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Keaton's
Animal Instincts

Collection of a Lifetime

Israel to America:
The Soul of a Jew

The Song of the Dog
by Edgar Degas.

Degas



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HORIZON

Volume 31

Number 8

October 1988

Cover: The Song of the Dog (1875-76, oil on canvas) by Edgar Degas. Musée d'Orsay, Paris.

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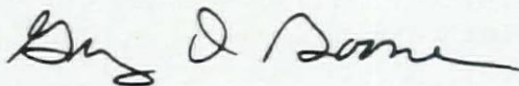
Lasting Legacies

Traveling about this country, I meet many of the people who make American culture a lively and exciting mosaic. Some are from the world of the arts, some from the corporate sphere. All have spirits that are adventurous, vision that is daring. The deaths this summer of two great civic leaders underscore the immense and creative difference the lives of such persons make for all of us. Seattle businessman David E. Skinner was one of these. Involved in every strand of civic life in the beautiful city on Puget Sound, Skinner was pivotal in fostering its cultural blossoming over the last twenty years. Working behind the scenes more often than not, he was "a shameless salesman for the quality and the future of this city," recalls Bill Grinstein, president of Economic Development Partnership of Washington, helping to bring the World's Fair to Seattle, to pioneer the city's One Percent For Art program, and to raise vital support for a vibrant cultural life.

Skinner's role in the formation of the Corporate Council for the Arts in 1969—then the United Arts Fund of Puget Sound—"typifies what he was all about," says Roderick Reinhart, who runs the CCA today. Boeing, then Seattle's largest employer, was experiencing its worst downturn ever, laying off fifty thousand workers over the course of the year. It was the leanest time Seattle had seen since the Depression. But Skinner recognized the promise in the Seattle Opera, the Pacific Northwest Ballet, the Seattle Art Museum, the Seattle Symphony, and a score of others. That first year, he helped raise \$200,000 for Seattle's future.

Across a continent, Louisville, Kentucky, publishing magnate Barry Bingham, Sr., whose death came a few weeks before Skinner's, lived a life whose impact was similarly profound. Courtly in manner, gracious, and unfailingly personable, Bingham was indeed, as *Courier-Journal* critic William Mootz remembers him, "the true bon vivant." Without Barry Bingham, anyone in Louisville will tell you, there would be no Louisville Orchestra, no Kentucky Opera Association, no Louisville Ballet—and no Kentucky Center for the Arts. Many in the city felt that a center with its scope and grandeur was an impossible, impractical dream. Barry Bingham was not one of them. His co-initial gift of a million dollars, says center director Marlow Burt, "set a standard that this was going to happen," and he continued to give money and to help raise money. Yet, says Burt, "He meant far more to us than money. His most lasting legacy is his glowing vision of what the arts are all about."

David Skinner and Barry Bingham leave behind a rich legacy to their communities, and indeed to all of us: the knowledge that dreams come true because of the people who believe in them and who commit their lives to making a difference in ours.



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ACA: A View From The Field

Making the Arts More Democratic

Several things struck me about ACA's most recent United Arts Fund Conference in Orlando, Florida.

The first was that it had been seventeen years since ACA began sponsoring the annual meeting of professionals from United Arts Funds (UAFs) across the country. There were only about fourteen UAFs then; there are sixty-one now, collectively raising more than \$60 million annually for the benefit of nearly one thousand arts organizations.

The second thing to strike me was how sophisticated the needs and issues affecting many of the UAFs have become, a fact reflected in the conference agenda. In addition to the sessions one would expect on fundraising fundamentals and campaign strategies, this year's participants also took part in a discussion of marketing programs for the 1990s, a "stakeholder analysis" focusing on the practical issues that the UAFs face daily, and a volunteer-leadership seminar for UAF board presidents and campaign chairs.

These two features of the Seventeenth Annual United Arts Fund Conference—maturity and sophistication—were stamped on the content as well, where the real worth of an event of this kind must be judged. There were many notable speakers, panelists, and participants, but perhaps the keynote remarks of Ian M. Rolland best underscore how far we have all come. Rolland is president of Lincoln National Corporation, an insurance holding company in Fort Wayne, Indiana. His topic was "UAFs: Strategies for Leadership."

Listen to what he had to say on two matters—first, on the effectiveness of UAFs in generating support at all levels, from company employees as well as the company itself:

"Employees [at Lincoln National] increased their contributions to the arts from \$5,000 in 1985 to \$55,000 in 1988. That's more than a thousand-percent increase in the last five years. Almost 25 percent of our employees in Fort Wayne contribute through payroll deductions. The corporation in turn increased its annual funding to the Fort Wayne Fine Arts Foundation to \$200,000. This does not include the amounts scheduled to underwrite performances and events.

"The arts can serve as a catalyst for social action. Lincoln National has a guideline that we do not fund any organization whose board of direc-

tors does not have women and minorities in decision-making positions in proportion to that community. It's a club for equity—and we use it.

"Likewise, those in the arts can draw upon their diversified base of participants and supporters to serve as organizational role models for other community groups to emulate. The arts should be the most democratic of any nonprofit group, since they recognize that talent is not bound by race or gender. Similarly, the boards who control those groups must reflect the interests of the entire community and not be limited to a sphere representing only power, wealth, or influence."

It seems to me that the theme that joins Ian Rolland's comments is equity. Employees in a company must have every opportunity to learn about, enjoy, and help suggest support for the arts activities in their communities. UAFs are making more headway on this front every year, but too many corporations still behave as though they must "protect" their workers from UAF solicitations. The irony of this is that they are, in effect, shielding employees from becoming full partners in the very activities that make living and working in a community so much more satisfying.

But equity doesn't stop at the teller's window,

A scene from the 1988 production of Amadeus, presented by the Fort Wayne Civic Theatre, one of a number of arts groups supported by the Fort Wayne Fine Arts Foundation.

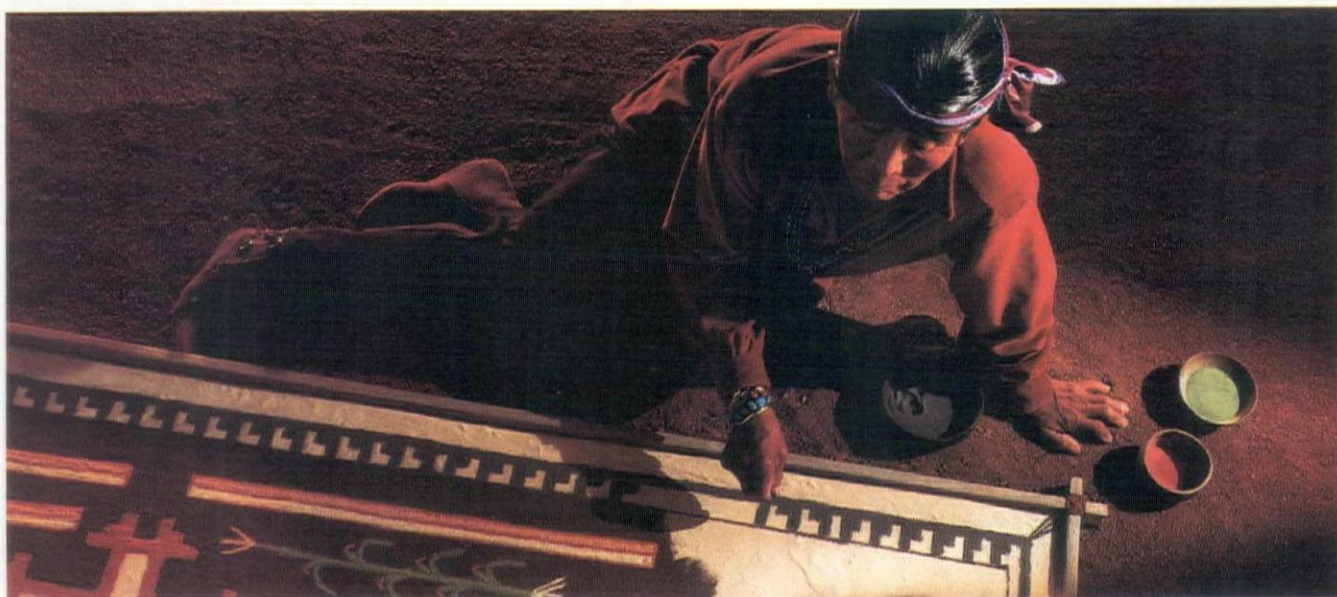
Rolland reminds us. If we in the arts expect to have the access that enables us to solicit broadly throughout the community, then we must also give that access in turn and share the fruits of opportunity which come in the form of jobs, bookings, and funding. If we don't make sensitivity to issues of gender and race a priority in the arts, Rolland suggests, then others—including our funders—will make it a priority for us.

Hats off to Rolland and everyone else who made this year's UAF conference a success. I especially want to commend Jan Gossett, the president of the Fort Wayne Fine Arts Foundation who chaired the events, and Alan Spence, executive director of the Arts United Fund for Central Florida, who hosted it. In addition, Sun Bank N.A. and the law firm of Smith and Schnake earned everyone's appreciation as special sponsors. Their participation was another sign of the partnership that the years have forged between United Arts Funds and the members of the communities they serve.

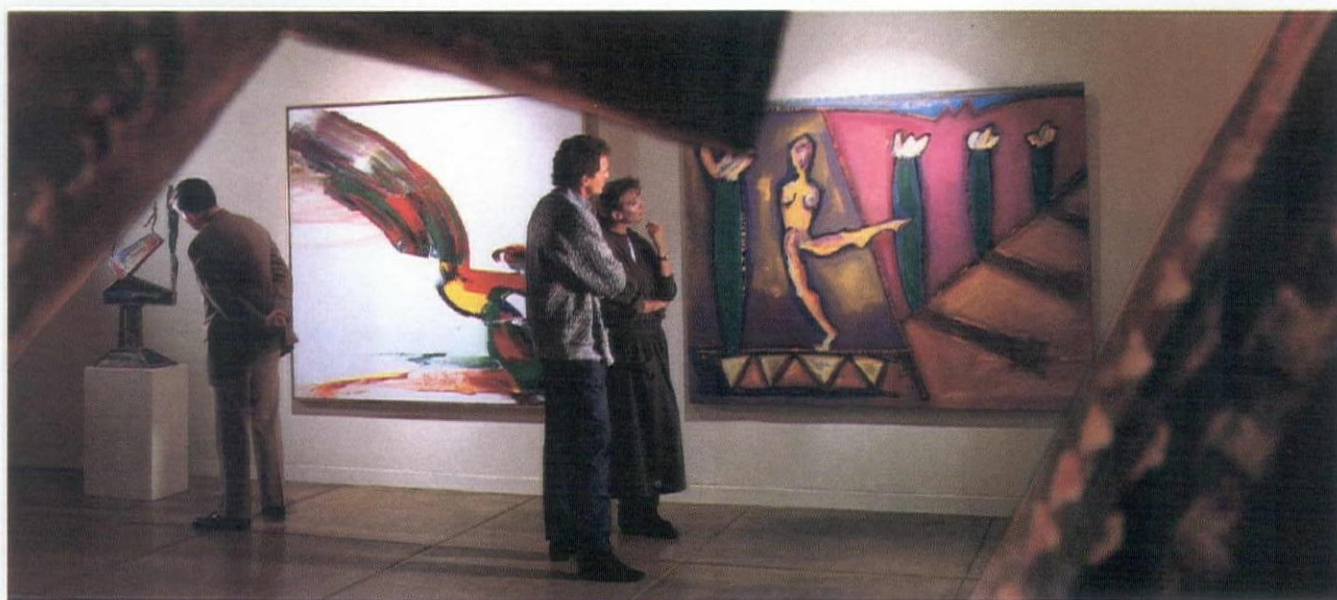
—Milton Rhodes, President
American Council for the Arts

The 1987 United Arts Fundraising Report, providing the latest and most detailed examination of America's United Arts Funds, has just come off the press. For your copy, send \$25 plus \$3 shipping and handling to: ACA Books/1285 Avenue of the Americas/ Third Floor/New York, N.Y. 10019. Or call us at 212/245-4510.





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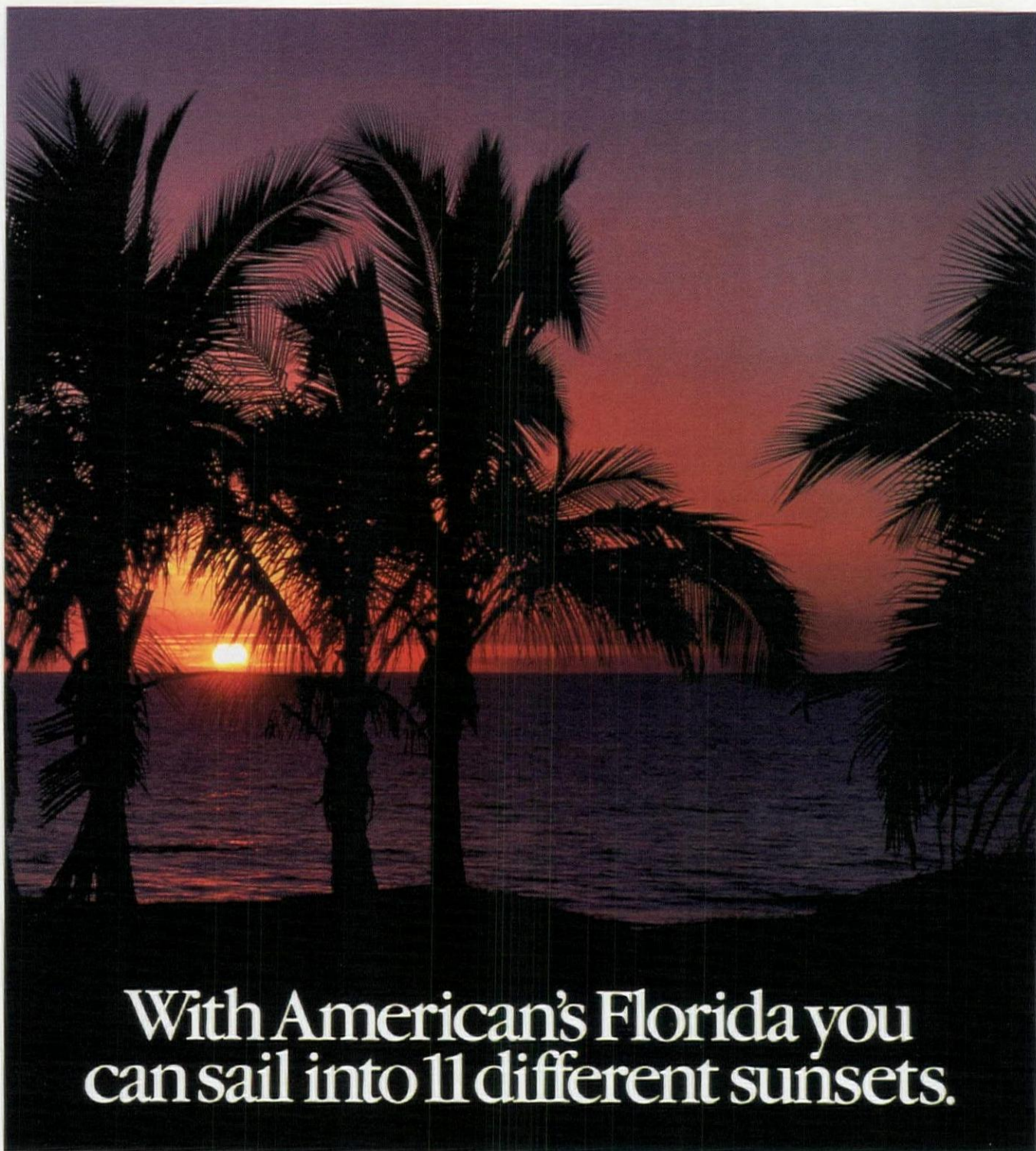
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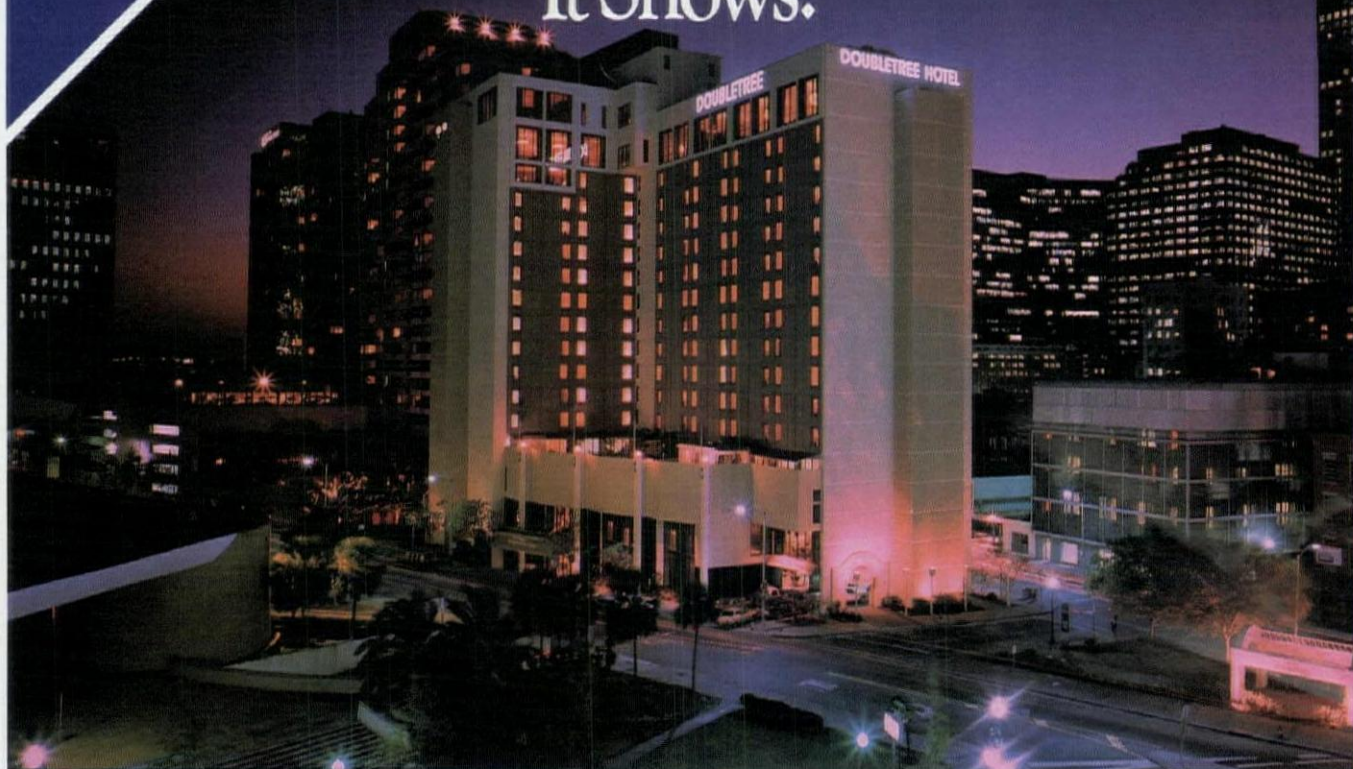
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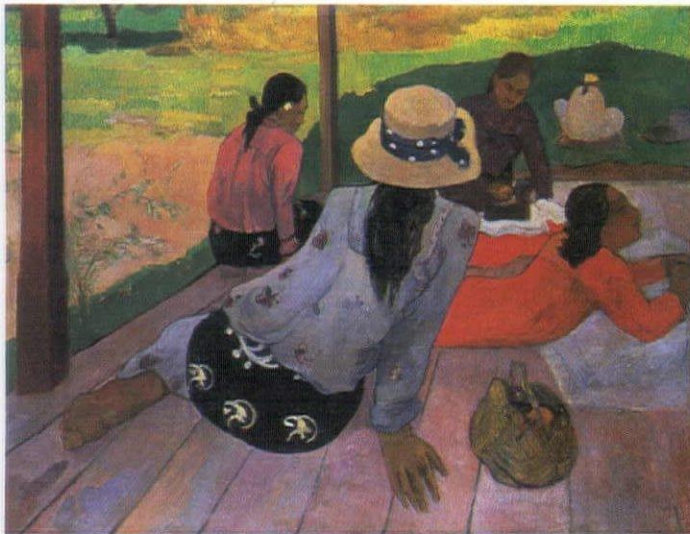


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The Siesta (probably 1891-1892), oil on canvas, 34 1/4 x 45 1/2 inches. From the collection of the Hon. Walter H. Annenberg

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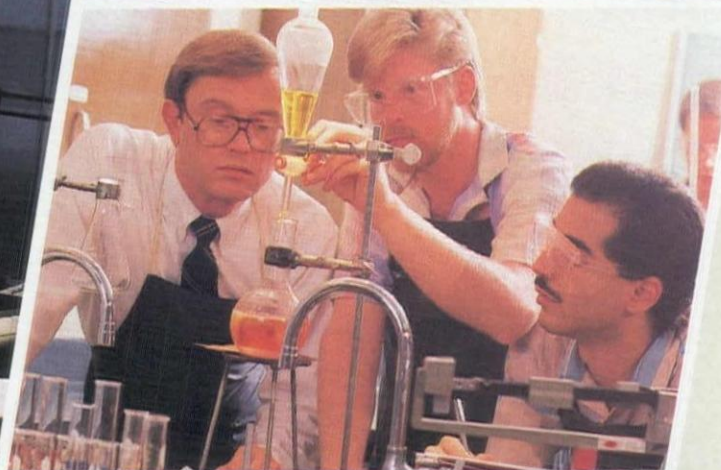
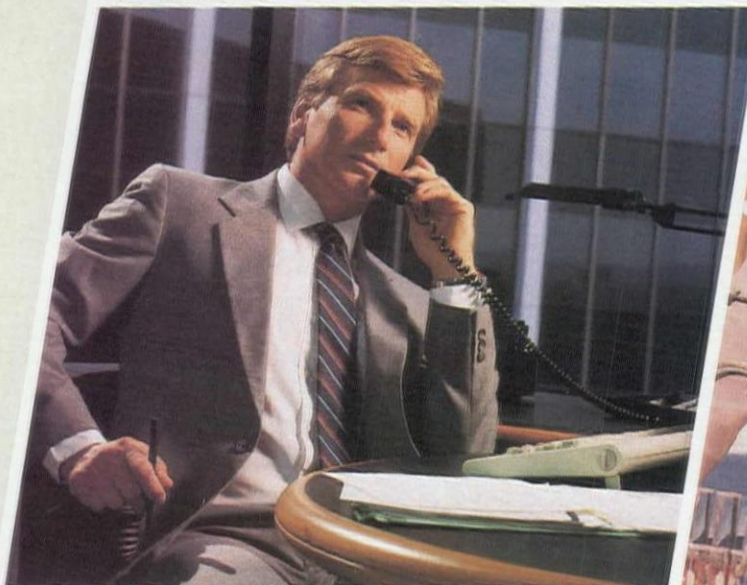
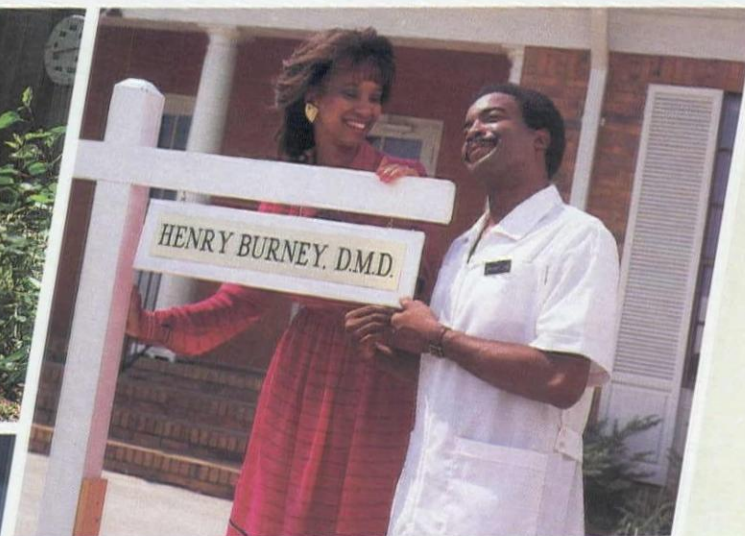
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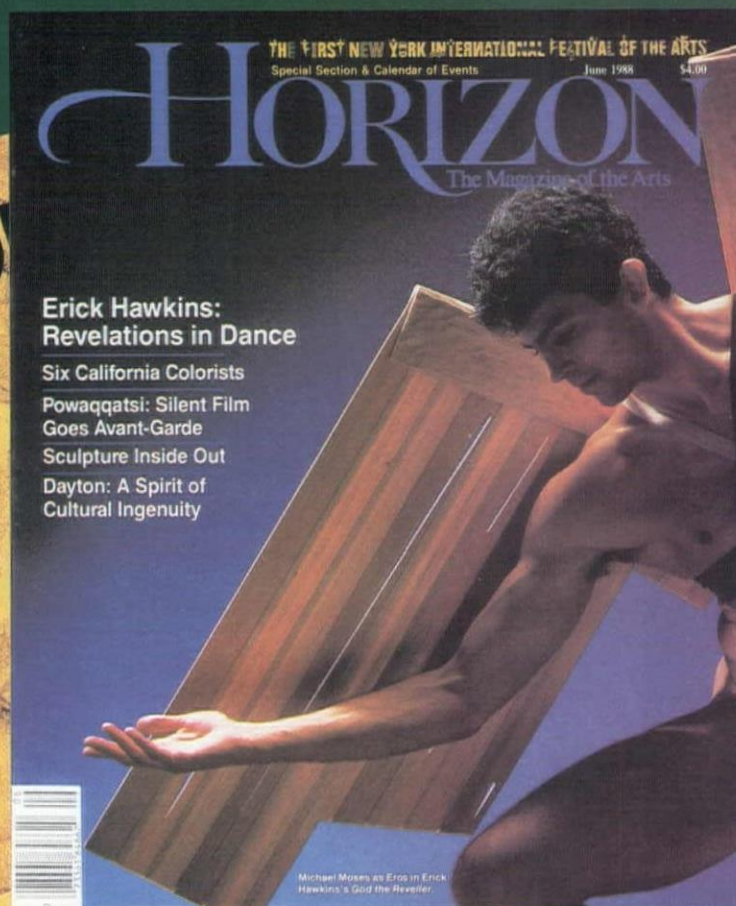
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THE COLLECTIVE EYE

The incredible collection
of a librarian and
a retired postal clerk.
By Kenna Simmons

Many things placed here and there to form a place capable of sheltering many other things placed here and there.
—Lawrence Weiner

In the late sixties Dorothy and Herbert Vogel gave up painting. It was not the art world's loss. It was its gain. For Dorothy and Herbert have devoted themselves in the years since to amassing one of the most significant collections of contemporary art in the world. All of the Vogels' energies have been and are devoted to their still-growing collection—which now numbers more than one thousand five hundred pieces—as has most of the space in their one-bedroom apartment in New York City, where the collection is housed. They do not sell any of the works, nor do they donate them, but they do loan them. “From the Collection of Dorothy and Herbert Vogel,” an exhibition featuring eighty-four pieces by forty-four artists, including Richard Artschwager, Chuck Close, Donald Judd, and Christo, organized by the Mid-America Arts Alliance and the Arnot Museum in Elmira, New York, will be on view at the Arnot from October 15-December 31.

The Vogels have an uncanny eye for recognizing talent; many of their pieces were bought from artists who were just starting out—and who have gone on to great renown. The piece they credit with starting the collection is one they bought from Sol LeWitt in 1965. It was the only work sold at the artist's show. They have concentrated on conceptual and minimal art (though that is by no means all the collection includes), two of the more difficult movements for the untrained viewer to understand, focusing as they do on redefining or even fracturing the environment between the viewer and the work. The works are often dry, emotionless, and devoid of familiar frames of reference. Pamela Beecher, curator of the exhibition, calls the rela-



Above: Collectors Dorothy and Herbert Vogel standing in front of Essex, a 1985 work by Charles Clough. Right: Untitled, a 1969 work made of rubberized horsehair by Richard Artschwager.

tionship between viewer and art an “antisocial one. The viewer must try to understand the mute, unexplained intrusion of the ‘specific object.’ ” Conceptual art, of which LeWitt is one of the prime theorists, holds that the idea of the art is primary; the physical work is the record of the process of creation. One of the more startling extremes of this tenet came in 1969 from Robert Barry in *Closed Gallery Piece*: for his show in 1969 he hung a sign on the gallery door that read, “For the exhibition the Gallery will be closed,” thus transforming the

entire show into the perception of an idea. The sentence fragment by Lawrence Weiner (appearing at the beginning of this article), a conceptual artist who uses language in his works, was created to describe the Vogel's collection. It appears in transfer type on their bathroom wall; Weiner gave Dorothy instructions, and she bought the letters and put them up herself.

The most important criterion for the Vogels to buy a piece is, according to Dorothy, “that we like it. Of course, it has to be affordable and it has to be small enough to fit into our apartment.” Herbert is a retired postal clerk; Dorothy is a librarian at the Brooklyn Public Library. They live on Dorothy's salary and use Herbert's pension to purchase works. They are a far cry from the monied collectors one would expect to own such an assemblage. Quite simply, they have devoted their lives to their collection. Says Dorothy, “Some people can appreciate art and not buy it, and some people have to buy it. I guess it's the collector's instinct.”

Because of money and space considerations, many of the Vogels' pieces are works on paper, and many

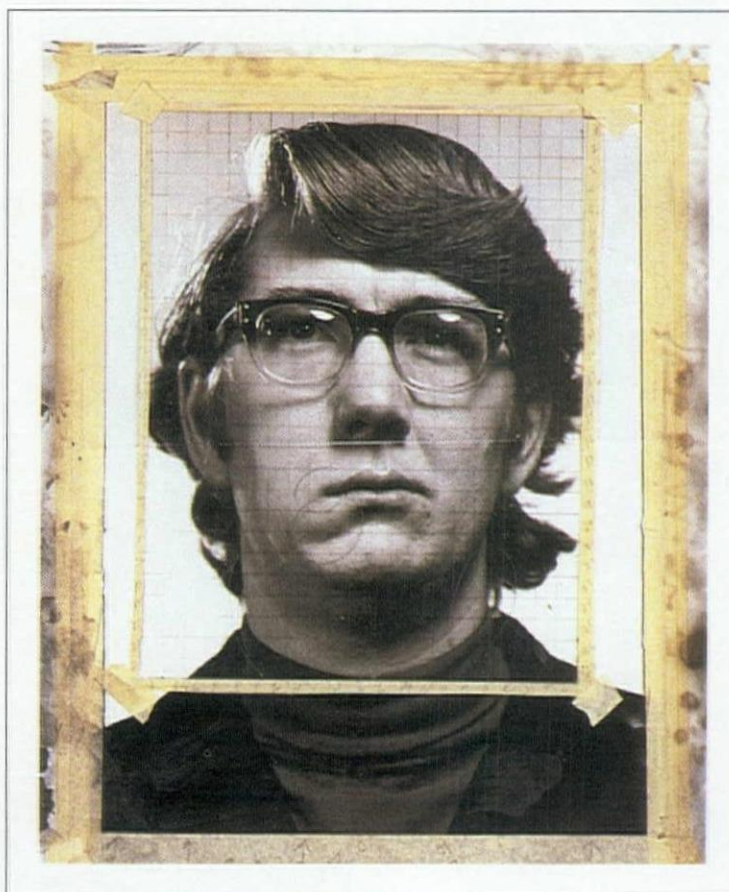
Scott Hansen Gallery, New York. Photograph by Ben Dixon, 1988.





provide a kind of developmental chart of the artists' careers. For instance, the Vogels own more than one hundred pieces by Richard Tuttle, whose work they first acquired in 1969, and fifty pieces by LeWitt. The collection also serves as a record of our time, a function the Vogels recognize. They speak of the collection as an entity—when asked if they have any favorite pieces, Dorothy responds, “Can you have a favorite child?”—and that’s one reason they won’t sell, though some pieces in their possession have been estimated to be worth six figures. “It’s part of the integrity of the collection that we keep everything,” says Dorothy. “I think it’s important to show the development [of the artist’s early work]. And, generally, it’s because we like the piece to begin with. We liked it then, and we still like it now.”

Their loyalty to artists has won them a following that is like a surrogate family. LeWitt introduced the Vogels to other artists, among them Carl Andre, Donald Judd, Robert and Sylvia Mangold, and Robert Smithson, with whom they became friends. Artists whose pieces they can



Top: Untitled, a 1968 work made of colored latex by Lynda Benglis. Above: Chuck Close's Drawing for Painting of Keith, a 1970 work made with tape, pen, and graphite on a photograph.

no longer afford will sometimes offer them a work as a present; they take the couple to dinner (Richard Tuttle is a frequent partner) and include them in special occasions in their lives. It's also an important facet of the collection, though Dorothy says they certainly don't know all the artists represented in the collection. “Knowing the artist is important because it helps me understand the work. I enjoy talking to the artist about the work, I don't enjoy reading about it. It makes it more interesting to be able to live in our time and know the artist,” whose

work is, in some way, a representation of that time. “I feel like it's one big art project,” she says. “This is our art.”

When they were still painting, says Dorothy, she had one wall for her works and her husband had another. They also displayed the works of other artists. They gave up painting because “one day we looked up and the wall was full of other artists' work and it was better than our own.” But they didn't give up the creative spirit. The selections that they have made for the collection attest to a different kind of creativity, as do the selections that curators make for the shows. Herbert points to Kenneth Lindquist, former director of the Arnot Museum, Pamela Beecher, curator of this exhibition, and James Young, chancellor of the University of Arkansas at Little Rock and the guiding force behind a previous exhibition. Says Dorothy, “They're making their selections based on our selections, so it's their creativity, too. A curator is creative in his way and we're creative in ours.”

