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The Magazine of the Arts

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Scandinavian Design

Toy Art Stampede

of the Opera

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Gospel

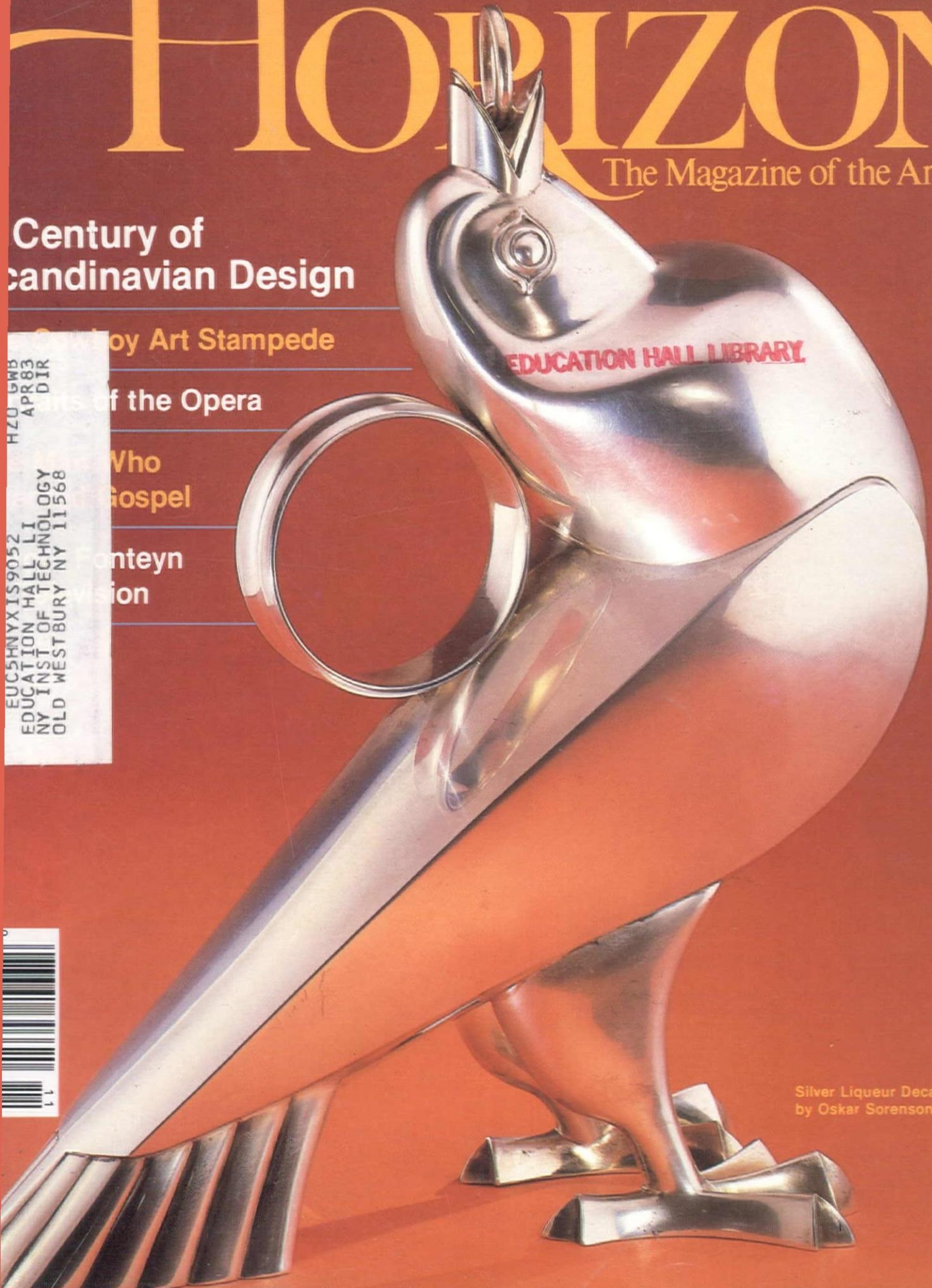
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Silver Liqueur Decanter
by Oskar Sorenson





"Chaco Flower/Chaco Moon" painted steel 8 x 7 x 7 feet

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Volume 25 Number 7 October/November 1982

Cover:

This silver liqueur decanter by Oskar Sørensen (1937) is part of the "Scandinavian Modern: 1880-1980" exhibition at the Cooper-Hewitt Museum.

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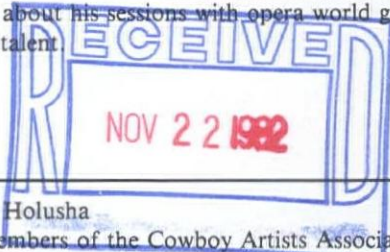
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American Express is engineering the ideal merger between corporations and culture. An innovative new strategy called "cause-related marketing" is filling arts' coffers across the country while meeting key business goals. Elsewhere under the American Express umbrella, a non-profit foundation directs a cultural underwriting program that's tops in the country. Here's the story behind those commitments.	



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A Status Report

USArts is telling a great American success story. We searched the country for the first case histories to report when USArts debuted in our January 1982 issue. Designed as a guidebook for creative arts-survival strategies, the section took off with a roar and today our editorial files are bulging with great success stories.

USArts is also getting a share of acclaim. Frank Hodsoll, chairman of the National Endowment for the Arts, wrote to us recently with his reactions to USArts: "The vitality of art in the United States today depends, as it always has, on an extensive collaboration—of artists, arts managers, producers, presenters, civic leaders, and government at all levels, federal, state, and local. More communication with each other is imperative in order that we may reach out to all sectors of our great nation. . . . With efforts such as USArts, this partnership will reach its full potential, and the arts will continue to flourish throughout the country."

Evidencing its use as a real guidebook, USArts is becoming an essential tool for arts groups and entire cities. A recent editorial in the *Memphis Commercial Appeal* tells more about this chain reaction: "Now what Memphis is doing for and with the arts is becoming known around the country, too. That is demonstrated by the planned visit this weekend by 25 businessmen and community leaders from Greenville, S.C. They are coming because they read a special section of a recent HORIZON magazine. . . ." The Greenville delegation made the trip to learn more about following the Memphis plan (outlined in our May/June issue) for developing citywide business support of the arts.

Richmond, Virginia, was another USArts target city this year. And that section attracted the attention of Governor Charles Robb, who wrote: "I'm very impressed with this fine publicity we've received. It is a very well done piece that presents our city in a most appropriate way."

I had the chance to see USArts strategies at work in a very dramatic way recently. Compiling the USArts/American Express section, which begins on page 29 of this issue, I talked to museum directors, symphony managers, civic leaders, and others around the country who have participated in the American Express cause-related marketing programs. Their comments are incredibly uniform: "Thanks to American Express, we've found the way to get in the black and stay there on our own." Corporate programs can offer dynamic opportunities for self-survival. Though the phenomenal technique of the American Express plan can't be duplicated, it will inspire—and that's what USArts is about.

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HORIZON (ISSN 0018-4977) is published ten times a year (monthly with combined issues January/February, and July/August) by HORIZON Publishers, Inc., 2320 7th Ave. P.O. Box 517, Birmingham 35282, 205/345-0272, for \$18.00 per year in the U.S.; \$22.00 per year in Canada; and \$26.00 per year elsewhere. Single copies are \$2.00. Application to mail at second class postage is pending at Tuscaloosa, Alabama, and at additional mailing offices. Address editorial correspondence to P.O. Drawer 30, Tuscaloosa, AL 35402.

POSTMASTER: Send address changes to HORIZON Subscription Service, P.O. Box 517, Birmingham, Alabama 35201.

The editors assume no responsibility for unsolicited manuscripts or photographs. However, those containing return postage will be returned if unused.

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Cross Country



Television

Peck for President

After a lifetime of studying Abraham Lincoln, Gregory Peck will make his television drama debut as the sixteenth president in "The Blue and The Gray." The eight-hour miniseries about the American Civil War will be shown on CBS November 14-17.

Peck has a personal library of more than 1,000 books on Lincoln. His fascination with the Civil War period began as a seven-year-old in La Jolla, California, where the July 4th parade highlight was a march by Civil War veterans. Peck appears in just seven scenes

Because of our six-week lead time, changes in scheduling may have occurred since the magazine went to press.

during the eight hours; he's on camera for nearly 25 minutes and appears in all three segments. Other stars include Lloyd Bridges, Colleen Dewhurst, and Paul Winfield.

Smiley for the Camera

This November, watch for the return of Alec Guinness as super-sleuth George Smiley in John Le Carre's "Smiley's People." The six-hour miniseries, filmed on location in England, is the second part to the popular adaptation of Le Carre's "Tinker, Tailor, Soldier, Spy," shown on PBS last year. This time, however, the series will be telecast as an Operation Prime Time Presentation on independent commercial stations nationwide. Check local guides for times and dates.

In "Smiley's People," the British spy hero

The Russian spy Karla (Patrick Stewart, left) confronts his British counterpart, George Smiley (Alec Guinness, right) in a scene from Le Carre's "Smiley's People."

Smiley comes out of retirement to have a final showdown with his Russian counterpart Karla. Of his role in "Smiley's People," Alec Guinness says, "Smiley is in a state of great despair and bitterness because he used blackmail and becomes, in a sense, like Karla, the villain he so relentlessly pursues. By the end, you should feel that Smiley and Karla are in some way interchangeable. Both lonely men. Both using similar methods."

"Smiley's People" promises to be a successful follow-up to "Tinker, Tailor, Soldier, Spy," which snared record viewing figures on PBS last year.



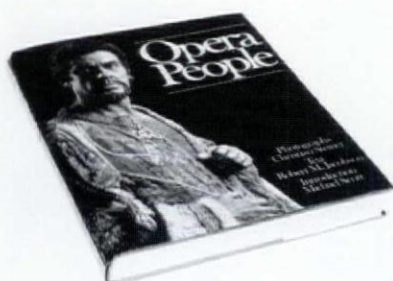
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Featured in This Month's Horizon



OPERA PEOPLE

Photographs by
Christian Steiner

Text by Robert Jacobson

Introduction by Michael Scott

A splendid Gallery of portraits and biographies of the finest singers and conductors of our time

112 pages, all printed in 4 colors by craftsmen in Milan, Italy.
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The few lovely portraits featured in this month's Horizon merely give the essence of a magnificent book, many years in preparation. "Opera People" is a unique and exclusive record of 38 of the world's most beloved artists. Steiner's photographs bring them to life, as do his delightful revelations of how superstars behave in the studio. Jacobson's biographies describe their lifestyle, favorite roles and their place in opera today. Scott traces the development of the art of singing from the beginnings of opera through the present day. A must for anybody who luxuriates in the glamor of the magic world of Grand Opera.

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Cross Country

Radio

Something in the Air

A winner of the coveted Hugo Award, the science fiction classic *A Canticle for Leibowitz* by Walter Miller has been adapted by National Public Radio to be aired in fifteen parts beginning in November. Check local guides for time and date or call NPR's Listener Information Number 800/424-2909.

A Canticle for Leibowitz begins six centuries after a nuclear holocaust and centers on a group of monks in a religious order founded by Isaac Leibowitz, a scientist and survivor of the war. As the series progresses, spanning 1800 years, the order of Leibowitz (armed with surviving scientific knowledge) leads the primitive postwar society into a new age of dangerous technology. Producer/director of the series Karl Schmidt says, "This series calls upon the listener to imagine the nightmarish aftermath of atomic war—while offering a human, darkly comic and harrowing view of postapocalyptic society."

Theater

More Than a Candy

Even if *Sugar Babies* sent critic John Simon into quivers of disgust when it opened on Broadway October 1979, the public wasn't put off by the "consummate bad taste" of "this desert of degradation" (*New York*, October 22, 1979). The play finally closed on Broadway August 28, after 1,208 performances and eight Tony nominations, and is kicking off an eleven-city tour November 8. Advance bookings at the first stop have already made history at the Arie Crown in Chicago, a theater known for breaking national box-office records with touring road shows. The first *Chicago Tribune* ad brought in a record-breaking \$50,000 in ticket sales the first day. Sales topped a half million only twelve days and one tiny Trib ad later, especially significant when the top ticket price was only \$22.50. Elizabeth Kearns, Arie Crown director, added "And we hadn't even begun the television commercial campaign!"

The tour begins five years after producer Harry Rigby ("*Irene*," "*No, No, Nanette*") heard a paper on burlesque at a theater historians' conference. He approached the



Mickey Rooney and Ann Miller in *Sugar Babies*. After 1,208 performances on Broadway, the play is beginning a tour.

presenter, Professor Ralph G. Allen, with an idea: develop the "quintessential burlesque show," basing the sketches on traditional material from the era. The result, starring Mickey Rooney in his Broadway debut and Ann Miller, recreates great scenes from burlesque, ranging from a minstrel number to a strip tease, a ventriloquist act to a juggling comedian.

After a five-week run in Chicago, the entourage—a cast of thirty: musicians, stage crew, and Ann Miller's dog—will travel to Saint Louis, Philadelphia, Boston, Toronto, Miami Beach, San Antonio, Houston, Denver, and San Francisco, and will wind up in Los Angeles on August 1, 1983, for an open-ended run.

Photography

Bombed Out in Harvard

1970 was a memorable year on college campuses across the country. Even Harvard, bastion of Ivy League reserve, suffered a bout of student unrest. Anti-Vietnam demonstrators placed a bomb in the building housing the Center for International Affairs and the office of one of its former members, Henry Kissinger. Fortunately, no one was hurt and no vital materials were damaged. And, fortuitously, the explosion tore a hole in the roof of the attic, exposing a hidden cache of 28,000 prints, lantern slides, and glass negatives—nothing

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L.A. to N.Y. (Apr. 2): Acapulco, Balboa, transit Panama Canal, Cristobal, Caracas (La Guaira), St. Thomas, Port Everglades; 12 days to Florida, from \$2,340; 14 days to N.Y., from \$2,490. Free airfare.*

L.A. to England (Apr. 2, 19 days): As above, with 5 glorious days and nights on the Atlantic and a free flight home to major gateways; from \$3,240.

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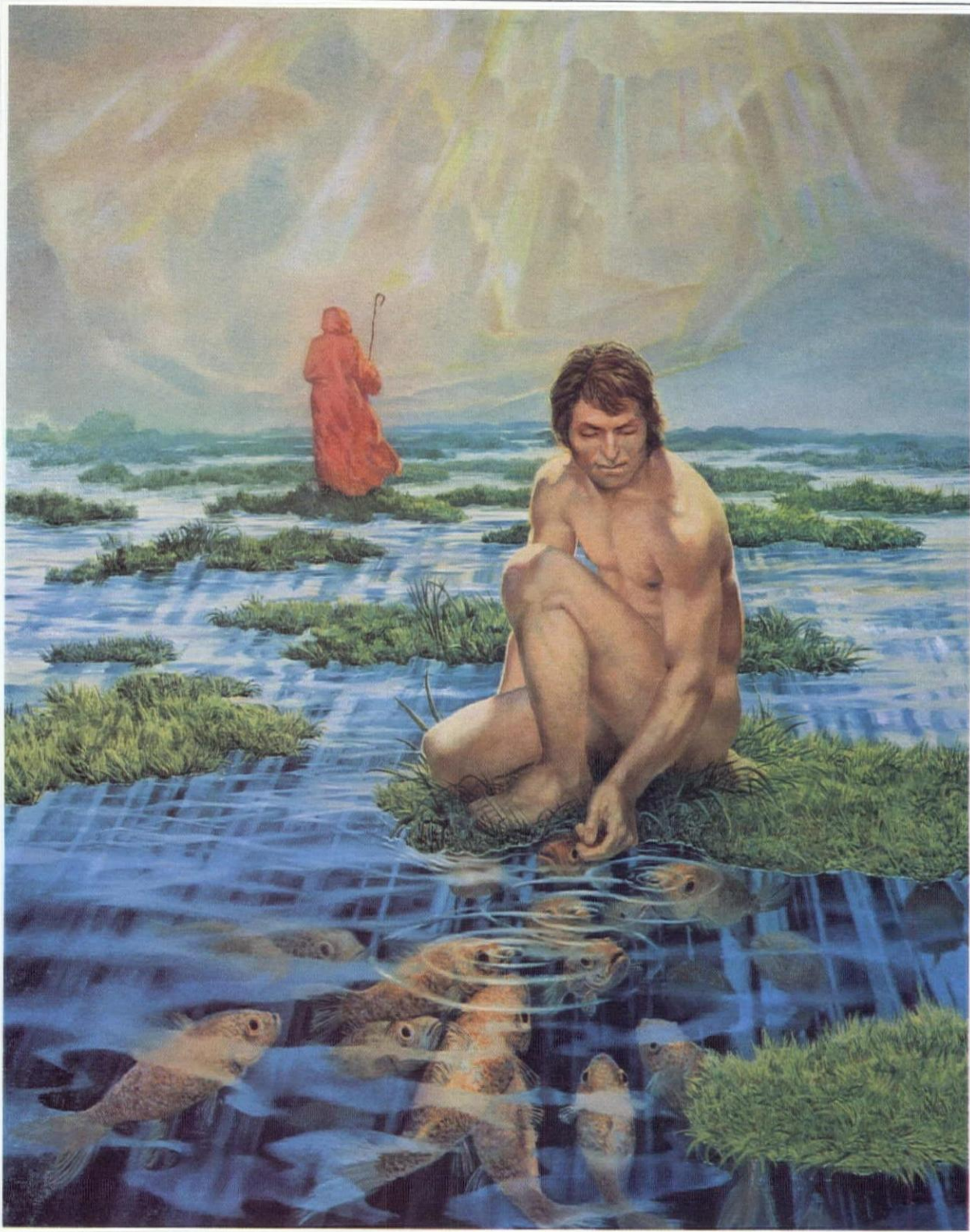
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Cross Country

ss than the largest comprehensive collection of photographs of the Near East in the nineteenth century.

Many of the photographs were brought to Harvard by archeologists exploring the eastern shore of the Mediterranean—Egypt, Israel, Lebanon, Jordan, Syria, and Turkey. Their excavated treasures attracted more attention than the souvenir pictures they purchased from professional photographers. One of these was Felix Bonfils, a Frenchman who emigrated to Beirut in 1867 to, in his words, “fix and immobilize” on film the exotic landscapes, ruins, and ancient ways of life “before progress has completely done its destructive job.” The photographs were relegated to storage and forgotten over the years.

Nearly 200 of Bonfils’ vintage albumen prints will be on display at the Semitic Museum at Harvard until March 6, 1983. “Remembrances of the Near East: The Photographs of Bonfils, 1867–1907” will bring alive the romantic ruins of Palmyra, the pyramids in Giza and Luxor, the sights of the Holy Land, and the faces of the Near Eastern races as they looked then, a full century before the waves of destruction that rock the region now. □

A portrait photograph of a Near Eastern man taken by Felix Bonfils in the late nineteenth century.



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Trans World

Italy

Lionizing Leonardo

All year long, Leonardo da Vinci has been lionized throughout Italy. American industrialist Dr. Armand Hammer personally delivered his \$5.8 million da Vinci codex on his private jet for a special showing in Florence last spring; another da Vinci exhibition was held earlier in the year in the artist's native town of Vinci; and in the operatic Italian tradition, a painting was miraculously discovered in an obscure country church and instantly attributed to the master, just in time for the "Year of Leonardo" festivities.

In Milan, 1982 will be going out like a *leone*. The city has been commemorating the 500th anniversary of da Vinci's arrival there in 1482 with a series of exhibitions titled "Leonardo in Milan."

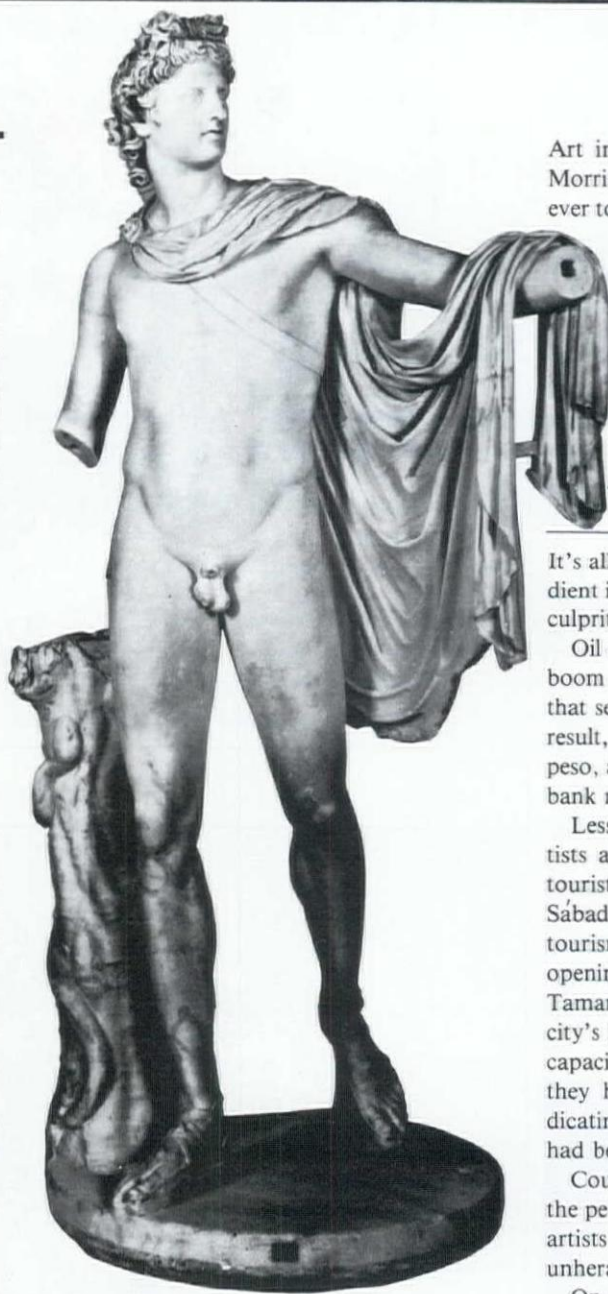
The end of 1982 does not mean the end of the quincentenary of da Vinci's sojourn in Milan. Next year will bring even more exhibitions on this Renaissance man: his Milanese patrons, the Sforza family, his scientific studies, his work as an architect and scene designer. But the best is being saved for last—in this case, the *Last Supper*. Da Vinci's best-known painting after the *Mona Lisa*, the *Last Supper* hangs in the refectory of Milan's Santa Maria delle Grazie, where it has been undergoing extensive restoration. It promises to emerge a visual feast when unveiled to an art-hungry public later in the year.

For further information on "Leonardo in Milan" contact the Comune di Milano, Ripartizione Cultura, Via Marino 7, 20121 Milan, Italy.

—Dwight V. Galt

Landmark Vatican Exhibit

A moving address by Pope John Paul II highlighted the special *in situ* preview in Rome at a recent press conference of the "Vatican Collections: The Papacy and Art," an exhibition scheduled to open at New York's Metropolitan Museum of Art in February as the first leg of its American tour. As the pope pointed out, "The works of art will begin to relate the long relationship between the papacy and art throughout the centuries . . . These works of art will speak of history, of the human condition in its universal challenge, and of the endeavors of the human spirit to attain the



Apollo del Belvedere in landmark Vatican exhibit, which makes its first visit outside the Holy See to New York's Metropolitan Museum of Art in February.

beauty to which it is attached."

Grouped into five sections paralleling the establishment throughout the centuries of the various Vatican museums, the exhibitions begin with such ancient masterpieces as the recently restored *Belvedere Apollo*. They move through Renaissance works by Raphael, da Vinci, and Michelangelo, and conclude with modern religious art by Georges Rouault and Giacomo Manzù.

