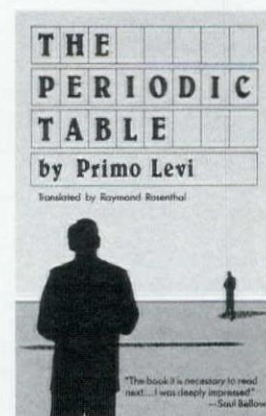
by Elizabeth Antebi and David Fishlock

The biotechnology boom is on, and this riveting book is on top of it all. The authors explain how genes can be designed to produce human insulin, interferon, and growth hormones, how bugs can be domesticated to gobble up oil spills and accomplish other useful tasks, and how the great biotechnological advances will change our lives. Oversized book with hundreds of colorful photographs and illustrations. 240 pages. Hardcover. Item #449 \$39.95

G. The Periodic Table

by Primo Levi

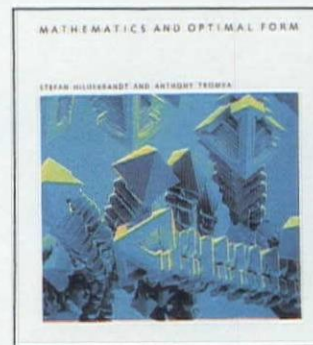
A memoir with interludes of fantasy, each captivating chapter of Levi's masterful book plays upon a metaphor drawn from a single element of chemistry's periodic table to capture the experiences of an extraordinary life. A chemist by profession, Levi has won every distinguished literary prize in his native Italy. "One of those rare books . . . in which scientific observation and human imagination are joined in entirely unexpected ways . . . Brilliant, ironic, and humane."—*Newsweek* "As this affecting memoir demonstrates, chemistry in the right hands can be a powerful muse."—*Time*
Item #448 \$7.95



H. Mathematics and Optimal Form

by Anthony Tromba and Stefan Hildebrandt

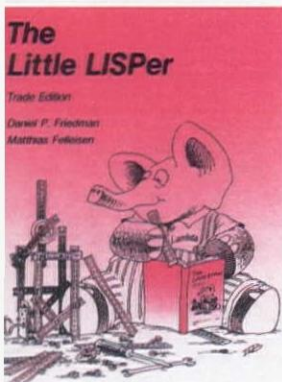
Why are eggs egg-shaped and fish fish-shaped? Why are the planets and stars spheres rather than squares or pyramids? Combining stunning photographs with an entertaining narrative, the authors explore these riddles as they examine the forms and patterns of nature. 215 pages. 201 illus. Hardcover. Item #336 \$29.95



A. The Little LISPer

by Matthias Felleisen and Daniel P. Friedman
Surprises are in store for the intelligent reader of this masterful introduction to recursion as a fundamental tool for expressing and solving problems. With wit and wisdom, *The Little LISPer* unfolds some of the most beautiful concepts in mathematics, computer science, and logic. The authors show that recursive thinking is fun, powerful, and that the programming language LISP allows one to express ideas recursively and naturally.

Item #644 \$12.95

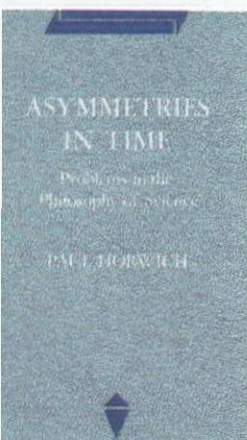


A

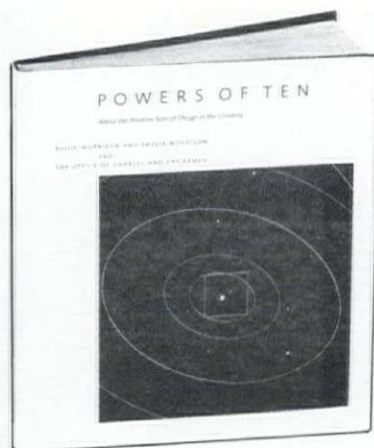
B. Asymmetries in Time: Problems in the Philosophy of Science

by Paul Horwich
His intriguing book examines how time impacts, in often subtle and convoluted ways, on our basic concepts of life. Horwich, in a lucid, nontechnical way, covers many notoriously difficult problems in the philosophy of science: causation, knowledge, entropy, explanation, the laws of nature, and time travel. 200 pages. Softcover.

Item #647 \$9.95



B

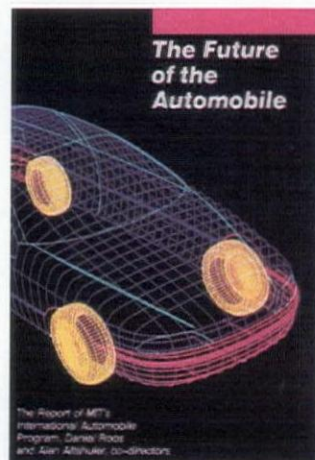


C

C. Powers of Ten: About the Relative Size of Things in the Universe

by Philip Morrison and Phyllis Morrison and the Office of Charles and Ray Eames.
This critically acclaimed guide to the role of size in the universe takes the reader on an extraordinary journey through forty-two orders of magnitude from the outermost regions of the cosmos to the innermost recesses of the atom. "A brilliant pictorial and textual embodiment of a wonderful idea."—*New York Times Book Review*

164 pages, 312 illustrations. Softcover. Item #238 \$19.95
Hardcover. Item #237 \$29.95



D

D. Future of the Automobile: The Report of MIT's International Automobile Program

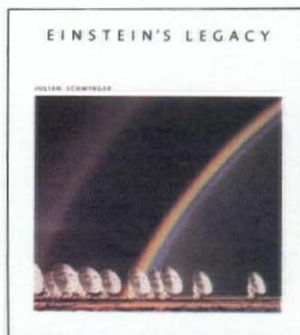
by Alan Altshuler, Martin Anderson, Daniel Jones, Daniel Roos, and James Womack
"A compendium of some of the best thinking on the passenger car—its history, benefits, problems, and future—ever presented between two covers."—*The Washington Post*. 321 pages. Hardcover.

Item #348 \$16.95

E. Einstein's Legacy: The Unity of Time and Space

by Julian Schwinger
Einstein's theory of relativity is perhaps the twentieth century's single greatest achievement. But what sequence of events led young Einstein to conclude that $E=mc^2$? What, in everyday language, does it mean? And what does this remarkable discovery hold for the future. Nobel Prize winner Schwinger tells the captivating story behind Einstein's discovery, describing scientific developments in vivid language easily understood by the general reader and enlivening these accounts with colorful anecdotes about the lives of the participants. 250 pages. 200 illus. Hardcover.

Item #640 \$32.95

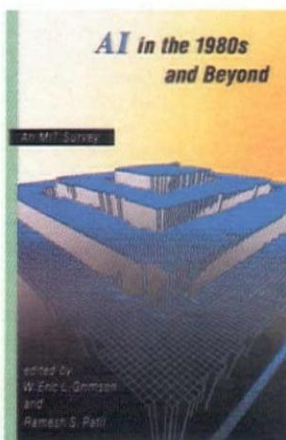


E

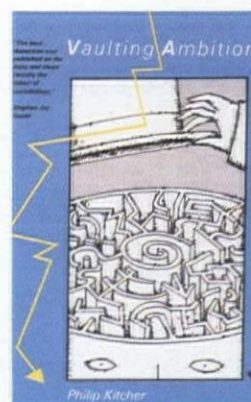
F. AI in the 1980s and Beyond: An MIT Survey

edited by W. Eric L. Grimson and Ramesh S. Patil
This collection of essays by 12 members of the MIT staff provides an inside report on the scope and expectations of current research in one of the world's major AI centers at a time of great public interest and rapid technological progress. 400 pages. Hardcover.

Item #646 \$25.00



F

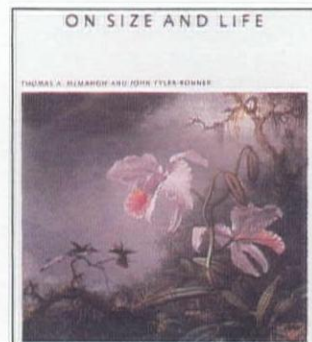


G

G. Vaulting Ambition: Sociobiology and the Quest for Human Nature

by Philip Kitcher
Stephen Jay Gould called this book "the best dissection ever published on the logic and illogic (mostly the latter) of sociobiology." In this compelling analysis, Kitcher refutes the notion that humans are trapped by their evolutionary biology and history in endlessly repeating patterns of aggression, xenophobia, and deceitfulness, and pokes holes in the theory that the inequalities of sex, race, and class are genetically based or culturally determined. 472 pages. Softcover.

Item #645 \$12.50



H

H. On Size and Life

Thomas A. McMahon and John Tyler Bonner
If an elephant's legs were proportioned like a mouse's, they would break under its weight. Squirrels can fly, but not horses. An ant can lift 50 times its body weight, but most humans struggle to carry the equivalent of their own weight. In this absorbing, exquisitely illustrated volume, McMahon and Bonner illuminate the beautiful regularities of nature within the great diversity of shapes found on earth. Hardcover. 255 pages/306 photographs/illustrations.

Item #502 \$29.95

A. Masochist T-Shirt

The age-old joke with some superb computer graphics. Dark red design on heather grey. 50% cotton/50% poly. S, M, L, XL. Item #622 \$12

B. The MIT Backcase

Everything you've ever wanted in a briefcase: comfort, convenience, and class. Handmade of the finest, most supple, Italian black leather, the *Backcase* has been specially designed by an MIT student to accommodate all one's everyday needs: umbrella, sports racket, file folders, running shoes, eyeglasses. The bulkiest load looks and feels lightweight and streamlined. And because of its unique straight back, documents may be transported without bending. The diagonal strap works together with the "ergonomic floating cushion" to reduce stress on the back and on the bag. Best of all, the *Backcase* will balance securely without assistance, freeing the hands for other things—perfect for business trips. The letters "MIT" have been discreetly pressed into the soft leather flap. Item #455 \$160

C. MIT Umbrella

Deluxe windproof street or sport umbrella in cardinal red and silver grey. Fine hardwood handle with a fiberglass shaft. 54" arc. Insignia appears on both front and back. Item #621 \$48



D E F G

D. MIT Dome Tie

The newest and perhaps most elegant MIT tie features the MIT dome in red against a deep blue background. 100% silk. Item #519 \$25

E. Slide Rule Tie Bar

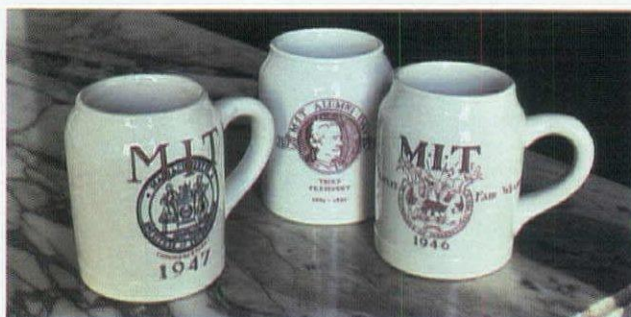
A miniature slide rule of exquisite detail. Includes A, C, and D scales and a movable cursor. The center piece is stationary. Brass finished in antique gold. 2" x 1/2". Item #586 \$19.95

F. MIT Tie Tack

Commissioned by popular demand, this 24 kt. gold-plated tie tack is a classy reminder of Tech. 3/4" diameter. Item #353 \$15

G. Computer Chip Tie Tack

The center of this unique tie tack is an actual computer chip—multiple layers of electronic circuitry built on one silicon crystal. 5/8" diameter. Item #183 \$12

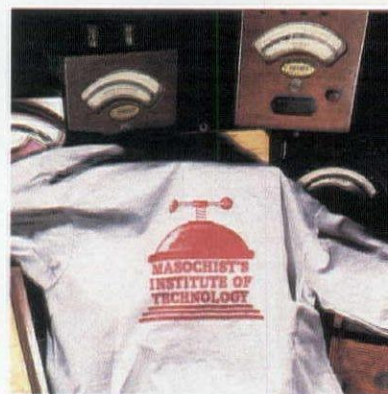


H

H. MIT Commemorative Mugs

We have unearthed all of our sources to bring you a limited collection of original ceramic alumni mugs—all are 30 years old or older. We cannot fill specific preferences, but you may wish to indicate if you would prefer a serious mug or a more whimsical one—some are embellished with cartoons and art deco designs, others have more of a formal, "official" look. Please keep in mind that the supply is very limited and orders will be filled on a first-come/first-served basis. Item #476 \$25

B C



I. The MIT Boston Rocker

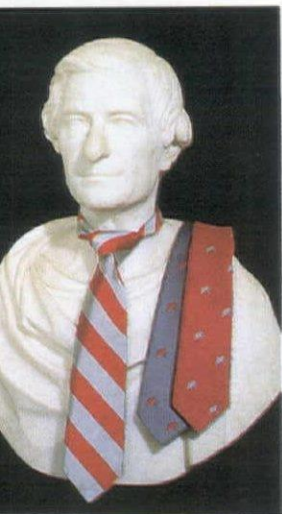
Crafted of sturdy northern hardwoods using tongue and groove construction, chairbacks, arm bows, and spindles are steam-bent to achieve an authentic curve. The handsome black finish is the result of as many as a dozen separate steps. The final touch: a gold reproduction of the MIT seal. 22" x 23" x 40". MIT Boston Rocker Item #324 \$175 MIT Liberty Arm Chair Item #328 \$175 Shipping \$50

J. The MIT Mirror

This lovely picture mirror features a reproduction of an historic 1916 architectural rendering of Killian Court by Birch Burdette Long. Each mirror is handcrafted with hardwood spindles in black and gold or cherry. Overall size is 28 1/2" x 15" with a 9" x 12" individually handcolored sketch—no two are identical. Black Item #320 \$145 Cherry Item #321 \$145 Shipping \$10



I J



Freshman Tie

Because most of the original ties were snipped in accordance with tradition, the MIT Museum Shop has resurrected the official Freshman Tie. Our tie has been produced according to the authentic stripe-width and color-matched to the official 1876 school color samples. Available in Silk/Poly Blend Item #112 \$12 100% Silk Item #138 \$22

Mascot Tie

The mascot has run amuck! Across the finest of ties. Captured on cardinal red or navy grey. Available in Silk/Poly Blend Item #113 \$12 Silk/Poly Item #114 \$12 100% Silk Item #254 \$22 100% Silk Item #255 \$22

C. Tin Tech

MIT's most famous facades are captured in remarkable detail on this charming tin. A practical conversation piece for home or office. Our candy-filled tin is packed to the roof with Necco Wafers. 4 3/4" x 3" x 3 1/8". Item #200 \$7.50 Candy-filled Item #230 \$8.95



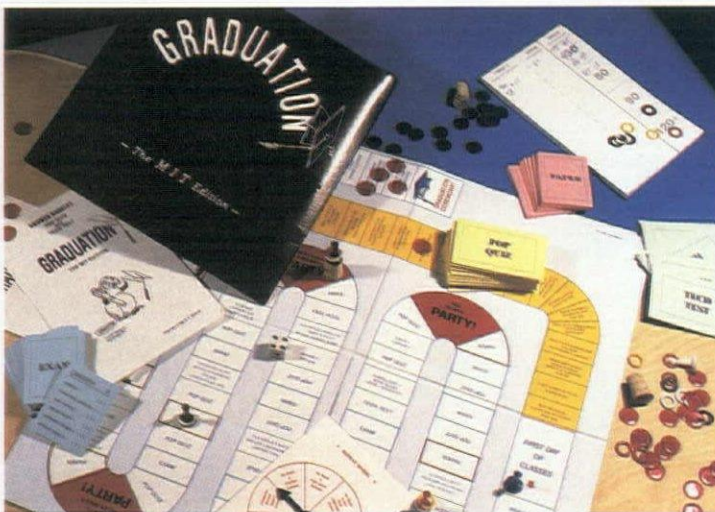
C

D. Graduation

The ultimate trivia game! With categories in engineering/computers, math/physics, English/history, economics/business, biology/chemistry—and MIT trivia! Players select a major and then work around the board toward graduation. To advance you must pass exams and quizzes and dodge impediments such as happy hours, wild weekends, and student loans. You must be smart, savvy, and solvent to reach graduation and win the game. Because of the variety of majors, a spouse or family member need not hold an MIT degree to constitute a worthy opponent. An exciting twist on the ordinary trivia game.

Item #505 \$32

D



E. The Pinstripe Mug

Ten ounce ironstone mugs from England imprinted with the MIT insignia in 23 kt. gold. Item #616 \$10

F. Brass Insignia Pen Holder

This solid brass pen holder is a handsome souvenir of Tech. Item #279 \$15

G. Technology Songs—1929 Edition

Rare first edition songbook includes such Institute favorites as *Take Me Back to Tech*, *The Cardinal and the Gray*, and *Prexy for Aye!* Quantities limited. Item #082 \$50

E F G



H I J

H. MIT Vista Shirt

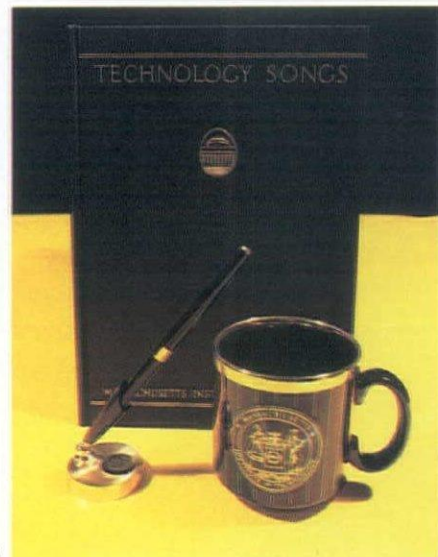
Ours exclusively, this handsome shirt is custom-made of 100% preshrunk cotton. White with red and black design. S, M, L, XL. Item #510 \$10

I. The MIT Insignia Shirt

Rich red 100% preshrunk cotton shirt with white MIT insignia. Heavyweight hooded sweatshirt with center pocket (see umbrella photo) is 50% poly/ 50% cotton. Available in S, M, L, XL. Insignia T-Shirt Item #512 \$10 Insignia Sweatshirt Item #513 \$25

J. The Pylon Shirt

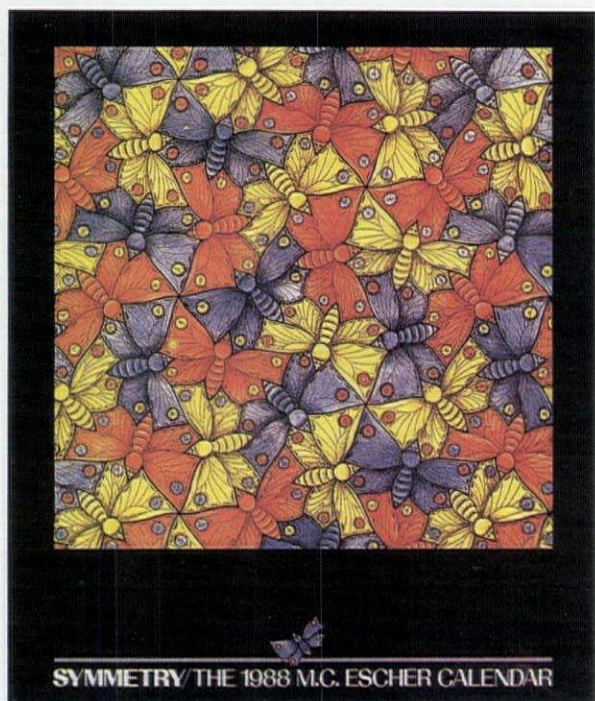
The newest of our custom T-shirts features one of the most striking architectural details of the MIT campus. Reproduced from an historic drawing. 100% preshrunk cotton. S, M, L, XL. Item #511 \$10



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**Symmetry/The M.C. Escher
Classic Edition Wall Calendar
for 1988**

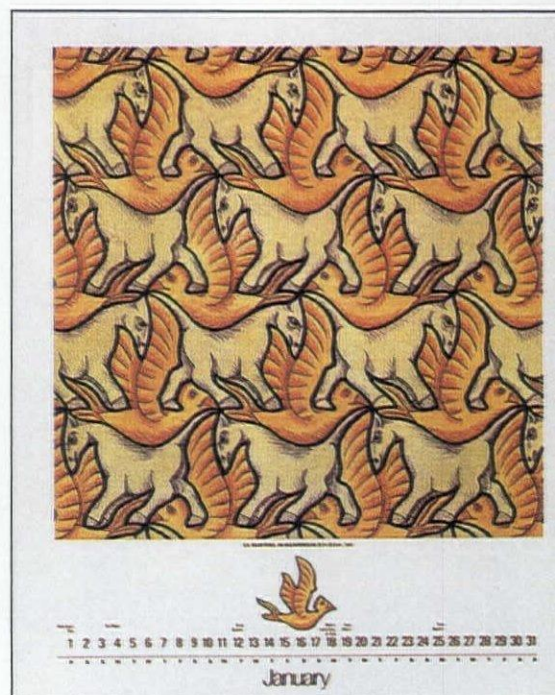
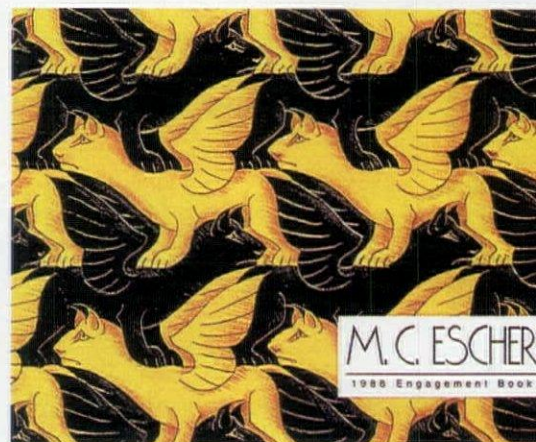
A supreme draftsman and mathematician, M.C. Escher created images to trick and baffle the eye. The interlocking shapes of Escher's symmetry drawings are perhaps the most fascinating motifs in his art. The twelve works in this calendar have rarely been reproduced. Full color on heavy stock. 17" x 20".

Item #527 \$16.95

**M.C. Escher Engagement
Calendar**

A wonderful compilation of Escher's work with reproductions of some well known and many rare drawings, prints, and watercolors. On high quality stock. 7" x 9". 72 pages.

Item #526 \$11.95



ALBUQUERQUE



A theater company leads a double life and becomes a cultural resource in the process.

Challenges which would force most theater companies to settle for diminished expectations and seasons characterized by a standard fare of old warhorses weren't the slightest obstacles to the founders of the New Mexico Repertory Theatre. From its inception, the New Mexico Repertory Theatre has faced odds that would stall the momentum of most arts groups, no matter how dedicated—or obsessive—their founders. But the NMRT started its inaugural season with a tremendous amount of momentum, much of it supplied by artistic director Andrew Shea. Never mind that a fully professional, resident theater was something new to the area. Never mind that on opening night, the house was still being renovated. Never mind that the first production tackled was nothing less challenging than *Children of a Lesser God*. The NMRT hit the ground running; and if objects in motion tend to stay in motion, there is no stopping this company. With a dedication to the art of the theater, and an aggressive yet realistic marketing strategy, the NMRT is gaining momentum with each ticket sold.

From the very beginning, the New Mexico Repertory Theatre had a purpose: "I am committed to really exploring the newest, most exciting works in the theater," says Andrew Shea, artistic director and co-founder of NMRT. "I really want the theater to become a vital cultural resource."

With lofty goals in mind, the NMRT was faced with finding sufficient audience support, in both numbers and dollars. Santa Fe provided a city with a strong tradition of appreciation for the arts. It was a city where the efforts of the new company would be recognized. But Santa Fe was not only a small city, but one with sharp divisions between rich and poor. "There's not a large middle-class population in Santa Fe," remarks Lisa James, managing direc-

A scene from the company's 1985-86 season performance of The Rainmaker.

tor for the New Mexico Repertory Theatre. The company turned to its sister city, Albuquerque, for additional support. "The only way we could make it was to use both cities in conjunction to pull the support we needed for our operations," says James. "It's worked wonderfully well."

From its beginnings in 1983, the New Mexico Repertory Theatre has led a double life, with offices—and performances—in both Santa Fe and Albuquerque. According to James, the theater worked hard to establish a delicate balance: maintaining its identity as a regional company while developing strong local support in both Santa Fe and Albuquerque. "We are highly visible in each community," says James. The NMRT even has different mailing envelopes for each city. The marketing efforts are aided by the close proximity of the two cities—sixty miles apart—plus shared local print and broadcast media. "We market the theater with mutual effort and a feeling of individuality for each city," says James. "There's a lot of interplay between the two cities."

The effort seems to be paying off. Over the last three years, the company has nearly doubled its budget, jumping from \$600,000 to \$1.1 million, with a very large percentage of that money coming from NMRT's subscriber base. The amount of local support that has developed over the past three years manifests itself not only in dollars and cents but in filled seats.

The company operates two houses—one in each city—and the only sure way of getting tickets to the performances is to buy a season subscription. NMRT's Santa Fe house, which the company owns, is a renovated church with a "postage stamp stage" and 222 seats. In Albuquerque, with a much larger audience to draw upon, the company performs in a 755-seat house. "There's a big difference in the houses at both places," remarks Ms. James, "not only in audiences but in the physical facilities." Performances open in Santa Fe, run two weeks, then move to Albuquerque and run another two weeks. "It's a lot easier to move the actors from a smaller house to a larger house because then they get the feeling of expansion." NMRT also goes on the road—next season they hope to expand their travels to encompass a six-city statewide tour.

Though successful marketing may get people into the theater, it takes challenging artistic programming to make them come back. Andrew Shea sees the regional theater as a breeding ground for new plays. Speaking of recent Broadway successes, he remarks that "a staggering percentage of them were plays that were developed in so-called institutional theaters or nonprofit theaters, . . . The Broadway



theater is such now that it is prohibitively expensive to gamble on new work. The regional, the institutional theaters have taken a leadership role in developing new playwrights."

That responsibility is taken very seriously by the NMRT. "It's a direction we're moving into," says Shea. "Our work has been riskier than what you would see in many other resident theaters." Shea considers the development of new plays to be "one of the most exciting aspects of the NMRT's season." In addition to producing Athol Fugard's *Road to Mecca*, the NMRT is looking forward to a number of world premieres this coming season, including plays by Hispanic playwrights and New Mexico playwrights. During their 1986-87 season, NMRT presented the world premiere of Mark Medoff's *The Heart Outright*. Medoff hails from Las Cruces, New Mexico, and is best recognized as the author of *When You Comin' Back Red Ryder?* and *Children of a Lesser God*.

NMRT balances premieres with classics such as *Twelfth Night*, *The Taming of the Shrew*, and *A Christmas Carol* and standards of contemporary theater such as N. Richard Nash's *The Rainmaker*, Marsha Norman's *Night, Mother*, and Sam Shepard's *Fool for Love*.

From its beginnings, the New Mexico Repertory Theatre has been producing quality shows, such as *Cloud Nine*, by Caryl Churchill, performed in the company's first season. With performances of that caliber under its belt, the company continues to play to full-house audiences.

Evidence of the company's artistic success is the recent award of a prestigious and highly competitive grant from the National Endowment for the Arts—in NMRT's first year of qualification. According to Lisa James, the company has been carrying debt from its start-up. However, she sees this not as a liability, but as evidence of the company's artistic integrity. "We're doing very well," she states. "The deficit shows that we've taken the risks we should have."

For the future, Shea sees the theater's programming expanding on and off the stage, as the company looks forward to increased touring, education, and outreach efforts. "I really think that we have to do more than simply put on a main stage season of plays," says Shea. "I really want the theater to be considered a cultural resource in the same way you'd think of a library or a museum as a cultural resource."

—J. P. Forsthooff

A Natural View of Art

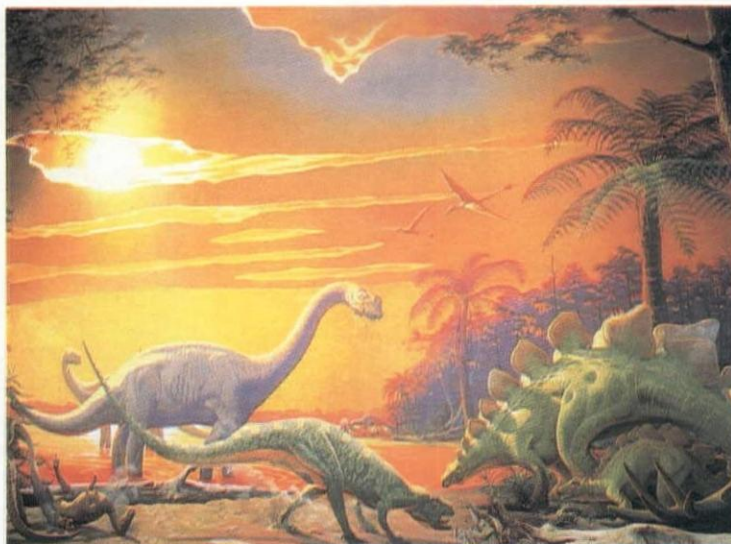
Art is an educational tool at the New Mexico Museum of Natural History.

The New Mexico Museum of Natural History is an exciting blend of prehistory and modern technology, art and science. Opened to the public in late 1985, it is the first state natural history museum to be constructed in half a century. As such, the institute takes a contemporary approach, emphasizing a philosophy that encourages the visitor to become an active participant rather than a passive observer. And even though the museum is primarily a science institute, the incorporation of fine art into its design and its exhibits helps create a unique environment.

Even from the exterior, the artist's hand is evident. Visitors can't miss the monumental cast bronze dinosaurs—nor can children resist climbing and swinging along their patinated sides. The very architecture and landscaping of the museum represents a mingling of science and aesthetics. The south side of the building incorporates more than two hundred tons of rocks and eighty species of plants, symbolically representing the eight geographic zones of the state. The museum's logo is accented by seven panels of explosion art—a technique which uses alloys formed under high explosion. The metals that create the structure of the museums, the artwork becoming an integral part of the building.

The idea of incorporating the whole of the museum into a single entity, rather than a series of separate exhibits, is evident throughout the museum. The three-story atrium, designed by architects Mimbres & Associates, acts as a subtle transition from the New Mexico landscape to the museum interior, but the replicas of flying reptiles ring overhead snap the visitor back millions of years. Dominating the prehistoric sky is a stunning pterosaur with a thirty-eight-foot wingspan, created by Texas sculptor Doris Tischler. The result is not only informative, but artistic. "We try to build scientific beauty into the exhibits," says museum director Jon Callender. While in the atrium, visitors also encounter a rock wall by artist Greg LaChapelle that records the geological history of New Mexico.

Murals by artists—many of them regional—provide a visual backdrop for many of the exhibits.



One of the museum's outstanding murals, by Canadian artist Ely Kish, the world's premier dinosaur muralist. The artist is known for her meticulous attention to detail and authentic reproductions. This particular mural, a Jurassic period landscape, was designed to give a different perspective when viewed up close and from afar.

"When we're doing an exhibit we try to tie in the fine arts as part of our exhibit graphics, rather than technical art," remarks Callender. Callender is especially proud of a mural by Canadian artist Ely Kish, exhibited in the dinosaur hall. "She designed the mural so when you come up close you can see all the detail, but the perspective changes as you step back," states Callender. "That is an example of a nice combination of art and technology."

Another marriage of art and technology is present in the "polages" that intrigue visitors in the atrium. The elaborate graphic works were created by California artist Austine Wood, who cut and laminated hundreds of pieces of cellulose according to designs she made with pen and ink. As the backlighting changes color, the polages are continually transformed. When viewed through a filter, the appearance of the polages is again changed. "That is the ultimate interactive art," says Callender. "Not only is the artist giving you a sense of what she sees, but the polage is constantly changing character. Then, the perspective from the audience changes because the viewers have control over the art."

"Science is the same way. We see the world through our eyes, but the world is always changing. We also see the world through filters—education, scientific equipment—so that we see the world differently than through our natural view."

The purpose of the museum is to teach, and it uses art to that end as well, incorporating it into the museum's outreach programs. "Art plays a major role

when we go to the schools," says Callender. "We even have a children's gallery, where we display children's art work all year round."

