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HORIZON

The Magazine of the Arts

The German Tradition

Celebrating Wagner,
His Homeland and
The German
Presence in America

Perfect Role for
Tony Lo Bianco

Dieglitz's Idea
Photography

Grant Wood:
New View

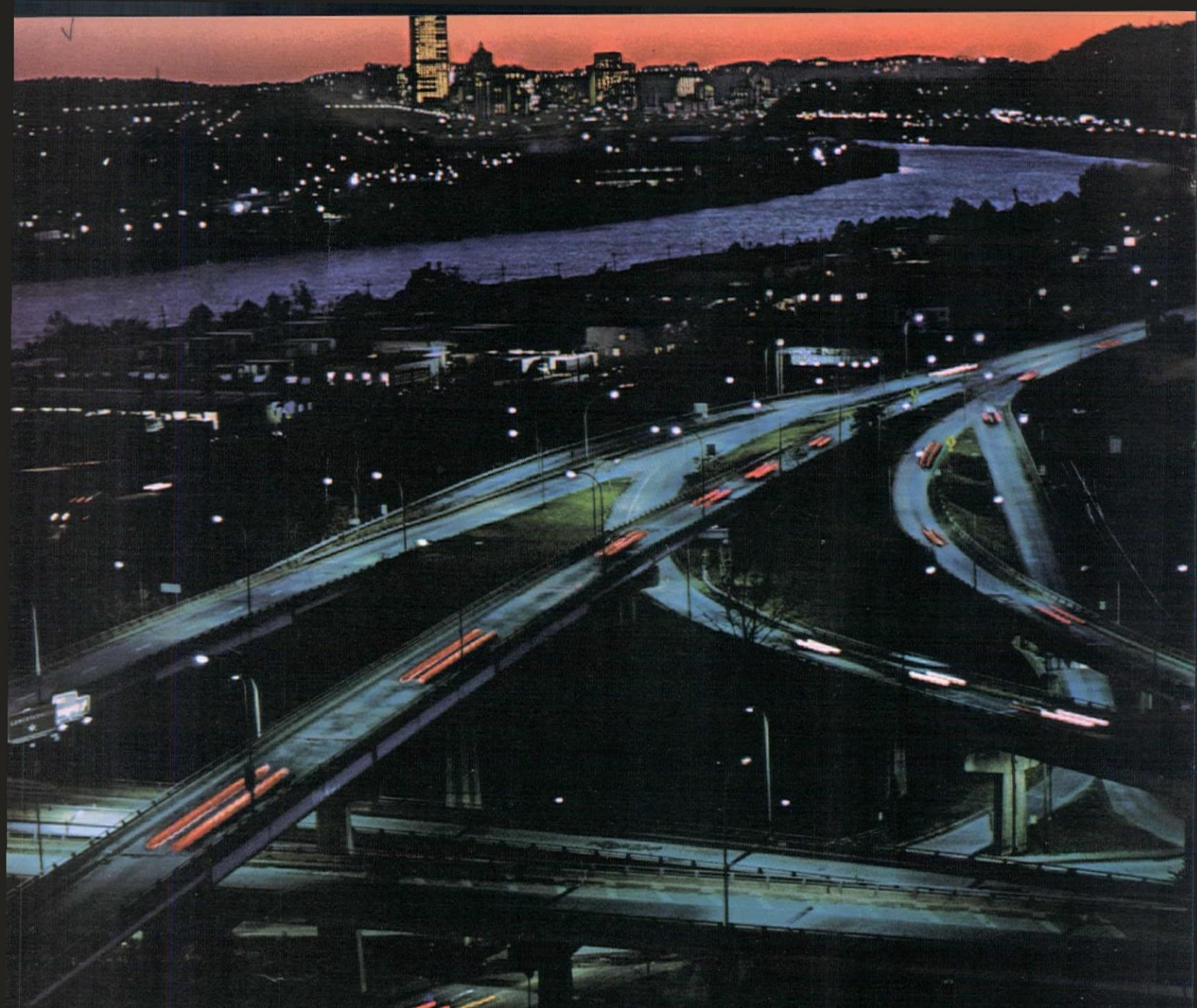
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HORIZON

Volume 26 Number 3 May 1983

Cover:
A Wagnerian vista: the church spires of Munich's Saint Peter's and Frauenkirsch reflect the German tradition. Photograph ©1983 Malcom S. Kirk/Peter Arnold, Inc.

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An Update

April 4, 1982: The Filene Center at Wolf Trap smoldered in the aftermath of disastrous fire, yet the planned season continued on schedule. May 1983: Wolf Trap prepares for the new season—bigger, better than ever. The special poster insert you'll find inside this issue of HORIZON reaffirms that success story—America's only national park for the performing arts is again ready to entertain you. (This exciting and informative poster is the first of many special inserts you'll find in HORIZON this year.)

Thanks to the incredible outpouring of generosity from across America, the new Filene Center is being rebuilt. Meanwhile, many events will be held this summer in The Barns—while the hub of activity takes place in Meadow Center, a natural amphitheater seating 2,000 which hosted last season's excellent fare at Wolf Trap.

Behind this wonderful success is the eminent Catherine Shouse. As a member of the Wolf Trap board, I have enjoyed innumerable opportunities to watch her at work—and have been continually inspired by her imagination, energy, and foresight. Last season's Wolf Trap calendar didn't miss a beat, thanks to her direction. Now, as the 1983 season is about to unfold, her legacy of success and innovation continues. The superb Wolf Trap staff, headed by Carol Hartford, is helping accomplish the important goals of your national park of the arts. Congratulations, Mrs. Shouse, and thank you for enriching our lives.

Welcome Aboard

I am very pleased to announce that Stephen Humphreys has joined the HORIZON staff as associate publisher. Bringing twelve years of executive communications involvement to the position, Steve will head national advertising sales and overall publication development here at HORIZON. His broad base of experience, including years at *Newsweek*, *Time*, and J. Walter Thompson, adds an important new dimension to our staff. As HORIZON celebrates its silver anniversary in 1983, it is a particular pleasure to set forth on the next quarter-century of publishing with Steve Humphreys on our masthead and directing our Madison Avenue office.



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HORIZON (ISSN 0018-4977) is published ten times a year (monthly with combined issues January/February, and July/August) by HORIZON Publishers, Inc., 2320 7th Ave., P.O. Box 517, Birmingham 35282. 205/345-0272, for \$18.00 per year in the U.S.; 122.00 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.

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How to turn a tragedy into a triumph by picking up a pen.

Last year's fire could have been the end of Wolf Trap. The end of America's only National Park for the Performing Arts.

Instead, it's a new beginning.

Right now, while performances continue in temporary quarters, we're rebuilding the Filene Center. But to raise the millions of dollars that will take, we need help. Your help.

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Cross Country



J. Mark Gooch

Art

Saving It for Later

During the eighteenth century, it was generally believed that paintings, like violins, should be brown. Not until relatively recently did the museum world realize that the dark brown color of many older paintings was often a result, not of the artists' intentions, but of decades of inadequate care. The cleaning of the famous Rembrandt painting, known by

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

John Bertalan of the Birmingham Museum of Art replaces a marble fragment broken from a sculpture belonging to the Alabama governor's mansion.

millions of people as *The Night Watch*, led the way to this discovery. When, some years ago, conservators at the Rijksmuseum in Amsterdam removed the aged varnish from the painting, they discovered that discoloration, rather than Rembrandt's considerable skill, had created the illusion of darkness. The rich interplay of colors revealed by the cleaning caused the painting to be jokingly rechristened "*The Day Watch*."

Since that time, enormous progress has been made in the restoration and maintenance of works of art. John Bertalan, chief conservator for the Southern Regional Conservation Center at the Birmingham Museum of Art in Alabama, explains: "In the 1950s, science became the basis for correction problems with works of art. Previously, conservators had used a methodology based on trial and error. That methodology often meant that other problems occurred as a result of treatment. It is estimated that only 10 to 12 percent of the world's art survives, not because of damage from disaster, but because of well-intentioned, but ill-guided, attempts at restoration."

Among the objects being treated at the conservation center are a badly faded antique Coromandel screen, a thirteenth-century Chinese sculpture damaged in transit from Europe, a Mary Cassatt painting in need of a new backing, and several pieces of discolored Roman glass.

The sophisticated technology Bertalan has at his disposal at the Southern Regional Conservation Center makes a wide variety of conservation procedures possible. A cracked Pima Indian basket will be repaired with a curved surgical needle threaded with unbleached linen thread designed to withstand climatic changes. The slackened canvas of the Mary Cassatt painting will be reinforced with a fiber-glass backing attached with the aid of a specially designed heated table. Conservation, according to Bertalan, is a methodology that uses science, but is also an art form.

—Lynn Duvall

Going to Kansas City

"Great works of art make a great museum," says Marc Wilson, director of the Nelson-Atkins Museum of Art in Kansas City, Missouri. "How can you demonstrate to anyone the greatness of art without great works of art?" he continues. Smack-dab in the center of Middle America, the Nelson-Atkins Museum strives for excellence in acquiring and displaying art. It has one of the finest Oriental-art collections outside of China, and Kansas City doesn't even have an Oriental population.

One of the largest museums in the country, the Nelson-Atkins is celebrating its fiftieth anniversary this year. Plans to commemorate this event include a full schedule of major exhibitions, such as the Jean Baptiste Oudry exhibition, organized by the Louvre, from July

Isn't it romantic?

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Cross Country

15 to September 4. Oudry was the painter of the royal hunt and hounds under Louis XV.

Besides an outstanding Oriental collection, the museum has other fine permanent collections. They include Egyptian tomb sculpture, a sculpture garden, English pottery, and American paintings.

The Nelson-Atkins Museum was built during the 1930s by the shrewd acquisition of works of art. The museum still operates on that tradition, recently acquiring Ch'iao Chung-ch'ang's *Second Prose Poem on the Red Cliff*, an important Chinese painting from the twelfth century. The museum has hopes of making another major Chinese art acquisition soon that will "set the world on its heel," according to Marc Wilson. "Everything we do depends upon having great works of art at hand. It is an investment and a permanent resource for this community." Middle America is reaping the benefits!

Photography

Shutterbugs for Oil

The name Roy Stryker automatically brings to mind the historic Great Depression photographs that were the product of his Farm Security Administration documentary project. A later project of his, undertaken for Standard Oil of New Jersey, has gone largely unnoticed, and the resulting photographs have never really been studied or presented.

Now, in a major exhibition at the International Center of Photography in New York, the public will get a chance to feast their eyes on a selection of almost two hundred photographs chosen from the project. "Roy Stryker: U.S.A. 1943-1950" will be presented May 13-July 3. The works of twenty photographers—including Russell Lee, Gordon Parks, Charlotte Brooks, Esther Bubley, Morris Engle, Charles Rotkin, and Todd Webb—will be represented.

Directed by Stryker, the original documentation includes some sixty-seven thousand photographs and is the largest project of its kind ever undertaken in America outside federal-government auspices. It was part of a massive public-relations campaign designed by Standard Oil to raise the public opinion of the company. The theme of the campaign was "There's a Drop of Oil in the Life of Everyone." Stryker recruited thirty of the nation's



A street scene, in 1949 Cushing, Oklahoma, photographed by Harold Corsini.

best photographers and sent them clicking their way to communities all across America to take pictures of "Middle America." Although intended to tell the story of oil, the photographs succeed in recording images of wartime and postwar America from coast to coast: river life on the Mississippi; big-city life in New York; wheat harvesting in Oklahoma; oil-field families in Elk Basin, Wyoming; and everywhere: at home, at work, shopping, sleeping, drinking, and strolling on Main Street, U.S.A.

Sponsored by the Exxon Corporation, the exhibition will travel for two years—from New York to Baton Rouge's Louisiana Arts and Science Center (July 19-August 21), then to Dallas Historical Society (October-November), and to Kentucky, Maryland, Illinois, Ohio, and California. For complete schedule information, contact the International Center of Photography, 1130 Fifth Avenue, New York, New York 10028.

—Alice Wells

Television and Radio

Audio-visual Treats

Keep your eyes and ears open this month for top-quality entertainment from PBS and NPR.

On May 3, PBS's "American Playhouse" series presents an original teleplay about American painter Mark Rothko's final days. "Mark Rothko" explores the artist's suicide in 1970, the scandal that followed, and the court case dividing his estate. Just this year Rothko's art dealer was sentenced for corruption and conspiracy.

On May 10, "American Playhouse" will air the smash-hit Broadway play, *The Fifth of July*. Written by Lanford Wilson, the play stars members of last year's Broadway cast, including Richard Thomas and Swoosie Kurtz. Thomas portrays a paraplegic Vietnam War veteran visited by two former school friends. Kurtz won a Tony for her role as Gwen. Check local listings for exact times of both PBS presentations.

NPR's blockbuster production for May is "Willa Cather: A Look of Remembrance," a three-part series beginning on May 6. Based on the memoir by Elizabeth Shepley Sergeant, the NPR production chronicles the forty-year friendship between author Cather and Sergeant. Award-winning actress Colleen Dewhurst plays the writer who contributed such classic novels as *O Pioneers* and *My Antonia* to American literature. This production has an added plus—friends and fellow artists Truman Capote, Eudora Welty, violinist Yehudi Menuhin, and literary critic Alfred Kazin, share their memories and impressions of Cather. For example, Truman Capote said of Cather, "She is an artist. That's the whole issue, the central fact. I mean, that's the beginning and end of the whole subject."

For NPR's production, check local guides or call toll-free 800/424-2909.

Music

Klezmer on the Roof

In college towns and big urban centers across the country, young musicians are reviving a forgotten musical tradition. Klezmer music, a style that immigrant Jews brought with them to America, is attracting new audiences, charmed by its blend of joyous dances and pensive cantoral ornaments. The unique style collides with Sousa marches, the big band sound, and the blues.

Klezmer—the word comes from the Hebrew *klei zemer*, "vessels of song," and refers to both the musicians and their music—was the

eritage of itinerant musicians in eastern Europe, who went from town to town, bringing wedding dances, Russian and Rumanian melodies, and Yiddish lullabies, and sometimes traveling with a comedian who could double as a juggler. The fiddler on Chagall's roof tops was a klezmer. According to a recent memoir, Leonard Bernstein's father withheld money for piano lessons for fear that his son would become the dreaded klezmer and never settle down to a reliable living.

Many musicians in the klezmer revival have been inspired by the verve of three notable bands based in San Francisco, New York, and Boston. The Klezmerim, who formed their band in 1972 and were the first to record, have a raucous, effusive sound and a show that follows the rollicking adventures of Moishe, the mythical klezmer clarinetist, in search of "a scene where the music is hot and the work is steady." Kapelye, from New York, recently appeared in the film version of *The Chosen*.

Under the leadership of musicologist Henry Sapoznik, they have unearthed songs from the turn of the century that give a rather different view of the worldly passions of the eastern European Jewish community, which was touched by the ideals of socialism, anarchism, Zionism, and secularism. The Klezmer Conservatory Band, made up of fourteen students and recent graduates from Boston's New England Conservatory of Music, some of whom are Jewish and others of whom are not, is by far the largest and most versatile. Their repertoire, reconstituted by Hankus Netsky from old musicians' notebooks and scratchy forty-fives, ranges from gypsy violin solos to Yiddish theater hits to a potpourri of klezmer Chasidic melodies done in a New Orleans-jazz style. Their first record, *Yiddish Renaissance*, sold out its first privately distributed printing in a few months, and the band is now negotiating with a major commercial label.

—Debra Cash

Etcetera

Stars over San Antonio

Expected to be the largest arts festival in North America, the first San Antonio Festival will be held from May 14–June 5. For three weeks the festival will showcase ballet, symphony, jazz, chamber music, opera, poetry, folk art, dance, film, and much more. The focal point of the festival will be the performances of the Berlin Opera and the Berlin Ballet, commemorating the three-hundredth anniversary of the arrival of German settlers in the United States.

Some big-name artists to appear in San Antonio are jazz stars Ray Charles and Sarah Vaughan, poet Maya Angelou, and opera stars Anna Moffo and Birgit Nilsson. For more information, contact San Antonio Festival, 306 North Presa, Suite 7, San Antonio, Texas 78205, 512/226-1573.

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Trans World

Spain

Gala Dali

Gala Dali, sometimes called "the most painted woman in the history of art," died in her private retreat in Pubol, Spain, on June 10, 1982. The wife of painter Salvador Dali, Gala left behind a fascinating legacy of artistic inspiration.

For more than fifty years Dali, now seventy-eight, drew and painted her every pose. Glimpses of the elusive Gala can be found in museums and private collections around the globe. She became his friend, lover, and model, his guardian and encourager, his critic and inspiration. She was the one who went before him, carrying the light for his fantasies. She was so much a part of Dali's life that he signed many of his paintings Gala Salvador Dali.

It was Gala, taking Dali's early paintings to Paris, who maneuvered his first real financial success as an artist. This woman, eleven years older than he, had already inspired the writers, poets, and artists of an entire movement. Now she focused all of her attention on the young Dali. Within a few short years, he would be proclaimed the "most surreal of the surrealists."

After Gala's death, Dali locked himself in her hideaway Spanish castle and refused to see anyone. A large Dali retrospective of more than five hundred works is being planned to open in Barcelona this spring, the site of Dali's first exhibition more than sixty years ago. The works will later be housed in Madrid's Gallery of Modern Art.

Comprehensive collections of Dali's works can be seen in the United States at the Salvador Dali Museum in Saint Petersburg, Florida, and at the Meridian Museum of Art in Meridian, Mississippi.

—Stephen Maxwell

England

Bath Uncovered

A faulty plumbing job years ago, and a handful of present-day archaeologists have brought forth a Roman temple built around A.D. 75 in Bath, England. Today, excavators are chipping away stone and spooning out rubble to uncover an awesome relic of classical worship.

Past visitors to this valley town on the Avon River will recognize the breathtaking sight of steam rising eerily off the hot waters of the



Archaeological relic from Roman Bath.

Great Bath, where Roman aristocrats once shed togas and sandals for a dip in the healing pool. First-century clay tiles are still lined up in precarious stacks on the solid dirt foundation. Onto these stacked pillars were laid sauna floors, and the heat racing between floor and foundation kept those clients bathing above happy and their philosophical debates lively.

When the bathers weren't conversing, reading, or taking exercise, they were worshipping. Since invading England in A.D. 43, the Romans—not wanting to offend any deity, even a Celtic one—built a temple on this site to the hybrid god Salus Minerva. Salus was the Celtic god of healing, and Minerva was her closest Roman equivalent.

The ancient baths' shaky plumbing failed soon after the end of Roman occupation in A.D. 407, thus preserving temple monuments under a permanent marsh. Since the temple dig began, the team of scholars has already located

an elaborately carved arched doorway and the altar where sacrificial animals were cut open by a special priest, or *haruspex*. The Romans believed the entrails of these birds and beasts revealed future omens of luck or disaster.

Tiny lead "curse tablets" have been pulled from the waters and their inscriptions—written backward, so only the gods would know their contents—deciphered. They have been translated into prayers for vengeance and prosperity, and the wish of one young man begging Salus Minerva to condemn his lover to a life of eternal misery. She had just run off with his best friend.

—Vivian Ruth Sawyer

Japan

Beating the Drum

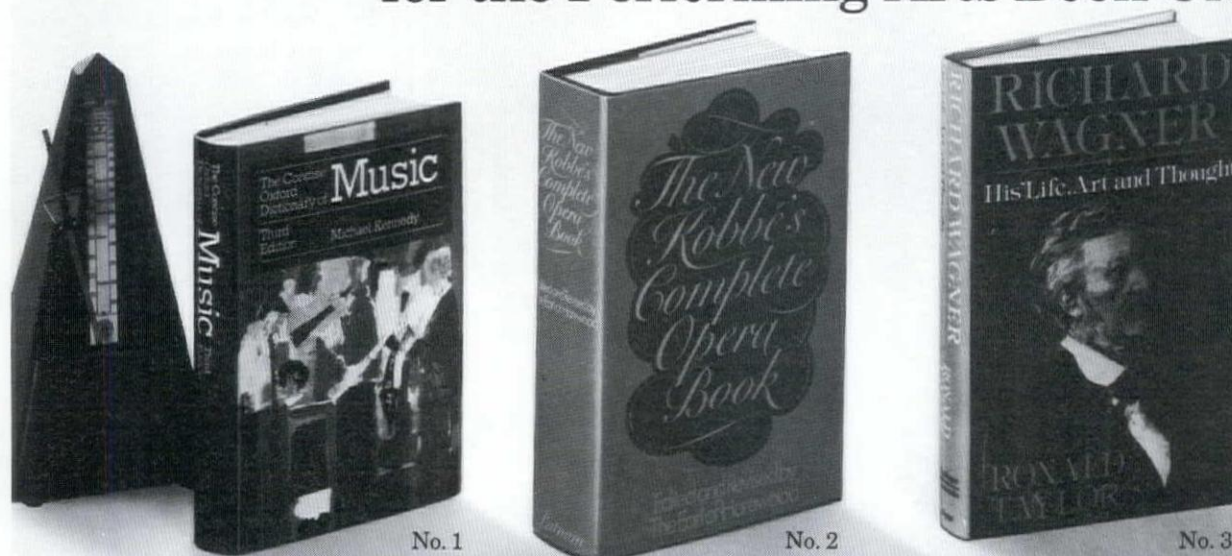
Kodo means "heartbeat" in Japanese. Its written character also carries a second meaning—"drumming children." The Japanese performers who call themselves *Kodo* drum with a power that reverberates through the body, echoing a universal heartbeat with the directness of a child.

Ten years ago, a group of Japanese youths sought an escape from the pressures of modern urban life. Abandoning the city, they gathered on Sado Island off the west coast of Japan. Those who stayed on to devote themselves to a communal life and training in the ancient Japanese performing arts became the group *Kodo*.

Kodo's daily routine, designed to build discipline and stamina, includes rising at 4:00 A.M. to run a marathon of between twelve and twenty-four miles. Their energies charged and using the entirety of their bodies, they adopt a martial-arts fighting stance to extract rhythms from seven-hundred-pound drums. Or, harnessing their energy, they tap out the sound of a mild rainfall on delicate, snare-like drums, measuredly increasing the tempo until the air vibrates with electric intensity.

Kodo's American debut in 1975—at which time the group ran the Boston Marathon prior to their concert—stunned the public. Since then, they have performed yearly, each time after running the famed marathon. Performances with the Boston Symphony Orchestra, under the direction of Seiji Ozawa, and in a solo concert at New York's Avery Fisher Hall are included in the growing list of *Kodo*'s appearances through the years. Their repertoire

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George Jellinek, Music Director of WQXR, the radio station of *The New York Times*. He is a broadcaster with several national awards to his credit and host/producer of the nationally syndicated program *The Vocal Scene*. A contributing editor of *Stereo Review*, he also teaches at New York University.

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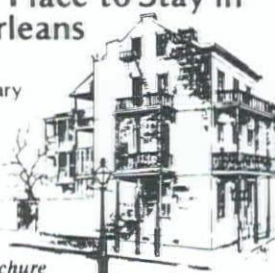


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In keeping with the Japanese custom of basing art in the community, Kodo is planning an international folk arts and crafts village on Sado Island in 1984. The group's vision, inspired by the past, is of a living tradition reaching out to the present. —Donna Gold

Canada

Eye-Catching Success

His ability to capture the world around him and transform those turn-of-the-century Parisian scenes into bold, eye-catching posters propelled Henri de Toulouse-Lautrec (1864-1901) to instant success. Beginning May 6, an exhibition of prints and lithographs by the famed French artist will go on view at the Montreal

Jane Avril, Toulouse-Lautrec's early and extremely rare poster advertising the turn-of-the-century performer, on view at the Montreal Museum of Fine Arts May 6-June 12.



JANE
Avril

Museum of Fine Arts.

"Graphic Works by Toulouse-Lautrec," organized by the San Diego Museum of Art, includes thirty-one posters and the entire *Elles* series of eleven lithographs depicting life in the prostitutes' quarters in Paris. This series and other posters, which made Toulouse-Lautrec a household name, are from the Baldwin M. Baldwin Foundation Collection, one of the most comprehensive collections of graphic works in private hands. Early and extremely rare editions of the artist's finest works on paper, including posters advertising the Moulin Rouge and turn-of-the-century performers such as Jane Avril, Aristide Bruant, and Yvette Guilbert, are accompanied by powerful and unusual sketches, illustrations, and prints created by the French artist during the peak of his career.

Traveling under the auspices of the International Exhibitions Foundation, "Graphic Works by Toulouse-Lautrec" remains on view

until June 12, before moving to the Wadsworth Atheneum in Hartford, Connecticut, July 1-August 15; The Fine Arts Center, Cheekwood, in Nashville, Tennessee, September 1-December 15; and the Georgia Museum of Arts in Athens, January 8-February 19, 1984.

Back to Shaw

George Bernard Shaw would have been proud to hear a comment made by an American theater critic last year: "Two of eastern Canada's best-kept secrets were sprung on me the other day. One was the Shaw Festival; the other, the handsome old town of Niagara-on-the-Lake."