Organized by the Metropolitan Museum of

Art in New York, and sponsored by Phil Morris, this is the first major loan exhibit ever to leave the Holy See. Opening at the Met in February 1983, the show will travel to the Art Institute of Chicago (June 1983) and to the Fine Arts Museum of San Francisco (November 1983).

—Dwight V. Galt

Mexico

Oil on Art

It's all a matter of oil—oil used as a key ingredient in producing paint, and oil being a principal culprit affecting Mexico City's art market.

Oil discoveries in Mexico fueled an economic boom in large-scale international borrowing that set off a chain reaction this summer. As a result, there was a 58 percent devaluation of the peso, along with foreign-exchange controls and bank nationalization in Mexico.

Less widely known but up-and-coming artists are certainly feeling the crunch. At the tourist-oriented art shows at the Bazar del Sábado and Jardín del Arte, the decline in tourism has meant a decline in sales. A recent opening of oils and bronzes by Eduardo Tamariz at the Galería del Arte Mexicano, the city's longest-established gallery, drew a near capacity crowd of 100 onlookers. But when they had left, the only yellow pushpins indicating sales were on the two paintings that had been sold before the show opened.

Coupled with a loss of almost 60 percent of the peso's value, this may mean hard times for artists who until recently earned a steady, unheralded, income.

On the other end of the extremes are the prominent galleries. Established galleries such as Galería del Arte Misrahi, which has branches both in the fashionable Zona Rosa and in downtown Mexico City, have yet to feel the crunch from the successive economic turmoil. "The people who buy art are not affected by devaluations," noted one gallery employee. That reflects, in part, a small increase in Misrahi's sales to investors buying works by name artists handled by the gallery—Cuevas, Tamayo, Zúñiga, Siquieros—"to protect the money" in the uncertain economic climate.

Between those two extremes may lie the future of Mexico City's art market and other arts-related events as well. The state of the economy has already led the Mexican govern-

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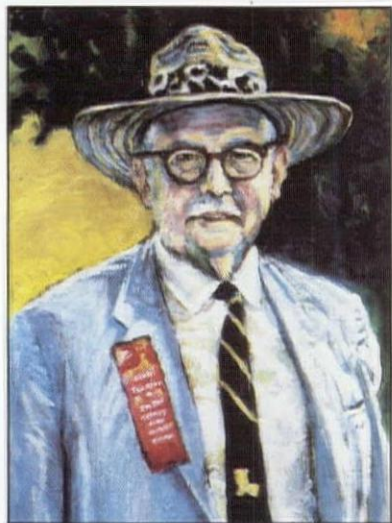


Right: "Broadway Bob, Washington Square," pencil, 20 x 24 inches.



Above: "The Great American Dream," oil on canvas, 24 x 30 inches.

Left: "Louisiana Committeeman," oil on canvas, 22 x 30 inches.



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Trans World

ment to cut back on the ambitious cultural programs promoted during the term of outgoing President José Lopez Portillo. Another casualty was the cancellation of the Beethoven Philharmonic.

—John Copp

England

Go Ahead, Charget!

Whether you're planning a gala weekend in the Big Apple or in the royal city of London, the performing arts are at your fingertips. Charget—the New York-based computerized ticket-sales operation—is going international with the opening of a London office.

Starting this fall, a theatergoer anywhere in the United States can pick up a phone and book a ticket to a London play. In the U.S., Charget can be accessed twenty-four hours a day by dialing 800-944-9300. New York patrons can dial 944-9669.

Similarly, patrons in England will have access via a toll-free number in London which will enable them to book tickets to New York plays. That number is expected to be announced soon, according to Richard William Charget's president.

Spain

Art in Exile

At the end of the Spanish Civil War in 1939, thousands of Spanish refugees fled across the border to France, and many continued on to Latin America. But the overcrowded boats that sailed into Caracas and other Mexican ports carried not only those who fled because they were afraid and homeless, but those who chose to leave because they did not want to live in a fascist Spain. Many were poets, architects, philosophers, professors, and scientists, and their work during their forty years of exile in Mexico will be the subject of an exhibition from November to January in Madrid's Crystal Palace in the Retiro Park.

For José Manuel Mata, vice-director of archives at the Ministry of Culture and organizer of the show, the key aspect of the show is recognition—recognition that the exiles did exist and did not disappear from Spanish history and recognition of the special role Mexico played in receiving the exiles and in continuing

to recognize the exiled Spanish republican government until 1976.

"We could never have done the exposition without the help of hundreds of exiled Spaniards still living in Mexico," Mata said. They have donated belongings which recreate a sense of great suffering, adjustment to a new life in a new country, and tremendous artistic and scientific productivity. —Ruth MacKay

Greece

Americana on the Aegean

Arts lovers in Greece are sampling a touch of Americana this fall with "Modern American Paintings," the first exhibition representing a cross section of twentieth-century American painting to be seen in Greece.

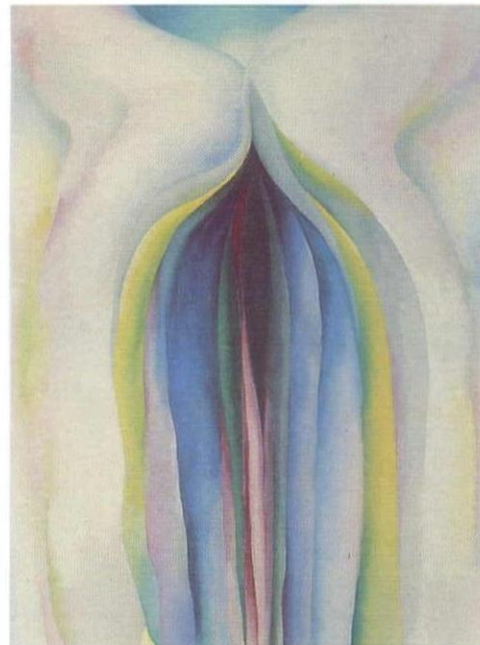
"Modern American Paintings" is drawn primarily from the collection of the Houston

Museum of Fine Arts in Texas, and is on display at the Pinacothèque Nationale Musée Alexandre Soutzos in Athens through November 7.

Among the important works in this exhibition of approximately 100 paintings are Patrick Henry Bruce's *Peinture/Nature Morte*, ca. 1920-21; Robert Motherwell's *Black on White*, 1961; Jackson Pollock's *Number 6*, 1949; and *Grey Line with Black, Blue and Yellow*, ca. 1923, by Georgia O'Keeffe.

The exhibition is part of the cultural exchange agreement made when the Greek government allowed the exhibition "Cycladic Art: Ancient Sculpture and Ceramics from the N. P. Goulandris Collection" to travel to the Museum of Fine Arts, Houston, November 6, 1981, to January 10, 1982. □

"Modern American Paintings" exhibition in Athens includes Georgia O'Keeffe's *Grey Line with Black, Blue and Yellow*, ca. 1923.



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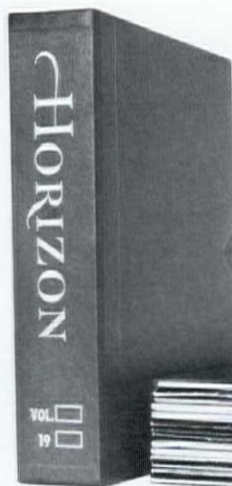


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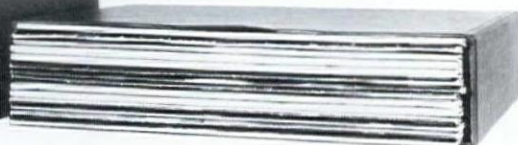
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Letters

How Thy Self-Portrait

I read Judd Tully's fine essay about Raphael Soyer ("20th Century Raphael" July/August 1982) with great interest. In the article, Mr. Tully states that *Self-Portrait, 1969* was "the last lithograph Soyer executed in his own image." I should like to inform Mr. Tully and our readers that, in conjunction with the current Hirshhorn Museum and Sculpture Garden exhibition "Raphael Soyer: 65 Years of Printmaking," the Smithsonian Resident Associate Program has commissioned a new self-portrait lithograph, in a limited edition of 100 prints. The work, *Self-Portrait 1982 (Know Thyself)*, exhibited in the current Hirshhorn exhibition and the edition is offered for sale through the Resident Associate Program.

The Resident Associate Program, the continuing-education and membership arm of the Smithsonian Institution, regularly commissions both limited-edition prints and art posters to celebrate special Smithsonian occasions. We are especially proud of our Soyer self-portrait, which honors his gift to the Hirshhorn Museum and Sculpture Garden of his life's work in graphics.

Anyone interested in owning a lithograph from this historic edition should contact the Administrative Officer, Resident Associate Program, Smithsonian Institution, Washington, D.C. 20560.

Janet W. Solinger
Washington, D.C.

Affordable Art

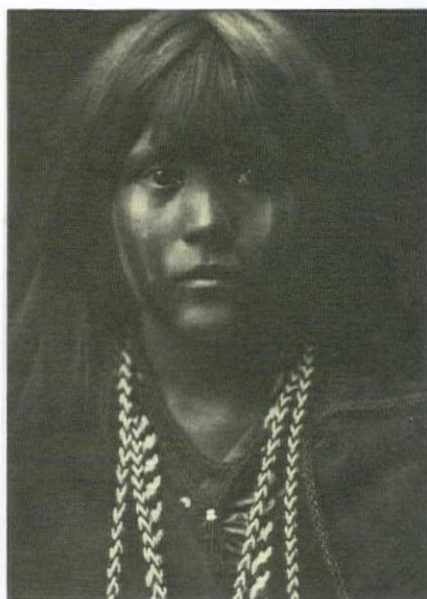
As an art dealer in central New Hampshire (not quite in the mainstream of million-dollar paintings), I would like to comment on Susan Seliger's article, "American Originals," in the March issue.

There seems to be a complete lack of attention given to the average art transaction, those paintings selling regularly at an average, perhaps, of \$1,000. After all, that is the art business to most people. No one wants to cover so mundane a plateau when the glamorous pieces are going into seven figures. However, therein lies the bread and butter, rent and utilities, of the art business as a whole.

I think there is a real audience, large and quietly waiting, for material relating to their lifestyles and buying habits. Hopefully I will see more of it in future issues.

Robert M. O'Neill
Warner, New Hampshire

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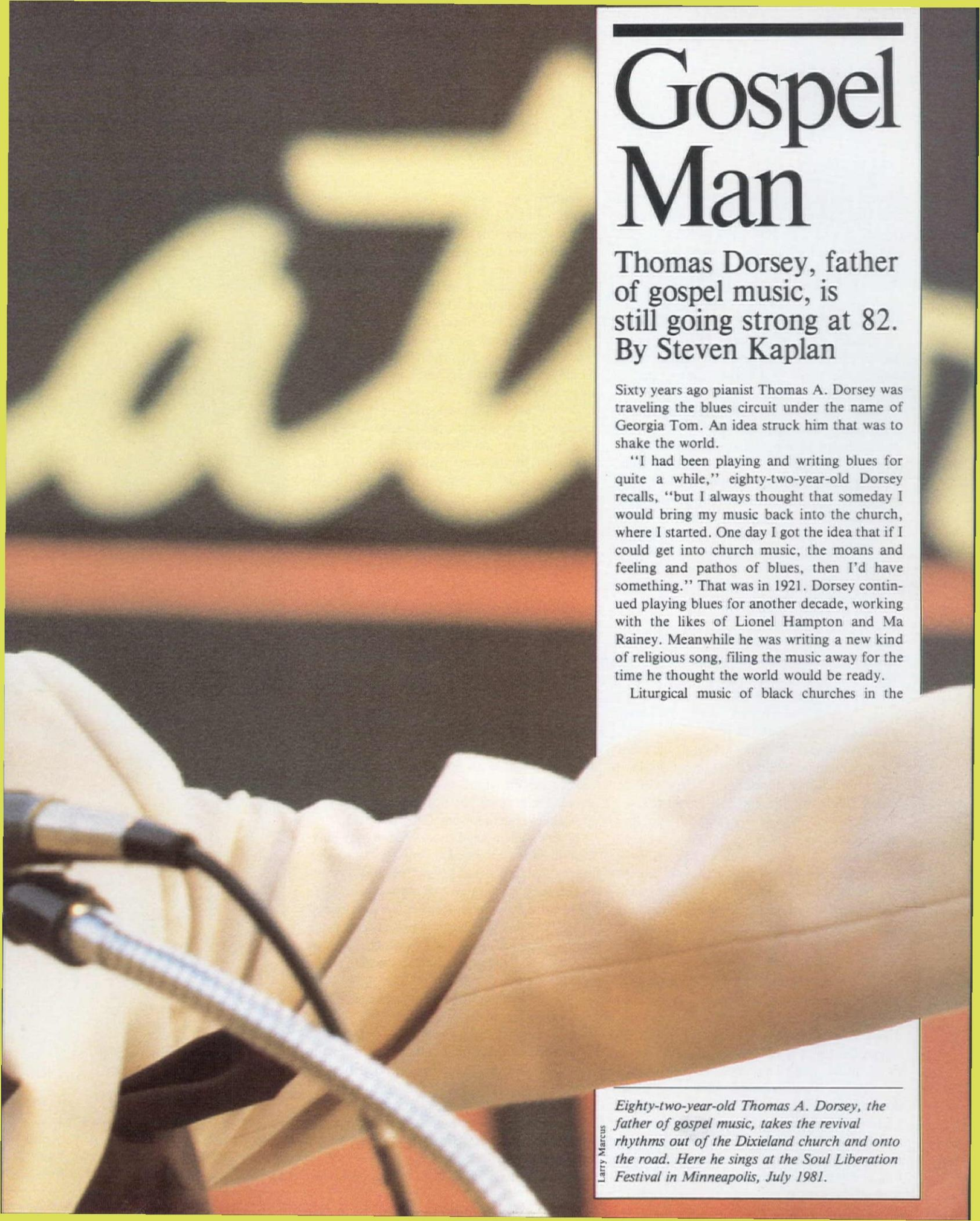
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Gospel Man

Thomas Dorsey, father of gospel music, is still going strong at 82.
By Steven Kaplan

Sixty years ago pianist Thomas A. Dorsey was traveling the blues circuit under the name of Georgia Tom. An idea struck him that was to shake the world.

"I had been playing and writing blues for quite a while," eighty-two-year-old Dorsey recalls, "but I always thought that someday I would bring my music back into the church, where I started. One day I got the idea that if I could get into church music, the moans and feeling and pathos of blues, then I'd have something." That was in 1921. Dorsey continued playing blues for another decade, working with the likes of Lionel Hampton and Ma Rainey. Meanwhile he was writing a new kind of religious song, filing the music away for the time he thought the world would be ready.

Liturgical music of black churches in the

Eighty-two-year-old Thomas A. Dorsey, the father of gospel music, takes the revival rhythms out of the Dixieland church and onto the road. Here he sings at the Soul Liberation Festival in Minneapolis, July 1981.

"We began to get real popular with the people, but the church didn't want us."

twenties and thirties was dominated by spirituals—in the "Swing Low, Sweet Chariot" style. Dorsey thought church services had become arid and needed something to more fully involve the congregation. His new music was a lively effort to fuse traditional Baptist lyrics to the style and soul of the blues. The result was, very simply, a new art form: gospel music. Besides using blues rhythms, Thomas Dorsey's songs emphasized personal singing style. Those songs became the bones that singers fleshed out in their deliveries.

Barely a decade after Dorsey's invention, gospel music had replaced spirituals as the predominant liturgical music of black churches in America. Though many writers were, by then, creating and publishing similar music, gospel in general was still commonly referred to as "Dorseys."

Soul music arrived on the scene in the 1950s, and the musical circle was complete. Gospel, born of the blues, had sired its own secular progeny: rhythm and blues, and soul music. Today, virtually every soul singer of note started in the gospel choir. Greats like Sam Cooke, Aretha Franklin, Ray Charles, Sly Stone, and Stevie Wonder went directly from gospel to popular music. One of Elvis Presley's early million-selling hits was Dorsey's "Peace in the Valley," which had previously sold a million copies for Red Foley.

Today gospel is both art and industry. Albums by gospel singers like James Cleveland and Andraé Crouch routinely sell a million copies; Billboard magazine lists gospel releases right along with best-selling classical, pop, and rock recordings.

The man who started it all lives much as he has for the last half century. Thomas Dorsey and his beautiful second wife of forty years, Katherine, live in the same South Chicago house they moved into in 1940. The Professor, as almost everyone calls him, sits at his kitchen table sipping a glass of cream sherry. How does he like being called the father of gospel music?

"I like it," he laughs, "but at my age they ought to be saying the *grandfather* of gospel music." Though the appellation is right on target, Dorsey refuses to retire. He still attends to his music publishing company and directs the Pilgrim Baptist Church Choir, as he has done for fifty years. The major difference in his life is that widespread recognition has come to Thomas Dorsey. You are likely to find a music historian or a television camera crew sitting at his kitchen table these days.

Awards come in legions. Dorsey was recently elected to the Georgia Music Hall of Fame and is the only black man ever elected to the Nashville-based Gospel Music Association. He was recently invited to the White House by President Reagan. A musician at Harvard is writing his doctoral thesis on Dorsey's contribution to American music, and three American universities (Howard, Tulane, and the University of Michigan) have established Thomas A. Dorsey archives in their music-department collections.

Dorsey began his musical life in Villa Rica, Georgia, a tiny town thirty miles from Atlanta. His father was an itinerant, revival-running preacher, his mother played organ for the town's church. Learning to play that organ quickly and well, young Dorsey was recognized as a musical prodigy. When his family moved to Atlanta in 1910, the eleven-year-old boy heard jazz and the music of the wider world for the first time.

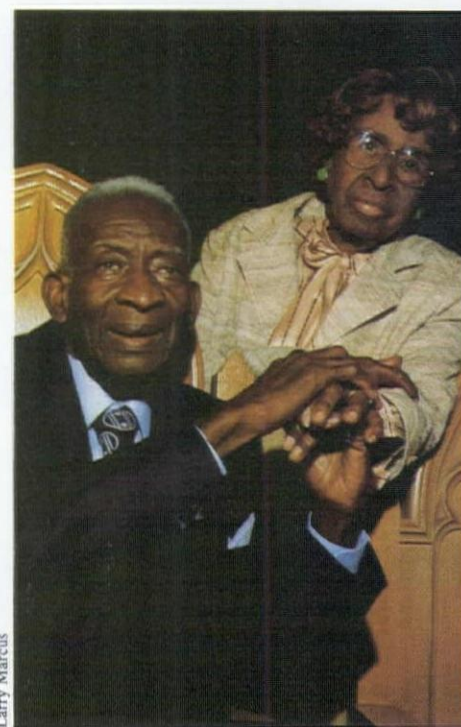
"Of course I was completely taken with that music," Dorsey recalls. "Unlike other religious people, my parents didn't mind if I listened to worldly music, so I did whenever I could. When I was just a little fella I got a job selling pop at the old 91 Theatre in Atlanta, because that was where some of the greatest musicians of the time played, including Ma Rainey, Bessie Smith, and Eddie Hayward."

"Even at that young age I knew I wanted to be playing that music someday, so I began asking the performers to teach me whatever they could. I'd let them buy pop on credit and then have them teach me something in return."

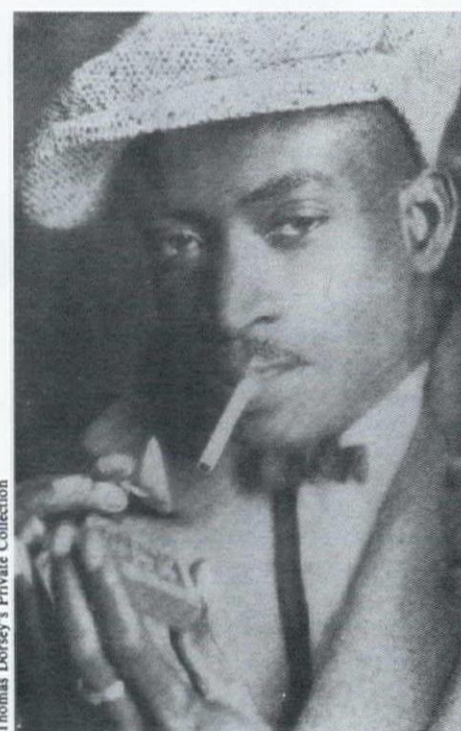
Barely a teenager, Dorsey was already playing the wine-room and house-party circuit around Atlanta's Decatur section. But turn-of-the-century Atlanta was a most inhospitable place for a black man to live. Dorsey decided to seek his fortune and greater freedom in the North. Hearing about steel-working jobs near Chicago, he headed for that city in 1916 at the age of seventeen.

Chicago was a hotbed of musical activity. A new black musical genre called the "blues" was just beginning to develop and Dorsey quickly picked up on the music. Under the monicker Georgia Tom, Dorsey soon became famous in the blues world. He could write and read music, skills few blues musicians of that era possessed. Those abilities landed him a job with Paramount Records writing lead sheets for recording artists.

For five years, from 1922 to 1927, he trav-



Larry Marcus



Thomas Dorsey's Private Collection

Top: Dorsey and the legendary Sally Martin bring gospel to Pilgrim Baptist Church, Chicago, 1981. Above: Georgia Tom was Dorsey's stage name in the 1920s, a well-known name in the blues world at the time.

led with Ma Rainey, the great blues singer, writing and arranging songs and playing back-up piano. He then teamed with Tampa Red, and was responsible for molding the career of that legendary blues singer. They recorded a number that Dorsey wrote, a bit of double-entendre entitled "It's Tight Like That," which sold well on both the white and black record markets, and propelled the duo to fame. Dorsey traveled the circuits with Tampa Red for the next four years. He established a strong name for himself and, for the first time, began to make some money.

But something was missing. In 1931, after writing more than 200 blues songs that sold more than a half million records, he dropped out of the blues world forever. Dorsey explains what happened: "My father was a Baptist preacher, and even with all the time I put in on the blues circuit, I had the church in my blood. All the while Tampa and I were on the road, I belonged to the same church I belong to today. But it was way back in 1921, after I had a conversion experience, that I knew eventually I would bring my music back into the church and go into the church song business.

"I wandered down to the old armory where they were having a big national Baptist convention. Some fellow got up and sang a beautiful song called 'I Do, Don't You?' and he blew the audience away with that song, including me. Then they passed around a collection plate that must have gathered in hundreds of dollars. I said to myself, 'That's where I ought to be,' and ever since then it never got off my mind. Through all the years of traveling with Ma Rainey and Tampa, I was writing gospel songs and putting them away for the time I would use them." In 1926, after a serious illness, Dorsey began to actively redirect his musical career. He wrote and published "If You See My Savior," his first gospel hit.

"At that time," he says, "if you wanted to write religious music you had to give it away. This was no good for me. I had a family to support, so I published 'If You See My Savior' by myself. I took \$5, which was a lot of money then, and sent the piece out to 250 churches around the country, but I didn't get even one response. Three years later a lady got up at a national Baptist convention and sang the song and laid them in the aisles. I sold about \$10 worth of sheet music then, and I knew I could have something going."

Most black ministers soundly rejected Dorsey's gospel music as being unsuitable for

use in the church. But the Professor persisted. He opened his own publishing house so that he could publish, and profit from, song sheets of his own music. He teamed with legendary gospel singer Sally Martin, whom he hired to demonstrate his music, and together went to any audience that would listen. Often, the street corner became their stage. Audiences loved gospel. And controversy began to stir in the Chicago black religious community.

"We began to get real popular with the people, but the churches didn't want us. The folks started accepting us and flocking to see us, but the preachers didn't like it at all," Dorsey says. "They were afraid they were going to get outweighed by the music and they wanted the people to be shouting about the preaching and not the music. A lot of them got angry at me: 'You can't sing no gospel here,' they'd say, 'you can only preach the gospel.'"

