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**AUGUST
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**Next Issue
September 12**

The InTowner

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Dupont North Graced by Temporary Outdoor Art from Hirshhorn Museum

By Anthony L. Harvey

Neighbors and visitors alike, walking down Connecticut Avenue and approaching Florida Avenue, are wondering about the image of the outstretched hand they see overlooking the busy intersection.



photo—Michael K. Wilkinson—The InTowner

This hanging of a beautiful rendition of figurative, spiritually charged, outdoor art (in the ironical guise of a commercial billboard) on the north side of the four-story News Room building looming over the roof of the adjoining Royal Palace establishment is providing a welcome, visual jarring-to-the-eyes of both pedestrians and drivers at this urban crossroad.

Untitled (for Jeff), by the Cuban-American conceptual artist Felix Gonzalez-Torres, was conceived as a memorial in honor of a healthcare worker who nursed the artist's dying friend in the late 1980s and early 1990s when the AIDS epidemic was ravaging the New York arts community. The work consists of a hand-

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Adams Morgan Festival Set for Sep. 6 & 7; Art, Music, Sports Featured

By P.L. Wolff



photo—courtesy, WPI America

Since its inception back in 1978, the annual Adams Morgan Festival has evolved into an alcohol-free, multi-day event encompassing a wide spectrum of the surrounding community with activities and events designed to appeal to all ages and widely varied interests.



photo—courtesy, WPI America

Mayor Williams getting into the swing of things last summer with Diana Quinn & the Faboulettes.

It goes without saying that a major draw is always the wide-ranging variety of music presented. Sunday, September 7, is the big day for that, with two stages on 18th Street, one at Columbia Road and the other just above Florida Avenue, going strong between 12 noon and 6 p.m. Here will be featured the customary wide variety of rock, blues, and country and western performances.



photo—courtesy, WPI America

And, true to tradition, the length of 18th Street between Columbia Road and Florida Avenue will also be closed to traffic and replete with a multitude of ethnic food and crafts vendors, while on the Marie Reed School grounds will be the

Cont., FESTIVAL, p. 10

Dupont's Advisory Neighborhood Commission, Joined by Area's Citizens Association Unite to Oppose P Street Sidewalk Cafés

By Anthony L. Harvey



photo—Michael K. Wilkinson—The InTowner

A request for permission to convert a four-table, 16-seat outdoor patio into an enclosed sidewalk café at a tiny carry-out restaurant in the 2100 block of P Street recently attracted a small audience at a DC government committee proceeding. What observers witnessed was the spectacle of a lone, Dupont Circle small businessman doing battle with some very large and very powerful citizen activist and governance groups.

The players in this increasingly frequent type of neighborhood battle pitted the modest carry-out restaurant, D.C. Legends, against the Dupont Circle Advisory Neighborhood Commission (ANC), which was joined in opposition by the Dupont Circle Citizens Association (DCCA).

In a spirited exchange, the highly-regarded (by all parties) small business owner, George Donas, testified before the District's Public Space Committee about the 33 years of successful restaurant and café services which he and his wife had provided the Dupont Circle community — with restaurants they have owned and operated such as Vesuvio's, Giorgio's, the Elite on 17th Street, and now D.C. Legends.

In opposition to Donas' request were the Dupont Circle ANC, represented by its chairman, Vince Micone, and the DCCA, represented by its president, Bill Glew. The physically-diminutive but emotionally-charged Donas' request to enclose his sidewalk seating in a minimalist, window-filled structure on the large, wide sidewalk in front of his café (and the seats and tables are already legally permitted) would, Donas testified, provide him with the ability to seat 16 customers year-round and give him an economically viable small restaurant business. All windows in the architecturally-

drawn, readily removable structure would be able to be fully opened, as required by the regulations.

The facts in this controversy seem in agreement by all parties: present public space use regulations for the District of Columbia allow businesses such as Donas' to apply for public space use permits, including those which also provide for the enclosure of approved commercial uses of public space. Approvals for public accommodation



photo—Michael K. Wilkinson—The InTowner

uses such as Donas' outdoor café seating, have been customarily granted for some time, including others on the P Street strip (as those two blocks are known), both enclosed and unenclosed. Twelve feet of concrete sidewalk separates Donas' present sidewalk seating from the curb; the regulations require 10 feet of clearance.

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From the Publisher's Desk...

By P.L. Wolff

CITY COUNCIL DESERVES PRAISE

Have citizens been watching Cable Channel 13 this summer? That's the city council's channel, for those who don't know. And for those who have not tuned in (not only during regular working hours—maybe when the boss has been out on vacation—but often well into the evening; our legislators are not clock-watchers and they stay with the job until it's done), you have been missing out on some really great political theater. But, it's been darn serious theater—often quite dramatic.

What we have been witnessing is 13 very dedicated men and women who have banded together with a single purpose of trying their absolute best to faithfully serve all of us. This doesn't mean to say that every one of them is absolutely brilliantly prepared for knowledgeable, substantive discussion all the time, but most of them are most of the time.

And what terrific stuff we have been seeing and hearing! There are some amazing intellects indeed in that legislature of ours. In a long-ago prior career this commentator worked the halls of Congress and had extensive contact with legislators, both national and at the state level; there is no question from our experience that our legislators can hold their collective head high—they are right up there with the very best that can be found anywhere.

Why are we gushing so? It's because what we are finally seeing is a city council that is doing exactly what voters expect of a legislative body, which is much more than simply to enact laws: what we have now have is a vigorous and independent branch of government consistent with the underlying principles of our kind of democracy—a true separation of powers, with the legislature exercising its legitimate power to ensure proper checks and balances on the power of the executive, meaning the mayor in our case.

Clearly the mayor doesn't like this, but we know the voters do; they want this, they want our council members to delve and dig and ask the tough questions and expose the flaws and then fix things. Governors and Presidents understand this dynamic and seem to be able to function accordingly; after all, this is the American way. Unfortunately, however, our mayor has never been comfortable with this dynamic and has not learned how to adjust. This may explain, in part, why relations between him and his office and the city council are so on edge. But, we say, the mayor has to get over it and learn to go with the flow.

The city council members are doing their jobs. When they investigate and ferret out wrongdoing in the ranks, when they hold hearings and demand answers and evidence, when they vigorously challenge the mayor or his officers regarding not only matters of policy but operations—even if what is revealed may be very bad stuff—we say, "Thank you, thank you for your vigorous oversight!"

We are convinced that but for the thorough work of Jack Evans, who chairs the council's finance committee, along with other colleagues like David Catania, the city would right now be once again a financial basket case. We have noted too many times in the few years since the mayor graduated from being chief financial officer where he was pushing us toward a very slippery slope, only to be stopped by a city council whose members know how to do their homework.

We reacted quite negatively to the mayor's professed outrage over Kathy Patterson's ongoing and dead-on-right questioning of the operations of the police department and of how the chief views his role and priorities. The mayor would have us believe that she, in carrying out her responsibilities as chair of the council's judiciary committee, is acting totally irresponsibly. We think the mayor is completely wrong on that score. Her questioning and digging and fussing has been an accurate reflection of citizen frustration with the police department's management; she has not only our support, but that of every citizen who we have heard from about these matters. Just watching the debate in the council on the issue of the chief's proposed compensation and benefits package should have convinced the mayor that he's way out-of-touch on this.

Likewise with the mayor's incredible hard-line opposition to the council's effort to clean up the huge purchase credit card scandal. First the mayor and his people downplay the whole thing like it's just a small operational/bookkeeping matter, then they pretend that there's only "one bad apple," then they try to say that we'll all be in danger of being killed if they can't use credit cards to buy fire engines, and so on and so on. If it had not been for the perseverance of Carol Schwartz and Jim Graham, especially, we would have never known of the millions of dollars that have been flowing down the drain thanks to this totally unsupervised and unmanaged program that had over 700 employees able to charge, without any back-up documentation, anything they pleased to DC government purchase credit cards. And worse, there were 50 or more employees who had authority to charge monthly sums exceeding the average citizen's annual income four-fold—also without audit. What was so amazing was the mayor's attempt to blame the council for taking away the credit cards should an ambulance not get to a dying resident in time, as if the failure of the 911 system might now passed off as due to the lack of being able to use a credit card! Give us a break.

Bottom line? We think the city council is doing a bang-up job on our behalf. That's our story and we're sticking with it! □

LETTERS

Letters must be mailed, faxed, or delivered to our office or sent via e-mail to: letters@intowner.com. All correspondents MUST supply a home address AND both day and evening telephone numbers for verification purposes. Persons employed by or volunteering with entities that are the subject of their letters MUST reveal their positions with same so as to avoid misleading the readers as to their special interest. In appropriate instances, if so requested, letters may be printed on a "name withheld by request" basis. We reserve the right to edit for propriety, clarity, and to fit the available space. Identifiers below writers' names are inserted at the editor's discretion.

Special Note: Only envelopes from government agencies, recognized civic groups and other organizations, or mail from individuals in envelopes bearing verifiable return addresses that include sender's full name will be opened; any other postal or hand-delivered mail will be either returned to sender or destroyed.

"Voluntary" Compliance" Debate Raising Both Legal as Well as Cultural and Artistic Issues

Editor's Note: As we were going to press we received confirmation that, at its meeting of the night of August 4, the Mt. Pleasant ANC voted unanimously for the repeal of heretofore imposed restrictions on eight establishments serving alcoholic beverages that had been included in previously adopted so-called "Voluntary Compliance Agreements." Specifically, the ANC will seek the removal of clauses in those ABC Board-adopted covenants that prohibit the affected licensees from (1) offering live music, entertainment and dancing; (2) severely restricting their right to advertise; and (3) imposing certain restrictions on the right to sell their businesses.

I was startled to read the letter to the editor from Rick Massumi on Mt. Pleasant in your June issue ["Liquor Regs Used to Infringe on Constitutional Rights," Letters, June 2003, p. 3]. Not only does he misinform the reader about the neighborhood, but he's totally off-base in his interpretation of voluntary agreements and about three years too late with his complaint against MPNA [Mt. Pleasant Neighborhood Association].

In his letter he neglects to mention that at the time of liquor license renewals there were more stores which sold liquor than restaurants and bars which served it. MPNA, in tandem with the ANC and

other neighborhood organizations, worked together to address the extreme problem of alcohol abuse which is apparent on the streets. Public drunkenness, disorderly conduct, street filth and violence as well as quality of life issues were all contributing factors when discussion took place regarding the sale of alcohol and license renewal, which, in effect, makes the seller responsible to the community.

The voluntary agreements entered into by the merchants at the time of license renewal address the far more serious and very immediate issue of the sale of alcohol

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LETTERS

From p. 3

and the way it can be distributed. These agreements also effectively address specific issues such as bottle dumping, garbage disposal, hours of operation and noise pollution. It is important to note that the restaurant and bar owners as well as the merchants now have clear guidelines which protect not only them but the people who also live in the neighborhood. The streets are cleaner, business is thriving and new shops are opening up which are not dependent upon the sale of alcohol to survive.

