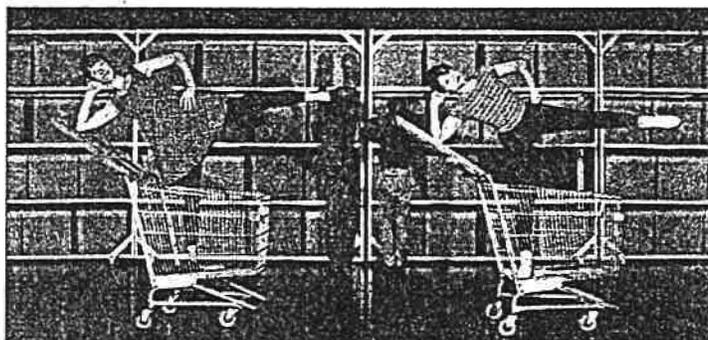


Audience

3/15/98

THEATER

Scenes such as this one from "Culture of Desire," opening tonight at Portland Stage Company, may throw audiences off balance, but director Anne Bogart doesn't mind. "We thought it would be good to bring Bogart's work to Portland," said Anita Stewart, co-artistic director of PSC, "to show people what's happening in theater."



Provocation

And other objects of Anne Bogart's 'Desire'

By AMY SUTHERLAND
 Staff Writer

For Anne Bogart, theater is the cultural equivalent of the alarm clock — an instrument to wake us up, even if we hit the "snooze."

"I hope the audience shares that wakefulness with us in the theater," Bogart says, "before they go back to sleep."

A scan of Bogart's reviews shows that she has been waking up audiences for the past 20 years. Bogart's provocative work has made her one of the most innovative and controversial stage directors in America. Critics either hate or love her work.

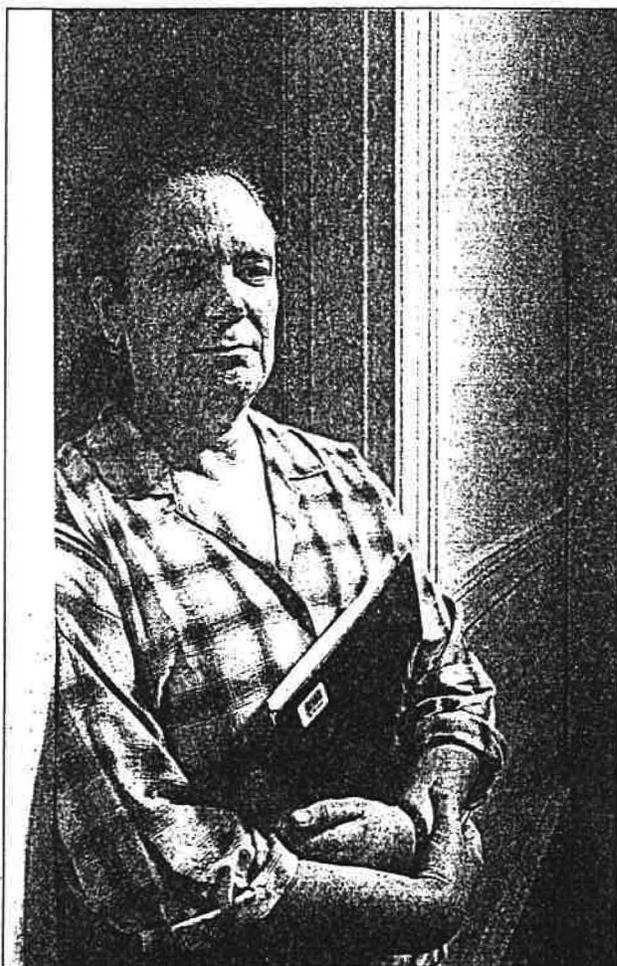
"The first time people come to see one of my shows, they are usually surprised — sometimes agitated at the beginning, because it is so aggressive," Bogart, 46, says on the phone from New York City. "People come to love it, because my kind of theater asks something of the audience. It asks you to sit forward rather than back."

Bogart is in Portland to oversee the opening tonight of her brainchild, "Culture of Desire" at Portland Stage Company. This is the first time she has worked with Portland Stage, though she has a longtime Maine connection. Her family owns a summer home on Vinalhaven Island, where Bogart usually retreats in August.

"Culture of Desire" is co-produced by Portland Stage, City Theatre in Pittsburgh and the Andy Warhol Museum. Although "Culture of Desire" actually opened in Pittsburgh last September, the Portland Stage run is billed as a world premiere because the play has been reworked since then.

"Culture of Desire" is a look at consumer culture through the eyes of Andy Warhol. The play is loosely based on Dante's "The Inferno," with the character of fashion maven Diana Vreeland standing in for Virgil. The play starts when Warhol is shot. He is then guided by Vreeland, a male actor in drag, through the inferno, which in this case is a surreal realm of conspicuous American consumption. The inhabitants are members of Warhol's circle, such as Edie

“
 My kind of theater asks something of the audience. It asks you to sit forward rather than back.”



Staff photo by John Ewing

Anne Bogart, here at Portland Stage Company, on her need for control: "If I wasn't directing, I'd probably be really fat or an alcoholic."

Please see BOGART, Page 10E

BOGART

Continued from Page 1E

Sedgewick and Ultraviolet. The text is drawn from Dante's verse, interviews with Warhol and advertising copy.

Bogart's company, the Saratoga International Theatre Institute, is here as well and will perform the show. This is only the second time in Portland Stage's 25-year history that it has imported a production.

"We thought it would be good to bring (Bogart's work) to Portland to show people what's happening in theater," says Anita Stewart, co-artistic director of Portland Stage.

"Culture of Desire" is the most ambitiously experimental play at the theater this season. It will be interesting to see the response from Portland audiences, who seem to prefer traditional theater.

Four years ago, people walked out of Portland Stage's company's production of Samuel Beckett's "Happy Days," which was essentially a monologue about life's ups and downs delivered by a woman stuck in a dirt mound. "Culture of Desire" is not a physically static play, but, like "Happy Days," it doesn't have conventional characters or narrative.

"People who are expecting a beginning, middle and end, they'll be disappointed," Stewart says. "If they are coming to have a bunch of ideas thrown at them and then make of it what they make of it, this will be an exciting piece of theater."

Bogart chose her career in theater as a teen-ager when she saw her first play, "Macbeth," which left her bewildered and terrified. Her sights

were on being a director. She studied some acting as an undergraduate, during which she attended four different schools, but says she wasn't good at it. She studied dance but says she was usually the worst one in the class. Bogart remembers taking a dance class with modern master Alwin Nikolai.

"He pointed me out in this room of anorexic dancers and said, 'Look, she can't dance, but she can move.' I was really embarrassed at the time, but I realized later that he meant it as a compliment."