"I'd say 'To me gospel means good news and it don't matter if you preach it or sing it, as long as it's for God.' Still, in those years I got kicked out of some of the best churches in town."

The appeal was unstoppable. Sally Martin began traveling with her bag of Dorsey song sheets, teaching the music to church choirs across the nation. By the mid-1930s, Dorsey's music began to have a major impact on black churches in America. In 1939, when Dorsey hired an unknown singer named Mahalia Jackson to demonstrate his songs, his song sheets had a place next to the Bible in most black religious households.

His next step was the various choirs around the country that were singing his music. Dorsey and Sally Martin organized the National Convention of Gospel Choirs and Choruses, which celebrates its fiftieth anniversary in Chicago next August. The same year that Dorsey organized the National Convention, he was struck by the tragedy that resulted in his writing "Take My Hand, Precious Lord," his most famous gospel song.

Dorsey tells the story: "It was August of 1932. I was living in South Chicago with my wife and we were expecting our first child. I had been invited to bring my music to a revival meeting in Saint Louis, and I left early in the morning, leaving my wife asleep. We arrived in Saint Louis and there was a big crowd there. I figured this was a good chance to introduce them to gospel music, and the first night was wonderful, a big success. Second night, though, a porter comes to me with a telegram. It said 'Your wife died. Hurry home.' One of

the ministers there was nice enough to drive back to Chicago with me. I was broken-hearted and all worked up, as you can imagine.

"We arrived back in Chicago and I see my wife's body. She died in childbirth, but at least the baby was O.K., a fine bouncing baby. But that night the baby died too. Can you imagine that? Double trouble. For one of the first times in my life I felt as if God had forgotten me and treated me wrong. A few weeks later I was still feeling very blue. I went to this musician's practice room with Theodore Frye, the great gospel singer and my friend, trying somehow to get over my grief. I began browsing along the keyboard of the piano, and something went off inside of me. I began playing a tune and singing words. I didn't write them, they just came to me. That week we taught the song ["Precious Lord"] to Frye's choir over at Ebenezer Baptist Church and they sang it at the Sunday morning service. That was the first time it was performed and it tore up the church."

Translated into more than thirty-five languages, Dorsey's masterpiece is a modern classic. Leontyne Price sang it at Lyndon Johnson's funeral, and some of the last words Martin Luther King spoke before his death were a request to hear the song.

Thomas Dorsey says God's grace gave him the talent to accomplish what he's done, and the long life to see some of his successes. He has lived to see his work permeate white congregations, too, and affect the entire fabric of American and world popular music. Although he recently broke his hip, the Professor still visits his flock. With the help of gospel-music historian Dr. Clayton Hannan, Dorsey travels to churches nationwide, where he directs their choirs, tells them what it was like in the old days, and sings his songs.

Why, at eighty-two years old, doesn't he slow down? "I'm always flying here, there, or somewhere," he says, "so people will hear my music. I wrote my music for all people, not just black, brown, red, or green people, and I want everyone to hear it and hear the Word of God. So I keep moving around, and will as long as people want me and God lets me live. It keeps me alive. It keeps me among the people. When it gets so you can't be among people, then you're dead, brother, you're dead."

Steven Kaplan lives in Minneapolis where he is a contributor to Minneapolis/Saint Paul magazine, and frequently works with photographer Larry Marcus.

Art by Design

■ ■ ■
The flow of artistic
ideas between several
countries results in
Scandinavian Design.
By David A. Fryxell

■ ■ ■

"You are always doing the same movements—some people just don't know it." Erik Reiff grasps a stoneware bowl and turns it with knowing hands. Blue veins thread through the pottery. "Your movements come from your soul."

Reiff has been translating movement into ceramics here at the Royal Copenhagen Porcelain factory in Denmark since 1977; at cross-town rival Bing & Grøndahl for a time before that; and in some factory or studio for nearly forty years. He is a leader among the tiny fraternity of designers that has given us an elusive yet unmistakable entity called "Scandinavian Design."

A landmark exhibition of Scandinavian designs in pottery, porcelain, glass, textiles, wood, silver, steel, and plastic, "Scandinavian Modern: 1880-1980," is now traveling around the United States. The show is part of the massive Scandinavia Today celebration of Nordic culture that opened last month and will dominate the nation's museums for more than a year.

Scandinavian design represents a unique collaboration between designers like Reiff and skilled craftsmen who reproduce his plates, bowls, and dinnerware. Reiff produces unique pieces here as well, but the designs for serial production earn his keep. Art as industry, industry as art—that's the Nordic secret.

David A. Fryxell is a contributing editor of HORIZON. He's written for Playboy, Travel & Leisure, Savvy, and other magazines and currently writes a newspaper feature column in Dubuque, Iowa.



© 1982 David A. Fryxell

Above: Erik Reiff, a well-known Scandinavian potter, with Royal Copenhagen Porcelain, has been working with ceramics for nearly forty years. Opposite page: Examples of Reiff's pottery. He is a leader among the tiny fraternity of designers that has given us an elusive yet unmistakable entity called "Scandinavian Design."

■ ■ ■

Reiff's background is common in Scandinavian design, which seems to know no borders; introduced to ceramics in Sweden, worked in Norway, achieved success in his native Denmark. Designers and design ideas have always flowed between the countries like the currents of the Baltic Sea. A common cultural heritage and, except for Finland, shared linguistic roots smooth the way. Carl Tomas Edam, secretary-general for Scandinavia Today, observes, "The Scandinavian countries are like family. It's okay to criticize your own brothers, but no one else can."

Scandinavian designers have often been equally blind to the borders between artistic disciplines. At the turn of the century in Finland, Eliel Saarinen set the pace by designing houses as well as the fixtures and textiles to go in them. Half a century later, Henning Koppel in Denmark created masterful silver for Georg Jensen and porcelain for Bing & Grøndahl. The challenge was not in the materials or even in whether the object was to be a drinking glass or a railway depot. The challenge was, and continues to be, form.

The forms that they developed became codified as "Scandinavian Design" in the 1950s, when the last major show of this work burst upon the world. Suddenly, everyone who was anyone was eating with Georg Jensen Silver, sitting in Aalvar Aalto chairs, sipping out of Orrefors wineglasses. When Kennedy and Nixon sat down to debate in 1960, they sat in Hans Wegner's propeller-backed chairs, a design which became known simply as "The Chair."

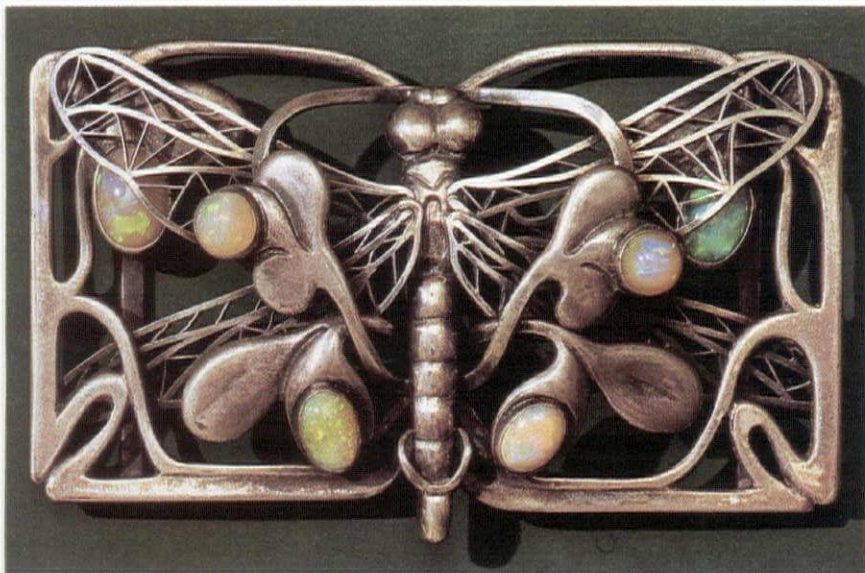
The rest of the world had discovered what the



■■■

“Throw away your artists’ berets and bow-ties and get into overalls.”

■■■



Norse had been preaching since 1919: “more beautiful things for everyday use.” Designer Poul Henningsen had exhorted, “Think a little, and consider your obligation to make things for the delight of your fellow man in their daily life! Throw away your artists’ berets and bow-ties and get into overalls. Down with artistic pretentiousness! Simply make things which are fit for us: that is enough to keep you busy, and you will sell vast quantities and make lots of money.” Fueled by social conscience, a democratic allegiance to the common man, and universal upward mobility, Scandinavian designers threw themselves into the task of making art from the ordinary.

They did it, of course, hand in hand with industry. When the Danes clobbered the Swedes at the Baltic Exhibition in 1914, it was the opening shot in a crusade to team artists and industrial craftsmen. The Danes had employed artists at their factories—ceramacist Gerhard Henning at Royal Copenhagen, sculptor Kai Nielsen at Bing & Grøndahl. Swedish firms like Gustavsberg and Gefle in ceramics and Orrefors and Kosta in glass learned that lesson; they were challenging the Danes by 1917.

“Glass blowing is like a ballet,” explains Swedish designer Olle Alberius, walking through the heat and bustle of the Orrefors glassworks where his creations become mass-produced reality. Each team of craftsmen, headed by a master glass blower, nurses a piece from 3,000-degree ovens to molds to cooling ovens. Every step of the choreography must be precise: if the molten glass stops spinning, it

will deform; if it cools, it will shatter.

“It takes ten years to be a master blower or engraver, but many will work ten years and never make it,” says the elfin Alberius. He has been with Orrefors eleven of his twenty-five years as a designer. “You must have the intelligence in the hands. These craftsmen here, they are my fingers.”

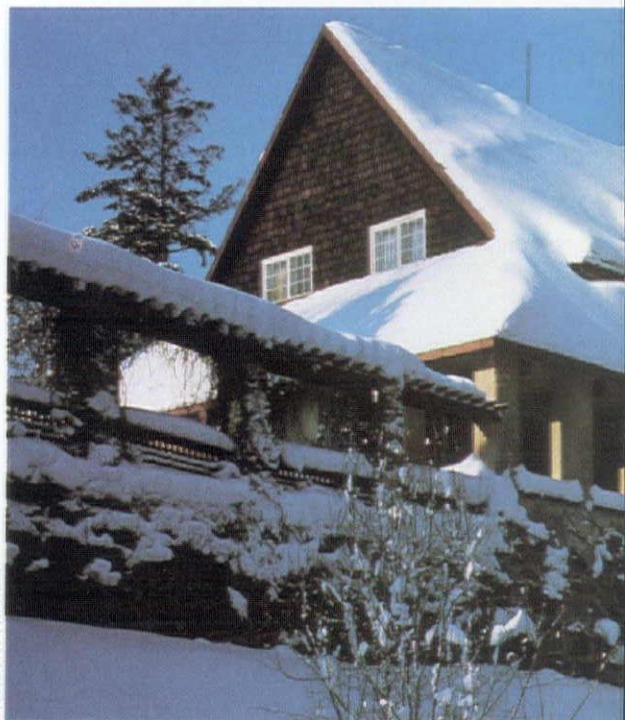
Alberius works directly with a master glass blower and his team to create a new piece. From his sketches they make a wooden mold and a prototype, which must then be approved by Orrefors’ product-development committee. From seventy-five to a hundred new pieces, designed by six part-time and two full-time resident artists, make it to serial production every year.

“I work best at five in the morning,” Alberius says. “I will draw the bowl of a wineglass, say, and try to find a good shape. I develop my feelings about the shape working in my head and in my fingers through the pencil. A wine glass is the hardest: you can never find a shape that has not been made before.”

Alberius, like many Scandinavian designers, has worked in several media, including porcelain and stoneware. The materials are secondary, the design primary. “They used to call us ‘shape-givers,’” he says of himself and the other molders of the Scandinavian style. “We were called ‘the one who gives the form.’”



Top: A silver dragonfly brooch designed by Georg Jensen in Denmark, 1904. The brooch is accented with semi-precious stones. Turn-of-the-century Scandinavian jewelry often reveals a fascination with plants and animals. Above: A chair by nineteenth-century designer Thorvald Bindesbøll. The chair is an example of the Norse influence.



Cooper-Hewitt Museum

Cooper-Hewitt Museum

Courtesy of Hvittrask

They took the forms from many places. One of the places can be found at Hvitträsk, just outside Helsinki. Eliel Saarinen designed the contemporary castle here in 1904. Mahler, Gorky, and Sibelius came here to exchange ideas, walk in the woods, steam in the sauna. Hvitträsk means "white lake" in Swedish, and the summer sun sparkles on the water almost until midnight. Saarinen took the colors of the lakeshore and the woods—brown, deep green, mustard—for his interiors. He took the horizontal, almost Oriental, shapes of the buildings from the rock shelves beside the white lake.

In learning to live with an unusually brutal and fickle nature, the Nordic people have learned from it as well. Because the Swedes had forests for wood to stoke ovens, they made glass. Because the Finnish sand is too impure to make clear glass, the Finns became wizards in color. Flowers, birds, and trees dominated designs in porcelain, silver, and etched glass. Even today, artists look to nature for materials and forms. The top-selling item for Kosta-Boda, Orrefors' cross-forest competitor, is a simple snowball that cradles a candle. What could be more Scandinavian?

Hvitträsk also epitomizes the second well-spring of Scandinavian design, the search for national identity at the turn of the century. Saarinen's style there was dubbed "Karelian-



Cooper-Hewitt Museum



Cooper-Hewitt Museum



Cooper-Hewitt Museum

Top: Two sides of the same vase, designed in 1898 by Jens Ferdinand Willumsen, artistic director of Bing & Grøndahl from 1897 to 1900. Only four of these vases were made at the factory. Below: Finnish architect Eliel Saarinen designed this chair in 1918 for the dining room at Hvitträsk (left), a modern castle and artistic residence designed by Saarinen.



ism," after the Karelian woods that were the source of the Finnish national epic. Artists trekked to the woods for inspiration, and came back inspired by the plain crafts of the country people. Ryijy, the old Finnish way of knotting bold patterns in textiles, enjoyed a sudden resurgence. Anything uniquely Finnish—untainted by the Russians, latest in a series of foreign conquerors—came into vogue.

Finland, which finally won independence with the Russian Revolution in 1917, was an extreme case, but the fever of National Romanticism swept all of Scandinavia. (Except for independent, continental Denmark, in the throes of a period of Japanese influence.) The style that the rest of the world experienced as art nouveau got a patriotic twist. Recent archaeological digs added a Viking touch.

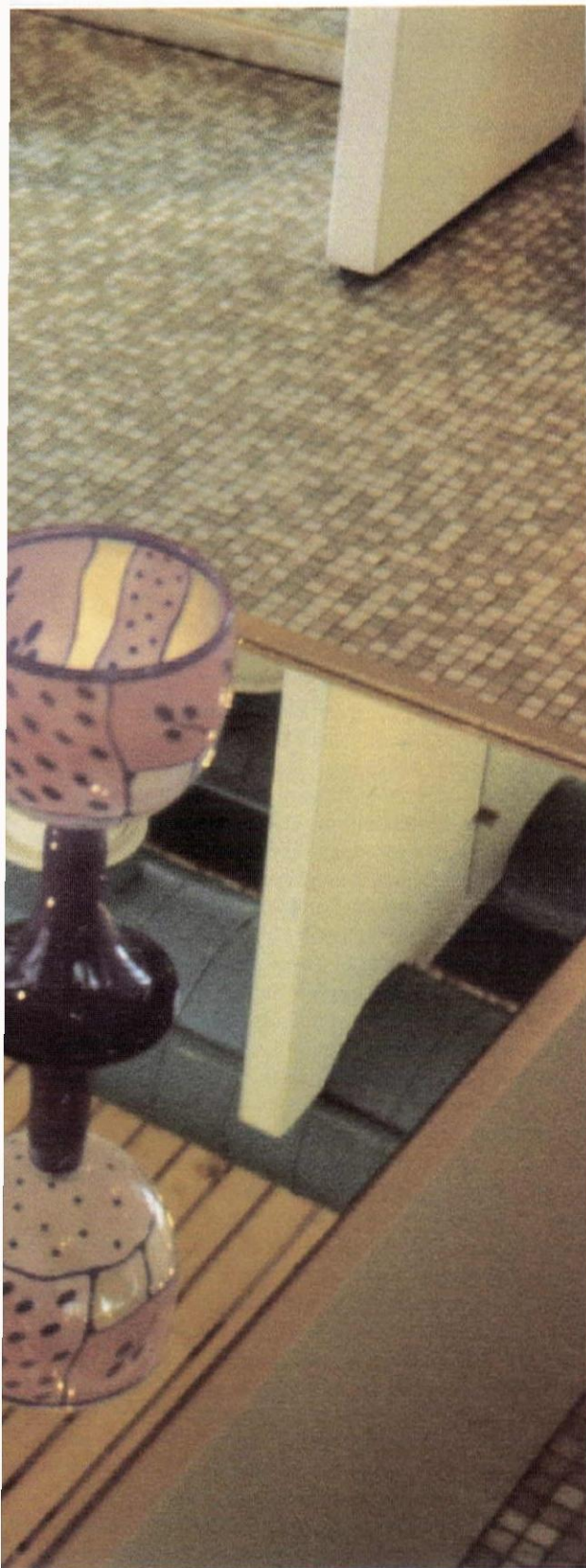
The flip side of National Romanticism was a yearning to be accepted into the world community as something more than frozen outposts somewhere east of England and north of Germany. Having almost no natural resources to trade, Scandinavia would export design. To win acceptance of its designs (and perhaps to accommodate a cultural inferiority complex), Scandinavia snapped up the functionalist style emanating from the Bauhaus in the late 1920s.

Functionalism (or "internationalism") made a natural fit with the clean, simple designs already adapted from native crafts. The practical Scandinavian mind and the credo of "more beautiful things for everyday use" created a receptive audience. Soon the Scandinavians were out-Bauhausing the Bauhaus—but without losing their touch for nature and organic materials. Furniture provided a perfect medium. Aalto's chairs for the Paimio Sanatorium in 1928 set the style: simple, spare, easy to clean (crucial in a hospital setting). The virtues that made the chair a success for the sanatorium made it work as well for the new era of working women. "In the thirties and forties, when women started working, it became important to ease the day for the housewife," explains Poul Hansen of Johannes Hansen furniture. "Furniture had to be easy to care for, not easily scratched." Aalto invented the stacking stool in 1930, combining practicality with the favorite functionalist pottery, the spiral. From the eminently practical British officer's chair in Africa, Danish artist Kaare Klint drew the safari chair in 1933. Alf Sture in Norway developed the anatomically molded armchair in 1941; comfort could be functional, too.





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 By the 1950s the entire world
 knew that Scandinavian
 designers were on to something.
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Left: A collection of glassware from the Kosta-Boda glass factory in Sweden. Top: A glassworker etching on glass at Kosta-Boda. Above: Ann Wärff, an independent glassworker, now works on a Swedish farm. At one time, Wärff worked for Kosta-Boda and designed their mass-produced snowball. Now her creations are one-of-a-kind.

The internationalist play worked: by the 1950s the entire world knew that Scandinavian designers were on to something. But by that time the system that had produced Scandinavian design was on the verge of being challenged within Scandinavia itself.

A hot glow from the glass furnace gilds Ann Wärff's straw-colored hair and makes her brown sweater look sequined. She watches the master blower and his assistant—as they pull her latest piece from the fire. Scorning molds, the blower works the glass entirely in his hand, protected only by a wad of newspaper.

"See?" Wärff says, picking up a scorched sheaf of paper. "It is very nice. When it burns—" she points to the rings burnt by the glass—"it looks almost like a tree again."

After working for Kosta-Boda since the early 1960s, Wärff came to this farm in the south Swedish woods to do her own work independently. She broke with the system. Though she is not bitter, she says some bitter things about the system. Not that Wärff was a failure in mass production: she created the snowball that Kosta-Boda will be hurling by the millions at the American market this Christmas. "It took years to create it," she says. "I was working on it and brought some people in and said, 'Here is the perfect thing for Sweden—a snowball.' They said, 'What is this?' This is very interesting. No one had told me to make a snowball; no one knew I was doing it. Later every designer had on his list, 'Make snowball.' But I would never have made it that way."

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“We don’t go with the trends
of fashion. We make
what we think is the right thing.”

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Today Wärrf creates one-of-a-kind, multi-colored bowls on which she etches mythical, erotic figures. “They are stories,” she explains. “Different people see different things in them.”

With the help of her small crew she also makes limited-series glassware. Unlike the mass-produced, molded pieces from the factories, Wärrf’s delicate, flower-shaped glasses are different in sizes, even within a set. “Each one is different, like the flowers,” she says.

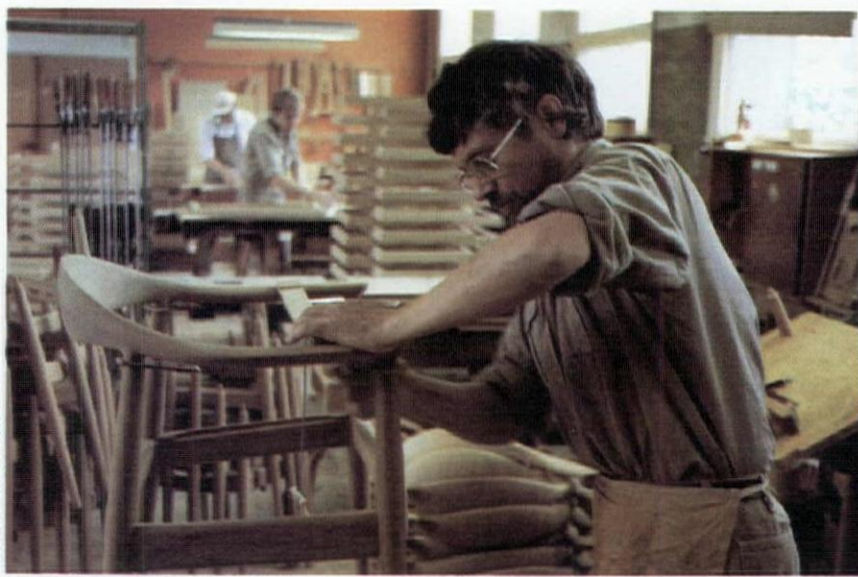
“I would never go back. I think differently when I am working on my own pieces than when I was working for production. Always then I was thinking, ‘Will this sell?’ ”

The generation that rose to design prominence in Scandinavia after 1965 turned its back on the tradition of artists in industry. Swept up in the cultural turmoil of the sixties, they struck out in search of creative freedom, “organic” design, and individualism. Designers and artisans splintered into separate trade unions. The fundamental interface between art and mass-produced craft teetered on the edge of breakdown.

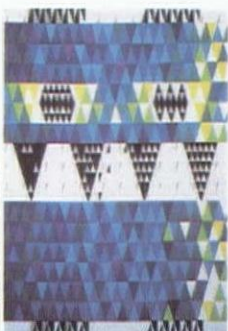
Simultaneously, fickle international acclaim shifted to the new design trends emerging from Italy. Scandinavian designers consciously did nothing to meet the challenge from the south. “We don’t go with the trends of fashion,” says Poul Hansen. “We make what we think is the right thing. Now it may not be the right thing for everyone—we’re not priests. Well, maybe we’re sort of priests! But it’s the right thing for us.” There are signs that it may be the right thing once again in the 1980s. Edam of Scandinavia Today believes that the Italian boom is peaking, and sales figures from design firms throughout Scandinavia indicate that exports are picking up.

Beyond the marketing statistics, moreover, lies a slow but fundamental shift in values. “The world is in crisis everywhere,” Hansen says. “The throwaway society has outlived itself. People are uncertain—they can’t keep buying, buying, and throwing it away.” He sees a return to respect for hand-crafted things.