The Arnot exhibition is a special one for Dorothy because Elmira is her home town. When an article appeared in the *Wall Street Journal* about the

Vogels a few years ago, Dorothy clipped it out and sent it to her sister-in-law, who still lives in Elmira. She then took it to the local newspaper, which ran a similar article. Pamela Beecher read the article and sent the Vogels a letter asking them to show the collection at the Arnot. “After we laughed, because she didn't realize at the time how big the collection was, we wrote her back and started the friendship that has led to this exhibition,” Dorothy recalls. At the same time, the Mid-America Arts Alliance, which had learned about the Vogels through their show at the University of Arkansas, approached the couple about a separate exhibition. The Arnot and the alliance decided to join forces to present a more comprehensive show, and thus “From the Collection of Dorothy and Herbert



“Some people can appreciate art and not buy it, and some people have to buy it.”

The Reunion, a work of India ink on paper created in 1983 by Mark Kostabi.

Vogel” came about. Now, the show will travel to the Grand Rapids Art Museum in Michigan, January 27-March 19, 1989; Terre Museum of American Art in Chicago, April 8-June 4; Laumiere Sculpture Park in Saint Louis, June 15-August 11; and the Art Museum at Florida International University in Miami, September 15-November 10.

The Vogel collection is not only a history of our times, it is also a manifestation of the couple's mar-

riage. “It’s two characters, two personalities, merged into one. It’s a blend,” says Dorothy, who notes that she tends to “like the more minimal pieces while my husband tends to like the more flamboyant works.” Herbert has more time to scout the studios and galleries while Dorothy is at work, so he sometimes buys pieces that she doesn’t see until he brings them home. “And I sometimes buy things that he didn’t think of, and he’s willing to like them,” Dorothy explains. “We trust each other.” Herbert agrees. “It’s not just my collection. It’s hers, too.”

The collection continues to evolve—and to grow, although Herbert admits that their fame and the resurgence of interest in conceptual and minimal art has made it harder to find pieces they can afford to buy. There is also the problem of space. “It’s a good thing we love each other very much, because we’re always in each other’s way,” jokes Dorothy, who calls their apartment a warehouse. The collection takes up most of the living space, leaving little room for furniture or for the couple’s seven cats. Most of the pieces are wrapped and stacked to prevent damage. The more fragile things are displayed on the walls. “We could have gotten a storage area, but we’d be worrying about [the collection] all the time. We’re used to it. The people who visit us are from the art world and they understand. Someone once asked if I could live any place in the world, where would I live? And I said, probably in the same building in a bigger apartment.”

Like the artists whom they collect, the Vogels have shown a genius and a creativity in building their collection. Art is the primary force in their lives. They have recognized talented artists before anyone else, supported artists in the early years of their careers, and amassed a priceless collection on a shoestring. Their tastes are not static, nor is the collection—who knows how many other artists the Vogels will “discover” in the coming years? “Nothing’s ever the same,” says Dorothy. “We’re always changing. I like some things now that I never thought I would like years ago. As artists change, we change, as the world changes.” □

NASHVILLE



Three impressive art collections are only a sampling of the city's world-class offerings.

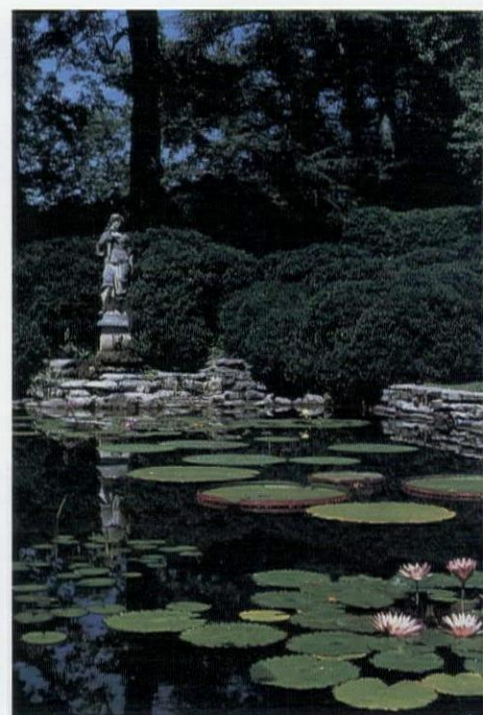
Nashville has made an international name for itself in the music industry, but what many people outside the city don't realize is that it also lays claim to three extraordinary art collections, allowing Nashvillians the kind of easy familiarity with great art that New Yorkers have. Museumgoers can tour

a grand mansion, Cheekwood (itself a work of art), that is home to an acclaimed collection of British decorative arts, as well as nineteenth- and twentieth-century American art; a full-sized replica of the Greek Parthenon, which houses a group of American paintings by some of the country's most renowned landscape artists; and a converted gymnasium that displays 101 works, most by twentieth-century artists including Picasso, Rivera, Cezanne, O'Keeffe, and Alfred Stieglitz, all part of the Stieglitz Collection at Fisk University.

The Tennessee Botanical Gardens and Fine Arts Center at Cheekwood reflects the long-standing American tradition of adapting grand

Rab and the Girls (Over the Hills), an 1875 oil by Winslow Homer, one of many impressive works in the Cowan Collection at the Parthenon.

private homes for use as public museums. Mr. and Mrs. Leslie Cheek completed their mansion and hundred-acre gardens at Cheekwood in 1932 (the estate's name comes from a combination of the couple's last names). Designed in a style reminiscent of a Georgian-era country manor, the house is constructed of native limestone, quarried on the grounds. The Cheeks and architect Bryant Fleming devoted years to the search for appropriate fittings for the house, eventually incorporating a stair-



Left: Jamie Wyeth by Andy Warhol, from Cheekwood's Fine Arts Center. Above: A view of the Botanical Gardens at Cheekwood.

case from the British royal palace at Kew, Adam mantles, and doors from the house of the Duke of Clarence. What could not be purchased was manufactured in Nashville by talented artisans.

Like the house, Cheekwood's gardens are a work of art; the Cheeks began landscaping ten years before the manor house was built. Now a public facility, Cheekwood's Botanical Gardens cover fifty-five acres with wildflowers, herbs, daffodils, and roses. Streams and pools hug the winding trails that run throughout the area, and there is even a tropical environment akin to a Central American cloud forest. Botanic Hall is the setting for one of the best-loved Christmas traditions in Nashville: the Trees of Christmas, which feature trees decorated in a variety of styles from countries around the world.

The grounds and gardens are also the site of what is one of the premier social events in the country—and its most successful volunteer fundraising event—the Swan Ball. Each June, the benefit gala raises more than \$800,000 to support the cultural

activities at Cheekwood. As if that weren't enough, the month of August features Jazz Sundays, a series of concerts that continue into September.

Cheekwood's permanent collection rivals the splendor of the manor. It is, in part, a rich representation of America's history in art, from Gilbert Stuart and Thomas Sully to Andy Warhol and Jamie Wyeth, along with works by noted artists from the region. It is also one of the finest decorative-arts collections in the country; in fact, the Ewers Collection of Worcester Porcelain is known internationally for its size, scope, and quality. Cheekwood's rich collections of porcelain, silver, snuff boxes, and paintings and sculpture are complemented by special exhibitions, such as this fall's shows which range from the paintings and drawings of Tennessee artist F. Clark Stewart to Faberge silver from the Forbes Magazine Collection to selections from Nashville's own private collections. December will bring shows of works by Donald Roller Wilson and Augustus Vincent Tack.

"Because we have both the Fine Arts Center and the Botanical Gardens, we have the capacity to educate and entertain the Nashville community, using both a cultural and natural environment," says Pamela Johnson, president of Cheekwood. "We reach a wider audience than a facility with just one focus."

Nashville's **Parthenon** is home to the Cowan Collection, a group of sixty-three outstanding American images, mostly landscapes, from the late-nineteenth and early-twentieth centuries, including works by Albert Bierstadt, George Inness, Frederic Church, Benjamin West, Winslow Homer, and Elliott Dain-gerfield. "This is a group of painters that the art world in general is taking a new look at today," says museum director Wesley Paine. In the spring of 1989, the Parthenon will unveil a centerpiece for its main gallery space—a forty-two-foot statue of Athena herself, the creation of Nashvillian Alan Le-Quire, based on exhaustive research into Phydias's fourth-century B.C. Athena that once dominated the original Parthenon in classical Athens.

The artistic interest of the collections in all three museums is heightened by the historic interest of the museum buildings themselves, which represent imaginative adaptations of pre-existing space. Nashville's Parthenon is no doubt the best known

of these buildings; more than two hundred thousand visitors each year tour the structure, which was constructed in 1897 for the Centennial Exhibition celebrating Tennessee's first century of statehood. One of the visitors to the festivities was a young Chicago insurance salesman with family connections in Tennessee and a rapidly developing taste for American art; thirty years later, James M. Cowan, remembering Nashville's Centennial hospitality, presented his art collection anonymously for permanent display in the Parthenon.

"Here the elaborately framed and glass-encased oils shared space with plaster casts of sculpture that adorned the original Parthenon in Athens," wrote art historian Frederic C. Moffatt for the exhibition catalogue. "It was perhaps an odd juxtaposition, this display in an ancient temple of modern easel paintings, many of them landscapes, and classical figurative sculpture, but by Cowan's standards it would have presented a just reminder of the values which guided his collecting . . . to place the visual arts at the center of his moral concerns."

The Parthenon was extensively renovated in 1927 to house the Cowan Collection and was renovated again last year to provide access for the handicapped to the building and add space for additional exhibits, which include many regional works and a collection of pre-Columbian artifacts from western Mexico. "Visitors are surprised by the interest of the building itself," notes museum director Paine. "From an architectural and scholarly standpoint, it's really an excellent replica of the original Parthenon."

But Nashvillians, according to Paine, though proud of the building, are even prouder of the Cowan Collection. Perhaps the masterwork of the exhibit is Winslow Homer's *Rab and the Girls*, a tantalizing glimpse of two women sharing a story or secret kept mysterious for the viewer by the menacing eye of the bulldog Rab.

The television cameras lingered long on Georgia O'Keeffe's luminescent *Radiator Building—Night, New York*, during coverage last winter of the major O'Keeffe show opening at Washington, D.C.'s National Gallery of Art. Fisk University in Nashville is the lucky owner of *Radiator Building*, one of two O'Keeffes in Fisk's Van Vechten Gallery. The paintings were donated by the artist in 1949, along with a hundred other pieces from the personal collection of her late husband, photographer Alfred Stieglitz. Through his work with three New York galleries, Stieglitz had assembled one of the world's leading collections of early-twentieth-century art but had left no instructions for its disposition upon his death in 1946. O'Keeffe divided portions of Stieglitz's collection among five major



Standing Figure with Bowl on Head, a nineteenth-century Ivory Coast wood work from the collection at the Van Vechten Gallery of Fine Arts at Fisk University.

metropolitan museums but reserved 101 works for Fisk, a small, historically black college in the then-sleepy southern town of Nashville.

O'Keeffe spent weeks in Nashville helping to renovate Fisk's former gymnasium to create a suitable exhibition space for some of the world's finest art—including works by Europeans such as Renoir, Toulouse-Lautrec, Picasso, and Cezanne, as well as Americans Charles Demuth, Marsden Hartley, John Marin, Stieglitz himself (represented by sixteen photographs), and many others.

The museum at Fisk University also reflects venerable traditions of devotion to the arts. The building housing the Stieglitz collection was built a century ago as the first student gymnasium at a historically black college in the United States; it was financed with contributions raised by Fisk student W.E.B. DuBois, who later achieved international renown as a social philosopher.

Museum director Pearl Creswell speculates that Fisk students may also have sparked the chain of associations that led to the old gymnasium's reincarnation in 1949 as a treasure house of modern art. "It might have been the Fisk Jubilee Singers, our ambassadors to the world, who drew attention to us through their travels," she says. "O'Keeffe was a friend of Carl Van Vechten, the folklorist and music collector. Van Vechten knew many black artists and leaders through his association with the Harlem Renaissance in the arts in the twenties, and one of those artists was Aaron Douglas, who did wonderful murals that we have here on campus. It was Aaron Douglas who suggested to Van Vechten that he talk to O'Keeffe about sending part of the Stieglitz Collection to the South. And we're proud that she selected Fisk, and that she came here herself to set up the exhibition."

The new museum was named in honor of Van Vechten. In honor of O'Keeffe, Fisk created an annual series of lectures on the arts; the 1988 O'Keeffe Distinguished Lecture, for instance, on November 13, will be by Aaronetta Hamilton Pierce, a Nashville native who works with the Texas Commission on the Arts and is a collector of Afro-American art.

One of the highlights of the Stieglitz Collection at Fisk is Charles Demuth's dazzling *Calla Lillies*. Twelve John Marin watercolors also attract much attention from visitors. Fisk also maintains extensive collections of African and Afro-American art and hosts various visiting exhibitions, such as a show of works by William Henry Johnson of the Harlem Renaissance era.

In this city famous for its country-music roots, the fine visual arts are celebrated in the very best Southern style.

—Ellen Stein

A Drawing Card

Harnessing Nashville's incredible talent and energy, Summer Lights is an artistic showcase.

"Summer Lights is a showcase of the quality and diversity of our local talent—of course, in Nashville that means talent that everybody in the world knows," says Anne Brown, executive director of the Metro Nashville Arts Commission. She's describing the annual visual and performing-arts festival that inundates the streets of downtown Nashville on the first weekend in June. The city is famous, of course, for its wealth of musical talent—country is a top draw, but Nashville is also well-known for its pop, rock, jazz, and classical musicians. It's this solid base on which the arts commission builds Summer Lights, which had more than two hundred and ten musical acts taking the stages during the 1988 festival. If the music is a drawing card for the festival, the festival is itself a drawing card for all the arts in Nashville. Says Brown, "We use this festival unashamedly to deformalize and demystify the arts."

"The festival creates an environment where people can test things they don't normally test in such quantities," she continues. "They might test jazz or gospel or visual art. Last year we had a lot who tested opera. It is a welcoming environment which allows people to test these things without buying season tickets or dressing up." Summer Lights also gives young musicians a performance venue and an audience they might not otherwise have. The festival has been wildly successful, growing in attendance from ten thousand in 1981, its first year, to approximately six hundred thousand in 1988.

But the festival, successful as it is, is not an end in itself. It has enhanced the Summer Lights Foundation, which Brown describes as the city's private arm, created to support and endow the projects of the arts commission. It is a separate, nonprofit corporation which funds projects for which tax dollars are not appropriated. Expansion of Summer Lights is one of the foundation's goals; think of the festival, Brown says, as a way to harness the incredible creative energy in Nashville, to provide it with an audience, and to show off its achievements, which



Gary Layda, courtesy of Summer Lights

are certainly not limited to the four-day event. Professional musicians who come here to record form a talent pool that Nashville's arts organizations take advantage of. "We have a theater company whose goal is to produce new musical theater in Nashville in the next five years. They, like us, draw on the musical talent," Brown explains. "People who are here to play in the recording industry have all kinds of expertise. They get together with dancers, to hear performing groups, or even among themselves, and create new forms of music. Making jazz out of bluegrass, for instance. Songwriting's the same thing; really there are a lot of poets working here. Buck dancing and tap dancing—that's all coming out in the Tennessee Dance Theatre. They're beginning to use all these Southern idioms, but with modern-dance techniques and the musical talent here, to come up with new forms."

This presents a number of opportunities for the arts commission. It has instituted a five-year plan for the development of the arts in Nashville (see sidebar). And it has come up with a public-art plan that Brown refers to as "the museum without walls." The museum without walls involves working with corporate and nonprofit organizations to exhibit art in public areas. The commission would like to do for visual arts what it has done for performing arts: bring them into the downtown area and provide art-

ists with public exposure. The convention center, for example, has played host to exhibits organized by the arts commission. So has the Third National Financial Center, which is presenting the last of four sculpture shows this year, known as "Sculpture at the Third." The arts commission itself has a gallery on the ground floor of its building, which presents four to six shows a year.

"We heard for years that Nashville needed a museum downtown," says Brown. "We decided we didn't have time for theoretical talk. Instead, we decided to demonstrate the value of art in public places—a regular, predictable thing happening over a period of years in various places where there was a conglomeration of people. Let the exhibit stay there, let people see that this is a dynamic city, not only in its business but in its creativity and its ability to showcase it. We're trying to match creativity with public spaces, so that each takes on a personality." It's another way of deformalizing and demystifying the arts—so that people become comfortable with encountering artistic expression.

In fact, the arts commission would like to see all of downtown take on a special personality as a cultural district. Here again, Summer Lights has had a major effect. The festival, says Brown, creates a celebratory atmosphere in a place where five years ago people were afraid to venture. The gallery and

Opposite: Members of the Tennessee Dance Theatre perform at Summer Lights, a celebration of Nashville's performing and visual artists. The dance company has begun to incorporate Southern idioms, such as buck dancing, into modern-dance techniques. Innovative creativity of this sort is just what the arts commission nurtures with Summer Lights and other projects. Right: The musical duo Foster and Lloyd at the festival.



Gary Layda, courtesy of Summer Lights

a new restaurant, The Merchants, located in a restored building adjacent to the arts commission (both are owned by Nashville businessman and arts commission chairman Ed Stolman) extend the hospitality. "There are many people who will tell you they're doing things [downtown] now because of Summer Lights," says Brown. "Because we made them believe other things could succeed."

Summer Lights has also had another beneficial effect on Nashville: it has encouraged the corporate and artistic communities to work together. The festival has many corporate sponsors each year who believe that their businesses are enhanced by their association with the arts; that spills over into the willingness of the corporate community to get involved in the public-art plan. "Part of the intent of Summer Lights is to let the public and private sectors realize there are new things they can do with each other," says Brown. "The arts are an exciting business. They are a civic business."

Ultimately, what Summer Lights has done is serve as an emblem of all Nashville has to offer, while providing new connections and opportunities for the city's many artists. "Summer Lights has helped us trigger some things," says Brown. "It's whetted people's appetites. They say, 'You're giving us a taste of these things. Give us more.'"

—Kenna Simmons

Destination Arts

The Metro Nashville Arts Commission has a clear idea of what the future should hold for the arts in the city. Executive director Anne Brown says "it's a Jeffersonian concept—I call it a grassroots aristocracy. It's a very American and very sincere idea of wanting to involve people with the things that make *your* life so rich."

To that end, the arts commission has set its agenda for regranting the \$500,000 that mayor Bill Boner set aside in the city budget for the arts. First up is helping the major arts institutions continue their programs and provide new services to underserved populations. Also a priority is education, "in the public-school curriculum and also for adults," says Brown. "We need to demonstrate in this first year that the arts are not here for the sake of a few, but to help people enjoy their lives more."

The arts commission has its own five-year plan. Summer Lights will continue to be a lynchpin of the commission's efforts: there are plans to extend the run of the festival, and to make it more of a regional and national celebration, "one that's part of what this region has to offer but which also speaks a universal language," Brown explains. And there is talk of instituting a Winter Lights festival.

Downtown continues to receive attention. In the efforts to create a cultural district, the commission would like to see an arts plaza established, one that would include a museum and an arts center, to give the arts a home base. "Downtown is a hub," Brown explains. "Everything comes in and goes out through downtown—we're fortunate in that way. So we see downtown as a sort of living room for the arts, where they can be at home and everybody can get to them." Explaining that all of Nashville's bus lines make transfers in downtown, making access easy, she adds, "We see downtown as a destination point for the arts."

The third area of emphasis is the visual arts, which the commission has begun to address with its downtown gallery. "The idea is to establish a beachhead for the arts," says Brown. "We recently had a show with top pieces from the private collections in town. We showed a \$3-million art collection in the roughest part of town," proof that downtown is changing because of the arts. The arts commission is also setting up an extensive registry of visual and performing artists in the region. "Not only is this available to people who want to commission a work, but we're mining it ourselves," says Brown. "We see ourselves as an aggressive small business working on behalf of the city, getting the best to the most."

—KS

Stopping Traffic

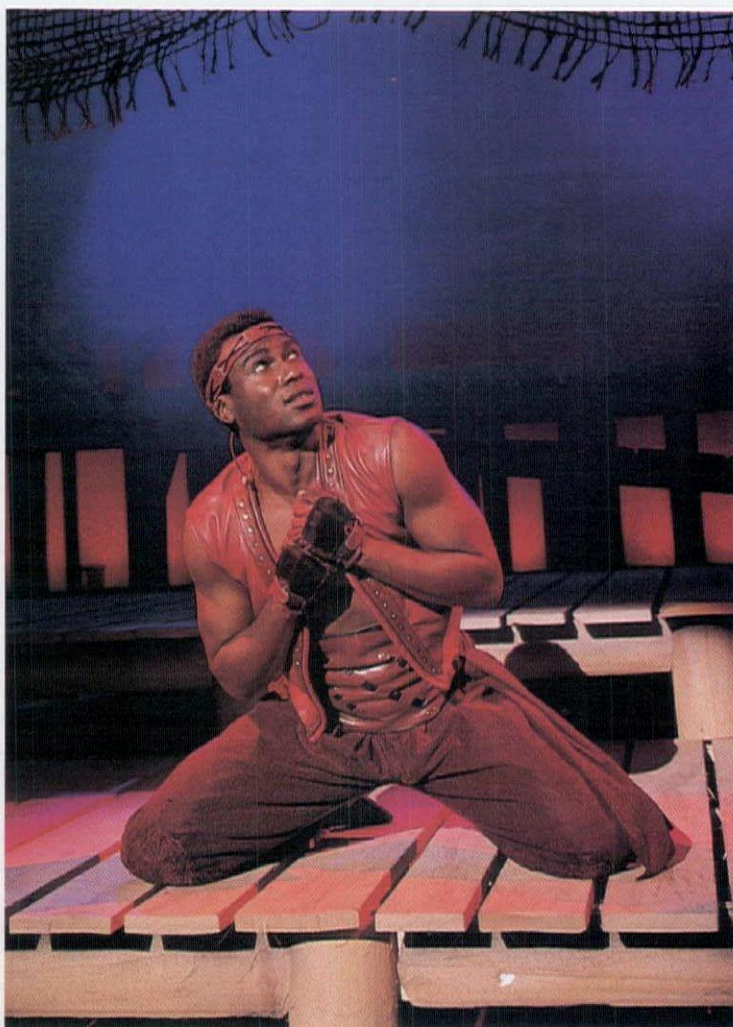
In 1984, the first time Mikhail Baryshnikov came to Nashville's Tennessee Performing Arts Center, ticket sales were problematic. The problem was not, as center director Warren Summers had originally feared, that the country music capital of America wasn't ready for classical ballet. Far from it.

"I thought it would be a hard sell," Summers remembers. "Ballet tends to be a hard sell, and of course for Baryshnikov the ticket prices were very high. So we did a special mailing for our season-ticket holders and planned a major ad campaign."

But Summers and his staff made a mistake. Anticipating a hard sell, they had failed to place a limit on the number of Baryshnikov tickets each season-ticket holder could purchase. The single, unpublicized mail offer sold out the performance.

"We hadn't even announced it yet," Summers said. "The media didn't even know about it. All I could announce was: 'Baryshnikov is coming, and we're all sold out.' I was just about run out of town."

The Tennessee Performing Arts Center—known as TPAC ("tee-pack")—was able to please at least some of the disappointed Baryshnikov fans by arranging for the acclaimed dancer to perform again in Nashville a couple of years later. And, as TPAC enters its ninth season this year, more than 560,000 Nashvillians and visitors are expected to attend some two hundred events in the center's theaters and concert hall. Thousands more will tour the art and history exhibits in the **Tennessee State Museum**, which shares with TPAC the modern Polk Center complex across from the state capitol in downtown Nashville. Five permanent galleries plus space for changing exhibits attract national as well as regional visitors to the museum, which holds one of the nation's leading collections of Civil War uniforms, flags, and weapons, as well as the widely known Thruston Collection of artifacts from the mound-building Indians, who once produced elaborate orna-



Rhea Rippey

A performing arts center draws high culture and big crowds downtown.

ments, implements, and pottery in an artistically sophisticated civilization that vanished mysteriously just before the arrival of European explorers.

These are big crowds for high culture, in a community known better for fiddling and banjo picking. But the popular image of Nashville may be deceptive, suggests Summers. "Country music is really an export item for Nashville. We do very little

of it in our programming. But the people here look at TPAC as a place they go to for the performing arts. They go to the symphony, they go to the opera, they go to the Tennessee Repertory Theatre, and there's this great mix of people out in the lobby. We're not elitist."

There is so much going on at TPAC, Summers says, "we're proud to admit that we sometimes cause traffic jams in downtown Nashville at night. Ten years ago, there was no activity whatsoever downtown after dark, but we've really built an audience. The people in this area have become more and more tuned in to live performances."

There are traffic jams in the daytime, too, of school buses carrying TPAC's audiences of the future to fully staged, professional presentations of opera, ballet, drama, and instrumental music. More than "just another field trip," TPAC's educational programming (called Humanities Outreach in Tennessee) is rooted in teacher preparation, through summer seminars and special publications, aimed at helping students access the fundamental issues of the arts.

What attracts all the traffic is a blending of energies from artistic and corporate communities. Four professional companies—Nashville Opera Association, Nashville Ballet, Tennessee Repertory Theatre, and Nash-

ville Symphony Orchestra—and an enthusiastic amateur troupe, Circle Players, work together through TPAC to build audiences and community support and to draw on the services of a professional administrative staff. The companies are "constituent organizations" of TPAC, artistically and financially independent but sharing performance space and cooperating on marketing campaigns and other projects. TPAC's own staff rounds out the cultural calendar with programming of touring artists and companies.

The availability of world-class performance facilities in Polk Center, which opened in 1980, has shaped the development of all the constituent

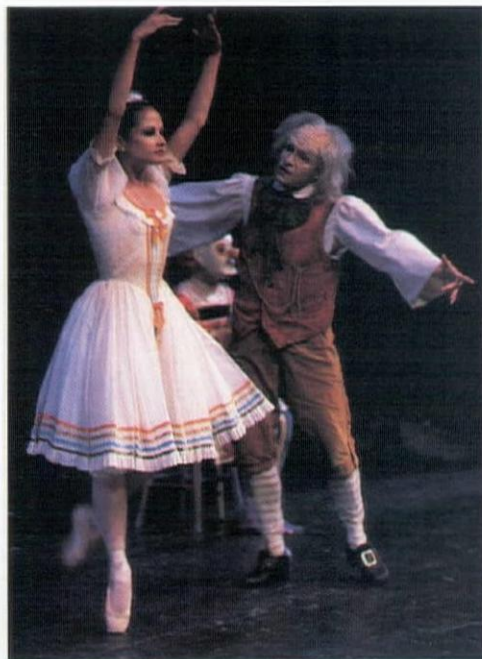
organizations, though each has emerged with its own identity and struggled with its own challenges.

The Nashville Opera Association has grown steadily. Opera president Mary Ragland's troupe has presented full-scale opera in TPAC's concert hall every season since 1981. In 1988, it began moving toward a two-opera season, as a step toward qualification for major funding from the National Endowment for the Arts; such funding would supplement the corporate support and the bequest from the late Nashville Symphony conductor Thor Johnson that have underwritten the expense of staging professional opera. The burden of financing a full orchestra as well as singers with national or international experience is extraordinary, despite Nashville Opera's cooperative arrangement with Opera Kentucky this year, in which an entire production was shared by the two companies.

The public profile of opera in Tennessee was heightened last spring when a Nashville native, lyric soprano Helen Smedley Carter, took top honors in the Metropolitan Opera's nationwide auditions program. The Opera Association hopes to bring Carter back to her hometown next fall in a leading role in a yet-to-be-determined production; for the spring of 1989, the association will produce *The Mikado*.

Programming such as *The Mikado*—which, though lending itself to extravagant staging, is light operetta rather than serious opera in the grand tradition—exemplifies what Sumners believes to be a crucial activity for Nashville's arts organizations: audience-building. "Maybe it's not what the artistic directors most want to do," he suggests. "But it's something they just have to do, and I'm proud of them for doing it." By presenting enjoyable, readily accessible productions of familiar works, performing groups can reach beyond their core supporters to build interest and good will among a broader segment of the public.

The **Nashville Ballet's** efforts at audience building this past spring included a sold-out and much-acclaimed production of *Cinderella*. The young company "purposely took small steps," noted the *Nashville Banner*. "Take time to let the dancers polish their skills, the reasoning went. Take time to let Nashville get used to having its own professional ballet." With a family-oriented production, in which "pumpkins turned into carriages and rags gave way in a flash of light to shimmering tutus," the dancers dazzled Nashville, and Nashville proved itself "a city ready to embrace and support" its ballet. This season's calendar includes a repeat of *Cinderella*, but it also features two ambitious series of classical and contemporary works. The winter series in January will showcase several works by



Opposite: A scene from Tennessee Repertory Theatre's *Jesus Christ Superstar*. Above: The Nashville Ballet performs *Coppelia*.

the company's artistic director, Dane LaFontsee.

Tennessee Repertory Theatre anticipates attendance this year of more than 61,000, including 3,550 season subscribers; in the last three years, the company has increased its earned income by 92 percent and reduced to 40 percent the portion of its million-dollar budget dependent on contributed income. The Artistic Company, a fifty-five-member troupe within Tennessee Rep, is devoted to original productions of new Southern dramas, providing the region with a focus for its many dramatic voices.

TPAC's house staff, though the smallest at any regional performing-arts center, is, according to Sumners, "the most professional staff in the country." In addition to managing the complex and assisting the constituent organizations with marketing programs and educational outreach, the TPAC staff conducts programming of its own, including chamber music, Broadway shows, and a travel film series. The performance spaces at Polk Center stay so busy that earned income currently accounts for almost 85 percent of TPAC's \$4.6-million annual budget—"about the highest percentage you'll ever encounter," says Sumners.

Part of TPAC's income is related to Nashville's unique status as headquarters of the country music industry. About once a month, performance space is rented out for television tapings by country music

performers such as Barbara Mandrell and the band Alabama, and the audience is often admitted free to such events. Television rentals generate about seven to eight percent of TPAC's earned income.

But for the most part, Sumners believes, TPAC's challenges are shared by cultural facilities everywhere, and its successes result from a businesslike approach to the business of the arts: diverse, "balanced" programming; a staff with an entrepreneurial spirit; and a board of directors with a corporate orientation. "Our board is outstanding," Sumners says. "It's not just that they're powerful individuals who are accustomed to leadership roles on corporate boards—though they are. It's that they take that same approach with TPAC—that this is a business, and they are responsible for it."

Among the most active of TPAC's board members is Martha Ingram, who took the initiative in 1973 to plan a cultural center for Nashville and push the project from conception through completion in 1980. "She has enough energy for six people," says Sumners. "She's definitely one of the biggest movers and shakers in Nashville." The Ingram family is associated with a variety of business enterprises in Nashville, including the nation's largest book wholesale operation and a major computer software firm. Their support for the arts has played a crucial role in the emergence in the eighties of many of Nashville's professional organizations.

The directors of TPAC's various constituent groups meet monthly over lunch to plan marketing strategies and go over problems and prospects—anything from temperature control for dancers onstage to stage-door access for actors during rehearsals. TPAC is not simply the artists' landlord; it is a source of expertise in company development and an active supporter in artistic ventures. TPAC's educational programming, for example, provides full artistic fees plus expenses for companies providing school performances; for constituent organizations, this funding can amount to as much as 40 percent of their annual budgets.

In their recent monthly meetings, TPAC's constituents have been looking to the future. "Down the road," says Sumners, "we're thinking about putting our expertise together and taking a performance out on the road." TPAC, Tennessee Rep, and Nashville Ballet are making preliminary plans for a joint touring production of a show that will draw on all their talents. *A Christmas Carol* is one program possibility under discussion.

"Where else do you see so many different groups working together on a project like that?" asks Sumners. "We've really got something pretty special going on here."

—Ellen Stein

Symphonic Comeback

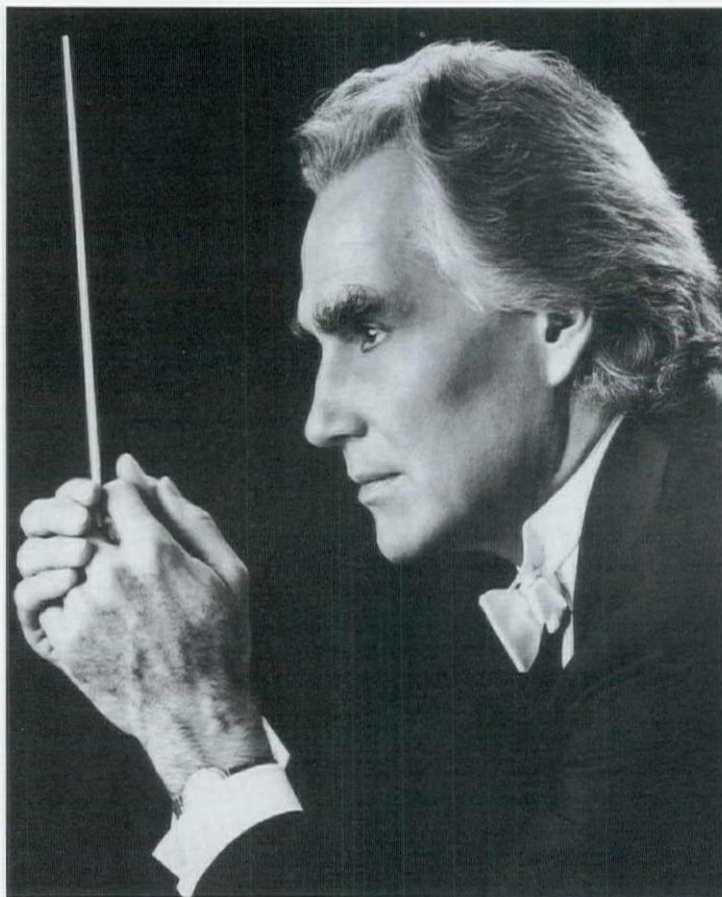
"I think we're going to have a dynamite season," says Martha Ingram, in charge of public affairs and marketing at Ingram Industries and a member of the board of the Nashville Symphony for the past twenty years. That's good news in Nashville. Plagued by a potential \$700,000 budget deficit caused by trying to expand too quickly, the symphony suspended its 1987-88 season last February. In mid-June, it declared bankruptcy. The loss of one of the major performing-arts institutions in one of the Southeast's largest cities made the papers across the country.