Directing has given her the access to beauty and art she craves, Bogart says. It also has given her a sense of control, something she missed growing up. A Navy kid, she had an itinerant childhood as her family moved every other year. "If I wasn't directing, I'd probably be really fat or an alcoholic," she says. "I'd be really self-destructive."

Bogart came of age artistically in New York City, her longtime home. In the late 1970s, when she was a graduate student at New York University in theater criticism and history, Bogart caught the end of the Judson Church movement. A group of experimental choreographers, including Trisha Brown and Twyla Tharp, used an abandoned church in New York City, the Judson Church, as their movement laboratory. They rejected the cool aesthetics of their modern dance forerunners and put rumpled, gravity-bound humans on stage. They experimented with ordinary movement and used unlikely props.

Bogart began applying ideas from contemporary dance to theater and developed a technique called "The Viewpoints." At Saratoga Interna-

tional Theatre Institute, which Bogart founded with director Tadashi Suzuki, she trains her actors in her technique. It emphasizes how actors move their bodies on stage. The Stanislavsky method, the pre-eminent training style for American actors, focuses internally on the character's motivations. Bogart's technique focuses on external matters. It teaches the actor to move in response to the physical elements around them, such as how close another actor is standing or the design of the set.

Consequently, one of the first things you notice watching an Anne Bogart play is how the actors' movement resembles dance at times. In "Culture of Desire," grocery carts become props for graceful, expressive movement. In rehearsal this week, the company performed a ballet of sorts with the carts as Bogart watched.

"The 'viewpoints' are getting more and more attention but are beginning to be misunderstood, Bogart says. They do not represent a philosophy. "The 'viewpoints' are just a training technique.

"The 'viewpoints' is like a ballet barre," Bogart says. "It's something that keeps you fresh and present and strong."

The crux of Bogart's work is to challenge our assumptions of theater. If a play isn't what we expected, we must pay closer attention.

With classic plays, that means making the audience look at them with fresh eyes. She set "South Pacific" in a mental ward for battle-shocked soldiers. In "A Streetcar Named Desire" she used 10 different Stanleys to break down the Brando

image. In a recent staging of Noel Coward's "Private Lives" she tried to return what has become a play of manners to its original naughty, sexual energy. She used a sparse set — "There wasn't anywhere for them to set their martinis down," she says — and used Barry Manilow music.

Bogart has earned most of her reputation with new plays. She staged "The Ballinore Waltz" by Paula Vogel, "Marathon Dancing" by Laura Harrington and "In the Eye of the Hurricane" by Eduardo Machado, to name a few.

"By bringing her analytical eye, which deconstructs the theatrical text as a site of contradictions and multiple interpretations, to the work in progress, she is an ideal collaborator of the new American play," Vogel has written of Bogart.

Bogart also has created a good-sized list of her own shows. "The Medium" was based on the writings of Marshall McLuhan. "Small Lives/Big Dreams" was derived from five plays by Anton Chekhov.

With new and old works alike, Bogart searches out the central question of the play, and that question provides the wake-up call. In "Culture of Desire" the question is: How does living in a consumer culture affect us as human beings?

"I think Gore Vidal said, 'At one point we were citizens, and then we became consumers,'" Bogart says.

Bogart has been thinking about this question for some time but didn't know what context to put it in. Then she thought of Andy Warhol, the colorless enigma whose mop of white hair was as recognizable as his oversized prints of Campbell's soup cans. Warhol made consumerism

into art and vice versa.

Bogart studied Warhol's life and tried to learn as much about him as possible. She found, ultimately, he was pretty much of a mystery. He was a gay man whose mother dominated his life and who uttered curious inanities like "I don't think people die; they just go to department stores," and "Wasted space is any space that has art in it."

"Culture of Desire" takes place in front of rows of cardboard boxes stacked on shelves in neat rows. When Warhol is led to the City of Woes, he finds ghosts from his past ranting ad-speak as they dash around the stage. "I did it all myself. Peel off your inhibitions — find your own road. It's a temptation. It's a vow. It's longed for. It's given. It's hot. It's gold. I did it all myself," Ultraviolet reels off.

When Warhol queries whether he knows these people, Diana Vreeland/Vigil tells him: "This is the

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sorrowful state of souls unsure."

After her stint in Portland, Bogata, Columbia, where they will perform "Culture of Desire" for a theater festival. She's also working on "Alice Underground," a two-person "Alice in Wonderland," and with musician Laurie Anderson on "About Moby Dick," an opera loosely based on Melville's novel.

Bogart also is working on a project funded by the Pew Charitable Foundation to study the creative role of the audience. Consumer culture, she says, is making people passive. That manifests itself in audiences who go to plays as if they are watching a video at home. They want to turn on and tune out.

Bogart has other plans for them.

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Director Anne Bogart isn't afraid to mix art and politics

'Culture of Desire' premieres tonight

BY BARBARA BARTELS
Times record Staff

PORTLAND — Anne Bogart knows what it was like to spend a year in a town and then be told "Okay, we're going to another town, another state, another country."

Like many students in Mid-coast Maine, she was a "Navy brat." Her father was in charge of Norfolk Naval Air Station for a time, and she moved around a lot in her childhood throughout the country as well as to such ports as Tokyo.

She credits that childhood as the reason she went into directing.

Portland Stage Company will open the avant-garde piece "Culture of Desire," directed and developed by Bogart and her company, tonight.

In traveling Bogart also learned that one could see the United States differently by getting away from it. Her approach to art relies on a mix of Eastern and Western influences.

She says she learned early on that theater was "a place where you could get together with a group of strangers, do something really intense together and then part. It was a way of centering; creating a place that was beautiful for a while," she said.

Working intensely and then parting is also common to much professional theater in this country as well. Bogart says that's why it's common for children of diplomats and military personnel to end up working in the theater.

"At about age of 17 you wonder why you can't be really close to others, you can get along but you can't get close. It's because every time you get close, you pack up and leave," she says.

Feeling like a fraud

Relationships have evolved for Bogart. Theater has become a place of refuge and a place where she's come to be known as one of a handful of avant-garde directors whose work is getting international attention.

In 1992 she co-founded a theater training school, the Saratoga International Theatre Institute, with Japanese theater director Tadashi Suzuki. The Institute is bringing "Culture of Desire" to Portland as the second stop in a world premiere. "Culture of Desire" first appeared at City Theatre in Pittsburgh in September 1997.

Bogart and Suzuki introduced new methods for training actors and thinking about staging. Bogart draws on a method she borrowed and developed called "Viewpoints," a novel way of preparing actors, as well as on her own study of Tai Chi Chuan and Aikido.

Bogart begins the process of staging a play feeling like a fraud, she says. She believes the disequilibrium such feeling produces as well as her sense of terror fuels the work.

