

FREE TICKETS

To Some Great *American Films*

Here's your chance to take in ten great *American Films* for the price of six.

Subscribe to *American Film* at our introductory rate of \$12, and you'll receive ten issues of the country's leading film and television magazine for the price of six. That's four free tickets to some great *American Films*.

Your Behind-the-Scenes Pass

Each issue of *American Film* takes you behind the scenes to observe new movies and TV shows in the making. You'll hear from the creative talent... explore the issues facing the industry... investigate the impact of the screen arts on our lives and our culture... re-examine classics of the past... and keep up-to-date on home video and cable developments.

In the past year, *American Film* readers got advance word on the concepts for *The French Lieutenant's Woman*, *Raiders of the Lost Ark*, *Raging Bull*, *One From the Heart*, *Popeye*, *True Confessions*, *The Last Metro*, *Roller*, and many other new films—months before their release.

American Film's diverse coverage has explored: Hollywood in the wake of *Heaven's Gate*... How cable is clouding the future of network television... Chris Reeves, Bill Hurt, Harrison Ford and the return of the WASP hero... the golden age of television... the enduring magic of Fred Astaire... the problems of video tape preservation... Oscar-winner Mary Steenburgen on the making of *Ragtime*... and much more.



Each issue also features:

• *Dialogue on Film*—candid interviews with such creative influences as Steven Spielberg, Frank Capra, and Robert

De Niro.

• *The Video Scene*—reports on the art, the business and the new video technologies.

• *Newsreel*—lively dispatches from the industry.

• *Trailers*—previews of promising new releases.



More Than a Magazine

A subscription to *American Film* is just one benefit of membership in The American Film Institute, a unique, non-profit organization dedicated to the preservation and advancement of the film and video arts worldwide.

Your membership also entitles you to discounts on selected film and television books and the AFI Desk Diary, as well as opportunities for film-related travel, courses, seminars, and other special events.

Join Now Risk-Free and Save 40%

Don't miss out on this opportunity to join The American Film Institute for one year at just \$12. You'll receive 10 issues of *American Film* and all other benefits of membership at a savings of 40% on the single copy price of *American Film* alone!

What's more, you'll reserve the right to cancel your membership at any time during the year and receive a full, unquestioned refund of your dues payment.

Mail the coupon below today! It's your ticket to 10 great *American Films*. Or, call toll-free to place your order: 800-247-2160.

ADMIT ONE



Introductory Discount Ticket

The American Film Institute

Membership Service • P.O. Box 966 • Farmingdale, NY 11737

Send me my FREE tickets—ten great *American Films* for the price of six! I understand that this special introductory rate of \$12 for one year is 40% off the regular single copy price. In addition, I am entitled to all benefits and privileges of membership in The American Film Institute.

☐ Payment enclosed ☐ Bill me

Name _____

Address _____

Apt. # _____

City _____

State _____

Zip _____

No-risk guarantee: We promise a full, unquestioned refund of your entire dues payment at any time during your membership should you become dissatisfied, no matter how many issues of *American Film* you have received.

Outside U.S.A. \$25 per year.

5267

December 1982 \$2.00

HORIZON

The Magazine of the Arts

Georgia: The State
of the Arts

Illuminating the World
Fairfield Porter

Endan Gill's Broadway

How New Playwrights
Beat the Odds

HZD GYN
MAY 83
DIR

EUC5HNYXIS9052
EDUCATION HALL LI
NY INST OF TECHNOLOGY
OLD WESTBURY NY 11568

EDUCATION HALL LIBRARY



Music fills the greenhouses
at Georgia's Callaway Gardens



HORIZON

Volume 25 Number 8 December 1982

Cover:

Harpist Dee Dee
Henson fills a Callaway
Gardens greenhouse
with music.
Photograph courtesy of
Callaway Gardens

Contents

Cross Country
Trans World
Books
Letters
Films
On the Horizon



4
9
10
12
60
62
14



The Illuminated Palette By Judd Tully
Fairfield Porter's canvases reflect his unique personality as well as his treatment of light. A major exhibition affirms Porter's status in American art.

A Writer Comes of Age By Jay Parini 22
What is the 1960s protest generation doing today? Ann Beattie is writing about them and getting rave reviews.



Georgia: State of the Arts By William Schemmel 25
Whether you're looking for southern hospitality and ante-bellum inns or abstract art and chamber music—Georgia has something to please everyone.

USArts: Strategies for the 80s 29
Our continuing guide to arts survival examines a uniquely successful statewide network in Georgia. From the rural Wiregrass region to urban Atlanta, state and local agencies provide cultural resources of every description . . . Callanwolde Fine Arts Center in Atlanta recently turned an airport hangar into a ballroom and a Christmas open-house into a fundraiser . . . and Georgia businesses large and small are putting money, muscle, and imagination into arts programs of every description.



Tokyo Kids By Jennifer W. Graham 41
One of Japan's most popular performance troupes takes to the American stage. Will America appreciate one more thing Japanese?

EDUCATION HALL LIBRARY



Beating the Odds By Peter Buckley 48
Some find instant success—others take years. New playwrights talk about the hard work and the luck it takes to get their plays on stage.

Brendan Gill's Broadway By Thomas O'Neil 56
An inside tour of the Broadway theater district by one of America's best critics.

A Garden of Arts

Imagine a lush greenhouse reverberating with the clear, crisp notes of a harp. Spectacular plants, fragrances and music meld together in an exhilarating way. That atmosphere, captured on our cover this month, is just part of the magic at Callaway Gardens in Georgia.

More than 600,000 Gardens visitors annually are partaking of a unique environment that mixes botany with all of the arts—performing and visual. And, through a highly successful funding program, Callaway Gardens is creating a model that other non-profit organizations around the country might emulate.

During recent USArts travels across Georgia, I met with Gardens president Hal Northrop and learned about this funding approach as well as the entire Callaway philosophy. In many ways, it mirrors the concept of Horizon: giving people access and opportunity for adding a dimension to their lives through the best of all the arts—from harps in a greenhouse to symphonies on the lake.

The gardens are maintained and the extensive arts and education programs executed through the Ida Cason Callaway Foundation, a non-profit organization which is directly supported by endowment earnings, traditional fundraising methods, and gate admissions. However, as with so many arts centers, those monies are insufficient: with ticket prices of \$3 for adults and \$1 for children, actual operating costs per visitor are about \$6.28.

To make up that substantial difference, a profit-making subsidiary, called Gardens Services, Inc., provides crucial income. Revenue from food and lodging at Callaway Gardens goes into the subsidiary; after-tax profits revert to the Foundation and are used for maintenance of the splendid gardens. Though this bi-level structure at Callaway Gardens was cited in the 1969 Tax Act, it is not yet widely tapped by non-profit groups around the country. Evidenced by the incredible success at Callaway, the concept offers excellent opportunity for growth. (To learn more about setting up a profit-making subsidiary for a non-profit institution, contact the American Association of Museums, 1055 Thomas Jefferson Street, N.W., Washington, D.C. 20007, telephone: 202/338-5300. A tax specialist on staff can provide basic information. The Grantsmanship Center offers courses in setting up a profit-making subsidiary; for information, write 1031 S. Grand Avenue, Los Angeles, California 90015, telephone: 213/749-4721).

My visit to Callaway Gardens was extraordinary—combining the beautiful surroundings with exquisite food and the all-encompassing arts experience. . . truly an ideal opportunity to unravel the kinks and restore the soul.



EDITOR AND PUBLISHER
Gray D. Boone

EDITORIAL DIRECTOR
Kellee Connolly Reinhart

SENIOR EDITOR
Linda K. Gallehugh

ART DIRECTOR
Robin McDonald

ASSISTANT EDITOR
Jennifer Wilson Graham

PRODUCTION MANAGER
Jacqueline Akers Alsikafi

MECHANICAL ARTIST
Lynne Carver

PRODUCTION ASSISTANT
Patti J. Hale

CONTRIBUTING EDITORS
Barnaby Conrad III, Judith A. Jedlicka
Norman Nadel, Peter J. Rosenwald
David Roberts, Dave Fryxell

EDITORIAL DEPARTMENT
Donna Callahan, Cindy Graff Hobson
Anita Gianti Mason, Debra C. O'Neill
Sherry Snow, Susanne D. Yates

ADVERTISING SALES
Sara E. Carlisle, Donald A. Dendy

ADVERTISING COORDINATORS
Rebekah B. Embrey, Suzanne Perrigin

CIRCULATION MANAGER
Monica Putnam

SUBSCRIPTION SERVICES
Gwen Appleby

CIRCULATION CONSULTANT
Dale Steiger

GRAPHIC DESIGN CONSULTANT
The Will Hopkins Group

BOARD OF ADVISORS
James Biddle, Preservationist
Robert Bishop, Director, Museum of American Folk Art
Paul W. Bryant, Athletic Director and Head Football Coach, University of Alabama
Clement E. Conger, Curator of The White House and the Department of State
Sarah Booth Conroy, Washington Post Design Editor
Jim Cornfield, Photographer, author
Viscount De L'Isle, VC, KG, PC, Author and lecturer
Agnes de Mille, Choreographer, author
Geoffrey Holder, Choreographer, director, and actor
Katie Kelly, Television critic for NBC
Stanley Kramer, Film director, producer
Sue Mengers, Talent agent
Hope Ridings Miller, Author, journalist
Paula Nelson, Financial author, lecturer, television commentator
Milan Stitt, Playwright and screenwriter
Mort Walker, Cartoonist

ADVERTISING REPRESENTATIVES

NEW YORK OFFICE
488 Madison Ave.,
New York, NY 10022
(212) 759-5531

CENTRAL OFFICE
Sara Carlisle
Don Dendy
P.O. Drawer 30,
Tuscaloosa, AL 35402
(205) 345-0272

NATIONAL ADVERTISING
N.E. STATES
Address, Inc.
250 West 57th Street
New York, NY 10107
(212) 246-4418

WEST COAST
John P. Sandford
John P. Sandford Co.
Suite 1107
5455 Wilshire Avenue
Los Angeles, CA 90036
(213) 933-8408

Tim Becker
Suite 1904
582 Market Street
San Francisco, CA 94104
(415) 982-0110

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 paid 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.

©1982 by HORIZON Publishers, Inc. All rights reserved. Reproduction in whole or in part is in violation of our copyright protection and is strictly prohibited without the express written permission of HORIZON PUBLISHERS, INC. HORIZON is the registered trademark of HORIZON PUBLISHERS, INC., U.S.A. newsstand distribution by Eastern News Distributors, Inc., 111 Eighth Avenue, New York, N.Y. 10011.

Member, Audit Bureau of Circulation.

Only a limited number remaining at \$680



Length 16 inches
Width 6 inches
Height 12.5 inches

This unique, eminently practical Victorian investment for the modern executive office or home drawing room.

This unique and particularly handsome Triple Spirits Decanter set came into being in England during the glorious but eminently practical Victorian Era. Notice the heavy silver plated lock holding stoutly in place the heavy silver plated bar over the three hand-cut lead crystal decanters. Its purpose — to frustrate those over-devoted servants who might be tempted, during the master's absence, to sample and learn the master's taste in fine distilled spirits.

Crafted of seasoned mahogany polished to a satin luster by hand and held firmly and inviolably together by a bar, handles, lock and corners of heavy English plated silver, this fortress-like decanter set—with its three magnificent hand-cut lead crystal decanters—is a piece that, once seen, inhibits all conversation until explained. Understandably essential to the properly impressive executive office as well as to the individually expressive family drawing room.

Its pedigree is not just Victorian England but the internationally respected firm of Puddefoot Bowers and Simonett of Cheshire Street in London — oldest limited company still trading in the incomparable.

NOTE:

Additional sets, once these remaining few are sold, will be imported to retail at the necessarily increased price of \$900. Orders processed as received.

ORDER BLANK

Please send Victorian Triple Spirits Decanter set at the guaranteed present price of \$680. If my order arrives too late to benefit from this price, please let me know. I enclosed a certified check in the amount of \$680 for immediate shipment and understand only one set can be ordered per individual.

The Pleasantville Plan, Ltd., Dept. TSD3, 62 Eastview Avenue, Pleasantville, NY 10570

Send to:

Name _____

Address _____

City _____ State _____ Zip _____

Acknowledge to:

Name _____

Address _____

City _____ State _____ Zip _____

Cross Country



Books

The Illustrated Christ

"In Europe, great religious art is in churches and religious institutions, as well as in museums, but in the United States you have to go to museums to see it," says Warner A. Hutchinson, former Church of Christ minister-turned-publisher. It is this inaccessibility to centuries of religious art that prompted him and fellow-publisher Richard I. Abrams to co-author *An Illustrated Life of Jesus*, released for Christmas by the Abingdon Publishing Company (Nashville, Tennessee).

Drawing from the extensive religious art collection of the National Gallery of Art in

The Adoration of the Magi, a collaborative effort between two monks, Fra Angelico and Fra Filippo Lippi.

Washington, the authors selected ninety-four masterpieces to illustrate forty-nine events in the life of Jesus, taken from all four Gospels. The illustrations include paintings, sculpture, illuminated manuscripts, drawings, engravings, etchings, metalwork, tapestries, and enamels—many that have never been photographed or displayed.

"For a lot of Americans, religious art is an unfamiliar thing, except for the kind of insipid illustrations they get in Sunday school publications," says Abrams. That is why the illustrations are accompanied by a narrative of the particular event and background information on the artist, along with a critical interpretation of the artist's treatment of the event. It is

our great heritage of religious art and the rich symbolism of the church incorporated in these masterpieces that the authors say they are trying to bring out of the museums.

The life of Jesus, the dominant art theme for 1,000 years from the Byzantine era through the Baroque period of the seventeenth century, inspired more art in the western world than any other single episode. Much of the art included in *Life of Jesus* was created by Flemish, French, and Italian masters of the Gothic, Renaissance, and Baroque periods—Botticelli, El Greco, Dürer, Rubens, Tintoretto, van Eyck, Giotto, Memling, Brueghel, Lippi, Angelico, and Blake. The authors selected only one contemporary painting, Salvador Dalí's *The Sacrament of the Last Supper*.

The Art of Cooking

A blend of artistic and culinary delights awaits food lovers from the gourmet to even the most reluctant cook in the San Francisco Museum of Modern Art's *California Artists Cookbook*. Included are more than 200 recipes—from appetizers to desserts—and 200 illustrations (thirty-five in color) by well-known artists, including Ansel Adams, Joan Brown, Judy Chicago, and Manuel Neri. As interesting as the international recipes are the introduction by James Beard, the artists' remarks, and the reproductions of paintings, drawings, and sculpture throughout the book.

The cookbook contains 216 pages and is a fund-raising project for the Modern Art Council, a museum support group. The book is \$25, clothbound and is available at the SFMOMA Bookshop and major department stores and bookstores across the country.

Theater

All Steamed Up

When *Steaming* opens at the Brooks Atkinson Theatre on December 9, it not only will be a British playwright Nell Dunn's American debut—the event also marks the first swimming pool on the Broadway stage in thirty years. The last operating pool appeared in the 1952 musical *Wish You Were Here*.

Steaming comes to the States trailing streams of glory. The play, about six women undressing and confessing within the humid walls of a decaying British bathhouse, won the

The National Gallery of Art

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



photo by Kenn Duncan

“I realized my life was too easy... which is a dangerous thing.”

—Mikhail Baryshnikov
as quoted in *BALLET NEWS*

Every month, *BALLET NEWS* gives you a view of the dance world as few ever see it

The true feelings, the most intimate thoughts of dance's greatest stars. Captured in every issue of *BALLET NEWS*—the magazine that brings you into the world of the dance in a way you've never experienced before.

Each issue is filled with news of the world of ballet, modern dance, the avant-garde, even dance on Broadway and television. During the last few months, for example, *BALLET NEWS* readers went behind the scenes to discover the new works and the new forces at the Joffrey Ballet and savored an in-depth report on the influence Fred Astaire has exerted over today's most famous classical dancers, including Nureyev, Fonteyn, even Balanchine.

BALLET NEWS follows every move of the dance newsmakers. It keeps you up-to-date on the world's most famous

dance companies and their brightest stars—from Godunov and Makarova to Kylián and Tharp. And *BALLET NEWS* also takes you behind the scenes to introduce you to the rising stars destined to become tomorrow's famous names.

Fascinating articles, glorious photographs—and your first issue FREE

The best way for you to fully appreciate the excitement to be found in every

issue of *BALLET NEWS*—and enjoy its candid interviews, lively reviews, and critical commentary—is to see a copy for yourself. Simply fill out and return the coupon below, and we'll send you the current issue of *BALLET NEWS* absolutely free, and the next 12 issues for only \$15—a savings of \$9.00 off the newsstand price. Send for your free issue now.

For your free issue of *BALLET NEWS*, fill out and mail this coupon to:

BALLET NEWS, 1865 Broadway, New York, N.Y. 10023

Yes, I want to experience the magic and drama of the dance world every month in *BALLET NEWS*. Please send me the current issue and enter my introductory subscription for 12 issues at only \$15—a savings of \$9.00 off the newsstand price. If I choose not to subscribe, I will write “cancel” on the bill, return it, and owe nothing. Whatever I decide, the copy of *BALLET NEWS* will be mine to keep without obligation.

NAME _____

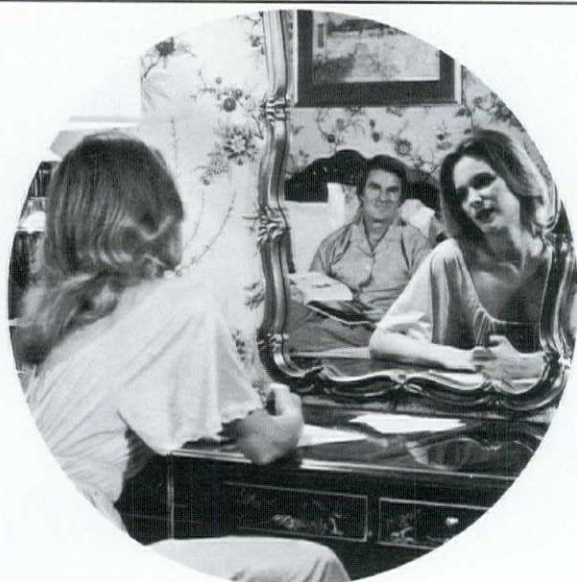
ADDRESS _____

CITY _____ STATE _____ ZIP _____

(Outside the U.S., add \$7.50 postage fee and make check payable in U.S. funds. Please allow 4-6 weeks for processing.)



ET



*New Orleans is fabulous and
the Monteleone is fabulous, too!*

The Monteleone is the newest *old*, full-service hotel, business meeting and convention facility in the French Quarter: 600 Rooms • 16 Meeting Rooms • Two Restaurants • Three Bars • On Premises Parking • Our Roof-top Pool, Putting Green and Dukes' Place (New Orleans' internationally famous "Dukes of Dixieland" perform 4 shows nightly) overlook the mighty Mississippi River and French Quarter.

the Monteleone

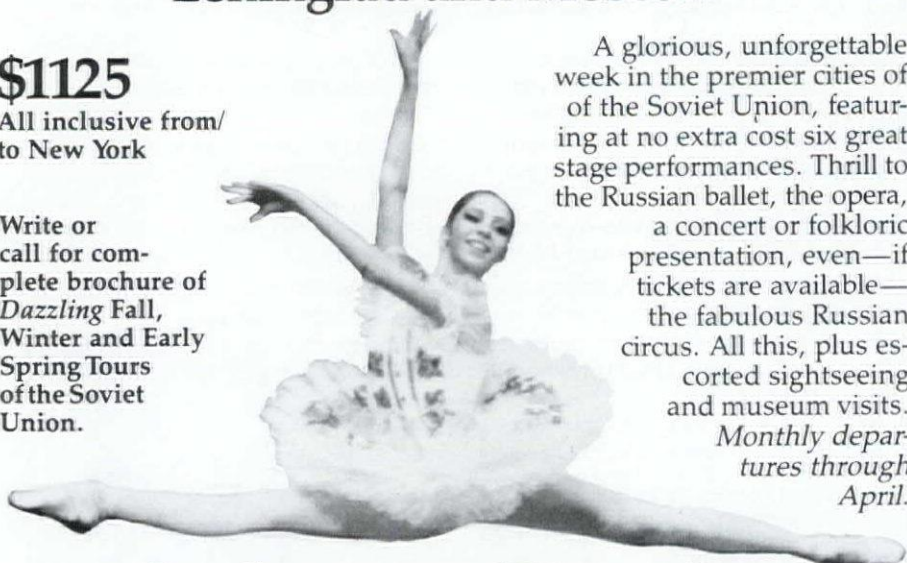
For reservations call toll free 800/535-9595

Anniversary's Dazzling Performing Arts Tour Leningrad and Moscow

\$1125

All inclusive from/
to New York

Write or
call for com-
plete brochure of
Dazzling Fall,
Winter and Early
Spring Tours
of the Soviet
Union.



A glorious, unforgettable week in the premier cities of of the Soviet Union, featuring at no extra cost six great stage performances. Thrill to the Russian ballet, the opera, a concert or folkloric presentation, even—if tickets are available—the fabulous Russian circus. All this, plus escorted sightseeing and museum visits.

Monthly departures through April.

Anniversary Tours, Inc.

250 West 57th Street • New York, N.Y. 10107
In N.Y. (212)245-7501 Out-of-state 800-223-1336

Cross Country

London Evening Standard Award as no less than the Best Play of the Year in 1981, as well as the Society of West End Theatre Award for Best Comedy of the Year. Dunn's first play (she is an established novelist) remains a box office magnet at The Comedy Theatre in London; only the director has left to join the New York production.

One of the most unusual stage settings to come along in many seasons, the set of *Steam* was a challenge set designer Marjorie Kellogg relished. Kellogg admits that the "very real and textured quality of the bathhouse couldn't be further from the abstract musical set" of an earlier project of hers—*Best Little Whorehouse in Texas*. Not only will the set feature a cold-water (lukewarm in actuality) fiberglass pool resting on wood supports in a large hole cut out of the Brooks Atkinson stage, but it will also have working showers and "clouds of hot steam billowing on-stage periodically to remind viewers that the steam room is located right offstage."

Back on Its Feet

After nearly fifty years of retirement, the Rodgers and Hart hit musical of 1936, *On Your Toes*, is being revived for another round. George Abbott and George Balanchine, director and choreographer respectively of the original production, have reunited to work on the revival. The show is scheduled for a six-week run at the Kennedy Center in Washington, previewing December 10 and opening December 14. Hans Spialek, who did the original orchestration, is working on the recreation of the Rodgers and Hart score.

Although Spialek had been working on Broadway shows since 1926, *On Your Toes* was the first musical for director George Abbott and the first Broadway musical choreographed by George Balanchine. At that time Balanchine had just founded the School of American Ballet, which later led to the development of the New York City Ballet, of which he is now artistic director.

The new version of *On Your Toes* will star ballerina Natalia Makarova, Dina Merrill, George Irving (Tony Award for *Irene*), and George de la Pena (now starring in *Woman of the Year*). The reunion between Abbott, now ninety-five, and Balanchine, now seventy-eight, and octogenarian Spialek, will prove once again the great collaborative talents of three artistic giants nearly fifty years later.

Art

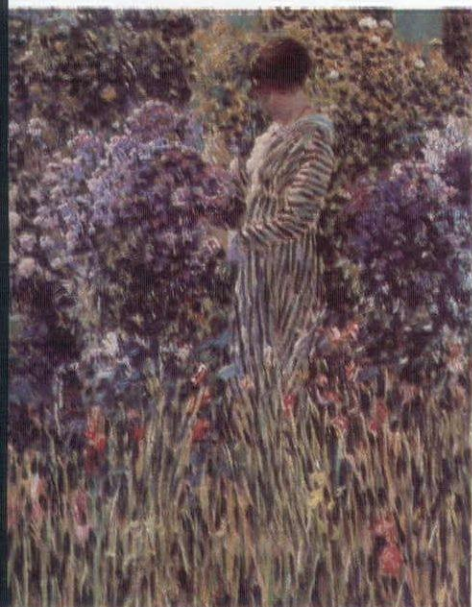
French-American Flowering

The European-American crosscurrents that flowed in impressionism are the thrust of an exhibition organized by the Dixon Gallery and Gardens of Memphis, Tennessee. The event focuses on those American artists who traveled to Barbizon and Giverny to study in the presence of French artistic leaders Jean Francois Millet (1814-1875) and Claude Monet (1840-1926).

"An International Episode: Millet, Monet, and their North American Counterparts" has been organized along a chronological-thematic framework that brings together French composition, contemporary American variations of that work done while abroad, and a later American treatment of an analogous theme executed after the artists' return to the United States. Dr. Laura Meixner, assistant professor of art history at Memphis State University, was guest curator for the exhibition and wrote the text for the fully illustrated catalogue.

The exhibition is on view at the gallery through December 23, after which time it will travel to the Terra Museum of American Art, Evanston, Illinois (January 8-February 13), and Worcester Art Museum, Worcester, Massachusetts (March 3-April 30).

Lady in a Garden, an impressionist painting by Frederick Carl Frieseke.



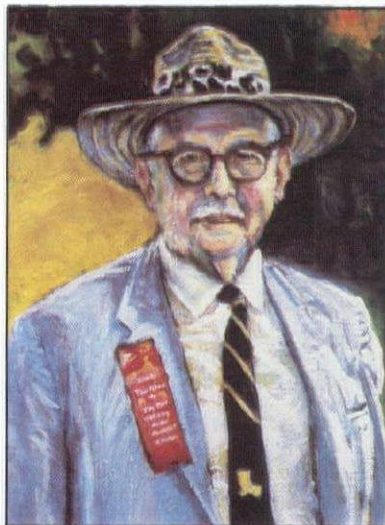
Beau Redmond



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.

Inquiries invited: (205) 759-5420

Studio: 1920 8th Street,
Tuscaloosa, Alabama 35402

**Tune Up
this Christmas...
Give the Gift of the Arts!**

Share the excitement of the arts explosion with HORIZON Gift Subscriptions! Film, painting, dance, theater, music, books, television the entire range of visual and performing arts—come alive in HORIZON!

Give the Best. Give HORIZON at these special Holiday Gift rates!

Use the attached Post-Paid Card.

HORIZON
Beating the Boom
in American Art
Can Theater Live
in Northern Ireland?
The Magic of Steinway
The Secret Island of
a Reclusive Painter
Home Movies: How to
Build Your Video Library
USArts: Your Guide to
Action in the 80's

Trans World

England

Poussin's Pan

A painting by the seventeenth-century French artist Nicolas Poussin that was commissioned by Cardinal Richelieu has recently been purchased by London's National Gallery for about \$2.2 million. It will be on permanent display alongside other seventeenth-century French paintings.

The Triumph of Pan was purchased privately from the Dent-Brocklehurst family. It had been on their family estate at Sudeley Castle in Gloucestershire, the home of King Henry VIII's sixth and last wife, Catherine Parr.

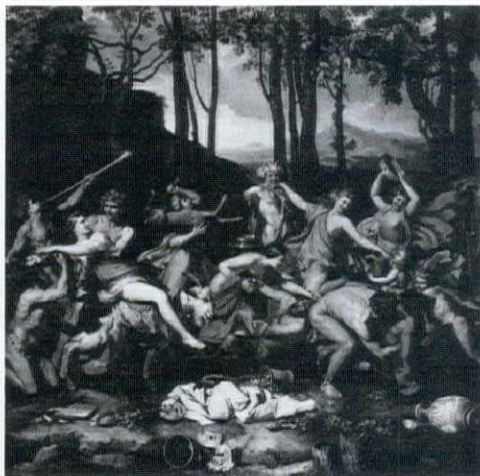
Commissioned by Richelieu in 1636, *The Triumph of Pan* shows a riotous group of revelers adorning a statue of Pan (or possibly Priapus, the god of gardens and fertility) with flowers. Poussin aimed for great accuracy in his treatment of the subject; such details as the masks and the baskets of flowers, and the pipes and bent stick of Pan are derived from the accounts of classical authors and the representation of similar rites on ancient sarcophagi and vases.

Handel's Semele

A new production of Handel's *Semele* celebrates the 250th anniversary of the opening of London's Covent Garden. Originally composed in 1744 for the Theatre Royal, the first of the three Covent Garden theaters, the opera will be performed December 7.

Semele was first performed at the opening of one of Handel's famous Lent Seasons, on February 10, 1744, under Handel's own title *The Story of Semele*. Because of the religious holiday, the opera was disguised as an oratorio; although it was described afterward by one of the composer's friends as "a bawdy opera." Covent Garden has not featured a performance of *Semele* since the eighteenth century, today focusing instead on nineteenth- and early twentieth-century productions.

Sir Charles Mackerras will conduct *Semele*, with John Copley as producer. The cast includes Valerie Masterson in the title role, and the American soprano Kathleen Kuhlmann (making her debut with the Royal Opera as Juno and Ino), Marie McLaughlin (Iris), John York Skinner (making his debut with the Royal Opera as Athamas), Robert Tear



The Triumph of Pan, \$2.2 million purchase by London's National Gallery, had been at a private family estate in Gloucestershire.

(Jupiter), Robin Leggate (Apollo), Gwynne Howell (Somnus) and John Tomlinson (Priest and Cadmus).

France

Strange Bedfellows?