Interaction is a key component of the new museum's success. "We're trying very hard to create a living history environment," Callender explains. Exhibits at the museum aren't only visual, but incorporate all the senses. Entering the one-thousand-square foot, glowing-red volcano exhibit, visitors are immediately assaulted by blasts of hot air. Beneath their feet, simulated magma seethes and bubbles. In the ice-age cave, the air is noticeably cooler and more humid than the rest of the museum. The exhibits are much more than theme-park displays or Hollywood special effects; they are scientifically accurate models—complemented by creations of art. Through their chronological journey through the earth's history, visitors are encouraged to touch, to feel, to experience.

Along with virtually every exhibit, the museum guest encounters art. "People who are entertained and enjoying themselves are more open to new experiences than those who are intimidated by the viewing process. We try to break through that with our art exhibits," says Callender. The New Mexico Museum of Natural History is not a museum for science or a museum for art. It is for museum people. "We don't feel simply observing is appropriate behavior in a museum," states Callender. "We want the visitor to walk into the museum and become a part of it."

—J.P. Forsthofer

The Hum of Success

The Albuquerque Civic Light Opera has a clear goal—to entertain.

Now in its twentieth anniversary season, the Albuquerque Civic Light Opera Association has become the major musical theater organization in New Mexico as well as one of the largest community theaters of its kind in the country.

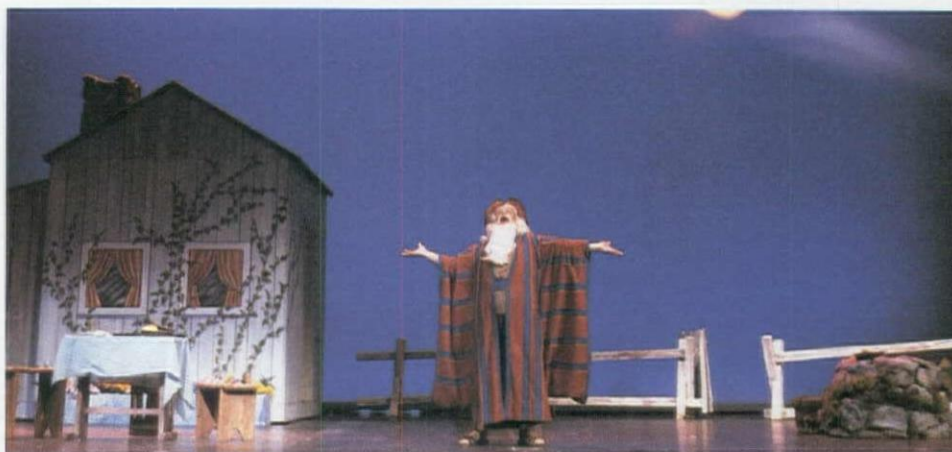
Civic Light Opera produces musicals—Broadway musical comedies and sometimes light operas such as Gilbert and Sullivan's. "They're mostly light comedy fare, although we occasionally do some works like Stephen Sondheim's that are not strictly comedies," said Tim McNamara, executive director of ACLOA. "We've had very good response to musicals in the area. We perform in a two thousand-seat theater; we perform each show roughly ten times, and we play to an average of 70 percent capacity. We have a very strong following that has developed over the last twenty years."

ACLOA's executive assistant Patty McHugh points out that such attendance is noteworthy, since, on the average, only about two percent of the population attends arts events. "That's not very much at all, and we're very fortunate, because a lot of times we are able to fill to capacity."

"Our season is a little atypical of musical theater organizations in that we do five shows a year; three of them are very tight, back to back, in the summer, and then we do a Christmas show and a show at Easter," McNamara adds. The plays are performed at Popejoy Hall, the University of New Mexico's main auditorium; thus, ACLOA has to schedule its performances primarily in the summer and during the holidays, when school is not in session.

To ensure and to maintain ACLOA's success, emphasis is given to play selection. At the same time, McNamara wants to give the audience something new and different, he also realizes a play has to draw a crowd. "We have very little unearned income in terms of grants or foundation support. We rely on our ticket sales, and you have to be very careful," says McNamara.

Each year, a committee made up of the board of directors, McNamara, two staff members and at least one person from the general public—usually a season-ticket holder—examines a list of shows.



"We have a formula that we try to fulfill in terms of the types of shows that we do. They include old standbys like *My Fair Lady* or *Fiddler on the Roof*, which we rotate on a regular basis, and at least one new work that the Civic Light Opera has not done and at least one it has.

"I think we primarily have our own audience, the type of people who like going to the theater to be entertained and come out smiling and humming the tunes from the show," continues McNamara. "That is our goal—to entertain the public. We are primarily in the entertainment business as well as being in the business of training actors and giving local talent the opportunity to perform in a musical theater."

Over the last few years, ACLOA has improved in quality. Currently operating with a \$650,000 budget, 95 percent of which comes from ticket sales, ACLOA has increased its production values. Furthermore, adds Patty McHugh, "The music's improved, and we've developed different audiences. We've also tried to interest people to come and participate in our shows. And the musical elements, the lighting, the sound, and the sets have improved greatly since a technical director came in 1985."

ACLOA plays an integral role in the cultural entertainment of the community, as it makes plays accessible and available to different segments of the population. It gives free performances to the physically, mentally, and socially handicapped as well as the economically disadvantaged. It performs for various civic groups and provides entertainment programs for clubs, conventions, and fundraising events. ACLOA offers its technical services to non-performing-arts organizations in New Mex-

A scene from the company's 1987 production of Two By Two, about Noah's ark.

ico and the Southwest.

The company also takes a show on tour. Within the primary audience is found in Albuquerque, this year ACLOA initiated a summer production of *Do! I Do!*, sponsored by Mountain Bell, which visited twelve other communities.

As a nonprofessional community theater, ACLOA depends on amateurs and volunteers, except for a small staff which includes a full-time design technical director, costume designer, and a handful of part-time employees. The orchestra is a combination of union musicians and volunteers.

The group that provides the widest base of support for ACLOA is Amigos, a group of some two hundred volunteers who help with promotions, concessions, and fundraising. Amigos volunteers can also be found on various crew

The company's education program includes workshops or classes for people of all ages. "We offer voice training, dance training, and acting classes," McNamara says. "A number of people taking these classes wind up in our shows. There's also a lot of specialized training for children—creative drama and puppetry and things like that.

"I'm a firm believer in getting kids involved in theater as early as possible. That's one of the main reasons we expanded our educational program. We attempt to do at least one show a year to involve children directly in the production. I believe that if you get children involved early, they will be your audience later."

—Gay Ch...

Enticing with Quality

The New Mexico Symphony Orchestra makes its superb music the entire state.

The New Mexico Symphony Orchestra is one of the jewels in New Mexico's cultural crown, a prestigious regional symphony that provides the entire state with superb symphonic music. That's why, in 1976, Governor Jerry Apodaca officially proclaimed it the New Mexico Symphony Orchestra. When the orchestra's growth took off in the early 1980s, the decision was made to extend performances beyond Albuquerque, explains NMSO executive administrator William Weinrod. "Once you go outside Albuquerque, there was little or no live symphonic music. We saw that if we could develop a touring program, we could add a significant service, so we embarked on a very aggressive campaign to develop a tour, and by 1976 we were visiting about ten communities a year outside of Albuquerque," Weinrod states.

Since the inception of that program, NMSO has visited dozens of communities and school systems as well as native American pueblos and reservations throughout the state.

But an orchestra's performance is only as good as its musicians. Guided by music director and conductor Neal Stulberg (who came in 1985 from Los Angeles where he was Exxon/Arts Endowment Assistant Conductor of the L.A. Philharmonic and conductor of the Young Musicians Foundation Orchestra), NMSO has been transformed from an orchestra of part-time musicians to one in which most half of the musicians play full time and are paid regular salary with the symphony.

"We're not interested in having a larger budget for more concerts," Weinrod stresses. "If we don't perform at a higher level of excellence, there's no purpose to it at all. Conversion of musicians to full-time musicians [allows] them to play together more often and not have other [jobs] interfere with their play-time or rehearsal time so we can perform at a higher level of quality."

The orchestra's musicians, who audition for positions, come from around the state but primarily from other parts of the country. Most musical



Conductor Neal Stulberg as Mozart—complete with butterfly net—for a special children's concert by the New Mexico Symphony Orchestra.

organizations in other states can obtain musicians from the surrounding area, but New Mexico's scattered population makes such a supply of musicians small. "In the last few years the symphony has grown so enormously that we have held more and more national auditions. Probably nine out of every ten new musicians who have come to the orchestra have come from outside of New Mexico."

But one integral part of the New Mexico Symphony Orchestra is not on salary. "We have a volunteer chorus of over one hundred people that appears with the orchestra several times a year," explains Weinrod. "It is an unusually strong chorus; it's a very strong part of our concert programming."

A basic, ongoing concern of the orchestra, says Weinrod, is programming, "balancing popular classical works with lesser-known, esoteric ones, and balancing a favorite period—like the romantic period of European classical composition—with contemporary music. You've got to constantly look at that

balance so that programming doesn't get stale and you don't keep people away because they don't know enough about it."

The orchestra addresses these issues through variety in its programming. "The pops concerts usually consist of popular music and light classical," continues Weinrod. "Our chamber orchestra concerts will do music from very early to very contemporary times, and our full orchestra tends to concentrate on more standard repertoire because of its nature and size. But we've done music from the late renaissance and early baroque periods to the most contemporary composers."

NMSO also schedules special events in its seasons, such as its great artist series, in which notables such as Itzhak Perlman, Isaac Stern, and Leontyne Price have appeared in the past. This season soprano Dame Kiri Te Kanawa will come to Albuquerque.

New Mexicans can look forward to NMSO's collaborations with other performing arts groups in the area. For example, when the symphony presented *The Nutcracker* last winter, the dancers who participated came from the Southwest Ballet. This season Ballet West of Utah will perform *Anna Karenina* with the orchestra.

As part of its community service—as well as for everyone's enjoyment—NMSO gives outdoor, family-style concerts. It's become a tradition for thousands of people to attend the concert at the Albuquerque Zoo on Mother's Day. "We also do a July 4 concert," Weinrod adds. "This year we did it at Kirtland Air Force Base here in Albuquerque. We were practically overwhelmed. The base combined its open house day with the July 4 celebration, and 125,000 people attended that day. It created the worst traffic jam Albuquerque had ever seen."

Quality and flexibility are the keys to NMSO's success story. "There wasn't a large established audience in Albuquerque to begin with," says Weinrod. "The level of sophistication [of the audience] ranges from people with very little background—but who have been enticed into the classical music realm—to people who are very knowledgeable. I think that's pretty typical of the country, although we may be dealing with more newcomers than the typical, established orchestra in the East. They may be less knowledgeable, but I think they have fewer preconceptions about what they want to hear. I think that's one of the reasons that we are successful."

—Gay Chow

A Policy of Progress

A high-school collection of art helped form the Albuquerque Museum.

In 1926, an artistically-enlightened faculty and school board at Albuquerque High School decided that, rather than sponsor parties or football games, the senior class would purchase a painting from an Albuquerque artist and donate it to the school. This became school policy, and for over thirty years, the works of such artists as Carl Redin, Joseph Sharp, and Ernest Blumenschein hung in the halls of the school. That program inspired many Albuquerque High School graduates to become artists, and today that collection, along with the work of some of the alumni, is part of the permanent art collection at the Albuquerque Museum.

"Those high-school paintings made up our first

big show in 1986 in the newly remodeled West Gallery," says Mary Beth Acuff, the museum's public information officer. "Prior to that, we had no permanent gallery and held only temporary exhibitions."

Despite the lack of gallery space, the museum had been developing its permanent collection since 1979. Today, it is housed in a building designed by Antoine Predock, and is the first solar-heated museum in the country. The bulk of the collection is twentieth-century New Mexican and regional art—from the art of early Santa Fe dating between 1900 and 1930, to the highly romantic works of the Taos artists. There are also abstracts by Georgia O'Keeffe and John Marin, as well as works by Peter Hurd and Raymond Jonson, leader of the transcendental movement. We try to give the entire range and breadth of art expression in the Southwest," says Acuff. Visitors to the museum can also see fiberglass surrealist sculptures by Luis Jimenez, works by Apache sculptor Bob Haozous, and small fabric sculptures and pottery.

The institution sponsors a Museum School that is experimenting with activities for different age groups. "Last year, one of our classes for young adults taught the connection between visual-art expression and the development of poetry, photography, and theater. We featured lectures on



The Albuquerque Museum's Portrait with W Suit (oil, 1980) by Fritz Scholder

D.H. Lawrence, as well as a Pueblo artist, a painter and a photographer," says Acuff. "We like to do what works best for all people."

—Nancy D'Ambrosio

The Total Package

Hard work pays off for this small, exciting opera company.

"We're not a 'dry ice' opera company," says Dennis Jackson, new general director of the Albuquerque Opera Theatre/Opera SouthWest. "We're not part of the opera circuit that performs in one city, packs it in dry ice, and takes it to the next city. Every one of our performances is fresh and new."

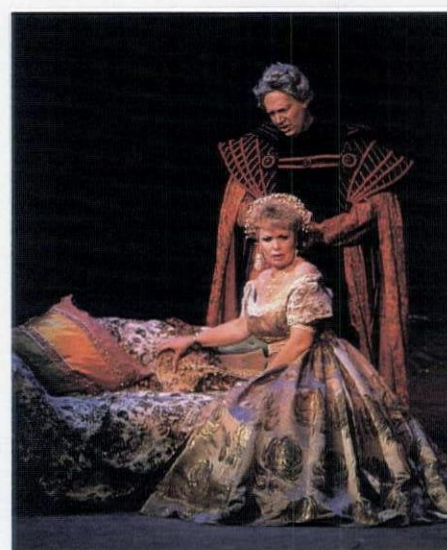
According to Justine Tate-Opel, production manager, "For a while there were only two of us and we did everything." Operas performed were cut back from five to three per season, and the children's opera fell by the wayside because of lack of administrative support. Now, with Jackson on board, the company plans to change its image and its name (to simply Opera SouthWest). The goal

is to develop an established audience for opera in the Albuquerque area and gain recognition as a serious regional opera company.

The company began in 1973 with a union orchestra and artists who performed for free. Originally, there were only two operas per season with two performances each. "Our operas were always in English and over the years we performed the standard repertoire of Mozart, Puccini, and Verdi," says Tate-Opel. "We've brought in guest artists, directors, and conductors from all over the U. S., many with European training and exposure."

In 1981, the company began performing the lesser-known but elegant baroque chamber operas, usually one opera per year. Says Tate-Opel, "Our goal now is to be seen as a well-rounded company with a total package, not just standards."

The 1987-88 season begins with *Don Giovanni* in October, followed by a double-billing in February: *Pastoral* by James Galloway, and Gilbert and Sullivan's *Trial By Jury*. *Pastoral* is a world-premiere production by Galloway, who is a local, but nationally known, artist. John Reed, O.B.E., who is associated with D'Oyly Carte in London, will be stage director for *Trial By Jury* and will also play the leading role. *The Merry Widow* will be performed in April.



A scene from Tales of Hoffman, a 1986 production by Opera Theatre/Opera SouthWest.

"We use lots of young American talent in our productions," says Tate-Opel, "but our technical staff is local. We build our own sets, make our own costumes. We're an exciting group—a small group, but, oh, do we work hard!"—Nancy D'Ambrosio

A Universal Voice

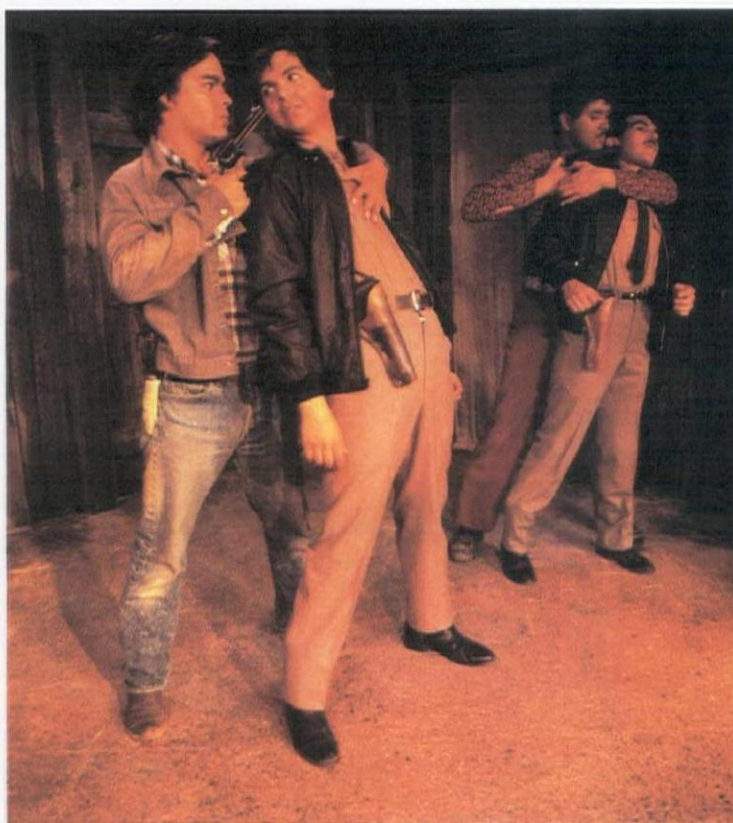
Imagine Shakespeare's *Macbeth* set in modern-day Central America, the characters dressed in military fatigues and holding M-16 rifles. Or, imagine an English-Spanish bilingual production of *Romeo and Juliet*, an adaptative combination of Shakespeare's text and Pablo Neruda's lyrical translation, with the cultural differences between the Capulets and Montagues underscored by a juxtaposition of Beatles tunes and traditional Hispanic music.

What first appears as a clash between cultures becomes an affirmation of the forces that shape the arts of New Mexico. La Compañía de Teatro de Albuquerque is a nonprofit Hispanic theater company devoted to fostering understanding among diverse ethnic groups. In New Mexico, Hispanic and American forces combine to shape a unique sensibility characterized by a strong sense of place and an awareness of regional identity.

La Compañía attempts to be a voice for the community, a string that resonates to the music of the region. According to artistic director Irene Oliver-Lewis, the question facing the company each season is "how do you maintain your voice, your Hispanic sensibility, and translate it to others? Translating that sensibility—not merely tapping it—shapes the creative output of La Compañía, and is in no small way a key to the company's success. "We are always trying to search for the universals, the messages which are common to men, in the productions that we do," states Daniel Ortega, executive director of the company. "If the audience's cultural background or ethnicity causes them to relate particularly well to one aspect of a production, then La Compañía has met its goal to reflect the Spanish-American culture of New Mexico. But then again, if someone is not that ethnicity, but they can still identify with some of the universals, then we're operating on two levels—the universal and the specific."

While productions at La Compañía try to go beyond the limits of ethnic theater to reach a universal audience, the New Mexico company also differs from other Hispanic theaters in one very im-

La Compañía transcends the boundaries of ethnic theater to reach a universal audience.



La Compañía's 1985 production of Puente Negro.

portant way. According to Irene Oliver-Lewis, most other Hispanic theaters are immigrant groups. "New Mexicans go back several generations—hundreds of years—we can trace that history."

In addition to infusing Shakespeare with a regional sensibility, La Compañía has tackled the work of Ibsen and Miller. A recent bilingual production of *A Doll's House* addressed issues of machismo and female liberation in a 1950s suburban setting reflective of the Chicano audiences' own cultural legacy. Spanish, Mexican, Latin American, and regional playwrights are also providing vehicles

for La Compañía's unique and challenging presentations. As evidence of its growing commitment to the literature of the Spanish language, La Compañía is looking to the great plays of Spanish literature, as well as modern voices such as Lorca. And a dedication to new playwrights will manifest itself in a playwriting competition planned for next year.

The company is also turning to Latin American countries and Mexico for dramatic material.

Eventually, La Compañía, which is now ten years old, hopes to evolve into a professional resident theater. "The theater's goal is to evolve," states Ortega, "to try to remain a reflection of the community in the programming while at the same time building toward a professional status. We're at a pivotal point in the history of La Compañía—this is the tenth year of the company. Right now two of the top priorities to achieve that goal are building up the resources of La Compañía, and also just building up the infrastructure. We need to jump right into the competition (for funds) in order to build our economic base to be able to pay the professional acting core."

Prior to La Compañía's founding in 1977 by Hispanic actor-director Jose Rodriguez, there were no trained Hispanic theater professionals in Albuquerque. Over the past decade, Rodriguez and La Compañía have helped establish a pool of Hispanic actors and artistic personnel. Members of La Compañía have gone on to study at the Royal Academy of Dramatic Art in London, the Juilliard School in New York City, and Yale University. In addition, La Compañía draws upon—and nurtures—the talents of area writers, poets, directors, musicians, and visual artists.

"I think theater epitomizes the involvement of all the arts," says Oliver-Lewis. "Many of my works focus on that—that's what I want to do with all of our productions. Poetry is blended in. The Hispanic arts are all interrelated through this medium of theater." That spirit has found a voice in La Compañía de Teatro de Albuquerque.—J. P. Forsthoffer

Go West, Young Dancer

Ballet West of New Mexico brings the nation's best dancers to Albuquerque.

One by one, the giggling, squirming schoolchildren in the auditorium quiet down. Three of their classmates fidget on the brightly lit stage. All is quiet. "ONE!" the audience screams. "TWO! THREE!" And on the count of three, the children on stage try to leap and twirl with the same easy grace of the professional dancer beside them. But they tumble back to earth as the auditorium rocks with shrieks of laughter.

Maybe now each of these New Mexico schoolchildren knows how fun—and how difficult—dance is. At least that's the hope of Ballet West of New Mexico, a three-year-old project of some determined Albuquerque arts lovers. Ballet West of New Mexico (BWNM) brings nationally renowned dancers to Albuquerque for full-blown productions that bring audiences to their feet. The company also tours small groups that perform for children, with funny and engaging demonstrations of how dance grows from everyday movements. By acquainting children with dance, the reasoning goes, a generation of dance lovers—and future arts patrons—will keep dance alive in the Southwest.

As Medora Jennings, chairman of the BWNM board, says, "It was our sincere belief that if we developed an aware young audience, all dance companies and studios in New Mexico would benefit tremendously from the exposure to this level of excellence in dance."

The idea, says Jennings, came south from Salt Lake City three years ago, when Ballet West for Children—a small troupe of dancers from Ballet West of Utah—introduced Albuquerque children to dance in a tour of schools. The performances were such a hit that Albuquerqueans formed a committee to see about bringing in other nationally renowned dance companies. They settled on Ballet West of New Mexico as a name.

As Jennings explains, "We decided to use Ballet West as our name because it would be synonymous with a national-quality dance company." But the similarities end there. While Ballet West and Ballet



Ballet West of Utah performs Sleeping Beauty for Albuquerque audiences.

West for Children are nationally recognized companies that perform to rave reviews, Ballet West of New Mexico is an organization that invites performers to dance on the Albuquerque stage.

"We're trying to fill what we perceive to be a cultural gap at the national level of dance," Medora Jennings says. "While we have strong regional dance companies in Albuquerque, what we're doing is something completely different. We really and truly want area dance companies to succeed, but meanwhile we're bringing in a national level of dance."

Five months after its November 1985 coming-out party, BWNM brought in the nation's fifth-largest dance company—Ballet West of Utah—for a full-length performance of *Sleeping Beauty*. The company has been asked back this month to perform *Anna Karenina*. The lush, sumptuous productions will be accompanied by the New Mexico Symphony Orchestra, performing selected Tchaikovsky works. The Albuquerque performances will come only days after *Anna Karenina* makes its North American debut in Salt Lake City. Ballet West of Utah's willingness to help in New Mexico underscores the mutually beneficial relationship Salt

Lake City and Albuquerque enjoy. Acclaimed both coasts, Ballet West of Utah is perhaps the best dance company between New York and San Francisco. By performing throughout the Southwest, their appeal—and support base—spread. And, an infusion of the Utah-based company brings in new artistic blood to Albuquerque—along with a new level of excitement.

October 1988 will bring the wizardry of P. D. Taylor's dance company to the Albuquerque stage. Sandwiched among these spectacular performances are visits by Ballet West for Children, the five-person dance team of Ballet West of Utah. Their fifty-seven performances in Albuquerque and Santa Fe involve children in discovering the joys of dance.

Still in its infancy, BWNM has big plans to bring in companies from around the world, but Jennings says they don't want to become too ambitious too soon. "We have to be fiscally responsible," she says. "We want to be around for a while."

"The Ballet West for Children program from Utah is just out of this world," Jennings says enthusiastically. "After the programs are over, the children come up and look at and touch the costumes as they get autographs. The children bring bouquets of the dancers; they draw pictures for them. We have hundreds of letters that they've written, and letters from principals saying how wonderful the program has been."

Unable to keep a good thing to itself, BWNM has toured the program outside of Albuquerque north to the capital city, Santa Fe. "We have been to fifty-five schools, and about eighteen thousand plus children have been exposed to our program."

That exposure could bring a future tidal wave of interest on a statewide level and support for other dance efforts. "We thought, 'Wouldn't it be wonderful if people in New Mexico didn't have to worry about getting on a plane and flying to New York or San Francisco or Los Angeles to see national caliber dance?'" Jennings recalls. "Then we thought, 'Why do any of this in New Mexico if we don't build an aware audience for the future?'" "We started with education in the schools and then we brought that up with live performances."

Maybe more importantly, they bring smiles to schoolchildren who stand in their backyards, grinding their teeth before trying one more time to leap and twirl like a graceful ballerina.

—Eric Gwin

ALBUQUERQUE



Casting A Spell

casual stroll through some of the nation's most popular galleries, followed by a salty margarita and a spicy gazpacho. An afternoon at an Indian reservation, watching traditional tribal dances and ceremonies. Or perhaps an exhilarating run down one of the world's most challenging ski slopes. If any of these fantasy outings sounds intriguing to you, then Albuquerque is the place to go.

Discover a cultural fantasyland in this western arts capital.
By Kathryn Milam

New Mexico is known as the "Land of Enchantment," with centrally located Albuquerque serving as one of its most enchanting cities. This often-unsung jewel of the West has managed to keep a fairly low profile for decades, harboring its scenic

The Albuquerque Museum's Indian Woman of Taos (undated) by Oscar Berninghaus.



and artistic treasures for its residents and the adventurous traveler. Thanks to a renewed interest in the western U.S. and a basic, "less is more" attitude in the art world, the secret is now out about this city.

Albuquerque's dedication to preserving and fostering the growth of its artistic community is perhaps one of the most significant factors in its recent popularity surge. Illustrious past and present resident artists have focused many of their respective (and respected) works on the area's culture and lifestyles, earning exposure for the city.

The sheer range of cultural offerings alone in Albuquerque rivals that of any larger metropolitan area. But when the innovation and artistic excellence of the ballet and theater companies, symphony, and opera are figured in, Albuquerque becomes a cultural force with which to be reckoned. The city carries this distinction proudly, but also actively pursues even greater recognition as a major center and promoter of the arts in the West.

A good reflection of this determination is the City of Albuquerque's One Percent for Art program. In-

augurated in 1979, this progressive program allots one percent of general obligation bond or revenue bond funds for public art. Usually, open competitions are held for recipient selections, and winning works are on display throughout the Albuquerque area, both insuring New Mexico artists of continued support for their efforts (more than 75 percent of to-date expenditures have gone to state artists), and keeping the heritages of the area's major cultural groups—Hispanic, native American, and Anglo—alive and visible.

A strong commitment to the arts, a unique melding of cultures producing its own distinctive flavor, and abundant natural beauty—Albuquerque has it all. Come under the spell and sample your heritage. (The area code for Albuquerque is 505.)

MUSEUMS

Four of Albuquerque's finest museums—each specializing in different fields—are administered by the University of New Mexico and are found on the UNM campus. The **Maxwell Museum of An-**

The historic San Felipe de Neri Church is a focal point of the Old Town Plaza.

thropology (University Boulevard and A 277-4404) is recognized internationally for its collections representing the cultures of native Southwest Americans. Jewelry, pottery, and weaving featured in both permanent and changing exhibits. Don't miss the museum gift shop, which offers a wide array of literature on, and examples of, arts and crafts.

The **University Art Museum** (University of New Mexico Fine Arts Center, Central Avenue at Cornell, 277-4001) leads visitors through the nineteenth and twentieth-century art worlds of the United States and Europe, including photography, prints, works on paper, and paintings. Favorite native daughter Georgia O'Keeffe is well represented, of course, as are many other New Mexico artists. With the Maxwell, the museum store is not to be missed, featuring hard-to-find publications and catalogs on area artists.

The city harbors many artistic treasures—from its architecture to its puppet productions.

Dedicated to the works of modernist painter Raymond Jonson, UNM's **Jonson Gallery** (1901 Las Alamos, 277-4967) is tucked cozily into the home of the late painter. The striking canvases in the collection reflect the ideals and vision of Jonson and

Transcendentalist movement to which he belonged, as well as many of his contemporaries, dealing a side of the Southwest unfamiliar to most. Although the **Geology and Meteorology Museums** (Orthrop Hall, UNM campus, 277-4204) aren't arts-oriented, they make their marks as first-rate institutions of science. Past and present come together in these two museums, which display prehistoric bones and fossils right up to specimens of moon rocks picked up by our astronauts.

The **Albuquerque Museum of Art, History, and Science** (2000 Mountain Road, 242-4600), better known as simply the Albuquerque Museum, traces New Mexico and Southwest history all the way back to the Spanish Conquest in the permanent installation, "Four Centuries: A History of Albuquerque." The museum boasts the largest and most varied collection of Spanish colonial artifacts in the U.S., including armor, weaponry, and tools, augmented by multi-media presentations covering the fourteenth through twentieth centuries.

Another fabulous collection of heraldic coats of arms is at the **Spanish History Museum** (221 Lead Street, 268-7805). The museum's display exhibits and resource library offer a fascinating look at the Spanish colonial period.

Also catering to young people—but fascinating to older patrons, too—is the **New Mexico Museum of Natural History** (1801 Mountain Road, 242-18836), which uses hands-on exhibits to bring the world of nature closer. This newly inaugurated, high-tech museum (the first natural history museum open in the U.S. in this century) offers a literal journey through 4.6 billion years in "Timetracks: A journey through the Natural World," a permanent series of rooms focusing on separate eras in natural history (such as the Ice-Age cave or volcano). Geology, zoology, botany, paleontology, and their interactions are on display in the museum's Naturalist Center, which features nose-to-nose looks at a real beehive and ant colony, and snakes (non-venomous) and spiders for handling. Special programs, film series, and lectures are regularly scheduled throughout the year.

The **Rio Grande Nature Center** (2901 Indelaria, 344-7240) presents an even closer look at the area's flora and fauna with walking trails leading down to the Rio Grande, which sports river otters, muskrats, turtles, and a wide variety of waterfowl and indigenous plants. A visitor's center,



Top: A performance of *Sparagoo* by the Old Town Puppet Theatre. Above: A Santa Fe Opera puppet production for Albuquerque schoolchildren.

half indoors and half underground, features a library and exhibits explaining the area wildlife. (Hint for parents: the Rio Grande Nature Center sponsors week-long summer day camps in the mornings for those younger vacationers who might tire

of treks through galleries and museums.)

Albuquerque even features a little bit of Manhattan—as in the Manhattan Project. The **National Atomic Museum** (Kirtland Air Force Base, Wyoming Gate, 844-8443) houses a copy of the letter Albert Einstein sent to President Franklin D. Roosevelt, urging him to pursue the development of the atomic bomb. A fifty-three minute film, "The Ten Seconds That Shook the World," outlines the events surrounding the top-secret project. Full-scale models of a B-52 bomber, missiles, and the legendary F-105D fighter are also available for up-close inspection.

LIVELY ARTS

The **Indian Pueblo Cultural Center** (2401 Twelfth Street, 843-7270) is a focal point in the Albuquerque art scene. The center's purpose is to "advance understanding and insure perpetuation of the Pueblo culture," but its scope is much more far-reaching. In addition to arts and crafts galleries laden with authentic handcrafted Kachinas, paintings, and jewelry, the center also houses a museum emphasizing the Pueblo experience and history. Its extensive Living Arts Program also focuses on Pueblo daily life, hosting traditional dance, drama, and film programs, featuring or produced by native Americans. A supplementary educational program coordinates the museum exhibitions and special events with area schools, carrying on the tradition to yet another generation.