The synthesis that emerges may not repeat the heyday of Scandinavian design in the 1950s, of course. Helena Dahlbäck Lutteman, curator of applied arts at Stockholm’s National Museum, speculates that the 1980s will see a burst of pure crafts and expressive freedom. Aesthetics, rather than the social consciousness of either the Bauhaus 1930s or the Haight-



© 1982 David A. Fryxell



Cooper-Hewitt Museum

Top: A craftsman at Johannes Hansen works on “The Chair,” designed by Hans Wegner.

Above: Printed fabric designed by Swedish architect, Sven Markelius. Opposite page: The Artichoke lamp, designed by Poul Henningsen in 1958. With this lamp, he has skillfully fused the functional and the aesthetic.

Ashbury 1960s, will be primary. Romanticism may stage a comeback. Certainly, a revival of craftsmanship will be central to the Scandinavian design of the 1980s.

“They knock at the door every hour, trying to become apprentices,” says Andreas Mikkelsen, president of Georg Jensen Silver in Copenhagen. He takes fifteen each year for four-year apprenticeships. “Five to ten years back we couldn’t get many. Everyone wanted to be a student. It was not appreciated to work with your hands. But lots of young people today want to be silversmiths.”

Georg Jensen began business in 1904. The things made here still look futuristic just as the art nouveau of the turn-of-the-century looked “futuristic.”

“What set us apart was always the policy that you make the best possible. Not only good enough, but the best possible.” As Mikkelsen talks, he gestures excitedly with large hands. A slender arc of silver on his left wrist reveals itself to be a watch only by the two hands on its smooth face. It’s a Jensen product, of course: exquisite but useful. “You can buy beautiful lamps, beautiful almost anything, but why are there so few beautiful cars? We are surrounded by cars! I can’t stand all these undesigned cars! Each one is more awful than the other.”

Mikkelsen shakes his salt-and-pepper head, uncomprehending. His life has been spent making art out of ordinary things—salt shakers, candle snuffers, corkscrews, forks, tea strainers. He cannot understand these cars. “It would be so easy to make them beautiful.”



■■■

Scandinavian designers threw themselves into the task of making art from the ordinary.

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Cooper-Hewitt Museum

For the Masses

You can combine a Scandinavian vacation with a tour of the heart of Scandinavian design, the factories themselves. Most offer factory tours and bargain-priced seconds shops. Museums right on the factory grounds display works of priceless historical and artistic importance. The select guide (hours are normal business hours unless otherwise indicated):

Bing & Grøndahl, Vesterbrogade 149, 1620 Copenhagen V, Denmark—One of only two factories left in the heart of the city. An impressive museum features a complete collection of the firm's famous Christmas plates and ceramic works by the son of Paul Gauguin. Seconds store.

Royal Copenhagen, Smallegade 45, 2000 Copenhagen F, Denmark—Porcelain-factory tours Tuesday through Thursdays; call for groups of ten or more. Museum.

Holmegaards, Fensmark, 4700 Naestved, Denmark—The country's leading glassworks, located an hour's train ride from Copenhagen. The seconds shop makes it a popular destination for 108,000 visitors a year.

Friends of Textile Art Association, 82-84 Djurgårdsslätten, S-11521, Stockholm, Sweden—Not a factory as such, but a unique workshop where weavers work directly with artists to produce textile versions of their designs. Gallery open weekdays, 11:00 A.M.-3:00 P.M.

AB Gustavsberg, Gustavsberg, Sweden—A lovely boat ride twelve miles east of Stockholm, this highly industrialized porcelain



Courtesy of Holmegaards Glassworks, Ltd.

Top: Leifur Breidfjord designed this wool tapestry woven by Sigridur Johannsdottir in Iceland in 1980. Iceland is particularly prolific in tapestry design. Above: Michael Bang, a Danish designer with Holmegaard, following the tradition of Scandinavian designers' melding of art and industry. Holmegaard is Denmark's largest glassworks.

■■■

factory offers a visitors center, seconds shop, and museum.

Kosta-Boda, Kosta, Sweden—Handy to the popular resort island of Urlö, this glassworks in Sweden's southern forests receives a half-million visitors a year. You can watch the glass blowers from early morning to midafternoon (these hours hold for all the glassworks listed here), or shop in what Kosta claims is the world's largest glass shop. A museum showcases works ranging from a crystal bowl made for the last czar to hand-blown window glass from the nineteenth century. Växjö is the nearest airport.

Orrefors, Orrefors, Sweden—500,000 tourists a year trek to Orrefors' pastoral facilities. A museum features historic glass works and contemporary unique pieces by artists like Olle Alberius and Gunnar Cyrén. Tours, seconds shop, restaurant. Kalmar is the nearest airport.

Nuutajarvi, 31160 Nuutajarvi, Finland—In an idyllic village northwest of Helsinki, this is Finland's oldest glass factory, founded in 1793. The museum, designed by noted artist Kaj Franck, is open 8:00 A.M.-6:00 P.M. daily, until 8:00 P.M. in summer. Tours.

Iittala, 14500 Iittala, Finland—Perhaps Finland's most famous glassworks, Iittala is also its second oldest. The museum, in a classic old barn, is open weekdays 9:00 A.M.-5:00 P.M. from October-April, until 6:00 P.M. May-September. Tours are given on Wednesdays from October to April and weekdays the rest of the year.

"Scandinavian Modern: 1880-1980" collects more than 350 masterpieces of design from Denmark, Finland, Iceland, and Norway. The exhibition will be on view at the Cooper-Hewitt Museum in New York through January 2, 1983; at the Minnesota Museum of Art/Landmark Center in Saint Paul, February 27-April 17, 1983; and at the Renwick Gallery of the National Collection of Fine Arts in Washington, D.C., June 24-October 19, 1983. An exhibition of modern Swedish crystal, also part of Scandinavia Today, opened September 30 at the Parsons School of Design in New York, where it was on view through October 23. The exhibition travels to the Seattle Center in Seattle, November 16-December 25; the Museum of Science and Industry in Chicago, February 20-April 27, 1983; and the Musée des Arts Décoratifs in Montreal, June 16-September 4, 1983. □

Expressly for the Arts



At American Express, a new marketing strategy benefits both business and the arts.

American Express calls it "cause-related marketing." This unusual combination of marketing and corporate philanthropy takes the innovative approach of tying the company's business growth in a local community to the direct support of a worthy civic or cultural organization there.

Since the project was created in 1981, cause-related marketing programs have been launched in twenty major U. S. cities, Puerto Rico, Canada, and the United Kingdom.

Almost \$1.5 million, all from the company's marketing budget, has gone directly into the coffers of a wide range of worthy organizations—from Great Britain's Duke of Edinburgh Awards, which recognize the achievements of British youth, to the Dallas Ballet, San Jose Symphony, and a host of local museums and arts festivals.

In addition to direct contributions raised during the promotions, American Express spent \$4 million advertising not only its own products and services but also the benefits the local organization brings to the community it serves. The rationale for cause-related marketing is that local civic pride is a powerful stimulant to the sale and use of American Express products and services. At the same time, American Express gains the goodwill of a grateful community. In the words of American

American Express raised more than \$46,000 for the Portland Opera, funding its outdoor summer series.

Express Company's vice-chairman Louis V. Gerstner, Jr., "Cause-related marketing is our way of doing well by doing good."

The program is based on a working partnership among card members, merchants, and needy arts groups. In a widely advertised local campaign conducted in a target market, American Express pledges a cash donation to the recipient arts organization. The amount of the donation is based on each card transaction during a given time (usually three months) as well as each purchase of American Express travelers cheques, each new card issued, and each travel package purchased at one of the firm's travel service offices. Contributions per

At American Express, cultural commitment results in innovative arts support and successful business goals.



Jack Richburg



Top: The Rockettes made their Houston debut for cause-related marketing. Above: American Express chairman J. D. Robinson III with The Lord Mayor of London at the Duke of Edinburgh Awards.

civic and cultural organizations. But traditional corporate philanthropy, even at greatly increased levels, still cannot bridge the huge chasm between the nation's needs and foreseeable funding.

"Our cause-related marketing program is one viable solution. It opens an entirely new channel of monetary support for non-profit organizations. And, perhaps more important, it harnesses the creative marketing talent of a successful company like ours and puts that skill to work improving the quality of life in communities around the world where we do business."

First tested in a four-city sweep of California in early 1981, the cause-related marketing program is designed to meet two business goals: to increase local usage and purchase of the American Express products and services and to promote goodwill. With sales volume up in target cities and new card members increasing as well, the strategy is successful in urban areas both large and small.

For arts groups, results of the American Express promotion are equally successful and even more dramatic than the business results for American Express. Their selection is often both a surprise and godsend—many recipients would face extinction without the infusion of cash. Each target city is visited by American Express consultants who anonymously scan the cultural scene. They talk to community arts leaders, get important data on various groups (including planning calendars and financial statements), and evaluate specific projects. The consultants then recommend to American Express the arts group to benefit from the marketing blitz.

Meanwhile, the American Express sales force is also canvassing the market. They call on prospective service establishments, prepare mailings to card members in the region, and blanket the city with posters, counter display cards, and ads. The media campaign, created by the New York firm Ogilvy & Mather, uses clever headlines and cartoons to send the message: "Help the Greater Miami Aria," "Be a Pillar of Mount Vernon," or "Bring Out the Stars in Houston."

Selection of the recipient group is shrouded in mystery until a top American Express executive joins regional and local management in formally announcing the project. The strategy varies from market to market, but effects are similar: funds go toward a specific project chosen by the arts group and the activity is

card transaction are in the one-cent to forty-cent range, with accepted card applications netting \$2 for the arts, five cents or more for travelers cheque purchases, and \$5 for each travel package purchase.

A snappy, sophisticated advertising campaign funded by American Express in each target area is critical to the project's success. Heavy concentration is on print media, supplemented by television and radio ads in the largest markets. Ad copy for the newspaper campaign is directly tied to the local community, often listing service establishments (businesses which honor the American Express card).

From San Francisco to Syracuse, the collaboration is producing revenue for the arts of \$25,000 to upwards of \$100,000 in each city, while meeting sales goals for American Express. It is an ideal merger: the target demographics (age, income, travel, and spending habits) of card members mirror those of arts supporters. By devising a plan whereby increased card use gains dollars for the arts, American Express is both capitalizing on interest among card members and gaining new service establishments.

In the words of American Express chairman James D. Robinson III, "Corporate donations are a vital source of funding for America's

A salute to those who face the empty page,
the empty canvas, the empty stage.

American Express Company. In support of the arts.



© American Express Company, 1982

American Express is committed to enhancing the quality of our cultural lives.

supplemented by additional "outreach" events.

Outreach is the umbrella term for performances staged in shopping malls, downtown plazas, and other public areas—these free-to-the-public activities take arts enjoyment to large crowds. Why? Benefits are two edged: performers get exposure and publicity for their group, while American Express reaches shoppers with its message of arts support. Major American Express establishments, particularly large department stores that anchor malls, see the free performances as excellent traffic builders.

The Portland Opera, where the campaign netted more than \$46,000, was one 1982 recipient of the American Express cause-related marketing program. With a May 1 kick off, the Portland project culminated August 6 with three outdoor performances; attendance ran as high as 8,000 for one show. Additionally, the outreach program underwrote eight performances of the Portland Opera Quartet in shopping areas and in the downtown U.S. National Bank Plaza. According to the director of development at the opera, Kathy Brumwell, public reaction to both the quartet and Summer Opera was overwhelming: "Now we're

looking for another corporation to help us with a similar marketing approach."

Her comments are echoed by other beneficiaries across the United States. At the Lyric Opera of Kansas City, now in its twenty-fifth year, positive reverberations are still being felt from the American Express collaboration that concluded June 30, 1982. Along with increased season-ticket sales, opera management can measure stepped-up community awareness and support from local business and philanthropic groups. "People like to go with a winner," explains opera marketing director Brian Lingham. "And with the endorsement of American Express, we're seen as a winner that others want to help fund." Because of the boost from American Express, amounting to about \$57,000, the Lyric Opera finished its fiscal year June 30 in the black, and is still getting major donations from new supporters.

Not every cause-related marketing program funds the performing arts. In Des Moines, Iowa, the city's Center of Science and Industry was selected for a program that will pay for four free-admission days annually at the museum. With \$20,000 from American Express invested at an estimated 10 percent annual return, executive director Walter Dunn

sees the free-admission days continuing for many years, funded by interest earned on the money. "We budget \$500 per free day from the American Express funds. This covers about half our operating expenses, and enables us to accommodate crowds that exceeded 3,000 on the first two American Express days," Dunn explains. The Des Moines outreach program is equally innovative; \$5,000 was earmarked to pay for visits of museum staff to schools in the Des Moines area. Two afternoons a week, curators take live animals, chemistry equipment, and other demonstrations to city school children at a cost budgeted between \$200 and \$300 per month. Dunn says demand is so high that he may have to send staff out a third day each week.

These results verify the premise of cause-related marketing outlined by Bill McCormick, president of the Consumer Financial Services Group worldwide at American Express. "As we considered the question of increasing local identity and appreciation for American Express, it seemed natural for us to try opening an entirely new channel of support for local communities by harnessing philanthropy to the local use of American Express products and services. The basic principle was to allow the community to benefit as our business there grew and prospered."

Long-range effects are the true measure of the project's success. From the American Express standpoint, increased card volume and new service establishments are a fact. Jim Calvano, president of the Consumer Financial Services Group in the U. S., said, "One of the most gratifying aspects of the whole program was the way our business partners rallied around the program. Banks that were selling other brands of travelers cheques began to prefer ours. Restaurants and retailers that never accepted any cards began accepting the American Express card. And hundreds of these businesses in many markets not only displayed point-of-purchase material but often participated by making marketing donations of their own."

The company has also been successful in penetrating tough markets like California (see related story in this section). Further, reams of editorial coverage have filled newspapers in marketing regions. Most importantly, arts organizations around the country say this is the best merger yet between corporations and culture—one that's building long-range growth for sponsor and beneficiary alike.

Adapting the Strategy

American Express has all the ingredients for a successful cause-related marketing program. Variations on the theme will work for any small business or industry that wants to share its growth with the arts community.

In Des Moines, a carpet-care company donated a percentage of business for one month to the Center of Science and Industry—a direct outgrowth of the American Express blitz in that city. When Mount Vernon was the recipient of a major American Express campaign, the Washington, D.C., department stores Woodward & Lothrop and the Hecht Company pledged matching funds. The possibilities are endless, though obviously less spectacular than the American Express plan, which is aided by a strong national network and a hefty advertising budget.

Here are a few ideas that might work in your own community:

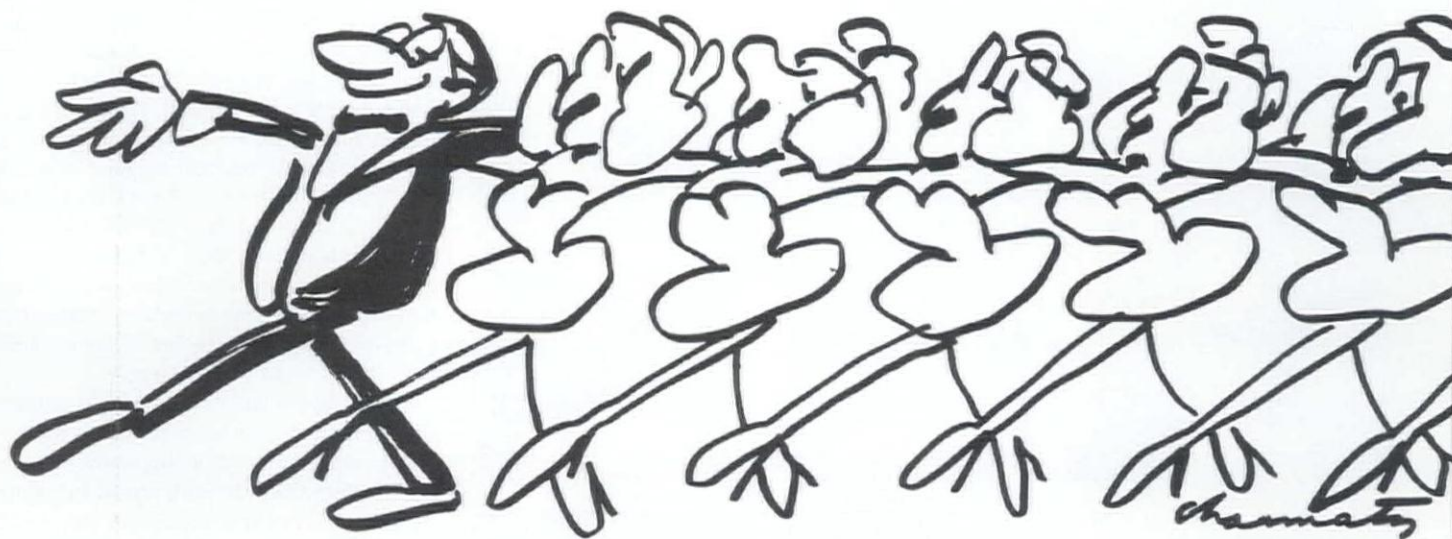
1. In preparation for the spring membership drive at dance, music, or opera companies, approach the city's most popular after-performance restaurants. Ask them to donate a percentage (5-7 percent) of sales on performance nights—then let the membership know it is happening.

2. Take the American Express concept of management to a popular shopping mall. In return for an "outreach" program of concerts or exhibits, ask for a mallwide marketing plan whereby a percentage of each store's sales for one day will benefit your arts group.

3. Survey your group's list of top vendors, i.e. printing companies, laundry services, office supplies. Seek ways to barter performance or admission tickets for those essential services, or talk to them about participation in a sales/marketing plan.

4. Evaluate the needs of corporations based in your area. One or more may be your partner for an American Express-style marketing plan. Be prepared to present your financial statement and a specific outline of planned activities; then, show marketing-department chiefs how publicity will aid both sales and their image in the community.

Banking on the Partnership



Success of the California Project paved the way for a nationwide blitz by American Express.

California was a tough, challenging market for American Express. Bank credit cards were well established along the coast, and American Express was perceived as a New York company with an Eastern slant. That was until its consumer marketing department unveiled the "California project" in the spring of 1981. The strategy inaugurated the company's cause-related marketing program in four cities across the state; three were directly tied to arts activities in San Francisco, San Jose, and San Diego.

A look at the stories in two of those cities offers timely evidence of innovation and accomplishment in arts survival strategies for the 1980s.

SAN FRANCISCO

California's largest art show, the San Francisco Arts Festival, was headed for extinction. All funding for the thirty-five-year-old event was eliminated by the city's arts-commission budget in the wake of statewide cutbacks.

Further, a downtown warehouse fire had destroyed the festival's exhibition stands. Circumstances spelled disaster for the juried event that annually attracted more than 200 artists and served as an important marketplace among nine Bay Area counties.

American Express turned those grim facts into a major success story with introduction of the cause-related marketing plan in San Francisco during the summer of 1981. Senior vice-president of consumer marketing Jerry Welsh, who headed this project since its inception, met with the arts-commission staff. He outlined a plan whereby the arts commission would be guaranteed \$40,000 to keep the festival alive through participation in the marketing effort. American Express pledged a five-cent contribution for every time a card was used, and \$2 for each new card member signed. And, as an editorial in the *San Francisco Chronicle* reported, results exceeded everyone's expectations: "This tie-in offer apparently got to people with an interest in the arts, and must have excited their own philanthropic impulses. The result was that the normal use of American Express cards was greatly stimulated and produced more than \$100,000 for the commission's starved budget."

The 1981 festival landed firmly on its feet with the infusion of new cash. To celebrate its success, American Express hosted a festival



Top: This cartoon, with the slogan "Play a big part on Broadway," typifies the extensive ad campaign. Above: Bill McCormick with San Jose mayor Janet Gray Hayes. As McCormick says: "In how many other situations can you invest marketing dollars and get back not only more business but also the sincere thanks and goodwill of the entire community?"

The arts are part of the corporate success strategy at American Express.



© 1982 Tony Plewik

pavilion for card members. Meanwhile, double-page ads in city newspapers saluted card members: "Congratulations, you saved the San Francisco Arts Festival." Success of the following summer's 1982 show verified that the event was back on sound financial footing.

Outreach activities in San Francisco were a major ingredient of the success. In addition to funding the festival, American Express contributions aided the arts commission's Neighborhood Arts Program (NAP), a source of outreach talent. The NAP maintains four cultural centers and acts as a clearinghouse for the city's great street performers—mimes, jugglers, magicians, musicians. During pre-festival happenings, American Express took NAP artists to key shopping areas, drawing large crowds and delighting grateful merchants.

Also a recipient of the city program was the annual pops-concert series. Guest conducted by the late Arthur Fiedler for twenty-five years, the concert series was bolstered by \$4,000 from the American Express cause-related marketing program in 1981. The company also purchased a large block of opening-night tickets, used to entertain key clients.

Along with revitalizing the arts festival, American Express endorsement of the arts commission's activities "opened new doors to the corporate world," in the words of commission director Joan Ellison. Her group has since established a business committee which regu-



Leonard Norwick

Top: The American Express strategy saved the annual San Francisco Arts Festival.

Above: Guest artist Itzhak Perlman and San Jose Symphony maestro George Cleve.

larly works with corporations on marketing and fund-raising programs.

SAN JOSE

At the age of 110, the San Jose Symphony is the oldest in California. With 50 percent of its funding from ticket sales and the remainder budgeted to come from federal, state, city, and private sources, symphony management found itself looking at an accumulated deficit of \$250,000 in the summer of 1981. Then

American Express came to town.

With snappy ad slogans like "Do the San Jose Symphony a favor. Leave Town," the cause-related marketing program changed the long-range course for the San Jose group. American Express officials offered to guarantee a \$30,000 cash grant for a benefit concert, earmarking a five-cent-per-card donation for each card use in the city and \$2 for each new card issued during a three-month period. Symphony management agreed, creating a gala benefit featuring Itzhak Perlman as guest artist. Sold out in just two weeks, concert tickets ranged from \$15 to \$50, raising \$78,000 for the symphony. Along with nine full-page newspaper ads announcing the tie-in between card use and symphony donations, American Express hosted a festive on-stage party for \$50-ticket holders after the Perlman performance.

While concert and card-use promotions were gathering steam, outreach programs took symphony musicians to shopping malls for a series of nine miniconcerts. Enthusiasm for the project spread throughout the city. It was the aftermath of the American Express promotion that left the biggest impact on the San Jose Symphony.

With no fewer than 200 newspaper and magazine articles giving wide publicity to the group's collaboration with American Express, season-ticket sales began to climb. After the Perlman performance, the number had increased from 3,000 to 3,600, adding \$37,000 more to symphony coffers. According to general manager Richard Wright, the American Express endorsement added more than music lovers to the list of supporters. After the American Express promotion, Westinghouse acknowledged that it had not been doing enough for the symphony—and immediately increased its annual donation by \$5,000. Hewlett-Packard jumped in simultaneously, offering to sponsor a new pops series and donating a hefty \$102,000 over three years. The original \$35,000 donation from American Express was parlayed into almost \$250,000—including new grants, ticket sales, and proceeds from the Perlman concert.

For the first time in six years, the San Jose Symphony finished its fiscal year in the black, showing a \$22,000 profit. The reasons: increased awareness, as well as revenue, spawned by the marketing strategy. "After they've done this and gone, our trick is to keep the momentum going," says Dick Wright. That is exactly what is happening in San Jose.

Aspects of Foundation Support

From El Greco to Lichtenstein: American Express underwriting tells the story.