Mr. Massumi does a disservice not only to the neighborhood in which he lives, but insults any other neighborhood association now struggling to clean up the litter, the noise and the weekend alcoholism they find themselves faced with. Thanks to the arduous and time-consuming efforts of everyone involved, Mt. Pleasant Street has a new vibrancy.

Contrary to his report, the neighborhood does have dancing and live music. It also has art exhibits and poetry readings. The mariachi bands still stroll the streets. There are wonderful shops and unusual stores, a farmers' market, a great bakery, an ice cream parlor, live entertainment and international get-togethers. The neighborhood has much more to offer now than it did three years ago, but it remains one of the most ethnically and economically diverse areas of the city with one voice and many languages.

Jane Bush
Mt. Pleasant



I would like to offer a few corrective observations in response to the letters of Russell Smith and Peter McGee responding to my letter that appeared in the June issue. [Letters, July 2003, pp. 3 & 10.]

Mr. Smith's characterization of the "voluntary agreement" process is pure distortion. The process has none of the character of benign and equal negotiation suggested by Mr. Smith. The process, including the ABC Board's mandatory mediation, is in truth a system of forced capitulation.

The structure of the statute, and the policies and exhortations of the Board, assure that the vast majority of applicants will ultimately capitulate, even to restraints that vastly erode the value of their businesses or force them to give up their hopes of having the kind of establishment they envisioned.

I have collected and studied nearly all of the "voluntary agreements" in force today, and I see no evidence whatsoever of the free and mutual give-and-take Mr. Smith suggests is the way these agreements come into being. To the contrary, the extremity and the capriciousness of the requirements imposed on licensees in these agreements is proof on the face of them that they are products of coercion and duress. (Nor, of course, do the agreements ever require any of the groups that extract them to make any positive covenants of their own. Perhaps when we start seeing the "citizens groups" agreeing to contribute to easing parking problems by giving up their cars, or solving alcohol problems by agreeing to contribute time and money to treatment programs, or agreeing to let third parties control what they can do inside their own premises, then I might be persuaded that it really is a two-way street. But of course it's not.) Indeed, the surreally misnamed "voluntary agreement" mechanism is grossly, obscenely coercive, and everyone knows it, including Mr. Smith who used that mechanism to extract radically prohibitory agreements from the licensees in Mt. Pleasant.

The use of these "agreements" has

become a bludgeon by which small bands of "activists" force their censorial will, prejudices and vendettas on an entire population. Through this mechanism these groups control public amenities through the imposition of private law, in derogation of the rights of everyone else—including proponents of the uses being suppressed, who are denied standing to participate in the "voluntary agreement" process. Thus, in the case of Mt. Pleasant, Mr. Smith's group has effectively banned live music and dancing, and expelled the mariachis that used to be an intrinsic part of our neighborhood. They have, moreover, imposed requirements that would prevent licensees from selling their businesses for full value, purported to outlaw future licensed businesses at premises now occupied by licensed restaurants, and attempted to restrict advertising that would attract customers from outside the neighborhood. All these exploits of the MPNA were set forth in detail in my letter, and the most telling fact is that Mr. Smith does not deny—and does not attempt to justify—any of it.

I would add that Mr. Smith's invocation of the alcoholism problem in Mt. Pleasant and the horrors of the Mt. Pleasant riot (of a few years ago) in this context crosses the line into outrageousness. The issues here are the banning of music and dancing, the cultural and economic vitality of our neighborhoods, the ability of our small businesses to provide desirable amenities, and the right of licensees to the value of their work and investment.

In passing, I admit that Mr. Smith is correct that I do not live "within a few hundred feet" of Mt. Pleasant Street. In fact, my front doorstep is 76 feet from Mt. Pleasant Street, and I know all about conditions there.

Peter McGee's letter deserves a few words as well. Despite The InTowner's stated policy that all letters identify significant affiliations of the writer, Mr. McGee forgets to note that he is not some unaffiliated fan of the MPNA, but is rather the husband of MPNA leader Laurie Collins. Mr. McGee also tries to indirectly undermine my credibility by creating the impression that I have "clients" whose interests affect my comments. I have been practicing law in DC for 23 years, and I have never once represented any licensee. I am speaking out as a citizen who has been directly injured by the actions of those who suppress desirable and constitutionally protected activities and as a lawyer who knows that this system is riddled with constitutional defects, perverts public policymaking, and must be reformed.

Rick Massumi
Mt. Pleasant



The recent debate about "voluntary agreements" in Mt. Pleasant somehow assumes there is a cause and effect relationship between live music and substance abuse. This argument deflects time and attention from needed advocacy for more sound prevention and treatment options in our city. It disheartens those of us who are working against the deadly disease of alcoholism on a daily basis. Limiting cultural venues in the neighborhood of Mt. Pleasant is a superficial approach to a very complex and serious problem.

For our neighborhood and city to recover from addiction and disease, focus must be placed on advocacy for adequate detox services and treatment programs. According to DC government figures, there are 60,000 substance abusers in need of treatment in our city. Many people seeking assistance in recovery wait all day at DC General Hospital for detox services, only to be turned away because of lack of

AROUND OUR COMMUNITY

The editor welcomes the receipt of information about community happenings, such as church-sponsored events, neighborhood and block association activities, public meetings dealing with neighborhood issues, and other events of a non-commercial nature. These may be emailed to us at newsroom@intowner.com, or sent by regular mail but not by fax.

Because we are a neighborhood newspaper and not a city-wide or regional publication, we restrict our reporting to that about news and activities occurring within the specific neighborhoods we serve—Adams Morgan, Mt. Pleasant, Columbia Heights; Dupont, Scott, Thomas & Logan Circles; Mt. Vernon Square/Pennsylvania Quarter, Shaw, U Street.

Special Note: Emails received bearing no substantive entry in the Subject field will not be downloaded for reasons of virus protection security. Neither will we open anonymous Postal Service-received mail. Only envelopes from government agencies, recognized civic groups and other organizations, or mail from individuals in envelopes bearing verifiable return addresses that include sender's full name will be opened; any other postal or hand-delivered mail will be either returned to sender or destroyed.

Notices of selected events received after the first Friday of the month deadline may be included during the ensuing publication period in this Community News section of our website, <http://www.intowner.com>—be sure to visit it during the ensuing weeks.

• Sat. & Sun., Aug. 9 & 10, 16 & 17, 23 & 24 (6-7:30pm): A LECTURE SERIES on "Tantric Sexology Philosophies and Practices" is being held in the upstairs chapel of the Church of the Holy City (1611-16th St.). The lecturer is Certified Kundalini Yoga Instructor and Reiki and I.E.T. Practitioner James Houston. Among other things, the presentations include cover ejaculation control, strengthening the prostate and lowering the risk of prostate cancer, prolonging orgasms, fully satisfying one's partner sexually and emotionally.

Saturday sessions geared to heterosexual men and couples, while the Sunday sessions are geared to gay men and couples; women also welcome. For reservations, call (215) 913-3614. The \$30 (with reservation) fee payable at the door, cash payments only, please. The Whitman-Walker Clinic will receive 11 percent of the total proceeds collected.

• Wed., Aug. 13 (6-7:30pm): Sustainability in the Shaw neighborhoods will be the focus of the final PRESENTATIONS by the students participating in the EcoDesign Corp program of Shaw EcoVillage, to be held at the National Building Museum (F St., bet. 4th & 5th). The students will present their proposals, projects, and designs for sustainable community improvement. Projects include a bike tour of Shaw, a community garden to benefit elderly neighborhood residents, an advocacy plan for a dilapidated building having historic significance, a project to measure and encourage youth in to participate in community decision-making, and a rain garden and shed with a green roof.

The students involved with this program range in age from 15 to 19 and have developed leadership skills to create innovative solutions to real-life community issues. They will be utilizing diagrams, drawings, maps, pictures, and models to illustrate their project proposals. The event, which is



photo—courtesy www.shawecovillage.com
High school students participate in the EcoDesign Corp program.

free and open to the public, will conclude with a reception. However, seating is limited so persons interested in attending are asked to RSVP by calling 265-2019.

Located in the heart of Shaw, at 1701-6th Street, the Shaw EcoVillage Project was founded in 1998 to train youth to be creative leaders for meaningful and sustainable change in our urban neighborhoods. For more info, visit their website at www.shawecovillage.com or call 265-8899.

• Wed., Aug. 13 (7pm): The Dupont Circle ANC will be holding its regular monthly MEETING at the DC Jewish Community Center (16th & Q Sts.). Items on the announced agenda include an update on the most recent iteration of the proposed Police Service Area (PSA) boundary maps and a status report by a representative from the DC Office of Property Management about disposition of the former Dupont Down Under space. In addition, a number of ABC (liquor board) applications, including a proposed revision to the "voluntary compliance agreement" with Visions on Florida Avenue will be considered. For more info, call 296-7333 or send a message to email@DupontCircleANC.net.

• Sat. & Sun., Aug. 23 & 24: It may not be as hot a summer weather-wise as last

year, but the annual "Dog Days of August" SIDEWALK SALE promises to be hot indeed! For the fourth year, the 14th & U Street Business & Arts Coalition, joined this year by the 14th & U Main Street Initiative, will be welcoming shoppers to their stores with not-to-be-missed clearance sales promising savings upward to 50 percent! The two days will feature more than bargains—look for live music and more at the 14th and U Streets weekend Farmers Market. This will be a wonderful opportunity to check out the wide variety of retail offerings in this neighborhood. Not only can be found home furnishings (see, for example, "14th and U to Logan: Retail Taking Off With Emphasis on the Home," InTowner, July 2003, p.1), but also hardware and garden supplies, flowers and cards, arts and crafts, clothing and shoes, CDs and tapes, pet supplies, and tons more. Check it all out.

• Tue., Aug. 12, 19 & 26 (4pm): National Public Radio's "All Things Considered," which airs on WAMU-FM (88.5), is featuring long-time Adams Morgan resident Katie Davis in a series of audio essay PRESENTATIONS about the neighborhood's Walter C. Pierce Community Park. Listeners will be treated to rich stories that capture the comings and goings of a park which serves as a "village plaza" for the neighborhood. Hear the cryptic comments of park guardian Bobby Lowry who has been weeding and caring for the four acres since the 1970s and from Victor Zebina who mediates the tense land wars in the community garden, which mirror the struggles over gentrification in the neighborhood. In the final program listeners will be able to eavesdrop at the basketball court during the annual "Hoopin' in the Hood" Tournament which she initiated 10 years ago and continues to organize on a volun-

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COMMUNITY

From p. 5

teer basis every year.