It's another case of the arts making strange bedfellows: a large and esteemed modern art museum centering an exhibition around a review of nineteenth-century romantic literature. "La Delirante," showing through January 3 at the Centre Georges Pompidou in Paris, is one of the most beautiful displays to be mounted this season.

Fifteen years ago French poet Fouad El-Etre decided to create a vehicle to parade his favorite romantic poets—among them Novalis, Schlegel, Blake, Shelley, and Keats—and to give some room as well to contemporary writers who employ a romantic style. So with Yeats and Blake appeared Joseph Brodski, Jorge Luis Borges and, of course, Fouad El-Etre. "La Delirante" is the vehicle—a Cadillac of classical printing techniques reproduced on heavy, pebbled stock, painstakingly bound, and presenting works of romantic writers alongside contemporary art in the romantic vein.

The display at Pompidou consists of special copies and glassed-in signatures of "La Delirante" itself, as well as preserved notebook pages on which Yeats or Shelley

scribbled a bit of poetry, and the original art works that have been reproduced in the literary review as illustrations. From Francis Bacon to Jacques Delahaye, Balthus to Gerard Barthelemy, a strong thread of romantic sentimentality runs through even the most abstract canvases. Included are drawings of knitting women with bleak, darkened faces, oils of skeletons traipsing through gardens at dusk, and blasé, watercolored mallards floating on swamp water. The presentation alone—soft lighting and celery-beige walls on which hang luscious works, all set off by white or cream inch-thick beveled mats and subtle, narrow frames of pewter or blond, ebony, or gilt wood—evokes nostalgia for, well, things tastefully done.

—Vivian Ruth Sawyer

Italy

Birthday Makeover

Florence has honored the 400th anniversary of the Uffizi Museum by cleaning Sandro Botticelli's famous work *Primavera* (Allegory of Spring) with such applied vigor that one now knows the Three Graces don't wear undergarments beneath their diaphanous gowns.

A team of experts under the guidance of Umberto Baldini, head of Florence's state-run restoration department, conducted years of painstaking study using ultraviolet and infrared rays before chemically removing yellowed varnish that had been applied in the early nineteenth century. With the murky coating lifted, this masterpiece of pagan and divine love—a homage to the earth spirits—now glows with brilliant turquoise and malachite tones.

Some traditionalists are shocked by the cleaning, maintaining that an old masterpiece should look old. But Thomas Schneider, an independent Florentine restorer, says, "In the fourteenth and fifteenth centuries, the colors of the paintings were as vivid and bright as the times."

The painting is the centerpiece of the exhibition "Method and Science: Work and Research in Restoration," which also displays forty-four recently restored masterpieces, a number of which had suffered damage from Florence's devastating flood in 1966. Among them are works of Donatello, Beato Angelico, Luca della Robbia and Pollaiuolo. The exhibition at the Palazzo Vecchio runs through January.

—Barnaby Conrad III

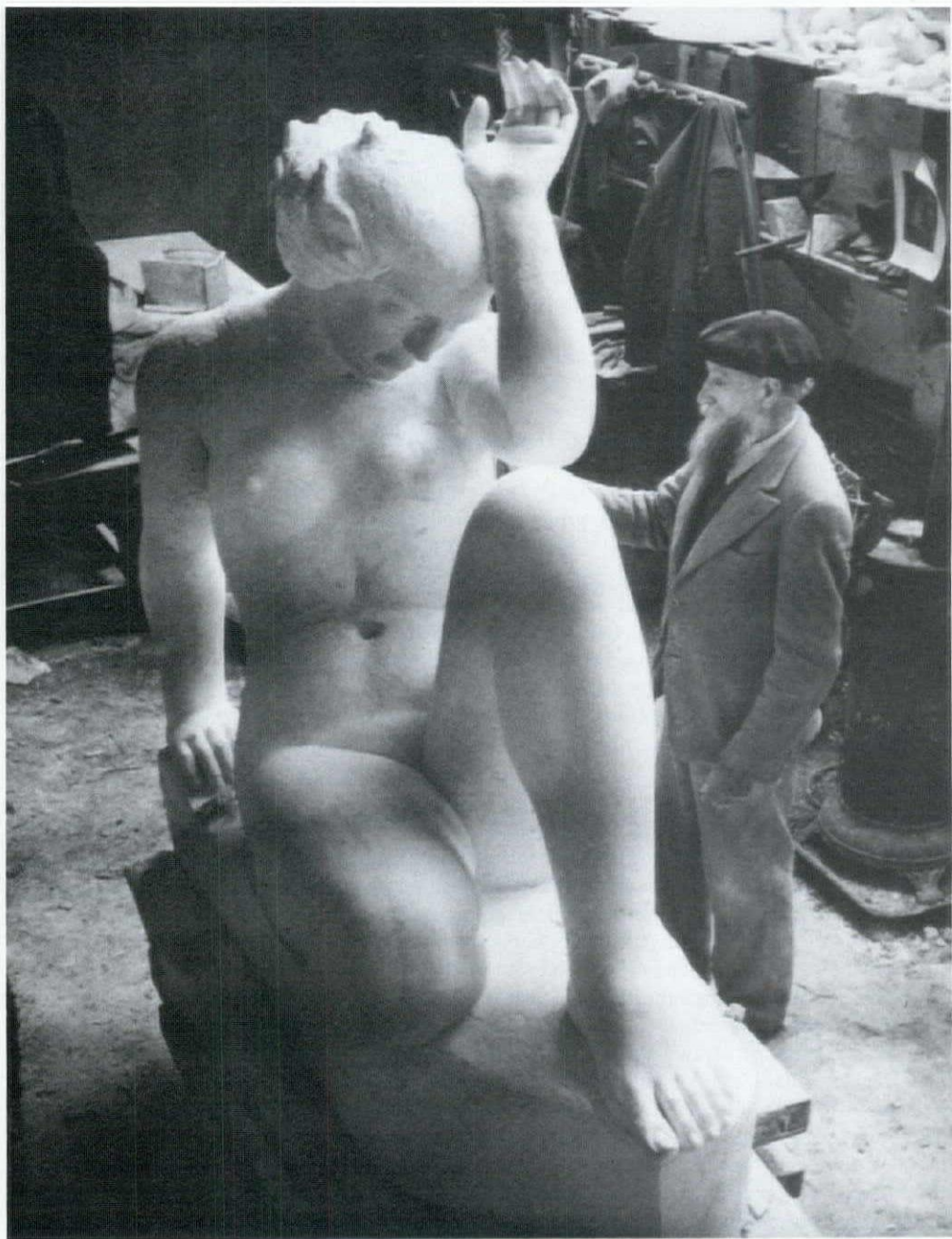
Brassai: Artistic Anecdotes

Brassai: The Artists of My Life, by Brassai.
New York: The Viking Press, 1982. 224 pp.,
133 black-and-white photographs, \$45.00.

"I love to caress buttocks, lovely full buttocks. They're the most beautiful shape nature ever created!" So exclaims sculptor Aristide Maillol to photographer Brassai one misty day in December 1936, as they stand in Maillol's studio, surrounded by nudes in stone. Inspired by his own remark, the Frenchman suddenly "takes possession of the one he has chosen with a kind of fury" and begins stroking his sculpture with his "sensual fingertips." Since Maillol is dead, we have only Brassai's word on the incident—but, like all the anecdotes in the Hungarian-born photographer's new book, the moment in Maillol's studio seems too good to have been invented.

Brassai: The Artists of My Life matches prose reminiscences with intimate photos of twenty-one major figures in European art during the first half of this century. From the late 1920s on, Brassai met and photographed nearly every artist. This collection profiles, among others, Picasso, Matisse, Braque, Le Corbusier, Rouault, Miró, Dufy, Lipchitz, Giacometti, Dali, Kokoschka, and Bonnard. Brassai himself is now eighty-three, but there is not the slightest whiff of octogenarian solemnity about this series of vignettes: piquant anecdotes freshen every page. As an example, circles were abuzz with gossip about an estrangement between Picasso and Matisse. The latter, however, dismissed the scuttlebutt, telling Brassai: "Every year I send him a case of oranges, and Picasso displays it in the middle of his studio and points it out to his visitors, 'Look, those are oranges from Matisse.' And nobody dares eat them."

The new book would be a delight for its stories alone. In two respects, however, it transcends its own unpretentious format. Thanks in large part to his 1976 book, *The Secret Paris of the 30's*, Brassai has at last been recognized as a major artist in his own right. The selection of pictures in this latest book enhances that judgement. Brassai's prose sketches, which seem as effortless as a reporter's



jottings, fuse personal anecdotes with art criticism of a sly, perceptive nature.

Brassai did not set out to be a photographer. He first attempted, with some success, drawing, sculpting, and writing. Barely thirty, he gained entrée to most of the important artists of his day as a result of assignments for the precocious journal *Le Minotaure*. The encounters continued into the early 1950s with work for *Harper's Bazaar* (to whose former editor and art director *The Artists of My Life*

Maillol with La Montagne (1936).

is dedicated). Finding Picasso's conversation "on a level with his creative genius," Brassai began in the 1930s to jot down each day's chat "to retain a few crumbs of this treasure . . . without any idea of publishing a book."

Little of Brassai's persona emerges from the prose: like a good reporter, he keeps himself in the background. There is a smattering of nostalgic vanity. One artist after another

reproaches Brassai for not pursuing more diligently his talents at drawing and sculpture. But what distinguishes the early Brassai as a witness to genius is his knack, like a young James Boswell, for playing the gadfly, and pestering the great with his incessant questions until they are provoked to uninhibited reply.

It is in the photos that Brassai's true persona emerges. In the light of history, like the Vasari

of *Lives of the Painters*, Brassai will no doubt turn out to have considerable importance. Quite a few of the works of art he photographed no longer exist. But the witty, iconoclastic verve of Brassai's camera is his real stamp. Youngster or not, here was a portraitist not in the least daunted by great men. He got them, even the gloomy and the august, to cut up for the camera, to parody their own



Left: Dali as Atlas (1955). Above: The cast of Picasso's hand (1943).



genius and so reveal its human face. Generations to come will be charmed by the famous photo of Matisse in his white "doctor's" coat sizing up his nude model, by Braque's tête-à-tête with a cow.

For all its ferment, the artistic scene of the 1930s was a coherent world, centered on Picasso and Paris. Brassai's mischievous zest for scandal re-awakens us to the feuds that ruined once-fast friendships such as Picasso's falling out with Braque and Dalí and Miró's "expulsion" from the surrealists.

But Brassai, like Boswell, remains an enthusiast of life, not a cynic. Thus the acrimonies fade before the unseen mysteries of the world which the artist labors to render in paint and stone. Brassai and his friends, to be sure, spent many hours in coffeehouses trading reputations and gossiping. Just as often, the artists dragged the photographer along to show him the wonders that had, for each, the most elevating power. For Braque, that was the hard, clear light of Normandy; for Le Corbusier, the skyscraper. Such passions still throb in this wonderful book, making, like the book itself, the timeless protest of art when confronted with the evanescence of the visible world.

—David Roberts

Letters

Fact or Fiction?

I enjoyed reading the article in the July-August HORIZON about my late ex-husband Philip K. Dick, but, for the record, I would like to make some corrections.

I was married to this fascinating and delightful man from 1958 to 1965 and except for a short period of time remained in touch with him until the end of his life. He visited me periodically here in Pt. Reyes where I continued to live in the same house with the same furniture; the children have grown up and gone.

During the time he lived here Phil wrote 18, not 16, novels. He was very proud of the day he wrote 60 original pages without a typo. Years later I discovered he had been taking speed when he wrote; this habit got away from him and permanently affected his health.

Though I will confess to being "captivating" as the article describes, I can't quite buy "willful" and am definitely not "shrewd." In fact you might call my life "gullible's travels." So please, editor, readers, fans, writers about Phil, the lady with my speech and behavior mannerisms in many of Phil's novels, the one who was murdering people and robots and otherwise fooling around, is not an accurate portrait of me. Phil was all fiction writer.

Though I am used to this sort of fictionalizing since 1959 when Phil, the perfect husband, wrote *Confessions of a Crap Artist* on our honeymoon, I would like to make clear that I did not chase Phil with a gun for a year after our divorce.

A suicide attempt something like the one burlesqued in your article did occur 10 years later after Phil and his fifth wife split up, but I wasn't on the scene and didn't learn about it until after his death.

Phil was a puzzling paradox though he was dear and kind to me and our children, a scintillating companion and a great listener. I loved him until the day he died.

I'm writing my own book of memoirs about Phil and it will cast some light on his many-faceted personality though, in the end, I think Phil will always remain an intriguing mystery.

Anne Dick
Pt. Reyes Station, California

El Greco for Our Time

Hope Ridings Miller's article "A Man For His Time" in your July/August issue exempli-

fies an excellent approach to the art and life of El Greco. For your readers in the cities where this exhibit will be held, the article will perform an educational service regarding this artist of whom so little has been known.

HORIZON is to be congratulated on the quality of this timely article.

Helen Montfort Moodie
Washington, D.C.

A Matter of Opinion

I was delighted to see the July/August issue announcement "Debunking the El Greco Myths." However, after reading Hope Miller's article, "A Man for His Time," I was rather disappointed.

As a student of art history and the history of Western Christianity, I found Ms. Miller's article lacking in certain respects. She is correct in stating that hypotheses regarding the artist's "madness" and "defective eyesight" should be thrown out as less than adequate appraisals of his work. However, Ms. Miller seems to slight the religious milieu in which El Greco worked. While implicitly ignoring the "transcendental" dimension, she does go on to say that he shaped "his art in ways important to the Counter Reformation" [p. 55]. As a student of the Baroque Church, I would say that one cannot ignore transcendent impulses and at the same time declare that the artist was influenced by the Counter Reformation. One theological interpretation of El Greco's work states that the air which he inhaled and exhaled was, indeed, the transcendent dimension of Catholic thought and practice at the time. This in no way denies the artist's cunning ways of ingratiating himself with the hierarchy of the church. But such an emphasis does accord with the aims of the Counter Reformation; namely, an excessive repudiation of Protestant objections to mystical practice, the role of Mary in Catholic doctrine, the saints, and the Catholic understanding of grace.

Granted, El Greco was an interpreter of political, economic and civic concerns. Yet, he was more than this. He was part and parcel of the Catholic movement which sought to express in painting, sculpture, and music the tenets of an aggressive campaign to win back Protestants to the Catholic faith.

My only concern in bringing this matter to your attention is one which results in reading countless articles in art history which ignore or

misinterpret the religious milieu in which artists worked. It is a problem which all of us suffer: reading back into time the modes and expressions of our own period.

I do hope that in the future, when such articles are published by HORIZON, particular attention will be paid to this aspect. It will only assist in the process of interpreting the arts as our common source of self-understanding.

Samuel Torvend
Saint Louis, Missouri

Author's reply: My article, "A Man for His Time," does not stress the transcendental dimension of Counter-Reformation Toledo as the force that inspired and released El Greco's genius because this concept is not supported by the most recent scholarship on the artist.

The new interpretation, emerging from exhaustive basic and archival research, casts him as a genius in close touch with the ecclesiastical and secular communities of Toledo rather than as a mystical painter motivated by the supernatural and isolated from the materialistic world.

It goes without saying, of course, that El Greco could never have attained great success in his adopted city if he had not tailored his masterpieces to Catholic doctrine. Presumably, he was dedicated to the Counter-Reformation cause, for he promoted it as did no other artist of his time. Furthermore, the atmosphere of learning and patronage that permeated sixteenth-century Toledo was peculiarly receptive to the unprecedented painting style which he evolved to establish himself as an intellectual artist.

However, the rediscovered historical evidence brings out that El Greco operated with tremendous originality well within the normal professional framework of Toledo (which had not been regarded as a "mystical" city for several centuries).

My article reflects the revised view of El Greco's career, which inspired the current landmark exhibition "El Greco of Toledo" and its remarkable catalogue. The latter, in comprehensive essays by authorities on Spanish art and history, dispels the suppositions and fictions that clouded the artist's image for many years. Fortunately, the new overview as a whole shows him in a realistic perspective that does not diminish his greatness or detract from the power and effectiveness of his religious masterpieces.

BALLASTONE INN

SAVANNAH'S SHOWCASE

NOT JUST ANOTHER INN...
ANOTHER WORLD!

Pamper yourself with a taste of sheer luxury at the South's finest continental inn. Enjoy 19th-century furnishings and amenities with 20th-century conveniences...all designed for your comfort.

- Nineteen stunning rooms/suites
- Concierge service
- Complimentary Continental breakfast
- Afternoon tea
- Shoes shined overnight
- A praline on your pillow...a glass of cognac by your bed
- All Queen or Kingsize beds



circa 1835

**BALLASTONE
INN**

FOURTEEN EAST OGLETHORPE AVENUE,
SAVANNAH, GEORGIA 31401 (912) 236-1484



Built in 1848, Surrounded by 13
acres of the original plantation
AMERICAN MENU
Dinner • Monday-Saturday •
Major credit cards accepted
780 SOUTH COBB DR., MARIETTA
(404) 427-4646

CRYSTAL BRITTON GALLERY

CONTEMPORARY WORKS BY:

Hale Woodruff	Freddie Styles
Henry Tanner	Richard Hunt
Elizabeth Catlett	Sister Gertrude Morgan
Robert Gwathmey	Clementine Hunter
Allen Crite	Robert S. Duncanson
Paula Henderson	

Specializing in corporate art programming
and art placement

15 Baltimore Place NW, Atlanta, GA 30308
404/892-8835

THE THIRTEEN COLLECTION

TELEVISED
AUCTION OF
ART AND
ANTIQUES

APRIL 29
thru
MAY 1, 1983

A unique opportunity
to have your name
and your quality donation
presented on television
to millions of viewers
To make your donation
of art or antiques
for the benefit of
Public Broadcasting station

WNET Thirteen

please contact:
The Thirteen Collection
356 West 58th Street
New York, N.Y. 10019
(212) 560-2700 weekdays

Traditional and Contemporary Paintings
and Decorative Art • Prints • Judaica • Antique
Furniture • Sculpture • Oriental Art • Tribal Art •
Art Deco • Rugs • Jewelry • Autographs and
Rare Books • Stamps and Coins • Photography
and Folk Art

Donations to **Thirteen** are tax-deductible to the extent provided by law

THE HIGHLAND GALLERY

Atlanta's foremost in-town gallery

Regional artists
Southwestern arts and crafts
Contemporary posters and prints
Quality custom framing

In Virginia-Highland
1038 N. Highland Avenue Atlanta, Georgia 30306
404 885-1815

WHERE BACH & BOATING MIX. BEAUTIFULLY.

The National Music Camp at
Interlochen is an extraordinary eight-
week experience for young people.
Outstanding programs for boys and girls
age 8 through 15 and older.

Music. Visual Arts. Dance. Drama.
Sports. Write NMC, Dept. H
Interlochen, MI 49643. Or call
(616) 276-9221.

Interlochen 

National Music Camp

NMC admits students of any race, color and national or ethnic origin.



The Illuminated Palette

The Boston Museum hosts a retrospective of the paintings of Fairfield Porter.
By Judd Tully

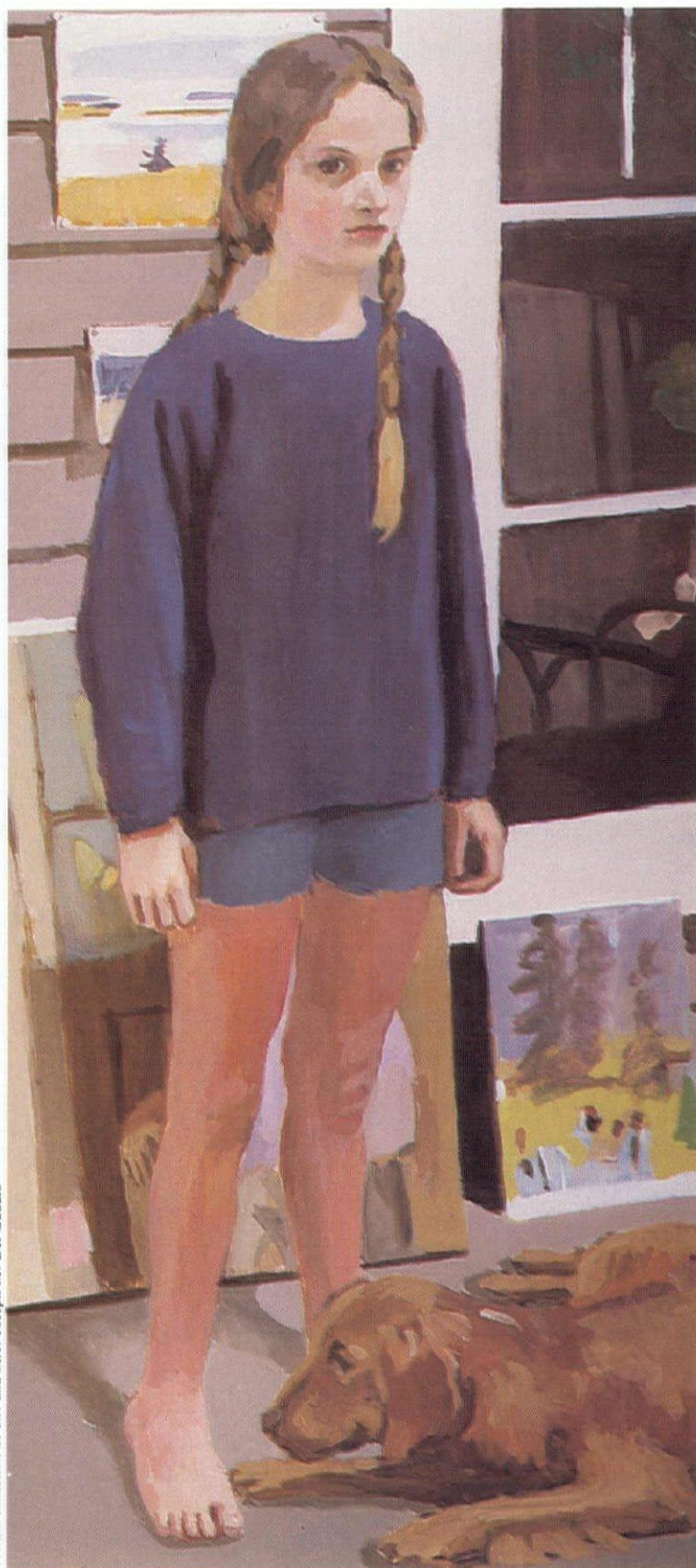
"He is a painter's painter. He singlehandedly brought the portrait back to America. He somehow, magically, brought the country to the city with an extraordinary incandescent light. He'd turn the asphalt around Cooper Union into a lavender meadow. Fairfield Porter is the only one who ever got that quality of illumination." Those words, from painter Robert Dash, put the major Fairfield Porter retrospective at the Boston Museum in an interesting context.

When Porter died of a massive heart attack in the backyard of his Southampton home on September 18, 1975, he was sixty-eight and at the height of his painting creativity. The converted hayloft with the beautiful northern light that had served as his country studio since the family moved from New York City in 1949 was filled to the rafters with his paintings.

Prescott D. Schutz, who handles the artist's estate at Hirschl and Adler Galleries in New York, and Kenworth Moffet, curator of twentieth century art at the Boston Museum of Fine Arts and organizer of the exhibit, have worked closely to collect paintings for the Porter retrospective. Both men are astonished at their near 100 percent success in obtaining Porter loans from the far-flung coterie of collectors, especially in light of the unusually long, eighteen-month tour. It is rare that a Porter turns up at auction, and even private overtures in excess of \$100,000 have yet to dislodge a major Porter painting from a cognoscente. Schutz estimates the artist's career output at 2,500 paintings. If you accept his scholarly judgment that Porter's mature work jelled around 1950, the 125 paintings chosen for the retrospective represent the crown jewels of his awesome legacy.

The rich retrospective of Porter's paintings opens on January 12 in the pristine West Wing of the Boston Museum of Fine Arts. The

Judd Tully, who is contributing editor to The New Art Examiner, Art World, and Flash Art, last wrote for HORIZON on Roy Lichtenstein.



Opposite page: detail of a self-portrait painted in 1948. This portrait retained some of the gloomy colors that were standard equipment among a generation of American artists. The artist at age 41 exudes youth and determination. Left: Lizzie and Bruno, 1970, oil on canvas, (60 by 24½ inches). The barefoot teenager is Porter's youngest daughter. A truant blonde braid is temporarily located on the front of her sweatshirt. An arrangement of watercolors and still wet canvases lean on the wall behind her. Porter often chronicled scenes of domestic life, children growing up.

Private collection of Dr. and Mrs. Joseph M. Del Gaudio



There is a sharp, pragmatic snap to Porter's vignettes of domestic life.

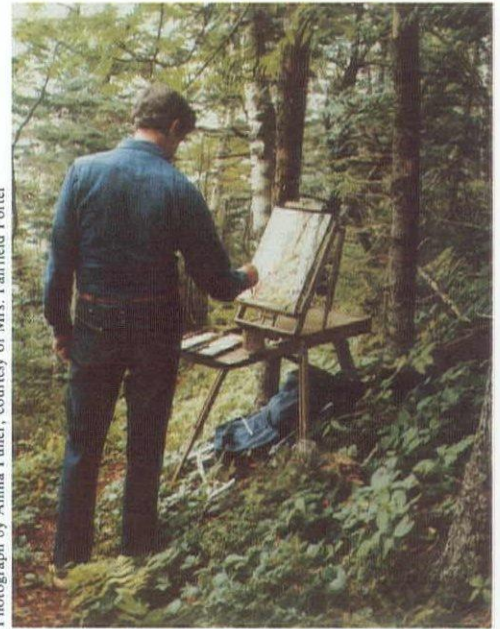
Left: Sayer House, 1967, oil on canvas, (14 by 19 inches). Right: Photograph of Porter painting outdoors. It is estimated that Porter had an output of 2,500 paintings in his long career. When Porter died of a massive heart attack in the backyard of his home in 1975, he was at the height of his painting powers. The converted hayloft that had served as his studio was filled to the rafters with his paintings. Following pages: In The Harbor—Great Spruce Head, oil on canvas, (20 by 36 inches), Porter captures the tranquility of the harbor of Great Spruce Head Island in Penobscot Bay, Maine, where he spent many happy summers as a child with his family.

barrel-vaulted skylit ceiling of the new Graham Gund Gallery saturates the space with natural light. The setting mirrors Porter's lifelong homage to light—captured on canvas as a speckled aura dancing on the leaves of a landscape, shadowing the china edge of a breakfast-table still-life, or nicking the dimpled chin of the artist in a penetrating self-portrait. Porter's vignettes of domestic life—the children growing (and sometimes glaring at their artist-father), quiet scenes of reading a book on a summer day within the meshed comfort of a screen porch—transcend the bourgeois label that a number of observers have saddled onto his oeuvre (described by critic Grace Glueck as “Wasp-Y records of domestic felicity”).

The French historian Fernand Braudel points out in his two-volume treatise, *The Structures of Everyday Life* (Harper & Row), that furniture, water closets, and “extravagances of the table” have been powerful agents of social and economic development in European history. Braudel's sharp eye would be quick to note the L. L. Bean blue boating sneakers, red-banded athletic socks, and khaki shorts in Porter's *Iced Coffee*. The artist's red-and-white-checked tablecloth in *Hampton Breakfast* (1964) can be compared to Bonnard's blue and white stripes in *The Breakfast Room* (Museum of Modern Art, 1930). The leisure and suspension of time are as stifling as Anton Chekhov's *Summer People*.

There is a sharp, pragmatic snap to Porter's technique. While high-noon light plays with the geometry of the wicker chair and the folded edge of a discarded newspaper in *Iced Coffee*, his uncanny jabs and counter punches with interior and exterior space shake any semblance of tranquility from the picture. Isolated elements such as a tree branch in full bloom or a quadrant of spinach-green grass, raise questions about the one-sided pigeon-holing of Porter as a “card-carrying realist.”