Albuquerque isn't the only city in New Mexico to benefit from the classical, chamber, pops, and ensemble concerts performed by the **New Mexico Symphony Orchestra** (220 Gold Street, 843-7657 or 842-8565, box office). The symphony's exemplary performances are in such great demand, it travels year-round throughout the state.

The **Chamber Orchestra of Albuquerque** (246-0262) performs all over the city in a variety of programs, from heavy classics to lighter offerings, including last season's humorous *Who Really Killed Amadeus?* Regularly scheduled guest artists from around the state and region keep the variety alive. The orchestra also presents an annual June Music Festival with such noted groups as the Guarneri String Quartet and members of New York's Mostly Mozart Series.

Keller Hall on the University of New Mexico campus is the site of most concerts by UNM's **Wind Ensemble, Symphony Orchestra, Chamber Singers, and Early Music Ensemble**. Presenting both full programs and recitals throughout the school year, the series present the best among Albuquerque's up-and-coming new musicians.

The **Albuquerque Opera Theatre/Opera SouthWest** (500 Copper Avenue N.W., 243-8492) is beginning its sixteenth season. AOT/OWS's three or more annual productions are staged in the KiMo Theatre, and include everything from Verdi and Mozart to baroque opera to recent works by contemporary American composers and world premieres by Albuquerque composers.

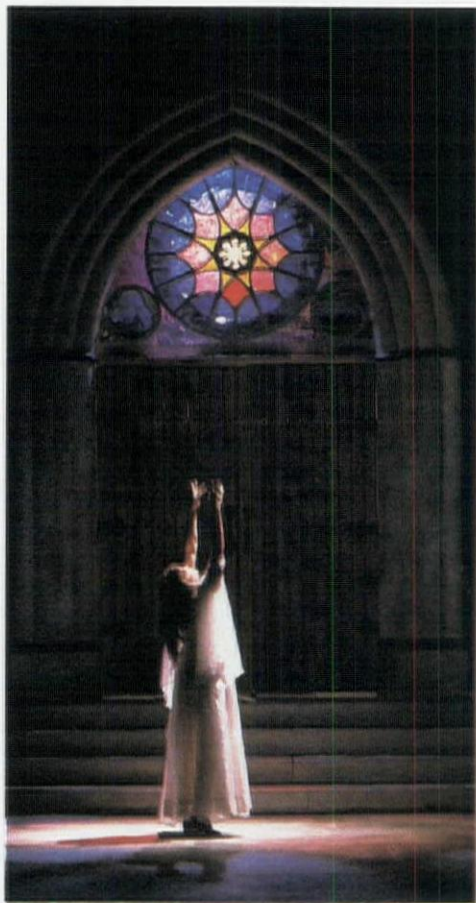
Popejoy Hall on the University of New Mexico campus is the performing home to the **Albuquerque Civic Light Opera Association** (4201 Ellison, 345-6577), which presents five major shows annually, usually Broadway musicals. Last summer's production of *Kiss Me, Kate* was an outstanding example of ACLOA's top-notch productions, combining some of the area's most acclaimed technicians, consultants, and UNM's David Jones as director. Jones, a local theatrical luminary, founded Albuquerque's Vortex Theatre in 1976.

Loren Kahn's **Old Town Puppet Theatre** (328 San Felipe, 243-0208) proves that puppetry isn't just for children. With productions ranging from the whimsical—*The Fox* and *The Buffalo*—to the weightier *Dancing Story Miniatures*, a program of storytelling through dance, Kahn and troupe work wonders with cloth, wood, and papier-mâché.

Two local zarzuela groups will delight lovers of the Spanish comic opera. **El Teatro de Zarzuela** (8212 Palo Duro Avenue N.E., 883-7611 or 344-1284) presents six or seven full-length zarzuelas and anthologies at festivals and fiestas in Albuquerque and throughout northern New Mexico and El Paso, Texas. **La Zarzuela de Albuquerque** (6221 Christy Avenue N.E., 821-8407) performs a full-length production each year.

UNM literary hopefuls get their chance to be heard at the annual **Summerfest** (Rodey Theatre, UNM campus, 277-4402), a six-week festival of original, new plays by UNM students. Always anticipated by the Albuquerque community, Summerfest lends valuable performance exposure, since all aspects of the productions—from first draft to staging—are overseen by graduate and undergraduate playwrighting students.

The historic **KiMo Theatre** (419 Central, 848-1370), the Albuquerque home of the **New Mexico Repertory Theatre**, is actually two arts institutions in one. The KiMo gallery (243-0531) exhibits the works of New Mexican artists, displays selections from the One Percent for Art Program, and rotates exhibitions of local and regional artists. The theater itself is a showcase of New Mexico's unique architecture and hosts a wide variety of events, including film series, classical and other music concerts, and dance performers.



A scene from the Albuquerque Opera Theatre/Opera SouthWest's production of *Faust* (1987).

The only resident professional theater company in the state, the **New Mexico Repertory Theater** (KiMo Theatre, 423 Central, 243-4500) celebrates its fourth season in 1987-88. Although it is an Equity theater, the New Mexico Rep auditions actors from all over the state, as well, striving to present plays, playwrights, and casts which will be of particular interest to the area—catering to the large Hispanic population. The company usually presents a seven-play season from October to May, in Albuquerque, Santa Fe, and an occasional statewide tour (two weeks in Santa Fe, two in Albuquerque, and whatever else they can fit in!). The 1987-88 season is scheduled to include Philip Barry's *Holiday* and *The Homage That Follows* by Mark (Children of a Lesser God) Medoff, a Las Cruces resident.

La Compañía de Teatro de Albuquerque (301 Menual, 242-7929) is riding high on a ten-year wave as one of the most popular and successful Hispanic-American theaters in the United States. Like the New Mexico Rep, La Compañía defers

to the Hispanic population in the area, present works in English, Spanish, and bilingual combinations, including the classic *La Vida Es Sueno* and *La Dana Duende* last year. La Compañía is becoming well-known for creating unique adaptations standard works, like a version of *Macbeth* set Central America. If you get a chance to see the whatever you do, don't pass it up.

The oldest continually operating theater in the area is the **Albuquerque Little Theatre** (224 S Pasquale, 242-7929). Based on a fifty-year-old philosophy of presenting the best of recent Broadway works to Albuquerque, the company dedicated to professional-quality productions on amateur basis. One of the many ways the Little Theatre has met this goal is by bringing in big-name stars, including Sandy Duncan, John Carradine, and Vivian Vance—an Albuquerque native. ALT also produces two summer shows and a Christmas show.

Two smaller area theaters are the **Vortex Theatre** (2004½ Central, 247-8600) and the **Keystone Theatre** (3211 Central, 255-6819). Rounding out Albuquerque's exciting dramatic community, these companies specialize in contemporary works—such as Keystone Theatre's production of Harvey Fierstein's *Torch Song Trilogy* last summer—but also present classical favorites.

In addition to the traditional dancing accompanying all feast days, Albuquerque has several professional and semi-professional ballet companies to choose from. The **Southwest Ballet Company** (670 Juan Tabo Boulevard) is a regional professional dance company, drawing on both students from the company school and more experienced dancers from throughout the area. Although its regular season is comparatively short—December through April—it is packed with selections to suit any taste. Last year's program included the *Nutcracker*, *Romeo and Juliet*, and an "American Collection" which featured *Billy the Kid*, *Cake Walk*, *Stars and Stripes Pas de Deux*, and *Who Cares?*

Although it's considered unusual for competing companies to work together, that's exactly what occasionally happens between the **Southwest Ballet Company** and the **Albuquerque Ballet** (1211 Maderra Drive, 265-8150), who have been known to trade/lend dancers and advice to make their productions even more spectacular. The Albuquerque Ballet, which is the oldest school and ballet company in the state, has had a rather precarious past—it remained dormant from 1953 until 1979, when it made its triumphant return and has been performing full-packed houses ever since. A particular drawing card for the Albuquerque Ballet is its annual production of *The Nutcracker*, with featured guest dancers from

The western influence is strong—but you can find grand opera and European art here, too.



University of New Mexico Art Museum's expressive collection includes this 1951 Richard Ebenkorn work, Untitled.

d Raymond Perrin and guest director Jeremy anton, all of the Joffrey Ballet. The Joffrey also ches in to help with the three new works the buquerque Ballet presents every year in June—xt year's offerings will be *Pas de Dix*, set to andenbergs First Concerto; *Gayene*; and a mixed ogram entitled *Tetipa Selections*. The company rforms year-round in the KiMo Theatre.

The **New Mexico Ballet Company** (8509 Hilton E., 884-9443) is also a professional group utilizing its students and local talent for annual performances in jazz, tap, and classical ballet. The newly rmed **Ballet New Mexico and School** (6913 italie Avenue, 821-7048) performs around the state well as in Albuquerque.

For the past three years, **Ballet West of New**

Mexico (218 Spring Creek Lane, 296-0744) has worked to bring high-caliber, professional touring dance companies to Albuquerque. Their success has been great. On October 2 and 3, Ballet West will present Ballet West of Utah (no relation) in three performances of Andre Prokovsky's new *Anna Karenina*. Scheduled for its North American premiere in Salt Lake City just a week before, the ballet is based on the Tolstoy tragedy, with the New Mexico Symphony Orchestra performing Tchaikovsky's original score. For those who like to plan ahead, Ballet West of New Mexico has Paul Taylor on its guest list for 1988.

The **Santa Fe Education Committee** gives local schoolchildren a taste of opera when the internationally renowned Santa Fe Opera travels to Albuquerque each year. Last season, the children were dazzled by foot-tall puppets performing Mozart's *Marriage of Figaro* to a tape recording made by the opera company. Next season, in addition to the

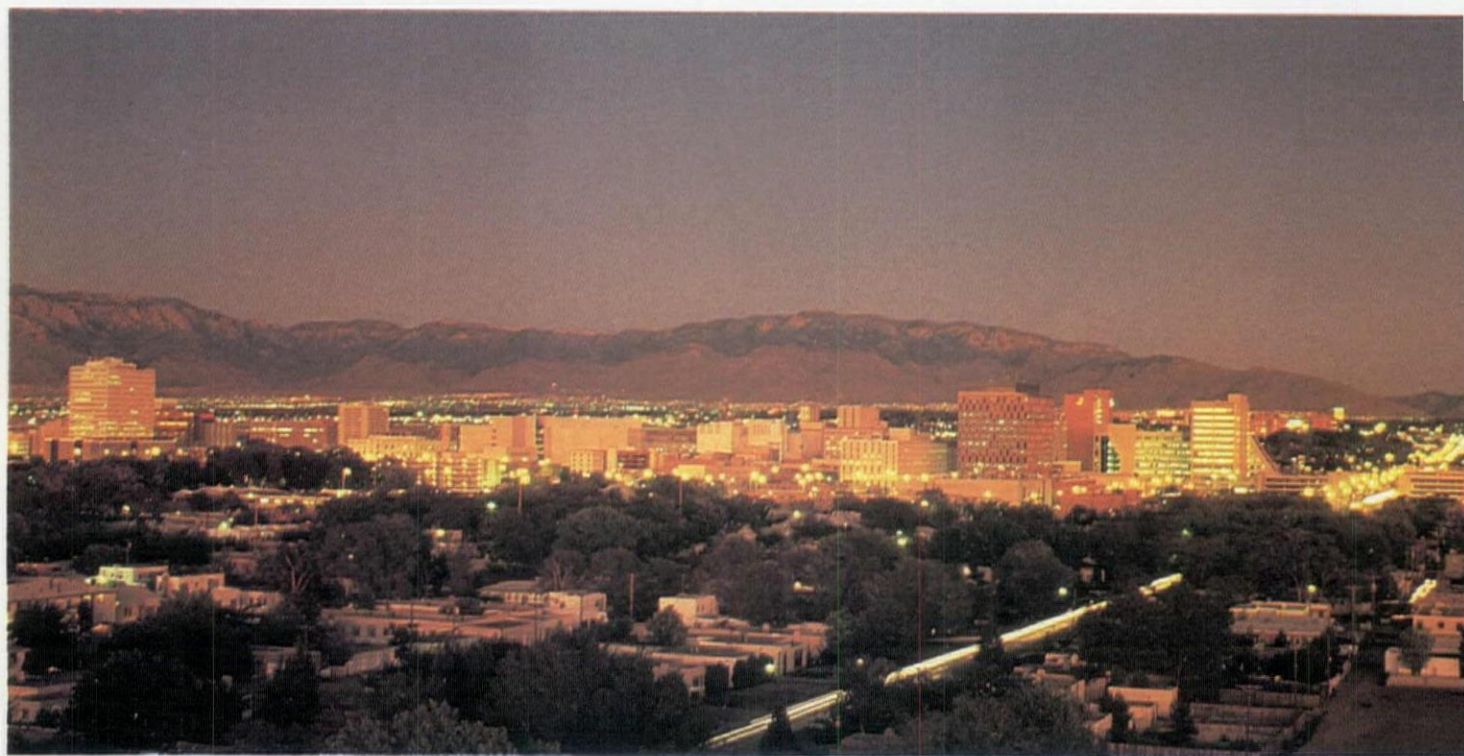
opera-puppet show, two professional opera singers will perform for the children.

ATTRACTIONS

Albuquerque offers a wide variety of special attractions for area visitors, as well. The **Turquoise Trail** (north on NM Highway 14) takes the "scenic route" through **Cibola National Forest** and charming ghost mining towns such as **Cerrillos** and **Golden** (both fully restored), where miners panned their hopes and dreams through a sieve in search of gold, turquoise, and silver. Quaint inns and restaurants, as well as small theaters, dot the route.

Historic Old Town (Central and Rio Grande area) marks the city of Albuquerque's origin, where buildings began to go up as early as 1706. Summer walking tours from the Albuquerque Museum amble down the streets, stopping at adobe buildings and homes and the picturesque **San Felipe de Neri Church**, on the Old Town Plaza. Shops and

An oasis in the desert: Albuquerque blends old and new to create a unique environment.



restaurants are abundant in the area and Sunday mock shoot-outs in the streets remind shoppers and tourists what the area was originally like.

No visit to Albuquerque would be complete without a stop at one of the area's Indian pueblos, or villages. The Navajo and Apache have maintained their heritage while conforming somewhat to modern demands, and the contrast is always interesting. The best time to go is on a feast day—there are many throughout the year—when day-to-day life is put aside and the party begins. No need to mention the smorgasbord of shopping opportunities, from handwoven blankets to delicate turquoise-and-silver rings. Most pueblos are open daily and the public is welcome, but restrictions often apply to photography, camping, and hunting, so it's a good idea to contact the tribal offices for particulars. The **Sandia Peak Tramway** (Tramway Road north and follow signs, 298-8581) is not for those inclined to vertigo, since it's the world's longest tramway and gets pretty steep in places, too (Sandia Peak's observation deck stands 10,360 feet up). But if you're adventurous of heart and stout of constitution, there is no better view of the area's canyons and vistas. An additional chairlift will take you even further up, into thick green forests and snow-capped peaks, depending on the time of year (quite a contrast to the dry desert below). Dusk is the perfect time for this excursion, since there are

few scenes to compare with a desert sunset.

FESTIVALS

There's plenty in Albuquerque to celebrate and residents take every opportunity to salute both themselves and their culture. Feast days are held monthly at various pueblos (Indian villages), for every imaginable occasion, with plenty of food, drink, and entertainment for all. Check with the **Albuquerque Convention and Visitors Bureau** (see **Resources**) to find out what's going on during your visit to Albuquerque.

The annual **Albuquerque International Hot Air Balloon Fiesta** (launch site on Alameda and Washington, 344-3501), held in early October, is the largest event of its kind in the world—earning Albuquerque the title, “Balloon Capital of the World.” Races and contests make up the weekday itineraries, but the weekend mass ascensions of over seven hundred colorful craft will more than sweep you away. If the sight alone isn't soaring enough for you, rides are also available.

Arts and crafts are both cottage industry and big business in Albuquerque, so naturally the best and brightest of shows are held here. June brings the **New Mexico Arts and Crafts Fair** (New Mexico State Fairgrounds, 884-9043), distinguished as the country's second-largest. Virtually every type of handiwork is represented—from macrame to

The unforgettable Albuquerque skyline.

calligraphy—by more than two hundred artists who come from across the nation. Youth activities and special exhibits for children keep younger visitors busy, as well. The **Southwest Arts and Crafts Festival** (New Mexico State Fairgrounds, 881-2777), held in November, focuses more on Southwestern art, but nevertheless attracts participants (by invitation only) and visitors from around the country.

The holiday season is a magical time in the desert, and the annual **Christmas Eve Luminaria Trail** (Albuquerque Convention and Visitors Bureau, see **Resources**) lights up the city's lovely neighborhoods with New Mexico's special brand of Christmas lights—candles settled in sand in paper bags. Sounds simple, but when the streets, driveways, and sidewalks of Old Town and other areas are alight, the effect is breathtaking.

Albuquerque residents hold tradition and heritage close to their hearts, so the **Fiesta Artística** (Convention Center and Civic Plaza, 848-1334) is a favorite. Formerly known as the Feria Artesana, this two-day festival in late August brings together more than one hundred and fifty area artists and craftspeople in a celebration of four hundred years of Hispanic heritage. Ethnic foods and entertainment, a wonderful outdoor folk mass, and plenty of bargains keep

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Sunset at Thunderhead, above the Rio Grande.

EDUCATION HALL LIBRARY

Hot-air balloons soar
into the western sky,
capturing the uplifting
spirit of the city.



fiesta-goers coming back year after year.

TRANSPORTATION

Albuquerque International Airport (off I-25 south, 842-4366) is regularly serviced by American, Continental, Delta/Western, Eastern, TWA, and United Airlines, as well as several regional carriers. Daily schedules are also maintained by AMTRAK, Greyhound, and Trailways. Once there, spacious Albuquerque makes car travel a necessity. No problem, since all major and regional auto rental franchises are available. Or call **Sun Tran of Albuquerque** (843-9200) for the public bus system rates and schedules.

RESOURCES

The Albuquerque Chamber of Commerce (401 Second Street, Northwest, 764-3700) is a good

source for city maps and brochures. Also at that address, **Albuquerque Economic Development, Inc.** (842-0400) provides in-depth demographic information and can custom-design economic profiles for clients interested in the Albuquerque area.

The **Albuquerque Convention and Visitors Bureau** (625 Sixth Street, Suite 210, 243-3696, 1-800-321-6979 outside New Mexico, 1-800-843-3659 in-state) caters to conventions and individual visitors alike, with the annual **Official Albuquerque Visitors Guide**, an up-to-date periodical with *everything* you need. Call to order a free information package. They also have question/advice centers at the airport and in Old Town.

The **Albuquerque Hispano Chamber of Commerce** (1600 Lomas N.W., 842-9003) provides packets with maps and information on dining, lodging, and transportation, and Indian and Hispanic

The dramatic mass ascension of the Albuquerque International Hot Air Balloon Fiesta includes more than seven hundred balloons.

cultural attractions. Self-guided tours are available from the chamber.

The annual **Collector's Guide to Albuquerque** lists most area galleries and museums and their exhibitions. The guide includes maps and valuable tips on regional art, and is available in bookstores, galleries, and some information centers. Entertaining and packed with information, **Route Sixty** appears on newsstands monthly, with event calendars, short features on the area and its goings-on, and restaurant lists and reviews.

Kathryn Milam writes frequently about travel locations for Horizon.

SANTA FE/TAOS



Terry Husebye

The Museum of New Mexico is a cultural digest of the state.

By S. Osborne

The arts and the value of tradition are so interwoven in the rich texture of life in New Mexico that the state's museum system is among the best in the country. For many tourists, a trip to Santa Fe would not be complete without visiting the four museums run by the Museum of New Mexico.

In February of 1988, the museum celebrates eighty

years of collecting, interpreting, protecting, and preserving the arts and artifacts of New Mexico and the Southwest. Its collections are particularly strong in Hispanic folk art, great masters of Southwestern art, historic and prehistoric Indian material culture, and Spanish colonial artifacts. In addition to the four Santa Fe museums, the museum oversees five historic-site monuments around the state which offer living history programs and provide a link to the state's Indian and European past.

Administering four museums—housed in separate buildings, each containing its own collection—is a complex task. The museum director, Thomas A. Livesay, is assisted by four associate directors, all of whom have ambitious plans for their institutions.

The Museum of Indian Arts and Culture, at the foothills of the Sangre de Cristo Mountains. The passive-solar-designed building, completed in 1987, features an atrium and forty-foot ceilings.

Museum of Indian Arts and Culture

This long-awaited museum, which opened its doors in 1987, is the state's first museum devoted to the native peoples of the Southwest. Its interpretative and educational programs focus on the Pueblo, Navajo, and Apache Indian peoples. According to the museum's director, Dr. John A. Ware, "There are many museums doing a good job interpreting Indian culture. But they are usually based on the view of the outsider looking in. We're striving for

the insider's view—the Indians' version of where they came from, how they got here, and why they are how they are." Ed Ladd, curator of ethnology at the museum and a Zuñi Indian, laughingly says, "What we don't want to be is just another 'corn, beans, and squash museum.'"

Both Ladd and Ware agree that their goals are ambitious and may take a few years to reach. But the new Museum of Indian Arts and Culture has already demonstrated its commitment to Indian involvement in the planning and design of exhibits and education programs. An Indian advisory committee, made up of Pueblo, Apache, and Navajo Indians involved in tribal education issues, is "on call" to staff for help and counsel, particularly when it comes to sensitive issues and artifacts that may have religious significance.

The museum's Living Traditions Program is meant to let visitors see contemporary Indian artisans working in their respective art forms—basketry, pottery, beadwork, carving, weaving, and more. The message is clear: See what's in the cases, but see what we are doing today as well. As curator Ladd quickly points out, Indian culture is alive and well in New Mexico, with all the subtleties and complexities of any vital cultural group.

Opening exhibits include "Treasures of the Laboratory of Anthropology," displaying about 350 artifacts from the renowned collection of the Laboratory of Anthropology, adjacent to the museum. Prehistoric, historic, and contemporary pieces combine in a colorful and breathtaking exhibition that stands in silent testimony to the thousands of years of tradition of New Mexico's native peoples.

Museum of International Folk Art

A visit to the Museum of International Folk Art (MOIFA) is like taking a trip around the world. Located on a piñon-covered rise just off the Old Santa Fe Trail (close to the Museum of Indian Arts and Culture), the museum houses the world's largest collection of international folk art. Director Charlene Cerny speaks with enthusiasm of this institution, with collections featuring regional as well as international folk art, popular art, and toys. "The Girard Collection is terribly popular. People come from around the world asking to see that exhibit. It's uniquely designed—put together by Alexander Girard himself. Almost without exception our visitors are delighted with the collection and the unusual way it's displayed." Girard, internationally renowned architect and designer, donated his one-hundred-thousand-piece folk art collection to the museum in 1978.

"Girard made a tremendous difference to the scope and popularity of this museum," Cerny says. "Now it's time for us to make a home for our outstanding Hispanic folk art collection." Construction workers hammering on the museum's roof add counterpoint to Cerny's expansive description of this exciting project.

"We have incredibly important artifacts that haven't been given the attention they deserve—a trip through the collections reveals that. It's appropriate that this collection have its space dedicated in Santa Fe, which is historically the heart of Hispanic culture in the Southwest."

MOIFA houses one of the world's outstanding collections of Spanish colonial and contemporary Hispanic folk art. Up to now, visitors could see these artifacts only in rotating exhibitions. But the new wing will give the collection a permanent exhibition space as well as room for temporary or changing exhibitions.

An important exhibition opening in June 1988 is inspired and drawn from the Hispanic folk art collection. "Behind the Mask in Mexico" focuses on masked festival dances of six Mexican villages. These festivals have their roots in pre-European (pre-Christian) times, but today they are celebrated on Catholic holy days such as Corpus Christi or All Souls Day.

Curator Marsha Bol and a team of research consultants from the U.S. and Mexico have conducted field research in Mexico, filming, documenting, collecting, and learning from villagers about the traditions and costumes of the festivals. Bol says this is the first exhibition she knows of that will display the masks and costumes of the festivals in the context of their creation, highlighting the festival preparations and village involvement, not just the masks themselves. Opening ceremonies on June 18 and 19 will include Mexican villagers who will travel to Santa Fe to demonstrate mask carving, dances, and food preparation. The exhibition will be on view through 1990.

Palace of the Governors

This 375-year-old adobe fortress is smaller today than it was during its reign as a seat of government for Spain, Mexico, and the United States. Although it is difficult to speak of its original size—it's an "organic" building which has grown and changed since the first adobe brick was laid in 1610—it was once the width and length of two city blocks. Today, it is one city block long with a central courtyard. But expansion to an adjacent former city library building will soon relieve some of the cramping in the museum's outstanding history



library and collections area.

Dr. David Phillips, acting director of the Palace of the Governors, praises the move. "The museum's library needs space desperately. Scholars travel from around the world to use our outstanding reference materials. We can practically hear the manuscripts sigh with relief. Also, we expect this move to relieve the overcrowding in collections, freeing up badly needed space for improved storage. This is a problem all museums face as their collections grow. The building just happen to be eighty years old, and our building hasn't grown much in those years."

Construction on the adobe Palace began in 1610 as the Spanish expanded their colonial empire into the New World. In addition to Spanish, Mexican, and American governments, the historic building has been occupied by Pueblo Indians—who expelled the Spanish during the Pueblo Revolt of 1680—a Confederate Texas volunteer, who claimed it for a few weeks in 1862.

Exhibits and collections emphasize four hundred years of European presence in the Southwest, but the star of the show, the most valuable artifact, is the building itself—living proof of the durability and permanence of adobe construction.



opposite: *The Museum of International Folk Art's Knitted Dolls by Raphael Mauram (Puno, Peru, 1958), from the Girard Foundation collection. Above: A Navajo Germantown blanket (circa 1875-1880), from the Laboratory of Anthropology, Museum of Indian Arts and Culture. The blanket, made of commercial yarns, illustrates the impact of the railroads on the Navajos.*

Museum of Fine Arts

When David Turner became director here four years ago, his mission was to enliven the exhibitions and collections programs with more emphasis on New Mexico artists. According to Turner, "We have brought in the more important balance that we aim for between the fine art of this region—so important in American art—and the art from outside the region."

A lively exhibition schedule is exactly what Turner has achieved. Working with four main gallery spaces, he and his staff opened eight shows this year, including "Art in New Mexico: The Early Years," "Georgia O'Keeffe: Paintings from the Estate," and "Urban and Rural Naturalism: Masterpieces of the Late-Nineteenth Century French and British Art from the Marchman Collection."

The museum's collections have been improved with the addition of six O'Keeffes, giving the museum a total of seven. Two of those came from the Helen Miller Jones bequest, which also gave works of other important early New Mexico modernists such as Andrew Dasburg, John Marin, and John Sloan. The museum is presently working on acquiring works of other important regional artists—Bruce Nauman, Paul Sarkisian, Fritz Scholder, and more.

The 1988 exhibition schedule includes a Thomas Hart Benton retrospective featuring works from the artist's estate. An exhibition of national impact will be "Henriette Wyeth: Family Traditions." It will include Wyeth's works, along with those of her husband Peter Hurd, her brother Andrew Wyeth, and father N. C. Wyeth. This show will travel nationally after its exhibition in Santa Fe, on view October 1988 to January 1989.

Perhaps the single most distinctive activity focusing on local contemporary art in the Southwest is the renaissance of the museum's traditional Alcove Shows, which originated in 1917 when the museum opened. At that time, artists who wanted to display their works simply signed up on a sheet tacked to the Alcove Gallery wall. When their turn came, they brought in their art for a few weeks. Today, the Alcove Shows are organized by the curator of contemporary art, Dr. Susan Benforado, who continually visits the studios of the region's prolific art colony scouting new artists to feature in the museum.

The pueblo revival-style building, completed in 1917, was completely remodeled in 1982 to include a new exhibition wing and a modern collections storage system. Now, director Turner and his staff are busy taking advantage of those improvements by adding to the collection. His ambitious exhibitions schedule, he says, "reflects the scope and importance of this museum in the region."

The directors of these four units of the Museum of New Mexico are piloting this multi-faceted institution toward its centennial with the same enterprising spirit that has made it a premier guardian of Southwestern culture and tradition. □

S. Osborne is a freelance writer who lives in Santa Fe.

Douglas Kahn

Point, Counterpoint

Santa Fe audiences double their pleasure with two professional symphonies.

While many metropolitan cities are struggling to support their symphonies, Santa Fe is home to two thriving professional ensembles—the Orchestra of Santa Fe and the Santa Fe Symphony—as well as an active opera and an impressive number of music festivals. The success of the performing arts in Santa Fe is due in no small measure to the community's involvement. "Santa Fe is a very prideful community," states Greg Heltman, general manager of the Santa Fe Symphony. "It has a traditional heritage of music that goes back to the Spanish settlements in the seventeenth century."

The older of the two orchestral ensembles, the Orchestra of Santa Fe, was founded in 1974. Current artistic director and conductor William Kirschke was one of the founding members of the organization. During the past thirteen years, he has seen the orchestra weather a number of changes as it developed into a critically acclaimed ensemble. In addition to touring Europe, the ensemble has recently made its first recording, due out on compact disc in the very near future. "Our primary purpose is to perform great music at a high level of excellence," states Kirschke. The orchestra's members are young professional musicians, drawn from throughout the Southwest, and all joined by a common desire to devote themselves to performing.

As a chamber orchestra, the Orchestra of Santa Fe possesses the instrumentation to faithfully perform the symphonic literature of the eighteenth century, as well as works by such twentieth century composers as Richard Strauss. In addition, the ensemble augments its season by presenting a number of world premieres. "Our repertoire is primarily from the eighteenth and twentieth centuries," states Kirschke. "The literature is very rich and quite challenging."

"We try to program a balanced mix of world premieres as well as the masters of the eighteenth century," he explains. While the greatest volume of literature for a chamber orchestra comes from the eighteenth century—especially the works of

Bach and Mozart—the Orchestra of Santa Fe's programming is varied, to say the least. In February, the orchestra will be drawing its audience from all over the nation as it presents its biannual Mozart festival. (The Mozart festival alternates yearly with a Bach festival.) Every Thanksgiving weekend, the Orchestra of Santa Fe presents Handel's *Messiah*, with featured guest soloists. And this year's season will wrap up with a program entitled "All That Jazz," featuring American composers such as Gershwin and Joplin.

In its varied and ambitious repertoire, the Orchestra of Santa Fe has not only found a way to challenge its members, but has found a successful formula that pulls in the support of the community as well. "We have an all-time high of season subscribers this year," states Kirschke.

The Santa Fe Symphony, founded in 1984 and conducted by Stewart Robertson, is a developing symphony that has already found itself operating in the black—thanks to a cooperative philosophy that joins the board of directors and the musicians in the same quest. From its inception, the symphony was governed by a unique set of bylaws. "We set out with the desire to form a symphony orchestra that operated under a new set of rules," states Heltman, "that is, a cooperative, democratic structure." That cooperative structure places musicians on the board of directors and ensures that all decisions—including programming choices—are formed by consensus. By doing so, explains Heltman, the ensemble is able to draw upon the full resources of all its members—most have an average of fifteen years professional experience.

"What we are trying to do is produce art," says Heltman. "In the production of that art there are several steps along the way . . . there are three parts that make an orchestra: the musicians, the board, and the audience," he continues. "Why limit ourselves to just two-thirds of the equation, or even just one-third?"

All that cooperation pays off at the ticket office.



Murrae Haynes



Left: Stewart Robertson, music director of the Santa Fe Symphony. Right: William Kirschke, conductor of the Orchestra of Santa Fe.

The symphony performed its first concert on La Day, 1984, and launched its first season with \$1,800 it earned in ticket sales. Since then, ensemble has grown quickly towards its goals, its audience has grown right along with it. "We developing a fully professional symphony orchestra that will range in size from forty to sixty-five musicians," states Heltman. "Now, granted, that's a philharmonic. On the other hand, it's a medium sized orchestra that will allow us to play 95 percent of the orchestral repertoire." As a symphony orchestra, the Santa Fe Symphony will have the instrumentation to concentrate on the works of nineteenth century, giving Santa Fe a perfect counterpart to the Orchestra of Santa Fe. And, like the orchestra, the Santa Fe Symphony is dedicated to the works of contemporary composers.