She writes eloquently of that terror: "My first encounters with theater were startling and exposed me to art alive with



ANNE BOGART developed and directed "Culture of Desire," which opens at Portland Stage Company tonight.

unnamed mystery and danger. These early experiences have made it difficult for me to relate to art that is not rooted in some form of terror. The energy of individuals who face and incorporate their own terror is genuine, palpable and contagious. In combination with the artists' deep sense of play, terror makes for compelling theater both in the creative process and in the experience of an audience."

Theater is the place where Bogart can concentrate the energy terror gives. But for her, terror differs from fear. Fear paralyzes whereas trust in terror frees her.

"I was going to have to use my own terror in my life as an artist. I had to learn to work in trust and not in fear of that terror," she says.

The balance between terror and trust, comes through the relationships with the actors. "The people I work with love and trust me," she says.

Begin with a question

Bogart begins each production with a question. She quotes James Baldwin: "The purpose of art is to lay bare the questions which have been hidden by the answers."

The questions that underlie "Culture of Desire" are "When did we transform from citizens of the United States of America into consumers of the United States of Amnesia? What does it mean... to be treated as a lifetime consumer?" she wrote.

She says she is often drawn to a question she'd like to spend time studying, as in this case pop culture, but because she's too lazy to do it on her own, she needs to work it out with a company. Once she arrives at the questions, she asks herself more questions: "What's the anchor, what's the soul of this play? she asks.

In this case the answer was

Viewpoints

Bogart's training and staging methods draw from dance. "I'm extremely influenced by dance. I love dance and I think theater is at its most glorious when it's physical."

"Viewpoints" is a composition technique in postmodern dance from which she got the structural ideas for her own categories. The directors and actors start work from nine viewpoints: spatial relationship, shape, kinesthetic, response, gesture, repetition, architecture, tempo, duration and topography.

The Viewpoints become shared physical vocabulary and allow the performers to create what Bogart calls an "external tapestry" on stage." Collaborator Eduardo Machado describes the way she works: "Anne works on a play by choreographing moves driven by the actor which begin to fill up the stage like a moving painting."

What makes this approach different is that it is less focused on words and more on movement than traditional U.S. acting approaches. Bogart says the careful observer of "Culture of Desire" will notice spiral movement of the play and that each turn is a left turn, just as it is in the "Inferno."

But she also downplays the attention Viewpoints are getting at present. They are not a completely different approach to theater. The company uses either the Viewpoints or the Suzuki method to warm up for 15 minutes and then "they approach rehearsal like anybody else," she says.

Political theater

Bogart, born in 1951, says as a child of a Navy family she was brought up believing art and politics don't mix. It wasn't until much later that she discovered they did.

"Culture of Desire" is a political play in that it has a message: It asks: "Did you know that our every move is thought about in terms of whether we consume or not?" she said.

She says that the blacklisting of artists in the McCarthy era wiped out political engagement in the arts. Thus a whole generation of artists suppressed their opinions. A new generation of directors Bogart's age and younger have returned to politically-engaged theater, theater that asks questions.

"Culture of Desire" is political, she says, in that "it tries to say what every great work of art says: they say 'wake up.'" she says.

— At a glance —

WHAT: Portland Stage Company's "Culture of Desire"

WHERE: Portland Performing Arts Center, 25A Forest Ave.

WHEN: Tuesday-Sunday through April 5

WHAT ELSE: Tickets are \$18-\$29; call 774-0465.

easy. Pop culture icon Andy Warhol was the obvious answer, but Bogart still didn't have a story until she thought of Dante's "Inferno."

The result is "Andy Warhol goes on a fairy tale" she says, a trip through hell, where along the way he encounters pop culture icons of the '60s including Elvis Presley, Marilyn Monroe and Jackie Kennedy. Diana Vreeland serves as Warhol's guide, a modern day Virgil.

The text is drawn from a reading of the cantos, including a recent translation by U. S. Poet Laureate Robert Pinsky, as well as from written interviews with Andy Warhol, from contemporary advertising and from pop writers in consumer culture.

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'Culture of Desire' powerful, fun

By WILLIAM STEELE

At the beginning of Dante's "Divine Comedy," Dante is wandering around, lost in a dark forest symbolic of society's evil and his own unworthy existence. Soon, he meets the Roman poet Virgil, who leads him out of the night and into the light of purification.

So it is with Andy Warhol and Anne Bogart, the director and dra-

THEATER REVIEW

"Culture of Desire"

Where: Portland Stage Company, 25A Forest Ave., Portland

When: Through April 15
Call: 774-0465

matist who brings Warhol back from the dead to lead us through the inferno of our own lives in "Culture of Desire," a show that's generating plenty of questions at Portland Stage Company.

"Culture of Desire" was conceived by Bogart and created with the help of the Saratoga International Theatre Institute in cooperation with the Andy Warhol Museum of Pittsburgh. While it may not take you to the top of the mountain, it sure will make you wonder what we're all doing and why we're doing it down here in the valley.

Bogart, like many a dramatist before her, is using the theater to indict the anodynes we employ to opiate the real pains of contemporary life, in this case unrelenting, manic consumerism. And she's doing it in a manner that — while somewhat reminiscent of 1960s-style theater of the absurd — is clearly her own. It's a visual, acrobatic style, and it's unfortunately been publicized as "you'll either love or hate it."

Well, that's not being fair. The



Jennifer Hutchins photo

Will Bond, Karenjune Sanchez and Stephen Webber do a scene from the Portland Stage Company's production of "Culture of Desire," playing now through April 5 at 25A Forest Ave.

chances are overwhelming that you're going to love it. And why wouldn't you? Bogart's vision is as hilarious as it is humbling, as malicious as it is full of mischief. Much like Jean-Claud van Itallie's "America Hurrah," this is serious comic stuff, an experience that will make you brood.

With the help of a wonderfully talented cast, you'll leave the theater with several important questions ringing in your head, possibly life-changing questions. Here's just a few: Are Americans defined by what they consume? Do we define ourselves by what we consume? Who do we know? Do we really know them? Do we know ourselves? What are we

doing? Why are we doing it? What do we want? Does the media control our lives? Why are so many of us trying to look and sound alike?

These questions and many many more fuel "Culture of Desire," a show that will visually and audibly stun you as it employs a host of iconic characters spouting familiar advertising slogans reinforced by dynamic movement, itself designed to lampoon our susceptibility to find meaning in the meaningless.

Bogart's inventive use of space is as important as her dialogue, much of which is drawn from Warhol himself, Dante, and the '60s and '70s world of Madison Avenue. It gets plenty of help from Neil Patel's potent warehouse club set, James

Schuetze's free-wheeling costumes and Mimi Jordan Sherin's often-startling lighting. All of these elements work seamlessly together and at times also stand alone to draw us in to face ourselves.

