

## GOING OUT GUIDE;

**Author:** Shepard, Richard F.

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**Abstract:** -EYE VIEW The celebration of the 200th birthday of John James Audubon, the North American naturalist and artist famed for the magnificent watercol ors of his 20-year project, "The Birds of America," has a wingspread that spans West 77th Street at Central Park West. Two separate exhibitions dedicated to his work open today, one at the New-York Historical Society, 170 Central Park West (873-3400) and one at the nearby American Museum of Natural History (873-1300). The exhibition in the natural history museum, in the first-floor Naturemax gallery, contains many striking items that document Audubon's life and work. Among them are two new, hand-colored "Birds of America" prints that were pressed from their original and restored copperplates (the museum owns 12 of the 75 plates that are known to have survived from the 435 that were originally cut). Also on view are several original prints of the folio issued from 1827 to 1838, other illustrations of animals and birds by Audubon, photographs, his rifle and his Indian pipe, a model of the method he used to wire up the dead birds he found into posing positions, and rare books with work by contemporary and earlier artists. The thrust of the exhibition is summed up in its title: "John J. Audubon: Science Into Art."

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**Full Text:** -EYE VIEW The celebration of the 200th birthday of John James Audubon, the North American naturalist and artist famed for the magnificent watercol ors of his 20-year project, "The Birds of America," has a wingspread that spans West 77th Street at Central Park West. Two separate exhibitions dedicated to his work open today, one at the New-York Historical Society, 170 Central Park West (873-3400) and one at the nearby American Museum of Natural History (873-1300). The historical society has trotted out its entire beautiful collection of 433 of the original watercolors (the blue-gray gnat-catcher and the black- throated blue warbler have flown the coop, vanished). This is only the third time the society has done so since it acquired the works in 1863. These drawings, the basis of the engraved four-volume Havell Double Elephant Folio, depict 1,065 birds, as large as life in true colors. They fill a fourth- floor gallery and corridors and stairwells all the way down to the first, grouped taxonomically, or by species. The watercolors are prized both for their artistic merit - unapproachable, their admirers insist, by photographic representation - and also for their contribution to the natural sciences since they were done in the early pre-camera 1800's during Audubon's travels by foot through American countryside and forest. Open through Sept. 14, 11 A.M. to 5 P.M. Tuesdays through Fridays, 10 to 5 Saturdays, 1 to 5 Sundays. Admission: \$2; over-65's, \$1.50; under-12's, 75 cents. The exhibition in the natural history museum, in the first-floor Naturemax gallery, contains many striking items that document Audubon's life and work. Among them are two new, hand-colored "Birds of America" prints that were pressed from their original and restored copperplates (the museum owns 12 of the 75 plates that are known to have survived from the 435 that were originally cut). Also on view are several original prints of the folio issued from 1827 to 1838, other illustrations of animals and birds by Audubon, photographs, his rifle and his Indian pipe, a model of the method he used to wire up the dead birds he found into posing positions, and rare books with work by contemporary and earlier artists. The thrust of the exhibition is summed up in its title: "John J. Audubon: Science Into Art." Open daily 10 A.M. to 5:45, but to 9 P.M. Wednesdays, Fridays, Saturdays. Pay what you wish; suggested: \$3; under-12's, \$1.50. No contribution needed Fridays and Saturdays after 5 P.M. AT THE PIANO The Red Blazer Too, on Third Avenue, was one of the adornments of the New York jazz scene until the place lost its lease several months ago. Some of the customers knew this establishment where traditional jazz flourished in big-band format had an older relative, Red Blazer, a restaurant and bar at 1571 Second Avenue, at

82d Street (535-0847).

Red Blazer, as sole survivor, has recently undertaken the maintenance of the live-music legacy, although in diminished dimension. On Thursdays, Carolina Shout stops by to play the piano and sing tunes, from ragtime, jazz and ballads of the 1920's through the 1940's. Miss Shout's personal decor runs to ostrich feathers, beaded hats and similar accouterment. She starts work at 9 P.M. On Saturdays, also starting at 9 P.M., the pianist-singer Loren Korevec empties his lyrical bagful of novelty and contemporary tunes, music that runs the gamut from rag and barrelhouse to stride and current pop. No minimum, no cover. Drinks, \$2.25 up. Main courses, \$3.75 to \$11.95. INFLUENCES OF JAZZ There will be a curious mixture of Debussy, Milhaud and Martinu with Scott Joplin, Eugene Kurz and jazz improvisation at 8 P.M. today when the Concerts Plus series convenes at Merkin Concert Hall, 129 West 67th Street (362-8719). The idea is to reverse the usual order of things by showing the influence of jazz on the serious, more classic composers of the 20th century.

The evening will be a tribute to Don Elliott, the jazzman who had been scheduled to appear in the series but died last July. The jazz end of the program will be performed by four musicians who knew him: Mike Renzi at piano, Gene Bertoncini on guitar, Jay Leonhart on contrabass and Grady Tate on drums. The classic pieces will be done by Daniel Blumenthal, Simca Heled, Sydney Harth and Do-Yeong Shin, Jerry Kirkbride and Paul Coletti. Martin Bookspan is host. Admission: \$12; over-65's, students, \$10. Entertainment Events is on page C20. Thursday Sports is on page B16.

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