Davis, a 22-year journalist, writer and producer, began documenting the history of the park a decade ago and now teaches neighborhood children to conduct oral his-



photo—courtesy, adamsmorgan.net

"Hoopin' in the Hood"

tory interviews. Her ongoing public radio series, "Neighborhood Stories," airs nationally on NPR and PRI with funding from the Corporation for Public Broadcasting, the National Endowment for the Arts and the D.C. Commission on Arts and Humanities.

Editor's Note: The InTowner is proud to call Katie Davis a friend of this newspaper as well as of the communities we serve, and we were especially pleased that she agreed to prepare a short article at our request last month about her annual basketball event for the neighborhood's youth ("Hoopin' in the Hood: A Neighborhood Reunion in Adams Morgan Welcomes All," InTowner, July 2003, p.1). Never mind that the City Paper's Eric Wemple accused us of wrongdoing (and inaccurately attributed to us the thought that we need not have ethical standards) for having inadvertently omitted the customary footnote that we normally insert when we have a community member who is active in a neighborhood program write an article about it; that's something that neighborhood newspapers do — but the City Paper's owners, not being publishers of a neighborhood newspaper but of what is known in the trade as an "alternative" newspaper, may not be fully cognizant of the

appropriate mission of our kind of publication.

- Thu., Aug. 14 (10am-12noon) & Tue., Aug. 26 (1-3pm): Experience Corps, which matches older adults (55 and over) with children in elementary schools, will be holding an OPEN HOUSE at its headquarters in the **Thurgood Marshall Center** (1816-12th St.) to provide an opportunity for potential volunteers to learn about opportunities for volunteer tutors and mentors to work with children who are struggling in elementary school. For more info, call 797-1150.

- Mon., Sep 1: This will be the *deadline day* for local artists to submit their applications to participate in a the Centennial ARTS FESTIVAL being planned and hosted by the **Church of the Pilgrims** (22nd & P Sts.) 2003 as part of an open house celebrating the congregation's 100th anniversary. The festival, which will occur on Sat., Oct 18, will also feature other neighborhood outreach activities, including a children's festival, tower tours and more.

But right now is the time for interested artists to get their applications done. Forms are available on-line at www.churchofthepilgrims.org or by calling the church office at 387-6612.

- Wed., Sep. 3 (7pm): For homeowners who may be considering the possibility of taking over some of their back yard space or existing parking area to have a deck, carport, garage, or even just to install a fence, the **Dupont Circle ANC** is sponsoring a WORKSHOP at the ANC's office in the diminutive community center building on the west side of Dupont Circle (20th & P Sts.). Topics to be covered will include the rules and possible strategies for obtaining variances and permits.

Many owners seem not to be aware of city regulations that can impact their plans and about which their contractors are frequently totally unaware. Examples include: FAR (floor area ratio) requirements; approvals needed in historic districts (even in the rear of such properties); and restrictions imposed by the DC Urban Forest Preservation Act of 2002, which mandates a permit as a precondition to remove trees—even on private property—the trunks of which exceed 55 inches. □

- Fri., Aug. 22 (6:30-8pm): **Sisterspace and Books** (1515 U St.), along with the African-American Women's Resource Center and in conjunction with SiteSeeing Tours, is where persons wishing to join a 90-minute U Street WALKING TOUR will meet for what is billed as "An Evening Stroll Down Memory Lane" to learn about the entertainment life of this historic street, from the 1900s to the present. The neighborhood, long known as "Black Broadway," predates Harlem as a center of African-American nightlife and culture! No reservations required; cost, \$12. Call Laverne at (301) 445-2098 for more info, or visit www.siteseeingtoursinc.com.



SELECTED STREET CRIMES: Reported, July 4 - July 29

Following is a sampling of reported crimes in the 3rd Police District and the south end of the 4th District. Times shown are when reports recorded by police; actual incidents will have occurred earlier. Occasionally we include reports not recorded by the MPD. Emphasis here is placed, for the most part, on listing crimes against persons occurring in or adjacent to public space. Not generally reported are the extraordinary numbers of burglaries, thefts from autos, and actual stealing of parked cars. These crimes appear to be consistently a problem from Rock Creek eastward and from downtown north. These incidents appear to be spread fairly evenly throughout affluent, transitioning, and low-income neighborhoods. Also not reported, for reasons of space, are most of the numerous, random purse & other snatchings that can occur anywhere and at any hour.

- **Calif. & Phelps:** 2 persons approached from behind, one of whom placed an unknown hard object against the back one of the person's back & both were then robbed [11pm, Sat., 7/19]
- **Clifton, 1300 blk.:** 3 persons walking suddenly became target for another who started shooting at them [7pm, Sat., 7/26]
- **Euclid, 1300 blk.:** man standing by car approached by 2 others who pulled gun & robbed him of money & then stole his car [1pm, Fri., 7/25]
- **Fairmont, 1100 blk.:** woman pedestrian robbed of purse by man on bike who came up from behind, displayed a knife & demanded the purse or else he would stab her [9pm, Mon., 7/28]
- **Fla., 1700 blk.:** man spotted another peeking out from behind a wall who then shot a gun in his direction & then fled in car, followed by the apparent target of the shooting in his own car until police arrive & arrested suspect [12mid, Sat., 7/27]
- **Girard, 1200 blk.:** man walking home approached by another who stated, "You don't belong around here," and then struck him in the face with his fists, knocking him down & then proceeded to kick him in his face [12mid, Sun., 7/6]
- **Girard, 1200 blk.:** 2 persons robbed at gunpoint (semi-automatic) by 6 others [3am, Sat., 7/26]
- **Green Ct., 1300 blk.** (bet. L & Mass.): man asked for a ride by another who, once they were in car, asked if he "fools around," wanted to buy drugs, then asked for money; when told "no," man was punched in face & chest whereupon both fell out of car & were wrestling (MPD report provides no add'l. info.) [1am, Sat., 7/7]
- **Ingleside Terr., 2200 blk.:** elderly woman's handbag snatched from her by man as she was getting out of her car [10pm, Sun., 7/20]
- **Lamont, 1600 blk.:** man robbed at knife-point by 3 others [11pm,
- **Lanier & Quarry:** man approached from behind by 3 others who punched him in face & robbed him [11pm, Mon., 7/7]
- **Lanier, 1700 blk.:** man entering his apartment building approached from behind by 2 others who pushed him into the hallway, grabbed him by the neck, placed a razor at his head & robbed him [10pm, Tue., 7/15]
- **Mass, 1600 blk.:** man driving his car who got into an altercation with woman driver in adjacent lane attacked by her when she exited her car & poured bleach onto his face & then fled scene [11am, Wed., 7/16]
- **Mt. Pleasant, 3300 blk.:** man shot several times by another who ran out from behind the building in front of which he had been standing [12mid, Sat., 7/5]
- **Newton, 1500 blk.:** man approached from behind by 2 others, with one applying a choke hold around his neck while the other robbed him [9pm, Tue., 7/15]
- **Otis, 600 blk.:** man in car who had honked his horn & complained to the owners of 2 side-by-side, double-parked cars about blocking the street subsequently approached & assaulted by the 2 men who had a gun (who did move the cars) after he had parked his car [10pm, Fri., 7/4]
- **P, 1600 blk.:** 2 persons approached by man with hand in pocket as if he had gun who stated, "I'm going to blow your head off," whereupon one of the persons handed over property [2am, Mon., 7/21]
- **Park, 1400 blk.:** man grabbed by another from behind, struck on the head causing injury & then told he'd be killed if he didn't give up his property; assailant fled on bike [4pm, Mon., 7/7]
- **Park, 1800 blk.:** man approached from behind by 2 others & as one struck him in head the other got in front & pulled a gun & they then robbed him [9pm, Tue., 7/15]
- **Quarry, 2300 blk.:** woman pedestrian walking & talking on cell phone had it & other items snatched from her by man coming from behind on bike [11pm, Sat., 7/19]
- **S, 1500 blk.:** woman pedestrian walking & talking on cell phone accosted by man who snatched the phone & as she struggled with him he knocked her down & snatched her purse also [9pm, Tue., 7/15]
- **Westminster, 900 blk.:** 2 persons approached from behind by 2 others who robbed them at gunpoint [11pm, Sat., 7/5]
- **4th & R:** man robbed by 2 others who grabbed him, pulled a gun & stated, "Where is the bread?; you see the hammer is cocked and the bullets?" [8pm, Tue., 7/29]
- **8th & S:** man on motor scooter, while at paused at stop sign, accosted by another with a knife who demanded, "Give me your bike," cut him on the wrist causing him to drop the scooter & run (scooter later recovered) [9pm, Mon., 7/21]
- **9th, 1300 blk.** man at gas station who had just paid approached by another who robbed him at gunpoint, informing him, "You have 3 seconds to give it up" [3am, Sun., 7/27]
- **12th & O:** woman's purse & Hecht's shopping bag snatched by 2 men who came from behind (subsequently stopped by police & arrested) [1pm, Wed., 7/23]
- **13th, 1700 blk.:** man crossing the street approached by 2 others, one who positioned

himself behind & the other in front & who then struck man on the jaw with what appeared to be a pipe-like object [9pm, Thu., 7/10]

- **14th, 2200 blk.:** woman approached from rear by man who stated, "This is a robbery; give me all of your money & then showed a gun [12mid, Wed., 7/16]
- **14th, 2500 blk.:** man accosted by 3 others demanding his wallet & while reaching for it was pushed to the ground & kicked before they grabbed the wallet [3am, Sat., 7/12] (Note similarity to incident one hour later a couple of blocks away at 15th & Chapin.)
- **15th & Chapin:** man accosted by 2 others demanding his money who then proceeded to strike him with their fists & to kick him until he complied [2am, Sat., 7/12]
- **15th & Fuller:** man accosted by 2 others with gun, pushed against sign post causing injury to his head & robbed [6am, Fri., 7/11]
- **15th & Harvard:** man approached by another who had his and under his shirt as if he had gun & who demanded wallet, saying, "I don't want to shoot you" [5pm, Tue., 7/29]
- **16th & Park:** person approached from behind by 2 others, was pushed to ground, punched & kicked, then robbed [8pm, Thu., 7/10]
- **16th, 2200 blk.:** 3 persons robbed at gunpoint by 3 others, one of whom declared, "Don't think about going anywhere, reach in your pockets and give it up!" [3am, Thu., 7/10]
- **16th, 2800 blk.:** man walking grabbed from behind by the neck by another who stated, "I got a big gun; don't call the police," & then robbed him [4pm, Mon., 7/28]
- **16th, 3300 blk.:** woman's purse snatched from her shoulder by man as she was about to board bus [4pm, Fri., 7/18]
- **17th, 3300 blk.:** man walking home grabbed by 2 others, pushed to ground & robbed [1am, Tue., 7/8]
- **23rd, 1400 blk.** man walking approached from behind by another who tapped him on shoulder & when he turned around the man was holding a knife & demanding his wallet [10pm, Sat., 7/19]

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LETTERS

From p. 4

room and staff. For Latinos, the experience is particularly difficult, with few or no bilingual staff at Detox, and no one to assist them through the painful process. With no bilingual in-patient treatment services available in the city, most of these men are forced back into the street.