From conception to directing to all of the technical elements through acting and movement, this is textbook ensemble work at its best. "Culture of Desire" is one of those shows you just have to see, particularly if you're one of the millions upon millions who find the Sistine Chapel in Sam's Club. Enjoy the ride.

William Steele, who lives in Falmouth, is an associate professor of theater at the University of Southern Maine.

Love for sale *Casco Bay Weekly*

The latest from Portland Stage and Mad Horse

■ JASON WILKINS

"I don't think people die," says Andy Warhol in his blank way at the start of Portland Stage Company's latest show. "They just go to department stores." It's a lucky guess. In "Culture of Desire," the King of Pop Art takes a trip through the afterlife, and discovers that hell is a shopping mall.

When Warhol (Will Bond) is shot, he finds himself thrown into a remake of Dante's "Inferno." His guide through hell is not a Roman epic poet, but fashion editor Diana Vreeland (played in drag by Barney O'Hanlon). Together they encounter the disembodied spirits of dead shoppers, who cavort in a glittering ballet of grocery carts.

Virgil/Vreeland explains that these poor souls are condemned to exist in death as they did in life: forever trying to satisfy spiritual needs through the purchase of material objects. They lived in order to work in order to buy the amusing things that made working life bearable. Now they haunt the caverns of hell, bleak of brain but passionate as K-Mart shoppers at a blue-light sale, rattling off the mantras of advertising the way mystics recite scripture. They cannot be satisfied.

Thus director Anne Bogart and the members of Saratoga International Theater Institute (SITI) choose to explore the consumer culture we all live within. The program asks, "When did we transform from citizens of the United States of America to consumers of the United States of Amnesia?" An excellent question, though it is just as hard to get an American to question the assumptions of consumerism as it is to get a fish to analyze water. So Bogart throws subtlety out the window, and "Culture of Desire" hits the audience like a mind bomb.

The script is clearly a group effort: one by one, members of the cast step forward and do riffs on the theme of buying and selling. Whole monologues consist of nothing but ad slogans delivered with orgasmic passion, demonstrating how silly and empty such slogans are. A highlight comes when an Elvis look-alike (Jeffrey Frace) drops his drawers and dully mouths a stream of suggestive tag lines: "Mmm mmm good ... bet you can't eat just one ... melts in your mouth, not in your hand."

There are mini-lectures on the strategies of advertising and on Warhol's art, most of which is simultaneously a critique of and a part of consumer culture. Bogart tries to compensate for these static doses of flat data by filling most of the show with movement, loud rock music, light effects and yet another interesting PSC set design (this one by Neil Patel).

"Culture of Desire" is more interesting than compelling. Its ideas are vital, but the show flogs them to death despite its brevity. And in Andy Warhol, a man

seemingly allergic to emotional attachment, SITI has chosen a problematic hero. If Warhol cannot bring himself to care about anything or anyone, why should we? "I just can't get to know one more person," he says. No doubt we are to take his hollowness as a symbol for what consumer culture is doing to all of us. Fine. Yet it's rare for an audience to learn anything while bored.

Hard-luck love

Moving on to another sort of desire, we come to "Frankie and Johnny in the Clair de Lune," in which Mad Horse brings the terror of romance to the Oak Street Theatre. **T h e show**



Looking for love: Kathleen Weddleton and Michael Kimball in "Frankie and Johnny in the Clair de Lune"

begins with more than a minute of comically passionate coital moans from the title characters. Terrence McNally is one playwright who knows how to get your attention.

As soon as the sex is over and the lights come up, Frankie (Kathleen Weddleton) starts wondering how to get Johnny (Michael Kimball) out of her bed and out the door. She is not, as they say, looking for a commitment. Unfortunately (or maybe not) for her, Johnny is energized with love and quickly announces his wish to marry Frankie and have a bunch of kids.

He wants to drown in her; she thinks he must be shallow, or must have gone off the deep end. "You don't know me," Frankie tells him, meaning: If you did, you couldn't possibly want me, so why not avoid all the nastiness before it starts? Johnny will not quite take

no for an answer, and plies her with romantic enthusiasm. "There is no us!" she cries. "I'm workin' on it," he replies.

"Frankie and Johnny" is a minor miracle: a full-length two-character play that never becomes dull for a moment. The script veers from one mood to another with great speed and agility, capturing

both the fear and elation that a new love affair can bring. Perfect example: the scene in which Johnny asks Frankie to please open her robe so he can see her naked once again. She relents, but reluctantly. While Johnny gazes with awed puppy eyes at her body, Frankie chatters nervously about her

loathing for parakeets — she'll do anything if it means he'll go away and stop frightening her with talk of love.

Weddleton is so good as Frankie that one can see from the start how hard she is working to hide her vulnerability, and guess how badly she must have been hurt in the past. Kimball is so likable as Johnny that even though he sometimes talks like a potential stalker, you believe that he is really just bowled over with

love and determined to make Frankie admit that she might feel the same way. The actors have fine chemistry together, no doubt aided by director Joan Sand and her assistant director J.D. Merritt.

These two characters have a lot of mileage on them, and are living with the ache of love's loss. Frankie is too afraid of further hurt to open up her heart. Johnny slowly con-

vinces her that it's better to risk pain than to feel nothing but fear and loneliness. This production of "Frankie and Johnny" is enough to convince you he's right. After all, what are you going to do with your life if you don't fall in love — go shopping?

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Big Three strut stuff: PSO, PCA & PSC

Portland's Big Three arts organizations strut their considerable stuff this week. PCA Great Performances hosts a visit by the Emerson String Quartet, a four-some that some believe is America's premier string ensemble — and best known as premier interpreters of Beethoven.

Portland Stage Company presents "Culture of Desire," a world premiere of a new stage work by a controversial New York playwright/director/professor.

Portland Symphony Orchestra teams up with Choral Art Society to present a world premiere of a choral piece by a Canadian professor — plus Brahms' massive German Requiem.

PSO: Voices of Brahms

You heard it first in Portland, Maine. To an outsider, that notion may seem surprising, but for those of us who follow southern Maine's arts scene, it's simply the way life should be. And is.

In the past few years audiences have been treated to world premieres of several symphonic pieces, two musical comedies and a string quartet.

This Tuesday, Portland Symphony Orchestra and Choral Art Society team up to premier a new work by Derek Holman, a British-born Canadian professor.

"Two Poems" was commissioned by the Society. It is a musical setting of "Dejection," by Robert Bridges, and "Everyone Sang," by Siegfried Sassoon.

Born and educated in England, Derek Holman has been teaching at the University of Toronto since 1966. He is also a music director/organist with several churches plus he conducts children's choruses.

The big piece on Tuesday's program is Johannes Brahms' "A German Requiem," a massive piece requiring full orchestral and choral horsepower as well as a pair of solo vocalists.