Fairfield Porter was born June 10, 1907, at Hubbard Woods, Winnetka, a well-heeled suburb of Chicago. His father, James Foster Wadsworth Porter (a distant relative of poet Henry Wadsworth Longfellow), was a practicing architect and an aficionado of Greek and Gothic art and architecture. Fairfield's mother Ruth (nee Furness) was a vivacious intellectual, known for consuming the unabridged, multi-volumes of Edward Gibbon's *The Decline and Fall of the Roman Empire*. Under their parents' tutelage, the five Porter children



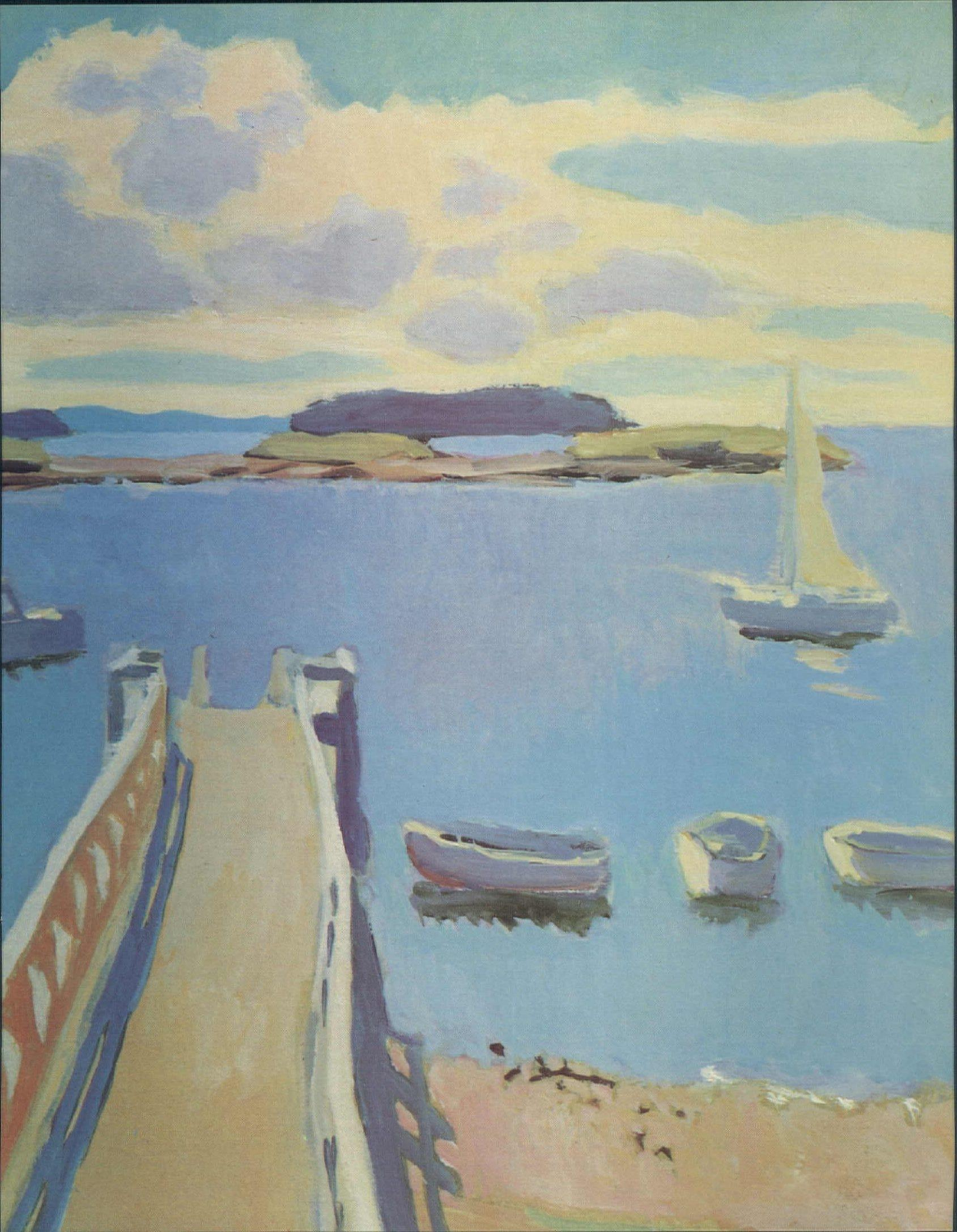
Photograph by Anna Fuller, courtesy of Mrs. Fairfield Porter

received classical educations and developed gourmet cravings for art.

In 1912, when Fairfield was five, James Porter purchased Great Spruce Head Island in Penobscot Bay, Maine, where he built a farmhouse and large cottage. The Porters spent their summers at the island retreat, and Great Spruce Head fostered Fairfield's and older brother Eliot's lifelong reverence for nature. (Eliot, at 81 today, is a world-renowned color photographer and naturalist.) Fairfield eventually inherited the farmhouse and used the wide porch as his summer studio. Many of the paintings completed during the year in Southampton and New York City were initially drawn in Porter's sparse notational style on Great Spruce Head. Notorious for his eccentric disdain of completed pictures, Porter carted many a canvas back to Southampton with dog hairs, fly wings, and pine needles stuck to the surface. Abrupt changes in temperature and humidity in his open-air salon at the summer studio wreaked havoc with his paintings—warping his canvases.

With no patience for small talk, Porter was famous for leaving tables and galleries without a word of good-bye. When the conversation drifted, Porter would not wait around for new wind. His eccentric exits and quicksilver tongue were familiar trademarks to a powerful circle of artists, poets, critics, and dealers—crucial players who wrote the history of contemporary American art. Porter traveled extensively in Europe as a young man. After

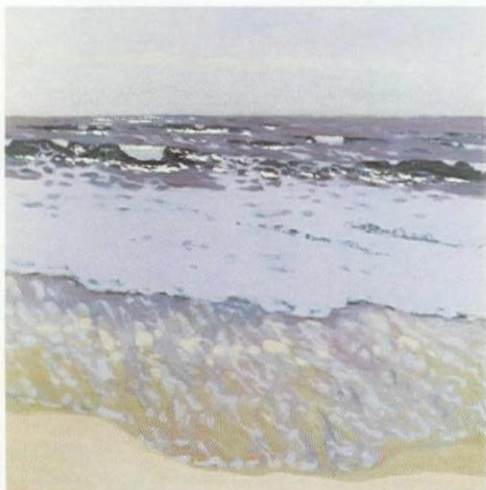




The Boston Museum show vaults Porter to a key position in American painting.

mixed success at the Art Students League with teachers Boardman Robinson and Thomas Hart Benton, he pilgrimaged to Italy in 1932 to meet the great Renaissance art historian Bernard Berenson. The twenty-five-year-old Porter had learned of Berenson's aesthetic theories from Arthur Pope at Harvard and was struck by "B.B.'s" rhapsodizing on the Spanish painter Velázquez. Once Porter was introduced to the Renaissance oil painting medium resurrected by Jacques Maroger, he was able to discard the murky sienna and umber shades that lingered from the social realist 1930s in favor of high-keyed colors, voluptuous to the eye.

A startling preview of his mature style, *Self-Portrait* (1948), retained some of the gloomy colors that were standard equipment for a generation of American artists. But the composition more than made up for the funeral-



Above: *The Ocean*, oil on canvas, (40 by 40 inches) painted in 1972, shows Porter's special talent for illumination.

Opposite page:

Jimmy and Liz, oil on canvas, (45 by 40 inches) painted in 1963, is typical of Porter's delight at capturing ordinary, everyday scenes.

gray serge suit that gloved Porter's erect posture in proper Brooks Brothers fashion. The artist at age forty-one exudes youth and determination. His gaze is framed by a hanging mirror, revealing the spartan details of the studio. A brown tabletop broods in the foreground, its mirrored reflection bouncing back a foursome of cylindrical objects.

Painter Robert Dash knew Porter's studio well. The two artists met at a Thomas Eakins show at the American Academy and Institute of Arts and Letters in 1958. Both had come to review the exhibit (Porter would later author a monograph on Eakins, published by George Braziller in 1959). Dash told his older colleague that he had just lost his studio on Perry Street. Porter immediately offered the young artist a half share in his Union Square loft.

"It was a huge square room on the top floor," Dash recalls. "The windows hadn't been cleaned since Prohibition, but they gave a perfect Venetian northern cathedral light. I painted against one wall; Fairfield worked at the other. I was into abstract expressionism at the time. There was nothing else. Fairfield was doing his thing—I thought at the time a maverick approaching crankiness. Fairfield and I would break for lunch and go across the street to Child's. For ninety-nine cents we'd get a warmish martini, a steak which was probably horsemeat, potatoes and cole slaw, dessert and coffee. It made one feel very royal indeed, we'd go back to the studio to paint.

"Fairfield never shut up," Dash continued. "He'd think aloud about paintings he had seen, exhibitions he would visit, all kinds of ideas floated in the air. It was nonstop talk and it used to drive me quite mad. So one day I drew a chalk line down the center of the room and put a radio in the middle and turned the volume way up on a classical station. It was sort of the Maginot Line," Dash remembered. "That didn't stop Fairfield. He was madly in love with ideas and, yes, I could hear him above WQXR."

In addition to being a painter, Porter was a major American art critic, writing some sixty articles for *ArtNews* and *The Nation*. A critic absorbed in contemporary issues, he wrote perceptively and enthusiastically on the early work of Willem de Kooning, Larry Rivers, Roy Lichtenstein, Alex Katz, Jane Freilicher, and a host of other New York School painters that were a part of the art scene in the 1950s. Porter's first review for *The Nation*, published June 6, 1959, on the paintings of Willem de

Kooning at Sidney Janis Gallery, won him the prestigious Longview Foundation prize for art criticism. De Kooning's wife, Elaine, an important American painter and art critic for *ArtNews*, was so impressed with Porter that she recommended him to replace her on the magazine.

"With Fairfield talking," de Kooning observed, "you could have tape recorded his conversation for immediate publication. He never wasted a word and he liked to be controversial. I adored his outspokenness, his clarity of thought."

With the Boston Museum retrospective, the pell-mell virtuosity displayed in painting the air, in filling a room with textured light, and in taming vast space to intimate dimensions vaults Porter to a position in American painting that proved elusive in his lifetime. Although he enjoyed modest retrospectives at the Cleveland Museum in 1966 and the Heckscher Museum in Huntington, Long Island, in 1974, Porter could not pierce the rarified atmosphere of a New York City art museum one-man show. The Whitney Museum of American Art will clear this last hurdle on May 30, 1984, the final stop on the Porter tour.

Porter's widow lives in a new house adjacent to the Southampton home so dear to the artist. Anne Channing Porter is hard at work assisting poet and critic John Ashbery in compiling a volume of her late husband's poetry. A young artist, Patton Miller, works in the studio behind the big white house. Mrs. Porter thought it was a good idea to keep the studio in use.

Climbing the stairway to the one-time hayloft, an oversized reproduction of Velázquez's *Las Lanzas* (The Surrender of Breda, 1638) comes into view, untouched since Porter admired it and had plans to copy it some eight years ago. Looking out the studio window, taking in the autumn grandeur of stately trees and phosphorescent lawns, the world of Fairfield Porter winks in a dappled crescendo of light. □

Itinerary for the Fairfield Porter Retrospective
January 12, 1983–March 13: Boston Museum of Fine Arts; April 20–June 19: Greenville County Museum of Art, Greenville, S.C.; July 27–September 25: slot still open—stay tuned; November 9–December 31: Cleveland Museum of Fine Art; February 18–April 22, 1984: Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania; May 30–July 22: Whitney Museum of American Art, New York, New York.



A Writer Comes of Age

At thirty-four, Ann Beattie has become a leading writer of the generation that came of age in the sixties—when the world seemed poised on the brink of startling change—only to be disappointed by the realization that social change is neither startling nor swift. In two novels and three story collections published within seven years, Beattie has chronicled the aftermath of this disillusionment. Her most recent story collection, published this fall under the title *The Burning House*, continues this theme, focusing on characters who have fallen desperately out of love with each other and who can no longer communicate as human beings. Her subject is human loss, and her search is for those incidental moments of contact which point, however tentatively, to a possible restoration. Beattie has managed to assemble a body of fiction so compelling that critics from John Updike to Anatole Broyard have found in her work something worth celebrating.

"I didn't set out to have a career as a writer," says Beattie in her typical frank and offhand style. "It just happened. Writing was my hobby, at first. I did it for fun—something to do in the long evenings when I was a graduate student. Then I saw that I was getting better and better at it, and there were a few people around who encouraged me. It sort of snowballed."

Bemused by her own success, she always delights in the role of "famous writer." Her fashionable dress—red cowboy boots, long wool skirt, and silk scarf—amplifies the role, yet her long, straight hairstyle is reminiscent of the severe look so typical of the sixties. Her red fingernails protrude a good inch beyond her fingertips—"my one genuine affectation," she will tell you. She is also a prankster, likely as not to tease an interviewer or reporter. "I grew up in the suburbs of Washington, D. C.," she says, "and I was an artsy little

thing . . . you know, painting pictures, writing. I had a good imagination. But it wasn't until I got to college that I began to take writing seriously—not my own, but literature. I took a course with a professor called Frank Turaj, and he taught me how to read. That was the beginning." After American University, Beattie went to graduate school at the University of Connecticut, where she went around "pretending to be an expert on Ezra Pound" but was secretly writing stories. She never wrote her doctoral dissertation. "I was saved by *The New Yorker*," she says. "They started to publish me in my mid-twenties, after having rejected twenty stories in a row."

These early stories—witty, sometimes surrealistic—were compiled in *Distortions*, published by Doubleday in 1976. One of them is about a house full of dwarfs. Another is about a young wife who stops talking to her husband but gets up in the middle of the night to mail him letters. "In those days," Beattie says, "I would write the most fanciful thing I could, like imagining an obese woman who was marrying for the fourth time . . . or spacemen who come to earth to take pornographic pictures. It was fun."

The critics saw that Beattie had something, whatever it was. Diana Rowan in the *Christian Science Monitor* wrote: "At her best moments in the stories, she achieves a certain tense coherence in which her characters, all enmeshed in complicated emotional imbroglios, seem energized by Beattie's wry intelligence." But Larry Gray in *Library Journal* said, "Characters, scenes, will return to haunt their reader, but he will not remember the whole story." Gray accused her characters of being "just this side of numbness, capable only of sudden bursts of manic wit, but no real satisfaction." Reviewers were fascinated, but disturbed, by what they read, finding no obvious moral center in Beattie's vision. But Beattie says she is not compelled to offer a moral or to answer questions she might raise in her fiction. "Why should I be passing moral judgments?" she asks. "Because there is so little in the way of moral judgment in my work,

reviewers feel that I'm detached. They associate this detachment with technology—the way you can't talk back to a television. They miss the humor in my stories."

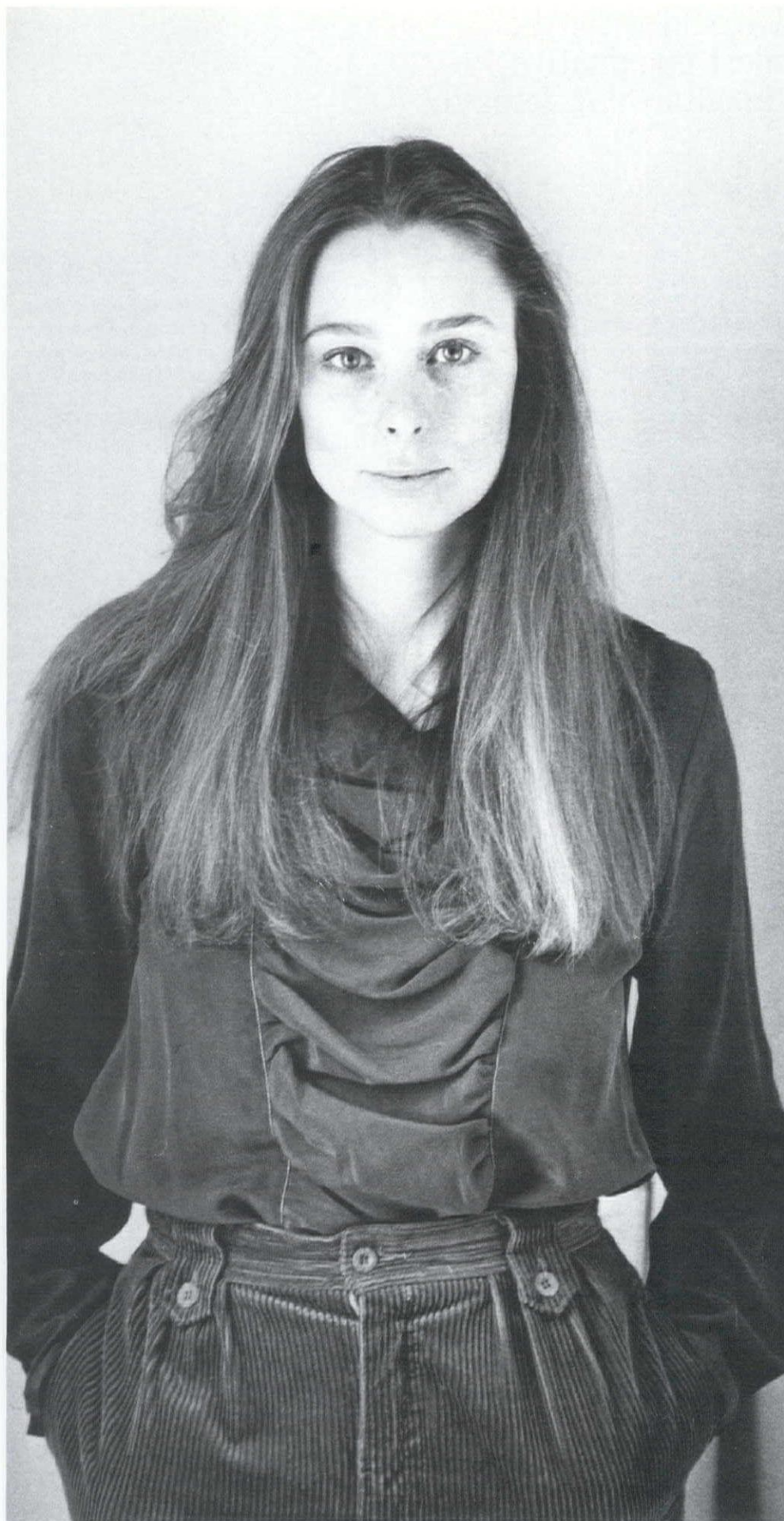
Few readers missed the humor in *Chilly Scenes of Winter*, her first novel. Published simultaneously with *Distortions*, it was made into a film by Joan Minklin Silver and released by United Artists in 1980 under the name *Head Over Heels*. The film met a chilly reception and was promptly recalled from theaters, except in Boston where it ran for months becoming a kind of cult film. A recut version, called *Chilly Scenes of Winter*, was released this September. "Silver added some scenes that I wish I'd thought of when writing the book," says Beattie. "We have high hopes for it."

"*Chilly Scenes* is . . . the funniest novel of unhappy yearning that one could imagine," said the *New York Times*. "It is continually, inventively, and perceptively humorous, both in what it reports and in the quietly elegant shape of its report." It tells the story of twenty-seven-year-old Charles, whose golden memories of the sixties and of his ex-lover, Laura, grow dimmer every day. He wants Laura back, and he is willing to wait for her; meanwhile, he bides his time with a buddy. He visits his insane mother, who spends all day in the bathtub; he pursues unprofitable relations with an equally insane, vegetarian lesbian/feminist. He talks on the phone to his well-intentioned but terminally stupid stepfather, always waiting for a reunion with the woman he loves. It is a poignant book, written with elegiac power and set in a wintry landscape of idle chatter, little jokes, and striking moments, as in the final scene between Charles and Laura:

He takes another drink of scotch. "It would be nice to have a huge bathtub, one big enough to go under and come up, like seals. To really float in."

"The dream tub bath," Laura says. The cream bubbles to the top of the pan and she lifts it off the burner, adds it to the eggs, pours in cognac, leans over to smell.

Jay Parini is a poet and critic; his recent book of poems, Anthracite Country, was published by Random House. He lives in Vermont, where he teaches at Middlebury College.



A child of the sixties, author Ann Beattie speaks for a generation. by Jay Parini

"That was a swell apartment," he says. "I miss it."

She turns around. "Why are you so nice to me?" she says.

"What do you mean?"

"Why don't you hate me for walking out like that? For making you so unhappy?"

"What would I gain by not being nice to you?"

"You mean you're just acting nice to get me back?"

"Sure."

"What do you really want to say? Go ahead and say it."

"You just want to hear bad things. I don't know any bad things I want to talk about. It'll give you an excuse to stop fixing the soufflé."

Her descriptions are laconic and precise. Dialogue gives the impression of being super-real, as though a tape recorder has been left running and characters suddenly walked into a room and started talking. A recent *New York Magazine* review of *The Burning House*, accuses her of being "a video-artist." Beattie says of this, "They are so wrong. If critics really think that people in the real world talk the way they do in my fiction, they're hearing a different real world than I'm hearing. The first writer I read, really read, was Hemingway. He was a kind of model. I admired his understatement, the way things left unsaid become the main focus of his stories. The real story happens at the periphery, as in 'Hills Like White Elephants.'" She adds, "I like to bury things too obviously symbolic."

Beattie's second story collection, *Secrets and Surprises*, was published in 1978. It consolidated her position as an artist speaking for her generation, since most of these fifteen stories deal with dropouts from the Vietnam era, dislocated figures who roam what Beattie sees as the benighted landscape of the Ameri-

First published in her mid twenties, thirty-four-year-old Ann Beattie is recognized today as a leading writer of her generation.

Photograph ©1982 Thomas Victor

"I would write the most imaginative, fanciful thing I could."

can seventies with a grudge—confused, self-torturing, depressed. "Friends," for example, gives readers a glimpse of life in counter-culture Vermont. It remains one of Beattie's finest stories. "The Lawn Party" is a bleakly comic excursion into the mind of an adulterous amputee.

Gail Godwin wrote of these stories in the *New York Times*: "Miss Beattie has a coolly accurate eye for the *moeurs* of her generation . . . But a sharp eye for *moeurs* doesn't add up to a full fiction." But Beattie points out that she is not, nor does she want to be, a social historian. "Reviewers were looking for an explanation of the sixties," she says in reply to reviewers like Godwin. "They found the sixties as a touchstone in some of my stories and over-emphasized that aspect of the work. It's crazy." She continues: "I don't think all of my characters have anything like the same attitude toward life. Some people seem to read my stories as though they were novels, as though all of these characters might get together at a large buffet."

But what about the fact that so many of her characters are young, semi-affluent members of a largely white, suburban group who live within a few hours drive of New York or Boston? Beattie says, "I'd be the first to admit that I'm writing about a rather small, neurotic, overmonied, in some ways overprivileged and unhappy group of people, but I don't think this has anything to do with the sixties. Nor is this very prominent in my more recent work." Most famous writers—Hemingway, Fitzgerald, Faulkner—have staked out a particular region and group of characters, says Beattie. Writers are *not* social historians and their responsibility has much more to do with catching universal meanings in a particular place or person than in surveying a broad scene.

A contemporary note sounds clearly in her most recent novel, *Falling in Place*, published in 1980. The story line centers on the relationship between twenty-five-year-old Nina and John Knapp, a forty-year-old advertising executive with three tedious children and a glum wife. They live in a fancy Connecticut suburb of New York. Nina is surrounded by what *Newsweek* called "a floating circle of drug-dazed friends from her college days," a cast of characters that stars Bobby, a comic magician and poet from New Haven. Bobby is a charming lunatic and one of Beattie's best creations, but one who seems to have wandered into this novel from her earliest stories. In all, the novel

added a whole new dimension to the Beattie world; the ex-hippies were still there, dazed as ever, but so were children, suburban housewives, and businessmen. As Richard Locke wrote on the front page of the *New York Times Book Review*: "Nothing Ann Beattie has written could quite prepare us for her new novel. It's like going from gray television to full-color movies." Although a fair number of critics pointed out the novel's formlessness, most rushed in to celebrate the arrival of an important new book. Locke said: "*Falling in Place* is certainly . . . the most impressive American novel of the season and establishes Ann Beattie not merely as the object of a cult or as an 'interesting' young novelist, but as a prodigiously gifted and developing writer who has started to come of age."

With *Falling in Place*, Ann Beattie was famous. She had been living in Connecticut with her husband, from whom she is now divorced. And she wrote it "to space out." Of this period she says: "I wanted to block out my life, to forget it. So I sat down at my typewriter for eighteen hours a day and after a month or so I had another novel." Like many writers, Beattie's work habits are haphazard. "I have no regular system for writing," she admits. "I sit down at the typewriter when I feel like it. Something—an image or phrase—from five years earlier may suddenly come out as I type. I try to follow it. I never think to myself, 'Boy, would such-and-such make a good story.' I don't have any preconceived ideas of plots. When I start writing," Beattie says, "it is a process of discovery. Questions present themselves, and I try to understand them. The ending to *The Burning House*, for instance—my title story in the collection—ends with a man speaking terribly bluntly to his wife. 'I'm looking down on all of this from space,' he says to her. 'I'm already gone.' That's a simple declarative sentence, but it's also an implied question. It says, where do we go from here?"

As always in Beattie's fiction, the real story takes place at the edge of what is shown. Her

A Beattie Bibliography

Distortions (short stories) 1976, Doubleday.
Chilly Scenes of Winter (novel) 1976, Doubleday.
Secrets and Surprises (stories) 1978, Random House.
Falling in Place (novel) 1980, Random House.
The Burning House (stories) 1982, Random House.

statements are really questions. And she poses hard questions for her readers about human relations, about what will suffice to make us happy. Children figure prominently in many of these stories: little Andrew in "Learning to Fall," or Louise in "The Cinderella Waltz," a story about a small girl whose father has left her mother for a man. At the touching climax of the story, Milo, the father, is forced to break the news to Louise that he and his lover are moving to San Francisco, a continent away; there will be no more weekend visits in New York. The narrator is the estranged wife:

"Daddy's going to give me a first-class ticket," Louise says. "When I go to California we're going to ride in a glass elevator to the top of the Fairman Hotel."

"The Fairmont," Milo says, smiling at her.

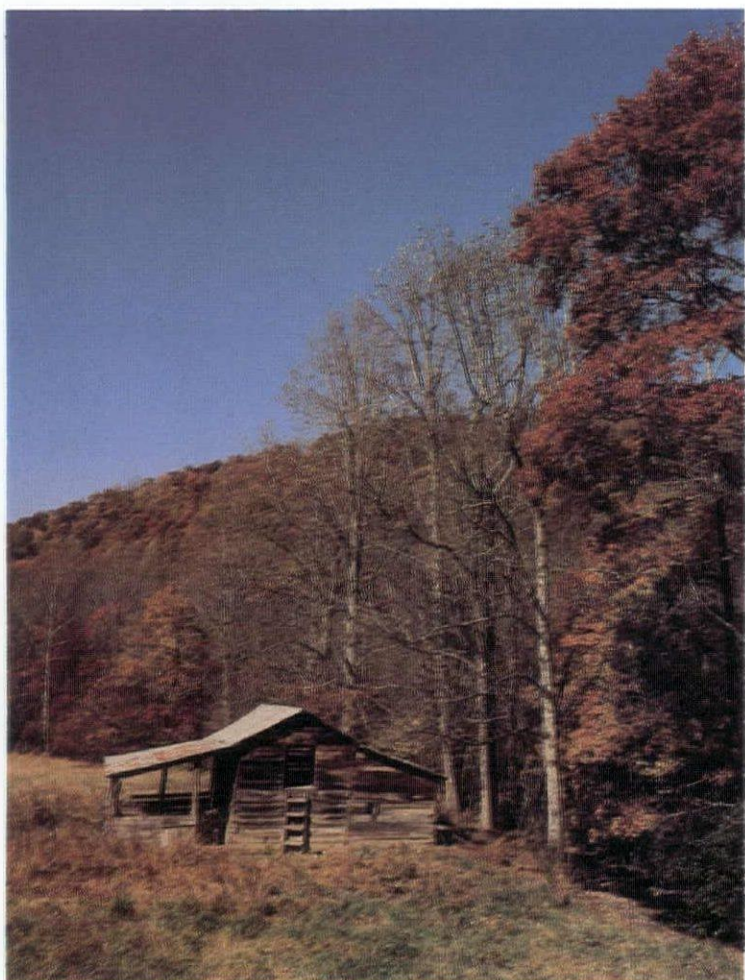
Before Louise was born, Milo used to put his ear to my stomach and say that if the baby turned out to be a girl he would put her into glass slippers instead of booties. Now he is the prince once again. I see them in a glass elevator, not long from now, going up and up, with the people below getting smaller and smaller, until they disappear.

In her laudatory review of this collection in the *New York Times*, Margaret Atwood said: "Freedom, that catchword of the sixties America, has translated into free fall, or a condition of weightlessness, and the most repeated motifs in the book are variants of this." These are stories of low-key, unambitious survival in which the most successful characters aim for, and almost achieve, a certain grace. The least successful ones dislocate from each other and the real world: "You know what we all feel inside that you don't feel?" says one of these people. "That we're going to the stars."