The arts are a priority at American Express. And nowhere is that more evident than in the offices of its non-profit foundation, where an impressive arts-support program is implemented. "Made Possible By a Grant from the American Express Foundation" is the tag that has appeared on more than thirty top-caliber international exhibitions and performances since a new corporate Cultural Underwriting program was created in 1980.

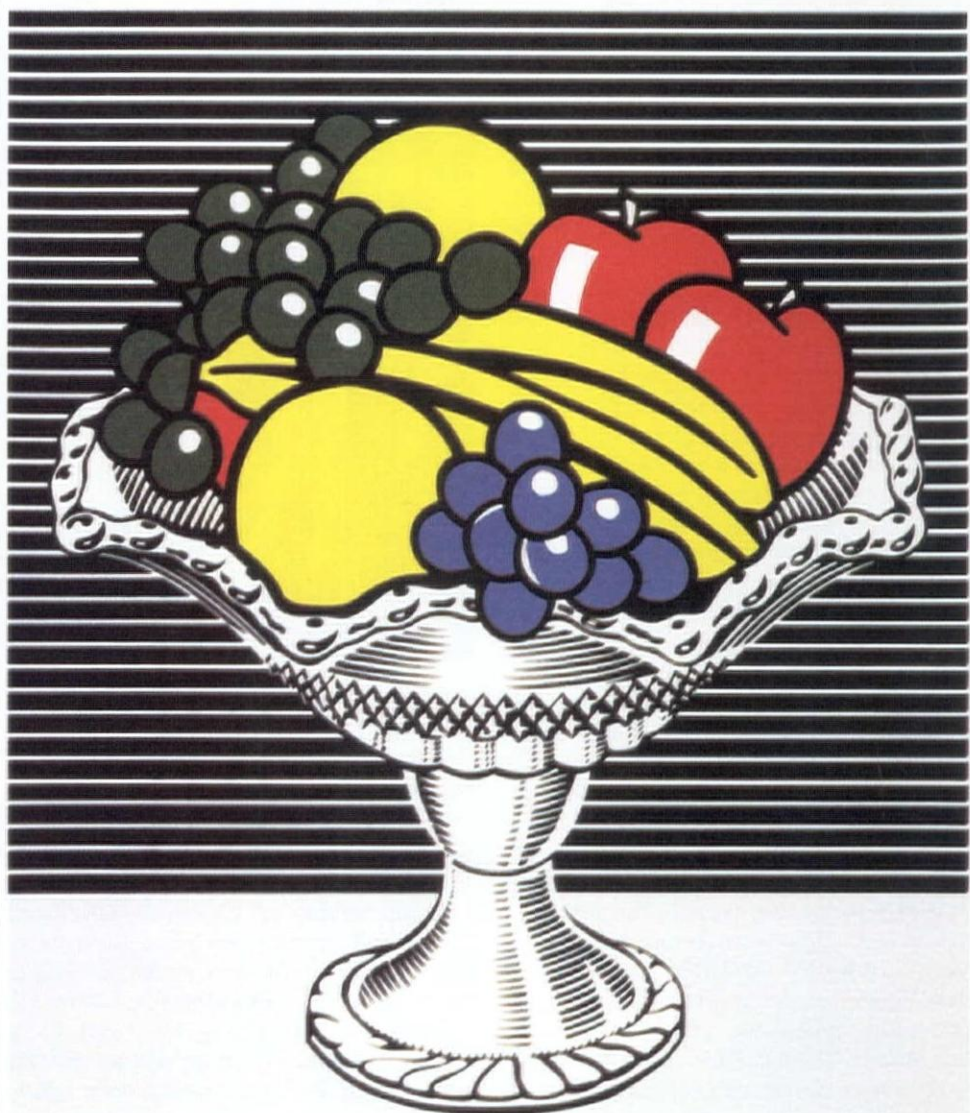
Crisscrossing the globe, activities funded by the Cultural Underwriting program (which is budgeted at about \$1.5 million), have provided a strong presence for American Express in twenty countries on five continents. The 1983 planning calendar will widen further that geographical scope. "The arts play an integral role in enhancing the quality of life for people, communities, and nations," says Foundation president Stephen Halsey. And the Foundation's Cultural Underwriting program was devised to help make the arts more accessible to the public, while simultaneously creating a better environment for business.

This profile is maintained through a diverse round of visual and performing arts events: from "The Vikings" and "The Treasures of Tutankhamun" to the works of French photographer Henri Cartier-Bresson, Rimpa art, American painter Roy Lichtenstein, and El Greco. The Foundation also has sent the American Repertory Theatre on an acclaimed European tour and brought the London Symphony Orchestra to tour twelve North American cities.

All Foundation-sponsored cultural activities must adhere to a clear set of criteria. Sponsoring only events which cross national bound-

A poster from the Roy Lichtenstein exhibition, organized by the Saint Louis Art Museum and sponsored by the American Express Foundation.

ROY LICHTENSTEIN 1970-1980



Whitney Museum of American Art

September 22 - November 29, 1981

This exhibition is sponsored by the American Express Foundation and the National Endowment for the Arts

The arts are an important international tool for communication at American Express.

daries, the program seeks a balance between performing and visual arts. All programs must be organized and managed by non-profit groups of the highest integrity; preeminence of American Express sponsorship must be recognized by all participants, and printed promotional materials must acknowledge the Foundation's involvement. When selecting exhibitions or performances for sponsorship, Foundation staff looks for subject matter uniquely representative of a specific region or culture. They also seek events that have a capacity to capture the imagination of media and public alike.

These guidelines protect the integrity of American Express while helping meet marketing objectives. Susan Bloom, who heads the Cultural Affairs division at the Foundation, points out that it is her department's job to locate and fund top-quality endeavors of all kinds—from small, jewel-like exhibitions to major undertakings like El Greco. And that selection has a wide range of ramifications: "If you share experiences like a great exhibition or a ballet performance with someone you know in a business context, your base of common interest grows accordingly. And that can be a critical difference when a potential client is deciding between comparable products or services." Personnel throughout every division at American Express think of these cultural events as *their* programs, an ideal complement to overall corporate goals.

When the new foundation-sponsored exhibition, "Silk Roads/China Ships," opens in September, 1983, at the Royal Ontario Museum in Toronto, American Express, using non-foundation funds, may tie in a broad range of promotions that spans many divisions of the corporation. For example, the travel services division might promote tour packages to cities along the Silk Road. The merchandising sales division might consider importing or reproducing porcelains, textiles, coins, or other objects. The exhibition catalogue may be used by corporate management as a gift or promotional device. Posters promoting the exhibition may be displayed in American Express offices and retail establishments. Card members will be encouraged to visit the exhibition in host cities. Key regional personnel throughout North America will participate in developing the program.

And the regional managers are sold on the Cultural Underwriting program. "When the El Greco exhibit came to Toledo, it gave me a



"St. Martin and the Beggar" from the landmark El Greco exhibition which was funded by an American Express Foundation grant.

new vehicle to talk to important clients," says Fred Kressierer, district manager of consumer financial services in Cleveland. His district budget paid for admission tickets which he was able to present to clients to attend the El Greco exhibition at the Toledo Museum of Art.

Kressierer says he can feel effects of the consciousness-raising under way across Ohio about American Express and its contributions to the arts. Robert Bigger, executive vice-president of the northern region for Shearson/American Express, is eager for his company to repeat a success like El Greco in his Ohio area. Prospective investors, particularly private clients, bankers, and corporation heads, are attending the El Greco show at Bigger's invitation—and their response is overwhelmingly positive.

Malcolm Goodridge, corporate vice-pres-

ident for account development, says the wide range of Foundation-sponsored activities add a critical new dimension to business relationships. "By sharing with clients an evening of music with the London Symphony or an afternoon of El Greco, we are able to expand communication with these people. It is an idea non-business environment in which we can further professional associations with clients and their wives." Goodridge is among scores of American Express personnel who are totally committed to the company's arts philosophy. "I believe strongly that it is the responsibility of individuals and, especially, of large corporations like ours to support cultural events and share these great resources with people everywhere."

The same enthusiasm extends to artists who have benefited from Foundation funding. Robert Brustein, director of the American Repertory Theatre (ART), is among the most vocal recipients of Cultural Underwriting monies. The theater group received a grant enabling them to take their twenty-seven member company on a six-city, eleven-week tour. Wide international acclaim followed them everywhere. Performing Molière's *Sganarelle* in English to a French audience captivated crowds and critics at the Avignon Festival. In Israel, they performed Robert Auletta's *Rundown*, a controversial anti-war play. Emphasizing that American Express exercised no control over the group's repertory, Brustein called the grant the outgrowth of "what enlightened corporate money can do."

The American Express Foundation is funded by each of its subsidiaries: American Express Travel Related Services Group, Fireman's Fund Insurance Company, Shearson/American Express, and American Express International Banking Company. Under the corporate umbrella, each upholds the corporation's total commitment to the arts. That philosophy is summed up in the words of William McCormick, president of the Consumer Financial Services Group of the company: "Without the inspiration and imagination of the performing and visual arts, the quality of life in our cities and in our country would be greatly diminished. . . . More than ever, we need to reestablish contact with the philosophical legacy and human values which motivated our forebears, and which still provide the only humane and constructive foundation for our relations with each other and for our common hopes as people."

Opera People

A top photographer of classical musicians recollects his encounters with opera's stars.
By Christian Steiner

When I began working as a portrait photographer, almost all my commissions came from artist managements. Today, it is usually the artists themselves who call, and one of the first questions they ask is: "What shall I wear?" And in the case of women: "What about makeup?" Concerning clothes, I have a standard answer: "As simple as possible." I like to focus on the face. Then, for a good session with maximum possibilities, I recommend that the sitter prepare both formal and informal clothes, and I usually ask for several changes with colors ranging from light to dark. The apparel required of men on stage is limited. Women, on the other hand, can dress in a great variety of ways, but for purposes of portrait photography, even they need to stay away from prints and vivid, complicated designs. As for makeup, it should be determined by whether the image is to be in color or black and white. With monochrome film, very little makeup may be necessary, but in color photography, a bit of paint and powder can frequently enliven an otherwise pale face.

Many of my photographs are intended for use in publicity. That in itself suggests how the portrait should look. If it is to appear on flyers, on posters mounted before concert halls, or on record covers, the overall image must be attractive and interesting. The subject should seem to be dynamic and outgoing, and certainly as good-looking as nature and skill permit. Thus, the very demands of the situation generate tension, causing the sitter to fear



our session may prove a failure. Many of the most eminent stars have arrived at my door declaring: "This is as bad as going to the dentist." No doubt the best portraits would be obtained if only the subject and I could spend a whole day together, even sharing a meal, the better to create an environment wherein the social encounter becomes the event, allowing the camera to be gradually forgotten. Since rapport is an essential element in the creation of a relaxed atmosphere, and a relaxed atmosphere constitutes a vital component of a productive photographic session, it is imperative that good rapport be established at an early moment. In meeting total strangers, I may find it impossible to like at first sight each and every person who arrives at my studio. But in order for me to take good pictures, I must come to like the subject, and whatever success I have in this regard can only increase my chances of being liked—an important factor in obtaining good responses from the sitter. Anything positive that I see in someone has to be examined, pointed out, and reinforced. Aided by this technique—one of my most valuable inventions—I end up liking virtually every one of my clients, however little we may seem to have in common at the outset.

Tatiana Troyanos

The session went wonderfully well. I had set the stage very carefully to create as theatrical an atmosphere as

possible. In a candlelit room, she sat before a French brocade hanging, every inch the seductress. In another dramatic pose, she displayed a regal, dominating presence. Outside, the snow continued to fall.

Excerpts from Opera People, photographs by Christian Steiner, introduction by Michael Scott, text by Robert M. Jacobson. Published by The Vendome Press, New York, distributed by the Viking Press.

“A man of strong opinions, the tenor always does his own makeup...”

Luciano Pavarotti

Pavarotti knows exactly how he wants to look, and checks his poses constantly in any nearby mirror. He arrived at my studio announcing: “You must photograph me when I am sitting down.” At that time, he weighed 330 pounds—“only thirty pounds overweight,” he assured me. A man of strong opinions, the tenor

always does his own makeup, unlike many artists. When we finished a rather difficult session in full costume as Pagliacci and Pavarotti was ready to leave, I was struck by the startling contrast in his appearance, now that he was dressed in street clothes and sporting a fur hat with a yellow scarf wound round his neck. I persuaded him to return to the studio for a final series of pictures.



“She is a beautiful, expansive person.”

Gwyneth Jones

Both of the photo sessions I had with Gwyneth Jones were great fun. She is a beautiful, expansive person and every inch the diva. Besides, this lovely Welsh lady is completely fluent in German, and we rattled away in my mother tongue with great abandon. She has the rare ability to throw her head back and laugh, something that most people find very difficult to do. We got along famously, and after our first sitting, she invited me to the Met for her performance as the Marschallin in Rosenkavalier. Afterwards, she and her husband came to my home for a delightful, informal supper of cheese soufflé. The following year, Jones flew into New York just so I could photograph her as Helen of Troy in Die ägyptische Helena.

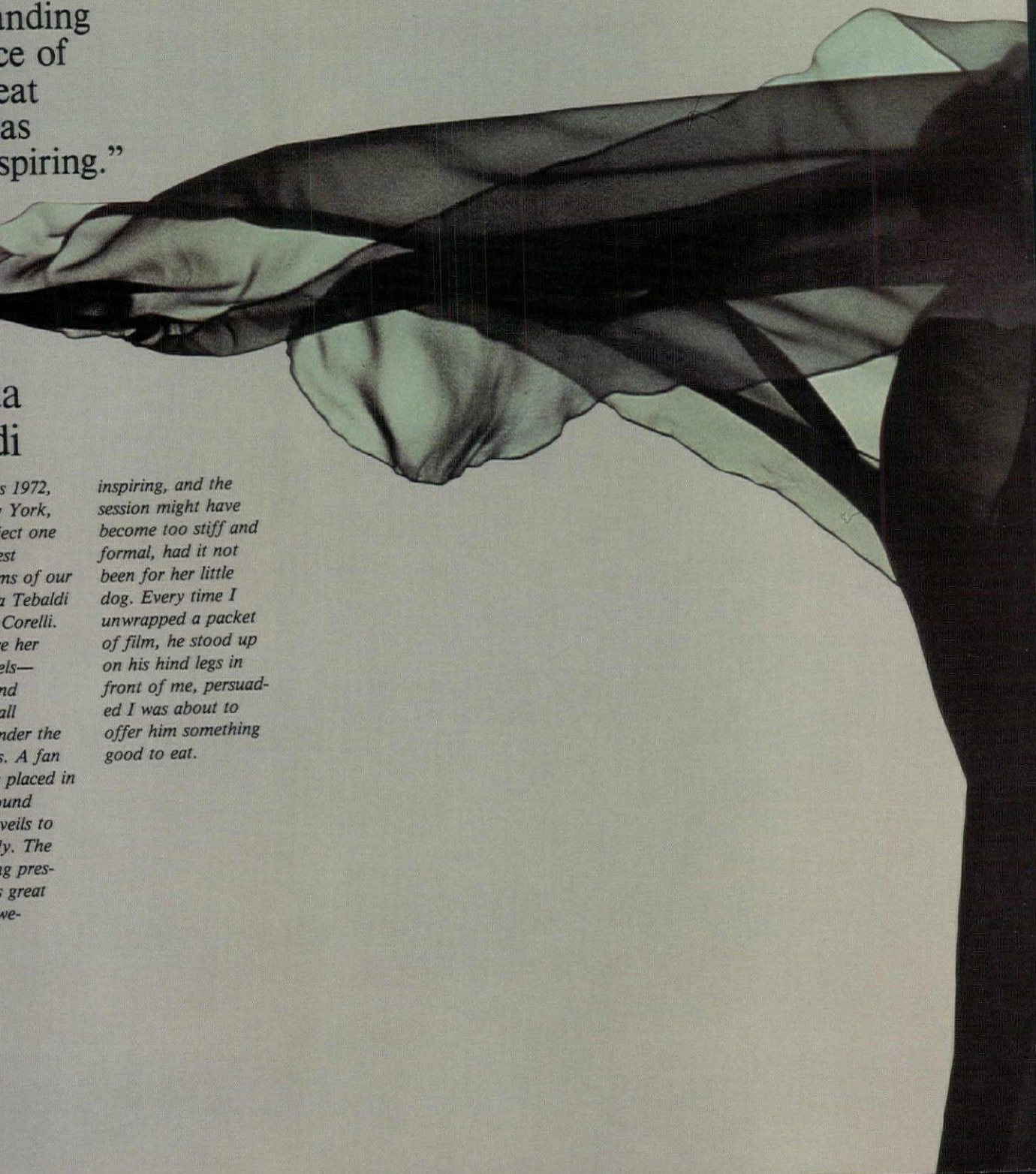


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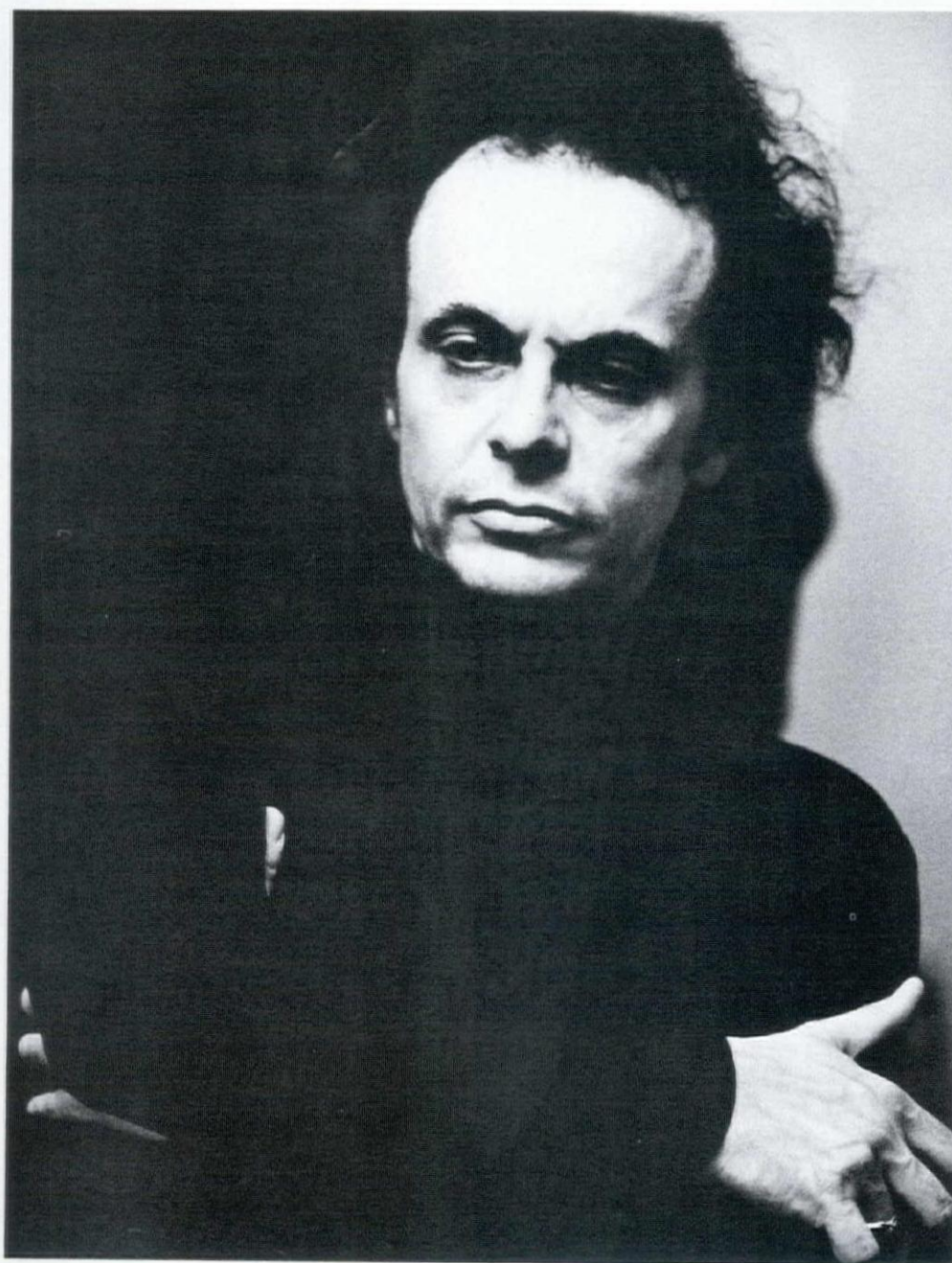
inspiring, and the session might have become too stiff and formal, had it not been for her little dog. Every time I unwrapped a packet of film, he stood up on his hind legs in front of me, persuaded I was about to offer him something good to eat.



"His is a strong, brooding, face..."

Lorin Maazel

I flew to Cleveland to photograph Maazel for a recording of Prokofiev's Romeo and Juliet. We never got to exchange a word, but I tried to capture his intense concentration during a playback of the recording session. His is a strong, brooding face, and the pictures exude the strength and purposefulness of this young American conductor.



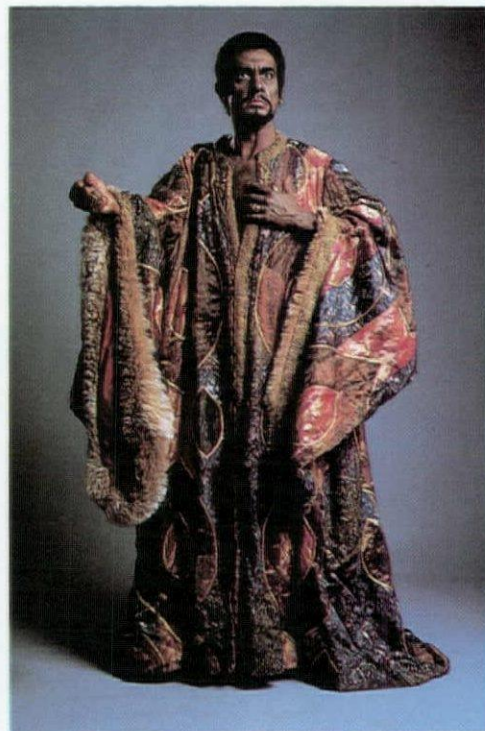
"I got word that he was, in fact, quite pleased."

Herbert von Karajan

I had no idea what he thought of the portraits, for I heard absolutely nothing for a good six months. Finally, I got word from Angel that he was, in fact, quite pleased, even insisting that Angel send me to Europe thereafter for all his record covers. Two years later I returned to photograph him again, and nothing had changed. He seemed not to recognize me, yet when we were ready to start shooting, he said: "Those were the best portraits I ever had. What shall we do next?" That was surely the longest sentence he ever addressed to me, and I began work in high spirits—while my subject immediately lapsed into total silence, as unapproachable as ever. I think the pictures reflect two basic aspects of the Karajan character: introspection and remoteness.



