



JOHN MANDEL'S "Clarior e Tenebris" at Max Hutchinson through Dec. 8.

The SoHo Galleries

SAA Sponsors Members' Show

CASTELLI, 420 W. Broadway, (431-5160), 10 a.m. — 6 p.m. Tuesday through Saturday — BRUCE NAUMAN, from Nov. 20.

EMMERICH, 420 W. Broadway (noon-6 p.m., Tuesday through Saturday) — New paintings by HELEN FRANKENTHALER form the exhibitions here and at the firm's uptown gallery at 41 E. 57th St. The double show is accompanied by a catalogue. Through Dec. 1.

55 MERCER, 55 Mercer (11 a.m. — 6 p.m. Tuesday through Saturday or by appointment, 677-1709) — Opening, 2-6 p.m. Nov. 20 and continuing through Dec. 3, is a show of paintings by MERRILL WAGNER. Her work reduces painting to the bare essentials through a concentration on the surface—whether textured, torn or untouched — is essentially blank and monochrome. By extending this idea into paint, she has created the illusionary game of appearance and reality in pure minimal terms. According to the artist, she has explored the problem of making painted raw linen canvas look bare and has achieved this end by using a color approximating the color of the canvas itself. "This is illusionism, not an illusion of reality as in a trompe d'oeil painting, but an illusion of a painted canvas that appears bare," Ms. Wagner said.

Facing a second problem of how color changes within a monochrome system, the artist juggles the intensity and space through the application technique, thus differentiating the various painted planes. The result is a spatial ambiguity, sometimes light and far, sometimes heavy and near, a shifting interplay of bareness and paint, alike and different.

FLATSFIXED, 453 W. Broadway (noon-6 p.m., Tuesday through Saturday) — Graphics by BIML BANERJEE, NORBERTO CHIESA and MARCIA FEIGEN through Nov. 27.

HUNDRED ACRES, 456 W. Broadway (533-2250), 10 a.m. — 6 p.m. Tuesday through Saturday — NOEL MAHAFFEY'S "American Cities" monopolizes the main floor, and CHARLES WALDECK'S sculpture the downstairs area through Dec. 4. Sculpture by SYDNEY CASH will be on view Dec. 11 through Jan. 4.

IN CIRCLE, 178 Spring St. (1-7 p.m., Thursday through Saturday, or by appointment, 966-7015) — RONALD SATOK'S "HEADS", third in his septology entitled "Of Masks and Man", will be on view through Jan. 9, 1972. This series of seven thematic exhibitions being presented this season represents works done by SATOK during the last two years he spent abroad — one in Japan and the past year in London. The exhibition consists of 24 charcoal and pastel paintings executed on Japanese hand-woven kumohada paper originally conceived for the artist's shows in his Kagoshima and Kyoto studios in March of 1970.

JOHN WEBER, 420 W. Broadway (10 a.m.—6 p.m., Tuesday through Saturday) — A verbal show by IAN WILSON, whose artistic presentation is "oral communication," will continue through Nov. 26.

LO GIUDICE, 484 Broome St. (966-0149), 11 a.m. — 6 p.m. Tuesday through Saturday — The gallery's first public show, which will run through Dec. 18, features sculpture by JOHN CHAMBERLAIN (courtesy of Castelli), MARK DISUVERO and RICHARD SERRA (courtesy Castelli and the Helman Gallery, St. Louis), and paintings by JO BAER and JANE LOGEMANN.

(Continued on Page 3)

the SoHo statement

25¢

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November 20, 1971

Future Shock—It's Present Tense Around Here

EVERYONE SAID IT LOOKED LIKE a giant casting party. For a Fellini/Mailer cooperative, maybe, with a few Hollywood heavies thrown in. And it had the sort of New York brand surrealism visitors find remarkable — fringed and beaded and occasionally afro-ed hippies spilling from shiny black limos, black suits escorting Levi hotpants, backpacked babies and friendly dogs, sculpture that not only moved but sang and just enough crowding to make the whole gang feel at home. Outrageous!

Thus the simultaneous openings of the prestigious quadruplets at 420 W. Broadway must stand as the highlight of the social/economic season in SoHo which has been utterly percolating under the heat of activity all fall. It's future shock, all right, as the present continues to be invaded by a new and diverse set of galleries, restaurants, workshops, people.

It was the 420 opening that for-better-or-for-worse changed the course of life here. No longer could SoHo succor the sweet apart-ness and relative anonymity possible when its original galleries and loft shows attracted principally a browsing and buying crowd of regulars. Not with the names of Castelli, Emmerich, Sonnabend and Weber and not to mention Warhol, Lichtenstein, Rauschenberg and Noland.

OPENING DAY CROWDS saw space and light and works of monumental scale, and many newcomers that day discovered SoHo's other strong attractions as well. And it was a new day.

O.K. Harris' Ivan Karp, one of the earliest commercial settlers, says he moved downtown because he felt a need for "a shift of mentality," and he looks for a move also by the few remaining uptown galleries whose presence here would complete SoHo's representation of the entire modern movement.

There aren't many down here who would argue with either his motives or predictions. There's space here and artists practically on the premises, too. That's the enviable combination that uptown Madison Avenue can't hope to match, indeed, one floor of Reese Paley's two-story artplace would make many managers giddy.

But it's not just the wide open spaces that set apart SoHo's galleries from the rest. There's spirit here and a sense of adventure, too, both on the part of the owners and the public. Saturday afternoons in SoHo have become almost a ritual — like Sundays in the park — for hundreds of uptowners who spill off the subways at Prince or Spring, bring out their handy little artmaps and begin the gallery-circuit tour.

Partly by design and partly due to the unpretentious setting of the gallery buildings, openings are casual and democratic operations, to be enjoyed rather than endured. There's none of the pompous gravity that many art-houses perpetuate. Down here there's an unwritten invitation that says "Come. Enjoy! And bring the kids and dogs along, too, if you wish."

That's not to say that things aren't serious in SoHo. Quite to the contrary, everybody's so damn serious that they're using every erg of creative energy to take the pain and the pomposity out of the word.