But the symphony is back. Its 1988-89 season will begin with a concert on November 4, and although it will play an abbreviated season this year, Nashvillians are hopeful that the orchestra will be on firm footing.

Problems arose after the symphony moved into the Tennessee Performing Arts Center in 1980 and decided to upgrade from part-time, amateur status to full-time, professional status. The organization's budget was \$1 million. With the move to full-time, expenses rose, and the musicians wanted commensurate wages—quite naturally, says Ingram. But a contract agreement "put us on a faster track than many of us on the board wanted. We worried about growing from a \$1-million budget in 1980 to a \$4-million budget in 1988.

"It was a gamble that didn't work," Ingram says. "We got very close." The symphony was left with a projected \$700,000 deficit that the organization couldn't cover, so it suspended operations. Now, a contract negotiation that has rolled back salaries slightly, combined with cost-cutting measures across the board and \$250,000 from the city, has established a \$3-million budget that the board believes it can meet. And it believes it has established a solid base to go forward. "We are committed to a balanced budget, and to quality," says Ingram. "We will, hopefully, expand, grow, and build a better wage scale for our musicians. The lifeblood of our symphony, and every other symphony, is a combination of ticket sales and con-

Now back in business, Nashville's symphony is working to build a solid base for the future.



Jack Mitchell

Conductor Kenneth Schermerhorn, who has been with the Nashville Symphony for six years.

tributions. We can only grow as fast as they do."

Ironically, ticket sales for the symphony were growing when it shut down (income was up 13 percent)—but not as fast as expenses (growing at a rate of 17 percent). If the symphony had gotten its cutbacks and money from the city last year, it probably would have stayed in business.

The symphony has a number of things going for

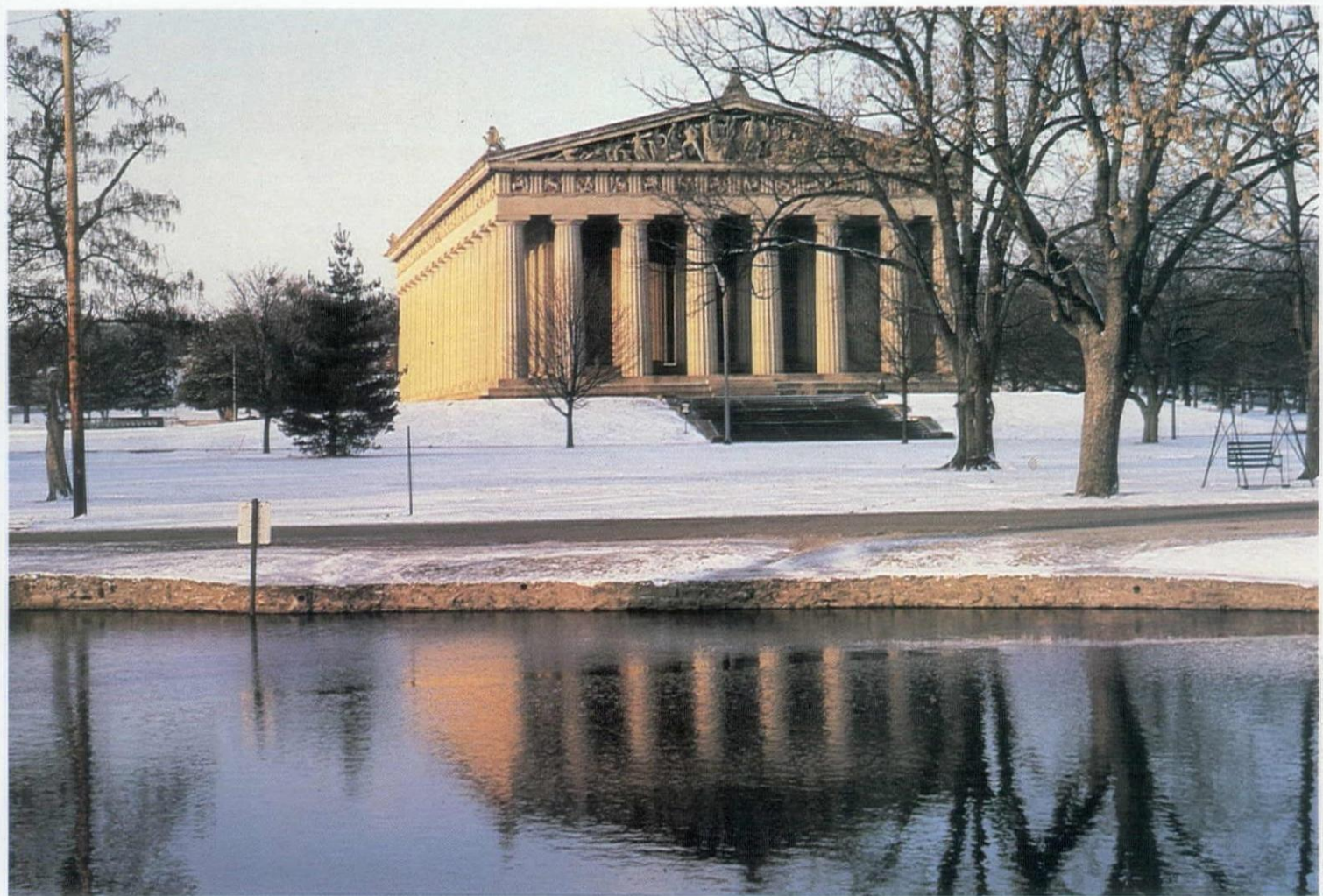
it as it makes its comeback. This season, the orchestra will play eight pairs of classical concerts in the War Memorial Building, five pairs of pops in TPAC, and two cabaret concerts in the Convention Center. Most will be conducted by Kenneth Schermerhorn, who has been conductor of the symphony for the past six years. A dashing figure whose

wife is a native Nashvillian, Schermerhorn "is our most underutilized resource," says Ingram. "He has said, 'We're going to get it right this time.'" Schermerhorn has plans to meet with clubs and organizations and host meet-the-conductor parties prior to performances.

He has also come up with an innovative idea to create a sense of ownership in the city toward the symphony. Both subscribers and non-subscribers in the community are being surveyed to discover what they want to hear. Approximately 75 percent of the subscribers have said that they are happy with the past musical choices—a remarkable renewal base. Others, says Ingram, might buy if they had a say in the selections. Blank spots have been left in the concert schedules to accommodate the requests. There is even an ambitious plan to leave half of one of the pops concerts undetermined, and let audience members choose from a list of selections when they enter the lobby for the concert. The results will be tabulated by computer, and the most-requested selections will compose the second half of the concert.

All of this is designed to build that solid base for the future of the orchestra—there will even be a child-care service offered on one night of the scheduled pairs of concerts to attract the twenty-five to thirty-five-year-old crowd. The symphony is receiving support from Nashville's extensive artists' community, as well. Though it cannot afford to pay the regular guest-artist fees, several musicians have offered to perform for expenses alone. The future of the symphony will depend on such support. Says Ingram, "The spirit here is very good. The hopes are high." —Kenna Simmons

NASHVILLE



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Athens of the South

The home of country music offers an array of cultural treasures.

By Jon Salem

Nashville, Tennessee, is a city that wears many hats. As "Music City USA," Nashville attracts country music fans with a showcase of museums and entertainment parks that goes unprecedented. As the "Athens of the South," Nashville wins the hearts of culture seekers by playing host to Vanderbilt University and the Tennessee Performing Arts

Center, among many others.

As the "Third Coast," Nashville has begun to rival New York and Los Angeles as a setting for superstar recording sessions, television networks like the Nashville Network, and major motion-picture location sites. As the "Wall Street of the South," Nashville is headquarters for a number of financial institutions and home to many banks. All together, Nashville reels in seven million tourists annually. (The area code in Nashville is 615.)

MUSEUMS

The **Tennessee State Museum** (James K. Polk State Office Building and Cultural Center, 505 Deaderick Street, 741-2692) houses an impressive permanent

Nashville's Parthenon, a full-sized recreation of the Greek temple in classical Athens.

collection, including the complete historical story of Tennessee, beginning with prehistoric Indians and going through the Civil War and Reconstruction era. In February of 1989 it will be joined by another permanent exhibit entitled "The New South," which will examine the South after the Civil War until the beginning of World War I. Decorative arts can be found in the Antebellum Portrait Gallery, with handmade quilts and a showcase of Tennessee-made silver and furniture.

The **Van Vechten Gallery** (Seventeenth Avenue North, 329-8543) at Fisk University houses one of

Nashville's best-kept secrets—the Stieglitz Collection. One of the largest collections of twentieth-century art in the Southeast, it features two paintings by O'Keeffe, nineteen photographs by Stieglitz, as well as works by Picasso, Cezanne, Renoir, Rivera, and others. The collection was donated to Fisk by O'Keeffe following Stieglitz's death.

The **Museum of Tobacco Art and History** (800 Harrison Street, 242-9218) has garnered an impressive collection of pipes from all over the world, tobacco jars and boxes, snuff boxes, bottles, graters, mills, and cigar-store figures.

What began as a children's museum in 1944 is now the **Cumberland Science Museum** (800 Ridley Boulevard, 259-6382). This unique center features the Sudekum Planetarium. Also on display is "The Natural World," which explores life zones of the earth; "Curiosity Corner," a hands-on haven for children; and "The Physics Spectrum," an exhibit that allows you to launch a hot-air balloon. "Health Hall" and the HCA Kinetic Coaster, which explores physics in motion, complete the tour.

Other museums include the **Oscar Farris Agricultural Museum** (Ellington Center, P.O. Box 40627, 360-0197), which contains home and farm artifacts of the nineteenth and early-twentieth century, and the **Upper Room Chapel/Museum** (1908 Grand Avenue, 340-7207), with stained glass, wood carvings, and antiques with a religious theme.

The reigning king of Nashville's royal court of museums celebrating country music is the **Country Music Hall of Fame and Museum** (4 Music Square East, 256-1639 or outside Tennessee 1-800-255-2357, Extension 2). Elvis Presley's solid-gold Cadillac highlights the museum's permanent display, which also includes films, photos, costumes, and musical instruments of country stars. New arrivals for 1988 include the "Johnny Cash Exhibit," a multimedia display heralding the Man in Black, and the "Chart Toppers Exhibit," a showcase of hot new country songs and talent.

The foundation also operates the Library and Media Center, world famous for the restoration of early recordings. Its archives have amassed more than 140,000 recordings, in addition to numerous films, photographs, video and audio tapes—one of the most extensive collections in the world. The C.M.F. also releases books, records, and photographs. The foundation has recently co-published a book with Abbeville Press, *A Picture History of Country Music*. An oral history project is maintained by the foundation, documenting country music by interviewing the people involved in the country music scene.

An innovative education program, which links



Hank Snow performs at the Grand Ole Opry.

songwriters with schoolchildren, is also part of the foundation's offerings. Each spring a concert is held in the lobby of the Hall of Fame, featuring the students performing their songs along with the writers who helped them.

Barbara Mandrell Country (1510 Division Street, 242-7800), across from the Country Music Hall of Fame, displays replicas of the bedroom and trophy room found in Mandrell's home.

Across from Barbara Mandrell Country lies the **Hank Williams, Jr. Museum** (1524 Demonbreun, 242-8313), which will take you through the lives of Hank, Sr. and Hank, Jr., who is still a formidable force on the country charts as his collection of gold and platinum records and music awards reveals.

The **Country Music Wax Museum and Mall** (118 Sixteenth Avenue South, 256-2490) brings more excitement to Music Row. The museum displays more than sixty life-size wax figures of

country music stars in their original stage costumes donated by the performers. The Mall includes **Waylon Jennings' Private Collection**, **Jukebox Jim's Museum**, and a **Chinese Art Museum**.

Car buffs will enjoy **George Jones' Car Collectors Hall of Fame** (1534 Demonbreun Street, 255-6804). Memorabilia from the turn of the century joins Elvis's Cadillac, Jones's Cadillac, Webb Pierce's silver-dollar car, and forty-seven others.

The name Sarah Ophelia Colley might not be familiar, but if she were to relinquish a whooping "How-dee!" the name Minnie Pearl would come to mind. The **Minnie Pearl Museum** (1500 Division Street, 256-4734) lets you discover the person behind the character of Nashville's famous funny lady through childhood memories, photos, rare film footage, awards, and trademark hat displays.

GALLERIES

Ambiance Gallery (4231 Harding Road, 385-3161) handles oil, watercolor and graphics by regional artists as well as a good selection of limited-edition prints. **Cobblestone Gallery** (1025 Eighth Avenue South, 242-7054) is an exclusively photographic gallery which promotes the works of local and regional photographers.

Collector's Gallery (6602 Highway 100, 356-0699) represents fifteen contemporary artists, half of whom come from the Southeast, exhibiting a variety of styles. It also houses a collection of late-nineteenth- and early-twentieth-century art.

The **Tennessee Art League** (3011 Poston Avenue, 298-4072) hosts monthly shows of membership art, in a variety of styles. The league also sponsors the "Central South Art Exhibition," which presents works from more than seven Southern states.

The **Radnor Lake Art Gallery** (1050 Otter Creek Drive, 377-1281) is located in a State Natural Area. Its works depict nature and wildlife.

The **Lyzon Gallery** (411 Thompson Lane, 256-7538), located near Opryland, is one of the oldest galleries in the area. It features prints and paintings by many talented local artists; Nashville native Red Grooms got his start here.

Vanderbilt Fine Art Gallery (Twenty-third and West End Avenue, 322-2831) features local and traveling shows, and rotates its permanent collection. One of the best places to see works by contemporary artists is at the **Sarratt Student Center** at Vanderbilt University (322-2425). Its stimulating program features both groups and individual shows.

The **Metro Nashville Arts Commission Gallery** (111 Fourth Avenue South, 259-6419 or 259-6374), located in a remodeled carriage house in the heart of downtown, shows works by Nashville artists,

Nashville's cultural attractions reel in more than seven million visitors annually.

works from Nashville collections, and exhibits related to Summer Lights.

Zimmerman-Saturn Gallery (131 Second Avenue North, 255-8895), located in a historic warehouse, represents emerging artists from throughout the country. Shows change monthly and include paintings and "sculptural crafts," art objects of metals, fibers, and clay.

Tennessee Arts Commission Gallery (320 Sixth Avenue North, Suite 100, 741-1701) handles both individuals and institutions. A panel of gallery owners and visual artists jury works by promising artists for a six-week gallery showing in their medium, be it crafts or fine arts. Once a year the gallery explores established collections, such as Cheekwood's, or exhibits from Knoxville or Memphis.

Watkins Institute (601 Church Street, 242-1851) exhibits regional artists as well as the students of the Nashville School of Art, which is a part of the institute. **Cumberland Gallery** (4107 Hillsboro Circle, 297-0296) specializes in contemporary art in all media. Fifty percent of the artists represented at Cumberland are from the Southeast.

The **Joe L. Evins Appalachian Center for Crafts** (Tennessee Tech University, Cookeville, 38505; 597-6801) is an acclaimed art school. It represents artists and craftsmen from throughout the region, as well as student artists, at its sales gallery.

Centennial Arts Center (Centennial Park, 259-5538) has diverse shows—from glass works to pastel drawings to indoor/outdoor sculpture—and also offers art classes.

The **Ingram-Judge Galleries** (1 Belle Meade Place) will be making a grand opening in late October. This gallery will include originals by the masters—Renoir, Matisse, Modigliani, and Picasso.

Artworks: In the Gallery (624-A Jefferson Street, 242-3736) is located in the historic district of Germantown in a former brothel. It serves as both a photography studio and all-media gallery.

LIVELY ARTS

Although country music is indeed its coveted resource, Nashville's lively-arts selection mirrors that of any other major city in its quality and diversity.

Audiences—and musicians—of tomorrow can be found at the **W.O. Smith Nashville Community Music School** (1416 Edgehill, 255-8355). Nashville musicians volunteer their time to teach their skills to children from low-income families for fifty cents per lesson. The school was started in 1984 by a group of individual musicians and now has forty-five teachers and two hundred students.

The Nashville Opera Association, the Nashville Symphony, the Nashville Ballet, the Tennessee



A cast-glass head by Hank Adams, a former student at the Appalachian Center for Crafts.

Repertory Theatre, and Circle Players are resident companies of the Tennessee Performing Arts Center. The **Nashville Opera Association** (Belmont College, Fidelity Hall, Room 403, 292-0217) has brought exceptional productions to the city since 1981. Mary Ragland has led the opera through acclaimed performances of *Madama Butterfly*, *Il Trovatore*, Puccini's *Tosca*, Verdi's *La Traviata*, Mascagni's *Cavalleria Rusticana*, and Leoncavallo's *Pagliacci*.

The **Nashville Symphony** (208 Twenty-third Avenue, 329-3033) has made a comeback after going out of business last year. The pops series will continue at the Tennessee Performing Arts Center, while the classical series will be at the War Memorial Building and the cabaret series at the Convention Center. Corporate support, such as that from American Airlines (which is also a sponsor of the Nashville Ballet and Cheekwood's Swan

Ball), has helped the symphony get back on its feet.

Vanderbilt University waves its magic wand to stir up great performances at the L.C. Langford Auditorium. **Sarratt Performing Arts** (Sarratt Student Center, Vanderbilt University, 322-2471) sponsors the series that features the Alabama Shakespeare Festival, the Ballet Eddy Toussaint de Montreal, the Oakland Ballet, and the David Parsons Dance Company during the 1988-89 season.

Vanderbilt's **Blair School of Music** (Vanderbilt University, 2400 Blakemore Avenue, 322-7651) dates back to 1964, but it has only been associated with the university since 1981. The school's Friday-night and Sunday-afternoon concert series highlights the talents of the school's solo artists and faculty ensembles, such as the **Blair String Quartet**, the **Blair Woodwind Quintet**, the **Nashville Brass Quintet**, and the **Blair Chamber Players**. The Blair Recital Hall plays host to these musical treats. Vanderbilt's Sarratt Student Center is the setting for Blair's free Lunchtime Concert Series from mid-October through mid-November.

Dancing into the fall/winter season with an itinerary of eight major performances, the **Nashville Ballet** (1203-B Church Street, 244-7233) will continue to expand artistically and financially. A marketing and advertising grant from Nissan aided the company in improving ticket sales to sell-out standards. Future events include a world premiere of *Remembrance* and a Nashville premiere of *Targos*. Returning by popular demand is the Nashville Ballet's interpretation of the fairy tale *Cinderella*.

Nashville's first professional modern-dance company, the **Tennessee Dance Theatre** (P.O. Box 121884, 37212-1884) has stepped quickly into the shoes of prestige with the artistic direction of Donna Rizzo and Andrew Krichels behind it. The company's repertory combines seminal works from the history of modern dance with its own celebration of the American South through music and literature. *The New York Times* and *Dance News Magazine's* critical applause only confirms what Nashville's residents have known since TDT's birth in 1984.

This fall marks the **Tennessee Repertory Theatre's** (427 Chestnut Street, 244-4878) fourth season. Presentations of classics such as *Hamlet*, *West Side Story*, *To Kill a Mockingbird*, *Camelot*, and *Jesus Christ Superstar* have been the company's mainstay, but an Artistic Company was formed last year to develop new works that concentrate on people and concerns of the South. Mac Pirkle, executive director of the Tennessee Repertory Theatre, also acts as a founding member of the Artistic Company. Despite this new endeavor, classics will still be performed with the usual fervor.

Founded in 1936 as a junior-league theater, the **Nashville Academy Theater** (724 Second Avenue South, 245-7045) is one of the oldest children's theaters in the country. Productions such as *Aladdin* and *Pinocchio* are presented for younger audiences, while ones such as *Frankenstein* are reserved for more mature audiences.

Community theater has flourished in Nashville since 1949, the year that the **Circle Players** (P.O. Box 121462, 37212-1462) debuted. Earlier this year, the Circle Players received thunderous critical praise for *The Best Little Whorehouse In Texas*, which guest-starred Grand Ole Opry member Jeanie Seely in the role of Miss Mona. Seely will appear in another Circle Players production, *The Unsinkable Molly Brown*, in January.

More intimate theater is found at **Actor's Playhouse** (2318 West End Avenue, 327-0049), which presents contemporary off-Broadway plays such as Tina Howe's *Painting Churches*, Caryl Churchill's *Top Girls*, and Christopher Durang's *The Marriage of Bette and Boo*. The theater also lends itself to alternative musical groups, offbeat one-act plays, and the only improvisational comedy group performing in Nashville, Laughing Stock. Performances run continuously, capping each year with annual holiday productions of *It Had To Be You* on Christmas and *P.S. Your Cat Is Dead* on New Year's Eve. For those with an eye for Greek theater, the Parthenon (Centennial Park, 259-6358) offers **Theatre Parthenos**. A production of Aristophanes' *Thesmophoriazusae* was presented in September as part of the Parthenon's reopening festivities.

The **First American TPAC Broadway Series** brings such Broadway hits as *The Mystery of Edwin Drood*, *Les Miserables*, *Elvis: An American Musical*, *Can-Can*, *Nunsense*, and *Me and My Girl* to the Tennessee Performing Arts Center. Call 741-2787 or 1-800-333-4849 for seating information.

FESTIVALS

Nashville abounds in festivals. May brings the famous **Volunteer Jam**, an annual homecoming concert by Charlie Daniels that regularly features such performers as Alabama, Willie Nelson, the Oak Ridge Boys, and Emmylou Harris. For the Memorial Day weekend, the best gospel-music groups gather for the **Opryland Gospel Jubilee**.

Summer Lights (Metro Nashville Arts Commission, 111 Fourth Avenue South, 259-6374), an annual June event, just finished its seventh and biggest year. The festival celebrates all that is new and exciting in Nashville's art world. Music performers, visual artists, and even chefs took part in the 1988 Summer Lights festival.



Members of the Tennessee Dance Theatre perform in *Spinnin' a Yarn*.

Also in June, the **International Country Music Fan Fair** is a week-long festival that gives fans an inside look at the home of country music, with concerts, autograph sessions, and the Grand Masters Fiddling Championship.

Belle Meade Mansion (110 Leake Avenue, 356-0501) presents an annual **Fall Fest** in September featuring antiques, crafts, food, and music.

Since 1964, Nashville has observed **Country Music Month** in October, to help promote and celebrate country music. This year, the Grand Ole Opry will be commemorating its sixty-third birthday with three days of spectacular events. The festivities will take place from October 13-15. For information, call the Grand Ole Opry at 889-7503.

Vanderbilt University plays host to the **Sinking Creek Film Festival** (Creekside Farm, 1250 Old Shiloh Road, Greenville; 638-6524), a celebration of independent film/video making.

Christmas is a special time in Music City, as the variety of events show. **Christmas at Twitty City** begins in November in order to give visitors enough time to take in the more than three hundred thousand lights and fifty displays. In December, Opryland Hotel hosts **A Country Christmas**, a month-long celebration featuring a music show, an arts, crafts, and antiques show, choral programs, storytelling by country music artists, and much more.

ATTRACTIONS

Nashville's garden of must-see attractions displays the city's important place in history and the city's zest for fun and beauty.

The most famous—and busiest—of Nashville's

performing arts locations is **Opryland USA**, a diverse entertainment complex that attracts millions of people every year with musical theater, concerts, and radio and television productions. Indeed, one element of Opryland USA—the Grand Ole Opry—was the force behind Nashville's earning the nickname "Music City USA."

"The Mother Church of Country Music," the **Grand Ole Opry** (2808 Opryland Drive, 889-3060) is the longest-running radio show in America, starting in 1925. It is still broadcast every Friday and Saturday night. Matinees, which are not broadcast, are added in spring, summer, and fall. The Opry is performed in the 4,400-seat Grand Ole Opry House, the world's largest broadcast studio and site of many other concerts and events.

Opryland (2802 Opryland Drive, 889-6700), a musical theme park, bills itself as "America's Musical Showplace." Opryland conducts a nationwide talent search every winter for four hundred performers who appear in shows that celebrate country, bluegrass, Broadway, gospel, rock, and other styles of music. Shows have toured in France, Switzerland, and West Germany. The United States state department took the park's *Country Music U.S.A.* to the Soviet Union.

The \$12-million **General Jackson** (2812 Opryland Drive, 889-6611) is a showboat that recalls nineteenth-century steamboats. Its centerpiece is the Victorian Theater, which seats 1,100. Each cruise features a production there and in more intimate

Everything from country music to modern dance has a place in this diverse, lively city.



The 1988 edition of Opryland's show *Music! Music! Music!* starred Brenda Lee.

locations on the 270-foot paddlewheeler.

Opryland USA patrons can visit the three studios of **The Nashville Network**, a cable television service seen in more than 42 million homes. Audiences can watch shows in production, including "Nashville Now" which airs live for ninety minutes every weeknight. Other networks have taped shows here; among them, PBS's "Dance in America."

Opryland USA's 1,600-seat Acuff Theater is another prime entertainment spot. A Broadway-style show called *Music! Music! Music!* has been seen by more than a half-million people. (In 1988, country superstar Brenda Lee headlined the entire 260-show season.) Entertainment is also an element at the Opryland Hotel, where a jazz/country harpist performs six nights a week in the Cascades, a two-acre, glass-roofed garden.

The Hermitage (4580 Rachel's Lane, Hermitage, 37076; 889-2941) is a 660-acre plantation that was once home for the nation's seventh president, Andrew Jackson. The main mansion was built in 1819. The president's sophisticated tastes are still evident in the original decor.

The Hermitage also offers **Rachel's Garden** in traditional southern plantation style. The southeast corner of the garden houses the tomb where Andrew and Rachel Jackson are buried. Tulip Grove, the Greek Revival home of Rachel's nephew and

Jackson's secretary, also stands on the grounds, along with the guitar-shaped drive, the smokehouse, the springhouse, and the Old Hermitage Church.

March of 1989 will unveil the new **Andrew Jackson Visitors Center**. Exhibits will include the family's Brewster carriage, family heirlooms, a museum of gifts received by Jackson, and jewelry once worn by his wife, Rachel. The center will also include an orientation film and restaurant.

The private estate of the Leslie Cheek family is now **Cheekwood** (Forest Park Drive, 352-5310), a fifty-acre showplace of enchanting botanical gardens. Gardens of boxwood, wildflowers, streams, ponds, and towering trees endorse nature's beauty. Cheekwood has one of the finest collections in the country of British decorative arts and nineteenth- and twentieth-century American painting. (See article beginning on page 17.)

Built in the nineteenth century by Adelucia Acklen, one of the wealthiest women in America, the **Belmont Mansion** (Box A-39, Belmont College, 1900 Belmont Boulevard, 269-9537) is an Italian villa now part of the Belmont College Campus. Original marble statues stand both inside and outside the mansion.

Another treasure in this country music paradise is RCA's **Studio B** (2100 West End Avenue, 646-4330). Elvis recorded "Are You Lonesome Tonight" at this studio, and that, coupled with recordings by Eddy Arnold, Jim Reeves, Dolly Parton, and Chet Atkins, helped the studio contribute handsomely to

the "Nashville Sound." Visitors to this exhibit may play around with original studio instruments, remix a hit song, or watch a computer animated exhibit that retells the history of Music Row.

Most of the country music you hear on the radio is recorded on **Music Row**, which also finds space for publishing houses and licensing agents.

If singing along with the radio isn't enough, pay a visit to the **Recording Studios of America** (1510 Division Street, 254-1282 or Opryland USA, 833-5533). Two locations make this attraction hard to miss. This professional studio allows visitors to record their own versions of all-time great hits.

Although this Southern plantation once commanded five thousand acres, the **Belle Meade Mansion** (110 Leake Avenue, 356-0501) now sits on only twenty-four acres. Still, none of its magnificence has been lost. This beautiful showplace gained prominence as an internationally famed thoroughbred breeding farm. Visitors today will take delight in seeing the mansion, an old log cabin, a Victorian barn, a carriage house, a smokehouse, a garden house, a dairy, and the stables.

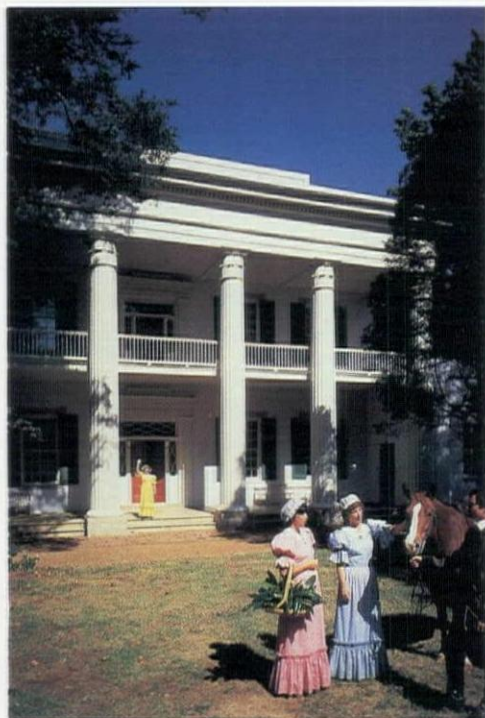
Once Andrew Jackson's law partner and an early Nashville settler, Judge John Overton lived in **Traveller's Rest** (Farrell Parkway, 832-2962), now restored with late-eighteenth-century furnishings. Another landmark is the **Ryman Auditorium** (116 Fifth Avenue North, 254-1445). Built by a riverboat captain, the Ryman Auditorium was home of the Grand Ole Opry for thirty-one years.

Fort Nashborough (170 First Avenue North, Riverfront Park, 255-8192) recreates the early days of Nashville. James Robertson constructed Fort Nashborough in 1780 as shelter against Indian attacks. Now, more than two centuries later, five reproductions of the original Nashborough cabins along the Cumberland River bring the essence of frontier life to modern Nashville. Working in period costumes, the staff engages in activities and chores performed by the settlers of yesteryear.

Fans of country music and Conway Twitty will enjoy **Twitty City** (1 Music Village Boulevard, Hendersonville, 37075; 822-6650). Twitty City allows visitors to see Conway's home, look back on his career in "Conway's Showcase," and even meet the singing legend who performs in concert every week during the summer and fall seasons. Christmas at Twitty City, beginning the day after Thanksgiving and ending in early January, features a festival of lights, Santa's petting zoo, live reindeer, Santa's Magical Mountain, and live entertainment.

The city's top-notch colleges and cultural life earned Nashville the title of "Athens of the South," and the **Parthenon** (Centennial Park, 259-6358)

History emerges through the restored homes, and innovation through the performing arts.



adds to the cultural wealth. Built in 1897, Nashville's Parthenon is the world's only full-size recreation of Pericles' Parthenon in Athens, Greece. Although visited primarily for its arts center, the Parthenon stands mightily on its own as a visual attraction. Extensive renovation closed the structure for the last year, and its reopening in September of 1988 was met with great fanfare. Late spring of 1989 will bring Nashville sculptor Alan LeQuire's forty-two-foot statue of *Athena Parthenos* to the forefront.

DINING

The Hyatt Regency Hotel's **Polaris Restaurant** (623 Union Street, 259-1234) lies on the top floor and revolves, creating a 360-degree view of the skyline. Prime rib is the dinner specialty.

Bennigans (975 Murfreesboro Road, 361-3996), skilled in preparing Mexican, Italian, and American dishes, offers succulent garden-fresh salads for those preferring a light meal.

Adults seeking fun and food will want to visit the **Nashville Palace** (2400 Music Valley Drive, 885-1540). Taste specialties like catfish, prime rib, and stuffed flounder while listening to the top country music entertainers who appear nightly. Randy Travis was discovered here.

Sylvan Park (4502 Murphy Road, 292-9275) specializes in down-home food. Plate lunches are served six days a week. Home-made pies are a specialty, particularly the chocolate.



Hap Townes (493 Humphry's Street, 242-7035), founded in 1921, serves up delicious Southern cooking. Stewed raisins are a unique dish that the restaurant offers daily.

Other restaurants featuring steak, seafood, and American dishes are **T.G.I. Friday's - American Bistro** (2214 Elliston Place, 329-9575), **Cock of the Walk** (2624 Music Valley Drive, 889-1930), and **Michael's** (821 Murfreesboro Road, 361-3123).

Reservations are recommended for **Peking Garden** (1923 Division Street, 327-2020 or 327-2023) where beautiful Chinese decorations adorn the dining room. Free delivery to nearby hotels is provided by the **Grand China Restaurant** (363 Harding Place, 834-3550), which serves the famous cuisine of San Francisco's Chinatown.

For sushi, swordfish, and Japanese steaks, journey into the **Kobe Steaks Japanese Restaurant** (210 Twenty-fifth Avenue North, 327-9081). Also serving up mouth-watering edibles from the Far East is the **Mikado Japanese Steak House** (I-24 East and Harding Place, 832-8300).

Guiseppe's (936 South Gallatin Road, Madison, 37115; 865-1062) makes its own pasta and bread. Meatballs, veal, and chicken are generously served, but save room for the famous flamed desserts. Located in the heart of Nashville is **Mario's Ristorante Italiano** (2005 Broadway, 327-3232). Because chef Mario has many blue ribbons, such as the Mobil Four Star Award, reservations are re-

Top, left: The Hermitage was once the home of Andrew Jackson, the nation's seventh president. Above: Circle Players presents My Fair Lady.

quired. More savory Italian food is available at **Villa Romano** (2007 Terrance Place, 327-2185).

Winner of the 1984 National Rib Cookoff, **Calhoun's** (96 White Bridge Road, 356-0855) continues to gain fame for its delicious Southern-style barbeque. Reservations are recommended. Reservations are also recommended for **Julian's Restaurant Francais** (2412 West End Avenue, 327-2412), which serves classic French cuisine in a lovely, sophisticated atmosphere.