Brahms was inspired to write the Requiem by the death of Robert Schumann, fellow composer, friend and mentor. But it was many years later that he finished it, inspired by the death of his mother.

The Requiem is in seven movements, each based on text that Brahms himself selected from biblical passages. Its title references the language of the text — German versus Latin — rather than making any nationalistic, political or geo-cultural statement.

The PSO brings in two soloists for the

Requiem. Soprano Jayne West has extensive experience around the country in both opera and choral engagements. Baritone Zheng Zhou is fondly remembered by Mainers for his 1994 appearance in the PSO's production of "Carmina Burana."

Portland Symphony Orchestra and Choral Art Society present "Two Poems" and "A German Requiem" Tuesday, March 31 at 7:30 p.m. at Merrill Auditorium at Portland City Hall. Call PortTix at 842-0800.

Emerson String Quartet

"Beethoven and the Twentieth Century" is the much-acclaimed concept for a musical concert cycle by the Emerson String Quartet that's being presented in Lincoln Center's Alice Tully Hall over two years.

The big idea is a clever and interesting programming juxtaposition in which two Beethoven quartets, a shorter, relatively early piece, plus a mature "big one," bookend a work by a 20th-century composer.

This coming Thursday, April 2, the Emerson will visit Portland to perform one concert from that series.

Quartet No. 6, which dates from 1798-1800, opens the program, while the Op. 131 quartet, which was written 26 years later and only a year before Beethoven died, closes the performance. Dmitri Shostakovich's Quartet No. 8, a 1960 composition, is the filler of this musical sandwich.

The Emerson is perhaps America's best-known classical string quartet, and many believe it to be the best. Founded in America's bicentennial year of 1976 and named for 19th-century poet/philosopher Ralph Waldo Emerson, a founding father of American cultural independence, the foursome have made waves with bold, sometimes flashy interpretations of pieces from the classical canon and modern works as well.

The quartet has appeared on virtually every major concert stage and venue

available to classical musicians over the course of their 22 years playing together, plus they've made many appearances on television and radio.

Since 1987 the Emerson has been recording exclusively for Deutsche Gramophone. Three Grammy awards — one for Best Classical Album and two for Best Chamber Music Performance — have resulted from that collaboration.

Last year the quartet released the complete Beethoven quartet cycle on DG. A complete cycle of the late Shostakovich quartets is the next recording project.

An unusual aspect of Emerson is the game of musical chairs played between first and second violins. Unique among major string quartets, violinists Eugene Drucker and Philip Setzer switch parts between pieces. Thursday, the former will play first violin in the Beethoven No. 6 and the latter the Shostakovich. Then switch chairs after intermission while the latter plays first violin in the Op. 131.

Non-switching members comprise violist Lawrence Dutton and cellist David Finkel.

PCA Great Performances presents the Emerson String Quartet at Merrill Auditorium at Portland City Hall at 7:30 p.m. April 2. Call PortTix at 842-0800.

Culture of Desire

American culture sucks, and Portland Stage Company and Anne Bogart want you to know about it.

That's the message of "Culture of Desire," a new theatrical piece by Anne Bogart that opened last week at Portland Stage Company.

But that message is delivered so cleverly and comically that the shallow content of "Culture of Desire" is largely obscured by its flashy packaging.

This piece of theater of the 1990s is a take-off on the art and culture of America in the 1960s. Soup-can and Brillo-box artist Andy Warhol is the center of attention — was he really an artist or simply a center of attention? — who is surrounded by other cultural icons of the time. These include Diana Vreeland, fashion editor of Harper's Bazaar for 28

years, and Edie Sedgwick, the heiress, actress and model who was best known as The Girl in Black Tights.

The format is loosely based on Dante's "Inferno." The plot — for ease of exposition, we'll call it a plot — begins the moment Andy Warhol is shot by a wannabe playwright and would-be assassin.

From that point the artist is guided through varying levels of hell where he meets various characters and confronts different situations. Many of these hellish figures wheel shopping carts around the stage while uttering anguished cries for more consumer goods.

Oversize reproductions of Campbell soup cans, Brillo boxes and Marilyn Monroe's lips, among Warhol's most famous paintings and prints, provide the dominant visual imagery.

Some of these theatrical sketches are really quite funny, but like most one-joke shows, boredom sets in about halfway into the 1:20 total runtime. (Sporting prices of \$13 to \$29, what does this say about the economics of theater culture at Portland Stage?)

The playwright's message is a 1990s re-hash of Vance Packard's "The Affluent Society" and "The Hidden Persuaders." Per Anne Bogart's written notes:

"The question at the heart of 'Culture of Desire' is about consumerism. Many of us live in a constant state of desire for things: objects, wealth, fame. When did we transform from citizens of the United States of America to consumers of the United States of Amnesia? What does it mean personally, politically and spiritually to be treated as a lifetime consumer? How does it affect us to be born into a culture where the fulfillment of desire through the abnegation of individuality and responsibility is the norm?"

I kept wondering about the playwright's choice of Andy Warhol and his world of soup-can icons and imagery as a basis for a contemporary cultural critique.

Campbell's soup and Brillo as emblems of cultural dissolution and moral decay?

— After all, both products serve minor but useful roles in the lives of millions of ordinary people. Which is much more than can be said about "Culture of Desire."

Portland Stage Company, 25A Forest Ave., presents "Culture of Desire" through April 5. Call 774-0465.

ENTERTAINMENT



Scott Andrews

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ROAD

PENN & TELLER

(COMEDY-MAGIC REVUE;
WILSHIRE THEATRE; 1,390 SEATS; \$42 TOP)

LOS ANGELES A Broadway L.A. presenta-
tions of a show in two acts written, di-
rected and performed by Penn Jillette &
Teller. Music, Gary Stockdale; lighting,
Stewart Wagner; sound, Hugh Klitzke;
production manager, Surt Bramlett.
Opened, reviewed March 25, 1998. Run-
ning time: 2 HOURS.

By CHARLES ISHERWOOD

Are guns fun? Penn & Teller seem to think so. They conclude their new show, a largely delightful pageant of their patented combination of comic schtick and magic tricks, standing at opposite ends of the stage, pointing handguns at each other's heads. The possibility of real mayhem is hinted at in the bulletproof vests and visors they wear, but that's showbiz, of course, and when Penn's bullet shows up in Teller's teeth, and vice versa, the audience duly applauds. An amazing feat, yes, but also a disquieting one in a world where real gunfire is neither exotic nor, generally speaking, accompanied by gasps of delighted laughter. With newspapers full of stories about a schoolyard massacre by two boys of roughly the same age as the audience volunteers used in other segments of the show, the stunt may leave audiences with a bitter aftertaste.