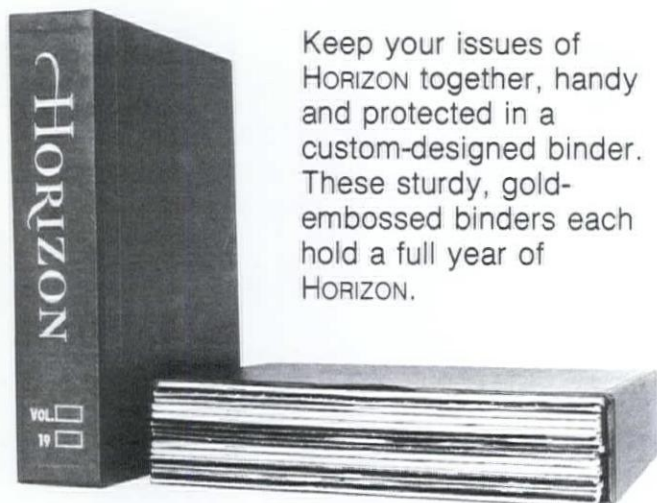
Beginning May 4, theatergoers can get in on these secrets when the summer season of the 1983 Shaw Festival gets under way in Niagara-on-the-Lake, Ontario. Spearheaded by Artistic Director Christopher Newton, the festival includes several works by Shaw and other

popular playwrights to be performed through October 2 at the Festival, Court House, and Royal George theaters.

Opening the 1983 Shaw Festival is last season's critically acclaimed production of Edmond Rostand's *Cyrano de Bergerac*. Heath Lamberts, whom one critic heralded as "one actor who should be declared a national treasure without delay," returns as the love-struck Cyrano, with Marti Marden as the beautiful Roxanne.

Included in the festival line-up this summer are Shaw's *The Simpleton of the Unexpected Isles*, *Candida*, and *Caesar and Cleopatra*; Ben Travers's *Rookery Nook*; Noel Coward's *Private Lives*; and Sir Edward German's *Tom Jones*, an operetta based on the novel by Henry Fielding. Festival ticket information is available by writing to Shaw Festival Theatre Foundation, P.O. Box 744, Niagara-on-the-Lake, Ontario, Canada LOS 1J0, or by calling 416/468-3201.

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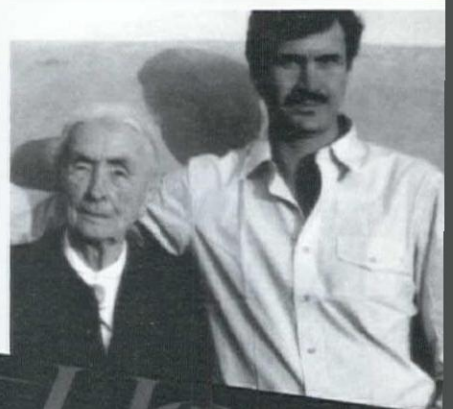
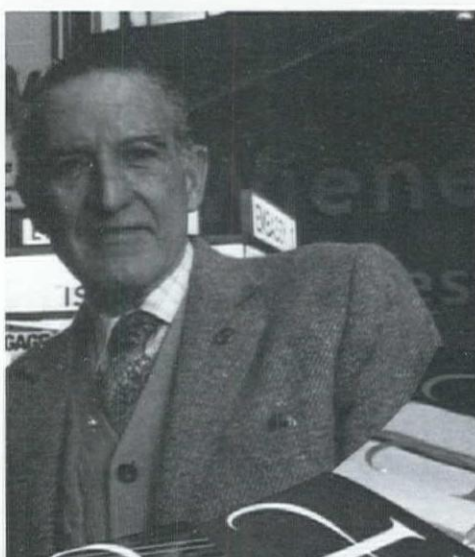
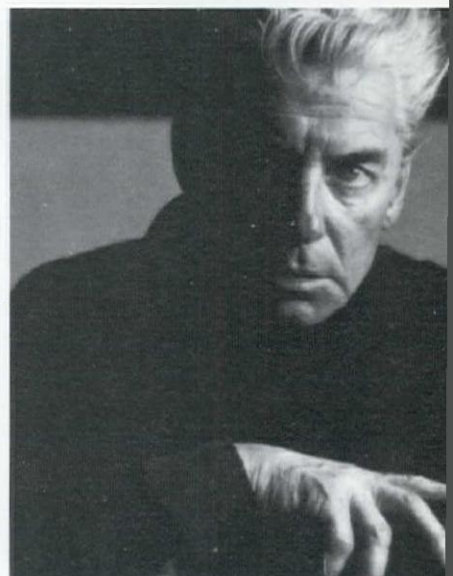
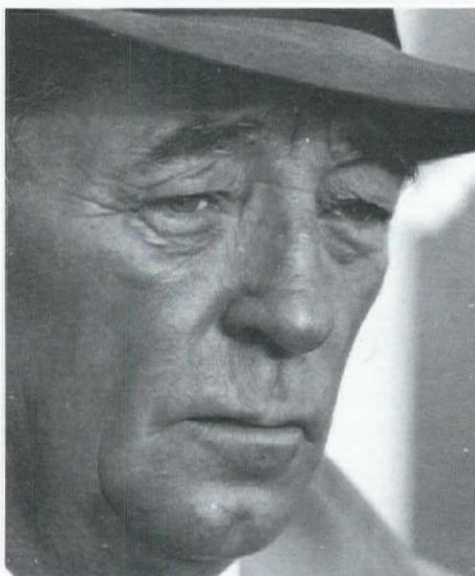
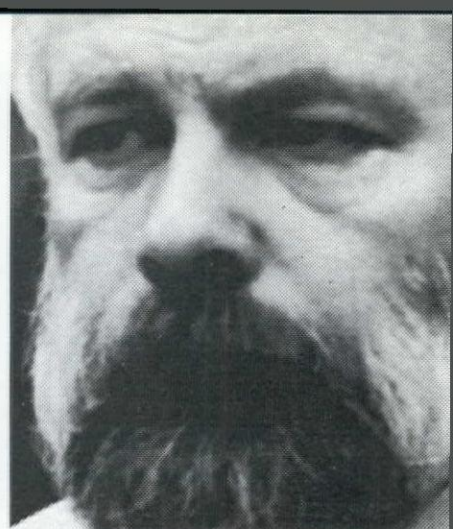
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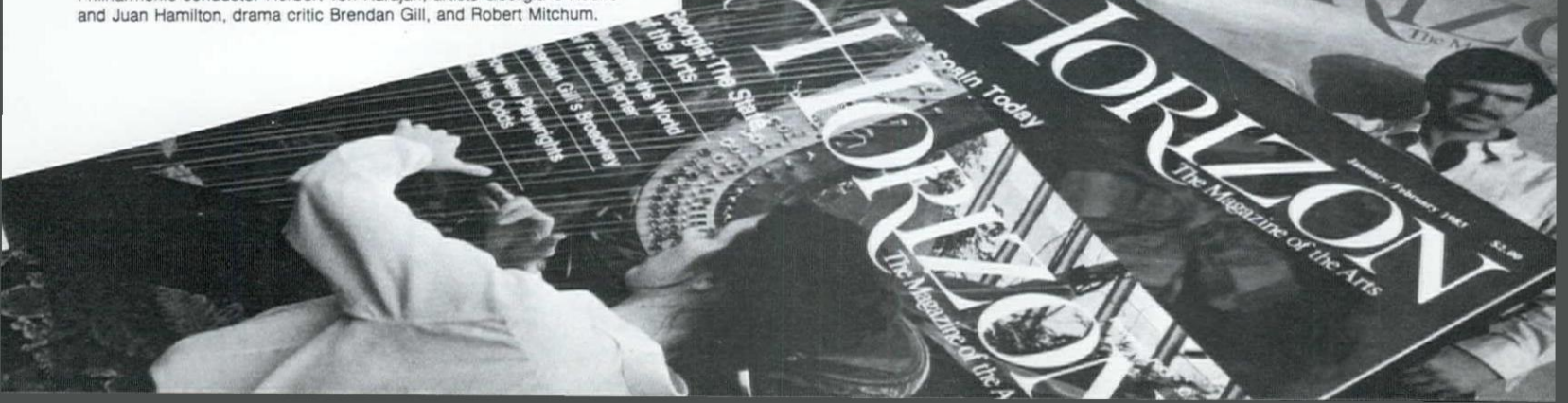
HORIZON

The Magazine of the Arts

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Above (clockwise from the top): Faces from recent Horizons: Prima ballerina Margot Fonteyn, science-fiction writer Philip K. Dick, Berlin Philharmonic conductor Herbert von Karajan, artists Georgia O'Keeffe and Juan Hamilton, drama critic Brendan Gill, and Robert Mitchum.



Books

China Revisited

China Diary, by Stephen Spender and David Hockney. Harry N. Abrams, Inc., publishers, New York, 1982. 200 pp., 158 illustrations, including 84 in color. \$28.50

As a travel book, *China Diary* is something of a throwback. In spirit it recalls the marvelously offhand 1930s productions of Stephen Spender's good friends W. H. Auden, Louis MacNeice, and Christopher Isherwood. The paragon of that genre is Auden and MacNeice's *Letters from Iceland*, a rollicking, irresponsible compendium of brilliant doggerel, private jokes, and parody letters, illustrated with splendidly amateurish snapshots. Instead of the usual monumental coffee-table book about China, poet Spender and painter David Hockney have set out to commemorate their journey in a studiously casual and spontaneous form. The recipe is offered by Hockney: "I think the book [he said to Spender] should be... a bit bitty—like life—patched up in some way, as if made by three schoolboys on a tour of a continent for the first time."

The third schoolboy is Hockney's assistant Gregory Evans, who is dutifully recorded as boarding buses and occupying hotel rooms, but who remains essentially invisible in the narrative. The pairing of Hockney and Spender, however, was inspired. At forty-six and seventy-four, respectively, the two men represent not only different artistic crafts, but different cultural generations. Not surprisingly, perhaps, in view of Spender's leftist Oxford background, it is the older man who comes across as more tolerant of China's revolutionary attempt to remake the world. The notion behind the visit was to stimulate the same kind of artistic dialogue between West and East that produced the delightful film *From Mao to Mozart*, about violinist Isaac Stern's visit to China. Stern had a great advantage over Spender and Hockney; with sublime confidence in the superiority of Western classical music, he seems to have toured the huge and populous country secure in the role of maestro passing on his wisdom to a new constituency. For Spender and Hockney, the cultural tour was far more muddled, ambivalent, and just plain exhausting.

The text—and even Hockney's water colors—reflects that experience. Both men resist cyni-



Poet Stephen Spender (center) and painter David Hockney (right) travel across China with Hockney's assistant, Gregory Evans.

cism as strenuously as they can, as they approach China with an eagerness born of the belief that the absurd dogmatism of the cultural revolution has been buried under the country's new openness to Western ideas. But the unrelenting earnestness, the straight-faced look of officialdom that greets them everywhere, at last tempts both men to irony and even sarcasm.

Hockney's paintings of the country are fascinating. They take on a great deal of the traditional Chinese gift for stylized ideographic suggestion. He does not explain the impulse behind them, so the viewer is left pleasantly tantalized between the twin suggestions that they represent an enthusiastic absorption of influence or out-and-out parody. The latter, for instance, breathes in the sly criticism in Hockney's paintings of great plazas and squares. We tend to think of the bicycle as a vehicle for carefree escape; but Hockney lines up rows of black squiggles until we are forced to see Chinese bicyclists as being just as regimented as troops.

For most readers, moreover, it is these schoolboyish lapses into iconoclasm that make for the best fun in the book. For all three men, the unceasing official tours built up a hunger to find, as Spender puts it, "a real person who

wanted to enter into a real conversation." Near the end of the trip, "a bit ashamed, we admitted to each other that we were looking forward to the fleshpots of Hong Kong."

The book's principal fault is that the travelers' ennui is communicated, by imitative form, to the reader: We end up a bit jaded and bored by China, too. It may be that Spender and Hockney could not really decide just how the book ought to work. The collaboration between the two men seems polite, the antithesis of the raucous pal-ship of Auden and MacNeice in *Iceland*. An epilogue, in which the two men candidly discuss their notions about the book, gives away their malaise. Hockney's photographs, moreover, seem caught in a limbo between being professionally ambitious and deliberately amateurish. As art, they certainly represent no threat to Eve Arnold or Marie Cosindas; as snapshots, they are not irreverent or goofy enough.

Still, one emerges from the book with a strong sense, if not of the true China (whatever that is), at least of the China through which Westerners are so doggedly guided. For Spender, as poet, the task of cultural exchange was particularly vexsome. Nothing is harder to translate than the nuances of formal verse, and in one classroom he gives up and writes three names on the blackboard: Yeats, Eliot, Auden. Isaac Stern had it easy; all he had to do was pick up his violin.

—David Roberts

Beau Redmond



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Letters

Visitors Welcome

I read William Schemmel's article on the arts in Georgia in the December 1982 issue of *HORIZON* with great interest—and chagrin, since the Savannah College of Art and Design was not mentioned! In addition to its Bachelor of Fine-Arts degree programs in painting, graphic design, historic preservation, photography, illustration, and interior design, the college has four gallery spaces, professionally exhibiting the only contemporary fine art in the Savannah area. I am surprised that *HORIZON* overlooked us since the college is the largest institution of its kind in the Southeast.

Nevertheless, the Savannah College of Art and Design is a very interesting place and one which I hope you and your readers will visit when in the coastal Georgia area. The college is located in a majestic Victorian building in the heart of Savannah's famed historic district and, as a nonprofit organization in a very accessible location, we have a constant stream of visitors who are always welcome. This year we are celebrating Georgia's 250th birthday and our building's ninetieth birthday with nonstop activities and special events.

Recently honored by the Georgia Trust for Historic Preservation as an outstanding example of adaptive use, the Savannah College of Art and Design is a "must-see" for anyone interested in art or architecture! Please don't miss us—again.

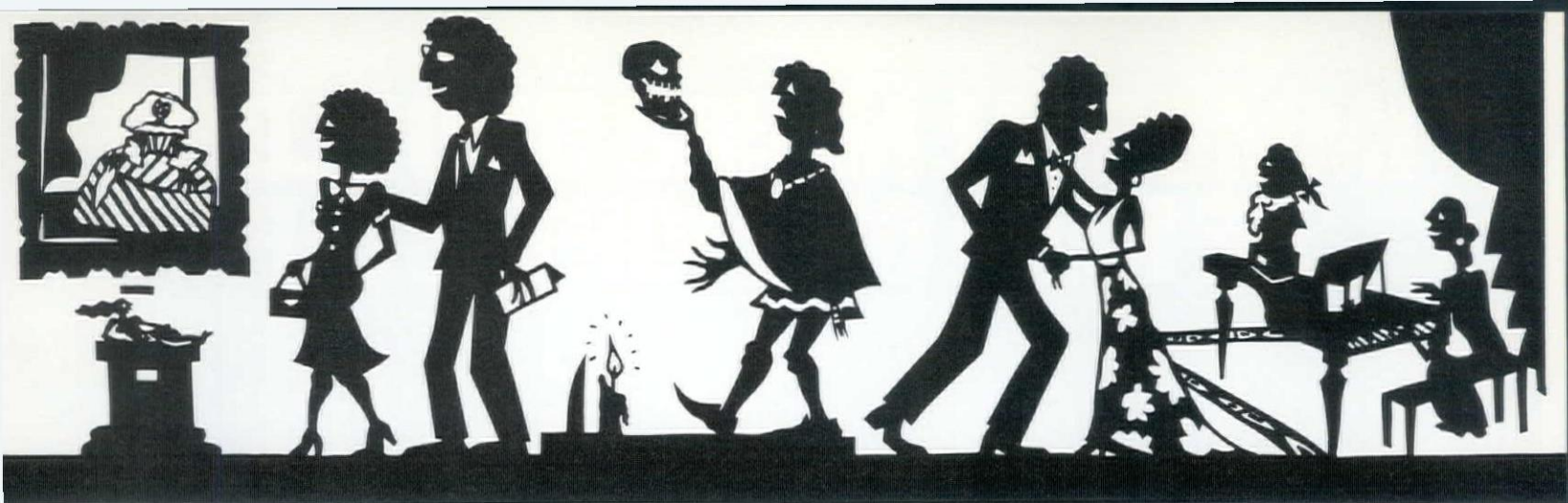
Paula Rowan
Academic Dean

Editor's Note: While exploring Georgia for our recent USArts section, we also were impressed with Savannah—so much that we planned to expand our coverage of the city's charms, along with Macon, in a future special section. We only scratched the surface in December.

Corrections

HORIZON's article on "The Cowboy Art Stampede" (October/November 1982) incorrectly identified two of the cowboy artists. John Hampton's photograph appears on page 49, while the photograph identified as Hampton on page 47 is actually Howard Terpning.

The harpist on the cover of the December issue was incorrectly identified as Dee Dee Henson. Pictured was actually Nella Rigell-Colson. HORIZON regrets the error.



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IT'S WORTH IT.

A Perfect Match

Some actors search a lifetime for the perfect role. Tony Lo Bianco may have found his.
By Richard M. Nusser

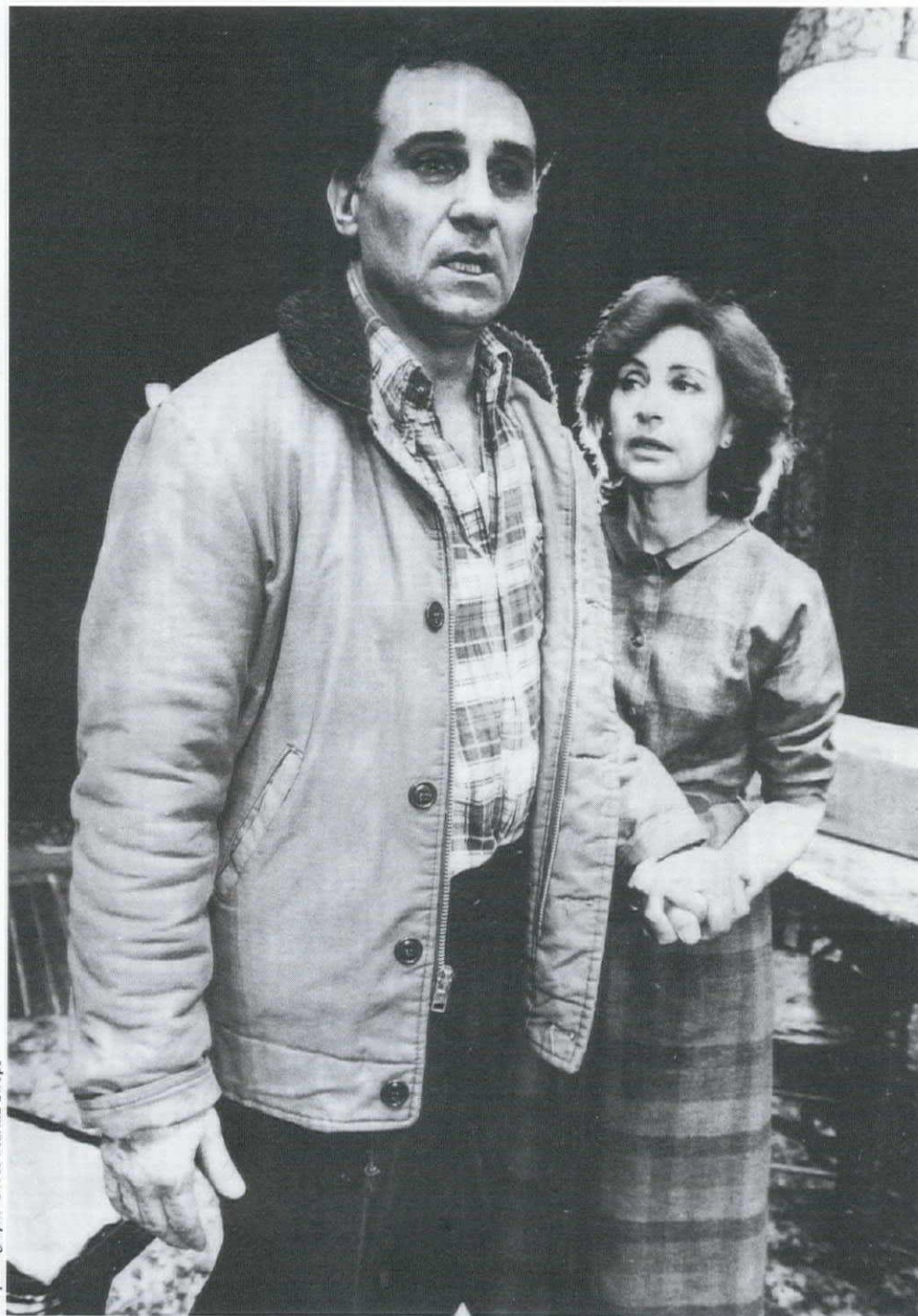
Tony Lo Bianco was in acting school in 1955 when Arthur Miller's *A View from the Bridge*, starring Van Heflin, premiered on Broadway. The play, part of a double bill of Miller one-act plays, bombed. Critics dismissed the contemporary tragedy about a longshoreman's unrequited love for an adored niece as a minor work by an otherwise brilliant playwright and let it go at that. But Miller's vision and the characters he created had a profound effect on young Lo Bianco, who first saw scenes from the play performed in acting class a few years later.

"The first time I saw it I knew it was mine," Lo Bianco recalls. "When I read the script, I saw right into Miller's soul." (Miller has been quoted as saying the Lo Bianco production "is like seeing my dream.") The sheer emotion and the sense of human loss that pervade the play, says Lo Bianco, moved him to vow that someday he would play the role of Eddie Carbone, the doomed longshoreman.

Lo Bianco fulfilled his vow on February 3, 1983, when an expanded version of *A View from the Bridge*, starring Tony Lo Bianco, opened at Broadway's Ambassador Theatre. *New York Times* critic Frank Rich called the production "one of the season's most distinguished revivals" and Lo Bianco "a dynamic and enveloping force. What is deeply moving about the evening," he said, "is the spectacle of seeing our theater lovingly make the absolute most of its still usable and valuable past."

Miller's Eddie Carbone emerges as one of

Tony Lo Bianco as the doomed longshoreman, Eddie Carbone, and his wife (Rose Gregorio) in A View from the Bridge.



All photographs © 1983 Martha Swope

"I knew it was mine . . .
When I read the
script, I saw right into
Miller's soul."

the meatier roles in contemporary drama, and Lo Bianco tackles the part with a subtle, compelling acting style. Carbone lies and betrays his own rigid code of honor in a desperate attempt to hold onto his adored niece. The role is full of nuance, and Lo Bianco plays it meticulously on several levels. Two or three things are sometimes going on in the character's mind, and Lo Bianco brings it across in gripping, wonderfully paced detail that elevates the production to classic theater. It is a rare performance, and some say it puts Lo Bianco in line for a Tony nomination. "He'll certainly get a nomination," says *Women's Wear Daily* critic Howard Kissel, "but it will be a tough fight between Lo Bianco and Edward Herrmann, who plays in David Hare's *Plenty*."

Lo Bianco credits his Brooklyn upbringing with providing him unique insights into the characters. "All the characters move emotionally in this play," Lo Bianco explains. "Nobody moves by intellect. No one says what's really on their mind. That's how these people operate. The key to the play is not what the characters are saying, but what they're *not* saying. You can't play on the line; the line doesn't convey the meaning. When the actor is saying 'yes' and the playwright means 'no,' you must convey that to the audience."

The play is a perfect vehicle for the virtuoso performances that mark the present production. Relying on his twenty years of experience in summer stock, regional playhouses, Broadway, Hollywood, and television, Lo Bianco played a major role in assembling the cast, choosing the director, and, with single-minded devotion, shepherding it through to Broadway.

He showed the Miller script to Arvin Brown, artistic director of New Haven's Long Wharf Theatre, early in 1982 and had no trouble convincing him of the script's merits. With Lo Bianco supervising the production, *A View from the Bridge* was a success in New Haven. "I knew in the back of my mind the impact would enable me to bring it to Broadway," he says. "It's a brand-new play. It has a purity and innocence that is timeless."

Lo Bianco spent several days touring Brooklyn's rough-and-tumble Red Hook section with Brown, explaining to him the intricate codes of conduct that govern the lives of the individuals who dwell in the shadow of the

Eddie's devotion to his niece, Catherine, played by Saundra Santiago, becomes an obsession that leads to his tragic end.





"Any part of being in the theater is a giving act, a communicating act of thoughts and ideas."



In the final scene, Marco (Alan Feinstein) accuses Eddie of turning in his brother, Rodolpho, and him as illegal aliens. Eddie is killed in the resulting scuffle.

Brooklyn Bridge. It is a place where the old values of Sicily still lap the shore and occasionally engulf the unsuspecting individual.

Miller's tale is simple. Eddie Carbone and his wife are childless, until the wife's niece arrives from Italy to live with them. She is raised like a daughter by the Carbones. Eddie is devoted to her and committed to the idea that she will get a "proper" job, marry someone of a higher social standing, and move away from Brooklyn. Eddie wants to see his niece fulfill his wish for the American Dream.

Alas, another of the wife's relatives, Rodolpho, arrives to stay with them. He is a young, handsome, fun-loving, but illegal, Sicilian immigrant. Eddie decides the boy is only interested in finding a mate so he can stay in this country. Nevertheless, the niece suc-

cumbs to his charm and intends to marry him. The story develops slowly, with Eddie agonizing over his imminent loss, destroying his marriage in the process, and driving the niece further away with his tormented pleas. The tragic undercurrents Lo Bianco describes crackle throughout the play.

This is Lo Bianco's big break, and he acknowledges his debt to playwright Miller for the opportunity. The recognition is focusing attention on Lo Bianco's undisputed acting ability, but it hasn't dimmed the idealism that launched his career. He is interested only in properties that contribute to the vitality and purpose of the theater. He takes his responsibility in this regard quite seriously.