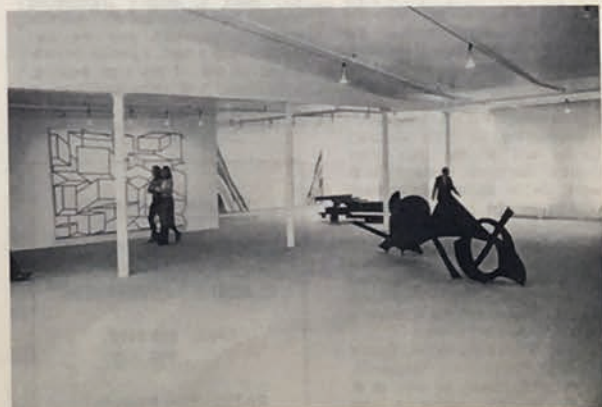
LATEST ARRIVAL on the gallery scene (though not new in fact) is the Sonraed Gallery which reopened last month at 119 Prince St. Manager Marty Schoenfeld moved with the place from 141 Prince St. and is delighted with the new ground floor location.

Sonraed has an intimate personal atmosphere while still providing plenty of space for the large works which are becoming a hallmark of today's art age.

Schoenfeld said the gallery will handle four or five artists and is planning two one-man shows. There will be a group show of Sonraed artists Dec. 8-23.

Although Sonraed does not deal exclusively with "women's art," it has given much attention to it since reopening. The first show featured works by EMILY and VIVIAN KLINE, and, more recently, NANCY AZORA'S drawings and sculpture were exhibited.

Hours are noon-6 p.m. Tuesday through Saturday.



The Emmerich gallery at 420 W. Broadway is typical of the wide open spaces that distinguish most of the SoHo galleries. — Barrios photo

The Sensor

About Us

THE SOHO STATEMENT is a neighborhood newspaper and has been conceived to be all that that term implies. The SoHo neighborhood being what it is, however, — unique to the city and, indeed, in the world — there will be editorial and conceptual departures from the usual scope of the neighborhood newspaper.

THE SOHO STATEMENT has been positioned to serve the community in accordance with the original intent of the SoHo Artists Association — to help artists get in touch with the public. The staff will strive to become an editorial agent to that end.

OUR STAFF

Karen Golightly, editor
Lynn Flatow, feature editor
Rose Hartman, columnist

Contributors

David C. Hauenstein
Betty Lujan
Sara Fisher

Photographer

Alfonso Barrios

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SoHo — Quo Vadis?

IF THERE'S A SINGLE ISSUE of passionate agreement down here below Houston, it's a fear of what gallery-owner Ivan Karp calls "incipient Greenwich Village-ism."

Karp, for one, remains in the optimist's camp along with those who discount any immediate insurgence with the temporarily reassuring fact that "those sort of businesses (boutiques, head shops, etc.) can't prosper without street trade", which, at this maybe "purist" point, does not in fact exist.

Where the issue fractures opinion is at the quantitative point of "How much is too much?" Divergence is strong and is history. Some of those hearty pioneers who were around when the area was anti-established a decade ago, and many of those who lived through its legitimization of Sept. 15, 1970, preferred — for a variety of autistic, atavistic and occasionally intellectual reasons — the former ambience of titillating illegality and furtive existence.

PERSONAL PHILOSOPHY PARALLED IN ACTION (or inaction) became the recalcitrant group which has pervertedly refused to register living lofts, and the opinion is that the hold-outs will hold out until "something happens." And that "something," of course, is the I-a-w. Their hate list of SoHo institutions begins with the name itself and includes the SAA, and signs of creeping community — play groups, planning groups, *lit-tle* restaurants, *lit-tle* services, *lit-tle* bars, even *lit-tle* newspapers.

But the realities of the situation, both the here-and-now and the objectively projected, are apparent. New restaurants, new co-ops, new services, new bodies. Add these to the painful realities of the New York City housing situation, and the future, too, becomes apparent. Socialization, communization, even a degree of commercialization are ineluctable facts of urban life. That the fighting man's idealism is sacrificed to democracy, to the realities of two-and-a-half room castles, is then no point for debate or serious lament. And it becomes elitist, indeed, to pray for SoHo's Divine Escape from even the most innocuous intrusions.

Copello Shows Graphics

FRANCESCO COPELLO currently has a public exhibition of his graphic works in his loft at 155 Chambers St. Though the exhibit is scheduled to end Nov. 21, anyone wishing to view it later this month may call for an appointment at 962-2091.

One of Copello's recent projects has been the conducting of a six-month printmaking workshop (Studio F) (evolving from a grant he received in February from the New York State Council on the Arts) wherein members of the black and Puerto Rican communities have received singular exposure to professional printmaking.

The artist, who has instructed in printmaking at Pratt Graphics Center and at the New York Graphic Workshop, presently is at work on a multi-media project relating to the Last Supper. He received training in the graphic arts at the Accademia delle Belle Arti, Florence, Italy, Pratt and the Chiron Press and has also received grants from the Instituto Chileno-Italiano and the Accademia delle Belle Arti in Florence.

Copello has exhibited at biennial shows in Puerto Rico, Yugoslavia, Poland and Hawaii as well as at international galleries and museums, including Expo '70 in Japan.

"MASTER PRINTS II"

MARY CASSATT, THOMAS HART BENTON, WINSLOW HOMER, EDWARD HOPPER, JACKSON POLLOCK and JAMES A. WHISTLER are among scores of noted American artists whose works are included in the "American Master Prints II" show currently in progress at Associated American Artists, 663 Fifth Ave.

The show, which will run through Nov. 27, focuses on the heritage of experiment and development of the individualism which most notably mark American contemporary art. The 131 years of original printmaking covered here illuminate this country's artistic achievement over the past century and a half, a period characterized as one of the most exciting, innovative and diversified eras in history.

Illustrated catalogue is available.

THE SOHO STATEMENT

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RATES UPON REQUEST



SoHo has some real backyards, perfect for sunning the wash, which makes its street scenes a little unusual for Manhattan, but it also has real people and families who grow plants in windows and wheel baby carriages around the block — now that they're able to be open about residency here.

NYCC DaVinci Work Reproduced

A full-color photographic reproduction in the full scale of LEONARDO Da VINCI'S "The Last Supper" is focal point of the current exhibition at the New York Cultural Center. In order to accommodate students and holiday visitors to the city, the show has been scheduled through Jan. 9.

"The Last Supper," which Da VINCI painted in the refectory of the Monastery of Santa Maria delle Grazie in Milan (1495-98), remains one of the outstanding works of the Italian Renaissance. Rather than utilizing the traditional fresco techniques, the artist experimented with an oil-tempera medium which unfortunately did not adhere well to the wall surface, and the resulting deterioration is clearly visible in the reproduction.

The photograph is a Cibachrome print from a color slide from studio Scala, produced in 1969 in Italy. It comprises 10 panels, measuring 15 feet high by 30 feet long when joined together.

The exhibition includes descriptive text on the work as well as documentation and photographs related to it.