Neighbors' Consejo is the only fully-certified intensive substance abuse outpatient program serving adult Latino men in the city. Every day we witness the debilitating effects of this chronic disease. Please join us in the effort to demand detox and treatment services for our neighbors asking for help.

Najiya Shana'a
Mt. Pleasant/Columbia Heights

Editor's Note: The writer is the Executive Director of Neighbors' Consejo, located at 3118-16th Street, NW (tel., 234-2855).



It is so upsetting for me to see a few handfuls of people shut down the ability of a restaurant to host live music. I am a resident of Washington, a fan of its music and a student of its incredible music history. I host a web site that features DC-area musicians and produce and distribute a weekly on-line newsletter that informs the public about local blues and roots music — most of which can only be heard in small venues. The newsletter is widely read and redistributed here and throughout the world.

The talent that is found in this area inspired me to start a small record label, Right on Rhythm. I produced two CDs in a series titled "The Blues You Would Just Hate To Lose." Except for a couple of cuts, these disks feature recordings of DC-area musicians performing live in area restaurants. I have also produced the two disks of local legend Nap "Don't Forget the Blues" Turner, who just received a Mayor's special recognition award for his work in the city's arts and communities. Both of his disks were recorded live in restaurants right here in the city. All of these disks have received critical acclaim from reviewers here, across the country and around the world. (Just waiting for one of the anti-music people to suggest there is a comfortable living in any of this work.)

Time and again I have watched with dismay as the DC government and its regulatory committees have failed to recognize the importance the city's restaurants and other small venues have played in nurturing some of the greatest musicians of this country and the world. Whether it is the country music of Patsy Cline, Roy Clark, Emmy Lou Harris or Mary Chapin Carpenter, the soulful sounds of Roberta Flack, Marvin Gaye, Billy Stewart, Don Covay or Go-Go's originator, Chuck Brown, the blues of Mississippi John Hurt, Archie Edwards, Bobby Parker, Ruth Brown and Roy Buchanan, the guitars of Link Wray, Charlie Byrd, Danny Gatton and Bo Diddley or the jazz of Duke Ellington, Stanley Turrentine, Sonny Stitt and Donald Byrd—it is the small venues, taverns and restaurants, that have given these incredible talents the opportunity to fine-tune their art and to flourish.

Even today, Washington, DC is recognized in music circles as a breeding ground for incredible music talent. Somehow this knowledge that DC is an incredible music city has eluded the general public. Those who would prohibit restaurants from hosting live music show a total disregard for the history of music in this city. They also can throw out any recordings they may have of their favorite performers since it is highly

unlikely that any of those performers could have achieved anything without starting their careers in small rooms (i.e., restaurants).

I live in Mt Pleasant, home to the largest Latino population in the city. It used to be fun to hear the Mariachi Bands and Peruvian pipes playing on Mt Pleasant Street. The efforts of the MPNA, through the use of "voluntary" agreements (what is so voluntary about a "sign this or you will have to fight to preserve your liquor license at a great expense") succeeded in eliminating the Mariachis and all live music. WHAT IS WRONG WITH THIS PICTURE!

DC is home to a family tree of music and it is in that tree that the divisions of this city have disappeared. Black and white, city and suburban, Democrat and Republican, liberal and conservative. It is music that has been on the front line breaking down the barriers and providing common ground. The roots of that common ground are not found at the MCI Center or the 9:30 Club. They are found in the small music rooms. Those smaller rooms are restaurants. Those rooms provide the roots to that family tree of music. Eliminate the roots and the tree dies.

I do not want to live in a city that is shrouded in silence and where musicians can't make a living. This city needs to support, not thwart live local music. Because, when it comes right down to it, it is all the blues we would just hate to lose.

Wayne Kahn
Mt. Pleasant

PSA Realignment Plan Misses the Main Need

The Metropolitan Police Department (MPD) offers two reasons for redistricting Public Service Areas (PSAs), which serve as the foundation and future of community policing. The first is to better fit PSAs to neighborhood boundaries. The second is to provide better leadership and staffing. Both are positive goals, and attaining them would benefit our communities. Unfortunately, the proposed PSA boundaries accomplish precisely the opposite result. This is particularly true with respect to Logan Circle, and may also work to the detriment of community policing in many other neighborhoods.

MPD relies on "neighborhood clusters," a semi-arbitrary designation used internally within the District government for city planning purposes. How many people in the District can name what "cluster" they live in? They live in Dupont Circle, Logan Circle, Shaw, or Adams Morgan — not a cluster. Under the new plan, Logan Circle, which is currently overlapped by three PSAs, would be rolled into one mega-PSA extending from 15th Street as far east as New Jersey Avenue. What "neighborhood" does this encompass? How much face-to-face contact would residents have with officers responsible for this broad area? What resident who lives on 15th and Corcoran Streets will travel to a PSA meeting on 7th and N Streets to hear about crime occurring along New Jersey Avenue? Conversely, would a PSA lieutenant have the time to visit all of the many Advisory Neighborhood Commissions (ANCs), civic organizations, and condo associations in such a large area on even a semi-routine basis? Community policing will truly be dead.

Although the PSA system overall works well, staffing shortages are a consistent challenge. Logan Circle has been blessed with two outstanding PSA lieutenants. Often, one of Logan Circle's three PSA areas has been without an effective lieutenant and many PSA officers are assigned outside of the neighborhood "on detail."

LETTERS

From p. 8

How does the proposed PSA redistricting address this issue? Simple. If there is a lack of leaders, then cut the number of leadership positions and declare the PSA lieutenants positions "fully staffed." As a police spokesman conceded in the July issue of The InTowner, "It's been a challenge staffing 83 PSAs with high quality leadership." ["New Police District Boundaries: Better Organization or Will it be 'Shell Game?,' Residents Wonder," p.1.]

Rather than put the time, energy, and resources into recruiting, training, and paying qualified leaders, MPD proposes to drastically reduce the number of PSAs to 39. Problem solved. Moreover, with larger, more "flexible" PSAs, what assurance do residents living around the 14th Street corridor have that their officers will not be redeployed a mile away?

Let's call a spade a spade: The proposed PSA redistricting addresses a shortfall of leadership, a lack of cash, and a desire for flexibility above accountability.

If MPD seeks to better tailor PSAs to neighborhood boundaries, then it should look to ANC and neighborhood association boundaries.

The smaller, the better. Just as we have multiple districts within ANCs, there is nothing wrong with having more than one PSA within a neighborhood. Only with manageable boundaries can residents and police work together to tackle common public safety problems in their communities. And, a basic principle in any redistricting should be maintaining or enhancing PSA leadership and officer coverage of our neighborhoods—not cutting lieutenant positions and scattering officers around larger areas. In a city of over 550,000 people, with 100,000 more residents anticipated by 2010, can we truly not find 83 effective PSA lieutenants and fully staff our PSAs?

It's not too late. MPD appears to be listening to resident feedback. The boundaries are not yet finalized. Let MPD know that you want smaller PSA districts, tailored to your neighborhood, an investment in building better PSA leadership, and fully-staffed PSAs. Contact Ms. Nola Joyce, Senior Executive Director of the MPD Office of Organizational Development, at njoyce@mpdc.org and ask that they pre-

serve community policing.

Cary Silverman
Logan Circle

Editor's Note: The writer, who previously served as president of the Logan Circle Community Association, is a Logan Circle ANC commissioner, representing Single Member District 2F01.

Although he notes the possibility that it is not yet too late to possibly influence MPD's final realignment decisions, as we were going to press, The InTowner learned that the final maps are now before Chief Ramsay for his action, although it still possible that he will call for additional comment. These maps have gone through at least five reiterations since originally published in early May. One example of a change brought about by citizen input was the change in the Third District southern boundary east of 15th Street, which initially was proposed to stop at M Street, has been left at L Street to Mt. Vernon Square and then out New York Avenue.

14th Street Has New Restaurants Also

I very much enjoyed reading your article regarding the developing of 14th Street, and especially the development of the 1800 block. ["14th and U to Logan: Retail Taking Off With Emphasis on the Home," July 2003, p. 1.] But, since you seemed to emphasize the 1800 block, why did you overlook the Cameoreal restaurant, Manny's Pizza, and St. Ex's Bar and Grill? The establishments were developed after Home Rule was opened; these businesses have a great deal of public interest, and are well-attended.

Tal Roberts
Upper Northwest

Editor's Note: While we totally agree that the mentioned restaurants have quickly developed an enthusiastic following, a community development news story such as this one needs to keep its scope manageable. We had thought that our headline would have made clear that we were not overlooking non-retail businesses, but simply concentrating the focus on retail specifically—and it is the burgeoning retail that is the real story for a part of the city that for so many years had been abandoned by those kinds of business establishments.

Who Swiped the Blooms?

On the east side of Dupont Circle, between where Massachusetts Avenue and P Street intersect, there is a little triangular plot wherein the lovely flowers shown here (in color, they look spectacular!) once grew. Unfortunately for neighbors, the operative word here is "once" - read why, thanks to the following information provided by Dupont Circle resident Phil Carney:



Photo courtesy, Phil Carney

"Steve and I had another of our urban gardening misadventures with the triangle park just east of Dupont Circle. Last year we never knew how our lilies looked because someone stole all of them when they first bloomed. This year our neighborhood enjoyed the spectacular lilies for a week before an unknown someone stole many of them. Then a friend told us that he was in the Circle and, 'Saturday morning, I saw a nicely dressed youngish middle-aged white woman carrying a vase. She walked into the flowers and picked the lilies 'till her vase was full and then she walked off with her new bouquet.' Unfortunately, the friend did not have a cell phone follow the woman. So now, we have one white lily and two buds left; guess she did not like white."

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Alcoholic Beverage Control Board

Decisions Entered, July 16 & 30

Dupont Circle

- Approved Tasting Permit application of Class A (package store) licensee NSA State, Inc., t/a **State Liquors** (2159 P St.), with tasting times expected to be between 5 and 8 pm, Mon. & Tue. and Thu. & Fri.

Le Droit Park


- Dismissed the transfer application of Class A licensee Lagina, Inc., t/a **Yard Liquors and Spirits** for the transfer of for the reason that the proposed new location is within 400 feet of another Class A establishment (B&M, Inc., t/a Long Liquors, 520 Fla. Ave.). This action, which was taken pursuant to 23 DCMR § 301.1, followed a protest that had been lodged by ANC 1B, the LeDroit Park Citizens Association, and other individuals.

West End

- Determined that placards should be placed at Class CR (restaurant) licensee Ischia, Inc., t/a **Ristorante La Perla** (2600 Pa. Ave.) so as to facilitate community input on licensee's application for a sidewalk café with proposed hours of operation to be 11 am - 10 pm, Sun.-Thu., and to 11 pm Fri. & Sat.