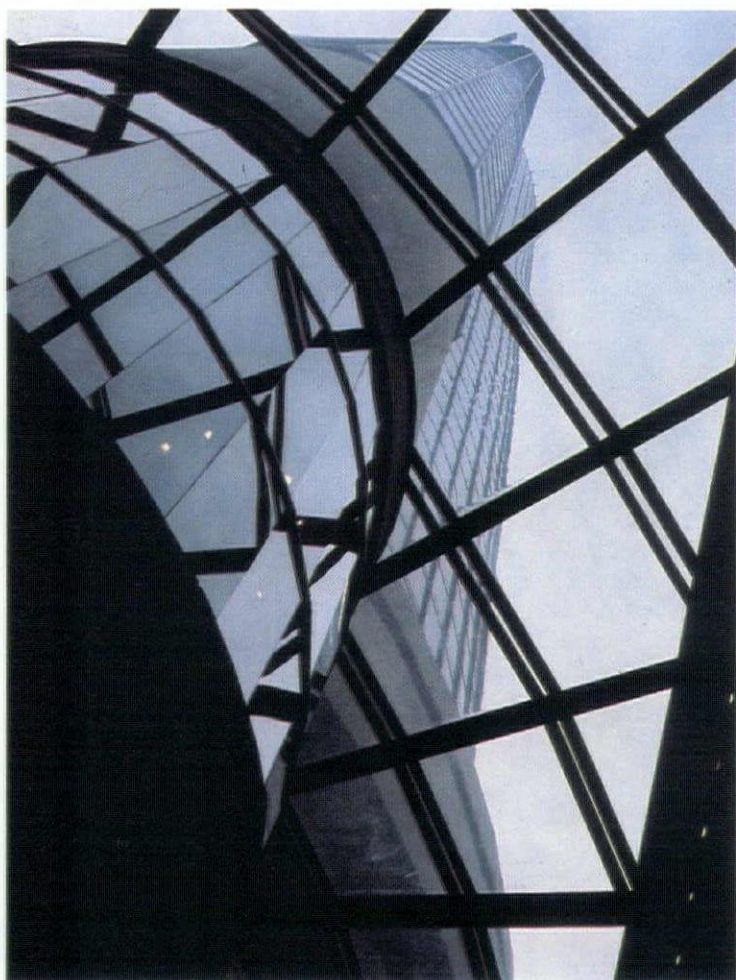
The Burning House promises to fix Beattie's star more firmly in the literary firmament, but she remains what she has always been: wry, intelligent, modest. "I find writing a lot of fun, although nobody will believe me. It may be immodest to say that you break into laughter over your own jokes when you're writing, but I do, all the time." Beattie teaches creative writing seminars at the University of Virginia in Charlottesville whenever she can stand to be away from her apartment in Manhattan's West Village. Where will she go from here? "Back to New York," she says. "No more teaching . . . period. No more readings. I have no plans at all, and I like that." □

GEORGIA

The State of the Arts



William Schemmel



The fine arts are thriving in Georgia. In Atlanta, where a splendid new museum is nearing completion, support for the symphony, chamber music, theater, dance groups, and gallery showings is at an all-time high. Smaller metropolitan areas like Savannah, Augusta, and Columbus have their own orchestras, as well as theater, ballet, opera, and other artistic ensembles. Medium-size cities and towns—Rome, Athens, Gainesville, Valdosta, La Grange among others—benefit from music and drama programs sponsored by community

Above left: An abandoned building near Rabun Gap sits peacefully in the north Georgia mountains. Right: The Peachtree Plaza towers over downtown Atlanta.

From the mountains to the cities to the sea—Georgia offers a rich legacy of art.
By William Schemmel

arts councils, colleges and universities, and guest appearances by touring artists.

ATLANTA Museums and Galleries

The most important cultural event anywhere in the state is the impending completion of Atlanta's new \$20 million **High Museum of**

Art. Designed by Richard Meier & Partners, New York, the stunningly contemporary 135,000-square-foot structure will be opened with considerable fanfare next fall. The building is designed as a series of eye-arresting angles and shapes, with light flooding through a skylighted atrium into the central galleries. Located at Peachtree and Sixteenth streets, alongside its present home in the Atlanta Memorial Arts Center, the new High will provide gallery space for the museum's permanent collections, as well as important traveling exhibitions.

Throughout the year, the **Callanwolde Fine**

William Schemmel is travel/dining editor for Atlanta magazine and a free-lance writer.

Atlanta's outdoor arts festival in Piedmont Park is one of the largest in the country.

Arts Center, 980 Briarcliff Road, 404/872-5338, emphasizes the visual and performing arts, with instructional programs in numerous arts and crafts. Callanwolde was originally the mansion/estate of Coca-Cola's Candler family. (See USArts, page 33.)

Nexus Gallery, in a converted brick school building at 360 Fortune Street, 404/577-3579, about three miles northeast of downtown, houses studios for scores of artists, a permanent photographic gallery, and frequent showings by local and national artists.

The seventeen-year-old **Heath Gallery**, 416 East Paces Ferry Road, 404/262-6407, was the first in town to exhibit the works of internationally known artists like Ben Shahn, Jasper Johns, Alexander Calder, and Adolph Gottlieb. Heath is still considered one of the city's foremost showcases for new talent. The Buckhead residential/commercial district around the Heath is the city's most affluent, and has become a focus for several other major galleries. These include the **Kipnis Works of Art**, 277 East Paces Ferry Road; **Art in Atlanta**, 511 East Paces Ferry Road; **Conn Galleries**, 3171 Peachtree Road; **American Art Gallery**, 56 East Andrews Drive; and **Chastain Art Gallery**, 135 West Wieuca Road.

Performing Arts

Adjacent to the museum is the **Memorial Arts Center**, dedicated to 122 art patrons who perished in the crash of their chartered plane in Paris in 1962, which houses the Atlanta College of Art, Atlanta Symphony Orchestra, Atlanta Children's Theater, Studio Theatre, and Alliance Theatre.

Under maestro Robert Shaw, the **Atlanta Symphony** during the past fifteen years has steadily climbed in stature among the nation's major orchestras. The ninety-one musicians play virtually the year around. The Master Season Concert Series, from September to May in the 1,700-seat **Symphony Hall**, features many of the world's leading soloists in guest performances. Requiems and other massive choral works are a Shaw specialty, and always attract sold-out houses. During the summer, the orchestra plays a series of free concerts at Jimmy Carter's transplanted inaugural platform in **Piedmont Park**, and pops concerts in the **Chastain Park Amphitheatre**.

The **Alliance Theatre** season runs from fall through winter, with a six-play repertoire of standards and new works. With a subscription audience of 20,777 in its 800-seat theater,



William Schemmel

Alliance now ranks second in sales among the nation's regional resident theaters. The smaller **Studio Theatre** presents more controversial and experimental works. All of the Arts Center organizations can be contacted by writing Atlanta Memorial Arts Center, 1280 Peachtree Street, Atlanta, GA 30309, 404/892-2414.

The Arts Center is the northern anchor of a suddenly flourishing theatrical district. Last fall, the city's oldest resident company, twenty-seven-year-old **Academy Theatre**, 404/892-0880, opened a new 415-seat home in a converted X-rated movie house at Peachtree and Thirteenth streets. Under director Frank Wittow, the Academy has been a trailblazer in

the presentation of new and experimental plays. **Theatrical Outfit**, 404/872-1009, a relatively new company, has moved into a new home in the art deco Kress variety store at Peachtree and Tenth. **Peachtree Playhouse**, Peachtree and Fourteenth streets, 404/892-4411, is home of several dance and theatrical companies.

At the southern anchor, the **Fox Theatre**, at Peachtree and Ponce de Leon Avenue, 404/881-1977, a Moorish-style 1920s picture palace saved from destruction by public subscription, hosts ballets, operas, Broadway plays, and concerts by performers from Leontyne Price to the Rolling Stones. Not on Peachtree Street,



Left: Students drawing at Atlanta's Memorial Arts Center. Top: The Atlanta Symphony in performance with the Robert Shaw Chorale. Above: Callanwolde becomes a Christmas wonderland during December.

but within the general area, the **Center for Puppetry Arts**, at Spring and Eighteenth streets, 404/873-3089, is a lively new performing, exhibition, and instruction space in a converted school building.

The nationally acclaimed **Atlanta Ballet**, 404/876-0950, highlights its regular fall-through-winter season of classical and modern works with its annual production of Tchai-

kovsky's *Nutcracker*. The **Ruth Mitchell Dance Company**, 404/237-8829, is also stepping high this winter, with a program of jazz, ballet, and modern at the Peachtree Playhouse.

Atlanta chamber music fans have a rich selection of programs by three outstanding groups. The **Atlanta Virtuosi**, under Atlanta Symphony violinist Juan Ramirez, 404/938-8611, plays on Sunday evenings at Emory University, with a company of twelve violinists, violists, and cellists and an impressive range of guest artists. The **Atlanta Chamber Players**, 404/892-2414, play on Tuesday evenings, and give equal emphasis to

modern as well as baroque and classical compositions. The **Atlanta Chamber Orchestra**, 404/874-9763, has a series of concerts with well-known guest artists at the Lovett School in northwest Atlanta. The **Atlanta Music Club**, 404/233-2131, is in its sixty-seventh year of presenting world-renowned artists to city audiences.

The **Atlanta Civic Center**, north of downtown at Piedmont Avenue and Ralph McGill Boulevard, plays host to an annual grab bag of touring Broadway shows, revivals, ballets, and rock concerts. But as far as Atlanta opera goers are concerned, the modernistic center, opened in 1969, exists only for the annual spring visit of the **Metropolitan Opera**. The Met has been a part of the Atlanta cultural/social calendar since 1910, when Enrico Caruso sang *Aida* at the Municipal Auditorium. The 1983 season, May 2-7, will include performances by Renata Scott, Frederica von Stade, and Leona Mitchell. Single tickets range from \$10 to \$39. Although some are available at the box office the week of performances, the best seats are taken months in advance. To receive mail-order forms write or call: Atlanta Music Festival Association, P.O. Box 12181, Northside Station, Atlanta, GA 30305, 404/262-2161, after February 1.

Lodging

One of America's busiest convention and meeting destinations, downtown Atlanta has a lineup of luxury hotels matched by few other cities. The seventy-three-story **Westin Peachtree Plaza**, Peachtree Street at International Boulevard, 404/659-1400, is the city's most stunning lodging from its lobby lagoons to a three-story restaurant/lounge revolving about its crown. The twenty-one-story atrium lobby of the **Hyatt Regency Atlanta**, 265 Peachtree Street, 404/577-1234, launched hometown architect John Portman to world renown. The waiting list usually runs several months long at **Nikolai's Roof**, a much-awarded Franco/Czarist restaurant atop the 1,285-room **Atlanta Hilton**, Courtland and Harris streets, 404/659-2000.

The **Atlanta Marriott**, 165 Courtland Street, 404/659-6500, features a three-acre New Orleans-looking enclosed courtyard with a health club and heated all-weather swimming pool. The **Omni International**, Marietta Street at Techwood Drive, 404/659-0000, has the tasteful, restrained ambience of a European hotel. Its **Bugatti Restaurant** is famous for an

Courtesy Callanwolde Fine Arts Center

A harpist plays in a formal garden, while guitarists stroll around the greenhouses.



Courtesy Callaway Gardens

Italian Sunday Brunch. Panoramic views of the downtown skyline are available from restaurants and guest rooms of the **Sheraton Atlanta**, 590 West Peachtree Street, 404/881-6000, and the **Colony Square**, Peachtree at Fourteenth streets, 404/892-6000. Part of a handsome complex of shops, restaurants, offices, and condos of the same name, the Colony Square is across the street from the Memorial Arts Center, and the current northern terminus of the MARTA rapid rail line to downtown.

Dining

Before or after any big event at the Arts Center, you're likely to find a good crowd at **The Country Place** in Colony Square, one of six popular dining spots run by Steve Nygren and Dick Dailey. The young Atlantans opened **The Pleasant Peasant** a decade ago in a run-down block of Peachtree Street. Located at 555 Peachtree Street, 404/874-3223, it was the city's first bistro to blend a casually sophisticated setting—tiled floors, bare brick, plants, antiques—with a continental menu and

Callaway Gardens is a sea of color in the spring when azaleas bloom.

a relaxed air that welcomed jeans as warmly as tuxedos. The others include: **Peasant Uptown**, Phipps Plaza, Peachtree and Lenox Roads, 404/261-6341; **Public House**, Town Square, Roswell, 404/992-4646; **Winfield's**, 100 Galleria Parkway, 404/955-5300; and **Dailey's**, 17 International Boulevard, downtown, 404/681-3303. Mainstays of the Peasant menus include sea trout in phyllo pastry, linguine with escargots, steak *au poivre*, and lavish desserts.

When night falls, candles flicker, wine flows, and music fills the air, file reverently, with someone special, into **The Abbey**, 163 Ponce de Leon Avenue, 404/876-8532, a deconsecrated church with a vaulted beamed ceiling and stained-glass windows, where a harpist plucks romantic airs in the choir loft and servers in monks' habits present splendid classical French cuisine and wines. Creamy pastas and elegant Northern Italian veal dishes have long made **La Grotta**, 2637 Peachtree

Road, 404/231-1368, a favorite with dressy Atlantans. **Old Vinings**, a charming clapboard cottage at 3020 Paces Mill Road, 404/434-5270, has earned a sterling reputation for its French provincial cuisine, notably: seafood dishes, rack of lamb, vegetables, and chocolate mousse. **Hal's**, an intimate mirrored room at 375 Pharr Road, 404/256-2339, serves a little Hungarian, a little German, a little Jewish and a little American, with a backdrop of superb wines and Bach and Mozart tapes. Candlelight, wine, and romance are also dished up in heavy doses at **Pano's and Paul's**, 1232 West Paces Ferry Road, 404/261-4739; **The Red Barn Inn**, 4300 Powers Ferry Road, 404/255-7277; **Hugo's**, Hyatt Regency Atlanta Hotel, 265 Peachtree Street, 404/577-1234; and **Jason's**, 3525 Piedmont Road, 404/237-7557.

Etcetera

Also during early May, and a world of informality away from the Met, is the annual **Arts Festival of Atlanta**. This gigantic outdoor event in Piedmont Park features hundreds of artists and craftsmen from all over the United States, and open-air presentations by ballet and modern-dance companies, the Atlanta Symphony, local theater groups, mimes, jugglers, country and western, jazz, and blues performers.

The monthly *Atlanta Magazine* and the *Weekend* tabloid of Saturday's *Atlanta Journal-Constitution* have complete listings of gallery shows, theater, dance, and concert programs. **MARTA, the Metropolitan Atlanta Rapid Transit Authority**, has a city wide network of clean, efficient buses, and a luxurious new rapid rail system. High-speed trains run from downtown to the Arts Center Station, behind the Memorial Arts Center; North Avenue Station, behind the Fox Theatre; and the Midtown Station, on Tenth Street, near Academy Theatre. Service is frequent, the fare sixty cents. Call 404/522-4711 for schedules and information.

SAVANNAH

Some 250 miles southeast across the state, bewitching Savannah, Georgia's 250-year-old Mother City, is an enchanting museum itself. Hundreds of magnificently restored eighteenth- and nineteenth-century townhouses and public buildings flank twenty-four garden squares originally laid out in the 1730s and

(Continued on page 37)

A Special Section of HORIZON, the Magazine of the Arts

Where Business Boosts Art



Across the state, new business group and individual support programs are booming.

Atlanta has risen above its "capital-of-the-South" status to hold the number-one place in a recent highly publicized national survey, *Places Rated Almanac*, by Rand McNally & Company. The survey was based on a host of factors, including cultural amenities and business opportunities. Atlanta has no shortage of either.

However, the arts riches in Georgia extend far beyond the Atlanta city limits. Five years ago, when business leaders and arts enthusiasts

from around the state met with representatives from the national Business Committee for the Arts, they took a unique step. The first statewide Business Community for the Arts was founded—called "Community," rather than "Committee," because "the word community conveys inclusiveness," according to Georgia Business Community for the Arts executive director Anne McCranie. The young group is growing in a slow, exemplary fashion; national BCA director Judith Jedlicka has strong praise for planners and leaders of the fifty-eight-member organization, saying "The Georgia group will serve as a model for other statewide BCAs," and adding that "organizing on a state level is effective in working with some of the smaller and middle-size companies that the BCA can have as its members."

As a small organization, one of the first

School buses lined up outside Atlanta's Memorial Arts Center are a familiar sight.

priorities at GBCA is membership. Burt Gold, chief executive officer of Stratton Industries, Cartersville, and GBCA vice-chairman, appointed area chairmen to identify and encourage potential members to join. Low annual dues (\$250 for corporate members, \$100 for individuals) are set to accommodate even the smallest business.

The group's first major project was the selection of winners for the Georgia Business in the Arts Awards, to be presented December 1 at the first GBCA annual meeting. The annual competition, open to any firm in the state, promotes corporate support of the arts. Nominees are judged on the degree to which the company's personnel are actively involved



Courtesy Callaway Gardens



Courtesy of O. K. Harris Gallery

Above: Musicians play in a Callaway Gardens greenhouse. Left: Georgia Business in the Arts Award winners received this limited edition print by artist Davis Cone.

in arts support and the importance of the company's participation to arts groups and communities. The 1982 winners will receive a limited edition print by Georgia artist Davis Cone; the original painting sold for \$25,000 this year.

A second project, according to GBCA chairman Robert Scott with the Container Corporation of America, is the compilation of the state's first directory of some 400-500 arts organizations; it is designed to help make businesses more aware of the potential of arts support projects in their own communities.

A third project of the group makes the arts accessible to people who may not attend formal arts events and keeps the arts part of everyday life. Anne McCranie formulated a survey to identify the arts-related programs and interests that a company's employees enjoy—facts management can use to evaluate the

types of art activities to support. The survey and McCranie's consultation brought employees' art exhibitions to the Bakery Divisions of Pet Foods in Atlanta and Rome, Georgia. Each plant awarded prizes.

Support offered by Georgia businesses is varied and often ingenious. For instance, Stratton and Company, the state's fifth-largest contracting firm, lent its company's expertise to the Center for Puppetry Arts in Atlanta when the facility, a sixty-year-old school building, needed extensive renovation last year to host the "Art of the Muppets" exhibit. Founder of the Atlanta-based company Terry Stratton and his wife, Betty, backed up their belief in a corporation's responsibility to return something to the community through involvement in the arts with a \$25,000 gift and an agreement to do the entire renovation at cost. They recruited all their subcontractors for the project, asking suppliers to donate materials at cost or gratis. Mrs. Stratton supervised the project daily, and the Muppet exhibit opened on schedule.

Days Inn and Cecil B. Day Company, both GBCA members, also make their services available to needy arts groups. This Atlanta-based company, the nation's sixth-largest lodging chain, offers free lodging to the Alliance Theatre's Youth Touring Company when they perform in cities with one of the 325 Days Inn

motels. They also house touring groups visiting the Center for Puppetry Arts and the Atlanta Ballet's apprentices. Days Inn was the only Georgia-based firm in 1982 to receive the prestigious arts-support award presented annually by the National Business Committee for the Arts and *Forbes Magazine* (previous winners from the state include Coca-Cola, First National Bank of Atlanta, Heery & Heery Architects and Engineers, and Rich's Inc.).

Days Inn president, CEO and board chairman Richard C. Kessler is an active member of the Alliance Theater's board of directors and Mrs. Cecil B. Day, widow of the company's founder and chairperson of Cecil B. Day Company, Inc., serves on the executive committee of the Atlanta Ballet's board of directors and the GBCA board of directors. Last year, company donations enabled the Atlanta Chamber Orchestra to accompany the ballet's *Nutcracker Suite*, the first time the performance had live music since 1979.

The Miller Brewing Company in Albany supports the arts in part with what it does best, providing liquid refreshment at Oktoberfest-type fund-raising functions such as the one the company sponsors for the Albany Symphony Orchestra each year. Miller also sponsors the annual outdoor summer pops concert, underwriting the costs of the guest soloist.

The annual Atlanta Symphony Orchestra summer pops series is one of many philanthropies funded by one of the members of the GBCA, the First National Bank of Atlanta; the bank is a leading sponsor of the ten-week series. Thomas R. Williams, chairman of the board of First Atlanta Corporation and the First National Bank of Atlanta, believes that "Support of cultural activities is part of our responsibility to the community; [it] is vital to positive growth and can benefit all segments of our community."

Callaway Gardens, a large, privately owned recreation area in Pine Mountain, Georgia, orchestrates cultural experiences year-round. According to President Hal Northrop, seasonal programs "sensitize the visitor to the natural surroundings" through careful integration of music and scenery, visual art and recreation. Not all of the Gardens' participation in the arts falls within the boundaries of the park; the Callaway Foundation also gives generously to arts institutions—this fall it offered a \$900,000 challenge grant for the furnishing and equipping of the new High Museum of Art.

The High Museum construction has cap-



The Bell System
Family in Georgia

The Coca-Cola Company



**Cotton
States**
INSURANCE

FIRSTATLANTA

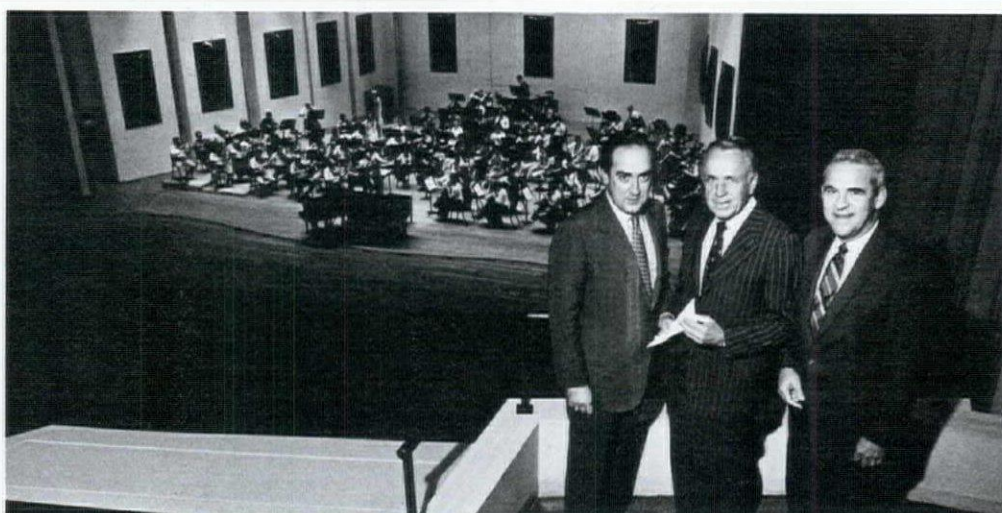
COLONY
SQUARE
HOTEL

BUSINESS LEADERS OF GEORGIA

tured the imagination and stimulated the philanthropic impulses of Georgia corporations, large and small. According to Charles R. Yates, president of the Atlanta Arts Alliance—Georgia's largest arts organization and the nonprofit holding company/funding agency for the museum and four other divisions, "The High Museum campaign has been one of the most successful fund-raising efforts conducted in this city." About \$18 million in cash and pledges has been raised so far; Yates predicts the \$20 million structure will be essentially paid for when it opens next year.

Like Atlanta's Memorial Arts Center, the new High Museum of Art will be built without a "nickel of government money," in Yates's words. Corporate donors figure prominently among Arts Alliance benefactors. Atlanta's "famous anonymous donor's" anonymity eventually was lost, revealing Robert Woodruff as the man behind the very generous challenge grants from his combined interests, which stimulated the construction of the Memorial Arts Center and the new High Museum, as well as boosted the endowment and operating funds of the Arts Alliance. Woodruff is the former chief executive officer and moving force behind Coca-Cola. Richard Rich, the late chairman of the board of Rich's, the largest department store in the South, helped raise some \$8 million for the construction of the arts center and its operating costs while serving as the Alliance's first chairman between 1964 and 1969.

Southern Bell, following a corporate tradi-



Left to right: Coca-Cola board chairman and CEO Roberto Goizueta, Citizens and Southern National Bank chairman Bennett Brown and Atlanta Arts Alliance president Charles R. Yates with Atlanta Symphony.

tion of cultural involvement, also contributes to Arts Alliance funds and, since 1981, has offered a well-received and growing "matching cultural gifts program" for its employees, donating equal funds up to \$500 a year to any eligible, not-for-profit arts organization to which an employee contributed more than \$50.

Corporate money also fuels the endowment programs of the Arts Alliance and its groups; the joint endowment totals about \$20 million. Fifty-five percent of the Arts Alliance budget

comes from earned income in the form of ticket sales, course tuition, etc., and some money comes from membership dues. The High Museum alone has 12,500 loyal members, ranking it among the top ten art museums in membership size in the nation. All these income sources keep the Arts Alliance serving not only Atlantans, but also people throughout Georgia.

Many Georgia business leaders share the beliefs of GBCA board of directors member Robert Carpenter, president of Cotton States Insurance and mayor of Decatur, Georgia, who says his company supports the arts partially "to be a good neighbor"—to share the commercial success of the state with the cultural community. —Cindy Graff Hobson

The Georgia Model

Establishing a statewide organization to promote business support of the arts demands attention to individual arts groups and business firms in each town. The Georgia approach is one that will meet the test of time. By taking expansion steps over a three-year period and completing goals before moving on, the Georgia Business Community for the Arts offers an excellent model that will work in your state:

1. Assess your state's needs to determine if the statewide approach is the most appropriate. If so, establish an ad hoc committee of no more

than five people committed to the idea.

2. Meet with your state chamber of commerce and toss around your ideas. Get a letter of endorsement from them supporting your concept—it will add credibility later.

3. Organize a pilot business/arts conference. Invite staff executive vice-presidents of major chambers of commerce and ask them to bring the business person most recognized for arts support in their community.

4. At the conference, discuss possibilities of a statewide organization versus a series of small groups spread throughout the state. Ask the representatives to gather feedback from their communities on the concept.

5. Expand your ad hoc committee into a steering committee to organize a larger conference. Write every chamber of commerce and community arts agency in the state to develop an invitational list for a statewide business/arts

conference. Ask for names of presidents, CEOs, or board chairmen from companies with an interest in supporting the arts.

6. Send letters signed by the business leader chairing the conference to the suggested names. Utilize the national BCA's speakers' bureau and consultants in planning the event.

7. Conference attendees should explore the feasibility of a statewide organization from all angles, and then aim for results. Form a board of directors from the steering committee.

8. Directors should keep the momentum going and elect officers, formulate bylaws, purposes and membership criteria, set dues, apply for tax-free status, call meetings and begin recruiting members from all sections of the state. 9. Develop projects to foster the arts on a statewide basis. Gain recognition of your organization's willingness to help businesses support the arts. —C.G.H.

Art Goes First Class

The Callanwolde Fine Arts Center in Atlanta finds that an elegant benefit makes money.

Recent government budget cutbacks have affected the arts at all levels. At the end of this month the Callanwolde Fine Arts Center in the DeKalb County section of Atlanta will lose its government support. Since its founding in 1971, Callanwolde Fine Arts Center has been owned, funded, and operated by the county's department of parks and recreation. The county has been paying salaries, providing supplies and equipment, even providing the use of its postage meter.

In anticipation of the cutback, Callanwolde Foundation (the art center's fund-raising group that is taking over the operation of the center) has met the challenge head-on. In addition to its annual Christmas fund-raising event, Callanwolde has instituted Nightflight, a glamorous dinner-dance benefit first held last June in the unlikely location of an airport hangar. Tickets were sold at \$100 a seat or \$800 a table. Callanwolde netted around \$70,000 after production costs were paid.

Their thrust was to sell as many tables as possible to local corporations and businesses. Dan Pattillo, a local real-estate developer, was asked by the DeKalb County Commission to coordinate the solicitation of corporate support. Pattillo says honestly, "The chairman said I owed him one. I depended entirely upon people that I felt maybe owed me one." He invited seventy people to a breakfast meeting; fifty-five showed up. Then he asked each person to sell two tables. "I told them I wouldn't accept anything any different. I knew they were all capable and could do it." And they did it. These contacts also provided a base for future fund-raising events at Callanwolde.

Airplane hangars aren't generally thought of as glamorous night spots, but the dedicated staff and volunteers at Callanwolde, with the help of local businesses, transformed the Epps Hangar at the DeKalb-Peachtree Airport into a gleaming, glittering, prestigious party location.



Chef John Van Dyke holds his Nightflight specialty—Tenderloin of Beef, En Gelee.

Black, white, and silver decorations, accented by strategically placed lights, were used to create a high-tech, aeronautical theme. Parachutes were hung from the ceilings. Edwina Laughlin, director of Callanwolde, said

of the decorations, "We were on the apron for cocktail hour, and they opened these giant doors, and you could hear a gasp when everyone looked inside the hangar and saw this fantastic antique airplane hanging from the ceiling." In fact, several antique planes were flown in from California by Pat Epps of Epps Hangar.

Billy Downs, ©1982

Nightflight was first-class all the way. Upon arriving, guests turned their cars over to valets. They sipped their cocktails in special areas bordered by black and white balloon fences. Tables were laden with ice sculptures and hors d'oeuvres. Dinner included mouth-watering beef tenderloin, paté with truffles, stuffed artichoke bottoms, wild rice salad, and the hit of the evening, Crepes Callanwolde created especially for the occasion by Chef Van Dyke of Rich's Department Store catering service. Ms. Laughlin gives some good advice for this type of fund-raising event: "You have to make a decision when you're doing something like this that you want to make it elegant, and you play that up. It's a place where people want to be; they want to be seen there."

Callanwolde was responsible for some production costs—entertainment, catered food, lighting, some decorations—but many services were donated. Pat Epps graciously provided the use of the 40,000-square-foot Epps Hangar, potted plants were lent by a local nursery, and cash donations were given outright. Local media provided free advertising for the event. The month before Night-

flight, Callanwolde held a press party with samplings of all the elegant foods that would be served that night. Tally Sweat, a Callanwolde Foundation member, says, "If we can get the press there with their cameras, we save costs on publicity and photographs. The tip is to make it inviting enough so that the press comes on their own."

Nightflight, after a period of eleven years of county funding, was, in essence, Callanwolde's coming-out party. William Hosford, chairman of the Callanwolde Foundation, comments: "Judging from the response we have had thus far, there are many individuals and businesses sharing our belief that Callanwolde is uniquely suited to enriching our lives through arts experiences."

Callanwolde, listed on the National Register of Historic Places, was built between 1917 and 1920 by Coca-Cola magnate Charles Candler. The beautiful Tudor-style mansion experienced an unsteady period after 1957, when Mrs. Candler donated the house to Emory University. After several leases, the mansion stood empty, subject to ruin and vandalism.