This is the third in the center's continuing program of "making the inaccessible accessible, and the immovable movable by showing mural-sized works of art in large-scale, full-color reproductions."

THE EXHIBITION, "Art in Revolution: Soviet Art and Design Since 1917", also a current feature at the New York Cultural Center, will be extended for eight weeks through December 24. The show was organized by the Arts Council of Great Britain for exhibition in London's Hayward Gallery last spring and contains more than 300 examples of Soviet constructivist art. These range from large-scale architectural models and theatrical sets

NYU Music, Dance Film on Bill

A full calendar of music, dance and film includes the following events at New York University:

— "Live Space Perceptions," a jazz program by the Billi Pepa Universe, 12:30 p.m. Nov. 23 in the North Lobby of NYU's Loeb Student Center, LaGuardia Place and Washington Square South (free).

— Dance concert featuring Deborah Hay, avant-garde dancer and choreographer, 8:30 p.m. Dec. 1 at the Eisner and Lubin Auditorium of Loeb Student Center (\$2.50 for general public, \$2 for NYU students with ID).

The String Octet of The Symphony of the New World presents music of Mendelssohn, Shostakovich and Spohr, 8:30 p.m. Dec. 3, Top of the Park of Loeb Student Center (\$1).

— Program of madrigals, motets, folksongs and Christmas carols by the Oriana Singers, 3 p.m. Dec. 5 (free).

— Film, "Last Year at Marienbad," award-winning French work, 8:30 p.m. Dec. 8 in the Eisner and Lubin Auditorium of Loeb Student Center (\$1).

to furnishings, artifacts, films and photographs.

One of the exhibition's high-points is El Lissitzky's "Proun Room" a twelve-foot square aesthetic environment, seen for the first time in this country.

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RAMBLING ROSE ...

Rambles in and Around SoHo

Attended the SoHo Artists Association meeting led this month by CHARLES LESLIE. Object: trying to deal with the rise in personal assaults in the area. Fire extinguishers, whistles and baseball bats were some of the legal weapons and safety devices suggested as defense objects by the relatively small audience... One Greene Street artist's method of preventing further rip-offs is storing his TV, stereo and other valuables in an enormous safe-on-wheels... The current SAA group show at 131 Prince St. is the last event scheduled in the space which is maintained by a grant from the New York Council of the Arts. SAA says it has decided to let the space lie fallow until it's better able to efficiently administrate it — this with a promise from the council that the action won't militate against the awarding of future grants there... anyone needing help in designing loft space or furniture might call JEFF VANDEBERG at 673-5713 — his present client is PETER GEE... PAUL MARGOLIS, a furniture designer and part owner of FLATSFIXED, and PIERRE

JOCHMANS are planning a long junket visiting communes throughout the U.S. The trip has a "goodwill" twist — they'll travel in a carpenter-shop-on-wheels, P.M. will construct geodesic domes (or anything else the commune is in the market for) free of charge. Meanwhile, PJ plans to make a videotape anthology of the various lifestyles they encounter and will share the show with communities along the way... Speaking of videotape, anyone interested in learning about same might consider a six-session (\$25) course at THE KITCHEN, 240 Mercer St... A rather elegant, angular bar opened v-e-r-y quietly this month at 152 Spring St. (in fact, about the only sound was the cash register); and there wasn't a neighborly free drink in sight... Lots of SoHo artists were awed by the arrival of the COCKETTES (San Francisco's extravagant drag queens) as these birds of paradise fluttered through MAX'S this month to celebrate the third anniversary of "SCREW" magazine... LENNY BRUCE admirers should catch "Lenny

Bruce/Without Tears" Nov. 25, Dec. 2 and 9 at the CINEMA VILLAGE. Actual footage (edited by F. BAKER) of Bruce's club, TV and courtroom appearances make up the bulk of the documentary, one of the many films in the First Annual Erotic Film Festival which runs through Dec. 9... KEN GAUL, former editor of "SCREW," hopes to finance his imminent trip to Nepal with a series of films running from 90 seconds to 90 minutes, some of which already have been shown at the Lincoln Center Film Festival... HOLLY SOLOMON'S 98 Greene St. loft, where some very far out happenings already have been happening, will host an "evening of surprises with RALSTON FARINA and his friends" at 8:45 p.m. Nov. 23. Farina uses time and memory as his media (and on that count, you'll have to do your own guesswork). Ms. Solomon, a onetime actress and writer and current collector of art, has invited artists of various descriptions and talents to use her loft on weekday evenings. AL HANSEN presented his annual original production of "Hamlet" there

recently. Also on the future bill at 98 Greene: RICH COLBECK, jazz musician, at 8 p.m. Nov. 29. Those on Ms. Solomon's mailing list receive some highly imaginative posters created by such art world luminaries as MICHAEL GOLDBERG... LOOKING AHEAD — a two-story house on Broome Street soon will be swept clean by JOHN AND YOKO... On Dec. 2 and 3, meander over to AUTOMATION HOUSE to see the new money, "Artcash," designed by MARISOL, WARHOL, etc. It will be used as currency in a sale of graphics which will benefit artists' activities on TV — may be the renaissance of TV... THE POETRY PROJECT readings at St. Marks-in-the-Bowery on Wednesdays is looking for gallery space in SoHo for additional poetry readings. Among poets involved in the project are ANNE WALDMAN, PETER SCHJELDAHL and DON GALLUP. Any friendly, sympathetic gallery interested may contact LARRY FAGIN at OR 4-6377...

The SoHo Galleries

(Continued from Page 1)

MAX HUTCHINSON, 127 Greene St. (10 a.m.—6 p.m., Tuesday through Saturday) — JOHN MANDEL in his first one-man exhibition also represents the first representational painter to be shown here. Through December 8. His paintings in this series (see photo) are of nude male and female humans delineated in empty interiors and each endowed with a haunting, metaphysical presence. The scale of the work is large, extending to a triptych 6½ by 20 feet. MANDEL, born in 1941 in New York, studied with the Art Students' League of New York and received the BFA Degree from Pratt Institute where he currently is on the teaching staff. He has exhibited this year in shows of "new realism" at Suffolk Museum, Stony Brook; State University college at Potsdam, N.Y., and at the University of Rhode Island.

O.K. HARRIS, 469 W. Broadway (777-6868), 10 a.m. — 6 p.m., Tuesday through Saturday — Now on view, sculpture by JOHN DeANDREA, Denver, Colo., and GIANNI PIAGENTINO, an Italian sculptor showing for the first time in the U.S. Also, works by CARLIN JEFFREY and intimate paintings by RICHARD PITTIBONE.