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For additional information on how to qualify, please contact the D.C. Energy Office on 202-673-6750.

*2002-2003 Income Eligibility Guidelines

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2	\$17,210
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5	\$34,170
6	\$41,390
7	\$48,610
8	\$45,630

For households with more than 8 persons, add \$4,620 for each additional member. Guidelines are subject to change annually. **Income eligibility must be certified by the DC Energy Office.**

Don't let an outstanding bill keep you off the network. If you currently do not have telephone service because you have been disconnected for non-payment of an outstanding balance, please contact our business office.

ART

From p. 1

some reproduction in large format of a black and white photograph of the classic gesture of an open hand being extended by an abbreviated arm (or wrist) from the body of an unseen person—a reworking of the Medieval and early Christian art depicting the "Hand of God."

"The hand is extended in a gesture of welcome, offering assistance or seeking support," says the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden Curator of Contemporary Art Olga Viso. "Interpretations of the piece will depend of the environments and neighborhoods in which the billboards are presented. Regardless of its location, the work reflects a spirit of generosity that runs throughout Gonzalez-Torres' art and resonates with the Hirshhorn mission to connect with audiences and stimulate their interest in modern and contemporary art."

One might also imagine the imagery of a sequel—the hand of God clasping the hand of any one of his 21st century children, in the fashion of the 9th century painting of the ascension from the sacramentary of the Archbishop Drogo of Metz as a perfect spiritual and artistic antecedent. And placed beside the present "hand" on the News Room's building one would have the further irony of these "helping hands" reaching out to the denizens of the Royal Palace and the mansions of Sheridan-Kalorama, as well as passersby.

A larger reproduction of this wonderful artwork has been mounted by the Hirshhorn, where it is part of the permanent collection, on the Independence Avenue side of the museum's building on the Mall. Other reproductions will be displayed outdoors by the National Gallery of Art, the Corcoran Gallery of Art, and half-a-dozen other buildings and public sites in the immediate area, some on display for a month and others, like the Hirshhorn's, through January, 2004. □

Anthony L. Harvey is a collector of contemporary art, with an emphasis on Washington artists. He is a founding member of the "Washington Review of the Arts."

As articulated by early Christian theology, the concept of an all-knowing creator God could not be personified, much less given a representative figuration in visual art. Thus, one sees in such early Christian art the appearance of a disembodied hand on a short wrist at the edge of a painting (or at the edge of the image in a painting or manuscript illustration) or at the top of a throne or chair upon which sits a sculptural "Christ in Majesty." Gonzalez-Torres' pictorially flattened and palm-open hand has an appearance of calm guilelessness—nothing appears to be hidden. It is the antithesis of the clinched fist or of the hand holding the hidden instrument of aggression. This artist's hand is the hand of "being" as depicted in the act of opening that hand to the touch of another's hand.

—A.L.H.

FESTIVAL

From p. 1

a.m. on Sunday.

Sponsored by the Council of Latino Agencies and managed by WPI America, organizers have announced that, as in prior years, 35 neighborhood schools, agencies and charities will be the beneficiaries of festival profits from booth rentals and other income.

As we went to press, we were informed that generous sponsorships have already been confirmed from Fannie Mae Foundation, Citibank, Case New Holland, DC Chartered Health, Enviro Kids, Stonyfield Farms, Jerry Phillips, and Zip Car.

For more information, including how to volunteer and how to arrange for arts and crafts space or vendor booths, visit www.adamsmorgan-info.com or send an email to adamsmorganfestival@yahoo.com. □

the Kid's Fair with its own music stage featuring young performers. Here also will be the Health Fair where free inoculations for children, blood pressure testing, cancer information and HIV testing will be offered.

Mari Reed will also be the site for the Jazz/Acoustic music stage which will be set up on the ball field and where smaller, local groups will be performing between 12 noon and 5 p.m. on Saturday, the 6th. Also that afternoon, the school's basketball court will be alive with the Youth basketball Tournament.

But, there's more. A juried art exhibition and art market will be taking over all of the 1800 block of Belmont Road on both days, starting at 10 a.m. on Saturday and at 11



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Scenes from the Past...



Nearly 5,000 people gathered to watch the spectacular fire which destroyed the mansion in November of 1949.

photo—Washingtoniana Division, Martin Luther King, Jr. Library

The spectacular blaze that engulfed what was an estate coined "Clifton" on the evening of November 5, 1949 could be seen as far away as Alexandria. It was once located amidst Embassy Row, in the 3000 block of Whitehaven Street, with its surrounding six acres overlooking Rock Creek Park, not far from the Naval Observatory.

The mansion had been built in 1880 by Col. James Elverson, the publisher of the *Philadelphia Enquirer*. Its second owner, Mrs. Truxton Beale, had kept the mansion vacant from the mid-1920s until the fire broke out, apparently as a result of children playing in the house earlier that day. It was thereafter called the "Ghost Mansion" by many neighborhood children after its decayed condition following decades of abandonment.

Throughout the night of November 5th, flames leaped more than 100 feet in the air as the five-alarm fire was battled for more than nine hours. In all, over 34 pieces of fire equipment were put into action to fight the blaze.

Its builder, British-born James Elverson, had come to this country as a young man to work in his uncle's shoe business in Newark, New Jersey, began to study the great invention of the day, the telegraph,

and headed to Washington to be employed as a telegraph operator. During the Civil War, he managed the American Telegraph Company office here, where he got to know not only such political figures as Lincoln and Stanton but most of the war correspondents, including several from Philadelphia.

After the war, Elverson headed to Philadelphia and bought a small newspaper, the *Philadelphia Call*. Out of that purchase grew two profitable mass-circulation weeklies: *Golden Days* for boys and girls, one of the most popular publications of its kind ever circulated in the United States, and *Saturday Night*, a fiction publication for the adults. He was eventually able to purchase the *Philadelphia Inquirer* in 1889, and maintained Clifton as one of many residences owed in both cities. It was sold in the 1920s.

At the time of the fire, Clifton was owned by Washington socialite Mrs. Marie Truxton Beale, who then was residing at Decatur House on Lafayette Square, which had been purchased and restored by her father-in-law Edward Fitzgerald Beale (1822-93), and was eventually passed along to her husband, Truxton Beale (1856-1936),



photo—Washingtoniana Division, Martin Luther King, Jr. Library

Only the exterior walls remained following the fire that totally destroyed the interior.

Cont., SCENES, p. 13

RESERVATIONS RECOMMENDED

By Alexandra Greeley*

PERRY'S Redux

Word around has it that Perry's has streamlined and altered its main menu, one that now changes frequently, according to market availability and freshness, says the waiter earnestly. With all that a change—and market freshness—promise, Perry's new list of offerings seems too bare of kitchen finesse to warrant a return trip.

True, I last dined at Perry's rooftop several years ago, quite satisfied with its menu that held Asian and Southwestern promise and with a meal that came in abundant portions, but not abundant prices.

Frankly, then was better than now, and I should have simply stuck to the sushi menu recently, which also apparently gets a regular facelift. If so, too bad.

Either way, my next Perry's meal will be comprised of a sushi medley, and among them, if it still exists, will be the Perry's Roll, a rice-wrapped conglomeration of seared tuna, backfin crab, avocado, flying fish roe, and a spicy sauce—all served artfully in attractive arrangement on pretty pottery.

From there, I'd move on to the Dragon Roll with eel, surimi crab, cucumber and avocado—which if this runs true to Dragon form, will be ample enough for two.

Then to top it all off, how about chirashi sushi—fresh fish atop vinegared rice—or the sushi platter.

If it seems odd to come to a blatantly Western restaurant to order sushi, it is; yet the Asian chefs behind the counter seem equal to their fishy job, and I'm glad for it.

As for the Western menu, let's take a look: Appetizers included a miso soup (more Japanese influence), chilled zucchini soup, a summer vegetable roll with red lentils, and duck prosciutto, none of which made more impact than the sushi appetizer. The entrée selections, which rely much on fish choices, included a vegetarian sampler (eggplant, shiitake and quinoa), rockfish with beets, king salmon with cucumber, roasted chicken with potatoes, red snapper, and a filet of beef with grape

tomatoes.

Although each meat comes with a vegetable garnish, you can also order more abundant sides such as mixed greens, butter beans and corn salad, leek salad with mustard, lemon Portobello mushrooms, and basil mashed potatoes. The last would have paired nicely with my roast chicken, better than the roasted potatoes that formed the chicken's bed and evidently had a parchment wrapper in the oven: a strip of parchment paper came with the potatoes.

In a city where roasted chicken is a standard menu item, Perry's version set no record for tenderness, succulence, or flavor. The chirashi sushi would have been a better bet.

Desserts also didn't present any must-have sweets: all priced at \$7, the recent offerings included ice cream, a summer pudding (no explanation), a pistachio torte, chocolate cake with raspberries, and melon with lemon sorbet—not ground-breaking treats.

Seated facing the bar may not offer patrons a rooftop view of the city—classy alfresco dining on its rooftop is one of Perry's greatest selling points, that and its Sunday drag brunch—but it will amuse people who can try to figure out the logic of combining what appear to be religious icons and Santos and a plastic globe with liquor bottles. □

Perry's, 1811 Columbia Rd., NW; tel., 234-6218. Price range: \$14-\$19; sushi entrées, \$12-\$22. Hours: Dinners only, Sun.-Thu., 5:30-10:15pm & to 11:15pm, Fri. & Sat; Brunch, Sun., 10:30am-2:30pm. Rooftop seating, first-come, first-served.

*Alexandra Greeley is a food writer, editor and restaurant reviewer. She has authored books published by Simon & Schuster, Doubleday, and Macmillan. Other credits include food editor of *Vegetarian Times*, restaurant reviews and food articles for *The Washington Post* and *The Washington Times*, as well as former food editor/writer for the *South China Morning Post* in Hong Kong.

SCENES

From p. 12

whom she had wed in 1903. They moved into Decatur House in 1912, and it was known as the site for lavish social gatherings for decades to come.

Marie (Oge) Beale was the second wife of Truxton Beale, his first being Harriett Blaine, the daughter of James G. Blaine, an unsuccessful candidate for president. After their divorce, Truxton returned to San Francisco and began a law practice. He eventually met a very attractive young woman from San Rafael, Marie Oge. She was only 23 years old, half his age, and their courtship led first to scandal and then to a long, successful marriage.

The marriage of Marie and Truxton Beale in April 1903 took place not in San Rafael or San Francisco, but in New York City, apparently to avoid what the newspaper called "notoriety due to the shooting last year in San Francisco." A magazine editor in San Francisco had been shot by Beale for defaming his mistress Marie. The *San Francisco Chronicle* reported as follows:

"The wedding took place so far away from the bride's home to avoid notoriety owing to the unpleasant incident attending

Beale's courtship. Last September Beale sought out and shot Frederick Merriott, proprietor of the *Overland Monthly* and the *San Francisco News Letter* for the alleged libel upon Miss Oge."