In 1971, concerned citizens expressed an interest in buying Callanwolde, with the help of the department of parks and recreation. The Callanwolde Foundation was then formed to coordinate obtaining funds for the acquisition and restoration of Callanwolde. Today Callanwolde Fine Arts Center holds classes in drama, photography, dance, music, pottery—almost every area of arts and crafts. A gallery is located on the second floor of the mansion. Callanwolde stands on 12.5 acres, featuring magnificent sculptured gardens, formal gardens, nature trails, and rock gardens restored to their former beauty by the DeKalb County Federation of Garden Clubs.

The Callanwolde Foundation has grown considerably and continues to oversee and coordinate fund-raising efforts for the restoration of the mansion, an ongoing process.

The major annual fund raiser for this purpose has been the locally popular Christmas at Callanwolde, this year celebrating its sixth anniversary. For this festive event, local interior decorators donate their time and materials to beautifully decorate each room in the mansion with fine antiques and reproductions. Often, the decorators will leave items, such as custom-fit drapes, as a gift to the mansion. The rooms are laden with boughs of holly, Christmas trees, and other holiday decorations. The Art Shop, run by the Callanwolde Guild (another volunteer organization), sells regional artwork. The public is charged admission for tours of the historic house during this limited time of two weeks from November 30 to December 14. Last year Callanwolde netted \$47,000.

Christmas at Callanwolde has been providing funds for restoration. Now, monies will be needed for the simple operation of Callanwolde (although the classes are self-supporting). The arts center is placing its hopes in Nightflight to help pull them through this difficult time. William Hosford sums it up: "Although we would hope that some public funds will always go to support the arts, a major responsibility for opportunities of this sort rests with individuals and private businesses."

Big corporations and individuals in DeKalb County and Atlanta have given a round of support for Callanwolde. Sara H. Lunsford, manager of corporate contributions of the Coca-Cola company in Atlanta, puts it this way, "We always participate in the benefits taking place in Atlanta for the arts and culture. It's a way of being a part of the community, a part of the local effort." —Jennifer W. Graham

Taking Off

The success of an elegant fund raiser like Nightflight depends on the effort of your organization's staff and volunteers.

1. Develop a theme that people will come to recognize year after year. Callanwolde has achieved this with Christmas at Callanwolde; now, Nightflight is on its way. Decide that the fund raiser will be an elegant event. Scout around your community for an appropriate location or develop a theme around your own facilities.
2. Secure a lot of in-kind services from local businesses—from printing pamphlets to supplying wine. "I have become a professional beggar," Mrs. Sweat quips. "If I can't get it for free, I go for cost-plus."
3. Be prepared to have production costs of a first-class benefit eat up some of your earned funds—it takes money to make money.
4. Use your contact lists from previous benefits. Christmas at Callanwolde was a springboard for Nightflight. Your chamber of commerce should be able to provide lists, plus businesses and civic groups.
5. Get as much publicity as you can, both be-

fore and during the fund-raising event.

6. Ensure that this year's donors will want to give again next year by promptly acknowledging the generosity of contributors. Also, add them to your mailing list; the more they know about your group, the more likely they are to identify and sympathize with your cause.

—J.W.G.

Nightflight chairman Charlotte Rowell and decorating committee member Jill Wolfe examine an acrobatic biplane.



A Network of Support

From metro to rural, Georgia agencies are joining forces in a strong statewide effort.

In Georgia, state, regional, and local arts agencies are creating a strong network—from urban Atlanta to the rural Wiregrass region. Guided by the leadership of the Georgia Council for the Arts and Humanities (GCAH) and the Georgia Assembly of Community Arts Agencies (GACAA), the growth of grassroots community arts agencies throughout Georgia has been phenomenal.

The GCAH is a state agency under the governor's office, providing technical assistance and grants to stimulate cultural programs in Georgia. The decisions of the twenty-four-member council are administered by a professional staff, which provides financial and technical assistance to the state arts community. This includes the GACAA and seventy-one local arts agencies.

The GACAA is the representative organization of the statewide network of local arts agencies, providing them with ongoing assistance on fund raising and grant application. "Our main thrust is to strengthen the arts in the community," Jill Jayne Read, GACAA president, said. "That's our job and we do that by strengthening those who provide the arts." Through its regional programming, the GACAA joins the GCAH in developing the thriving statewide network of community arts agencies.

Whatever size or location, each of the community organizations has the same purpose—to provide arts to people where they live and to develop the cultural life of the area. The community's arts activities and fund-raising events to support it are as unique as the community itself, tailored to suit the needs of the people.

Arts Experiment Station

"We try to design programs that we feel everybody can participate in comfortably,"



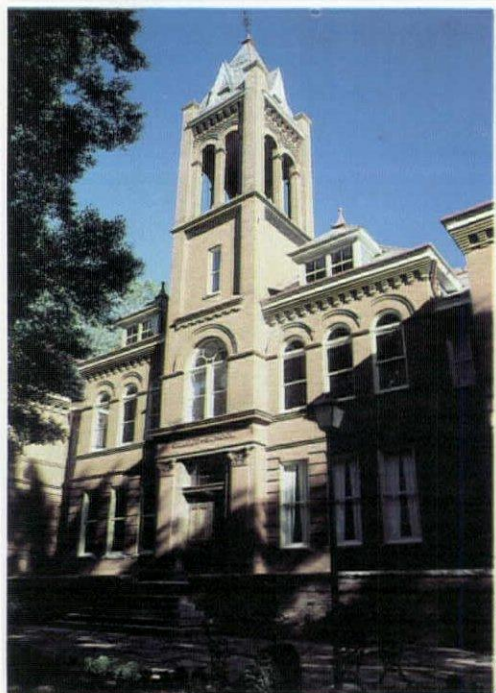
Ballet class is one of many arts activities offered at the new Creative Arts Guild facility in Dalton, Georgia.

Syd Blackmarr, director of the Arts Experiment Station (AES), said, "not just something that's laid on them, but something that comes from them." Located on the campus of Abraham Baldwin Agricultural College in Tifton, AES is the central office for five rural arts agencies working together to provide creative arts experiences to around 100,000 rural citizens of all ages and socioeconomic levels.

Activities such as "7 for 7"—an entertainment and arts series—proved a popular event to the 1,200 families who attended this year. "7 for 7" works like this: The five counties in the AES region join together, each sponsoring one or two annual events. A total of seven performances sells for \$7 per family ticket. One year Moultrie sponsored the North Carolina Dance Theater and Fitzgerald paid for a performance by the Asolo Theatre of Florida.

To fund "7 for 7" and other community arts events, the AES depends on ticket sales or event-related activities to generate enough money for the event to be self-supporting. Sometimes the AES goes directly to area businesses to seek donations for a particular event. AES base funding primarily comes from the GCAH and city and county governments. Through a contract with the local governments, the AES provides certain arts activities to the citizens in return for a set fee, depending on the programming lineup requested by the city and county. "Those small rural governmental agencies have never given money to the arts," Ms. Blackmarr said. "It's been so neat to see those little counties and cities slowly become aware of the importance of the arts to their citizens."

A 1976 survey gave area citizens a chance to suggest cultural events they would like to see offered. Results indicated a top priority need for the arts to serve the elderly and young people and to recognize arts indigenous to the



R. Cotten Alston, Jr.

The Madison-Morgan Cultural Center is in a restored 1895 school building.

area. "Because we're an agricultural area in south Georgia, we felt it was real important for us to identify the folk arts of the region. They've never been looked at and never been seriously understood," Ms. Blackmarr explained. "We wanted to prove that the Wiregrass area has its own culture that is exciting and vibrant." In conjunction with the American Folk Life Center and the Library of Congress, the AES is working to identify and nurture the native arts and artists in south Georgia.

Madison-Morgan Cultural Center

In the Morgan County town of Madison, a suburb of Atlanta, the Madison-Morgan Cultural Center collected \$450,000 from private sources to restore and adapt for modern use an 1895 school building as an arts center. The center's building, which once housed one of the first brick grade schools in the South, draws people to the center almost as much as the activities do.

In a county of 11,000, the center has a membership of 900 and a full series of performing and visual programming year-round. "Our biggest pluses in fund raising are our facility, the impressive level of community support, and a solid track record for program-

ming that we have created in our six years of existence," Lisa Reynolds, director of the Madison-Morgan Cultural Center, said.

When the Alabama Shakespeare Festival Touring Company presented *Romeo and Juliet* in October to a full house (a 395-seat auditorium), the performance fee of \$5,500 could not compare to the ticket sales of \$2,300. "We purposely kept the price of the tickets low (\$5, \$7, \$10), so people could take advantage of the performance," Ms. Reynolds explained. "We knew we'd have to find the funds someplace else."

To fill that financial gap, the center successfully sought corporate and private sponsorship. Among those who erased the Shakespeare Festival deficit were three major banks and a newspaper. "These businesses have pride in the facility and a willingness to support the programs we're offering because we contribute to the quality of life in the community," Ms. Reynolds said. "And that's part of the reason why these companies are here. We all help each other."

Creative Arts Guild

Community pride in an arts center resulted in a new \$750,000 arts facility in Dalton and Whitfield County, located in northwest Georgia. Organized in 1963, the Creative Arts Guild (CAG) was Georgia's first cultural center and is one of the first success stories in Georgia. Housed in an old firehouse for eighteen years, the CAG garnered enough community resources to build the 100,000-square-foot building, which includes galleries, two large dance studios, and other performance and exhibition rooms.

According to director Bernice Spigel, the prime fund raiser for the new arts facility was a community-minded citizen from Dalton with a good track record in raising funds for other groups, such as the chamber of commerce. "We had to prove to him that we're a viable, going organization with a future," Mrs. Spigel recalled. He then approached industry leaders in this Georgia carpet-making center, asking their feelings about getting involved in a fund-raising campaign for an arts center.

The city donated the property for the building and the county matched that with funds—\$50,000. Building on the facility began, and the money came in. The fund raiser formed a committee of leading community citizens who cared about the arts and felt very strongly that they must be included in com-

munity life for the entire area to progress and attract new industry.

Now fund raising must be carried on to support the CAG's year-round arts programs. The annual "Ball in the Mall" drew more than 800 ticket holders to Dalton's mall last year. Complete with a live band, a cabaret, and a champagne breakfast, the fund raiser proved a big success. Tickets at the 1981 event sold for \$15 per person, pouring nearly \$12,000 into the fund-raising piggy-bank.

Uniting artists and craftsmen with local businesses is the goal of an annual arts and crafts festival, which last year attracted more than 200 exhibitors to the CAG. Most of the emphasis is placed on creating an interest among businesses to purchase art; a corporate purchase program at festival time attempts to get businesses and individuals to commit to purchasing art work or crafts during the weekend festival. Last year's event was highly successful, netting close to \$13,000 in corporate purchases.

Milledgeville Allied Arts

The Milledgeville Allied Arts (MAA) and its fund-raising partner, the Milledgeville Arts Alliance, used historic preservation as a beginning point for the community's arts development. Housed in an 1830 Greek Revival townhouse, the organization owns three other historical buildings currently being restored. An 1820 cottage is rented out to provide a continuous flow of maintenance money.

Other funds come from clever fund raisers held by the Arts Alliance. A "Buck up for the Arts" auction held a few years ago required that everything donated be related to the hunting season, door prizes included.

A survey by the MAA indicated a need for arts education—classes, workshops, and seminars. Its popular artist-in-residence program was designed specifically with that need in mind. Funded by the National Endowment for the Arts and the GCAH, the program narrows the gap between the artist and the community, according to Betty Snyder, Milledgeville Allied Arts director. Bob Anderson, a flute player and recent artist-in-residence, spent half of his time in one of the local schools and the remainder on studio work. He devoted five hours each week to community services—everything from performing concerts and teaching music awareness classes to giving workshops and flute lessons to band students.

—Susanne D. Yates

Savannah is an enchanting museum in itself—Old World charm surrounds you.

(Continued from page 28)

adorned with live oaks, azaleas, fountains, and monuments to Revolutionary War heroes.

Savannah's "high season" is March through May. An exuberant **Saint Patrick's Day** bash, March 17, kicks off several weeks of home and garden tours, highlighted by explosions of colorful azaleas, dogwoods, and other flowering shrubs. In mid-April, a three-day-and-night outdoor food and music festival, "**Nights In Old Savannah**," is sponsored by the city's ethnic groups. Summers are hot and steamy, but activities pick up with a late-September **Oktoberfest**, and home pilgrimages and other activities at **Christmastime**.

Museums and Galleries

The **Telfair Academy of Arts and Sciences**, 121 Barnard Street, 912/232-1177, contains collections of American and European decorative arts, paintings, prints, sculpture, costumes, and textiles. The English Regency-style building, built as a residence in 1819 by English architect William Jay, also boasts the largest known collection of Khalil Gibran illustrations. Gibran reputedly had a long romance with a Savannah belle.

The old brick warehouses along the Savannah River, where cotton was once stored for shipment to Boston and Liverpool, have been converted into several blocks of shops, seafood restaurants, taverns and art galleries. **Gallery 209** has a tempting selection of paintings, sculpture, and handmade jewelry. Coastal and regional handicrafts can be found in abundance at **The Mulberry Tree** and **Riverworks Craft Gallery**. **Glass Web Studio** has beautiful custom-made stained glass windows.

The **Scarborough House**, 41 West Broad Street, 912/233-7787, another William Jay masterpiece, is headquarters of the **Historic Savannah Foundation**, which inspired the city's massive restoration movement of the mid-1950s. Interpretive exhibits focus on preservation of the city's architectural treasures.

Performing Arts

Of the city's performing arts, the metropolitan-class **Savannah Symphony Orchestra**, 912/236-9536, is now in its thirtieth year. Under its youthful music director/conductor Christian Badea, the fully professional symphony plays a fall-to-spring Masterworks Series in the 1,200-seat **Johnny Mercer Theater** at the **Savannah Civic Center**, augmented by a



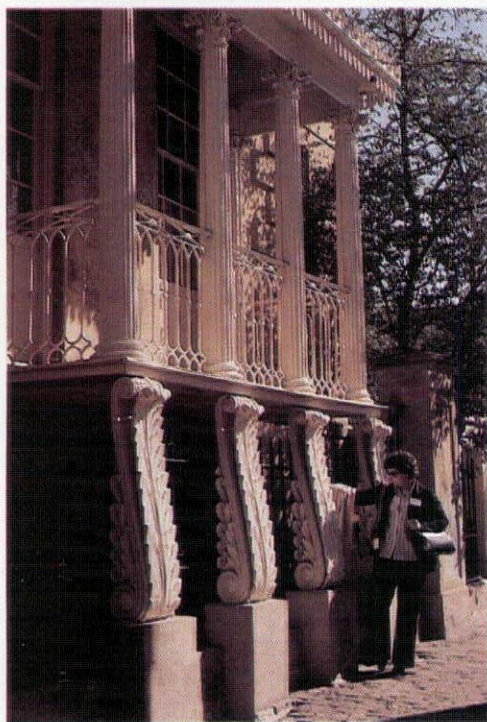
An example of ornamental architecture frequently found in Savannah.

Pops Unlimited Series with celebrity artists, as well as concerts for holidays and special occasions.

Lodging

To immerse yourself totally in Savannah's old world charm, make reservations at one of the many European-style inns and guesthouses that have appeared in recent years. The

Ballstone Inn, 14 East Oglethorpe Avenue, 912/236-1484, offers nineteen rooms in a gorgeously restored three-story townhouse. Each is done in a different decorative motif, with antiques and reproductions, continental breakfast, and complimentary cognac and pralines at bedtime. The **Mulberry Inn**, at Bay and Broad streets, near the historic riverfront, 912/238-1200, has 104 guest rooms and twenty-nine suites, all in splendid ante-bellum decor. **Mary Lee's Guest Accommodations**, 117 East Jones Street, 912/232-0891, offers the



William Schemmel

The Marquis de LaFayette addressed Savannah's populace in 1825 from the balcony of the Owens-Thomas House on Oglethorpe Square.

seclusion of two charming carriage-house apartments, and another in the owners' townhouse. Barbara and David Hershey's **Stoddard Cooper House**, 19 West Perry Street, 912/233-6809, has a lovely garden suite with two bedrooms and two working fireplaces. The **17 Hundred 90**, above the first-class restaurant of the same name at President and Lincoln streets, 912/236-7122, has fourteen distinctive guest rooms and suites. For those who prefer a modern, full-service hotel, the finest are the **Hyatt Regency Savannah**, 912/238-1234, and the **DeSoto Hilton**, 912/323-0171, both in the downtown historic district.

Dining

Oysters, shrimp, blue crabs, flounder, and other seafoods from Georgia and Carolina coastal waters are the glories of Savannah's dining rooms. Some of the best places include: **The Pirates' House**, Broad and Bay streets, 912/233-5757, a maze of twenty-three nautically decorated dining rooms, bars, and gift shops. Save space for the rich assortment of desserts. The Sunday Jazz Brunch, with a

huge, delicious buffet and excellent music, is especially worthwhile. **Elizabeth's**, at Thirty-seventh and Drayton streets, 912/236-5547, serves local seafoods, continental dishes, and European desserts in a restored stucco mansion that once belonged to a sugar baron. **Mrs. Wilkes' Boardinghouse**, 107 West Jones Street, 912/232-5997, specializing in family-style breakfasts and luncheons weekdays, is a genuine Savannah institution. **Johnny Harris'**, 1651 East Victory Drive, 912/354-7810, serves fried chicken, barbecue, and steaks in a round room with a domed blue-sky ceiling twinkling with electronic stars. This is a big favorite of local residents. The **Crystal Beer Parlor**, West Jones and Jefferson streets, 912/232-1153, is a nostalgic old neighborhood saloon with great hamburgers, fried oyster sandwiches, and cold draft beer. On River Street, the best places for light food, music and drinks are **Spanky's**, **Kevin Barry's Irish Pub**, the **Night Flight Cafe**, and the **Exchange Tavern**.

SAINT SIMONS

On Saint Simons, a resort island about eighty miles south of Savannah, the **Museum of Coastal History**, in the old lighthouse, 912/638-4666, has a permanent collection of thirty-one primitive-style watercolors of coastal scenes by a remarkable Georgia woman, Vara Majette. Mrs. Majette became a lawyer in her fifties, and didn't become seriously interested in painting until she was seventy-two. The small museum also houses collections of colonial furniture and ship-building tools. Resort hotels, seafood restaurants, and beaches are all around the museum. Original paintings by coastal artists, many portraying island landscapes and seascapes, are on sale at **Left Bank Art Gallery**, 3511 Frederica Road, and **Mediterranean House Art Studios**, 1819 Frederica Road. Saint Simons is a scenic five-mile drive over a marsh-lined causeway from Brunswick.

AUGUSTA

Up the Savannah River at Augusta, the **Augusta Opera Association**, 404/738-0451, is the state's oldest and most active. This winter, the company will perform *Carmen* January 28-29 and *La Bohème* March 11-12 at Augusta's **Bell Auditorium**, and take *La Bohème* to Columbus, Georgia, March 19-20. A filmed production of the company's *Madame Butterfly* will be shown on a twenty-eight-state public television network during

Mountain Crafts

Handicrafts flourish in virtually all of Georgia's 159 counties, born among isolated mountain folk, for whom quilts, pottery, and handmade furniture were not only items of everyday use, but barter for goods they couldn't produce themselves.

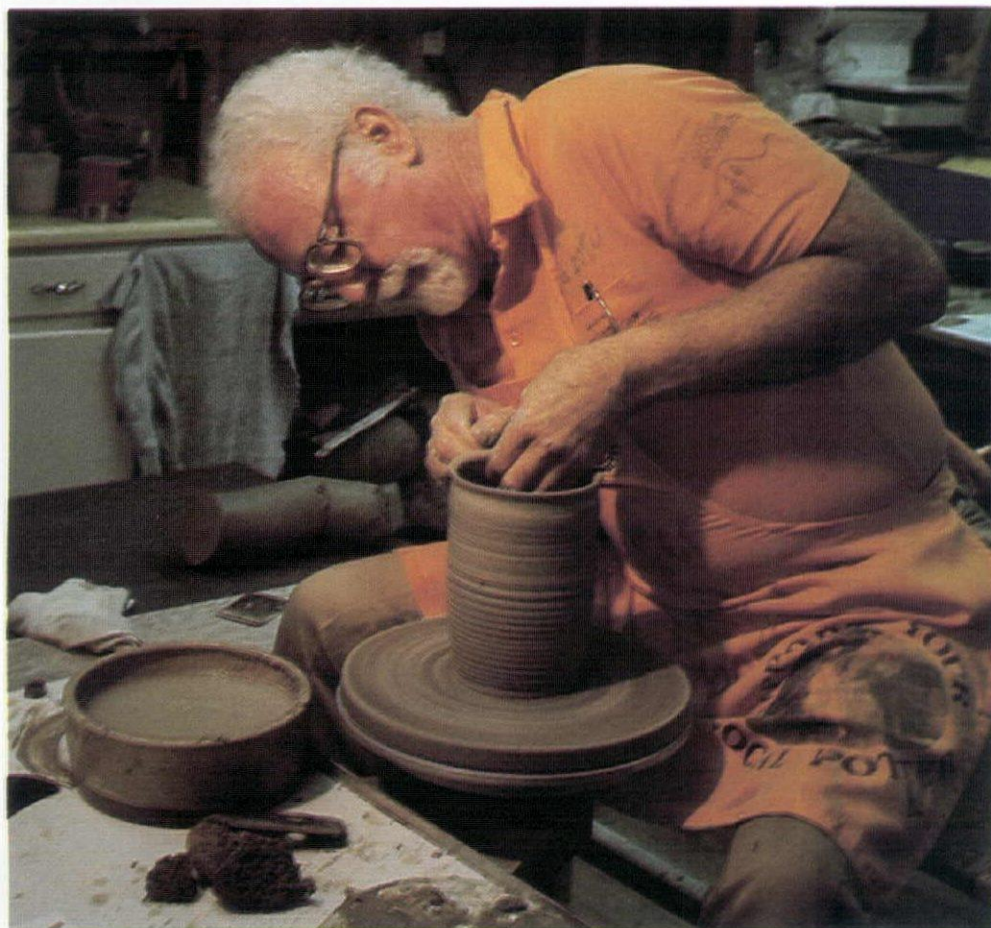
Today, mountaineers market their wares to tourists, who flock into the hills, about 100 miles from Atlanta. Visitors often end up in a mountainside cabin turning out their own handicrafts from secrets shared by their new neighbors.

John LaRowe and his wife, Glen, became hooked on pottery in 1964. They were lucky to meet Atlanta potter Milly Morelins, who gave them lessons in her home. Four years later, the LaRowes purchased Grandpa Watts Water-ground Corn Meal Mill on the Soque River in Habersham County, and set up The Mark of the Potter. Until 1980, when he retired as an architect for the Atlanta public schools, John spent his weekdays in Atlanta, while Glen worked full time at the kilns and shop. Today, **The Mark of the Potter**, 404/947-3440, on



William Schemmel

Augusta visitors can enjoy the state's oldest and most active opera group.



William Schemmel

Above: John LaRowe, who gave up a job in Atlanta to become a potter, works at his Habersham County shop, *The Mark of the Potter*. Left: An example of pottery made in the Georgia mountains.

winding, scenic Highway 197, nine miles north of Clarkesville, is a major mecca for mountain visitors, who find shelves laden with pottery and objects of metal and fabric, created by the LaRowes and more than a dozen other craftsmen. The LaRowes' newest enterprise is *Somethin's Cookin' in the Mountains*, an informative cookbook/guidebook, illustrated by mountain artist John Kollock. The 295-page book, available in hard- and soft-cover editions, sells for \$8.95.

The **Hambidge Center for the Creative Arts and Sciences**, 404/746-5718, at Rabun Gap, spread over 800 acres on Betty's Creek near Dillard, was founded in 1934 by Mary Crovatt Hambidge, for the preservation of mountain weaving. A New Yorker, Mary learned the art

of weaving from Greek peasant women during a visit to Athens with her husband Jay in the 1920s. For nearly forty years, until her death in 1973, Mary Hambidge was dedicated to the revival of weaving and other endangered mountain crafts. Today, the center offers a series of "learning vacations," where the city-weary can come for a weekend or week-long seminars in weaving, photography, painting, writing, and ceramics, and nature programs in botany, geology, bird-watching, and astronomy. Weekend programs, including rooms, meals, materials, and instruction, are about \$70; \$250-\$275 for a full week. "There are many places in the mountains where people can just do nothing," says Hambidge director Mary Nikas, "but we're unique in encouraging people who see a vacation as an opportunity to be creative." The center also offers a residency program for serious artists who live in semi-isolated cottage/studios with the serenity of the mountains for inspiration.

Mary Hambidge's zeal for saving the old

mountain ways inspired fellow Rabun Countian Eliot Wigginton. As a youngster, he was fascinated by the craftsmen he met on her farm. In the 1960s as a teacher at the nearby Rabun Gap-Nacoochee School, Wigginton catalogued mountain crafts and folkways into a monthly magazine called *Foxfire*. He dispatched his students over hills and hollers to learn vanishing secrets from their elders. Hardback editions of *Foxfire*, now in the seventh printing, have become national best sellers.

Authentic mountain crafts can also be found at the Tallulah Falls and Clarkesville co-op stores of **Georgia Mountain Arts Products**; **Crafts by Chance** and **Rabun Gap Crafts** in Dillard; and the **Unicoi Craft Shop** at Unicoi State Park. The **Quinlan Art Center** in Gainesville displays the work of local, regional, and national artists and craftsmen. The **Old Santee Store** at Santee, features Scandinavian crafts and gifts in a country-store museum.

Crafts are displayed in greatest abundance at festivals that proliferate from spring to fall. The **Georgia Mountain Fair** takes over the small town of Hiawassee the first two weeks of August. Unlike other craft fairs with outside exhibitors, the Hiawassee fair is restricted to mountain folk, who also show off their talents at clogging and gospel singing.

Fall crafts festivals can be found throughout the state. The **Powers Crossroads Festival**, over Labor Day weekend, claims to be the largest, with hundreds of exhibitors, homemade jams and relishes, country singers, and clog dancers spread through a pine-shaded grove south of Newman, fifty miles southwest of Atlanta.

In the mountains, cooking is just as fine an art as kilning pottery. Savvy visitors usually reserve at least one leisurely sitting for **LaPrade's** 404/947-3312, a fifty-year-old fishing camp on Highway 197 at Lake Burton, where meals plus accommodations in rustic, fully furnished cabins, are only \$20 a person per day. At the **Lake Rabun Hotel**, 404/782-4946, a mellow wood-and-stone-lodge built in 1922, doubles are only \$22.50, including continental breakfast. **Moon Valley**, 404/746-2466, and **Andy's Trout Farm**, 404/746-2134, adjacent to the Hambidge Center, also offer unusual cuisine and accommodations. **Poor Richard's** in Gainesville, 404/532-0499, is a pleasant contemporary place for steaks and seafoods.

Many areas of Georgia feature beautifully restored historic houses and buildings.



Revival architecture will be well-rewarded by visits to the neighboring east Georgia towns of Washington, Madison, and Milledgeville.

COLUMBUS AREA

In southwest Georgia, the state's second largest city, Columbus (population 250,000), supports a symphony orchestra, dance and theater groups. Many cultural events take place in the **Springer Opera House**, an ornate Victorian theater handsomely restored by the city's active artistic groups. In addition to its regular concert season, the **Columbus Symphony Orchestra**, 404/323-5059, participates in the annual autumn Chrysanthemum Festival at the **Callaway Gardens** resort, thirty-five miles away. Admission to the outdoor concerts is included in the \$3.00 gate fee for the gardens.

"The symphony is often associated with black tie and formality," says Callaway president Hal Northrop, "but this is just the opposite." People of all ages watch and listen while picnicking or fishing; the classical chords and refrains float above even the golf course. Other musical themes are carried on throughout the park. Guitarists stroll around the greenhouse, a harpist plays in a formal garden, organ music sounds from the chapel, and banjo players fill the walking trails with country music.

Callaway Gardens is one of the Southeast's most beautiful resort areas, featuring golf and tennis facilities, cabins, stables, a 325-room inn, and a popular wedding chapel, in addition to extensive ornamental landscapes and greenhouses. Northrop stresses the interrelationship of the arts and nature. For instance, this spring a visiting lecturer will discuss the influence of gardens on nineteenth-century American paintings.

Traveling through Georgia, visitors will discover a wealth of art and historical museums, shops specializing in crafts of each region, and performances by accomplished fine arts groups. For further information contact:

Tourist Division, Georgia Department of Industry & Trade, P.O. Box 1776, Atlanta, GA 30301.

Atlanta Convention & Visitors Bureau, 233 Peachtree Street, Atlanta, GA 30303.

Savannah Convention & Visitors Bureau, 301 West Broad Street, Savannah, GA 31401.

Georgia Association of Museums & Galleries, P.O. Box 7476, Atlanta, GA 30357. □

1983. Augusta also has a symphony orchestra, 404/733-9739.

The **Augusta-Richmond County Museum**, 540 Telfair Street, 404/722-8454, in a mid-nineteenth-century Gothic Revival academy building, features area historical exhibits, and hosts traveling fine-arts shows. Founded in

The Museum of Coastal History in the old lighthouse at Saint Simons has a collection of primitive-style watercolors.