PALEY & LOWE INC., 59 Wooster St. (966-5607), 10 a.m. — 6 p.m., Tuesday through Saturday — Through Nov. 27, paintings by JOAN SNYDER and an exhibition of photography by LAWRENCE FINK. JOHN PEARSON'S drawings and a group show are scheduled for the month of December.

POSTER ORIGINALS LTD., 386 Broadway, (861-0422), 10 a.m. — 6 p.m., Monday through Saturday — The gallery features an extensive line of original American and European art posters by such artists as RAUSCHENBERG, LICHTENSTEIN, TROVA, STEINBERG, PICASSO, MIRO and CHAGALL. Also on the premises is MARK L V FRAMES LTD., specializing in welded aluminum, brass and wood stroke tenite frames.

PRINCE STREET, 106 Prince St. (1—6 p.m., Tuesday through Saturday) — GEORGE GILLSON, first one-man show. Paintings and drawings are inventions centering on the idea of the female figure, the work proceeding from a solid base in cubism. GILLSON has exhibited in several group shows in New York, including three at Prince Street.

REESE PALLEY, 93 Prince St. (10 a.m.—6 p.m., Tuesday through Saturday) — ROBERT ZAKANYCH, third one-man show in New York, through Nov. 30. The paintings, based on an almost imperceptible grid, give the effect of refined mosaics of color. Canvases range in size from small studies of 12 x 16 inches to paintings of 6½ x 11 feet. Recently his work has been exhibited at the Whitney Museum of American Art in the "Structure of Color" show, in the Larry Aldrich Collection and in West Germany at the exhibition Kolner Kunst Markt 1971.

SOHO ARTISTS ASSOCIATION GROUP ART SHOW, 131 Prince St., 10 a.m. — 6 p.m. daily through November — In the SAA's first indoor group show, 18 members show paintings, sculpture, photography, prints, drawings and gouache. (See separate story).

SONNABEND, 420 W. Broadway (10 a.m. — 6 p.m., Tuesday through Saturday) — Through Dec. 4, the work of Pier Paolo Calzolari will be on view. An Italian presenting his first one-man show in the United States, Calzolari works within the realm of his own primal existence which brings to his show a startling new imagery. He deals with a simultaneity of form in light, sound and words.



Put on your newthink-ing cap when you visit the new JOHN DeANDREA sculpture show at O.K. Harris, 469 W. Broadway, through Dec. 4.

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Battle for SoHo Long and Hard And Worth It!

By KAREN GOLIGHTLY

IF THE NEW YORKER DOES indeed deserve his quasi-biological title of The Most Adaptable of All Human Beings Anywhere Ever then the artist in his midst surely deserves no less than King of Kings of Adaptors.

New York's artist population has been on the run for decades — in and out of the Village, Chelsea, the Battery, looking like chase-scene Sennetts just frames ahead of ravenous landlords or the crane's iron ball — but for a lucky lot, the running is over and so is the fighting. They found and populated one last likely spot on the island, and like the Israelis with backs

So You Want To Live in SoHo — Read This

War ends. Europe reconstructs and America constructs. "Boom" becomes THE word of the post-war period, even in the art world, which does its exploding along with the population on the overcrowded island of Manhattan. New York City digs up another superlative boast, hastily and smugly claiming the title of "Art Capital of the World." Meanwhile (out of sight of the Grayline Tours) her artists were fighting the good-old-artist-fight for reasonable priced living, working and growing space, adapting and re-adapting to the involuntary relocations the city regularly serves its residents in the name of World Trade Centers, luxury high-rises or superhighways.

SoHo-hum. When has there been news in artists' problems of existence? But then, this was the historic Lindsay-liberal City of the Future, the bastion of faced-up-to-realities, and as such, it was preposterous that a group of artists creatively trying to solve their own housing problems not only should be officially harassed but ignored in organized, rational appeal.

But finally, they weren't. To the city's credit, — once it was proved to be of ultimate mutual benefit — SoHo was legally opened to artists for working AND residing, the operable words here being "artists" as well as residing.

Rezoning essentially was for the preservation and protection of serious, working artists, and to that end it became necessary to establish at least cursory criteria for residency. Thus, the formation of the SoHo Certification Committee which passes not critical but fundamental judgment on the matter.

Much predictable fun (some of it not so funny) has been made of the case for "card-carrying artists," but while it's one thing to decide who is a good artist, it's quite another to decide who, in fact, is an artist.

It is neither the intention nor the function of the committee to pass qualitative judgment, according to Courtney Callender, Cultural Affairs Deputy Commissioner who appoints the 20-member board, thus far no applicant turned down in his bid to become a SoHo artist has failed to win his case before the appeals committee. (The two committees are made up of artists and laymen, both in and out of SoHo, as well as representatives of museums and galleries).

Any artist interested in renting loft space or buying in the SoHo district should write to the New York City Department of Cultural Affairs (830 Fifth Ave.). The form mailed back by the department will ask the applicant to make statements indicating why he considers himself an artist, his background, training and work. Provision is made for the enclosure of such collateral material as pictures, programs and slides. At that point, the certifying board will act upon the request.

up against the sea, these newly militant artists entrenched, reacting to the immediacy of dispossession with might and right and no lack of political guile. It was a last ditch defense.

So now there's SoHo, full of history and full of the future, stuck with a corny name that's as much an accident of geography as is the area itself. It has an estimated population of 3,500 (including artists and their families), a growing number of galleries which now stands at 18, several theatres, three new restaurants this fall and most of the signs of contemporary urban community — food and firewood co-ops, play groups, a central organization and at this printing, a neighborhood newspaper.

SoHo — built not atop but amid the rubble of the former civilization — is the latest metamorphosis to be visited upon the area.

Within the 43 blocks that are today's SoHo, America's first technological architecture — the 19th century prefabricated building of cast iron — was born and the world's first passenger elevator was installed (in SoHo's Haughwaigh Building, 1857). The combination clearly presaged the now ubiquitous Manhattan skyscraper.

As Gerhard Liebman, an artist and architect and former president of the SoHo Artists' Association, ironically points out in a thoroughly researched synthesis of past and present, it now appears that it will be artists — traditional lovers of architecture — who will save these historically important city landmarks from either decay or destruction.

"THE ARTISTS HAVE SAVED a very special bit of Americana for posterity," he writes in the paper. "Although posterity in New York is generally to be measured only in the length of time rapacious redevelopers grant the life of a building, the splendid loft structures of SoHo seem to have a long, safe future ahead of them."