Located in a restored hotel built in 1892, **The Merchants** (401 Broadway, 254-1892), is one of the largest restaurants in the city, with 360 seats on three floors. A large copper-top bar is featured on the first floor, and a piano bar on the second floor. Chicken, fresh pasta, and fish are specialties. For dessert, try the award-winning butter pecan cheesecake.

LODGING

With nearly two thousand rooms and a Mobil Four Star Award, the **Opryland Hotel** (2800 Opryland Drive, 889-1000) is a perfect place to make your Nashville stay enjoyable. Two acres of lush greenery grow inside the glass-encased European conservatory. A one-acre skylight connects two six-story wings of guest rooms.

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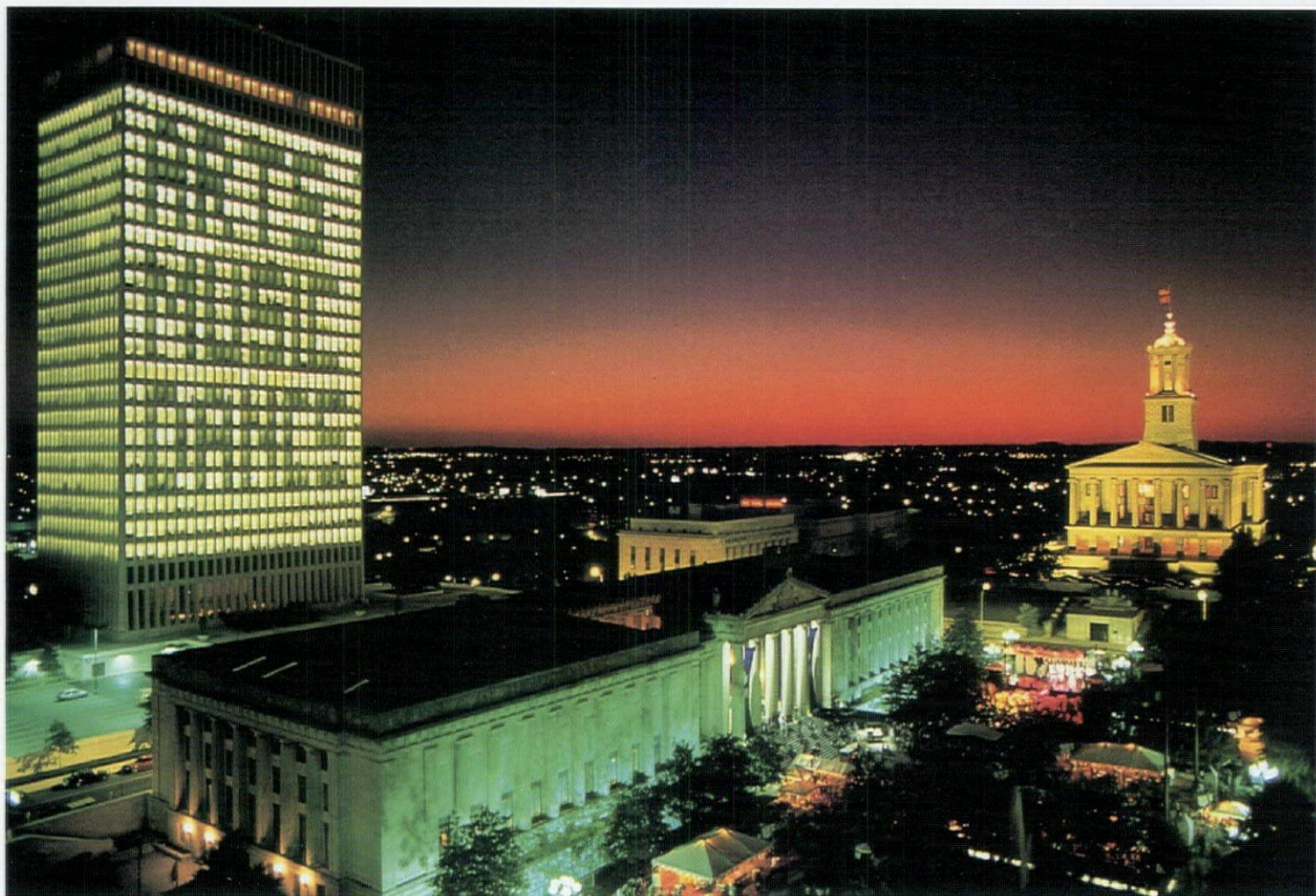
Cheekwood

Botanical Gardens and Fine Arts Center
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**MCA RECORDS
NASHVILLE**



The success of Summer Lights has encouraged a cultural rebirth in downtown Nashville.



The Cascades, also in the Opryland Hotel, features restaurants, entertainment galleries, and walkways. Inside, you will see a mountain, three waterfalls, a lake, and in the center of the lake, the revolving lounge called Cascades Terrace.

Several other hotels offer traditional sophistication. The **Stouffer Nashville Hotel** (611 Commerce Street, 255-8400 or 1-800-HOTELS-1), the **Marriott** (I-40 at Briley Parkway and Elm Hill Pike, 889-9300 or 1-800-228-9290), the **Vanderbilt Plaza Hotel** (1001 Broadway, 726-1001), and the **Hermitage Hotel** (231 Sixth Avenue North, 244-3121 or 1-800-251-1908) are prime examples.

TRANSPORTATION

The **Nashville International Airport** (275-1675) is serviced by sixteen airlines, with four hundred and fifty arrivals and departures daily, and is a major hub for American Airlines. **Greyhound** (1-800-528-0447) can usher visitors into the city

quite easily. Once in the city, eight car rental agencies, seven cab companies, and the **Metropolitan Transit Authority** (242-4433) make inner-city travel convenient. Seven trolleys, motorized cable cars, offer service seven days a week.

RESOURCES

The **Nashville Area Chamber of Commerce** (161 Fourth Avenue North, 259-3900) can provide a wealth of information to make your visit to Nashville pleasant and exciting. Lodging, restaurant, and attraction guides, brochures, and maps are generously offered. Be sure to ask for the helpful "Nashville Travel Guide" by name. More valuable information for visitors to Nashville is available from the **Tourist Information Center** (242-5606), located on the James Robertson Parkway off I-65 (exit 85). The center is open seven days a week during daylight hours.

Created in 1967, the **Tennessee Arts Commis-**

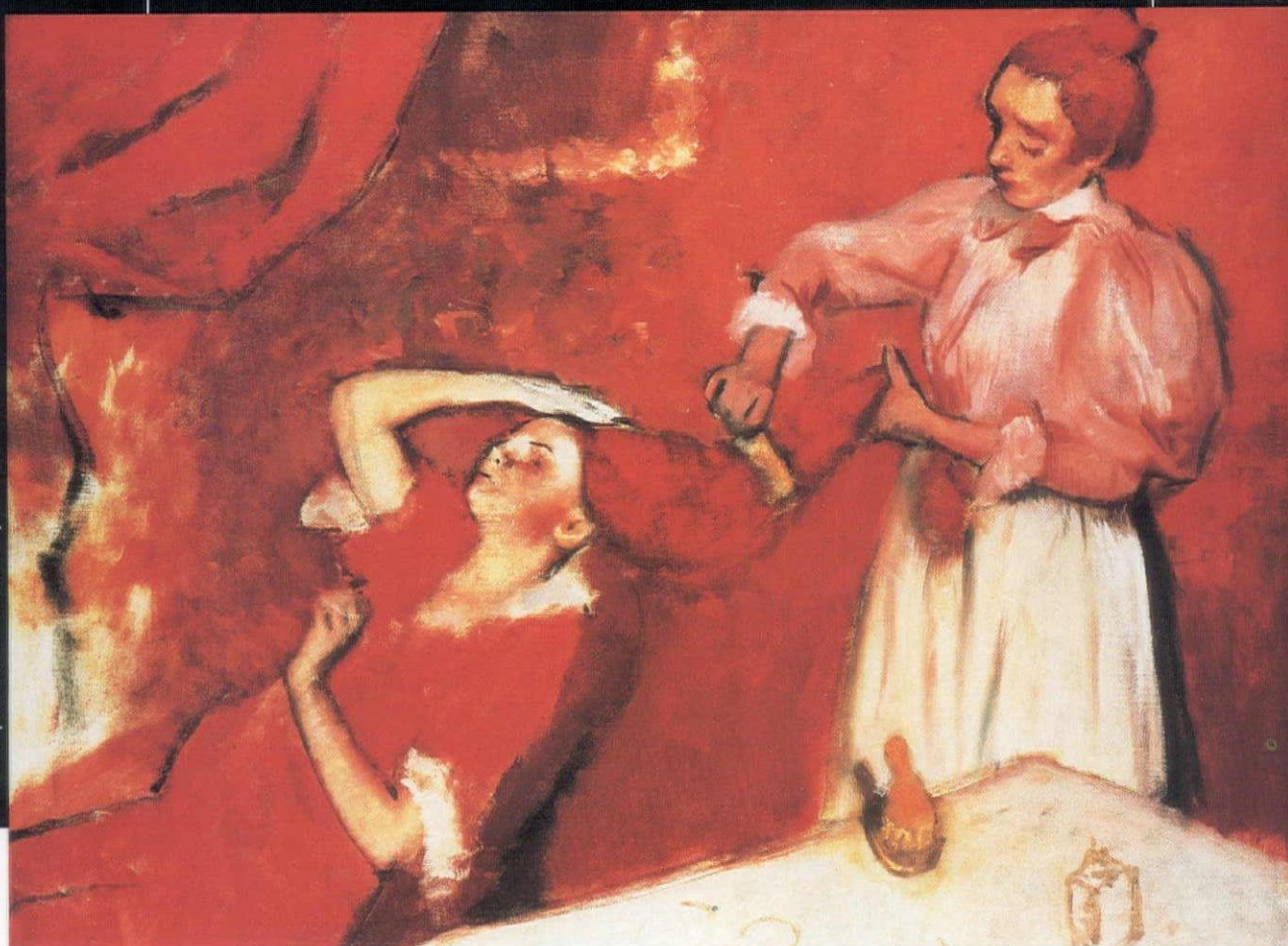
The annual Summer Lights celebration illuminates downtown Nashville.

sion (320 Sixth Avenue North Suite 100, 741-1701) should be helpful in directing you to Nashville and Tennessee's finest performing, literary, and visual arts. A state agency, the Tennessee Arts Commission encourages public interest and participation in the arts. The **Metro Nashville Arts Commission** (111 Fourth Avenue South, 259-6374) can also steer you in the right cultural direction.

Two newspapers provide information on the arts and tourist attractions. *The Tennessean* (1100 Broadway, 259-8000) offers entertainment reporting Friday and Sunday while *The Nashville Banner* (1100 Broadway, 259-8800) presents it in Thursday's edition. More coverage appears weekly in *The Nashville Scene* (5121 Maryland Way, Suite 303, Brentwood, 37037; 371-9357) and in the *Nashville Business Journal* (P.O. Box 23229, 254-9154). □

DEGAS

The Metropolitan Museum of Art. Lent by the Trustees of the National Gallery, London



A major retrospective exhibition takes a fresh look at this pivotal figure in painting. By David Rand

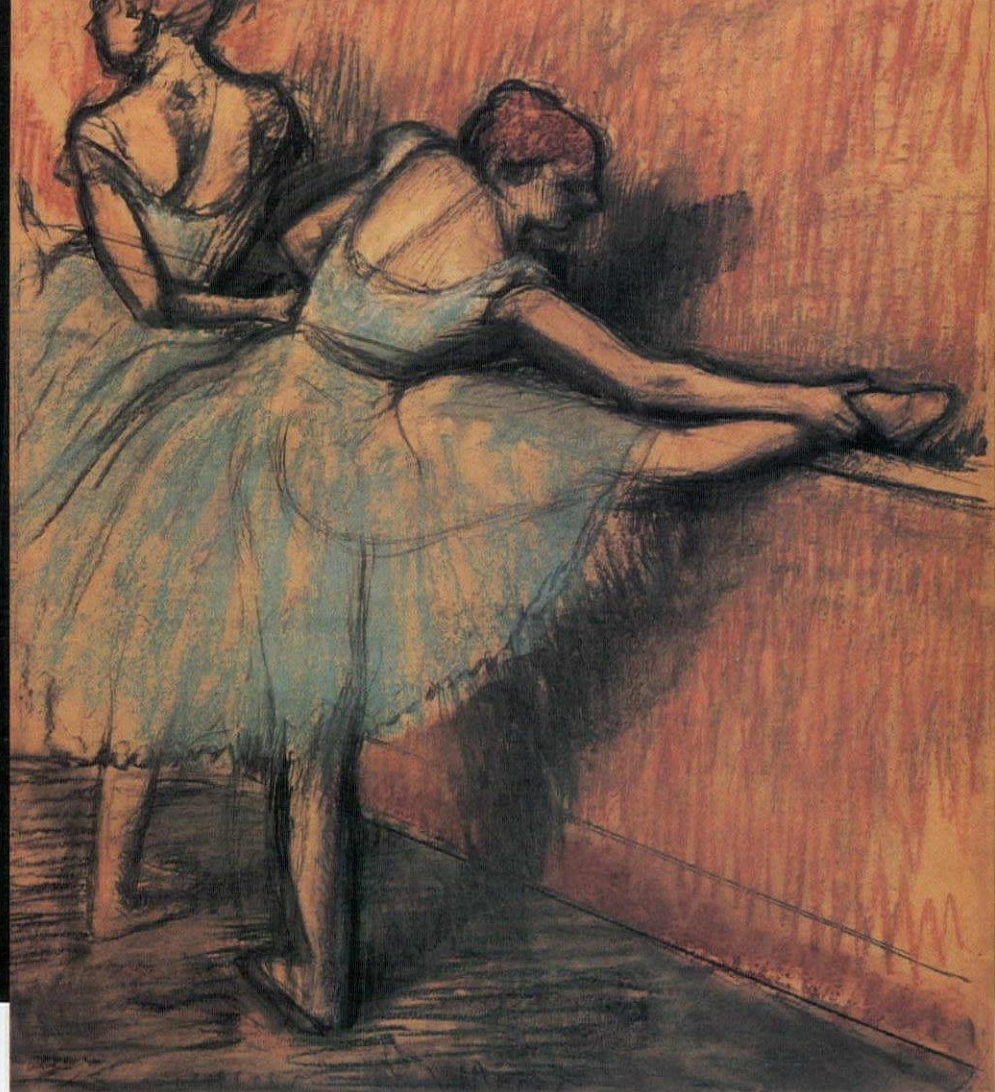
Monet, Renoir, Manet, Gauguin—one by one the great painters whose work birthed the modern age have received their major retrospective viewings at the twentieth century's end. Now, Edgar Degas's time has come in his first retrospective exhibition in fifty years. Bringing together the paintings, pastels, prints, drawings, photographs, and sculptures that comprised his prolific oeuvre, "Degas" is a joint effort of the Grand Palais in Paris, where it opened earlier this year; the National Gallery of Canada, where it traveled in June and remained on view through the summer; and the Metropolitan Museum

The Coiffure (circa 1896), an oil work once in the possession of Matisse.

of Art, the exhibition's final venue, where it opened September 28 and will remain on view through January 8, 1989. The exhibition is made possible by the United Technologies Corporation.

Both Degas's well-known and little-known works will be included, and this comprehensive examination of his long career reminds us how strongly associated he has become with the depictions of ballet dancers that were—with racetracks and jockeys, milliners and laundresses—a continuing preoccupation over a persistently evolving career. Much about him has been forgotten, and Jean Sutherland Boggs (formerly director of the National Gallery of Canada and of the Philadelphia Museum





His later paintings use familiar subjects of earlier ones, but they are more forceful, even violent.

The exhibition comprehensively traces racetrack scenes and ballet pictures. Left: Racehorses (1895-1900), pastel on paper. Above: Dancers at the Bar (circa 1900), pastel on paper.

of Art and chair of the Scientific Committee formed to select the works included and to write the accompanying voluminous catalogue), says that "people who have seen the exhibition in Paris have been surprised by his scope." This is particularly true of Degas's late works, she says. "They are so much more dramatic and full of expressive color and deliberately ambiguous suggestions, that it is, I think, a shock to confront this side of Degas."

Born in 1834, the eldest son of a Parisian banker, Edgar Degas had his own studio by the time he was eighteen, launching a career of constant experimentation. He began working in a formal style—much like that of Ingres, Raphael, and Van Dyck—

creating portraits and history paintings. Only in 1859, newly returned to Paris after a number of years in Italy, did he cast aside an academic subject matter and turn to contemporary themes that provide today a lively, almost literary tableaux of the life of his times.

Haughty and in some ways aloof, Degas shunned the spotlight in his lifetime. "I want to be illustrious but unknown," he once declared. Though he participated in seven of the eight renowned impressionist exhibitions, he stopped showing his work altogether after the last one. And, he had only a single one-man show, one featuring his landscape monotypes mounted in 1892.

"What an important, heroic figure he was!" Redon said of Degas. Boggs agrees: "Degas is a pivotal figure in the transition from the romantic realism of the mid-nineteenth century right into the twentieth." She points out that the fact was not



The Metropolitan Museum of Art. Lent by the Trustees of the National Gallery, London

Haughty and in some ways aloof, Degas shunned the spotlight: "I want to be illustrious but unknown."

escaped by his peers. His studio was always open to other artists, who were "very much influenced by what they saw." Pissarro, writing to his son Lucienne in the nineties, called Degas "the greatest" among them all, and Picasso is said to have played a game in his studio in which he would pretend that Degas had come to visit, imagining what he would say and what Picasso's own response would be. Monotypes of brothels purchased by Picasso have been loaned to "Degas" by the Musée Picasso; a powerful charcoal owned by Henry Moore and a dramatic late work, *The Coiffure*, once the possession of Matisse, is included as well.

A highly intellectual and extremely critical (well-known even today as a nearly obsessive perfectionist figure), much has been made of the problematic nature of Degas's sexuality. Yet women dominate his canvases, and his portrayals of them are often sensual, sometimes voluptuous. "He liked women, and enjoyed them," Boggs notes, "though he once told a model he was not virile." A friend of Renoir's once commented that Degas was always more truly interested in women than was Renoir himself.

"He had the courage and the independence to work by himself, and was unaffected by fashion, able to create his own form of art," Boggs observes. "He didn't want to be affected by fashion. It wasn't

Young Spartans (circa 1860-62; reworked until 1880), oil on canvas.

a fear of criticism, it was more a fear of flattery." When *Dancers at the Bar* brought the highest price ever paid for a work of modern art when it was sold at auction in 1912, Degas was asked how he felt. "Like a horse that's won a race and been given some oats," the painter responded.

While much about Degas's life remains shadowy, the catalogue contains a great deal of new information on his life, his subjects, and his working methods. Assessing his career into four major chronological periods, the exhibition's curators have amassed a great deal of archival information that sheds fresh light on the artist. Working with Boggs on the Scientific Committee were Musée d'Orsay conservateur Henri Loyrette; Michael Pantazzi of the National Gallery of Canada; and the Met's Gary Tinterow; with the collaboration of Douglas Druck of the Art Institute of Chicago.

"He's an artist who's never boring," she continues. "There is still an enormous amount we don't know about him, and a lot to be done." "Degas" is a new beginning in this direction, a new plowing of a rich ground that yields an abundance of fresh, new insights. □

SOUL IN CONFLICT

A searing theatrical examination of Jewish conflict and angst that has stirred up storms of controversy comes to American stages. By Marcia J. Wade



Turning forty: perhaps no other act symbolizes the sober passage into the acceptance of limitation. This fall, a four-city tour of Israel's internationally acclaimed Haifa Municipal Theatre and its provocative, controversial production of Joshua Sobol's *The Soul of a Jew*, offers American theater audiences a rare opportunity to see a remarkably similar process at work in a culture. Part of a year-long round of performance tours, residencies, festivals, and conferences organized by the National Foundation for Jewish Culture in the States and Omanut L'Am (Art for the People) in Israel to commemorate the fortieth anniversary of the founding of the Jewish State, the Haifa Theatre's tour will

doubtless generate heated debate in this country as well. The author of *Ghetto* and *The War of the Jews*, presents in *The Soul of a Jew* a man who believes "Women and Jews are zeros. But at least women believe in men. Jews don't believe in anything."

The company has cut its teeth on controversy, from 1972, when Moshe Dayan walked out of a performance of Hannech Levin's biting satire *The Queen of the Bathtub*, to 1988, when Sobol's *Jersusalem Syndrome* (the opening performance in an eight-play "Festival of Israeli Theatre" marking the fortieth anniversary) incited a demonstration that delayed its curtain ninety minutes while five hundred police struggled with the angry crowd outside.

Tehiya Danon (left) as *The Double* and Doron Tavori as the tormented Otto Weininger.

One of three companies in Israel boasting an international reputation, the Haifa Municipal Theatre is the only one in the country whose members include Arab as well as Israeli actors. Founded in 1961 at the initiative of the small coastal city's mayor, it also claims the largest subscription audience—at thirty thousand, one of every ten citizens in Haifa—of any theater in Israel.

The Soul of a Jew, (opening October 19 at San Francisco's Theatre Art and, and then traveling to the Mark Taper Forum in Los Angeles October 21,

Symphony Space in New York November 1, and the Spingold Theater in Waltham, Massachusetts, November 8) Americans will see just what it is about the Haifa Theatre that stirs up storms. A searing examination of Jewish conflict and angst, it is a memory play, in which Sobol has reconstructed the last night of Otto Weininger. Hitler called the brilliant, virulently misogynist and anti-Semitic young turn-of-the-century Jewish author of *Sex and Character* "my favorite Jew." In Sobol's work, we meet him on the evening he has rented the room in which Beethoven died seventy-six years earlier, in order to take his own life at the age of twenty-three. Against the rich backdrop of fin-de-siecle Vienna, the central figures in Weininger's life, from Freud and Strindberg to friends and family members, to his own shadowy (and female) Double, parade through the small room.

The Soul of a Jew lays bare the inner conflict of a man who saw his own life, and that of his people, as an irreconcilable struggle between contradictory principles: The law-creating reason which Weininger identified with Aryanism and the masculine, and the irrational, destructive chaos he saw in both Judaism and the feminine.

Volatile subject matter for an embattled country, and the censure it attracted is not surprising. Why, many detractors wondered, revive the ghost of a traitor? The Haifa Rabbinate denounced the work, first performed in October 1982, as "full of blasphemy and deformity, depravity and Jewish self-hatred." But it had more than three hundred stagings in Israel alone, and has drawn wide acclaim abroad, where it's taken, for instance, both the Edinburgh Festival and the Berlin Festival by storm.

"When I wrote it, I could hardly understand what I was doing," comments Sobol, currently in London at work on the British production of *Ghetto* and on a new work, *Consequences*, that is a collaborative effort with seven other playwrights. Seven years after the summer he sat down and penned *The Soul of a Jew* in three weeks, he says he realizes that he was exploring "what it means to be a victim of hatred, the ways one interiorizes it and becomes one's own enemy." The work's relentless, painful probing of the internal dynamics of self-hatred is, he believes, the reason for the attacks as well as the acclaim *The Soul of a Jew* has elicited.

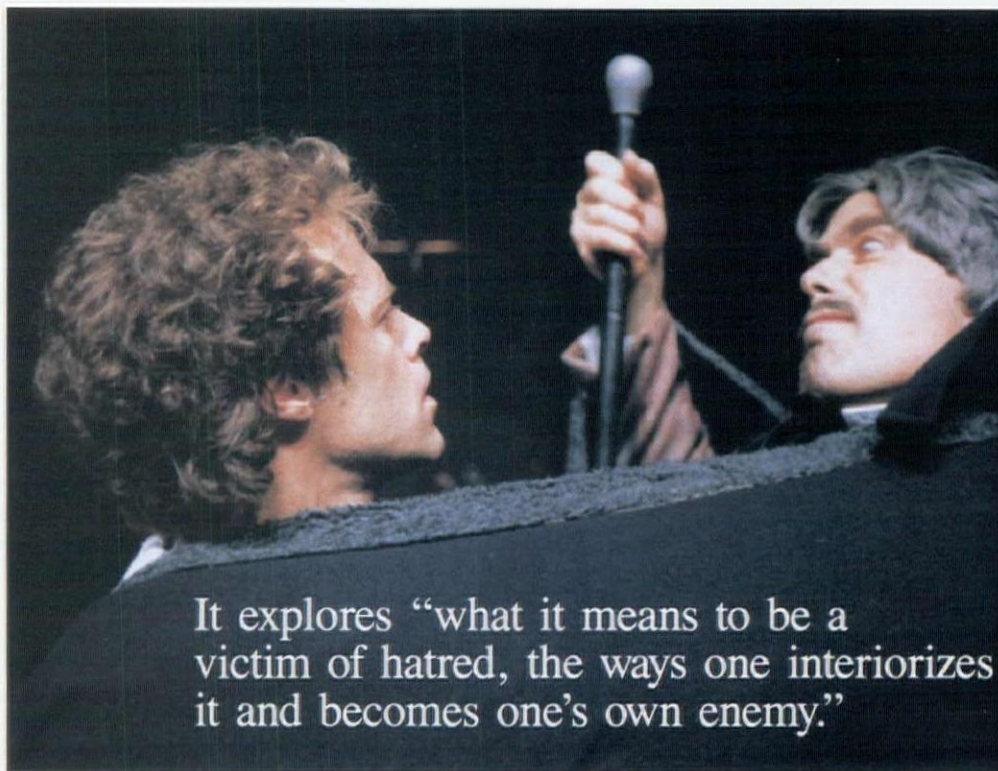
Israeli literature has been increasingly preoccupied with questions of ideology and their psychological underpinnings over the last two decades. Sobol's career itself exemplifies a national trend. A member of Kibbutz Shamir from 1957 to 1965, he wrote fiction before going to Paris to study philosophy at the Sorbonne. He returned to Israel in the early seventies and became involved with the directors, writers, and actors of the Haifa Theatre. The company was struggling, Sobol says, "to come to grips with our reality." The crucial and decisive issues facing the nation, they felt, "had been abandoned to the newspapers, and given only superficial treatment. We thought that exactly by dealing with these topics we might come to grips with our reality. Trying to come closer to ourselves,

we went to the minorities, to the marginal people in our country, and began interviewing them. We were living in a mute society, and wanted to give voice to the muteness."

Eventually Sobol's own dramatic explorations took a backward turn, becoming a search for the origins of the conflicts facing the young nation. He found himself in turn-of-the-century Vienna. While

policy he has pursued as one in which the Jewish people "are not controlling history. We are not pulling the strings."

Controlling one's destiny, Sobol maintains, remains an impossibility for a person or a people until the shadowy forces of self-hatred and compulsion are pulled from the unconscious into the light. His own sober analysis of Israeli culture is that it has,



It explores "what it means to be a victim of hatred, the ways one interiorizes it and becomes one's own enemy."

A dying Weininger (Tavori, left) encounters Swedish novelist August Strindberg (Ilan Toren).

he exhaustively researched Weininger's life and read everything he could on the fin-de-siecle Austrian milieu, Sobol soon realized that "I was writing about myself. It opened me up." Examining a subject matter so far removed in time and place from the circumstances of his own life, he explains, "helped me lose my defenses."

Audiences throughout Israel and Europe found themselves responding in a similar manner. "In a curious way," Sobol comments, "Otto Weininger is talking about us, about our anxieties today in Israel. He touches an insecurity." The twisted genius the playwright believes, touches a level of the national psyche "menaced by destruction—not from the outside, but from the inside. In the last ten years it's become very clear that dangerous forces are acting from within."

While writing the play, Sobol says he could not shake a terrible sense of foreboding that something tragic was about to happen. Shortly before *The Soul of a Jew* opened, Israel invaded Lebanon. "When the war broke out, Begin kept repeating, in order to justify it, 'What if Hitler was hiding in a shelter in Beirut? What would we do?'" Sobol sees Begin as a figure "manipulated by history," and the foreign

in recent months, become increasingly unwilling to do so. "The readiness to take responsibility and to think has diminished. People started to refuse to see what was on television, to read what was in the papers. They drew down a curtain, not wanting to know what was going on." He points to the violent reaction to the recent performances of *The Jerusalem Syndrome* by the press, political authorities, and the audiences. "A hundred to one hundred and fifty members of every audience would leave, shouting and cursing," he recalls. "Yet the play was not more provocative than the others" he's written for the company. "Something has changed."

After the denunciations of the work, Sobol and director Gedalia Besser resigned their positions with the Haifa Theatre, not wanting to see the theater, which depends upon the city and the national government for half its budget, jeopardized.

"My country is divided into two camps," Sobol offers. "On the one hand, there is a tendency to get in touch with ourselves and our motivations. But the culture is young. Everything calling for that kind of connection is threatening. Many writers, and poets are making a serious effort to create this kind of context. But it brings about a hostile reaction from those who are not ready for it." Nonetheless, the playwright believes "our future lies in our capacity to understand ourselves and our history." □

MATERNAL INSTINCTS

Massive cultural shifts have occurred over the course of the eighties, and *The Good Mother* by Touchstone Pictures, a subsidiary of Walt Disney Studios, provides plenty of indications about some of the transformations that have taken place. Disney, after all, is the studio that brought baby boomers pictures like *Pollyanna* and *The Parent Trap* in their childhoods. Sue Miller's 1986 novel, on which this film is based, is, by contrast, the story of a woman who leaves a passionless marriage, awakens sexually in a passionate relationship—and loses custody of her four-year-old daughter over what her ex-husband and the courts deem “sexual irregularities.”

Described by its director—Leonard Nimoy, familiar from decades past as Mr. Spock in “Star Trek”—as “a potent family drama,” *The Good Mother* explores issues first raised in the seventies. Touchstone's latest film is in many ways an exploration of some of the women's movement's most radical analyses of cultural power. Ironically, *The*

today's much-maligned yuppies.

But it took him a year to persuade Hollywood that *The Good Mother* was material worth chancing. Anna Dunlap is no Norma Rae; there are no impassioned, heroic speeches about the injustice of her plight delivered in the courtroom to provide an upbeat Hollywood ending. Disney's Michael Eisner was willing to do a television movie, but Glimcher was not interested in that. So he waited. But aside from Eisner, there were no takers.

A few months later, the two had dinner while Eisner was in New York on business. The talk turned to projects they'd long wanted to undertake. “A story I've always wanted to make into a film,” Eisner told his friend over the meal, “is of a figure caught inextricably in the stream of fate, helpless to determine his future.” “Mike, that's *The Good Mother!*” Glimcher cried in frustrated good humor. Nothing more was said, but when Eisner rose from the table, he turned to Glimcher and said, “OK.



Diane Keaton as Anna Dunlap and six-year-old Asia Vieira as her four-year-old daughter Molly in a scene from The Good Mother. Here, the happy relationship between the two is portrayed, shortly before tragic circumstances change their lives forever. Anna's handling of the situation caused several actresses to turn down the role.

Leonard Nimoy directs Diane Keaton in one of the most powerful films of the decade.
By Marcia J. Wade

Good Mother, in many ways a quintessential women's novel, exploring as it does the conflicting demands of parts of the self opposed in contemporary society, has been turned into a film by three men.

In fact, the ways in which the experience of Sue Miller's heroine Anna Dunlap serves as a barometer of cultural change were precisely what interested producer Arnold Glimcher (who's also founder and owner of New York's Pace Gallery), when his friend Maxine Grofsky showed him the unpublished manuscript. To Glimcher, Dunlap's aborted attempt at fulfillment as both mother and lover was a powerful metaphor for an entire generation, the formidable forces pitted against her an explanation of how so many of yesterday's flower children became

I think you should do it.”

Enter gentleman number two, screenwriter Michael Bortman, whom Glimcher selected to adapt Miller's novel. He'd intended, he says, to hire a woman for the job, and had, in fact, found someone he thought would be perfect. But after her agent and the studio were unable to negotiate a satisfactory contract, Glimcher turned to Bortman, whose script for the television movie *Who Will Care for My Children*, which deals with a woman dying of cancer, had impressed him with its insight and sensitivity. And to direct the piece, he brought on board Leonard Nimoy.

“All three of us,” he says without defensiveness, “are men who are unafraid of tapping the female



Director Leonard Nimoy and Diane Keaton discuss a scene on the set. "Everybody brings their own prejudices, fears, and pain to this story," Nimoy says, recalling a night he woke up in tears during the filming of some of the movie's most intense scenes.

Much of *The Good Mother's* power lies in its ability to draw the viewer into Anna Dunlap's inner life.

parts of our own psyches. And we all live with immensely independent women." It was to the women with whom they lived, in fact, that Nimoy and Bortman turned for guidance in the early stages of the project. "I needed to see if there was a particularly female sense of the book that, as a male, I didn't have access to," Bortman explains. What he found, he says, is that "I was not denied access to the story because I was a man. She did not have a perspective that fundamentally differed from my own."

The fact that he lives with a woman raising a six-year-old son has already brought many of *The Good Mother's* richly presented dilemmas into his own life, Nimoy says. A steady flow of scripts had been crossing his desk for months, nothing catching his eye. His interest in Bortman's script was immediate. "I could shoot it today," he told Glimcher when he put it down. Like Bortman, Nimoy found himself relying heavily on his own relationship and on the responses of a woman's reading club with whom then he met. What struck him, he recalls, was the degree to which women still feel the psychological price exacted by the madonna/whore duality deeply embedded in our culture and its history.

In his view, that's a subject matter of major importance for contemporary America. While the number of single-parent homes rises each year, he points out, society's willingness to accept the coexistence of motherhood and female sexuality remains severely limited. "Deep down," he says, "we still think a lady who's in touch with her sexuality is somehow unfit for motherhood."

Anna Dunlap's awakening to sexual bliss takes a heavy toll. Diane Keaton, who plays Dunlap in the film, has said that the most difficult part of the role for her was just the near-complete surrender. Starring with Keaton are Liam Neeson (who played the mute defendant in *Suspect*) as the intense sculptor who becomes Anna's lover, and six-year-old Asia Vieira as her daughter Molly. Among the supporting cast are Academy Award winners Jason Robards as Anna's lawyer Muth, and Teresa Wright, who plays Anna's grandmother overshadowed by a tyrannical husband (Ralph Bellamy).