1735, Augusta, 150 miles east of Atlanta, has many beautifully restored historic homes and public buildings. Lovers of ante-bellum Greek

William Schenkel

Tokyo Kids

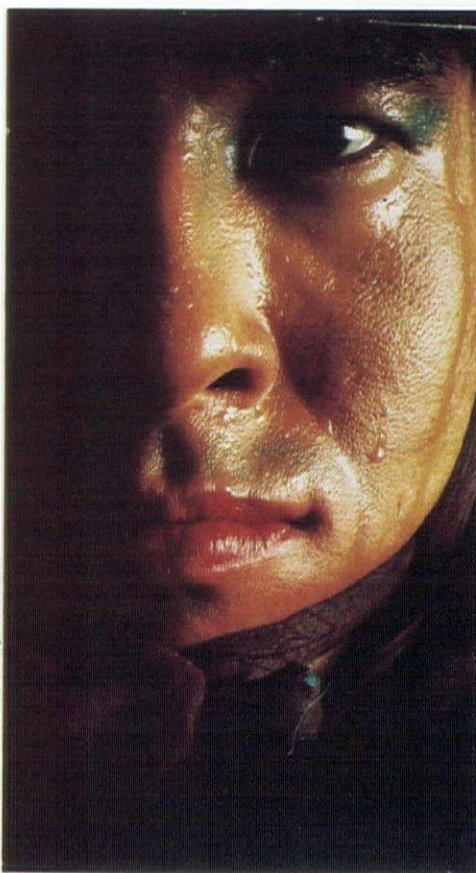
The Tokyo Kid Brothers bring ancient Japan to America with a dazzling samurai rock musical.

By Jennifer W. Graham
Photos by George Obremski

In recent years, things Japanese have become firmly implanted in American soil. Japanese-made electronics and automobiles are now American traditions. Most recently, Americans have discovered sushi, kimonos, *Shogun*, and samurai. This keen interest in the Japanese lifestyle set the backdrop for the success of Tokyo Kid Brothers, a Japanese theatrical troupe that has been delighting American audiences with its new rock musical, *Shiro*.

One of Japan's most successful performing groups, Tokyo Kid Brothers has already received wide critical acclaim for performances of *Shiro* at La Mama in New York and the Kennedy Center in Washington, D.C. Now a tour has been arranged, opening on January 11 in San Antonio, that will cover the southeastern and southwestern United States and part of Canada. Bill Fegan, whose company, Bill Fegan Attractions, set up the tour, saw *Shiro* at the Kennedy Center and instantly knew it was a winner. Fegan says, "When we saw this, this was it, there was no backing off no matter what room we had to make on our schedule. We wanted to do this show." Six salespeople were flown in the next day to see

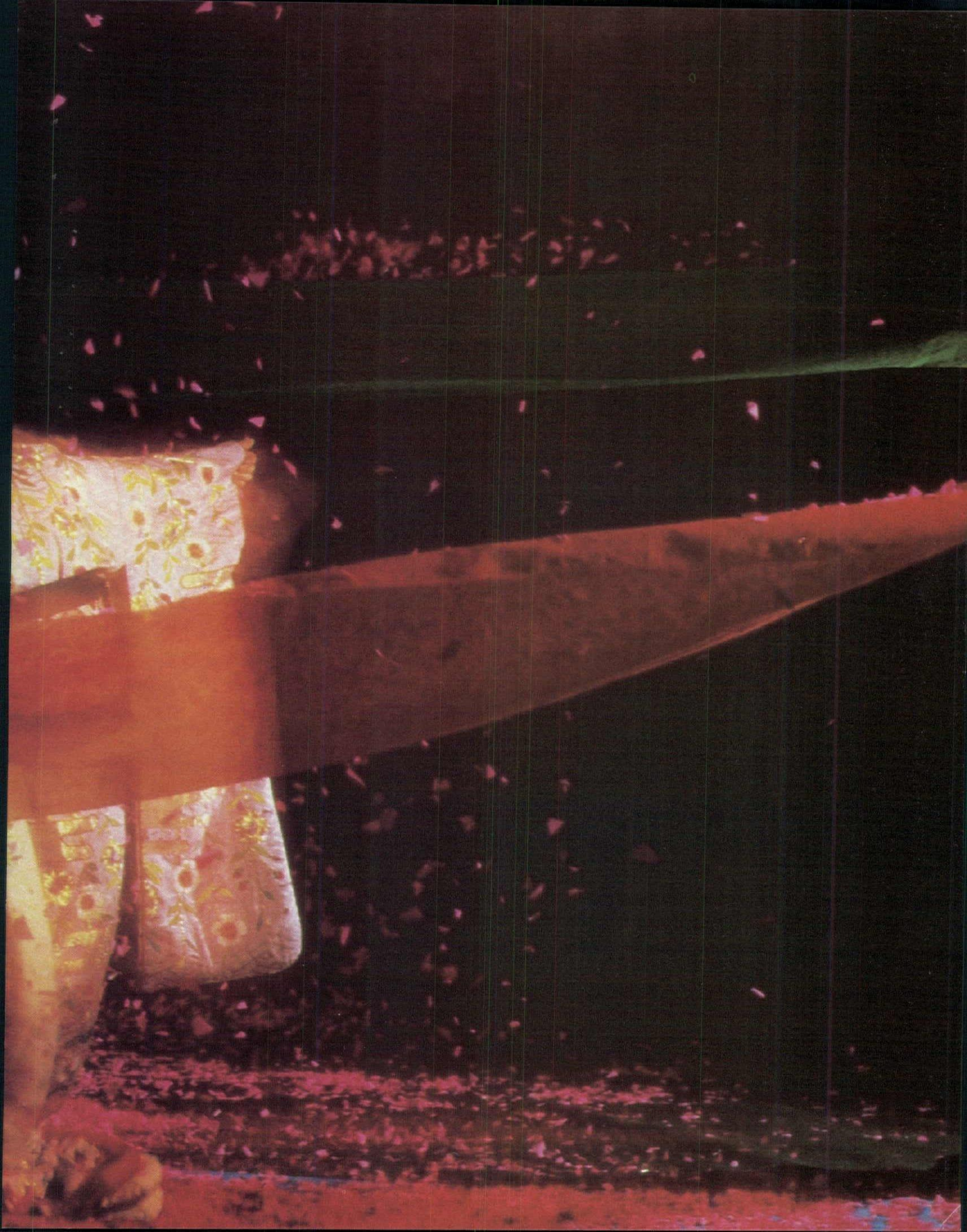
Jennifer W. Graham is the assistant editor of *HORIZON* magazine.



Left: Noboru Mine as a samurai warrior. Following pages: Kyohei Shibata (left) as Shiro and Naoko Tsubota (right), as his lover, in a love scene in which pink paper cherry blossoms are wafted into the air, drifting around the couple as soft rock music plays. The kimonos are made of silk and cost around \$20,000 each to reproduce from authentic versions.

All photographs © 1982 by George Obremski







Japanese teenagers find themselves hurtling through time to land in feudal Japan.

the final performance of *Shiro* and make arrangements for the tour.

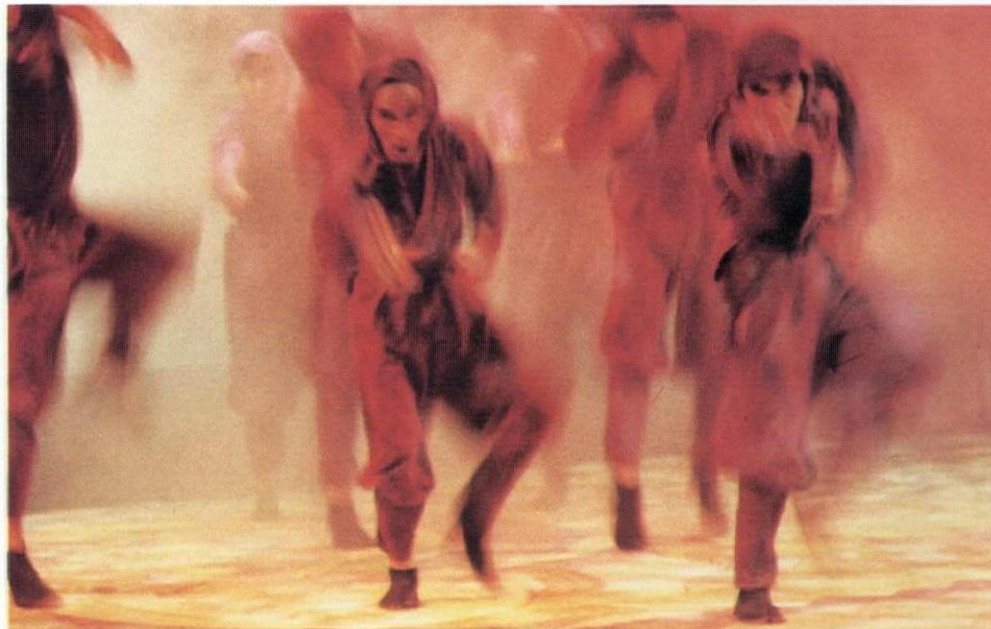
Shiro has been variously described as a "Japanese Hair," a "Japanesque rock experience," and a "musical fantasy." It tells the story of an aimless and bored modern-day Tokyo teenager named Shiro who is transported, with his girlfriend and another couple, back in time to the seventeenth-century village of Shimabara, site of the great samurai revolt. In this science-fiction mode, Shiro of modern Tokyo becomes the legendary Shiro, a boy deeply involved in the revolt. When the four modern-day youths are transported back to present-day Tokyo, they carry with them the experience of Zen and samurai philosophy.

This simple story is given life and complexity when performed by the totally Japanese cast of Tokyo Kid Brothers. The troupe has thirty-five members; about half of them are female. The musical contains few English words, and those are phonetically learned (although their English is improving). The narrator, however, speaks fluent English.

Critic Leah Frank wrote in *Other Stages*, "*Shiro* is a visual orgy of drifting, mood-setting fogs, muted reds, shining golds, burnished oranges, and splashes of brilliant grass green." *Shiro* actors clash swords and dance with parasols on intricately painted floors in front of exquisitely painted, moving backdrops. The production uses almost 200 mechanisms for lighting effects, such as those used for hurtling back through time. Abundant smoke and fog add a mystical, time-past quality, especially effective during the samurai sword fights. Of the fights Fegan says, "How anybody keeps from being killed is amazing. It's very carefully choreographed but it looks like they are doing it with great abandon, waving the swords over the head." In fact, during one performance at La Mama in New York, a heavy sword found its mark accidentally on an actor's hand, breaking it.

Musically, *Shiro* has been compared to *Hair*; *Shiro* is a rock musical, but it is much more than that. Instruments associated with rock music—guitars, bass, percussion—are used by the seven-piece band, but the same band members also play the bamboo flute, the koto, and other traditional Japanese instruments. The effect is a blending of time and space.

Tokyo Kid Brothers was formed in 1969 by Yutaka Higashi, who still leads the group, looking after their best interests. Their 1970 musical, *The Golden Bat*, was well received in



New York, but the rest of the seventies brought little success to the troupe, and it disbanded. Higashi spent that decade raising money for the reformation of the group and ultimately auditioning for a new troupe.

Under the iron hand of Higashi, Tokyo Kid Brothers have become the new stars of the American theater world. Starting in January the tour will make this talented group known to other parts of the United States. For those who miss the tour, *Shiro* is now in production as a video presentation to be released on cable television sometime next year. Producers of the video production expect it to be a smash hit. Plans are to market T-shirts, posters, and an entire *Shiro* fashion line. With or without these memorabilia, once seen, Tokyo Kid Brothers won't be forgotten. □

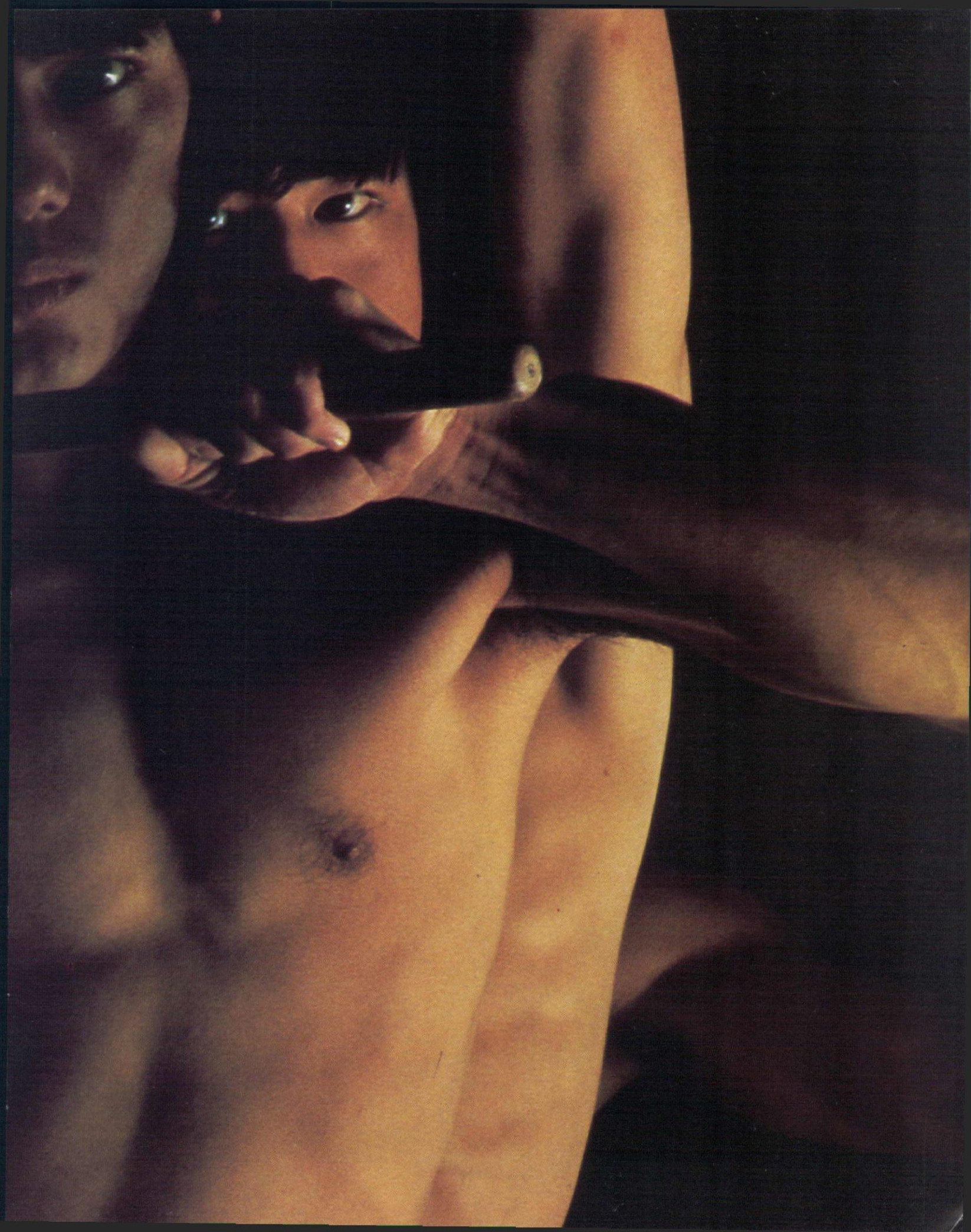
Where to see the Tokyo Kid Brothers

At press time the Tokyo Kid Brothers were scheduled to appear in the following cities: January 11: San Antonio, TX; January 12: Corpus Christie, TX; January 13: Orange, TX; January 15: Panama City, FL; January 18: Sarasota, FL; January 22: Mt. Lebanon, PA; January 24: Farmville, VA; January 26: Columbia, SC; January 28, 29: Nashville, TN; January 31: Jonesboro, AK; February 3: Lubbock, TX; February 11: Montreal, Canada; February 16: Eugene, OR. For updated information regarding this tour contact Bill Fegan Attractions, 8945 Diplomacy Row, Dallas, Texas 75247 or 214/630-6322.

Opposite page: Kyohei Shibata plays the title character in *Shiro*. The modern-day Tokyo teenager finds himself transported to ancient Japan in the midst of a samurai revolt, in which he becomes deeply involved. Here he is depicted wearing samurai armor. Like the kimonos in the production, the armor is reproduced from the authentic versions in museums.

Above: Some of the members of the Tokyo Kid Brothers in a dance scene from *Shiro*, a "musical fantasy" that has been compared to *Hair*. Special smoke and fog effects are used throughout the production to add a mystical, time-past quality. Following pages: Three troupe members play the drums, adding a dramatic beat to *Shiro*. These kettle-type drums are one of the ancient traditional Japanese instruments used in the show. Others are the bamboo flute and the koto.



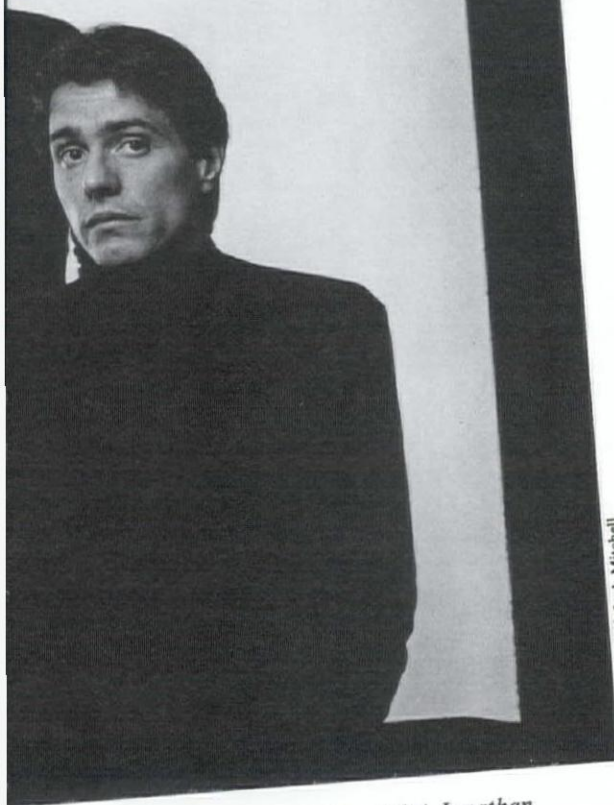


KODAK SAFETY FILM 6057



Beating the Odds

In the theater, the road to success is strewn with obstacles. What does it take to skyrocket a new playwright to fame? By Peter Buckley
Photographs by Jack Mitchell



Photographs ©1982 Jack Mitchell

"I was just lucky, I guess," says playwright Beth Henley in a thick Mississippi accent that makes her sound as if she just stepped out of her own *Crimes of the Heart*. Not that *Crimes* is not a marvelous play fully deserving its Pulitzer Prize, its commercial success, and its big-bucks movie sale. But success and luck go hand in hand in the slightly insane, haphazard world of the contemporary American theater.

Just four years ago Henley was an unemployed actress, scratching out a living in Los Angeles doing part-time jobs, and writing plays and film scripts in her spare time. Like hundreds of other aspiring writers across the country, she worked alone, unproduced and unrecognized. In the spring of 1979, her fortunes changed; *Crimes* was accepted for production at the Actors Theatre of Louisville, where it won the Great American Play contest.

That exposure resulted in three subsequent regional productions (at the Saint Louis Loretto-Hilton Repertory Theater, the Center Stage in Baltimore, and the California Actors Theatre in Las Gatos) and a production in the winter of 1981 at the Manhattan Theatre Club. The off-Broadway production made the play eligible for the Pulitzer, and it was transferred intact to Broadway the following November. Suddenly it seemed that everyone wanted a Henley play. Within months the Buffalo

Peter Buckley is a New York-based free-lance writer with at least three plays in his drawer that no one will ever see. His last article for HORIZON was on Agnes de Mille, September, 1980, and his first book, No Time Lost, was published by Antheneum in November.

New playwrights (left to right) Jonathan Reynolds, Christopher Durang, James Lapine, Ted Talley, Wendy Wasserstein, William Finn, and Albert Innaurato.

Studio Arena Stage produced *The Miss Firecracker Contest*, and *The Wake of Jamey Foster* was performed by the Hartford Stage Company. *Jamey Foster* moved to Broadway last October but, unfortunately, failed to generate much excitement either critically or commercially. The play folded after twelve performances. Nevertheless, that rare combination of talent and luck has skyrocketed the modest twenty-nine year old from an unknown to an established playwright in just over a year—setting her apart not only from hundreds of aspiring writers, but also from many established dramatists.

How does a new playwright beat the odds? One route begins at the O'Neill Theater Center in Waterford, Connecticut, where a national playwrights' conference is held annually. The month-long session of staged readings of new works is conducted by artistic director Lloyd Richards. Sixteen new scripts (twelve for the theater and four for television) are chosen from upwards of two thousand submitted to be blocked, directed, and given a professional reading before an open audience that invariably includes some of the most important theater people in the country. Since its inception in 1965, the O'Neill has worked with more than 150 playwrights, including established writers such as John Guare and Lanford Wilson, as well as newcomers like David Henry Hwang, whose *FOB* was accepted in the summer of 1979 while he was still an undergraduate at Stanford. For twenty-one-year-old Hwang, it was the first step in a promising career that has led to the production of three of his plays at the New York Shakespeare Festival.

"We don't necessarily pick a play that's ready for production," says Phyllis Johnson Kaye, editor of O'Neill's *National Playwrights Directory*. "We're looking for a voice, and we've found quite a few over the years. When we started out almost twenty years ago, there was nothing like the O'Neill elsewhere, but since then others have sprung up, and now new plays are being developed all over the country," says Ms. Kaye.

Perhaps the greatest value of these workshops for young playwrights is the rewriting and rethinking they have to do. "Plays get good by being worked on," says Rodney Marriott, literary manager of New York's influential and innovative Circle Repertory Company. "I don't believe plays by

unknown playwrights just appear." He admits it is possible that an unknown talent could write a wonderful play, "but the odds are impossibly weighed against it."

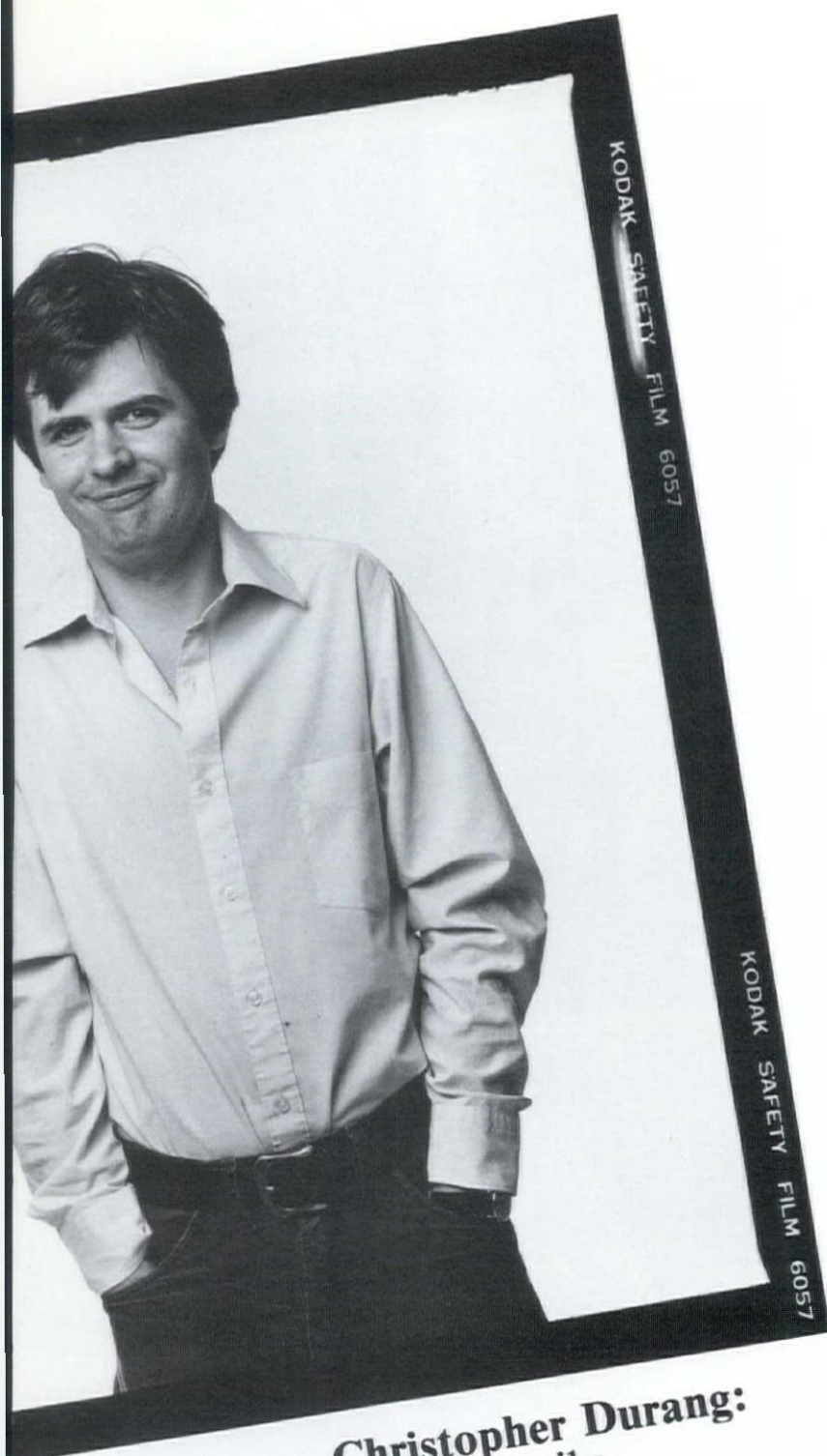
Circle Rep receives at least two thousand new scripts a year, according to Marriott. Although they handle only six major productions annually, they work, in some form or another, on at least two hundred more. And they are certainly not alone. New Haven, Hartford, Baltimore, Washington, Los Angeles, San Francisco, Milwaukee, Minneapolis, and Louisville, are just a few of the major development centers for new American works.

Playwrights Horizon, one of ten off-Broadway theaters lining West Forty-Second Street in New York, is one of the most successful development centers for new works. Over the past two years its stage has premiered Ted Talley's *Coming Attractions*, William Finn's *March of the Falsettos*, Christopher Durang's *Sister Mary Ignatius Explains It All for You* and most recently, A. R. Gurney's *The Dining Room* and Jonathan Reynolds' *Genius*.

Success among peers, as Christopher Durang discovered, does not necessarily mean success with the general public. While a student at Yale Drama School in 1974, he saw his *The Idiots Karamazov* (written with fellow classmate Albert Innaurato) produced by the Yale Repertory Company. Two years later *A History of the American Film* was accepted for the National Playwrights Conference and was subsequently performed by the Hartford Stage Company, the Mark Taper Forum in Los Angeles, and the Arena Stage in Washington, D. C. Reviewers were extravagant in their praise, and the Arena production moved to Broadway, where it ran for less than a month. Durang, the emerging playwright, was not quite ready for the general public.

The stunning success of *Sister Mary*, a one-act comedy that has been packing them in off-Broadway for over a year, and in Los Angeles since October, has again brought Durang into the forefront of contemporary playwrights. "After all of these years, it's nice to be able to say that I'm emerging—yet again—but there are all sorts of places around the country where I'm simply not known and probably never will be. They did a production of *The Idiots Karamazov* in Houston not too long ago that just sort of baffled everyone."

Durang is often criticized as being an elaborate gag writer willing to sacrifice



Christopher Durang:
 "I'm not easily accessible, and let's face it, some people regard my early work as pretty sick, but if you can't laugh at all of the absurdity, what's the point?"

character development and plot for a good laugh. But he's not overly worried about the criticism. "I'm not easily accessible, and let's face it, some people regard my early work as pretty sick, but if you can't laugh at all of the absurdity, what's the point? Once in a playwriting course at Harvard with William Alfred, I wrote a straightforward play specifically without any jokes, and Alfred's reaction was, 'Well, it's good, it's just not as interesting as your others.' Like everybody else, I do have a couple of plays in my drawer that I'm not showing anyone. That one went back into the drawer."

Tom Griffin, on the other hand, wryly considers himself "more of a submerged playwright than an emerging one," on the basis of the quick demise of his first Broadway play *Einstein and the Polar Bear*. Following its debut at the 1980 O'Neill Playwrights Conference, *Einstein* was successfully produced at the Hartford Stage and brought to Broadway, where it lasted but four performances. Critics were particularly negative about the writing. "But after a while," notes Griffin, "one doesn't even read reviews. They simply don't have the same perception. I recall that once one even went so far as to refer to me as 'a nasty young man.' Now, I ask you, what has *that* got to do with anything?"

Indeed, Griffin's reception in New York is not particularly that unusual. Late last spring three new playwrights appeared in town—Paul Rudnick, Joe Pintauro, and John Pielmeier—and in all three cases their work was generally dismissed. Rudnick's *Poor Little Lambs* garnished superb reviews for its production by Jack Hofsis and its ensemble of new faces, but the writing was regarded as facile, flip, and without substance. Rudnick takes it all philosophically, realizing that, like Beth Henley, he was enormously lucky with his first professional production. The twenty-five-year-old Yale graduate is quick to point out, "I didn't set out to write *Desire Under the Elms*. "I set out to write a fun play about an aspect of contemporary life at Yale, and I think I have."