"Acting, being a director, any part of being in the theater is a giving act, a communicating act of thoughts and ideas, feelings and emotions that you present to an audience in the hope that it will enrich their lives." That is his creed.

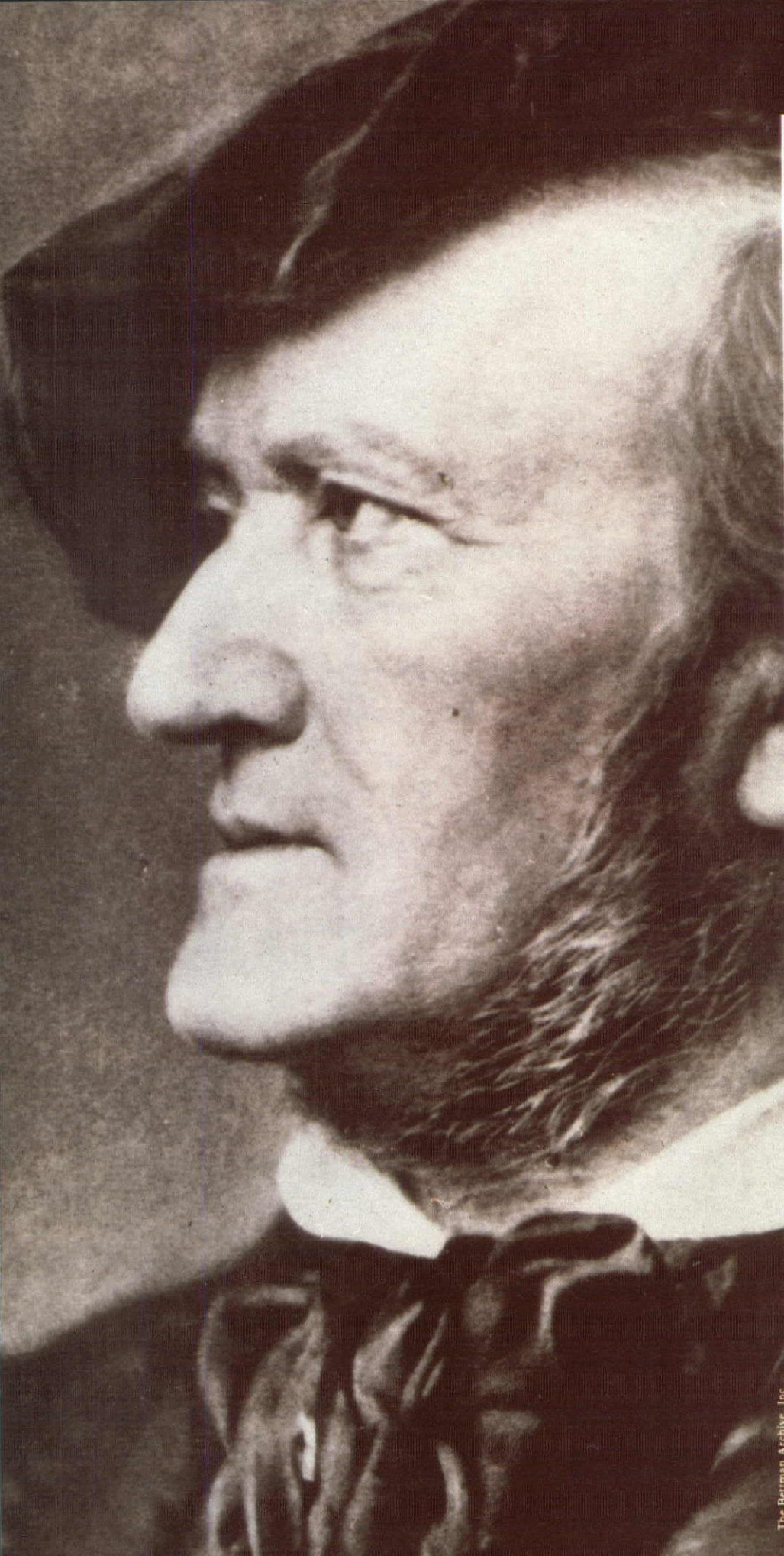
Lo Bianco hopes his success will enable him to broaden the range of characters he can

portray, as well as provide him with the opportunity to direct films and plays. He has just concluded directing his first film, a murder mystery he describes as "a sensuous story about a mother-son relationship with homosexual overtones."

Lo Bianco believes that good theater can be brought to a wide audience. All it takes is dedication to ideals. He proved that to himself as artistic director of New York's Triangle Theatre, which ran for six years in the black without funding, presenting "social plays, plays with meaning," and providing a launch pad for talent.

"Money can't make art," Lo Bianco maintains. "You can have all the money you want and still come out with a disastrous product. Art is not a money situation. It's a situation of dedication, of putting talented people in the right place and letting them do their thing." □

Richard M. Nusser is a free-lance writer living in New York City.



1883
RICHARD
WAGNER
1983

Ein Wagner Fest

The life and music of Richard Wagner are celebrated on the centennial of his death.

German-born composer Richard Wagner, considered by many to be the epitome of the romantic movement in Germany, died in Venice in 1883—one hundred years ago.

Wagnerites all over the world have planned performances and festivals this year in recognition of the anniversary of his death.

A prolific composer, he is perhaps best known for his operatic epic, *Der Ring des Nibelungen*, which includes four operas, *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*. The 1976 Bayreuth (West Germany) Wagner Festival production of the *Ring*, taped for PBS by British television director Brian Large, is currently airing in a series of telecasts through June and will be rebroadcast this summer. *Wagner*, a new nine-hour film biography spanning thirty-five years of the composer's life, will be released this summer. British actor Richard Burton portrays Wagner in this authentic and lavish production.

HORIZON gives you an inside look at both of these productions, as well as a tour of Wagner's Germany—from the Bavarian fairy-tale castles of his patron, King Ludwig II, to the famous theater at Bayreuth, designed by Wagner to accommodate the dramatic and musical demands of the *Ring*, to Haus Wahnfried, where he lived the final years of his life.

In the following special section, HORIZON salutes Richard Wagner. □





Wagner's Germany

Much of Wagner's music was inspired by the romantic German countryside.
By John Engstrom

"Wanderer," so I am called;
widely I have roamed:
on the earth's broad surface
traveling afar.

—*Siegfried*, act 1, scene 2

Wagner wrote these words from direct experience. He spent most of his lifetime on the run—from police who wanted to clap him in jail as a political subversive or from creditors who wanted him sent to jail for squandering their money. By the time Wagner finally settled down in the town of Bayreuth in Upper Franconia in 1872, he had lived in over ten major European cities. The following West German landmarks are keys to a better understanding of Wagner and his music.

Three Bavarian royal chateaux were occupied at various times by King Ludwig II, Wagner's patron. A must for lovers of *kitsch* is the outrageous **Neuschwanstein**, overlooking the Pöllat Gorge fifty-five miles southwest of Munich. The rooms of this fairy-tale castle (the forerunner of Disneyland's Fantasyland castle) are decorated in Wagnerian motifs. There's a *Tannhäuser* study and Bards' Hall (where Wagner concerts are given each September), a *Lohengrin* parlor, a series of *Parsifal* wall murals, and a *Tristan* boudoir. Summer hours: 8:30 to 5:00; winter: 10:00 to 4:00.

Hohenschwangau, a neo-Gothic edifice dating from the fourteenth century, within sight

Neuschwanstein, near Munich, was occupied for a time by King Ludwig II. The rooms are decorated in Wagnerian motifs.

Wagner designed the Festspielhaus for the demands of the *Ring*.

of Neuschwanstein, contains a Hall of the Swan Knight, adorned with *Lohengrin* frescoes, a maple piano on which Wagner serenaded King Ludwig, and an exhibit of correspondence between the artist and his benefactor. Same hours as Neuschwanstein.

Linderhof, nine miles west of Oberammergau, has a French rococo style featuring a truly unbelievable Venusgrotte, a fake grotto based on the act 1, scene 1, setting of *Tannhäuser*. It has artificial stalactites and stalagmites and a man-made lake with an artificial current. It was here that prima donna Josephine Scheffsky sang Elsa's dream from *Lohengrin* for King Ludwig while standing on a gilded, shell-shaped swan boat in the middle of the lake. In mid-aria she lost her balance and fell in. Summer hours: 9:00 to noon, 1:00 to 5:00; winter: 9:00 to noon, 1:00 to 4:00. Grotto open April 1 to September 30.

All roads lead to Bayreuth, where even the streets bear the names of Wagnerian operas and characters. Every July through August, Wagnerites from all over the world descend on this industrial town in the Bavarian hills to attend performances of Wagner's operas in the **Festspielhaus**, a theater designed and built by Wagner to accommodate the extraordinary musical and dramatic demands of the *Ring* cycle. The Festspiel has been held every year since its inception—except for hiatus periods due to funding shortages or wars. Artistic control has remained with the Wagner family and



Left: King Ludwig II's Linderhof castle near Oberammergau. Above: Opera lovers attend the annual Wagner Festival at the Festspielhaus in Bayreuth. Opposite page: Haus Wahnfried, a Wagner museum, is a popular attraction for Wagnerites. Visitors can see the composer's elaborately decorated library (top), a set model from *Die Meistersinger* (middle), and the museum's imposing facade (bottom).

is currently under the direction of the composer's grandson, Wolfgang.

The 1983 season will include a revival of Jean-Pierre Ponnelle's 1981 *Tristan*, conducted by Daniel Barenboim, and the centennial *Parsifal*, directed by Götz Friedrich and conducted by James Levine. There will also be a new *Ring*, the first at Bayreuth since the controversial Chéreau-Boulez centennial production.

Tours of the 1,925-seat Festspielhaus, with excursions into the famous "hidden" orches-



tra pit, are conducted every weekday. Tickets to the operas range in price from seven to nine dollars and go on sale in November. They are usually sold out a year in advance, so visitors should write for tickets one year ahead of a proposed visit.

Another landmark in Bayreuth well worth a visit is **Haus Wahnfried** on Richard-Wagner-Strasse. Wagner and his family lived in this kitschy villa, that he designed, from 1874 until his death in Venice in 1883. It was here that he completed *Götterdämmerung* and the greater part of *Parsifal* and prepared the first festival in 1876 and the second in 1882. Wagner and his wife, Cosima, are buried in the garden behind the house.

After his death, the house was inhabited continuously by his direct descendants until the untimely death of Wieland Wagner in 1966. Although the rear part of the house was destroyed by a bomb during World War II, it was restored and is now a public museum and research center, housing Wagner archives. It also includes a rich collection of memorabilia, including photographs, paintings, instruments, props, costumes, set models, and manuscripts. In the basement vault are precious autographed scores of *Parsifal*, *Tristan*, *Siegfried*, *Götterdämmerung*, and *The Flying Dutchman*. The museum is artfully arranged to give the visitor a chronological overview of Wagner's life.

For opera lovers, the National Theater in **Munich**—built by the first Bavarian king, Max I. Joseph—is a classic opera house. Four of Wagner's works—*Tristan*, *Die Meistersinger*, *Das Rheingold*, and *Die Walküre*—premiered here in 1865. Opened in 1818, the original theater burned a few years later, but was rebuilt. It was again damaged during World War II, but has been restored to its mid-nineteenth-century opulence.

The theater is headquarters for the Bayerische Staatsoper [Bavarian State Opera] and is the site each year of a grand Opera Festival. Opening the 1983 Opera Festival on July 6, resident maestro Wolfgang Sawallisch will lead a new *Rienzi* (Wagner's first successful opera). Later the same month, July 26, Sawallisch will conduct a concert version of *Die Feen*, the composer's first work for the operatic stage.

(Further information about any of these places can be obtained from the German National Tourist Office, 747 Third Avenue, New York, New York 10017.) □



A Ring for Everyman

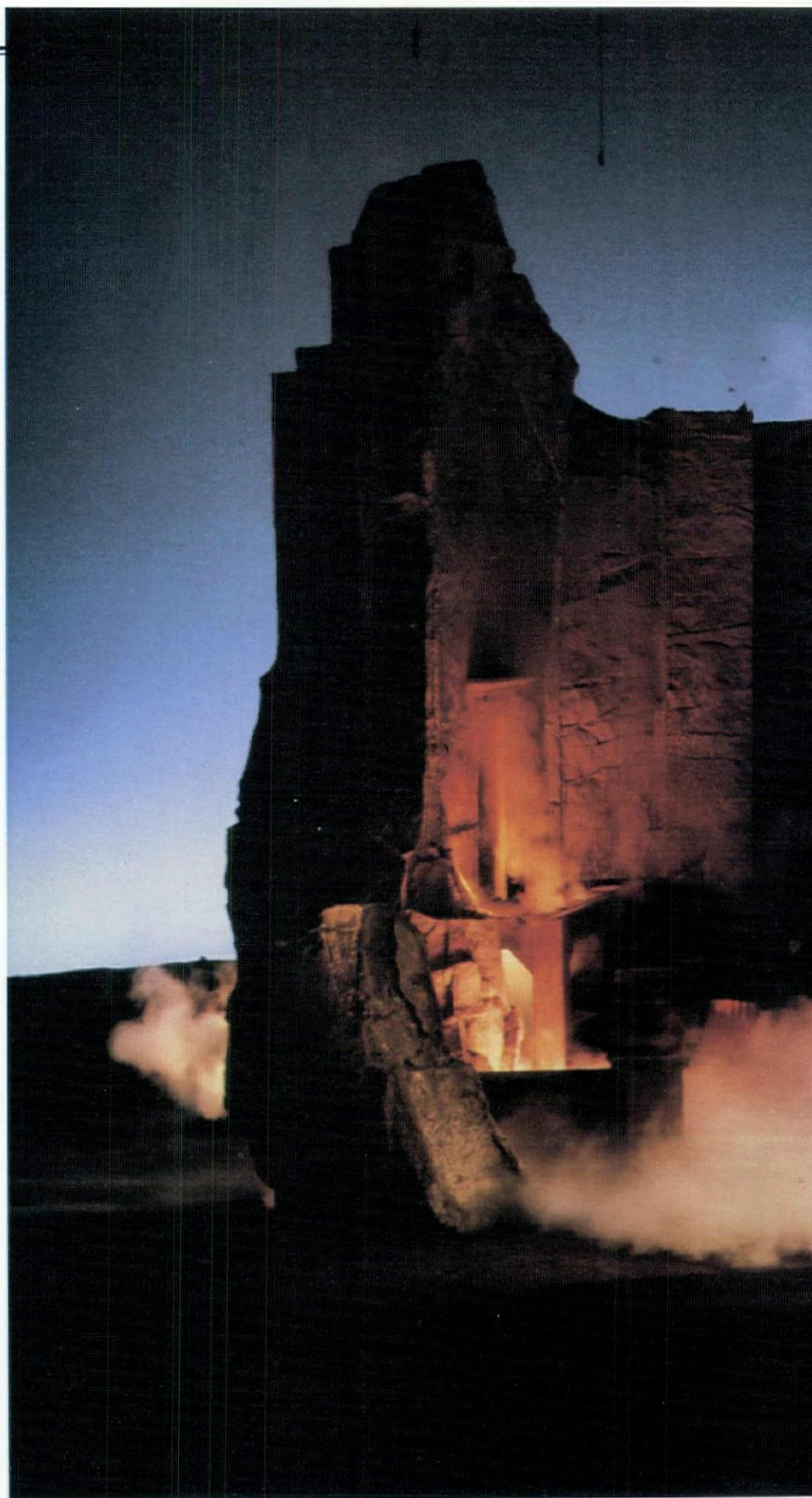
Can the grandeur of Wagner be captured on TV? It's been done in a powerful new series.

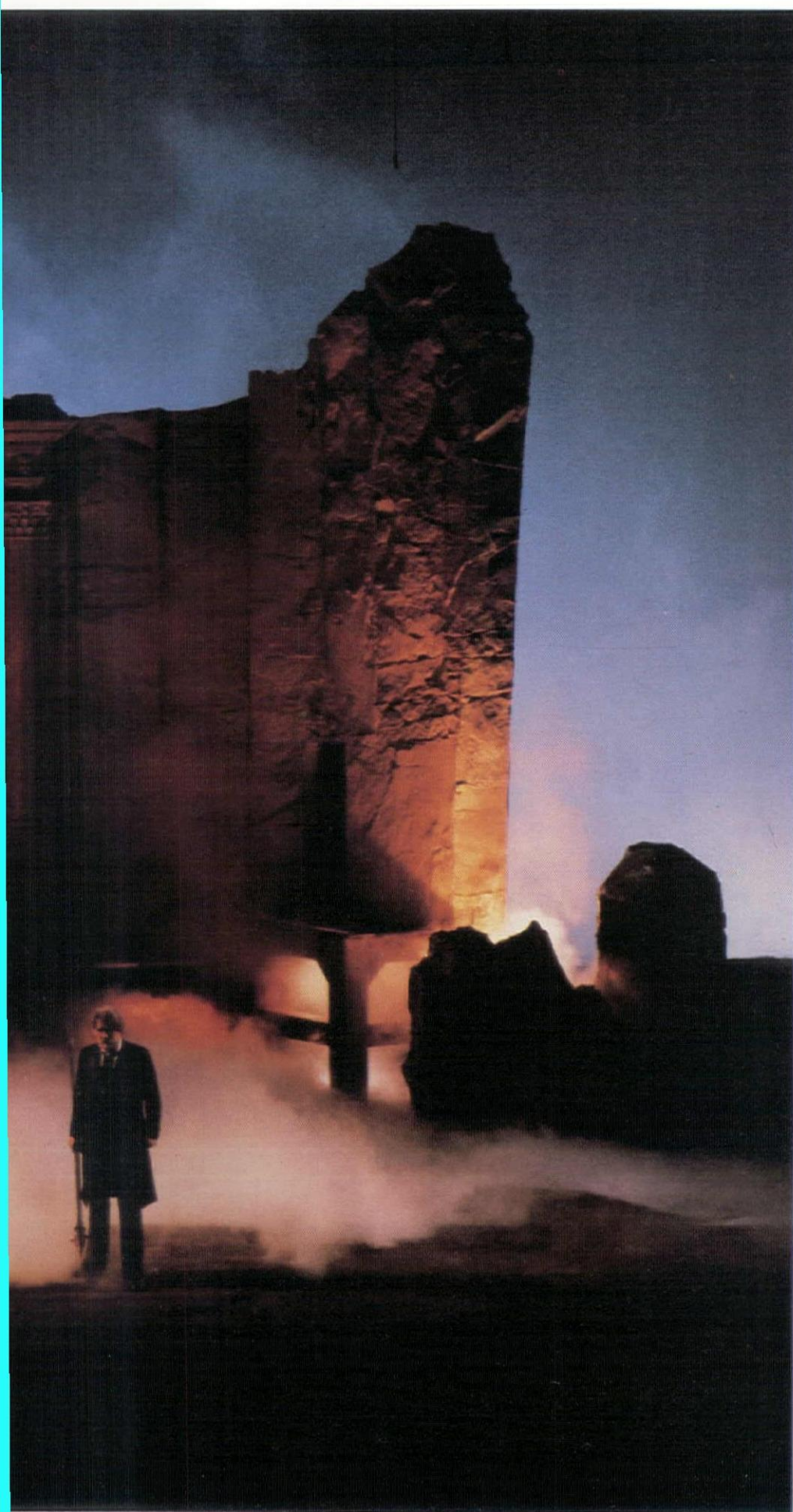
Patrice Chéreau's controversial production of Richard Wagner's *Der Ring des Nibelungen* challenges, provokes, disturbs . . . as great art should. Americans can see the historic fifteen-hour operatic epic, originally produced for the 1976 Bayreuth Wagner Festival centennial, on PBS in a series of telecasts running through June and scheduled for rebroadcast this summer.

Bayreuth is a small industrial city in northern Bavaria where the composer lived from 1872 until his death in 1883. On a low hill overlooking the town and surrounding countryside, he built his own festival theater and inaugurated it in 1876 with his own production of the four-opera *Ring*—*Das Rheingold*, *Die Walküre*, *Siegfried*, *Götterdämmerung*—conducted by Hans Richter.

Intended as a provisional structure to be replaced eventually by Wagner's ideal "theater of the future," the Festspielhaus has remained essentially unchanged over the years because its acoustics and sightlines are among the best in the world. Here, performances of the Wagner repertory, from *The Flying Dutchman* through *Parsifal*, have been a tradition since 1876 for generations of Wagnerites, singers, conductors, directors, and musicians.

The current artistic director of the Festspiel, Wagner's grandson Wolfgang, took a calculated risk in 1976 when he entrusted the jubilee production of the *Ring* (for many Germans an emotionally charged event) to Patrice Chéreau, France's leading avant-garde director, and Pierre Boulez, noted composer, conductor, and contemporary-music expert. Chéreau had directed only two operas, and Boulez had never conducted the *Ring*, although he had conducted *Parsifal*. The Chéreau-Boulez interpretation overturned the conventions of music theater





and caused an international uproar.

Chéreau began work on the *Ring* by seeing it as, in Bernard Shaw's words, "a drama of today, and not of a remote and fabulous antiquity." Wagner based the *Ring* librettos on ancient Nordic sagas as an allegory about the cultural, political, social, and technological upheavals of the mid-nineteenth century.

Illumined by harsh white light, Chéreau's stage is filled with symbols of the Industrial Revolution—a wheel, a water dam, a mechanical forge, a factory, an empty tenement building. The costumes range from the frock coats and crinolines of Wagner's own time to contemporary dress.

Chéreau uses anachronisms to tell Wagner's story in as direct and streamlined a way as possible. In *Das Rheingold*, Wotan, king of the Norse gods, wears the silk robes and laces of which Wagner himself was so fond, and in *Die Walküre*, the god rules the earth from an astronomical study equipped with a pendulum and a mirror in which he scrutinizes himself. In *Siegfried*, he uses a huge, steam-driven power-press to aid Siegfried in forging the sword.

But don't the modern industrial settings contradict the mythological elements Wagner was so careful to include in his operas?

"Chéreau was looking for a symbol of modern power," explains Donald McIntyre (Wotan in Chéreau's production), "and the power of electricity and oil is what gets modern industry going. In the *Ring*, nature is harnessed to serve man, but it is a power that, when it's all polluted, destroys man." Wagner's tetralogy describes the struggle for absolute power—symbolized by the ring—between Wotan and Alberich, king of a subterranean race of dwarfs called the Nibelungs.

In the last opera in the cycle, *Götterdämmerung*, neither character wins the race and the gods perish in a fiery holocaust, but Alberich, who has forsworn love in his quest for world dominion, is still at large. Nothing is left but the earth's charred remains—and man. Chéreau dramatizes this situation in the very last image of his *Ring*, in which the entire chorus of men, women, and children stare at the audience in questioning silence for several moments. In this production, "the essence of

In Die Walküre Wotan (Donald McIntyre), angry with his daughter Brünnhilde for helping Siegmund escape his death order, banishes her to sleep on the Walküre Rock until a stranger awakens her.

Chéreau's stage is filled with symbols of the Industrial Revolution.

the *Ring*," says McIntyre, "the conflict between love and power—how power destroys love—is never lost sight of. Everything is done with that in mind."

Chéreau also humanizes Wagner's gods, goddesses, and heroes to an unusual degree, making each one a precisely etched character study. He turns his opera singers into formidable actors and athletes, moving them close to the front of the stage—putting them, in effect, in the lap of the audience. In so doing, he jettisons the so-called "neo-Bayreuth" style of production—abstract, symbolic, dimly lit—

What the Critics Said

The PBS broadcast of the Chéreau-Boulez *Ring* brought the grandeur of Wagner into America's living rooms. Here's what the critics said about the production.

Time Magazine

The Chéreau *Ring* is perhaps even more effective on TV than in the opera house. What is sacrificed in scenic grandeur . . . is gained in unorthodox but expressive detail that may be overlooked in the theater.

Newsweek

Chéreau's "Ring" explodes with energy and movement . . . the perfect example of how television, when used imaginatively, can bring even the biggest of operas to life.

New York Times

Seen as a whole, this "Ring" is of interest . . . for the thoughts it stirs up in those already familiar with the cycle; for what it offers dramatically to the neophyte; and for the revelation it provides into the nature of Wagner's esthetic.

Los Angeles Times

. . . this "Ring" emerges a triumph of enlightened musical theater, a provocative reappraisal of a creative monument in which ideas are more important than mellifluous sounds . . .

Wall Street Journal

Mr. Chéreau's production is lively and richly detailed. . . what emerges is a moving, even intimate drama that has been carefully transferred to video tape by Brian Large.

that dominated Wagnerian staging from the time Wieland Wagner introduced it at Bayreuth in 1951.

"We had all been used to more static kinds of acting," recalls Welsh soprano Gwyneth Jones, Brünnhilde in the Chéreau *Ring*. "One had been used to . . . very little movement, a lot done with lights, very often standing still for great lengths of time and then having one great heroic gesture with a spear, or with arms, or a quick running movement, and more coming from the inside, from the face."

"But with Chéreau it was. . . also a lot of physical body movement, a lot of touching," Jones says. "In past *Ring* cycles, very often Siegfried would stand on one side of the stage, and Brünnhilde would stand on the other to sing their love duet, and they would never, ever come together or touch. With Chéreau, suddenly we were like two children discovering each other, discovering love for the first time."