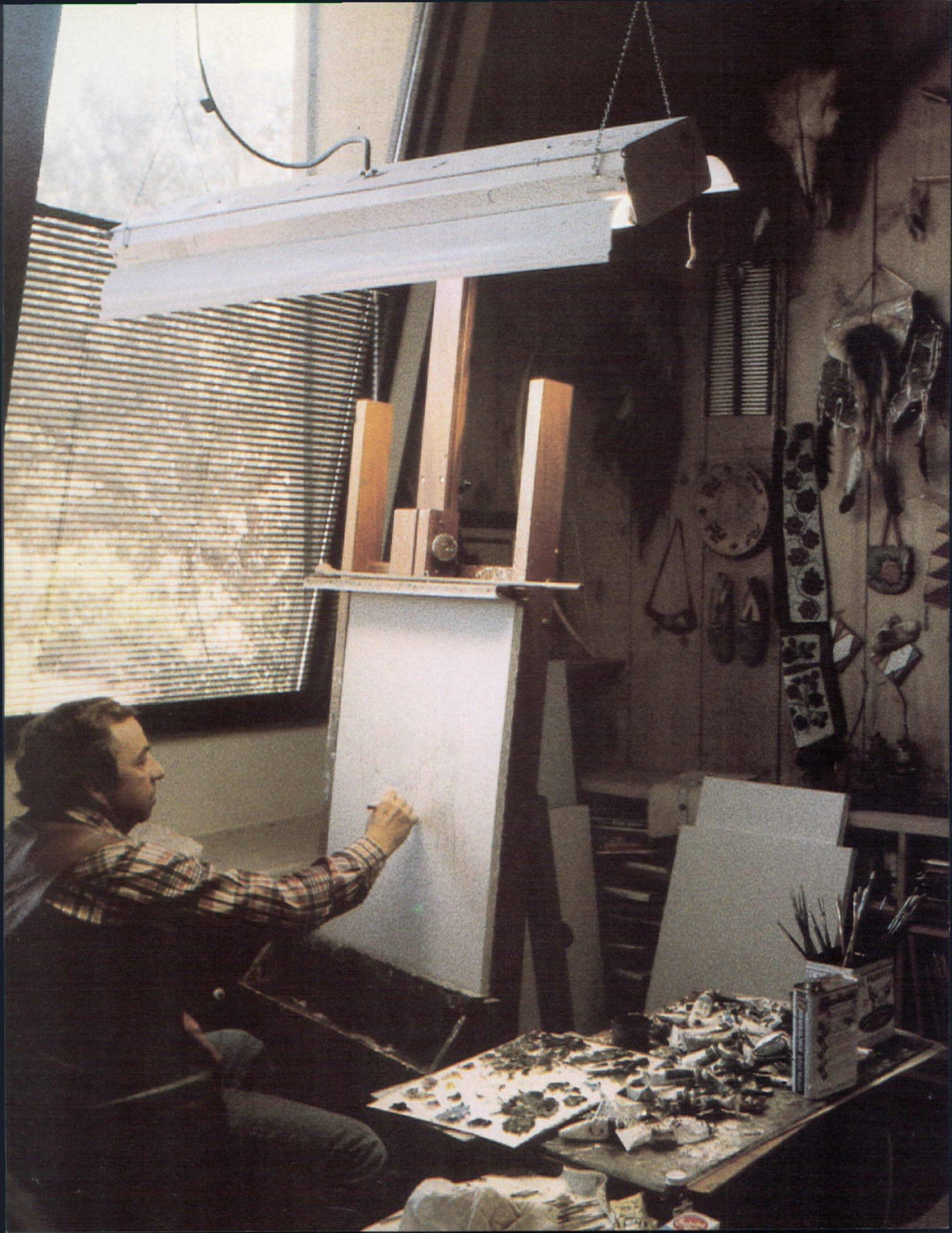
“Extra-ordinary intelligence and natural sense of drama. . .”

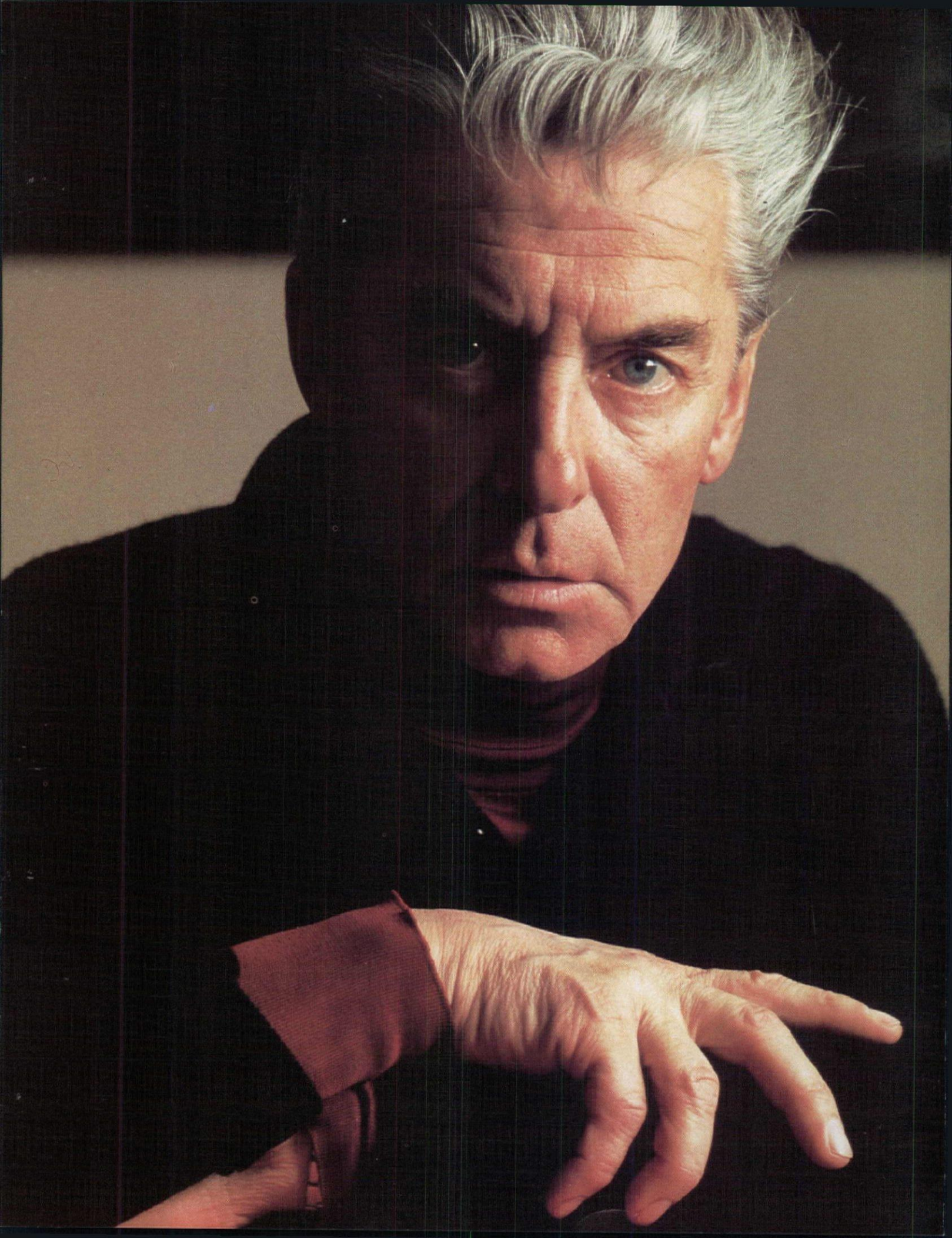


Plácido Domingo

My files already contained several interesting shots of the Spanish tenor, all of them the products of a session held in 1976. For our 1982 encounter, however, I wanted him to pose in costume as Othello, one of his recent and greatest roles. It was rather difficult to arrange, given his busy schedule and the complicated maneuvering with the wardrobe department at the Met, where Maria Moore was of enormous help. Another member of the Met staff, Victor

Callegari, spent two and a half hours doing Domingo's makeup. But the results made it all worthwhile. I took over one hundred pictures that afternoon. And with Domingo's extraordinary intelligence and natural sense of drama present in every one of them, the collection becomes a visual record of the art of operatic performance.





The Cowboy Art Stampede

With cowboy art commanding six-figure prices, there's a new Gold Rush in the West.

By Rosemary Holusha



Peter L. Bloomer/Horizontal West

Left: Surrounded by western artifacts, Joe Beeler paints in his studio. Above: An Unholy Alliance, oil by Beeler. Below: Joe Beeler, president of the CAA, actually worked as a cowboy in Oklahoma and Missouri. He says, "Although the American cowboy is very much alive, in another generation he won't be."

They have a lot to live up to, these big-hatted, boot-sportin' gentlemen. They call themselves the Cowboy Artists of America, and they are dedicated to carrying on the traditions of their illustrious forebears—legends like Remington, Russell, Wyeth. In the last five years, the phenomenon of western art has captured the art-buying world's fancy. And the romance of the West is selling.

While the West is portrayed by many artists, the Cowboy Artists of America has been most successful in penetrating a lucrative market. Some members were born cowpunchers, while others had an early desire to ride the range. They come from all regions and have diverse art backgrounds. John Hampton remembers how the idea for the CAA took shape. "George Phippen and I used to ride and do roundups together, and we got to thinking about forming a group of artists who did western art. Later, Charlie Dye, Joe Beeler, and I were sitting around a campfire one night in Sonora, Mexico, and we began really talking about starting this group."

The CAA was finally formed in June, 1965, when the four cowboy-artists met at the Oak Creek Tavern in Sedona, Arizona. They invited a photographer to officially record the scene, and officers were chosen among the

Rosemary Holusha is a free-lance writer living in Phoenix, Arizona.



Peter Howe/Visions

"There was no market for this art twenty-five years ago." Cowboy art is now a big seller.

four by pulling names out of a hat.

This year's Seventeenth Annual Cowboy Artists of America Exhibition at the Phoenix Art Museum represents much of the best that was launched that day at the Oak Creek Tavern. The show, open through November 21, features works by the twenty-three CAA members, with oil, watercolors, drawings, and bronze sculpture included. Some 35,000 western-art fans are expected to fill the Phoenix museum during the show's viewing dates. Each CAA member may exhibit a maximum of five works and, for the first time this year, a small or miniature piece. Every piece in the show has never been displayed publicly, in strict accordance with CAA rules.

Annually, preview night at the CAA show is a blockbuster that attracts collectors from all around the world; more than 1,000 cowboy art aficionados attended this year's sale. Since every piece is offered for sale, buyers line up before their favorite artist's works and fill out intent-to-purchase slips. After ninety minutes of viewing time, a horn is blown and there is a simultaneous drawing for the works. Charles Hall, president of the Men's Art Council, one of the sponsoring groups of the show, remembers, "Before the rules were changed some years ago, it was first come, first serve. Sometimes that got to be a real wrestling match over a favorite artist. Now it is the luck of the draw."

Jim Ballinger, director of the Phoenix museum, says the CAA show is a major draw at the museum as well as a great learning experience for people in the community. The event has been held in Phoenix since 1973 and, according to economic impact figures in Phoenix, adds a multi-million-dollar annual infusion to the city. (The 1979 show, with sales of \$860,000, brought \$5.5 million in tourist revenue to Phoenix.) "It's great to see people so interested. The show has always fascinated me because it brings in people who really study the paintings. It's certainly an ardent crowd." It's also a monied crowd. Total exhibit sales this year reached \$1,171,650 for 110 works, with the top price, \$70,000, paid for John Clymer's *Marie Dorion Escape*. That is quite a contrast with the first exhibition held in 1968 at the Cowboy Hall of Fame in Oklahoma City, when 100 works totaled \$49,000.

"When the Cowboy Artists come in, it is like a convention here," says Troy Murray of Troy's Gallery. "Everybody who is interested in cowboy art comes to town. This is the hub



of western art in the nation because people can see more in a short period of time."

At Period Gallery West, there was an open house during preview week, attracting people from every state. "It's just crazy," says Corrine Fowler at the gallery. She theorizes that boots and saddle art is appealing "because there has not been a lot of art that we can call our own, except country music, jazz, and western art. People have begun to realize what it took to civilize our country and are now taking pride in it."

The Texas Art Gallery in Dallas carefully watches sales at the Phoenix museum. "We all deal with the same western artists and have many of the same customers," says Candice Bedner. "Western art is very strong in Texas. We've been around as long as the Cowboy Artists—we kind of grew with them." The Texas Art Gallery holds an annual auction of western art this year to be held December 4. Last year's auction brought forth \$4 million in sales, further evidence of the checkbook frenzy that results when cowboy art comes up for sale.

Buck Saunders Gallery in Scottsdale was originally called the Scottsdale Trading Post when it opened its doors in 1949. Saunders remembers when an Olaf Wieghorst painting was priced at \$500 and went begging for a buyer. Today, works by Wieghorst, called the "grand old man" of western art, command prices in the \$100,000 range. "Olaf is the best

artist to collect right now. He'll be the next Remington or Russell," Saunders maintains. He recalls when a Remington was priced at \$800 in 1951, and today it could fetch \$60,000.

It wasn't Remington or Russell who inspired CAA award-winner John Clymer, 75, but rather the artists from the golden age of illustration. "I sneaked in the back door," Clymer says of his CAA association. "They asked me to join in 1968, but I said I wasn't a cowboy, and I didn't paint cowboy pictures." Born in Ellensburg, Washington, Clymer worked for forty years as an illustrator in the East, and his eighty *Saturday Evening Post* covers depicted actual locations in the West, all of his own choosing.

Even before he started painting in 1925, Clymer and his wife, a history buff, had been following the Lewis and Clark trails as well as the century-old routes of fur traders and Indians. His themes depict those early days in the Northwest. He has made his home in Wyoming for the past twelve years. "In the summer we go to the places that I paint, so I present the time in its proper setting and it is all authentic. In the winter I paint."

A big crowd-pleaser at the Phoenix show, Clymer is most proud of his recent election to the Society of Illustrators Hall of Fame. There he took a place alongside such greats as Howard Pyle, Edwin Abbey, and N. C. Wyeth. "That was a real honor. In the early



Opposite page: A recent Cowboy Artists of America sale preview. Here, a bronze sculpture, *Turning the Leaders*, by John Hampton is being examined.

Above: *Attack on the Stage*, oil by Frank McCarthy. He prefers to paint action scenes. Right: Brooklyn-born John Hampton went west in 1941 and worked as a western comic-strip illustrator, including "The Lone Ranger." Hampton, 64, is a founding member of the CAA. Below right: Frank McCarthy, also born in New York, worked as an illustrator for magazines before becoming involved with western art.



days, I had the opportunity to meet those men, and they were very kind and helpful to me." One of seven artists featured on the PBS series, "Profiles in American Art," Clymer consistently sells in the five- and six-figure range, from \$25,000 to \$150,000. His *Long Cold Winter* won a silver medal at the 1981 CAA show, and sold for \$150,000 on preview night. Another oil went for \$125,000 last year.

President of the Cowboy Artists Association, Joe Beeler is a bona fide cowboy who still ropes and rides with the best of them. Beeler, 51, grew up in the ranching areas of Oklahoma and Missouri, and feels his close association with cowboys has helped his art. "I paint things that I participate in. I want to put it down for someone else to see. Although the American cowboy is very much alive, in another generation he won't be."

He works in bronze, charcoal and oil, and his portrayals of rugged-looking cowboys and action scenes are in demand. Prices for bronzes are in the \$10,000 range, with oils selling in the \$20,000-\$40,000 range. He's been honored with one-man shows at the Thomas Gilcrease Institute in Tulsa, the Montana Historical Society, the National Cowboy Hall of Fame, and the C. M. Russell Museum in Montana. He has received six CAA awards, including the Colt Award. But success came only after a struggle. "There was no market for this art twenty-five years ago. Only ranchers and

cowboys would buy it. Things have changed a lot in the last fifteen years." Beeler is particularly proud of the Cowboy Artists of America Museum in Kerrville, Texas, slated to open in April, 1983. Housing a permanent collection of CAA art, it will be a center for art and education about the cowboy and the American West.

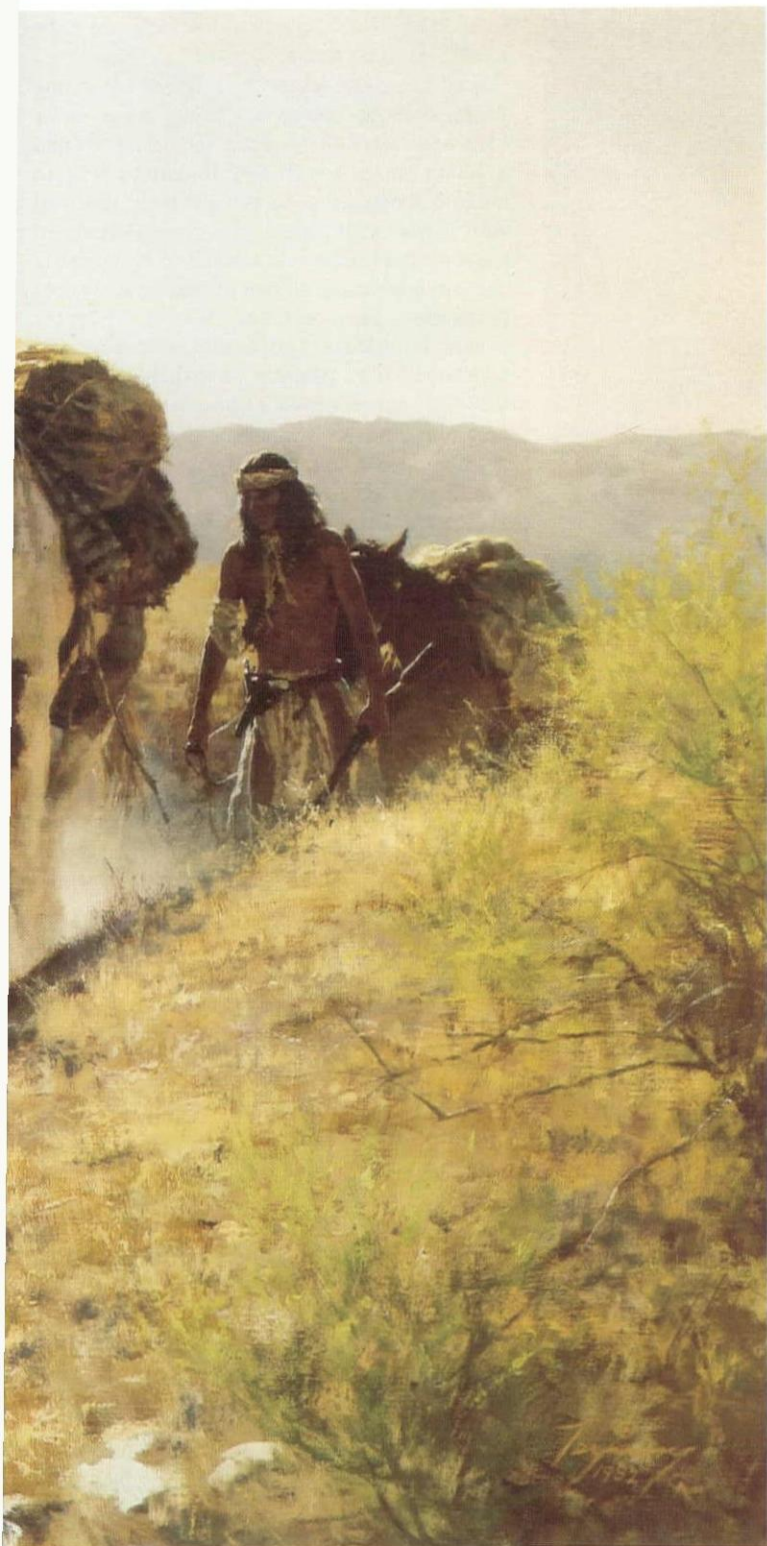
Brooklyn-born John Hampton, 64, is a founding member of the CAA. In 1941, Hampton went west where he worked as a book illustrator and artist on nationally known western comic strips, including "Red Ryder" and "The Lone Ranger." Hampton worked in all media—oil, watercolor, charcoal, pen and ink—and five years ago decided to try bronze sculpture. His first attempt won the CAA gold medal for sculpture in 1977, followed by gold medals in 1979, 1980, and 1981 at the annual CAA shows.

He is self-taught, inspired by Remington, Russell and George Phippen, whom he considers the best of them all. "I just analyze what looks good and what looks bad. There is an art lesson in every good painting." Hampton lives in Scottsdale, and his prices at last year's show ranged from \$3,500 for a watercolor to \$18,000 for bronze sculpture.

Another New York native, Frank McCarthy, 58, now a Sedona resident, spent twenty-three years in the East illustrating national magazines. He also illustrated western and war scenes for



"There are a tremendous number of people who are interested in the West. It is not a fad."



Above: Roundup Dust, oil by Olaf Wieghorst. A native of Denmark, Wieghorst, 83, is called the "grand old man" of western art. Left: Plunder From Sonora, oil by Howard Terpning (below). Terpning's Dust of Many Pony Soldiers painting is the official poster for this year's CAA show.

adventure magazines and worked on advertising art for the James Bond films. "I was doing very well in the East, and eased into the western market at the same time."

Like fellow CAA members, McCarthy carefully researches the Old West and its cast of characters. He does oils (in the \$30,000-\$40,000 range) and prints, and his limited edition, *Frank McCarthy: The Old West*, sold out before it was put together.

McCarthy was among CAA members invited to participate in a 1980 show at the Societe des Artistes Independants at the Grand Palais in Paris. "This was the first time we were invited and we stuck out like a sore thumb. There was every type of art there, all styles, and it was an interesting combination."

Tall, handsome, and soft-spoken sculptor Grant Speed, 52, was born in Texas, grew up as a cowboy, and rode the rodeo circuit. With a degree from Brigham Young University, he became a teacher. But anxious to recreate the West he had known as a youth, he focused on sculpture, since his abilities leaned to three-dimensional art. Self-taught, he spent grueling years learning the bronze-casting process and working with the metal. Speed created a sensation at the 1970 CAA show with his sculpture *Ridin' Point*, and the entire edition was sold out on preview night. In 1976, *Half Breed*, a sensitive bronze of a woman, received the CAA Gold Medal, and the entire edition sold



"When Europeans ask about our country, they are mainly curious about the West."



Above: The Apache Wars, bronze by Grant Speed (left). Texas born, Speed grew up as a cowboy and rode the rodeo circuit. A self-taught artist, Speed recreates the west he

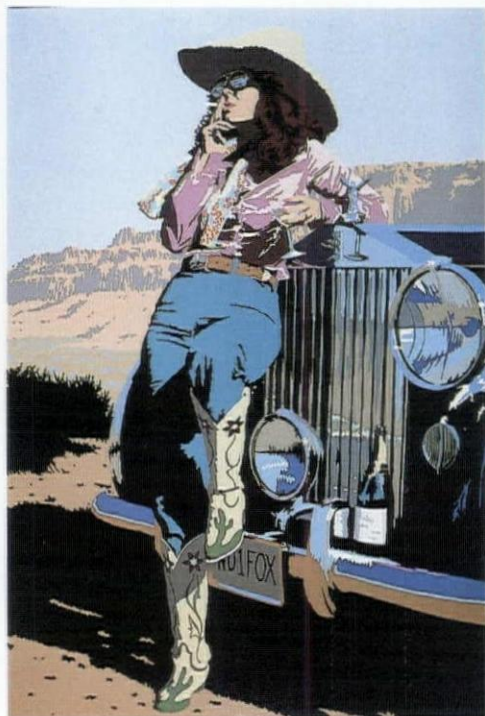
knew as a youth in his work. Right: No.1 Fox, a serigraph by Bill Schenck, 36. Schenck breaks with tradition in his art that involves the modern-day cowboy and cowgirl.