Both ensembles are expanding their programming as audience support continues to grow. Both have plans to tour the state in the future. Most importantly, both have a deep commitment to providing the community of Santa Fe with quality programming.

Though that commitment to quality can be traced directly to the dedication of the musicians who form Santa Fe's two major ensembles, their continued existence is the result of a sophisticated and appreciative community. "We've always had some of the best music in Santa Fe," says Heltman. Judging from the success and growth of the Orchestra of Santa Fe and the Santa Fe Symphony, the city always will.

—J.P. Forsthoj

Tiffany's of the Southwest

The Millicent Rogers Museum protects native American and Hispanic arts.

Four miles north of Taos, high on the mesa and in view of the magnificent Sangre de Cristo Mountains, is a simple, sprawling adobe building. It is the Millicent Rogers Museum, and the ease with which it blends into the majestic natural environment bespeaks the treasures housed inside: five thousand pieces of Hispanic and native American jewelry, textiles, basketry, pottery, paintings, beadwork, and other objects documenting the vibrance of the two cultures.

"It is a great collection," Paul Peralta-Ramos, president of the museum's board of directors, says simply. That statement says it all—from the Rogers's beginnings three decades ago to its flourishing existence today. It was Ramos himself who created the foundation which eventually became the Millicent Rogers Museum, in his mother's memory in 1933. The granddaughter of Henry "the Hell Hound Wall Street" Rogers (partner with John David Rockefeller in Standard Oil), Millicent Rogers cut an instinctive, idiosyncratic profile for an oil heiress, retiring to the remote village of Taos to live in an adobe house she called "Turtlewalk," where she made stunning jewelry that incorporated the design themes of the American Southwest. Her own two-thousand-piece collection of native American jewelry, textiles, and other objects was one of the finest in the world, and it was the desire to preserve "so that it couldn't leave the state"—that prompted Ramos to establish the foundation which has become one of the nation's leading museums of native American and Hispanic culture.

As Ramos tells it, the Rogers Museum's growth has been a serendipitous mix of coincidence and natural evolution from the beginning, when "my grandmother and I thought, 'Why have it just sitting there? We'll get a little house.' So we rented the LeDoux House, and kept it there for about three or four years." The young museum then moved to the Manby/Thorne House, where it remained until 1969, when Claude Anderson donated his home and surrounding ten acres for a permanent site.



The museum's Nuestra Senora de Talpa by Horacio Valdez (1982).

"But needless to say," laughs Ramos, even after a major expansion, "we're already outgrowing it!"

The collections have grown steadily over three decades. One major area of expansion has evolved from Ramos's own interest in Hispanic culture, which has led him to acquire "more and more blankets and textiles as they became available." Another major windfall was the acquisition of the personal collection of renowned San Ildefonso potter Maria Martinez—a bequest which rivals the significance of Rogers's own core collection. The Maria collection, as he calls it, with the same intimacy with which one would refer to a beloved friend, "came in because of my old friendship with Anita Da," the potter's daughter-in-law. Ramos and Da first met years ago when he was a young boy accompanying his mother on a collecting trip. Visiting the museum years later, Da recognized Ramos and the two struck up a friendship which continues.

The incident speaks volumes about the personal investment the museum and its holdings represent. "Many times," explains Ramos, "I was with her when she collected, so it's all been very personal to me. There are many rugs I remember, and much of the jewelry I remember."

As the Millicent Rogers Museum heads into its fourth decade, Ramos sees a bright future unfolding. "I think first of all it's going to get bigger. I see it being one of the better learning institutions in the state. And also, its reputation and impact are national. The collections are so great." One major new thrust has been the establishment of a collection of photography by Hispanic New Mexicans, with support from patrons William S. and Luanna Johnson and the IBM Corporation. When the project was first conceived, Ramos recalls, "We thought, 'Well, there are no Hispanic photographers, you know.' But there are masses of them, and they all have great statements!" Like so much connected with the Millicent Rogers Museum, it has yielded metaphorical gold not only for Taos residents, but for the thousands of visitors who come to view the collection each year. Since 1979, museum attendance has more than tripled, and membership has increased tenfold.

All in all, the Millicent Rogers Museum is a small and priceless gem in northern New Mexico. Perhaps that's what's on Ramos's mind, too, when he says "Let's call it the Tiffany's of the Southwest."

—Marcia J. Wade

The Millicent Rogers Museum, Taos, New Mexico

Visions of Magic

Twenty-one magical places and the artists who made them.
By Nancy D'Ambrosio

It was in the fall of 1922 when D.H. Lawrence first laid eyes on northern New Mexico. Holy Kandy, in Ceylon, had not touched him. Tahiti had repelled him. But, in his words, "The moment I saw the brilliant, proud morning shine high up over the deserts of Santa Fe, something stood still in my soul."

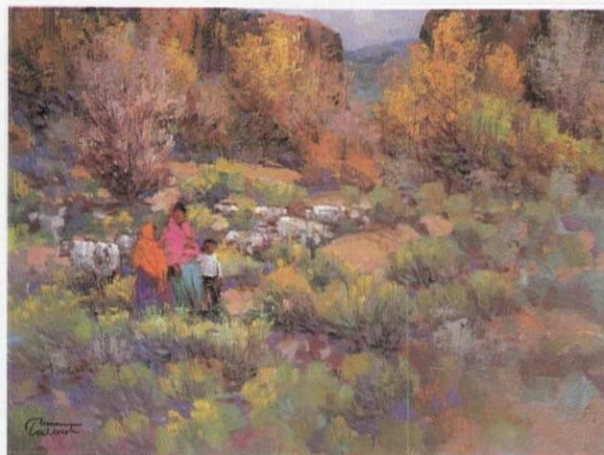
Santa Fe and Taos continue to attract creative people, and today, America's most prolific artists live in the area. Their work can be found in collections and exhibitions worldwide. Despite their diverse styles and techniques, they all share a similar fascination for northern New Mexico.

Some say **Tom Talbot's** art used to be as restless as the winds in his home town of Broken Bow, Nebraska. Talbot will tell you he just didn't want to be typecast. Several times over the years he has changed his style, technique, and/or subject. He's painted portraits, Mexican children with large, dark eyes, and cowboys on the cattle trail. "My overwhelming demon is curiosity. I had to explore an aspect and let it run its course."

However, one thing was consistent: his use of bold colors and unique blend of realism and impressionism. "I developed a love affair with color. Growing up in the drab Nebraska sandhills, I looked for color." Talbot is also drawn to the abstract components of impressionism. "A tree is interesting to me because of its shape, pattern, and color."

Talbot no longer looks to the horizon: "I'd rather see what's under my feet." His vibrant Southwestern landscapes reflect his maturity as an artist and his confidence in his style. He still has a hard time calling himself an artist, though. "I'd rather call myself a painter, but whenever I do, someone usually asks me how much I'd charge to paint their house." (Tom Talbot's work can be seen at Gallery A in Taos.)

Ed Morgan is a strong man. He is also patient and has a good sense of humor. All of these qualities are necessary for his arduous work as an engraver. "There's a tremendous amount of physical and mental strain involved. My fingers get locked up and



Above: *Verdue* (acrylic) by Tom Talbot. Above right: *Baja Shore* (acrylic on canvas) by Donald Anderson. Right: *The President's Analyst* (embossed print) by Ed Morgan.



I can't straighten my arms."

There are no schools that teach engraving. Instead, it requires many demanding and tedious years as an apprentice—"hardcore, old-world apprentice training," as Morgan calls it. He received that training while working for Hallmark Cards as an engraver for nearly eleven years.

On a scouting trip to the Southwest, Morgan ended up in Taos. It changed his life. A few years later, he moved there, working in construction, then jewelry, and finally printmaking. Today, he is a master engraver and has succeeded in closing the gap between engraving as a commercial process and engraving as a fine art.

Using 100 percent rag papers, he enjoins blind embossing (white on white) with color—subtle tints, watercolors, inks, colored silks, and gold leaf. Each step of the way requires Morgan's personal attention and expertise. That dedication has produced an astonishing array of embossed images of Indian fantasy and Oriental fragility that can be seen in collections and galleries worldwide. (Ed Morgan is represented by the Morgan Gallery in Taos.)

Donald Anderson has been a staunch patron of the arts all of his life. He founded an artists' compound in Roswell, New Mexico; he was a board member of the renowned Santa Fe Opera; and he served as president of the board for the Roswell Museum and Art Center for thirty years. It was only



fitting, then, that he become an artist himself.

Anderson was originally a businessman in Chicago. When the war came, he spent a lot of time at sea. After the war, he moved to Roswell with his brother and became an oilman. It was there that he quietly began his journey as a painter.

Anderson is self-taught. He made his first painting while he was a student in engineering at Purdue University. No art classes were taught at Purdue, Anderson wanted none. Travel was his teacher. "The places in the paintings are not on real maps, but I've been 'there'." The sea was his teacher. It taught him about shapes formed by shifting, subtle color and about huge, still space. Roswell was his teacher, with its dry, arid farmland.

Anderson learned to use silence, space, and color in his landscapes to communicate expanse and depth. Yet there is a serenity and quiet elegance. Anderson's increased recognition has stimulated him to paint more. "I'm now a 90-percent painter and a 10-percent oilman." (Anderson's work can be seen at the Tally Richards Gallery in Taos.)

Attending a **Ward Kerr** exhibition is like falling down the rabbit hole in Alice in Wonderland. In fact, rabbits are his specialty—ceramic rabbits that drive cars, watch TV, or wear baggy pants and look at you as curiously as you look at them. Too whimsical to be art? On the contrary, Kerr is continuing the precise classic tradition of European ceramics. Figures like these have always been made with the purpose of delighting and amusing the viewer. They're the kind of thing you find on mantels here and abroad."

The figures are constructed through a unique process of hand building with both white and colored clays. The rabbit is first formed without its clothes. Next, thin sheets of colored clay with flowers or stripes are cut much the same way patterns are cut from cloth. The rabbit is then "dressed," allowed to dry, and fired and glazed to bring out the depth of color in the clays.

Originally from Rochester, New York, Kerr came to Santa Fe to attend Los Llanos Art School. "I was drawn to the beauty of the area." Several exhibitions and collections later, Kerr credits that beauty with nurturing his art. "I wake up some mornings and wonder why a grown man like me spends his time making rabbits. But people like them and I really believe they are a part of our history." Ward Kerr is represented by the Elaine Horwitch Galleries in Santa Fe.)

Art critics describe **Bill Shepherd's** rock paintings in artistic terms: 'dazzling brushstrokes,' 'intense patches of color,' and 'rhythmic calligraphy.' Bill Shepherd describes his rock paintings in geometrical terms: 'rectangular surfaces,' 'grid frameworks,' and 'mathematical arrangements.' Small wonder. Shepherd's idol is cubist painter Juan Gris. Like Gris, Shepherd held a fascination for geometry

and analytical investigation before becoming an artist. However, Shepherd found that scientific observation took the mystery out of nature. Through his paintings, he has succeeded in putting back the mystery and bridging the gap between art and science.

Shepherd is a realist who works on a grand scale. His canvases often measure five feet by eight feet. His subject is rocks, and he calls his paintings "invented riverbeds." In preparation for his works, Shepherd spends many hours scouring the New Mexican riverbanks and sandbars. The paintings that result offer an opportunity to intimately view a microcosm with its contrasts of smooth and rough, wet and dry, turquoise and purple. There is a sense of awe and peace that can only come from systematic study combined with emotion. (Bill Shepherd's paintings can be seen at the Gerald Peters Gallery in Santa Fe.)

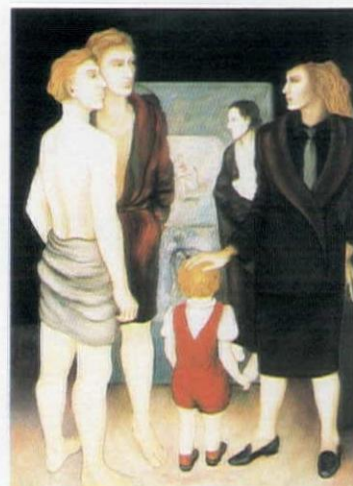
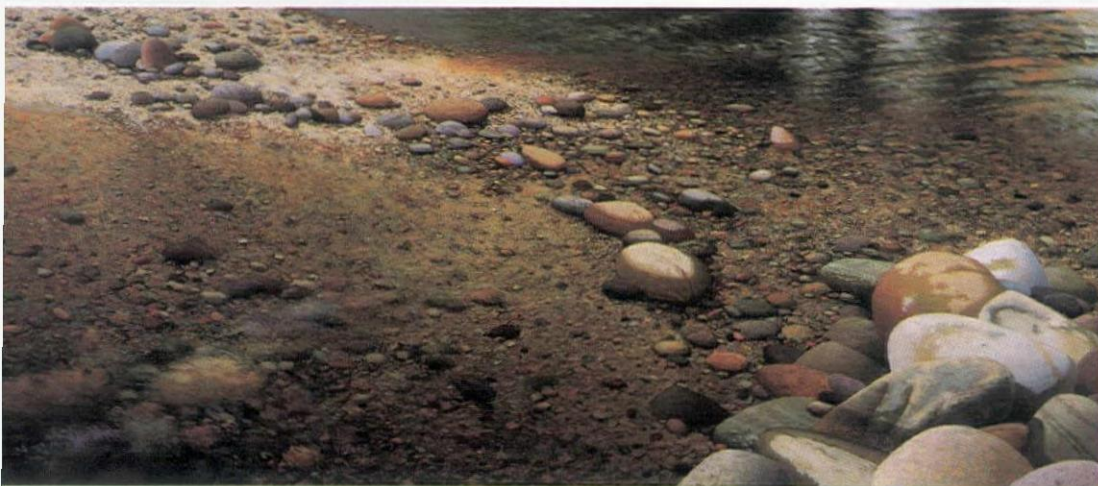
Kon-Su Nam won't talk about her past. Yet she says she paints "with the eye and mind of thirty-one years of life experience." The clue, then, must be in her paintings, which have been called "astounding," "foreboding," and "not for the faint of heart."

Santa Fe and Taos artists offer quite a diversity of styles and media. Right: Classical Rabbit (colored earthenware) by Ward Kerr. Below: Gros Ventre (oil on canvas) by Bill Shepherd. Below right: La Vie (oil on canvas) by Kon-Su Nam.

Born in Korea, Kon-Su Nam was a fashion designer before coming to the United States in 1980. She showed up one day at the University of Texas and started painting. Her instructors consider her a "mystery woman." Painting became her passion and philosophical outlet: "Lying, treachery, deceit—I have to paint about them so people can see them for what they are."

She has made remarkable inroads into the art world since 1983, and her work is highly respected. She has accumulated numerous honors and awards and recently attended Skohegan (Maine) School of Painting and Sculpture on full scholarship. Her piece entitled *The Invitation*, a surrealistic painting of a bare stage with an electric chair, won the 1986 National Positive-Negative III Competition. She has also had several exhibitions since 1983 in Texas, Tennessee, and New York.

Whatever was in her past, her determination has brought her to where she's at and her boldness will take her to where she's going: to be a great painter. "It's my purpose." (Kon-Su Nam's work can be seen at Santa Fe East Galleries in Santa Fe.)



Metaphor. Allegory. Fable. Hardly the words one would use to describe a work of art—unless it's a work of art by **Melissa Zink**. Zink's ceramic sculptures are like freeze frames from memories and dreams and often depict large, dusty old books with yellowed pages looming next to pensive figures.

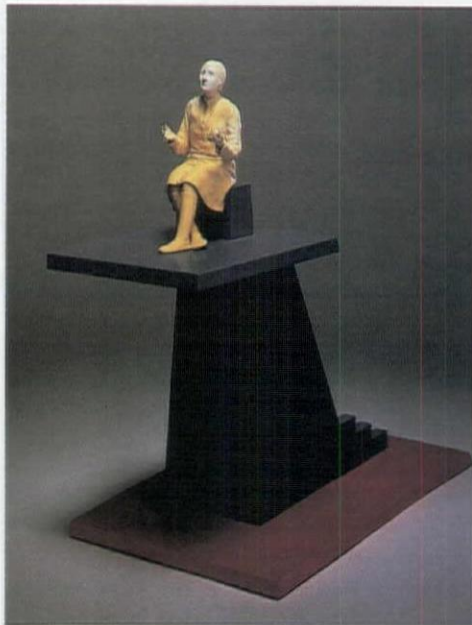
Zink says that living in northern New Mexico has given her the freedom to develop her fantasies. "I used to come here years ago and it was like being in another country. I feel like I've been transported to a magical place."

Each of Zink's sculptures is a "scene," and the tale is told through a narrative catalog that guides the observer. The characters include Gypsy Dog, the half-canine, half-female philosopher, the Horse Princess, draped in her beautiful kimono, and William Blake, riding on the back of a tiger.

Zink uses books, boxes, and photographs in her sculptures, but she especially likes to use doorways because they lead to other worlds. "When I'm making a series, the fantasy becomes very real. I'm projecting myself into another world." (Melissa Zink's work can be seen at the Gerald Peters Gallery in Santa Fe.)

Inside his studio in Medanales, New Mexico, **Janusz Kozikowski** is about to emulate an ancient art form. The ingredients are ready: virgin wool, onion skins, Brazil wood, and cochinal, derived from a Mexican beetle. The art form is weaving. The ingredients are for dyeing the wool.

Kozikowski used to teach English at Oregon State University, but after two years he and his wife, Nancy, moved to the Oregon countryside to pursue



their artistic interests. Kozikowski began painting and working with wood while Nancy took classes in weaving. Soon, he was weaving, too—weaving scenes from the Southwest where he grew up. After a move to New Mexico, Kozikowski's career skyrocketed. Collectors and museums, from the Albuquerque Museum to the Collection of the Vatican, acquired his work. Apprentices now operate seventeen specially designed looms and create over seventy tapestries a year under Kozikowski's supervision. Recent works have a Navajo and Oriental focus.

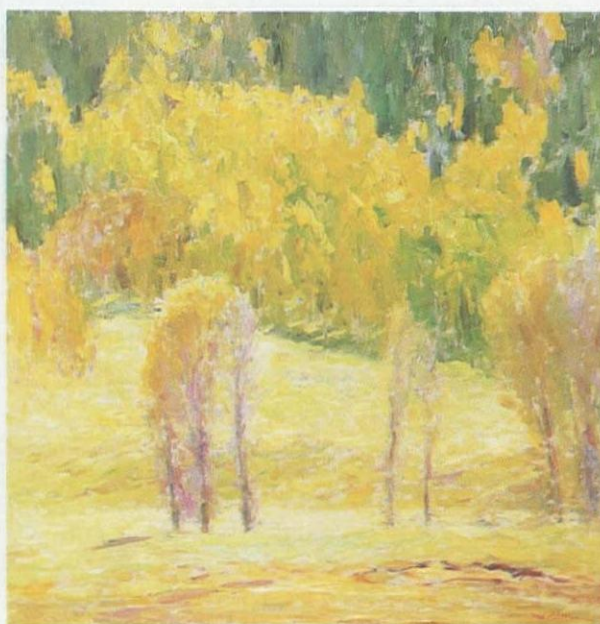
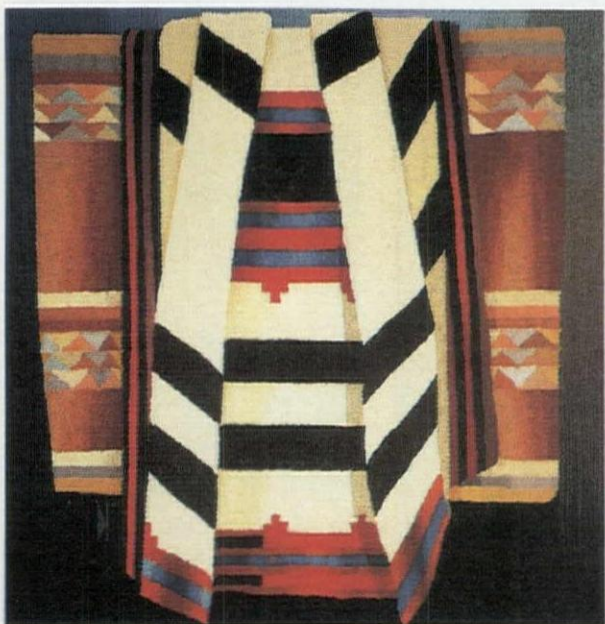
Kozikowski's "Chair Series" features Navajo blanket and Guatemalan belts covering the form of an arm chair. In the "Kimono Series," kimonos are draped over unseen forms. "The idea of a tapestry over chair is a kind of illusion. You don't actually see the chair, just the shape underneath." (Janusz Kozikowski's tapestries can be seen at Enthic Gallery in Santa Fe.)

When **Rod Goebel** paints, energy flows from within him and lights up the canvas with colors that are alive and vibrating. Color is what makes Goebel painting recognizable as a Goebel. In fact it has been said that Goebel's eye for color may be the best since Claude Monet.

Goebel prefers to paint outside on location. It would be much easier to work from a photograph but no film, according to Goebel, can differentiate color the way a trained eye can. "There's also a true excitement which every artist feels when directly confronted by his subject. Without that excitement a painting is doomed to mediocrity."

Goebel lives north of Taos in an adobe hacienda he built for himself. He is well-known for his gardens and his great love for flowers, which are often the subject of his art. Goebel also has a studio in Santa Barbara which he uses when he paints the seacoast and landscapes of southern California.

Goebel's goal is to get the observer involved in his paintings. "Ultimately, all that matters is whether this thing you are looking at hits an emotional chord. If the painting doesn't contain emotion, then it's not art." (Rod Goebel's paintings can be seen at the Rod Goebel Gallery in Taos.)



Top: Mind Juggling (ceramic and mixed media) by Melissa Zink. Her sculptures are like freeze frames from memories and dreams. Far left: Chief Kimono Variation, a tapestry by Janusz Kozikowski from his "Kimono Series," in which tapestries are draped over unseen forms, revealing only shapes. Left: Wind Whisper (oil) by Rod Goebel. Some say that Goebel's eye for color may be the best since Claude Monet.



a blend of Old Master realism and impressionism. Ennis's love for painting was rekindled, and she went to New York to study with Kreutz and his teacher, David Leffel. By the spring of 1985, she had won first prize in the Fuller Lodge Center Painting and Drawing Biennial Show, a six-state competition.

She has now given up jewelry and paints full time. (Cary Ennis's work can be seen at the E.S. Lawrence Gallery in Taos.)

John Axton lives in San Francisco but began using Southwestern subject matter in his paintings about ten years ago. At first it was Maria bowls and Kachina dolls. Now he wants to integrate Indian artifacts with Chinese figurines and old American pewter to convey a sense of universality. "My work is beginning to get more complicated," says Axton.

Currently, Axton is working on a painting that will use a variety of artifacts, including a Zia bowl placed on a Navajo rug brightly colored with reds, greys, and oranges. He then has added a pewter English tankard, a meerschaum pipe, and a bronze statuette of a classic Greek fawn. "The great contrast between the artifacts actually allows them to work very well together," the artist explains. (John Axton's paintings can be seen at the Total Arts Gallery in Taos.)

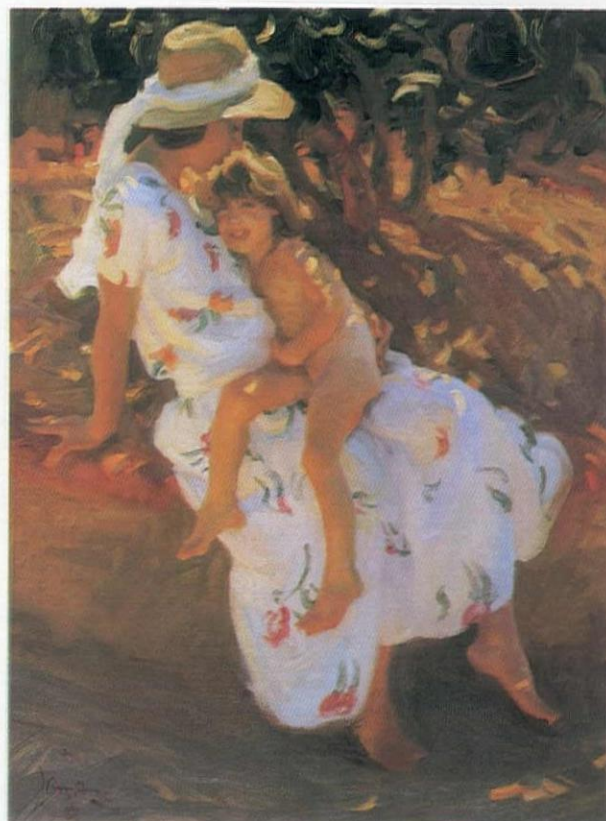
Top: Cloisonné, an oil by Cary Ennis that blends realism and impressionism. Below: An Association of American Artifacts (oil on masonite) by John Axton. Right: Garden Repose, an oil by John Asaro, a painter who uses a language of light.

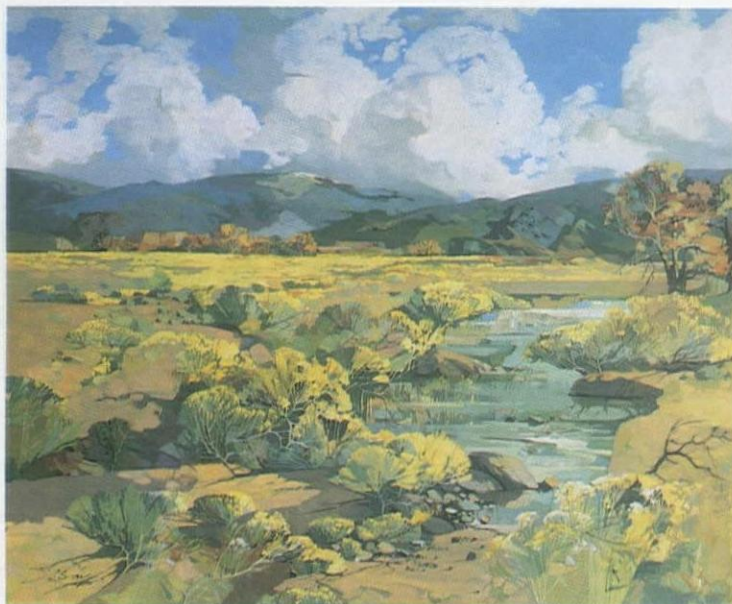
Looking at **John Asaro's** luminous and serene painting of a mother and child on the beach, it's hard to believe that every time he starts a new painting, Asaro feels like he's doing battle. He works wet paint into wet paint and compares it to driving as fast as he can on a curving mountain road. "It's controlled risk-taking."

Asaro's intense approach to painting comes from being a sensual artist. The word "feel" is an inherent part of his vocabulary: "Every brush stroke must feel good," "I like the feel of a painting knife," "When I tire, I don't pay attention to feelings and then the work loses spontaneity," or "If it doesn't make me feel good, I stop."

Asaro expresses these feelings in his paintings through the language of light. He uses tones of gold, orange, and red to convey the mood and give the painting warmth and emotion. He views shapes in terms of planes, each plane having its own light.

Asaro's art is a reflection of his happy childhood memories of running through clotheslines of his mother's clean sheets, receiving his first set of oil paints from his parents, and going to the beach with his family carrying homemade pasta and sausage. (John Asaro's paintings may be seen in Santa Fe at Wadle Galleries.)





Frank LaLumia was drawn to Santa Fe almost six years ago from San Francisco where he was teaching watercolor. "I used to go to Santa Fe for painting trips. I came here once too often, I guess. I was living in San Francisco but painting the Southwest. The move was natural." LaLumia thinks that the magnetism of Santa Fe runs deeper than just the terrain or the architecture. There's a flow of creative energy not found anywhere else. "This place gets in your blood."

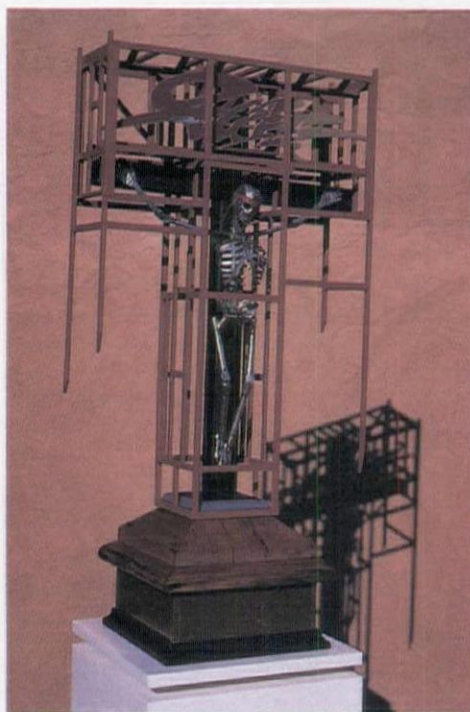
LaLumia has tapped into that creative energy and developed a style of unusual sensitivity. Both his watercolors and his oil paintings demonstrate this, and have resulted in several exhibitions over the last nine years as well as numerous collections.

He has also tapped into the area's magical energy. "I'm fascinated by Indian and Hispanic ceremonials. They've had a great influence on my paintings."

It was the healing energy that inspired LaLumia to paint *New Mexico*. The painting depicts the interior of the Santuario de Chimayo, called the "New World Lourdes." The Santuario's soil is said to have healing power, and LaLumia's use of light conveys a sense of holiness and mystery within the church. (Frank LaLumia's work can be seen in Santa Fe at the Jamison Gallery.)

J. Pearson came to New Mexico fifteen years ago after growing tired of the fast lane in Los Angeles. Born and raised in Pasadena, Pearson attended college in Glendale and Northridge. He was intrigued by the beautiful countryside in the Santa Fe area and jumped at the chance to work at the Museum of International Folk Art in Santa Fe.

Pearson's sculptures include skeletal figures in



Top left: *New Mexico* (oil on canvas) by Frank LaLumia. Top right: *Chamisa Coronations*, an oil by Laurence Sisson. Above: *Untitled (mixed media)*, a sculpture by J. Pearson.

a tableau or architectural setting. There may be one or more figures but they usually depict some form of human interaction. Some of his sculptures are strictly architectural: storefronts that are four feet

high and two feet wide.

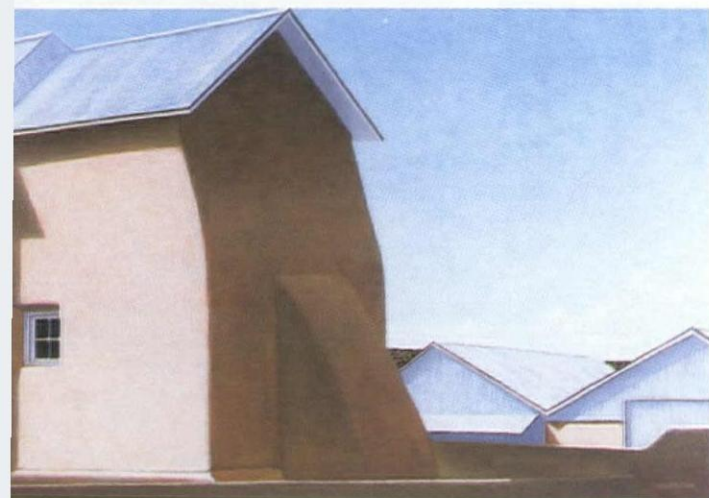
Pearson uses a variety of materials. His figures are tin while his structures are a combination of leather, wood, paper, and plaster. His colors are bright and potent. (Pearson's sculptures can be seen at the Linda Durham Gallery in Santa Fe.)

Laurence Sisson's life has been filled with omens. Getting the chicken pox at the age of seven was one. That's when his parents gave him some poster paint, sparking his desire to become an artist. Getting a job at age eleven at a little art guild down the street was another omen. That's where a little old lady taught him about compositional theory while sweeping the floor. Moving to Nambe in northern New Mexico was still another. The intense light and colors and the new forms inspired him. "It was as if some destiny had caught up with my restless spirit and presented me with subject matter that the gods Lord had designed for my palette."