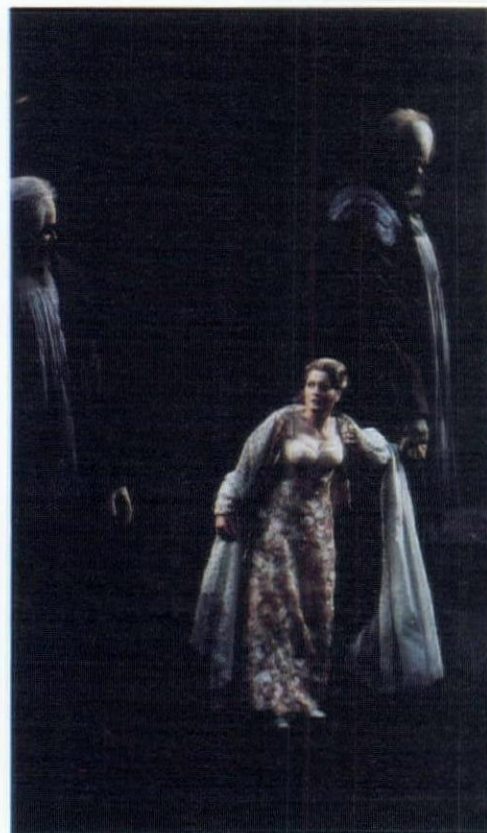
The last cycle of the Chéreau-Boulez *Ring*, in 1980, was greeted by a record ninety-minute applause—by many of the same people who had booed it off the stage five years before. It is this new confidence in the production that the television film conveys so powerfully.

The centennial *Ring* was taped in the Festspielhaus during the summers of 1979 and 1980 by a team of technicians from Bavarian Radio and Unitel (an independent German film company). Directed by English television director Brian Large, each of the *Ring*'s thirteen acts was recorded live in two continuous takes.

"I was very conscious of trying to make a *Ring* for Everyman," says Large, whose work has been seen on the "Live from the Met" series. "When you're sitting in any theater, you are your own television director. You look at Hunding at that moment, but the woman next to you wants to look at Sieglinde. The art of a stage director is to make a convincing dramatic picture that will suit everybody's needs, most of all his own, perhaps. But the witnesser is his own editor, his own director."

"Well, I'm responsible for directing the Chéreau *Ring* for the world," Large continues. "So I'm trying to make decisions for the world. You've got to do something that is musically, dramatically, artistically harmonious at each given moment."

"There were times when I went against Chéreau's direction. Act 1, *Die Walküre*: Hunding arrives; he looks at the stranger; he looks at Sieglinde. All the looks and reactions that I think a television director should show



In a scene from *Das Rheingold*, the giants, Fafner and Fasolt (Fritz Hübner and Matti Salminen), have come to claim Freia (Carmen Reppel), whom Wotan has promised in payment for building a palace for the gods.

to his audience are in the score by use of the leitmotif," says Large. "You have the motif of Sieglinde, the motif of love, the motif of Siegmund, the motif of Hunding's doubt. It's all there. No one sings; it's all in the orchestra. Yet it is one of the liveliest episodes in the first act of *Die Walküre*."

"Any *Ring* is going to be controversial," says Large. "But Chéreau's *Ring* has more significance than controversy—or perhaps it has significance because of, and through, controversy. As a result, I had a feeling that since the time was right, and the money was available, if it wasn't going to be this year, it would never be committed. And who knows when and if there will ever be another *Ring* to equal it?"

—John Engstrom

John Engstrom is a writer for the Boston Globe. He last wrote for HORIZON on Jules Feiffer in November 1981.



**BEFORE
YOU OPEN THIS,
PICK UP
A PEN.**

An Appalachian Afternoon
THE FIDDLE PUPPETS
TRAPEZOID
2:00 pm **B**
PRESERVATION HALL
JAZZ BAND
8:00 pm **D**

7
To be announced

14
THE BRAHMS REQUIEM
BRAHMS ALTO RHAPSODY
The Richmond Symphony
The University of Maryland Chorus
Paul Traver, conductor
Barbara Conrad, alto
8:00 pm **E**

21 Dark

28 WOLF TRAP OPERA
COMPANY SHOWCASE
Includes highlights from
Puccini's La Boheme
Full orchestra
Free/no tickets required
2:00 pm



Dark

To be announced

To be announced

9
BEN HUR
Film
Charlton Heston takes on the
Roman Empire in a Hollywood
classic of grand proportions
8:30 pm **A**

10
To be announced

16
GONE WITH THE WIND
Film
Scarlett and Rhett without
commercial interruption
8:00 pm **A**

17
JOFFREY
The Wolf Trap
8:30 pm **D**

23 →
Gertrude Stein and Virgil
Thomson's
THE MOTHER OF US ALL
A brilliant new production directed
by Stanley Silverman
8:30 pm **E**

24
Gertrude S
Thomson's
THE MOTIVATION
"Entertainment
masterpiece
8:30 pm **E**

Dark

WOLF TRAP '83 ORDER FORM

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Please allow three to four weeks for receipt of mail order tickets. All sales are final. No refunds or exchanges. Program subject to change. A ticket is required by all attendees, regardless of age.

Date _____ Eve/Mat _____ Performance Title _____ Location* _____ No. of tickets _____ Price each _____ Total _____

*Location: O=front orchestra R=rear orchestra L=lawn

Handling charge for this order _____ \$1.00

Total amount for tickets _____

Tax-deductible contribution to Wolf Trap _____

Total paid _____

†Orders cannot be processed unless handling charge is included.

Please enclose a stamped, self-addressed envelope.
Orders will be processed in order of date received.
For information, call 703-255-1860.

GET IT IN

WOLF TRAP

DON'T JUST PROMISE

Last year, you had it all planned. A picnic on the meadow, a strum of folk guitar, a ripple of jazz piano. A strum of folk guitar, a ripple of jazz piano. A strum of folk guitar, a ripple of jazz piano. A strum of folk guitar, a ripple of jazz piano.

WEDNES

TUESDAY

28 JUNE ←
THE SOLOISTS OF THE ROYAL DANISH BALLET
Scandinavia Today —
A Danish Event
In association with
The Nordic Arts Exchange
8:30 pm **F**

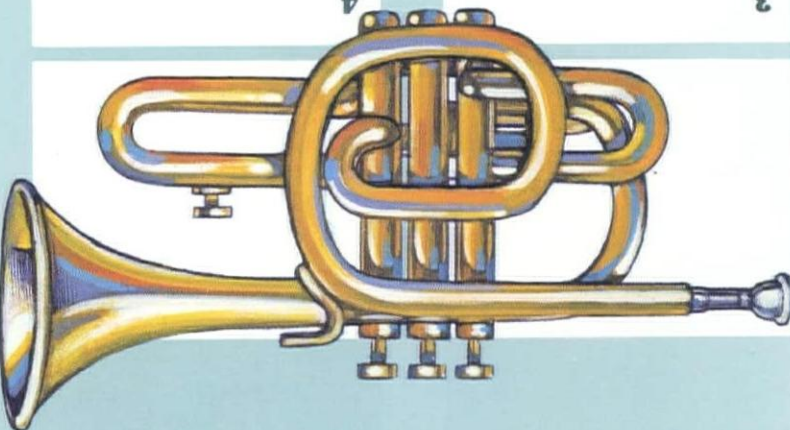
29 ←
THE SOLO
DANISH BALLET
The acme of
8:30 pm **F**

5
THE WIZARD OF OZ
Film
America's classic fantasy on the
Meadow Center's giant screen
9:00 pm **A**

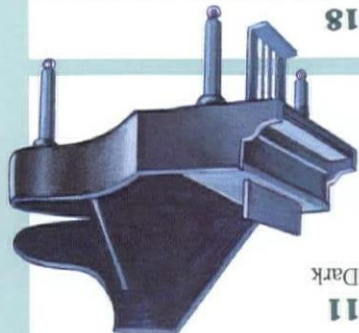
6 ←
HARRY BE
8:30 pm **F**

3
BILL MONROE AND THE
BLUEGRASS BOYS
DOC WATSON
THE WHITES
8:00 pm **D**

4
The Fourth of July
THE U.S. AIR FORCE BAND &
THE SINGING SERGEANTS
Col. Arnald D. Gabriel, director
Picnicking & performances
No evening fireworks
1:00-5:00 **Free**



10
THE MANHATTAN TRANSFER
8:00 pm **E**



18
THE CLEVELAND ORCHESTRA
Eduardo Mata, conductor
Franklin Cohen, clarinet
Mozart Clarinet Concerto in A Major
Copland Symphony No. 3
8:30 pm **E**

12 ←
ANTOLOGIA DE LA
ZARZUELA
The sensational music and dance of
Spain's 160-member national
musical theater.
8:30 pm **C**

13 ←
ANTOLOG
ZARZUELA
"A fast-paced
movement.
8:30 pm **C**

17
ANTOLOGIA DE LA
ZARZUELA
The hit show of Europe
The sensational music and dance of
Spain's 160-member national
musical theater.
2:00 pm **B**

24
THE SMOTHERS BROTHERS
THE 5TH DIMENSION
8:00 pm **E**

25
Dark

26
2001: A SPACE ODYSSEY
Film
Stanley Kubrick's visual
masterpiece
9:00 pm **A**

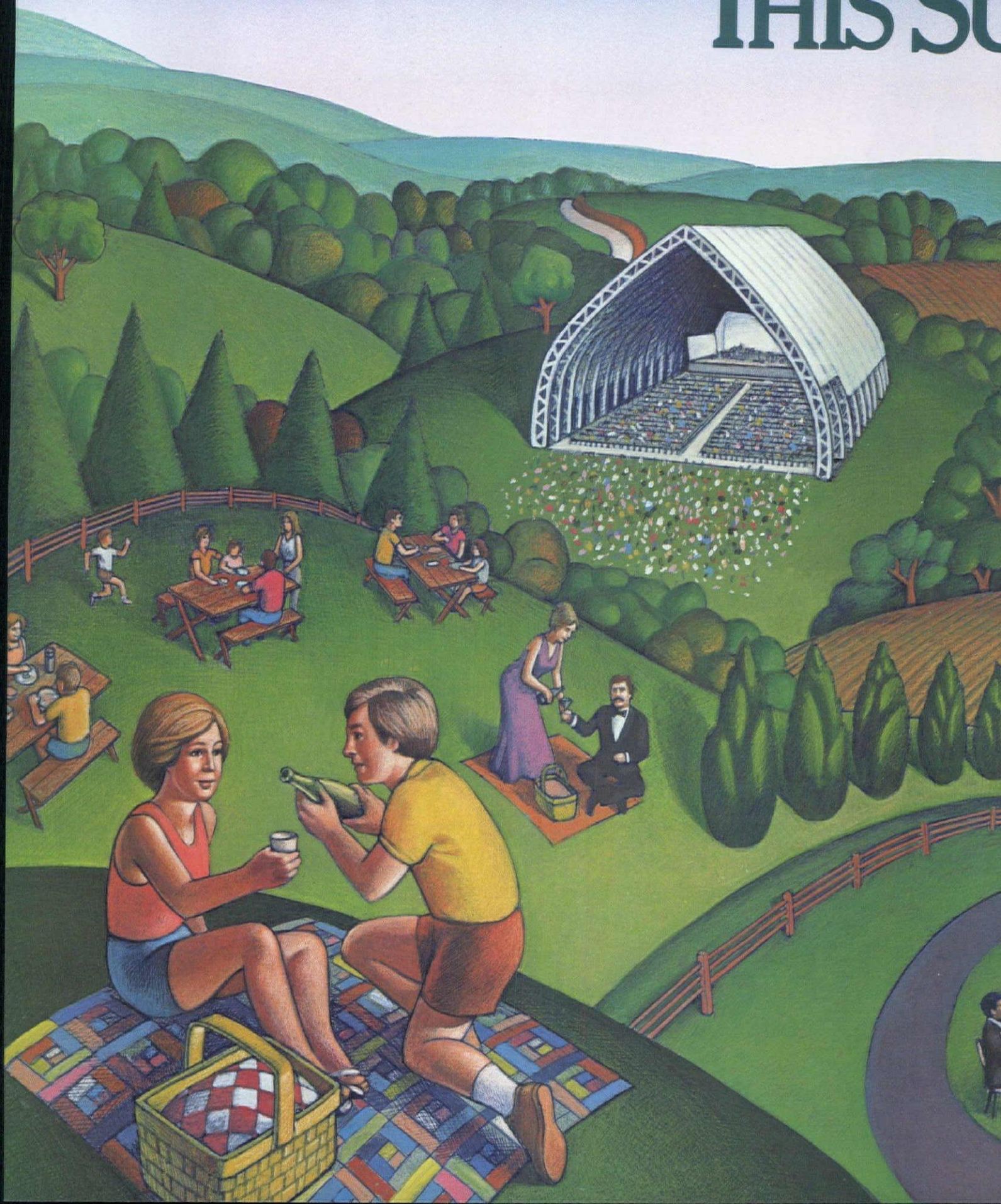
19
CAPTAIN FROM CASTILE
Film
Tyrone Power at his swashbuckling
best leads a band of Spanish
adventurers
9:00 pm **A**



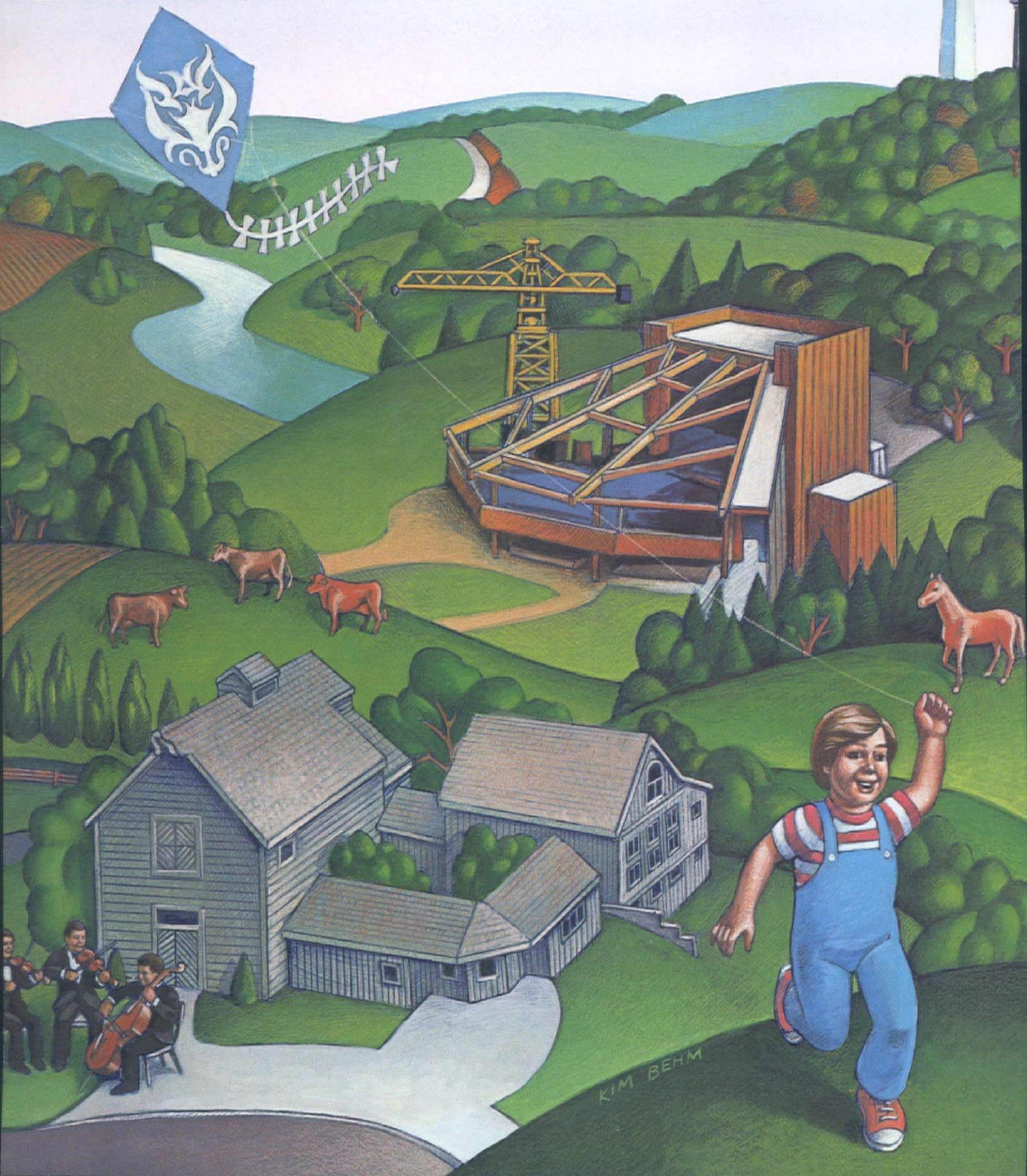
20
RICKY SK
THE SELL
8:30 pm **D**

BALTIMO
ORCHEST
Sergiu Cor
Gyorgy Pa
Ralph Kir
Concerto
Symphon
Academic
8:30 pm **I**

THIS SU



MMER...



YOURSELF WOLF TRAP

awn. Wine and candlelight to set the mood.
 et familiar notes of your favorite aria.
 the fluid poetry of a perfect pas de deux.
 the crickets chirping. Except you never sent
 , the summer had slipped away.
 erve your seats today.
 art for the memory.

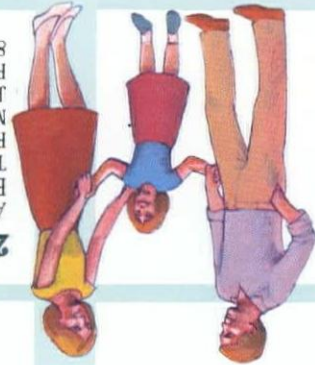
THURSDAY

30
 THE SOLOISTS OF THE
 ROYAL DANISH BALLET
 "A delicious smorgasbord of treats"
 8:30 pm **F**



HARRY BELAFONTE
 8:30 pm **F**

ANTOLOGIA DE LA
 ZARZUELA
 "Grand...spectacular...
 eloquent...dynamic..."
 8:30 pm **C**



21
 JUDY
 COLLINS
 8:30 pm **E**

BALTIMORE SYMPHONY
 ORCHESTRA Best of Brahms
 Sergiu Commissiona, conductor
 Malcolm Frager, piano
 Piano Concerto No. 2
 Variations on a Theme by Haydn
 Tragic Overture
 8:30 pm **E**

FRIDAY

1 JULY
 NATIONAL SYMPHONY
 ORCHESTRA
 All Tchaikovsky Program
 Mstislav Rostropovich, conductor
 Cyprien Katsaris, piano
 Piano Concerto No. 1
 1812 Overture
 8:30 pm **F**

8
 THE NEW SWINGLE SINGERS
 THE RICHMOND SYMPHONY
 Eric Knight, conductor
 Pops concert
 8:30 pm **E**

ANTOLOGIA DE LA
 ZARZUELA
 "The greatest lyrical show of
 Spain..."
 8:30 pm **C**

22
 AN EVENING OF VIENNESE
 ENCHANTMENT
 The Richmond Symphony
 Franz Allers, conductor
 Mary Shearer, soprano
 John Walker, tenor
 Pops concert
 8:30 pm **E**

BALTIMORE SYMPHONY
 ORCHESTRA Best of Brahms
 Sergiu Commissiona, conductor
 Gyorgy Pauk, violin
 Violin Concerto
 Symphony No. 2
 Hungarian Dances
 8:30 pm **E**

SATURDAY

2
 NATIONAL SYMPHONY
 ORCHESTRA
 All Tchaikovsky Program
 Mstislav Rostropovich, conductor
 Dora Schwartzberg, violin
 Violin Concerto
 1812 Overture
 8:30 pm **F**



ANTOLOGIA DE LA
 ZARZUELA
 "The hit show of Europe"
 2:00 pm **B**
 8:30 pm **C**

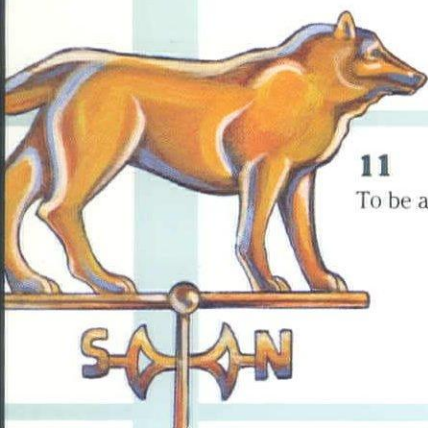
23
 SMOKEY ROBINSON
 Special Guest STUFF
 8:30 pm **D**

30
 COUNT BASIE & HIS
 ORCHESTRA
 BETTY CARTER & HER TRIO
 8:30 pm **F**

To be announced

To be announced

To be announced



11

To be announced

12

A Gershwin Evening
PHYLLIS DILLER
MARIAN McPARTLAND
Pops concert
Featuring the masterworks
of one of America's greatest
composers
8:30 pm **E**

13

ARLO GUTHRIE
DAVID BROMBERG
8:30 pm **E**

18

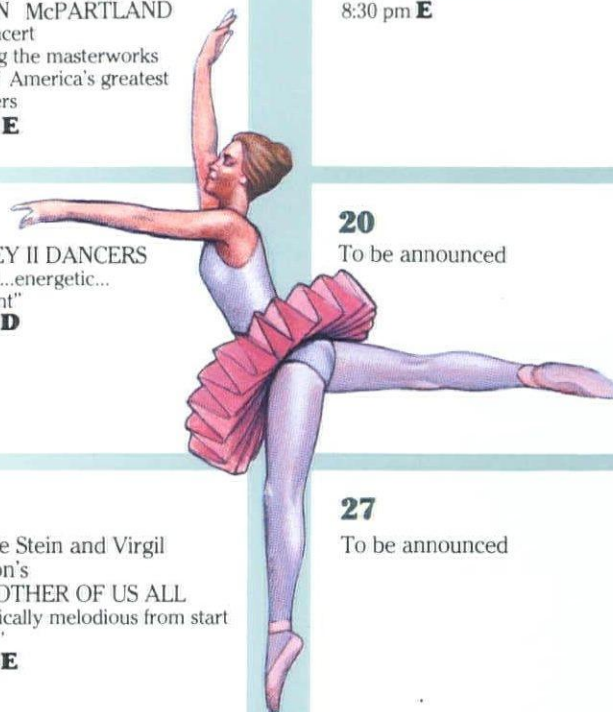
JOFFREY II DANCERS
A delightfully different performance
every evening
8:30 pm **D**

19

JOFFREY II DANCERS
"Spirited...energetic...
exuberant"
8:30 pm **D**

20

To be announced



25

BURL IVES
8:30 pm **D**

26

Gertrude Stein and Virgil
Thomson's
THE MOTHER OF US ALL
"Nostalgically melodious from start
to finish"
8:30 pm **E**

27

To be announced

TICKET PRICES

SCALE	FRONT ORCH.	REAR ORCH.	LAWN
A	\$ 6.00	\$ 6.00	\$4.00
B	8.00	6.00	4.00
C	10.00	8.00	6.00
D	12.50	9.50	6.00
E	14.50	10.50	7.00
F	16.50	12.50	7.00

FOR THE BEST SEATS, ORDER EARLY.

This year, seating in the Meadow Center is reserved. (The center opens half an hour before each performance.) Unreserved lawn seating is also available and opens an hour before performance. To get the tickets you want, fill out the order form TODAY.

Box Office. If you prefer, tickets can be obtained at the Wolf Trap Box Office, beginning June 12. It's open seven days a week, noon to 6 pm on non-performance days, noon to 9 pm on performance days. Call 703-255-1860.

Chargit. Beginning May 23, you can phone in your ticket order. Hours are 8:30 am to midnight Monday to Friday, 9 am to 10 pm Saturday, and 9 am to 8 pm Sunday. Visa, MasterCard and American Express accepted. There is a service charge for Chargit

tickets. Call 202-371-1406 or our toll-free number, 800-223-1814.

TiketCenter. Beginning May 23 tickets will be available at all Washington and Baltimore TiketCenter locations, including 1801 K Street, N.W.; Crystal City Underground; and all Hecht Company stores. There is a service charge for TiketCenter tickets.

Group Sales. Groups of 25 or more can get a discount on many performances. For information, call 703-255-1851, 9 am to 5 pm Monday to Friday. Please allow three to four weeks for receipt of tickets.

Accommodations for the Handicapped. Special arrangements can be made in advance by calling the National Park Service at 703-255-1800. Wheelchairs are available on request.

THE INTERNATIONAL CHILDREN'S FESTIVAL.

This annual event runs from September 3 through 5, 10 am to 4 pm. Call the Fairfax County Council of the Arts at 703-941-1527.

THEATER IN THE WOODS.

For information about Theater in the Woods Programs for Children, call 703-255-1900 or 255-1800.

THE WOLF TRAP OPERA COMPANY AT THE BARN.

Works by Cavalli, Donizetti, Kurt Weill and others will be performed this summer in the intimate setting of The Barns. For information, call 703-938-2404.

WRITING.

AP '83

FIVE MINUTES OFF THE BELTWAY.

America's only National Park for the Performing Arts is located just off the Beltway, 30 minutes from downtown Washington. And parking is absolutely free.

Come early and see The Barns, our newest addition. Watch the progress as the Filene Center is rebuilt. Bring your own picnic, or order one of ours by calling 703-281-4256. Enjoy a complete meal in our 200-seat tented pavilion, which opens two hours before evening performances. Or stop by our snack bars for sandwiches and drinks.