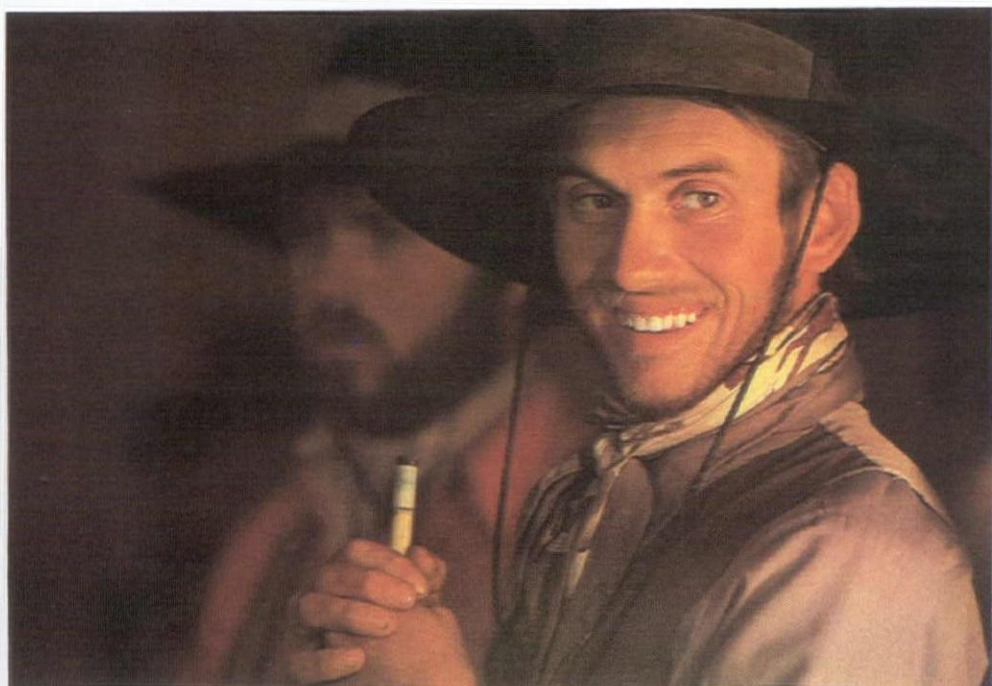
out. His bronzes usually sell in the \$3,000-\$12,000 range.

Last year's CAA president, Speed has strong feelings about cowboys. "They have never been accurately portrayed in movies. They had a jillion things to do and to know, how to make a living, how to run a ranch and deal with livestock. It would take three lifetimes to learn all the things that needed to be learned.

"Anybody can trail ride or play cowboy, but in the glory days, from the 1800s to the 1950s, it was knowledge and ability that counted. Cowboys had to perform their daily heroics at 4:30 A.M., and not in front of a camera. A man on a horse may be a romantic thing, but growing up and working as a cowboy, I saw a side one doesn't generally see."

Howard Terpning's painting *Dust of Many Pony Soldiers* is the official poster for this year's CAA show. The painting, which sold for \$47,000 in 1981, won both a gold medal and Best of Show. He also won the Artists' Choice award for best overall show, and a gold medal for a charcoal drawing. Terpning, 55, worked for twenty years as a top New York illustrator, all the while wishing to go west. In 1975 he fully committed himself to western art and now makes his home in Tucson. A CAA member for two years, he has won nine awards at CAA shows. His paintings and drawings portray the cavalry, the Indians, and fur





Range Finder

Not all cowboys are behind the easel; some are still riding the range—and fair game for the camera. A new book by William Albert Allard captures the West in a fresh way. Even if you thought you knew bull riders and cactus, Allard's 104 color photographs will change forever your mind's-eye view of the region.

Vanishing Breed: Photographs of the Cowboy and the West (New York Graphic Society/Little, Brown and Company, \$29.95; \$34.95 after December 31) is one of the most visually stunning books to come down the trail this season. Allard's photographs and terse commentary avoid the sentimental. Lonely beer joints, rodeo risk-taking, back-door ladies—Allard takes us on a complete tour through the modern-day West.

Left: Ricky Morris, Nevada, 1979.

traders. He has a great love for detail, researching his subjects extensively. He says, "I either do it right, or I don't finish it."

Prices for Terpning's work in the 1981 Phoenix Art Museum show ranged from \$12,000 for a charcoal, to the \$15,000–\$47,000 range for oils.

Other Artists on the Western Scene

When Olaf Wieghorst came to this country from his native Denmark in 1918, he knew he wanted to be an artist and a cowboy. This 83-year-old artist is a real John Wayne-type character, second to none in portraying the West he knows from first-hand experience.

With the kind of background of which movies are made, Wieghorst has been a New York City mounted policeman, circus performer, trick rider, U. S. calvaryman and has worked as a cowhand in Texas, New Mexico and Arizona. His fascination for the horse and rider is well known. "I have studied paintings at museums, but mainly horses have been my great teachers. I keep looking at horses and trying to learn about them."

A Wieghorst retrospective at the Gilcrease Institute in Tulsa, November 19 to January 30, 1983, will include thirty-eight paintings and bronzes. Some are being borrowed for the show from the collections of President Reagan, Barry Goldwater, and others. Living in El Cajon, California, he can remember

when his work was difficult to sell. "Today the American people have finally come to realize that you don't have to go to Italy or France to get good art. Western movies have helped, and so have the cowboy artists."

Harry Jackson, 58, was a fine painter before he turned his talents exclusively to making bronze sculptures. A one-time CAA member, he is considered by many to be a superstar in the world of art. Jackson owns foundries in Camaiore, Italy, and in Wyoming, and divides his time between the two places. He, too, captures historical events, and his bronze sculptures are in numerous prestigious collections, including the White House and Buckingham Palace. His art sells from \$4,500 up to \$200,000.

Indians are the subject matter that sculptor Richard Greeves knows best. From Missouri, Greeves, 47, lives in Wind River Reservation, Wyoming. Because of his proximity to his subjects, he claims to know Indians in ways that others cannot.

Although Oregon is not as strong a center for western art as the Southwest and eastern metropolitan areas, Bill Shaffer, 55, of Kings Valley, Oregon, is hoping to change that. Shaffer has been working on western themes for about two years. "I really got excited once I became involved. I enjoy the subject matter and it is lots of fun." His paintings and bronze sculptures in the \$500–\$700 range are mainly of horses and Indians. He does not claim to be

an historical artist.

Two newer artists with styles quite different from the traditional are Bill Schenck and Bill Aceff.

Schenck, 36, is a Wyoming native whose serigraphs and paintings involve a modern-day cowboy and cowgirl figure with pickup trucks and Cadillacs. His September show in Jackson, Wyoming, was a sellout and his paintings sell for \$1,800 to \$10,000.

Bill Aceff, 30, was born in Alaska and studied art in California. He is rising in the hierarchy of western artists and has a waiting list of buyers. At the Western Heritage Sale in Houston this spring, an Aceff painting sold for \$56,000, the fourth-highest price at the show. Typically, Aceff's paintings are in the \$10,000–\$20,000 range.

There are many western storytellers, each with his own vision. The increasing popularity of this lore may be rooted in a desire to return to a simpler time. There's no doubt this art is getting more valuable and critics have begun to take it seriously. It is full of fantasy and appeals to people all over the globe. The American cowboy is unique to our history.

As Joe Beeler says, "When people from other countries think of an American, they often picture him as tall, wearing blue jeans, a wide-brimmed hat, and cowboy boots." If the cowboy art boom continues, Beeler might add, "and carrying an easel." □



Prima ballerina-turned-narrator captures the excitement of the dance world on television.

By Joy DeWeese-Wehen

The Magic of Margot

How does it feel to be an immortal of the dance world?

According to Dame Margot Fonteyn, *prima ballerina assoluta*, it's like continually running up a down escalator. When you get to the top, you can't rest on your laurels—or the likelier offering of the ubiquitous red roses shrouded in cellophane—you just run harder than ever to stay there. "But that is the fun of it, and the challenge," states the sixty-two-year-old English dancer whose dark eyes and warm smile reveal her dash of Brazilian blood.

Beginning this fall, America has the opportunity to experience the Margot Fonteyn phenomenon when "The Magic of Dance" is aired on public television. The six-part series, produced by BBC-TV in association with Time-Life TV and RM Productions, features Dame Margot Fonteyn as hostess, commentator, and star.

In the one-hour episodes, she takes her audience into the world of dance past and present. Spotlit are great choreographers and dancers from Louis XIV of France, who founded the art and discipline of ballet as we know it today, to the Dance Theater of Harlem. Dame Margot reveals that a studio rehearsal is sometimes more satisfying, more electric than a final performance; and she traces the history of different types of dance and dancers, including folk, jazz, and experimental dance theater. Along the way, she interviews luminaries like Fred Astaire, Sammy Davis, Jr., and Kyra Nijinsky, and dances some of her most famous works with such partners as Mikhail Baryshnikov, Michael Somes, and the meteoric Rudolf Nureyev.

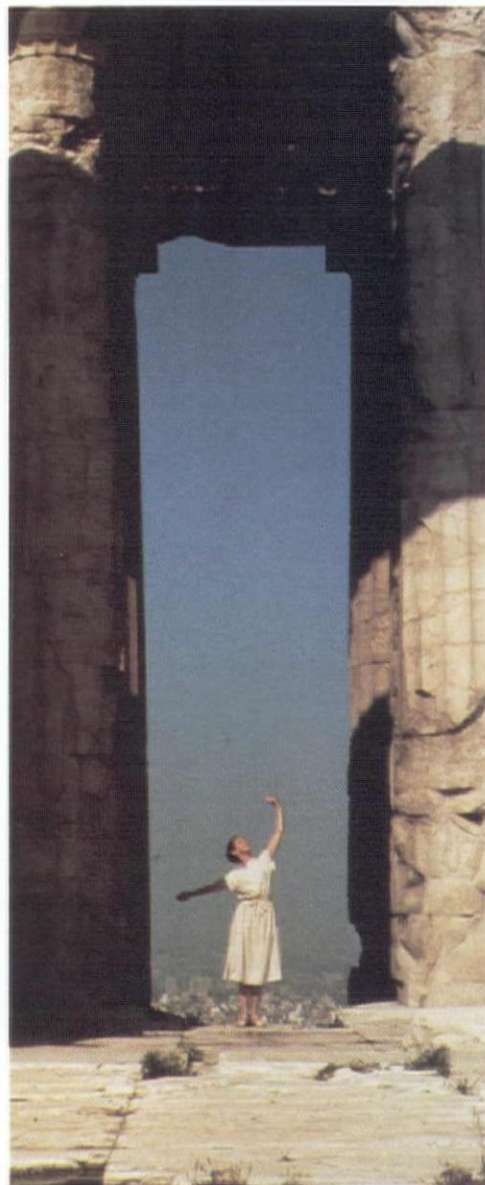
Three years in the making, the series is a painless lesson in geography, as Dame Margot and the camera dance across the world from

Athens to Moscow, from Sweden to Shanghai. The series is funded by a major grant from Esmark and Danskin to celebrate the latter's hundredth anniversary. Producer-director Patricia Foy became an expert at filming ballet for television when she had her own BBC program called "Gala Performance."

Dame Margot appreciates Foy's approach to filming dance: "She films it straight and lets the choreography speak for itself. She always has the whole thing covered on one camera from beginning to end from a center row seat, and doesn't try to be clever or arty." Fonteyn says the biggest problem for a dancer performing on television is, "knowing which camera is the audience! I'm a theater person. I was brought up on a stage with a proscenium arch, where you know where you are. I'm afraid I prefer that, although Patricia Foy is marvelous, and films ballet beautifully." Fonteyn and Foy wrote the series together, but Fonteyn never memorized her lines. She and Foy worked out what was to be said, then Fonteyn went before the camera and spoke extemporaneously with never a cue card.

Each program opens with the haunting melody of the Rose Adagio from *The Sleeping Beauty*. In the first program Dame Margot examines the changing world of dance during the nearly fifty years of her own career. She entered a world where the ballerina was queen-empress, the male lead little more than an animated walking stick to support her ("no right-minded man was supposed to take up dancing as a profession"). Today, Fonteyn observes, superstars like Nureyev and Baryshnikov are mobbed by squealing teen-agers, and often get more bouquets at curtain call than the ballerina!

She believes the transformation was effected



Left: A recent portrait of Dame Margot Fonteyn by John Engstead. Above: Fonteyn at the Parthenon when the series filmed an episode in Greece.

“We are trying to reach . . . a new audience of people who don’t think they like or understand dance.”

singlehandedly by Fred Astaire, “one of the great dancers of all time,” who wore street clothes or evening tails instead of ballet tights, and who made the most devilishly difficult work look as easy as a pleasant stroll. Making dance respectable for men, he ushered in a style eminently American, based on jazz, the only national tradition to emerge in twentieth-century American folklore art.

In the same program, Fonteyn visits Shanghai, where she went as a child of eight when her father was consultant engineer to the British-American Tobacco Company. “I’ll never forget sailing up the Bund on the *President Jackson*,” she recalls. “I thought Shanghai looked just like England, with all those British banks!” She left at the age of fourteen to study with Dame Ninette de Valois in England, and to undertake her first professional stage role as a Snowflake in *The Nutcracker* in 1934. Perhaps the most exciting moments in the episode come in the spectacular pas de deux from *Le Corsaire*, which she dances with Nureyev.

The second episode examines the movement of dance and talent from Europe to Russia and back again. It includes rare archival film of Pavlova dancing her famous Dying Swan, as well as a scene which Fonteyn describes as among the most “emotionally exciting” of the entire series: her visit to Tchaikovsky’s house outside Moscow. “Just to be in that room, with his piano and the desk where he wrote the last act of *The Nutcracker*, was magical.”

Magical is a word which Dame Margot uses often, especially about a scene which occurs in the third episode. They went to Athens to visit Isadora Duncan’s now-ruined house, and were permitted to film on the Acropolis at dawn. “It’s hard to beat standing in the Parthenon at sunrise!”

The fourth program, tracing the history of Romantic ballet, is the one to keep the children up for, as it includes the Royal Ballet’s “Tales of Beatrix Potter,” danced on the grass, and Roland Petit’s “Doll Dance” from *Coppélia*, in which he dances with a lifesize doll attached





Fonteyn in *Les Sylphides* with Ivan Nagy. She has often been compared to Anna Pavlova, but Dame Margot has earned a place at the top in her own right.

to his feet. Along the way, Dame Margot traces the story of Marie Taglioni, who was born in 1804 in Stockholm, half Swedish, half Italian, and who was to create the image of the ballerina as we know it today.

The fifth program traces the history of ballet from the Sun King to today, ranging as far afield as the Dance Academy in Peking performing "The Little Match Girl" to the startlingly sensuous pas de deux from *Carmen* of Roland Petit and Zizi Jeanmaire. Last of all comes the poignant episode called "Out in the Limelight, Home in the Rain," half of which is given over to the complete ballet of *Marguerite and Armand*, created by Sir Frederick Ashton especially for Fonteyn and Nureyev. The remaining footage was filmed at the Royal Gala at Covent Garden two years ago, marking Dame Margot's sixtieth birthday and her last appearance as a dancer.

Threading all these interviews, travels, and dances together onto a bright ribbon of wit, knowledge, and sympathy is the presence of Margot Fonteyn, sharing the magic of the dance world.

Dance for Everyone

Consult your local PBS station for exact times and dates of "The Magic of Dance," to be aired in November.

Dame Margot has written a profusely illustrated book, published by Alfred A. Knopf, New York, based on the television series, and with the same title, "The Magic of Dance." In her own words: "We weren't doing the series or the book for people who love ballet already; we were trying to reach out to a new audience of people who don't think they like or understand dance. Our best compliment came from a secretary at the BBC who said, 'My husband would never go to ballet. He didn't think he liked it; but he watched every program in the series and he enjoyed them all.' And I said, 'That's why we did the show!'"

Joy DeWeese-Wehen lives in San Francisco and is a frequent contributor to HORIZON.

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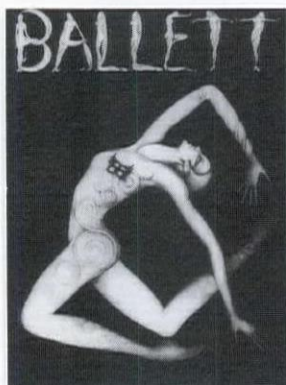
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Suzanne Farrell in Paul Mejia's *Cinderella*. Photo by Kenn Duncan.



Photo of Natalia Makarova by Kenn Duncan.



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Books

Bergman's Blues

Ingmar Bergman: A Critical Biography, by Peter Cowie. New York: Charles Scribner's Sons, 1982. 384 pp., 91 black-and-white photographs, \$19.95.

In the recent movie *Diner*, which so trenchantly captures the middle America of the late 1950s, two Baltimore youths inadvertently find themselves in an art cinema house during a sparsely attended Ingmar Bergman festival. We see only their faces, not the screen. One says to the other (I quote from memory), "We only been here two minutes and I got no idea what's happening." His slightly more savvy buddy replies, "That's Death walking along the seashore." The first young man stares, then comments: "I been to the beach hundreds of times and I never saw anything like that."

From the vantage point of 1982, such Bergman touchstones as the famous opening scene from *The Seventh Seal* are all too easy to lampoon. Indeed, no modern film director lends himself more readily to parody than does the Swedish master of stark symbolism. A generation's image of Sweden itself has been powerfully conditioned by Bergman: we glimpse it as a land of rocky coasts and somber evergreen forests, in which grim-visaged men berate God for His silence and sensuous women whisper intimate secrets to each other as the summer-long twilight stretches across the water.

The great Bergman films of the late fifties and early sixties—*Smiles of a Summer Night*, *Wild Strawberries*, *The Virgin Spring*, *Through a Glass Darkly*, *Winter Light*, *The Silence*, as well as *The Seventh Seal*—can look to today's skeptical eye a bit dated, and more than a bit mannered. Yet it would be a shame and a disservice to forget the extraordinary impact Bergman had on this country after 1956. More than any other director, he convinced the intelligentsia that foreign films were worthy of attention. At a time when Hollywood potboilers like *Gigi* and *Ben Hur* were winning Oscars for best picture, here was a Beckett, a Camus, of cinema.

Ingmar Bergman is sixty-four now, his illustrious career largely behind him. The bibliography of critical studies of his art runs to several pages, and more than one responsible critic regards him as the greatest film director of all time. Yet Peter Cowie's new book is the first

Bergman biography in English. For those of us who know Bergman mainly from his films and from the newspaper gossip about his numerous love affairs, Cowie fleshes out the portrait.

Ingmar Bergman: A Critical Biography's main failing is that, while offering a sharp and informed critique of Bergman's forty-odd full-length films and of his energetic ventures into theater, it remains a quite uncritical biography of Bergman the person. The facts alone persuade even the casual reader that the great director is also a vain, tempestuous, and very nasty fellow. Now in his fifth marriage, he ended the first four by taking up with other women. Yet Cowie would have us believe that nobody's feelings were hurt: "Although their marriage survived only a short while," he blandly and typically asserts, "Bergman and Gun Grut remained friends until her death in a car crash in Yugoslavia in 1971." When Bergman's eight children gathered in 1978 to celebrate their father's sixtieth birthday, it was the first time some of them had met each other.

Bergman's tantrums are notorious. When his longtime cameraman Gunnar Fischer made an error of lighting one day, Bergman fired him in front of the crew. He added insult to injury by telling Fischer that after one film with Fischer's eventual successor, he (Bergman) was

Peter Cowie, author of a new biography about film director Ingmar Bergman.



spoiled. Cowie excuses this atrocious behavior by pointing out that ten years later, Bergman paid Fischer for shooting the credits sequence of his latest film. In 1976 Bergman faced serious tax-evasion charges from the Swedish government, and chose a three-year exile in Munich over confrontation. Cowie chalks up the conflict to the overpuritanical zeal of an outmoded welfare state.

The details of Bergman's childhood are provocative and clearly bear upon his cinematic vision. His parents, for instance, punished his bed wetting by making him dress in a red skirt. A sojourn in Germany turned him into a naive enthusiast of Nazism, until ridicule sobered him. Since then, Bergman has steered clear of politics. Cowie throws the facts at our feet, like crumbs, but cannot be bothered to integrate them into an understanding of the artist's process. The all-approving hindsight-as-foresight principle operates in his prose: if Bergman was a poor student, well, then, "Like many another genius . . . he could not be pinned down to the precise demands of a curriculum."

One of the ironies of egomania is that it often inspires great loyalty. Bergman is a cardinal example. He discovered an extraordinary collection of fine actors and nursed them, in film after film, to the fruition of their talents: Max von Sydow, Gunnar Bjornstrand, Harriet Andersson, Bibi Andersson, and Liv Ullmann, to name a few. The last three actresses, as well as other Bergman leading ladies, carried on conspicuous love affairs with the director; yet such was the chemistry of collaboration that mixing the personal and the professional seems only to have enhanced the art.

Disappointing as true biography, Cowie's book does provide a wealth of insight for cineastes and film students. He is never more useful than in documenting the personal sources of images that crop up in Bergman's films, or in revealing how much an apparently tightly controlled production owed to improvisation and the need to come in under budget. When Bergman talks about the "meaning" of his films, he is all too prone to sound windy and sophomoric. But Cowie elucidates his real genius—the technical knack that wrings so much meaning from the human face in close-up, the skill that allows him to shoot only two or three takes when most directors would require fifteen. Bergman is, after all, a cinematic genius, and any footnotes that help demystify the paradox of transcendent art are worth our while to read.

—David Roberts

Films

Natural Leaders

Leading men used to be forever, like faces on Mount Rushmore: Gary Cooper, Cary Grant, Clark Gable, Humphrey Bogart. But of late they've proven as friable as balsawood. Every few years Hollywood has held a fire sale and restocked on new leading men. Al Pacino was supposed to be the next Marlon Brando and John Travolta was supposed to be the next Al Pacino. To paraphrase Andy Warhol, in the future everyone will be "the leading man of the eighties" for fifteen minutes.

Two recent motion pictures bring leading men in their title roles who just might give the whole merry-go-round pause. In *An Officer and a Gentleman*, Richard Gere manages to transplant a heart and soul into the grunting Brando genre. Ballyhooed as one of those new American leading men a few years ago, Gere became just another beefcake poster boy. His image was epitomized by his starring role in *American Gigolo*—until now. In *The World According to Garp*, Robin Williams melds comedy and tragedy in a style reminiscent of *The Graduate* (but, please, let's not promise he's the "Dustin Hoffman of the eighties"). Ballyhooed as the most brilliant improvisational comedian of his generation, Williams shows there is life after "Mork and Mindy." It's overstating to say his career was on the line with *Garp*, but it is a slippery slope from nanu-nanu nirvana to public-service TV spots shown only at 2 a.m. Ask Dick Van Dyke.

One of the multiple pleasures of these two films is watching their leading men transcend their past. Gere smashes out of his American Gigolo mold like King Kong in chains. Williams pulls a Houdini, sneaking beyond Mork before we realize he's escaped.

Both films develop straightforward themes, concentrating on their leading man. *An Officer and a Gentleman* proceeds with almost TV-movie relentlessness: a would-be naval aviator (Gere) learns that the most important attribute of a good officer is not physical prowess, but being a good human being. Along the way he falls in love and makes and loses his best friend. This simple piety would make a mediocre ABC Movie of the Week if not embodied in a riveting lead character.