Much of *The Good Mother's* power lies in its compelling ability to draw us into Anna's inner life. Understanding the internal logic behind the decisions that shape her life, we are taken by a surprise and shock nearly as complete as her own when her ex-husband (played by James Naughton) calls to say he's not returning their daughter from her weekend visit because he believes Molly has been molested by Anna's lover. "We understand where Anna's actions come from and then we see her in court, and the same events once seen sympathetically from inside Anna's head are viewed externally—and judged harshly," comments Bortman.

Both Nimoy and Bortman remark that a great deal of *The Good Mother's* emotional impact lies in the fact that, given the right (or wrong) set of circumstances, Anna and Leo's dilemma is one in which any number of people raised in the sixties might find themselves. Perhaps it's the leading characters' very idealism that is difficult to take from the perspective of the eighties, a decade steeped in a determination to come out on top. Several actresses, for instance, turned down the part of Anna, finding her refusal to reject the choice between sexuality and motherhood—and her willingness to sacrifice her lover in the attempt to preserve her child—unpalatable.

While aware that many women were angry at Anna for the choices she made, Bortman says he feels "it's much more to the point of who the character is that she saw the conflict between losing Leo and losing Molly, and that she chose Molly. That's not a cause for loss of respect." The richness of the characters for him, he says, lay in the consistency of their actions and their identities. "Maybe it wasn't the smartest thing for Leo to say yes to Molly, but it was perfectly in keeping with who he is. He acted in a way that might have been viewed as correct in another time and place." Even Brian—in a way the least sympathetic character, who doesn't do what we want him to, acts out of his own prudishness and the desire to protect the welfare of his daughter. Given who he is and what he is—what would you say? He's somebody who felt that Leo acted in an outrageous manner."

Nimoy calls the film, like the book, "a Rorschach test" of gut-level feelings about sensitive issues. "Everybody brings their own prejudices, fears, and pain to this story." He recalls waking up one night in tears during the filming of the scenes that take place after Anna's ex-husband notifies her that Molly will not be coming home. "They were incredibly painful to shoot," he says. "Physically, they were easy—but emotionally, they were exhausting."

To Glimcher, *The Good Mother* is a contemporary American tragedy. To Nimoy, however, it's not. "There's a loss, there's a change, there's an awareness and a catharsis. At the end of this story, Anna is wiser." Wisdom, of course, has not been the dominant virtue in the eighties. Will audiences go for it? Nimoy certainly hopes so. "I really think this picture is of major importance," he says. "It's moving, it's passionate, it's powerful. I'm elated, on the one hand, and overwhelmed on the other by the work we've done." □

KENTUCKY BLUEGRASS LEXINGTON



With strong support from the mayor, Lexington embarks on a cultural plan to help the arts.

It's almost as if Lexington has too much of a good thing. There's the Lexington Ballet, a respected regional troupe; Syncopated, Inc., a modern-dance company; the Actor's Guild of Lexington; Lex-

ington Children's Theatre; the Living Arts and Science Center—a plethora of arts organizations and institutions. The quality and variety of programs they present are remarkable for a city with a population of 215,000. Yet, it's that very variety that brings several problems: the problems of adequate funding, staffing, growth, and even space to present their performances and exhibitions. How could Lexington ensure the continued development of its arts scene? That's one question that convinced mayor Scotty Baesler and executive director of the Lexington Council of the Arts Dee Peretz that the city

The Lexington Ballet, a semi-professional troupe, in a production of The Nutcracker.

needed a plan—a cultural plan.

Drawn by up by Theatre Projects Consultants, Inc., an outside team engaged by Baesler, the plan is designed to “maximize the city's potential,” says Baesler. “To improve the quality [of the arts groups] and at the same time to offer more opportunities.” It is a cultural blueprint for the future which, as it is implemented, will make Lexington the focus of artistic activity in central Kentucky.

Baesler has been instrumental in the city's cultural initiative. He and his staff conducted extensive interviews with Lexington arts organizations and arts supporters, making sure the plan would be a comprehensive one. Says Peretz, "We have a mayor who is very forward-thinking and who is a person with vision. It was clear to him that the arts lacked direction." Baesler believes that "it's necessary for the city to take the lead, to make sure we reach that potential."

Baesler and the Lexington-Fayette Urban County Council pledged \$250,000 in city money if the Lexington Fund for the Arts could raise \$400,000 from the business community. That they did, exceeding the goal by \$20,000. The resulting \$670,000 made the city eligible for an additional \$152,000 from the state and the National Endowment for the Arts. It's all the more remarkable when you consider that in the last three years the Fund for the Arts raised no more than \$295,000 per year, and in 1987, the city contributed \$47,000 to the arts. Ralph Coldiron, senior vice-president of the Webb Company and chairman of the Fund for the Arts when it exceeded its goal, explains that the fund took a different approach to potential contributors. "The name of our drive was 'State a Case for the Arts.' We tried to put the campaign on a business approach, to explore the benefits that the community derives from the arts economically, and that business people derive individually in terms of quality of life." President and chief executive officer of Central Bank and Trust Company and founding chairman of the Fund for the Arts Wayne Smith attributes part of the fund's success to a growing interest in the arts among Lexingtonians. "We had more people involved this year, more contributors," he says. "And there was the challenge the mayor gave us. I attribute 99 percent of our success to the mayor's interest in the arts."

"We [the city] felt very strongly that we had to demonstrate a bigger commitment if we wanted the private sector to demonstrate a bigger commitment," Baesler explains. Says Gloria Singletary, a member of the Fund for the Arts' board, "Business has really gotten behind the arts. That's the reason we're becoming so successful."

The funding will go for the operating expenses



Courtesy Convention and Visitors Bureau

of the city's arts organizations. That was a major focus of the cultural plan, which found that many organizations were underfunded. The plan's realistic approach suggested specific areas for growth as well, which require more money. Actor's Guild was selected to become a semi-professional theater; Lexington can support one, said the plan, but only one, and AGL had proven itself artistically.

Duplication of services and coordination of growth was a major factor the plan addressed. "In the arts, of course, people need to be allowed full creative expression. But that creativity needs to be disciplined and directed," Peretz explains. "You can't have two or three groups offering the same services to the community. It was clear that the community wants and would support professional theater." Also singled out in the plan was the Lexington Ballet, which, it said, should be assisted in its long-range plan to become a professional company with ten full-time dancers; Syncopated, Inc. was also felt to be deserving of additional support.

Other concerns were addressed with a hard look at the community's resources. Lexington has no opera, and, said the plan, it shouldn't try to develop one on its own. Joint efforts with the University of Kentucky music department were encouraged. Likewise, the UK art museum fills the slot for a perma-

The Opera House, which was renovated in 1976, satisfies the needs of Lexington's performing-arts groups for a large-scale theater.

nent museum of art history; the greater need is for additional gallery space for contemporary art exhibits. The plan concluded that, before any new groups are formed, the existing ones should receive the funding to upgrade their presentations, to stabilize their budgets, and to continue to grow. Baesler expects the level of funding to increase in the coming years. "My commitment is good annually, as far as I'm concerned," says the mayor, whose efforts have the backing of the Urban County Council. "And I think if we see the type of quality and improvement everybody believes we will, the funding [from the community] won't go anywhere but up. Nothing we've done has met with a more positive response from the public than this arts program."

The cultural plan also considered performance spaces in Lexington. The Opera House meets the need for a large theater, but at 1,100 seats is not economically feasible for many groups. Said the plan, "[Small drama] cannot be expected to play and survive in the Opera House because of the lack of . . . more suitable spaces. Semi-professional and professional performing groups need theaters which



Lexington Children's Theatre performs Northern Lights. The company, which was praised in the cultural plan, is celebrating its fiftieth anniversary.

they can get into and work in without restriction."

"The other exciting part of the plan," says Peretz, "is the creation of an arts district." Like many cities, Lexington is finding that the arts are a draw, particularly to the downtown area. The proposed cultural center will join the Opera House and Arts-Place, a renovated YWCA building administered by the arts council which contains gallery and performance spaces, downtown.

The plan suggested construction of two theaters, one seating five hundred and the other, a black-box theater, seating one hundred and fifty, to be integrated in a multi-use cultural center. The visual arts will receive their share of attention in the center, as well, with a new museum designed to present the past, present, and future of Lexington. Using high-tech presentation methods, the museum will feature a "Welcome to Lexington" exhibit; the history of the area presented through animated models and environmental settings; an audio-visual presentation on the future of Lexington; the story of UK basketball, told through interactive video and computer simulation that will allow fans to "coach"

a game; and an exhibit of science and technology.

The museum will also feature an exhibition hall designed to allow the city to host large traveling shows, which it has not been able to do, and to schedule exhibits which originate in Lexington.

The plan will mean a lot of hard work for the arts council, since it suggests an expanded role for the organization. Essentially, LCA will act as the cultural planning body. "We had grown beyond some of the simple services that arts councils provide, and if we were going to be a forward-looking arts council, cultural planning was essential," says Peretz.

LCA's new duties will include expanding its advocacy role with the media, helping arts organizations apply for grants (Lexington had applied for less than it could from the Kentucky Arts Council), and acting as a clearinghouse for scheduling performances. Both the plan and Peretz point out that the arts in Lexington must compete with sports for the leisure time of the public. Says Peretz, "It's not an either-or situation. This can be a cultural community as well as a sports community."

Both Peretz and Baesler have set high goals for the Lexington community. The plan is a long-range proposal, but says Baesler, "I'd be disappointed if we weren't doing a lot of it next summer." Building new facilities and providing operating costs are equal

priorities. Construction of a children's museum, which will be part of the Living Arts and Science Center, may start in the spring, as might the building of an amphitheater at the Kentucky Horse Park. Funding for the cultural center is pending.

"In a community that's fairly progressive, as ours is, I think it's important to have different activities that people can feel good about, whether it's sports or the philharmonic," Baesler says. "Executives of businesses that locate or plan to locate here always ask about the things they'd like to have for their families to do, particularly in the area of the arts." Peretz agrees. "In five to ten years, we can look for a professional theater company," she predicts. "We already have a semi-professional ballet company. Our philharmonic will continue its high-quality performances, and its outreach will expand. The cultural center will heighten our children's theater. It's already touring in four states, and I think it will become nationally known. The average person in Lexington will begin to think of the city as an even more wonderful place to live, and they'll be proud." The city certainly has what it needs to achieve its cultural goals: strong leadership in city hall, a committed arts council, and a business community that recognizes the civic value of the arts.

—Kenna Simmons

Orchestral Outreach

As an arts ambassador, the philharmonic travels the state to bring music to Kentucky children.

The Lexington Philharmonic is a veritable ambassador for the arts. On the cutting edge of outreach programs, this orchestra travels the far reaches of Kentucky, buses children to home performances, and participates in the Apple program of the Chamber of Commerce—"adopting" inner-city schools for motivating educational experiences. Add this to an amazing expansion of performances, audiences, and all-around popularity, and you've got a success story on your hands.

This year the philharmonic traveled to four small towns in the mountainous coal-mining sections of Kentucky to play for groups of elementary schoolchildren, most of whom had never seen an orchestra before. "We did not play down to the children," says Lorie Ann Wayne, general manager of LPO. "We played quite an aggressive program which was constantly moving so their attention was always filled." The response was overwhelming. "In Whitley City, a town of about five hundred, we played in the school gym. They bused kids from all over the area, hundreds of tiny towns, and the four thousand-seat gym was overrun with five thousand children. They were cheering and clapping and wanting autographs." As well as enlightening the children, it is hoped that the philharmonic can act as a catalyst to promote the arts, and even start art councils, in these small rural towns.

The Young People's Concerts have also been a great success since they began in 1972, when George Zack became conductor of the Lexington Philharmonic. "In the gas crunch of the early seventies we decided to give a series of subscription concerts for children on Sunday afternoons rather than travel," says Zack. "We called them the UnRock Concerts, and the series was sold out. The school board decided they wanted to be a part of an ongoing during-the-school-hour concert program." This series now reaches fifteen thousand kids a year. They are bused into Singletary Center, the excellent acoustic hall at the University of Kentucky, from up to two hours away—all free of charge to the



children. The philharmonic has received recognition for its efforts, winning an award in Educational Concert Programming for this program.

For the past two years LPO has also been very involved in the Apple program, which has allowed it to "adopt" Johnson Elementary, an inner-city school in Lexington. Says Zack, "One of the things that bothers me about education in general is that we tend to think of it as separate from the arts. The three Rs are fine, but all the studies show that when children are involved in art and music the brain works better." In the classroom Zack lectures to the children and uses participatory methods to explain simple conducting techniques by using puppets, and demonstrates syncopated rhythms by having the children clap to various beats. The orchestra's five regular ensembles, featuring two string quartets, a brass quintet, a woodwind quintet, and a harp duo, play for the children and explain how their instruments work, as do the guest artists in the philharmonic subscriptions series.

"Now, kids from Johnson Elementary stop me on the street," says Zack. "Recently a little boy said, 'Hey Zack!' and we spoke. It was just casual talk, but he was talking to the *symphony conductor*. He asked me about Leon Bates, a pianist from last year's series who also happens to be a professional weight lifter. I told him that Leon may come back

Conductor George Zack leads the Lexington Philharmonic in concert.

in a year or two, and he said, 'If he comes back, I'll come back'—he was ready to go!" Children from the adopted school are also bused to all dress rehearsals before the series events. "Everything in the program is at no cost to the philharmonic, but is a really great benefit for the kids," says Wayne. This program teaches the children about cultural opportunities as well as music.

LPO keeps itself busy outside its work for the children. The sold-out subscription concerts host both established professionals, such as Emmanuel Ax and Leonard Rose, and exciting young talent on the road to stardom. The orchestra also does a pops tour in the summer, going to various towns throughout Kentucky. "We tailor-make these concerts," says Zack. "I suppose it's southern hospitality. If they want 'My Old Kentucky Home' we put it on the program. If they want a local singer to join us—sure, why not? We make our orchestra a part of their community."

Even so, Lexington knows that it is the orchestra's home base. "It's amazing to see what's happened to the city," says Zack. "The city considers the Lexington Philharmonic *their* orchestra. We have a very broad base of support." —Dana Gynther

A Public Jewel Box

George Headley, an eclectic Lexington jeweler, saw diamonds every time dawn sparked the leaves of an elm, and gold on every ocean crest at sunset. His was the poetry of the ancients, the music shaped through the carved and polished lines of a jade statuette, or a spray of pearls at the crown of a hat-pin. Fascinated by nature's inexplicable perfection, the robust, outgoing Kentuckian couldn't get enough of the world around him. So he brought everything he could lay hands on indoors, where he could gaze at it at leisure. It was, he said, his own personalized *Wunderkammer*, or "wonder chamber," a room filled with lovely, carefully arranged objects—the nucleus for what was to become one of the country's most unusual museums. At the time, Headley had something much simpler in mind.

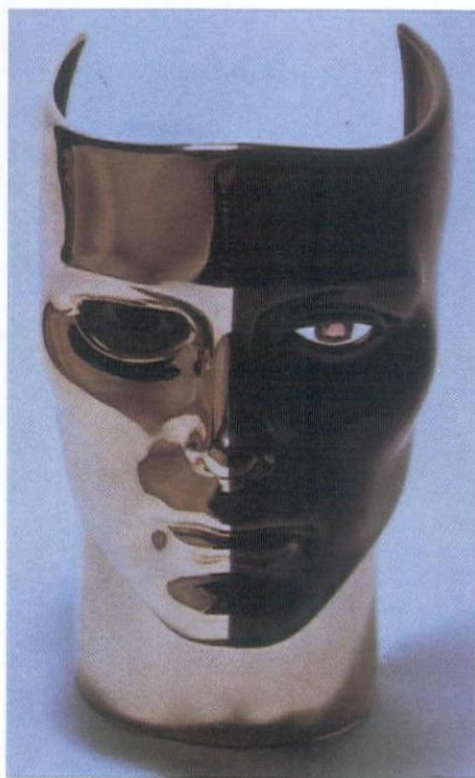
For him, the wonder chamber provided a license to indulge his passion for collecting. But when he discovered he couldn't buy many of the curiosities he coveted, he decided to find his own array of artifacts and mount them in contemporary designs, creating museum pieces from the raw materials of antiquity. His *Venus*, for example, grew from a \$6 piece of petrified driftwood bought from a beach hawker in Mexico; his *Shell with Mermaid* wed with gold a scrap of shell from a Barbados beach, and a delicate mermaid carved in coral.

Before his death in 1985, Headley had amassed forty-nine of the world's sixty rarest shells, along with a workshop inventory that included narwhale tusks, coral, coconut shells, petrified wood, rhinoceros horn, seeds, emu eggs, and other "precious curiosities." His collection of jeweled bibelots and boxes, the only contemporary collection of its kind open to the public, ranks as one of the top three in the world.

During his travels he found rare small statues and carvings in bronze, gold, ivory, coral, turquoise, and amber. To supplement his collection, Headley's affluent friends often gifted the artist with miniature artifacts, kindling his enthusiasm for creating art from history's former jewels. He took the ivory handle of a feather fan from India, for example, added gold arms and mounted the "tree" on a black lacquer base with drawer, creating an exhibition stand for his ancient Greek coins.

A skilled artist from his youth, Headley studied under George Bridgman in New York, then attended Ecole des Beaux Arts in Paris. But it was the pulsing heartbeat of the city itself that thrilled

The Headley-Whitney Museum displays an eclectic collection.



An eighteen-carat-gold mask with gun-metal finish, designed by George Headley.

him, and sent him prowling the streets for ideas.

He carved out a living as an itinerant jeweler and freelance designer during the Depression, then came home to America to design jewelry for the wealthy. He was soon piecing together related objects to create his early bibelots. "He had the ability," says museum director Susan Thompson, "to take unrelated elements of exquisite beauty and design around them."

His hands could hardly keep pace with his racing imagination, so he began to purchase the skills of the world's finest jewelers, those qualified to share his vision of contemporary art born of the past. Such artisans as David Webb of New York

and Romolo Grassi of Milan made masterpieces from his meticulous sketches and ideas.

His bibelots utilize small collected art objects such as sixteenth-century carved Sicilian corals, an eighteenth-century Napalese gold god, twelfth- and thirteenth-century Cambodian and Javanese bronzes, ancient Greek coins, antique jades and ivories or a bit of the marble mosaic from the Temple of Apollo on Delos. These fragments inspired Headley in his creation of countless jeweled objects incorporating both contemporary and ancient themes, techniques, and workmanship. Describing his methods, Headley wrote, "When I wished a bibelot to have a look of the eighteenth century, briolette-cut diamonds were used. This cut, giving the effect of a brilliant drop of water, is obsolete; there is too much waste in cutting a diamond this way."

Though forced to part with commissioned pieces, Headley kept many of his creations for himself in a private collection which, over the years, became so valuable that his insurance company finally demanded he buy a safe. Two weeks after the artist begrudgingly obliged, his home was robbed. But, as family history has it, the Headley jewels remained safely hidden, not in the vault but in a cigar box under the bed.

Hounded by visitors eager to see his growing collection, in 1968 Headley began construction on an unusual gallery. It was to be a conglomerate of Headley's favorite architectural features—a Thai roofline, the columns of the Temple of Diana at Ephesus, the domed windows of Luton Hoo, door mouldings in stone inspired by a Georgian mantel, and rosewood doors seen in the New York office of Owen Cheatham—united by pink brick, white limestone, and a copper-green roof.

A central porch divides the building into two externally symmetrical main rooms, a library and the Jewel Room. Each carries its own distinct signature. The library, for example, drinks in sunshine and expansive views of the countryside, while the jewel room projects a darker side, with velvet walls and high-intensity lighting on the museum's delicate contents. The museum also houses a collection of Chinese porcelains and textiles.

Funded by state and local grants and endowments, the Headley-Whitney Museum relies on a dedicated staff of volunteers for fundraising events. Activities include the showing of traveling art exhibitions, music concerts, and lectures. —Edith Pendleton

Dreamers of the Sun

Mixing art and science—and most of all, fun—is the Living Arts and Science Center's mission.

The paper is big, the paint colors bright, and the large brush handles are cut short to fit small, chubby hands. They are the hands of two-year olds, who are surprisingly adept at putting paint to paper in an art class especially designed for toddlers. Babes with Brushes, as the class is called, is one of several classes geared to offer art experiences to the still-diapered set at The Living Arts and Science Center (LASC) in Lexington, Kentucky. The center presents a full complement of classes year-round in the arts and science, and often, a blend of both, for children from age two through the teens. The program also includes parent-child art classes and art-class offerings for adults.

There is a steady flow of visitors and students in the big antebellum mansion in downtown Lexington, just a few short blocks off Main Street and close to the center of what promises to be Lexington's cultural district (with a planned cultural center, the restored opera house, and the renovated YWCA, now housing a number of the city's arts groups). Built in 1847, the Greek Revival style Kinkead House has been home to LASC since 1970. Its spacious rooms provide four classrooms, a fully equipped media room, and a teaching darkroom upstairs; downstairs are art and science exhibit galleries, offices, and a library.

In LASC's name, the word living describes what this unusual center is all about. When the center was founded in 1968, says Gloria Singletary, longtime board member, former president, and advocate of LASC and current chairman of the Lexington Fund for the Arts, its mission was to "sensitize the child to the world around him and to help him create out of an awareness of the things in that world." The arts and sciences are living things, not touch-not things in cases and on walls of museums, she says. Through its classes and programs, LASC brings a realization, especially to children, that art and science are part of everyday life. It blends the arts and science through interrelated programs designed around art or science exhibitions in the



galleries. "We consider them teaching exhibitions," she says. For example, LASC may have an exhibition of works on paper in the art gallery and will tie that into a paper-making class.

This past summer the science gallery held a popular dinosaur exhibit that was the theme for a series of classes that included "Dig Science," for ten to twelve year olds who learned about archaeology and how to make their own fossils, and "Dinorama," for the same age group who built a three-dimensional dinosaur environment complete with working volcano. Even the toddlers got in on the act with "Create-A-Saurus," for two year olds who learned about form and color by painting large pictures of dinosaurs.

These exhibit-related classes were in addition to an array of arts and science offerings in painting, cartooning, pottery, ceramics, sculpture, jewelry making, reading, animals in and through art, natural science, history, and archaeology. Some eight hundred students—tots, teens, adults, and senior citizens—enrolled in the summer sessions, says Marty Henton, director of LASC. In September, the dinosaurs moved out and reptiles and amphibians moved in. They, too, will spawn a host of art/science classes for Lexingtonians. Across the hall in the Gloria Singletary Galleries (named to

Some of the eight hundred children enrolled in summer classes at the Living Arts and Science Center learn to mix clay.

honor Singletary's years of service to the center) will be an exhibition of hooked rugs.

"Our teachers are the creative force behind these classes," says Henton. LASC has a cadre of about fifty teachers on a contractual basis, many of whom teach in the local schools. Henton and the center's science coordinator, Kathy Roberts, confer with the teachers and the staff to design programs. Basically, she says, she sends the teachers topic information and they chose their subjects according to interest. "They are creative brainstormers," she says. "We operate as one big family and support each other's ideas and activities. The teachers find the center a place where they can be current and try new and relevant ideas." That desire has kept LASC programs fresh and innovative.

Area schoolteachers may also earn credits for in-service programs through the center, and this service is part of LASC's developing role as a community and regional resource. In recent years, the center has begun an outreach program that has included Art After School in a number of local elementary schools; art classes in three retirement



Works made by teachers on display at the center. Many of the instructors at the center also teach in the public schools.

homes; and an Artist/Teacher program that took five LASC instructors into schools to teach two classes of regular and special-education students for eight weeks last fall and winter. Until recently, art has not been a required part of the elementary-school curricula, says Singletary. But because of increased awareness, twenty-nine art teachers have been added to the county school system. LASC began its outreach to fill a "very desperate need" in art exposure and education for children, she says.

Henton expects the center to reach out even further. This year, LASC is sponsoring a Young Artist Series to bring inner-city children who are interested or talented in the arts into the center for classes. She is also pursuing funding for special-needs programming for children who are autistic, or mentally or physically disabled. This population is so often left out of things, she says. "We count them as among the top five groups in our program planning focus."

This year The Living Arts and Science Center

is focusing on its twentieth anniversary. Officially the date was March 28, but the celebration is year-long. The road has been rocky, says Gloria Singletary, who first became involved with LASC in the early seventies. Most of the problems over the years were tied to financial crises, and when the center seemed likely to close its doors in 1980 for lack of funds, a group of concerned citizens rallied to keep it open. "We revamped the financial structure by getting three-year pledges and went forward on a shoestring," Singletary says.

When in the early eighties, LASC hired co-directors Marty Henton and Susan Thompson (now director of the Headley-Whitney Museum), the center got an infusion of energy and new life, says Singletary. They did everything from mowing the lawn to sweeping out the kitchen in addition to their work as directors. With community support finally coming its way, the center was able to raise the sizable \$350,000 necessary to renovate the decaying Kinkead House. When around that time a tornado ripped off the roof, no one was sorry—it meant a new roof for the badly leaking old one.

Through the efforts of the board and the staff as well as a new interest in Lexington arts by the mayor

and city leaders, the center is on firmer financial ground. And it may have an adjunct museum before too long. Plans are in the works for a new Children's Museum to be built on LASC's ground and connected to the center. "The pending decision is when to break ground," says Singletary. The museum will enhance what LASC offers and will attract more visitors. "We believe it is important to build on what we have," she says. And it was obvious to the city and to the consultants who studied the Lexington arts scene that The Living Arts and Science Center is a strong base on which to build.

Perhaps a poem written by a group of children in an LASC poetry class sums it up best:

...the dreamers of the sun
dreamers of the song
of the days of times
of the nights of color
the color of shapes
and the color of hats
the dreamers of the color of the earth
that we sleep on
that we give beauty to

—Judith Schonbak

KENTUCKY BLUEGRASS LEXINGTON

Contemporary Classics

This bluegrass city has horses, history, and a thriving arts scene.

By Dana Gynther

In the heart of Bluegrass Country, Lexington is a medley of tradition and prosperity. The city where Daniel Boone explored, Thomas Jefferson surveyed, and Jefferson Davis studied attracts people today for horses, history, and a thriving arts scene.

Much of the past is still visible in Lexington—street cars, mounted police, carriages, and Victorian buildings. And the rolling hills that surround this Southern city are home to thoroughbred champion horses, as they have been for two hundred years.

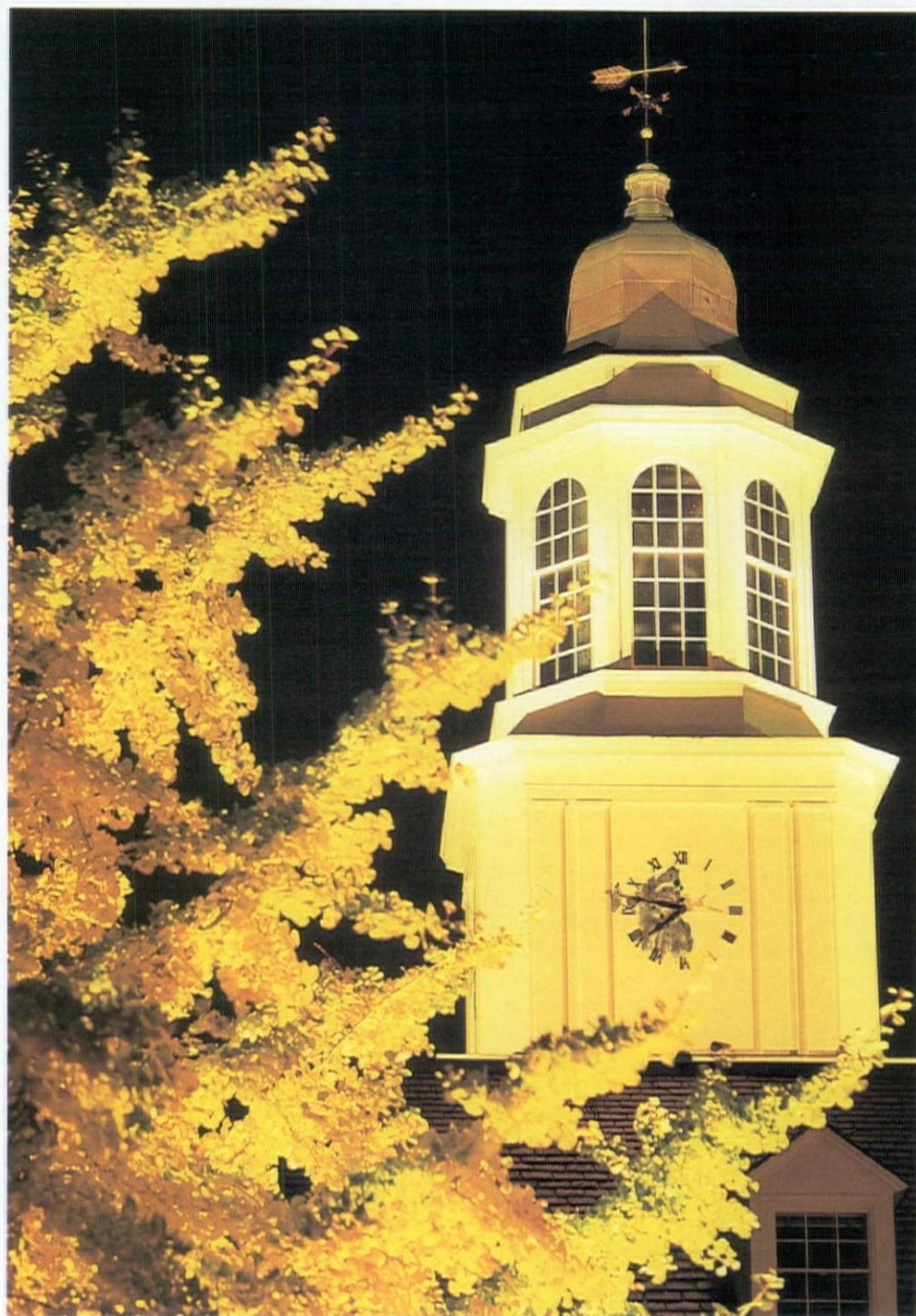
Many arts groups here, including the Lexington Art League, the Living Arts and Science Center, and the Lexington Council of the Arts, have recently relocated in renovated historical buildings. The old Opera House, built in 1887, has been renovated to become a new performing-arts center.

Looking toward the future, Lexington places emphasis on its most important resource—children. Many of the arts organizations, including the Philharmonic, the Children's Theatre, and the Living Arts and Science Center, are dedicated to making the arts a part of children's lives.

The streets where Mary Todd Lincoln, Henry Clay, and Stephen Austin walked a century ago have been refurbished while buildings such as Festival Market and the new thirty-story Financial Center add a modern element to Lexington's diverse cityscape. (The area code is 606.)

MUSEUMS

The University of Kentucky Art Museum (Single-tary Center, 257-5716) is one of the finest in the Commonwealth. It houses a diverse permanent collection ranging from works by the Old Masters, such as Rembrandt and Durer, to abstract artists such as Jasper Johns and Frank Stella. The museum also boasts six loan exhibitions a year, recently spotlighting a collection of drawings by Leonardo da Vinci, bronzes from Rodin's "Gates of Hell," and the magazine photographs of Diane Arbus. Educa-





Opposite: Transylvania University's clock tower, a replica of Independence Hall. Above: *In the Pasture*, a 1883 oil by Julien Dupre, from the University of Kentucky Art Museum.

tional programs are also offered, featuring films, lectures, and tours for children.

The Morlan Gallery at Transylvania University also hosts traveling exhibitions ranging from African art to contemporary quilts to photography.

One of the world's greatest jewel collections can be found at the eclectic **Headley-Whitney Museum** (4435 Old Frankfort Pike, 255-6653), home to an exquisite array of bibelots in the forms of gods, goddesses, animals, and plants, made of gold, ivory, precious gems, and often natural materials, such as shells and driftwood. It is the only contemporary collection of its kind open to the public. Also housed in this unique museum are the shell grotto, a variety of shell creations including busts of Neptune and Aphrodite, and the Oriental Gallery, which

features porcelain from the T'ang, Sung, and Ming dynasties. The Headley-Whitney also features a gallery of changing exhibitions.

Another specialty museum is the **International Museum of the Horse** in the Kentucky Horse Park (4089 Iron Works Pike, 233-4303). Compelling exhibits trace the history of the horse from prehistory to the present, featuring a harness from 300 B.C., a knight in Flemish armor, and a finely preserved stagecoach. It also hosts the Carousel Ball, which raises money for the Kentucky Horse Park.

Also housed in the park are the **William Kenton Gallery** and the **Calumet Trophy Collection**. The gallery exhibits exclusively equine art, and its four annual shows present a variety of styles, from British sporting art to contemporary photography. This fall the much-praised work of Polish painter Andre Pater will be on display. The Calumet collection embodies the winnings of the farm that dominated horse racing, especially in the 1940s, and whose records are still unapproachable. The

stunning collection is worth more than \$3.5 million and contains 360 gold and silver trophies, including two Triple Crowns and eight Kentucky Derbys.

ArtsPlace (161 North Mill Street, 255-2951), the cultural hub of Lexington, is housed in a completely renovated YWCA building dating back to 1904. ArtsPlace Gallery exhibits local, juried work, both in crafts and fine arts. "Art a la Carte" is a free concert and performance series at ArtsPlace where one can find anything from Irish folk and classical flute to magicians and ballet. "Evenings at ArtsPlace" offers fiction and poetry readings. ArtsPlace also includes a rehearsal/performance hall and artist's studios, as well as acting as homebase for many members of the Lexington Council of the Arts.

The **Lexington Art League** (209 Castlewood Drive, 254-7024), is housed in Loudoun House, a Gothic villa built by Frances Key Hunt before the Civil War, and one of only five remaining villas of this type in the United States. Galleries offer exhibitions of local and invited talent. The Art League



also sponsors lectures, workshops, and demonstrations at Loudoun House, as well as hosting Artist Studio Tours, which give visitors a chance to become acquainted with the area's visual artists.