DIRECTIONS: Take the Capital Beltway (I-495) to exit 10 (Route 7 West/Leesburg Pike). Turn left on Towlston Road at the Wolf Trap sign. Beginning two hours before performance time, you may also enter by taking the Wolf Trap exit on the Dulles Access Highway.

This brochure made possible in part by a grant
from Maxell Corporation of America



WOLF TRAP FARM PARK FOR THE PERFORMING ARTS
1624 Trap Road
Vienna, Virginia 22180





Herr Wagner

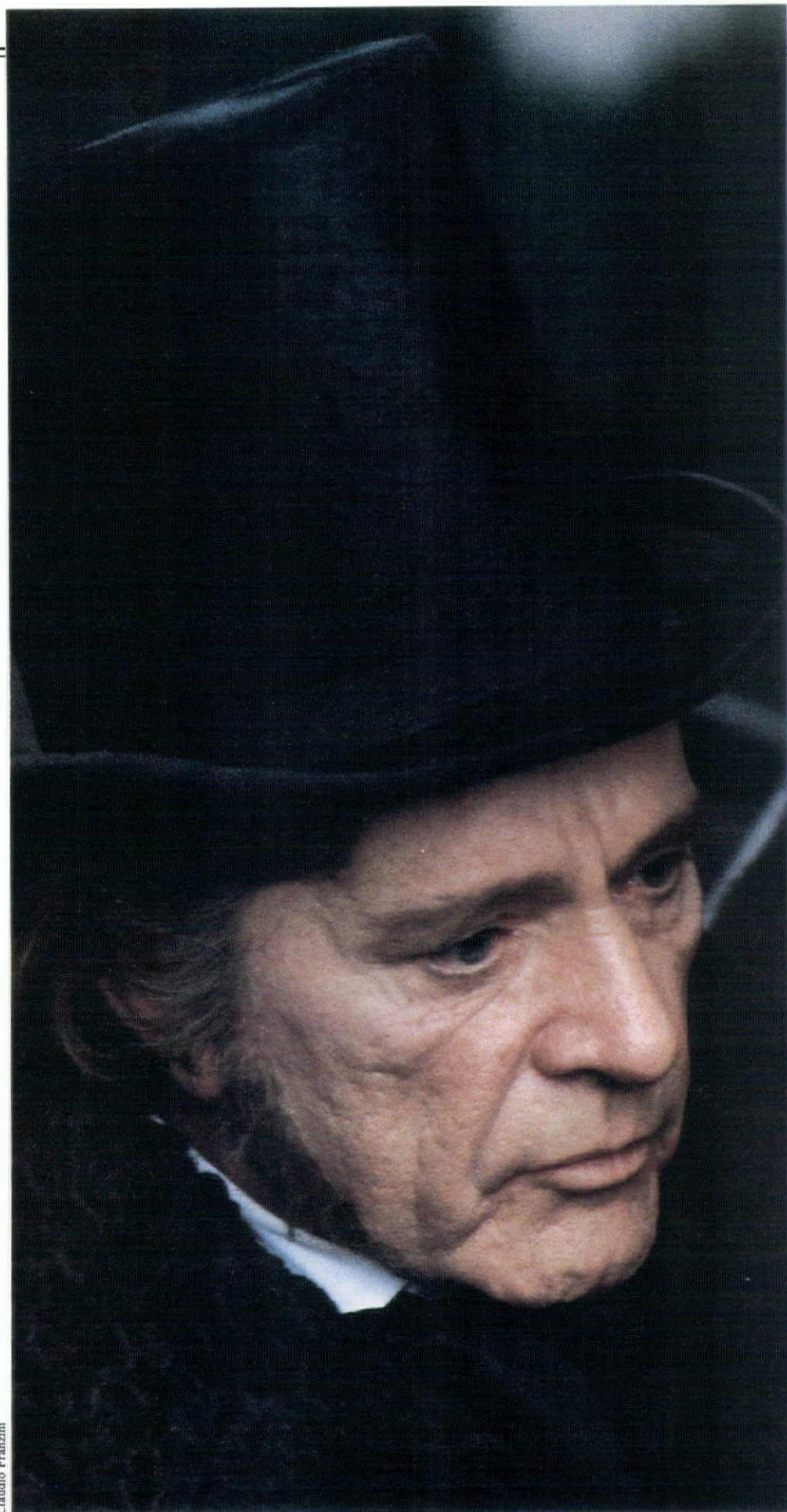
A new film biography spans thirty-five years of Wagner's life, music, and excesses.

The only way to do cinematic justice to Richard Wagner's life is to approach the subject with the Wagnerian expansiveness characteristic of his life and work. That is what the makers of *Wagner*—a lavish new film biography of the composer, made to mark the one hundredth anniversary of his death—have done.

The picture is Wagnerian in length and scale (thirty-five years of Wagner's life are covered in nine hours) as well as in budget (just shy of \$12 million). Furthermore, it was designed to accommodate two media. The nine-hour version will be shown in single screenings, and a three-hour condensed version will be released theatrically, but *Wagner* is also divisible into ten fifty-minute television episodes.

Richard Burton plays the title role, and Vanessa Redgrave portrays Wagner's second wife, Cosima, with Ekkehard Schall of the Berliner Ensemble as Cosima's father, Franz Liszt. Laurence Olivier, John Gielgud, and Ralph Richardson share the screen for the first time as officials to King Ludwig II of Bavaria. Lesser-known luminaries, filling the more than 120 speaking parts, include Marthe Keller and Daphne Wagner (a great-granddaughter of the composer) as Mathilde Wesendonck and Princess Pauline Metternich, two of Wagner's many mistresses. Ronald Pickup is the philosopher Friedrich Nietzsche.

Wagner is the first fiction film of English documentary maker Tony Palmer, a two-time winner of the Prix d'Italia. The cinematographer is Vittorio Storaro, who won an Oscar last year for his photography in *Reds*. And the literate, witty, and impressively accurate



Claudio Franzini

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PORSCHE + AUDI





Opposite page: Richard Burton "gives the performance of his life" as Wagner in the soon-to-be-released movie. Above: Burton with Gemma Craven as Minna, Wagner's first wife, whom he abandoned.

320-page screenplay is the work of English playwright Charles Wood. But what sets *Wagner* well apart from the standard musical biographical film is its authenticity.

It was shot in thirty weeks during 1981-82, entirely on location in Bayreuth, Munich, Zurich, Lucerne, Venice, and Siena, at most of the actual sites where the portrayed events took place. Where possible, Palmer and his crew restored the locations to their exact appearance during Wagner's lifetime. The Dresden-revolution battle sequences (the only episodes not filmed where they really happened) involved five thousand extras, including a regiment of the Hungarian army, and were staged and filmed on a broad plain outside Budapest.

Music is a continuous and important strand in the film's texture. For the several opera scenes, the settings, costumes, lighting, stage effects, and acting of nineteenth-century theater were reconstructed. Actual opera singers portray their historic predecessors. Albert Niemann, Tannhäuser in the disastrous Paris premiere, is played by the retired American tenor Jess Thomas. German tenor Peter Hofmann and Welsh soprano Gwyneth Jones impersonate Ludwig and Malvina Schnorr von Carolsfeld, the first Tristan and Isolde. The film's soundtrack includes almost two hundred pieces of Wagnerian orchestral music, played by the Philharmonic Orchestras of London and Vienna, conducted by Sir Georg Solti.

Charles Wood's screenplay brings Wagner to life without condescension or caricature. For all his greatness as a composer, Wagner

was a proto-Nazi, a rabid anti-Semite and Francophobe, a liar, a heavy drinker, a promiscuous womanizer, a spendthrift, and a man who exploited everyone within reach to fulfill his ambitions. The script presents all these qualities frankly, even humorously.

"In the film," says Tony Palmer, "I'm sure you begin by thinking, 'What a strange man.' You then think, 'What a shit.' And you finish up thinking, 'This man was not only a shit, he was evil.' Then finally, I hope, you simply have your breath taken away by what he managed to do, and you stand back in awe of him, which I'm sure is how people in his time saw him. They found him fascinating because he was vulgar and exotic and a star—a 'mad Hollywood star,' in a way, who lived the life that most people would like to lead, but lack the courage to do so."

He sounds not a little like his interpreter, Richard Burton, another "mad Hollywood star," whose offscreen drinking, brawling, and carousing have been well publicized. A perusal of the script shows Wagner to be Burton's most substantial and well-written role for the screen since *Who's Afraid of Virginia Woolf?*

"One thing we didn't really appreciate at the time, but you recognize when you see the film, [is that] some mornings he would turn up and he would look absolutely at death's door. You'd think, 'This guy isn't going to make it till midmorning. He's going to collapse.' And then when you finally see the film pieced together, and you see this extraordinary zombie character come out in this particular scene, you look at the script and it says, 'Wagner looks as if he's about to die.' His ability to physically transform himself was astonishing."

Charles Wood's screenplay focuses on the second half of Wagner's life, beginning with his involvement in the 1849 Dresden revolution and ending with his death in Venice in 1883, after building the Bayreuth Festival Theater and staging the *Ring* and *Parsifal* there. Wood says his chief intent was to show Wagner's subversiveness. "I think it's absolutely true that he was a revolutionary," he declares, "but the interesting thing is that he was a revolutionary artistically, rather than politically."

Another measure of *Wagner's* authenticity is the extent to which the script was shaped by members of the Wagner family. Winifred Wagner, the composer's daughter-in-law who died in 1980, saw an early draft of the screenplay and volunteered interpretive points about Cosima Wagner (whom she knew inti-

mately) to Tony Palmer, who then relayed them to Vanessa Redgrave. Winifred died before she and Redgrave could meet. "[Winifred said] that Cosima's diaries are totally misleading," says Palmer, "because they suggest . . . that she was a very forgiving character. And Winifred said that she never forgave anybody for anything."

Winifred's son Wolfgang, who runs the Bayreuth Festival, was also an adviser. Wolfgang met frequently with Palmer and Wood for extensive editorial sessions, during which the director and writer would read the script aloud, acting all the parts. Wolfgang would listen, criticize, cajole. Not only did he provide Charles Wood with the speech pattern for his Wagner—many sentences capped with a querulous "mmmmmmmm?"—"he encouraged us to make far more daring interpretations and juxtapositions than perhaps we would have done on our own," Palmer says.

One of these is the controversial point that Wagner's first wife Minna was the emotional center of his life—not, as is widely supposed, Cosima. Played in the film by English actress Gemma Craven (the original wife in *Pennies from Heaven* for television), Minna Planer was a rising young actress when she and Wagner married in 1836. A strong-willed woman, she sacrificed her career for her husband and followed him into political exile. She was so severely injured during a flight from Cossacks in Riga that she could bear no children. Abandoned by Wagner, who was dallying with Mathilde Wesendonck and then Cosima von Bulow, Minna became a laudanum addict and died alone.

In the film script she is a vivid presence, even when offscreen. "As Charles and I wrote the script," Tony Palmer recalls, "I became more and more convinced that it was Minna on whom Wagner relied emotionally. When she died, I think he blamed himself and never forgave himself for what he'd done. Again, it was Wolfgang who kept pointing out to us how important the notion of guilt was, both in Wagner's philosophy and his music."

Although *Wagner* was planned so that its release would coincide with the composer's death centennial on February 13, we are not likely to see any version of the film until this summer. If *Wagner* disappoints artistically or otherwise, it can hardly fail to be interesting, considering the script, the cast, and the time, care, and expense lavished on every aspect of the production.

—John Engstrom



A Touch of Germany

The deutsch touch in America stretches from sea to shining sea. Here's a select guide to sampling the German enclaves on this side of the Atlantic.

CALIFORNIA

Livermore: German-Americans Ernest and Herman Wente founded the Wente Brothers Winery in Livermore as recently as 1934. For tour information, phone 415/447-3603.

San Francisco: The San Francisco Opera will stage the first two operas of the *Ring* (a new, lavish, romantic-style production) during the 1983 summer-festival season. *Das Rheingold* will be performed May 27, June 2, 5, 10, and 18; *Die Walküre*, on May 28, June 3, 8, 12, and 16. *Siegfried* is planned for the 1984 summer-festival season, and the complete *Ring* cycle, for the 1985 season. For information and tickets, call 415/864-3330.

MINNESOTA

New Ulm: You can hear how German this little town southwest of the Twin Cities is: The thirty-seven bells on its forty-five-foot glockenspiel announce New Ulm's heritage. New Ulm celebrates twice a year, with a summer Heritagefest (July 14-17) and the traditional Fasching festival the weekend before Ash Wednesday—masked ball, parade, bonfires, snowmobile racing. Call 507/354-8850 for more information. For a bit of Bavaria, the city's culinary pride is Veigel's Kaiserhoff, 221 North Minnesota Street (507/359-2071).

MISSOURI

Hermann: German emigrants from Philadelphia came here in 1837 to try to preserve the purity of their culture. Though the effort was doomed from the start, much of what they built in Hermann remains. A museum and the Cooperage Craft Center preserve the memories; the Stonehill Winery preserves the spirit in a combined Oktoberfest and Winefest of tours, music, crafts, and sipping. Contact the chamber of commerce for details (314/486-2017).

Saint Louis: With Milwaukee, Saint Louis is America's beer capital, so they lift the steins here three times a year: Strassenfest in late

German-Americans celebrate their heritage across America.

By David A. Fryxell



All ages enjoy the Bavarian Summer Fest in Barnesville, Pennsylvania.

July; Badenfest, with a nod to arts and crafts, the first Sunday after Labor Day; and Dutch-town Oktoberfest in Marquette Park, the first Sunday in October. For information, dial toll free, 800/314-325-7962.

NORTH DAKOTA

Bismarck: Named for the great chancellor of Germany in a ploy to win German investment in the transcontinental railroad, Bismarck hasn't forsaken its heritage. The annual Oktoberfest is held in late September. Call 701/223-5660 for further information.

OHIO

New Philadelphia: As the name implies, Swiss-German settlers founded the town, seeking a

new start away from the worldliness of Pennsylvania. The Zoar Village State Memorial on Ohio Highway 212 preserves the communal life style of those who fled the evils of the world in 1817. Blacksmith shop, bakery, and tin shop have all been restored; the central garden follows the biblical description of New Jerusalem. The Zoar Harvest Festival features antiques, demonstrations of 1850s crafts, music in a 130-year-old church, and tours of historic homes. It's held the first weekend in August; for further information, telephone 216/874-2237.

PENNSYLVANIA

The *Concord* landed three hundred years ago in the port of Philadelphia to begin the German saga in America. Since the ship's thirteen families and those that followed them settled in William Penn's colony, they were named "Pennsylvania Dutch," a variation of Deutsch. The descendants of these early settlers celebrate their heritage with festivals year-round.

Adamstown: The Gemütlichkeit Bierfest runs on weekends from July to early September with music, folklore, schuhplattler groups, and beer. More information: 215/484-4655.

Barnesville: The Bavarian Summer Fest is the largest Oktoberfest—actually held the first week in July—outside of Europe. Expect bands, traditional German food, rides, arts and crafts. Call 215/756-6000 (June to mid-July, 717/467-2971) for details. The Pennsylvania Dutch Folk Culture Center in nearby Lenhartsville presents art, antiques, and folk culture of the area (May-October).

Bethlehem: America's "Christmas City" also comes alive the third week in May for the renowned Bach Festival at Lehigh University (contact 215/866-4382). In early June, Moravian College—Germans of the Moravian faith founded the city—holds an antique show (215/865-0741).

Kutztown: Crafts, quilts, Amish pageantry, and dancing can be seen at the Pennsylvania German Folk Festival each year in early July. Contact 215/683-8707.

TEXAS

New Braunfels: Prince Carl von Solms-



Myron Floren of "The Lawrence Welk Show" played the accordion at last year's Wurstfest in New Braunfels, Texas.

Braunfels, commissioner-general for German immigrants, founded New Braunfels in 1845. Today it's almost as German as it is American. The town's history can be seen in the Sophienburg Museum and in walking tours. On the first Saturday in May, the children stage a Mayfest and Masquerade, just as they did in the Old Country. Early November brings the Wurstfest, with the best in German entertainment, dancing, and food. Call the chamber of commerce for details (512/625-2385).

Fredericksburg: Another legacy of Prince Solms-Braunfels's society, Fredericksburg offers a Pioneer Museum, a replica of a classic octagonal community building, and tours of old houses. Every July the town kicks up its heels with the Night in Old Fredericksburg. Details: 512/997-3444.

San Antonio area: Northwest of San Antonio in Boerne, mid-June brings the Boerne Berges Fest. Where else can you find horse racing, art shows, and a blend of Germany with country music? Information: 512/249-8212. And in suburban La Villita, the Little Rhein Steak House, 231 South Alama (512/225-2111), offers

terrace dining in an atmosphere flush with antiques. From May through September, an outdoor theater is in session.

WASHINGTON

Seattle: Henry Yesler, a German-American from Maryland, gave Seattle its start. Every summer the city returns the compliment to Germany with the Pacific Northwest Wagner Festival, the nation's premier festival of Wagnerian opera. Performances at the Seattle Opera House include two *Ring* cycles this year. The first, sung in German, is on July 23, 24, 26, and 28, and the second, in English, is on August 1, 2, 4, and 6. For ticket information, call 206/447-4711.

WISCONSIN

La Crosse: This charming old town on the Mississippi holds its annual Oktoberfest October 1-6 this year. Write #1 Oktoberfest Strasse, La Crosse, Wisconsin 54601, for details. While you're in town, tour the G. Heileman Brewery at 925 South Third, and dine at Walt's, Third and Mississippi streets (608/784-3220). Check out Walt's murals while you sample the Wiener schnitzel à la Holstein.

Milwaukee: Though home to many ethnic

groups, Milwaukee harbors numerous German neighborhoods. The annual Summerfest, June 30-July 10 this year, celebrates all of Milwaukee's ethnic heritage with a midway, a circus and a bazaar along the lake front (more information: 414/273-2680). The annual Lakefront Festival of the Arts is held at about the same time in Juneau Park; it's one of the largest art fairs in the nation. The best German food in town, experts say, can be had at Karl Ratzsch's, 320 East Mason Street (414/276-2720); the chef also has a collection of rare steins and glassware. Also recommended by those who know their Sauerbraten: John Ernst Cafe, 600 East Ogden Avenue (414/273-1878). Note the unusual stained glass and Old World decor while you're sampling the Wiener schnitzel. For a sip of the Old Country, try Zur Krone, a neighborhood bar at 839 South Second Street (414/647-1910). They dance to zither music here on weekends, and the family still speaks German. The stock is just as authentic with more than one hundred varieties of German beer. Zum Seppel, at 1731 North Arlington Place (414/276-6056), is a German bar frequented by local arts folk. □

David A. Fryxell, a contributing editor for HORIZON, writes the monthly movie review.



The Germanic Presence

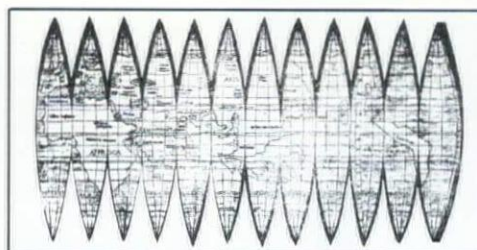
From Wagner to Weill, German artists have enriched America through the years.
By David A. Fryxell

The marriage between German and American culture has been a tale of Sturm und Drang [storm and stress]. We started out on the wrong foot, with the Hessians on the other side of the Revolutionary fence. But what could be more American than the hamburger, named for the city in Germany? Even when things German were anathema to most Americans during the world wars, German artists were mixing the mortar of our twentieth-century culture.

But Germans have also made significant contributions to business, science, and politics. Those "durable work trousers" Levi Strauss made for the 1850 California gold miners are now worn all over America. And Albert Einstein's theories of relativity, light quanta, and photoelectric effect revolutionized science in the early 1900s. Who doesn't recognize the name Henry Kissinger, secretary of state under two American presidents? His international accomplishments include opening diplomatic relations with China and detente with the Soviet Union.

Nor have the Germans gifted us solely with their ideas and inventions: Between 1830 and 1930, six million Germans came to the United States to live, more than any other national group. A second wave, top-heavy with artists and intellectuals, fled Hitler.

Here is a brief guide to German individuals who—indirectly through their creations, directly through their presence, or both—have altered the course of American culture.



Martin Waldseemüller
(active c. 1500)

A cartographer who was the first to suggest, in his *Introduction to Cosmography* in 1507, that the New World (discovered, he thought, by Amerigo Vespucci) be named "America." The globe he was then designing placed America between the coasts of Europe and Asia.

William Rettinghaus
(born 1654)

Founder of the first paper mill in the colonies in 1690, having immigrated to America in 1688 and settled in Germantown. By 1704, the mill was able to meet all demands for paper between Philadelphia and New York, thus ensuring independence from British imports and freedom of press for the colonies.



Friedrich von Schiller
(1759–1805)

With Goethe, one of the greatest figures in German literature. Early works (such as *The Robbers*) were performed as early as 1795 in New York. They exemplified the Sturm und Drang school, which was received enthusiastically by the American theater audience in the early nineteenth century.

Gottlieb Graupner
(1767–1836)

An oboist in Europe (including Haydn's London orchestra) until 1795 when he immigrated to America, he settled in Boston and in 1810 organized the Boston Philharmonic Society, the first semiprofessional orchestra in Boston. He also cofounded the Handel and Haydn Society of Boston, which greatly influenced the development of choral music in New England. These accomplishments earned him the title Father of American Orchestral Music.



Emanuel Gottlieb Leutze
(1816–68)

A member of the Royal Academy School of Painting for over twenty years as a student and teacher, he helped popularize sentimental narrative painting in America. His prominent work is *Washington Crossing the Delaware*, a classic American historical painting which resulted in a commission from the American government to create four frescoes for the Capitol in Washington, only one of which was completed. Some American painters who studied at the Royal Academy were Albert Bierstadt (whose painting of the settling of California also hangs in the Capitol), Worthington Whittredge, Eastman Johnson, and George Caleb Bingham.

Henry Steinway
(1797–1871)

Founding father of what many consider the world's greatest piano-manufacturing firm, producers of the instrument of choice of Rudolf Serkin, Van Cliburn, Vladimir Horowitz, Elton John. Steinway made his first piano in Germany in 1836, and opened his United States factory in 1853. Son Theodore led the development of the piano's iron framework and overstrung bass strings. The Steinways gave Wagner a grand piano for his 1876 Bayreuth Festival.



Thomas Nast
(1840–1902)

German-born cartoonist, came to the United States as a child. Nast, the father of modern political cartooning in America, gave us the donkey and elephant symbols of the Democratic and Republican parties and codified the contemporary image of Santa Claus. His cartoons helped smash the notorious Tweed Ring in New York City.



Gustav Mahler
(1860–1911)

Composer of nine symphonies, conductor of the New York Philharmonic (1909–11) and Metropolitan Opera (1908–10). Mahler's insistence on sticking to his artistic guns made him a legendary and controversial figure.



Richard Strauss
(1864–1949)

Successor to Wagner as composer of romantic operas (*Der Rosenkavalier*, *Salome*), Strauss gained great popularity in the United States on an extended tour in 1922. His *Thus Spake Zarathustra* is now best known as the opening theme from the movie *2001: A Space Odyssey*.

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Emil Jannings
(1886-1950)

International fame as an actor led him to Paramount Studios in 1927, where he won the first Best Actor Oscar for *The Last Command* and *The Way of All Flesh* (combined). His thick accent drove him back to Germany, where he played the professor doomed by his passion for Marlene Dietrich in von Sternberg's *The Blue Angel* (below). Dietrich, brought to Hollywood by director von Sternberg, made five other films that elevated her to a position closer to legend than to mere screen idol.



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Max Beckmann
(1884-1950)

Leader of the new objectivity, a short-lived but influential burst of social realism in painting. After years of hiding from the Nazis, he surfaced in 1947 at Washington University in Saint Louis, where he taught and painted allegorical triptyches.



Max Ernst
(1891-1976)

Applied the theories of psychoanalysis to art to create much of the vocabulary of surrealism, a school joined by such diverse talents as Dali and the American Alexander Calder. Ernst also pioneered the uses of collage in art.

Erwin Panofsky
(1892-1968)

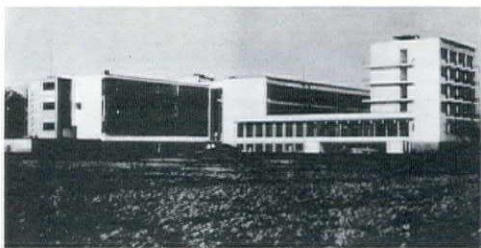
Prominent art historian who popularized the iconological approach to art history, in which art, in addition to its visual meaning, reflects the attitude toward life of the civilization that produced it. Forced out of Germany by the Nazis in 1933, he taught art history at the Institute for Advanced Study in Princeton from 1935 until his death, publishing numerous books and articles on his theory. Central to his writings was the humanistic view that form and content in a work of art are indissoluble.

Ernst Lubitsch
(1892-1947)

Early film director who made his mark with a subtle spoof on American manners, *The Oyster Princess*. Mary Pickford brought him to America, where he mixed satires on sex and money with hits in the new musical genre. His great triumph at MGM was the classic *Ninotchka* with Greta Garbo (1939). The Academy of Motion Picture Arts and Sciences awarded him a special Oscar for his contribution to film. Other German directors who influenced American films were F. W. Murnau, Otto Preminger, Douglas Sirk, Fritz Lang, Josef von Sternberg, and Max Reinhardt.