Joe Pintauro spent nine years working on *The Snow Orchard* before it saw a full production at Circle Rep. It went through numerous drafts, rewrites, and readings, including one at the O'Neill Center and another as a Play-in-Progress at Circle Rep. Pintauro, who admits loving "those great old-fashioned plays," saw it very much as a play-play. "I've been through

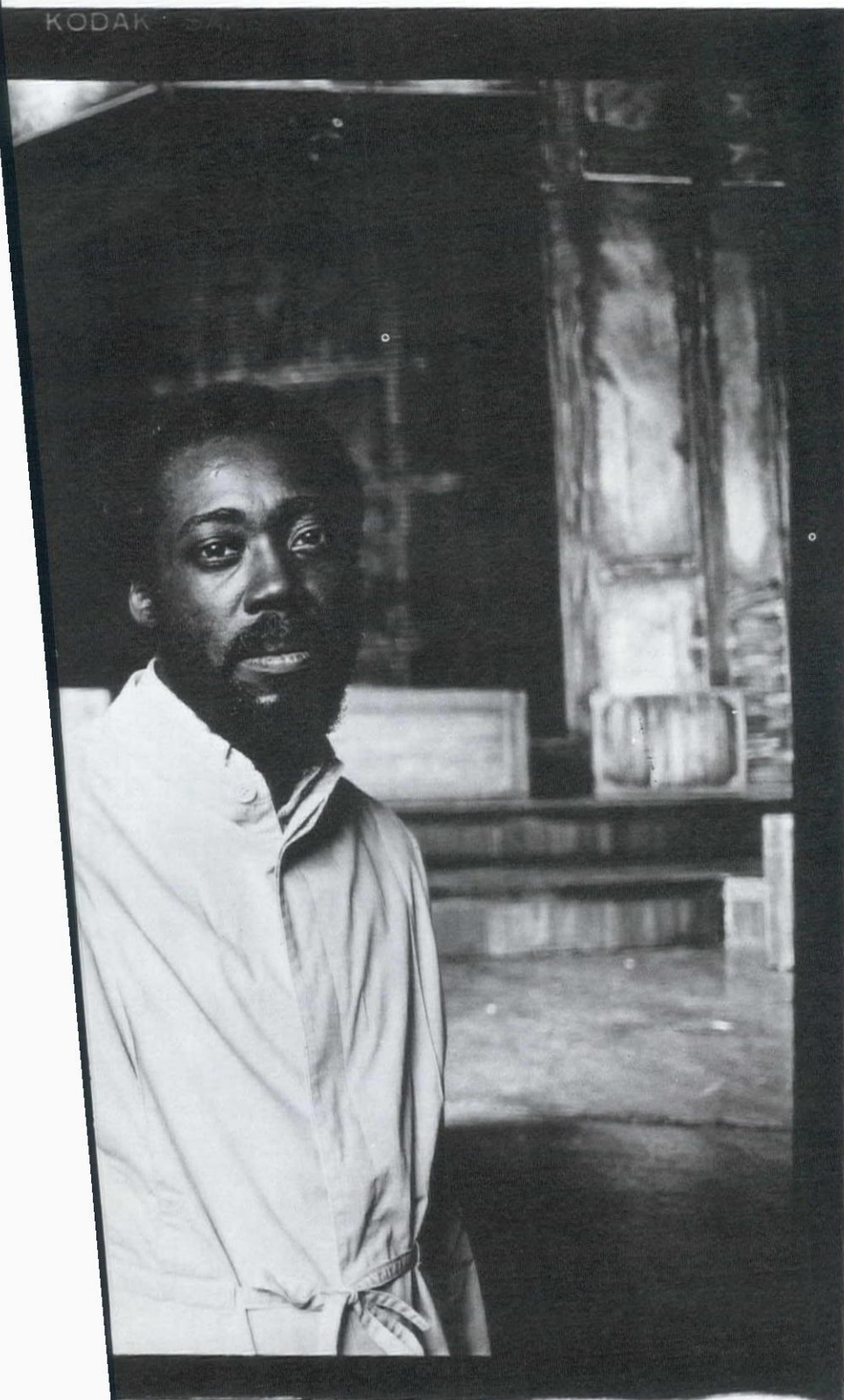
all of those severe, sparse works and now I want to go back to a forties or fifties melodrama, real stories about real people with the kind of humanity, emotion, confusion and sadness that requires that we just *hang in there*." The critics refused to see it as such or to just "hang in there," and nine years of work disappeared very quickly.

John Pielmeier's first play, *Agnes of God*, came to New York with impeccable regional credits. First read at the O'Neill in 1979, it went on the following spring to be a co-winner at the Actors Theatre of Louisville's Festival, had eight subsequent regional productions, and arrived on Broadway with a dream cast of Elizabeth Ashley, Amanda Plummer and Geraldine Page. The cast was lauded for its efforts, while Pielmeier was generally dismissed as a writer of promise, but little more. However, the production became one of the final hits of the 1981-82 season and settled in for a long and profitable run.

New York, and particularly Broadway, was aggressively unreceptive to new writers during that 1981-82 season. The only two new American voices welcomed to Broadway weren't even new: Bill Davis's *Mass Appeal* and Beth Henley's *Crimes of the Heart* were both transfers from last season's schedule at the Manhattan Theatre Club. But then nobody, with the possible exception of Neil Simon, writes new plays directly for Broadway anymore. Still, it is *there*, and last season almost twelve million tickets were bought for Broadway shows for almost \$250 million, and *somebody* had to write the shows that sold these tickets. In most cases, that somebody is a playwright, yet the writers' own reactions to a potential Broadway production are as varied as their work.

Mark O'Donnell, who was twenty-four when his play *Fables For Friends* was given a workshop production two years ago at Playwrights Horizon, will see a full production of his play this season, off-Broadway. "The big problem with Broadway is that the audience is so distanced, so safe," says O'Donnell, "while the off-Broadway experience is less of a pageant. On Broadway you go and come out feeling exactly the same way. There are plays that simulate great danger, like *Bent* or *The Shadow Box*, but they don't really ask the audience to re-think anything. They just sort of address the audience, pat them on the back, and send them on their way. I want the theater to be 'Whoosh! We're going to Mars now!',"





Charles Fuller:

"We're not forced to do something we don't really want to do. You can achieve a very honest rendering of your work without all the hassles that attend making money in a Broadway production."

but you can't do that on Broadway."

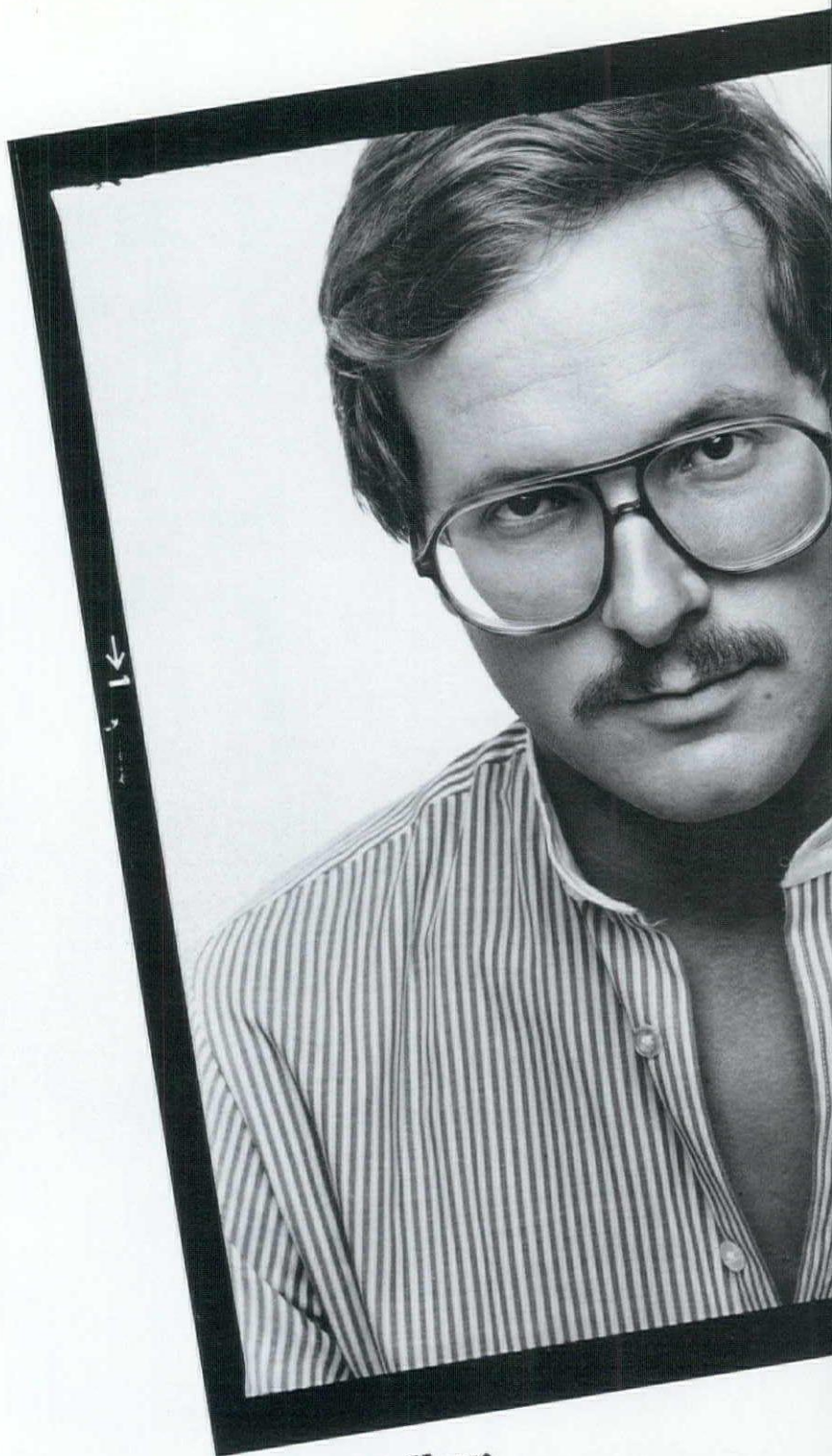
Charles Fuller, whose *A Soldier's Play* won last year's Pulitzer Prize, has resisted offers to move his play from its home at the Negro Ensemble Company's off-Broadway Theatre Four. "When you don't have to do so, there's really no reason to run headlong into that kind of insanity," says Fuller. "Most of us do have alternatives now, and we're not forced to do something we don't really want to do. You can achieve a very honest rendering of your work without all the hassles that attend making money in a Broadway production."

There was also pressure to move Amlin Gray's *How I Got That Story* after its three-month off-Broadway run, but the author was simply not interested. "The needs of the commercial theater seem farther and farther away from me," says Gray. "An audience that pays \$40 a ticket for a Broadway show is not the same audience that comes to see my plays. The experience is not in any way similar. The cost alone changes the event, makes it a different occasion."

According to one leading agent whose clients include an impressive number of established as well as emerging playwrights, "I don't even send plays to Broadway producers. It's a complete waste of time. They'll call back and say 'I really like that play. Where can I see it?' I feel like saying 'On your desk,' but they want to see a production. They don't read plays, they read reviews. And the sad thing is that if a writer does not eventually get his play on in New York, it's not going to have much of a life."

New York, however, does not necessarily mean Broadway. Twelve of the past seventeen Pulitzer Prizes have been awarded to off-Broadway productions by one of the thirty-six New York City members of the Theatre Communications Group (TCG)—an organization of almost two hundred regional theaters across the country that feed each other. "This is our national theater," says James Leverett of TCG, "but it's a division of regions. We don't have large companies because we don't seem to value our theater enough, but it is a place for new plays to develop. And if they're lucky enough to get a good early production and they're seen by the right people, they enter into the repertory of our contemporary theater and are produced all over the country."

"There is more serious playwrighting going on in this country than ever before in history," Leverett says, "and they've really all just come



Ted Talley:
"One of the nicest things about being a playwright is that you can go to the movies in the afternoon without feeling guilty."



out in the past fifteen years, which just happens to coincide with the rise in regional theaters that grew up in the middle sixties. As a result, the chances today for something to happen to a new play—a reading, a workshop, whatever—are much higher than ever before.

"About three quarters of the theaters around the country now do at least one new play a year," adds Leverett. "One of the continuing problems with the regionals is 'premiere-itis.' They all want to be first, but if they do a premiere production and they do it badly, the play might very well be dropped and disappear forever."

"There's a silly kind of vanity about getting the premiere," says Lynne Meadow, artistic director of the Manhattan Theatre Club. "I don't know what all of that means because most plays go through a lot of evolutions before they come to the real light of day. Just about every play we've done here has been developed somewhere else, which is fine because there is a whole network of theaters developing new work, but at the same time we have to be careful about this continuous search for 'new writers.' It's very Madison Avenue. We're not out to discover new products every week. We have a commitment to writers and to maintaining an ongoing relationship with the theater. I buck at the idea of 'new, brand new' as if we have to come up with some new way of packaging every week. The important thing is to nurture the people you believe in."

Lloyd Richards of Yale Repertory states the case for all the regionals, whether they be in New York City or spread across the fifty states, when he says, "It is simply more difficult to get audiences for new plays, and we do have a theater to support. If I had a bigger budget, staff, and facilities, the first thing I would do is more new plays, more experimental works that ought to be done, that ought to be seen." Richards does mount four new plays during Yale's Winterfest Season. This year he included plays by two new writers, Dare Clubb's *Flash Floods*, and Terri Wagener's *The Man Who Could See Through Time*.

So what if a new playwright is successful at finding producers? Can he make a living? The *New York Times* recently reported that the median annual income of all professional writers was \$4,775. For playwrights it is certainly lower than that, but there are no statistics since playwrights have no union, no guild, no organization that covers them for all theaters. A leading writer's agent said, "I would think

you'd be hard pressed to come up with thirty American playwrights who earned \$5,000 last year from their theater work alone. Young playwrights live off grants, which are getting much harder to find, while a middle-aged playwright has virtually no chance of getting a grant. They have to work in films or television just to get by."

"It's very rare that anyone in the theater in general makes a living," adds Rod Marriott. "Almost every playwright I know has other work." Tom Griffin, John Pielmeier, and a host of other produced playwrights continue working as actors. Joe Pintauro, like so many others, continues teaching, and in the middle of writing *The Snow Orchid*, took a year's sabbatical to return to his former lucrative career in advertising, where he made \$50,000 that served as his personal grant to complete the play.

Ted Talley is slightly bemused to find himself in the top ten percent of writers who earn more than \$45,000, but it's not because of his successful plays like *Terra Nova* or *Coming Attractions*; it's due to his work in films and television. Wendy Wasserstein, who claims to spend most of her time and energy in "not-for-profit-theater," is in much the same position. "True, I was commissioned by the Phoenix to write *Isn't It Romantic* for \$2,000, but you don't live on \$2,000 a year. Then I got a movie from CBS Television and that was my 'CBS grant' to write *Romantic*."

Money, like fame, is an elusive secondary consideration to practically all of America's emerging playwrights. Some, like Beth Henley, may modestly protest that they write because that's all they can do, but the truth is surely closer to Tom Griffin's stifled protest, "I could have been a lawyer, but I chose the theater." And he's willing to be penalized for that choice. Like Chris Durang, he's prepared to live "simply" if only he would be given a fair chance. The theater, if not their economic support system, is their main reason for existence—as it is for most playwrights.

The gifted playwright John Guare eloquently summed up the subject in a recent *New York Times* interview. "The theater is the last refuge of poetry. It remains a place for language, a place to be talked to. It's as though we lived in a dark room. It's the playwright's job to illuminate and transform that room with all the means at his disposal, and finally to open the door—not to a dead end, but to yet another room." □

masonic
slightly ahead of our time

TOMORROW'S
Weather
**CLOUDY
COLDER**

THE BOWERY



Annie
THE BROADWAY MUSICAL
In Person
Oris Theatre
51st Street West of Broadway

PALACE
WOMAN OF THE YEAR

PALACE
RAQUEL WELCH
WOMAN OF THE YEAR
The New Musical Comedy Smash Hit

PALACE
RAQUEL WELCH
WOMAN OF THE YEAR
The New Musical Comedy Smash Hit

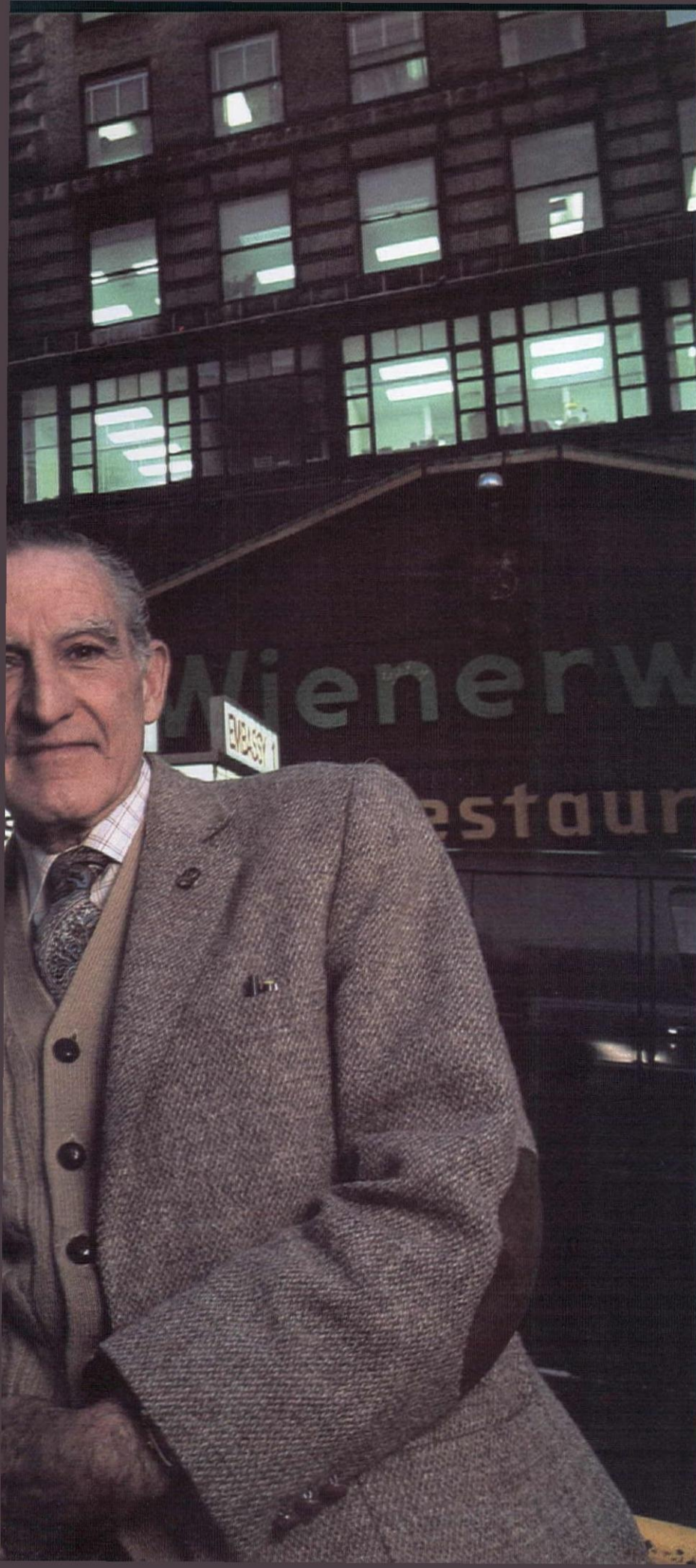
**4 WINNER
18 TONY AWARDS**

**4 WINNER
18 TONY AWARDS**

Cand
ROYAL AR

50

SONY
MAKING
AAR
TOMES
ANNA
SHAW
ETERNAL
TOMAS
CANDID
2011



Brendan Gill's Broadway

A leading drama critic conducts a tour of New York's famous theater district.

By Thomas O'Neil

"Broadway is all these things—the magic, the madness, the honky-tonk," says Brendan Gill as he stands on a traffic island in the center of New York's Times Square. His eyes skip over one of the most unlikely assemblies of characters to be found anywhere: prostitutes, bag ladies, actors hurrying to rehearsals, songwriters dumb with drink and tourists taking in the whole scene. Gill looks strangely out of place amidst the hubbub. This Yale graduate, son of a New England doctor, looks too much like a conservative banker, but he's actually at home with the honky-tonk. Broadway's own special breed of sage and Solomon is really a literary maverick who is also a likeable critic.

The honky-tonk takes some getting used to. The marquees advertising the home of America's so-called legitimate theater are side by side with those of grind houses touting such cinematic classics as *Maidens in Bondage* and *Talk Dirty to Me, Part II*. At night, nothing changes except that the noise gets louder, magicians take up corners opposite the musicians, and the marquee lights finally go on, the latter an experience so exhilarating and profound, it once led G. K. Chesterton to proclaim that, "Oh, what a paradise this might be if only someone were unable to read."

There are those who will tell you that, in a

Gill stands across from the Palace Theater, one of Time Square's most famous landmarks.

© 1982 Browne Harris

"Broadway should be garish and carnival-like, not a sanitized Disneyland."

figurative sense at least, Brendan Gill of *The New Yorker* owns this street. Broadway actually belongs to its producers, but of those men who sit in judgment of their work, thereby deciding Broadway's fate, Brendan Gill has few equals. Walter Kerr of *The New York Times* is still considered the dean of reviewers (a label they prefer to the harsher-sounding "critics"), but Kerr is less active than he once was, and of those who are left, none works for so prestigious a publication as Gill, who has been at the task longer (nearly two decades) and is considered to be a premiere stylist.

Now in his sixties, he's worked at *The New Yorker* his entire professional life in one reviewing capacity or another—first at sizing up books and films and now heading up the drama desk. In the mid-1970s, Gill penned his controversial memoirs and history of *The New Yorker*—dubbed a self-portrait-with-scars. *Here at The New Yorker* (1975: Random House), an instant best seller and a classic among editorial memoirs, is a brilliant tribute to a venerable institution and as much a love letter as a kiss-and-tell exposé.

His writing has a certain bravado and literary panache his readers have come to expect. Although his reviews are not apt to shut down a Broadway show single-handedly, like *The New York Times* reviews, they are the ones most frequently quoted, chapter and verse, by producers and directors, because they are always insightful, consistently witty, and usually a tour de force on target. If Broadway truly belongs to Brendan Gill, it's probably because he stands alone in capturing its maddening magic in print.

"Broadway should be garish and carnival-like," he says, "not a sanitized Disneyland with candy colors. The problem is not how to eradicate the carnival, but rather how to modulate it." But why the garish carnival at all? Because, Gill will tell you, this is the center of creativity in America's theater, the seat of its great experiments in dramatic art. This same street where Leslie Howard portrayed Hamlet at the Imperial Theater in 1939 has seen Meat Loaf star in a rock version of the same at the Minskoff in 1976. Reviewers like Gill lifted an eyebrow at the latter and gave it a lashing in print. Then there was the musical which dared go on with neither a chorus line nor a happy ending. "Everyone in town said it was a bad idea—impossible to pull off," Gill says. The show went on anyway and became what Gill calls "the classic musical of all

time": *My Fair Lady*. Or another mid-1970s show that upset and confounded audiences en masse, but swept the Tony Awards and is Gill's favorite musical: *Company*. Countless shows have been saluted as brilliant and sensational while still on their national road tours, but flopped when they came to Broadway. Eugene O'Neill's *A Moon for the Misbegotten* never even made it here during his lifetime—it died on the road—and even the best actors and actresses have known similar disasters.

Gill knows every facade on Broadway. He points to the northeast corner of Forty-third Street and Broadway, where appropriately enough, Eugene O'Neill was born on the third floor of a now-vanished hotel called the Barrett House. O'Neill was fond of passing by years later, even after the hotel was demolished to make way for a row of two-story shops. "Every time I go past, I look up," he would say. "There's only empty air now where I came into this world."

A few blocks north is another of the square's great landmarks: the Palace Theater. "Playing the Palace was the dream of every vaudeville performer," Gill says. Harry Houdini, Sarah Bernhardt, Fred Astaire, W. C. Fields, Fanny Brice, and Milton Berle, along with equally popular but less remembered acts such as Fink's Mules and Power's Elephants played the Palace. In 1927 it reigned as the queen of Broadway, but that same year only a few blocks away, a talking picture called *The Jazz Singer* opened, signaling the arrival of the medium that dealt the death blow to vaudeville forever. The Palace eventually became a movie house until 1966, when it was transformed into a showcase for legitimate theater. Hits like *George M!*, *Applause*, and *Woman of the Year* opened at the Palace.

"The Great Depression hit Broadway hard," Gill says. "Shortly afterwards, Forty-second Street as we knew it disappeared completely, and rather than keep the theaters dark, owners showed movies, good ones back in those days, but later they started selling violence, porn, and smut." The New Amsterdam Theater is a case in point. Flo Ziegfeld used it for his musicals, and in 1928 Eddie Cantor went blackface on stage in *Whoopie*. That same year, Ziegfeld opened a rooftop theater that was eventually used as a set for live television shows and later rented out as rehearsal space. Moss Hart directed Julie Andrews there in scenes for *My Fair Lady* and *Camelot*. Elia Kazan and Tennessee Williams

used the same space to rehearse Paul Robeson and Geraldine Page in Williams' *Sweet Youth*. Purchased by the Nederlander organization last month, the New Amsterdam completely refurbished and reopened legitimate theater again.

Gill serves as chairman of New York's Landmark Conservancy and has been instrumental in mapping out the future of Forty-second Street and other historic areas in the city. "We're in the process of bringing back Forty-second Street now," he says. "In two to three years you can look forward to seeing six or seven legitimate theaters on the block."

Broadway's theaters today are clustered on its side streets, as in the old days, not on Forty-second Street. The district actually begins at Forty-first Street at the Brill Building and continues up to the Broadway Theater, at Fifty-third Street. In all, Broadway has more than thirty legitimate theaters. The Lyceum is the oldest, having opened to the public in 1903. The Music Box, showing *Side by Side by Sondheim*, *Deathtrap*, and most of William Inge's plays, including *A Bus Stop*, and *Dark at the Top of the Stairs* still owned in part by Irving Berlin. "What is he now, ninety something?" ponders Gill. "He was at the Shubert Theater in 1931 that first forgotten show called *Everybody's Welcome* opened and closed within the space of a week but not before enchanting its limited audience with a sleeper tune called 'As Time Goes By'."

At the Belasco Theater in 1963, Robert Ford launched his career in Neil Simon's *Barefoot in the Park*. Also during the 1960s, a young woman known principally as Judy Garland's daughter, Liza Minnelli, was recognized as a talent in her own right after she starred at the Alvin Theater in *Flora, The Red Men*.

Reviewers have never been the darlings of Broadway. Traditionally, producers, playwrights, and actors are seldom united in anything, save their love of the lighted stage, but they seem to harbor a common dislike of reviewers. Brendan Gill is isn't an exception. As one of the best in the profession, he has strong opinions. The recent *Nine* is "dazzling but disgusting," *They're Playing Our Song* was so "contaminable, I knew it would run the rest of my time." (It didn't; it's closed now.) But Gill is brave and profuse in his praise. He looks back through some of his past reviews at himself so "infatuated and palm-sore" at the time of *Promises, Promises*, "I lost track of the

tain calls." And when the controversial and low-budget *Boys in the Band* opened off Broadway in 1967, he was undaunted in calling it the best play of the season and went so far as to add, it might even be the best new play since Edward Albee's *Who's Afraid of Virginia Woolf?*, which opened in 1962. "It's a sensitive role," Gill says of the role of reviewer, "but someone has to push aside all the hype and play truth-teller to the ticket buyer. We keep Broadway honest, or try to."

"But criticism can work two ways when we do try," he continues. "When I was still doing movie reviews for *The New Yorker* before moving over to cover theater, Edmund Wilson used to tell me, 'Gill, you're always wrong about movies!' and said he invariably went to see all the movies I disliked, and he loved them. As a system, it worked well for him, and I'm convinced a lot of people do the same with theater. Which is fine. It means they follow a certain reviewer with religious attention, arrive at their own conclusions, and keep shows alive that deserve to be. And it proves that we serve some useful purpose."

Lingering under the marquee at the Mark Hellinger, we watch workmen take down the lettering of *Sugar Babies*, which is moving out after a successful four-year run to begin a national road tour. Gill points at the sign and is smiling. "In my review of *Sugar Babies*, which I like a great deal, I remember that I decreed, emphatically and without further debate, that there were clearly three geniuses of the twentieth century: Albert Einstein, Sigmund Freud and Mickey Rooney." His smile betrays a spirit of mischief. "A few readers wrote in to protest."

"Tennessee Williams is far and away the greatest American playwright," he says, "greater even than Eugene O'Neill. O'Neill wrote what is probably the greatest single play ever written by an American, *Long Day's Journey Into Night*, and perhaps that makes him our greatest playwright. But Williams has had six or seven wonderful plays, and it's marvelous to think he's alive and prospering in our lifetime."