Today he is a top Southwestern artist noted for his large paintings of spectacular canyons and unlimited skies. He calls the Southwest a great outdoor museum that holds the most extensive collection of art by man and nature he has ever known.

Besides being an artist, Sisson has done many other things over the years. He's lived in Grenada, hosted a TV show, and had a long-time romance with the ocean and the moon in Maine. He's played piano in a band, been advisor to museums, and is fixated on painting all over the globe.

Sisson paints almost every day, eight or nine hours a day. But he doesn't mind. The omens told him he'd be here. (Sisson is represented by Wadley Gallery in Santa Fe.)



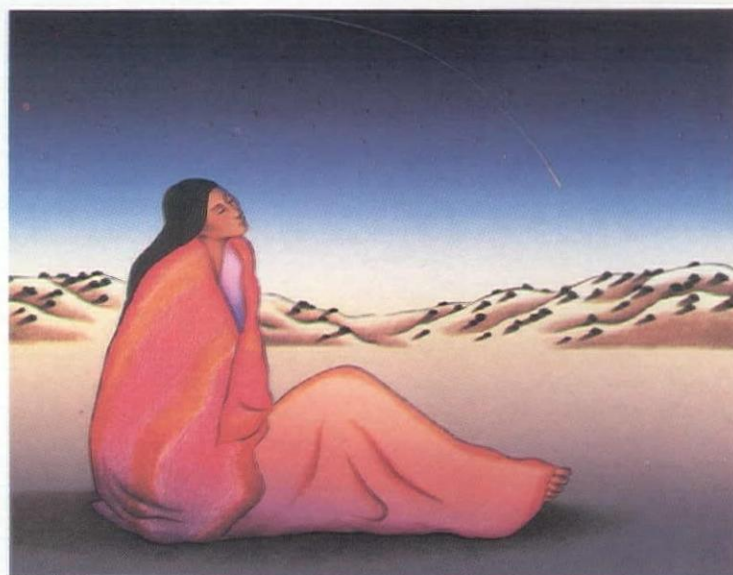
It was the light—that pristine and mysterious light—that lured painter **R.B. Sprague** to northern New Mexico. It is that same light that drenches his buildings and presses upon the shapes in his still lifes, creating an aura of quiet that is deafening. From the time he started college until the time he decided to paint full time, Sprague wavered between art and reality. In college, he majored in history, English, and architecture and finally received a B.F.A. in painting. After a year on an island off the coast of Maine, he moved to the Bowery in New York. The lure of steady money compelled him to take a job on a cruise ship; he began to question whether or not he'd ever be an artist.

In 1975, he visited northern New Mexico. A year later, when he moved to Santa Fe, he knew his time had come. Since then, he has been dedicated to preserving the quality of the light and to conveying the "moment of quietness that comes when you really see a painting—that moment of connection." R.B. Sprague is represented by Santa Fe East Galleries in Santa Fe.)

Earl Stroh's life has all the ingredients for a classic bestseller. Born in Buffalo, New York, it was apparent at an early age that he was destined to become an artist. "At the age of thirteen, I knew what I wanted to do, and I began attending classes at the Art Institute of Buffalo." By the end of his sophomore year in high school, he had dropped out because "the teachers were inadequate and all I was interested in was art and reading." For Stroh, this marked the beginning of a new life.

The late Mrs. Howard Wurlitzer became his patron and offered Stroh her guest house, which enabled him to travel. He lived in the Latin Quarter in Paris and studied etching, aquatint, and intaglio printing with Atelier and Johnny Friedlander. He at-

Above: View from Santa Cruz (oil on linen) by R.B. Sprague, a painter who uses light to convey a "moment of quietness." Above right: Helicon (oil on canvas) by Earl Stroh, uses fluid color and spatial effects inspired by the landscape. Right: Falling Star (lithograph) by R.C. Gorman. "I am inspired by women," the artist says.



tended high tea with Alice B. Toklas and drank Scotch with Calder. He lived and painted in Bolivia in the midst of a revolution, then became ill and had to be taken by plane, Victorian train, and paddle boat to Rio for help.

During those years, Stroh's own style matured into one that was serene and subtle and made of steel. His use of fluid color and spatial effects in his lithographs and paintings encourages the observer to participate in his art. Taos's light and shifting forms and colors continue to influence him. (Earl Stroh is represented by Mission Gallery in Taos.)

"I'm inspired by women," says **R.C. Gorman**. "Women raised me—my great-grandmother, grandmother, aunts, and mother. We used to herd sheep and ride donkeys together." Gorman grew up on a Navajo reservation in northeast Arizona under the rule of a matriarchy. Despite a childhood spent in poverty, Gorman has happy memories. His grand-

mother told him legends and sang ancient songs. His Aunt Mary taught him how to sculpture mud animals. His mother paid for his education at the progressive Ganado Presbyterian Mission School.

Gorman's women are silent and contemplative. They are usually in their own private world without men. His paintings often include authentic Indian objects—a basket of peppers, one or two bowls, or several gourd ladles.

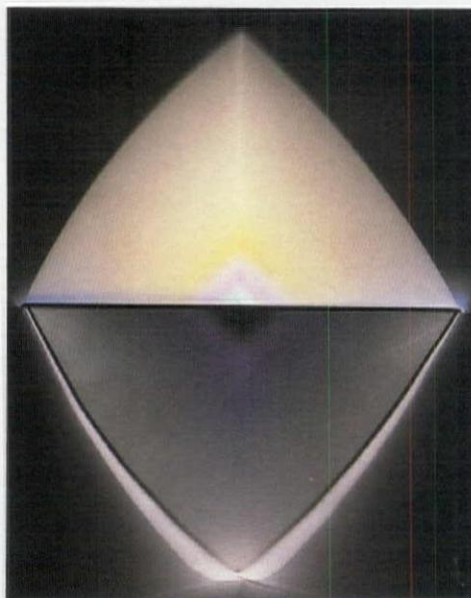
He lives in a spectacular home on a bluff outside Taos, one of the holiest places in the world. His home is filled with an eclectic collection of art and artifacts reflecting his love and respect for the work of other artists. He also has a staff that he adores, especially his cook, Rosa. Then there are his friends. Some of his favorite guests have included Elizabeth Taylor, Jackie Onassis and the late Andy Warhol. (R.C. Gorman's work can be seen at The Navajo Gallery in Taos.)

Larry Bell is a man of illusion. Take, for example, his sculpture entitled *The Dilemma of Griffin's Cat*. It includes four large pieces of glass treated with gradient coating—one section of the glass is heavily coated with metal and acts like a mirror, while the opposite end is clear, and from the mirrored end to the clear end the coating gradually fades away. Bell would put one person inside the sculpture and one person outside. "Looking at each other at eye level through the clear glass, you would gradually kneel down. As your eye level got nearer the floor, the glass would become increasingly reflective and eventually your friend's face would fade away and be replaced by your own reflection in the mirror."

Known for his "cool" art of the sixties, Bell has managed to transcend the trends of an era. Over the years, his famous cubes have grown and opened to become glass sculptures. He has also worked on paper and furniture.

Despite the fact that Bell's work area looks more like a factory than an artist's studio, he still maintains an intimacy with his sculptures and derives great joy from them. "It's the most important component to creativity. Without joy, your work is dry, disciplined, and structured." (Larry Bell's work can be seen at the Larry Bell Studio in Taos.)

"For me, the act of artistic creation is a wholehearted affirmation of life," says **Dick Jemison**. Before moving to Santa Fe from his native Alabama, Jemison employed an abstract expres-



sionist style in his contemporary primitives, which combined materials such as sand and oxides with more traditional media.

Jemison however, does not identify himself with any school or genre of painting, maintaining that "style and approach evolve through time, from one painting or drawing to another." The work he has created in New Mexico uses rich, vibrant colors and a more solid sense of organization. "The way

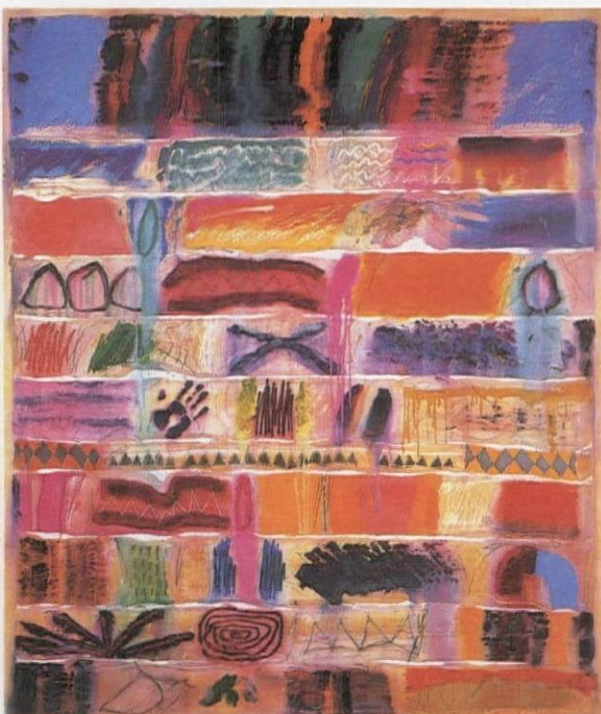
my paintings look, and the feelings they reflect, are not the result of self-conscious decision, but the result of a deeply felt need, a given use of formal means. Both the need and the formal means are rooted in an extreme intensity of experience."

Jemison is currently working on a collaborative show with Phoenix, Arizona, sculptor **Da Kraisler**, scheduled to open at Elaine Horwitch Galleries next summer. (Dick Jemison's work can be seen at Elaine Horwitch Galleries.)

Noel Hudson-Reidy lived with her family in a flat in San Francisco. "In the back were magnificent fuchsias. As a child, I used to put them in my ears." Her grandmother encouraged her to paint for plants and flowers. Today, Hudson-Reidy continues that love through her paintings.

She doesn't consider herself a landscape painter. "It's that close-up, microscopic view I want to share." Hudson-Reidy enlarges an aloe plant, a prickly pear and brings the observer face to face with the needles, grooves, and spines that are usually only seen by desert animals and insects. The colors are as vivid as the details, with deep green, burning scarlet, dusty yellow and, her favorite, candescent fuchsia. (Noel Hudson-Reidy's work can be seen at El Taller Gallery in Taos.)

Nancy D'Ambrosio is a freelance writer living in Tucson.



Top: Corner Lamp, sculpture by Larry Bell, who uses light and form to create illusion. Far left; Ancient Metaphor XXX (mixed media on canvas) by Dick Jemison. Since moving to New Mexico, Jemison's paintings have taken on rich colors, but he maintains that an artist's style is always evolving. Left: Lavender Cactus Fetish (oil on canvas) by Noel Hudson-Reidy, an artist who specializes in the "close-up, microscopic view."

SANTA FE/TAOS



Southwestern Gems

Discover why artists
have been flocking to
this oasis for decades.
by Kathryn Milam

any look to Santa Fe and its kissing cousin Taos as the cultural centers of the Southwest. For everything from the modern to the rustic, the neighboring cities have carved out an artistic niche that has been imitated, but never duplicated. Here, you can see Marlon Brando or Elizabeth Taylor stroll down the street (as they've often been known to do). Gallery shows and gala opening nights have become everyday affairs. Residents expect and demand quality. And they get it in abundance. Taos and Santa Fe, where the living is easy. It might be hot and arid, but there's no cultural desert here. (The area code for Santa Fe/Taos is 505.)

MUSEUMS

ne Museum of New Mexico—actually a combination of four separate institutions—is a complete gem of New Mexican culture. First inaugurated

was the **Palace of the Governors** (Santa Fe Plaza, 827-6474), the oldest public building in the United States, built in 1609-1610. Housing the state's history museum—thirteen permanent exhibitions, a library, and extensive photo archives—the Palace was once the home of many Spanish colonial heads of state. Don't miss the plaza-side portal, where native Americans spread their crafts out on the sidewalk.

Second in the group is the **Museum of Fine Arts** (Santa Fe Plaza, 827-4455), a fantastic adobe building designed to mimic the area's mission churches. Twentieth-century New Mexican artists reign supreme here, including noted Taos masters, the photographs of Edward Weston, Georgia O'Keeffe, and unique works by Indian sculptors in three courtyards. Many area musical groups perform in the museum's mural-painted Saint Francis Auditorium.

The most modern structure of the four is the **Museum of International Folk Art** (706 Camino Lejo, 827-8350), founded in 1953. Distinguished as being the largest institution of its kind in the world, this museum's collection numbers 120,000 objects, representing traditional forms from over one hundred countries. An exquisite permanent exhibition, housed in the famous Girard Wing, depicts Hispanic culture and history in miniature dioramas.

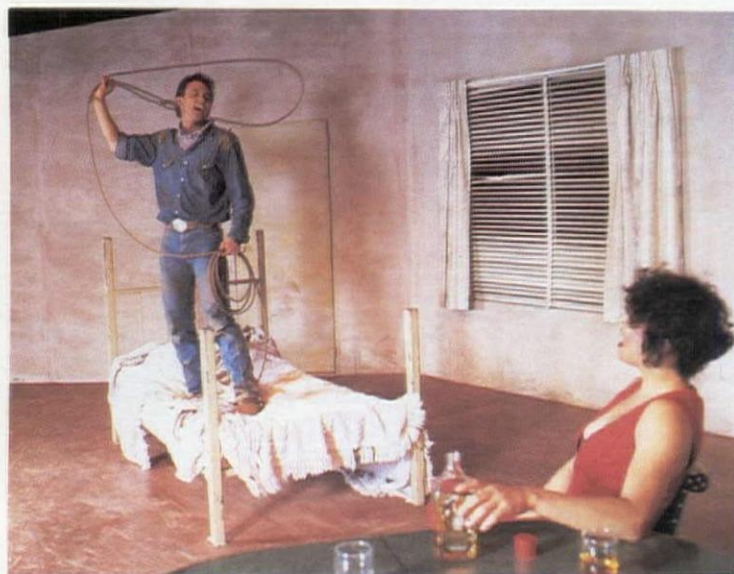
Taos Pueblo, one of the oldest continually inhabited communities in the nation.

Rounding out the Museum of New Mexico family is the newly opened **Museum of Indian Arts and Culture** (710 Camino Lejo, 827-8941), the exhibiting arm of the Laboratory of Anthropology. The pottery, basketry, weaving, and jewelry of New Mexico and Southwest natives are featured in permanent and changing exhibitions.

A remarkable documentary of the arts and culture of Taos County is the **Museum of Taos Art** (University of New Mexico, 25 Ledoux Street, 758-3063), an exhibition and research institution with collections in all media by Taos-area artists from the late-nineteenth century to the present. The Harwood Collection's unique *retablos* (religious paintings on wood) provide a focal point. Spanish colonial furniture and more than one thousand archival photographs round out the collection.

Taos's **Millicent Rogers Museum** (Junction of State Highways 3 and 4, 758-2462) is another superlative salute to Hispanic and native American art forms. The museum recently acquired a major group of pottery and ceramics from Maria Martinez and the famed San Ildefonso potters. Seventeenth-

In this hot and arid climate, the arts grow lush, colorful—and plentiful.



A scene from Sam Shepard's Fool for Love, performed by the New Mexico Repertory Theatre. The company is unique because it is equally supported in Santa Fe and Albuquerque—the key to its survival. In Santa Fe, the company performs in a renovated church, and it is here where performances open and run for two weeks before moving to Albuquerque.

and eighteenth-century agricultural implements and tools, Kachina dolls, tribal paintings, and colorful weavings are also featured.

Noted Russian-American artist Nicolai Fechin built his home in Taos during the 1920s, and the **Fechin Institute** (North Pueblo Road, 758-1710) is dedicated to both his talent and that of current Taos residents. Handcarved furniture and woodcarvings adorn the various rooms of the house-turned-museum, and workshops and exhibitions fill the institution's schedule year-round. The **Ernest Blumenschein Home** (Ledoux Street, Taos, 758-0330) provides another look at the home and lifestyle of a European artist who headed west.

The **Santa Fe Children's Museum** (Armory for the Arts, 1050 Old Pecos Trail, 989-8359), now in its new permanent home, mounts temporary hands-on exhibitions for young people, with workshops, classes, and special events offered periodically.

The **Wheelwright Museum of the American Indian** (704 Camino Lejo, Santa Fe, 982-4636) and the **Institute of American Indian Arts Museum** (1369 Cerillos Road, Santa Fe, 988-6281) present traditional and contemporary works by area artists. (Try not to miss the Joe Hayes Storytelling Hour around the Wheelwright's teepee in July.)

GALLERIES

The very fact that it is often mistaken for a museum is testimony to the high-quality exhibits of **Santa Fe East** (200 Old Santa Fe Trail, 988-5103). American art (especially works by regional artists) is the specialty here, augmented by one-of-a-kind designer jewelry and native American pottery.

Paintings with familiar signatures like Frederic

Remington and Georgia O'Keeffe hang in the **Gerald Peters Gallery** (439 Camino del Monte Sol, 988-8961), which features a wide range of styles from contemporary western to impressionist—some of the finest Taos artists are also shown here. The cozy gallery is located in a historic home once occupied by Ansel Adams and Willa Cather (at different times, of course).

The **Enthios Gallery** (1111 Paseo de Peralta, 988-1505) specializes in works by contemporary Southwestern artists, but carries internationally known artists, too. Peruvian artist Ernesto Gutierrez's works hang alongside the works of Apache sculptor Robert Garcia and the mystical horse-and-rider paintings of Colorado's Jean Richardson.

Elaine Horwitch Galleries (129 West Palace Avenue, 988-8997) is a major source of excellent contemporary art in the region. Horwitch carries a full range of paintings and sculpture (including a wonderful piece by Robert Graham), as well as a collection of unique pieces such as the Irish fisherman's sweater carved in wood by Frank Duchamp—James Joyce couldn't tell the difference!

Oldest of the major Santa Fe galleries is **Jamison Galleries** (111 East San Francisco Street, 982-3666), which carries a full range, including lithographs by native American artists Fritz Scholder and Earl Biss. Jamison also carries Santa Fe's largest collections from the estates of William T. Henderson and Alfred Morang, favorite area artists.

Wadle Galleries, Ltd. (128 West Palace Avenue, 983-9219) has unique holdings of Hispanic and American folk art, as well as bronze works, several Old Masters, and thirty regional painters and sculptors. The Wadle collection is considered by

many to be representative of the entire contemporary movement taking place in Southwest

Taos's famous "gallery row" (Kit Carson Road, 758-2861) specializes in historically important and significant contemporary works. In the past twenty-five years, the gallery, located in the old Joseph Sharp (founder of the Taos art colony) house, has carried works by both the original Taos masters and the second wave of artists of the twenties and thirties.

The most exciting thing about the **Total Gallery** (Kit Carson Road, 758-4667) is the variety of artists and periods represented. Bai Thayer, John Thomas Axton, and Ovanes Berber are a few of the talents available, in styles ranging from traditional to modern.

Exciting and fresh are two of the adjectives frequently used to describe the works by Tom Taos shown at **Gallery A** (East Kit Carson Road, 758-2343), which also shows the etchings of internationally known Gene Kloss.

The **E.S. Lawrence Gallery** (118 Kit Carson Road, 758-8229) stocks fine-quality art in all price ranges, with the aim of making art available to everyone. The gallery puts on workshops and demonstrations in the winter, encouraging customers to come in and check out the gallery collection of Taos artists—the largest in the area.

Vibrant colors characterize the paintings of Goebel, and the **Rod Goebel Gallery** (123 East Carson Road, 758-2181) carries only his work. Primarily oils, the collection is marked by fabulous use of color for mood and style, incorporating most recognized genres.

Another Taos gallery carrying the works of one artist is the **Navajo Gallery** (Ledoux Street, 758-3250), which has a full selection of the drawings, paintings, bronzes, and lithographs of well-known Navajo artist R.C. Gorman.

The colorful works at **Tally Richards Gallery** (2 Ledoux Street, 758-2731) speak of the most exciting trends in contemporary art today—from Linderman's whimsical *Late Night at the Blue* to the surreal landscapes of Donald Anderson. The gallery is said by many to be "just like a New York gallery"—and several of its artists, including Jerry Kirk, have been shown there.

Jewelry as art is a prime focus of the **Morgan Gallery** (4 Bent Street, 758-2599), which features creations by Regina Becker, Marilyn Nicholson, Yungot Suna. Morgan also has a large group of commissioned papers by master engraver Ed Morgan—of only a few artists working in the medium.

VELY ARTS

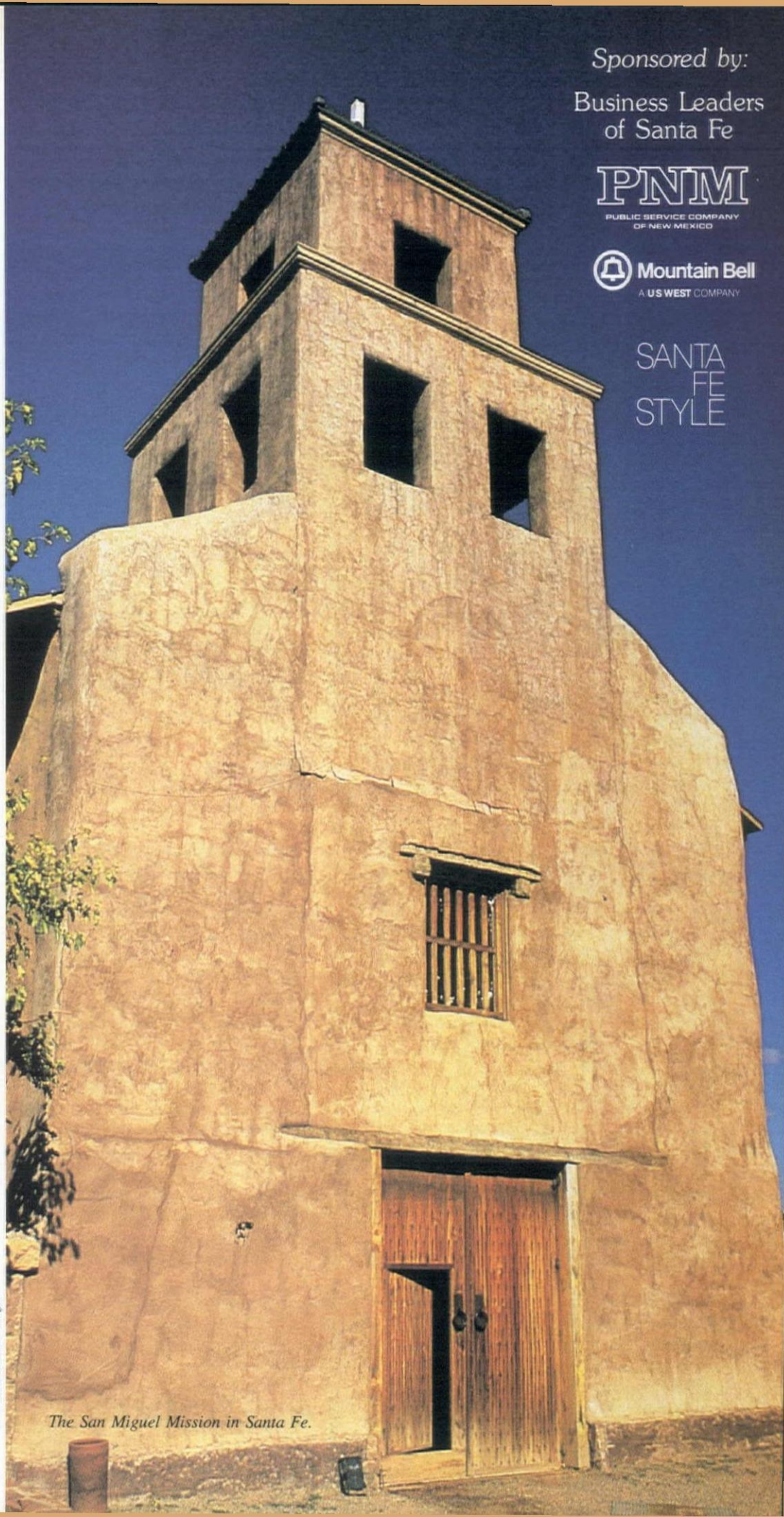
medienne Lily Tomlin began her *Search for us of Intelligent Life in the Universe* at Santa Fe's **Armory for the Arts** (1050 Old Pecos Trail, 988-1886) two years ago and went on to win a Tony Award. Tomlin is only one in a long string of nationally acclaimed performers, as well as regional favorites, to grace Armory stages and galleries. Since its opening sixteen years ago, the Armory has served as the cultural showplace for Santa Fe and surrounding areas. The Orchestra of Santa Fe maintains offices and rehearsal space there, and the Children's Theater Project and Santa Fe Children's Museum found refuge under Armory wings. Its innovative dance program—begun in 1985—has sparked a new interest in dance. The Center of the Photography Collaborative calls the Armory home; successful film and photography festivals have come to fruition here; and every season sees the premieres of new and unique theater productions. Monthly Meet the Film and Video Artist sessions, a Choreographer's Showcase, and the annual Santa Fe Film Expo highlight the **Center for Contemporary Arts** (291 East Barcelona, Santa Fe, 988-1338) schedule. A multi-purpose facility serving the studio, rehearsal, and performance needs of virtually every medium, CCA promotes the cutting-edge in performing and visual arts and brings in nationally known artists.

Film lovers everywhere will be glad to learn that the **Santa Fe Film Festival** (1050 Old Santa Fe Trail, 827-8580) has been revived after four dormant years. It celebrates the best talents in the film business in screenings and special events, held at three locations in the area.

Santuario de Guadalupe (100 Guadalupe Street, Santa Fe, 988-2027) serves as the center of Hispanic-related performances and cultural activities. Renowned for its remarkable acoustic qualities, Santuario is a favorite concert site for the Santa Fe Desert Chorale and the Santa Fe Chamber Music Festival. The **Santa Fe Symphony** (1532 Cerrillos Road, Santa Fe, 983-3530) season runs from Labor Day Memorial Day. This young organization—formed in 1984—strives to present a lively roster of everything from pop to classical, and its December Beethoven Festival is always a crowd-pleaser.

Besides the beautiful music created by the **Orchestra of Santa Fe** (Armory for the Arts, 1050 Old Pecos Trail, Santa Fe, 988-4640), residents enjoy the tourist boom created by each orchestra concert. Six regularly scheduled events fill out the orchestra's annual roster, including a wonderful rendition of Handel's *Messiah* in December, a three-day January Bach Festival, and two season concerts

Don Laine/Creative Images



The San Miguel Mission in Santa Fe.

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SANTA
FE
STYLE

In Santa Fe and Taos the hills really are alive with the sound of music.

with programs ranging from Mostly Mozart themes to occasional guest soloists. The Ensemble of Santa Fe is the orchestra's outreach group.

The oldest summer chamber music program in the United States, the **Taos School of Music** (Hotel Saint Bernard, Taos Ski Valley, 758-2052), has been furthering the artistic growth of young string and piano students for twenty-five years. Possibly the largest enclave of professional musicians in the state—or even the Southwest—the “summer school” attracts more than three hundred participants annually, presenting weekly concerts and performances from June through August.

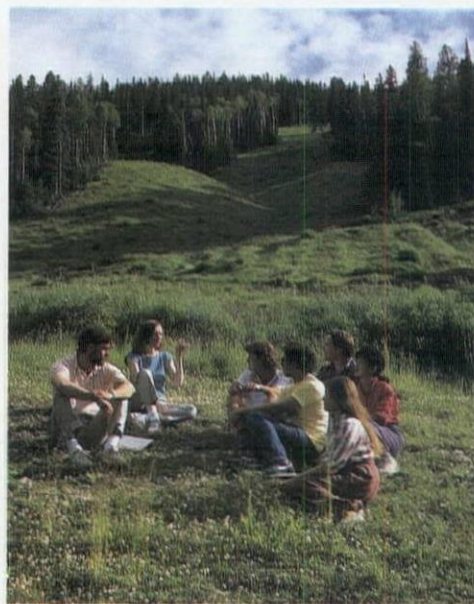
Take an architecturally remarkable amphitheater with near-perfect acoustics, cool starlit nights, and one of the most exciting opera companies in the world, and you've described an evening with the **Santa Fe Opera** (seven miles north of Santa Fe on Highway 84-285, 982-3851). In its thirty-one years of existence, SFO has seen it all—from tragic lows, like the 1967 fire that destroyed the original amphitheater, to the unbelievable high of seeing Igor Stravinsky supervise an early production of *The Rake's Progress*. SFO's season generally runs from the beginning of July until the end of August and features classics and new works, as well.

The **Santa Fe Desert Chorale** (219 Shelby Street, 988-2282) performs its classical works in a short season—from mid-June through early August—but packs in five centuries of choral masterpieces that are as professional as any top company.

The **New Mexico Repertory Theatre** (217 Johnson, 983-2382), is known for taking on the newest, most challenging productions—its first was *Children of a Lesser God*. After premiering works for two weeks in a renovated church in Santa Fe, NMRT productions move to Albuquerque, the company's other home.

The **Santa Fe Community Theatre** (142 East DeVargas, 988-4262) is well-known for its year-long menu of comedy, drama, and original selections. Especially fun is the annual Fiesta Melodrama, where the audience is encouraged to boo at the villains and swoon with the damsel-in-distress.

At **La Casa Sena Cantina** (125 East Palace Avenue at Sena Plaza, 988-9232), the waiters and bartenders “carry a tune better than they carry trays,” according to Cantina founder Gordon Weiss. Lively Broadway show tunes—from *The Music Man* to *Cabaret*—are the featured entertainment, with servers presenting song periodically throughout the evening. From nine until ten, the fourteen waiters perform the complete song list from a show such as *West Side Story* or *A Chorus Line*. A full menu of northern New Mexican cuisine is featured in the



Students of the Taos School of Music.

Cantina but more gourmet fare (and quieter atmosphere) is offered upstairs.

ATTRACTIONS

The Taos Pueblo (two miles north of Taos on Route 68, 758-9593), established before Columbus even set foot on our soil, is one of the oldest continually inhabited communities in the United States. A vivid history of the Tiwa Indians' (Taos Pueblo's residents) ongoing struggle for freedom and a chronicle of their culture is detailed in a tour.

When D.H. Lawrence visited Taos in 1922 and 1925, he envisioned a utopian community here. He never lived to see this dream realized, but upon his death his widow returned with his ashes and erected a shrine. The **D.H. Lawrence Ranch and Shrine** (fifteen miles north of Taos on Highway 3, 277-2421) pays homage to the brilliant writer in a solemn, tree-covered setting. Adjoining the shrine is a “ranch” of twenty-one cabins (reserved for UNM faculty, staff, alumni, and writers-in-residence).

Kit Carson Memorial State Park (North Pueblo Road, 758-8234) provides a special place for picnicking and hiking down a path leading to a charming Spanish cemetery where Carson, Padre Martinez, and other historic figures are buried.

Gallery openings, studio tours, dance celebrations, and traditional ethnic entertainment greet everyone's favorite season as Taos and Santa Fe join hands to present **Spring Arts New Mexico** (Taos Spring Arts Celebration, Box 1691, Taos, 87571; and the Santa Fe Festival Foundation, 628 Paseo de

Peralta, Santa Fe, 87501), touted as being the largest event of its kind in the world. The Taos celebration is looking at its sixth year in 1988 and Santa Fe its third—each a feast of daily events, usually around the end of May until the beginning of June.

For six weeks every summer, there is live music in the air as the **Santa Fe Chamber Music Festival** (P.O. Box 853, Santa Fe, 87504-0983-2075) delights audiences from across the Southwest. “Musical Conversations” with guest artists, discovery concerts by unknown artists, and world premiere performances add to the excitement of this spectacular festival, which takes place at the outdoor amphitheater, Saint Francis Auditorium, and several other locales. Also on the chamber music roster of festivals is **Music from Angel Fire** (758-4666), which presents outstanding concerts in Taos, Red River, and Angel Fire.

TRANSPORTATION

Since Santa Fe and Taos are relatively small, getting around is no problem, although you might want to rent a car at one of the many agencies. In Santa Fe, hop on the **Chili Line** (989-8595), the city's public bus line (Taos has no public system). The closest major airport to Santa Fe and Taos is Albuquerque International.