That's a pity, because despite their wide travels, these prestidigitators have lost none of their unique appeal. They make the standards of sleight-of-hand fresh by wrapping them in a cocoon of ironic attitude. Perhaps the biggest trick of all is how their gleeful embrace of the "debunking thang," as Penn calls it, serves only to enhance the appeal of classic tricks. Fox TV specials notwithstanding, showing us how a casual hide-the-cigarette illusion works doesn't deflate our opinion of their talents, it somehow enlarges it.

Penn excels as a purveyor of comic patter, using his naturally evangelistic charisma to open the show with a funny routine that sends up the spoon-bending school of magic, while an audience volunteer helps with the first trick, in which a stretch of polyester manages to be snipped and tied repeatedly yet somehow remain intact. Penn's freeracker delivery also adds spice to a broken-bottle juggling routine, as he digresses endlessly on the danger of the trick, and then digresses again to remind us that his digressions are all part of the routine's drama-heightening effects.

The more elaborate stunts include an industrial-strength card trick, in which giant metal facsimiles of playing cards are used in a display of "sleight-of-forklift" to bring a new dimension to an age-old standby, and a tribute to Houdini that finds Teller able to impersonate the ghost of the legendary magician from behind a curtain — while tied and stapled to a chair.

Teller's silent, endearing presence (he looks like the Grinch, after his heart grew 2½ sizes) lends a sweet aura of mystery to the evening's penultimate illusion, which is its best. On a white screen is projected what appears to be the silhouette of the rose that sits in a vase on a stand in front of it. But Teller takes a pair of



BANG BANG: Penn & Teller's new show features their familiar mix of comedy and magic.

scissors to the silhouette, and as he snips away at what appears to be a shadow, the petals fall from the "real" flower.

After the gentle charm of this moment, the gunshot finale is all the more jarring. Asking for a pair of gun experts from the audience (how chilling to think that there's no risk of not finding any), Penn launches into the act's elaborate setup, which serves to convince us that — wow! — these are real guns and real bullets.

The thrill of danger has always been part of the magician's arsenal but the danger of flaming torches has no grim resonance in the real world. Guns do, and to use them as just another toy in the magician's box of tricks is to strip them of their horror, to make light of the misery they inflict, to infuse them with glamour. In front of an audience of adults, that would be merely tasteless; in front of an audience with more than a few children, it's dishonorable. ("Violent Culture, Media Share Blame, Experts Say," read the headline in a recent story about the schoolyard massacre.) By the stunt's end, I didn't care how they did it: I was too busy wondering why they did it.

RESIDENT

CULTURE OF DESIRE

(EXPERIMENTAL PLAY; PORTLAND STAGE;
290 SEATS; \$29 TOP)

PORTLAND, Maine A Portland Stage Co., City Theater (Pittsburgh) and Saratoga Intl. Theater Institute (SITI) presentation, in cooperation with the Andy Warhol Museum, Pittsburgh, of a play in one act conceived and directed by Anne Bogart and created and performed by SITI. Set, Neil Patel; costumes, James Schutte; lighting, Mimi Jordan; sound, Dennis L. West; company stage manager, Megan Warhiser; assistant lighting design, D. M. Wood. PSC artistic directors, Christopher Alexander & Anita Stewart. Opened March 19, 1998. Reviewed March 20. Running time: 1 HOUR, 20 MIN.

With: Will Bond, Jeffrey France, Akiko Aizawa, Ellen Lauren, Barney O'Hanlon, Karenjune Sanchez, Stephen Webster

By MARKLAND TAYLOR

Brilliantly staged and performed with astonishing zest, Anne Bogart and the Saratoga Intl. Theater Institute's technically impeccable Andy Warhol-in-hell theater piece "Culture of Desire" is a triumph of team creativity and high style. It's a vividly theatrical phantasmagoria that has every possibility of being a hit on the international theater-festival scene, at which it seems to be partially aimed: Its first stop on an overseas tour immediately following its Portland, Maine, debut

is a festival in Bogota, Colombia. Founded in 1992 by Bogart and Japan's Tadashi Suzuki, and based in New York City and Saratoga Springs, N.Y., SITI has mounted this production in conjunction with Pittsburgh's City Theater and Andy Warhol Museum. In addition to its antic investigation of pop artist Warhol's life and death, it's a riff on this country's rampant consumerism, conceiver-director Bogart posing the question "When did we transform from citizens of the United States of America into consumers of the United States of Amnesia?" The production's Warhol elements end up reverberating more deeply than its jabs at consumerism, not least because the latter has been a target of satire for some years.

This is not the first time advertising copy has been used as dialogue, though a scene in which a rock star (Jeffrey France) drops his black leather pants is a riot as he finds sexual innuendo in slogans for such unlikely items as M&Ms.

Most surprising is that "Culture of Desire" is often disarmingly charming, not least when it's making use of golden-oldie pop songs, including a crooned "They Say That Falling in Love Is Wonderful" and Warhol doing a tap dance with such comic strip characters as Dick Tracy and Popeye. Darron L West's sound design (he's technically credited with "noise") is an integral part of the production, a soundscape comprising echoes, reverberations, the spoken and sung word, and music that ranges from pop songs to Richard Strauss and "Carmen."

The text is taken from numerous sources including Dante's "Inferno," interviews with Warhol and ads and commercials. It does, however, come in second best to the production's highly physical performances and visuals. Everyone takes risks, particularly Ellen Lauren in a mini-dress and long fur coat, as they clamber over metal shelves and leap in and out of shopping carts. One of the piece's memorable production numbers is a symphonic waltz for carts, shopping bags and elegantly clad shoppers.

At the center of the ensemble company is Will Bond's enchanting Warhol, who is shot very early on and is then interrogated by a school-marmish Diana Vreeland (Barney O'Hanlon in drag) as they tour Hell. Bond knows how to make the most out of such lines as "I don't think people die, they just go to department stores" by underplaying them. The entire production zips by with a rhythm and beat entirely its own, though in its last couple of minutes it does slow down when O'Hanlon delivers a monologue that repeats, unnecessarily, what has come before. And Akiko Aizawa, though as hard-working as anyone in the cast, speaks English with an accent that renders most of her lines incomprehensible.

Neil Patel's just-right setting is basically an empty stage backed by a Blakean mural suggesting Purgatory that's revealed when shelves of storage boxes obscuring it are removed one by one. Mimi Jordan Sherin's wildly dramatic lighting and James Schutte's character-creating costumes add to the piece's impact. By its specialized nature "Culture of Desire" is not for everyone, but its sheer zesty vigor cannot be ignored.