The **Living Arts and Science Center** (362 North Martin Luther King Boulevard, 252-5222 or 252-2284) designs creative exhibitions in both art and science for the community. Classes for children and adults are offered year-round, including art and poetry workshops. LASC is housed in a building dating back to 1847.

LIVELY ARTS

Celebrating its fiftieth anniversary this year, **Lexington Children's Theatre** (161 North Mill Street, 254-4546), one of the oldest continuing children's theaters in the country, offers aesthetic experiences of professional quality. LCT stages six productions a year and provides a theater school for youngsters. Productions for 1988-89 include *A Christmas Carol*, *Flowers for Algernon*, and *Peter and the Wolf*. LCT performs in the Opera House and Arts-Place and travels all over the Southeast.

Lexington Musical Theater (P.O. Box 1043, 269-3611) is a volunteer-based, nonprofit company that provides audiences with a two-show season of musical entertainment each year. It provides high-quality, affordable entertainment and offers on- and backstage training to its members. In addition to the seasonal productions, LMT entertains through its cabaret-style group, *Theatrix*, which performs

upon request, notably at the spring and winter festivities at Gratz Park.

Theater plays an active role in the **University of Kentucky's Fine Arts Program**. At least five performances are staged in the Guignol Theatre throughout the school year. This year's plays will include *Ah! Wilderness* by Eugene O'Neill and Neil Simon's *Biloxi Blues*.

Dance can also be enjoyed in the city. The **Lexington Ballet** (161 North Mill Street, 233-3925) has grown significantly in its fourteen years, from a local group to a respected regional company. The School of the Lexington Ballet enrolls 230 students, young and old, professionals and students. Classical ballet is emphasized, though courses are offered in other styles. Annual productions of *The Nutcracker* are nicely polished and have been televised.

Syncopated, Inc. (161 North Mill Street, 252-6421) is in step with the community, creating an awareness and appreciation of dance. The troupe performs, teaches, and uses community-outreach programs to promote and encourage dance in the area. Its dance school offers many choices, including jazz, modern, "Street Dance," yoga, and "Creative Movements for Children." The actual performing company has eighteen permanent members, who choreograph as well as dance.

Traditional Dance Association (269-2542) is a small group that hosts monthly dances in the early Anglo-American tradition. It performs reels, the forerunner to the square dance, to live music featur-

Top, left: A production of The Fantasticks by the University of Kentucky theater department.

Above: The Actor's Guild of Lexington in Orphans. Opposite, top: The doorway of the Hunt-Morgan House. Opposite, bottom: Musick's Company, the performing members of the Center for Old Music in a New World.

ing fiddle, string bass, and hammer dulcimer.

The **Lexington Philharmonic** (161 North Mill Street, 233-4226) has earned its reputation for excellence. All eight subscription concerts held each year are consistently sold out due to the orchestra's prowess and its impressive roster of guest artists. The orchestra also works with an education-outreach program, "adopting" an inner-city school, and travels extensively.

The **Central Kentucky Youth Orchestra** (161 North Mill Street, 254-0796) is the second-oldest youth orchestra in the country and has provided many opportunities to aspiring musicians since its beginning in 1947. The children have the chance to rehearse and perform in true orchestral settings, workshops are offered, and outstanding performers receive financial aid toward tuition and private lessons. CKYO performs five free concerts a year, as well as chamber-orchestra performances.

The **Central Kentucky Concert Band** (300 North Broadway, 233-8259) provides an outlet for nonprofessional musicians in Lexington. More than sixty strong, the band includes teachers, doctors,

Lexington's performing arts groups are known for the high quality of their productions.



lawyers, homemakers, and business people. The band has a concert series at Transylvania University, gives a Concert in the Park in June, and plays for the public schools each year. Outstanding soloists have also performed with the band.

Sweet Adelines (278-5127), a group of women who sing four-part harmony, barbershop-style music, perform frequently at community events, highlighted by an annual show at the Opera House. The **Kentuckians Barbershop Chorus** is likewise dedicated to the same genre of music and has performed at various events, including the Special Olympics of Kentucky.

The **Guitar Society of Lexington** (272-0601) views the guitar as a classical, rather than folk, instrument. The society hosts four concerts a year, bringing in international stars. For example, in March of 1989, the society will present Cuban-born Manuel Barreco, the first guitarist to win the Concert Artist Guild Competition.

The **Center for Old Music in a New World** (P.O. Box 217, 269-2908) promotes the understanding, enjoyment, and performance of early music: Renaissance, baroque, and medieval. **Musick's Company**, the performing members, give several concerts a year, notably during the winter solstice and vernal equinox. The center has brought world-class performers to the area, such as the Hilliard Ensemble of London and flutist Paul O'dette, and sponsored a variety of workshops from Renaissance dance to harpsicord maintenance.

The **Opera House** (430 North Vine Street, 233-4567), now a performing-arts center, originally opened in 1887. Since its re-opening in 1981, it has kept much of its nineteenth-century charm. During its turn-of-the-century heyday, the Opera House was host to many famous personalities. Today the Opera House's lights beam upon local modern dance, children's theater, concert bands, and Broadway Live, which brings road-company performances of Broadway plays to Lexington.

The University of Kentucky is quite active in nurturing and presenting music, and boasts the **UK Orchestra** and the **UK Choral**.

The **Otis A. Singletary Center for the Arts** (257-4929) at the University of Kentucky is another important performance venue in Lexington. Through its University Artists Series the center brings concerts, performances, fine arts and more to the campus. The center brings in international entertainment as well as housing the Lexington Philharmonic. The 1,500-seat concert hall has an acoustic design that rivals the finest in the nation. Also included in the Singletary Center are a smaller recital hall and the excellent University of Kentucky Art Museum.

ATTRACTIONS

The **Lexington Center** (430 West Vine Street, 233-4567) is located in the gigantic Civic Center Complex with Rupp Arena, Heritage Hall, the Civic Center shops, and the Hyatt Regency all under one roof. Rupp Arena is one of the largest arenas in the country, seating 23,000. The arena showcases a spectrum of events such as rock concerts, ice shows, rodeos, and the University of Kentucky Wildcats basketball team. Heritage Hall is also part of the Lexington Center. This 60,000-square-foot exhibition space highlights trade shows, clothing shows, and is available for banquets and meetings.

Keeneland Race Course (4201 Versailles Road, 254-3412) is renowned for its stylish atmosphere. Dogwood and redbud trees abound at this thoroughbred race course. Keeneland holds two fifteen-day meets, with the Fall Meet taking place in October and the Blue Grass Stakes, the final prep race before the Kentucky Derby, in April.

The Red Mile (947 South Broadway, 255-0752) is billed as the world's fastest harness track and is the oldest track in Kentucky. It offers spring and fall racing and is the setting for the annual Memorial Stakes Day in the spring.

The **Kentucky Horse Park** (4089 Iron Works Pike, 233-4303) is a one-thousand-acre park dedicated to the horse. This scenic park includes the International Museum of the Horse; the Park's award-winning film, *Thou Shalt Fly without Wings*; the Walking Farm Tours; the Calumet Trophy and Painting Collection; tram and carriage tours; and many other offerings. The Park features art exhibits and special events throughout the year.

The **Mary Todd Lincoln House** (587 West Main Street, 233-999) was the childhood home of the sixteenth First Lady, where she lived with her father, a Lexington attorney, mother, and thirteen siblings. After the family left the house in 1852, it served many purposes, from a dry cleaners to political headquarters. The Commonwealth purchased it in 1967, and it opened to the public in 1977.

The **Hunt-Morgan House** or **Hopemont** (201 North Mill Street, 253-0362) was the home of Lexington's most prestigious family, the Hunts. A Federal mansion, Hopemont is known for its formal gardens, cantilevered staircase, and collection of antique furniture, portraits, and porcelain. It was built between 1811 and 1814 by John Wesley Hunt, Kentucky's first millionaire, and housed Charlton Hunt, Lexington's first mayor; John Hunt Morgan, Kentucky's most famous Civil War general; and geneticist Thomas Hunt Morgan, the first Kentuckian to win a Nobel Prize.

Loudoun House (209 Castlewood Drive,



254-7024), home of the Lexington Art League, is a masterpiece in itself. Built for Frances Key Hunt, son of John Wesley Hunt and cousin of Frances Scott Key, the Loudoun House is a fine example of the castellated Gothic-villa style and is listed on the National Register of Historic Places. The interiors were also "imported" from New York, mak-

ing the villa one of the most cosmopolitan and luxurious houses in Kentucky. Loudoun House was bought by the Commonwealth in the 1920s to be made public, and it became headquarters for the Lexington Art League in 1984.

Ashland (Richmond Road and Sycamore Road, 266-8581) stands as a monument to one of

A medley of past and future has created a modern city with a passion for history.



Opposite, top: The exposed-pipe organ in the Mitchell Fine Arts Center, on the campus of Transylvania University. Bottom: Modern-dance troupe Syncopated, Inc. performs during Lunch with the Arts. Above: The Barge, drawn by Percheron draft horses, provides a leisurely tour of the Kentucky Horse Park.

America's greatest statesmen, Henry Clay, who resided here for nearly fifty years. Clay, known as "The Great Compromiser," served as United States senator, speaker of the house, and secretary of state in the mid-nineteenth century. Lafayette, James Monroe, Martin Van Buren, and Abraham Lincoln all paid calls here. The 1811 home has a natural ash interior, made from the trees on the grounds.

Shaker Village of Pleasant Hill (3500 Lexington Road, 734-5411), a short drive from Lexington, is the only historical site in the country offering overnight accommodations in original buildings. Once one of America's most successful religious communities, the village is now a national landmark. Its preserved nineteenth-century buildings are a popular spot for touring and dining.

Among the historical attractions in Lexington, don't miss **Transylvania University** (300 North Broadway, 233-8141). It is the sixteenth-oldest university in the country, coming into being in 1789. Old Morrison Hall was built in 1834 under the supervision of Henry Clay. During the Civil War, Old Morrison was used by both North and South as a prison and a hospital. Today it is a museum

displaying portraits and old scientific instruments.

Also on the grounds at Transylvania University is Patterson Cabin, commonly believed to be the oldest building in Lexington, and TU's library, which has one of the finest rare-book collections of any small college in the country and one of the best collections of Kentucky resources in existence.

Both Old Morrison and Patterson Cabin face **Gratz Park**, a charming downtown park lined with historic townhouses. Among the nineteenth-century buildings are Henry Clay's law office, built in 1805, and "The Kitchen," the last of the old Transylvania University buildings. Several events are held in the park, including Christmas in the Park with tours through historic homes, caroling, and entertainment; a Holiday Market every Tuesday from October to Christmas; and an antiques show the second week in November. Horse-drawn carriage rides through Gratz Park leave from the Radisson Plaza Hotel downtown.

The Visitor Center (257-3595) at the **University of Kentucky** (South Limestone Street, 257-9000) offers two free guided tours of the campus each day on the double-decker bus, "Old Blue." The University, founded in 1865, features many attractions. Tours are available at the **Museum of Anthropology** (257-7112), although reservations are required. This museum is abundant with artifacts from the prehistoric ages of Kentucky.

FESTIVALS

The **Festival of the Bluegrass** in Masterson Station Park is the largest bluegrass music festival east of the Mississippi, stretching over a four-day period in June. The festival stages ten to twelve hours of entertainment a day, recently featuring the sounds of Tennessee's Quicksilver, Ralph Stanley from Virginia, and Grand Ole Opry stars Jim n' Jessie.

The **Shakespeare Festival** in Woodland Park offers free performances of the Bard's classics throughout July. Celebrate an old-fashioned **Fourth of July** with a three-day festival that includes an apple pie baking contest, a parade down main street, and a concert by the Lexington Philharmonic at Old Morrison Hall.

The **Woodland Arts Fair**, held in August, is an enormous potpourri of artists and artisans, carefully selected to show their wares, from paintings to pottery, jewelry to woodwork. Admission is free to enjoy jazz, folk, and new-wave bands and to see the best creative works the region has to offer.

Labor Day weekend brings the **Daniel Boone Pioneer Festival** in nearby Winchester, Kentucky. This event includes a foot race, hot-air balloon races, arts and crafts, live entertainment, and a

Much of the past is still visible, from horse-drawn carriages to Victorian mansions.

Daniel and Rebecca Boone look-alike contest.

Oktoberfest, in late September, is scheduled in sync with the Red Mile Fall Meet, a harness horse race. The field near the track takes on the atmosphere of a German village with oom-pah bands, a polka contest, and a beer garden. Many member groups of the Council of the Arts perform.

In Georgetown, Kentucky, the last weekend of September brings the **Festival of the Horse**. Main Street is blocked off for all-day entertainment from live bands, dances, and—every year or two—a downtown horse race. A parade with no motorized vehicles, a horse show, and a “Blessing of the Beast” honor the animal that is this region’s pride.

The **Blue Grass Trust Antiques Show** (201 North Mill Street, 253-0362) in early November attracts antique dealers from all over the country to display their treasures in Lexington. Lectures are given to the novice as well as the professional, on what to look for and what is a good buy.

Countdown Downtown in Triangle Park is the city’s New Year’s Eve bash. Twelve hours long, the celebration involves activities including sledding and ice skating. The last hour—from eleven to twelve—features bands and other performances.

The **American Jazz Festival, Inc.** (272-6400), held in April, comprises a full day of jazz—from clinics given by guest professionals to competitions at the high-school and college level to top-notch performances. “Our goal is to showcase student musicians by providing workshops, clinics, and competitions, and to raise money for scholarships,” says Kent Gaitskill, president.

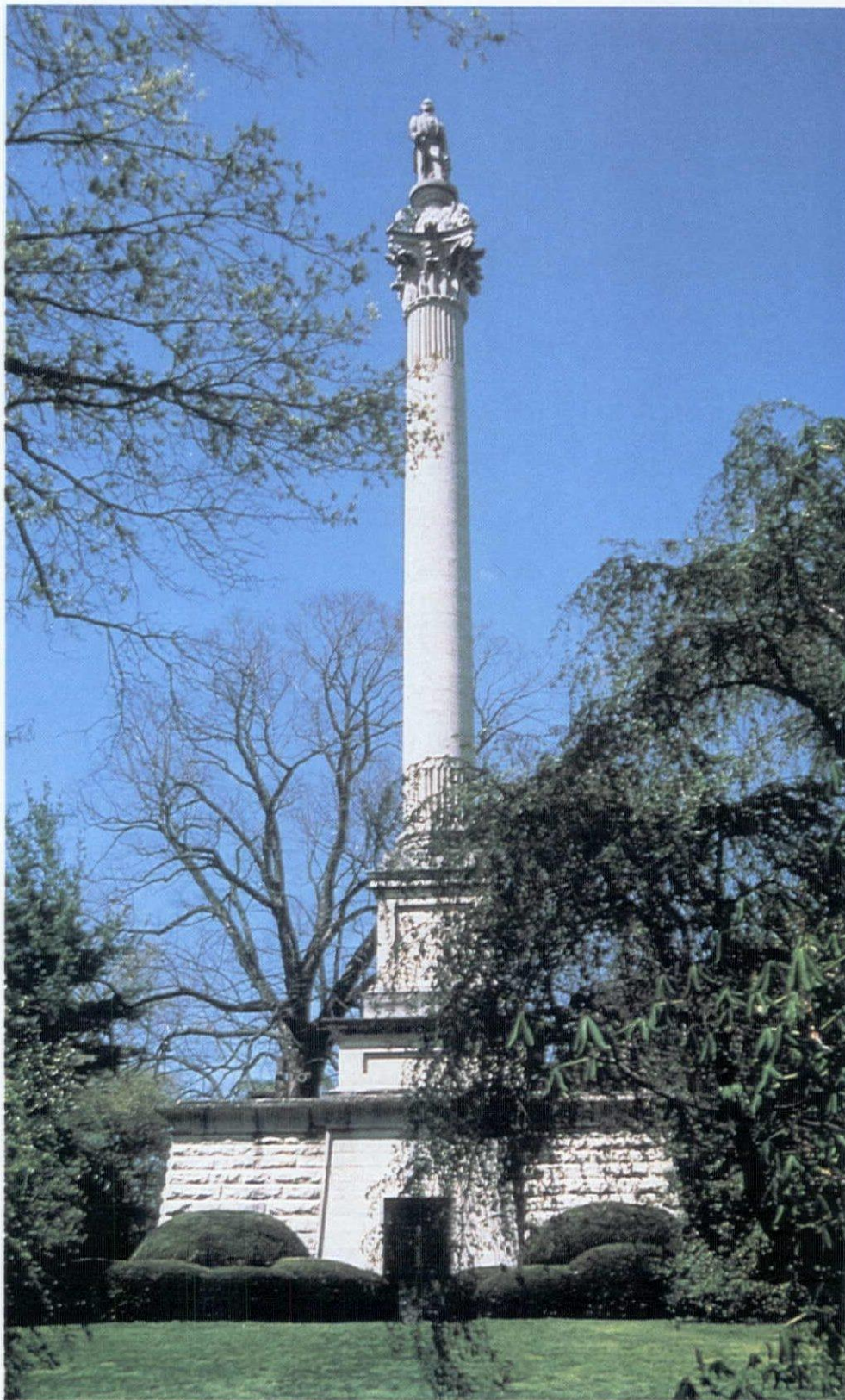
DINING

There are many exceptional restaurants in Lexington. **Amato’s** (535 West Second Street, 255-7954) serves Northern Italian cuisine featuring pasta with clams or mussels. The ambience is friendly, and customers may choose between private rooms or spacious rooms with tile floors.

Dine among fresh flowers at the **Coach House** (855 South Broadway, 252-7777). This French Continental restaurant has been winning awards for seventeen years and is a Mobil Travel four-star restaurant. The Coach House features fresh seafood, souffles, gazpacho, rack of lamb, and an extensive wine list specializing in California wines.

Merrick Inn (3380 Bates Creek Road, 269-5417), formerly a house on a horse farm, is well known in the region for steaks and desserts. **Columbia’s**

Henry Clay’s monument at Lexington Cemetery is a tribute to one of America’s most famous nineteenth-century statesmen.



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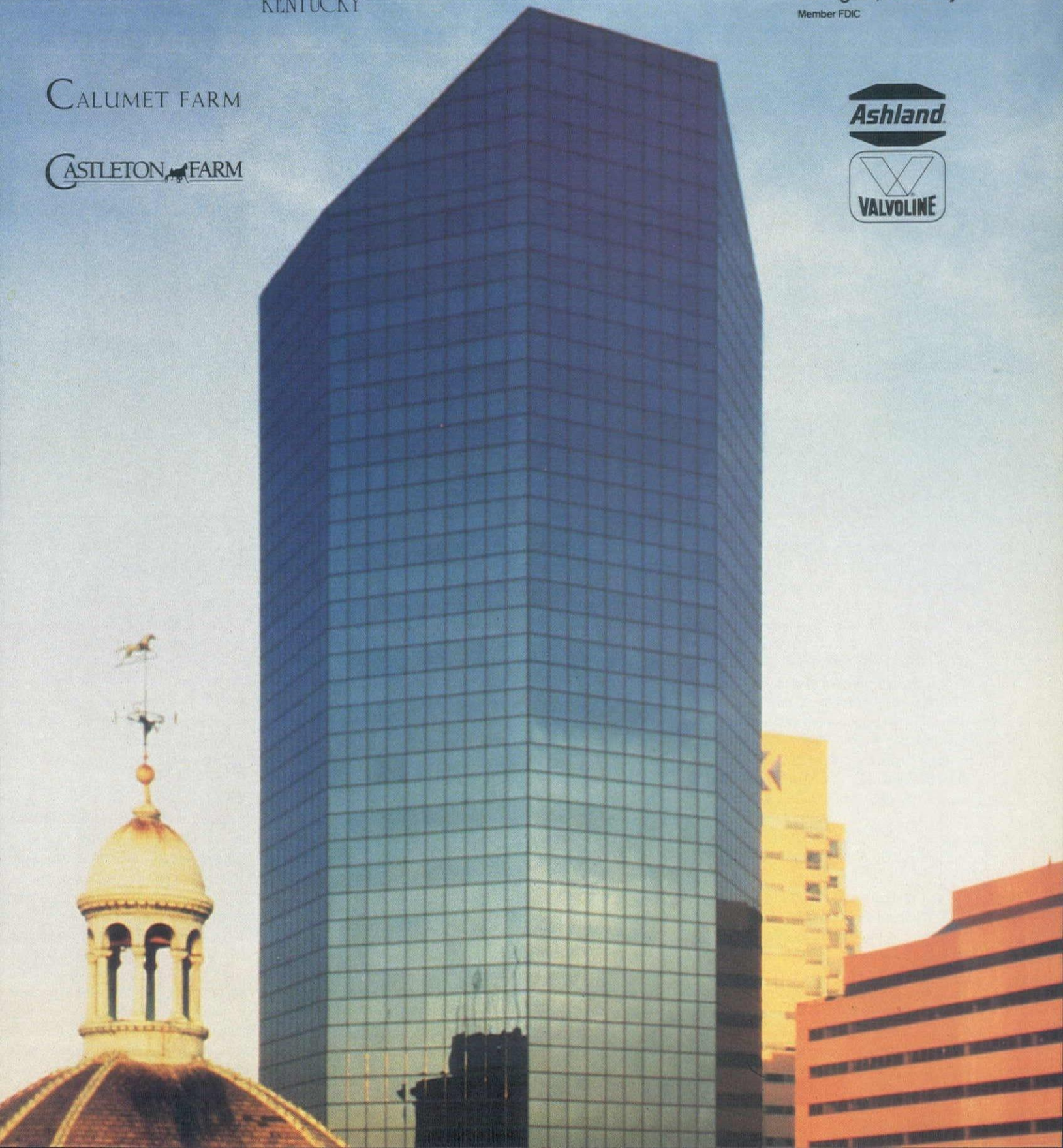


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CALUMET FARM

CASTLETON FARM



Area universities are vibrant cultural centers that provide a variety of offerings.



(201 North Limestone, 253-3135), a Lexington favorite, is convenient to Gratz Park and downtown and has been serving fine steaks for more than thirty-five years. **deSha's** (Main and Broadway, Victorian Square, 259-3771) allows you to enjoy lunch, dinner, and spirits in a Victorian setting.

A la lucie (159 Limestone, 252-5277) is a crowded, though intimate spot in downtown Lexington. Relish its European flair and original artwork while choosing among the many interesting items on the menu. Don't miss the house dressing—raspberry vinaigrette.

Jay's Seafood (325 West Main Street, 255-5540), located in Festival Market, has a great view of Triangle Park. The restaurant's specialties, fresh oysters and shrimp, are excellent.

Acajou (265 North Limestone, 233-7778), located in a historic restored building, has an elaborate setting with flowers, formally attired staff, and a lovely courtyard. Sample the delicious veal, fresh fish, and the exquisite wine selection.

LODGING

The **Radisson Plaza Lexington** (Broadway and Vine Streets, 231-9000) has 370 rooms, health facilities, and delicious dining in two restaurants. It is connected by a skywalk to the Festival Market, Victorian Square, the Civic Center shops, and Rupp Arena.

The European-style **Gratz Park Inn** (120 West

Second Street, 231-6666), in the lovely surroundings of Gratz Park and its historical district, fills its forty-five rooms quickly. The restaurant is also excellent. **Hilton Suites of Lexington Green** (3195 Nicholasville Road, 271-4000), an all-suite hotel surrounded by fine shopping and dining, is conveniently located in Lexington's south end.

The **Hyatt Regency Lexington** (400 West Vine Street, 253-1234) is just minutes away from Keeneland Race Course, the Kentucky Horse Park, and other Lexington landmarks. The Hyatt has 365 rooms, an indoor pool, jacuzzi, and two excellent restaurants, the Glass Garden and the Duck Club.

Marriott's Griffin Gate Resort (1800 Newton Pike, 231-5100) has many luxurious features. An eighteen-hole championship golf course, a spacious indoor/outdoor pool, lighted tennis courts, and many top-notch restaurants are among the activities to choose from. **Courtyard by Marriott** (1100 Newtown Pike, 253-4646) is one of the newest hotels in the city, opened in June of 1988. The hotel's Marriott Restaurant is an intimate cafe, the perfect setting for casual dining.

Campbell House Inn (1375 Harrodsburg Road, 255-4281), located near Red Mile track and the University of Kentucky, has facilities for golf, tennis, swimming, and volleyball. Charming **Rokeby Hall** (318 South Mill Street, 252-2368) is Lexington's only bed-and-breakfast.

The Singletary Center for the Arts, located on the University of Kentucky campus.

TRANSPORTATION

The **Blue Grass Airport** (254-9336) just ten minutes from downtown Lexington, is serviced by major airlines, including Delta, TWA, and United. **Greyhound Bus Lines** (255-4261) has a station in Lexington. For inner-city travel, **Lex Tran Buses and Trolley Services** (252-4936) are available. There are a variety of independent limousine service and tour operators servicing the Lexington area.

RESOURCES

The **Greater Lexington Convention and Visitors Bureau** (Suite 363, 430 West Vine Street, 233-1221) can provide an abundance of helpful information. Pick up its seasonal *Lexington Visitor's Guide*, which can guide you to shopping and attractions, and also provides a small map.

The **Lexington Council of the Arts**, located in ArtsPlace (161 North Mill Street, 255-2951) can answer any questions about arts organizations in the area. Visit its renovated building and see the gallery while getting information.

Check *The Lexington Herald-Leader*, the city's daily newspaper, for events listings. The bimonthly *Bluegrass Magazine*, an entertainment review, is also available on newsstands.

JACKSON



The International Ballet Competition turns the world's spotlight on Mississippi's capital.

Alan Wilson remembers the first time he went to a ballet. Eight years ago he strolled into the Municipal Auditorium in his hometown of Jackson, Mississippi, to one of the early qualifying rounds of the International Ballet Competition (IBC). "I'd never been to a ballet in my whole life," he says, and adds, "I never had any interest in it." What took him there was a businessman's curiosity. As the general manager of Howard Wilson Chrysler Dealers in Jackson, he had been called upon by the IBC organization to provide several cars for visiting international and national ballet VIPs.

He became intrigued with the international competition and decided to see firsthand what it was all about. "I was overwhelmed," he says. He went back three more times and watched in fascination as the young dancers pirouetted and leaped across the stage, achieving levels of artistic excellence that even he recognized were exceptional.

He did not know that out of IBC had sprung the likes of Mikhail Baryshnikov, a gold medal winner in Moscow in 1969; Alexander Gudunov, another gold medalist in Moscow in 1973; and Natalia Makarova, gold medal winner in Varna in 1965. At the 1986 Jackson event, however, he did see the exciting performance of eighteen-year-old Edward Stierle of the United States, who won the junior gold and was snapped up by Robert Joffrey, and the graceful performances of fifteen-year-old Jennifer Gelfand, who won the junior gold.

But Wilson was hooked. A few months ago, he began his tenure as president of IBC. His presidency extends into 1990, the year the next competition will be held in Jackson. Every fourth year the Missis-

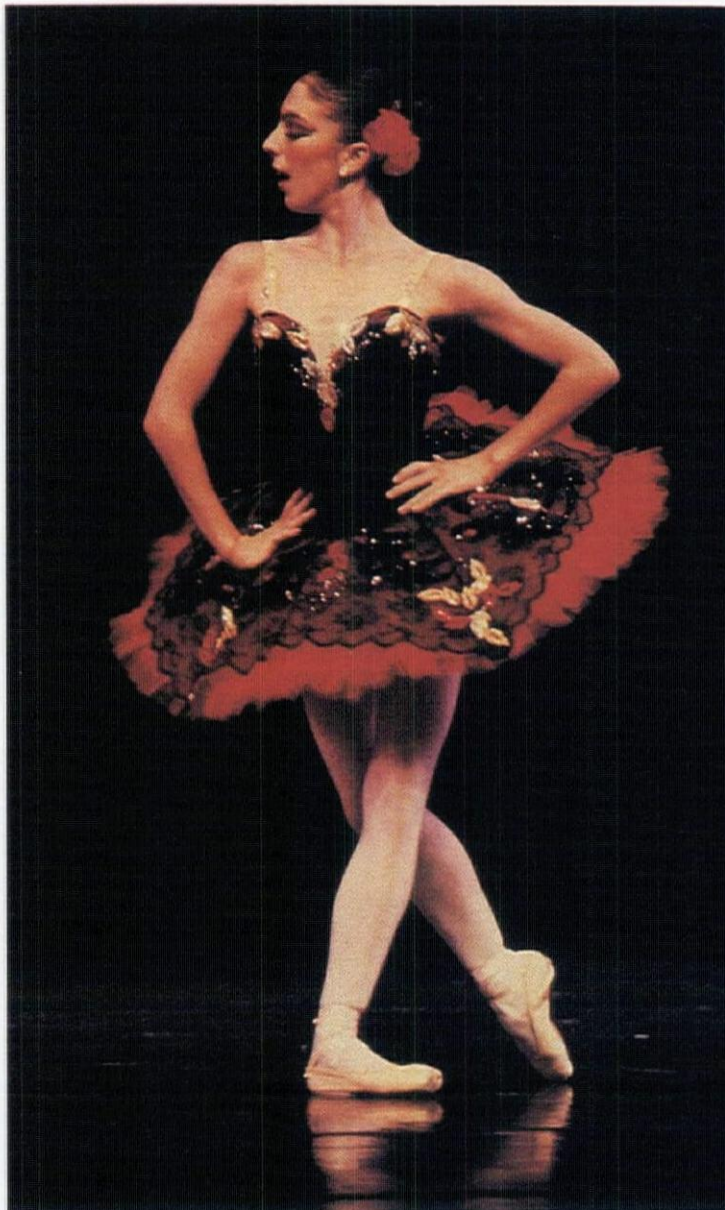
Soviets Nina Ananiashvili and Andris Liepa, the Grand Prize winners in 1986.

Mississippi capital city hosts the annual competition, which alternates among four international cities and also includes Varna, Bulgaria; Moscow; and Helsinki, Finland. Jackson is the only U.S. venue sanctioned for the IBC by the International Theatre Institute/UNESCO (ITI).

It is *the* major event in Jackson, not only for ballet aficionados, but for much of the city. It puts Jackson in the international spotlight of culture and dance from the first lighting of the IBC torch at the opening ceremonies, through the two weeks of competition, to its extinguishing once the medals and prizes have been awarded at the final gala.

And the event, held in June, mobilizes at least fifteen hundred volunteers in addition to the hundreds of people who take part in providing services, accommodations, and goods for the influx of regional, national, and international visitors. Further, says Sue Lobrano, executive director of IBC, hundreds of Jacksonians are also involved as host families assigned to every competition participant, from the fifteen-year-old junior dancers to the world-renowned artistic directors, dancers, teachers, and choreographers who serve as jurors and teachers. In a measure of true southern hospitality, Jackson is the only city in the cycle that provides host families. "Some of the dancers travel from their home countries alone," she says, "and for many, especially the younger dancers, it is their first visit away from their own country and culture. We want to make it as easy as possible for them to get around and to be comfortable, especially since they are dealing with the incredible stresses of competition."

Jackson became part of the competition in 1979, fifteen years after the first IBC was held in Varna. It owes its status as the first and only U.S. city in the cycle largely to the determined efforts of Thalia Mara, a New York dance teacher who came to Jackson in 1975 as artistic director of the then Jackson Ballet, now Ballet Mississippi. "It is safe to say that probably no one in Jackson knew about the world competition at the time," says Lobrano. But Mara was familiar with it. She was impressed with



American Jennifer Gelfand, a Junior Division Gold Medal Winner in 1986.

the comfortable size of Jackson, now with a population of about 403,000 in the metropolitan area, and with the pride Jacksonians have in their arts.

She decided to make it a part of what she refers to as her "Five-Year Plan" for ballet in Jackson. Mara spearheaded the drive to rally support and interest from city, civic, business, and arts leaders, as well as from the general population of the town. She talked ballet to everyone who would listen and, once the ball of community support was rolling,

she led the planning of Jackson's first hosting in 1979. The actual sanction from ITI didn't come until after the competition, says Lobrano. The institute wanted to make sure that Jackson could fill the bill.

It did so with great success, despite the fact that about two months before the competition date, the Pearl River, which flows along the eastern border of the city, poured over its banks and flooded most of the downtown area. When the waters receded, they left behind a mind-boggling mess of debris, mud-soaked carpet, buckled dance floors, and watermarked walls. With the energy and determination that catastrophe often sparks, Jacksonians cleaned up the soggy city and presented it fresh and ready to the world. The city hosted the IBC again in 1982 and in 1986.

From June 17 through July 1, 1990, IV USA International Ballet Competition will again bring the world of dance to Jackson. Co-chairing the jury will be Bruce Marks, artistic director of the Boston Ballet, and Yuri Grigorovich, choreographer and artistic director of Moscow's Bolshoi Ballet. Marks replaces the late Robert Joffrey, long-time co-chairman and ardent supporter of the event.

At the competition, dancers from all over the globe will to be seen by the major dance figures of the world. It is an invaluable opportunity, even for those who do not take home a medal. Both the senior dancers—age twenty to twenty-six, and the junior dancers—fifteen to nineteen—perform a series of pieces through three qualifying rounds.

Between practices and performances, the dancers can also take part in the International Dance School, which is taught by ballet masters and mistresses and choreographers from all over the world. It is a chance to work with the top people in the international dance community.

Alan Wilson will be in the audience again, along with thousands of fellow Jacksonians. IBC draws a real cross section of the city, from the plumber and the mechanic to the mayor and the silk-stocking crowd. It is a special time for Jackson, a time to be proud of its city and its cultural community, and the attention they receive. —Judith Schonbak

A Place for Art

Three organizations in Mississippi highlight the spectacular talent of native visual artists.