RESOURCES

The **Santa Fe Convention and Visitors Bureau** (P.O. Box 909, 1-800-528-5369) offers a complete set of maps of the city, as well as information on museums, attractions, lodging, and dining. Its visitors guide provides a wide range of information on things to do in and around Santa Fe.

The **Santa Fe Chamber of Commerce** (Montezuma, 983-7317) and the **Taos Chamber of Commerce** (South Santa Road, 1-800-732-8888) both distribute calendars and helpful information through their offices. There is also a handy visitor information booth on the Santa Fe Plaza from June through August.

Sunday issues of the **New Mexican** newspaper thoroughly cover Taos, Santa Fe, and the surrounding area's cultural life in “Bienvenidos,” an arts and leisure insert. Quarterly inserted into the **Santa Fe Reporter** is “Voices: The Arts in Santa Fe,” outlining the current happenings in area arts institutions and providing detailed calendars. **The Santa Fe Focus/Santa Fe**, **Santa Fe Lifestyle**, and **SFE: Living Places with the Arts** focus on the Santa Fe area, and **New Mexico Magazine** usually contains a tidbit or two about the area, as well.

Kathryn Milam writes frequently for *HORIZON*.

The Santa Fe Opera:
America discovers its
own operatic voice.
By J. P. Forsthoffer

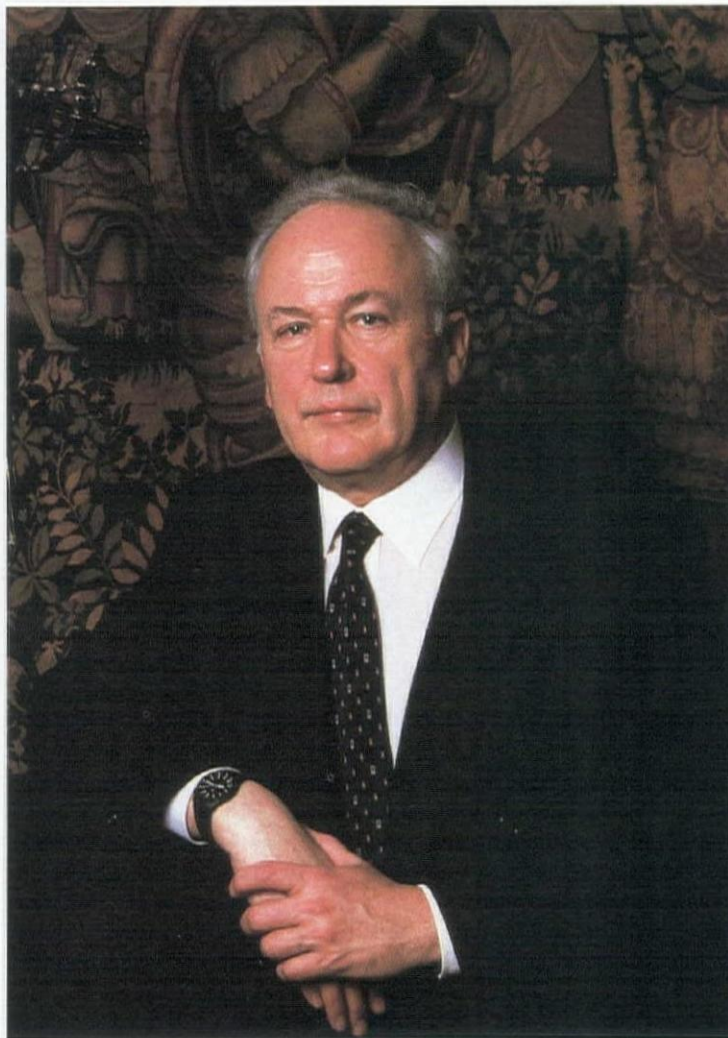
Opera in the Desert

John O. Crosby is one of those rare men who shape the art of a nation. His contribution was not so much that of an artist—though artist he was—but of a catalyst. Crosby brought the high art of opera to the isolated foothills of New Mexico's Sangre de Cristo Mountains. The result of that mixture was the Santa Fe Opera and the American flourishing of opera. If it was a 1956 dream of an opera festival in the Southwest cast him as a voice crying in the desert, the success and influence of the Santa Fe Opera has shown him to be a true visionary. Santa Fe, distant as it was from the cultural centers of the coasts, was the perfect setting for Crosby's dream. The backdrop of the American West fueled his imagination, and he approached opera with a truly frontier spirit. Crosby wanted an American opera theater. Convention, tradition, extension—no matter what one considered the established norm of opera, Crosby was likely to cast it away. All works were to be performed in English, translated with an American sensibility. Crosby was drawn by the nearly untried and open land of America. "We chase off to Europe to reform," he once said, "when we live in this country so many beautiful places, and Santa Fe is one of the most beautiful of all."

And if America is a new land, Crosby also wanted new opera. His company tackled not only the accepted canon of opera, but became a trying ground for new operas.

Crosby also shunned the smugness of America's well-established arts capitals. His new operatic company became characterized by its youth—and its democracy. There were no major stars, no guest artists. Crosby wanted more than just singers, he wanted an acting ensemble that would operate with total sense of unity.

Today, the Santa Fe Opera is recognized as one of the world's great opera companies. Many operas



John O. Crosby, who stood the music world on its ear when he founded an opera company in the foothills of New Mexico's Sangre de Cristo Mountains. Thirty-one years later, the Santa Fe Opera is one of the world's finest.

premiered on Crosby's stage in Santa Fe have gone on to be performed around the world. And Crosby's protégés have gone on to direct their own companies, spawned by the Santa Fe Opera's formula for success.

Like most great men, John O. Crosby did not im-

mediately recognize his calling. Born John O'Hea Crosby on July 12, 1926, he received his first exposure to music through his mother, Aileen O'Hea Crosby, a violinist. He first saw the American Southwest in his teens; his first visit to New Mexico precipitated by medical conditions. The young Crosby suffered from chronic asthma, and his doctors urged him to go west. The change of venue not only cured him of asthma, but left him with a deep longing for the natural beauty of the land—a longing that was to haunt him until he returned to found the Santa Fe Opera.

Like most men of his generation, Crosby served in the military. The years 1944-1945 saw Crosby joining World War I with the First Infantry Division in Europe. In the spring of 1945, Crosby was returned to the realm of music through his assignment to the Eighteenth Regimental Band. The multi-talented Corporal Crosby performed on piano, double bass, violin, trombone and accordian.

After his discharge in 1946, music was to be the governing force in Crosby's life. Along with four other veterans, Crosby launched a dance orchestra. He played trombone and bass in the ill-fated venture.

Crosby's next stop was Yale University, where he was a liberal arts major with nebulous ambitions. By the

time of his graduation, Crosby had narrowed his field of interests to music, but the direction his future would take remained in doubt. He spent a few months as an assistant to a Broadway arranger before returning to school, this time to Columbia.

It was at Columbia that Crosby's life began to gel. In a conducting course taught by Rudolf Thomas, Crosby was exposed to opera. Though he continued to study violin, he had found his passion and his life's direction.

From 1953-1956, Crosby paid his dues as assistant director of the Opera Workshop at Columbia

© Santa Fe Opera 1986. Photo by Hans Fährmeier

His imagination fueled by the West, Crosby approached opera with a truly frontier spirit.

University, and as accompanist for opera classes at the American Theater Wing. Nights were spent at the Met, observing the style and technique of conductor Fritz Reiner. Crosby made his own appearances on the podium as guest conductor of the Interval Concert Series at Carnegie Hall and the New York Twilight concert series. Summers were spent at L'Ecole Montaux in Maine.

In December of 1956, the Santa Fe Opera was officially incorporated with John Crosby as founder and general director. Crosby was just thirty, and about to stand the opera world on its ear.

For three years he had been going around New Mexico and New York, rallying support for his new opera company. So methodical and determined was Crosby that he had measured rainfall in Santa Fe for two years, in an effort to determine the probability of success of his outdoor theater. He carefully estimated both capital and operating expenses—right down to the cost of cleaning costumes. The theater was sketched out before the land was even acquired. And once the site was chosen, Crosby and his acousticians walked around the area, firing a revolver to study the site's sonic properties. Crosby confronted a great deal of skepticism, but his enthusiasm was sufficient to recruit the assistance of Dr. Leopold Sachse, the former artistic director of the Hamburg State Opera. Igor Stravinsky agreed to come to Santa Fe to conduct the opera in his *Rake's Progress*, even before the facility was built.

Crosby worked on his dream with such momentum that on July 3, 1957, the Santa Fe Opera opened its first season with Puccini's *Madame Butterfly*. In the inaugural season's eight-week run, Crosby's fledgling company brought a distinctly American opera to 12,000 people. The Santa Fe Opera's first season made it an opera heard around the world. An autumn, 1957 article in *Opera News*, by Constance Mellon, reported: "The attention of the music world was focused this summer on one of the most phenomenal beginnings in U.S. operatic history, the debut of the Santa Fe Opera Association. By the end of the two month season, Santa Fe had joined the ranks of important festivals."

Merely competent restagings of operatic classics were not sufficient for Crosby. He wanted innovation. The Santa Fe Opera was on the verge of creating a grassroots movement in opera. Gone was the idea of opera as a spectacle showcasing a few star singers, with little attention given to the dramatic elements. The Santa Fe Opera Association was creating an opera not foreign, but native. Though the stipulation that all works be sung in English eventually fell by the wayside, the Santa



© Santa Fe Opera 1987. Photo by Bayard Horton



Productions of rarely performed works, such as Shostakovich's *The Nose* (above) and Richard Strauss's *Die Schweigende Frau* (top) are one of the company's trademarks. Superb renditions of classics like *Madame Butterfly* (opposite page, below) are also performed in the Santa Fe Opera Theatre (opposite page top).

Fe Opera continues to infuse an American sensibility into the art form.

"The company believes that operatic entertainment is a harmonious blend of the arts of theater and music." This simple statement in the first season's program book underscored one of the most important tenets of the Santa Fe approach to opera. Crosby stressed the drama of opera. The setting, stage directions, costumes, lighting—all dramatic elements were to be united with the music. Opera in Santa Fe became not just music, but organic cohesion of several arts.

Crosby started with an initial company of thirteen artists—all young, and all capable of acting as well as singing. To ensure that the company work as a single entity, there were no stars or guest artists. In effect, Crosby's democratic vision created an operatic repertory company.

But Crosby's choice of programming was to become as influential as his approach to opera itself. From its first season through the present, the Santa Fe Opera has been known for performing not only quality renditions of operatic classics such as *Madame Butterfly*, *Don Giovanni*, *The Barber of Seville*, *Figaro*, *Carmen*, and *Salome*, but also lesser-known works by composers such as Richard Strauss and Igor Stravinsky, and an impressive array of world and American premieres. In its first season the Santa Fe Opera staged the world premiere of *The Tower*. In its first thirty seasons, the Santa Fe Opera has staged a total of ninety-one different operas—thirty-four premieres and another twenty-seven rarely performed works. Following the precedent set by Stravinsky's guest appearance, many



the greatest opera composers of contemporary times have raised their batons before the Santa Fe Opera, including Luciano Berio, John Eaton, Carlisle Floyd, Hans Werner Henze, Paul Hindemith, Douglas Moore, Krzysztof Penderecki, and George Rochberg.

The Santa Fe Opera has influenced those on stage as well as those in the audience. From the onset, one of Crosby's founding principles for the company was to offer American artists the opportunity to gain experience in their own country. Apprenticeship programs for both singers and technicians helps to ensure the continued growth of opera in America. Many of the students in the program—as well as others who have worked with Crosby at the Santa Fe Opera, move on to other companies, spreading Crosby's vision.

David Gockley, who went on to become general director of the Houston Grand Opera, first came to Santa Fe as an apprentice. He is one of the first to acknowledge Santa Fe's influence. "So many singers, and a lot of administrators, stage managers, lighting designers, and stage directors have had some experience in Santa Fe," says Gockley, "and the aesthetic that has made Santa Fe special undoubtedly has rubbed off."

Before becoming general director of the Opera Theatre of Saint Louis, Richard Gaddes was John Crosby's artistic administrator. He openly admits that the Saint Louis company was directly affected by the Santa Fe Opera. "What really happened was that Santa Fe gave birth to another company," says Gaddes. "It's a real grassroots company dedicated to the young American singer performing under the very best conditions. The style, in terms of attention to detail in music and production, is absolutely modeled on Crosby's own standards, which he imbued in me."

Crosby continues to direct the Santa Fe Opera, making him the longest tenured American director among today's operatic impresarios. The upcoming 1988 season of the Santa Fe Opera will be another season dedicated to excellence, with productions of Johann Strauss's *Die Fledermaus*, Mozart's *Così fan tutte*, Wagner's *Der fliegende Holländer*, Richard Strauss's *Feuersnot* and *Friedenstag*, and the American premiere of Krzysztof Penderecki's *The Black Mask*.

In 1956, 180 years after its founding, America discovered its own operatic voice in Santa Fe, New Mexico. Thirty-one years later, that voice is spreading across the country. □

Published poet J. P. Forsthofer is the senior editor of Antique Monthly. He also writes frequently for HORIZON and other publications.

The Pittsburgh Ballet Theatre
brings Fitzgerald's masterpiece to life
in the brand new Benedum Center.

By Sheryl Flatow

The Gatsby Gamble

The Great Gatsby is generally regarded as one of the finest novels of the twentieth century, in spite of the fact that its plot is almost as lightweight as one of Daisy Buchanan's summer dresses. The story of *Gatsby* is not so important as the *telling* of the story: Fitzgerald combined a sharp eye for detail, a keen wit, and a quiet lyricism to paint a shattering portrait of the American Dream gone awry.

Fitzgerald colored and shaded and structured the book so that it operates as a morality play, a psychological study, and the synopsis of an era. Many of the characters are passive, unlikeable, or both; but Fitzgerald's writing, at once economical and vivid, provides the poetry which allows the novel to sing in a way that its individual characters would find impossible.

It is the book's poetic quality which attracted French choreographer Andre Prokovsky, who has already turned *The Three Musketeers* and *Anna Karenina* into full evenings of dance. He realized that *Gatsby* is essentially an introspective book. But he felt that his vocabulary of movement could provide a means of expression to ably substitute for the absence of Fitzgerald's rich prose.

"*Gatsby* deals with unfulfilled dreams," he explains, "which is very appropriate for dance. It also has a number of characters who are highly symbolic, which allows for interpretation. Yes, Daisy is passive, but she is also a dream, and you can do all sorts of super things with a dream. But the main thing is to put across a narrative whereby the audience needn't go back to the program notes to understand what's going on onstage."

Prokovsky's *Gatsby* will premiere on October 22, when the Pittsburgh Ballet Theatre moves into its spacious new home, the Benedum Center for the Performing Arts. PBT commissioned the ballet to inaugurate the theater, marking the first time a full-length ballet has been created for the troupe. It is a \$500,000 gamble.

"It has the potential of becoming the piece by which we're known nationally," admits Stephen Richard, who took over as managing director on April 1. "If *Gatsby* is a success, all indications are that in 1988-89 and 1989-90, we'll be touring the ballet all over the place. It looks like we'll get thirty or more engagements each of the next two years. The ballet is a major step for us. It certainly represents the largest financial investment in any single work for this company up till now. It indicates a mature company that is actively, aggressively expanding the repertoire."

PBT has flourished artistically under the direc-

tion of Patricia Wilde, the former New York City Ballet principal dancer. But management did not match that growth, and the company was falling apart financially—a situation Richard was brought in to rectify. PBT is currently in the midst of a \$1.5-million campaign to retire its debt, and is also seeking funds to pay for *Gatsby*. "We need something really big for our opening at Benedum," says Wilde. "I realized it would be exciting to have a full-evening work that is our own. We need to build an individual repertoire. We are also encouraging people within the organization to become choreographers. There's a real danger in every company wanting the hot choreographer of the moment so that everyone winds up with the same repertoire. We're actually looking to *Gatsby* as a work which will help separate us from the rest."

The company is going all out on this production which will involve most of its thirty-six dancers. In addition to Prokovsky, the creative forces behind the ballet are noted British artist Peter Farmer and renowned American composer Gunther Schuller, who has compiled a score consisting of authentic music from the 1920s.

"Scott Fitzgerald and *The Great Gatsby* are synonymous with The Jazz Age," says Schuller, who will conduct all four performances of the work in Pittsburgh, "so to create new music didn't make sense. We're using quite a lot of George Gershwin, Duke Ellington, and Ferde Grofe. He was Paul Whiteman's main arranger, the orchestrator of Gershwin's *Rhapsody in Blue*. We'll also be using various songs and dance music of the period. There are moments where Fitzgerald specifies that Charleston or tango is being danced, and we'll



Left: The Benedum Center for the Performing Arts gets some final restorative touches. Opposite page: Janet Popeleski (Daisy Buchanan) and Scott Jovovich (Jay Gatsby) at the Benedum Center.



“The first thing I do when I approach a novel is to reduce it to visual terms,” says Prokovsky.

followed that.”

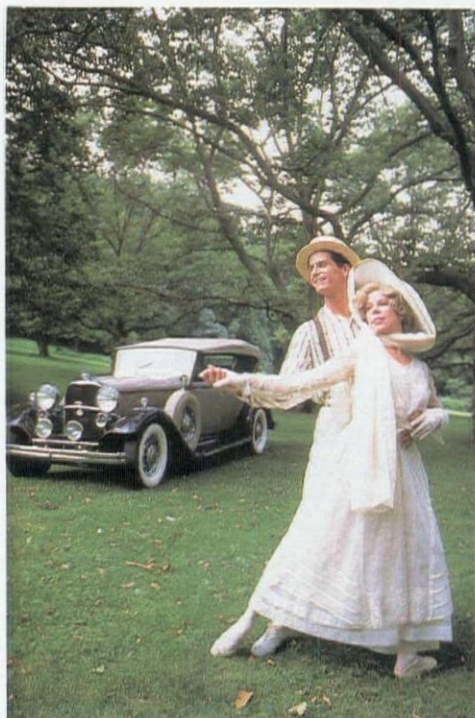
Aside from collecting and collating all the music, Schuller composed some short, transitional passages and interludes to get from one existing piece to another. “I’m basically using a jazz orchestra, with the addition of violins and cello and whatever is needed, for some of the transitions or mood scenes,” he reveals. “Whiteman had a complement of violins and violas in his band almost all the time. We’ll use about thirty or thirty-five musicians; the score is not for a symphony orchestra. How could a symphony orchestra render this music?”

One might ask Prokovsky: How can a choreographer render the scope of Fitzgerald’s book? “The first thing I do when I approach a novel is reduce it to visual terms,” he relates, “to see where my problems are, and whether it makes sense to do it as a ballet. That’s a very long process. You try to grasp the essence of the piece, and start eliminating anything extraneous.

“Fitzgerald refers to Gatsby’s restlessness, which I try to show throughout the ballet. And even though you won’t hear Gatsby say, ‘Can’t repeat the past? Why of course you can,’ that idea colors the choreography. I hope to be able to put across that Gatsby has built all this for nothing. The book is also about the rich and the poor, people deeply affected by the depression and people who are not aware that there is a depression. I want that to be one of the main themes of the ballet, as well.”

Yes, Peter Farmer has designed Fitzgerald’s Valley of Ashes, presided over by the all-knowing eyes of Dr. T.J. Eckleburg. “The idea of the wasteland is symbolic of the depression,” says the artist, who collaborates frequently with Prokovsky. “I’ve made that set colorless to contrast with the vivid colors of the party scenes, which I want to look rather garish—attractive in a show-bizzy way.”

One major concern for Prokovsky was that, with the exception of Tom Buchanan and his rough-hewn mistress Myrtle, the main characters in *Gatsby* are not people who would readily dance. Even the most abstract dance has an emotional power, and *Gatsby* is populated by people who do not or cannot express emotion. Daisy is cold and seems impervious to feeling; Gatsby, though passionate, simmers beneath the surface. Nick, the book’s narrator, conscience, and alter ego to both Fitzgerald and Gatsby, is an observer more than a character, as is Jordan, his sometime girlfriend. In addition, everyone moves about in a kind of inertia for much of the book—not a state conducive to dance. Thus, Prokovsky has reordered scenes, made use of flashbacks, and taken what he calls “poetic license” to



Daisy and Gatsby take a country outing.

give the ballet a validity on its own terms.

“I intend to have very passionate stuff for Gatsby and Daisy,” he says, “because it will be filtered through Gatsby’s memory. Since you don’t see any passion in the book, I’m going to use two flashbacks to show what they meant to each other when they first met. The flashback in Act I will be simple, and serve to establish their relationship. But the second one is very elaborate. It comes at the end of the ballet, just before Gatsby is shot. As he’s waiting for the phone call from Daisy that never comes, we go to town with a huge production number which tries to give the feeling of the South during the First World War.”

Prokovsky is also using a flashback to depict the emergence of Jay Gatsby and his embodiment of the American Dream. He devised a ten-minute section which takes its cue from Busby Berkeley extravaganzas. “It’s a production number which ends with James Gatz, who started out as a clamdigger, bursting through into this house and becoming Jay Gatsby,” the choreographer reveals. “There will be a ceremonial dressing-up session—a little like a bullfighter’s—to convey the fact that he’s now Gatsby and he’s now rich. We don’t see how he becomes rich, but we’re really not interested.”

Some obstacles were easier to circumvent than others. Prokovsky made Nick and Jordan a little

less passive by inserting them into a number of dances in the party scenes. While it was impossible to find a movement equivalent for Fitzgerald’s marvelous description of Daisy—“Her voice is full of money”—Prokovsky had no difficulty translating her character. “I want her to come off very cold and heartless,” he asserts. “While Gatsby waits for her after the accident, in which she is responsible for killing Myrtle, Nick observes a bond between Daisy and Tom. To show that she couldn’t care about the accident, the orchestra will be playing ‘Makin’ Whoopee’ as she packs her suitcases to off with her husband.”

The scene which became “the biggest headache” for the choreographer is one of the book’s pivotal moments: the showdown at the Plaza Hotel, which leads to the accident and the novel’s tragic conclusion. “I don’t know how to convey that Gatsby insists Daisy tell her husband she never loved him and how she responds that he’s asking too much,” admits Prokovsky. “It will have to be danced as a pas de trois, and even though you’ll be able to see that she’s torn between them, I don’t know that I’ll be able to put across precisely what is happening.”

While some details are lost, others emerge. Prokovsky has Daisy wear white or yellow at all times as a subtle reminder that she lacks warmth. The scene in the Valley of Ashes are accompanied by Fitzgerald’s “The Mooch,” a piece that Schuller describes as having “a somber, almost depressing quality” and heightens the contrast between the pocket of gloom and the glitter that surrounds it.

After *The Great Gatsby* was published, Henry Mencken heaped praise on the writing, but acknowledged that he felt the “central story was trivial, a sort of anecdote.” Fitzgerald understood why he disturbed Mencken. In a letter to Edmund Wilson, he wrote, “I gave no account (and had no feeling about or knowledge of) the emotional relations between Gatsby and Daisy from the time of their reunion to the catastrophe. However, the lack is astutely concealed by the retrospect of Gatsby’s past and by blankets of excellent prose that no one noticed it . . . I felt that what [Mencken] remarked was the lack of any emotional backbone at the very height of it.”

Prokovsky has noticed it, and has attempted to supply *The Great Gatsby* with an emotional spine “at the very height of it” while remaining true to Fitzgerald’s intent. For the Pittsburgh Ballet Theatre, there is a lot riding on Prokovsky’s vision of *An American Dream* awaits.

Sheryl Flatow writes about the performing arts for various national publications.

What are our writers reading in the Year of the Reader? Compiled by Jay Parini

WRITERS READING

The American Library Association has declared 1987 "The Year of the Reader." We asked some of America's leading writers in various genres—poets, novelists, and critics—what they had recently found worth reading.

Gore Vidal. Novelist and essayist, author of *Lincoln and Empire*: "I've been reading a wonderful book, *The Road to War* by Walter Millis, a historian. It's mostly about Woodrow Wilson and the prelude to World War I. What's interesting about this period is how it resembles the current period. Before the U.S. entered the war, for instance, there was a large silent screen extravaganza—movie called *The Little Cry of Peace*. It's about a takeover of the U.S. by the Germans, designed to enlighten the public and get them ready to enter the war against Germany. The parallels between *Amerika* and the tactics of the present are fascinating."



© Larry B. Stevenson

Joyce Carol Oates. Novelist and short story writer whose next novel is *You Must Remember This*: "I've been reading carefully a collection of stories edited by Daniel Halpern called *The Art of the Tale: An International Anthology of Short Stories, 1945-1985*. It's a fascinating collection, full of writers I'd never heard of before. I've also been reading the novels of Anita Bruckner, the English writer. She writes such delicate novels. I just finished *Misalliance*, her latest. It's very moving."

Robert Pack. Poet and critic, author of *Faces of a Single Tree* and *Affirming Limits*: "Poets need to be in touch with the physical universe as well as the inner self, so I've been reading a lot of scientific books, or books that discuss scientific topics in humanistic terms. I've read Darwin's *Origins of Species*, for instance, a classic. And I've gone through a number of recent books on evolution and biology, such as Stephen J. Gould's *Ever Since Darwin*, *The Panda's Thumb*, and *The Flamingo's Style*. I've read Edward O. Wilson's *Biophilia* and *On Human Nature* and Richard Dawkins's *The Selfish Gene*. I can particularly recommend—for good writing as well as scientific insight—*The Medusa and the Snail* by Lewis Thomas."

Robert Penn Warren. U.S. Poet Laureate. Most



© Dennis Chamberlain



Tom Victor

Left to right: Authors Gore Vidal, John Updike, Ann Beattie, and Alan Cheuse.

recently, Random House published *A Robert Penn Warren Reader*: "My daughter, Rosanna, has made a set of tapes for me in which she reads, aloud and in Italian, the complete *Divine Comedy* of Dante. It's wonderful to hear it. I've been reading this great work in Italian and listening to the music of the poetry as my daughter reads."

Eleanor Clark. Novelist and essayist, author of *Rome and a Villa* and, most recently, *Camping Out*: "Last summer I visited the Orkney Islands off the northern coast of Scotland, and since then I've been reading books about the history of the Orkneys and reading books by Orkney writers. I'm pecking my way through the novels and stories of George Mackay Brown at the moment."

Richard Eberhart. Pulitzer Prize-winning poet, whose *Collected Poems* was just published: "Some recent readings include Alf J. Mapp, Jr.'s monumental volume, *Thomas Jefferson: A Strange Case of Mistaken Identity*. I've also read *Caitlin: Life with Dylan Thomas* by Caitlin Thomas with George Tremlett. I can recommend Thomas Berger's *Being Invisible* and *All We Need of Hell* by Harry Crews. Two books of poetry I should mention are William Meredith's *Partial Accounts: New and Selected Poems* and *Cast in the Fire* by Greg Delanty."

Alan Cheuse. Novelist, short story writer, and critic; author of *The Grandmother's Club*: "I just finished reading *Fast Lanes*, a book of stories by Jayne Anne Phillips. It's a brilliant book, with lots of resemblances to her novel, *Machine Dreams*, which I also like. The stories just about ripped my guts out, they're so powerful."

Sam Pickering. Essayist. His latest collection is *Continuing Education*: "I've been reading the novels of Barbara Pym. I could read her forever. She's an Englishwoman who writes like Jane Austen: elegant, graceful novels about contemporary village life in rural England. I love her fiction, especially *Quartet in Autumn* and *Excellent Women*. I just finished *The Levant Trilogy* by Olivia Manning. It's a wonderful series, set in the Middle East."

Ann Beattie. Novelist and short story writer, author of *Falling in Place* and *Love Always*. "Three Farmers on Their Way to a

Dance, a novel by Richard Powers, is extremely well done. The stories by Daniel Menaker collected in a volume called *The Old Left* are wonderful. In the area of nonfiction, I really loved *Orphans* by Eileen Simpson—it's so good."

Peter Davison. Poet and editor. His most recent collection of poems is *Praying Wrong: New and Selected Poems, 1957-1984*: "I've just finished reading Marge Piercy's novel about the Second World War, *Gone to Soldiers*, and I like it. I've read the *Selected Prose* of Robert Lowell, and two books of poetry: Ellen Bryan Voigt's *The Lotus Flower* and Donald Justice's *The Sunset Makers*."

John Updike. Novelist, short story writer, essayist, author most recently of *Trust Me*, a book of stories: "I have recently read and enjoyed, in no special order, *Reindeer Moon*, by Elizabeth Marshall Thomas; *The Counterlife*, by Philip Roth; and *A Modern Instance*, by William Dean Howells."

William Kennedy. Pulitzer-Prize winning author of *Ironweed* and other novels: "I've been reading a terrific book by a little-known Brazilian writer—Dalton Trevisan, author of *The Vampire of Curitiba*. I've also been reading the following: *The Counterlife* by Philip Roth; *Hemingway in Cuba* by Roberto Fuentes [this is the definitive book on that subject]; *Station Island* by Seamus Heaney; *Barfly* by Charles Bukowski; and *Irish Folktales*, edited by Henry Glassie." □

et and novelist Jay Parini's upcoming collection of poems is *Town Life*.

Fantastick Voyage

Broadway to Beijing: An unforgettable premiere of *The Fantasticks*.

By B. Rodney Marriott.

"Sigh Lie Eetsah!" I shouted with a flourish in my more phonetic Mandarin—"Take it from the top!"—and the cast laughed at my effort, then grabbed the shattered pieces of bamboo which represented swords and struck appropriate poses.

The laughter was certainly justified. I had rarely ventured out on my own away from the very protective side of Cheng Wen To, my incredible interpreter—but more about him in a moment.

We were rehearsing in a wintry-severe rehearsal room at the Central Opera Theater of Beijing, China. I was directing the company in a production of *The Fantasticks* to be performed in Mandarin and scheduled to open in the Minzhu Theatre the night following the opening of George White's production of *The Music Man* at the Tianchao Theatre across town. Both shows were the first American musicals ever to be produced in China, and for the Central Opera Theater to do two at once was a challenge for everybody!

George, president of the Eugene O'Neill Theater Center in Waterford, Connecticut, had put the entire project together with the help of our producer, Edward Corn, former executive director of the Minnesota Opera. Three years ago, when George staged a production of *Anna Christie* at the Central Drama Academy in Beijing, he had "gotten this idea . . ."

It was New York winter at its slushy dirtiest when I met Gayle Ritchie and George for lunch at a Chinese restaurant on the East Side. Gayle is an administrator at the O'Neill, and her daily presence as producer during rehearsals of *The Fantasticks* kept us all jiving along. She did everything from creating dance steps to flying in straw boaters! We were sipping icy Stolichnaya, because I thought we were about to discuss a project involving Russian theater, when George said: "How would you like to direct in China?" And I tried to keep from drinking the rest of my "Stoly" in one gulp.

Upon arrival in Beijing in mid-March at midnight, after a flight that included two feature films and more meals than I care to think about, we were met in the cold and dark by a very warm welcoming committee from both of our sponsors, the Central Opera Theater and the Chinese Theater Associ-

ation. The American team for both productions now totaled ten people, including conductor Paulette Haupt, choreographer Lynn Britt, costumer Pearl Somner, and set and lighting designers Neil Jamppolis and Jane Reisman.

We groggily greeted our hosts, who whisked us away to our rooms at the Friendship Hotel, an enormous, stolid structure initially presented to China by the Russians. Its hefty architecture was blessed, however, with gardens and paths perfect for early-morning jogging.

The next day we struggled through our jet lag to our first production meeting at the Central Opera complex, located on the opposite side of Beijing. We got to know the hour-and-a-half round trip very well as we wove daily through throngs of bicycles, wheezing old trucks, and occasional mule-drawn wagons that brought everything to a standstill—but it's the never-ending torrent of bicycles that you remember!

Liu Shirong, the quiet and dignified deputy director of the Opera Company, called things to order and turned the meeting over to Zhou De Hua, energetic director of the art committee. She had been a leading soprano with the company and, along with George and Ed, was creator and driving force for the entire project.

We began to work on our calendar. "And so you will move into the theater on Tuesday, and you will open on Friday. . . ." George looked at me, and I looked back at George. How could sets be loaded into these two theaters by one crew, lights be hung and focused, and actors in *The Music Man* learn

when to get out of the way of rolling and dropping scenery, which crews had to be trained to roll a drop, when no one had ever done anything like that before and the theaters weren't exactly electro-mechanical marvels in the first place?