SAFE AS HOUSE

(DRAMA; MCCARTER THEATRE;
1,075 SEATS; \$43 TOP)

PRINCETON, N.J. A McCarter presentation of a play in two acts by Richard Greenberg. Directed by Mann, Set, Thomas Lynch; costumes, von Mayhuser; lighting, Krowinski; music, Elizabeth Co. Manager, Cheryl Mann. April 1998. Opened March 17, 1998. March 20. Running time: 2:23 MIN.

Ken Landis Day
Tina von Hagen Ben
Rob Siegal C
Timmy Landis Sam
Scott Landis
Tim Landis
Eliisa Lee
With Jim Connerton, June

By ROBERT L. DANFORTH

Richard Greenberg's "Safe as House" is a Pinter-esque escape in "Safe as House." There are hidden layers, corners in this elusive family drama. Forceful and keenly acted, the play is 15 years in a house of deceit, betrayal and

men's. A young law student guest, Rob (Gus Rogers) in a concealing wing chair self-privy to an illicit room when his host engages a summery interlude with a woman. The romantic moment draws the viewer in, neckcut country home wall.

Rob, a self-proclaimed house of love, feels like a session of a bomb. His Landis (David Margulies) ent magazine editor, fort-treatment and engaged with his former art director (Barbara Garrick). What be a smart, sophisticated room comedy soon turns domestic tragedy.

Seven years later, Ken, the death of his promise (Fredrick Weller), an myths of their father-ship. Tina has become a case, who enters a room as though she might be treated for fear of encounter. mire. Michael Learned, it written role of the stoic wife, attempts to bring a leveling sense of reason. ly's escalating crisis.

The final act finds Ken of senility, with "spasms" his formerly uncluttered now crammed with turn-ings and various endgame the family legal counsel, ing the items for distribution members. In an icy estranged younger son, played by Weller, and awkward (developed), returns to make his share of the estate, with the falling patriarch, decidedly ominous aura of safety of the house.

If one "listens to the voices," a dark undercurrents present, and the plot left to the imagination, uses language well, but interesting characters wide from view. The play humor and surprise, Mann has staged it with restraint. Margulies gives aured performance, me confident and manipulative a confused old man.



GARY BONACCORSO

The sincerest form of flattery

In Brunswick mimics the actions of Andy Warhol's 'Culture of Desire' project during an Arts Are Elementary program held at the school on March 24. LaRosa and Wendy Poole worked with first-graders in all Brunswick schools this week.

Arts news and notes

which portrays a group of individuals humorously unclogging a drain; and "Silence," an exploration of grieving and living in the moment.

Tickets are \$12, \$10 for students and seniors. For reservations or more information, call (617) 864-3191.

Expert on stolen art to speak at Colby

WATERVILLE — Ori Z. Soltes, Director and curator of the B'nai B'rith Klutznick National Jewish Museum, will speak on "The Moral and Legal Implications of Art Restitution" on April 2 at 7:30 p.m. The free lecture will take place in the Pugh Center, Potter Union, at Colby College.

Of Fish and Fishing' to open at Mathias

TREVETT — The exhibit "Of Fish and Fishing" will open at

Mathias Fine Art on Saturday and continue through May 2. An Open House is scheduled April 18 from 1-4 p.m.

The exhibit will feature the work of Nils Obel, an internationally-recognized illustrator of marine life. Also on view will be artwork by Mike Smith, Chris Freeman, Laura Boyd, Pete Valdez and Brenda Bettinson.

Also part of the show is a small selection of fine antique prints from France and England. Mathias Fine Art is open by appointment. For more information, call 633-7404.

Inside look at Japanese family life at Round Top

DAMARISCOTTA — Ann Thomas will present an inside look at Japanese family life at Round Top Center for the Arts tonight from 7-9 p.m.

Thomas spent a year in Japan living with families and teach-

ing English at Japanese schools. Her lecture and discussion will be accompanied by slides.

Also on view will be Japanese brush paintings by Jean Kigel who teaches Asian brush painting at Round Top.

Admission is \$5. For more information, call 563-1507.

Bridge game will benefit Farnsworth Museum

ROCKLAND — The Farnsworth Art Museum will host its annual bridge benefit and tea on April 8 from 1:30-4:30 p.m. The benefit will support the museum's ongoing education and community outreach programs.

Coffee, tea and refreshments are included in the \$15 per player registration fee. Prizes will be awarded to those who play their cards right.

For more information or to make a reservation, call 596-6256.

Theater review

'Culture of Desire' asks haunting questions about postmodern times

PSC is co-presenting world premiere of Anne Bogart play

BY BARBARA BARTELS
Times Record Staff

PORTLAND — Anne Bogart's "Culture of Desire" at Portland Stage Company might well be titled "Postmodern Times."

This story of man versus stuff features an actor playing a Chaplinesque Andy Warhol, part seer, part innocent idiot.

Warhol battles with the information age the way Chaplin once contended with the industrial one: with befuddled aplomb.

Bogart takes the shooting of Warhol, as a jumping off place. What a leap. Warhol wakes and is led by fashion-designer Diana Vreeland as his Virgil, descending through spiraling layers of contemporary hell, meeting a swirl of consumers and consuming images along the way.

We're in for serious fun. The wounded Warhol warns: "Don't make me laugh. It hurts when you make me laugh." Or put another way as Dante did, "Abandon all hope, you who enter here." That kind of fun.

Bespectacled with a shag of white hair, Will Bond as Warhol moves choppily and awkwardly about the stage, a wise fool overwhelmed, besieged and finally effaced by a barrage of words and images that reach and grab for attention. Bond is referred to as "A" in the program.

The other six actors, Jeffrey Frace, Akiko Alzawa, Ellen Lauren, Barney O'Hanlon, Karenjune Sanchez and Stephen Webber perform the several other roles.

Warhol as pilgrim encounters writhing issues — commodification of art and personalities, the consumer-citizen, reputation as repetition, love and fame, questions of art, questions of identity.

Densely layered, this 'Culture's' text abruptly surprises, juxtaposing Warhol's words with critics' comments, a history of his art, advertising slogans, adages of the age, consumer pattern studies and passages from the "Inferno."

But text is only part of what's happening on stage. There's shopping bags, fur coats and lacy

At a glance

WHAT: Anne Bogart's "Culture of Desire"

WHERE: Portland Performing Arts Center, 25A Forest Ave., Portland

WHEN: Tuesdays-Sundays, through April 5

WHAT ELSE: Tickets are \$18-29, call 774-0465. A world premiere in conjunction with City Theatre Pittsburgh and the Saratoga International Theatre Institute.

underwear, circus music, Popeye and Shirley Temple tap dancing and singing about spinach, Elvis suggestively spouting slogans, airport noises and ringing phones, a classroom scene.

These actors get to do with shopping carts what every mother fears her child might in a scene that's a kind of grocery store version of Fantasia.