Weighing the younger writers for a moment, he lists Lanford Wilson (*Talley's Folly*, *Fifth of July*), Beth Henley (*Crimes of the Heart*), and Christopher Durang (*Sister Mary Ignatius Explains It All for You*) as talents to watch. "Legitimate theater is a more vital industry today than it ever was," he continues, "and we can thank the young talent and the old guard,



The New Amsterdam Theater, once the site of Ziegfeld's musicals, was used for movies until recently.

too. There were a lot of predictions a few decades back that theater would suffer an obvious decline, once television was introduced and people could suddenly have dramatic entertainment for nothing. But the theater is flourishing like never before, and it's probably because of television, which is so bad it produces a hunger for serious drama. In each of the last ten years, Broadway has made more money than the year before, with the exception of this last year. But that's fine, too, because now theaters are available to open new shows."

But Broadway is not just the theater, Gill reminds you. "It's the spontaneity of the street life and restaurants that are institutions here, like Sardi's," he says. "If you think about it, Mamma Leone's is one of the true wonders of the world. I don't know the exact number, but it seats something like 2,400 people at a time for dinner. Amazing." Other shrines along the Great White Way include the new Luchow's Restaurant, which recently moved into the theater district from its old locale on Fourteenth Street (formerly the city's theater district in the 1800s, when the restaurant was the favorite watering spot of Lillian Russell, Diamond Jim Brady, and Teddy Roosevelt). At the end of a night's work, performers today are wont to go over to Joe Allen's restaurant on Forty-sixth Street, or over to the Improvisation, where the best of the new breed of comedians performs between swings at the microphone by the likes of Liza Minnelli and celebrity improvisators.

Gill's favorite nontheater attraction is the Algonquin Hotel, technically located just out-

side the strict parameters of the theater district, but Gill says it is at the heart of Broadway. "The Algonquin has the greatest congregation of actors and actresses anywhere in New York," he says. "It's where all of our greatest stars stay—Olivier, Ustinov, or Vanessa Redgrave—and it's where Douglas Fairbanks, Sr., used to pull the prank he loved most. As the story goes, he'd take out a bow and arrow, aim through his hotel window, and shoot out the globe lights of the Hippodrome Theater across the street."

On the west side of Times Square, at the corner of Forty-sixth Street, is a hole in the ground where the Helen Hayes Theater stood until recently. Miss Hayes herself starred there in 1958 in a production of Eugene O'Neill's *A Touch of the Poet*, and it was here in 1956 that the curtain went up on Gill's favorite play, O'Neill's *Long Day's Journey Into Night*, starring Frederick March, Florence Eldridge, Jason Robards, Jr., and Katherine Ross. Henry Fonda made his Broadway debut here in Leonard Sillman's *New Faces* of 1934 and later returned for his celebrated portrayal of Clarence Darrow. Prior to the theater's destruction, the crowned heads of the American stage rallied figuratively and literally to save it. Gill was among those lobbying to keep it standing, but now with the battle so soundly lost, he gazes into the cavity below and talks optimistically about the building of the planned 2,000-room Portman Hotel on the site. "The hotel will do a lot of good for this area," he says. "Hotels have a way of policing a section. All the people it draws to it, respectable types, create safety in numbers."

His voice betraying a touch of sadness, "Broadway isn't what it once was," says Gill. "Maybe it never was what we thought it was, the Great White Way and all of that. I don't know which press agent coined that phrase, but you have to remember that back in the 1920s there was a press agent's romance going on about Broadway, and they made up a lot of stories. Not anymore. We live with the truth, which can be dazzling enough."

"I suppose the myths will linger on," he adds, "but it's the magic, the maddening magic, I try to point out."

He looks up, slightly glowing.

"And it is dazzling, isn't it?"

Thomas O'Neil is a free-lance writer living in New York City. His favorite Broadway play is Who's Afraid of Virginia Woolf?

Films

Naive and Jaded Laughs

In motion-picture comedy, bigger is not necessarily better. Recent years have seen such cinematic Hindenburgs as *1941* crash in flames, taking multimillion-dollar budgets with them. The comedies that we remember, that capture awards, that years later we repeat fragments of lines from for an instant laugh of recognition, tend to be as modest as paper airplanes: *Annie Hall*, *Arthur*, *The Graduate*. It's no coincidence that these are often comic romances. The best small comedies focus tightly on personal foibles, on intertwining relationships, on that delicate and unpredictable chemistry when homo sapiens mix.

But love is a catalyst, and what makes a small comedy work is the change it energizes. Change is at the heart of this year's finest comedies, *Diner* and *My Favorite Year*. Call the varieties of metamorphoses—with apologies to William Blake—comedies of innocence and comedies of experience.

Comedies of innocence, like the delicious *Diner*, strike laughter off its inevitable loss. Set in Baltimore in 1959, it evokes the innocence of the pre-Vietnam era much as *American Graffiti* did with 1962 California. Teenage sex hadn't come out of the back seat; cars were fast and mph-unmonitored; napalm was not in the vocabulary. Like *American Graffiti*, Barry Levinson's period piece is about boys caught on the painful threshold of becoming men. At the diner they can eat french fries and gravy and drink cherry cokes and bull until dawn; it's never-never land, where no one has to grow up.

But life outside the diner means jobs, responsibilities, and the first stirrings of the sexual revolution. The one guy in the gang who is married quarrels with his wife because she never quizzes him on the B-side songs of popular 45s. That knowledge was flashy currency in high school, but it's hard to cash in the world of mortgages and station wagons.

Diner clicks because of a sterling young cast: Mickey Rourke, Daniel Stern, Steve Guttenberg, Paul Reiser, Timothy Daly, and particularly Kevin Bacon. They make the diner, their crazy stunts, their high-school camaraderie seem worth clinging to instead of juvenile and obnoxious. Levinson's direction,



Top: Peter O'Toole, as the faded Errol-Flynnish Alan Swann, with Mark Linn-Baker in Mel Brooks' *My Favorite Year*. Above: Mickey Rourke stars as Boogie and Colette Blonigan as Carol in *Diner*.

too, is gentle and understated. He never gives in to the temptation to force these smart-ass urban kids into a retrofitted *Saturday Night Fever*.

If *Diner* fades from your memory as quickly as the accompanying popcorn from your stomach, it's as much a flaw of the form as of the film. To be memorable, an innocent comedy has to say something indelible about the times—as *The Graduate* did—or present in-

delible characters, as *Arthur* did. Otherwise it falls victim to its own inevitability, a Greek tragedy of innocence.

Comedies of experience, tougher to execute, bring richer rewards when done right. The trick here is to take the experienced protagonist and give him back something child-like. *Annie Hall*, probably the best comedy of the 1970s, brought an experienced, streetwise New Yorker into collision with a stunningly naive, klutzy midwesterner. Innocence emerged with a Pyrrhic victory. Woody Allen, a master of this genre, made another good stab at it in *Manhattan*, where he falls for a teenager.

Ironically, *My Favorite Year* was produced by Mel Brooks, the master of oversized, rude comedies; it's Richard Benjamin's directorial debut. So it goes for a different kind of laugh from the worldly wise, and doesn't shun slapstick. But it ends up at the same point as *Annie Hall*: as a masterful comedy of experience.

Like *Diner*, *My Favorite Year* is set in the fifties, the age of live TV—still innocent of *Three's Company*, Phil Donahue, and Howard Cosell. Mark Linn-Baker plays Benjy Stone, a junior writer on a show very much like Sid Caesar's "Your Show of Shows." He's given a jouncy introduction to the world of experience by the screen idol he's assigned to shepherd around New York (and, not so incidentally, to keep sober).

But it's Peter O'Toole, as the Errol Flynnish Alan Swann, who turns that formula on its head and ignites the picture. He plays a jaded, faded alcoholic who makes his entrance with a somersault on the writers' conference table—then promptly passes out. Swann has seen it all and drunk or slept with most of it. But he's hardly the swashbuckler he appears on the screen; he can't summon the courage to see his own daughter or to go on live TV.

In the inventive finale, O'Toole rises to the occasion in the best innocent tradition of pulp novels and B pictures. Though Linn-Baker knows his hero has feet of clay, he sees him fly like an eagle—at least this once. That's why it's his favorite year: he's learned something of the down-at-the-heels, bottom-of-the-bottle world of experience, and found there a touch of innocence worthy of a Saturday-afternoon matinee.

My Favorite Year will be one of your favorite pictures of the year. God knows we need some innocence in our experience right now.

—David Fryxell

Statement of Ownership

Statement of ownership, management and circulation (Act of August 12, 1970: Section 3685, Title 39, United States Code). 1. Title of publication: Horizon. A. Publication no. 00184977. 2. Date of filing: September 29, 1982. 3. Frequency of publication: Monthly. A. No. of issues published annually: 10. B1. Annual subscription price: \$18.00. 4. Location of known office of publication: 1305 Greensboro Avenue, Tuscaloosa, AL 35402. 5. Location of the headquarters of general business offices of the publishers: 1305 Greensboro Avenue, Tuscaloosa, AL 35402. 6. Names and complete addresses of publisher, editor, and managing editor: Publisher, Gray D. Boone, P.O. Drawer 30, Tuscaloosa, AL 35402; Editor, Gray D. Boone, P.O. Drawer 30, Tuscaloosa, AL 35402; Managing Editor, Kellee C. Reinhart, P.O. Drawer 30, Tuscaloosa, AL 35402. Owner: Horizon Publishers, Inc., P.O. Drawer 30, Tuscaloosa, AL 35402; Boone, Inc., P.O. Box 30, Tuscaloosa, AL 35402; Kellee Reinhart, P.O. Drawer 30, Tuscaloosa, AL 35402; Robert Bishop, P.O. Drawer 30, Tuscaloosa, AL 35402; Dale Steiger, P.O. Drawer 30, Tuscaloosa, AL 35402; Milan Stitt, P.O. Drawer 30, Tuscaloosa, AL 35402; Will Hopkins, P.O. Drawer 30, Tuscaloosa, AL 35402; Ira Freidlander, P.O. Drawer 30, Tuscaloosa, AL 35402. 8. Known bondholders, mortgagees or other securities: None. 9. Extent and nature of circulation: A. Total number of copies printed (net press run): Average number of copies each issue during preceding 12 months, 68,748; actual number of copies of single issue published nearest to filing date, 68,211. B1. Paid circulation—Sales through dealers and carriers, street vendors and counter sales: Average number of copies each issue during preceding 12 months, 5,000; actual number of copies of single issue published nearest to filing date, 5,000. Mail subscriptions: Average number of copies each issue during preceding 12 months, 55,248; actual number of copies of single issue published nearest to filing date, 54,166. C. Total paid circulation (sum of 10B1 and 10B2): Average number of copies each issue during preceding 12 months, 60,248; actual number of copies of single issue published nearest to filing date, 59,166. D. Free distribution by mail, carrier or other means, samples, complimentary, and other free copies: Average number of copies each issue during preceding 12 months, 1700; actual number of copies of single issue published nearest to filing date, 1745. E. Total distribution (sum of C and D): Average number of copies each issue during preceding 12 months, 61,948; actual number of copies of single issue published nearest to filing date, 59,349. F. Copies not distributed—1. Office use, left over, unaccounted, spoiled after printing: Average number of copies each issue during preceding 12 months, 1,800; actual number of copies of single issue published nearest to filing date, 2400. 2. Returns from news agents: Average number of copies each issue during preceding 12 months, 5,000; actual number of copies of single issue published nearest to filing date, 4,900. G. Total sum (sum of E, F1, and F2—should equal net press run shown in A): Average number of copies each issue during preceding 12 months, 68,748; actual number of copies of single issue published nearest to filing date, 68,211. 11. I certify that the statements made by me above are correct and complete.

Gray D. Boone (signature of publisher).



Copyright © 1975
by Walt Disney Productions

An exhibition of original Disney animation art work will be in our gallery until January 8th, featuring cels, pen and ink drawings and sketches from 1937-1981. Send for our illustrated catalogue of this recently popularized uniquely American art form and add an example to your collection. Also request a copy of our annual January 22-23rd fine art auction catalogue, both are free.

Shirley Fox Galleries

404/874-7294

1586-90 Piedmont Avenue
Atlanta, Georgia 30324

ELCO PRESENTS

Georgia Antique Fair & Flea Market

Second weekend of each month

Fri., 11:30 a.m.-9:00 p.m.
Sat. 9:00 a.m.-6:00 p.m.
Sun. 10:00 a.m.-6:00 p.m.

850 Booths under one roof

Come visit us at
**The Airport Exhibition
Center**

4150 S. 75 Expressway
Atlanta, Georgia
(404) 361-0726

Free parking & admission

NELLIE MAE ROWE

Estate represented by
ALEXANDER GALLERY

442 East Paces Ferry Road, N.E.
Atlanta, Georgia 30305
404/266-2311; 404/266-2792

IDEAS INVENTIONS

Ordinary people do have good ideas for new products. Most important American inventions were created by individuals (not corporations). Let us help you submit your ideas to industry. Call toll free:
1 (800) 528-6050, Arizona,
1 (800) 352-0458, Ext. 831

© IMI 1977



Kit-Horz
701 Smithfield Street
Pittsburgh, PA 15222

Name _____
Phone _____
Address _____
City _____ State _____ Zip _____

**The
Aschaffenburgs'
home has
seventy-five
bedrooms
and a
great kitchen.**

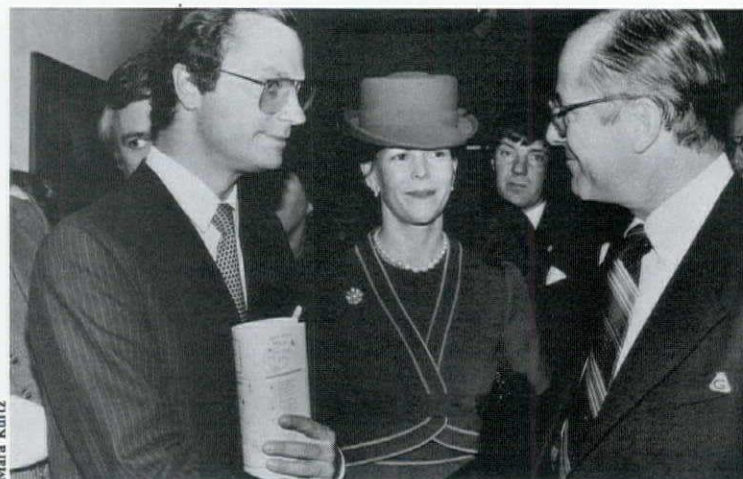


**The Caribbean Room
The Pontchartrain
Hotel**

2031 St. Charles Avenue
New Orleans, LA 70140
(504) 524-0581

Albert Aschaffenburg,
President and Managing Director
Represented by Robert F. Warner Inc.
Toll free number 1-800-223-6625
Preferred Hotels Association
Toll free number 1-800-323-7500
MEMBER: PREFERRED HOTEL ASSOCIATION

On the Horizon



Mara Kurtz

THEY GOT IT FOR A SONG: The San Francisco Opera has been given a "gold mine in property rights," according to the opera's general director, **Terence A. McEwen**. Although the opera owned its building, the land beneath it (valued in excess of \$1 million) belonged to Santa Fe Industries—until this fall when the corporation's foundation donated the plot to the opera company, saving the opera an expensive move at the end of their lease. Tenor great **Luciano Pavarotti** performed at the opera's benefit opening night, and officially thanked corporate officers backstage.

WITH RESIGNATION: **Henry Geldzahler**, New York City's commissioner of cultural affairs, informed **Mayor Ed Koch** of his resignation, effective December 15. In five years, Geldzahler built the cultural affairs department into the number-two arts agency in the country, behind only the National Endowment for the Arts. Geldzahler, who says he "wants to do something else," predicts a bumpy road ahead for the department, due to budgeting problems; it has already been salvaged from the scrap heap once, after the Koch administration considered eliminating it in 1980.

MORE MEOW: More than 500 people attended the recent gala benefit performance of *Cats*, the hit musical from London, to support the American Council for the Arts, an organization dedicated to strengthening cultural activities. After the Broadway performance, such notables as **Beverly Sills**, **Walter and Betsy Cronkite**, and Kentucky Governor **John Brown** and his wife, **Phyllis George Brown**, dined, danced, and drank to the health

Above left: H. E. Oliver Wright (left), ambassador of Great Britain, toasts with Lee Rubenstein, president of the board of Arena Stage. Above right: (L-R) King Carl, Queen Sylvia, and museum head Dr. Robert Bishop.

of the council, which was \$100,000 richer after the evening's festivities.

FOR ARTS' SAKE: Some told anecdotes, others told stories or sang, and still others, like **Julie Harris**, performed scenes from plays. Stars such as Harris, **Henry Winkler**, and **Jean Marsh** participated in an October benefit, "Showtime at the Taper," for the Mark Taper Forum in Los Angeles honoring **S. Mark Taper** and artistic director **Gordon Davidson**.

(L-R) Terence McEwen, Luciano Pavarotti, and John Reed, chairman of Santa Fe Industries, backstage at the opera.



David Powers, 1983

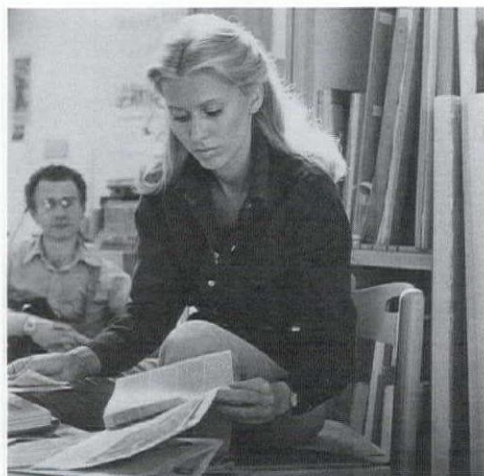
The performance, dinner, and cocktails alfresco—all for \$175 per person—helped raise funds to develop a permanent repertory company for the Taper. **Gregory Peck** and his wife, **Veronique**, also attended.

WATCH OUT FOR THE GLASS: Last month the Glassmasters Guild celebrated New York's annual "Glass Month" with an All Glass Auction to benefit the Donnell Library Center in New York City. Among the glass items auctioned were stained-glass signature boxes, each hand inscribed by a celebrity. **Katharine Hepburn**, **Woody Allen**, **Lillian Gish**, **Willem de Kooning**, **Tony Randall**, **Joanne Woodward**, and **Paul Newman** were among the many luminaries who put their John Hancocks on glass.

FROM STOCKHOLM: Swedish royalty graced the halls of the Museum of American Folk Art on November 9 to attend an exhibit of works by Swedish-American artist **Olof Krans**. His Majesty **King Carl XVI Gustaf** and Her Majesty **Queen Sylvia** viewed "A Prairie Vision: The World of Olof Krans" during a three-day visit in New York City.

NO MIDDLE MAN: When the Goodman Theatre in Chicago picks a director for its productions, it doesn't mess around. Two-time Pulitzer prize-winning playwright **Edward Albee** directed his latest work, *The Man Who Had Three Arms*, at the theater.

NEVER A DULL MOMENT IN BALTIMORE: Mayor **William Donald Schaefer**, the man who lived up to his promise to jump in the seal pool and backfloat if the city's National



Courtney Sale's latest film on art spotlights the work of painter Arshile Gorky.

Aquarium wasn't finished on time in 1981, also backs the arts in his hometown. The opening of a new \$13.5-million wing at the local repository of fine art prompted the good mayor to declare a "Baltimore Museum of Art Week" and brought out thousands of proud Baltimoreans to view inaugural exhibitions by four modern artists closely associated with the region: **Grace Hartigan, Morris Louis, Clyfford Still, and Anne Truitt.**

DISTRICT DIGNITARIES DAZZLED: The opening of **Tom Stoppard's** British hit, *On the Razzle*, at the capital city's Arena Stage offered a respite from Washington D.C.'s taut election-year climate. Cabinet members, cultural leaders, business executives, ambassadors, and presidential assistants turned out to laugh at Stoppard's reworking of a farce by Austrian playwright **Johann Nestroy**, and to attend a sumptuous black-tie reception.

WEDDING BELLS AND PAINT BRUSHES: **Courtney Sale**, thirty-three-year-old veteran of the contemporary arts scene, makes the news with her fifth film on the abstract expressionists. *Arshile Gorky*, produced by Sale and written and directed by **Charlotte Zwerin**, premiered at the New York Film Festival and depicted the works and life of the Armenian-American artist who hanged himself in 1948. Sale's own life has taken a major turn: she and **Steven J. Ross**, president of Warner Communications, married this fall.

—Jennifer W. Graham and
Cindy Graff Hobson



Courtesy of Israel Sack, Inc., N.Y.C.

The Educational Event of the Antiques Year

*Ninth Annual World Antiques Market Conference
Plaza Hotel, New York, January 23-24, 1983*

Market information and knowledge are the most important reasons you will want to participate in Antique Monthly's World Antiques Market conference. This is your source for important status reports needed to interpret the economics—as well as the aesthetics—of collecting. Sessions are designed for beginning and advanced collectors, dealers, appraisers, bankers.

Conference events form the core of Antiques Week in New York which coincides with the East Side House Winter Antiques show, and Sotheby's annual American Heritage sales.

Our partial list of international speakers and topics includes: **Huntington Block**, fine arts insurance specialist—"The Nuances of Insuring Antiques and Collectibles"

John Bly, British antiques dealer and author—"19th Century English Furniture: Its Origins and Influences"

David S. Howard, London antiques dealer—"The Rare, Repetitive and Repaired: How to Choose in Chinese Export Porcelain"

Brand Inglis, London silver dealer—"Unmarked Silver and Duty-Dodgers: Problems for the Collector"

Emyl Jenkins, appraiser—"How to Systematically Inventory Collections"

Knight Kiplinger, Washington Bureau Chief of Ottaway News Service—"The Historical Relationship Between Antiques Prices, and the Economy."

Berry Tracy, dealer and former curator, Metropolitan Museum of Art—"Defining Quality in Federal Furniture"

Antique Monthly

**NINTH ANNUAL CONFERENCE
P.O. DRAWER 2
TUSCALOOSA, AL 35402**

Please rush more information to

Name _____
Address _____
State/Zip _____
Company _____
City _____
Telephone _____

HZ12

THE ARTS at SPELMAN COLLEGE major and minor programs MUSIC - DANCE - DRAMA - ART



SPELMAN COLLEGE
ATLANTA, GEORGIA 30314
404-681-3643



Horizon's Shopper Service

*EXPAND YOUR HORIZON.
Learn more about the fine
products and services
provided by HORIZON's
selective advertisers.*

*DO YOU DESIRE MORE
INFORMATION ABOUT
HORIZON'S ADVERTISERS?*

*USE THE POSTAGE
PREPAID CARD, simply
circle the identification code
number(s) assigned to the
advertiser(s) you wish to
know more about. HORIZON
magazine will gladly forward
your inquiry to those
advertisers you have circled.
Valid until December 31,
1982.*

101 Alexander Gallery: 442 East Paces Ferry Road NE, Atlanta, GA 30305. 404/266-2311; 404/266-2792. Specializing in contemporary folk art. Nellie May Rowe, Mattie Lou O'Kelly, Georgia Michaels, Kenneth McIntosh, Carlton E. Garrett, Linda Anderson. Call for hours. Judith Alexander, director. Corporate art placements available. For more information circle 101.

102 Crystal Britton Gallery: 15 Baltimore Place NW, Atlanta, GA 30308.

404/892-8835. Works by contemporary artists. Richard Hunt, Freddie Styles, Hale Woodruff, Jacob Lawrence, Gwathmey. Corporate art placements services available. For more information circle 102.

103 Curtis Collection: Features limited edition photogravure prints from the original plates of *The North American Indian* by renowned turn-of-the-century photographer Edward S. Curtis. For free catalogue circle 103.

104 Elco's Georgia Antiques Fair and Flea Market: Airport Exhibition Center, 4146 S. 75 Expressway, Atlanta, GA. 404/361-0726. 870 spaces under one roof. Highest quality monthly show in the Southeast. For more information circle 104.

105 Shirley Fox Galleries: 1590 Piedmont Avenue, Atlanta, GA 30324. 404/874-7294. Original Walt Disney Art Exhibit until January 8, 1983. Fine Art Auction including prints and originals January 22 and 23, 1983. Featuring Dali, Miro, Rothe, Tarago, Wayland Moore, Rockwell, and Max. Free price lists and catalogs available. For more information circle 105.

106 Great American Gallery: 1925 Peachtree Road NE, Atlanta, GA. The finest in contemporary crafts. Featuring works in clay, wood, jewelry, enamel, and glass. **Image South Gallery,** 1931 Peachtree Road NE, Atlanta, GA. Contemporary paintings, sculpture, and photography. For more information circle 106.

107 Highland Art and Frame Shop: 1038 North Highland Avenue, Atlanta, GA. Featuring regional artists, southwestern arts and crafts, contemporary posters and prints, and quality custom framing. For more information circle 107.

108 Interlochen National Music Camp: An extraordinary eight-week experience for young people. Ages 8 through 15 and older. Music, visual arts, dance, drama, and sports. Interlochen, MI 49643. 616/276-9221. For more information circle 108.

109 Invention Marketing: Ideas, inventions, new products wanted for presentation to industry. For free information circle 109.

110 Spelman College of Art: 350 Spelman Lane SW, Atlanta, GA 30314. 404/681-3643. Instructional art classes offered in all media. Ms. J.W. Hollaway, art department. For more information circle 110.

Horizon's Travel Shopper

111 Anniversary Tours: 250 West 57th Street, New York, NY 10107. The American specialists in travel to the Soviet Union and eastern Europe. Extraordinary winter and early spring travel bargains from \$1095, including air, hotel, meals. Free information-packed illustrated brochure. For more information circle 111.

112 Ballastone Inn: Savannah's showcase. 19 luxuriously appointed rooms and suites. Not just another inn, another world. 14 E. Oglethorpe Avenue, Savannah, GA 31401. 912/236-1484. Brochure available. For more information circle 112.

113 You've got a friend in Pennsylvania: Bucks County will introduce you to some of the most unusual sites, recreation, dining, open spaces. For more information circle 113.

114 Cornell University Study Tours: B-12H IVES Hall; Ithaca, NY 14853. 607/256-4987. For information on Cornell University's education-vacations-study tours, weekend seminars, and one-week summer programs on our beautiful campus in the Finger Lakes Region, circle 114.

115 Monteleone Hotel: 214 Royal St., New Orleans, LA 70140. 504/523-3341 or toll free 800/535-9595. The largest hotel, meeting and convention facility in the French Quarter. For free catalogue on general information, meetings and conventions, and package plans circle 115.

116 The Planters Restaurant: 780 S. Cobb Drive, Marietta, GA. 404/427-4646. American restaurant serving dinner only. Luncheons for 25 or more. For more information circle 116.

117 Pontchartrain Hotel: Home of the famous Caribbean Room, 2031 St. Charles Avenue, New Orleans, LA. 504/524-0581. For more information circle 117.

118 Traveltips Association: Box 188, Flushing, NY 11358. Travel first class by freighter. Deluxe accommodations, exotic ports, less than \$50 daily. Free details. For more information circle 118.



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

**DAVID
ANDERSON**

**LINDA
DURHAM
GALLERY,
SANTA FE**

400 Canyon Road, Santa Fe, New Mexico 87501 505-988-1313

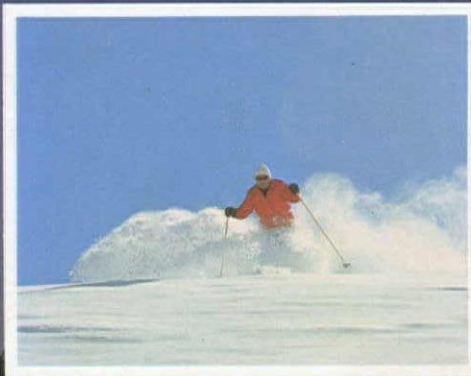
Spain

FOR THE
GRANDEUR
OF IT ALL

Awesome, inspiring, breath-taking. All these words describe the grandeur of Spain. Come and see these superlatives actually come to life in countless castles silhouetted against clear blue skies, in ancient Roman ruins, in precious Moorish palaces, in historic Sephardic monuments, in stately Christian cathedrals. And with today's favorable dollar exchange rate, all this grandeur is yours at surprisingly reasonable prices.

In Spain, what man could not build, nature generously supplied: sweeping plains, cloud covered mountains, golden beaches and fjord-filled coasts. To see Spain is to see the unbelievable. The Monastery of Montserrat rising up from the edge of a jagged cliff. The sharp contrast of Barcelona's Gothic cathedral and Sagrada Familia Church with the incredible creations of Gaudi's genius. The Roman monuments of Tarragona. It's grandeur defined.

But grandeur in Spain is not only monuments and museums. It is world-class skiing at plush winter resorts on the sunny side of the rugged Pyrenees. The invigorating pleasures of a secluded cove in Mallorca, an unspoiled beach in Menorca, or the exciting places discovered by the jet-set in Ibiza. Come. It's grand.



Spain

See Your Travel Agent or write Spanish National Tourist Office:

New York; 665 Fifth Avenue, New York, NY 10022 Chicago; 845 No. Michigan Avenue, Chicago, IL, 60601
Houston; 4800 Galleria, 5085 Westheimer, Houston, TX, 77056 San Francisco; 1 Hallidie Plaza, San Francisco, CA, 94102