Gere is also blessed with a superb supporting cast. Lou Gossett Jr., as the hard-as-nails drill sergeant, orchestrates his recruits' emotions



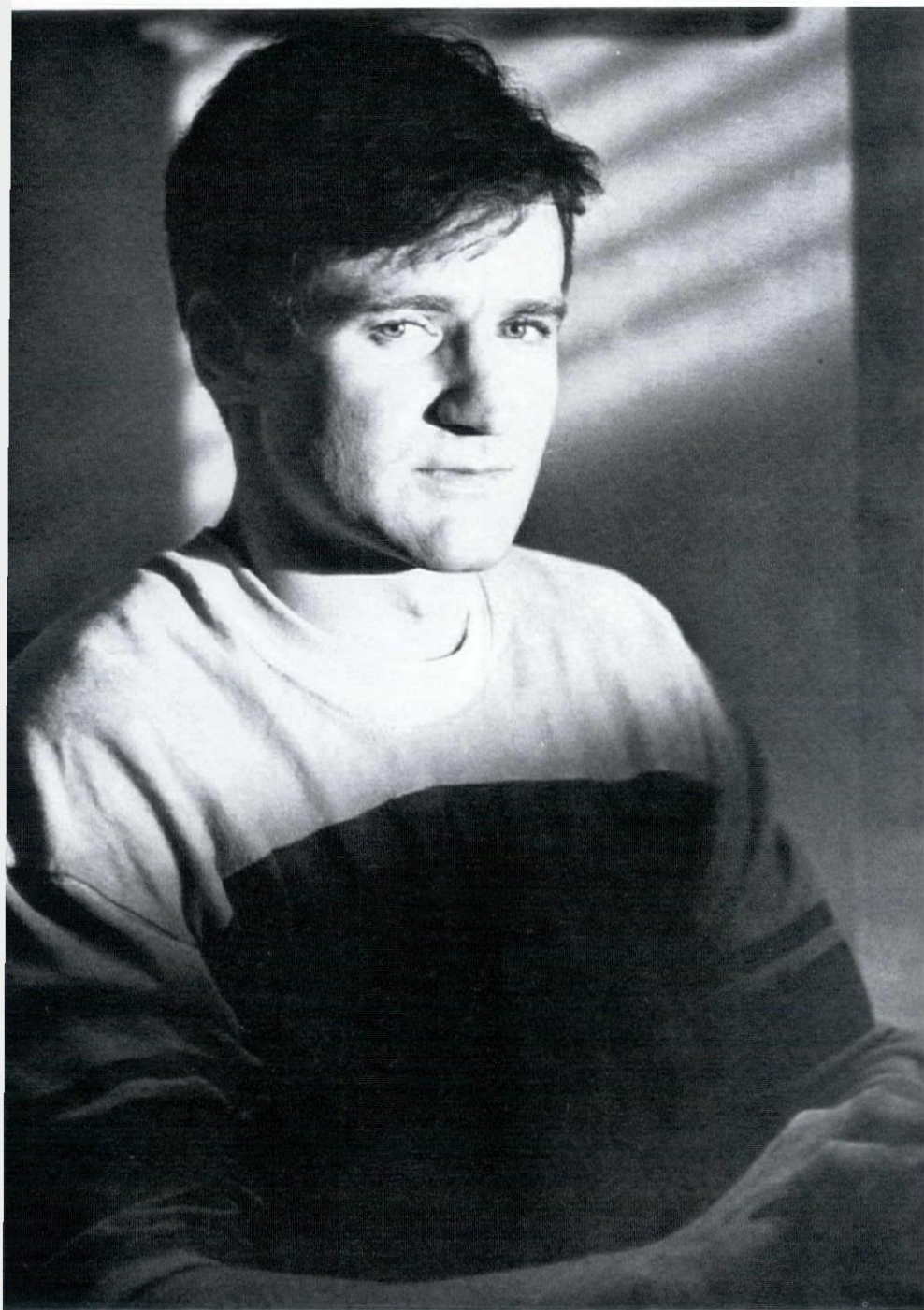
Richard Gere plays a would-be naval aviator in *An Officer and a Gentleman*. Gere proves his talent as a fine actor.

like a Eugene Ormandy in khaki. He skirts the edge of caricature so daringly, it's a thrill to watch for the inevitable fall—that never comes. He can clear a space on his bookshelf

for a Best Supporting Actor statuette.

Debra Winger, as the other half of the love story, jettisons the dumb-brunette naif she played in *Urban Cowboy* and *Cannery Row*. She replaces it with a down-to-earth sagacity that's the perfect foil for Gere's tough guy.

But it's Richard Gere who pilots the movie. At one point, Gossett puts him through the



wringer so he'll "D.O.R."—drop on request from the aviator program. Gere won't crack. Gossett tells him he's out anyway, involuntarily. In the middle of his umpteenth sit-up, Gere contorts with an agony beyond the physical and confesses, shouting, "I got no place else to go!" You won't see the emergence of a fine actor any better encapsulated than in that scene.

Robin Williams melds comedy and tragedy in The World According to Garp. In this film Williams breaks out of his Mork role.

You'll want to stand up and cheer as the American Gigolo becomes an American Actor.

The World According to Garp, despite a plot that twists in upon itself like the mythical

snake eating its own tail, is no less basic in its theme. Its symbolism is as insistent as a drumbeat. This is a story about mutilation and healing, about the evasive dream of simply being safe with home and family.

Garp's supporting cast is also solid. Glenn Close, as Garp's mother, succeeds in making the grotesque lovable, even sensible. When she tells how she conceived Garp, with the unwitting cooperation of a dying hospital patient, you nod your head: Yes, that's sensible.

John Lithgow turns the same trick as a transsexual former tight end for the Philadelphia Eagles. And Mary Beth Hurt, as Garp's comparatively normal wife, keeps her head above water in this mania—no mean feat.

Director George Roy Hill's vignette approach stays remarkably true to the spirit of the original novel. But it's a technique that would fragment into confusion (as it almost did for Milos Forman's *Ragtime*) without a magnetic character at its core.

Williams comes through, if not without a few scary moments. As the young Garp, he doesn't look like a teenager, and he keeps threatening to let Mork or Popeye (his only other film role) leak out. But, like Gere, when the going gets tough, Williams gets going. Sitting on his mother's porch after one of his many tragedies, Williams doesn't even look like the man we've known and laughed at. He's shucked his comedic self like a corn husk—time to harvest some of that hard-won experience.

He shines in little bits of life that ring true: Playing war with his kids; standing in a phone booth in the rain, trying to resolve his marital problems while the kids lean on the horn in the car. As *Garp* celebrates the small things in life, Williams—who as a comedian has made the mundane hilarious—shows he can also make it warm, or tragic.

Don't start carving Richard Gere or Robin Williams in stone just yet. Contemporary filmmaking eats promising leading men for breakfast. The exigencies of big-bucks commercialism that have made imitation and trendiness a substitute for artistry in so much of Hollywood probably would have turned Bogart into oatmeal, too.

But do see *An Officer and a Gentleman* and *The World According to Garp*. The latter is an utterly solid motion picture. The former is one of the best pictures of the year. If you don't leave *An Officer and a Gentleman* with a lump in your throat, you're the one who's made of stone.

—David A. Fryxell

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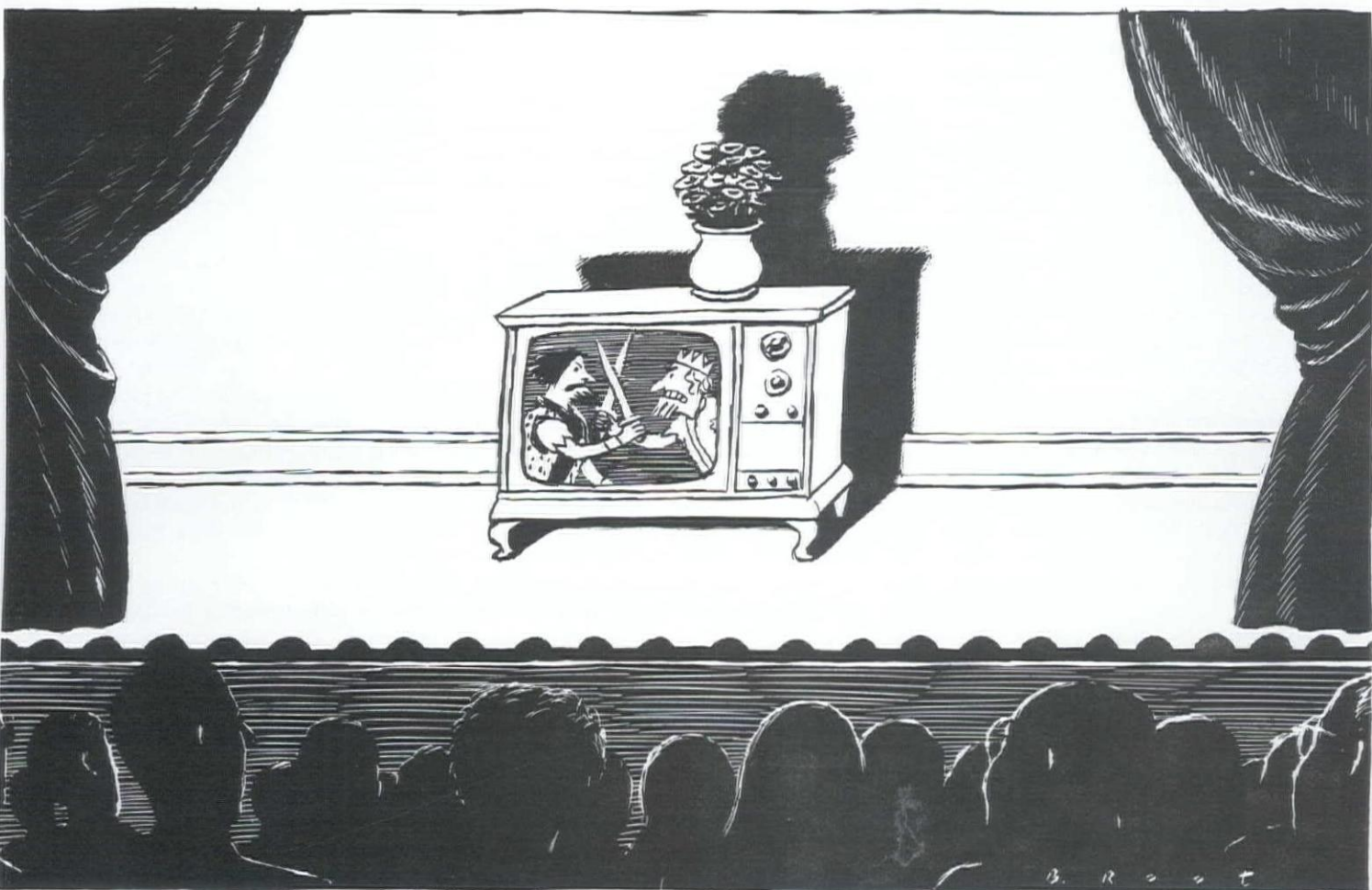
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Video



A New Stage for Cable TV

There's a new understudy on Broadway—the cable-TV industry—and, like every other youngster who's ever trod the boards, it's looking to become a star. Both pay-cable and cultural channels are scrambling to put old Broadway hits, off-Broadway shows, and American theatrical classics on videotape to fatten offerings of recent Hollywood box-office smashes and, in the case of some pay channels, replace dreadful B and C movies.

Getting in on the Act

Videotaped theater first opened on cable about three years ago on pay-channel Showtime. But today, Showtime, which plans to present *Fifth*

of July, *Morning's at Seven*, and *Come Back to the Five and Dime*, *Jimmy Dean*, *Jimmy Dean* this season, is no longer the only kid on the block. The Entertainment Channel (TEC), a new pay channel owned by RCA Cable, Inc., and Rockefeller Center Cable, Inc., plans a monthly cable theater presentation. TEC has aired *Sweeney Todd* (\$1.5 million), taped with an original cast including Angela Lansbury and George Hearn. Upcoming on TEC are *Pippin*, starring Ben Vereen (reportedly made for cable at a cost of \$1.8 million), *Lena Horne: The Lady and Her Music*, and *Piaf*, with Jane Lapotaire recreating her Broadway role. Time, Inc.'s Home Box Office (HBO) invested more than \$3 million to tape the Lerner and Loewe musical *Camelot*, starring Richard Harris, and plans to spend more on lavish theatrical fare although it may cut back the number of productions.

ARTS, a basic cable channel owned by Hearst and ABC Video Services, will present an

all-black production of Eugene O'Neill's *Long Day's Journey Into Night*, starring Ruby Dee and Earle Hyman. ARTS has already shown new playwright Frank South's *Rattlesnake in a Cooler* and *Precious Blood*, both directed off-Broadway and for cable by Robert Altman in his live-theater and cable debut.

Cable producers need exclusive original programming to fill increasingly longer spans of air time and to attract new subscribers. It's becoming more difficult and expensive to obtain that all-important *exclusive* right to show popular Hollywood films. Premium channels hope familiar theatrical shows, unique to their channels, will give them the competitive edge. And even if *Camelot's* cable production costs bumped up against an unprecedented \$3 million mark, cable theater is generally cheaper than acquiring movie programming. Theater/cable production costs start in the \$500,000 range with the premium channels picking up 60 to 100 percent of the tab.

The Question of Quality

Much of cable-TV theater fare—with the exception of the cultural channels—breaks no new ground. The pay channels tend to play it safe. “Our job is to popularize theater,” Bridget Potter, vice president of original programming for HBO, says, “That involves big plays with big stars. . . . We’ll be doing bigger, glossier productions.” Caroline Winston of Showtime adds, “Our ideal situation is to find well-known properties and big stars.” Showtime—a joint venture between Viacom International and Group W Cable—has presented such plays as *Country Girl* by Clifford Odets, starring Faye Dunaway and Dick Van Dyke, and Eugene O’Neill’s *Hugie*, starring Jason Robards.

When pay channels tape little plays, they usually scrap all or most of the original cast in favor of recognizable stars. James Lapine’s off-Broadway hit *Table Settings* (HBO) was recast for taping with comedian Robert Klein. Madeline Kahn jumped into *Scrambled Feet*, (Showtime), a satirical revue spoofing the Broadway theater. In contrast, ARTS actively seeks new playwrights and works. Some of ARTS’ programming includes *The Dance and the Railroad*, a play about Chinese immigrants by David Henry Hwang, and two one-act David Mamet plays, *Reunion* and *Dark Pony*. Mary Ann Tighe, vice president for program development at ABC Video Enterprises, says of programming on some pay-cable channels, “I wish they were going for Broadway shows. They’re taking well-known plays and casting them with people not known for their acting ability. That is not theater on cable.”

The premium channels are not competing for current or recent Broadway hits with good reason: rights are unavailable or untouchable (film rights to *Annie* were sold to Columbia Pictures for a reported \$9 million). A successful Broadway play rarely leaps immediately from footlights to television cameras. Cable tends to produce older, but well-known plays that have already been made into movies, like *Camelot*, *Bus Stop*, and *Barefoot in the Park*. Many playwrights have resisted cable’s lure in favor of waiting for a movie deal. “I would like to do David Mamet’s *American Buffalo*,” says producer Bill Siegler of Bill Siegler Productions. But, according to Siegler, “David Mamet is holding out for the movie rights.”

Some playwrights still view television with a wary eye. Not every cable play has been an artistic success, and actors and writers have avoided the medium. This attitude may be changing.

“[The cable version of] *Sweeney Todd* is a watershed, a real turning point,” says Sarah Frank, TEC’s director of theater programming. “If future taped plays can match the quality of *Sweeney Todd*, more people will think kindly of taping plays for cable.” According to published reports, actor Richard Harris was so happy with the offer of taping *Camelot*, he gave up thoughts of retirement. As further evidence of a change in attitude, the Mark Taper Forum in Los Angeles has entered into a first-refusal agreement with ABC Video Enterprises to tape plays produced there.

Cable’s Impact on Theater

How much cable’s involvement will change the face of American theater is not yet clear. “We’ve discussed this among ourselves and tried to disabuse the overly optimistic view that this is going to revolutionize theater and create a lot of funds that weren’t there before,” says Robert Manby, RKO Pictures president and RKO/Nederlander partner. “A lot of people are overstressing the impact of cable,” Siegler says. “Playwrights, good plays, and good productions are the savior of the theater—not cable.”

But it’s a rare regional, institutional, or off-Broadway group that’s not actively considering soliciting, or even counting on taped cable productions to increase prestige and add to company coffers. Some theaters have even included not-yet-offered cable deals in upcoming budgets. One industry insider, familiar with the creative and business sides of the arts, flatly states, “The consensus is that the institutional theaters are not getting enough out of it. If I were asked, I would say ‘stay out of the cable market.’” Getting up a cable production, he adds, sops up the time of the fund-raising staff and incurs the additional expenses of acquiring rights and lawyers’ fees.

Counters Lou Moore, president of ELM Video Theater, who represents such prestigious institutional theaters as Playwrights Horizons and Manhattan Theater Club in New York, the Long Wharf in New Haven, and the Guthrie Theater in Minneapolis, in cable negotiations, “It does help these theaters to do something on TV. Not only for the dollars, but also for the visibility, which helps with fund raising.”

“For the past three years we have sold out our entire season,” says Gary Levine, managing director for the Williamstown Theater in Massachusetts. “At this point cable TV for us has become a viable way of reaching a new audience.” Williamstown’s production of

Sherlock Holmes, by William Gillette, starring Frank Langella, was seen on HBO. “It’s a way of extending our season. Last and not least, it’s a way of bringing in money. Cable is not the kind of money you think of when you think of television.” According to Levine, after expenses and legal fees were paid for *Sherlock* the company was left with about \$12,000.

Tailoring Theater for Video

“Hidden in all the smoke is an art form,” say ABC ARTS’ executive Liz Oliver. “Tape theater has its own potential, its own legitimate demands.” That art form has taken some time to emerge, with directors and producers wrestling to render onto the theater and onto TV what is theirs. How to borrow from the medium of Shakespeare and the medium of *Charlie’s Angels* to create something with the impact of theater and the intimacy of video is no easy task.

Transforming theatrical productions into cable involves changing lighting and actors’ makeup for more closeups, constructing realistic sets, and reblocking and scaling down actors’ performances for the small screen rather than the back row. Cable productions such as *Sweeney Todd* and *Camelot* were shot in theaters for several days without an audience. Audience footage sets the theatrical mood and offers reaction shots. Some directors prefer to completely restage productions, as Robert Altman has done with *Jimmy Dean*. “It’s never going to succeed [a taped cable play] unless you take it out of the theater, rebuild sets, and redesign the production for a single line of sight,” Altman says. “I don’t care if you get [Ingmar] Bergman or [Akira] Kurosawa behind each camera—it just won’t work.” Altman’s *Jimmy Dean* will be released in movie theaters this fall, then shown on Showtime.

Even with skillful translations of theater to TV, how large a mass audience can theater attract? “Cable is one thing,” Altman says. “TV is another. Movies are another. They are all just arenas—only display cases for the material. They [the cable companies] are looking to expand their audience; the artist is looking to restrict his.” Altman half turns and gestures toward the flickering images of an exhibition football game on a TV set behind him. “If there are twenty people in a room and you put a play on television, eventually most of the people stop watching and wander off except for two people—those are the two people that I want.”

—Hope Heyman

On the Horizon



Ben Blackwell

ON THEIR TOES: It was a historic occasion when choreographers **Mikhail Baryshnikov**, **Robert Joffrey**, **Paul Taylor**, **Merce Cunningham**, **Alvin Ailey**, and **Eliot Feld** were all in the same place at the same time. It happened at the tenth anniversary luncheon for **The National Corporate Fund For Dance**, hosted by The Chase Manhattan Bank. To date, the Fund has raised more than \$3 million in corporate contributions to fund dance companies. The luncheon paid tribute to Executive Director **Judith A. Jedlicka**, who headed the Fund from 1975-1982 and **Anthony Bliss**, the Fund's founding chairman, chairman of the board of the Joffrey Foundation, and general manager

of The Metropolitan Opera. . . . Both the Joffrey Ballet and the Alvin Ailey Dance Theatre also performed on October 4 at a press showing of the newly renovated City Center Theater. Howard Squadron, chairman of the board, answered questions about the renovation and further plans.

A ROYAL TOUCH: **Queen Beatrix** and **Prince Claus** of the Netherlands and their entourage added regal dignity to the opening of the Detroit Institute of Art's collection of Dutch paintings, one of the greatest in the world. The museum's acquisitions are a real boon for those living closer to Michigan than the Mauritius.

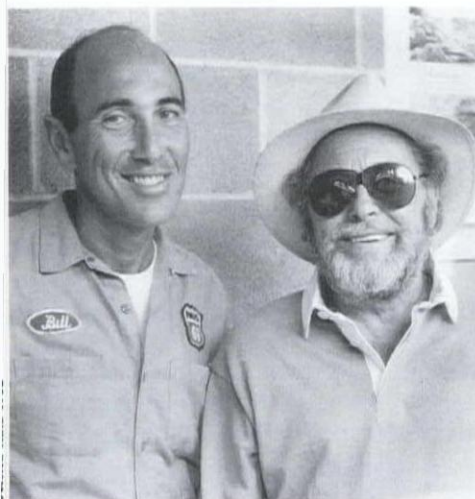
Above: (left to right) Paul Taylor, Robert Joffrey, Merce Cunningham, Alvin Ailey, Mikhail Baryshnikov, Eliot Feld. Above right: Georgia O'Keeffe examines her ten-foot sculpture Abstraction.

direction of artistic director **Nikos Psacharopoulos**, featured a six-hour collage from twenty-nine plays, poetry, and prose, celebrating Williams' achievements. The star-studded cast included **Karen Allen**, **Carrie Nye**, and **Joyce Ebert**. Williams returned to the festival in August with playwright **Tom Eyen** (Tony Award for *Dreamgirls*) to relish the spotlight on their plays.

Below: Tom Eyen (left) and Tennessee Williams (right). Below right: Queen Beatrix and curator J. Patrice Marandel, curator of European painting at the Detroit Institute of Arts.

WILLIAMS IN WILLIAMSTOWN: "A celebration it is, and celebration is what I feel," **Tennessee Williams** said in July during a two-week visit to the Williamstown Theater Festival in Massachusetts. The festival, under the

RARE PUBLIC APPEARANCE: Last month, **Georgia O'Keeffe** paid a visit to her only large-scale sculpture ever exhibited. The ten-foot-high *Abstraction*, conceived as a small plaster study in 1945, was publicly unveiled at the San Fran-



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On the Horizon

cisco Museum of Modern Art for its "Twenty American Artists: Sculpture 1982" exhibition. The 94-year-old artist had not seen the finished work since its casting in aluminum in 1981, and walked around it, feeling its contours and commenting on its placement. O'Keeffe also looked in on an earlier contribution, a collection of photographs by her late husband, **Alfred Stieglitz**, that she donated to the museum.

CAT ON A HOT TELEVISION: She played Maggie, a beautiful southern alcoholic, in a 1974 Broadway production of *Cat on a Hot Tin Roof*. Now, **Elizabeth Ashley** has bought world broadcast rights to the play from **Tennessee Williams**. Ashley plans to produce the play for cable television and to film a behind-the-scenes documentary. Who will play Maggie in the television version? Elizabeth Ashley, of course.

A GRAMM OF OPERA: Donald Gramm, Metropolitan Opera bass-baritone, made a rare recital appearance at Wolf Trap's new year-round theater, The Barns, in August. Well known for his versatility, Gramm sang a selection of German and American songs. Gramm made his directorial debut last year with the Wolf Trap Opera Company's production of *The Marriage of Figaro*.

INSIDE THE CIRCLE: As marketing director of Circle Repertory Company, **Richard Franke** was responsible for a membership jump from 700 to a whopping 6,000, and has now leaped to the role of managing director of Circle Rep.

THE GREAT CHICAGO FIREWORKS: Every year Chicagoans celebrate the splendor of Venice—on their own lakefront—as they did this year at the Twenty-fifth Annual Venetian Night, sponsored by Mayor Byrne's Office of Special Events. **George Plimpton** served as grand marshal of the festivities for the third year, and as narrator of the nation's largest fireworks display (4,800 shells). Plimpton is an authority on aerial explosions—he was a demolitions expert in the army and is now writing a book about fireworks.

A PRINCE OF A MAN: Harold Prince, king of the Broadway musical—*A Doll's Life*, *Sweeney Todd*, *Evita*—has been named the new chairperson of the National Opera Institute. Prince replaces Beverly Sills, who was elected to the post in 1978.

—Jennifer W. Graham