In another scene people blast off like rockets, jiggling with frenetic energy. Warhol says "I want everybody to look alike, think alike. I think everybody should be a machine."

At times 'Culture' reveals an age reduced to adage: "the skies the limit, he who dies with the most toys wins. There are two tragedies in life: One is not to get your heart's desire; the other is to get it. etc. At other times ours seems a world peopled by products: Aunt Jemima, Dr. Pepper, Mr. Goodbar, Mr. Peanut, Mr. Coffee, etc.

The set by Neil Patel has four rolling racks of industrial shelving holding stacks of unmarked brown boxes, suggesting the hoarding and storage of stuff. The boxes are removed Wheel-of-Fortune-style, one or several pieces at a time to uncover the backdrop of an illustration of a Blake-illustration of "The Inferno."

The 90-minute spiraling journey offers so much. We take in whatever we can, grab it and let it go, as image begets image, each getting a moment on the stage. In the end, we are asked question upon question: What do you love? What do you believe in? Do you curse the hour of your birth? What is important in art and life?

The whole leaves us haunted.

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STAGE REVIEW

Bogart's 'Culture' offers a candy Andy

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By Bill Marx, Globe Correspondent, 04/03/98

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ORTLAND, Maine - No doubt Andy Warhol, sporting sunglasses in heaven, appreciates the slick superficiality of "Culture of Desire," a theater piece about his career as a charismatic worshipper and marketer of American banality. But we expect insight rather than inanity from Anne Bogart, considered by many critics to be one of America's most innovative directors.

Even those, like myself, who consider Warhol more a salesman than an artist readily accept that his life offers a fascinating glimpse into the post-'60s cultural nexus of cash and crass. Yet Bogart, in this world-premiere production presented by the Portland Stage Company, sheds no light on the Warhol phenomenon - she contentedly licks the surface of his surface.

The piece's setup has Andy getting shot and going to hell, where his flashy friends, co-workers, and favorite celebrities (including Vogue editor Diana Vreeland, model Edie Sedgwick, and Elvis Presley) reenact Warhol's climb from gawky kid to media superstar comfortable in the worlds of bohemia, art museums, and pop culture. The episodic structure of "Culture of Desire" is modeled on the descending circles of hell in Dante's "Inferno," a borrowing that only highlights the production's imaginative shortcomings. Dante's work is filled with deep pain, psychological observation, and magnificent poetry. "Culture of Desire" offers a lightweight and sanitized script made up of Warhol's words, analysis of his early work, and advertising slogans. Never do you feel that Warhol is seriously challenged to defend his legitimization of the fashion of fakery, let alone tortured for it.

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As in recent treatment of the Beats, the past is domesticated for '90s consumption. The kinky sex and hard drugs that were part of the Factory, Warhol's famous New York studio, aren't mentioned. The satire of advertising isn't as stinging as a consumer report on TV - characters intoning slogans such as "Ruffles have Ridges" is as scathing as "Culture of Desire" gets. Bogart's direction draws on stale minimalist cliches - low-motion movement, lip-synching to Tin Pan Alley tunes, a dance with shopping carts - that don't evoke the profligacy at the center of Warhol's aesthetic. The wrap-up of Bogart's inferno has Vreeland

of Warhol's aesthetic. The wrap-up of Bogart's inferno has Vreeland barking out inquiries to Warhol, who isn't required to answer any of her questions. He just circles around the stage, waiting for the blather to end. You know just how he feels.

The cast, made up of young performers from Bogart's Saratoga Theater Institute, provides unsuccessful caricatures, including bad imitations of Elvis Presley and Marilyn Monroe. What's more, the performers have trouble taking on multiple roles - you often don't know who is supposed to be who, a flaw that only aggravates the staging's dramatic disconnection. The actors face the audience rather than Warhol, turning the artist into a bystander at his own damnation.

[Low-graphics version](#)

The reasons for the failure of "Culture of Desire" are intriguing. Part of the problem could be that Bogart is presenting this show in conjunction with the Andy Warhol Museum in Pittsburgh, an institution that would not welcome an incisive look at the Warhol legacy. Also, Bogart writes in her program note that Warhol projected the vast emptiness that reflects us profoundly. But the artist was far more than a mirror - he helped shape our ideas about what is and is not art.

Of course, to take on the nihilistic cool of Warhol, Bogart would have to look into the artistic assumptions she shares with him. And the director isn't willing to critique her own experimental techniques or to posit values that seriously contradict Warhol's. The upshot is a loss of nerve, intellectual as well as theatrical. "Culture of Desire" sends Warhol to hell, but only toasts his toes.

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SUNDAY

'Romantic String Serenades' Portland Symphony Chamber Orchestra

2 p.m., Portland High School Auditorium,
284 Cumberland Ave., Portland



Mary Snell photo

John Boden

Jan Berlin is putting his surgical supplies aside to attend to tenor business with the Portland Symphony Chamber Orchestra, where he will perform Benjamin Britten's Serenade for Tenor, Horn and Strings. Also featured in this afternoon performance is the symphony's principal horn, John Boden, associate music professor at the University of Southern Maine. Britten's songs feature poems by Tennyson, Blake, Keats and Ben Jonson. Rounding out the program are works by Estonian composer Arvo Part and Eskimo-inspired tunes by Amy Beach. When Berlin is not singing, he works as a physician specializing in oculoplastic surgery. Boden is a member of the New Hampshire Symphony, the Portland Brass Quintet and the Prometheus Chamber Winds. Berlin and Boden will lead a discussion (free to ticket holders) about Britten's Serenade at 1 p.m. in the high school cafeteria. Tickets are \$29 and \$39, half-price for children and full-time students. Call 842-0800 or visit the Merrill Auditorium ticket office.

PPH
Thursday
3/12/98

'Culture of Desire'

7:30 p.m., Portland Stage Company, 25A Forest Ave., Portland

Andy Warhol preserved everything from kitchen garbage to a dining room table setting and called it art. Now, playwright Anne Bogart has used Warhol's life and art as a lens through which she explores consumerism in America. "Culture of Desire" is loosely based on Dante's "Inferno," beginning at the moment Andy Warhol is shot. The play proceeds through a dreamlike journey in which Warhol encounters pop-cultural icons of the 1960s, including Elvis Presley, Marilyn Monroe and Jackie Kennedy. The cast of seven features members of the Saratoga International Theatre Institute, who, after their Maine appearance, will tour the world. Discussions with the cast will be held after the 7:30 p.m. performances on March 24 and April 2, and after the 2 p.m. performance on March 29. Tickets for "Culture of Desire" are \$18 to \$29, available by calling 774-0465. In conjunction with "Culture of Desire," Andy Warhol's film "Chelsea Girls" will run at The Movies, 10 Exchange St., Portland, at 1 p.m. on March 15.



Suellen Fitzsimmons photo