As previously written, the artists who now create in these vast lofts fought three hard years for legal access to the living/working quarters, and they plan to stay.

Liebman, who was president during the war years, sees the artists' ultimate victory over the city as the beginning of a series of historic firsts for the city and the state. Working within the "system," the artists forced Albany and the NYC buildings Department not only to be aware of their plight but to react to it in important legal ways.

First the City Planning Commission voted to allow the coincidental use of a zoned-for-industry-area for residence as well as manufacturing, and the whole under the same roof. That took effect Sept. 15, 1970, a sort of Fourth of July for SoHo whose illegal tenants finally were able to drop the hide-and-seek games of nighttime blackout curtains and now-you-see-it-now-you-don't signs of life.

This hard-won decision followed other war-games (protest, propaganda, truce) and a proposed expressway project which would have leveled not only SoHo but large chunks of Chinese and Italian sections as well. That threat did serve one purpose, however — developers deliriously coveting the cheap, easily demolished buildings were held off by the plan's imminent inception.

The expressway plan defeated, the area again began to glow green in the light of developers' attentions. Enter The Hero.

DR. CHESTER RAPKIN of the CPC countered demands for a remap of the area (for housing or office buildings) with the now-famous Rapkin Report



Zoning map of SoHo area shows MI-5A and MI-5B boundaries

Interpreting the Law

by DAVID HAUENSTEIN

FOR REASONS DELINEATED in the accompanying article on the history and evolution of SoHo, the City Planning Commission, in considering the rezoning of the South Houston Industrial Area from two points of view, adopted an amendment to the resultant zoning amendment permitting something called Joint Living-Work Quarters for Artists. The idea was that if artists lived and worked in the same quarters, they, too, would constitute "light manufacturing." Because of the "lightness" of this manufacturing, they could efficiently utilize the smaller loft buildings which were being fast abandoned by industry.

Herein the complications: All of SoHo is divided into two districts (see map). An artist may live in MI-5A in any building whose lofts is 3,600 square feet or less without regard to prior tenancy by an artist. The artist can continue to live in a larger loft if it was part of an established artists' co-op prior to Sept. 15, 1970. (Like vacancy de-control recently established, the loft again becomes illegal when the original artist-tenant vacates his pre-1970 quarters).

AN ARTIST MAY LIVE in a loft in the MI-5B district (with the same 3,600 square feet stipulation) only if

his building contained at least one artist-tenant (with documented proof of tenancy) prior to Sept. 15, 1970.

An artist not intimidated by the foregoing restrictions may be interested in a further amendment passed by the CPC this past summer. It allows the combining of two or more buildings — each of which meets the loft-size limitations — into a single unified structure covering a lot of more than the 3,600 square-foot maximum.

All this is very clear to the CPC and to most landlords, but any potential SoHo artist/tenant is advised to make sure that it's also "very clear" and "very legal" for him as he prepares to rent space. Eviction is a painful and exasperating experience... and costly if it follows the normal loft-improving renovations made by most artists.

IF IN DOUBT, phone Marilyn Mamanno (566-0522) at the City Planning Department. She'll send an investigator out to check the building (and perhaps save you time and/or money). Presently, lawyers are researching cases to determine if several ill-advised tenants of illegally rented lofts can recoup at least part of their money invested in renovations. Help also is available from the SoHo Artists Association.

which inverted just about everyone's consciousness on the matter of the "worthless" decaying district.

According to his survey, 12,700 workers — primarily members of minority groups and of the unskilled work force — were employed in the 12-block pilot area alone. Loft space, while geographically well placed, was inexpensive by Manhattan standards which made it ideal and irreplaceable for the small "incubator" industries it housed.

While the city viewed these industries as important enough to preclude a remap of the area-in-itself a lucky break for the artists — it also saw the artist as a potential threat to their survival. That was in 1963.

Meanwhile, artist/victims of redevelopment in other parts of Manhattan continued their illegal overflow into SoHo, quickly adapting to the sophisticated hide-and-seek

game that was critical to their residency. Harassment by building and elevator inspectors, as well as the police, became a way of life. So did bribes.

The landlord was a special problem. The artist rented without a lease (how can one grant a lease to an illegal tenant?), and his tenure generally equalled the time he spent renovating the grubby unlivable quarters (with his money). His successor bore a giant rent increase but inherited a ready-made home as well.

THE ARTIST POPULATION kept growing, the city kept not-noticing, and landlords got fat. Then came George Maciunas, a young Lithuanian architect who's bitter aftertaste for many SoHoans despite and because of the fact that it was he who first synthesized the plan of converting living lofts to living cooperatives.

(Continued on Page 8)

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SCULPTURE?

'Food's' Food One of SoHo's Tasty Bargains

By LYNN FLATOW

EVERYONE IN SOHO knows there has been an absence of good restaurants that offer homey atmosphere and imaginative robust meals at inexpensive prices. *Food* (Carol's Place), at 127 Prince St., which opened three weeks ago, has the friendly casual ambience that the Soho neighborhood really digs.

With the cooperation of the Soho community, photographer Carol Gooden and a group of artist and musician friends converted and redecorated a Puerto Rican luncheonette.

The atmosphere at *Food* is "home kitchen" help yourself. The preparation of all the food is right there as if you were indeed in your own or a friend's kitchen — fare is served from several large pots on the stove. Guests are helped by several of Carol's friends who, along with eight chefs, cooperatively share the jobs of serving, cooking and generally being attentive. At lunch recently, the regulars appeared to just help themselves. And everyone is on the honor system. You select whatever you want and settle up at the end of the meal with a friendly "waitress."

STARTING NEXT WEEK, in addition to the more exotic fare, there will also be a choice of sandwiches and salads. The menu varies daily. For lunch there is always a choice of two soups (one vegetarian and both homemade of course) and an interesting selection of hearty hot dishes such as beef stew cooked with beer and herbs. All of the breads and dessert loafs are home baked, and fruit juices and food are all freshly prepared. Also, much of the food is organic when possible.

Food is open 7 days a week, 11:30 a.m. — 11 p.m. Monday through Saturday, and 6—11 p.m. Sunday. On Tuesdays there is a special vegetarian dinner, and Sunday is guest chef night. Anyone who has a talent and penchant

for planning and cooking a Sunday repast or who just wants to contribute a favorite recipe should contact Rachael Lew, 925-5926.

Price for a complete dinner is \$3, which includes appetizer, salad, coffee and dessert. On Sunday, guest chef night, the price varies from \$3—5.

Food prides itself on a "well stocked kitchen." Preparing and serving homemade meals is not only art but a giving thing — *FOOD* is people.