Paul Hindemith
(1895-1963)

Composer and violist who blended experimental and traditional methods into neoclassicism. Hindemith taught at Yale and became an American citizen in 1946.



Walter Gropius
(1883-1969)

Founder of the Bauhaus school of design, art, and architecture, and the new internationalist style of building. It was taught there that form should reflect function, one of the most influential principles of modern design. After the Nazis closed the Bauhaus, Gropius joined the faculty at Harvard. Other Bauhaus teachers who came to America included:

Lyonel Feininger
(1871-1956)

A Bauhaus cubist and expressionist, Feininger was one of the few great artists in comic-strip history. Contracted by the Chicago Tribune to draw comic strips, his "The Kinder-Kids" and "Wee Willie Winkie's World" were popular reading in America during the early 1900s.

Ludwig Mies van der Rohe
(1886-1969)

With Gropius, the most influential Bauhaus architect. In America, he collaborated with Philip Johnson on New York's Seagram Building and headed the School of Architecture at Chicago's Armour Institute.

Joseph Albers
(1888-1976)

A painter who taught at Black Mountain College in North Carolina, at Harvard, and at Yale, where he introduced major innovations in art education, as well as his famous *Homage to the Square* series. His compositions of squares inspired the op-art movement of the 1960s.



The Bettman Archive, Inc.

Bertolt Brecht
(1898-1956)

Expressionist, Communist playwright, whose most-produced work is *Mother Courage* (1941). He coined "epic opera" for his collaboration with composer Kurt Weill on *The Threepenny Opera* and later worked with Charles Chaplin and Charles Laughton. Weill, driven out of Germany by the Nazis, settled here in 1935.



Culver Pictures, Inc.

Erich Maria Remarque
(1898-1970)

Author of the classic pacifist novel, *All Quiet on the Western Front* (1929), a brutal portrait of World War I that became a landmark American film in 1930. Remarque fled Nazism and became a United States citizen in 1939; he later wrote *Arc de Triomphe*, a novel of life as an exile.

Hans Hofmann
(1880-1966)

A painter who strongly influenced American avant-garde art in the mid-twentieth century. Known primarily as a teacher in Munich, he moved to America in 1930 and opened art schools in New York City and Provincetown, Massachusetts. His work of around 1940 anticipated "action painting" by almost ten years.

Gunter Grass
(born 1927)

Influential author in American translation; his novel of Nazi horror, *The Tin Drum* (1959), became an Academy Award-winning film.

Karlheinz Stockhausen
(born 1928)

Proponent of experimental and serial music, established an international center for musical innovation at the Studio for Electronic Music in Cologne in 1951. Stockhausen allowed the performers to shape aspects of the music, as in *Gruppen*, where three orchestras play simultaneously—sometimes harmoniously, sometimes not.

Volker Schlöndorff
(born 1939)

First of the new-wave German directors to make a splash, beginning with *Young Torless* (1966) and then the Oscar-winning *The Tin Drum*. Rainer Werner Fassbinder was the star of the new German directors until his abrupt death in 1982; his *Marriage of Maria Braun* smashed box-office records. Werner Herzog and Wim Wenders are new-wave directors currently influencing American film making.



New World Pictures

Thomas Mann
(1875-1955)

Outstanding German impressionist writer, author of *The Magic Mountain* (1924) and winner of the 1929 Nobel Prize in literature. Fleeing Nazism, he taught at Princeton and settled in California, where he wrote *Dr. Faustus* (1947), symbolizing the degeneration of his homeland.

Herman Hesse
(1877-1962)

Impressionist author, preoccupied with man's dual nature. Hesse won the Nobel Prize in 1946. His novels, notably the utopian *The Glass Bead Game*, became cult hits among American youth in the 1960s and early 1970s. A rock band was even named after another of his novels, *Steppenwolf*.



Rudolf Dirks
(1877-1968)

Came to the United States as a child, and later went to work for Hearst's New York Journal. To counter the rival paper's "Yellow Kid," Dirks created the "Katzenjammer Kids" comic strip, modeled on a German strip. "Katzenjammers," which critic Kenneth Rexroth called "one of the two American contributions to modern mythology," revolutionized the format and technique of the picture story.



This is a landmark year for the German people for a number of reasons. And with 28 percent of the United States population claiming German heritage in the most recent census, 1983 is a proud year for this nation, too.

The year not only marks the one-hundredth anniversary of composer Richard Wagner's death, but also the five-hundredth anniversary of theologian Martin Luther's birth, the sesquicentennial of composer Johannes Brahms's birth and the tricentennial of German immigration to the New World. This last anniversary will be celebrated in Philadelphia on October 6, the culmination of a year of commemorative events. A newly-formed presidential task force coordinates the hundreds of activities scheduled across the country. Special concerts, exhibitions, symposia, festivals, and dramatic performances began in January in Saint Louis and Cincinnati and will peak in October with traditional Oktoberfest parties, particularly in areas with a high density of German descendants. Write Tricentennial Task Force, 730 Jackson Place N.W., Washington, D.C. 20006.

For immersion into things German year-round in the Western Hemisphere, visit one of the 114 branches of the Munich-based Goethe Institute for Promoting German Language Study Abroad and International Cultural Cooperation. Besides the Goethe House at 1014 Fifth Avenue in New York, there are Goethe Institutes in Atlanta, Boston, Chicago, Cincinnati, Houston, San Francisco, Montreal, Ottawa, and Toronto. These fine cultural centers coordinate activities to strengthen North American/German ties, including student exchanges, language courses, study tours, and teacher workshops. Each center hosts German art exhibitions, films, concerts, and performances, and maintains libraries.

If you are looking for examples of German art in the United States, the Busch-Reisinger Museum in Cambridge, Massachusetts, should be at the top of your list. The only exclusively Germanic-art museum in the United States, the institution was founded in 1903 in a gym on the Harvard campus and now spans German culture from the early Middle Ages to the present, with special research facilities on the Bauhaus.

Another cache of German art can be found at the Milwaukee Art Museum. In addition to German expressionist works and German decorative arts, the museum owns the René von Schleichitz collection of genre paintings.

"The Pennsylvania Germans: A Celebration of their Arts, 1683-1850," displaying German-

West Germany Bound?

Before you go, arm
yourself with knowledge
HORIZON can help with
this information.

American art since the earliest settlers, can be seen at Houston's Museum of Fine Arts until May 15. "August Sander: Photographs of an Epoch (1904-1959)," a collection of German portraits, will be at the Santa Barbara Museum of Art through June 12, and "Naive and Outsider Art from Germany," paintings from the Eisenmann Collection in Böblingen, Germany, will be at the Museum of Contemporary Art, Chicago, through May 22.

—Cindy Graff Hobson

Selected Tours

For general tour information on Germany, contact the German National Tourist Office, 747 Third Avenue, Thirty-third Floor, New York, New York 10017, 212/308-3300. The following tour companies offer various tours to Germany year-round and have been recommended to HORIZON as the *crème de la crème*:

American Express, 125 Broad Street, New York, New York 10004, 800/241-1700. The top-notch travel division features two different ten-day tours through early autumn. The Germany and Austria combination includes one of King Ludwig's castles.

The Cortell Group, 3 East Fifty-fourth Street, New York, New York 10022, 800/223-7606. This company offers a Sound of Music Tour in December, visiting the cities and countryside the Trapp family loved. The trip begins in Frankfurt, then proceeds to Heidelberg, Nürnberg and the famous Christmas Market, Rothenberg and its Gothic architecture.

Daily-Thorp Travel, Inc., 654 Madison

Avenue, New York, New York 10021, 212/486-9555. For deluxe, escorted tours, this company specializes in opera tours, featuring the highlights of the season. They hope to include the *Ring* Festival in Bayreuth in August in this year's line-up. Daily-Thorp also offers a German Opera Tour for two weeks in October, and German Holiday Tours in December. These tours are not only for the opera lover, as they also combine great art sightseeing.

Hartours, 20 Park Plaza Room 516, Boston, Massachusetts 02116, 617/482-0076. A lecturer accompanies an eight-day tour of museums, castles, and other famous sites in Bavaria, Munich, Augsburg, Nürnberg, Rothenburg.

Maupintour, 408 East Fiftieth Street, New York, New York 10022, 800/255-4266. The fifteen-day tour combines Bavaria and Austria. Another tour, Grand Germany, takes in famous sites and rural regions—the Romantic Road to Rothenburg, the breathtaking Bavarian Alps, the Rhine River. Both are available May through September.

Swan-Hellenic, 500 Fifth Avenue, New York, New York 10110, 800/221-1666. Offers two tours to Germany and Bavaria in 1983, in May and August. In seventeen days see Würzburg, Munich, Schwangau, Oberammergau, Rothenburg, Nürnberg. These informative tours are accompanied by an experienced lecturer.

If you prefer to travel and sightsee at your own pace, don't forget about Foreign Independent Tours (FIT). Your travel agent can help you with these and any other tour arrangements.

—Jennifer W. Graham

Recommended Reading

Besides general travel guides to Germany, such as the ones published by Arthur Frommer's, or Michelin, these books can help the visitor to Germany understand the nation and its arts.

The Germans, by Gordon Craig, G.P. Putnam's, 1982.

Germany: A Short History, by Donald Detwiler, Southern Illinois University Press, 1979.

The New German Cinema, by John Sandford, B & N Imports, 1980.

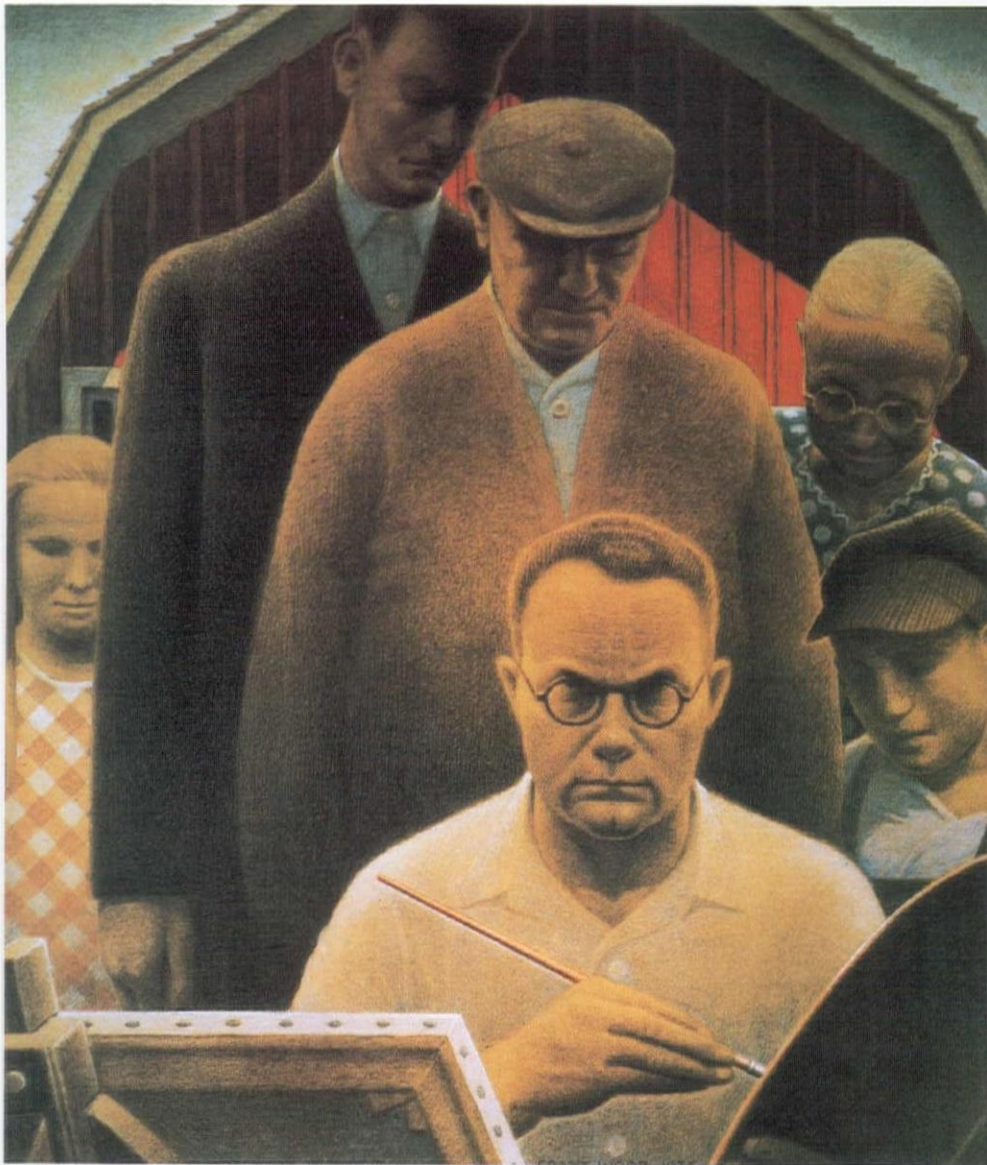
German Romantic Painting, by William Vaughan, Yale University Press, 1980.

Music Lover's Europe: A Guidebook and Companion, by Kenneth Bernstein, Scribners, 1983.

The Dream King: Ludwig II of Bavaria, by Wilfred Blunt, Penguin, 1973.

The German Mind of the Nineteenth Century, edited by Hermann Glaser, Continuum Publishing Corporation, 1981.

Portrait of Americana



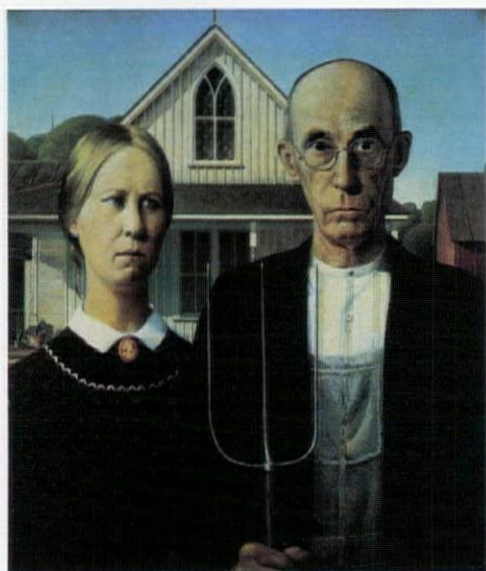
Return from Bohemia (1935, colored crayon, gouache, pencil on paper). In this self-portrait, Grant Wood sits at his easel surrounded by American Gothic-type characters like the ones that appear in many of his paintings. After four trips to Europe in the 1920s, Wood settled in Iowa, developing his unique style. American Gothic, painted five years earlier, propelled him to national attention. Return from Bohemia is also the title of his unpublished memoir.

The Regis Collection

A true regionalist, Grant Wood painted the people and landscapes of Iowa with meticulous accuracy, a dash of humor, and a touch of sentimentality.

By Judd Tully

Wood was almost forty when *American Gothic* boosted him to overnight fame.



The Art Institute of Chicago

In 1942 when the Art Institute of Chicago, the proud owner of Grant Wood's best-known painting, *American Gothic*, mounted a memorial exhibition of his work, local critics pounced with drawn daggers. "For a man who lived so close to the soil," fumed a newspaper critic, "his landscapes are remarkable for their lack of emotion. There is no atmosphere. No smell of the soil, no wind in the air."

As usual, Grant Wood's art, even after his death—on the eve of his fifty-first birthday in 1942—unleashed a hailstorm of controversy. The critics and the public will have yet another chance to view the visual icon maker of the Midwest with the opening whistle stop in June of "Grant Wood: The Regionalist Vision" at New York's Whitney Museum of American Art.

Organized by Samuel Sachs II, director of the Minneapolis Institute of Arts, and guest curated by Wanda Corn, author of Wood's forthcoming Yale University Press monograph, the ninety paintings, drawings, and lithographs span two world wars.

Grant DeVolson Wood was born to Quaker parents on a farm near Anamosa, Iowa (population, two thousand), in 1891. His father, Maryville, is quoted in Wood's unpublished memoir (titled "Return from Bohemia") as saying, "It's good to have him chunky. He'll make a good farmer."

The memoir ends in 1901, after his father's death, when the young widow, Hattie Weaver Wood sold the farm and moved with her four children to Cedar Rapids, thirty miles away. Grant's passion for drawing Plymouth Rock hens and the "brilliant stripes of garter snakes against the black soil" did not abate. But the trauma of leaving the farm that Maryville built and nurtured for the modernity of indoor plumbing and daily mail delivery left a profound impression on the boy in the faded blue overalls. Yet he resolutely pursued his art, winning a 1905 national Crayola contest with a chalk drawing of oak leaves, designing sets in high-school plays, and contributing illustrations to his senior yearbook.

Intrigued by the *Craftsman*, a major art

magazine of the early 1900s, Wood was particularly interested in the writings of architect-writer Ernest Batchelder, who was especially fond of "constructive logic" and Gothic cathedrals. Batchelder's illustrated essays gave Wood a razor-sharp knowledge of masonry and geometry and whetted the teenager's appetite for more. In 1910, fresh out of high school, he rode a train to Minneapolis to study first-hand the eclectic style of Batchelder at the Minneapolis School of Design and Handicraft, where he developed a sophisticated vocabulary in design. In 1913, during one of his stints at the School of Art at the Art Institute of Chicago, he viewed the first imports of modern European art (from Picasso to Duchamp) in the famous Armory Show that originated in New York City.

Top left: American Gothic (1930, oil on composition board). This painting of an Iowa preacher and his spinster daughter is by far Wood's most famous. He recruited his sister, Nan (thirty), and his dentist, Dr. B. H. McKeeby (sixty-two) to pose. Today the painting belongs to the Art Institute of Chicago. Bottom left: February (1941). Wood was also famous for his lithographs, this one picturing a wintry rural scene. Right: Stone City (1930, oil on composition board). This painting is an excellent example of the artist's ability to picture a scene from an aerial perspective, giving a panoramic view of the countryside. His use of geometric shapes is obvious in the sculpted landscape.



Helga Photo Studio

Joslyn Art Museum, Omaha, Nebraska



In 1923, he arranged a sabbatical from his public-school teaching post and embarked on a painting trip to Europe. But his frustrating experience as a student at the Académie Julien in Paris (his teacher held his carefully mixed water colors under the faucet to get them sufficiently runny) and a disappointing first show in a Left Bank gallery in the dead of Parisian summer took the wind out of his European sails. On returning to Cedar Rapids, he moved with his mother into his first studio.

But Wood was destined to return to Europe one more time—to supervise completion of a stained-glass window commissioned by the city of Cedar Rapids for the Veterans Memorial Building. During the three-month Munich sojourn, Wood saw the vision-shaking Flemish

paintings of Hans Memling, Albrecht Dürer, and Pieter Brueghel the Elder at the Alte Pinakothek Museum, a Louvre-scale palace with twenty thousand paintings. These Renaissance-era masterpieces, studded with architectural and costume detail, wove simple tales around Biblical themes, mirroring the changing seasons and everyday toil of God-fearing people. Wood must have also viewed—as suggested by the late art historian, H. W. Janson—the contemporary Munich art scene dominated by Otto Dix and George Grosz. They championed “neoobjectivism,” a painting credo based on an “unswerving faith in positive, palpable reality.” Their brutal yet hilarious café and brothel scenes were both nationalistic and loyal to the roots of German

painting, yet dead set against the gusting currents of Paris-inspired cubism. The double-shot of fifteenth- and twentieth-century Gothic influence propelled Wood back to his roots in Iowa, the black soil and hard-edged spirit of the Corn Belt. He never again had to look back.

By the late 1920s, Wood had abandoned his “wristy,” impressionist brush strokes of bucolic scenes—imported from France—for the sharply focused, hard-edged realism, laced with wit, that became the hallmark of his modern style. His long-marinating break with Bohemia was in part orchestrated by the strong advice of his friend and mentor, the insurance-selling poet, Jay Sigmund, to paint the clotheslines in his own back yard and leave the wishy-washy doorways of Europe behind.





"It's good to have him chunky. He'll make a good farmer," said his father when he was born.

Eager to try out the ideas he had been exposed to in Europe, Wood painted a startling portrait of his seventy-one-year-old mother in 1929, which he called *Woman with Plants*. She is holding a clay pot of the sword-shaped Sansevieria plant, a flowering, tough-as-nails species, popular among frontier women of the plains. The brooched and aproned lady consumes the foreground with a wrinkled, Mona Lisa presence—a bedrock symbol of stability. Grant Wood was still fiddling with his new

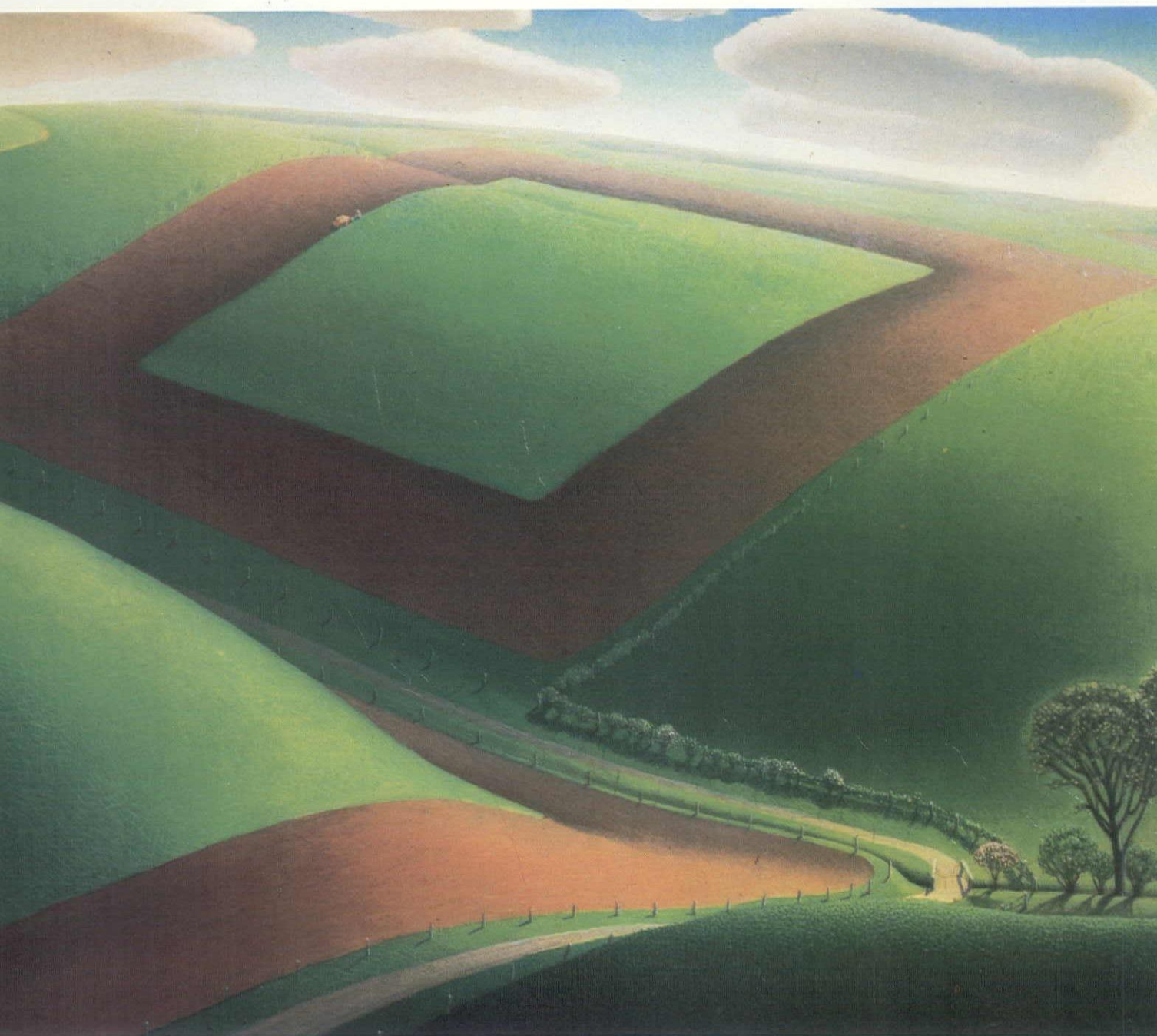
style in *Woman with Plants*, and the uninspired landscape elements wilt under the weight of the mother.

Stone City, painted a year later, soared above the flattened landscape of *Woman with Plants*. Wood's perspective rose like a hot-air balloon, delivering a breathtaking vista of the sculpted countryside. *Stone City* was in fact a bankrupt quarry town, and Wood painted the roller-coaster hills and trees that resembled helium-filled brussels sprouts in hypnotic rhythms. The modestly efficient windmills, the spic-and-span suspension bridge, and the freshly planted rows of corn ticktock with a master-watchmaker's precision.

Wood also painted *American Gothic* in 1930, recruiting his sister, Nan (then thirty), and his dentist, Dr. B. H. McKeeby (age sixty-two), to pose. The two stand stiffly before

their prim homestead, ready to take on all comers without budging an inch. The composition is a reflecting pool of vertical patterns, bouncing from the sun-glistening tines of the upright pitchfork to the scrubbed-out shine of the seams in the farmer's faded overalls. A Sunday preacher and his spinster daughter, they stare with mouths clamped tight as clams, eyes wide-open and wary.