The story of the shooting was covered in minute detail on the front page of the *Chronicle* and for successive weeks in the local papers. They moved to Washington shortly thereafter.

The Beales had purchased Clifton from James Elverson, Jr. in the 1920s. At the time, they feared that the government might institute an eminent domain proceeding for the purchase of Decatur House, as the entire row of 19th century row houses was being considered as the site for a future Executive Office building, and if that was the case, they could relocate to Clifton and its six acres of lavish grounds. It was left vacant for over 20 years before the fire broke out in 1949. Its remains were razed a few weeks after the blaze.

In 1953, Beale gifted the Decatur House to the National Trust for Historic Preservation, an entity she helped organize; the Trust continues to operate it as an interpretive house museum to this day.

—Paul Kelsey Williams
Historic Preservation Specialist
Kelsey & Associates, Washington, DC

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Food in the 'Hood

By Joel Denker

AROMATIC CHICKEN TONGUE— THE CURIOUS CLOVE PART 3

The writer, a former Peace Corp volunteer in Africa many years ago, is the author of "Capital Flavors: Exploring Washington's Ethnic Restaurants" (1988, Seven Locks Press), which evolved from his series in this newspaper over a decade ago, known then as "The Ethnic Bazaar."

Queries, comments, suggestions can be sent to denker@starpower.net.

"No lover is as jealous of his mistress as the Dutch are of their spices," an anonymous Frenchman once observed. While the Dutch ran their spice trade strictly as a business, the Portuguese gave their governors and traders free rein. The loose controls attracted glory seekers and fortune hunters to the Iberian colonies.

Holland's representatives, on the other hand, were expected to pursue a single goal, that of extracting profit. The Dutch East India Company operated rationally, efficiently, and often ruthlessly. The spirit of aristocratic adventure permeated the Portuguese enterprise. In sharp contrast, the Dutch subordinated their trade to the dictates of the market. They were pioneers of global capitalism.

Determined to possess the cloves and nutmegs of the Spice Islands for themselves, the Dutch ousted the Portuguese early in the 17th century. They maintained control of the region for close to 200 years. Having won the military victory, they set out to establish a firm monopoly on the islands' aromatics. Holland would fix the price for cloves and would brook no interference with that objective.

In the company's cold-blooded calculation, restricting production was the most efficient means to this end. There was no

other way to eliminate the glut of spices that was dragging down prices. It decided to limit clove-growing to one island, Amboyna. The trees on the others would simply have to be destroyed. One Dutch official, Aert Gysels, expressed a common sentiment: There was no other way "to rid us of the overabundance of cloves and the burden of the unreliable Moors [the Muslim inhabitants of the islands], than to destroy their clove trees and level them to the ground."

The policy of "extirpation" began. In 1625, the colonists cut down 25,000 trees. Selling and possession of cloves, except on Amboyna, were made punishable by death.

The support of the island sultans was bought with grants of annual pensions. Their subjects, who sometimes fought the Dutch, received no generous awards. They grieved and raged at the loss of plants that sustained them spiritually and physically.

The islanders customarily planted a clove tree to mark the birth of each of their children. They viewed a tree's death as a portent of doom.

The clove was also for them a medium of exchange. They traded the spice for rice that was grown on other islands. Without the grain, they had to make do with a

Cont., FOOD, p. 15

Neighborhood Vignette



photo—Michael K. Wilkinson

Photographer
Michael K.
Wilkinson: "For
Sale in Adams
Morgan: Red Hot
Deal! Central Air
Conditioning!
Enough Room
for a Family of
Four! Convenient
Location Near All
Transportation
and
Restaurants/Enter-
tainment!
Windows on All
Sides, Flooded
with Light, Fully
Carpeted! Priced
to Sell Fast! Must
See Now!"

FOOD

From p. 14

skimpy diet of sago, a starch drawn from the stem of a palm tree.

"It was a company of brisk and energetic tradesmen, who, with profits as their lodestar and greed as their compass, obtained through the chance of events, absolute control over one of the most beautiful and fertile regions of the earth," the Dutch publicist deLouter concluded. But even the company's iron discipline could not stamp out all smuggling, all foreign competition. Ultimately, the Dutch could not prevent other centers of production from emerging. At the time the possibility of such competition seemed remote because of the widespread belief that specific crops could only grow in a particular territory. The idea of transplantation was not yet accepted in the 16th and 17th centuries.



A new stage for clove cultivation would develop along the East African coast. Its center would be the island of Zanzibar. This coastal zone, which was known to ancient geographers as Azania, had traded for thousands of years with mariners from Persia, Arabia, India, China, and Indonesia. Residents of the coast plumbed the interior for ivory, leopard skins, gum copal, and other items coveted by the visitors. The locals also brought the traders human quarry. Slaves were bought and sold on the coast.

A civilization built on the Indian Ocean trade grew up. A blend of African, Arabic, and Persian cultures, it spawned a chain of cities that ran from present day Somalia to Mozambique. By the 10th century, the Swahili, the "people of the coast," many of whom spoke Arabic and were converts to Islam, had created walled cities in Kilwa, Mombassa, Malindi, and other sites. Inside the fortifications were the distinctive stone houses and mosques of the Swahili.

The Portuguese looked at the Swahili cities and saw future bases for their empire. They wanted them for slave and ivory stations, for forts to protect the sea lanes to India, and for beachheads from which to disseminate Christianity. They picked off Mombassa, Kilwa, and Mozambique during the 17th century. They were not loved by the Swahili, a common saying being, "Go away, Manuel, you have made us hate you, go, and carry your cross with you."

By taking control of the East African coast, the Portuguese were colliding with a powerful commercial kingdom. Oman, which occupied the southeast corner of Arabia, also regarded this area as its domain. Strategically located at the junction of the Persian Gulf and the Indian Ocean, Oman sent out sturdy boats buoyed by the monsoon winds in search of cloth and sugar from India and ivory and slaves from East Africa. Not content to drive the Omanis from the coast of Africa, the Portuguese also seized Muscat, the main seaport of Oman.

The Omanis struck back. They won back Muscat and battled the Portuguese for control of the Mirna (the mid-part of the East African coast) and triumphed. Their most important conquest, in 1698, was wresting from the Portuguese the island of Zanzibar, 25 miles directly across from the coast line. The outpost—whose name, a derivation from the Persian, means "Negro Coast"—had been a resting place for centuries for a medley of peoples, Persians, Chinese, Arabs, and Indians. (Many of the islanders called themselves Shirazi, a reference to their Persian heritage.) Islam dominated its religious life.

Visitors to the island were amazed at its

wealth and prosperity. "The kings . . . live in great luxury; they are clad in very fine silk and cotton garments," the Portuguese official Duarte Barbosa reported. "The women of these Moors go bravely decked, they wear many jewels of fine Cofala gold, silver too in plenty, earrings, necklaces, bangles, and bracelets, and they go clad in good silk garments."

Zanzibar had many assets. It had a deep harbor, an abundance of coconut and palm trees, plenty of fresh water, ample rainfall, and fertile soil. Its position in the Indian Ocean enabled traders to take the monsoon winds to Arabia and India and to return a few months later.

From an initial small base, the Omanis transformed the island into the hub of a commercial empire, which stretched from the Swahili coast to the Gulf and the west coast of India. By the end of the 18th century, the entrepot was pulling in Indian cloth, ivory from East Africa, and, most importantly, slaves. Oman was shipping laborers to the Red Sea, the Gulf, and back home to its date plantations. The new French sugar colonies, Mauritius and Reunion, also received desperately needed cheap hands. Slaves were herded into the market in Zanzibar Town to be surveyed by the eager bidders and then shipped out to their new owners.

In time, Zanzibar became more than an exporter of slaves. The Omanis would turn it into a feudal plantation society dependent on an army of slaves to care for a new and profitable crop. The clove, for so long considered anchored in the Spice Islands, would arrive on this Indian Ocean island.

According to legend, Haramelu bin Saleh, who had been banished from

Zanzibar for an act of murder, returned in 1818 carrying clove plants from Mauritius (Ile de France). But how had the spice

reached this French colony from the Spice Islands? (Stay Tuned.) □

Parts One and Two of this series on cloves appeared in the May and July 2003 issue, respectively.

Clove Sources

- **Naturally Yours**, 2029 P St.; tel., 429-1718. This health food store sells dried cloves and the Aura Cacia brand of oil of cloves. Owner Fred Boldasi noted that a customer came in "just the other day" looking for oil of cloves for a tooth ache.
- **Jyoti**, 2433 18th St.; tel., 518-5892. Cloves play a variety of roles in this Adams Morgan Indian restaurant. They are a key ingredient in the house's garam masala, a spice blend. Cloves are used to make their rice fragrant and are ground into the gravy of butter chicken. Jyoti's lamb curry also benefits from the spice.
- And, as mentioned in Part 2 (July 2003), other sources for clove include Malaysia Kopitiam (1827 M St.; tel., 667-8735) and Dukem Ethiopian Restaurant (1114 U St.; tel., 667-8735).

Win a Free Meal!

Food in the 'Hood is sponsoring a contest!

The first email to reach me with the correct answer to the question posed at the very end of this article ("... how had the spice reached this French colony from the Spice Islands?") will get a free meal with the author at a local ethnic restaurant. Send your response to: denker@starpower.net.

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At The Museums

By David Barrows* and Anthony L. Harvey**

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Howard University's Influence on Display for All to Admire

Ethiopian Passages: Contemporary Art from the Diaspora is a bravura exhibition of exuberantly colorful and dramatically expressive sculptures, paintings, photographs, collages, and installation wall pieces by 10 unusually talented visual artists, whose common bonds are a shared Ethiopian heritage and the personal lives and artistic creation as lived by all 10 in exile or separation from their homeland in the horn of Africa.

Several of these same artists also share a bond of collaboration with, and tutelage from, the great Ethiopian artist and teacher-in-residence of many years at Howard University, Alexander "Skunder" Boghossian, who died in May, 2003 shortly after this exhibition opened.

Although only 65 at his death, "Skunder" Boghossian is the "grand old man" of this bright and illuminating show. Boghossian's powerful oil painting, *The End of the Beginning* (1972-1973) is emblematic of the complexity, symbology, beauty, and colorful expressiveness of the works presented throughout this remarkable exhibition. His compositions incorporate the signs and symbols of Ethiopian and Mediterranean cultures in dense, compacted, unusual juxtapositions, and in profoundly moving fashion. And his creative innovations in artistic material and practices have greatly influenced art of the "Diaspora" artists, and that of Ethiopia itself, and wherever Boghossian and his collaborators and students have shown their work.