"We're going to need a little more time," began politely. Things got noisier later.

I started my rehearsals as I usually do with everyone around a table reading and discovering what drives the characters to act as they do. We also had to make certain that what was funny and sad in English was also funny and sad in Chinese.

The script had been translated into Mandarin by Zhang Yi, himself a poet, and this was crucial in making the tones of Chinese fit both Harvey Schmidt's music and Tom Jones's rhymes. At that point, too, I was even more grateful to our producer Ed Corn for having had the Mandarin texts translated back into English, line by line, by someone in America who was not familiar with the original.

As we huddled around our table we made a list of little changes (did you know that mules are stubborn in China, but, rather, cooperative hard-working animals?) and adjusted the moment when El Gallo rose and intoned with utter conviction "He moves forward from the shadows" and other additions of stage directions to the dialogue.

I had been assigned an assistant director, Chen Zi Du (known to us all as Teddy), from the Central Drama Academy. His thorough training in the principles of Stanislavsky brought forceful eloquence to my determination that the opera sing





Photographs courtesy Central Opera Theater, Beijing

Far Left: Qi Cong as Bellamy, Wu Qing as Matt, Fang Xiao Quing as Luisa, and Li Xiaohu as Hucklebee in the Mandarin production of The Fantasticks. Left: Director Rod Marriott led an extraordinary troupe of Chinese actors through an acclaimed performance of the show in Beijing. This collaboration, along with a simultaneous staging of The Music Man, was the first American musical theater ever produced in China.

ld not merely stand and walk and stop and ver a beautiful aria.

uring the Cultural Revolution, Teddy had been to an empty field and told to make it his home. and his classmates had done so, and Teddy's had been to take a shovel and dig whatever ded digging. He showed me the resulting ouses still on his hands, and told me it was his of theater that had kept him positive about life oughout all of those terrible years.

o whenever someone (as we would say) oned in" a reading of a scene, Teddy would nce like a panther. I don't know what Wu Qing Fang Xiao Quing as Matt and Luisa eventually v upon for the genuine pain through which they shed out to each other in their final duet, but ough a stab to my heart every time.

issing was something else, however. It just n't a public act in China, and had certainly never n done on stage!! In front of everybody!!! "Now kiss each other," I naively announced; and I met with more giggles and acute embarrass- it than ever found when English teachers across erica shove Romeo and Juliet together in the ual junior high scene night. But here I couldn't say, "Oh, don't be silly and get on with it." rvent hug was substituted, and seemed to con- passion to the audience at each performance. ow none of this, you understand, would have n remotely possible without my "other half" in process, my interpreter, Cheng Wen To, who been brought out of retirement in the Foreign

Service for our production of *The Fantasticks*. He knew nothing about theater. I told the cast to watch me but listen to him, and began speaking in little short phrases, waiting politely between each one for the translation. Mr. Cheng looked puzzled, but went along with my pattern and we proceeded, staccato-like, for a while.

Then one morning I forgot all about our routine and launched into a passionate tirade about why the hurt in the heart was crucial to life as well as to our production. I went on and on and ended by leaping up on a bench waving my arms. Short, balding Mr. Cheng beamed and flung himself into the translation, matching me word for word and gesture for gesture until he was beside me on the bench waving his arms as well. Let's just say that I had not been making full use of my resources!

The way I work, from the moment actors leave the table and begin moving through a scene, I insist that they leave scripts behind so that they are truly reacting off of each other without breaking an emotional moment to peer at the text. Crucial to this process is the stage manager, a sort of all-purpose wizard who keeps track of all of the actors' movements, supplies necessary props, prompts when necessary, and runs performances with a firm hand, calling cues for set, sound, and light changes.

The Central Opera Theater didn't use a stage manager. The actors were expected to keep track of their own blocking and props; and when the show called for a change in mood, the lighting board operator changed the lights, and the sound operator

turned on the crickets.

But I wanted a stage manager.

And so, one day, Mr. Zhu arrived. If I said that by the next rehearsal I wanted some flowers for Matt to hold, he ran out the door and rushed back in with a pair of plastic morning glories. He wanted to deal with all problems instantly and would vanish from rehearsal for an hour at a time, later reappearing waving some bits of board he had whacked together in the shop: "Your new box," he would say, proudly squeezing my arm.

It was weeks before I learned that helpful, enthusiastic Mr. Zhu, who actually became one of the greatest props masters I have ever known, was a co-opted singer from the Opera Company who had never stage-managed in his life.

And then, one day I stepped out of the Friendship Hotel and there were apple blossoms and cherry blossoms and flowers everywhere, and it was spring overnight, and I was in China, and *The Fantasticks* was about to open, and I would have to leave, and I didn't want to go.

On "the night," I was still pacing, only now back and forth behind the operator of the "side" (as opposed to "sur" or "sous") title machine—a convention for all songs in Chinese opera. I was still worrying about the dozen changes I had made that afternoon to strengthen the "buttons" on musical numbers; so the show was almost over before I realized that the audience had laughed in Act One and was crying in Act Two; and then the celebrations began and I felt like a rather giddy dishrag. George was shaking my hand—his show had opened triumphantly the night before—and the great Chinese playwright Cao Yu was speaking about love crossing all cultural barriers; and then the cast caught me outside the theater and threw me high in the air, and we all just burst into tears.

The Fantasticks toured Shanghai and Nanjing and other cities in the late spring. Mr. Sun from the Chinese Theater Association had lunch with me this summer on his way to the O'Neill Playwrights Conference and told me that other cities now want the production—on the road again in the fall! Twenty-seven years in New York; how long in Beijing?

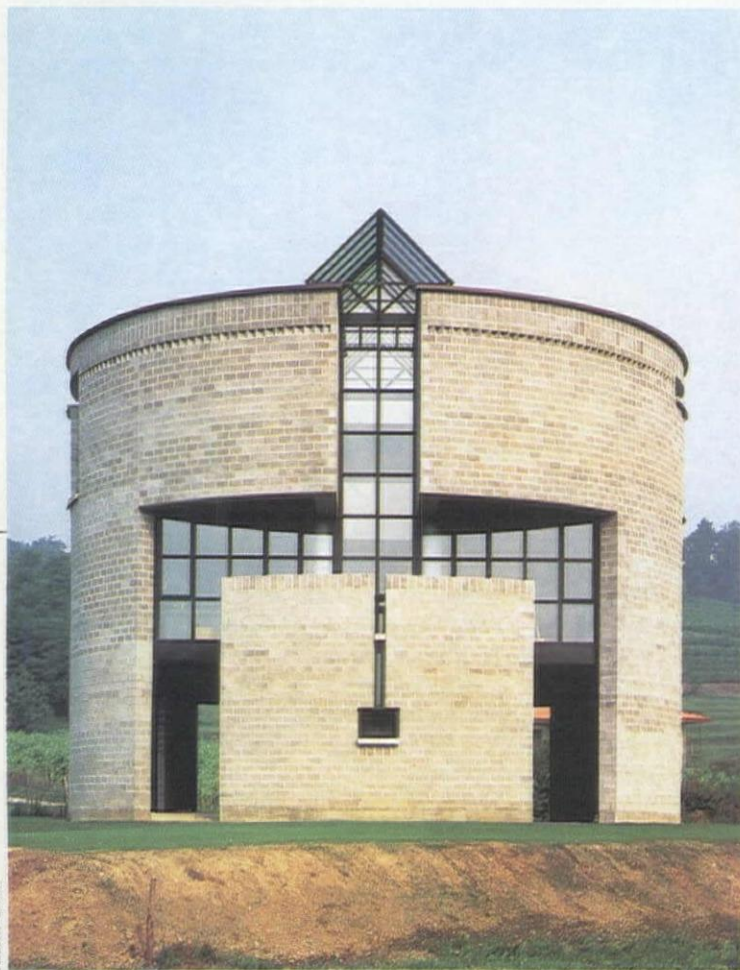
In a letter from Shanghai, Teddy—in charge of keeping the production on its toes—wrote: "I am feel happiness as the show has like opening night every times." All I can say is that I'm ready tomorrow to get on a plane and "Sigh Lie Eetsah!" □

B. Rodney Marriott is associate artistic director of Circle Repertory Company in New York City, where he develops new scripts and has directed a number of world-premiere productions.

BOTTA BUILDINGS FOR ALL TIME

Some call his designs cold, brutal, and even abrasive, but Swiss architect Mario Botta says seeing is believing.

Casa Rotonda, or Round House, one of Mario Botta's most famous projects—it first attracted attention to his work. Built in 1980 in Stabio, Ticino, where Botta grew up in Switzerland, the private home is opened up to the sun—"the true creator of space," Botta says—with its vertical slit.



Roberto Scifino

By Ernest Beck

Imagine a house perched on a Swiss hillside like an ancient castle, a mighty fortress which commands a view of the valley below. The curved front facade of silver-grey brick forms an impenetrable, protective wall whose center has been carved out to resemble the entrance to a prehistoric dwelling. But look again closely: piercing the massive structure like an arrow is a spectacular shaft of glass and steel topped with a skylight—a modern gesture which links the house to the outside world and allows light to illuminate and warm its interior.

"It's a magical cave, a place of shelter and refuge," says Mario Botta, the man who created it. But what is a magical cave doing outside the small village of Morbio Superiore, in Switzerland's

southern canton of Ticino? "The facade is sh... that way to embrace the landscape, to redefine environment," he adds, summing up in a way fundamental ideas and images which have shaped his work for the past two decades. Now, at forty-four, after making a name for himself in Switzerland, Mario Botta is garnering international attention—including an exhibition this year at the Museum of Modern Art in New York, running concurrently at the San Francisco Museum of Modern Art through October 4—as well as critical acclaim for his fresh approach to design. Botta doesn't follow the pack. He rejects the flamboyant, frivolous decoration and eclectic recycling of styles popular with today's post-modern generation of architects. Instead, what he offers us is an intelligent and thoughtful reappraisal of classical forms, simple materials, and respect for the place—the site where a building exists. For him, architecture is a "primary activity" of man, like the creation of language, which should not be discarded from year to year like clothes. "Architecture is a form of intervention in society which existed before us, and it will exist when we are gone," he says. "It should never become fashion."

Although his new-found fame has brought a flood of commissions, Botta hasn't changed his style. He still works side by side with twenty young assistants in a rather nondescript office in the city of Lugano. It has the look of a communal workshop of artists rather than the slick, professional ambience one would expect from a man on the cutting edge of the world's architectural elite. Sitting behind a huge desk hopelessly cluttered with books, papers, and blueprints, Botta is full of a contagious, boyish self-confidence. Amiable, unpretentious, and always armed with a drawing pencil to make a quick sketch to illustrate a point, he is eager to discuss in rapid-fire French his favorite subject: how architecture can improve our quality of life by helping man rediscover—to better "see"—the world around him.

"All architecture inflicts violence on nature," says. "But I'm not talking about a negative violence. It is, rather, a rapport, a reciprocal tension. Nature needs architecture to become a more human landscape, so one creates a mutual relationship. I have too much respect for nature to try to imitate it, but only through confrontation can nature and architecture be given their true value."

The house at Morbio Superiore is a perfect example. It rises mysteriously from the earth, drawing its power from the landscape, but it also remains decidedly apart, and clearly man-made. Botta has emphasized this by adding a special touch which enhances its presence: some of the bricks are painted silver so the sun will light them up like mirrors, and from another angle, make them appear black. "I'm like optical radar," he says, proud of how his slight "intervention" has created visual splendor in an already beautiful setting. "In this way I have exactly the opposite attitude of Frank Lloyd Wright, who sometimes tried to consolidate nature. I think it's better to accept that nature is an element, a value which must enter into dialogue."

Letting a building "take possession" of a site, Botta's, is the first act of creation for him. "I question a site, I ask what it wants to become, how it wants to be transformed." To truly understand and feel the power of his work, one must know the place where most of his buildings have been brought to life—in the idyllic terrain of his native Ticino. This is Switzerland's southern flank, which defiantly rears back to the jagged peaks and hostile climate of the central Alps, and cascades gently to the plains of Lombardy in a series of dense, deep-cut valleys. Hundreds of lakes thread their way through the mountains, reflecting the palm trees and subtropical vegetation which flourish in the balmy air. The region looks south to Italy for its language and culture and leans to all of the Mediterranean with its romantic temperament. The town of Mendrisio—where Botta was born and grew up—has thick, stone-clad buildings, arched arcades, colors of ochre and terra-cotta, and medieval chapels.

Their influence on him is obvious. Often, when lecturing, he begins with a slide showing such a chapel posed against the mountains like a lonely, forlorn monument. One wall has a hollowed-out, horseshoe-shaped portal reminiscent of the windows which feature prominently in his houses. "Modernity is full of great values of the past," he says, explaining how his work is formed from a variety of sources, instincts, and classical archetypes which he tries to reinterpret history in a new context. "The act of creation is an activity of reapplying great values of the past. That's why the paintings of Picasso and Paul Klee touch us so deeply. They speak with chaotic signs that we all can understand."

One of Botta's most famous earlier projects, the Casa Rotonda, or Round House, which first attracted attention to his work, reflects his concern for symbols and the local vernacular. Set on a parcel of flat land near the town of Stabio, it is a squat, nug tower of pale grey bricks severed by a vertical slit which opens the structure to the sun and sky, while a semi-circular column at the back cracks the roundness "like an eggshell" to form an entrance. Inside, it is typical Botta: an abundance of light, an element which for him is "the true miracle, the true creator of space," and few dividing walls, which makes the house turn in on itself. Cozy and old, old and new, the Casa Rotonda warms the heart with its gutsy sense of security and sturdiness.

Botta has always been something of a rebel, his life a continuous search for a singular set of truths which would carry his imprint. He left secondary school at fifteen because he was bored, and signed on as an apprentice draughtsman for an architect in Lugano. Here, he discovered his true calling, designing his first house for a relative when he was just sixteen. Four years later he went to Milan and earned his baccalaureate degree. Then it was on to the architecture school at Venice University where he met two men who would greatly influence him: Le Corbusier, the Swiss master of purism and the international style, and the renowned American architect, Louis Kahn, who looked to the ruins of ancient civilizations for the essence of form and

materials. Both men were working on projects in Venice and looking for students to help out. Out of seven hundred offers, Le Corbusier chose Botta. "I really wanted the job," he says with a grin, "and that's exactly the reason I got it."

From Le Corbusier he learned aspects of the free-form, open floor plan, and a sense of architecture's social and political implications, its power to change and shape the future. And Botta ranks Kahn as the greatest architect of our time. "He taught me to return to the beginning of things, to understand the knowledge of place as the first critical act." Kahn

subtle shades of color, such as alternating bands of pink and grey brick at a house in Massagno, just outside Lugano. Decoration is never allowed to be pompous or ceremonious. In another house in Viganello, built in 1982, Botta installed a soaring, vaulted galleria-skylight rising over a facade of bricks angled in a special way to create a slight ripple effect. A double grand staircase leads to the main entrance on a terrace, where sliding doors can be closed to create a winter garden.

Critic Stuart Wrede, writing in the MoMA catalog for the Botta retrospective, described the



This office building in Lugano, designed by Botta (above) in 1981, stands out with its dark-red Roman brick alone. But the building has many unique features, including a central tower on the corner, with two wings descending, stair-like, to the street. The building is topped off with one proud tree.



asked him to help on the project to build a new parliament building in the Pakistani capital, Dacca. But Botta chose to return home, where he synthesized these ideas into a new approach to domestic architecture. He sees the single-family dwelling as an archetype in the organization of man's relation to nature, a constant to be found in every culture and generation. "If I build a house, I build it for a specific person, yet the idea of a house is a universal value which must always be visible."

The Botta houses which appeared between 1975 and 1985 could be seen as variations on a central theme—strong symmetrical images on an ordered axis using basic geometric forms. But to this he added tension in the form of tactile surfaces and

Viganello house as a "small, latter-day Palladian villa." To others, however, it is typical of how Botta has monumentalized the private house, turning it into something cold, brutal, and abrasive. He answers his detractors by saying that seeing is believing. "Such criticism always comes from people who have not visited the house. Those who have—and those who live in it—they fall in love with it. They become fanatics."

Although Botta has been primarily concerned with private houses, the problems of the city have not passed him by. And as his reputation grew in the past few years, urban planners looked to him for answers—especially in the Ticino, whose cities, albeit small in size, have grown too fast without

strict zoning laws, resulting in traffic, pollution, and buildings which break the harmony of its Old World atmosphere. Not far from his studio in Lugano, Botta has tried to bring a new sense of graceful order to this chaos with an office building that satisfies the needs of preservationists while adding a much-needed touch of modernity.

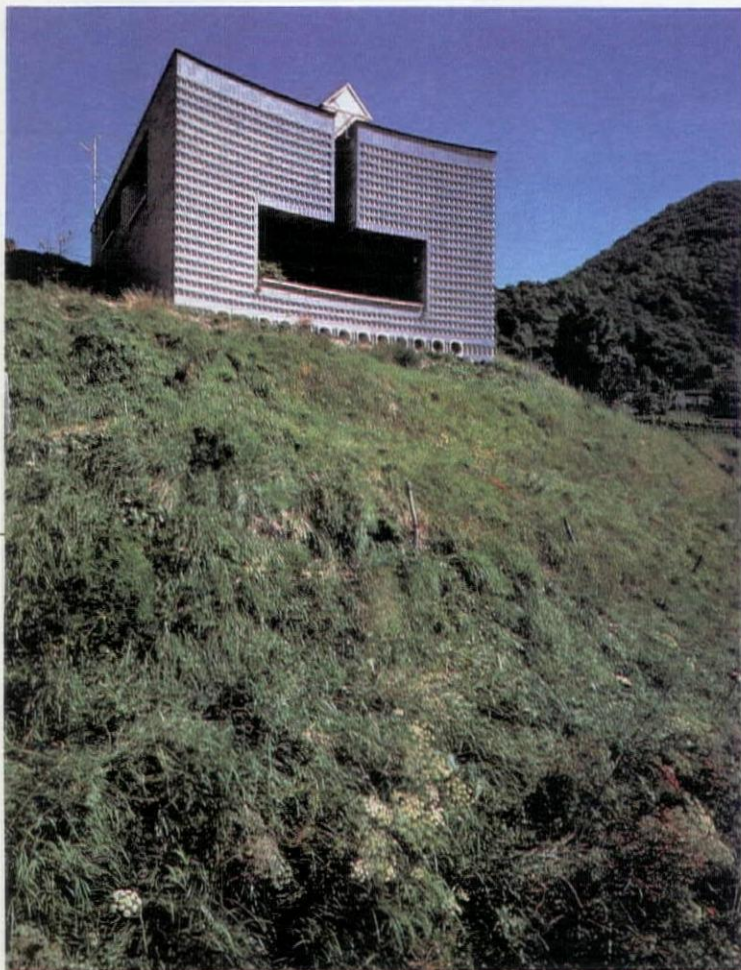
It's not hard to find the building in the jumble of mixed architectural messages others have chosen for this busy intersection near the city center: clad in a warm, dark-red Roman brick, its identity is assured. The main components are a powerful cen-

more than buildings, of course—it's people, and a sense of history. There must be agreeable spaces in cities to bring back that joy of life."

Botta will have a chance to do just that in the Italian city of Turin. Four large urban blocks have been handed over to him for reconstruction, a project which has produced one of the most ambitious designs for urban renewal in Western Europe. The plan calls for eliminating the existing street grid by blocking off the space with rows of individual townhouse units to be built on bridges which link with each other at the top two levels. The monotony

"If I build a house, I build for a specific person, yet the idea of the house is a universal value which must always be visible."

A private home, just outside the small village of Morbio Superiore, Switzerland. Botta designed the curved front facade to "embrace the landscape, to redefine the environment." Botta attempts to create a reciprocal tension between architecture and nature in his structures.



tral tower which sits on the corner, anchoring two wings which descend down the street, slowly increasing in volume. Between the tower and the wings Botta has carved out two large chunks of wall to create a pedestrian walkway, breaking the thickness and weight of the building. Rows of square windows bring unity to the street, broken only by a line of rounded portholes at the top and a tree—which sits proudly on the roof.

"I think mankind has built cities to defeat the feeling of loneliness and solitude," Botta says. "But life in modern cities is totally transient. Our neighbors remain strangers to us. I have tried to recreate a sense of the old historical center, places where people can meet and join together again. A city is

of traditional urban row housing has been broken by the elevated structure, which creates a sense of openness and places to congregate. Community buildings, a park, shops, and offices will also be placed within the enclave—a separate living system integrated into the life of the old city.

Other ambitious urban projects are also under way. In the French city of Chambéry, a circular cultural center with rings of beige stone and concrete is taking shape. And in Villeurbanne, also in France, a new library will feature an imposing seven-story skylight. In Tokyo, Botta has designed a triangular modern-art gallery. And back in Switzerland, he has just received a commission for a large bank complex in Basel, his first major pro-

ject in the German-speaking region of the country. "Sometimes I work like a real madman," Botta admits, counting no less than forty ongoing projects all over the world. Despite the move from Ticino, he feels his approach is always the same. "The architect of today is a world citizen in the sense that he lives out the contradictions of everyone. I can say I am only a Swiss architect, or a Ticino architect when the problems of Chernobyl or nuclear destruction affect all of us. One does remain linked to certain identity, a certain force based on historical knowledge and tradition. Of course it is easier to work here—I know the situation, the materials, the craftsmen, the workers, the light—but the solution anywhere must answer to the needs of man. The client is always history."

The wide exposure offered by the MoMA retrospective has led to his first commission in the U.S.: a house outside Gloucester, Massachusetts, which Botta calls "a palace." Some preliminary sketches for the house are on his desk, but he doesn't feel satisfied with them, reflecting his ambivalent feelings for the U.S., where he says he usually feels ill at ease. "Honestly, I prefer the old cities of Europe—Paris, Venice, Barcelona. I do like New York because of its vibrant energy. But in general the large distances of America, having to rely on a car just to go have a beer, are not for me. I always get the feeling that one is alone in America, and has to organize artificial parties to have some company." Not speaking English doesn't help matters, he readily admits. "All I can do is look."

As our conversation draws to a close, Botta notices that the office is now empty. It's late and all his colleagues have left. He must go to Milan that evening to look over prototypes for chairs he has made—another enterprise which will take up more of his precious time. Before the day is over he may have a moment to see his wife and two children when he returns to his house in the Ticino countryside. It's not a Botta house, but a renovated old villa which he says has all the qualities he tries to bring out in his work.

He suggests that we drive by the Bank Street Gothic building in Lugano, his second project in the city, now nearing completion. The buildings look behind a row of newly planted trees: four massive six-story units, their surfaces covered in lustrous bands of pink and grey granite. Each unit has a recessed court open to the street and a small entrance which invites one into the structure in an almost inexplicable way. Skylit atriums bring light to the inner courtyard. Despite their apparent bulk the buildings don't overwhelm the street, and have a rich, quiet dignity without being flashy. They belong. "I believe we still have a chance for the future," Botta says, "and time will correct the mistakes architects have made in the past. I think modernity will soon become more agreeable."

Ernest Beck is an American freelance journalist working in Switzerland. He is the arts correspondent for the Wall Street Journal-Europe and the London Financial Times.

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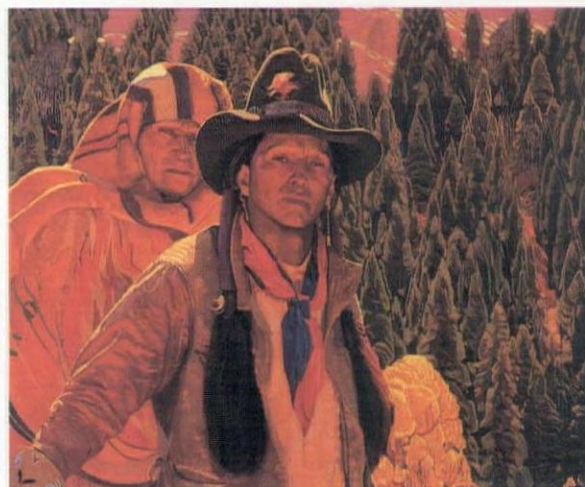
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Art

The Revealing Miro

... been left naked," Joan Miro said after donating a thousand of his rarely seen drawings to Barcelona's Fundacio Joan Miro in 1975. Over 150 of these works—executed in black and colored pen, charcoal, ink, ink wash, pastel, gouache, watercolor, and collage—will be on view for the first time in the U.S. at the Philadelphia Museum of Art from October 4 through November 29. The loan from the Fundacio Joan Miro will be complemented by a selection from the museum's own collection of 20th-century art—one of the country's finest.

The exhibition offers a rare glimpse into the late 20th-century master's imagination. The inspiration for his work spanned the entire natural world—birds, the sea, the sun, the rain, the snow—restructured through his poetic and personal vocabulary. The result, Miro himself said, "possess a profound reality . . . are part of the real itself." He maintained that he cannot understand—and consider it an insult—to be placed in the category of abstract painters."

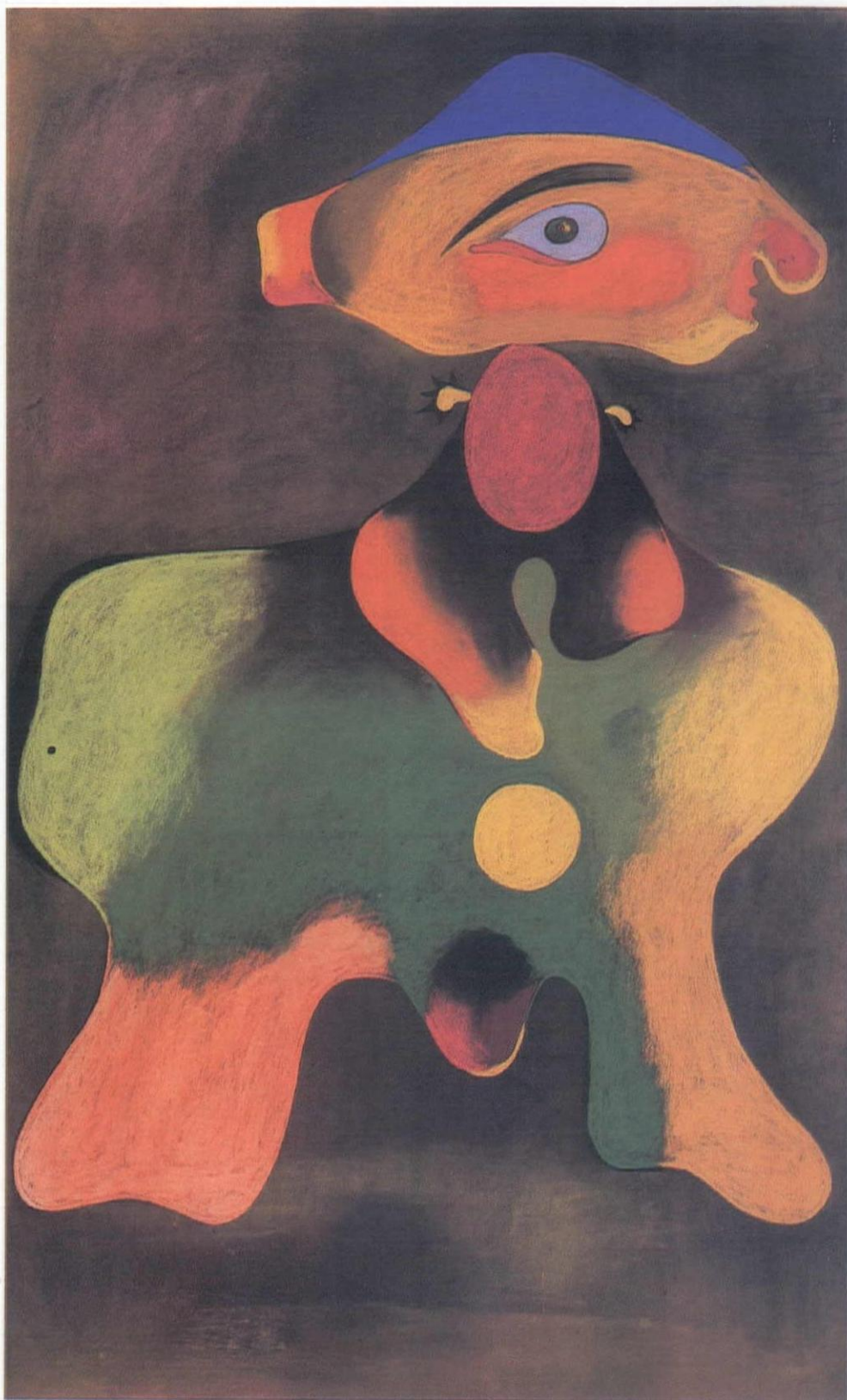
Music

The Next Wave Rolls In

Critics have hailed it as the production of the century. Now Peter Brook's staging of the nine-hour masterpiece, *The Mahabharata* comes to America. This spectacular production will launch the fifth anniversary Next Wave Festival of the Brooklyn Academy of Music—and also the newly renovated deville house, the BAM Majestic Theatre. Co-commissioned by the Los Angeles Festival, where it had its North American premiere last month, the three-thousand-year-old *Mahabharata* originated in France in 1985. The legendary work, nearly unknown in the West has influenced virtually every facet of Eastern culture.

Also riding this year's Next Wave will be the opera *Nixon in China*, the 1922 futurist drama *Gezi*, the Squat Theatre's *L' Train to El Dorado*, as well as works by France's Maguy Marin, Belgium's Anne Teresa De Keersmaeker, Manhattan's Elizabeth Swados—and more. The festival's sponsor, for the third consecutive year, is Philip Morris Companies, Inc.

man, a 1934 paste-and-pencil work on paper by Spanish painter Joan Miro.



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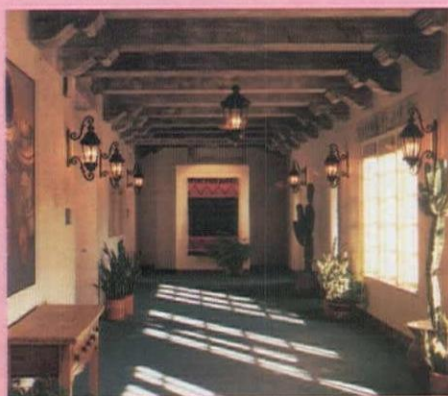
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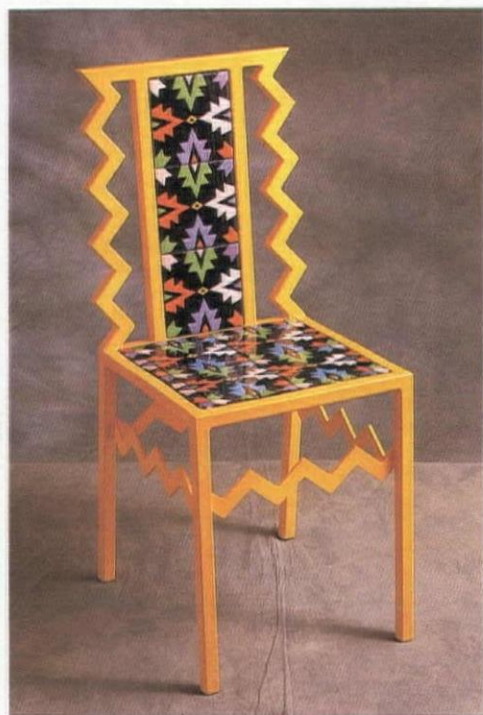
Encore Entre

en, he was the youngest soloist ever to perform with the Philadelphia Orchestra in a subscription concert. His Carnegie Hall debut was made with the Saint Louis Symphony when he was eight. Violinist Joshua Bell, who has played with more than fifty orchestras in recitals and festivals in the U.S., Canada, Europe, and the Far East, will perform with the Tucson Symphony Orchestra's Classic Season on October 8 and 9, playing Lalo's *Suite Espagnole*. It will be an encore appearance for Bell, who wowed Tucson audiences last season. After Tucson, the virtuoso (who is twenty this year) heads for New York where he will make his debut with the New York Philharmonic and Antal Doraty.