Another new Fall addition to Soho is a vegetarian restaurant at 146 Spring St. next to Encounter. The place is a converted hero shop with both counter and informal table service. The proprietors, Chris and Cindy, are new arrivals from Michigan. Neither has been in the restaurant business before, and in fact, Chris formerly was an X-Ray technician. Both love people, however, and good home cooking. Chris' Greek-Italian background has given him imagination and a singular talent for creating unusual meals.

The atmosphere is super casual. A large green parrot perched in one corner humorously takes it all in with an occasional squawk. In the window a relaxed black cat sleeps peacefully, totally unimpressed by the neighborhood flux.

146 Spring is open 7 days a week, 10 a.m. — 10 p.m. for breakfast, lunch, dinner and snacks. The menu posted on a blackboard changes daily. For lunch there is always a choice of two homemade soups and a variety of sandwiches such as avocado and red cole slaw, and cheddar cheese and pimiento.

Prices are modest. Dinner is \$2 complete. On Thursday, Chris' spinach pie is a specialty, and Fish Pirasui is served on Friday. Homemade yogurt and chocolate cake are always house specials.



FOOD, SoHo's new co-op-style restaurant at the corner of Prince and Wooster Streets, (shown above and below) is collecting customers of all ages and description with an unbeatable combination of casual atmosphere, friendly service, reasonable prices and plenty of great food. Cooking, done right in the midst of dining activity, becomes sort of a floor show.

— Barrios photos

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SAA Protest Explained

"The SoHo Artists Association will fight ANYTHING or ANYONE threatening to compromise the legislated zoning changes that protect the SoHo artist."

Those the words of Charles Leslie, a former SAA head in reference to a recently defeated city plan to install a halfway house in a loft building at 157 Spring St. — and in answer to an unfortunate piece of misplaced editorializing on that defeat in the Village Voice.

The SAA did not, in fact, object to the nature of the institution (which would have housed women recently released from city jails) or for any "bourgeois property-owner reasons," he continued, but on two valid counts: first, the most importantly, that the institution would have meant the eviction of artists now on the premises, and secondly, that the city made an attempt to railroad the plan through committee without informing anyone in the district of such intent — poor politics in any case.

As the SAA member further commented, the Gay Activists Alliance and Encounter are functioning quite nicely in the neighborhood; in the case of both groups, there was no infringement on the artists' newly won residential rights.

MOMA Newman, Moore Shows Continue

Current and near-future programs at the Museum of Modern Art, as follows:

— Extended through November, "Recent Acquisitions," featuring works by RICHARD VAN BUREN, DOROTHEA ROCKBURNE, KEITH SONNIER, BARRY FLANAGAN, ALAN SHIELDS AND JOE GOODE, third floor.

— BARNETT NEWMAN, through Jan. 10, first floor. Over 75 paintings by the late artist who was one of the most important and influential members of the New York School to emerge in the 1940's. Also, six pieces of sculpture, installed together for the first time in the Sculpture Garden, ink drawings, lithographs, etchings and photographic panels of the artist's scale model for a synagogue.

— HENRY MOORE's "Elephant Skull," through Feb. 7. The sculptor uses organic relics as studies for works, among them an elephant's skull which served as inspiration for a series of 32 etchings, all shown in Sachs Galleries, third floor.

— ANTON HEYBOER, etchings, Sachs Galleries, through Feb. 7.

— SOL LEWITT, three series of etchings, third floor, through Feb. 7.

— Continuing, through Nov. 30, Photographs of Women, a survey of the ideas and attitudes about women that have recurred in photography and a consideration of the various interpretations these concerns have received in the last 70 years.

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POSTER ORIGINALS LTD., SoHo's only poster gallery, located at 386 W. Broadway, offers framed originals by artists from Picasso to Chagall. Mark L V Frames Ltd., also located at 386, turns out modern frames for their works or yours.

— Barrios photo

'Vessel' Fondly Remembered

By SARA RISHER

MEREDITH MONK is a visual poet. In "Vessel," conceived and directed by Miss Monk and presented in its entirety one Sunday by the House, she achieves a fascinating and delightful work of imagery, rhythm, form and design. I have no doubt that Miss Monk has a lot to say — about God, the Church, the State, justice, the spirit. But what you take away from her production is the wealth of images she has created. Content is beside the point, and though perhaps important to Miss Monk, inessential for the success of her work.

In three parts, "Vessel," classified in the program as an "opera epic," moved from the tunneled atmosphere of a loft on Great Jones Street to the mountainous platform at the Performing Garage on Wooster Street, to the expanse of the empty lot next door. It was a rain-soaked Halloween night which seemed also to have been a part of Miss Monk's all-encompassing design. The overflowing audience was patient, quiet, obviously predisposed to enjoy the evening. Many seemed to know Miss Monk, and her previous work. Even during the long, repetitious pauses, the group remained quite still, enthralled, appreciative.

THE EVENING BEGAN at the home of the House. We groped our way into the dark room, sitting on rugs and benches. An off-key chant of dreamlike monotony droned away from somewhere in the depths. Then our host, Ping Chong, lit a lantern and began the performance as in the French theatre, with the traditional three stomps on the floor. A blond Christ-like figure kept time by inching his way across the stage, from front to back.

Miss Monk — small, intense and pig-tailed—began a death dirge on the electric organ, accompanying it with the staccato singing which was to be repeated periodically throughout the three episodes. These are the voices of Joan of Arc. The lights open onto the House people, six rather listless ghost-like figures clad in black. They sat about the House absorbed in their thoughts or actions, periodically exchanging glances and alternately changing costume to assume various roles. One played an accordion which swelled in great crescendos of sound and then died out as it had begun. Another, dressed as a King, scattered coins about the floor. Following him, a girl appeared with a rake and frantically scraped them up.

IN BETWEEN THESE VIGNETTES the House people sat in stillness and quiet, sometimes erupting in a tirade of noise and movement important in its contrast. There would be sounds of water swirling about, and a black cat slinked under chairs and onto tables. In the foreground, two hermaphroditic figures with naked torsos sat at a table. They stared at the audience or placed their heads down on the table, or gently leaned them on

one another's. The outside door opened and 19 pioneers entered, laden with knapsacks and kitchen utensils. They filed slowly through the House and out the back door, the last two scattering earth and coins into the ground. Then Miss Monk, reciting words from Shaw's "St. Joan," tells us that she is lonely, but that she is always alone and so indeed is France. A girl with silver hair tumbles it out onto the floor from a window in a lovely image called "waterfall". Two soldiers emerge, very unequal in size, scraping at each other with unequally sized rakes.