Despite four Bohemian forays to Europe in the 1920s, Wood remained a home-town artist, beloved in Cedar Rapids but obscure outside the manicured city limits. The Forty-third Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago in 1930 changed all that. After a considerable tussle in committee, *American Gothic* was not only accepted for exhibition but also awarded the Norman W. Harris bronze medal and the

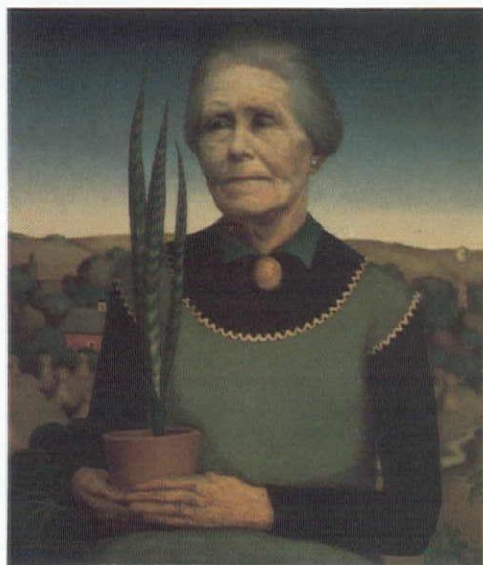


Private Collection

\$300 prize. The painting of the scrawny couple with a pitchfork created a cross-country media sensation and punted the thirty-nine-year-old dimple-chinned artist to overnight fame.

Charles J. Bulliet, a powerful art critic for the *Chicago Daily News*, proclaimed Grant Wood "the Iowa Moses come to lead American art out of the doldrums of foreign isms and into something genuinely American."

When the *Des Moines Register* reproduced *American Gothic* but erroneously captioned the picture "Iowa Farmer and Wife," a salvo of incensed letters to the editor hit the state capital's premier newspaper. One published letter set the record straight: "When Mr. Wood asked me to pose for him," wrote the un-spinsterish and marcel-waved Nan Wood Graham, "he showed me some pictures of old Gothic stone carvings from a cathedral in



Cedar Rapids Museum of Art

Left: Woman with Plants (1929, oil on composition board). Wood was still developing his style when he painted this portrait of his seventy-one-year-old mother. The uninspired landscape elements wilt under the weight of the mother. She lived with him in his first studio in Cedar Rapids, Number Five Turner Alley (named for his first patron, David Turner).

Above: Spring Turning (1936, oil on masonite panel.) This landscape of tractors tilling the fields in preparation of spring planting shows vividly Wood's use of geometric shapes. The artist was well known, and his paintings were in great demand by the time he painted this.

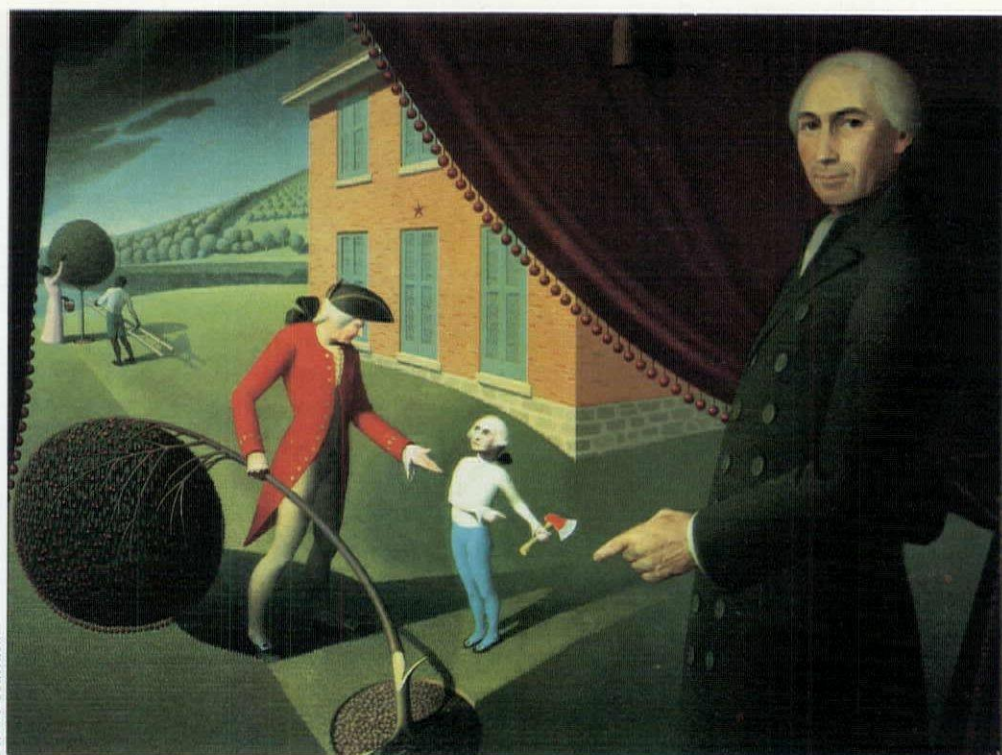
Unlike most of the artists of his day, Wood chose to paint in Iowa, not New York.

France and asked if I could pull my face out long and look like some of the women in the carvings. I told him some of my neighbors looked like that just naturally, but he explained that he couldn't ask them to pose without hurting their feelings, so I gladly consented and still consider it a great honor."

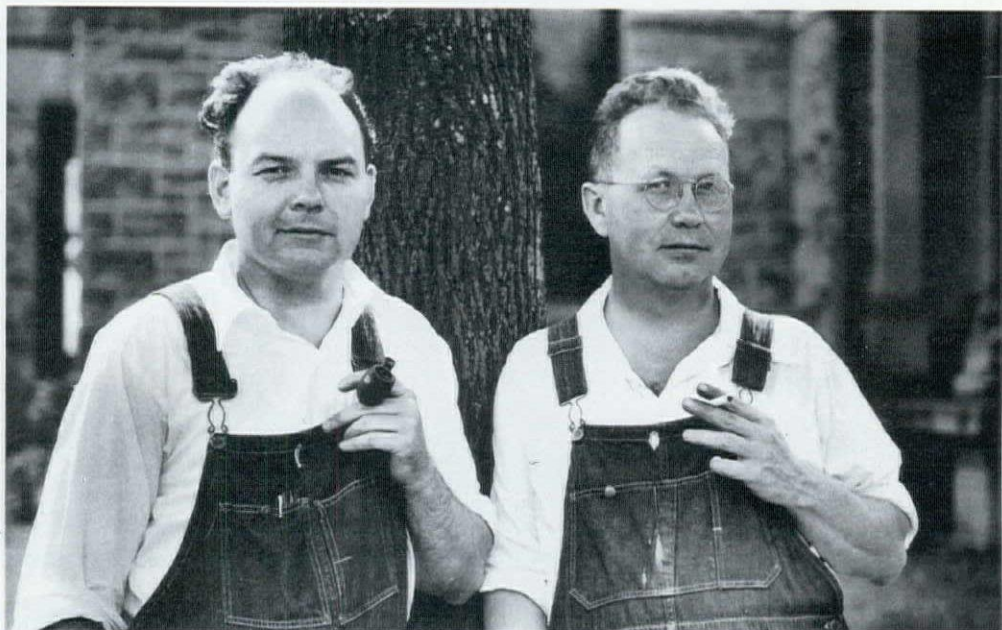
The electrifying success of *American Gothic* baffled Grant Wood, but his self-confidence bloomed enough to write Juliana Force, the feisty director of the brand-new Whitney Museum of American Art, then located on West Eighth Street in New York. In perfect penmanship script, Wood wrote, "I am working diligently, but paintings in the style of *American Gothic* and *Stone City* necessarily take considerable time in the making." To illustrate his point, Wood shipped the fresh-off-the-easel *Arnold Comes of Age* and *Stone City* to New York. A month passed before Force's typewritten, single-spaced reply of January 24, 1931, was received. "It is our unanimous opinion not to purchase them at this time, but will consider again including one of your paintings in our collection. I am returning the two pictures to you, express prepaid. Thanking you again . . ."

"It was just one of those things that happened," mused Lloyd Goodrich, the eighty-six-year-old director emeritus of the Whitney and widely published author of monographs on great American artists. Goodrich was the museum's research curator at the time of Wood's fizzled attempt to storm that citadel of art. "We didn't go after Grant Wood," Goodrich continued. "I know there was a low price on *American Gothic* back then, because the Art Institute grabbed it for \$300." To this day the Whitney Museum—the august repository of American scene painting—does not own a Grant Wood oil (they do have two studies of the dazzling triptych, *Dinner for Threshers*).

By the time Wood had a one-man show in New York at the Ferargil Gallery in the spring of 1935, he had been showered with laurels, and his narrative imagery resonated his unique signature. The Roosevelt administration appointed him director of Iowa's Public Works of Art Project that year, and he rode the college-lecture circuit, trumpeting his "Revolt against the City" views, while still finding time to marry Sarah Maxon (whom he divorced in 1939) and to move from Cedar Rapids to Iowa City, where he joined the art faculty of the University of Iowa. *Time* magazine saluted his efforts by crowning him "chief philosopher and



Private Collection



John W. Barry

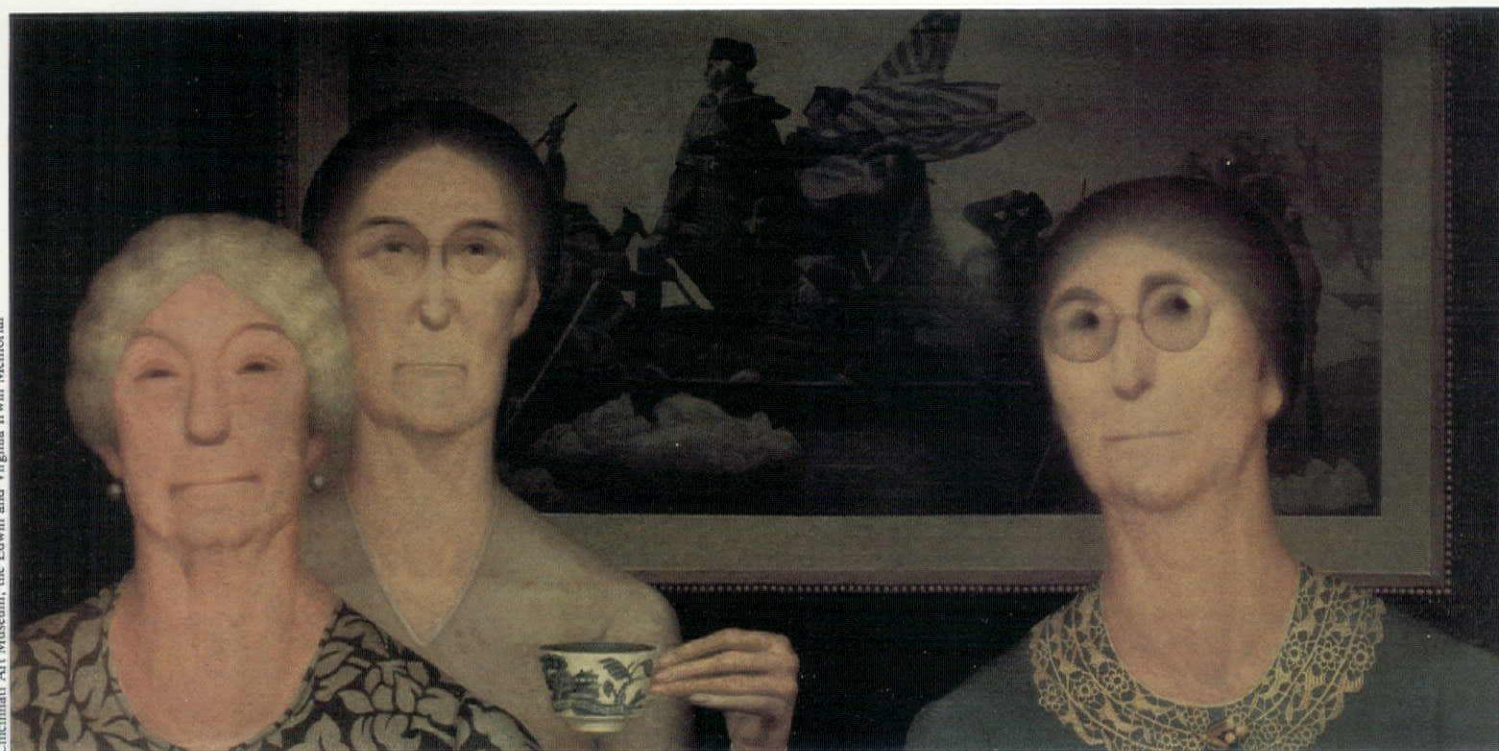
greatest teacher of representational U.S. art."

Among the Ferargil gems, the *Birthplace of Herbert Hoover* (1931) flaunts Jay Sigmund's teetering clothesline of Iowa-blown laundry, and a silhouetted gentleman in the foreground points proudly to the quaint landmark. *Daughters of Revolution* (1932) plasters a sour-faced trio of prim, tea-sipping patriots in front of Emanuel Leutze's legendary painting, *George Washington Crossing the Delaware* (1851). *Return from Bohemia* (1935) laid Wood's regionalist cards on the table with a furrow-browed self-portrait, surrounded by an introspective cast of farmers.

Wood was lambasted in the left-wing pages of *The New Masses* for depicting only "rich, prosperous farms" during a depression-era

Top: Parson Weems' Fable (1939, oil on canvas). The age-old fable of George Washington chopping down the cherry tree is brought to life in this painting. Above: John Steuart Curry (left) and Grant Wood (right), with Thomas Hart Benton, led the regionalist movement in American painting.

Opposite page top: *Daughters of Revolution* (1932, oil on masonite panel). Wood takes a humorous look at these prim, tea-sipping patriots. Bottom: *Sentimental Yarnier* (1936-37, pencil, black and white conte crayon, painted white around image).



Wood's Chicago memorial exhibit in 1942, Gooch huffed in a letter to *Art Digest* that the critic "was deaf to Grant Wood's rate of vibration." She should have been commended for her sensitive ear. Today, a major Grant Wood painting—if one were on the market—would fetch from \$300,000 to a million dollars. The prices on these rare commodities have escalated to the point that museums have pooled their purchase funds to share a single painting. For example, the Minneapolis Institute of Arts and the Des Moines Art Center recently acquired the *Birthplace of Herbert Hoover* from a private owner at a whopping \$500,000. *Adolescence*, Wood's masterfully humorous pencil drawing of a gangly rooster book-ended by a pair of plumply feathered hens, also sold recently at Christie's auction house in New York for \$130,000, setting a record for twentieth-century American drawings.

Grant Wood painted farmers behind horse-drawn plows, while Enrico Fermi split the atom. He satirized the fables of Paul Revere's ride and George Washington chopping down a cherry tree, while waves of avant-garde artists unloaded their easels in New York and America prepared to dig out from her isolationist youth. Wood serenaded the public with his snake charmer's gifts and carved a niche for his unique, deliciously homespun vision.

Long before historic preservation and American-folk-art collecting came into vogue, Wood salted away an encyclopedia's worth of American images—from Currier and Ives prints to Sears, Roebuck and Company mail-order catalogues—into his taut and maniacally detailed brush. His hand-ground blend of Quaker and Shaker tools and furniture, the patchwork quilts and tintype photographs,

dripping with a Victorian chill, wended their way into his hit parade of paintings.

It is tragic that Wood died at fifty, a victim of liver cancer. He had stretched his boundless energy to the limits, with public speaking, teaching, and a prodigious series of book illustrations (including a stunning, limited-edition *Main Street*) and low-priced, mail-order lithographs printed by the Associated American Artists. But his easel paintings suffered, and even on his deathbed, in the Iowa City University Hospital, Wood stubbornly spoke of painting a companion piece to *Woman with Plants*, a long-planned homage to his father, Maryville.

Because of the delicate condition of the oil-on-masonite surfaces and the constant pressure on museums (mostly in the Midwest) to display their Wood treasures, this new retrospective will more than likely be the last one of this century. With the continuing ascent of American painting, the pictures of Grant Wood should be savored and meditated upon in this seemingly final journey. □

Sponsored by Burlington-Northern, Inc., the National Endowment for the Arts, and the National Endowment for the Humanities, the Grant Wood exhibition will be on display at the Whitney Museum of American Art, New York, June 16–September 4, 1983; the Minneapolis Institute of Arts, September 25, 1983–January 1, 1984; the Art Institute of Chicago, January 21–April 15, 1984; and the M. H. de Young Memorial Museum, San Francisco, May 12–August 15, 1984.

Free-lance writer Judd Tully last wrote for *HORIZON* on Fairfield Porter (December 1982).

slew of farm foreclosures, and was chided by Lewis Mumford in *The New Yorker* for being "a national symbol for the patrioteers." But his paintings continued to sell—to film stars Edward G. Robinson and Katharine Hepburn, to Hollywood producer King Vidor and director George Cukor, to novelist John P. Marquand, and to publisher/department-store heir Marshall Field III. Cole Porter bought the tire-screaming *Death on Ridge Road* (now in the collection of the Williams College Museum), and Mrs. Boyce Gooch of Memphis snared the klieg lighted *Midnight Ride of Paul Revere* (later sold to the Metropolitan Museum in 1950 for \$15,000, now the only Wood painting in the collection of a New York museum).

After the mud slide of negative reviews from

STIEGLITZ

A man of many accomplishments, Alfred Stieglitz was a—perhaps the—central figure in the development of early twentieth-century photography. In his publications, *Camera Notes* (1897–1902) and *Camera Work* (1903–1917), and in his organization of photographers, the Photo-Secession, he crusaded for the acceptance of photography as a valid form of artistic expression. He also played a major role in the introduction of modern art to America. Beginning in 1908 he held a series of exhibitions at The Little Galleries of the Photo-Secession at 291 Fifth Avenue in New York (later called 291) of the most avant-garde art of the time: Henri Matisse was first shown in America at 291 in 1908, Henri Rousseau and Paul Cézanne in 1910, and Pablo Picasso in 1911.

In the midst of the excitement generated by the new European art, Stieglitz did not overlook American artists. He exhibited John Marin and Marsden Hartley in 1909, Arthur Dove and Max Weber in 1910, and Georgia O'Keeffe in 1916; and he continued to support these American artists, even after the close of 291 in 1917, at The Intimate Gallery from 1925 to 1929 and at An American Place from 1929 to his death in 1946. Nor did Stieglitz confine his attention to visual artists. His own inquiry into the American character allied him with such writers and critics as Sherwood Ander-

Sarah Greenough is guest curator for the Stieglitz exhibition. She has been with the National Gallery for the past five years, cataloguing Stieglitz photographs.

A new exhibit at the National Gallery traces the development of his "idea photography." By Sarah Greenough

son, Hart Crane, Waldo Frank, Paul Rosenfeld, and William Carlos Williams who were, like him, concerned with discovering and cultivating an indigenous American culture.

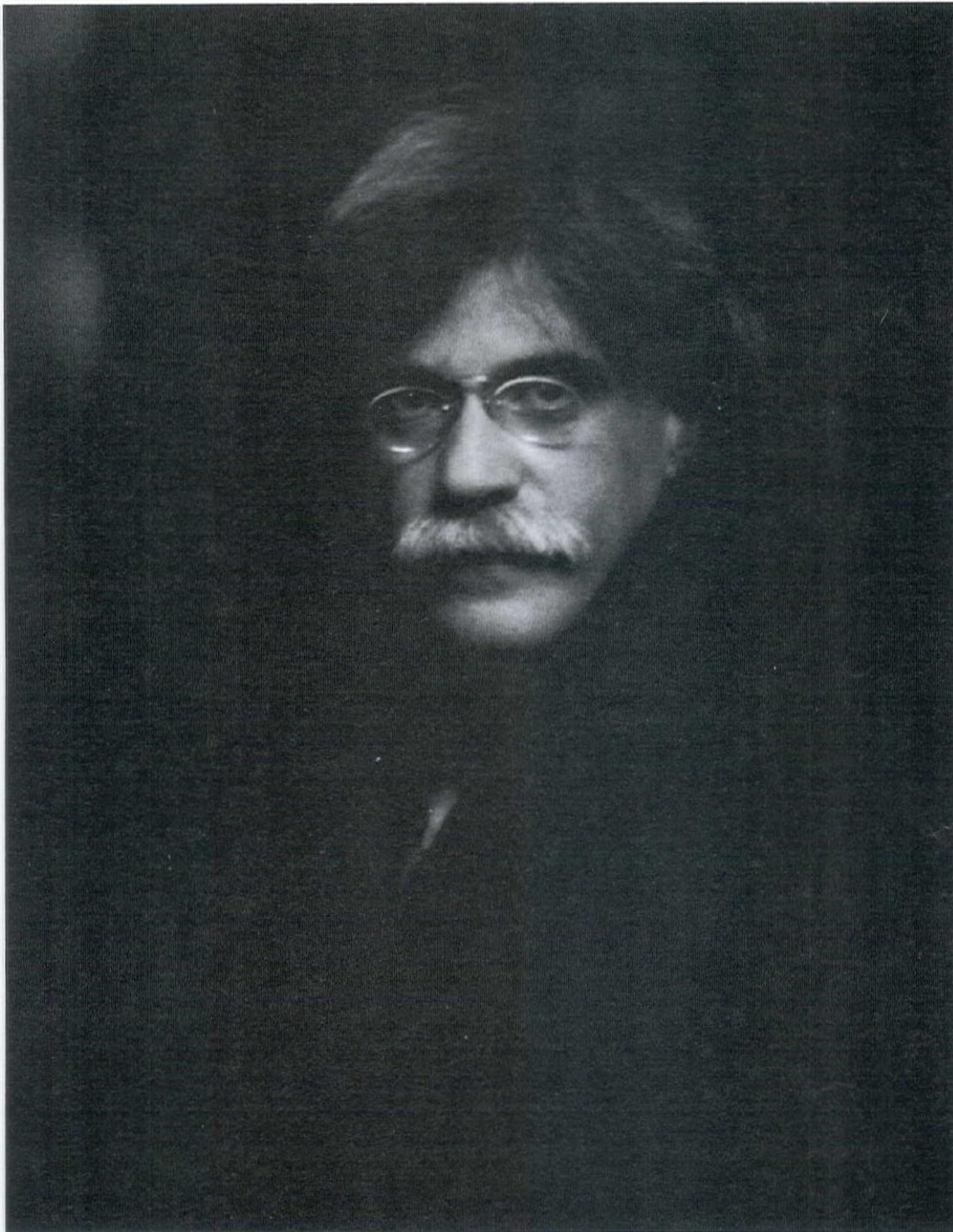
These contributions have been justly noted. Numerous exhibitions, books, and articles have been devoted to the efforts of Stieglitz and the Photo-Secession to establish photography as a fine art, to Stieglitz's introduction of modern European art to America, and to his support of American painters and writers. But somewhere in the midst of this veneration of Stieglitz's crusade for photography and art, his own accomplishments as a photographer have been overlooked.

When Stieglitz's photographs are considered it is usually for their innovations in style, subject matter, and technique. But these are the manifestations, the visible results, of something larger and more profound, something that permeated and propelled Stieglitz's entire undertaking as a photographer: a search for what he termed "the meaning of the idea photography." For Stieglitz saw that photography was "a distinct medium"; that it had, or should have, its own set of standards; that it should not blindly emulate the style, the sub-

ject matter, or even the function of the other arts. Understanding "the idea photography" became an almost philosophical inquiry for Stieglitz. It was not a fixed and constant concept, it was not an a priori conviction, nor was it an ideal to which he aspired. He sought to discover it pragmatically, by continually testing and challenging both the science and the aesthetics of photography. The "idea photography" was the reason why Stieglitz formed the Photo-Secession, why he published *Camera Notes* and *Camera Work*, and why he exhibited modern European and American art, for all of these outlets allowed him to test the medium.

Stieglitz's first understanding of "the idea photography" was scientific and functional. As a mechanical engineering student at the Technische Hochschule in Berlin in the 1880s he studied photography with the renowned scientist Hermann Wilhelm Vogel. This scientific interest naturally affected Stieglitz's photographs. Although he frequently traveled through Europe in search of picturesque subjects to photograph, his most innovative works from this period were those that necessitated overcoming technical problems. The formal, almost abstract patterning of light and shade in *A Street in Sterzing*, the *Tyrol*, 1890, *Sun Rays*, *Paula*, 1889, or *A Street in Bellagio*, 1894, for example, were the result of his tests of the medium's capability to record extreme contrasts of light.