Before she began writing, Eudora Welty painted—evidences of her former calling abound in her painterly approach to words. Why did she switch to literature from painting? Perhaps one reason is that it was easier for a Southerner, especially a Mississippian, to reach a national audience through the printed word than the visual image. At least, that's one possibility, according to Sandra Williams, president of the Mississippi Watercolor Society. "Art is expensive, and you have to have a place to show," she says. "And until recently, Mississippi would always rather have somebody besides its own for an important art show." Not anymore. Through the efforts of the Mississippi Museum of Art, the Watercolor Society (whose first national show was held, appropriately, at the Eudora Welty Library), and the Craftsmen's Guild, Mississippi artists are reaching for the spotlight that has already found their literary colleagues.

That first watercolor show, held in 1986, was advertised by one fifteen-dollar ad in *American Artist*. There were enough entries to select one hundred paintings to be in the competition, all of them as varied as the artists. Says Williams, "People were starved for a good show." She speaks from experience; as a charter member of the society, she recalls seeing a Southern Watercolor Society show at the museum of art. "It was so good, and I didn't even know it existed! I wanted to see more of those artists, and artists like them. That inspired me to get this group going."

The group now claims two hundred members, some from out of state. This year's show, which features a \$1,000 prize, will take place at the Mississippi Museum of Art October 1-November 12. The juror is well-known watercolorist Ray Ellis.

The museum and the society are working more closely together than they have in the past, and Williams couldn't be more pleased. Under the direction of Alex Nyerges, MMA has developed a corporate art program that puts businesses in touch with state artists whose works they might want



to purchase. "We do this as a service to the artists," says Nyerges, so unlike gallery sales, no commission is deducted. The artist receives full price for his work. Nyerges reports that the program has been responsible for about two hundred and fifty sales in the past eighteen months. Williams herself has sold eight paintings to a Jackson bank.

MMA has experienced the same kind of growth as the watercolor society; one might suspect people were starved for a museum. "Unfortunately, Mississippi is not gifted with art museums," says Nyerges wryly. Counting MMA, there are three, other than university-related galleries and collections. Opened ten years ago, MMA now claims a permanent collection of more than three thousand works, with the bulk being American art of the mid- and late-nineteenth century and the early-twentieth. An outgrowth of the Mississippi Art Association, the museum was founded as a separate entity in 1978

Untitled, an oil by Willie Cook, a member of the Mississippi Watercolor Society, which is open to artists who work in other media.

and "went from an institution with a budget of \$100,000 to a million-dollar agency overnight," says Nyerges. It's building a reputation as fast as the permanent collection. "We know we cannot be an encyclopaedic museum like the Metropolitan, but we've discovered that there are many rich collections in Mississippi. Until the museum was built there was no place for them."

There is a place now for Mississippi artists, both old and new. "The Mississippi collections constitute an important part of our American collections," says Nyerges, mentioning Marie Hull, William Hollingsworth, and probably the most famous of Mississippi artists, Walter Anderson. The past year has seen the start of the Mississippi Artists Gallery,

a showcase of contemporary state artists, ranging from painters to photographers to sculptors.

The museum's biggest success came with "Norman Rockwell: The Great American Storyteller," which showed March through May of this year. MMA was the organizer of the exhibition. "A large number of people who came here not only had not ever been to the Mississippi Museum, but had never been to an art museum in their lives." That was part of the intent of the show—"We needed a hook," says Nyerges. "But also one of the statements we wanted to make was that Rockwell was not only an illustrator, he was an outstanding painter. People were overwhelmed by the quality of his work."

MMA has an art-education program designed to make sure Jackson schoolchildren do become familiar with an art museum. The Impressions Gallery is a high-tech, hands-on installation that enlists computers to teach visitors, both adults and children, the basic elements of art. "The end result is that they learn how to look at art. They learn that it has various parts and if you take it apart and then put it back together, you have a whole that's greater than the sum of its parts," says Nyerges. Mississippi Power and Light covered the cost of developing and distributing a teacher's packet, and remains one of the gallery's biggest sponsors.

Another effort involves APAC, the Academic and Performing Arts Complex, which is an extensive arts-education program for Jackson public-school students. MMA is home base for the visual arts component, which provides instruction to talented young artists. "It's a very productive program because the students learn here at the museum with public-school instructors, but they also have access to the galleries on a daily basis and to the professional staff for advice and input," Nyerges explains.

MMA views itself, as its name suggests, as Mississippi's art museum. The National Endowment for the Arts has approved a grant for its

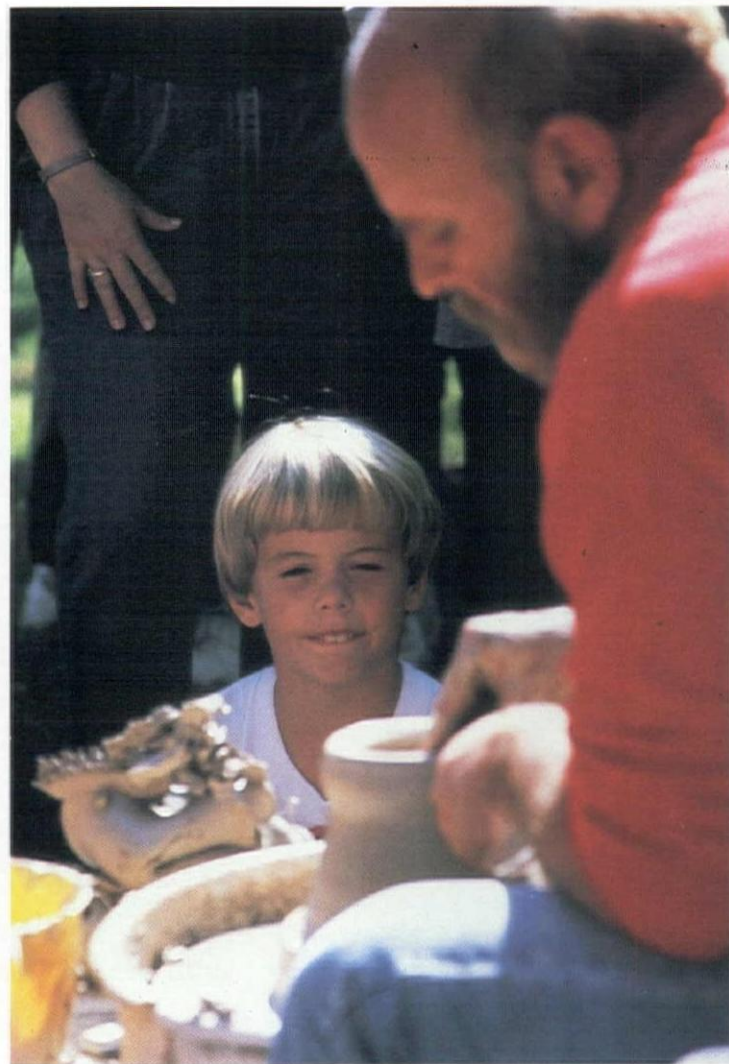
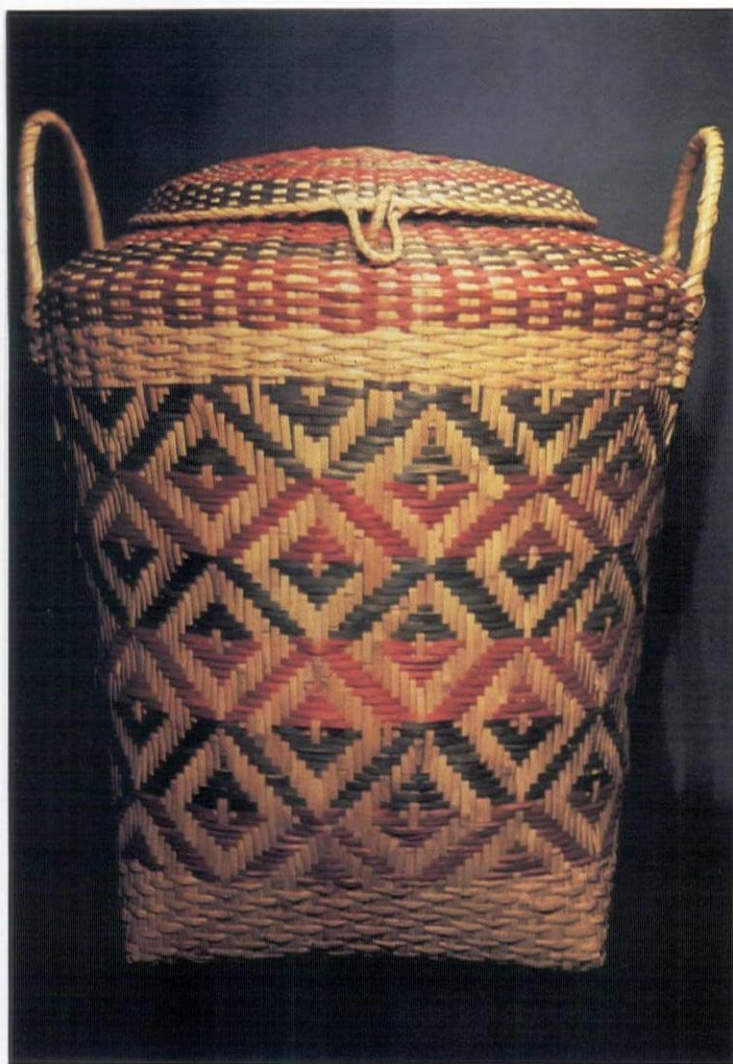


Jessica Penn in Yellow Satin, a 1907 oil painting by Robert Henri, is from the permanent collection of the Mississippi Museum of Art.

Satellite Gallery Program, involving setting up branch museums in Tupelo, Biloxi, and Hattiesburg by 1989. "We'll have four art museums," says Nyerges, "which will double the number of art museums in the state." The branch museums will operate just like MMA in Jackson, with exhibits and educational programming. The program also solves a problem for MMA—that of space. When the museum puts on a show from the permanent collection, says Nyerges, it gets put up, and then it gets taken down and put back into the vault. "This way, our branches will receive the shows that we generate," he says. "If we do a show of nineteenth-century American landscapes—our collection includes Albert Bierstadt, George Inness, and others—that show will then be put on the road." Despite the magnitude of the undertaking, MMA is confident enough about the program to have identified eleven cities that could serve as satellites.

The preservation of art is one of the reasons we have art museums; it's also one of the goals of the Mississippi Craftsmen's Guild, Inc., which maintains a special relationship with the Choctaw Indians. "We regard their craftwork as an endangered species," says guild president Martha Garrott. "It needs to be protected and encouraged." The connection came about because of the location of the guild's crafts center on the Natchez Trace Parkway (through a special agreement with the National Park Service). The Natchez Trace was historically a trade path for the Choctaws. Garrott's dedicated persistence also had an effect. "In the beginning I made the effort to go to the craftsmen's homes, and to buy from them, with difficulty. But gradually it became known that I was a reliable purchaser, and I came to know individual craftsmen as friends," she says.

The Choctaw craftsmen, along with students from two Choctaw schools, participate in the guild's annual Indian and Pioneer Heritage Festival, held the third Saturday in October at the Natchez Trace Center. Weaving,



quilting, spinning, bread baking, and arrowhead making are demonstrated, and the students perform traditional dances. Garrott believes the guild has had a positive effect on the native American craftsmen. "We have increased the market for Choctaw work," she says. "And I have seen a number of the craftsmen realize for the first time that what they are doing is not just a way to make cash, but a method of creating art."

The approximately one hundred and seventy exhibiting members of the guild are familiar with their own methods of creating art. "Jackson probably has the highest concentration of sophisticated makers and purchasers of crafts in the state," says Garrott. In addition to the Natchez Trace location, the guild has a second gallery in downtown Jackson—or maybe it would be more correct to call it a gallery and a half. Two blocks east of the gallery proper

Left: A Choctaw hamper at the Craftsmen's Guild of Mississippi's annual Chimneyville Crafts Festival. Right: A guild member at the Indian and Pioneer Heritage Festival.

is a building which used to be a retail store but now serves as offices. The Craftsmen's Guild uses the large storefront windows as a "twenty-four-hour sidewalk gallery," Garrott says. The displays are changed monthly and feature both group and solo shows. To purchase pieces from the display, you simply walk two blocks to the gallery. The guild also hosts the Chimneyville Crafts Festival on the first weekend in December. More than one hundred craftsmen exhibit at the festival, which is held at the Trade Mart in Jackson.

The museum, the guild, and the watercolor society are all committed to supporting the artistic

excellence found in abundance in Mississippi. That's going to surprise some people—it may even surprise some Mississippians.

"Mississippians have been down on themselves," says Sandra Williams, but she knows that's changing. She remembers when the watercolor society first started reviewing slides for its shows, "We'd say, 'There's one from Mississippi,' and sure enough it would be. We'd have lawnmowers, bare feet, family pets in the paintings, because we didn't know any better. This is one thing we've done for each other—we bring in works by artists from the rest of the country and ask the Mississippi artist to reach up to that level. And the Mississippi artist is quite capable of doing that. A lot of our artists have gotten national exposure just in the last two years we've been in existence. I know we've had something to do with that."

—Kenna Simmons

Reaching New Stages

The best in contemporary American drama finds a welcome home at New Stage Theatre.

Over the past twenty-five years, the South has witnessed within most of its larger cities the proliferation of superb regional theater organizations, eager to cultivate both greater dramatic creativity and appreciation of the theatrical arts. The New Stage Theatre of Jackson, Mississippi, is decidedly one such group. Founded in 1965 by Mississippian Jane Reid-Petty, New Stage remains Mississippi's first and only professional theater.

When first organized, New Stage was housed in a renovated church in a depressed area of Jackson. According to Ms. Reid-Petty, who remains active with the company as artistic director, local response to the company was somewhat ambivalent at first. Given the theater's physical location as well as its commitment to somewhat avant-garde offerings, New Stage was a stimulating addition to Jackson's cultural life. The consistent high level of quality, both in plays selected and in production, has garnered for New Stage accolades from a steadily growing number of devotees in Jackson and throughout Mississippi. Since 1978, New Stage has been located in a modern performance facility at the corner of Whitworth and Carlisle Streets, in the prosperous Belhaven section of Jackson.

Its excellent stage opportunities are partially responsible for the marked flexibility New Stage achieves in its productions. Its traditional proscenium theater stage has an audience capacity of 360. Hence, even the largest works undertaken can achieve a degree of intimacy with the viewer. In addition, the Hewes Room provides the benefits of a black-box theater; this wing of New Stage's home hosts more experimental works, as well as new play readings.

New Stage is primarily composed of actors who reside and work principally in larger theater markets, namely Atlanta, Dallas, and New York. Most performers in the company's productions are veterans of its planks, excited to work with this troupe and be involved in Jackson's cultural renaissance.

As a crucial component of their city's growing arts scene, Jacksonians avidly support the New



Stage Theatre. Loyal subscribers number well over three thousand. The State of Mississippi has proved equally generous, through the Mississippi Arts Commission; with an understanding of the role to be played by the arts in encouraging a state's or region's economic development, \$48,000 from state coffers were donated for the 1982 season.

Corporate support has also been firmly established, with some productions underwritten either wholly or in part by leading firms in the Jackson business community. Annually, New Stage now operates with a budget of approximately \$600,000—testimony to Jackson's willingness to foster a vibrant arts environment.

New Stage Theatre's financial stability has not, however, been achieved by any disavowal of its artistic or communal goals. As the first Mississippi arts group to become nonsegregated both in audience and performers, New Stage has a long history of progressivism in its creative offerings. Primary duties of the artist are to stimulate both

Jim Lehrer, co-anchor of the "MacNeil/Lehrer Newshour," and Eudora Welty attend a workshop on Lehrer's play, *Church Key Charlie Blue*.

the heart and mind of the audience and to confront and question its complacencies and preconceptions. Concurrently, high standards of execution must be achieved, along with simply being entertaining. New Stage ably accomplishes these seemingly disparate goals, never shirking from its objective of providing the finest in contemporary Anglo-American drama, regardless of resulting controversy. In the 1987-88 season, New Stage was one of the first theaters in the Deep South to produce South African playwright Athol Fugard's *"Master Harold" . . . and the boys*, a passionate yet sympathetic examination of the tortured racial and cultural legacies of modern South Africa. In 1986-87, New Stage boldly presented *So Long on Lonely Street* by Sandra Deer, which attracted a significant reaction to its Southern Gothic depic-



New Stage was one of the first theaters in the Deep South to produce Athol Fugard's "Master Harold" . . . and the boys.

tion of incest and miscegenation. Such productions have benefitted both New Stage and Jackson, sparking a lively dialogue within the local media.

In addition to its more contemporary offerings, New Stage is a principal avenue for the performance of works by new playwrights. The one-man depiction of William Faulkner entitled "Oh, Mr. Faulkner, Do You Write?" by John Maxwell had its premiere at New Stage in 1981. The Eudora Welty Series currently solicits works for its regular season. Named in honor of the world-renowned Jackson author and charter board member of New Stage, the Welty Series receives about three hundred submissions per year, all never before performed on the professional stage. Recent significant submissions that have been part of the Welty Series are Reynolds Price's acclaimed *Private Contentment*,

which was also presented on PBS's "American Playhouse" in 1982-83, and *Church Key Charlie Blue* by Jim Lehrer, long-time host of the MacNeil/Lehrer Newshour. Artistic director Jane Reid-Petty readily admits the selection of each season's Welty Series play to be a daunting task. The sole criterion remains an excellence in writing, conception, and realization of the characters. The series strives to select plays from all regions, rather than exclusively those from the South.

One of Eudora Welty's own works, *The Ponder Heart*, has been adapted for performance at the New Stage Theatre. In 1982, an ambitious \$150,000 operatic adaption was premiered, winning rave reviews from a national bevy of critics. The score, by New York composer Alice Parker, was a melange incorporating aspects of various genres of Southern music, including gospel and blues. Miss Welty herself described the resulting production as "a grand job." During the 1987 season, Jane Reid-Petty herself performed in the one-woman play *Ed-*

na Earle, drawn from the outrageous, intensely loyal narrator of Welty's novel.

In its role as conduit of professional theater to Jackson, New Stage regularly includes works from legends for young children as well as visits to local high schools to perform selections from Shakespeare. During the upcoming 1988-89 season, works under consideration include Edward Albee's *Who's Afraid of Virginia Woolf?* and Robert Harling's *Steel Magnolias*. Native Jacksonian Beth Henley will premiere *The Lucky Spot*, and recent Pulitzer Prize winner Alfred Uhry will present *Driving Miss Daisy*. New Stage's presentation of *A Christmas Carol* has become a staple of the holiday season in Jackson.

As New Stage Theatre enters its twenty-third year, it continues to serve Jackson and the state of Mississippi by bringing the best in contemporary drama, and by providing the necessary crucible for any successful arts environment—a free and open exchange of ideas.

—David Kerr

Jubilee JAM

The traditional and the contemporary meet in the streets for an arts and music festival.

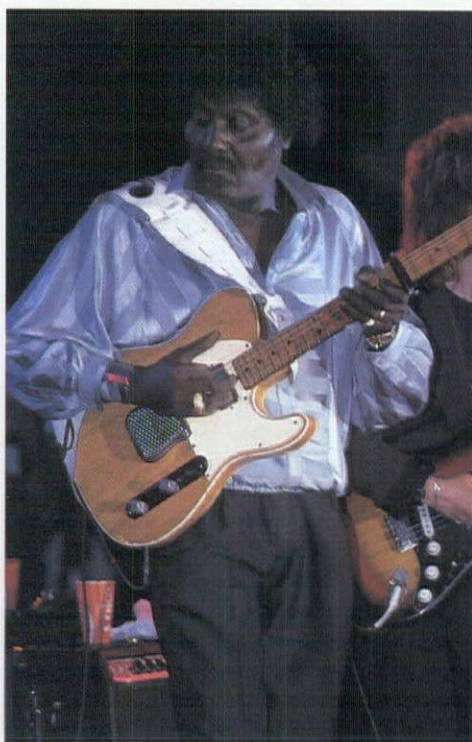
Jubilee! Jackson Arts and Music (JAM) is a weekend summer festival in the capital's downtown with live entertainment, home cooking, and a potpourri of arts and crafts. Last year's roster of musical entertainment included John Prine and Leon Redbone, and the festivities promise to only get better. As much fun as the JAM is, there are other reasons to establish a festival, to use the good times to help with some of the city's problems.

One of the major goals of the JAM is to promote a sense of pride in Mississippi's cultural heritage. Jane Hiatt, executive director of Jackson's Arts Alliance, says, "We want to pull together an exciting program that really fits our own style. One that not only presents an image that draws in tourists and visitors, but one that will make us more sophisticated, or more able to understand a folk culture that developed here in Mississippi—the crafts of the Choctaws, the roots of jazz and blues, country cooking."

Last year's schedule included home-grown blues, jazz, and gospel music. John Reese, the coordinator for the jazz tent at the Jubilee! and director of the Black Arts Music Society, says, "Jazz is America's gift to world culture, and this area has always been in the forefront. We're trying to bring some native talent home." The JAM is planning a tap-roots program that will bring back even more distinguished Mississippians who have become celebrities in music and other fields.

The concession stands also take on a local flavor, serving typical Southern standards such as fried chicken and catfish, and also those exotic bayou and backwoods specialties such as alligator sausages, crawfish boudin, jambalaya, and pig-ear sandwiches. The Jubilee! celebrates both the traditional and contemporary styles of Mississippi that illustrates the uniqueness of its culture.

The coordinators of the Jazz and Heritage Festival in New Orleans, only two hours from Jackson, have been helpful in suggesting ideas for success. But those in Jackson want to distinguish the JAM as a



Susan Brumfield

Top: Roger McGuinn performs for a crowd of music lovers at 1987's Jubilee! JAM, a festival of arts and music. Above: Blues guitarist Albert Collins performs at the festival.

distinct occasion. "We'd like the people from New Orleans to come to our Jubilee!, just as we go down for Jazz Fest and Mardi Gras," says Hiatt.

The JAM is also a factor in Jackson's downtown revitalization program. "We want people to get used to coming downtown again and really feel comfortable here," says Hiatt. "We would like to increase the civic pride that comes with making an outdoor cathedral out of a downtown area. We're working on a long-range goal to dovetail plans in all aspects of development—both art and business." This is why the festival is held in the downtown area rather than in the fairgrounds. Last year's crowd of thirty-five thousand brought excitement and activity to the usually commercial area.

The festival planning process brings a cohesiveness to all sectors involved, "from the corporate sponsors to the city and county governments, to the volunteers—racially, geographically—this is a way to build cooperation," says Hiatt. "We all create something that everyone can be proud of and enjoy." Coordinators plan to expand the program to center more city events around Jubilee! Already in 1988 the Jackson Symphony Orchestra scheduled a performance during JAM weekend and the Mississippi Museum of Art organized a special exhibit. Future plans are to include all downtown businesses, arts organizations, and restaurants to make it a true city-wide celebration.

—Dana Gynther

JACKSON



Cultural Capital

In the heart of the South, Jackson claims a rich artistic legacy.

By Jon Salem

In the heart of Mississippi, the capital city of Jackson carefully nurtures its arts. With its deep literary roots the city has been a virtual breeding ground for great writers: Beth Henley, John Stone, Margaret Walker, and Eudora Welty all were born here—Welty still lives in her family home.

In recent years, the cultural spotlight has turned its beam on Jackson. The prestigious International

Ballet Competition chose Jackson as its American location, and every four years the city plays host to the greatest names in dance and the brightest future stars. Jackson's own Ballet Mississippi has achieved fame under the leadership of former London Festival Ballet dancer Alan Woodard.

The progressive New Stage Theatre continues to attract performers from major metropolitan areas for its top-notch productions, some of them special adaptations and premieres.

Opera/South, one of only three black professional opera companies in the country, has been presented on PBS and nominated for an Emmy.

The Mississippi Opera Association's production of Puccini's *Tosca*, performed in Jackson, received critical praise from *Opera News*. The annual

The restored Manship House was once the home of Jackson's mayor during the Civil War.

Jubilee! JAM promotes pride in Mississippi heritage with performances and exhibitions, and is attracting more and more regional attention.

And of course this Deep South city has a healthy crop of historic sites, but has found a tranquil balance between historic charm and modern magic. (The area code is 601.)

MUSEUMS AND GALLERIES

An assortment of museums and galleries, devoted to a variety of subjects ranging from fine art to sports figures, provide the city with first-rate exhibitions and displays.

The state's oldest professional arts center is the **Mississippi Museum of Art** (201 East Pascagoula Street, 960-1515 or in Mississippi 1-800-423-4971). Executive director Alexander Nyerges oversees the museum's many galleries that offer permanent and changing exhibitions. Opened in 1978, the museum has garnered an excellent collection of fine art, concentrating on nineteenth- and twentieth-century American landscape paintings with clusters of European and Eastern art. The museum also features displays of decorative arts, twentieth-century Mississippi and Southeastern art, eighteenth-century British paintings and furniture, and Oceanic South Pacific artifacts.

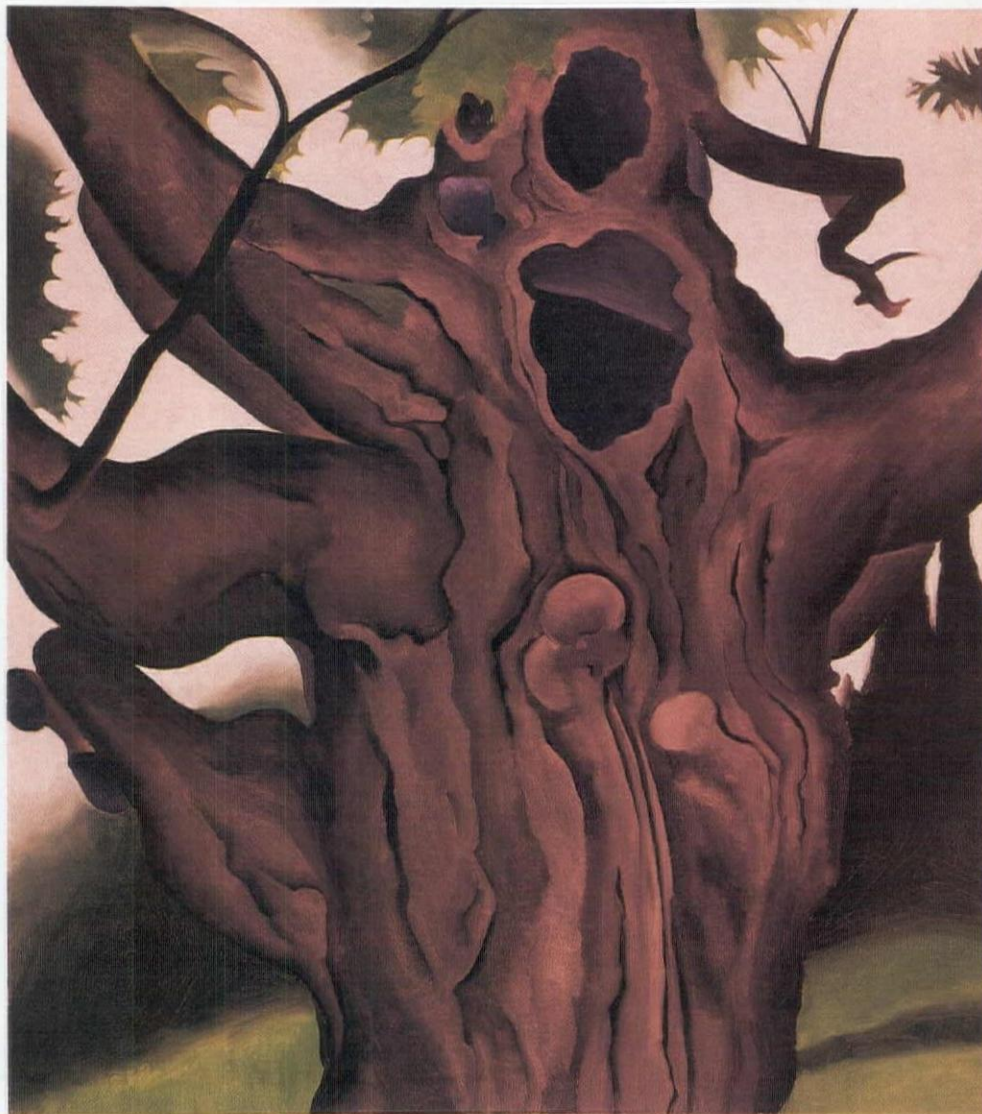
The art museum's **Impressions Gallery** encourages a participatory approach. Neon tubes, cast-metal rubbing tables, cameras, lights, and computers are put to work, teaching visitors about the six basic elements of art. Color, line, shape, texture, space, and expression come to brilliant life in this unique hands-on exhibit. An Orientation Area, complete with a multi-slide presentation, prepares visitors for this fascinating experience. Becoming the star of a video production only takes a trip to the Impressions Gallery's Pepsi Performance Theatre, which also offers films and lectures.

The museum's East Galleries, Upper and Lower Atrium Galleries, Southeast Gallery, Museum Foyer, and Sculpture Gardens present changing exhibits. East Gallery D, for example, houses the **Mississippi Artists Gallery**, a new attraction that opened in July of 1988. The gallery focuses on the state's best contemporary artists.

Also found at the museum are two art studios, a state-of-the-art darkroom, the Palette Restaurant, the Museum Sales Gallery, and the Beckett Howorth, M.D. and Marjorie Howorth Library, which features art-related books and periodicals along with audio/visual equipment.

The **Jackson Municipal Art Gallery** (839 North State Street, 960-1582) has been a champion of Mississippi art and artists for more than forty years. The gallery, which presents a show by one or more artists each month, is located in a 125-year-old house; fine arts are exhibited in the dining room, while three original bedrooms have been converted into a small auditorium for lectures and recitals.

The **Smith-Robertson Museum and Cultural Center** (528 Bloom Street, 960-1457) is Mississippi's first center which exclusively celebrates black history and culture. An informative timeline of photographs and artifacts travels from the African period to the present. Every February the museum celebrates Black History Month with a variety of special programs and exhibitions.



Baseball and sports fans will appreciate the **Dizzy Dean Museum** (1204 Lakeland Drive, 960-2404). This homage to Jerome Hanna "Dizzy" Dean, a pitcher for the Saint Louis Cardinals and sportscaster, recaptures his glory through a display of artifacts and personal items.

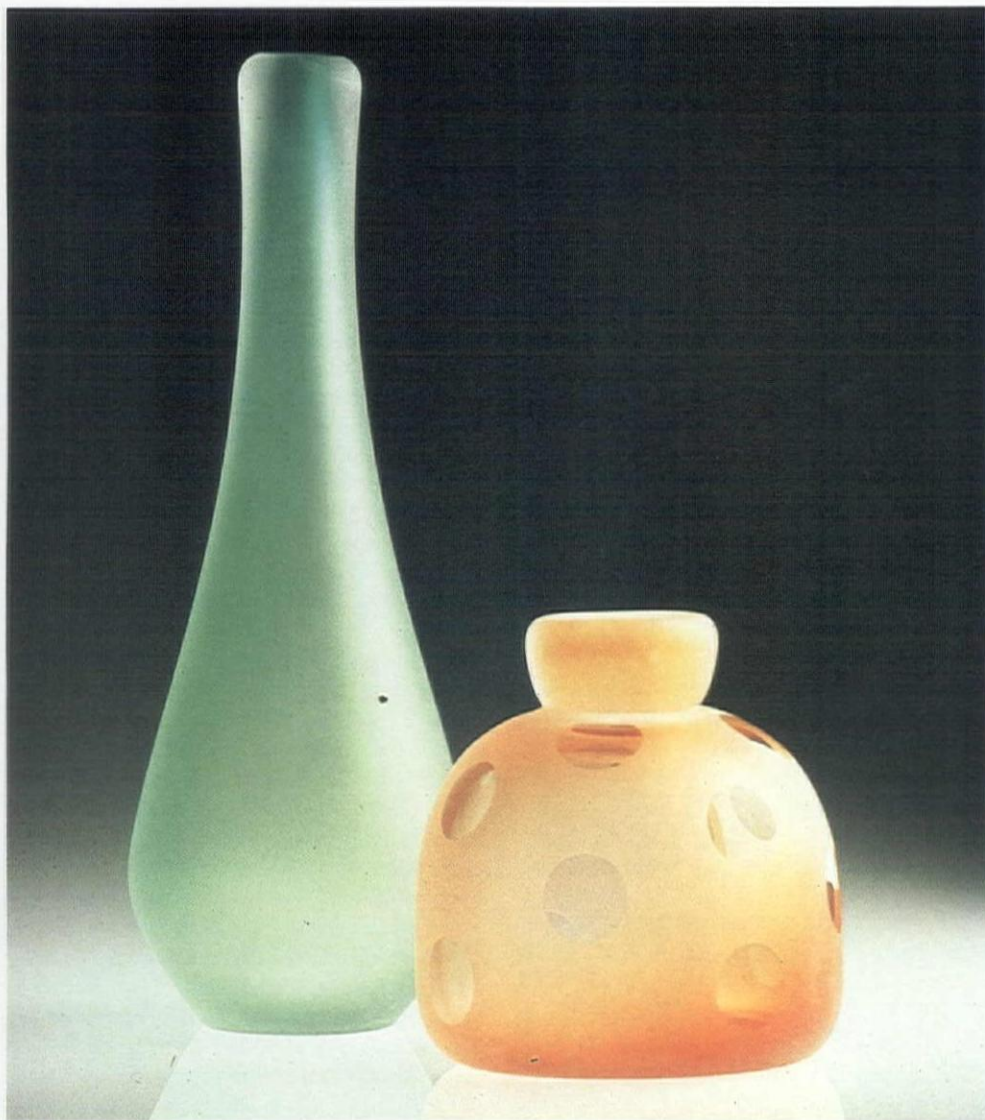
The **Craftsmen's Guild of Mississippi, Inc.** (Millsaps College, P.O. Box 15454, 969-2830) has worked diligently since 1973 to preserve and promote Mississippi crafts. Holding court on the Millsaps College Campus, the main office renders an artist-in-residence studio, the Janet Redmont Gallery, a weaver's classroom, a photography darkroom, a guest apartment, and an information center for makers and admirers of folk, traditional, and contemporary crafts.