Books

Out of the Woods

Life of the lone craftsman, potting or weaving in an isolated backwoods location is becoming a thing of the past. Crafts have become big business and craftspeople have become "mature professionals," says Toni Fountain Sikes. She is president of Kraus Sikes, Inc., a New York City design firm that was founded to interface top designers with their prime markets—interior designers and architects, who are always on the lookout for unique artworks for their clients.



One of four metal chairs made by Jennifer Griffin and included in *The Guild*.

The vehicle for this much-needed liaison is *The Guild*, a giant directory published for the first time last year. The recently published second edition of the full-color volume contains enticing photographs of the works of some 318 craftspeople and was distributed free of charge to ten thousand interior

designers and architects who can easily access the furniture makers, sculptors, weavers, and other talented craftspeople in the directory.

The reason the book can be freely distributed to the design market is because the craft artists pay a fee to, in effect, advertise their skills. "To make this work for craftspeople," says Sikes of her brainchild, "it had to be a legitimate source for the trade. I felt strongly that it made sense for architects and designers *not* to pay for the book. After all, they already do business from catalogs sent to them for free from manufacturers."

For additional information on *The Guild*, copies of which are available for \$75 each, write to Kraus Sikes, Inc., 150 West Twenty-fifth Street, New York, New York 10001.

Film

No Bones About It

In 1913, one of the century's most acclaimed modern novelists wrote *Maurice*, a quasi-autobiographical novel of homosexual love, which was distributed only to his close friends. *Maurice* (which is properly pronounced "Morris") was only published posthumously in 1971.

Now, director James Ivory and producer Ishmail Merchant, the team whose smashingly romantic adaptation of Forster's *A Room with a View* was an international success, are gambling on *Maurice*. In their twenty-five-year partnership Merchant-Ivory

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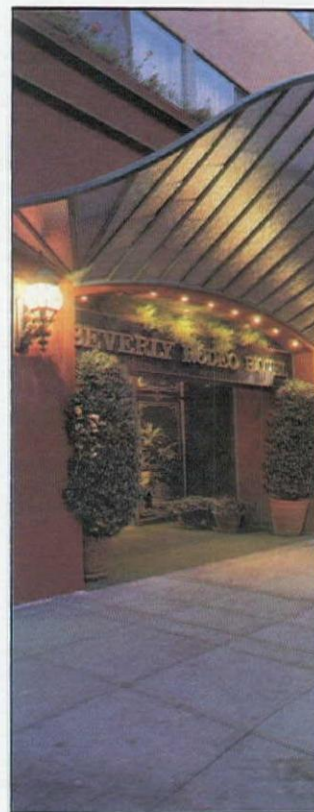
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stations include a clutch of classics, from Henry James's *The Bostonians* and *The Europeans* to Jean Cocteau's *Quartet*. Yet they weren't exactly encouraged by Forster's literary trustees at King's College, Cambridge University. "They were not enthusiastic," Merchant admits. "Why *this* novel? they wondered. Why not *Where Angels Fear to Tread*?" When *Room* opened, there was a gap," Ivory fills. "We had nothing; I could have made any of it." He had re-read all of Forster after *Room* and decided "this was the time to do *Maurice*. "As far as I know," he says, "it's the first respectable novel by a major English writer on the subject."

Often the Merchant-Ivory collaboration has been compared with screenwriter Ruth Prawer Jhabvala (who won the Screenplay Adaptation Academy Award for *Room*) but on *Maurice*, Ivory did the adaptation with Kit Hesketh-Harvey.

To some extent, *Maurice* is autobiographical," Merchant says. "Not in the actual experiences but in the emotional appreciation. Forster drew heavily on his relationship with Meredith, a great friend of his at Cambridge with whom he had a close, quite romantic relationship. Meredith can be seen not only in the character of Maurice but also Clive, the upper-class lover who is straight and abandons him, and even in Alec, Clive's servant who becomes his second great love." Neither producer nor director find anything particularly shocking about bringing an unabashed celebration of homosexual romance to the screen. "Homo-, hetero-, or bi-sexual!" exclaims Merchant, "The story is what is attractive to me. If I were to look at *Room*, it's about Lucy Honeychurch finding her love—and finding one's identity and being strong about it. It's the same in *Maurice*, he finds his identity and his love."

"It's not going to be the usual treatment of the subject. No bones are made about it," promises Merchant, who thinks comparisons with the film *My*

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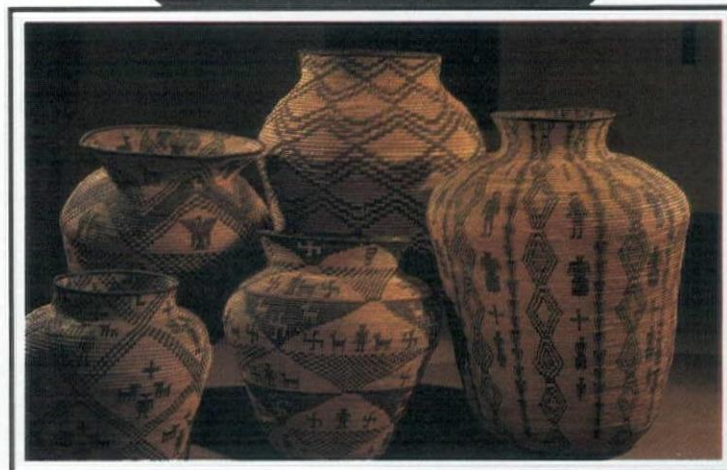
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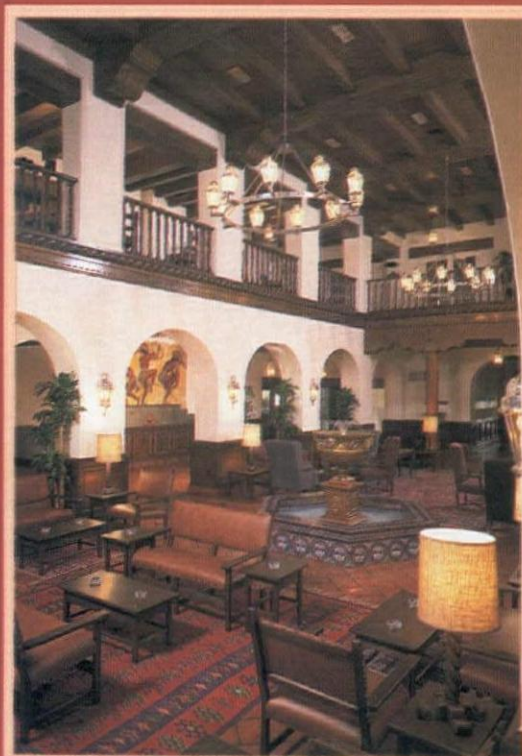
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Beautiful Laundrette are apt.

Like many Merchant-Ivory films, a stellar cast fills the supporting roles: Billie Whitelaw, Ben Kingsley ("marvelous as a creepy hypnotist," says the director) and re-appearances by *Room's* Denholm Elliot and Simon Callow.

Also from *Room* is Rupert Graves, who sparkled as Lucy's brother Freddie with the waterfall hair. Graves is Alex; the other two leads are new faces, James Wilby and Hugh Grant. "Julian Sands (*Room's* romantic hero) had earlier said he wanted to play Maurice," Ivory explains. "Then last September at the Venice Film Festival, he left his wife, his agent—and the part—for parts unknown."

During the auditions, Ivory re-discovered Wilby. "He had such a tiny role in *Room* you wouldn't know him. I had forgotten him—until the casting director reminded me. He's wonderful," Ivory says.

"Hugh Grant is, like Clive, very upper-class and sharp. What impressed me, however, was his humor—he's a stand-up comic as well as an actor. Because Clive is really a son of a bitch."

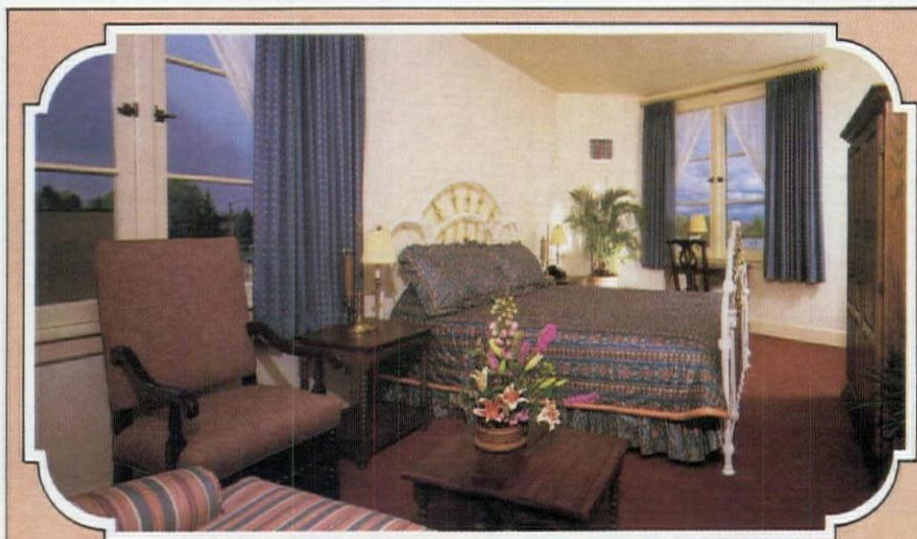
Whatever *Maurice's* box-office and critical reaction, Merchant-Ivory are not rushing with another Forster adaptation. "We don't want to bore public," Ivory cautions. "But I don't think this be my last Forster. I hope to do *Howard's End* but that will have to wait for a while."

—Stephen Scha

Television

Songs of Passion

"I learned my first corrido literally on my mother's knees," says Luis Valdez of the traditional Mexican American folk ballads that have been a vital part of the culture's oral tradition. Years later, he "realized what rich material was there that would involve both music and theater, material that really called for visual interpretation." And so began *Corridos!*, a stage production of San Francisco's Teatro Campesino. Written and directed by the co-



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ty's founder—Valdez himself—the acclaimed corridos! Tales of Passion and Revolution" has been adapted especially for television by El Teatro of San Francisco's WQED and will air October on PBS (check local listings).

Joining the original cast in the presentation of two vibrant corridos are singer Linda Ronstadt, singer Daniel Valdez, San Francisco ballet artist Elyn Cisneros, and actor Clancy Brown. The bilingual production features "Delgadina," a tragic tale of incest in a wealthy Mexican family, and "Oldadera," a poignant tale of love and loss in the 19th Mexican Revolution.

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an evening of sixteen different performances, from ballet and symphony to theater and puppet throughout the metropolitan area on October 1. The post-performance party promises to be a affair in the atrium and under a big-top tent at Woodruff Arts Center's High Museum of Art.

Initiated last year to highlight Atlanta's performing arts, Arts Alive is a sampling of what the community has to offer. "We hope that, through it, more people will become involved with the arts and aware of what is out there," says Bob Silverman, chairman of the Atlanta Chamber of Commerce (also a sponsor) and chief executive officer of the Atlanta-based Winter Construction Company.

Shows will take place at the performing group's venue or at other announced locations. A \$25 ticket provides an entrée to the performance of choice and to the Arts Alive party afterwards. "We encourage people to gather at the museum, enjoy some entertainment, eat and drink and talk about what they saw," says Susan Mendheim, executive director of the co-sponsoring Midtown Business Association.

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The sixteen organizations taking part in Arts Alive are Academy Theatre, Arts Exchange, Atlanta Ballet, Atlanta Opera, Atlanta Symphony Orchestra, Center for Puppetry Arts, Dancer's Collective, Dunwoody Stage Door Players, Horizon Theatre, Image Film and Video Center, Just Us Theater, Neighborhood Playhouse of Decatur, InStage Atlanta, Seven Stages, Theatre in the Square, and Theatrical Outfit.

All proceeds from the Arts Alive evening are funneled directly back into the Atlanta arts community. Sponsors for the event are the six Area Councils of the Atlanta Chamber of Commerce, Midtown Business Association, Cardinal Industries, Inc. and Ackerman & Company.—Judith Schonbak

Fighting Indifference

In late summer of 1986, Andre Dubus—the celebrated writer of short stories and novellas—was struck by a car on an interstate exit ramp in Massachusetts while coming to the aid of someone

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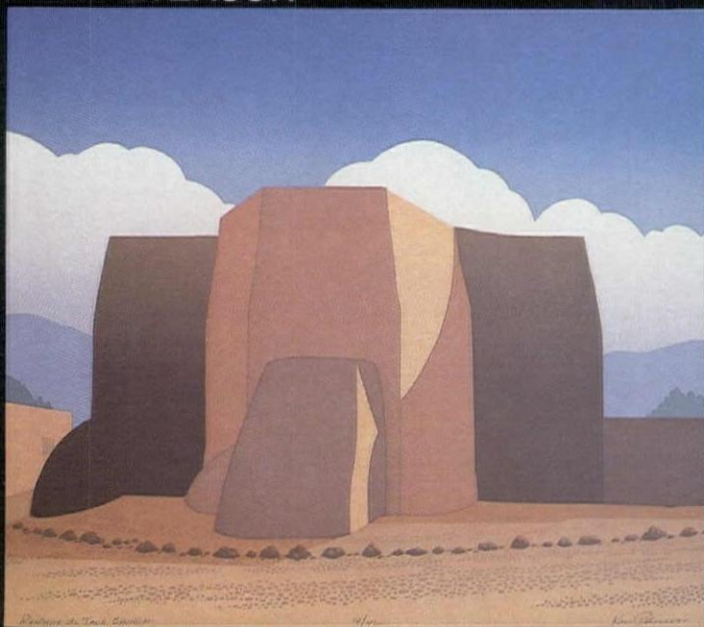
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else. "It was a tragic—or near tragic—incident," says Tim O'Brien, a novelist and friend of Dubus. "Andre had almost no insurance," explains O'Brien. "He underwent a series of very expensive operations that culminated with the amputation of his leg at mid-knee." With John Irving and other O'Brien called a number of their writer-colleagues asking them to help their friend.

A series of benefit readings was set up, sponsored by the Charles Hotel in Cambridge, which offers its premises for the readings. Richard Yates, Jol Updike, Kurt Vonnegut, Stephen King, Ann Beattie, Jayne Ann Phillips, and E.L. Doctorow offer their services—a virtual *Who's Who* of contemporary fiction. According to O'Brien, the series was successful: "The best news is that Dubus is recovering well, is in good spirits, and is writing again." David Godine, the writer's publisher, will soon bring out a new collection of Dubus's stories, and Dubus now has enough money to pay for his medical expenses. This kind of rallying is heartening in an age when indifference is too often the response to people in distress. —Jay Paris

Gold-Medal Music

"To make a career in music is the greatest thing that could ever happen to anyone," exclaimed Marilyn Horne. "It gives you a lifetime of giving pleasure to other people." Horne, a leading mezzo-soprano with the Metropolitan Opera of New York, was the recipient of the National Society of Arts and Letters Lifetime Achievement Award at the career awards dinner April 10, 1987.

Manhattan's Waldorf Astoria Hotel was the setting for an evening filled with the voices of five young scholarship award winners, and the famous faces of personalities such as Kitty Carlisle Hart, Jean Dalrymple, Tony Randall, and Marilyn Horne.

The NSAL is a nonprofit organization devoted to encouraging and supporting the arts through grants and scholarships. Each year the Lifetime Achievement Award—the gold medal of merit—is given to an exemplary artist in the rotating field of art, dance, drama, literature, and music. Its membership is comprised of professionals in the performing and creative arts.

The NSAL, explained Kitty Carlisle Hart, "involves two very important aspects, recognition and opportunity. A little recognition and a little opportunity combined with the creative impulses from the individual are what make the machinery of the arts organizations and institutions of America work. To neglect the individual artist is to condemn the future of the arts today." —Martha Boon



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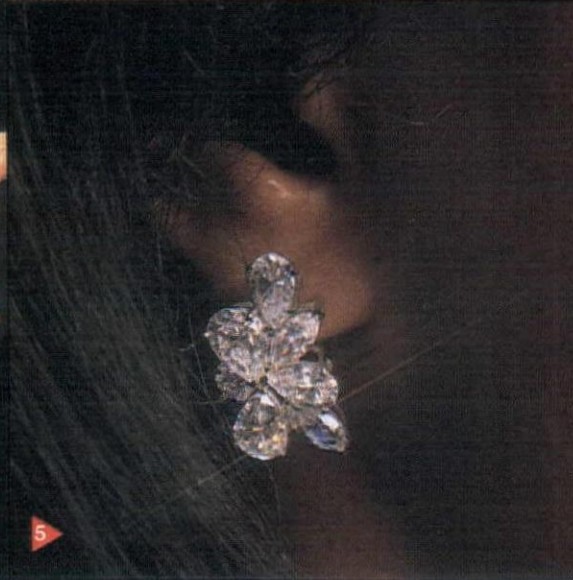
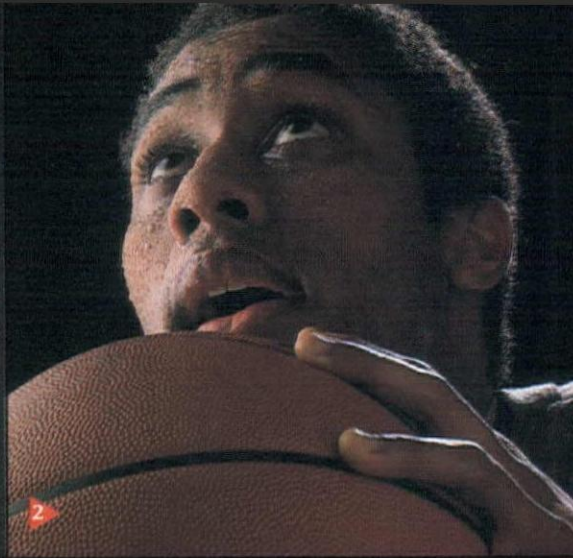
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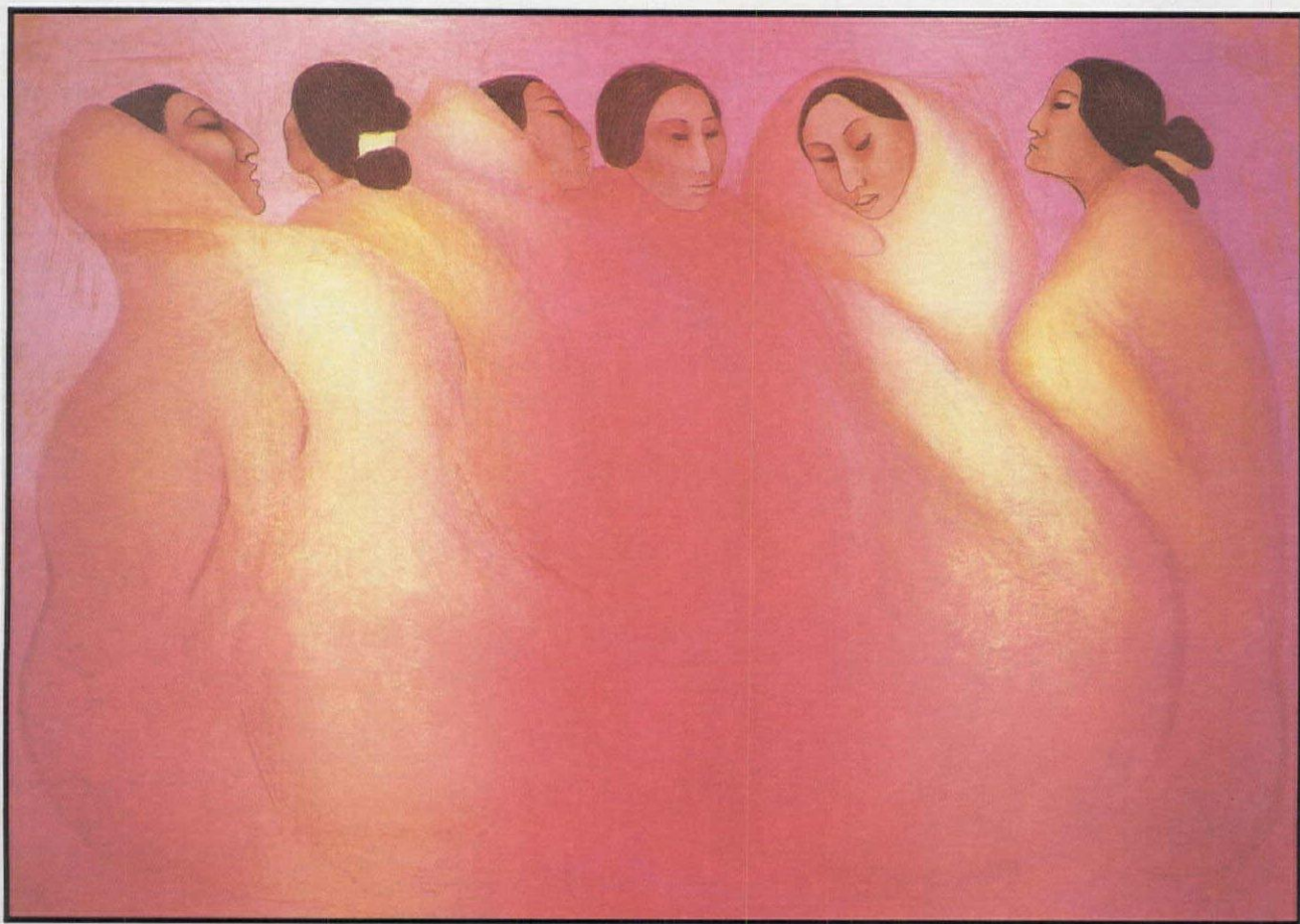
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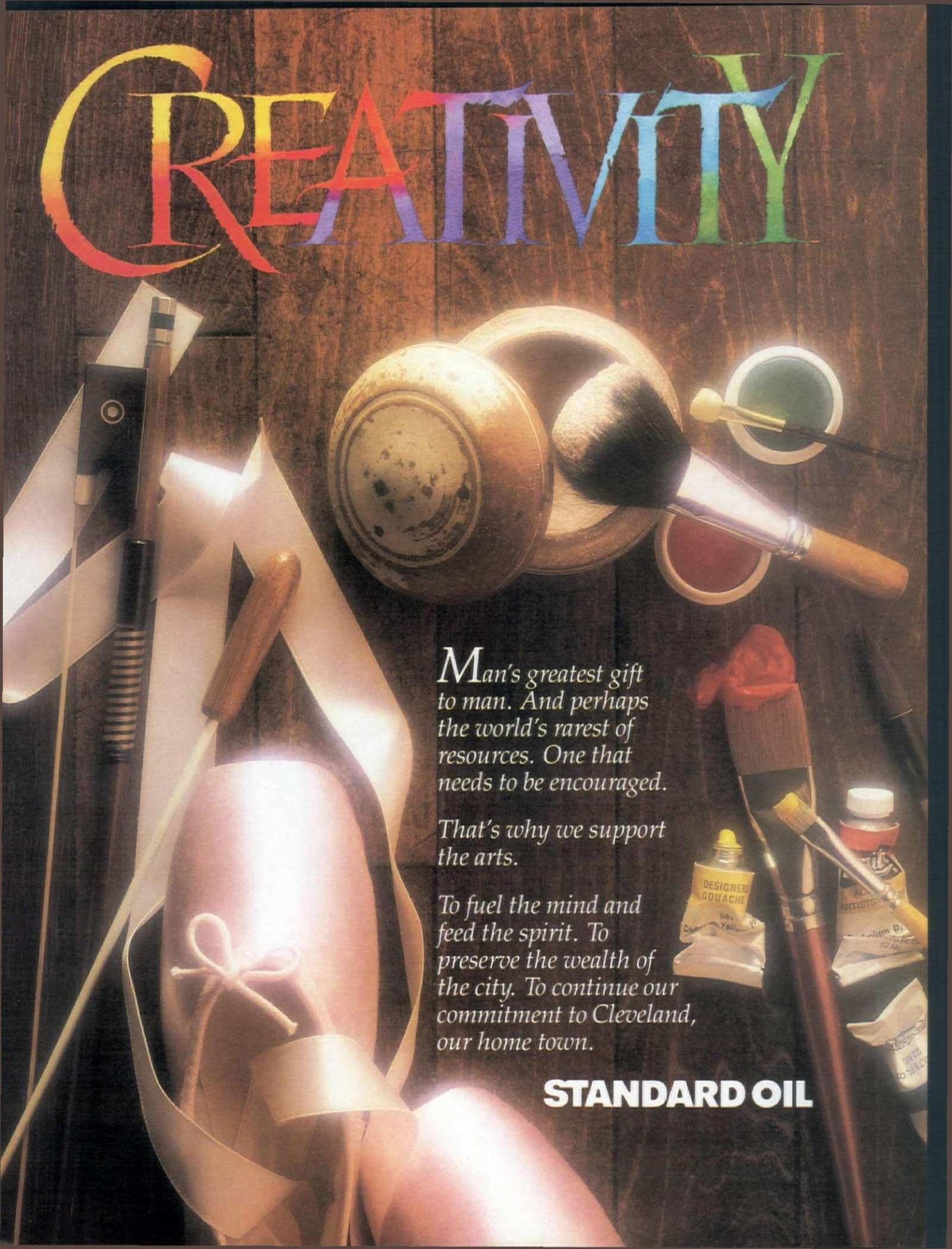


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CREATIVITY

A collection of artistic tools is arranged on a dark, textured wooden surface. In the upper center, a large, round, metallic palette is open, showing a dark, possibly charcoal or graphite, substance. To its right, a small, round, white container holds a green substance, with a brush resting inside it. Below the palette, a brush with a dark, dense head and a light-colored handle lies horizontally. To the right of the brush, a small, round, white container holds a red substance. In the lower right, a brush with a light-colored head and a dark handle is shown, with a dollop of red paint on its bristles. Next to it, a tube of yellow paint is visible, with the label 'DESIGNERS GOUACHE' and 'Yellow' partially legible. Another tube of paint is partially visible below it. On the left side, a pair of scissors with black handles and a wooden-handled tool are partially visible. A white, crumpled piece of paper or fabric is draped across the lower left, with a small, light-colored bow tied around it.

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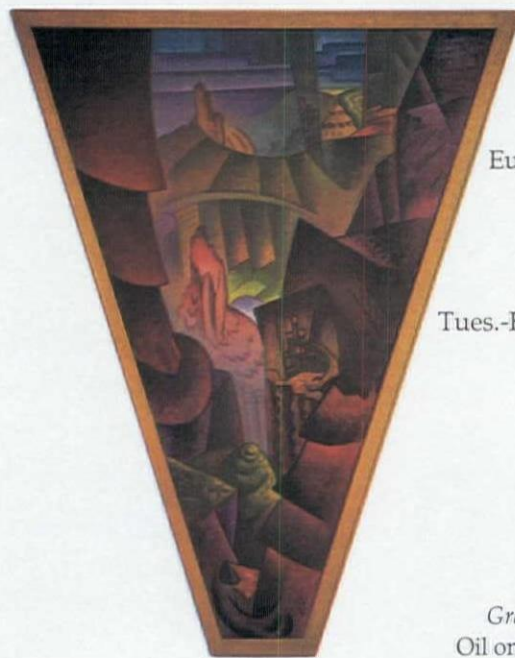
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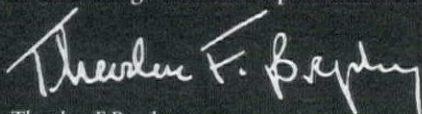
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An invitation from the Kennedy Center is, therefore, an invitation with a purpose: to find emerging artists and further their careers, to encourage new audiences, to foster new works, and to provide the ongoing opportunity and affirmation necessary for the continued growth of our established artists.

I am proud to lead this year's Corporate Fund on behalf of the Kennedy Center. The Center needs our support to continue to invite achievement and excellence in the performing arts of this nation. This year's goal of \$2.3 million will help the Center to fulfill this mission.

Just as the Kennedy Center has a purpose for its invitation, so I, too, have a purpose in inviting your participation in the Corporate Fund: to help our national cultural center continue its outstanding work in furthering our nation's proud cultural heritage.



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Arts Exchange

A Refreshing Respite

"There is no other forum that I know where independent arts and business organizations are brought together to share ideas," says **Michael Wright**, senior executive with The Lippin Group, a public relations firm. That forum is the monthly Arts Exchange luncheon held at New York's **Algonquin Hotel**. The April 23 event was hosted by **HORIZON** publisher, **Gray D. Boone**

"One thing we're trying to do with one of our clients—the Classic Stage Company," says Wright, "is to get them more involved with other theater groups around the country." Wright and **Carey Perloff**, executive director of the Classic Stage Company, had a unique opportunity to talk informally with **Jane Nicholl Sahlins**, executive director of the International Theatre Festival of Chicago and her husband **Bernard Sahlins**, artistic director of Chicago's Second City Theatre. "We were able to make contact," says Wright, "and share ideas with them. That was very helpful." Such useful contacts have become the trademark of the Arts Exchange luncheons.

Jane Sahlins also made another potentially valuable connection with **Robert C. Jones**, vice-president and executive director of the Indianapolis Symphony Orchestra. "Since the luncheon," says Jones, "I've kept in touch with Mrs. Sahlins of the International Theatre Festival of Chicago. We're looking at the possibility of sharing mailing lists of our respective subscribers because so many people in Indianapolis visit Chicago on a regular basis." The mailing list exchange could boost the attendance for both organizations. Says Sahlins: "We feel that it is something that could be of mutual interest."

The new musical director of the Indianapolis Symphony, **Raymond Leppard**, who also attended, says an Arts Exchange luncheon "gives you a chance to explore ideas and activities with your neighbors in the cultural world whom you might otherwise never meet." One of the cultural neighbors that Leppard got acquainted with was **Martin Verdrager**, music administrator of the Aspen Music Festival. "I'd always wanted to meet Mr. Leppard," says Verdrager. "We discussed the possibility of his coming out to Aspen, and he said yes, he would like very much to talk to us about that. So, I feel I made an excellent connection there."

General topics of discussion at the luncheon ran



the gamut from the state of theater in America to the importance of arts education. "It was fascinating for a group of people with such diverse backgrounds and interests to open up and speak about what was on their minds," says **Christopher Burge**, president of Christie, Manson & Woods International, Inc. **Morrow Cater**, president of Morrow Films, Inc., concurs, calling Arts Exchange "a fertile idea—the developments spawned by those lunches take on lives of their own, creating myriad new connections between the art and business worlds."

The luncheon inspired Robert Jones to begin thinking in terms of a regular Arts Exchange-type gathering back in Indianapolis. "It would be nice to organize something like that in our own city," he says, "because sometimes you are less in touch with your geographic neighbors than you are with your professional arts neighbors halfway across the country. This idea of cross-pollination with the business world is something we tend to do more of outside, rather than inside, our communities. I think that what you're doing [Arts Exchange] provides an excellent model—it triggers ideas that you can go back and implement in your own community."

The appeal of the Arts Exchange luncheons, explains Jones, is that they offer a "refreshing respite from your typical, formal meeting. Regional and na-

Guests at the April Arts Exchange luncheon held at the Algonquin Hotel (all left to right). Upper left: Raymond Leppard, Robert C. Jones, and Martin Verdrager. Upper right: John Burt and Bobo Lewis. Lower left: Patrick O'Shea, Carlos Miguel Suarez Radillo, and Jane Nicholl Sahlins. Lower right: Neal Horstman, Janet Schlesinger, and Christopher Burge.

tional conferences usually have such a bureaucratic format that you return home weary. I returned from Arts Exchange inspired, not bogged down."

Also in attendance at the luncheon were **William S. Ayres**, director of development for Wintertown Museum; Spanish writer **Carlos Miguel Suarez Radillo**; Professor **Mao Yu Run** of the Shanghai Conservatory of Music; museum consultant **Dan Hupert**; actress **Bobo Lewis**; **Patrick O'Shea**, Pacific Partnership; **Janet Schlesinger**, executive vice president of William B. Johns & Partners, Ltd.; **William Moran**, senior producer for CBS's "Sunday Morning"; **Neal Horstman**, executive director of the Historic Savannah Foundation; **Ken Matthews**, secretary and treasurer for Chatham Square; his wife **Karen Matthews**, choreographer **John Butler**, and **HORIZON** associate publisher, **John Peter Hayden, Jr.**