The artists who were attracted to Howard University by the presence of Boghossian (and by the University's world renowned artistic and educational programs) and who are represented in this



Kebedech Takleab, "Shackled."

exhibition, include Kebedech Takleab, who spent 10 years in prison under the brutal "red regime" that overthrew the Emperor Haile Selassie in the 1970s. Her powerful, densely patterned and expressively colored compositions of personal being and power, blood, and the act of doing, provoke a visceral reaction - particularly notable is her work entitled *Shackled* (1993).

Another outstanding collaborator with Boghossian was Elisabeth Atnafu, whose joyous mixed media concoctions and beautifully colored painterly conflations will overwhelm even the jaded contemporary arts aficionado. My favorite of Atnafu's work being shown is *Haunted Forest* (1992).

Elizabeth Habte Wold's poignantly and painterly collage pieces continue the exhibition's processional-probing of dispersal and

loss—for example, *The Forgotten Souls II* (1993). Emotionally similar but very different in materials and technique are a series of fired clay over iron mesh sculptures by Etiyé Dimma Poulsen; these works are graceful, enigmatic, and wonderfully earthbound. Terrific photographic techniques, which include Polaroid transfers on ceramic tile as well as more traditional techniques such as cibachrome prints are used by Aida Muluneh to extend the range of veiled and exposed expressions of "traditional" African culture. From *Grace* (1991) to *The Embrace* (2001), these two works serve to expand, beguilingly, our visual perceptions of the world around us.

Wosene Kosrof's vibrant, ecstatic canvases seem to colorfully contain the word (in magically inscribed Amharic letters) superimposed on a combination of chaos and creation. Three grand paintings of his literally shimmer before your eyes. Another artist, photographer and teacher Achamyelch Debelu, attacks issues similar to those of Kosrof and Boghossian using complex digital imagery and cibachrome prints; *Song for Africa* (undated) is an unusually handsome image from his selections.

Two quite different but equally grandly talented artists complete this exhibition. The first is the powerfully expressive installation painter and muralist Julie Mehretu, the second the dazzling papier mâché and polychrome painted sculptural artist Mickael Beth-Selassie. (These artists also provide an of-the-moment "art star" buzz to this lively and provocative show.) Beth-Selassie's deceptively simple papier mâché

figures on wood and cane, some standing as megaliths, others on horseback, still others in child-like wagons, have an explosive grandeur that grows (and glows) with the heat and intensity of his colors and figuration. Julie Mehretu's personal appearance belies the power and explosive muscularity of her artistic expressions — from the engaging site-specific installation painting that welcomes and draws one transportingly into a widening, upward spiral at the



Elisabeth Atnafu, "Haunted Forest."



Alexander "Skunder" Boghossian, "The End of the Beginning."

entrance to the museum's innovative installation of this exhibition — to her large abstract paintings of ink and acrylic on canvas with their seemingly cosmic sense of primordial expansions and contractions. Colorful and complex, Mehretu's energetic accomplishments are strikingly displayed in this well-lighted, engaging show.

On view through October 5, 2003. A handsomely printed, fully illustrated four-color exhibition catalog accompanies this ground-breaking show; this soft-cover catalog is available in the Museum's gift shop.

—Anthony L. Harvey



Fisherman's Last Supper, (1940-41), above

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Marsden Hartley: Extraordinary Painter from the State of Maine

In a visually stunning retrospective of masterful selections from the long and productive career of American modernist painter Marsden Hartley, the Phillips Collection is presenting through September 7 Washington's outstanding summer celebration of a single visual artist's significant contribution to 20th century modernism. With selections drawn from over 50 museum and private collections

throughout the United States, this exhibition heralds a revival of popular and scholarly interest in Hartley's work - work that constitutes a beautiful array of explosive, enigmatic, and at times rough-hewed painterly creations by a classically rugged American individualist.

Hartley was born to an 1870s hard-scrabble, motherless childhood in Lewiston, Maine; his determination to excel in his chosen vocation is palpable from the first works displayed in this deeply moving exhibition — Walt Whitman's small house in Camden, New Jersey, and *Deserted Farm* from his "Dark Landscape" series — painted after he had met in person another of his childhood American heroes, Albert Pinkham Ryder. With Hartley's first solo exhibition in 1909 at Alfred Stieglitz's 292 Gallery in New York City, a "brilliant career" for Hartley was predicted by America's first circle of modernists. And for the next 35 years Hartley proceeded to

amaze, confound, delight, and perplex critics, admirers, dealers, collectors, and a small coterie of fervently loyal friends.

The dazzling works on display in the museum's period mansion just west of Dupont Circle never looked better, and they include magnificent examples of paintings from Hartley's three major periods: his early "Amerika" symbolic paintings incorporating native American Indian symbols and motifs from New Mexico and Arizona and the Southwestern landscapes he painted after he returned to America following the first World War; his great Berlin paintings memorializing the passionate feelings he felt for the handsome and spectacularly dressed young German soldiers on display in homoerotic imperial Germany; and the elegiac depictions of ordinary coastal fishing villages in Maine, Massachusetts, and Nova Scotia (peopled with extraordinary Fishermen) together with magnificent Cézanne-like mountains recognizable as belonging to Hartley's deep sense of rootedness in the emotionally intense mountainous Maine landscape and the esthetically challenged childhood in which he was raised.

The amazing originality of Hartley's symbolic and narrative compositions in his paintings of Berlin parade ground warriors on horseback and his figurative funeral elegies for fallen soldiers are created from an eclectic jumble of signs and symbols — figurative, geometric, biomorphic, numeric — poured out in flashing, brightly colored juxtapositions of sheer emotional energy. Without

knowing anything of Hartley's ideas, experiences, or intended emotional statements, these paintings take on a life of their own; they dance in front of the viewer and draw the viewer into a new and entrancing world. When learning that Hartley was celebrating the first, and one of the great loves of his life, one grasps more fully the depth



Self Portrait as a Draughtsman, (1908-09)

of Hartley's genius and the extent to which he was able to project and make manifest in paintings his joyous fusion of art and life, the spirituality of his desire.

The sparkle of Hartley's Berlin paintings is mightily subdued in his later work as he

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Landscape New Mexico, (1923)

MUSEUMS

From p. 17

restlessly moved all over North America and back and forth across the Atlantic to Paris and Hamburg in the 1920s and early 1930s. He lived and worked in New Mexico, the South of France, Cuernavaca, Bermuda, Canada, California, and always back to New York City. From the mid-1930s to his death in the mid-1940s Hartley lived and painted in what became the location of his greatest late painting achievements—the seaports and island villages of northeastern Massachusetts, coastal Maine, and Nova Scotia. Here Hartley enveloped himself in the guise of ordinary people of verbal and physical directness, great strength, and unusual physical beauty. Hartley captured the force and power of these people in canvases that range from depicting the terrifying force of death and the sea to the casual eroticism of barely clad bodies on the beach. Hartley's fearless expression of his uncontrollable desire, and the concomitant grief of the death of those engendering that desire is awesome, especially his "Last Supper" memorials which he painted between 1938 and 1941 during his stay with the Mason family on the Maine coast. And, hovering in the background, is Hartley's sense of the great God of the looming mountains serving as backdrop for the human dramas of his anxious existence.

Hartley's artistic perseverance and personal honesty in the face of an increasingly hostile homophobic environment in the Americas of the 1930s and 1940s—and with little money and declining "fame" even in his own lifetime—is a moral example to us all.

Accompanying this large and significant exhibition is a model catalog, one which combines a detailed biographical chronology of Hartley's life and career with fascinating essays by critics, scholars, and curators, and concludes with descriptive analytical entries for each of the 100 paintings (and the several drawings) on display. Extremely well organized and chock full of extraordinary insights, this handsomely printed, beautifully illustrated, four-color publication is available in both hard cover and paperback editions at the museum's sales shop.

—Anthony L. Harvey

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Marsden Hartley reaped the art discoveries and insights of his time, remaining independent of each "ism"—whether impressionism, cubism, symbolism, pointillism, or expressionism—while refusing to adopt a single art personality as his own. In touch with Stieglitz and his clique, as familiar with the Ashcan school of New York as with Gertrude Stein's drawing room gatherings of artists in Paris



Portrait of a German Officer, (1941)



Mount Katahdin Autumn No. 2, (1939-40), at right

as with Berlin's Blue Reiter school—Hartley was ultimately the man from Maine. His final art was done as its "native." He is less inventive than integrated and independent, but original and unique just the same.

In Berlin he passed through the heavy influences of Franz Mark, August Macke, and Wassily Kandinsky. In Paris he came across the cubistic and fauve-like painters Robert Delaunay and Frantisek Kupka. He began under the mystic and imaginative spells of William Blake and the American painter Albert Pinkham Ryder. Many an "ism" offered new insights through new experimentation. But, Hartley was to reject expressionism as being driven more by personality and emotion than by the rational problem solving involved in an aesthetic approach to painting. His once adored and admired painter acquaintance, the romantic and mystic Albert Pinkham Ryder, was soon rejected as a role model. Both romanticists and symbolists were to be disparaged for taking their cues from private emotions, replacing structure and crucial color placement with thoughtless gushes, drawn from out of obscure imaginations. Steadfast admiration was never to be dropped for Giovanni Segantini in his impressionist phase. Cézanne was another constant star.

Desertion, solitude, loneliness or kinship with the land and sea of Maine begin his aesthetic journey, works that are transcribed into simply constructed landscapes that rely on their power from color, hue, and brushwork. The windows of Walt Whitman's House, 328 Mickle Street, Camden, New Jersey—painted in 1905—are threaded with the rays of dying unseen sun, the whole work appearing like a tonal poem of earth colors and olive green. Clouds froth in a pile on of brush work frothing like heavy surf under dark clouds in Storm Clouds, Maine. In The Ice Hole, Maine (1908) stick-like, minute lines suggesting miniature icicles of refracting color shimmer. The Deserted Farm of 1909 shows a shack-like house and muted outbuildings standing more dwarfed against a mountain in subdued light. Deserted Farm was one of the "five black landscapes" inspired by Ryder as the show's catalogue attests. Mood emotes from color, brush and the paint surface.

A similar scaling-down of detail is used to encounter people and portraits looking for spiritual dimensions to replenish this lack of detail. The image of President Lincoln looks more alive than any photograph with its eyes lit from behind as they glare out of a somber face and background.

While late 19th and early 20th century painters dissected the rainbow and picture plane, reinventing the lenses of the viewer, Hartley spent an interlude in Berlin just before and during the beginning of World War I. Here he expressed his own symbolism with his German cross and his bull's eyes; his "Movement Series" are his own version of futurism and cubism, with colors and forms that strongly relate to each other. (But, this is not to say that these investigations of color and form went unnoticed, they were merely absorbed.) His lover in Berlin was soon to be killed. Hartley's paintings were to be filled with the memories of the dead youth and his German cross. The Blaue Reiter

painters saw Hartley joining Kandinsky's search for the synthesis between music and visual art, combining cubism in Musical Theme No. 2 (Bach Preludes et Fugues), painted in 1912. (Not in the exhibition.)