When Stieglitz returned to the United States in 1890 he continued to look for the picturesque: in *The Street Paver*, 1893, or *The Rag*



Self-Portrait (1907).
*At this time, Stieglitz
went to Europe and
became familiar with
avant-garde painters.
Their influence led
Stieglitz to question
the characteristics of
photography.*

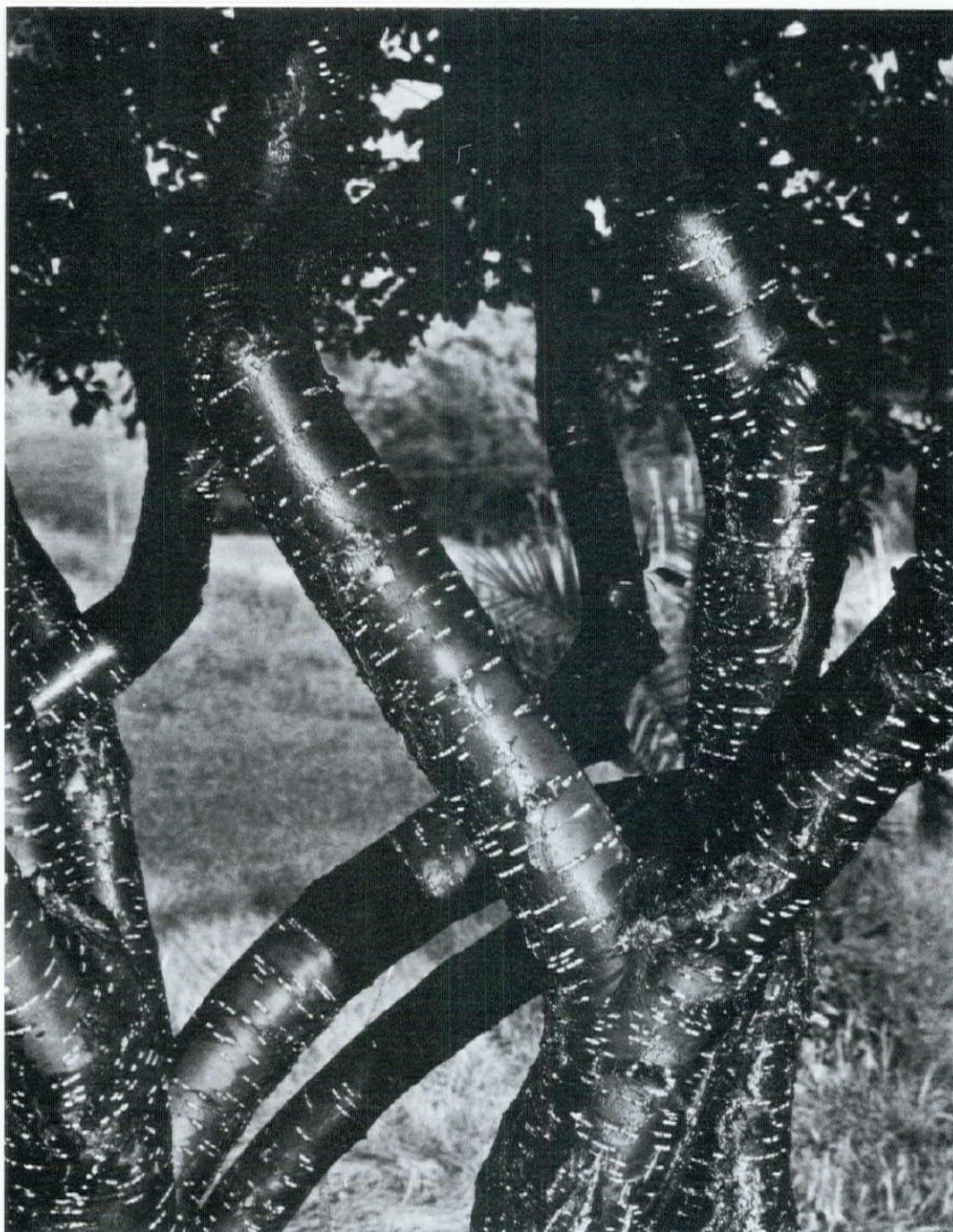
Photographing subjects
in rain or snow softened
the image, proving
the medium's flexibility.



*Stieglitz's preference
for photographing
subjects, such as the
modern aspects of
transportation, was
evident in his
symbolically titled
The Hand of Man,
taken in 1902.*



Stieglitz influenced the course of modern art in America by exhibiting new American artists like water colorist John Marin, of whom Stieglitz made this portrait in 1922.

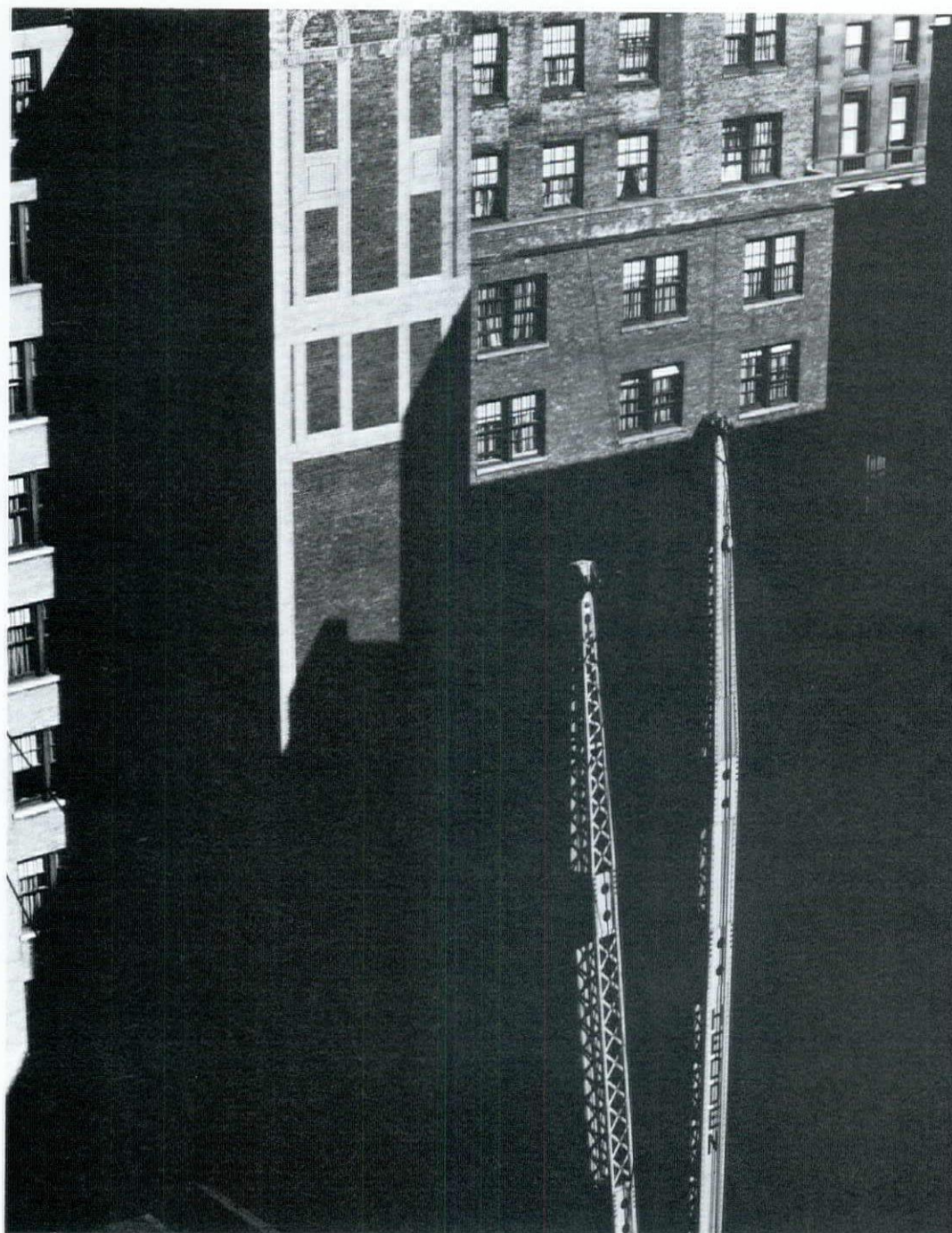


*Dancing Trees (1922).
In the 1920s Stieglitz
embraced abstraction
as "the true
medium." By
bringing his camera
close to his subjects,
Stieglitz took them
out of context.*

We are forced to see his
clouds not just as
pictures of clouds, but
as abstract forms.



Music: A Sequence of
Ten Cloud
Photographs, No. 1
(1922), one of a series
of photographs in
which Stieglitz used
clouds as a metaphor
for human feelings
and emotions.



From My Window at
An American Place,
North (1931?).
*Stieglitz saw the
constantly changing
skyline of New York
City as a symbol that
change is an inherent
part of being.*

"My sole aim in making pictures is to reproduce what I see. Could I but photograph what I see!"

Picker, 1893, he found an equivalent to the street people—fruit sellers, cobblers, masons—whom he had photographed in Europe. But, as was blatantly evident to Stieglitz, New York was not Europe. New and raw, it had few of the subjects Stieglitz had photographed in Europe: its architecture lacked the patina of time, and it had no quaint peasants in native dress working at their age-old traditional chores.

But Stieglitz did not flee. Along with other American artists and writers of the 1890s and 1900s, including Stephen Crane and the so-called Ash Can school of painters, Stieglitz adopted New York City as the subject for his art. Although somewhat hesitantly at first, he explored the city, as he had wandered over Europe, to find and root out its picturesque aspects. And, as when he was a student, his most important photographs of New York resulted from technical experiments. He found that rain or snow or evening light softened the harshness of the city, imparting a charm that was not evident in the clear light of day. Traditionally, however, photographs had not been made under such adverse conditions. Using one of the newly invented small, and waterproof, hand cameras, Stieglitz photographed *Winter, Fifth Avenue*, 1893, and *The Savoy Hotel*, 1898. These were some of the first photographs to be taken at night or in rain and snow storms.

Stieglitz's exploration of photographic processes and his successful challenges of the medium's accepted limits led him to believe that photography was, or could be compelled to be, much more flexible than was generally supposed.

In the late 1890s Stieglitz gathered about him a group of photographers whose main and common concern was to demonstrate the flexibility of their medium. Edward Steichen, Gertrude Kasebier, Clarence H. White, and Frank Eugene, among others, sought to expand and enrich the expressive range of photography through the use of different printing processes (including platinum, gum bichromate, and car-

bon, as well as combinations of their own invention) and, most obviously, by drawing, painting, or scratching on either the negative or the print.

Stieglitz vigorously championed subjective and expressive photography. As editor of *Camera Notes* and *Camera Work* he published numerous articles explaining and defending this aesthetic, making it the dominant theoretical issue under discussion. In 1902, when he formed the Photo-Secession, an organization committed to proving the artistic merit of photography, he chose photographers whose work conformed to this theory. By 1910 Stieglitz believed the Photo-Secession had reached this goal, having conclusively demonstrated that photography could be an art.

It was cubism, and specifically the work of Picasso, which had the most significant effect on Stieglitz's understanding of "the idea photography" in the 1910s. In April 1911

Picasso's drawings and watercolors were shown at 291. Selected by Steichen and the Mexican caricaturist Marius de Zayas, this was Picasso's first exhibition in the United States.

Stieglitz believed that the exhibition of Picasso's work was "possibly the most interesting" one held at 291, and he enthusiastically accepted the idea that art, in order to represent more than material presence, must be abstract. It is no coincidence, of course, that at the very time Stieglitz began to champion the notion that painting must be "antiphotographic," he also began to mention the "idea photography." For if photography liberated painting from the necessity of depicting reality, as Stieglitz believed it did, and if painting and photography were antithetical, what, then, was photography? It was not Stieglitz but de Zayas who most clearly explained the new role of photography. "Photography is not Art," de Zayas wrote in *Camera Work* in 1913. "It is not even an art. Art is the expression of the conception of an idea. Photography is the plastic verification of fact."

It is thus also no coincidence that in the winter of 1915–1916 Stieglitz made a series of extremely formal and objective photographs from the back window of 291. Made at night and in the snow, they are reminiscent of his photographs of New York from the turn of the century. But in the earlier works darkness and weather softened the rigid lines and angles of the city, making it more picturesque; in these they intensify shapes and patterns.

Stieglitz's search for objective truth and pure form led him to bring his camera nearer and nearer to the objects he was photographing. Between 1915 and the early 1920s he frequently got so close to an object that he cut it off from its surroundings, divorced it from its context, and isolated it as pure form. In his portrait of *Helen Freeman*, 1922, hands and wrists emerge from dark backgrounds, severed from the arms and body to which they belong; in another work, his portrait of *Dorothy True*, 1919, a truncated leg is photographed against a



Georgia O'Keeffe (1920?). Stieglitz considered the many photographs made of O'Keeffe between 1917 and 1937 to be parts of a composite portrait of a person constantly changing.

Stieglitz said,
 "Photography is my passion.
 The search for
 Truth my obsession."

background of geometric forms, making it too just another shape, and not a functional limb.

Stieglitz used this objective and synthetic approach when photographing Georgia O'Keeffe. In his numerous photographs of her made between 1917 and 1937, he attempted to synthesize his understanding of O'Keeffe with the reality of the forms in front of his camera, and through the intensity of his perception of her, he tried to reveal her intrinsic qualities. Stieglitz did not believe that the essence of O'Keeffe was confined to her head and face alone; her torso, feet, and especially her hands were as expressive of her individuality. And so he focused his camera on each part of O'Keeffe's body, isolating and studying its form. Stieglitz noted that many of these works, such as the photograph of O'Keeffe's hands, could be hung either horizontally or vertically: some could even be hung so that all ways were "up." This was a clear statement that these images were not to be seen as functional objects—in this case as extremities that had a fixed relationship to the body—but as independently expressive forms.

There was, however, a fine line between this synthetic approach and the use of objective reality to record symbolically the subjective thoughts of the artist. Stieglitz crossed the line in 1922 with his photographs of clouds. Instead of allowing "objective truth to dominate over artistic personality," as de Zayas believed he had done in *The Steerage*, and instead of trying to reveal universal truths about the objects in front of his camera, Stieglitz used reality, the clouds, to express truths about himself, to reveal his thoughts and feelings. His photographs of clouds have their roots in symbolism, especially the symbolist theories expressed in *Camera Notes*, but they, and Stieglitz's idea of photography, quickly developed beyond this heritage and incorporated his understanding of the aims of modern art.

In 1930 Stieglitz began a series of photographs of New York City which seem to signal



Alfred Stieglitz (1864-1946) with his wife, Georgia O'Keeffe.

both a new departure in his work and a reevaluation of his idea of photography. Coolly rational and objective, these photographs appear to have more in common with the art of De Stijl painters or the American precisionists than with his redolently expressive and subjective photographs which preceded them. The 1930s photographs of New York City have their roots, of course, in Stieglitz's earlier studies of the city, especially those made from the back window of 291. And they are surely influenced by—or at any rate, certainly in the same spirit as—the 1920s paintings and photographs of New York by Sheeler, Strand, and O'Keeffe.

Stieglitz's sequencing of these photographs indicates that they are not just abstract or formal studies of the hermetic world depicted in Sheeler's paintings. But neither are they only charts of the architectural growth of New York. Stieglitz recognized that implicit in the constantly changing face of New York was a conflict, a tension, and an opposition of forces. A sense of conflict, or confrontation

between man, nature, and the city had been an important element in his photographs of New York at the turn of the century. Although more subtly stated, it is still present in the 1930s photographs, in which the striking formal beauty of the skyscrapers seems at odds with their relentless growth, heedless of humanity. The skyscrapers are immaculate structures, but in Stieglitz's photographs they have little relationship to man, who is visible neither as their builder or inhabitant.

From the mid-1880s to 1937, the date of his last photograph, Stieglitz regarded photography as a process rooted in external reality. Scattered throughout his writings are expressions of his fervent wish to be able to record exactly what he saw. Although this desire remained constant, by the 1920s and 1930s Stieglitz increasingly saw in the cityscape of New York or the landscape of Lake George a means to represent his "vision of life." And there is a greater clarity to these later photographs, especially those from the 1930s, which, while perhaps a reflection of the purist and precisionist aesthetics of the age, may also be an indication of—possibly even a symbol for—the greater lucidity of Stieglitz's understanding of "the meaning of the idea photography." □

This article was excerpted from *Alfred Stieglitz: Photographs and Writings*, published by Callaway Editions (November 1982) for the National Gallery of Art's first exhibit of Stieglitz photographs in almost fifty years.

Georgia O'Keeffe (Stieglitz's widow), Juan Hamilton, and Sarah Greenough chose the photographs for the book and exhibition. Over 170 are in the exhibit (73 in the book), selected from the master set of 1,600 given to the National Gallery by O'Keeffe in 1949.

The exhibition will be on view at the National Gallery, Washington, D.C., through May 8; at the Metropolitan Museum of Art, New York, New York, June 14–August 14; and at the Art Institute of Chicago, Illinois, October 11–January 3, 1984.



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Films



Attention!

The military life has risen to the status of fad subject in films of the past two years: First *Taps* and *An Officer and a Gentleman*, now *Das Boot* and *The Lords of Discipline*. *Das Boot*, a German story of submarine warfare during World War II, has been released in a superbly dubbed English-language version called *The Boat*. *The Lords of Discipline* adapts Pat Conroy's novel of the same name about a harsh military school harboring an even harsher secret society. Both put young men—and the audience—through the wringer, though they don't come out equally well in the wash.

Das Boot submerges you in the seagoing sardine cans the Germans called U-boats. Its camera tracks down the claustrophobic corridors, never blinking at the press of sweating human bodies and the cots stacked like department-store shelves. But that's safe

haven, however cramped. Worse by far is the ocean outside, ever pushing to get in. And you hear the pressure in *Das Boot*, which makes the most effective use of modern sound technology of any film since *Star Wars*. Dialogue seems to come straight out of the screen; the straining and dripping sounds of the sea seem to press in from either side.

The men under pressure in *Das Boot* are familiar types who might have been lifted from old American war movies. There's the young reporter, on board to report propaganda for the fatherland, blond and nervous and initially ill at ease with the abrasive military manner. There's the veteran captain, hard eyed and ill shaven, the mate who can fix everything on board but can't help his dying wife back home, the old hand who cracks and has to redeem himself, and the boy who may never get back to his French fiancée. But the movie is strengthened by these semistereotypes because its setting is so harsh and unfamiliar; we need them to hang onto.

Das Boot takes a big chance with American audiences, for these heroes are not only Germans, but fighting for the Nazis. The movie opens with prelaunch revelry at a base in conquered France, as though to remind us just which side these heroes are on. Like the classic *All Quiet on the Western Front*, *Das Boot* sees the war through—for us—enemy eyes. When they're down below, facing death in the submarine, they are on a level where distinctions of friend and foe are squeezed to insignificance. Though we are initially queasy about rooting for the "bad guys," by the ironic climax we are horrified to see the heroes killed by Allied aircraft.

Das Boot brings new life to all those supposedly tired virtues of courage, self-sacrifice, and self-reliance. That it does so in the lives of "the enemy" makes it a singularly remarkable experience for American audiences.

The Lords of Discipline features one of the American citadels of old-fashioned virtues, the military school. Cadet David Keith's role is to



The latest run of military films includes *The Lords of Discipline* (opposite page), about a sadistic military school, and *Das Boot*, a look at World War II from the German point of view in a Nazi submarine.

protect the military school from itself, from a secret society called The Ten. The society goes after, first, a young black man who seeks to be the school's James Meredith, and then Keith himself and his friends. Keith is prodded into looking out for the black cadet by the crusty old officer (Robert Prosky) who helped him as a plebe. The hand-holding assignment turns into more of a Sherlock Holmes job as the secret of The Ten unravels.

Keith, whom we last saw breaking under the pressure of naval flight school in *An Officer and a Gentleman*, doesn't go through much torment himself. But for the black cadet and other plebes, the movie is a documentary of the sadistic underpinnings of the military-school system. This school is a torture palace,

a back eddy of racist and authoritarian dehumanization, even in 1964, when the movie is set. The Carolina Military Institute is clearly a vicious sham. Most of the movie was filmed in England, because the Citadel—the Charleston school that author Pat Conroy actually attended—refused permission to film on its grounds.

In fact, director Franc Roddam originally turned down *The Lords of Discipline* because of his own distaste for military schools. He changed his mind, he said, when the film became "a battle between the honest individual and the institution that enslaves him." But that's precisely the problem with Roddam's final product: Though the brutality and falseness of the institution are presented with damning effectiveness, the hero and the movie's sensibility never completely reject it. Somehow we're expected to draw a line between the excesses of The Ten (along with the system that condones their behavior) and good, old-fashioned, clean fun like hazing.

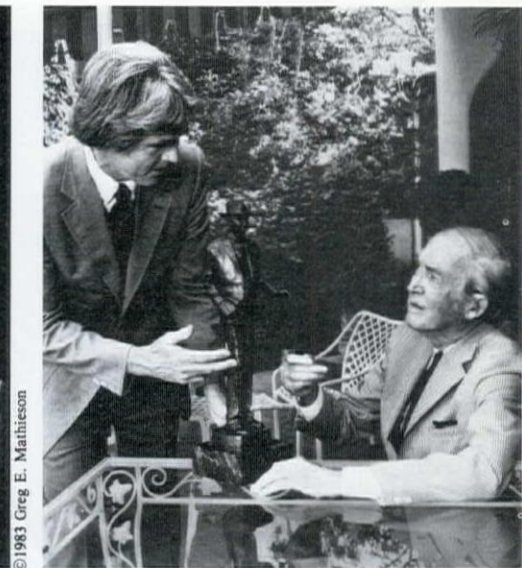
The Ten administer electric shocks to the black cadet's genitals and force him to do pull-ups, with the incentive of a sword point at his crotch if he flags.

Keith's pursuit of The Ten makes a satisfying mystery story, but it doesn't seem to change him, much more than solving a whodunit prods a Hercule Poirot to character growth. But the system *The Lords of Discipline* shows us demands to be cracked wide open—at least in the hero's heart. By accepting the school's symbolic ring at the end, he accepts all but the worst excesses of the torture chamber he's leaving behind.

A behavioral mad scientist would love *The Lords of Discipline*—but the rest of us will come away half-empty. The behaviorists wouldn't much care for the way the subjects in *Das Boot* transcend the maze of human suffering, though. That's why it's one of the best movies in a long time for those who believe there's a nobility in humankind that lifts us above the lab rat.

—David A. Fryxell

On the Horizon



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BLACK-TIE BENEFIT WITH HOT DOGS:

Something different at the Brooklyn Academy of Music annual benefit gala. Within the posh walls of the New York Hilton's Grand Ballroom, contributors paying \$250 apiece ate standard Coney Island fare in celebration of that famous Brooklyn fun spot. The vivid recreation designed by a group of artists known as the Coney Island Hysterical Society featured another borough landmark—a lighted replica of the Brooklyn Bridge. A number of special guests were honored for their steadfast support to the Academy: **Arthur Hauspurg** of Con Edison, **Eugene Luntz** of Brooklyn Union Gas and **Delbert Staley** of New York Telephone. **Walter Shipley**, president of Chemical Bank, chaired the event, which netted \$85,000. A formal dinner followed the cocktail-hour hot dogs.

DIAMONDS AND CHAMPAGNE: Cartier shared the sparkle of their seventy-fifth anniversary recently. In a blend of public institution and private business interests so characteristic of the New York historic preservation movement, the Fifth Avenue home of Cartier celebrated three quarters of a century of their establishment in the city with a benefit party for the New York City Landmarks Preservation Commission. Former New York mayor **Robert F. Wagner** was honored for his role in establishing the landmarks commission in 1965. The organization now has jurisdiction over 685 individual landmarks, including the neo-Renaissance mansion occupied by Cartier since 1916. The house formerly belonged to **Mrs. Morton F. Plante**, who followed an old

Left: Bob Hope and Elizabeth Taylor at Wolf Trap benefit performance. Right: Sculptor Malcolm Alexander shows actor Jimmy Stewart a replica of a statue to be erected in front of his hometown county courthouse this month.

Manhattan practice when she traded her property to Cartier in exchange for a necklace of giant Oriental pearls.

SAW HIM IN SAINT LOUIS: Artist **Ellsworth Kelly** stopped off at the Saint Louis Art Museum recently to help install an exhibition of his sculpture and attend a round of parties in his honor. Kelly worked with the museum's installation and lighting crews, striving to get just the right reflection off the gleaming stainless-steel surfaces and metallic edges of the forty-six sculptures. The exhibition, supported by International Telephone and Telegraph Corporation and by Boatmen's National Bank of Saint Louis locally, opened at the Whitney Museum—the only other location for this first major retrospective of Kelly's sculpture. The exhibit runs through the end of May.

STARS SUPPORT WOLF TRAP: The continuing campaign to rebuild the heart of the Wolf Trap performing arts complex—the Filene Center—after last year's devastating fire took a glittering leap recently. **Bob Hope**, **Sammy Davis Jr.**, **Paul Williams**, Wolf Trap board member **Elizabeth Taylor**, and others drew 14,742 to the Capital Centre in suburban Maryland for a benefit evening of high-energy

entertainment. Donors giving more than \$200 were invited to a buffet supper with the stars; the event grossed more than \$289,000. The next day, Wolf Trap leaders announced the names of supporters of a different sort; their new board members include **Gerald Ford** and **Zev Bufman**, theatrical producer.

FASHIONABLE BENEFIT: Bergdorf Goodman sponsored a chic premiere of **Claude Montana's** spring designs at the New York Passenger Ship Terminal for a good cause: the Grey Art Gallery and Study Center, the fine arts museum of New York University. Among the unprecedented 1,800 attendees (occupying an area seating 1,300) were gallery owners **Leo Castelli** and **Holly Solomon**, writer **John Ashbery**, performers **Richard Gere**, **Debby Harry** and **Grace Jones**, and **Princess Marina** of Greece. Architect **Richard Meier**, a charter member and avid supporter of the innovative eight-year-old art gallery, and **Arianna Stassinopoulos** cochaired the benefit.

MR. SMITH GOES HOME: This month holds special significance for the small Pennsylvania town of Indiana. Seventy-five years ago, James Maitland was born—and later became the perpetual favorite on stage and screen, **Jimmy Stewart**. Stewart and his wife of thirty-three years, will be in town for a two-day celebration of parades, fairground races, and birthday parties in his honor, and the unveiling of a larger-than-life bronze statue of him, sculpted by **Malcolm Alexander**.

—Cindy Graff Hobson