The Old Maple, Lake George, a 1926 oil by Georgia O'Keeffe, from the Mississippi Museum of Art's permanent collection.

The **Mississippi Crafts Center on the Natchez Trace** (I-55 North, Jackson Natchez Trace Exit at Ridgeland, 856-7546) is operated by the Craftsmen's Guild and allows visitors to observe master craftsmen at work. Exhibits and sales of Choctaw Indian, folk, traditional, and contemporary crafts are also featured at the center.

Also nurtured by the guild is the **Capitol Street Crafts Gallery** (111 East Capitol Street, Suite 125, 354-0856). Craft sales and demonstrations occur regularly, and monthly exhibits feature weaving, pottery, paper sculpture, and stained glass.

Outstanding museums and galleries are both resources and showcases for Jackson artists.



Hand-blown glass vases by Susan Ford, a member of the Craftsmen's Guild of Mississippi.

Built in 1838, the **Old Capitol Museum** (100 South Street, 354-6222) was used as Mississippi's statehouse from the year following its construction to 1903. Having undergone restoration in 1961, the Greek Revival structure now serves as the State Historical Museum. The Old Capitol commemorates the state's people and historical past through permanent exhibits and special traveling exhibitions. The stories of Mississippi's role in the Civil War, the Great Depression, and the civil rights movement are vividly recreated. Also of interest is the Old Capitol Sales Shop, which sells books, artwork, and crafts created by Mississippians.

Sponsored by the Mississippi Department of Wildlife Conservation, the **Mississippi Museum of Natural Science** (111 North Jefferson Street, 354-7303) began as a small collection in 1932 and developed into a natural habitat for more than two hundred and fifty thousand flora samples. Of similar interest is the **Mississippi Agricultural and Forestry/National Agricultural Aviation Museum** (1150 Lakeland Drive, 354-6113). Here, the exhibits pay tribute to the men, women, and children who farmed the land and forests of Mississippi. The Fortenberry-Parkman Farm restoration, right outside the museum, brings a 1920s farm to life as costumed workers perform the jobs of yesterday.

Many private galleries are sprinkled throughout the city: **Brown's Framing and Fine Arts** (630

Fondren Place, 982-4844); **Bryant Galleries** (Lakeland Drive, 932-1993); the **121 Millsaps Avenue Gallery** (121 Millsaps Avenue, 352-6908); **North Street Studios** (414 North Street, 353-2787); **Randomhouse Gallery and Interiors** (1400 Ellis Avenue, 355-8009); and **Sadie Rae Interiors** (391 Edgewood Terrace Drive, 982-3007).

LIVELY ARTS

As Mississippi's cultural capital, Jackson's lively arts have a statewide reach. Some of the city's success can be traced to the Mississippi Arts Festival, an annual celebration which, while it ended in the seventies, laid the groundwork for Jackson's current artistic efforts and spawned similar festivals throughout the state.

The **Mississippi Opera Association** (P.O. Box 1551, 960-1528) has created a whole new audience with English translations projected on a screen above the stage. Giuseppe Verdi's tragic *Rigoletto*, first performed in America in 1855, triggered an avalanche of praise, as did Giacomo Puccini's *Tosca*, a lusty tale of murder and intrigue that presented in the title role the United States debut of Adriana Morelli, who has worked with the Rome Opera and Opera de Monte Carlo. Each season the Mississippi Opera Association stages two epic productions, and the 1988-89 season marks year number forty-four with Verdi's *Falstaff* and Gounod's French retelling of *Romeo and Juliet*. Metropolitan Opera member Gregory Kunde and Houston Symphony performer Stella Herdan star in the title roles.

Only three black professional opera companies exist in the United States, and one of them calls Jackson home. **Opera/South** or the Mississippi Inter-Collegiate Opera Guild (P.O. Box 18016, 968-2700) presents opera sung in English. Founded in 1971, the company has acquired an impressive resume in its sixteen years. *A Bayou Legend*, one of eight world premieres presented by Opera/South, aired on PBS and received the International Film and Television Festival of New York Bronze Award and an Emmy Award nomination.

Musical director and principal conductor Colman Pearce, a famed conductor in Europe and former student of Hans Swarowsky, helps the **Jackson Symphony Orchestra** (201 East Pascagoula Street, 960-1565) attract four hundred thousand listeners each year. Recent financial troubles were eased when Jackson citizens came to the rescue with a tidal wave of donations. The Masterworks Series brings in stars such as pianists Kristin Merscher, Christopher O'Riley, and Moura Lympny, and violin greats Leonidas Kavakos and Elmar Oliveira. At Millsaps College, the Academic Complex Recital

Hall presents the Jackson Symphony Basically Bach Series. The Pepsi Pops at the Reservoir Series features fireworks and top-notch musical talent.

On selected days in the fall and spring, you can find members of the symphony performing for crowds downtown during the lunch hour. Called Pepsi Plazamatazz and presented by the Arts Alliance of Jackson, the outdoor concerts take place at One Jackson Place Plaza.

Timothy Mika, a violist in the Jackson Symphony Orchestra, acts as conductor of the **Metropolitan Chamber Orchestra Society** (3615 Hawthorne Drive, 371-0914 or 366-3457). More than forty members play in the volunteer orchestra which performs several concerts during the season.

The **Jackson Choral Society** (P.O. Box 4211, Fondren Station, 948-3622) has performed for twenty-eight years, concentrating on the Renaissance, baroque, and contemporary periods. In November, the Society will join forces with the Meridian Mississippi Choral Group to present Vaughn Williams's *Hodie* with a forty-five piece orchestra.

Leaping to fame with artistic director Alan Woodard at the helm, **Ballet Mississippi** (P.O. Box 1787, 960-1560) is the state's only professional ballet company. Trained in London, Woodard once toured with the London Festival Ballet as a dancer. The company presents such quality productions as next season's *Straussiana*; *Coppelia*, featuring choreography by Woodard; and *Gershwin, By George!* At Christmas, Ballet Mississippi traditionally performs *The Nutcracker*.

Mississippi Ballet International, Inc. (2906 North State Street, Suite 410, 982-0662) is busy preparing for the USA International Ballet Competition, set to dance into Jackson June 17-July 1, 1990. In this "Olympics of Dance," dancers from around the world compete for gold, silver, and bronze medals and cash prizes. Baryshnikov danced away with the gold medal in 1966.

A decade of professional modern dance has been brought to Jackson by the **Modern Dance Collective** (121 Millsaps Avenue, 352-6908), a four-member troupe that performs at the State Street YWCA and at its own rehearsal studio at 121 Millsaps Avenue. February 1989 yields the company's most ambitious undertaking: a one-hour concert with composer Timothy Duncan will be performed in Jackson, Memphis, and New Orleans.

Ballet Magnificat (Belhaven College Campus, 968-8704) takes a different tack, performing classical ballet with a religious focus.

The **New Stage Theatre** (1100 Carlisle Street, 948-3533) brings professional theater to Jackson under the artistic direction of Jane Reid-Petty.



Top: Herman Green plays at the Mississippi Jazz Allstars Homecoming. Above: Conductor Colman Pearce of the Jackson Symphony Orchestra.

Michael Frayn's *Noises Off*, Charles Dickens's *A Christmas Carol*, and Robert Harling's *Steel Magnolias* are scheduled for the 1988-89 season, along with the Eudora Welty New Play Series.

The **Potpourri Artistic Repertory Theatre** (121 East Pearl Street, 354-0648), under the leadership of president and artistic director Sameerah Muhammad, will oversee productions of plays by local artists during the upcoming season. Muhammad's own *Real Tears or Rain* was brought to life in September.

The **Repertory Theatre of Mississippi, Inc.** (P.O. Box 17927, 354-0976 or 981-4766), in its first year, is a professional, multi-discipline performing unit that presents and brings in music, theater, dance, and other productions. In January, it presented a successful city-wide celebration on Martin Luther King's birthday. The company has no permanent stage as of yet, so call for more information.

Cultural opportunities for children are plentiful in Jackson. The **Community Children's Theatre** (1000 Monroe Street, 354-1191) has been in operation for more than fifty years, producing a play for children each winter.

Puppeteer Peter Zapletal of the **Puppet Arts Theatre** (1927 Springridge Drive, 956-3414) combines art, education, and entertainment in a repertoire that includes *Peter and the Wolf*, *The Moldau*, *Three Golden Oranges*, and *Rumpelstiltskin*. Each selection brings new and exciting elements to the art of puppetry. The **Mississippi Puppetry Guild** (1927 Springridge Drive, 956-3414) has held performances for seventeen years, in a multitude of venues.

Area colleges provide their share of cultural events. **Millsaps College** (354-5201), for example, will deliver an Arts and Lecture Series during 1988-89. The **Italian Cultural Society** (1814 Capital Towers, 354-8882) supports the Mississippi Opera Association and creates its own fanfare, while the **Jackson Municipal Auditorium and Mississippi Arts Center** (255 East Pascagoula Street, 960-1537 or 960-1538) is home for significant arts organizations.

ATTRACTIONS

The mayor of Jackson during the Civil War, Charles Henry Manship, has been memorialized in the state's history through the restoration of **Manship House** (420 East Fortification Street, 961-4724). Sitting on four acres, the home is an excellent example of Gothic Revival architecture, which was quite a novelty in the South's nineteenth-century Greek Revival days. Before he became mayor, Manship was a furniture maker and sold paints and wallpaper. The house is rumored to include some of Manship's own wallpaper. Three bedrooms, a parlor, a sitting room, a dining room, and a bathing room include

From jazz to classical,
quality performances
are the hallmark of
the city's music groups.



Top: Members of the Mississippi Opera perform in Puccini's *Tosca*. Above: Pepsi Plazamatazz features outdoor noon concerts by members of the Jackson Symphony Orchestra at One Jackson Place Plaza, located downtown.

personal mementos, photographs, and letters.

Jackson City Hall (218 South President, 960-1530) is one of the few structures that survived General Sherman's fiery attack during the Civil War.

Also untouched by Sherman's invasion, the Greek-

inspired **Mississippi Governor's Mansion** (300 East Capitol Street, 359-3175) has been home for the state's first family since its construction in 1842. Because it serves as a home as well as a National Historic Landmark, touring hours are limited. Call ahead to confirm the visitation schedule, which is Tuesday-Friday between 9:30-11:00 A.M.

The **Mississippi State Capitol** (400 High Street, 359-3114) was built in the style of beaux arts classical architecture. This landmark recently received a \$19-million restoration.

General Sherman's presence in Jackson can still be felt at the **Oaks Museum House** (823 North Jefferson Street, 353-9339), which he occupied in 1863 during the siege upon the city. This antebellum cottage is Jackson's oldest house. Jackson offers a monument to the Mississippi soldiers who served in America's wars with the **War Memorial Building** (100 North State Street, 354-7207).

The **Jackson Zoological Park** (2918 West Capitol Street, 352-2585), dating back to 1919, features an impressive collection of animals, many of them endangered species. Exotic birds, reptiles, and large cats are just a sample. The zoo's special events include a Halloween celebration called Fright Night, Zoo Unto Others in November, Christmas at the Zoo in December, and Zoo Day in May.

Mynelle Gardens (4736 Clinton Boulevard, 960-1894) was started by Mynelle Westbrook Hayward as a small garden and developed into one of the region's most beautiful botanical showplaces. The Azalea Trail, All-American Selection Garden, Camellia Trail, Oriental Island, Wedding Lawn, and Reception Lawn are highlights here, accentuated by rushing streams, rare plants and shrubs, soaring trees, and the songs of wildbirds.

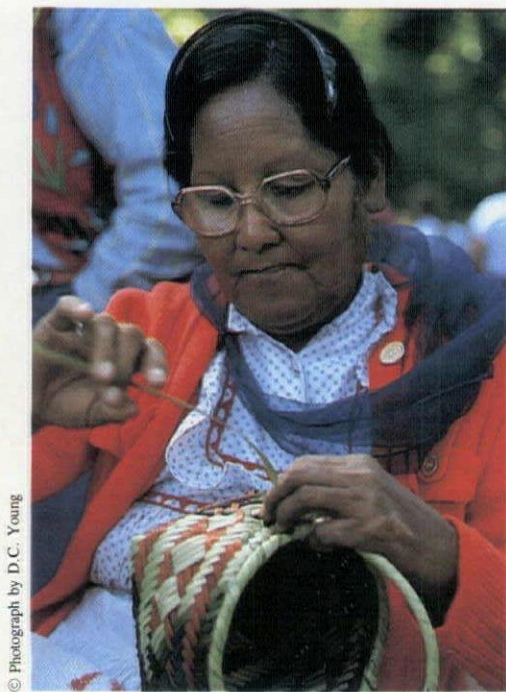
Though **Rapids on the Reservoir** (24 Spillway Road Ross, Barnett Reservoir, 992-0500) and **Waterland USA** (700 Highway 51 North, Ridgeland, 957-1322) won't appear in any history books, both provide plenty of water fun with wave pools, water slides, water coasters, and other rides.

The **Ross Barnett Reservoir** (North Jackson Exit 103 off Interstate 55 North, 354-3448) offers locations for fishing, sailing, skiing, and camping in its fifty square miles, along with boat rentals from the four marinas and a fine selection of restaurants.

FESTIVALS

The **Jubilee! JAM**, only two years old, takes over the heart of downtown each May for a two-day arts and music festival. Mississippi crafts and Mississippi-related culinary favorites from more than twenty concessionaires join the celebration. Artists like Jackson native Dorothy Moore, a famed

The energy and vitality of its resident artists have made Jackson a cultural showpiece.



© Photograph by D.C. Young



Grammy-nominated vocalist, and Mississippian Denise LaSalle, also a nationally known vocalist, return to perform at the festival.

Area musicians are prominently featured, as are nationally famed artists like Nashville resident John Prine, who brought his witty style to the 1988 Jubilee! JAM. Call 355-FEST for more information.

Another annual musical festival is the **Mississippi Jazz Allstars Homecoming**, organized by the Black Arts Music Society (P.O. Box 3214, 354-1049). The 1988 July event brought Teddy Edwards, Freddie Waits, Art Hiley, and Richard Brown back home. Bebop saxophonist Edwards has played with jazz legends such as Ella Fitzgerald, Dinah Washington, and Billie Holiday, and, like the other three musicians, is a native of Jackson. The Homecoming is not limited to Jackson residents; any Mississippian with jazz credentials is welcome.

Other annual events include the **Indian and Pioneer Heritage Festival** at the Mississippi Crafts Center on the Natchez Trace, sponsored by the Craftsmen's Guild of Mississippi, Inc. (Millsaps College, 969-2830), and the September **Farish Street Festival**, presented by the Mississippi Cultural Arts Coalition (P.O. Box 22668, 960-1425).

February brings the **Dixie National Western Festival** (Contact the Jackson Convention and Visitors Bureau, 960-1891 or 1-800-354-7695) with a bevy of square dancers, arts, crafts, musicians, puppet shows, and cake walks. The Dixie National Parade, Senior Citizens Day, and Chili Cook-Off

are favorite aspects of this event, now in its fifth year. The **Mississippi Poetry Society** (765 Avalon Road, 366-9157) has annual fall and spring festivals.

Christopher Columbus is toasted each October with the **Columbus Day Celebration** of the Italian Cultural Society (1814 Capital Towers, 354-8882). Festivities include an authentic Italian buffet, a live band, dancing, and performances by opera stars.

The **City of Jackson's Super-Day** (960-1631), capped by carnival-style fun, appears at a city park in June each year. Carnival fun on a much grander scale makes an annual eleven-day appearance with the **Mississippi State Fair** (354-6707).

At Christmas, **Mynelle Gardens** (4736 Clinton Boulevard, 960-1894) is decorated in holiday style. A Gingerbread House and Santa's Warm-Up Shop complete the yuletide cheer. The **Mississippi Governor's Mansion** (300 East Capitol Street, 359-3181) has a candlelight tour every season. Also in the Christmas spirit is the **Old Capitol Museum** (100 South State Street, 354-6222), which presents a series of free concerts and celebrations throughout December. A **Festival of Christmas Trees** is hosted by the Smith-Robertson Museum and Cultural Center (528 Bloom Street, 960-1457).

DINING

Fine dining opportunities from steak and seafood specialists like **Dennery's** (330 Greymont Avenue, 354-2527), the **Silver Platter** (219 North President, 969-3413), and the **Plantation Room** (Holiday Inn

Left: Edna King demonstrates Choctaw basketmaking during the Indian and Pioneer Heritage Festival. Above: Ballet Mississippi in its annual performance of The Nutcracker.

Downtown, 200 East Amite Street, 969-5100) are plentiful in Jackson. The **Fisherman's Wharf** (1734 Highway 80 West, 353-9565), **1001** (1001 East County Line Road 956-1001), and **Primos Northgate** (4330 North State Street 982-2064), all devote their entire menu to fresh seafood. Aromas of mesquite-grilled foods and Tex-Mex cooking fills the dining room of the **Iron Horse Grill** (320 West Pearl Street, 355-8419).

Jackson also caters to the international palate. Hibachi-style culinary delights from Japan are found at the **Sakura Japanese Steak House** (5663 Highway 18, 922-9888). For Chinese food, try **Dynasty** (5101 Frontage Road, 362-1155), which serves Mandarin, Hunan, and Szechuan delicacies; **Peking Chinese Restaurant** (5315 I-55 North, 362-7000); and the **Hong Kong Restaurant** (1524 Highway 80 West, 352-8320). **Walker's Drive Inn** (3016 North State Street, 981-8069) effectively brings Northern Italian cuisine to the Deep South.

LODGING

For lush, stylish accommodations, the **Radisson Walthall Hotel** (225 East Capitol Street, 948-6161 or 1-800-228-9822) has 211 rooms, a restaurant, and a lounge. Never failing to provide a sophisticated

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atmosphere is the Sheraton family of hotels. Two locations grace the city, and both feature restaurants and lounges. Call the **Sheraton North** (4641 I-55 North, 982-1044 or 1-800-225-4535) or the **Sheraton Regency Convention Center** (750 North State Street, 948-8605) for more information. The **Holiday Inn** has four locations totaling more than one thousand rooms. Call the **Holiday Inn Downtown** (200 East Amite Street, 969-5100 or 1-800-HOLIDAY), the **Holiday Inn Medical Center** (2375 North State Street, 948-8650), the **Holiday Inn North** (5975 I-55 North, 366-9411), or the **Holiday Inn Southwest** (2649 U.S. Highway 80 West, 355-3472 or 1-800-465-4329).

The **Millsaps Buie House** (628 North State Street, 352-0221) is a small, beautiful inn with bed and breakfast accommodations. Located in an 1888 home, the inn offers personalized attention.

TRANSPORTATION

Jackson Municipal Airport (939-5631) serves all major airlines. Jackson also features **AMTRAK**

(1-800-872-7245), while bus passengers can reach Jackson on **Greyhound** (1-800-528-0447), which makes a daily stop in the city.

RESOURCES

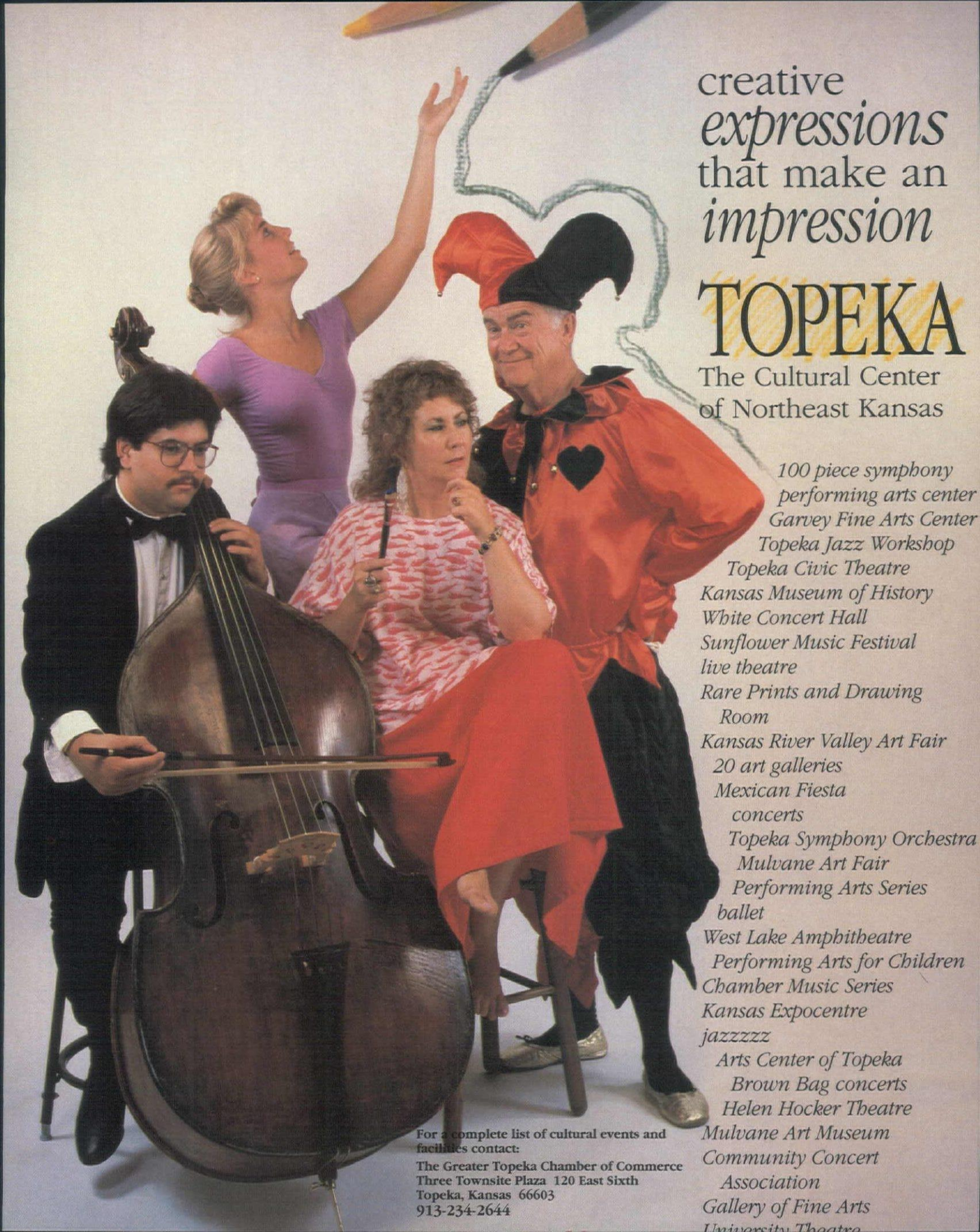
Look to the **Jackson Convention and Visitors Bureau** (1510 North State Street, P.O. Box 1450, 960-1891 or 1-800-354-7695) to provide you with information concerning attractions, galleries, museums, the performing arts, historical sites, outdoor recreation facilities, dining, and lodging. The **Jackson Chamber of Commerce** (201 South President Street, 948-7575) can also provide you with brochures, maps, and tour guides.

The **Mississippi Arts Commission** (239 North Lamar Street, Second Floor, 359-6030) supports arts organizations throughout the state. Upon your arrival, request publications like *Guide to Programs and Services* and *Mississippi Performing Artists Touring Guide*. The **ArtsAlliance of Jackson/Hinds County** (255 East Pascagoula in Municipal Auditorium, P.O. Box 17, 960-1557) has

The old capitol, a Greek Revival structure built in 1838 and restored in 1961, now serves as the State Historical Museum.

an **ARTS Info-Life** (960-1555) that plays pre-recorded information detailing upcoming events. Regular publications like the monthly *Calendar* of events and quarterly *ArtsNews* are also useful. For facts about black arts organizations and events, contact the **Mississippi Cultural Arts Coalition** (1030 North Mill Street, Mid-Town Community Center, P.O. Box 22668, 960-1425).

The Clarion Ledger and the *Jackson Daily News* (311 East Pearl Street, 961-7000) are Jackson's morning and evening newspapers, respectively, and include reporting on the city's arts events, organizations, and happenings. *The Jackson Journal of Business* (P.O. Box 12765, 6101-D Ridgewood Road, 957-3642) and the *Mississippi Business Journal* (P.O. Box 4566, 352-9035) are two monthly publications which report on the capital city's booming business and cultural developments. □



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For a complete list of cultural events and
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The Greater Topeka Chamber of Commerce
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Art

Garden Variety

From the garden of Eden to the small suburban patch, gardens have inspired artists, poets, and musicians. It is an emblem of growth, of physical and spiritual renewal, and in the late-twentieth century it often conjures up a wistfulness for the vanishing pastoral landscape. As "Earthly Delights: Garden Imagery in Contemporary Art," on view at the Fort Wayne Museum of Art in Indiana through November 6, shows, it continues to pro-

vide subject matter for today's artists.

More than fifty works of art from the past ten years, including paintings, sculptures, drawings, and photographs, will be on display, illustrating the variety of inspiration contemporary artists find in the garden. Painter Robert Dash, for instance, pays tribute to his Long Island garden, which continues to change and grow after twenty years. A solitary garden in the south of France encouraged Jennifer Bartlett to produce more than two hundred drawings, paintings, and prints. Perhaps the most famous painterly garden, that of Claude Monet at Giverny, receives homage in photographs by John Batho and Stephen Shore.

Wakeby Night Study II (1983, pastel over monotype) by Michael Mazur, included in the "Earthly Delights" exhibition.

Portraits of Personality

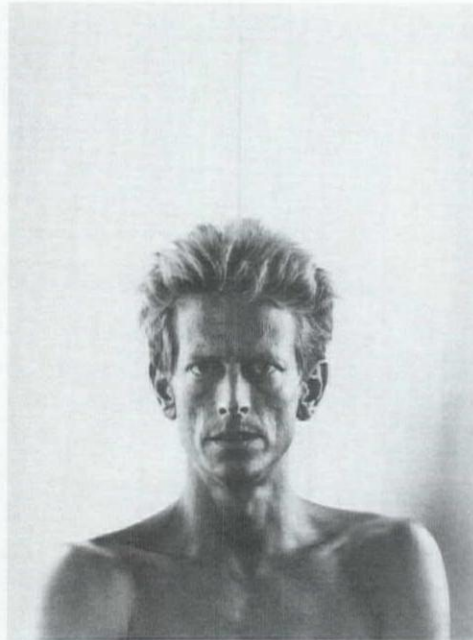
On September 19, photographer Arnold Newman marked an important anniversary: his fifth decade as a professional photographer. To celebrate, the New-York Historical Society in New York City is presenting a retrospective, "Arnold Newman: Five Decades," that will run through October 30. More than one hundred and fifty images, featuring portraits of some of the most famous personalities of

the twentieth century, along with some of Newman's experiments in photographic abstraction, will be on view in the exhibition.

Newman originally wanted to be a painter, studying art at the University of Miami in 1937, but was forced by the Depression to give up that desire. In 1939 he took a job with a chain of photography studios in Philadelphia that produced quick, inexpensive portraits. He began to experiment with abstraction and documentary and environmental portrait photography, and in 1947 produced the first of many *Life* covers.

His portraits not only capture physical detail; they grasp the personality of the subject by his relationship to his surroundings. Newman once wrote: "The portrait of personality must be as complete as we can make it. The physical image of a subject and the personality traits that image reflects are the most

The artist Claes Oldenburg, 1962-72, as photographed by Arnold Newman, included in an exhibition at the New-York Historical Society.



important aspects, but they alone are not enough We must also show the subject's relationship to his world either by fact or by graphic symbolism." The exhibition is scheduled to travel throughout the next year to major institutions in the country. A soft-cover catalogue, published by Harcourt Brace Jovanovich, accompanies the exhibition.

Cleopatra's Egypt

Julius Caesar, Marc Antony, Cleopatra. They are the exotic names of legend, and we have long been fascinated with telling their stories, from Shakespeare's great tragedy to Elizabeth Taylor's Cleopatra in the lavish, perhaps overdone, film spectacle. Now the story of "Cleopatra's Egypt: Age of the Ptolemies" will be told through an array of Egyptian art on view at the Brooklyn Museum, October 7-January 2, 1989. It is the first major exhibition to examine the Ptolemaic period of Egyptian art (205-30 B.C.).

© Arnold Newman

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statuary, including the two best-preserved portrait heads of Cleopatra and those of Caesar, Antony, and Augustus, along with gold jewelry, terra cotta and faience figurines, silver vessels, and illustrated scenes from *The Book of the Dead*. Through the exhibition and accompanying catalogue, Egyptian art of the Ptolemaic period appears as an expression of culture that remained linked to millennia-old traditions despite the forceful presence of Greek and Roman influence. Cleopatra emerges as an intelligent, skilled ruler bent on dominating the Mediterranean Basin—in contrast to popular presentations of her as naive seductress.

"Cleopatra's Egypt," organized by the Brooklyn Museum, will travel to the Detroit Institute of the Arts, February 15-May 1, and the Kunsthalle der Hypo-Kulturstiftung in Munich, June 8-September 10, following its New York showing.

Gold Fillet with Herakles Knot, a late-fourth or third-century B.C. piece, from "Cleopatra's Egypt" at the Brooklyn Museum.



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Double Take

A two-part exhibition of Michelangelo's drawings, the largest such show ever mounted in the United States, will be on view at the National Gallery of Art in Washington, D.C. from October 9-December 11. "Michelangelo: Draftsman/Architect" illustrates all of the principal phases of the master's artistic development, including several studies for the Sistine Chapel ceiling.

The first part of the exhibition features some forty-five figure studies, composition sketches, and architectural designs (including the Sistine Chapel studies), as well as the "presentation drawings" Michelangelo made for friends. Following its stay at the National Gallery, this show will travel to the Musée du Louvre, January 31-April 3, 1989. The second part of the exhibition consists solely of the artist's architectural drawings, associated with two large models of Michelangelo projects (the facade of the church of San Lorenzo in Florence and the drum and dome of Saint Peter's Basilica). Both models will also be on display. The architectural drawings will travel to the Casa Buonarroti in Florence, June 28-August 31, 1989.

Bringing It Back Home

For those of us not lucky enough to be in Venice this past summer, the Philadelphia Museum of Art has some good news. From October 23-January 8, 1989, the museum will present "Jasper Johns: Work Since 1974," the blockbuster exhibition of paintings, prints, and drawings that received rave reviews when it was shown at the United States Pavilion as part of the forty-third Venice Biennale.

Organized by the Philadelphia Museum of Art, the show presents a survey of the artist's work, from the abstract "crosshatch" paintings beginning in 1974 to the more personal images that have dominated his output in the eighties, epitomized by the quartet of paintings known as *The Seasons*. Johns first became known in the fifties for his use of recognizable images such as flags, targets, and numbers, which offered a less introspective alternative to the prevalent abstract expressionism. His work had a substantial influence on the subsequent artistic developments in the sixties and seventies.

"Jasper Johns: Work Since 1974" will include twenty paintings, many of which are large in scale, and ten watercolors and drawings, as well as a book Johns created in collaboration with Samuel Beckett. The objects on view are drawn from collections in the United States and Europe and from the artist's personal collection.

Dance

Graham Premiere

The Martha Graham Dance Company will appear at City Center in New York for three dazzling weeks, October 4-23, that feature a world premiere by Graham, three revivals, and more than a dozen other classics by the grande dame of modern dance. The world premiere of Graham's ballet, set to a score by Pierre Boulez, will take place on October 13. It is her 178th work.

The opening gala on October 4 features Mikhail Baryshnikov in *El Penitente*. It will be his first appearance in the role. Maya Plisetskaya dances Fokine's *The Dying Swan*, a role she has not danced in New York for eighteen years. Both dancers are making their second appearance with the Graham company. Revivals include *El Penitente*, 1940; *Letter to the World*, a vision of Emily Dickinson's inner life, 1940; and *Phaedra*, 1974.



© Hiro

The grande dame of modern dance, Martha Graham, presents a world premiere this month.



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Following its appearance at City Center, the company will appear in Los Angeles, November 3-5; Tucson, November 7; Tempe, Arizona, November 9; San Diego, November 11-13; Billings, Montana, November 26; and Berkeley, California, December 1-3. For ticket information concerning the City Center performances, call 212/581-7907.

Etcetera

The Next Wave

Brace yourself for the next wave. The Brooklyn Academy of Music's acclaimed Next Wave Festival begins its sixth annual installation with fourteen programs of dance, theater, music, and music-theater events. This year's festival includes eighteen world premieres and one American premiere, as well as five commissioned works. The festival runs from October 19 through December 17.

Chief among the premieres is *The Warrior Ant*, a mock-epic music-theater work that opens the Next Wave Festival on October 19. Created by Lee Breuer and Bob Telson, whose past achievements include *The Gospel at Colonus*, *The Warrior Ant* combines elements of Japanese, Latin American, and African influences to tell the story of a heroic Samurai ant. The production will also involve a collaboration with the Osaka Bunraku, the national puppet theater of Japan, the first such collaboration in the four-hundred-year history of the theater. *The Warrior Ant* runs through October 30.

Another production sure to receive much attention is *The Forest*, an American premiere created by director/designer Robert Wilson and featuring music by David Byrne. *The Forest* weaves together the tale of the Babylonian ruler King Gilgamesh with the themes of the industrial revolution. The production will run December 2-10.

Works commissioned for the festival include *The Power Project*, Bob Bersky's exploration of political power, November 1-6; *Michael Moschen in Motion*, November 15-20; a full-length work by choreographer Susan Marshall, making her Next Wave debut, December 6-11; a new work by Japanese-American performance artists Eiko and Koma, November 29-December 4; and a composition by Wayne Horvitz which will be performed by his experimental nine-piece big band, December 16-17.

The 1988 Next Wave Festival is supported principally by a grant from Philip Morris Companies, Inc. This year, the corporation has contributed a record-setting \$350,000 grant for its third consecutive year of sponsorship.