In his 1916 cubistic landscape Movement No. 5, Provincetown Houses (also not included) motifs of houses and sail boats and a lighthouse furnish the dominating design. Cézanne the constant idol continued his influences through many abstracted planes of New Mexico landscapes or in still-lives as one being shown in this exhibit from 1912.

A good book to have at hand is Theories of Modern Art with artists' theories, edited by Herschel Chipp, packed thick with the maker and shaker theories that overturned the dictatorships of the ultimately boring and overbearing art academies on both sides of the Atlantic. In these selections taken from letters and essays we see Hartley was to practice art as a work of privilege rather than as a money-making career. Art's purist world cannot rely upon imagination but from a keen sense of nature for inspiration, to be drawn from keen experience. An almost scientific understanding of color is essential as well as the structure of the picture. For example, Hartley, had written, "Red is a color that almost any ordinary eye is familiar with; but, in general, when an ordinary painter sees it he sees it as isolated experience, with the result that its presentation of red lives its life alone, where it is placed, because it has not been modified to the tones around it." Take a look at Hartley's Summer, Sea, Window, Red Curtain and you will feast on his reds which also depend on their thick and luscious painterly applications.

With color often applied over black, with alternate uses of glazes, scumbling, stitch brushwork, brush motions to simulate the shape of the object itself and with pre-conceived structures, Hartley had his own system. This was a system that never found satisfaction in re-doing success for more acclaim but kept moving on to new subjects and further experiments - hence, self-refreshing. Hartley's painting crashed through the icebergs of static theories, dogma and fads. Many artists are known by one style, the style where they found approval. His practice of art was fluid, a growing accomplishment. Hartley represents the kind of artist not popular with today's art dealers. He may have painted in a kind of series, but he refused to reproduce ideas for the sake of a market. Each series for him was an engagement based on achieving a purpose before moving on to another investigation. In this exhibition we see the achievement of each station on this journey.

—David Barrows

*David Barrows is a published poet and painter whose work has been shown in the Washington area over the past 20 years. He studied at the Cooper Union in New York and at the Corcoran School of Art and earned his B.A. in Fine Arts at The George Washington University.

**Anthony L. Harvey is a collector of contemporary art, with an emphasis on Washington artists. He is a founding member of the Washington Review of the Arts. For many years he was the staff person in the United States Senate responsible for arts and Library of Congress oversight by the Senate's Rules and Administration Committee and the House and Senate's Joint Committee on the Library.

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P STREET

From p. 1

Furthermore, the seating does not interfere with any public utility manholes or circuit boxes.

Nonetheless, opponents Micone from the ANC and Glew from the DCCA argued adamantly that the granting of permits for sidewalk café seating enclosures constituted what they characterized as the conversion of public space to private use and was not in the public interest. On the other hand, according to Donas when he appeared before the committee, his customers and his immediate residential and business neighbors had signed petitions and written letters in support of his enclosure application.

And, in reiterating his understanding that current regulations do allow for such use, Donas noted that other enclosures were nearby, including one within the same block as his establishment.

The ANC's Micone responded that that restaurant's sidewalk enclosure was "grandfathered," apparently meaning that its permit had been granted prior to the current ANC's blanket objection to all sidewalk enclosures, whether allowable by DC

regulations or not. Glew interjected with the assertion that all DCCA members who had spoken on this issue were in opposition to Donas' request. And both Micone and Glew referred back to a June 11, 2003 Dupont Circle ANC public meeting where Donas' request for the ANC's support had been rejected by a vote of seven to one, with one abstention, on the further grounds that the ANC and the DCCA were working closely with city agencies and others on forthcoming streetscape and historic "Main Street" projects that would beautify and revitalize so-called rundown and ugly commercial properties.

Not mentioned by either party was the fact that Donas' D.C. Legends is on a block that is not part of any DC or federal historic district, and that the historic "Main Street" project referenced by Micone and Glew is actually a small business initiative of the Dupont Circle Merchants and Professional Association, known as DC-Map; that organization was not represented at either the ANC's June 11 meeting or the July 24, 2003 DC Public Space Committee's public meeting and regulatory hearing, where Donas' D.C. Legends' sidewalk seating enclosure requested was

rejected with only one vote cast in his favor.

The Dupont Circle ANC and the DCCA are not always in such opposition to business owner requests for adding to their restaurant facilities. For example, at the same June 11 ANC meeting where Donas' request was rejected, Commissioner Carol Mitten, who spoke strenuously in opposition to Donas's request, spoke enthusiastically in support of another application before the ANC, which was from The Meeting Place for "an ABC substantial change request to expand the premises to add 167 seats to the 142 seat restaurant and to feature [live] jazz music"; there was no objection.

D.C. Legends' Donas concluded his remarks regarding the historic main street and DC streetscape projects with the voluntary offer of removing any seats, tables, or enclosure structure within 24 hours of being notified that those projects were ready to proceed and that his sidewalk seating would impede their progress. The ANC and the DCCA appeared unmoved; only counter-offers of "discussion" were heard, which Donas rejected. □



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Bureau of Standards and the Uptown Theater, are also covered in the book through historical photographs, some of which have never been published before.

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PUBLIC NOTICE
FY 2004 GRANT-IN-AID ANNOUNCEMENT
HISTORIC PRESERVATION FUND
SUBGRANTING ASSISTANCE PROGRAM
ROUND 1 REQUEST FOR APPLICATIONS
GENERAL SOLICITATION NOTIFICATION

The District of Columbia's Historic Preservation Office (HPO) announces the availability of matching grant funds from the Federal Historic Preservation Fund (HPF) for activities consistent with priorities established under the DC Historic Preservation Plan. The DC HPF subgranting program is made possible through an annual appropriation awarded by the National Park Service.

The DC State Historic Preservation Office is currently soliciting applications for its Round 1 Open-Project competitive selection process. In most cases, subgrant funding applied for must be matched by the applicant at 40% of the total cost of the project. In FY2004, total grant funds available for subgrants and contracts is approximately \$160,000 and awards will generally range from \$3,500 to \$35,000 (in federal share). The deadline for receipt of any and all sealed applications is **3:00 p.m., Friday October 17, 2003**. All applications should be mailed to the District of Columbia Historic Preservation Office, 801 North Capitol Street, NE, Suite 3000, Washington, DC 20002, and must fully comply with submission guidelines specified in the 2004 Historic Preservation Fund Grants Manual (available from the DC Historic Preservation Office).

Eligible applicants for HPF subgrant awards include nonprofit organizations, private individuals (as contractors to the HPO) or groups working in partnership with nonprofits, institutions of higher learning, and other agencies of the Government of the District of Columbia.

Although all historic preservation survey and planning related program activities outlined under Section 101 (a) of the National Historic Preservation Act of 1966 (as amended) are eligible, priority will be given to those submissions that respond to the priority projects listed below.

Subgrants

Survey and Inventory

1. Photographic surveys of the Capitol Hill, Dupont Circle, 16th Street, 14th Street and Georgetown Historic Districts. Surveys must include both high-resolution digital and black and white archival photography. (Federal match may be provided for developing negatives of the black/white film but not actual photos.)

2. Intensive level historic resources surveys of the Deanwood and Washington Heights areas of D.C.

National Register

3. National Register nominations for the Takoma Park and Shaw Historic District proposed boundary extensions, Tenleytown Historic District and Meridian Hill.

Education/Outreach

4. Development and implementation of an outreach program focused on sites listed in the D.C. Historic Resources Survey of Places of Worship to solicit community interest in a multiple property National Register nomination or technical training.

5. Development and implementation of an outreach program focused at soliciting community interest in developing a National Register nomination for the Columbia Heights area.

6. Citywide, technical workshop(s) targeting historic housing issues including window and door replacement, masonry repair.

7. Completion of the African American Heritage Trail program. Work includes identifying locations for, and designing signage for, sites surveyed and included on the African American Heritage Trail.

Predevelopment/Planning

8. D.C. Public Libraries predevelopment planning and implementation program to identify, access and address potential impact of long-range modernization on potential historic features of the city's public libraries.

9. Structural assessment of the Holt House, located on the grounds of the National Zoo.

10. Projects related to the planning, use or implementation of Conservation Districts within the District of Columbia.

Archaeology

11. Development of a Catalog of Archaeological Resources. Work includes developing a database of information in existing archaeological reports such as sites found, significance, level of testing and other information as relevant.

12. Development of a workshop targeting the archaeological community to discuss the direction of archaeology in the District of Columbia.

Other Activities

13. Historic preservation projects related to D.C.'s Main Street Initiative.

Contracts

1. Completion of the D.C. Building Permit Database. Work includes finishing the Building Permit Data Collection Project funded in FY02 and FY03 by continuing to enter information related to building permits issued in the District of Columbia between 1877 and 1949. The information will be entered into the database created under Phase I of the project. Individuals interested in submitting applications for the project listed under this solicitation do not require a non-federal matching share. Matching share requirements apply only to subgrant applicants.

The DCSHPO will also consider unsolicited applications for eligible projects not specifically identified above as program priorities. Subgrants may be awarded for unsolicited projects if funds are available and the project is appropriate for funding and consistent with other priorities identified in the DC Historic Preservation Program.

All grants will be reviewed using a standardized rating system based on the merits of the project, the ability of the applicant to complete the project, availability of funding, and distribution of project type and location. ANC's and community groups will be given the opportunity to comment on application submittals. Final grant award decisions will be made by the DC State Historic Preservation Officer and approved by the National Park Service. Letters of support from ANC's and neighborhood organizations will be factors considered during the review process.

An original and four (4) copies of the application and proposal must be submitted for each project proposed. Additional information on the grant application procedures and submission requirements can be obtained from the DC Historic Preservation Office at 801 North Capitol Street, NE, Suite 3000, Washington, DC 20002, or at 202-442-8800 (phone) or 202-535-2497 (fax).

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909 T ST NW • LOGAN/SHAW

\$599,000

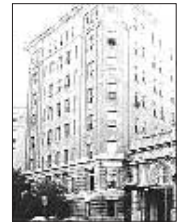
Grand four level rowhouse that includes a one bedroom rental. Main house feature three large bedrooms, two half baths, one full bath, an office/den, charming patio, security system, wood floors, crown moulding fireplace, and laundry room. The rental is a large one bedroom, one bath with sheet vinyl floors, fireplace, washer/dryer and security system. Close to new Convention Center and shops along the 14th St corridor. For more information on this property, please call Edward & Stewart 202-939-1222.

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\$425,000

Spacious upper-floor corner unit. Two bedrooms, one bath with amazing views. Living room, dining room, large foyer, high ceilings, pine floors, roofdeck. Located where Adams Morgan, Kalorama Triangle and Kalorama coincide. If you would like more information on this property or are interested in buying or selling, please call Edward & Stewart 202-939-1222.



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