As Time reaches the backside of the stage, he opens the outside door and reveals a shockingly white, illuminated woman, gesturing to us from some dream or nightmare, watching us as we watch her. The death dirge begins again and the six House people stand in stiff robot-like postures, miming the various stages of immersion into water. Some dive in, some barely touch it. Three seem to make it while the other three do not. The lights go out and slowly, quietly, finally we know that the scenes are over, they have gone. The stillness and emptiness remind us more than anything else of all that has passed before us.

AFTER A GLASS OF WINE in the warm atmosphere of the loft, we board a happily painted bus (with carpets and curtains reminding me of someone's den) and move on to the Performing Garage for Part Two. This time, we find three mummified figures, asleep standing up in sleeping bags. As we scramble around the floor for seats, the by-now familiar organ music and staccato singing welcome us. Time is there again, so also is The Narrator, droning away in her own particular gibberish. The accordion is replaced by a dulcimer. And our host, Ping Chong, is now a traveler, hopping along the various platforms, seeming to die at the end of each journey by choking, poisoning, etc. And each time to reappear at the other side to start his journey again.

The platforms begin to fill with the Mountain people, far more interesting and lively than the House people, though played by the same actors. Their occupations consisted of cooking, sewing, reading, writing, hammering and brewing. At various

(Continued on Page 8)

The SAA Unstructures Itself

By BETTY LUJAN

"Structure is a whole big bag that is not necessary. Soho doesn't know what it is yet, but it doesn't want to be uptown," reflected Ed Chaplain, a founding member of the Soho Artists Association, created in summer of 1969 to secure legal artists' living lofts in this area.

Since winning their fight in January, 1970, the group has extended its efforts, and is now dealing with problems that arose out of legalization. It has also done away with formal officers.

Describing the last elections Chaplain added, "We had open nominations. People could nominate themselves if they wanted to. All eight nominees were elected and none of them showed up at meetings after that."

"When an artist gets uptight about something, he usually feels a short burst of energy which lasts until he accomplishes a change. Then he says 'That's enough' and goes back to his work. One artist—one project."

Proposals and complaints may be brought to the next SAA meeting at 8:30 p.m. November 3rd at 131 Prince St. All Soho residents may attend.

Current projects include:

1. Helping renters with landlord problems and publishing a monthly article geared for people who need help.

2. Considering additional zoning changes to protect the Soho area for artists and existing marginal businesses.

3. Controlling noise problems caused, not by local trucks, but by those with faulty mufflers and exhausts crossing lower Manhattan enroute from Brooklyn to New Jersey.

The SAA also continues to publish a newsletter, now edited by James and Suzanne Stratton. To get on the mailing list, drop a card to Soho Artists Association, 451 W. Broadway.

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BETTY'S HOME COOKING, 431-4383 — A food delivery service specializing in lunchtime sandwich fare (minimum order: six). Call between 9 and 11:30 for lunch hour delivery, and ask about specialties of the house.

BUECKER & HARPSICHORDS, 465 W. Broadway (982-4810 or 260-3480), open daily except Sunday — Harpsichords, clavichords and spinets hand-crafted to delight the eye as well as the ear.

BYRD HOFFMAN SCHOOL OF BYRDS, 147 Spring St. (966-1365) — Workshops in Body Movement for adults (7-10 p.m., Thursdays, conducted by Byrds and guest instructors); Sound and Music, with emphasis on hearing and moving, 7:30-10:30 p.m., Tuesdays, by

Julie Weber; Sound and Music, focus on voice/singing, chanting, exploring speech, language and music, conducted by Pierre Ruiz; children's classes (body movement and mime), 4-6 p.m., Wednesdays and Thursdays, John D'Arcangelo, instructor.

JUDITH MANN, 152 Spring St. (966-2842), by appointment — Photographer — fine arts/kinetic arts.

RICHARD MILLER, 64 Grand St., ground floor (966-2643), by appointment — Sculptor, specializing in figure and portrait work on commission.

J. MYERS AND M. RHODES, 107 Spring St. (966-0195) — Pottery classes including handbuilding and introduction to wheel throwing, basic glaze chemistry and intermediate wheel work, and a seminar (advanced) for varied techniques.

MARION PINTO, 100 Wooster St. (925-8945 or 757-6300), by appointment — Art instruction and oil portraits by commission.

LYNN SCOTT, 100 Wooster St. (925-8945 or 757-6300), by appointment — Photography and paintings by commission.

MIKE TOMLIN, 159 Mercer St. (226-5309, home, or 226-1249, shop) — Carpenter specializing in stretchers and cabinets.

POTTERY by **GEORGE PECK AND MAXINE BERGMAN PECK**, 280 Mulberry St. (966-5136) — The Pecks design and execute an original line of ceramic pottery, including mugs, planters, teapots, casseroles and many more decorative/functional pieces.

SUPERNOVA, 451 W. Broadway (473-9779) — Fall workshops at Supernova include classes in the following areas: PHOTOGRAPHY (7-11 p.m., Tuesday/Thursday), all basic aspects of black and white photography for beginners and advanced students, some infrared photography, color slides, under the direction of Ted Stolar and

Noel DeGaetano; **SILK SCREEN** (4-7 p.m., Thursday), basic aspects of photo silk screen; Ralph Martel, instructor; **SOUND COMPOSITION** (7-10:30 p.m., Monday), editing and mixing of tapes, new dimensions of sound explored, making tapes for possible shows growing out of other workshops; Noel DeGaetano, instructor; **POETRY** (6:30-8:30, Friday), providing an environment where everyone can find his own idiom or form of expression, exploring new modes of structure, language, thinking and meaning; W. Bliem Kern, instructor. Poetry readings open to the public follow poetry workshops.

REFLECTIONS STUDIO, 100 Wooster St., fourth floor, (431-9146) — Victor and Lois Atkins invite tours at their gallery which is open by appointment. The couple also runs a photography studio, catering to artists and performers as well as the general public, and offers a custom-made line of children's clothing and baby carriers (made to order).

Battle of SoHo

(Continued from Page 4)

Describing the Maciunas affair, Liebman writes, "His financial sources were nil and his energy phenomenal. His juggling of the artists' money was hair-raising, Maciunas' manner with finances was honest though maladroit, and the fingers of some artists were burned."

Nevertheless, the Maciunas Plan was widely copied (to date there are some 30-plus artists co-ops in SoHo) and was partially responsible for the shift in sociology of the neighborhood. Those buying co-ops (generally with families) became "homeowners," reflecting the stability and concern implied in the term.

Finally as a defensive move, the SoHo artists Association was formed and mobilized into legal action. A seminal group of five artists met at 80 Wooster St. (SoHo's first co-op) at the invitation of Jonas Mekas, a noted filmmaker whose Cinematheque Theatre would have been installed there had it not been for violations extant against the building. The violations, of course, were called "artists in illegal residence."

Thus ensued three years of hearings, wrangling and some pretty spectacular confrontations between the city's boys and SoHo's. Critical in their own behalf was the SAA's own findings (documented and authenticated) that the incidence of abandoned building dropped sharply at 3,600 square feet (loft size), as this gave the CPC proof that, in fact, the artists were not displacing industry. Indeed, the SAA found that 90 percent of the artists who had occupied lofts in SoHo had taken over vacant space. Moreover, it was discovered that the majority of occupied industrial lofts in the 2,500 — 3,600 square foot range were being used primarily for storage.

MANY OF THE COMMISSION by this time were believers, but the city powers remained unsympathetic. And that's when, in the words of Charles Leslie, immediate past president of the SAA, the organization decided upon a public relations "strategy of consciousness-raising." The vehicle was to be a "SoHo Artists Festival," meant to focus important public attention on the area and the plight of its residents.

The festival was a high attention-getting success. The three-day explosion of the arts was a festival assortment of dance, theatre, music and multi-media presentations, and it burst forth on streets and from empty lofts into the consciousness of over 10,000 newly sympathetic New Yorkers.

Thus bolstered by favorable results of SAA surveys, an impressive list of nearly 500 artist/residents and brand

new local sympathizers, the still-skeptical SAA once again thrust its case before the city, and to the absolute astonishment of absolutely everyone, legalization permitting artists to work AND live in SoHo was passed by the city of New York on Jan. 6, 1970. The SAA also exacted the city's promise to work on the problems of artist housing throughout the city.

At the same time, as a precaution against the predictable surge of fashion-followers that would deplete the precious few remaining available lofts, the Board of Cultural Affairs was appointed to form a board which would certify that the tenant about to occupy a spacious, SoHo loft was a working artist. That board, now functioning despite the indignant cries of many who interpret its action as "a case for card-carrying artists," includes artists on all levels of expression (both in and out of SoHo), as well as laymen.

Legalization went into effect Sept. 15, 1970, with the stipulation that artists' lofts be no larger than 3,600 square feet. In addition, the SAA now borough president Percy Sutton's promise not to expel tenants from the 42 oversize lofts that had existed previous to the action.

As a pre-legislation drive for broad-based support from the public, the SAA also had arranged tours of lofts with organizations promoting them on a fund-raising basis. The intent was to alert people to the threat, though, in fact, the tours themselves became a threat to many residents who resented the frequent invasion of privacy. Because of this backlash, the SAA dropped the policy but not before one last important tour was arranged.

THAT TOUR WAS PACKAGED as a thank-you gesture for members of the City Planning Commission who were amazed to discover among the noise and debris of the area, a virtual oasis in the artist's loft: high expanses of white walls, thriving atriums beneath skylights and gigantic windows, originally conceived architectural and decorative principles, and, most germane to their past consideration, an atmosphere of intense creativity.

And all of this within a district housing the most complete collection of cast-iron buildings in the world, large areas of which residents expect to be designated as National Historical Landmarks.

Florence Schell Brown, who, with her husband was one of SoHo's original co-op owners, wrote in another historical piece on the district,

times one or the other would place a black scarf on his head and begin to pray. Suddenly, they put away their work and simultaneously prepared a salad of fresh lettuce, tomatoes and an orange.

There was a juggler, a vaudeville-style comedy team, and a dozen jurors who buzzed and laughed, and obviously approved those who amused them and condemned those who did not. Pierre Cauchon, represented by both a male and female, sat regally on a tier and spouted meaningless phrases and ideas.

Miss Monk is now armoured with silver paint on her face and arms. She speaks to us intently and pleads for understanding. Rolling bodies represent the waterfall, and women in white stand in stiff poses staring at the audience. In the final image the shrewd figure of the Inquisitor stomps his way along the scaffolding, stopping in the middle to stare down at us threateningly.

THIS TIME, feeling somewhat less awed and more inspired, we take cider and candy corn and chat with the actors and other members of the audience.

The relentless rain persists. We line up outside the next-door parking lot and wait a seemingly endless time before we can go in. It's dark inside—the vast space seems empty but in the wet blackness we slowly make out the outlines of scores of bodies buzzing and humming on the asphalt ground. We recognize "light" and "time" and "the narrator" but the familiar, friendly sounds, reminiscent of a telegraph key, which are Joan's voices,

quoting Dr. Nikolaus Pevsner (chairman of the Victrola Society in England), "In downtown New York there is a veritable museum of cast iron architecture, a greater concentration than anywhere else in the world. Are you aware of this? Do you recognize its unique quality? Are you letting the public know about it?"

And, in the end, it seems that it will be the artists who will do this job.

'Vessel' Revisited

(Continued from Page 6)

warm us and comfort us in the cold rain. The pioneers are here, the black-clad House people, the three sleepers. In addition we find the Children's court and several armies, a tree and a wall. All is in motion and alternate stillness, sometimes agitated, sometimes at peace. The lot is filled with Meredith's forms and visions, becoming our visions, the rain and darkness becoming a part of the whole. But the final image, the sight of Joan and the Flames, assaults us and follows us out of the Existent Lot and into the streets and subways.

I FOUND THE WORK FASCINATING, the evening memorable. But the work of Miss Monk must stand apart from the various categories of art. It is personal, highly individual, and unique, perhaps not for the masses but for the few who can accept it, enjoy it and take from it what they wish.

'The Byrds' Has Come

The Byrd Hoffman School of Byrds announced today that it has resumed regular workshops at 147 Spring St.

The new schedule includes workshops in the following areas:

—Body movement for adults, 7-10 p.m., Thursdays, conducted by Byrds and guest instructors.

—Sound and Music, with emphasis on exploring the senses in reference to hearing and moving, 7:30-10:30 p.m., Tuesdays, under the direction of Julie Weber.

—Sound and Music, with main focus on voice-singing, chanting, exploring speech, language and music directed by Pierre Ruiz.

In addition, children's classes will be offered from 4 to 6 p.m. on Wednesdays and Thursdays. John D'Arcangelo, instructor, said sessions will be concentrated on understanding the body through movement and mime, working with costumes, props and drawing.

For further information, phone 966-1365 between 10 a.m. and 7 p.m.

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